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360 DEGREES OF BILLBOARD

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# Facing The Music

Album Cover Art Helped The Music Business—  
And Its Disappearance Is Now Hurting It

BY MIKE ALLEYNE

There's a good reason why the cover of the Miles Davis album "Bitches Brew" can be seen in an Absolut Vodka ad: Album cover images speak volumes. In the digital age, though, as listeners' relationships with recorded music becomes ever more tenuous, the album cover is fading away.

Contrary voices suggest that such art has a healthy future, but evidence to that effect seems to exist in concept more than commerce and in niche markets rather than the mainstream. Although some new releases still come with ambitious visuals, many album covers are now consumed mostly onscreen. If this seems like an exaggeration, make a quick visit to the iTunes store—just keep your magnifying glass handy.

The link between sound and vision has entered a new era, and even former designers of acclaimed LP packaging are declaring the imminent death of album art. And that's a shame because the album cover and its visual possibilities have been part of the popular musical experience for decades. For millions, the recollection of the songs is inseparable from the resonance of



the graphics.

Neville Garrick, who designed most of Bob Marley & the Wailers' covers for Island, says that in vinyl's heyday groups sometimes sold records solely based on the strength of their cover image. By the '60s, covers had also become a crucial part of an artistic statement, a key element in a sensory stimulus package. The economic reference here is deliberate since the reduction in album graphics

has arguably accelerated the devaluation of music to consumers. If it looks so bad, why shouldn't it be free?

The 21st century won't be like the '70s, which introduced some of the most iconic cover designs in the history of popular music. There are now more electronic distractions than ever, and the idea of playing an entire album while scrutinizing cover art and reading liner notes is becoming more archaic by the day. That hurts bands in a very real way.

While neither Aerosmith nor AC/DC are known for the subtlety of their music or album covers, their iconic logos probably help account for their popularity, their brand recognition and ultimately their lucrative "Guitar Hero" and "Rock Band" games. And the creative identities of record labels like ECM, Fania and Factory were so well communicated visually that they remain part of our collective subconscious.

If a picture still paints a thousand words, then the growing absence of memorable cover imagery makes paupers of us all.

Mike Alleyne is an associate professor in the Department of Recording Industry at Middle Tennessee State University.

## FEEDBACK

FOR THE RECORD

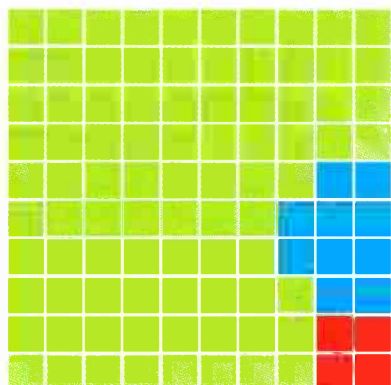
■ In the March 14 issue, a story about the German touring business should have reported that Jens Michow, president of the German Federal Live Entertainment Assn., believes collecting society GEMA was raising performance royalties from live entertainment to make up for declining sales of recorded music. The story misattributed the remark to Peter Schwenkow, CEO of the promoter DEAG.

■ In the March 7 issue, a story about iTunes' Pass should have identified Darren Stupak as EMI executive VP of sales and commercial development.

■ In the Feb. 28 issue, a story about Luis Fonsi should have said that first-week unit sales of his album "Palabras del Silencio" totaled 30,000 in the United States and Puerto Rico.

com BILLBOARD.COM POLL

Will you buy a ticket to the U2 world tour? TOTAL VOTES: 1,172



86% Yes. The new album is great. Can't wait to hear it live.

10% Maybe. I love U2 but finding money for a concert ticket will be tough.

4% No. I like U2 but the new album didn't impress me.

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Swift's promoter tees off on resellers



**RESERVE SEATING**  
U.K. festivals turn to deposit plans



**SING HALLELUJAH**  
Catholic hymns set finds Latin fans

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**>>> NIELSEN: SOCIAL NETS OVERTAKE E-MAIL**

Social networking has overtaken e-mail as the most popular Internet activity, according to a new study released by the Nielsen Co. In December, about 67% of the world's Internet population visited social networking and blogging sites—what Nielsen defines as “member communities”—versus 65% who used e-mail. Additionally, the reach of such communities is growing at least twice as fast as other Internet sectors, such as portals, e-mail and search. Nielsen is the parent company of Billboard.

**>>> JACKSON TO PLAY 50 O2 SHOWS**

Michael Jackson has added 40 more concerts to his residency at London's O2 Arena following strong demand for presale tickets. There are now 50 dates confirmed. The first 45 performances will run from July 8 to Sept. 29, with the remaining shows resuming Jan. 7 and running through Feb. 12, 2010, according to Ticketmaster. Details for five more shows are forthcoming. Prices range from £50 (\$68.82) to £75 (\$103.23).

**>>> PAZ, ESTEFAN AMONG BMI LATIN HONOREES**

Singer/songwriter Espinoza Paz received his second consecutive Latin songwriter of the year honor March 12 at the 16th annual BMI Latin Music Awards. The song of the year prize went to “A Ti Si Puedo Decirte,” published by Siempre Music and written by Javier Sanroman, while Editora Arpa Musical received the Latin publisher of the year award. The evening's special honoree was Gloria Estefan, who was named BMI Icon.

# UP FRONT

DIGITAL BY ANTONY BRUNO

## Line In The Sand

YouTube Stands Firm On Licensing Terms With Music Industry

After spending its first few years focusing almost entirely on driving traffic to its online video-sharing site, YouTube got a new mandate last year from its parent company Google: Start making money.

The ramifications of that directive were reflected most dramatically by the company's unexpected decision to strip all official music videos from its U.K. site after negotiations broke down with the country's Performing Rights Society (PRS) for Music (billboard.biz, March 9). The move was preceded by Warner Music Group's removal of all its music from YouTube in December (billboard.biz, Dec. 20, 2008).

YouTube's message was clear—it doesn't rely on music content the way other on-demand music services do and it won't be forced into licensing deals it feels aren't economically viable.

“Music is an important part of what we do here, but we're not a music service,” says Chris

Maxcy, partner development director for YouTube. “We're not Rhapsody, nor do we aspire to be. If music wasn't here, YouTube would continue and survive and be in great shape.”

But Andrew Shaw, managing director of broadcast and online at PRS for Music, says the increase in music-related traffic on YouTube in the past year makes the site an on-demand music service whether the company identifies itself as such or not. And that, Shaw argues, means YouTube should pay rates comparable to other on-demand services.

“There is no dispute that music videos have increased by 300% across 2008 alone, so the aggregate amount of money that they should be paying should increase,” he says.

To boost its bottom line, YouTube has been trying to rein in costs by limiting its payment to labels to an amount roughly comparable to what the content

can command from advertisers. The site removed music videos in instances when the rates sought were far in excess of that figure, Maxcy says.

“We want to build a sustainable long-term business,” he says, adding that “there are still people in the industry who look at this in the old-school format, which is ‘How do I get mine?’ and not caring so much if the ecosystem works for everybody.”

Forcing the issue is the expiration of the original content licensing deals that YouTube struck with record labels in the fall of 2006 and the spring of 2007. Under those deals, YouTube agreed to pay a minimum per-stream fee—in some cases, against a large upfront payment—along with a share of ad revenue.

But the resulting ad revenue has been less than what many in the music industry had hoped for. To compensate for this shortfall, the labels have been seeking higher per-stream

fees in their licensing renewal talks. This negotiating stance, along with YouTube's new focus on profits and the dire state of the global economy, have bogged down efforts to reach a resolution.

The overall dispute goes beyond how much everyone is pocketing. Another fundamental issue separating YouTube and the music industry is a disagreement over how that money should be generated.

In the United Kingdom, for instance, a government copyright tribunal in 2007 set rates that on-demand music companies must pay songwriters. Several music services, including Pandora, stopped operating in the country, arguing that the tribunal's rates were excessive. YouTube wasn't subject to these rates because it wasn't part of the proceedings, and as such worked out a separate deal. With that deal now expired, PRS for Music is basing its new rates on those set by the tribunal.

“Whether or not YouTube can make enough money to cover these rates is not really the issue,” PRS' Shaw says, arguing that his organization isn't in a position to be partners “with new business models.”

YouTube is championing the exact opposite. It wants the music industry to take a more active role in helping drive ad revenue, through things like brand placement in music videos and sponsored video premieres. It is also in negotiations



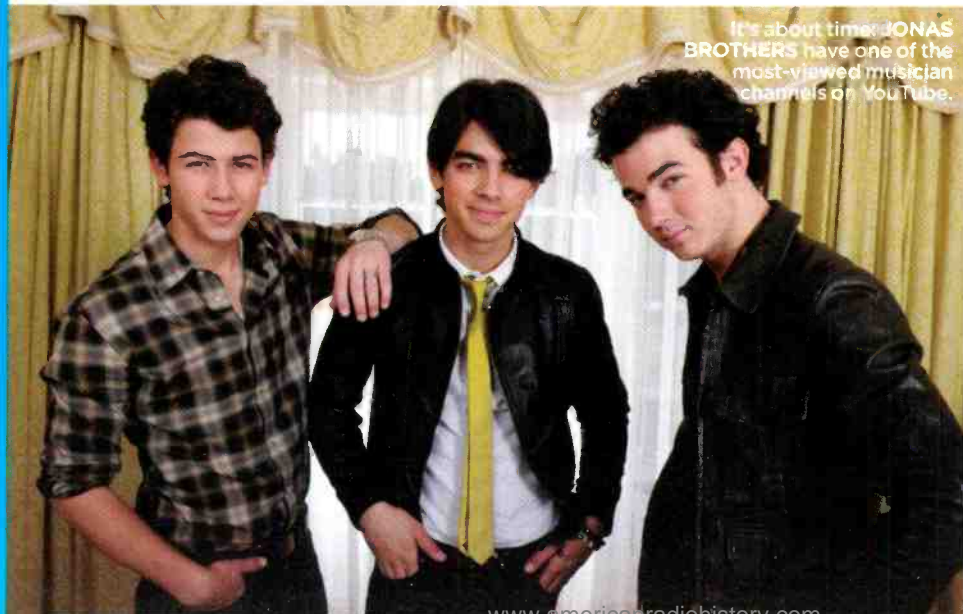
Face-off: YouTube's CHRIS MAXCY (top) and ANDREW SHAW of PRS for Music.

with Universal Music Group on developing a music-video hub that would syndicate music content to multiple sites in an effort to drive up ad rates (billboard.biz, March 4).

YouTube has also added overlay ads on music videos, directing users to links where they can buy the track from either iTunes or Amazon.

These efforts have struck a chord with some in the music industry. Sony Music Entertainment is the first major to negotiate a licensing renewal with the site, and a second major is reportedly close to an agreement as well. But YouTube's disputes with Warner and PRS for Music indicate that not everyone is convinced the industry should wait to see if these untested models work out.

Additional reporting by Andre Paine in London.



It's about time: JONAS BROTHERS have one of the most-viewed musician channels on YouTube.



**PUBLISHING** BY ED CHRISTMAN

## JUST LIKE A COUNTRY SONG

Sony/ATV, Granada Developing TV Series

Country songs can sure tell stories. Now the TV production company Granada America wants to make some of those stories into a series of one-hour TV dramas.

The film-producing duo of Mark Roberts and Lorena David ("Strangers With Candy," "Extreme Dating") pitched the project to Granada and will executive-produce it with veteran music supervisor Joel C. High of Creative Control Entertainment. Dubbed "American Storytellers," the series will have access to at least seven songs from Sony/ATV Music Publishing, as well as works by other yet-to-be-named publishers.

"We have worked with them for upwards of two years to find the right songs for the project," says Sony/ATV Nashville president Troy Tomlinson. "The music was to be the driving force behind the series."

The music publisher boasts a formidable country catalog that includes classics by Merle Haggard, Buck Owens and Roger Miller, as well as recent hits by Taylor Swift, Kenny Chesney and Rascal Flatts. But Sony/ATV and Granada executives declined to reveal which songs will be used in the series until they secure all remaining publishing and related deals.

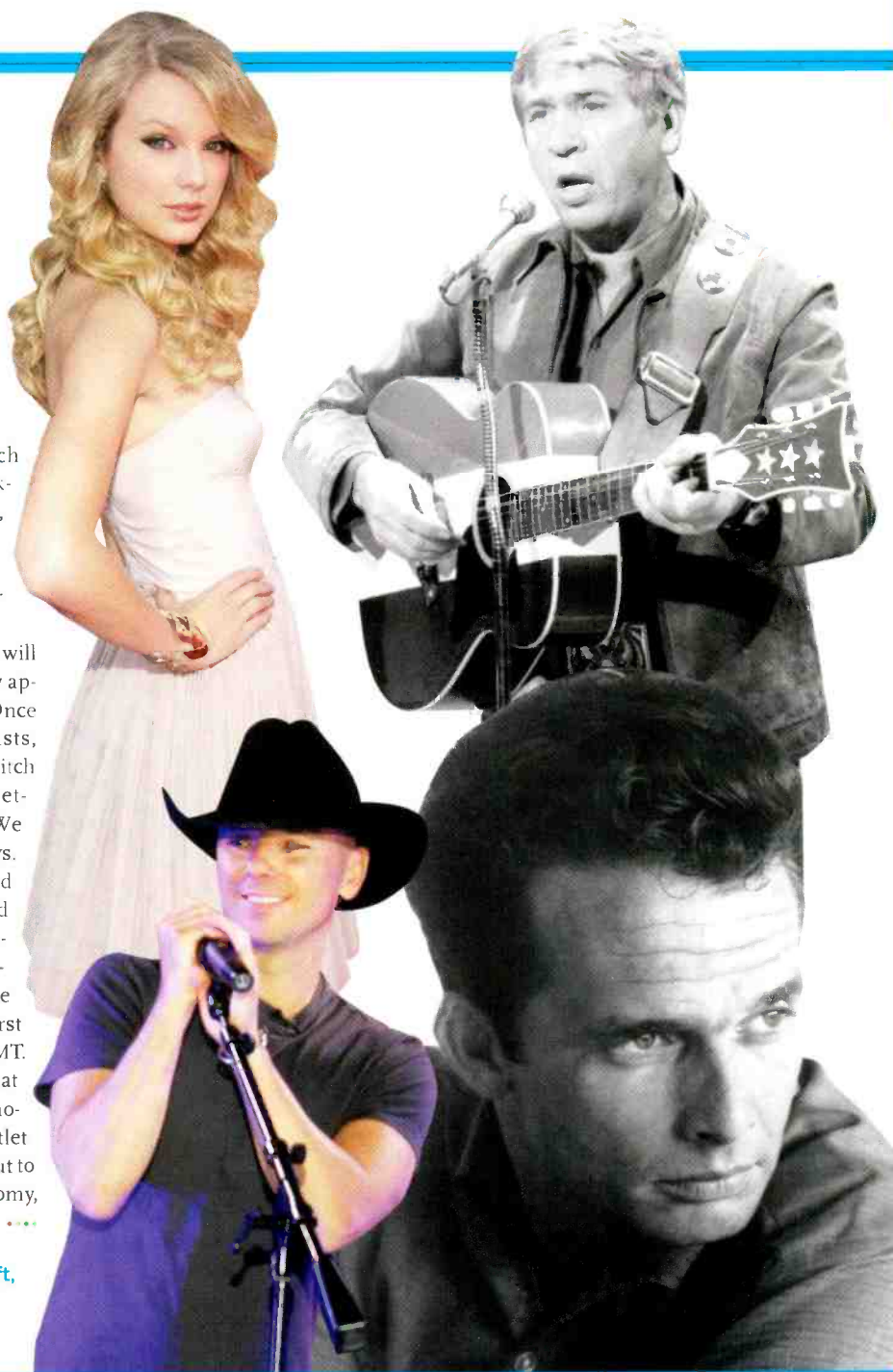
"We have a list of songs, which are more episodes than we are making," says Julie Meldal-Johnsen, senior VP of business development at Granada America. "But we'd rather keep the titles under wraps for now."

Top country artists whose songs will be showcased in the episodes may appear on camera as well, she says. Once Granada lines up deals with artists, script writers and directors, it will pitch "American Storytellers" to TV networks, Meldal-Johnsen says. "We want to develop it properly," she says.

Granada America is the U.S.-based production unit of the U.K.-based ITV, one of Europe's largest producers and broadcasters of TV programs. Its U.S. shows include "The Chopping Block" on NBC, "The First 48" on A&E and "Nanny 911" on CMT.

"In any climate, it's wonderful that the songs that you represent are chosen to be used in such a broad outlet as television," Tomlinson says. "But to have it in today's challenging economy, it's even more encouraging."

**TV bound? Clockwise from top left, TAYLOR SWIFT, BUCK OWENS, MERLE HAGGARD and KENNY CHESNEY**



### >>> VODAFONE GOES DRM-FREE

Vodafone is claiming it will be the first global mobile network operator to offer song downloads free of digital rights management at its Vodafone Music Store by the summer. Universal Music Group, Sony Music Entertainment and EMI Music have all agreed to the format conversion. Warner Music Group and all independent labels on Vodafone's catalog haven't yet confirmed their participation. In the meantime, the tracks from these labels will remain available at the Vodafone store in the original DRM format.

### >>> ARBITRON TWEAKS PPM INITIATIVES

Arbitron told the Federal Communications Commission in a March 9 letter that it will continue to seek accreditation from the Media Rating Council for its Portable People Meter ratings device and that it will work to improve the system. The moves seem to be aimed at diverting a possible FCC probe into complaints that the PPM undercounts minority radio station audiences. Arbitron warned in its letter that any FCC inquiry "would likely result in retarding the continuous improvement program by diverting the time, energy, attention and resources of key Arbitron personnel involved in that program to litigation-related tasks."

### >>> McENTIRE, McBRIDE ANNOUNCED FOR CMA FEST

Reba McEntire, Martina McBride, reigning Country Music Assn. new artist of the year Lady Antebellum, Trace Adkins, "Dancing With the Stars" participant Julianne Hough and Miranda Lambert are the first acts announced for the 2009 CMA Music Festival, set for June 11-14 in Nashville. The 38-year-old fest, which started as Fan Fair in 1972, features four days of concerts, autograph signings and other family activities.

## HOME FRONT

360 DEGREES OF BILLBOARD

### SANTANA, DADDY YANKEE, RAUL ALARCÓN HIGHLIGHT BILLBOARD'S LATIN MUSIC CONFERENCE & AWARDS

As part of the 20th-anniversary celebration of its Latin Music Conference & Awards, Billboard will honor icon Carlos Santana, reggaeton star Daddy Yankee and industry maverick/impresario Raul Alarcón Sr.

Santana will be honored with the Lifetime Achievement Award for his achievements in Latin music; Yankee will receive the Spirit of Hope Award for his humanitarian work through his foundation, Corazón Guerrero; and Alarcón, the founder of Spanish Broadcasting System, will posthumously receive the Hall of Fame award.

While the finalists and winners of the Billboard Latin Music Awards are determined by Billboard's chart data, the recipients of the Lifetime Achievement, Spirit of Hope and Hall of Fame Awards are nominated by an editorial committee that bases its decision on the virtues related to that specific honor.

Santana, previously the recipient of the Billboard Century Award in 1996, now is being recognized for his contributions to expanding the reach of Latin music worldwide.

The Spirit of Hope Award, created in memory of slain Tejano singer Selena, singles out one artist for exemplary humanitarian work. Yankee's work rehabilitating youthful offenders and providing basic services to underprivileged youth through his Corazón

Guerrero Foundation exemplify the animus behind Spirit of Hope.

Alarcón is the first executive to receive the Hall of Fame Award for having been a pivotal figure in the development of Latin radio in the United States. He passed away last year; his son, Raul Alarcón Jr., will receive the award in his place.

The Billboard Latin Music Conference takes place April 20-23 at the Eden Roc Resort in Miami Beach and culminates with the Latin Music Awards, which will air live on the Telemundo Network. For more information and registration, go to [billboardlatinconference.com](http://billboardlatinconference.com).

### MOBILE ENTERTAINMENT LIVE SCHEDULED FOR MARCH 31

Billboard will hold its Mobile Entertainment Live conference March 31 in conjunction with the CTIA in Las

Vegas. This year's program is focused on the role mobile advertising plays in the creation, distribution and monetization of mobile entertainment content.

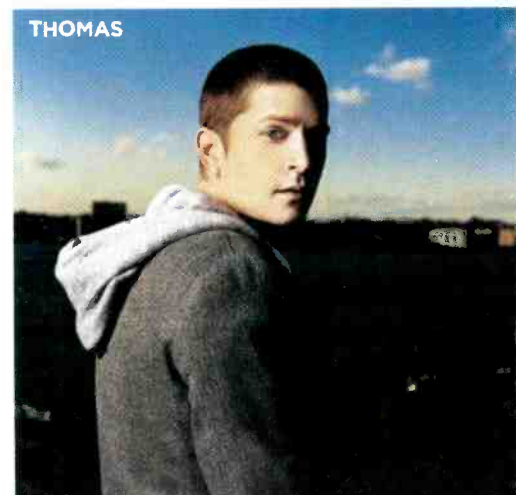
Matchbox Twenty frontman Rob Thomas is a featured keynote speaker and will join Billboard editorial director Bill Werde in a discussion about how to use mobile platforms to communicate with fans, distribute music and strengthen brands, as well as reveal the artistic and songwriting process behind his upcoming solo album.

Car manufacturer Kia, which created a branded music service for imeem's mobile service, will also have a presence at the event. The company will detail why music is a preferred choice for reaching consumers on their mobile phones, and imeem representatives will be on hand to provide details on the program's results.

Additional highlights include a case study on mobile music and advertising from Island Def Jam's Christian Jorg, insights on how to use advertising to pay for mobile music services from representatives of Pandora and YouTube, exclusive research on mobile music trends from Nielsen and a "State of the Industry" interview with MTV's Greg Clayman.

The research firm Frank N. Magid Associates will conduct a focus group with a panel of mobile users to learn what they look for in mobile entertainment, how advertising is accepted and what the future holds for both.

To learn more about the agenda and for registration details, go to [billboardevents.com](http://billboardevents.com).





Billboard

EURO ALBUMS

THIS WEEK	LAST WEEK	
		MARCH 4, 2009
1	NEW	<b>THE PRODIGY</b> INVADERS MUST DIE TAKE ME TO THE HOSPITAL
2	1	<b>BRUCE SPRINGSTEEN</b> WORKING ON A DREAM COLUMBIA
3	7	<b>LADY GAGA</b> THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
4	3	<b>KINGS OF LEON</b> ONLY BY THE NIGHT RCA
5	8	<b>DUFFY</b> ROCKFERRY A&M

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\$1,661,826 Gross
- #1 New Orleans Arena » January 10, 2009  
\$1,829,331 Gross

### TAKING CHANCES 2008-2009 NORTH AMERICAN TOUR

Tickets: 1,133,545    Gross: \$127,769,387    Shows: 67

### **Congratulations and Special Thanks to:**

Celine Dion • René Angélil • Dave Platel • Rob Prinz  
Denis Savage • Lina Attisano • Rick Mooney

*With all our love*





## >>> PRINCE TO PLAY FOUR NIGHTS ON LENO

Prince will perform March 25-27 on "The Tonight Show with Jay Leno" as he builds anticipation for the March 29 release of two new albums, "LOtUSFLOW3R" and "MPLSoUND." The artist will also perform May 28 on the show in celebration of the end of Leno's run as the host. Both CDs, along with a third by new artist Bria Valente, will be available as a three-disc set exclusively through Target for \$11.98.

## >>> BROWN WITHDRAWS FROM KIDS' CHOICE AWARDS

Chris Brown withdrew from Nickelodeon's Kids' Choice Awards because of the controversy caused by the criminal charges against him for allegedly attacking his girlfriend, pop star Rihanna. Brown was up for top male singer at the awards, which will air March 28 on Nickelodeon, and for best song for "Kiss Kiss." Brown faced criticism from special interest groups and on blogs by people who argued his participation would set a bad example for children.

## >>> SHEILA E. WINS 'GONE COUNTRY'

"Gone Country" host John Rich tapped Sheila E. as the winner of the third-season finale of CMT's hit series. She won with "Glorious Train," the song she wrote with Nashville songwriters Angie Aparo and James Slater. The show's other contestants were George Clinton, Tara Conner, Taylor Dayne, Micky Dolenz, Richard Grieco and Justin Guarini. Past winners of the show include Julio Iglesias Jr. and Sebastian Bach.

Compiled by Chris M. Walsh. Reporting by Mike Boyle, Leila Cobo, Brian Morrissey, Andre Paine, David Prince, Reuters, Ken Tucker and Jen Wilson.

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RADIO BY JEFFREY YORKE

# TALK RADIO

## House Committee Urges Negotiated Settlement Over Performance Royalties

Billy Corgan brought some head-turning star power to the U.S. House Judiciary Committee's March 10 hearing on legislation that would require radio stations to pay performance royalties to artists and labels.

But the most significant development to emerge from the hearing wasn't the testimony of the Smashing Pumpkins frontman but rather the growing support among committee members for a negotiated settlement between broadcasters and the recording industry.

"Get all the players at the table," Rep. James Sensenbrenner, R-Wis., told Steven Newberry, president/CEO of Commonwealth Broadcasting and chairman of the radio board at the National Assn. of Broadcasters (NAB). "Broadcasters haven't wanted to come to the table. I'm going to aim my cannon right between your eyes, Mr. Newberry. And get to the table right away, and if you don't want to get to the table, can you tell me why?"

Newberry and Lawrence Patrick, managing partner of the Wyoming radio sta-

tion operator Legend Communications, told the committee that the promotional value of the airplay that performers get on terrestrial radio equals any royalty fees that stations would have to pay under the controversial legislation. They also said that now wasn't the time to impose new costs on beleaguered radio companies which, they noted, are already slashing payroll and other expenses as the recession erodes ad revenue.

But some committee members appeared worn out by the broadcasters' cries of poverty. Rep. Brad Sherman, D-Calif.—who said, "Intellectual property is what keeps Los Angeles humming"—asked what broadcasters would think if a band crashed a restaurant, ate all the food and then refused to pay, explaining that it was the group's "business model" not to pay for food.

"What if they said they are a struggling band and can't afford to pay?" Sherman asked. "Or that they are a band that provides a public service, or that by eating there it is a good promo-

Cherub rock Smashing Pumpkins frontman BILLY CORGAN (left) appears on Capitol Hill.



tion for the restaurant?"

Sherman later leaned toward Newberry and RIAA chairman/CEO Mitch Bainwol and asked if they would consider negotiating a fee structure on performance royalties. "No, sir, this legislation will not benefit our industry," Newberry replied.

Sherman sat back in his seat with a sigh and said, "Well, if you are going to slit your throat, please don't do it here," an apparent reference to a remark made last June by NAB president/CEO David Rehr that he would rather slit his throat than negotiate over performance fees.

In their prepared remarks before the Judiciary Committee, Corgan and Bainwol continued to hammer home the recording industry's position that it was time for terrestrial radio broadcasters to compensate artists and labels for use of their recordings.

Corgan said he was indebted to radio for helping his band find an audience. But he added that it was time to correct

"an outmoded unfair practice that favors one participant's needs over another" and asked committee members to support passage of the Performance Rights Act.

"If the performance of a song has value to a particular terrestrial radio station in its airing, I believe it is only right to compensate those performers who have created this work," Corgan said, adding that "these particular performances must have value to the stations or they wouldn't be playing them."

Bainwol said the RIAA-backed Performance Rights Act focuses on what he called "big corporate radio," noting that the legislation requires less onerous payments by smaller station operators like Newberry and Patrick.

"Broadcasters are in the business of selling advertisements, not music," he said. "Music is what broadcasters use to attract listeners, which in turn allows them to earn billions from advertising."

## 6 QUESTIONS with JAY COOPER by CORTNEY HARDING

Jay Cooper is one of the music industry's leading experts on copyright law. As chairman of the Los Angeles entertainment practice at the law firm of Greenberg Traurig, Cooper counsels clients on intellectual property cases, recording and publishing agreements, acquisitions and sales of entertainment catalogs and other issues.

Known for his balanced understanding of creative and business interests, Cooper has also represented entertainers from Jerry Seinfeld to Katy Perry. In February, in recognition of his longtime service to the music community, the Grammy Foundation bestowed Cooper with the Entertainment Law Initiative Service Award, or "the survivor's award," as Cooper jokingly calls it.

**1 Congress recently reintroduced legislation requiring terrestrial radio stations to pay performance royalties. Does it have a chance of passing?**

The climate is probably better now than it has ever been. It's going to be fought hard by the [National Assn. of Broadcasters], but it's fair and it's right and it's long overdue. It's unfair that artists aren't paid for the performance or the recordings and as a result of our lack of reciprocity, artists aren't paid for their performances in the rest of the world, while other artists around the world are paid. The songwriter is paid and the songwriter should be paid, no question about it. But a song is a piece of paper until the artist records that song.

**2 Looking back on the recently abandoned lawsuit strategy of the RIAA, did it reap any significant benefits for the industry?**

The most significant benefit wasn't the money that was received, because no one collected much money. It was the publicity that brought to the attention of the public that what you're doing is illegal. I remember reading early on that in one of the lawsuits, a young person was caught in the web and sued. The grandmother complained and said, "I didn't know it was illegal." Well, guess what? Now the grandmother and a whole lot of other people realize it's illegal.

**3 But the number of users sharing**



**Act. Is the DMCA vulnerable to legal challenge?**

The biggest problem with the DMCA is the safe harbor provisions. There should be more responsibility put on [online services] than there is right now. I think they have to be more proactive, and I think the only way you're going to be able to do it if they don't do it voluntarily is to do it by legislation.

**6 Your diverse client list includes artists like Sheryl Crow and Katy Perry. How do you negotiate a deal for someone like Crow, who is primarily thought of as an album artist, as opposed to Perry, who is primarily a digital singles artist?**

I'm not going to acknowledge that Perry is a singles artist. We're dealing in different worlds. Sheryl started at a time when albums or CDs meant an awful lot. People bought CDs and Sheryl had a number of hits and the hit singles were always a great promotional tool for the selling of albums. Katy came along in a time when the emphasis became more on the single. I don't think she considers herself or anybody else would consider her a singles artist. It's just the circumstance of the time right now.



# Promiscuous Indie

Nelly Furtado Launches Label With Canada's Last Gang

Pop star **Nelly Furtado** will launch a label in cooperation with the Canadian indie label group Last Gang Labels. The Toronto-based electro-dance band **Fritz Helder & the Phantoms** is the first act signed to the new Nelstar label and will release its debut album July 7.

While Furtado is certainly not the first major-label musician to start her own label, she is one of the few to do it with an indie.

"Nelly just wasn't that interested in doing a **OneRepublic/Timbaland** type of thing," says **Chris Taylor**, president of Last Gang and Furtado's longtime attorney. "She's an independent spirit, and she wants to make sure we build the band at the right pace. It's also very important to launch a band with indie branding behind them and be able to build them brick by brick."

Furtado says she never considered introducing Nelstar with her label Interscope.

"I'm happy there, and it would be great if Fritz got signed there at some point in the future," Furtado says. "But I also think that it's best to start off an indie. When you are a new band and you sign to a major, you get thrown to the fire. Plus, I always secretly wanted to be an indie artist. When I was a teenager, I loved **Ani**

**DiFranco** and hoped I could do something like that. A major turned out to be my destiny, but I'm enjoying reconnecting with the indie world."

Furtado adds that Interscope is aware of the project but says, "They have enough going on without my label adding to everything." And Nelstar isn't completely divorced from Interscope—Last Gang is distributed through Fontana in the United States and Universal in Canada. Interscope didn't respond to an e-mail request for comment.

Taylor says Last Gang is a perfect fit for the label. "I have been Nelly's at-

torney for 11 years and we are friends," he says. "She admires what we have done with our acts on Last Gang. She brought me Fritz

about six months ago and I think she was always secretly hoping I would put Last Gang resources behind the group. I'd do anything for her, but really I am in love with the group on top of everything else."

Taylor points out that Furtado has close ties to the band, noting that two members are her backup dancers.

"She's been talking them up for ages and ages," he says. "Right now, the label is just for Fritz, although that might change in the future."

While the model might resemble one commonly used in hip-hop, where a rapper signs his or her protégé then builds the artist up through a series of guest spots on tracks and promotional appearances, Taylor says there are some differences.



Whoa, Nelly: **FRITZ HELDER & THE PHANTOMS**

"Nelly's not on the album in a meaningful way," he says. "She's in one of the videos, but that's really it. She's not like **Puff Daddy** in that respect."

But that doesn't mean Furtado has just signed the band and handed it over. "We had a meeting a few weeks ago to look at all the pictures, and Nelly was really concerned that [band member] **Raquel Gil-Jimenez** didn't look foxy enough," Taylor says. "She insisted we do reshoots, and we're going to send the new pictures to the Maxims of the world to promote the band."

The deal is also unique in that Fritz Helder & the Phantoms will remain signed to their own label, House of Helder, which will become an imprint of Nelstar. "We still have the label and we still control the creative aspect,"

Helder says. "Nelly is acting as a mentor, Last Gang will coordinate the distribution, and we'll still do the videos and things like that."

Helder and Furtado describe the deal as a long-term partnership. "It's a three- to five-year deal, with one or two albums," she says. "I'm doing this for a band I love and I don't want it to be too restrictive."

Furtado adds that she's looking at signing a few other bands. "I'm busy enough right now, and I don't want this to get to a point where it's something I'm not passionate about," she says. "I want this to be something that really grows organically."

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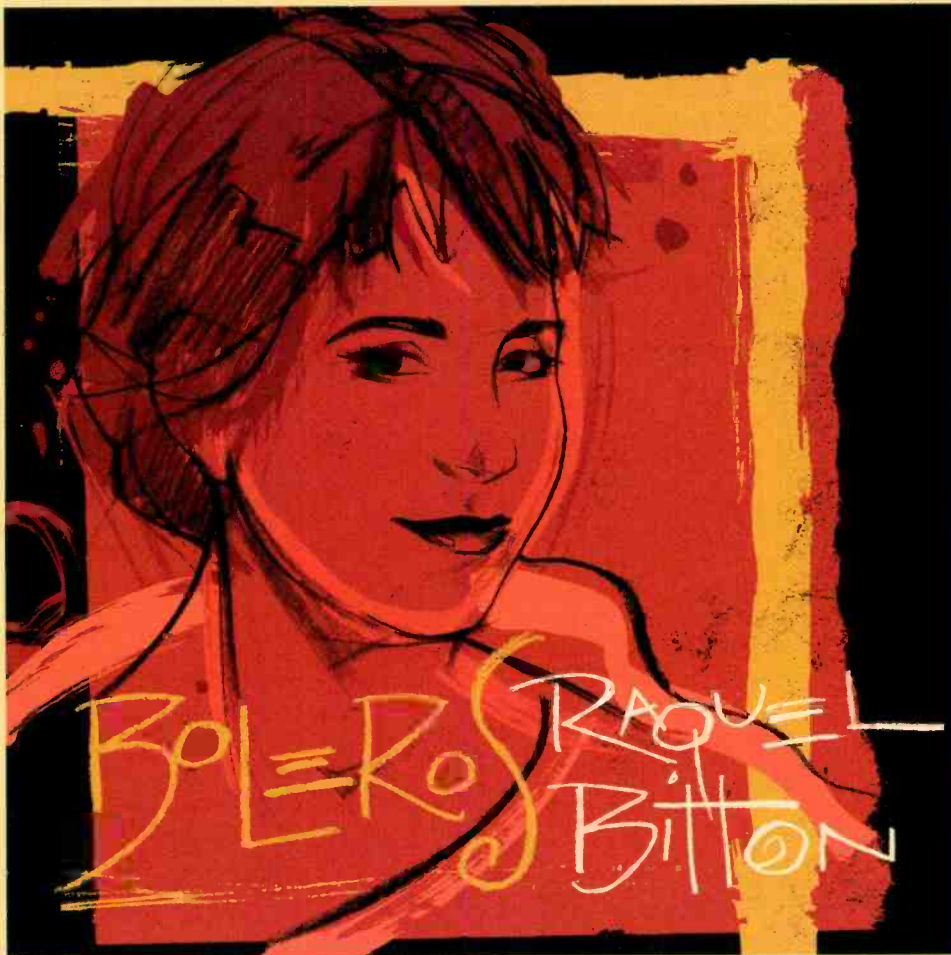
## The Indies

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DIGITAL BY ANTONY BRUNO

## Converting Viewers Into Music Buyers

MTV Leads Network Efforts To Exploit Promotional Pull Of TV Shows

Scoring a placement on a hit TV show can elevate the status of a new song or band.

If viewers want more information on a featured song, they'll probably do a Google search to track it down. Assuming the show's producers include the band's name in the closing credits, those searches can yield traffic to either iTunes or peer-to-peer file-sharing networks.

But some TV networks are striving to do more, for reasons that don't concern the welfare of the recording industry. In an attempt to lure more TV viewers to their advertising-supported Web sites, they're offering episode track lists, information on featured artists and even "buy" links for songs.

One pioneer of this effort is MTV, which last July launched its Soundtrack site (soundtrack.mtv.com), designed to list all the songs that air on the network's shows. The site also includes artist bios, discographies and streaming music.

The result, says Joe Cuello, VP of creative music integration for MTV Networks Music Group, has become a focus on new and emerging acts instead of the mega hits that dominated the network's early music video days.

"Music supervision allows us to expand beyond the normal purview of bands that

might be in video rotation, to acts that are more independent, unsigned and on the cusp," he says. "It expanded the types of bands we were promoting."

With shows like "The Hills" and "The Real World," viewers have come to expect new music in every episode, including emerging acts that they likely have never heard of.

One example is the band White Tie Affair. The group released its album "Walk This Way" (Epic) last April, reaping only negligible sales. Then came the Sept. 15 episode of "The Hills," which featured the band members performing its singles "Mr. Right" and "The Letdown" as part of the plot.

As it does with all music featured in its programs, MTV used an on-screen identifier to name the band and the songs and to direct viewers to soundtrack.mtv.com. The week after the episode aired, sales of "Walk This Way" surged to about 4,000 copies, with sales of nearly 2,000 the following week and average weekly sales of nearly 1,000 copies since then, according to Nielsen SoundScan.

"Prior to this effort, we didn't have this kind of impact on sales," Cuello says. "When we do a song ID, there's always an increase in metrics, whether it's sales, streams or social network activity. As we



Going casual: WHITE TIE AFFAIR

provided more information online, if anything, it's increased all songs because people can check out more about the artist."

Partnerships similar to MTV's include that between the Fray and ABC. The network posted the band's video for its recent single "You Found Me" on abc.com in advance of the fifth season of "Lost," where Michael Benson, ABC Entertainment's executive VP of marketing, hoped it would be spread virally among fans of the band and the show.

The team behind the CW Network's "Gossip Girl" established a separate site called OMFGG.com ("Original Music Featured on Gossip Girl") dedicated to the show's music. The site, which is run by Atlantic Records, features an embedded imeem player on the home page that streams songs from the show's soundtrack album, with links to a list of tracks featured in each episode. The "Grey's Anatomy" site also features a list of songs from each episode, with some featuring links to buy directly from iTunes.

But the link between TV discovery and online sales is still a tenuous one. Despite the occasional "buy" link or streaming sample here and there, most networks aren't offering much more than a list of artists' names and song titles. The reason, of course, is money. The slim margins offered by iTunes' or Amazon's affiliate programs give the networks little incentive to build more interactivity into their

online music listings.

MTV is the exception in that it's a co-owner of the Rhapsody America joint venture with RealNetworks. Soundtrack site users can stream or click-to-buy from Rhapsody if they wish, but most are still going to iTunes on their own.

And there's still some trial-and-error to be done on how to integrate the TV soundtrack with more online soundtrack information. In the coming months, MTV will integrate Soundtrack's features into each show's Web site, instead of asking fans to visit the Soundtrack site.

It seems like a smart move, as Soundtrack received only about 60,000 unique visitors in January, compared with the 4 million that the MTV.com site receives, according to the Web traffic tracking firm Compete. OMFGG.com draws similarly paltry numbers—13,500 unique users visited the site in January, according to Compete, despite the fact that the CW was airing new "Gossip Girl" episodes.

Yet these issues are easily worked out because there's just too much benefit for both parties involved.

Labels and artists get a more direct link between the moment of discovery and an actual sale, while the networks get a useful tool to bring viewers to their ad-supported Web properties by offering them information they'd otherwise go elsewhere to find.

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

## BITS & BRIEFS

### PAY-TO-PLAY WEB RADIO

The Internet radio service Jango introduced a pay-for-play service called Air-Play that lets emerging acts purchase guaranteed spins. Clients upload the songs and select which popular bands' fans they'd like to target. Jango then inserts the song into any stream featuring those artists, along with a pop-up ad asking listeners to rate the track. Customers pay \$30 for 1,000 plays, \$50 for 2,000 plays and \$100 for 5,000 plays. Larger packages are also available.

### EBOOK OF THE DEAD

A company called Mosaic Legends has released "Touch of Grey," an interactive electronic book about the Grateful Dead, through Apple's App Store. The eBook features an introduction by San Francisco rock photographer Jay Blakesberg, an essay about the history of the

band by Jambase.com editor Aaron Kayce and a striking photo mosaic that digitally arranges 400 Blakesberg photographs to form a picture of the late Jerry Garcia. The company has partnered with Blakesberg to create similar photo mosaics for other artists as well.

### '09 SMART-PHONE SALES TO REMAIN ROBUST

Smart phones are the lone bright spot in an otherwise dismal mobile phone market, according to a report by the market research firm iSuppli. The company predicts smart-phone sales will grow by as much as 11.1% this year. To reach that growth rate, iSuppli says wireless carriers will need to cut data access fees and offer aggressive subsidies. Also expected to drive sales are applications developed for the Apple iPhone and handsets powered by Google's Android mobile platform.

## HOT RINGMASTERS™ MAR 14 2009 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	10	#1 KISS ME THRU THE PHONE	SOULJA BOY TELLEEM FEATURING SAMMIE
2	2	9	DEAD AND GONE	T.I. FEATURING JUSTIN TIMBERLAKE
3	7	2	RIGHT ROUND	FLO RIDA
4	4	6	BLAME IT	JAMIE FOXX FEATURING T-PAIN
5	3	3	CRACK A BOTTLE	EMINEM, DR. DRE & 50 CENT
6	5	13	HEARTLESS	KANYE WEST
7	6	10	TURNIN ME ON	KERI HILSON FEATURING LIL WAYNE
8	8	8	YOU COMPLETE ME	KEYSHIA COLE
9	9	10	ALL SUMMER LONG	KID ROCK
10	19	4	ROCKIN' THAT THANG	THE-DREAM
11	10	8	DIVA	BEYONCE
12	11	11	GIVES YOU HELL	THE ALL-AMERICAN REJECTS
13	12	11	MAD	NE-YO
14	25	3	POKER FACE	LADY GAGA
15	14	18	CHICKEN FRIED	ZAC BROWN BAND
16	13	30	WHATEVER YOU LIKE	T.I.
17	15	17	JUST DANCE	LADY GAGA FEATURING COLBY O'DONIS
18	16	21	LOVE STORY	TAYLOR SWIFT
19	17	6	WANT IT, NEED IT	PLIES FEATURING ASHANTI
20	20	3	NEVER EVER	CIARA FEATURING YOUNG JEEZY



The-Dream rockets 19-10 with "Rockin' That Thang," his first top 10 since "Falsetto" a year ago. The singer/songwriter/producer's current title moves 23,000 downloads, a 26% gain over last week.

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



## PIMP MY 'PHONES

There are plenty of headphones available on retail shelves today, but how many can you design yourself? iFrogz' new line of EarPollution headphones will let you do just that. Buyers of the Hype earbuds and the Fallout and Nerve Pipes on-ear headphones can choose various graphics, colors and textures to customize them. In all, there are more than 200,000 possible design combinations. Interested buyers can choose their design options at the company's Web site, and the resulting product ships in 48 hours or less.

The Hype goes for \$20, while the NervePipes and Fallout are available for \$35. —AB





MILEPOSTS BY LEILA COBO

# Ralph Mercado: 1941-2009

## RMM Founder Took Salsa Global

Ralph Mercado, the founder of the independent salsa label RMM Records and a pivotal force in extending the reach of tropical music worldwide, died March 10 in Hackensack, N.J., after a two-year battle with cancer. He was 67.

Mercado was seen as the Berry Gordy of salsa because he had the Motown founder's eye for emerging talent, recognition of artistic potential and ability to expand the audience for his genre. On RMM, Mercado launched artists who would go on to become international superstars, including Marc Anthony, La India and Tito Nieves.



Nearly every major tropical artist since the '50s, including legendary performers such as Ponce and Celia Cruz, had some affiliation with Mercado through his management, concert promotion, film, production, label or publishing operations. And he integrated his business interests years before other labels and promoters began striving to offer similarly comprehensive services.

"He was a visionary of tropical music and he reinvented salsa, taking it to the highest levels for the genre," says Eddie Fernandez, senior VP of Universal Music Publishing, Latin America.

Mercado founded RMM Records (named after his company Ralph Mercado Management) in 1992 and eventually amassed a catalog of more than 400 titles by 130 acts. At its height in the '90s, RMM's clout and impact in the tropical world was similar to the pioneering salsa label Fania Records in earlier decades. And Mercado, with his dazzling smile and elegant suits, was at the center of it all, acutely aware of musical trends and open to diversi-

fyng his roster with different tropical styles, including merengue and romantic salsa.

Anthony says Mercado "gave me my first chance in tropical music and he was a great supporter in the early stages of my career," adding that "the world of Latin music lost one of its great visionaries."

Mercado got his start in concert promotion and management. Born in Brooklyn, Mercado organized salsa dance parties in his neighborhood as a teen in the '50s, long before salsa had established a strong following on the streets of New York. He was known

then for his "waistline parties," where, according to his publicist, guys were admitted free but had to pay a penny-per-inch cover charge for their dates based on the size of their date's waistline. He eventually opened the 3 & 1 Club on Atlantic Avenue in Brooklyn, where he booked up-and-coming local artists like Eddie Palmieri, Richie Ray and Bobby Cruz.

That entrepreneurial spirit served Mercado well. After establishing himself as a concert promoter, Mercado opened RMM Management in 1972, representing Palmieri and Ray Barretto. In 1992, he expanded into recorded music with RMM Records. Billboard honored Mercado in 1999 with its Lifetime Achievement Award.

Mercado was "an old-style businessman for whom a handshake was worth more than a contract," Universal's Fernandez says. This informal approach characterized his longtime relationship with salsa legend Cruz, who he managed from 1975 to 1996 and who recorded for

RMM in the late '90s. According to Omer Perdillo, who managed Cruz at the time of her death in 2003, Mercado was responsible for "taking her to the next level" and showcasing in places she'd never been before, including Asia and the Middle East.

"His handshake or his word were enough to close a business deal," Perdillo says.

That way of doing business made him many friends but also caused problems. After RMM Records filed for Chapter 11 bankruptcy protection in the wake of a costly copyright infringement lawsuit, Mercado sold the label in 2001 to Universal Music Group for close to \$18 million. Mercado kept RMM Filmworks and his music publishing companies. He eventually relaunched his promotion company as Ralph Mercado Presents and continued to promote concerts up to the time of his death.

Mercado is survived by his wife, Cynthia; his five children, Debbie, Damaris, Melissa, Ralph Mercado III and Chanel; his siblings, John Ayala, Richard Ayala and Angelica Kreiger; and his grandchildren.

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$7,002,234 (\$8,653,868 Canadian) \$157.78/\$52.59	<b>CELINE DION</b> Bell Centre, Montreal, Feb. 12-14-15	59,659 three sellouts	Concerts West/AEG Live
2	\$2,941,651 (\$3,598,815 Canadian) \$159.84/\$53.28	<b>CELINE DION</b> Colisee Pepsi, Quebec City, Canada, Feb. 9-10	20,903 two sellouts	Concerts West/AEG Live
3	\$1,897,276 \$185/\$125/\$85/ \$49.50	<b>CELINE DION</b> HP Pavilion, San Jose, Calif., Feb. 20	16,862 sellout	Concerts West/AEG Live
4	\$1,661,554 (£1164.132) \$40.68/\$21.41	<b>THE X FACTOR LIVE, SIGNATURE</b> Manchester Evening News Arena, Manchester, England, Feb. 27-28	42,180 three sellouts	3A Entertainment
5	\$1,570,961 \$167/\$127/\$77/ \$49.50	<b>CELINE DION</b> BOK Center, Tulsa, Okla., Feb. 2	15,933 sellout	Concerts West/AEG Live
6	\$1,413,647 \$135/\$85/\$65/ \$41	<b>CELINE DION</b> Pepsi Center, Denver, Feb. 24	16,461 sellout	Concerts West/AEG Live
7	\$1,351,246 \$127.50/\$87.50/ \$67.50/\$50	<b>CELINE DION</b> Scottrade Center, St. Louis, Feb. 4	17,283 sellout	Concerts West/AEG Live
8	\$1,275,000 \$83.50/\$62.50	<b>METALLICA, LAMB OF GOD, THE SWORD</b> Oracle Arena, Oakland, Calif., Dec. 20	18,000 sellout	Another Planet Entertainment
9	\$1,260,362 \$135/\$85/\$65/ \$47.50	<b>CELINE DION</b> Qwest Center, Omaha, Neb., Feb. 26	15,783 sellout	Concerts West/AEG Live
10	\$1,245,743 \$127/\$87/\$67/ \$47	<b>CELINE DION</b> EnergySolutions Arena, Salt Lake City, Feb. 22	16,212 sellout	Concerts West/AEG Live
11	\$1,138,373 \$85/\$55	<b>KATHY GRIFFIN</b> WaMu Theater at Madison Square Garden, New York, Feb. 19-22	19,594 22,420 four shows	AEG Live
12	\$783,757 \$75/\$46.50	<b>NICKELBACK, SEETHER, SAVING ABEL</b> Sommet Center, Nashville, Feb. 25	13,754 sellout	Live Nation, in-house
13	\$727,345 (£503.778) \$411.5/\$21.66	<b>THE X FACTOR LIVE, SIGNATURE</b> Aberdeen Press & Journal Arena, Aberdeen, Scotland, Feb. 22-25	18,468 four sellouts	3A Entertainment
14	\$711,305 \$79.50/\$39.50	<b>NE-YO, MUSIQ, JAZMINE SULLIVAN</b> Radio City Music Hall, New York, Feb. 20-21	11,886 12,026 two shows	AEG Live
15	\$611,801 (£434,660) \$40.11/\$21.11	<b>THE X FACTOR LIVE, SIGNATURE</b> O2 Arena, London, March 5	16,100 sellout	3A Entertainment
16	\$498,195 \$95/\$29.50	<b>MÖTLEY CRÛE, HINDER, THEORY OF A DEADMAN, THE LAST VEGAS</b> Sommet Center, Nashville, Feb. 21	8,793 sellout	Live Nation, in-house
17	\$444,543 (£313,826) \$40.37/\$21.25	<b>THE X FACTOR LIVE, SIGNATURE</b> Sheffield Arena, Sheffield, England, March 3	11,369 sellout	3A Entertainment
18	\$432,203 \$49.75/\$39.75	<b>BRAD PAISLEY, DIERKS BENTLEY, CRYSTAL SHAWANDA</b> Rose Garden, Portland, Ore., Feb. 27	9,511 sellout	Live Nation
19	\$431,488 (€309,915) \$96.07/\$47.34	<b>ANDRÉ RIEU</b> Color Line Arena, Hamburg, Jan. 5	5,161 10,600	Roland Temme Konzertveranstaltungen
20	\$417,939 \$77/\$67/\$47	<b>MAZE FEATURING FRANKIE BEVERLY, TEENA MARIE, KEITH SWEAT</b> Chaifetz Arena, St. Louis, Feb. 13	6,795 7,861	American Society for Kids
21	\$415,705 (£286,290) \$43.56	<b>THE PUSSYCAT DOLLS</b> Echo Arena, Liverpool, England, Feb. 6	9,543 sellout	Live Nation-U.K.
22	\$411,732 (€316,887) \$89.65/\$54.57	<b>ANDRÉ RIEU</b> SAP Arena, Mannheim, Germany, Jan. 26	4,949 sellout	Roland Temme Konzertveranstaltungen
23	\$405,792 (€305,969) \$91.51/\$47.75	<b>ANDRÉ RIEU</b> Messehalle, Erfurt, Germany, Jan. 20	5,272 sellout	Roland Temme Konzertveranstaltungen
24	\$392,287 \$99.50/\$59.50	<b>ROBIN WILLIAMS</b> Fox Theatre, Atlanta, Feb. 27	4,626 sellout	Beaver Productions
25	\$385,056 (\$736,922 New Zealand) \$57.48/\$41.75	<b>BILLY CONNOLLY</b> Westpac Arena, Christchurch, New Zealand, Feb. 13	8,093 8,285	Pacific Entertainment
26	\$378,274 (£262,085) \$411.3/\$21.65	<b>THE X FACTOR LIVE, SIGNATURE</b> MetRo Radio Arena, Newcastle, England, Feb. 26	9,673 sellout	3A Entertainment
27	\$377,315 (£263,916) \$51.47	<b>THE PUSSYCAT DOLLS</b> Kings Hall, Belfast, Northern Ireland, Feb. 3	7,331 sellout	MCD
28	\$370,043 (£263,061) \$40.09/\$21.10	<b>THE X FACTOR LIVE, SIGNATURE</b> Echo Arena, Liverpool, England, March 4	9,630 sellout	3A Entertainment
29	\$365,808 (€284,158) \$86.25/\$57.93	<b>ANDRÉ RIEU</b> Europahalle, Karlsruhe, Germany, Jan. 31	4,753 sellout	Roland Temme Konzertveranstaltungen
30	\$364,124 \$49.75/\$39.75	<b>BRAD PAISLEY, DIERKS BENTLEY, CRYSTAL SHAWANDA</b> Spokane Arena, Spokane, Wash., Feb. 26	7,345 sellout	Live Nation
31	\$359,672 \$85/\$49.50	<b>ROBIN WILLIAMS</b> Lakefront Arena, New Orleans, Feb. 26	4,913 sellout	Beaver Productions
32	\$357,023 (€256,387) \$90.51/\$52.92	<b>ANDRÉ RIEU</b> AWD-Dome, Bremen, Germany, Jan. 3	4,660 5,373	Roland Temme Konzertveranstaltungen
33	\$356,387 \$33.50/\$12.50	<b>GARY ALLAN</b> AT&T Center, San Antonio, Feb. 6	15,316 sellout	San Antonio Livestock Exposition
34	\$355,081 (£258,538) \$44.64	<b>THE PUSSYCAT DOLLS</b> Trent FM Arena, Nottingham, England, Jan. 24	7,955 sellout	Live Nation-U.K.
35	\$343,835 (£241,605) \$46.25	<b>THE PUSSYCAT DOLLS</b> Cardiff International Arena, Cardiff, Wales, Jan. 30	7,434 sellout	Live Nation-U.K.

# 'Fearless' Scalpers

## Ticket Resellers Strike Taylor Swift's Upcoming Tour

Much as **Miley Cyrus'** 2007-08 tour shined a spotlight on the insanity of ticket reselling, **Taylor Swift's** hotly anticipated Fearless tour is igniting a furor over the secondary market.

Tickets for Swift's tour, which begins April 22 in Evansville, Ind., went on sale Feb. 6. The tour sold out almost immediately, with some resellers posting tickets at sharply marked-up prices even before they officially went on sale, according to **Louis Messina**, Swift's promoter and president of the Messina Group (TMG) and AEG Live.

"I've never seen anything in my whole career like this," Messina says. "There's not a city that's not selling out in minutes."

With the exception of New York, Los Angeles, Las Vegas and Uncasville, Conn. (home of the Mohegan Sun Arena), face-value ticket prices for Swift's tour were \$20, \$39.50 and \$49.50. This conservative pricing was Swift's call, Messina says.

"She wants it to be affordable to go to her show," he says. "Really, if it was strictly up to her, all tickets would be \$20. She does have expenses, so unfortunately \$20 won't get it."

But Swift's asking price isn't what a lot of fans are paying.

"It's ridiculous," Messina says. "First of all, tickets are posted before they've even gone on sale. I've seen tickets at \$1,100 each. It's frustrating on our part because the whole intent was to make it affordable, but she's in such demand that people are paying these prices."

Messina emphasizes that neither Swift nor TMG/AEG Live are receiving a cut of any secondary-market revenue. In fact, Messina says, Swift axed earlier plans for a limited auction of some tickets, a move that he estimates cost her about \$500,000.

"The first three shows we put up we did ticket auctions and once I explained to her what ticket auctions were about, she made me cancel them immediately," he says. "She says, 'How can I do a ticket auction? That's telling my fans I'm practicing the same thing [as resellers].'"

While Messina concedes that some artists and promoters are involved in the secondary market, he says they make up only a small portion of the resale market. "The majority of the secondary ticket market is not controlled by promoters or the artists," he says. "It's controlled by the brokers and whoever is supplying the brokers with tickets."

How are resellers getting these tickets? "Even in the days when we were dealing with hard tickets... they had a connection with the box office, the promoter, the building," Messina says of ticket scalpers. "I guarantee it's much more sophisticated now."

Once a show goes on sale, the promoter's control ends, Messina says. "I can do audits a minute before they go on sale or a minute after, but it's the ticketing company that really has the most control over tickets," he says. "Once the artist and promoters pass the baton to the ticketing company, we lose control."

Messina and Texas building managers lobbied for anti-scalping laws in Texas years ago and failed, but he says the problem has exploded in the Internet age.

"I'd like to see regulation on resale of tickets," he says. "Secondary ticketing should be against the law, for one, or there should be limits on what tickets can be sold for."

In my opinion, tickets are the property of the artist, and this is almost like copyright infringement. Somebody is taking their art and reselling it and the artists are not sharing in it."

It is commonly known in the industry but little discussed that some artist camps have relationships with brokers and partici-

pate in the market in order to tap into some of that revenue. Asked his feelings on that practice, Messina says, "My comment on that is if we're feeding the machine, eventually we'll get burnt by the machine. It's as simple as that."

Messina says he has pondered ways to stymie brokers but notes that most such efforts just inconvenience fans, particularly

## On The Road

RAY WADDELL



Teardrops on my guitar: TAYLOR SWIFT

younger fans who may not have a credit card or proper identification.

"I even thought of putting tickets on sale the day before the show," he says. "In the case of Taylor, it would sell out and that way the brokers won't have an opportunity to distribute tickets," he says. "But that's pretty risky. What happens if the computer system crashes that day? As the promoter, I try to monitor as much as I can, but the endgame is we have to sell tickets. Why should the artist or promoter be at a total risk all the time? If there were safeguards, we wouldn't have to worry about it as much."

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

TONY R. PHIPPS/WIREIMAGE.COM

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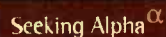
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# Stormy Weather

Executives At Billboard's Music & Money Symposium Discuss Challenges On The Horizon

Although music publishing is known for its relative stability, the business is facing its share of uncertainty in the global economic crisis.

Top publishing executives cited a host of concerns during a publishing panel at Billboard's Music & Money Symposium March 5 in New York. They included the potential fallout that the sector could suffer from declining advertising expenditures, possible changes in the U.S. tax code and the pending ability of songwriters to terminate publishing agreements signed since 1978.

The sharp decline in ad spending could hurt music publishers in two ways, warned Sony/ATV Music Publishing chairman/CEO **Martin Bandier**. He noted that synch rates are under pressure as producers of TV shows rein in costs and labels allow shows to make use of some of their recordings for free in the hopes that these TV placements will drive sales.

Bandier also noted that falling ad revenue could influence negotiations with broadcasters over public performance royalties for songwriters, which are due to start at the end of the year.

Not every challenge facing the publishing business is related to the economy.

Ole chairman/CEO **Robert Ott** pointed to a provision in U.S. copyright law that allows songwriters to terminate U.S. publishing agreements after 35 years on songs published after 1977. That means the first terminations under this provision will start making their way through the system in 2013. When those publishing rights revert to the songwriter, the original publisher can still collect revenue from deals secured during the first 35 years, but the ability to cut new deals becomes the purview of the songwriter or with whoever he or she makes a deal.

The wave of consolidation that swept through the publishing business in recent years appears to be stalled by the global recession, at least when it comes to sales of larger catalogs.

Bandier noted that one factor holding up deals is that buyers aren't sure of valuations. "You don't want to pay Y now only to find out that it will be X in a few months," he said.

Those involved in the buying and selling of music copyrights are in a period of "price discovery," peermusic CFO **Bill Gorjance** said.

Still, Gorjance said he still sees the potential for a growing number of deals for smaller catalogs, due to anticipated changes in U.S. tax rates that could prompt songwriters to sell their catalogs now.

The administration of President **Barack Obama** is reviewing potential changes to the tax code, including raising the capital gains tax from 15% to 20%. A key issue facing the publishing business is whether songwriters will lose their ability—only gained in 2005—to treat catalog sales proceeds as capital gains rather than income, which is taxed at a higher rate.

But those who focus on merger and acquisition activity in music publishing are missing a basic point about the business, Bandier said.

"Our business is not about buying catalogs," he said. "The music publishing business is about the exploitation of music."

While some people treat publishing like it's a bond or an annuity, the real estate market provides a better analogy, Ole's

Ott said. A song catalog is like a house, which has to be maintained and spruced up occasionally, or it will turn shoddy and lose its value, he said.

The executives lamented that they don't believe the celebrated "long tail" effect is playing out in the market for digital downloads, adding however that it's hard to predict when an obscure song will suddenly find itself in the spotlight. Cherry Lane Music Publishing CEO **Peter Primont** noted that the **Harry Belafonte** song "Day-O" enjoyed a revival thanks to the 1988 movie "Beetlejuice," while Bandier pointed out that the 2000 movie "O Brother, Where Art Thou?" gave new life to songs that had been virtually dormant for 60 years.

Despite the challenges facing music publishing, things could be a lot worse, the executives said.

"I think all of us are happy we are in the publishing business," Bandier said. "A few years ago, our mechanicals were 60%-70% of our business and now it is less than 30% and yet we are still able to grow the business. The labels would like to be in our business." ♦♦♦

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

## Publishers Place

ED CHRISTMAN



The fest of times: The 2009 Glastonbury Festival has already sold 132,000 tickets.

GLOBAL BY ANDRE PAINE

# BUY NOW, PAY LATER

Deposit Plans Boost U.K. Festival Ticket Sales

LONDON—U.K. festival promoters struggling with the economic crisis are finding salvation in ticketing deposit plans.

In June 2008, Glastonbury Festival organizer Michael Eavis was facing financial disaster as his event struggled to sell out.

"We'd had three years of mud and the headliners [Jay-Z, Kings of Leon, the Verve] were kind of uncertain propositions at the time," Eavis says. "So people didn't have the confidence."

Eventually, Glastonbury 2008 limped to a sellout on the weekend of the event itself as the headliners delivered strong performances. But this year, despite the recession, Eavis has sold out 132,000 £175 (\$249) tickets five months ahead of the June 24-28 event, which features headliners Blur and Bruce Springsteen.

Eavis says he did it by launching a £50 (\$71) deposit option, enabling festivalgoers to reserve tickets beginning Oct. 5, 2008,

## GLOBAL NEWSLINE

### >>> DISNEY GOES UNIVERSAL DOWN UNDER

Universal Music Group will market and distribute Disney Music Group recordings in Australia beginning April 1, under a licensing pact the two sides have reached. EMI previously represented the Disney license Down Under through a deal struck in August 2006. UMG has an international licensing deal with Disney Music Group covering Asia and Canada, plus a distribution pact in the United States. UMG also has a licensing deal with Disney's Hollywood Records in South America and distributes the 2007 self-titled album by the Jonas Brothers and the Miley Cyrus album "Breakout" in Europe. —Lars Brandle

strongest revenue growth, rising 33% to €2.2 million (\$2.8 million). —Wolfgang Spahr

### >>> JAPE IS IRELAND'S CHOICE

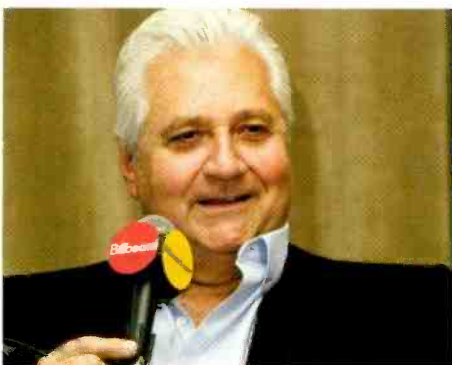
The Dublin-based electro-rock act Jape's "Ritual" (Co-op) has won the fourth annual Choice Music Prize as Ireland's album of the year. The winner of the prize, which is modeled after the United Kingdom's Nationwide Mercury Prize, was chosen by a 12-member judging panel. "Ritual" is the third album by Jape, the alias of 32-year-old Richie Egan, who also received €10,000 (\$12,756) in prize money. Jape was among six nominees to play live at the Dublin award gala, broadcast live nationally on the commercial station Today FM. Other leading contenders on the shortlist included the Script's self-titled debut (Phonogenic/Sony Music), David Holmes' "The Holy Pictures" (Canderblinks/Mercury) and Fight Like Apes' "Fight Like Apes and the Mystery of the Golden Medallion" (Model Citizen). —Andre Paine

### >>> AUSTRIAN SALES DOWN

The Austrian recorded-music market fell 8% in retail value in 2008, according to figures issued by the Austrian affiliate of the IFPI. Total sales fell from €201 million (\$254.6 million) in 2007 to €185 million (\$234.4 million) in 2008. The fall came despite a 14% value increase in digital sales to €11.4 million (\$14.4 million). CD album sales accounted for 80% of the overall market, followed by music DVDs (9%), digital sales (8%), CD singles (2%) and vinyl (1%). Album downloads recorded the

### >>> CTS/LIVE NATION DEAL STILL ON

A merger of Live Nation and Ticketmaster wouldn't have a detrimental impact on the



Publish or perish: Sony/ATV chairman/CEO **MARTIN BANDIER** (left) and Cherry Lane Music Publishing CEO **PETER PRIMONT**



GLOBAL BY ROBERT THOMPSON

# WIDEawake Arrives

Canadian Startup Plans Synchs, New Releases From Death Row Assets

TORONTO—The Canadian music startup WIDEawake Entertainment Group is moving from obscurity to Death Row, after unveiling its ambitious plans for the U.S. gangsta rap label.

Despite a low profile even in its home country, WIDEawake snapped up Death Row Records from bankruptcy for \$18 million in January (billboard.biz, Jan. 15). It now plans what it says will be a “hugely profitable” business strategy for the company, based on digital and mobile, synchs and issuing unreleased albums—including previously unreleased songs by Tupac Shakur.

Death Row’s catalog includes material from Dr. Dre and Snoop Dogg, and while some industry observers have questioned the acquisition price, WIDEawake founder/CEO Lara Lavi says there are plenty of new revenue opportunities.

likes of Petey Pablo, Kurupt, Lisa “Left Eye” Lopes and even Beyoncé. He’s now working with the artists concerned, ensuring appropriate contracts are in place.

“There’s so much exquisite material that never saw the light of day,” he says. “These are artists that would love to see their material released and I’m sure they want to get paid for what they’ve done.”

Payne has been working with the Shakur family to arrange the release of 13 songs from around 40 unreleased tracks. He and Lavi have also been investigating song placements and synch deals and have met with MTV and others in the TV, movie and advertising industries.

“Based on those meetings, I’d say there are some extremely lucrative opportunities out there,” Payne says.

Some might question whether an obscure



All eyes on us: TUPAC SHAKUR (left) and DR. DRE

“The label hasn’t been exploited significantly for the digital market,” she says. “There’s no mobile exploitation and absolutely no synch income. When you put those things together, you have a pretty good sense of what this company is worth.”

Lavi says WIDEawake’s interest in Death Row commenced last summer when Ronald Ovensden, chairman/CEO of WIDEawake investor New Solutions Capital in Mississauga, Ontario, asked her to find a “cash-generating entertainment asset.”

She quickly set her sights on Death Row, saying the label’s financial details made it attractive. Lavi says that even with all the turmoil surrounding Death Row—including the incarceration of its founder Suge Knight and the bankruptcy—it was still pulling in \$3 million-\$5 million in what she calls “passive” annual income, without promotion or significant marketing support.

Lavi has hired former Death Row producer/engineer John Payne as senior VP at Death Row/WIDEawake Entertainment LLC. Payne says the real opportunities in the 10,000-song catalog reside in unreleased tracks by the

Canadian entertainment group without any real track record is best-placed to exploit those opportunities. But Chris Taylor, founder of the leading Canadian law firm Taylor Mitsopoulos Klein Oballa, which investigated Death Row for Lavi before WIDEawake’s bid, says the underdog role suits the company.

“Though they might not be widely known, they are a quality operation,” he says. “I’m confident of their ability to deal with the Death Row catalog.”

Meanwhile, Death Row co-founder Lydia Harris believes WIDEawake’s distance from the business may prove to be an advantage.

“There were a lot of people worn down by the bullshit around Death Row,” she says. “For someone to come in from the outside, it should allow them to avoid some of the problems.”

Even with the Death Row deal in place, Lavi says WIDEawake remains committed to its Canadian operation and to upcoming projects involving the little-known Toronto R&B singer Sean Jones—WIDEawake’s only previous music signing—as well as a film project about the life of Marvin Gaye and a graphic novel that will involve the Death Row catalog.

and pay the balance by Feb. 1. They could also pay for tickets outright, but Eavis says around 119,000 tickets—90% of those on general sale—were purchased using the deposit system.

“Times are tough,” says Nick Blackburn, chairman of Glastonbury’s ticketing partner See Tickets. “When ticket prices reach that price, to help people to buy them is a very good thing to do.”

Eavis says he paid See Tickets around £50,000 (\$71,000) to set up and operate the new deposit system, noting, “It’s worth it because we’ve sold out.” He says that only a small percentage of transactions weren’t completed by Feb. 1. Those people received a refund minus a £10 (\$14) administration fee.

Eavis says he will definitely operate a deposit system for Glastonbury in 2010, and other festivals have now followed suit.

Katrina Larkin, co-founder/director of the Big Chill Group, which operates August’s Big Chill festival, says she previously felt payment plans might have been overcomplicating the system. But once the recession kicked in, she decided to offer what she says is “an affordable way of attending the event.” Larkin says 50% of Big Chill ticket transactions have so far come under a £50 deposit program.

See Tickets GM Martin Fitzgerald warns that layaway plans can be difficult because they switch the focus from an event to the customer. The Big Chill’s scheme, for instance, requires deposit-plan participants to pay their balance by phone. That could pose a challenge if deposit-holders are as tardy as the Glastonbury crowd—Fitzgerald says 70,000 balances were completed the week before the deadline, with 21,000 on

the final two days.

“We wouldn’t have been in a position to take all those payments over the phone,” he says.

Other U.K. festivals to introduce similar schemes include All Tomorrow’s Parties, the Glade Festival and Bestival, whose spinoff Camp Bestival is looking at a nonrefundable installment plan, similar to layaway tickets introduced for Coachella in 2009 (Billboard, Jan. 10).

“I’m not panicking but a lot of people are losing their jobs,” says Bestival/Camp Bestival organizer Rob Da Bank, also a co-founder of the Assn. of Independent Festivals. “We had a wet year last year for the first time, so we were already cautious people might think twice about coming back.”

Da Bank says several hundred Bestival tickets were paid for by deposit before the February deadline, with only three incomplete.

The first signs that the concept might spread to the regular concert biz came when the London-based promoter Warner Live offered Dionne Warwick fans the chance to buy one £49 [\$69.83] ticket and reserve up to nine others for her July 31 Hammersmith Apollo show.

But Fitzgerald believes there is little incentive to introduce deposit programs for the concert ticket market, where supply and demand rules.

“Ours is the day-to-day concertgoer,” says Rob Ballantine, chairman of the Concert Promoters Assn. and director of Manchester, England-based SJM Concerts. “You can’t expect people to start getting into lots of different economic models when it’s not what they want and it’s very difficult to administer.”

existing 10-year agreement between Live Nation and the leading European promoter/ticketing operation CTS Eventim, CTS CEO Klaus-Peter Schulenberg said in a March 6 statement. Schulenberg said Live Nation and CTS will honor their December 2007 deal, under which CTS licensed its ticketing software to Live Nation in North America and took over ticketing for Live Nation events in European markets. CTS Eventim runs ticketing for Live Nation in Sweden, Finland, Poland and the Netherlands, with the Czech Republic, Hungary, the United Kingdom and Norway due to follow in the near future. —WS

## >>> FNAC’S BASTILLE FALLS

France’s market-leading music retailer Fnac will close its only dedicated music store in Paris, located on Place de Bastille, at the end of 2009. The company’s other 25 stores in the greater Paris area sell consumer electronics (including digital players), books and computer games/software in addition to music product. Fnac says the store’s 60 employees will be offered jobs in the chain’s other stores. The closing is part of a global expense-cutting plan that Fnac unveiled Feb. 18, aim-

ing at €35 million (\$43.9 million) in yearly savings. —Aymeric Pichevin

## >>> GALLAGHER TAKES HIS TIMES

Oasis guitarist/songwriter Noel Gallagher will become the latest artist to release a free CD through a U.K. national newspaper, striking a deal with the Times to release live recordings from his March 27, 2007, benefit show for the Teenage Cancer Trust charity at London’s Royal Albert Hall. Five songs were made available at Apple’s U.K. iTunes Store March 10-14, when the Times printed a link enabling readers to download a different song for free each day. A CD to be given away with the March 15 Sunday Times will include another 11 tracks from the show. Beginning March 16, all 16 tracks will be sold as a download-only fund-raising album titled “The Dreams We Have As Children (Live for Teenage Cancer Trust)” through selected online retailers. The Times made a donation to the charity for the use of the recordings. According to the Audit Bureau of Circulation, the Sunday Times’ average net circulation between Jan. 26 and Feb. 22 was 1.2 million. —Tom Ferguson

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# Divine Intervention

Catholic Hymns Album Is Unlikely Latin Music Awards Nominee

Perhaps the biggest surprise among the nominations for the 2009 Billboard Latin Music Awards came in the category for the Latin pop album of the year by a duo or group.

Listed along with releases by **Maná**, **Sin Bandera** and the **Kumbia All Starz** is "Los Mejores Cantos Religiosos," a collection of Catholic hymns performed by a little-known Mexican ensemble called **Grupo Nueva Vida**. The

comfort of familiar sounds, the set's religious appeal and an attractive retail price around \$7-\$9 may help explain its commercial success.

"Cantos," which features a painting



Inspired sales: 'Los Mejores Cantos Religiosos'

## Latin Notas

LEILA COBO



of **Jesus** on its cover, peaked at No. 13 on Billboard's June 7, 2008, Top Latin Albums chart. Since the album's sales first appeared in Nielsen SoundScan data in December 2006, it has sold 195,000 copies in the United States, with the vast majority of sales coming from mass merchants.

Although "Cantos" didn't debut on Top Latin Albums until January 2008, it had been released several years earlier to small Latin indie stores. **Hilda Garcia**, sales manager at the Los Angeles-based label **Multimusic**, says "Cantos" wasn't receiving much attention at the label when she joined **Multimusic** in 2003.

**Multimusic** mostly sells regional Mexican fare and karaoke albums, but Garcia felt there had to be a broader audience for "Cantos." So in 2003 she took the album to **Mundo Musical**, which operates two music stores in southern California. To everyone's surprise, the album started selling, and reorders started to climb, from 30 to 60 to 90 at a time. Garcia then upped the ante, offering the album to bigger distributors like **Discoteca Linda** and **Angela**.

At the end of 2006, just before the holidays, Garcia got the album into mass-merchant stores and it has steadily sold at least 1,000 copies per week ever since, according to **SoundScan**. Since June, it has been a fixture on the Top Latin Catalog Albums chart, where it has spent 21 nonconsecutive weeks at No. 1.

**Multimusic** has subsequently released two additional volumes of "Cantos," the second one credited to **Rondalla Juvenil**. Volume two has sold 37,000 copies, while volume three has sold 20,000, according to **SoundScan**.

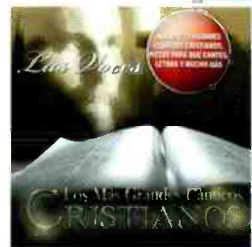
Although compilations make up roughly half of the Top Latin Albums chart at any given time, the sales of the first "Cantos" are still remarkable considering the album hasn't benefited from a major marketing campaign.

"I know there's a certain public that likes that kind of music," Garcia says. "But honestly, it's a miracle."

Miracle or not, many Latin labels have long recognized that there's an audience for Christian music in non-Christian accounts. **Venemusic**, which has released

a steady supply of Christian titles in the past year, is planning a TV ad campaign for "Los Mas Grandes Cantos Cristianos," a collection due March 31 that features 14 new and traditional songs.

"We are naturally going to work this in Christian churches and bookstores," says **José Antonio Beltrán**, director of A&R and music publishing at **Venemusic** parent **Venevision Interna-**



Beyond the converted: 'Los Mas Grandes Cantos Cristianos' (left) and producer **PEDRO MIGUEL MORALES**

cional. Seeking a broader sound that goes beyond the church, he sought Christian songwriters who also pen songs for secular singers. For example, producer **Pedro Miguel Morales** has written for bachata singer **Andy Andy**.

"We're very conscious," Beltrán says, "that we don't want to only preach to the converted."

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## EN BREVE

### BURGER KING, COKE TO LAUNCH LATIN AWARDS PROMO

**Burger King** and **Coca-Cola** are partnering to launch special promotions around the 20th annual **Billboard Latin Music Awards**. Customers at participating **Burger King** restaurants in Latin America can enter for a chance to win a trip for two to attend the April 23 awards show in Miami. The prize includes airfare, four-star hotel accommodations, red carpet access and passes to the show and afterparty.

The promotion includes a newly created online community at [burgerkingmusica.com](http://burgerkingmusica.com), where users can also enter for a chance to win a trip to the awards show. The participating countries include **Bolivia**, **Brazil**, **Chile**, **Colombia**, the **Dominican Republic**, **Ecuador**, **El Salvador**, **Honduras**, **Nicaragua**, **Panama**, **Paraguay**, **Uruguay** and **Venezuela**.

**Burger King** and **Coca-Cola** are sponsors of the **Billboard Latin Music Conference**, which takes place April 20-23 at the **Eden Roc Beach Resort & Spa** in **Miami Beach**. For more information, go to [billboardlatin-conference.com](http://billboardlatin-conference.com).

### MEXICAN POLICE RAID PIRACY OPERATION

Mexican law enforcement and military personnel raided a pirate CD and DVD production house March 3 in **Veracruz**, where they seized 350,000 music CD-Rs, 300,000 DVD-Rs, 1,800 burners and 380,000 film and music inlay cards, according to the **IFPI**.

Seven people were arrested. The labels body says the facility was run by **Los Zetas**, the enforcer squad of Mexico's **Gulf Cartel**, a drug trafficking organization.

"It seems that besides providing protection and security to the **Gulf Cartel**, these individuals are now reproducing pirate music and films in the various states throughout Mexico," the **IFPI** said in a statement. "According to authorities, the large number of burners seized in the operation will have an impact on the short-term supply of pirate product in the **Veracruz** area." —**ABY**

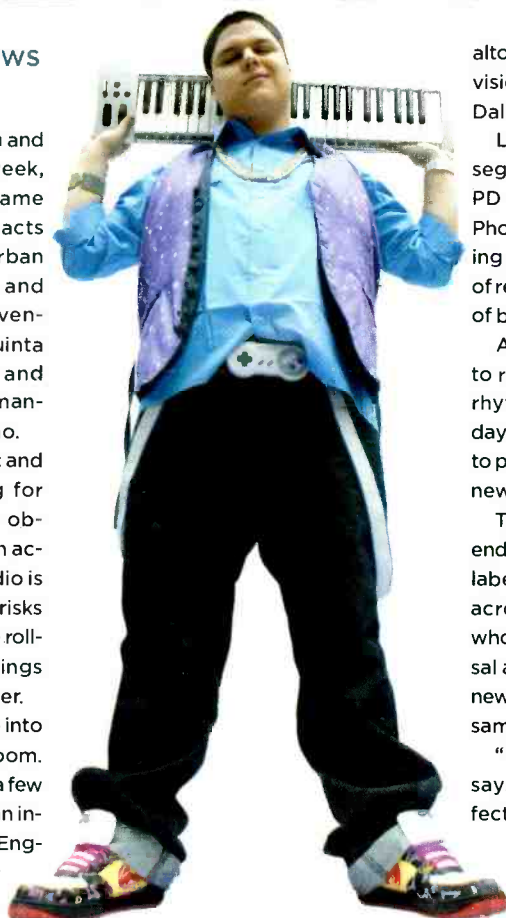
# COME TOGETHER

## Rhythmic Radio Shows Stronger Pop Flavor

Look at **Billboard's** Latin Rhythm and Latin Pop airplay charts this week, and you'll see many of the same artists on both. These include acts that were once solidly in the urban camp, such as **Wisín & Yandel** and **R.K.M. & Ken-Y**; bachata act **Aventura**; popsters **Luis Fonsi**, **La Quinta Estacion**, **Reik**, **Playa Limbo** and **Fanny Lu**; and Panamanian "romantic style" artists **Flex** and **Makano**.

This melding of Latin rhythmic and pop radio has been unfolding for some time. But many industry observers say the process has been accelerating in a sign that Latin radio is less willing to take programming risks during a time of recession and the roll-out of **Arbitron's** electronic ratings device, the **Portable People Meter**.

The Latin rhythm format came into its own during the reggaetón boom. But when the field thinned out to a few established artists, stations began incorporating more Latin pop and English-language music into their playlists. Some flipped formats



altogether. Just a few weeks ago, **Univision Radio** switched rhythmic **KFZO Dallas** to regional Mexican.

Latin radio genres "used to be more segregated," says **Bobby Ramos**, the PD at **KVIB (95.1 FM Latino Vibe)** Phoenix. "Now it's fusing. They're taking the best of everything—the best of reggaetón, the best of pop, the best of bachata. It's Latin top 40."

A major-label promoter who asks to remain anonymous describes the rhythmic-pop merger as "a day-to-day struggle... as a PD, are you going to put on the new **Paulina Rubio** or the new urban act?"

To avoid coming out on the short end of those decisions, managers and labels are looking for acts that work across both formats. **Fabio Acosta**, who initially promoted **Siente/Universal** artist **Baby Boy**, is betting that his new artist **Fainal** will hit squarely in the same market.

"He's not 100% urban," Acosta says. "In my case, his music is perfect for urban radio, and to look for

spaces at pop."

**Acosta** says that while urban-heavy TV outlets like **mun2** and **MTV Tr3s** are important in creating artist awareness, particularly among the very young audiences that reggaetón stations used to attract, radio is still "the most important thing."

To make up for the increasing lack of radio support, rhythmic artists are also turning to online platforms to push songs with less pop crossover appeal.

**Gerardo Mechaly**, who manages the independent reggaetón artist **Yomo** and releases and publishes his material, says he worked the single "Descara" solely online, on social networks and through cheap Facebook ads that drove traffic back to **Yomo's** Web site. He also notes that **Yomo** has recently played gigs in **Colombia** on the strength of the song.

**Mechaly** says, "On the management side, 'Descara' has proven to be extremely profitable."

—**Ayala Ben-Yehuda**

Crossing over: **FAINAL**



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IFPI LATIN  
AMERICA  
REGIONAL  
DIRECTOR

# Raúl Vázquez

IFPI's Latin head talks about improving performance royalty collection and espousing tax breaks for the music biz.



become a far more important part of our day-to-day business.

**Uruguay recently passed a new tax exemption that you heralded as landmark legislation.**

In many Latin American countries, cultural products, like books, are exempt from value-added taxes. And music wasn't treated the same way. Uruguay is the first place where we've been able to get that exemption, thanks to an effort led by a coalition of record producers and authors' societies.

Brazilians have also found a mechanism to promote local music, and that is through a tax rebate for local music productions. But those are the only two examples. What we are trying to do in every country is either promote a tax-exempt scheme like Uruguay or a tax rebate like in Brazil.

**What needs to happen for the music industry to remain viable in the region?**

It's been a sign of progress that we are increasingly working with all sectors. We are bringing in partners to defend the rights of the music business industry. And we need to move governments. I think this is crucial for the well-being of the music industry anywhere in the world, but specifically in Latin America, because most of what is sold is local repertoire or Spanish-language repertoire. We have the biggest region with a common language.

The second part of it is that the business itself, the companies themselves have to do everything possible to improve the online business while at the same time not neglecting the sale of physical product. CDs still represent over 85% of total sales in the region today. ...

Although music sales in Latin America have been decimated by piracy, the region continues to create music and new stars at a feverish pace, with local repertoire accounting for more than 70% of all music produced and sold in many countries, including Brazil, the eighth-biggest music market in the world.

While overall Latin American music sales declined 18% in 2007, the market showed signs of stabilizing in 2008, with sales expected to decline by about 5%, according to the IFPI. The improvement stemmed from increased digital sales in Brazil, Argentina and Chile, coupled with an overall flat market in Mexico. And with the increase of broadband penetration and the launch of new online music stores in the region, the digital marketplace in Latin America at last seems poised for a real future.

One key player in the industry's path toward recuperation is Raúl Vázquez, regional director of IFPI Latin America. Vázquez held a variety of executive posts at Sony Music from 1988 to 1997, including GM of Sony Music Brazil, president of Sony Music Mexico and senior VP of administration for Sony Music Latin America, overseeing the major's operations throughout the region. After leaving Sony, Vázquez started *eritmo.com*, a now-defunct music site, and was its COO before joining the IFPI in 2001.

Vázquez spoke with *Billboard* about the IFPI's changing role in Latin America and its latest initiatives to combat piracy and boost sales.

**What are the most urgent challenges facing the IFPI in Latin America?**

We are facing a very tough situation because of three key things. One, of course, is physical piracy. Now we have a major Internet piracy problem as well, as the number of broadband connections has grown in the region. And the people who have access to broadband are people who have the purchasing power to buy music.

The third factor is the economic crisis, which is spreading worldwide. We've done a number of things we can be proud of. One is we've joined forces with all the copyright industries. In Mexico and in Brazil, for example, we have joint anti-piracy teams with the Motion Picture Assn., and both deal with online and physical piracy. And now we're in conversations to do the same in Argentina and Chile.

**Is this typical for the rest of the world?**

IFPI has been working with the MPA in many countries. But we actually merged the two teams and

created a distinct legal entity in Mexico and Brazil called APCM [Anti Piracy Cinema Music]. We have individual heads for each of these units in each country. By not having two separate entities competing for government resources, we've opened the way to combat piracy with limited resources and to facilitate the work of local authorities.

**Have you seen an increase in enforcement actions as a result?**

We have seen an increase in the number of seizures and in the number of raids. Aside from APCM, we are building up very strong Internet anti-piracy campaigns. We have strong teams in all major locations—Mexico, Colombia, Brazil, Argentina and Chile—and they are essentially identifying illegal Web sites, illegal links and taking steps to take them down. Last year, we probably took down close to 200,000 links in the region.

**How are the conversations going with Internet service providers?**

We were able to convince the governments of Mexico and Brazil—

Mexico through the secretary of communications and Brazil through the ministry of culture—to create working committees with the ISPs to find solutions to the Internet piracy problem. In both places we are looking to have potential graduated response programs. I think definitely by year's end we'll have implemented some kind of plan. We want to do two things: send notices, and then there has to be some kind of repercussion for the most hardcore uploaders.

Our biggest challenge in 2009 is making sure the ISPs and the IFPI work together [in other countries]. In Argentina, we reached out to the secretary of communications and met with the ISPs. They were very polite; they gave us a cup of coffee and sent us on our way.

**Why has revenue from performance royalties gone up while music sales have gone down?**

We've been able to quadruple collections over the last five years. In some countries, it's been a tradition to collect neighboring rights—the rights for performers and produc-

ers—for a long time. Where you didn't see collection for both was in smaller countries, like Paraguay, where we created a society to collect on behalf of both groups in 2003. We also created societies in Peru, Ecuador, Costa Rica, Jamaica and the Dominican Republic.

We've also helped the existing societies improve their collection efforts, target new clients, improve their management and do communications campaigns to inform users that there was a right and it had to be respected. And in the last 12 months, we've closed important deals in some territories. In Ecuador, we closed deals with radio and TV stations, for example, and we closed deals with the hotel industry in Santo Domingo.

**Does the fact that music sales have collapsed give you greater incentive to work harder?**

Our mission stays the same. We still need to provide, on behalf of record [labels], a good legislative environment and we still need to fight piracy. But collecting societies have

We still need to provide a good legislative environment, and we still need to fight piracy. But collecting societies have become a far more important part of our day-to-day business.

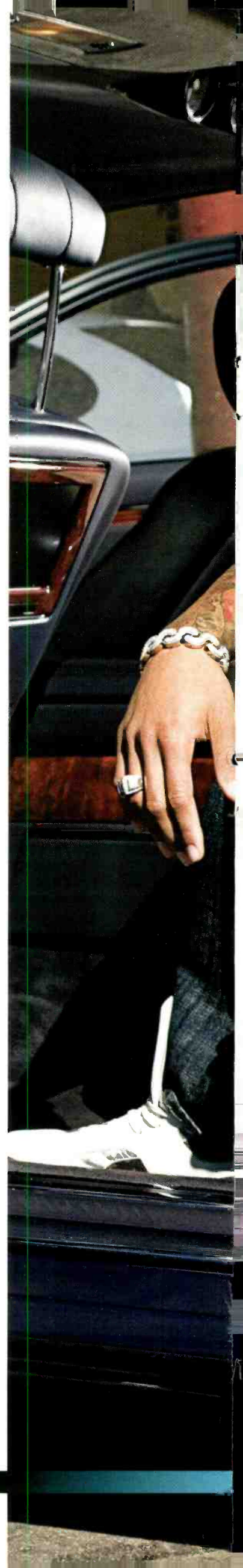


# With 'Right Round,' Flo Rida Set A Digital Sales Record. Now He's Trying To Conquer The Album World

BY MARIEL CONCEPCION  
PHOTOGRAPH BY MARK MANN

IN FEBRUARY, Flo Rida broke the record for the most digital song downloads in a week when "Right Round," the lead single from his second album, "R.O.O.T.S.," sold 636,000 copies in its first week, according to Nielsen SoundScan. The record he broke was his own, for "Low," a single from his first album. That set, "Mail on Sunday," sold 372,000 copies, according to SoundScan, respectable but not spectacular. Now the Carol City, Fla.-born rapper wants to prove that he can sell albums the way he does singles by aggressively marketing "R.O.O.T.S.," which is slated for a March 31 release on Poe Boy/Atlantic Records.

# Hustle







At the very least "Right Round" will give Flo Rida a significant boost. "My A&R man Mike Caren brought the track to my attention, and the idea of stepping up the production on my sophomore album excited me," Flo Rida says. "So, we went in the studio, Dr. Luke did the sample [of "You Spin Me Round (Like a Record)"] and I recorded it. I didn't know it would be this big, but I was happy to be making the music." And that song is still selling.

"Part of the problem with people in the music business is that people don't have the patience to allow things to develop more," says Atlantic Records chairman/COO Julie Greenwald. "Obviously, we all want to sell more albums, but for a new artist to sell over 350,000 of an album is a great place to start. We just have to reshift and redefine our expectations of what success is considering the climate of the industry. This is the perfect setup for everybody to be super excited about this next album. Next time, we can aim for 600,000 and build our way up."

Sales of "Right Round" surpassed the download record for 2009 set a week before by the Eminem comeback track "Crack a Bottle," which sold 418,000 copies. It also smashed the mark set by Flo Rida himself in January 2008, when "Low" sold 467,000 downloads, the most first-week digital sales in SoundScan history then (and still the biggest digital song of all time with 4.8 million downloads to date). While Flo Rida says the success of "Right Round" surprised him, he always aimed high.

"I always sat on my computer and studied music and different artists like OutKast and Ludacris, Notorious B.I.G. and 2Pac," Flo Rida says. "There just was no plan B for me. After basketball didn't work out, I knew this was what I was meant to do. At the same time, it's about soul—it's about what you feel when you record. I don't ever leave the studio without feeling chills—goose bumps."

He believes that tapping into the essence of his psyche will entice listeners to purchase "R.O.O.T.S." "The inspiration for it comes from having success and knowing that it didn't come overnight," he says about the album, whose title is an acronym for "Route of Overcoming the Struggles." "When you pick up the album you'll see it's very versatile. You have the slower-pace songs to the club tracks, and I cover everything from happy moments to sad ones as well. I tapped into all my emotions on this one."

Supporting the emotional thread that runs through the album are tracks like "Available," which features Akon and was co-written by Will.i.am, and "Sugar," the second single, which features Wynter. The latter is available on iTunes and debuted on Billboard's Hot Digital Songs chart last week at No. 37 with 40,000 downloads. Producers include Will.i.am, Dr. Luke and J Rock; Ne-Yo, Nelly Furtado and Kesha are among the collaborators.

"The album is way more specific than the last one and has more hits," says Mike Caren, executive VP of A&R at Atlantic Records. "People who like the hit single are going to be very happy with the rest of the album."

Flo Rida isn't laying it on thick when he says he's put everything into his music. At 15 he became close with his brother-in-law, a hype man for 2 Live Crew's Luke Skywalker; he and two friends also formed a hip-hop group called the Groundhoggz. By 2001, Flo Rida became the hype man for Fresh Kid

>>>

# FLO



Ice of 2 Live Crew as he went solo and traveled in Hawaii. Before leaving, he recorded a solo demo.

After returning home, Flo Rida got another opportunity to hone his skills when he received a call from former Jodeci member DeVante. "He called me up and said he loved my music," Flo Rida recalls. "The next day I was on a Greyhound bus on my way to L.A. by myself."

In California, Flo Rida honed his rapping with DeVante, Public Enemy's Flavor Flav and others, but labels weren't as responsive. "I was shut down by a few major labels, including Capitol Records and Death Row," he says. "But I had faith." After he moved back to the East Coast, Flo Rida started to receive calls from E-Class, founder of the Florida-based indie label Poe Boy (Rick Ross, Jacki-O), about returning to Florida to pursue music. In 2006 he got a joint deal with Poe Boy and Atlantic.

To promote "R.O.O.T.S.," Atlantic has an extensive marketing plan that covers a few countries, as well as the Internet. "We had him make guest appearances on domestic artists' albums in Australia and Japan, including working with Japanese group Exile and 2006 'Australian Idol' winner Jessica Mauboy," Caren says. "We're streaming songs, we have MySpace, Rhapsody and Amazon promotions currently taking place, and we're doing a massive Countdown to 'R.O.O.T.S.' campaign with iTunes."

Flo Rida also recorded exclusive tracks that will appear on versions of the album sold at specific retailers, including Best Buy, Wal-Mart and Trans World Entertainment.

Flo Rida's team is also looking at a potential international tour for May or June, and the rapper is slated to make TV appearances on MTV, BET, Spike TV and talk shows like "Jimmy Kimmel Live!" and "Chelsea Lately."

Flo Rida has also launched an upscale clothing inspired by Gucci and Louis Vuitton, Parlay Adore, for which he's seeking investors.

As for the prospects of "R.O.O.T.S.," Caren hopes that Flo Rida's personality will help sell it. "The album is a combination of uptempo, energetic party jams and meaningful, emotional personal songs," he says.

"He's basically having a great time, keeping the people dancing and the energy up, and then expressing himself about the road he's traveled to get where he is and showing his appreciation for everything he has. He has his own lane like OutKast had theirs, and he's going to drive it."

In the meantime, Flo Rida hardly has time to worry about anyone's skepticism. "I don't feel like the underdog, but I always try to keep myself feeling like I'm laying on my couch in the projects," he says. "I'm still that humble." ■■■

## Making Singles Into A Home Run

### How Atlantic Is Trying To Make Flo Rida An Album Artist

Just about any artist would love to have hit albums. But in today's digital-driven music business, many artists are becoming better-known for selling singles. And that leaves every major label wrestling with the same question: how to convert \$1-or-so single purchases into higher-profit album sales.

Atlantic Records hopes to solve that dilemma with its rollout of "R.O.O.T.S.," the sophomore set from Flo Rida, who until now has been better-known as a singles artist. Perhaps surprisingly, the first step is offering more singles for sale: By the time the album comes out March 31, consumers will have had access to four songs, about one-third of the 13-track album.

"Like buying a new car, people now get to test drive our product," says Atlantic chairman/COO Julie Greenwald. "Before you could sell millions of albums off one hit single. Now with each campaign, we try to line up as many marketing drivers as possible for as long as possible. With Flo Rida, we're prepared to sell tons of singles as we start to sell albums—and we think he will sell a lot more albums than the last go-round."

The label started planning its "R.O.O.T.S." campaign in January by playing the album for industry taste-makers. By the third week of January, "Right Round" hit No. 1 on Billboard's Hot Digital Songs chart, with sales of 636,000 copies, according to Nielsen SoundScan. As a result, Flo Rida broke the digital sales record he set himself last year with "Low," which sold 131,000 its first week.

Riding on the momentum of "Right"—which has now spent four weeks at No. 1 on the Billboard Hot 100—Atlantic partnered with Rhapsody, giving the site an exclusive prerelease track off "R.O.O.T.S." in exchange for a six-week targeted media buy on MTV, BET and Spike. The three channels began airing a Rhapsody ad featuring Flo Rida March 4 that will run until April 12. On street date, Rhapsody will have its own exclusive version of the album.

Given Flo Rida's propensity for selling singles on iTunes, Atlantic crafted a campaign

like the one it used for Jason Mraz and T.I. That means gradually trickling out a flood of different Flo Rida products until the album's release date. First up on iTunes' Countdown to "R.O.O.T.S." program was "Right Round." Then came the album track "Shone" featuring Pleasure P, which went on sale Feb. 24. Next up is the "Right Round" video, directed by Malcolm Jones, which went on sale March 10. Then the second single, "Sugar" featuring Wynter, goes on sale March 17, the same day as the video for "Shone."

Not only does that help maintain consumer buzz around Flo Rida, it makes it less expensive to buy the rest of the album. "By the time consumers get to the album," Greenwald says, "the iTunes Complete My Album button should be very cost-effective."

Greenwald says that each retail account sets the prices individually. But the label plans to offer a standard-priced album



'R.O.O.T.S.' music: Flo Rida's new album.

(\$9.99-\$10.99), plus a collector's edition (\$12.99-\$13.99) packaged with extra videos and tracks for the hardcore fans.

Atlantic is also putting MySpace and Amazon in the mix. MySpace Music premiered the video for "Shone" Feb. 24 in partnership with McDonald's. "Right Round" has been the No. 1 streamed song on MySpace Music for four

weeks. And the site is selling the "Right Round" single for 79 cents.

On the album's release date, MySpace will run a promotion with Amazon's MP3 store, which will sell its own exclusive version of the album. And iTunes' Flo Rida Countdown Room will link to a site where fans can hear snippets of the album.

In the physical retail world, Atlantic is working with several key retailers. Target will sell an exclusive version of the album that comes with a DVD. Other retailers working with

Atlantic include Wal-Mart, Best Buy and Trans World.

At Trans World, Atlantic has set up sales programs for the album's first three months—a serious commitment, according to Violet Brown, the company's director of urban music. "They typically only set a title up for the first month during the new release process," she says. "They extend marketing when a release pops. But I think they're sure about this title [so they're] setting it up from the start."

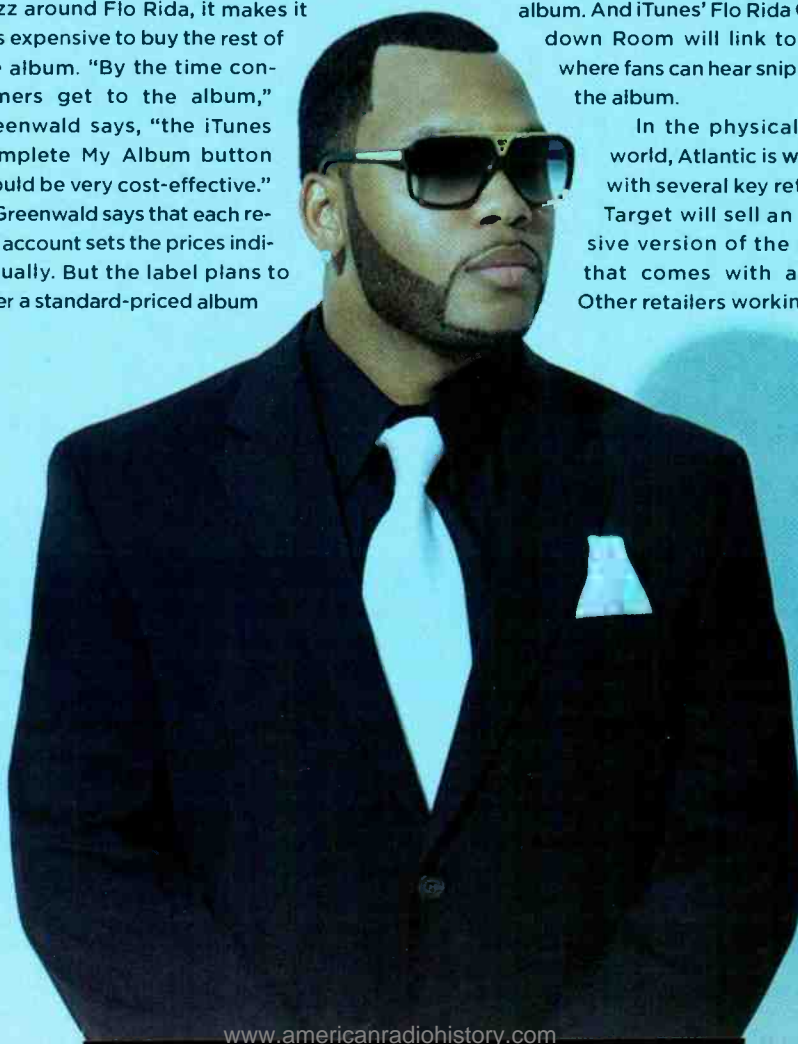
Flo Rida, who picked up three Grammy Awards nominations in 2008, is in the middle of a 35-market radio promo tour. When the radio trek wraps after the first week in April, the rapper will head to Europe, where the album is being released simultaneously. Then he's off to Japan and Australia before returning stateside around the second week of May.

In the meantime, the rapper will appear March 18 on MTV's "Spring Break" as well as BET's "Spring Bling." The label is also lining up appearances on "The Ellen DeGeneres Show" and "Jimmy Kimmel Live!"; later this summer he's slated to perform on NBC's "Today."

Although Flo Rida's "Low" was a digital blockbuster (3 million in 2008 and 4.8 million to date, according to Nielsen SoundScan), the rapper's first album, "Mail on Sunday," opened with first-week sales of 86,000. In total, the album has sold 372,000.

"For a debut artist to lay down that many albums as a foundation in this climate is fantastic," Greenwald says. "Rihanna had the same issue; now she's a multiplatinum artist. We're happy where Flo Rida ended up his first time. It's allowed us to set him up with some incredible opportunities and build from there."

"Consumers can pick off your best songs and not buy the album anymore. And that's their choice. But artists keep making whole bodies of work that they're proud of. If labels have the time and resources to put into an album and can stay in singles as long as need be, then you will sell albums," Greenwald says. "You need to map out a cohesive campaign from start to finish that takes you through 12 months—not just to the release date. It's not a sprint, it's a marathon." —Gail Mitchell





# WEATHERING THE STORM



## Despite Some Slowdowns, South By Southwest Is Still Going Strong— And Attracting More Global Acts **By Cortney Harding**

WHO KNEW THROWING indie music festivals was a recession-proof business?

“Certainly, the recession has had some impact,” South by Southwest director Roland Swenson says. “As of the first of February, we’re running about 10% behind in registrations from where we were last year; it’s a significant but not crushing number. We’ve seen dips like this before.”

As for the number of bands booked to play SXSW, set for March 18-22 in Austin, Swenson says the festival is once again running at full capacity. “In terms of applications, we had over 10,000 for the 2009 festival, which is great,” he says. “More bands bring more people, but we need to balance it out with being able to accommodate all the bands. In Austin, you’re seeing venues tighten their belts, but we haven’t seen

a large number of venues shutting down. In fact, we’ve had more offers from venues than we did last year.”

Some indie labels, however, say they’ve noticed SXSW has become increasingly harder to crack. “As a small label, I feel like the odds are stacked against me,” says Dan Koplowitz, president of Friendly Fire Records. “It seems like five years ago, they were booking more diverse bands, and now they’re really focused on booking stuff that’ll pack the clubs. None of my bands got into SXSW, and it was really hard to get any sort of response from them.”

Still, this doesn’t mean Koplowitz will be skipping the festival. “No matter what, it’s a great party,” he says. “Some of my friends are not going this year, but plenty are making the trip. When you boil it down, it’s still pretty inexpen-

sive for what it is.”

The relatively low costs associated with SXSW are also a draw for E1 Music president Bob Frank. “We’re not going to fly people in as we have in previous years,” he says. “But we are routing some tours around the festival. It’s smart business from a label perspective to make sure we get some of our bands down there.”

Swenson says that SXSW actually does better in a downturn. “When the economy is tight, we become more attractive, because we’re a relatively inexpensive vehicle for promotion,” he says. “Getting bands down here is the big expense, but when you compare it to other marketing costs, buying some plane tickets and hotel rooms is very cheap. The days of the press junket are over, and you can get a band in front of press from all over the world here.”

In terms of the press, Swenson says he hasn’t noticed any drop in bloggers and journalists planning to attend SXSW. “Some of the smaller blogs might be **continued on >>p24**



from >>p23 impacted, but the big ones will all be here," he says. "Part of our strategy has always been to engage people who are doing independent stuff and make them part of the festival."

But engaging the independent community doesn't mean Swenson wants everyone to come to SXSW and throw their own, nonfestival parties. "We are always concerned with maintaining the integrity of the brand," he says. "How people use our name is a long-term concern for us, because we don't want what we do to be diminished. We accept the fact there will always be day parties and they will always attract people. It's a delicate balance."

Brands are also flocking to those day parties. A representative from Cornerstone Promotion, which produces the Fader Fort at SXSW, says the company has several returning sponsors, as well as some new ones.

As for official festival sponsorships, Swenson says Pepsi just joined as a sponsor for the first time in several years, and he is seeing a good renewal rate with other brands. "Sponsorship is a growing segment for us," he says. "The interactive event is also growing like crazy; we're up 30% over last year."

Internationally, the festival is also going strong. Two German cities are sending official delegations to SXSW for the

**'We're a relatively inexpensive vehicle for promotion.'**

—ROLAND SWENSON, SXSW

first time. Berlin and Hamburg are funding the trip with taxpayers' money since German music executives consider the festival to be particularly important for establishing up-and-coming bands.

"SXSW is one of the key fairs in the international music market," says Christian Morin, owner of Booking Agentur Headquarter Entertainment. "Traditionally, many of the top U.K. companies sign their contracts and licenses there. Greater German presence is crucial for strengthening the country's position and for playing a greater role as a hub for the European market."

Australia will also have a healthy representation at this year's SXSW, with 30 Australian acts committed to showcase at the event. The country's delegation will number more than 200. "This is the largest number of Australian artists at any one time anywhere in the world, outside of Australia," says Phil Tripp, SXSW's Australasian representative.

The message from Spain is clear: The worse the crisis in Spain, the bigger the Spanish presence in SXSW.

Some 15 indie groups are lined up to attend the fest, and six will be largely financed through a music biz platform called Sounds From Spain that is dedicated to the export and promotion of Spanish music abroad.

This will be SFS' second visit to SXSW—it also took six bands last year. Three of SFS' regular members fund the outings to international trade fairs and fests, and this year's SXSW funding is "slightly down" from last year's. The other indie labels and bands planning to travel will do so at their own cost. The irony is that with the Spanish market crumbling, and the digital sales sector showing only faint signs of life, the Spanish indie scene sees SXSW as more crucial than ever.

Even European labels that choose not to attend the festival acknowledge its importance. "The honest answer is that we alternate doing showcases there every other year and 2009 was set to be our year off from SXSW from prior to the economic turmoil that came at the end of 2008," says Domino U.S. label manager Kris Gillespie. "That is still the case; there is no official Domino showcase in 2009. However, as you can see, there is still a premium on being at SXSW, as artists, journalists and labels still are making the annual migration." ◆◆◆

Additional reporting by Lars Brandle, Howell Llewellyn, Wolfgang Spahr and Jen Wilson.

# THE STARS AT NIGHT

## 10 Acts To Watch At SXSW

Some of the artists who descend on Texas for this year's South by Southwest (SXSW) festival will soon step up to greater success. Here are 10 who will get some attention. —By Michael D. Ayers, Mariel Concepcion, Cortney Harding and Lara Marsman



AIDS WOLF

outfit is at its best when slowing things down, like for such tracks as the swooning "Heartbreak" or the Clash-tinged "Oh Girl." Most of the group's subject matter dwells on bad girls and bad relationships, giving it a certain flair that former emo fans would gravitate toward.

### DANIEL MARTIN MOORE

When Daniel Martin Moore was first signed to Sub Pop on the strength of a demo, his buzz was so quiet that all of his MySpace friends were his real-life friends. But with the success of Band of Horses and Fleet Foxes, Moore could be the label's next great folk

### AIDS WOLF

When people apply the label "noise rock" to Montreal band AIDS Wolf, they're not using it as shorthand for "music that sounds a little odd." AIDS Wolf is loud, abrasive and has been compared to the sound of a 10-car pileup. But underneath the layers of deafening feedback and Chloe Lum's howls are surprisingly complicated chord progressions and even hints of melody. Influenced by everyone from Captain Beefheart to French avant-garde artists to the Cramps, AIDS Wolf seems to have little regard for popular music and instead focuses on pushing boundaries. It's not for the faint of heart, but if indie-pop is beginning to grate, AIDS Wolf is a fantastic and cathartic alternative.

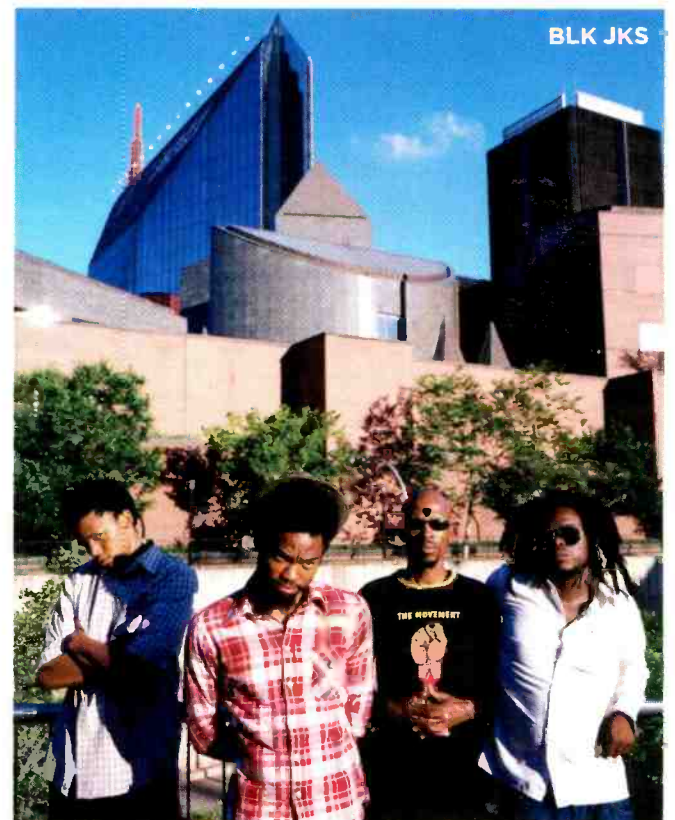
hope. Hailing from a small town in Kentucky, Moore's songs combine gentle harmonies and baroque touches, with lyrics covering everything from true love to coal mining.

### GANG GANG DANCE

New York's Gang Gang Dance has been cultivating the "art rock" tag for a while, finding its footing around the same time TV on the Radio, Animal Collective and Battles were getting their own creative juices flowing. What's been persistently challenging for **continued on >>p26**

### BLK JKS

The recent Secretly Canadian signees will set out on a U.S. tour in March to celebrate the stateside release of their "Mystery" EP. The band blends its South African roots with a dash of rock and soul and cites influences like Jimi Hendrix, Peter Dinklage and Led Zeppelin. But BLK JKS, who refer to their sound as "psychedelic rock dub," are most often compared to TV on the Radio. Notable tracks on their EP like "Lakeside," which embodies South African township grooves, and the dark and threatening reggae jam "Summertime" are bound to expand their fan base at this year's festival.

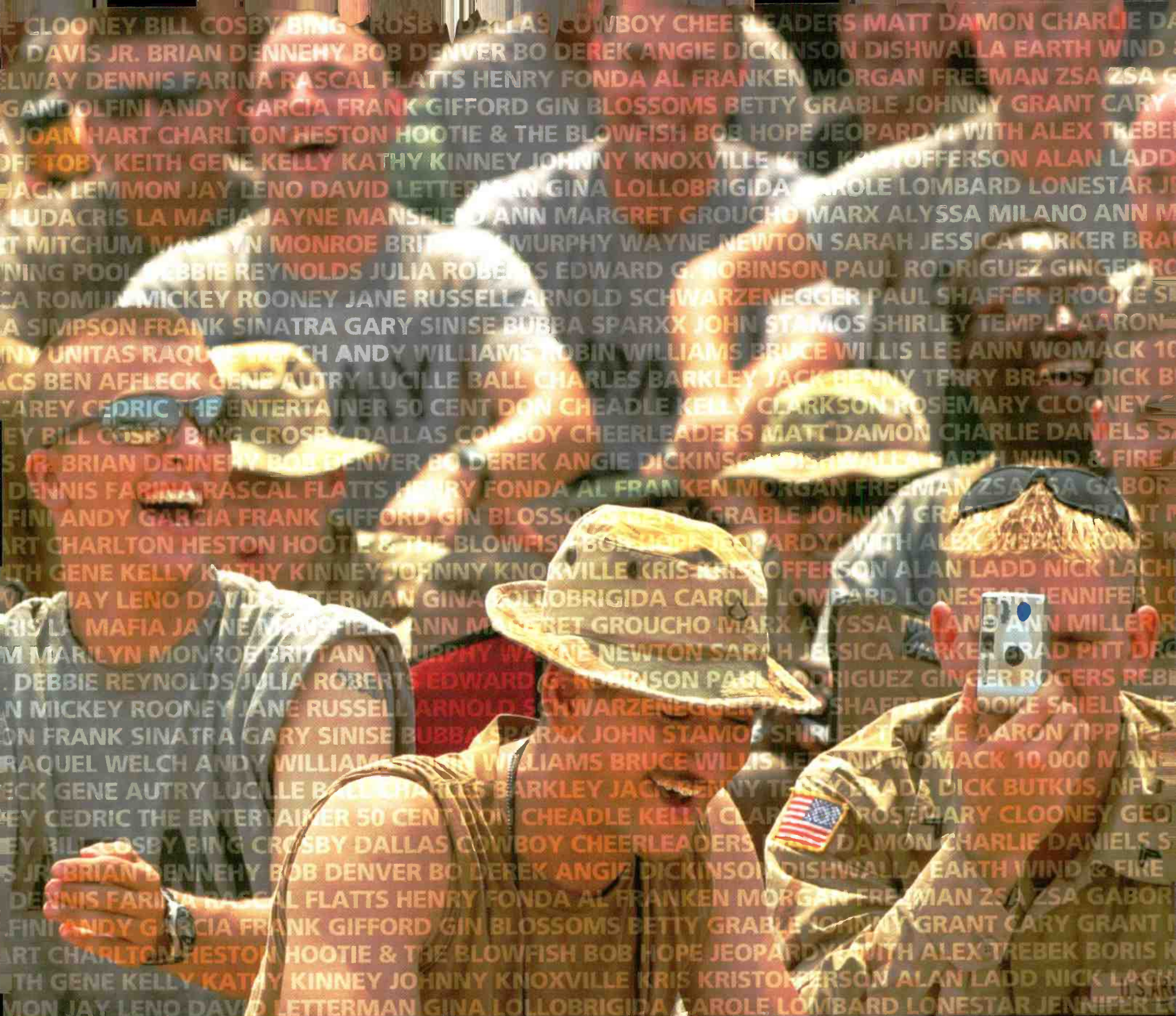


BLK JKS

### CUT OFF YOUR HANDS

Leeching from the dramatic sounds of post-Cure acts like the Killers and Muse, New Zealand's Cut Off Your Hands stir up emotional heartbreak into brooding, guitar-struck songs of ache and gloom. For its debut, "You & I," the band snagged über-glum producer Bernard Butler, who helped it carve out a handful of familiar pop-rock arrangements. While COYH get compared to acts like Franz Ferdinand and the Strokes, the





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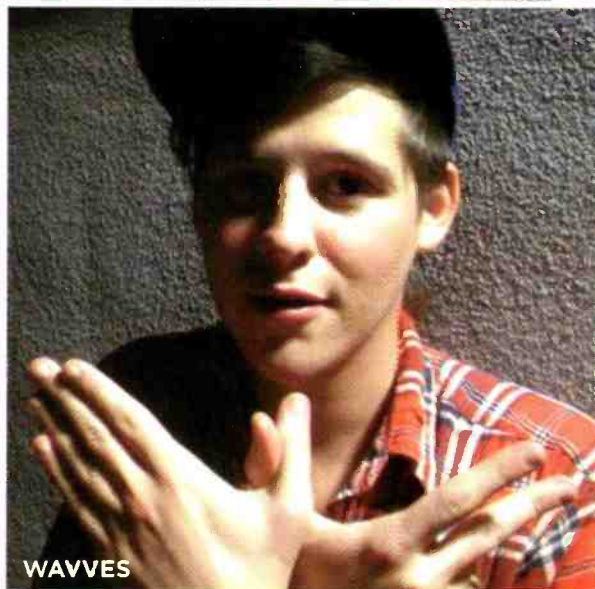
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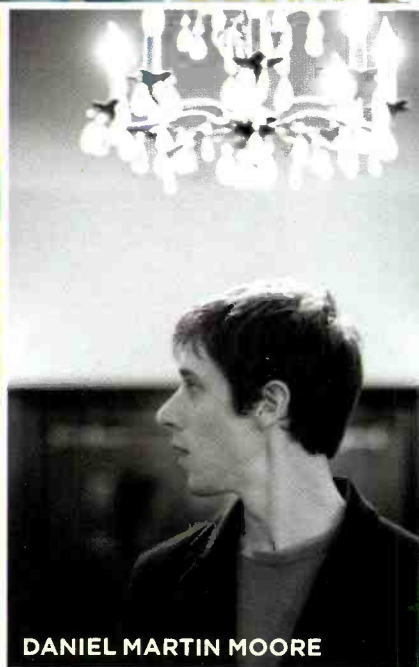
GANG GANG DANCE



HOLY HAIL



WAVVES



DANIEL MARTIN MOORE

### HOLY HAIL

At first glance, Brooklyn's Holy Hail sounds like an electro-clash act rehashing the sounds made popular by the Faint and, to a degree, LCD Soundsystem. Released late last year, the act's Kanine Records debut, "Independent Pleasure Club," features this three-piece evoking fun, uptempo dance numbers that rely on prominent rhythmic elements. While the band has been pegged as a group that fuses "rap"-style deliveries, Holy Hail sounds more in tune with the '80s club pop of the Go! Team and the world beats of Bonde Do Role than any kind of hip-hop.

### MICKEY FACTZ

After leaving New York University in 2006 to focus on music full time, 23-year-old Bronx-bred



THE WRENS

from >>p24 GGD is that it's almost too cerebral at times; like Deerhoof, the group has never been that interested in making anything resembling a traditional pop-rock song. On 2008's "Saint Dymphna," the act manages to mix high-intensity electronics, shoegazey guitars and Eastern influences that center on vocalist Liz Bougatsos' Björk-style vocals. An unfortunate club fire destroyed the band's gear in Europe this past winter, but the group will still make its scheduled appearance at Coachella in April.

Mickey Factz began creating a buzz by releasing mixtapes online. In 2008, the MC continued building his fan base by releasing weekly tracks, including "Rockin' N Rollin'," which MTV put into rotation late last year. Since then, Factz has co-founded his own marketing, branding and styling company and label, GFC New York. He landed the cover of hip-hop magazine XXL's December 2008 issue and will appear, along with his music, in a new Honda commercial. His debut album, "The Leak Vol. 3: The Achievement," is scheduled for a summer release.



SXSW



MICKEY FACTZ

**WAVVES**

Both recorded and live, California's Wavves make raw, sleazy blues-driven rock sound as dirty as possible. Utilizing the guitar-drum duo format, Wavves are poised to be next in line behind No Age and Vivian Girls in continuing to revitalize a rather pure, guitar-driven aesthetic, where vocal clarity isn't really of importance. With distortion high on their list, their second album "Wavvves" (yes, that extra "v" is intentional) tackles weed demons, beach demons and a whole array of Goths in a quick, two-minute or so onslaught of fast shredding. SXSW will serve as the launch for a month-long, coast-to-coast tour.



CUT OFF YOUR HANDS

**WALE**

Twenty-four-year-old Wale signed to Interscope early last year, but the Washington, D.C.-bred rapper has been getting love like a superstar from day one. Since 2005, he's released five mixtapes, including the highly acclaimed "100 Miles & Running," which features collaborations with Mark Ronson, Daniel Merriweather, Amy Winehouse and Lily Allen. He's been featured in publications from the Fader and URB to the New York Times and has appeared in ads for LRG, Stussy and Remy Martin, among others. Now, the go-go-inspired MC is prepping the release of his as-yet-untitled debut, with production from Ronson, Kanye West, Just Blaze and Justice. He is also slated to release a new mixtape, "Back to the Future," in conjunction with 9th Wonder.

**THE WRENS**

New Jersey has always been the butt of jokes, but the Wrens are unapologetic, staunch supporters of their home state, going so far as titling their second and third albums "Secaucus" and "The Meadowlands," respectively. Led by frontman Charles Bissel, the Wrens have amassed a strong cult following, based on a literate lyrical style and an angular guitar rock sound that such acts as Death Cab for Cutie and Spoon have capitalized on in recent years. The Wrens are currently working on their first record in six years, tentatively slated for release later this year on Absolutely Kosher. They will preview new material at the label's showcase.

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



WALE



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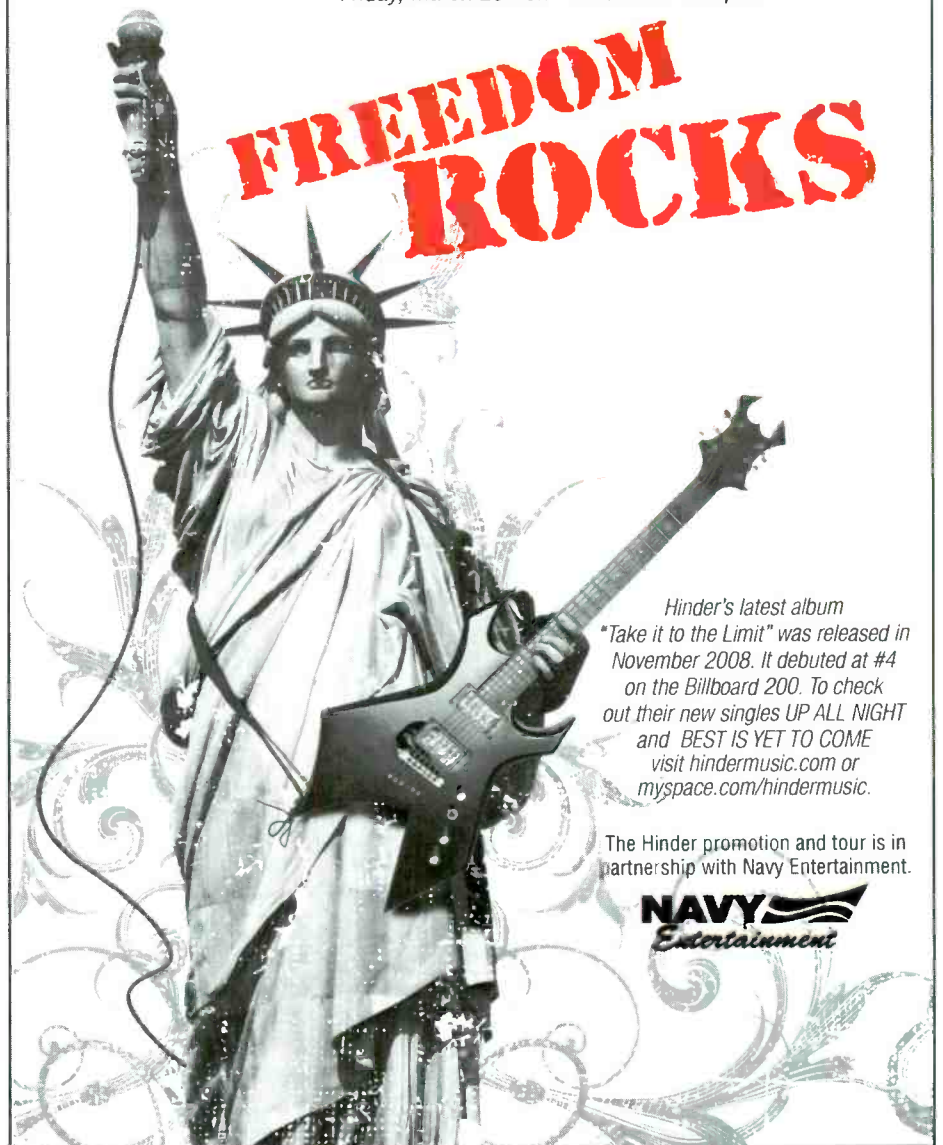
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GANG GANG DANCE: JOSHUA WILDMAN; HOLY HAIL: WINOVA BARTON/BALL ANTHEM; DANIEL MERRIWEATHER: JONATHAN WILLIS; CUT OFF YOUR HANDS: DAVID SHIRMPON; THE WRENS: ALISON MCCOURTY & BERNARD WACKMANN; WALE: DAVID S. HOLLOWAY



# IT'S A SMALL WORLD, AFTER ALL

## Inspired By The Success Of U.S. Bands, International Acts Record In English

By Ayala Ben-Yehuda

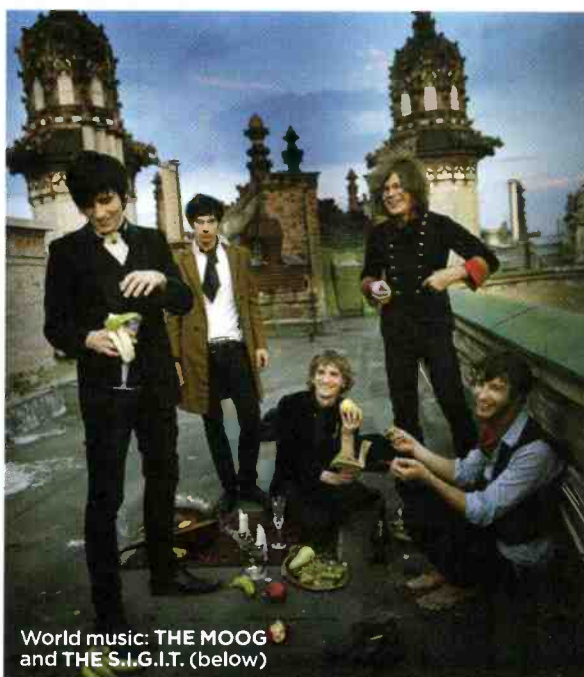
THE ELECTRIC DIORAMA is on to something. A pop-punk wave is sweeping the band's native Italy, and who better to blow up than a quintet of guys with cute haircuts, infectious melodies and energetic guitar playing as tight as their pants? Only one thing could derail their dreams of becoming the Italian Interpol—the band sings in English.

Signed to the Rome indie Nerdsound and distributed in the United States by Oceanside Records, the Electric Diorama decided not to pursue a relationship with a major label in Italy when one such company asked the band to sing in Italian, bassist Helio Di Nardo says. With 30 Seconds to Mars and Panic at the Disco among the group's influences, Di Nardo says the choice to sing in English was a natural one—even if it meant struggling career-wise.

"Italian people don't speak English and they don't understand English so they won't sing along unless they are big fans," Di Nardo writes in an e-mail. "But I could never imagine our songs in Italian." Since childhood, he and his bandmates have dreamed of performing in the States, the United Kingdom and Japan. "Our biggest musical influences come from those countries so we don't want to miss the chance to be able to spread our music to people from all around the world," Di Nardo says.

The Electric Diorama is hardly the only band from a non-English-speaking country approaching South by Southwest with that ethos. The Right Ons, the Moog, the S.I.G.I.T. and the Black Box Revelation (who hail, respectively, from Spain, Hungary, Indonesia and Belgium) are just some of the bands playing SXSW that perform in English.

Perhaps it's no surprise that post-globalization, post-MTV and post-Internet, bands from Iran to Mexico are going to Texas with repertoires that have more in common with each other



World music: THE MOOG and THE S.I.G.I.T. (below)



than they do with mainstream artists in their home countries. And while most such bands interviewed say singing in English has more to do with artistry than a business plan, that choice may shut them out of some commercial opportunities while opening up others.

If you're a local act in a non-English-speaking country singing in English can pose a major roadblock depending on where you are, there may be less interest from radio stations, sponsors and labels. But singing in English has opened up touring and synch possibilities for some groups beyond their borders. And while eschewing your native language still puts you in for an uphill climb domestically, you can get farther doing so than you ever could before.

Of about two dozen acts from Spain scheduled to hit the festival this year, at least half record in English. "It's not a new trend at all, but very few Spanish indie artists get into the charts singing in English," says Mark Kitcatt, the Madrid-based owner of the indie label Everlasting Records and president of the 54-member indie labels body UFI. "Singing in English does marginalize an artist, as the majors don't sign them."

One historic exception is the Madrid grunge rock band Dover, which has sold some 1.5 million albums since its English-language indie debut in 1995. Dover played at SXSW in

1999 and 2000 when the festival was virtually unknown in Spain. "It is really difficult for new Spanish acts singing in English to make it onto the radio formula playlists," says singer Cristina Llanos, whose band nonetheless has just signed to Sony after a stint on EMI Chrysalis.

Jan Theys, a former BMG executive who manages the Brussels-based rock act the Black Box Revelation, notes that English-speaking bands are more accepted in northern Europe, where English-language movies and TV shows aren't dubbed over.

The economics of the music industry, not language, are the bigger issue with label sign-



ings locally, They says. "Most of the multinational companies reduced their personnel by three-quarters compared to what they had five years ago. I think most of the labels in Belgium sign an act to be successful in Belgium."

Rekti Yoewono, the vocalist for Indonesian rock band the S.I.G.I.T. (Super Insurgent Group of Intemperance Talent), also can't bring himself to write songs in his native language. That choice has hamstrung the group's effort to attract TV exposure and concert sponsors, essential in a country where shows are usually free to the public.

The S.I.G.I.T. is signed to an Indonesian indie but was also able to release its album in Australia and tour there. "Our target market is more Internet-based rather than television-based," Yoewono says. "They're pretty loyal to us, and they're more interested than other people who only watch television."

A slightly more harmonious balance between commercial success and language choice can be found in Mexico, where Universal has released the solo debut by Juan Son, the former vocalist of the indie group Porter. The album debuted at No. 7 on the national album chart, according to the trade group Amprofon.

His album, "Mermaid Sashimi," contains several songs in English; the artist's former band dabbled in English on its albums, the second of which went gold and was picked up by the major for distribution after its initial indie run.

"You see more and more demos coming in English," says Universal Mexico senior VP of marketing and A&R Robbie Lear. "If it's in English, doing something that has already been done in the U.S. and England, it limits where it can get to."

But Lear says Juan Son's next single will be in English, given that two key tastemaker radio stations in Mexico City regularly play cutting-edge local acts. "If we get to a roof or something, we might say, 'Look, we feel the limit was because we didn't have more songs in Spanish,'" Lear says. But for now, he adds, "I wouldn't change a thing."

Tomas Cookman, the founder of the Latin alternative label Nacional Records, says touring and synch possibilities are wider for a group that doesn't just sing in Spanish. Nacional's Barcelona-based duo the Pinker Tones have had their English songs synched in the movie "Beverly Hills Chihuahua," a Pandora ad and series on ABC and the Starz network. They also played 42 dates on last summer's Vans Warped tour.

"It's not just promoters grouping the typical names," Cookman says. "What gets us too are being on the right blogs, like Brooklynvegan, not just Latino.com. I want to be on both."

Whether a local act singing in English can make it depends not only on how big a receptive audience it can find at home, but whether it can find an entrepreneur willing to invest in taking it abroad. The Pinker Tones license from their own imprint to labels internationally; Brazil's CSS has found a worldwide audience through the U.S. indie Sub Pop.

What may get lost in translation is a band like Lebanon's the Kordz, who couldn't scrape together enough funding to fly to their SXSW showcase. The group's leader Moe Hamzeh, who spent much of Lebanon's civil war cooped up at home listening to records (starting with the Bee Gees), says the band managed to crack radio in the Middle East several years ago with "Last Call."

Hamzeh pitched the rock song with a Middle Eastern feel for the movie "Rollerball," and though the song wasn't used in the movie, the Kordz were encouraged enough to press ahead with their English material. That's despite skepticism from some radio outlets and the fact that not even Melody Music, a major Middle Eastern label where Hamzeh is a GM, would sign the Kordz.

"There is a rock scene, there is a jazz scene, there is a pop scene," Hamzeh says. "But if you put it all together, it wouldn't make it to 5% of the masses in Arabic-speaking countries. We're always considered an underground niche market, or a niche audience." ...

Additional reporting by Howell Llewellyn in Madrid.

# Spanish Fly

On March 18, Billboard en Español celebrates its one-year anniversary with a showcase of some of the freshest Latin music around. The event runs 8 p.m.-2 a.m. at the Flamingo Cantina, 515 E. Sixth St. The South by Southwest (SXSW) festival consistently draws a large array of acts that make the trek from all over Latin America, and a listen to their music reveals sounds with broad appeal, regardless of language. For songs, videos and interviews with the Billboard en Español showcasers, go to [billboardenespanol.com](http://billboardenespanol.com).

## ALEX\*CUBA

Folk, pop, funk: Singer/songwriter Alex\*Cuba's (real name: Alexis Puentes) enchanting mix defies description. A two-time Canadian Juno Award winner, the Cuban-born artist released his two albums, "Humo de Tabaco" and "Agua del Pozo," independently. He is opening for the Colombian alternative icon Aterciopelados on nine dates during its April U.S. tour. Alex\*Cuba has performed all over his adopted country of Canada and was even included on an iPod filled with music by Canadian acts sent by CBC Radio to President Barack Obama. If the president tuned in, he would have heard the title track from "Agua del Pozo," a rollicking guitar-driven hip-shaker.

## DON TETTO

Colombian indie rock act Don Tetto is an MTV Latin America favorite that has its sights set on building a U.S. fan base. After shows in Mexico and at SXSW, the power-pop quartet has gigs in Texas and Miami lined up. Singer/guitarist Diego Pulecio cites Blink-182 and Metallica as primary influences. The group's melodic punk has found a radio audience through Bogotá rock station Radioactiva, which booked the band at events after it won a battle of the bands in 2003. Check out "Auto Rojo," a joyous blast of guitars and a cheeky rap, at [myspace.com/dontetto](http://myspace.com/dontetto).

## CECI BASTIDA

Singer/songwriter Ceci Bastida is a veteran of the Latin rock scene, who rose to prominence as lead singer/keyboardist/songwriter of Tijuana No. Bastida is a member of the Latin pop-alternative star Julieta Venegas' band, a role that led to her performing on Venegas' Latin Grammy Award-winning "MTV Unplugged." A bilingual purveyor of dramatic melodies, electronic layers and evocative percussion, Bastida is set to release her first full-length solo album, "Veo La Marea," in the spring. She co-produced it with the Gifted (Giant Drag, Gran Ronde, Dirty Little Secret) and David Green (Los Abandoned).



## LEÓN POLAR

León Polar, better-known as Leonel Garcia, is a prolific songwriter and one-half of Latin Grammy-winning pop duo Sin Bandera. His solo album "León Polar" was released on Sony in December. Garcia is inspired by such singer/songwriters as Jack Johnson, Ray LaMontagne, Feist and Damien Rice, though he says his music doesn't actually sound like theirs. Polar uses precise words and melodies to go with his flutelike voice, wistful lyrics and artful string and piano-driven instrumentation. Perhaps the best example of the artist's more intimate direction is "Pienso en Ti"; hear it at [myspace.com/leonpolar](http://myspace.com/leonpolar).

## LOS CLAXONS

The latest album by Los Claxons is "En Primera," on the indie Movic Records, distributed by Warner Music. The mellow pop-rock quintet is playing dates in Chiapas, Mexico, before and after its SXSW showcase. The group formed in 2004 in Monterrey, Mexico, home to many indie rock bands. Los Claxons were also featured on "Tributo al Mas Grande," a compilation of covers of classic songs by the regional Mexican band Bronco, as interpreted by Mexico's top indie acts. Los Claxons have played dates with Argentine singer/songwriter Diego Torres and fellow Mexican rock band Motel, among many others.

## AFRODITA

Immanuel Miralda and Karin Burnett are good campy fun as Afrodita and makers of groovy electronic cumbia-pop. Formed three years ago, Afrodita applies a deadpan delivery and modern beats to old-school romantic gruperos by the likes of Los Bukis and Los Angeles Azules. Afrodita's album is "La Reina del Palenque" on label Discos Tormento, a self-described purveyor of "melodramatic folk song." The band has played everywhere from art shows to weddings. Check [myspace.com/afrodita](http://myspace.com/afrodita) for the Mexico City duo's B-movie-inspired "Tropikalísimo" video to get a hint of what the band's punk cabaret act may have in store. —ABY



# THEY'VE GOT THE BEAT

Can SXSW Serve As A Launching Pad For R&B Artists?

By Gail Mitchell

SOUTH BY SOUTHWEST (SXSW) was always at the back of indie urban artist Maya Azucena's mind.

"As a do-it-yourself artist, I thought I should be there," the singer/songwriter says. "But either it didn't seem like the right move at the time or I didn't have the financial investment."

Finally, with fliers in hand, Azucena went to Austin last year as one of several artists selected to perform at a three-night SXSW Soul showcase. Performing to what she describes as "a pretty full house," Azucena found the experience productive.

"I did radio and TV, several performances, press interviews and a photo shoot," Azucena says. "I'm happy I went, but it's an investment. If you're not ready to hustle and meet-and-greet, or have enough going to make you intriguing compared to hundreds of other artists, you'll be disappointed."

Azucena had a good time, but is she the exception or the rule? And can a music festival with rock overtones be a viable resource for indie R&B? Many in the industry say that with more time and awareness-building efforts, SXSW can become a strong platform for developing R&B acts.

Hip-hop acts like Dead Prez, Atmosphere, the X-Ecutioners and Gang Starr broke ground at SXSW since the early '90s. But at that time, recalls former festival booker David Crump of Hip-Hop Mecca, R&B didn't get the same kind of attention.

"I remember R&B acts being there then, but it was more like a James Brown or Ike Turner," Crump says. "The people who started SXSW had a background in indie rock. To their credit, they did bring in Erykah Badu later on, and the Fugees kind of blew up there. As hip-hop grew, they probably became more comfortable and got more response from the industry [about R&B]."

"SXSW has never closed the door to any genres," booker Matt Sonzala says. "We've always had some hip-hop and R&B over the years." Sonzala was hired last year as a full-time festival music booker, focusing on R&B and hip-hop as well as bands from Europe.

"When I first began freelancing with the festival in 2004, people still said to me, 'Oh, they finally have some hip-hop,'" he says. "However, that perception is changing. This is the first year that we had a significant number of urban artists apply early."

On the surface, however, it would appear that indie R&B has a smaller presence at this year's festival. A three-night showcase staged last year by the New York-based urban culture and marketing company Bloom Effect featured 18 acts, but this year, it's presenting only one night of performances.

'SXSW has never closed the door to any genres.'

—MATT SONZALA, SXSW

A returning Azucena will join such indie R&B/hip-hop contemporaries as Wayna, Kendra Ross and NeckBone on the bill (see list, below). But a closer look at the SXSW schedule finds other major-label and indie R&B/soul/alternative acts playing during the festival's five-night stand.

"The R&B presence did not slow down," Sonzala says. "We just aren't doing three Bloom Effect shows, which were quite successful and helped make the focus on indie R&B greater last year. This year's shows came together differently. The clubs have certain wants and needs; the presenters do as well. We tried to build shows we think will be strong and had to make decisions that will hopefully come out positive in the end. If you look at the list, we have some incredible up-and-comers."

Beyond the changing perception surrounding SXSW's rock image, Sonzala says a major challenge for indie R&B artists this year was the economy.

"We are not a traditional festival," he says. "The artists come

down at their own expense. So a lot of R&B artists either don't know about the value of SXSW or it's just not in their plan. But I do think R&B will continue to grow every year at SXSW."

He points to Azucena's return as an example. "She was one of the indie R&B acts who received a strong reaction last year. We need the big names but we still need the talented hustlers like a Maya. She's on the verge and working hard. I'd like to think she got some benefits from coming."

George Littlejohn, co-founder of Azucena's label Purpose Records, acknowledges that cost can be a formidable factor. "It's a case-by-case situation," he says. "It may not be cost-effective for some artists or bands who are working with a limited budget."

He suggests that one way for festival organizers and acts to shave costs—and further expand indie R&B's presence—is to have three or four acts share a backing band. He also recommends highlighting the diversity of indie R&B artists by pairing them with other acts on SXSW stages and not just channeling them into one R&B/soul night.

The bottom line, Littlejohn says, is to not squander the opportunity for indie R&B to become more visible at SXSW.

"SXSW can be a viable outlet for indie R&B artists," he says. "The buzz is growing; more people in the genre are talking about it. When we've reached out to gigs for Maya following her first appearance, people knew who she was. That was the biggest boost and that's a big deal. But there still needs to be more opportunities for indie R&B to become a more important part of the festival."

Once again armed with fliers as she heads back to SXSW, Azucena also will post entries on her Conversations With Indie blog. She is spending five days in Austin and has already lined up a local performance Friday night with plans to scout more opportunities between recording sessions in town.

"Did I get a huge gig out of it yet? No," Azucena says. "But it became another productive platform in terms of watching people be receptive to what I do and building business contacts."

## South By Soul

### A Look At Some Of SXSW's Underground R&B Acts

Atlantic Records' Janelle Monáe and Jive Label Group's Bun B of UGK are among the major-label R&B/hip-hop artists who will perform during the 23rd annual South by Southwest Music Festival in Austin. However, the opening night of the five-day musical soiree includes a showcase dedicated to acts from the indie realms of R&B/soul, urban alternative and hip-hop.

These are some of the acts taking the stage March 18 on the Mohawk Patio:

#### NECKBONE

Describing itself as a "melting pot of urban concepts" including R&B/soul, funk and hip-hop, this nine-piece Austin band is fronted by lead vocalist Ter'ell Shahid.



WAYNA

#### WAYNA

The Ethiopian-born singer/songwriter garnered her first Grammy Award nomination last year, for best urban/alternative performance for "Lovin' You" (Music) featuring Kokayi. The track appears on her 2008 album, "Higher Ground."



MAYA AZUCENA

#### MAYA AZUCENA

The Brooklyn singer/songwriter has a classic soul voice that delivers a progressive slant on R&B/hip-hop, dance and other influences, as found on her 2007 album, "Junkyard Jewel."

#### BAVU BLAKES & THE EXTRA PLAIRS

A key player in Austin's hip-hop scene, the Dallas-born MC Bavu Blakes comes armed with solid beats and thought-



BAVU BLAKES

provoking lyrics. He marked his album debut in 2002 with "Create & Hustle." —GM



# THE LONG WAY ROUND

## After L.A. And The U.K., Hockey Scores A Deal With EMI

By Luke Baumgarten

**THE FIRST TIME** Stephen Melrose saw Hockey was at Mr. T's Bowl in East Los Angeles. "I was standing at the bar having an adult beverage as one does," the Edinburgh, Scotland, native says in his machine gun of a brogue. "It was me, a barman and a blind guy with a dog."

OK, so there probably wasn't a blind guy. But there was a two-piece band and what Melrose—now a VP of A&R for EMI—calls their "'80s pop grooves." Singer Ben Grubin was behind a Rhodes piano, banging and gesticulating and sing-speaking in a style that synthesized Bob Dylan and Chuck D. Next to him, Jeremy "Jerm" Reynolds was spinning and jumping around, his bass swinging like a bludgeon. Melrose felt an immediate resonance: "These guys could have been in London in the '80s, but were from Redlands, Calif., and it's 2006."

Across town, around the same time, at the now-defunct Lava Lounge on La Brea Avenue off the Sunset Strip, Kevin Carvel—then in A&R, now the band's manager—had a similar experience. "The band set up in the corner just blasting, with a laid-back, but kind of street, aggressive frontman," he says. "And Jerm was just going nuts." Hockey was amazing. It was embryonic. And the duo was already signed by someone else. One thing about the band stuck with Carvel: "It was really, really, honest."

A few years later, these separate encounters take on the ring of fate. Before that, though, the band would need to flee L.A. for the frozen scablands of eastern Washington state. It would need to spend a year writing songs and another recording them. Carvel would have to get into managing. Melrose would have to get out of it. And of course, the world's fourth-largest record company would need to be bought by a private equity group, slash costs and restructure itself almost completely.

In late 2006, Hockey seemed to be living the dream. Grubin and Reynolds had already made it from their weird little college-town home base of Redlands to the L.A. scene, gotten noticed, landed a development deal with a major label and had been sent, with the help of various experienced producers, in search of a sound that would define them.

All of this was great, but nothing was working. The band already had a sound it liked, and it wasn't the sound producers wanted. The band members wanted more guitar and needed drums to fill out their sound. They wanted to color in all the lines themselves so other people—producers, executives, whomever—wouldn't try to.

They called on a friend from college, Joel Smith, who could work on guitar. He lived in Spokane, Wash., and wasn't interested moving to L.A. So Reynolds and Grubin came to him in January 2007. Within months, Columbia Records dropped the band from its development roster. Grubin and Reynolds breathed easier.

In Spokane, the two found a drummer, Anthony Stassi. With Smith and Stassi the band fleshed out its sound, and



HOCKEY

Grubin got out from behind the Rhodes, an early step in evolving from singer to frontman.

By spring, they conquered Spokane by playing every venue in town, then moved to the indie rock mecca Portland, Ore., in late summer. Smith stayed behind. Not immediately finding a guitarist, the members avoided live performance, sequestered themselves in their basement and set about recording—then hating what they'd recorded and repeatedly rerecording—their first album, "Mind Chaos." "We wanted something uncompromised," Reynolds says.

The band kept in contact with Carvel this whole time and sent him a copy of "Mind Chaos." Carvel, now in artist management, was floored. "They reinvented themselves, from drum-machine-soul to rock with all the elements," he says. "They disappeared, did their thing and came back this new, improved version." Carvel signed on. Hockey recruited guitarist Brian White and began planning: tour, build a fan base, grow the band's presence regionally, hopefully get love from blogs and grow from there.

The buzz first went regional—a music magazine in Seattle, a radio station in L.A.—then international, bypassing much of America for the United Kingdom. Dave Allen (of Gang of Four) mentioned the band on his blog, Pampelmoose.com. Very quickly, Hockey was earning write-ups in the Guardian UK, then NME and getting spins on BBC Radio 1. It was enough to garner interest from the British affiliate of the band's old label, Columbia, among others.

"It was exciting to us and the opposite of what we were striving for," Carvel says. The mind-set was, "Labels are important, but let's build things." Hockey hadn't really had time to enjoy life off a label and the members weren't in a rush to get back on one.

That mind-set shifted quickly. Another copy of "Mind Chaos" had gone to Reynolds and Grubin's friend Heather

Peggs, owner of the boutique label Hell Ya and talent scout for EMI. She took "Mind Chaos" into a meeting with the label. Among those in the room was Melrose, newly appointed VP of A&R under Nick Gatfield. "When Heather mentioned it," Melrose says, "I said, 'Oh! I love Hockey!'"

The band had planned to hold out for a record company that wouldn't mess with the good thing it had. When the members met with Melrose, that's almost exactly what he offered. EMI wanted Hockey and it wanted "Mind Chaos." He wanted to handle the band himself, rather than pass it along to someone else in the A&R department.

It made perfect sense to Melrose—for the band's growing heat in America and the United Kingdom—to make Hockey one of the test cases for EMI's new plan to market the right bands simultaneously in the world's two biggest music markets, something Hockey and Carvel had discussed independently as well. "People have a habit of changing the things they like," Melrose says, "I'm not one of them." The things the label did ask for—professional mixing and more songs—were fine with the band.

As recently as September, Reynolds got excited about having money to quit his job at a burrito joint. Now, he's chatting over a cell phone before a sound check in Glasgow, Scotland. Hockey was EMI's first major signing after its well-publicized restructuring. The band's two-week U.K. tour has sold out every night but one. It just shot its second video. The accompanying single, "Too Fake," hits stores March 16 in the United Kingdom, two days before it plays South by Southwest. The album the band informally calls "Mind Chaos 2.0" will follow in the spring or summer.

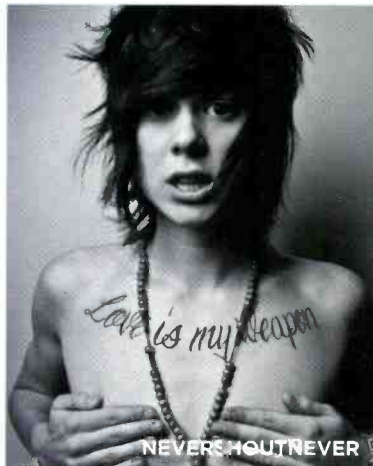
"There was this amazing synchronicity," Reynolds says. Simply, the band signed to Capitol/Virgin because it felt at home there. "It's not about names or anything else," he adds, "it's about feeling understood." ...



# SHOWCASE SHOWDOWN

From Supergroups To Solo Stars, Billboard's SXSW Show Has Something For Everyone

By Kier Bristol and Lara Marsman



## HOWLIES

**Web site:** howlies.com

**Label:** Over/Under Records

**Latest release:** "Trippin' With Howlies"

**Management:** Over/Under Management

Atlanta's Howlies got off to an inauspicious start: The band joined forces in 2007 after a camping trip where all four members were attacked by wolves. Recording solely in their basement, Howlies' Justin Brooke and Brandon Morrison (guitar), Aaron Wood (drums) and Matt Foresee (bass) caught the attention of legendary producer Kim Fowley (Modern Lovers, the Germs), and in less than three days, Fowley helped produce most of their debut album, "Trippin' With Howlies." Tracks like "Sea Level" and "Angeline" have a vintage surf-rock vibe and flirt with violence on "Aluminum Baseball Bat." What else would you expect from a band that lists as influences Satan and its hometown of Atlanta?

## SUPERDRAG

**Web site:** superdrag.com

**Label:** Superdrag Sound Laboratories

**Latest release:** "Industry Giants"

**Management:** Creamer Management

Rising from the ashes of other Knoxville, Tenn., bands, Superdrag signed to Elektra Records in 1995, surprising those who had labeled it an "indie band." Dubbed a one-hit wonder after its singular radio-friendly hit "Sucked Out," Superdrag released several albums and EPs. But the band is planning to return from a self-imposed six-year hiatus with its new album, "Industry Giants." Recorded and mixed in Nashville, Knoxville and Los Angeles, "Giants" defies expectations by turning down the bitterness and turning up the fun. Tracks like "5 Minutes Ahead of the Chaos," "Aspartame" and "Cheap Poltergeists" will pump up punk fans and "Ready to Go" and "Filthy & Afraid" will transport listeners back to 1997.

SUPERDRAG



## NEVERSHOUTNEVER

**Web site:** myspace.com/nevershoutnever

**Label:** unsigned

**Latest release:** "NeverShoutNever!"

**Management:** David Conway

With roots in the hardcore scene, Christofer Drew Ingle, aka NeverShoutNever, owes his fame to sound-editing software on his Mac and the Internet, specifically MySpace. At the age of 16, Ingle would steal his father's guitar, mimicking songs he heard online, and by 17 was one of MySpace's most-downloaded new artists. He began making music under the NeverShoutNever alias in September 2007 and got his big break when he performed his single "Bigcitydreams" on MTV's "Total Request Live" in July 2008. With plays totaling in the millions on MySpace and thousands of tracks sold on iTunes, NSN has no need for a label. Ingle's self-titled debut album, recorded with Forrest Kline of Hellogoodbye at the Phantom Tollbooth in Long Beach, Calif., is due for release in May.

## MR. LIF

**Web site:** myspace.com/mrlif

**Label:** Definitive Jux/Bloodbot Tactical Enterprises

**Latest release:** "I Heard It Today"

**Management:** Lif Management

The four-time Boston Music Awards winner and Boston-bred MC Mr. Lif wants to prove that hip-hop isn't dead. Breaking into the hip-hop scene on Brick Records' "Rebel Alliance" LP in 1997, Mr. Lif released his debut, "Live at the Middle East," on Ozone Music in 2002 along with two subsequent albums on EI-P's Definitive Jux label. On his new release, "I Heard It Today," Lif drops some "political science" while raising awareness and social interest. He blended interviews of distressed Americans from across the country with his own anguish and ended up with an autobiography for America and the world. His goal on the album, set to surface in April, is to inspire listeners to get involved with issues affecting the global community. J Zone, Edan and Illmind guest on the record.

## TINTED WINDOWS

**Web site:** tintedwindowsmusic.com

**Label:** S-Curve Records

**Latest release:** "Tinted Windows"

**Management:** N/A

Could former Smashing Pumpkins guitarist James Iha, middle Hanson brother Taylor Hanson, Cheap Trick drummer Bun E. Carlos and Fountains of Wayne bassist Adam Schlesinger be the new super group of 2009? Hanson and Schlesinger met in the mid-'90s and have tried to collaborate on a project ever since. Iha's and Schlesinger's bands had toured together, giving them time to work on outside projects like running the indie label Scratchie Records and owning Stratosphere Sound Studios in New York. With Carlos rounding out the eclectic quartet, the debut album is said to combine the strengths of all members and yet sound nothing like what any of them have released in the past. The album was recorded at Stratosphere Sound Studios and will be released April 21. Tinted Windows will put on their first official show March 20 in Austin at Billboard's South by Southwest showcase.

## GRAHAM COXON

**Web site:** grahamcoxon.co.uk

**Label:** Transcopic

**Latest release:** "Love Travels at Illegal Speeds"

**Management:** CMO Management International

Graham Coxon may still be best-known as the guitarist for Britpop band Blur, but he has six solo albums under his belt—plenty of material to tide fans over until Blur reunites this summer. A native of Rinteln, Germany, Coxon debuted in 1998 with the solo set "The Sky Is Too High," a liberating breath from the pop-driven guitar riffs he was once known for. He further refined his indie-garage rock sound with his succeeding sets, most notably "Happiness in Magazines" (2004), featuring his first group of mainstream hits; "Freakin' Out"; "Bittersweet Bundle of Misery"; and "Spectacular." And while Coxon proves that Blur was certainly not a one-man show, Coxon definitely is—he plays most of the instruments on his albums, designs his own album art and even releases his records on his own label, Transcopic.





**PARISH HOUSE**  
PJ Harvey teams with a former collaborator



**FEELING BLUEGRASS**  
Dailey & Vincent's relative success



**NAWLINS RISING**  
Glen David Andrews' Southern resurrection



**COLLEGE CREDIT**  
Asher Roth raps his way to major-label bow



**STEADY RISE**  
Jason Aldean debuts third album

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# MUSIC

**ROCK** BY MICHAEL D. AYERS

## Older, Wiser, More Productive

The Nine Lives Of Bob Mould

Facing 50, many musicians would either be looking at retirement or resigning themselves to playing the county fair circuit. But Bob Mould, who got his start in the '80s with the Minneapolis punk outfit Hüsker Dü and then fronted the more pop-rock-oriented Sugar in the '90s, is doing neither.

Mould, 48, has a new album, a forthcoming autobiography and a gig as a respected DJ. But even with all that going for him, he still faces one big challenge: how to be relevant to a generation born during his punk rock heyday.

With the release of "Life and Times" April 7 on Anti-Records, Mould will see if he's still as timely as he ever was, or whether he should consider calling it a day.

His book editor, music writer Michael Azerrad, thinks Mould won't have any problems staying in the spotlight. "Bob has had an extremely rare second and even third act," he says. "Hüsker Dü helped blaze a trail through America that indie bands are still following today, and trailblazers see things no one else has seen before." Mould has written columns for the Washington City Paper and has blogged as well, so the leap from lyricist to memoirist isn't a stretch for him.

"The trick is to take all that information and find my story in there," Mould says. "Hopefully it will be more than just a recounting of what happened. I'm hoping that it adds up to people." The as-yet-untitled book is due from Little, Brown in 2010.

Before he goes on a book tour, Mould will pack up his record bag and his guitar and hit the road. In recent years, he has built a reputation as a DJ that has helped expand his audience outside the classic punk rock sphere.

Since 2003, along with Deep Dish's Richard Morel, Mould has been hosting Blowoff, a monthly DJ event at Washington, D.C.'s 9:30 Club, which now has regular gigs at New York's Highline Ballroom and Southpaw. "It caters to a gay male audience, but it's hosted in rock clubs," Mould says. "I really can't tell you how much fun it is. I so look forward to it every time I gather up my albums and go spin music." Mould is bringing Blowoff to San Francisco later this year, with dates in Chicago, Los Angeles and Atlanta planned in the future.

As far as touring with a band in support of the new album, Mould is undecided about the look and feel of any gigs. Typically sanguine, he says he'll put together a touring band if he feels like he needs it to support a record and if the timing



Elder statesman: **BOB MOULD** schools the kids.

is right; he's content to just play solo acoustic shows, too.

"It's really liberating because I don't have to concern myself with rhyme or pop structure," Mould says. "It's focused more on a style where I'm starting with words and ideas and I'm improvising music to that." Mould started composing the material for "Life and Times" in the summer of 2007, but with the jump from Yep Roc, where he had fulfilled his one-album deal, to Anti-, it threw off the release timeline.

Mould couldn't have found a better place to land. He's just one in a line of established artists that Anti- has signed, including Tom Waits, Nick Cave, the late Porter Wagoner and Ramblin' Jack Elliott.

The challenge is to bring them to newer, younger crowds, and with Mould and "Life and Times," the label hopes to tap into the blogs that have focused on younger indie acts—

Mould's recent collaboration with the young noise-punk band No Age at the recent Noise Pop festival in San Francisco certainly helped. "Having a presence on those sites is key to introducing Bob to new fans," says Anti- director of marketing Josh Legere. "Younger bands mentioning Bob's influence is also key." Mould's appearance at Coachella this spring also should help.

That Mould has become a Renaissance figure gives him more career options than just the recording/touring drill. While many older artists look for ways to capture their glory days through cycles of reunion tours or dipping into their catalog, Mould's interest lies with the future. "The idea is to try and keep it as inspirational as possible in the scenario," he says. "I don't think about making records; I just try to think about getting an idea captured." ...



## LATEST BUZZ

### >>> AROUND THE WORLD

U2 and Live Nation have confirmed the first round of stadium dates on the band's global tour. The trek, produced by Live Nation Global Touring and sponsored by BlackBerry, kicks off June 30 at Barcelona's Nou Camp soccer stadium. The first tickets to go on sale for the 360-degree shows will be for Milan and Gothenburg, Sweden (March 13), followed by Amsterdam (March 14). The confirmed support acts on the tour will include Glasvegas, Elbow, Kaiser Chiefs, Snow Patrol and the Black Eyed Peas.

### >>> PLAY 'FREE BIRD'

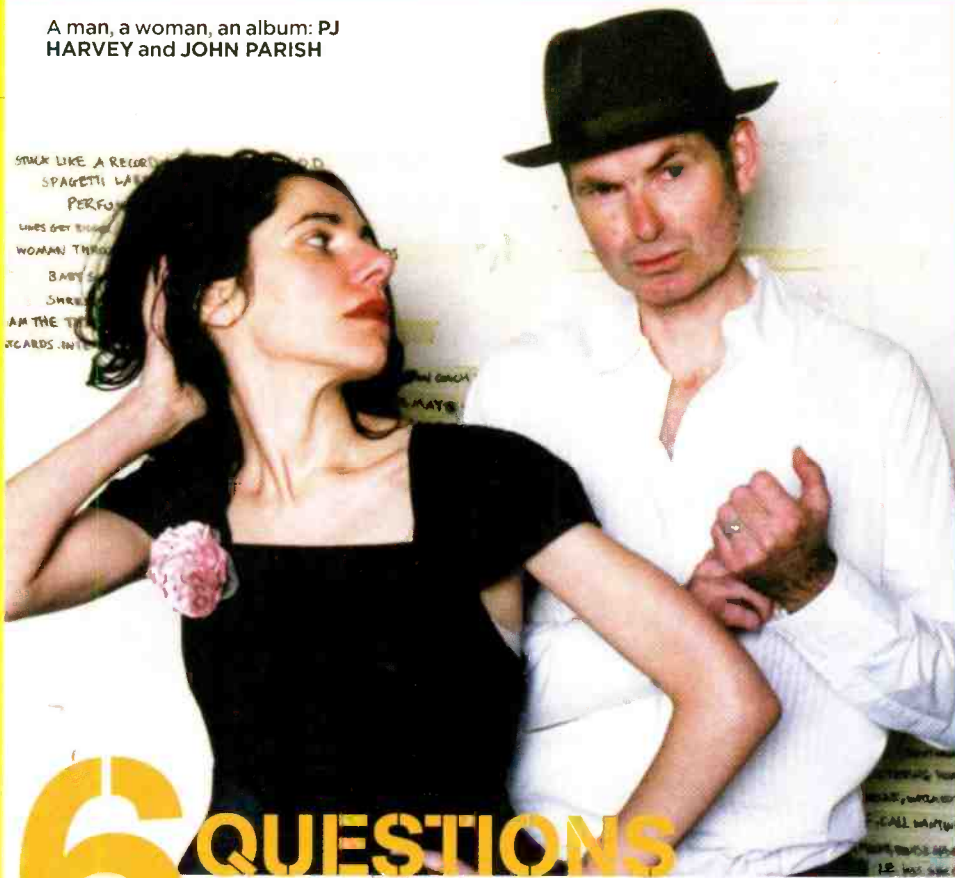
Andrew Bird, the erudite multi-instrumentalist from Chicago whose "Noble Beast" debuted at No. 12 on the Billboard 200 in January, has added new dates to his nonstop touring schedule. Bird will make his Radio City Music Hall debut June 17, and the early-summer tour includes appearances at the Tower Theatre in Philadelphia, the Bank of America Pavilion in Boston and the Cobb Energy Center in Atlanta. Calxico opens all dates.

### >>> KEEP RELAPSING

Eminem is making his "Relapse" a double: Not only did the best-selling rapper reveal the release date for his highly anticipated return to the rap game, but he announced that the follow-up will drop in 2009 too. "Relapse," Eminem's first full album of new material in four years, is due May 19 from Interscope/Aftermath/Shady. The album's first single, "Crack a Bottle," is No. 11 on the Billboard Hot 100. A second album, "Relapse 2," is promised before the end of the year.

Reporting by Tom Ferguson and David Prince.

A man, a woman, an album: PJ HARVEY and JOHN PARISH



# 6 QUESTIONS

with PJ HARVEY  
by MICHAEL D. AYERS

PJ Harvey stormed onto the music scene in 1992 with "Dry," and during the course of the last 17 years she has released one critically acclaimed album after another. She has never had a hit—her biggest-selling album, 2000's "Stories From the City, Stories From the Sea," sold 299,000 copies, according to Nielsen SoundScan—but she remains a formidable force.

Now Harvey is back with a new album, her second collaboration with composer John Parish. As they did with their previous effort, 1996's "Dance Hall at Louse Point," Parish wrote all the music and then gave it to Harvey to write the lyrics. The product of this musical experiment can be heard on "A Man a Woman Walked By," due March 31 on Island Def Jam.

#### 1 What were your thoughts when you first heard the music Parish sent to you?

I thought it was very challenging. You can sort the songs into two groups—a batch of eight and another batch of eight. I immediately had thoughts for some, but others I thought, "What on earth am I going to do with that?" For instance, the music he sent me for "Pig Will Not" and "A Woman a Man Walked By" seemed particularly impenetrable.

#### 2 How long did it take to write the lyrics?

I suppose after he had sent me the music, I would play it a lot, over and over again, without trying to think of anything other than how it made me feel. And then I began to find the melodies, looking to make a good marriage of the music with the voice. I felt like the way the voice presented itself, it had to not only enhance the atmosphere that was already there, but hopefully make it stronger. I find that the pieces of music that he gave me already had a very strong

feeling of atmosphere and emotion going on in them.

#### 3 Is this style of composing more difficult than your other work?

Not really. In fact, it's less difficult, because I don't have to write the music. In that sense, it's quite freeing, because I only have to think about words, which I love. That's all I do anyway—play with words, write words, put words on pages, poems and prose—all day, every day. That's something I thrive on, that I love. And singing, that's a joy, so in a way it's much easier than writing my own solo work. Also, John gives music that I would never come up with, so I find that inspiring.

#### 4 Had you and Parish wanted to do another album like this?

We had always intended to, but it was nothing ever set in stone. But it's a very natural process for us. We're friends anyway and speak all the time. I've always valued his opinion in my work enormously. Our relationship is ongoing, and it felt natural that we wanted to make another one.

#### 5 Did any lyrical themes emerge?

I had no specific concept for this record, other than John and I passionately wanting to find new ground, for both of us. It's a very varied record.

#### 6 Have you started working on a follow-up to your last album, 2007's "White Chalk"?

I've written it all, actually. I'm just going to wait until the spring of next year before I start recording it. I'm not sure how eventually it will turn out; I didn't write on piano, but I can't really say at this stage. All I can say is that I did try to write something that I felt was challenging and very different than what I've done before.

BLUEGRASS BY DEBORAH EVANS PRICE

# Brother Act

Dailey & Vincent Strum On Down

After years as esteemed vocalists and musicians with a number of top bluegrass groups, Darrin Vincent and Jamie Dailey struck out on their own with their Rounder Records debut, "Dailey & Vincent," which exploded on the bluegrass circuit in 2008. The album has sold 22,000 copies, according to Nielsen SoundScan, and was No. 7 on last issue's Top Bluegrass Albums chart after 48 weeks on the list. But the duo isn't taking much of a break; the pair's highly anticipated sophomore set, "Brothers From Different Mothers," will be released March 31.

Prior to joining forces, Dailey and Vincent had worked with some of bluegrass' top artists. Vincent is a multi-instrumentalist who sang harmony and played with Ricky Skaggs & Kentucky Thunder, as well as his sister Rhonda Vincent's group the Rage.

Dailey's résumé includes nine years with Doyle Lawson & Quicksilver.

"We felt a lot of pressure," Dailey says of recording the new project. "We don't know if people are going to like this record as much. We hope they will."

"We have high expectations for this," says Rounder Records GM Sheri Sands. "We're in discussions with Wal-Mart about a series of in-store performances, which will be a fantastic opportunity for them. May is Bluegrass Music Month, and we do extensive marketing for all of our bluegrass releases in May."

The pair's track record certainly justifies Sands' expectations. In 2008, Dailey & Vincent were the first act to win the International Bluegrass Music Assn.'s emerging artist and entertainer of the year awards during the same year. They wound up taking home seven of the 10

## GLOBAL PULSE

EDITED BY TOM FERGUSON

### >>> SISTER AXELLE DOIN' IT FOR HERSELF

Almost 16 years after her domestic multiplatinum debut album, "Sans Plus Attendre" (Virgin), Belgian singer/songwriter Axelle Red has emerged as an English-language artist with "Sisters & Empathy," a two-disc set she describes as "kind of a '60s protest album."

Red's own EMI-distributed Tracks label issued the 19-song set separately from her existing deal with Virgin, says her Brussels-based manager Filip Vanes. Negotiations are under way, he adds, to release a 12-track version of the album in the Netherlands and France. "We think the double-disc version may be difficult abroad," Vanes says.

Released Jan. 19 in Belgium, the album peaked Jan. 28 at No. 3 on the Ultratop/GFK chart for Flanders and at No. 19 on the Wallonie chart. Red has sung only in French until now and has total career sales of 4 million albums, according to Virgin. "Sisters & Empathy" was

recorded in Brussels and Memphis with Red's long-time backing band, which includes Memphis-based Stax veterans and former Isaac Hayes sidemen Michael Toles on guitar and Lester Snell on keyboards.

Red says she has wanted to do an English album for quite some time. "Sisters & Empathy" was conceived as a two-part project, she adds, "with the 'Sisters' [disc] dealing with the position of women and sexual abuse. The 'Empathy' disc deals with the lack of [global] empathy."

Red is published by Bimbo Music and booked through Music & Roses/Primo Piano. She plays the 17,000-capacity Antwerp Sportpaleis May 2.

—Marc Maes

### >>> PROG'N'ROLL

With styles ranging from ballads to industrial noise and death metal, trying to categorize Steven Wilson's debut solo album, "Insurgentes," isn't easy. So it's just as well the singer/songwriter/guitarist from the U.K. prog-rock revivalist Porcupine Tree al-



JAZZ BY LARRY BLUMENFELD

# Preaching To The Choir

## A New Orleans Trombonist And A Savvy Nonprofit Label Rebuild

Two years ago, trombonist Glen David Andrews could scarcely look up as he described his months "in exile" in Houston and the Federal Emergency Management Agency trailer he shared with relatives after Hurricane Katrina ravaged his hometown. "I feel ground down," he said then. But at last year's New Orleans Jazz & Heritage Festival, he bounded from the stage, gazed up and gleefully announced, "It's my time."

It may well be. Andrews' renewal is evident on his new album, "Walking Through Heaven's Gate" (Threadhead Records), which was released Feb. 24. These songs, mostly hymns, reveal the same fire Andrews brings to street parades and bandstands throughout New Orleans, and they open a window into an important piece of the history that defines Andrews and his close clan of powerhouse musicians—the church roots of their music.

The album is available from Louisiana Music Factory, a source of New Orleans

three who share his surname: Trumpeter Glen and trombonist Revert ("Peanut"), who lends subtly swinging countermelody to "Just a Closer Walk With Thee," and Troy ("Trombone Shorty"), who, playing trumpet, finds touching communion with Glen David on "We Will Walk Through the Streets of the City."

"Walking" also reflects Andrews' collaboration with guitarist Paul Sanchez, formerly of the group Cowboy Mouth, on the title track, an original song. "I heard Glen David's voice before I saw his face," Sanchez says. "It grabbed me by the throat and made me listen. He's got a massive presence and a massive sweetness that comes through despite his troubles."

Sanchez and Andrews have produced albums with the help of Threadhead Records, a nonprofit label created by a group of local music fans who initially gathered informally through a Web site. In 2006, they began organizing raffles and fund-raisers for the New Orleans Musicians Clinic (NOMC). In

Jazz hands: GLEN DAVID ANDREWS works the crowd.



music for locals through its iconic Decatur Street store, and nationally through its Web site, Amazon and Andrews' site. The CD has been serviced to traditional gospel radio stations by Sound Advice Management.

One track, "I'll Fly Away," is related to a particular strand of Andrews' story within the musical history his CD references.

After he sang the hymn during a memorial procession for a fellow musician in late 2007, he found himself in handcuffs. The charges, eventually dropped, included parading without a permit and "disturbing the peace in a tumultuous manner." Andrews performed the same hymn in Spike Lee's 2006 documentary "When the Levees Broke," changing up the final verse to state, "New Orleans will never go away."

The new album was recorded in concert at Zion Hill Baptist Church (where Andrews was baptized) in Tremé, which many consider the oldest black neighborhood in this country. It's filled with songs that Andrews "learned while sitting in the third pew back." He gets musical support from a choir and a coterie of notable local players, including

2007, they decided to start funding the music itself, beginning with the singer John Boutté's "Good Neighbor."

"It was never really our intent to develop a label per se," label head Chris Joseph says, "just to do whatever we could to support these artists and get these CDs made." Yet, as a label, Threadhead has begun supporting its projects with local New Orleans performances and print advertisements and label-sponsored industry showcases in Los Angeles.

The formula is simple and sincere: Threadhead loans a production budget, to be recouped through proceeds, along with another 10% as a donation to the NOMC. According to Joseph, the loans the label made for the first two CDs are 90% paid off, including the charitable contribution. Among Threadhead's spring projects are two new CDs from singer/songwriter Susan Cowsill and an album by trumpeter Shammarr Allen.

"It's the least we can do," Joseph says. For Sanchez, who has had a CD and a book funded by Threadhead, "it's a way to rebuild, one song at a time."



O brother: DAILEY (left) and VINCENT

honors they were nominated for that evening, including album of the year.

Last month, they were nominated for nine honors at the annual Society for the Preservation of Bluegrass Music of America Awards and won six.

The duo has confidence in its new songs. "The bottom line is we picked songs that Jamie and I loved, things that we wanted to sing about and songs we wouldn't mind singing for the next 20-25 years," Vincent says. "We go onstage and entertain people for two hours straight, and it's easy to do that when you record great songs."

The album features classics like Roger Miller's "You Oughta Be Here With Me" and a spirited cover of the Statler Brothers' country hit "Years Ago." The duo's faith is represented on such gospel tunes as "When I've Traveled My Last Mile" and "Oh Ye Must Be Born Again." Dailey contributes impressive originals like "Girl in the Valley" and "When I Reach That Home Up There."

Rounder is targeting bluegrass radio stations with "Head Hung Down" and "Years Ago" and plans to work NPR, starting with the pair's recent appearance on "Prairie Home

Companion." Rounder is also looking to expose Dailey & Vincent at country radio. "We are playing a song for key programmers to get feedback," Sands says. "We feel this is a group that can expand beyond the bluegrass genre."

The duo maintains a busy tour schedule that included a recent appearance at Joe's Pub in New York. "It resulted in a lot of press coverage, which exposed them to TV bookers and major journalists," Sands says. "They are looking to do another date in Manhattan and really build up the fan base there in that market."

ready has a devoted fan base.

"Insurgentes" arrived across Europe March 9 on Kscope/Snapper Music, one week after its U.S. release through E1 Distribution.

In addition to releasing eight Porcupine Tree studio albums on labels including Roadrunner and Atlantic since 1991, Wilson has been an active producer, notably with Marillion and the Swedish metal band Opeth. "[That] does expose you to different kinds of music," Wilson says, "but I'm really not one who likes to make 'pudding' albums. With 'Insurgentes' I have really tried to create a cohesive musical journey—you could say it's the culmination of about 25 years' work." Wilson is published by Snapper Music.

"Steven has a not-inconsiderable fan base already," says London-based Kscope marketing coordinator Tom Gallacher. "He has a huge online community behind him." That helped the label sell out a 4,000-copy mail-order advance version of the album—which was bound

with an oversized, hardback book of photography that documented the worldwide road trip he took to record "Insurgentes"—in a week last November.

"This album moves beyond the genres Steven's known for," Gallacher says, "but it will appeal to his fans and a whole new demographic." —Hazel Davis

### >>> SAIL ON

When the English rock band Starsailor's 2005 third album, "On the Outside" (EMI), stalled at No. 13 on the United Kingdom's Official Charts Co. listing, the once hotly tipped act was forced to rethink its direction. Its new album, "All the Plans" (Virgin/EMI), which was released March 9 in the United Kingdom and Europe, finds the band dropping its predecessor's heavier sound in favor of "what they do best—writing really good songs and melodies," says Virgin U.K. product manager Alex Eden-Smith. He adds, "They're a band that should be [seen] in the same classic British mode as the Verve and Travis."

"Plans" reunites Starsailor with its first album producer, Stephen Osborne, and features a cameo on the lead single "Tell Me It's Not Over" by Rolling Stone Ronnie Wood, a fan since the band opened European shows for the Stones in 2006-07. Starsailor manager Andrew Walsh—brother of the band's singer James—says a U.S. label deal is being negotiated, and he hopes to confirm state-side shows later this year booked through Paradigm. The act kicks off a 12-date U.K. tour booked by Solo March 26, with European shows and summer festival appearances to follow. Starsailor is published by EMI Music Publishing. —Steve Adams

Feminine mystique: AXELLE RED





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EVP Digital Distribution,  
MTV Networks



MICHAEL SPRAGUE  
VP of Marketing for  
North America,  
Kia



STEVE JANG  
Chief Marketing  
Officer,  
imeem

### SPEAKERS INCLUDE



FRANK BARBIERI  
Founder/CEO,  
Transpera



BRIAN BOS  
Sr VP, Convergence  
Director,  
Mindshare



TAYLOR CASCINO  
Strategic Partner  
Development Associate,  
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KRISTIN DYKSTRA  
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# THE BILLBOARD REVIEWS

## ALBUMS

### POP

#### JOHN WESLEY HARDING

**Who Was Changed and Who Was Dead**

**Producers:** David Seitz, John Wesley Harding  
*Popover Corps/Rebel Group*  
**Release Date:** March 10

John Wesley Harding is not making a modest comeback. Returning to recording after publishing a pair of books ("Misfortune," "by George"), the British-born troubadour has enlisted an impressive support cast for his 14th album, using the Minus Five as his primary band and such musicians as Kelly Hogan, Earl Slick, Candy Butchers' Mike Viola and Los Lobos' Steve Berlin as featured guests. The resulting tracks are all over the musical map—some "Revolver"-era Beatles here, a bit of early Elvis Costello there, with country, Greenwich Village folk and Bacharach-style classicism to boot. Harding's lyrics are typically wry and acerbic, with plenty of narrative twists: A street busker gets busted for necrophilia in "Top of the Bottom" and God serenades Satan in "My Favourite Angel." It's a rich, engaging set that

reveals something new with each listen.—GG

### ELECTRONIC

#### MSTRKRFT

**Fist of God**

**Producers:** Jesse F. Keeler, Al-P  
*Dim Mak*  
**Release Date:** March 17

The electronic duo MSTRKRFT made a name for itself with a specific sort of synthetic noise that sounds like the worst feedback you've ever heard, sampled and looped in varying keys and levels of volume. On its 2006 debut, "The Looks," the pair bent and tweaked it into aggressive, yet super-catchy dance-pop that picked up where Daft Punk left off, and set the stage for the more palatable Justice's success. The follow-up "Fist of God," its first release on Steve Aoki's Dim Mak, opens with those familiar sonic belches. But instead of a robot voice bleating about the din, it's R&B diva Lil Mo, smoothly intoning "You don't know what love is." John Legend, N.O.R.E. and even Ghostface Killah all turn up too, on tracks that vary from nostalgic hip-hop to lilting soul—without ever losing their booming electronic underpin-

#### BEBO VALDÉS & CHUCHO VALDÉS

**Juntos Para Siempre**

**Producers:** Fernando Trueba, Nat Chediak

*Calle 54/Sony Music Latin*  
**Release Date:** March 17

Together, piano giants Bebo and Chucho Valdés hold in their gifted hands the history of 20th-century Cuban popular music, and by extension much of the evolution of Latin jazz. "Juntos Para Siempre" is the first full-length recording by the duo, who were separated for almost two decades after the elder Valdés left Cuba and his family behind in 1960. Bebo moved to Sweden, while Chucho, in Cuba, pioneered a new era of experimentation with his jazz fusion group Irakere. Recorded in Madrid, "Juntos" follows a series of comeback albums that have won Bebo multiple Grammy Awards. (Chucho has three of his own.) It is an authentic and sentimental journey through the familiar terrain of Latin standards including "Sabor a Mí," "Lágrimas Negras" and "La Glória Eres Tú." No one plays these classics with more old-school elegance than either Valdés, but there is regrettably little echo here of the contemporary jazz or Afro-Cuban stylings that Chucho is known for. The standouts are a jamming "Son de la Loma" and an unexpectedly grooving version of "Tea for Two." Chucho's emotions come through when he performs alone on the album's opener: the stormy and tender "Preludio por Bebo," an ode to his now 90-year-old father that acknowledges the unpredictable turns of life.—JCN



with their third release. "We been through a lot . . . and we're still here," N.O.R.E. intones on "The Argument," which features the rappers bouncing verses off each other over a basic piano-laden beat. They preach "together we stronger" atop electric guitars and drums on "United We Stand" and curse the naysayers on "You See Me!!!" The two also show their unity with others—Busta Rhymes and producer Ron Browz on the first single, "Rotate," and on "My Hood," they welcome feature support from Clipse, Maino, Uncle Murda and former rival Tha Dogg Pound. While some tracks sound outdated production-wise ("Talk to Me Big Time," "Bring It Here," "Stick Up"), Capone-N-Noreaga prove that no matter what the circumstances, the two will prevail in the face of adversity.—MC

which they punctuated their performances. The classic Columbia album of their 1963 St. Patrick's Day concert cut most of their asides, but this "Legacy Edition" presents the show as it should be heard: a complete recorded document of a cultural moment when four lads in Aran sweaters could perform on "The Ed Sullivan Show," then joke onstage at Carnegie Hall about having them "cleaned in celebration—once a year, whether they need it or not." In the midst of a self-consciously serious folk revival, the Clancys made an outsized impression on a young Bob Dylan, who borrowed from their hipster humor and later grabbed the melody of "The Patriot Game"—itself mostly taken from an older tune—for "With God on Our Side." As fun as folk music gets.—RL

### ESSENTIAL REISSUES

#### THE CLANCY BROTHERS AND TOMMY MAKEM

**In Person at Carnegie Hall: The Complete 1963 Concert**  
*Columbia/Legacy*

**Release Date:** March 3

Even more than most folk groups, the Clancy Brothers and Tommy Makem were all about delivery, especially the introductions and in-jokes with

### ROCK

#### RUSH

**Retrospective III 1989-2008**

**Producers:** various  
*Atlantic*

**Release Date:** March 3

The last few years have been kind to Rush fans. Apart from new material, the band has released numerous live DVDs of tours past and recent, and its hot streak con-

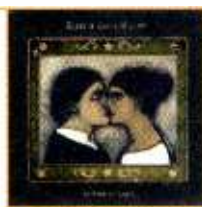
#### BUDDY AND JULIE MILLER

**Written in Chalk**

**Producer:** Buddy Miller  
*New West*

**Release Date:** March 3

Considering how prolific they are, it's a surprise that this vital album is only Buddy and Julie Miller's second duet project and their first since 2001. The long-married couple with 11 solo albums between them divides duties pretty clearly here: He produces, sings and plays guitar; she sings and writes. Buddy recently toured with Robert Plant and Alison Krauss to support "Raising Sand," and Plant joins Buddy on the comical, bluesy "What You Gonna Do, Leroy," an old Mel Tillis tune. No less delightfully obscure is the revival of "One Part, Two Part," which should've been a hit for some '60s soul duo. Julie's songs are delicate, and a little sad. "June" was written and recorded as a tribute the day June Carter Cash died, and either "Don't Say Goodbye" (featuring Patty Griffin) or "Every Time We Say Goodbye" is one sad song too many. "Smooth," about a lunatic hitchhiker, is much livelier, and they rock the house on "Gasoline and Matches." Buddy delivers Julie's "Ellis County" in his best, robust Levon Helm voice, though this gorgeous song about nostalgia for simpler times makes you wonder how many farmers would really rather revert to mules instead of tractors.—WR



### JAZZ

#### RETURN TO FOREVER

**Returns**

**Producer:** Return to Forever  
*Eagle Rock Entertainment*

**Release Date:** March 17

The pioneering jazz-rock group Return to Forever's lineup constantly evolved during its existence, but founder Chick Corea, bassist Stanley Clarke, drummer Lenny White and guitarist Al Di Meola have long been regarded as the central members. Their 2008 reunion for RTF's first tour in 25 years so delighted the music world that they received the BBC's Lifetime Achievement Award. The first disc of the double-album "Returns" bursts with the four-some purging the joy of once again sharing a stage. Nowhere is RTF's genesis more apparent than the 13-minute jam "Vulcan Worlds," where each squiggly line of Corea's synth

and the funky pop of Clarke's bass traverse the aural sci-fi hallmarks of the '70s. The subtler following track, "Sorceress," tempers the energy for its lengthy run before RTF re-launches itself into orbit with the nearly 30-minute suite "Song to the Pharoah Kings." The softer, more romantically inclined second disc is dedicated to animated soloing (particularly Corea's "Friendship") and a two-part performance of the classic RTF piece "Romantic Warrior."—CLT

### HIP-HOP

#### CAPONE-N-NOREAGA

**Channel 10**

**Producers:** various  
*SMC*

**Release Date:** March 17

Capone-N-Noreaga's musical career has been stricken by crisis from day one (Capone's various run-ins with the law and the shootout that landed rapper Lil Kim in jail, among other events). But more than a decade since their 1997 debut album, "The War Report," CNN prove their bond is still strong

#### BRANFORD MARSALIS QUARTET

**Metamorphosen**

**Producer:** Branford Marsalis  
*Marsalis Music/Universal*

**Release Date:** March 17

Saxophonist Branford Marsalis' first CD in two years with his decade-old working quartet, "Metamorphosen," is buoyed by intimate conversations characterized by vivace, whimsy, mystery and lyricism. There aren't any subpar tunes and no flagging moments as Marsalis, pianist Joey Calderazzo, bassist Eric Revis and drummer Jeff "Tain" Watts deliver a nine-song masterwork—eight originals and one cover that serves as the centerpiece: an exuberant, jagged scoot through Thelonious Monk's "Rhythm-a-Ning," with Marsalis' tenor blazing the way. The set features spirited jaunts, including Watts' leadoff tune with a piano-sax chase, "The Return of the Jitney Man," and Marsalis' playful, bouncy 19-bar dance, "Jabberwocky," his sole contribution to the disc. The pure treats are the ballads, especially two gently melancholic gems by Calderazzo, "The Blossom of Parting" and "The Last Goodbye." Key to the success of "Metamorphosen" is the quartet's sense of intuitive ease and adventure that comes with longevity.—DO





# THE BILLBOARD REVIEWS

## SINGLES

tinues with the CD/DVD set "Retrospective III 1989-2008." This time the focus is on music videos—10 promo clips and three live cuts. While the video concepts range from corny ("Superconductor," "Roll the Bones") to credible ("The Pass," "Nobody's Hero"), the concert footage highlights the band's musical abilities ("Secret Touch," "Resist"). The CD makes for a fine hits collection—culling tracks from six albums—but the faithful will immediately cue up the pair of remixes from 2002's "Vapor Trails." (But why stop at two?) And for detractors who say Rush doesn't have a sense of humor, the bonus clip of the band's 2008 appearance on "The Colbert Report" proves that claim false.—CWW

### NEW & NOTEWORTHY

#### WILD LIGHT

##### Adult Nights

**Producer:** Rob Schnapf  
*Ag/Star Time Intl.*

**Release Date:** March 3

One thought-provoking knock-out anthem after another marks the uplifting debut by this New Hampshire quartet. Multi-instrumentalist Timothy Kyle and singer/guitarist Jordan Alexander had been in bands since grade school; Alexander was the Exeter roommate of Win Butler, Kyle was in an early edition of Butler's Arcade Fire. Both bands share a fondness for grand ambition: melodic songs with broad crescendos and resonant lyrics. (They've also shared stages: Wild Light has opened for Arcade Fire on a few tours.) Each song is anchored by a strong sense of place and a provocative point of view. Check out four generations of

family and a mystery in "New Hampshire," the cinematic "Lawless River," the melodic intricacy of Coldplay in "Future Towns," skepticism in the bounteously beautiful "California on My Mind." The best singalong line belongs to the song "Canyon City" in which it's almost impossible to hold back from joining Wild Light in a rousing chorus that begins: "We're going back . . . to the womb!"—WR

### FOLK

#### BONNIE 'PRINCE' BILLY

##### Beware

**Producer:** Bonnie "Prince"

*Billy*

*Drag City*

**Release Date:** March 17

Just in time for spring, Bonnie "Prince" Billy offers a country/folk album of musical deliverance and lyrical heart on "Beware," his first since last year's "Lie Down in the Light." The singer/songwriter, aka Will Oldham, insinuates singalongs, considering tracks like "Heart's Arms," the soaring opener "Beware Your Only Friend" and the harmony-filled "Without Word, You Have Nothing" boast what sound like dozens of voices filling the choruses. On the upbeat cut "You Don't Love Me" one can hear the "Prince" smiling through his bristly beard as he successfully rhymes "giggle" with "jiggle" without flinching. The ghostly waltz "Death Final" has a gorgeous arrangement with mandolin and hand drums and a complicated melody that Oldham sings in his ever-improving voice. "My Life's Work" excels by virtue of its electric guitar sound alone. "Beware" is supremely sequenced, and is possibly Oldham's finest album yet.—KH

### ROCK

#### PLAIN WHITE T'S

##### 1,2,3,4 (3:18)

**Producers:** Plain White T's

**Writers:** Plain White T's

**Publisher:** not listed  
*Hollywood*

▶ Plain White T's scored a mainstream breakthrough with the No. 1 hit "Hey There Delilah" in 2007. While "Natural Disaster," the first single from their current album ("Big Bad World") failed to live up to that crossover smash, it also veered in a more rock-oriented direction. The follow-up, "1,2,3,4," returns the group to the acoustic love song formula that catapulted it to worldwide success. With a light strumming guitar as the main backdrop, lead singer Tom Higgen offers a heartfelt vocal as he earnestly writes a wish list for his love: "Give me more loving from the very start/Piece me back together when I fall apart." While sentimentality might be gush in most hands, Plain White T's balance it with enough musicality to add weight—and more important, to get folks singing along.—CWT

#### YEAH YEAH YEAHS

##### Zero (4:25)

**Producers:** Nick Launay,

*David Andrew Sitek*

**Writers:** Karen O, N. Zinner, B. Chase

**Publisher:** not listed  
*DGC/Interscope*

★ For their third full-length studio album, "It's Blitz!," New York's Yeah Yeah Yeahs found inspiration in unlikely places: the disco dancefloors of the '70s. The lead single, "Zero," takes its cue from Donna Summer's "I Feel Love," a pulsating, hypnotic bundle of sexual energy that popularized the synthesized backing track. With emphasis on keyboards instead of guitars, Karen O, Nick Zinner and Brian Chase bring an irrepressible excitement to the track that alternative radio programmers are embracing. TV on the Radio's David Andrew Sitek and Nick Launay—the producer behind the intense, richly textured songs on the group's EP "Is Is"—expertly guide the band's new synth-heavy direction without losing the eccentric charm that made it an indie rock favorite.—AC

### R&B

#### JENNIFER HUDSON FEATURING LUDACRIS

##### Pocketbook (3:19)

**Producers:** Timbaland, Jim Beanz

**Writers:** various

**Publishers:** various  
*Arista*

Academy Award winner Jennifer Hudson proved a consummate vocalist with the hit singles "And I Am Telling You I'm Not Going" from "Dreamgirls" and "Spotlight." Talk about a 360-degree turn: "Pocketbook" subs knack for novelty. Ludacris' opening rap is just plain juvenile, while Hudson threatens to smack suitors with her pocketbook. Co-producer Timbaland relegates Hudson into a curiously supplemental role in her own song. We're all for the singer stretching herself stylistically, but not at the expense of her sophistication. Let's make a deal: Let the next Hudson single be the stunning Robin Thicke composition "Giving Myself" and all will be forgiven.—CT

### TRIPLE A

#### SARAH FIMM

##### White Birds (4:50)

**Producers:** David Baron,

*Sarah Fimm*

#### SEETHER

##### Careless Whisper (4:22)

**Producers:** Seether, Ross Petersen

**Writers:** G. Michael, A. Ridgeley

**Publisher:** not listed

*Wind-up*

It's been 25 years since "Careless Whisper" became a chart-topper for Wham, just about enough time for an irony-free rock cover of the song to be taken seriously. The South African band Seether has had its share of No. 1s at rock, and this has potential to succeed as well. Recorded as a promotion for Rhapsody and currently only available as a digital download, the song is a mostly faithful take on the original, with guitars subbing for the saxophone intro before greeting a Staind-meets-Nickelback grunge dynamic. Younger rock fans who don't know George Michael from Boy George will love the song, as will soccer moms who were around for its first incarnation. And programmers at active and alternative rock are already tuned in. By George, it sounds like a massive hit for Seether.—BT



**Writers:** D. Baron, S. Fimm

**Publisher:** ASCAP

*Self-release*

Sarah Fimm's 2004 album "Nexus" was a stunning celestial journey, while 2002's "A Perfect Dream" contained a chilling, isolated beauty. Thankfully, 2009 heralds new delights from the singer/songwriter. The title track to the EP "White Birds" has the same lofty quality, but Fimm has migrated to a warmer climate. Soft tones invitingly gurgle as

she artfully positions each synthesizer, their gossamer sounds gently resonating. Violins join in, dipping and sawing with carefree ease. "White Birds" can fit a variety of moods; you can unwind to it in a hot bath or ignite a promising romantic spark. Visit whitebirdsep.com for other winsome selections.—CLT

### CHRISTIAN

#### MERCYME

##### Finally Home (3:11)

**Producer:** Brown Bannister

**Writer:** MercyMe

**Publisher:** Wet as a Fish,

*ASCAP*

*INO/Columbia*

The Christian mainstay MercyMe has scored eight No. 1s, in addition to a Grammy Award nod and seven Dove Awards. But the sextet also extended its success to country and AC, with "I Can Only Imagine." "Finally Home," from the group's decade retrospective CD/DVD "10," is a midtempo guitar-driven ode to meeting the maker. Christian AC has already offered its approval and though thematically it's genre-specific, lead singer Bart Millard's beautiful harmonies accompanying a singalong chorus and country radio's wholesome persona open the doors to acceptance there. Overall, a fine contender to further this established band's brand.—CT

## LEGEND & CREDITS

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

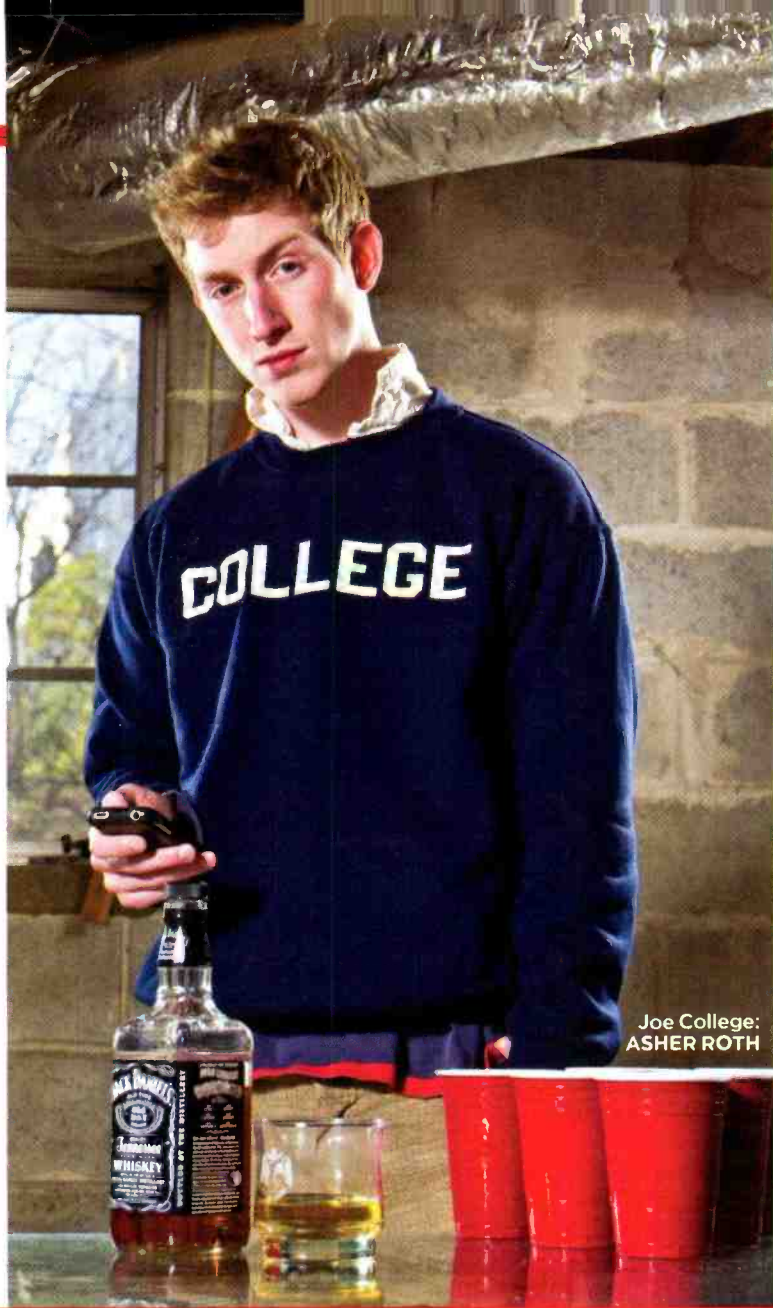
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**PICK ▶:** A new release predicted to hit the top half of the chart in the corresponding format.

**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 Wayne Robins and singles review copies to Chuck Taylor (both at Billboard, 770 Broadway, Seventh Floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.





Joe College:  
ASHER ROTH

**RAP** BY GAIL MITCHELL

# Shattering Stereotypes

Asher Roth Strikes A Genuine Chord

Asher Roth was running late for his Billboard interview, but the buzzed-about newcomer had a good excuse. Minutes earlier, the rapper Jim Jones had pulled him back onstage for an encore during the pair's MTV Spring Break performance March 11 in Panama City Beach, Fla.

The white rapper's debut album, "Asleep in the Bread Aisle" (SchoolBoy/Loud/SRC/Universal Motown), isn't released until April 20—a sly nod to the date celebrated underground and unofficially as Marijuana Appreciation Day. In the meantime, word-of-mouth about the impending project is rapidly spreading thanks to Roth's fast-selling lead single, "I Love College."

Powered by the song's party antics-filled lyrics and accompanying video—think "Animal House" 2009—the single has sold 360,000 digital downloads in its four weeks of release. It also has crashed its way onto several radio air-

play charts: debuting at No. 37 on Modern Rock and Mainstream Top 40 and jumping 23-19 on the Rhythmic tally.

Asked if he expected a reaction like this to his first project, the 23-year-old MC laughs. "I don't know what 'like this' is yet," he says. "I'm just going about my business, taking advantage of the situation. This could be gone tomorrow."

Roth's business at first was attending college as an elementary education major at West Chester University of Pennsylvania. Having recorded and sold an album to his high school peers in Morrisville, Pa., Roth the college student later posted several freestyle tracks on MySpace. That's how Roth came to the attention of former So So Def marketing director Scooter Braun. Liking what he heard, Braun signed Roth to his SchoolBoy Records in late 2007.

Eventually teaming up with Steve

Rifkind's SRC/Loud label through Universal Motown, Roth released his first mixtape in 2008, "The Greenhouse Effect," co-signed by DJ Drama and Don Cannon. Cannon also contributes to Roth's upcoming album along with newcomer Oren Yoel (billboard.com, Feb. 5). Stepping in for cameo duty are Busta Rhymes, Estelle, Cee-Lo, Miguel and D.A. Wallach of the Star Trak duo Chester French.

While "I Love College" shows that Roth likes to have fun, he's also concerned about coming off as genuine. "Asleep in the Bread Aisle" covers everything from politics to partying through Roth's complex rhymes and patterns paired with live instrumentation.

"I'm not trying to make anything up or force anything," says Roth, who grew up in the suburbs and counts Jay-Z as a major inspiration. "There's no facade. I think that's why people will be able to relate to my entire project."

As for ongoing comparisons to that other blue-eyed rapper—addressed on the album track "As I Em"—Roth says he understands why people are trying to fit him into that mold.

"Most white rappers haven't broken into the mainstream; you can count on one hand those who have," he says. "But when the album comes out, it will be clear cut that Asher Roth is just Asher Roth." ♦♦♦

## NO MORE DRAMA

Success breeds success, but it can also spawn drama. That's what happened when Justin Furstenfeld's band Blue October went platinum with "Foiled," its 2006 debut for Universal Motown.

"Someone from my past thought I was rich and decided that they would test it," he says, describing how a former associate of his made an unscrupulous attempt to get their hands on Furstenfeld's money.

The singer/songwriter emerged victorious from the court battle but infuriated by the experience. So he channeled his anger into music. "Dirt Room," the lead track from the new album "Approaching Normal" (March 24), is a developing rock hit. It is No. 13 on Billboard's Modern Rock chart this week, with such stations as KNDD Seattle and WFNX Boston putting it into rotation. It's accompanied by a darkly comedic video where Furstenfeld plays a burglar who becomes a victim himself after breaking into a woman's home.

He laughs while recalling the Kevin Kerslake-directed clip where he was tied up and dragged everywhere. "The next day, I looked at my arms, chest and legs; my brother [bandmate Jeremy Furstenfeld] was like, 'Man, it looks like you got in a fight.'"

The hurts Furstenfeld has suffered have propelled the sound of Blue October, whose "Foiled" success includes three hits that crossed over from rock to pop. "Hate Me," the album's



The cruelest month:  
BLUE OCTOBER

biggest driver, peaked at No. 31 on the Billboard Hot 100.

Furstenfeld describes "Foiled" as a "grieving record" since it let him unleash emotions he felt during a rough time when he was kicking a drug habit. "Approaching Normal," produced by Steve Lillywhite (U2, Dave Matthews Band), is about who he is today. "I have a brand-new daughter, so the last thing I want to do is be drama Justin. I want to be strong Justin."

Jill Capone, senior VP of marketing at Universal Motown, says the label's goal "is to be top 10 on street week with 'Dirt Room.'" The second single, "Say It"—a song whose live performance convinced Lillywhite to work with Blue October—will be sent to modern rock radio in April. Then it will be worked

to hot AC to try replicating the multigenre success of "Foiled."

Universal Motown's support of "Approaching Normal" includes setting up performances—such as Blue October's March 25 outdoor-stage appearance on "Jimmy Kimmel Live!"—and in-the-works synch deals. "There are some strong tracks on this album, so over the next few months you'll see certain songs in certain big places," Capone says.

"Twilight" fans are another faction the label is nurturing. When author Stephenie Meyer did a four-city book tour last year, Furstenfeld accompanied her and performed solo acoustic songs. One of them, "My Never," appears on the new album.

—Christa Titus





'Open' mind: JASON ALDEAN

COUNTRY BY KEN TUCKER

# Full Speed Ahead

## Jason Aldean Will Follow Third Album With Live DVD

Country rocker Jason Aldean is running full throttle. "The world's wide open and the possibilities are endless," says Aldean, whose appropriately titled third album, "Wide Open," is due April 7 on the Nashville independent Broken Bow.

The first single, "She's Country" (No. 13 on Billboard's Hot Country Songs chart after 16 weeks), is Aldean's fastest-rising single. The track has streamed 12.9 million times on his MySpace page.

Aldean, who topped the bill on last fall's CMT on Tour, will do a mixture of headlining and support dates in 2009. He opened for Toby Keith earlier this year and will tour with Keith Urban this summer.

"We're going to go out and do our own thing, too," Aldean says. "We had a lot of fun doing that last year."

Spalding Entertainment's Chris Parr, Aldean's day-to-day manager, agrees. "We're going to be capitalizing on Jason's live show," he says. "It's our biggest secret weapon."

Aldean recently filmed a live concert DVD in front of a sellout crowd of 4,600 at the Knoxville (Tenn.) Coliseum. While the DVD will be released later in 2009, the concert will also serve as the basis for a GAC special, "Wide Open," which premieres April 7. Another GAC special, "One on One," featuring conversations and collaborations between Aldean and his musical hero Randy Owen of Alabama, began airing March 11.

Aldean's remake of the Alabama classic "My Home's in Alabama"—featuring his Broken Bow labelmate Owen—will be a bonus track for those who buy his album at Wal-Mart. An acoustic version of Aldean's hit "Amarillo Sky" will be offered

to iTunes customers who pre-order the album. Meanwhile, a new track, "The Best of Me," will be available to those who buy Aldean's full album on iTunes.

Aldean will perform at an Academy of Country Music-sponsored concert in Las Vegas prior to the April 5 ACM Awards. He will appear on NBC's "Today" around the release of his album, although a date hasn't yet been set.

Recording has been a learning process, Aldean says. "We didn't even know what we were doing," he says of the first album. "We just found a bunch of songs and cut them."

Aldean's self-titled 2005 debut has sold 1.2 million copies, according to Nielsen SoundScan, while his sophomore 2007 effort, "Relentless," has sold 628,000. The two albums have spawned a total of five top 10 hits, including the 2006 No. 1, "Why."

"Wide Open" was the result of a focused song search. "We really took our time to find songs," Aldean says. Having past hits helped open doors with publishers. "We had great songs on the first two records; we just had to work harder to find them."

While Aldean contributed three songs to his debut album, he didn't write anything for the second. "Things really started popping and I was out on the road and didn't have time to focus," he says. He wrote one song for the new album.

Cindy Spicer, assistant PD/music director for country KUSS San Diego, says "She's Country" has "a lot of energy" and calls Aldean "the real deal, but for today's new country listener."

Scott Lindy, PD at country WUBL (the Bull) Atlanta, says Aldean is country through and through. "He's respectful, quiet at first and never apologizes for being country, whether it's in his music, personal conversations or onstage."

While artists like Taylor Swift and Carrie Underwood have skyrocketed right from the start, Aldean says he's happy with his career path. "We've had a slow, steady pace," he says. "Hopefully that will allow us to hang around for awhile. We're off to a good start."

# PULLING STRINGS



In training: JAMES MORRISON

"Broken Strings," the emotive ballad by James Morrison featuring Nelly Furtado that's lighting up the adult top 40 format, sounds like a hit to almost everyone who hears it. Except, of course, the guy who co-wrote and performs it.

"I didn't even want it on the album," Morrison says. "I was like, 'Forget about "Broken Strings"; we've got to move on.' But my label said, 'You've got to look at it again because everyone's loving it.'"

The label was proved right. The duet is Morrison's biggest European hit, reaching No. 1 on Billboard's European Hot 100 Singles tally. It also topped the charts in Germany and Switzerland and went top 10 in Austria, Denmark, Holland, Hungary, Italy, Sweden and his native United Kingdom.

Its success has reignited sales of Morrison's Polydor album, "Songs for You,

Truths for Me." The album re-entered the top 10 of Billboard's European Top 100 Albums after the single hit the top spot, having previously dropped off the chart. "Songs" has now sold 400,000 U.K. copies, according to the Official Charts Co. That's still well behind the 1.4 million copies his 2007 debut, "Undiscovered," racked up. But after underperforming initially, Morrison seems to have escaped the worst effects of the sophomore slump afflicting so many British artists.

"I was under a lot of pressure when I was writing the album," Morrison says, "but I kept coming back to the idea of writing songs that felt good, songs I'll be proud of in 20 years."

Next on the agenda is the United States. Interscope's release of "Songs" has sold 52,000 copies, according to Nielsen SoundScan. Steve Berman, president of sales

and marketing at Interscope Geffen A&M, says "Strings" was the most-added song at adult top 40 stations two weeks ago, while the video is in light rotation at VH1. Another album track, "Nothing Ever Hurt Like You," is a hit at triple A radio.

"We knew we had to build a foundation," Berman says. "We weren't afraid what it would look like after one week or five weeks. We feel we have a real shot now and we're throwing everything at it."

Berman hopes Morrison's 14-date U.S. tour, kicking off April 18 at the Coachella festival in Indio, Calif., will provide the impetus to break "Strings" into the Billboard Hot 100. Morrison begins a U.K. trek March 19 at the Manchester (England) Apollo and will play U.K. and European festival dates this summer.

—Mark Sutherland

# SONG OF 'FREEDOM'

Longtime fans of former "American Idol" contestant Mandisa will notice a number of positive changes on the singer's new album, "Freedom," due March 24 on Sparrow Records. In addition to a more self-assured sound, the singer is sporting a more fit physique.

"I've come into my own," she says. "This album is more personal. I've identified my style and I'm not working with as many producers, which I think brought more focus to this album."

Expectations are high for "Freedom," based on the success of Mandisa's debut, "True Beauty." The 2007 album marked the first time a debut set by a female solo artist opened at No. 1 on Billboard's Top Christian Albums chart. The new album's first single, "My Deliverer," is No. 18 on the Christian AC chart.

The new album's emancipation theme stems from Mandisa's past relationship with food. "I really believe food is a substance addiction like alcohol and drugs," says the singer, who has shed 75 pounds since last August. "I would turn to food in order to fill a void and I would turn to it for comfort."

She credits God and a personal trainer with helping her change. "I couldn't tell everybody else that God could set them free and still deal with the same issues that had been plaguing me my entire life," she says. "The Lord was saying, 'OK, you are going to be an example of how I can set somebody free.'"

David Sylvester, product marketing director for EMI Christian Music Group, says the label's marketing strategies are aligned with Mandisa's "incredible ability to speak encouragement and truth to women facing life's challenges. This album and her message will resonate with women."

The label campaign includes a radio and press promotional tour made up of consumer events and a live performance on the K-LOVE Radio network's morning show on the album's release date. Mandisa also will be a featured performer at various Women of Faith conferences across the country from March 13 through Nov. 20, visiting such markets as Des Moines, Iowa; St. Louis; and Sacramento, Calif.—Deborah Evans Price

Truth, beauty: MANDISA



ALDEAN: MANDISA; KRISTIN BARLOWE; MORRISON: LEE STRICKLAND



# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

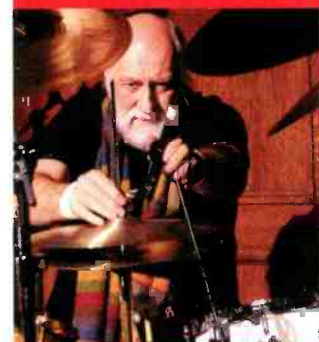


## 'CLIFFORD' NOTES

>>Phish enters the Top Music Video chart at No. 1 with its seven-DVD live collection "The Clifford Ball." The archival set, with a list price of \$99.99, is the band's fifth No. 1, tying it with U2 for the second-most topplers among bands. They're only one behind Kiss.

## THREE IN A ROW

>>Snow Patrol earns its third straight No. 1—and fourth overall—on the Triple A chart (see page 44) with "Crack the Shutters." The act's "Take Back the City" capped the list for three weeks in November, and "Shut Your Eyes" led for a frame in September 2007.



## MICK'S A HIT

>>Mick Fleetwood and his Blues Band arrive at No. 4 on Top Blues Albums with the digital release "Blue Again," giving the Fleetwood Mac drummer his first taste of that chart. He reached the Billboard 200 once on his own, when his solo set "The Visitor" hit No. 43 in 1981.

# CHART BEAT

>>U2 debuts on the Billboard Hot 100 with "Magnificent." So does Rick Ross. Though the titles are the same, the songs are different compositions. When was the last time two different songs sharing a title posted simultaneous bows? July 3, 1976, when Fleetwood Mac and D.J. Rogers each entered with singles titled "Say You Love Me."

>>Hank Williams' granddaughter Holly extends the family's chart presence with her first ink on Hot Country Songs. Hank charted 42 songs (1947-89), and Holly's dad, Hank Williams Jr., has posted 107. Her brother, Hank III, charted briefly in 2000-01. In a 62-year span, the family has been absent from the list in only 14 calendar years. Nine of those were between Hank's death in early 1953 and Hank Jr.'s chart arrival in 1964.

Read Chart Beat every week at [billboard.com/chartbeat](http://billboard.com/chartbeat).

Billboard

# CHARTS

## U2 Lands Seventh No. 1; Kelly Clarkson Up Next

U2's "No Line on the Horizon" starts with 484,000 copies and debuts at No. 1 on the Billboard 200, giving the veteran band its seventh chart-topper. U2 is now tied with Led Zeppelin for the third-most No. 1s by a group, behind only the Beatles' 19 and the Rolling Stones' nine.

Some observers have been deriding U2's sales number, noting how far down it is from the first-week sales of the band's last album, 2004's "How to Dismantle an Atomic Bomb." It opened atop the chart with an eye-popping 840,000.

But that's not a fair comparison. "Bomb" arrived during Thanksgiving week—always a crazy-busy shopping time—and came armed with an aggressive Apple iTunes promotion. You couldn't turn on a TV without seeing an iPod spot with the band's shadowed figures rocking out to the album's first single, "Vertigo."

I'd also suggest that "Bomb" reaped the benefits of a lot of good will the band earned in the years that elapsed between the bow of its 2000 "comeback album," "All That You Can't Leave Behind," and the arrival of "Bomb."

But let's focus on the new album's sales. It's actually the band's second-best sales week since Nielsen SoundScan began tracking data in 1991.



Impressive debut: U2

Set aside the big bow of "Bomb" for a moment and ponder how a band that's been around for decades can not only rack up a 484,000 debut in 2009 but also claim its second-best sales frame in the SoundScan era. Now, that's something to get excited about.

Could the "Horizon" number have gone higher in its first week? I'd guess that it could have.

The album's lead single, "Get On Your Boots," turned out to be a dud at U.S. radio, so it didn't exactly warm up the crowd. The track peaked at No. 5 on the Modern Rock chart four weeks ago but has already dropped to No. 22 this week. Plus, the tune has yet to crack the all-format Hot 100 Airplay chart. "Vertigo" spent four weeks at No. 1 on the Modern Rock list and

peaked at No. 30 on Hot 100 Airplay.

Though radio wasn't exactly loving "Get On Your Boots," U2 was in love with TV last week.

The band played a five-night stand on CBS' "Late Show With David Letterman" and appeared March 6 on ABC's "Good Morning America." It was the first time a musical guest had performed an entire week on "Letterman," and the "GMA" gig marked U2's first live morning show performance.

**MORE NUMBERS:** U2's 484,000-copy debut with "No Line on the Horizon" makes it one of only six acts that have posted five debut weeks of 300,000-plus copies in the Nielsen SoundScan era.

The band did it with 2004's "How to Dismantle an Atomic Bomb" (840,000), 2000's "All That You Can't Leave Behind" (428,000), 1997's "Pop" (349,000) and 1993's "Zooropa" (378,000). (We

didn't leave out "Achtung Baby"—it bowed atop the list with 296,000.)

R. Kelly has had five 300,000-plus weeks, while Metallica and 2Pac (counting his Makaveli pseudonym) have earned seven. Garth Brooks and Jay-Z are in the lead, with nine albums each that have started north of 300,000.

And finally . . . when was the last time an album made as big a start as "No Line on the Horizon" this early in the year?

You have to scroll back to 2005, when two albums released before the end of March began with numbers that exceeded a half a million.

The Game's "The Documentary," released Jan. 18, 2005, shifted 587,000 to debut at No. 1, while 50 Cent's "The Massacre," which dropped March 1, moved 1.1 million when it arrived at No. 1. It then sold another 771,000 in its sophomore frame.

Let's hear it for the first-quarter blockbusters!

**COMING UP:** Kelly Clarkson is on track to score her second No. 1 album on the Billboard 200 next week, as her fourth release, "All I Ever Wanted," led Nielsen SoundScan's March 11 Building chart. Industry prognosticators suggest the set could sell as many as 200,000 copies. But they caution that the number could increase depending on how her assorted TV performances through release week will affect the album's start.

## Over The Counter

KEITH CAULFIELD



## Market Watch

A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	7,061,000	1,446,000	22,724,000
Last Week	6,912,000	1,387,000	23,593,000
Change	2.2%	4.3%	-3.7%
This Week Last Year	7,680,000	1,173,000	20,120,000
Change	-8.1%	23.3%	12.9%

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

### Weekly Album Sales (Million Units)



### Year-To-Date

	2008	2009	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	80,034,000	70,879,000	-11.4%
Digital Tracks	219,518,000	261,206,000	19.0%
Store Singles	285,000	282,000	-1.1%
<b>Total</b>	<b>299,837,000</b>	<b>332,367,000</b>	<b>10.8%</b>
Albums w/TEA*	101,985,800	96,999,600	-4.9%

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

### DIGITAL TRACKS SALES



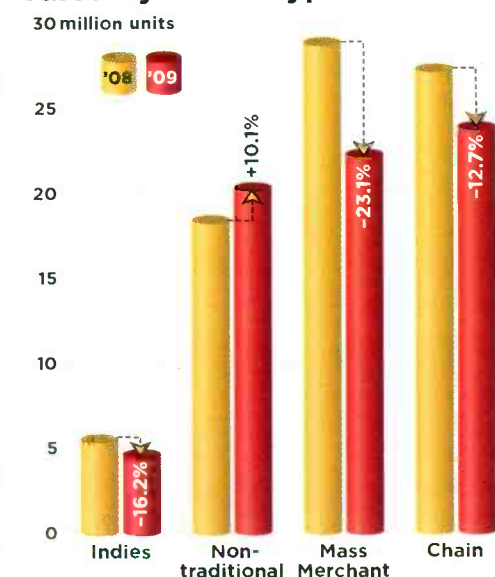
### SALES BY ALBUM FORMAT

CD	67,502,000	55,231,000	-18.2%
Digital	12,219,000	15,189,000	24.3%
Cassette	26,000	9,000	-65.4%
Other	287,000	450,000	56.8%

For week ending March 8, 2009. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen  
SoundScan

### Year-To-Date Album Sales By Store Type



Go to [www.billboard.biz](http://www.billboard.biz) for complete chart data | 41



Main Billboard 200 chart table with columns for rank, artist, title, and peak position. Includes entries for U2, Taylor Swift, Neko Case, Lady Gaga, Nickelback, Jamie Foxx, The Fray, Beyonce, Soundtrack, Kanye West, Lamb of God, Tony Okungbowa, Keyshia Cole, Jonas Brothers, Soundtrack, Pink, Britney Spears, Bruce Springsteen, Kings of Leon, Coldplay, Jason Mraz, Various Artists, Ne-Yo, India Arie, Robert Plant / Alison Krauss, Akon, Darius Rucker, Charlie Wilson, Zac Brown Band, Lil Wayne, The Lonely Island, Kid Rock, Katy Perry, Taylor Swift, Soundtrack, Adele, The All-American Rejects, Van Morrison, Lily Allen, Soundtrack, Jennifer Hudson, Sugarland, Rihanna, David Cook, Hollywood Undead, Rush, Bobby V, Theory of a Deadman, Soundtrack.



GaGa continues to go-go up the chart, as her album reaches yet another new peak this week with a new sales high (42,000 copies) and its fifth straight gain.



Okungbowa, the DJ for Ellen DeGeneres' daytime show, makes his Billboard chart debut. DeGeneres herself has charted once, when her 1996 comedy set "Taste This" hit No. 30 on Top Heatseekers.

47 Unlike its two predecessors, which didn't chart on the Billboard 200, the third volume of the band's "Retrospective" compilations starts with 10,000.

58 The physical release of this album March 3 pushes the title to an 80% gain after it charted for one week as a digital exclusive.



The Starbucks-exclusive set includes this year's Grammy Award winner for best pop collaboration with vocals, Robert Plant and Alison Krauss' "Rich Woman."

Continuation of Billboard 200 chart table. Includes entries for Various Artists, Kidz Bop Kids, Carrie Underwood, Chris Isaak, Plies, Dierks Bentley, Jamey Johnson, The Prodigy, Anthony Hamilton, Seal, Jake Owen, Soulja Boy Tell'em, Shinedown, Jazmine Sullivan, Leona Lewis, Various Artists, Ludacris, Metallica, Musiq Soulchild, The Killers, Red, Rascal Flatts, Lady Antebellum, Various Artists, Animal Collective, Young Jeezy, John Legend, M. Ward, Ryan Leslie, Various Artists, Slipknot, Alan Jackson, AC/DC, Chris Tomlin, Il Divo, Hinder, K'naan, Disturbed, Various Artists, Annie Lennox, Saving Abel, Mary Mary, Miranda Lambert, Morrissey, Duffey, Mgmt, T-Pain, Franz Ferdinand, Joey + Rory, Fall Out Boy.

THE BILLBOARD 200 ARTIST INDEX

Artist index table listing artists and their corresponding chart positions. Includes names like 3 Doors Down, AC/DC, Adele, Trace Adkins, Christina Aguilera, The All-American Rejects, Animal Collective, Aventura, David Cook, The Fray, The Killers, etc.







TOP INDEPENDENT™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST
1	HOT SHOT DEBUT	1 WK	<b>#1 NEKO CASE</b> MIDDLE CYCLONE ANTI- 86973/EPITAPH (17.98)
2	NEW		<b>TONY OKUNGBOWA</b> TOTAL DANCE 2009 THRIVEDANCE 90807/THRIVE (18.98)
3	11	2	<b>GREATEST GAINER THE PRODIGY</b> INVADERS MUST DIE TAKE ME TO THE HOSPITAL 90146*COOKING VINYL (15.98) Ⓢ
4	4	4	<b>RED</b> INNOCENCE & INSTINCT ESSENTIAL 10863 (13.98) Ⓢ
5	10		<b>ANIMAL COLLECTIVE</b> MERRIWEATHER POST PAVILION DOMINO 219* (15.98)
6	3		<b>M. WARD</b> HOLD TIME MERGE 323* (15.98)
7	NEW		<b>VARIOUS ARTISTS</b> HEADING WEST: SONGS FOR THE OPEN ROAD STARCON 31315 EX/STARBUCKS (12.98)
8	5	3	<b>VARIOUS ARTISTS</b> DARK WAS THE NIGHT: A RED HOT COMPILATION RED HOT/4AD 2835* BEGGARS GROUP (16.98)
9	NEW		<b>VARIOUS ARTISTS</b> SHE'S GOT SOUL UNIVERSAL SPECIAL MARKETS 012600 EX/STARBUCKS (12.98)
10	22	21	<b>RAY LAMONTAGNE</b> GOSSIP IN THE GRAIN RCA 32670* (18.98)
11	9	70	<b>GARTH BROOKS</b> THE ULTIMATE HITS PEARL 213 (25.98 CD/DVD) Ⓢ
12	15	3	<b>BLUETREE</b> GOD OF THIS CITY LUCID 1228063 EX (9.98)
13	21	40	<b>FLEET FOXES</b> FLEET FOXES SUB POP 777* (13.98)
14	NEW		<b>JOSHUA RADIN</b> SIMPLE TIMES MOM AND POP 001 (13.98)
15	7		<b>A DAY TO REMEMBER</b> HOMESICK VICTORY 448 (13.98)
16	6	5	<b>WILLIE NELSON AND ASLEEP AT THE WHEEL</b> WILLIE & THE WHEEL BISMEAUX 1287* (15.98)
17	18	42	<b>THE TING TINGS</b> WE STARTED NOTHING COLUMBIA 28925* (12.98)
18	13	5	<b>MELINDA DOOLITTLE</b> COMING BACK TO YOU HI FI 1004 (12.98)
19	17	9	<b>DJ SKRIBBLE</b> TOTAL CLUB HITS 2 THRIVEDANCE 90799/THRIVE (18.98)
20	16	7	<b>ANDREW BIRD</b> NOBLE BEAST FAT POSSUM 1124* (14.98)
21	NEW		<b>BUDDY &amp; JULIE MILLER</b> WRITTEN IN CHALK NEW WEST 6158* (17.98)
22	RE-ENTRY		<b>ELLIOTT YAMIN</b> MY KIND OF HOLIDAY PULSE/CEG 901292/TRP (14.98)
23	12	4	<b>BEIRUT</b> MARCH OF THE ZAPOTEC AND REALPEOPLE HOLLAND POMPEI 001*/BA DA SINGI (14.98)
24	25	22	<b>BON IVER</b> FOR EMMA, FOREVER AGO JAGJAGUWAR 115* (14.98)
25	8		<b>JOE BONAMASSA</b> THE BALLAD OF JOHN HENRY J & R ADVENTURES 91646 (17.98)
26	30	10	<b>FRAMING HANLEY</b> THE MOMENT SILENT MAJORITY 1001 (15.98)
27	2	2	<b>JOE BUDDEN</b> PADDED ROOM AMALGAM DIGITAL 08002/AMALGAM (13.98)
28	24	4	<b>SOUNDTRACK</b> NCIS: THE OFFICIAL TV SOUNDTRACK CBS 022 (15.98)
29	27	70	<b>EAGLES</b> LONG ROAD OUT OF EDEN ERC 4500 EX (14.98)
30	NEW		<b>THIN LIZZY</b> STILL DANGEROUS: LIVE AT THE TOWER THEATER PHILADELPHIA 1977 VHI CLASSIC 00131* (14.98)
31	29	47	<b>APOCALYPTICA</b> WORLDS COLLIDE 20-20 21580/JIVE (13.98) Ⓢ
32	28	12	<b>LIL WAYNE &amp; DJ DRAMA</b> GANGSTA GRILLZ: OEDICATION 3 APHILLIATES 63278 (17.98)
33	31	58	<b>VAMPIRE WEEKEND</b> VAMPIRE WEEKEND XL 318*/BEGGARS GROUP (11.98)
34	34	40	<b>JOURNEY</b> REVELATION NDMOTA 4506 EX (14.98 CD/DVD) Ⓢ
35	32		<b>JASON NEVINS</b> JASON NEVINS PRESENTS: ULTRA DANCE 10 ULTRA 1895 (17.98)
36	23	3	<b>THURSDAY</b> COMMON EXISTENCE EPITAPH 87009* (16.98)
37	NEW		<b>MAVADO</b> MR. BROOKS...A BETTER TOMORROW TJ 1846*/VP (16.98)
38	20	2	<b>B-REAL</b> SMOKE N MIRRORS AUDID HUSTLAZ 2090*/DUCK DOWN (16.98)
39	26	5	<b>SOUNDTRACK</b> HE'S JUST NOT THAT INTO YOU NEW LINE 39132 (16.98)
40	14	7	<b>BON IVER</b> BLOOD BANK (EP) JAGJAGUWAR 134* (10.98)
41	NEW		<b>JUSTIN TOWNES EARLE</b> MIDNIGHT AT THE MOVIES BLOODSHOT 160* (14.98)
42	RE-ENTRY		<b>DAVID BYRNE &amp; BRIAN ENO</b> EVERYTHING THAT HAPPENS WILL HAPPEN TODAY OPAL 002*/TODMUNDO (15.98)
43	36	10	<b>VARIOUS ARTISTS</b> THE 50 MOST ESSENTIAL PIECES OF CLASSICAL MUSIC X5 DIGITAL EX (11.98)
44	35	37	<b>FLIGHT OF THE CONCHORDS</b> FLIGHT OF THE CONCHORDS (SOUNDTRACK) HBO 715*/SUB POP (15.98)
45	40	15	<b>JUANITA BYNAM</b> POUR MY LOVE ON YOU FLOW 9338 (17.98)
46	43	4	<b>JAMES FORTUNE &amp; FIYA</b> THE TRANSFORMATION BLACKSMOKE 3045*/WORLDWIDE (16.98)
47	NEW		<b>SAY HI</b> OOHS & AAHS BARSUK 080* (11.98)
48	RE-ENTRY		<b>THE PAINS OF BEING PURE AT HEART</b> THE PAINS OF BEING PURE AT HEART SLUMBERLAND 89* (13.98)
49	NEW		<b>BELL X1</b> BLUE LIGHTS ON THE RUNWAY YEP ROC 2175 (16.98)
50	RE-ENTRY		<b>SOUNDTRACK</b> THE AMERICAN MALL TC PICTURES 3001/MTV (14.98)

On Top Digital Albums, a 99 cent special on Jack Johnson's "Sleep Through the Static: Remixed" at Amazon's MP3 store prompts the re-entry of the September 2008 release at No. 11 with 5,000 copies and enables its debut at No. 118 on the Billboard 200. Elsewhere on Top Digital Albums, \$1.99 Amazon offers Buddy Holly's "The Definitive Collection" (No. 14, 4,000) and the Beastie Boys' "Licensed to Ill" (No. 16, 4,000).



TOP DIGITAL™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST
1	NEW	1 WK	<b>#1 U2</b> ISLAND/INTERSCOPE /IGA Ⓢ
2	NEW		<b>NEKO CASE</b> ANTI- EPITAPH
3	7	4	<b>THE LONELY ISLAND</b> UNIVERSAL REPUBLIC /UMRG Ⓢ
4	5	5	<b>THE FRAY</b> EPIC /SONY MUSIC Ⓢ
5	1	9	<b>SOUNDTRACK</b> INTERSCOPE /IGA
6	8	15	<b>LADY GAGA</b> STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE /IGA
7	9	21	<b>KINGS OF LEON</b> RCA /RMG
8	NEW		<b>SOUNDTRACK</b> WARNER SUNSET/REPRISE /WARNER BROS.
9	13	17	<b>TAYLOR SWIFT</b> BIG MACHINE Ⓢ
10	NEW		<b>TONY OKUNGBOWA</b> THRIVEDANCE /THRIVE
11	RE-ENTRY		<b>JACK JOHNSON</b> SLEEP THROUGH THE STATIC: REMIXED JACK JOHNSON/BRUSHFIRE /UMRG
12	10	36	<b>COLDPLAY</b> CAPITOL
13	15	2	<b>THE PRODIGY</b> TAKE ME TO THE HOSPITAL /COOKING VINYL Ⓢ
14	NEW		<b>BUDDY HOLLY</b> MCA/GEFFEN /JME
15	11	4	<b>LILY ALLEN</b> CAPITOL
16	NEW		<b>BEASTIE BOYS</b> DEF JAM /JME
17	RE-ENTRY		<b>JOSHUA RADIN</b> MOM AND POP
18	18	2	<b>VAN MORRISON</b> WARNER BROS.
19	17	18	<b>SOUNDTRACK</b> SUMMIT/CHOP SHOP/ATLANTIC /AG
20	23	38	<b>JASON MRAZ</b> ATLANTIC /AG Ⓢ
21	RE-ENTRY		<b>BRITNEY SPEARS</b> JIVE /JLG Ⓢ
22	25	16	<b>NICKELBACK</b> ROADRUNNER
23	RE-ENTRY		<b>RAY LAMONTAGNE</b> RCA
24	RE-ENTRY		<b>ANIMAL COLLECTIVE</b> DOMINO
25	19	22	<b>ADELE</b> XL/COLUMBIA /SDNY MUSIC

TOP INTERNET™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST
1	NEW	1 WK	<b>#1 U2</b> ISLAND/INTERSCOPE 012630*/IGA Ⓢ
2	NEW		<b>NEKO CASE</b> ANTI- 86973/EPITAPH
3	1	2	<b>VAN MORRISON</b> LISTEN TO THE LION 93423*
4	3	8	<b>SOUNDTRACK</b> INTERSCOPE 012502/IGA
5	NEW		<b>RUSH</b> ANTHEM/ATLANTIC 515813 AG Ⓢ
6	6	5	<b>BRUCE SPRINGSTEEN</b> COLUMBIA 41355*/SONY MUSIC Ⓢ
7	5	2	<b>CHRIS ISAAK</b> WICKED GAME/REPRISE 518008/WARNER BROS.
8	2	29	<b>ROBERT PLANT / ALISON KRAUSS</b> ROUNDER 619075*
9	RE-ENTRY		<b>DAVID FOSTER</b> 143/REPRISE 511933/WARNER BROS. Ⓢ
10	NEW		<b>LADY GAGA</b> STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805*/IGA
11	8	30	<b>COLDPLAY</b> CAPITOL 16886*
12	10	17	<b>TAYLOR SWIFT</b> BIG MACHINE 0200 Ⓢ
13	13	3	<b>VARIOUS ARTISTS</b> RED HOT 4AD 2835*/BEGGARS GROUP
14	4		<b>LAMB OF GOD</b> EPIC 37592*/SONY MUSIC
15	9		<b>JASON MRAZ</b> ATLANTIC 448508*/AG Ⓢ
16	RE-ENTRY		<b>INDIA ARIE</b> SOULBIRD/UNIVERSAL REPUBLIC 012572/UMRG Ⓢ
17	20		<b>JJ CALE</b> ROUNDER 613258
18	11	5	<b>WILLIE NELSON AND ASLEEP AT THE WHEEL</b> BISMEAUX 1287*
19	14		<b>ADELE</b> XL/COLUMBIA 31859*/SDNY MUSIC
20	16		<b>THE FRAY</b> EPIC 10202*/SONY MUSIC Ⓢ
21	NEW		<b>THRICE</b> VAGRANT 1128*
22	18	3	<b>M. WARD</b> MERGE 323*
23	19	19	<b>PINK</b> LAFACE 36759/JLG
24	15	3	<b>MORRISSEY</b> ATTACK 012578*/LOST HIGHWAY
25	NEW		<b>BUDDY &amp; JULIE MILLER</b> NEW WEST 6158

TRIPLE A SONGS™ FROM: <b>biz</b>			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	2	16	<b>#1 CRACK THE SHUTTERS</b> SNOW PATROL (POLYDOR/FICTION/GEFFEN/INTERSCOPE)
2	1	16	<b>YOU FOUND ME</b> THE FRAY (EPIC)
3	4		<b>LOVERS IN JAPAN</b> COLDPLAY (CAPITOL)
4	5	22	<b>NOTHING EVER HURT LIKE YOU</b> JAMES MORRISON (POLYDOR/INTERSCOPE)
5	10	4	<b>WE LET HER DOWN</b> CHRIS ISAAK (WICKED GAME/REPRISE)
6	6	28	<b>YOU ARE THE BEST THING</b> RAY LAMONTAGNE (RCA/RED)
7	22	2	<b>MAGNIFICENT</b> U2 (ISLAND/INTERSCOPE)
8	9	10	<b>LOVE'S A MYSTERY</b> PRETENDERS (SHANGRI-LA)
9	3	7	<b>GET ON YOUR BOOTS</b> U2 (ISLAND/INTERSCOPE)
10	8	15	<b>RIGHT AS RAIN</b> ADELE (XL/COLUMBIA)
11	12	8	<b>WHEN I DREAM OF MICHELANGELO</b> COUNTING CROWS (DGC/GEFFEN/INTERSCOPE)
12	7	15	<b>WORKING ON A DREAM</b> BRUCE SPRINGSTEEN (COLUMBIA)
13	13	14	<b>NO SUNLIGHT</b> DEATH CAB FOR CUTIE (ATLANTIC)
14	11	34	<b>ROCK &amp; ROLL</b> ERIC HUTCHINSON (LET'S BREAK/WARNER BROS.)
15	16	5	<b>LITTLE BIT OF RED</b> SERENA RYDER (ATLANTIC)

I LIKE LIBRARIES: MOST ADDED™ FROM: <b>biz</b>			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	1	<b>#1 SHOW ME WHAT I'M LOOKING FOR</b> CAROLINA LIAR (ATLANTIC)
2	1	8	<b>POKER FACE</b> LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
3	1		<b>GET ON YOUR BOOTS</b> U2 (ISLAND/INTERSCOPE)
4	1		<b>NO LINE ON THE HORIZON</b> U2 (ISLAND/INTERSCOPE)
5	2		<b>RIGHT ROUND</b> FLO RIDA (POE BOY/ATLANTIC)
6	1		<b>MAGNIFICENT</b> U2 (ISLAND/INTERSCOPE)
7	1		<b>BREATHE</b> U2 (ISLAND/INTERSCOPE)
8	1		<b>FEZ - BEING BORN</b> U2 (ISLAND/INTERSCOPE)
9	1		<b>CEDARS OF LEBANON</b> U2 (ISLAND/INTERSCOPE)
10	1		<b>MOMENT OF SURRENDER</b> U2 (ISLAND/INTERSCOPE)
11	1		<b>I'LL GO CRAZY IF I DON'T GO CRAZY TONIGHT</b> U2 (ISLAND/INTERSCOPE)
12	1		<b>STAND UP COMEDY</b> U2 (ISLAND/INTERSCOPE)
13	1		<b>UNKNOWN CALLER</b> U2 (ISLAND/INTERSCOPE)
14	1		<b>WHITE AS SNOW</b> U2 (ISLAND/INTERSCOPE)
15	1		<b>GIVES YOU HELL</b> THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC INTERSCOPE)

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

## BETWEEN THE BULLETS

### PEAS GO 'BOOM'

The Black Eyed Peas return to two charts with their first new material in nearly four years as "Boom Boom Pow" debuts at No. 39 on the Mainstream Top 40 chart and No. 34 on Rhythmic. "Boom" is the lead single from the Peas' new set, "The E.N.D. (The Energy Never Dies)," slated for release June 9.

"Boom" is the Peas' 11th Mainstream Top 40 hit. On that tally, the group charted five singles from its last album, 2005's "Monkey Business." While the Peas were taking a break the past few years, the group's Fergie kept herself busy with her solo debut album, "The Dutchess," which spawned six Mainstream Top 40 hits between 2006 and 2008.

—Keith Caulfield

TOP INDEPENDENT: Reflects titles sold via independent distribution, including those fulfilled via major branch distributors. TOP DIGITAL: Reflects releases sold as a complete album bundle through digital download services. TOP INTERNET: Reflects physical albums ordered through internet merchants based on data collected by Nielsen SoundScan. BILLBOARD.BIZ: Reflects digital album sales based on data collected by Nielsen SoundScan. CHARTS: Reflects digital album sales based on data collected by Nielsen SoundScan. All charts © 2009, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.



**HOT 100 AIRPLAY™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	#1 DEAD AND GONE	TI FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)
2	2	17	HEARTLESS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
3	3	13	MAD	NE-YO (DEF JAM/IDJMG)
4	7	7	RIGHT ROUND	FLO RIDA (P.O.E. BOY/ATLANTIC)
5	4	25	LOVE STORY	TAYLOR SWIFT (BIG MACHINE)
6	6	7	BLAME IT	JAMIE FOXX FEAT. T-PAIN (J/RMG)
7	10	6	KISS ME THRU THE PHONE	SOULJA BOY TELLEM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)
8	5	19	JUST DANCE	LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
9	9	12	TURNIN ME ON	KERI HILSON FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)
10	8	13	CIRCUS	BRITNEY SPEARS (JIVE/JLG)
11	11	9	GIVES YOU HELL	THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)
12	13	8	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON (19/RCA/RMG)
13	15	14	YOU FOUND ME	THE FRAY (EPIC)
14	14	12	SOBER	PINK (LAFACE/JLG)
15	22	5	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
16	19	11	ROCKIN' THAT THANG	THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)
17	12	22	SINGLE LADIES (PUT A RING ON IT)	BEYONCE (MUSIC WORLD/COLUMBIA)
18	18	27	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)
19	20	8	BEAUTIFUL	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
20	16	11	DIVA	BEYONCE (MUSIC WORLD/COLUMBIA)
21	21	15	SWEET THING	KEITH URBAN (CAPITOL NASHVILLE)
22	17	24	LIVE YOUR LIFE	TI FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/IDJMG/ATLANTIC)
23	27	10	IT WON'T BE LIKE THIS FOR LONG	DARIUS RUCKER (CAPITOL NASHVILLE)
24	28	16	COWGIRLS DON'T CRY	BROOKS & DUNN FEAT. REBA MCKENTZ (ARISTA NASHVILLE)
25	26	27	HOT N COLD	KATY PERRY (CAPITOL)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	23	15	GOD LOVE HER	TOBY KEITH (SHOW DOG NASHVILLE)
27	25	12	I HATE THIS PART	THE PUSSYCAT DOLLS (INTERSCOPE)
28	24	8	CRACK A BOTTLE	EMINEM, DR. DRE & 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
29	41	6	DAY 'N' NITE	KID CUDI (FOOL'S GOLD)
30	32	14	RIVER OF LOVE	GEORGE STRAIT (MCA NASHVILLE)
31	33	11	WHITE HORSE	TAYLOR SWIFT (BIG MACHINE)
32	30	39	VIVA LA VIDA	COLDPLAY (CAPITOL)
33	29	15	DOWN THE ROAD	KENNY CHESNEY WITH MAC MCANALLY (BLUE CHAIR/BNA)
34	40	8	DON'T THINK I CAN'T LOVE YOU	JAKE OWEN (RCA NASHVILLE)
35	39	14	BEEP	BOBBY VALENTINO FEAT. YUNG JOC (BLU KL..LA DREAMS/CAPITOL)
36	37	22	GOTTA BE SOMEBODY	NICKELBACK (ROADRUNNER/RRP)
37	35	26	LET IT ROCK	KEVIN RUDDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
38	44	6	NOTHIN' TO DIE FOR	TIM MCGRAW (CURB)
39	46	8	IT'S AMERICA	ROONEY ATKINS (CURB)
40	54	5	YOU COMPLETE ME	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)
41	45	5	HERE COMES GOODBYE	RASCAL FLATTS (LYRIC STREET)
42	36	32	WHATEVER YOU LIKE	TI (GRAND HUSTLE/ATLANTIC)
43	43	5	AIN'T I	YUNG LA. FEAT. YOUNG DRO & TI (GRAND HUSTLE/INTERSCOPE)
44	34	14	SHE GOT HER OWN	NE-YO FEAT. JAMIE FOXX & FABOLOUS (DEF JAM/IDJMG)
45	50	5	I TOLD YOU SO	CARRIE UNDERWOOD (19/ARISTA NASHVILLE)
46	53	4	SHE'S COUNTRY	JASON ALDEAN (BROKEN BOW)
47	47	28	SO WHAT	PINK (LAFACE/JLG)
48	58	3	SHUTTIN' DETROIT DOWN	JOHN RICH (WARNER BROS. (NASHVILLE)/WRN)
49	48	19	SHE WOULDN'T BE GONE	BLAKE SHELTON (WARNER BROS. (NASHVILLE)/WRN)
50	65	5	LIONS, TIGERS & BEARS	JAZMINE SULLIVAN (J/RMG)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	62	12	SECOND CHANCE	SHINEDOWN (ATLANTIC)
52	49	24	WOMANIZER	BRITNEY SPEARS (JIVE/JLG)
53	61	6	RIDE	MARTINA MCBRIDE (RCA NASHVILLE)
54	56	13	JUST LIKE ME	JAMIE FOXX FEAT. TI (J/RMG)
55	57	23	CHICKEN FRIED	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIG PICTURE)
56	-	1	LOVE SEX MAGIC	CIARA FEAT. JUSTIN TIMBERLAKE (LAFACE/JLG)
57	60	8	LAST CALL	LEE ANN WOMACK (MCA NASHVILLE)
58	55	7	THINKING OF YOU	KATY PERRY (CAPITOL)
59	59	20	DON'T	BILLY CURRINGTON (MERCURY)
60	-	1	HALO	BEYONCE (MUSIC WORLD/COLUMBIA)
61	64	2	STANKY LEGG	GS BOYZ (SWAGG TEAM/JIVE/BATTERY)
62	69	2	MARRY FOR MONEY	TRACE ADKINS (CAPITOL NASHVILLE)
63	67	2	HOW DO YOU SLEEP?	JESSIE MCCARTNEY FEAT. LUDACRIS (HOLLYWOOD)
64	66	2	SOBEAUTIFUL	MUSIQ SOULCHILD (ATLANTIC)
65	71	2	IF THIS ISN'T LOVE	JENNIFER HUDSON (ARISTA/RMG)
66	68	5	THAT'S A MAN	JACK INGRAM (BIG MACHINE)
67	-	1	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)
68	-	1	BOOM BOOM POW	THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)
69	-	1	THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
70	70	20	COUNTRY BOY	ALAN JACKSON (ARISTA NASHVILLE)
71	51	10	UNTOUCHED	THE VERONICAS (ENGINEER/SIRE/WARNER BROS.)
72	-	1	IT HAPPENS	SUGARLAND (MERCURY NASHVILLE)
73	-	1	TE PRESUMO	BANDA EL RECORO (FONOVISA)
74	-	1	I LOVE COLLEGE	ASHER ROTH (SCHOLLYBOY/LOUJ/SRC/UNIVERSAL MOTOWN)
75	-	1	NEXT TO YOU	MIKE JONES (ICE AGE/SWISHHOUSE/ASYLUM)

1,290 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 CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	4	#1 RIGHT ROUND	FLO RIDA (P.O.E. BOY/ATLANTIC)	
2	2	11	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
3	-	1	THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)	
4	4	10	KISS ME THRU THE PHONE	SOULJA BOY TELLEM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)	
5	3	10	DEAD AND GONE	TI FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)	
6	6	18	GIVES YOU HELL	THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)	
7	5	5	CRACK A BOTTLE	EMINEM, DR. DRE & 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	
8	11	4	I LOVE COLLEGE	ASHER ROTH (SCHOLLYBOY/LOUJ/SRC/UNIVERSAL MOTOWN)	
9	8	7	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON (19/RCA/RMG)	
10	9	34	JUST DANCE	LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/INTERSCOPE)	
11	15	6	BLAME IT	JAMIE FOXX FEAT. T-PAIN (J/RMG)	
12	10	18	HEARTLESS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	
13	14	16	YOU FOUND ME	THE FRAY (EPIC)	
14	13	14	CIRCUS	BRITNEY SPEARS (JIVE/JLG)	
15	12	26	LOVE STORY	TAYLOR SWIFT (BIG MACHINE)	
16	14	14	BEAUTIFUL	AKON FEAT. COLBY O'DONIS & MARSHALL 5000 (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
17	20	9	MAD	NE-YO (DEF JAM/IDJMG)	
18	18	28	LET IT ROCK	KEVIN RUDDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
19	24	8	TURNIN ME ON	KERI HILSON FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)	
20	17	16	SINGLE LADIES (PUT A RING ON IT)	BEYONCE (MUSIC WORLD/COLUMBIA)	2
21	7	2	JAI HO! (YOU ARE MY DESTINY)	A R&B MAN AND THE PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER (INTERSCOPE)	
22	22	16	SOBER	PINK (LAFACE/JLG)	
23	25	15	I HATE THIS PART	THE PUSSYCAT DOLLS (INTERSCOPE)	
24	32	2	ALL THE ABOVE	MAINO FEAT. T-PAIN (HUSTLE HARD/ATLANTIC)	
25	23	47	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	2

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	19	15	UNTOUCHED	THE VERONICAS (ENGINEER/SIRE/WARNER BROS.)	
27	29	33	HOT N COLD	KATY PERRY (CAPITOL)	3
28	30	4	HOW DO YOU SLEEP?	JESSE MCCARTNEY FEAT. LUDACRIS (HOLLYWOOD)	
29	26	8	DIVA	BEYONCE (MUSIC WORLD/COLUMBIA)	
30	31	6	DAY 'N' NITE	KID CUDI (FOOL'S GOLD/DOWNTOWN)	
31	21	44	VIVA LA VIDA	COLDPLAY (CAPITOL)	3
32	28	7	THINKING OF YOU	KATY PERRY (CAPITOL)	
33	42	19	DON'T TRUST ME	3OH3 (PHOTO FINISH/ATLANTIC/RRP)	
34	36	7	1, 2, 3, 4	PLAIN WHITE T'S (HOLLYWOOD)	
35	34	6	HALO	BEYONCE (MUSIC WORLD/COLUMBIA)	
36	38	3	ROCKIN' THAT THANG	THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)	
37	40	17	WHITE HORSE	TAYLOR SWIFT (BIG MACHINE)	
38	35	23	LIVE YOUR LIFE	TI FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/IDJMG/ATLANTIC)	
39	53	4	I'M ON A BOAT	THE LONELY ISLAND FEAT. T-PAIN (UNIVERSAL REPUBLIC)	
40	39	23	GOTTA BE SOMEBODY	NICKELBACK (ROADRUNNER/RRP)	
41	41	9	LUCKY	JASON MRAZ & COLBIE CAILLAT (ATLANTIC/RRP)	
42	50	8	SECOND CHANCE	SHINEDOWN (ATLANTIC)	
43	66	4	IF U SEEK AMY	BRITNEY SPEARS (JIVE/JLG)	
44	-	3	SWEET THING	KEITH URBAN (CAPITOL NASHVILLE)	
45	45	22	WOMANIZER	BRITNEY SPEARS (JIVE/JLG)	
46	57	3	STANKY LEGG	GS BOYZ (SWAGG TEAM/JIVE/BATTERY)	
47	-	3	YOU'RE NOT SORRY	TAYLOR SWIFT (BIG MACHINE)	
48	54	8	THAT'S NOT MY NAME	THE TING TINGS (COLUMBIA)	
49	47	29	SO WHAT	PINK (LAFACE/JLG)	
50	33	42	PAPER PLANES	M.I.A. (XL/INTERSCOPE)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	48	38	DISTURBIA	RIHANNA (SRP/DEF JAM/IDJMG)	2
52	69	24	COME ON GET HIGHER	KATY NATHANSON (VANGUARD/CAPITOL)	
53	49	25	CHICKEN FRIED	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIG PICTURE)	
54	46	25	LOVE LOCKDOWN	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	
55	58	16	SEX ON FIRE	KINGS OF LEON (RCA/RMG)	
56	64	2	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)	
57	65	5	SHE'S COUNTRY	JASON ALDEAN (BROKEN BOW)	
58	52	29	WHATEVER YOU LIKE	TI (GRAND HUSTLE/ATLANTIC)	2
59	59	4	USE SOMEBODY	KINGS OF LEON (RCA/RMG)	
60	72	3	MOVE (IF YOU 'W'ANNA)	MIMS (AMERICAN KING/CAPITOL)	
61	-	50	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)	
62	-	1	I'M IN MIAMI TRICK	LMFAO (PARTY ROCK/INTERSCOPE)	
63	61	6	PROM QUEEN	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	
64	51	26	GREEN LIGHT	JOHN LEGEND FEAT. ANDRE 3000 (G.O.O.D./COLUMBIA)	
65	60	24	RIGHT NOW (NA NA NA)	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
66	-	1	AIN'T I	YUNG LA. FEAT. YOUNG DRO & TI (GRAND HUSTLE/INTERSCOPE)	
67	-	1	MAGNIFICENT	U2 (ISLAND/INTERSCOPE)	
68	62	17	I'M SO PAID	MON FEAT. LIL WAYNE & YOUNG JEEZY (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
69	-	1	LOVEGAME	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
70	67	7	FREEZE	T-PAIN FEAT. CHRIS BROWN (KONVICT/NAPPY BOY/JIVE/JLG)	
71	73	54	LOW	FLO RIDA FEAT. T-PAIN (P.O.E. BOY/ATLANTIC)	4
72	-	58	DON'T STOP BELIEVIN'	JOURNEY (COLUMBIA/LEGACY)	
73	-	1	MY LOVE	THE-DREAM FEAT. MARIAH CAREY (RADIO KILLA/DEF JAM/IDJMG)	
74	70	21	LIGHT ON	DAVID COOK (19/RCA/RMG)	
75	-	5	LOLLIPOP	FRAMING HANLEY (SILENT MAJORITY/JLG)	

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

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

**SINGLES CHARTS**

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

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

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

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

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

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

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



# MAR 21 2009 MUSIC VIDEO

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CEBT
1	NEW	1 WK	<b>#1</b> THE CLIFFORD BALL RHINO HOME VIDEO/WARNER MUSIC VISION 517860 (99.98 DVD)	Phish	
2	34	17	CERTIFIABLE A&M VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001194450 E (24.98 DVD)	The Police	
3	5	6	REUNION VOLUME ONE GAITHER MUSIC VIDEO/EMM MUSIC VIDEO 44849 (19.98 DVD)	Gaither Vocal Band	
4	12	6	REUNION VOLUME TWO GAITHER MUSIC VIDEO/EMM MUSIC VIDEO 44895 (19.98 DVD)	Gaither Vocal Band	
5	1	14	PRIMERA FILA SONY BMG NORTE/SONY MUSIC VIDEO 740033 (17.98 DVD)	Vicente Fernandez	
6	3	7	AT THE COLISEUM SYCO COLUMBIA/SONY MUSIC VIDEO 740062 (14.98 DVD)	Il Divo	
7	2	26	NO BULL: LIVE FROM THE PLAZA DE TOROS LAS VENTAS: MADRID, SPAIN COLUMBIA LEGACY/SONY MUSIC VIDEO 29888 EX (12.98 DVD)	AC/DC	5
8	4	37	LIVE FROM TEXAS EAGLE VISION/EAGLE ROCK 30252 (14.98 DVD)	ZZ Top	
9	6	195	FAREWELL I TOUR: LIVE FROM MELBOURNE RHINO HOME VIDEO/WARNER MUSIC VISION 70473 (29.98 DVD)	Eagles	30
10	9	68	THE BEYONCE EXPERIENCE: LIVE MUSIC WORLD/COLUMBIA/SONY MUSIC VIDEO 18087 (14.98 DVD)	Beyonce	3
11	13	14	LIVE AT STURGIS 2006 COMING HOME MEDIA/KOCH VISION VIDEO 26506 EX (19.98 DVD)	Nickelback	
12	11	65	LIVE IN LAS VEGAS: A NEW DAY COLUMBIA MUSIC VIDEO/SONY MUSIC VIDEO 713716 (21.98 DVD)	Celine Dion	6
13	8	94	GET READY: THE DEFINITIVE PERFORMANCES 1965-1972 MOTOWN PRODUCTIONS/UNIVERSAL MUSIC & VIDEO DIST. 000742209 (14.98 DVD)	The Temptations	2
14	RE-ENTRY		THE RED PIANO REDLINE ENTERTAINMENT 75023 EX (19.98 CD/DVD)	Elton John	2
15	RE-ENTRY		CELTIC THUNDER: THE SHOW CELTIC THUNDER DECCA/UNIVERSAL MUSIC & VIDEO DIST. 002 (19.98 DVD)	Celtic Thunder	
16	26	14	LIVE IN PARIS + HIDDEN BEACH/UNIVERSAL MUSIC & VIDEO DIST. 20 (19.98 DVD)	Jill Scott	
17	14	246	NUMBER ONES EPIC MUSIC VIDEO/SONY MUSIC VIDEO 58999 (14.98 DVD)	Michael Jackson	4
18	15	36	WHERE THE LIGHT IS: JOHN MAYER LIVE IN LOS ANGELES COLUMBIA MUSIC VIDEO/SONY MUSIC VIDEO 722727 (19.98 DVD)	John Mayer	
19	16	15	SNAKES AND ARROWS LIVE ROUNDER/UNIVERSAL MUSIC & VIDEO DIST. 431124 (24.98 DVD)	Rush	
20	RE-ENTRY		ALL TOGETHER NOW APPLE/CAPITOL/EMM MUSIC VIDEO 17067 (24.98 DVD)	The Beatles/Cirque du Soleil	
21	17	42	INDESCRIBABLE SIX STEPS VIDEO/EMM MUSIC VIDEO 17091 (14.98 DVD)	Louie Giglio	
22	20	8	REACH OUT: DEFINITIVE PERFORMANCES 1965-1973 MOTOWN PRODUCTIONS/UNIVERSAL MUSIC & VIDEO DIST. 001178709 (14.98 DVD)	Four Tops	
23	23	9	THE REAL THING: IN PERFORMANCE 1964-1981 HIP-D VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 000645309 (14.98 DVD)	Marvin Gaye	
24	19	6	WOW GOSPEL 2009 VERITY ZUMBA VIDEO/SONY MUSIC VIDEO 741677 (14.98 DVD)	Various Artists	
25	27	17	LOVE, PAIN & THE WHOLE CRAZY WORLD TOUR - LIVE CAPITOL VIDEO/EMM MUSIC VIDEO 17929 EX (14.98 DVD)	Keith Urban	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	15	5	<b>#1</b> MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON (19/RCA/RMG)	
2	2	3	ROCKIN' THAT THANG THE DREAM RADIO KILLA/DEF JAM/IDJMG	
3	3	4	STANKY LEGG GS BOYZ SWAGG TEAM JIVE/BATTERY	
4	1	11	HEARTLESS KANYE WEST (RCA-A-FELLA/DEF JAM/IDJMG)	
5	16	6	ANSWER SARAH McLACHLAN ARISTA/RMG	
6	14	11	GIVES YOU HELL THE ALL-AMERICAN REJECTS DOGHOUSE/DGC/INTERSCOPE	
7	6	9	YOU FOUND ME THE FRAY (EPIC)	
8	RE-ENTRY		YOU COMPLETE ME KEYSHIA COLE (MAM/GEFFEN/INTERSCOPE)	
9	4	26	LOVE STORY TAYLOR SWIFT (BIG MACHINE)	
10	17	4	1, 2, 3, 4 PLAIN WHITE T'S (HOLLYWOOD)	
11	20	4	SWEET THING KEITH URBAN (CAPITOL NASHVILLE)	
12	NEW		DEAD AND GONE T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)	
13	7	3	GET ON YOUR BOOTS UZ ISLAND/INTERSCOPE	
14	21	2	SHE'S COUNTRY JASON ALOEAN (BROKEN BOW)	
15	13	5	KISS ME THRU THE PHONE SOULJA BOY TELL 'EM FEAT. SAMMIE COLLIPARK/INTERSCOPE	
16	23	3	I TOLD YOU SO CARRIE UNDERWOOD (19/ARISTA NASHVILLE)	
17	NEW		THE CLIMB MILEY CYRUS (WALT DISNEY/HOLLYWOOD)	
18	RE-ENTRY		FEEL THAT FIRE DIERKS BENTLEY (CAPITOL NASHVILLE)	
19	RE-ENTRY		CIRCUS BRITNEY SPEARS (JIVE/JLG)	
20	RE-ENTRY		THINKING OF YOU KATY PERRY (CAPITOL)	
21	NEW		WHITE HORSE TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	
22	RE-ENTRY		GOTTA BE SOMEBODY NICKELBACK (ROADRUNNER/RRP)	
23	RE-ENTRY		LOVE SUGARLAND (MERCURY NASHVILLE)	
24	22	9	LIGHT ON DAVID COOK (19/RCA/RMG)	
25	NEW		MAD NE-YO (DEF JAM/IDJMG)	

THIS WEEK	ARTIST	TITLE
1	JOSH TURNER	EVERYTHING IS FINE
2	BROOKS & DUNN FEAT. REBA MCENTIRE	COWGIRLS DON'T CRY
3	TAYLOR SWIFT	WHITE HORSE
4	ALAN JACKSON	COUNTRY BOY
5	CARTER TWINS	HEART LIKE MEMPHIS
6	DIARIUS RUCKER	IT WON'T BE LIKE THIS FOR LONG
7	JUSTIN MOORE	SMALL TOWN USA
8	GLORIANA	WILD AT HEART
9	JOHN RICH	ANOTHER YOU
10	DIERKS BENTLEY	FEEL THAT FIRE

THIS WEEK	ARTIST	TITLE
1	T.I. FEAT. JUSTIN TIMBERLAKE	DEAD AND GONE
2	FLO RIDA	RIGHT ROUND
3	MARIANAS TRENCH	CROSS MY HEART
4	LADY GAGA	LOVEGAME
5	DANNY FERNANDES	FANTASY
6	K-O-S	4321
7	BRITNEY SPEARS	CIRCUS
8	NICKELBACK	GOTTA BE SOMEBODY
9	KELLY CLARKSON	MY LIFE WOULD SUCK WITHOUT YOU
10	ADDICTIV	JUST BREATHE

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	16	<b>#1</b> GIVES YOU HELL THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)		☆
2	2	13	CIRCUS BRITNEY SPEARS (JIVE/JLG)		☆
3	6	8	MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON (19/RCA/RMG)		☆
4	4	14	HEARTLESS KANYE WEST (RCA-A-FELLA/DEF JAM/IDJMG)		☆
5	3	14	SOBER PINK (LAFACE/JLG)		☆
6	8	8	RIGHT ROUND FLO RIDA (RCA/ATLANTIC)		☆
7	9	13	YOU FOUND ME THE FRAY (EPIC)		☆
8	5	18	LOVE STORY TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)		☆
9	7	19	JUST DANCE LADY GAGA FEAT. COLBY ODOMS (STREAMLINE/KONLIVE/CHERYTREE/INTERSCOPE)		☆
10	10	9	DEAD AND GONE T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)		☆
11	14	7	POKER FACE LADY GAGA (STREAMLINE/KONLIVE/CHERYTREE/INTERSCOPE)		☆
12	13	9	MAD NE-YO (DEF JAM/IDJMG)		☆
13	11	16	SINGLE LADIES (PUT A RING ON IT) BEYONCE (MUSIC WORLD/COLUMBIA)		☆
14	12	16	I HATE THIS PART THE PUSSYCAT DOLLS (INTERSCOPE)		☆
15	23	4	<b>66</b> KISS ME THRU THE PHONE SOULJA BOY TELL 'EM FEAT. SAMMIE COLLIPARK/INTERSCOPE		☆
16	15	16	UNTOUCHED THE VERONICAS (ENGINEER/DOM/SIRE/WARNER BROS.)		☆
17	20	8	BEAUTIFUL MONIE MONIE (DEE ODOMS & NATIONAL OFFSHOOT) (MOTOWN/SPIN/SONY/UNIVERSAL, MOTOWN)		☆
18	18	29	LET IT ROCK KEVIN RUDDOFF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)		☆
19	21	6	HOW DO YOU SLEEP? JESSE MCCARTNEY FEAT. LUDACRIS (HOLLYWOOD)		☆
20	16	21	LIVE YOUR LIFE T.I. FEAT. RHIANNA (DEF JAM/GRAND HUSTLE/ATLANTIC)		☆
21	17	10	THINKING OF YOU KATY PERRY (CAPITOL)		☆
22	24	6	CRACK A BOTTLE EMINEM, DR. DRE & SO CENT (SHADY/AFTERMATH/INTERSCOPE)		☆
23	27	3	THE CLIMB MILEY CYRUS (WALT DISNEY/HOLLYWOOD)		☆
24	26	7	CANDLE (SICK AND TIRED) THE WHITE TIE AFFAIR (SLIGHTLY DANGEROUS/EPIC)		☆
25	38	2	LOVE SEX MAGIC CIARA FEAT. JUSTIN TIMBERLAKE (LAFACE/JLG)		☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	15	<b>#1</b> YOU FOUND ME THE FRAY (EPIC)		☆
2	2	23	GOTTA BE SOMEBODY NICKELBACK (ROADRUNNER/RRP)		☆
3	3	16	LOVE STORY TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)		☆
4	6	12	SOBER PINK (LAFACE/JLG)		☆
5	4	21	LIGHT ON DAVID COOK (19/RCA/RMG)		☆
6	7	8	MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON (19/RCA/RMG)		☆
7	5	24	HOT N COLD KATY PERRY (CAPITOL)		☆
8	10	17	GIVES YOU HELL THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)		☆
9	8	50	I'M YOURS JASON MRAZ (ATLANTIC/RRP)		☆
10	9	37	SHATTERED (TURN THE CAR AROUND) O.A.R. (EVERFINE/ATLANTIC/RRP)		☆
11	15	20	<b>GREATEST GAINER</b> 2, 3, 4 PLAIN WHITE T'S (HOLLYWOOD)		☆
12	11	37	WHAT ABOUT NOW DAUGHTRY (RCA/RMG)		☆
13	12	24	LET ME BE MYSELF 3 DOORS DOWN (UNIVERSAL REPUBLIC)		☆
14	14	14	JUST DANCE LADY GAGA FEAT. COLBY ODOMS (STREAMLINE/KONLIVE/CHERYTREE/INTERSCOPE)		☆
15	13	29	SO WHAT PINK (LAFACE/JLG)		☆
16	17	8	LUCKY JASON MRAZ & COLBIE CAILLAT (ATLANTIC/RRP)		☆
17	16	12	SINGLE LADIES (PUT A RING ON IT) BEYONCE (MUSIC WORLD/COLUMBIA)		☆
18	18	20	LET IT ROCK KEVIN RUDDOFF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)		☆
19	23	8	THINKING OF YOU KATY PERRY (CAPITOL)		☆
20	19	23	WHERE I STOOD MISSY HIGGINS (ELEVEN/REPRISE)		☆
21	20	16	NOT MEANT TO BE THEORY OF A DEADMAN (604 ROADRUNNER/RRP)		☆
22	22	18	ROCK & ROLL ERIC HUTCHINSON (LET'S BREAK/WARNER BROS.)		☆
23	24	20	ANGELS ON THE MOON THRIVING IVORY (WIND-UP)		☆
24	26	6	CIRCUS BRITNEY SPEARS (JIVE/JLG)		☆
25	25	8	UNTOUCHED THE VERONICAS (ENGINEER/DOM/SIRE/WARNER BROS.)		☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	31	<b>#1</b> I'M YOURS JASON MRAZ (ATLANTIC/RRP)		☆
2	3	20	LOVE STORY TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)		☆
3	2	34	VIVA LA VIDA COLOPLAY (CAPITOL)		☆
4	5	21	<b>GREATEST GAINER</b> BETTER IN TIME LEONA LEWIS (SYCO/J/RMG)		☆
5	4	42	THE TIME OF MY LIFE DAVID COOK (19/RCA/RMG)		☆
6	7	25	WHAT ABOUT NOW DAUGHTRY (RCA/RMG)		☆
7	6	38	POCKETFUL OF SUNSHINE NATASHA BEDINGFIELD (PHONOGENIC/EPIC)		☆
8	8	30	CRUSH DAVID ARCHULETA (19/JIVE/JLG)		☆
9	10	20	LOVE REMAINS THE SAME GAVIN ROSSDALE (INTERSCOPE)		☆
10	9	48	BLEEDING LOVE LEONA LEWIS (SYCO/J/RMG)		☆
11	11	28	WHERE I STOOD MISSY HIGGINS (ELEVEN/REPRISE)		☆
12	12	20	IT'S GROWING JAMES TAYLOR (HEAR/CMG)		☆
13	13	8	NEVER FAR AWAY JIM BRICKMAN FEAT. RUSH OF FOOLS (TIME LIFE)		☆
14	15	16	ONE STEP AT A TIME JORDIN SPARKS (19/JIVE/JLG)		☆
15	14	18	SHATTERED (TURN THE CAR AROUND) O.A.R. (EVERFINE/ATLANTIC/RRP)		☆
16	16	5	JUST GO LIONEL RICHIE (DEF JAM/IDJMG)		☆
17	19	5	IF YOU DON'T KNOW ME BY NOW SEAL (14) (WARNER BROS.)		☆
18	17	10	IF I WERE A BOY BEYONCE (MUSIC WORLD/COLUMBIA)		☆
19	18	11	GOTTA BE SOMEBODY NICKELBACK (ROADRUNNER/RRP)		☆
20	22	7	YOU FOUND ME THE FRAY (EPIC)		☆
21	20	9	LIGHT ON DAVID COOK (19/RCA/RMG)		☆
22	21	4	COME ON GET HIGHER MATT NATHANSON (VANGUARD/CAPITOL)		☆
23	23	6	GO NOW SIMPLY RED (SIMPLYRED.COM/RAZOR & TIE)		☆
24	24	10	HOT N COLD KATY PERRY (CAPITOL)		☆
25	27	5	WHAT'S RIGHT IS RIGHT TAYLOR HICKS (MODERN WHOMP/AZOFFMUSIC)		☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	21	<b>#1</b> LOVE HURTS INCUBUS (IMMORTAL/EPIC)		☆
2	3	29	SEX ON FIRE KINGS OF LEON (RCA/RMG)		☆
3	2	25	SECOND CHANCE SHINEDOWN (ATLANTIC)		☆
4	7	3	<b>GREATEST GAINER</b> BROTHER PEARL JAM (EPIC)		☆
5	5	8	LIFELINE PAPA ROACH (EL TONAL/DGC/INTERSCOPE)		☆
6	4	31	SOMEWHERE AROUND MIDNIGHT THE AIRBORNE TOXIC EVENT (MCA/RECORDS/ISLAND/IDJMG)		☆
7	9	8	USE SOMEBODY KINGS OF LEON (RCA/RMG)		☆
8	10	23	FEEL GOOD DRAG ANBERLIN (UNIVERSAL REPUBLIC)		☆
9	8	13	SPACEMAN THE KILLERS (ISLAND/IDJMG)		☆
10	14	10	AUDIENCE OF ONE RISE AGAINST (DGC/INTERSCOPE)		☆
11	11	17	KIDS MGMT (COLUMBIA)		☆
12	6	25	BREAKDOWN SEETHER (WIND-UP)		☆
13	16	10	DIRT ROOM BLUE OCTOBER (UNIVERSAL MOTOWN)		☆
14	13	14	KRISTY, ARE YOU DOING OK? THE OFFSPRING (COLUMBIA)		☆
15	15	36	I DON'T CARE APOCALYPTICA FEAT. ADAM GONTIER (20-20/JIVE/JLG)		☆
16	17	33	YOU'RE GONNA GO FAR, KID THE OFFSPRING (COLUMBIA)		☆
17	18	22	DECODE PARAMORE (FUELED BY RAMEN/CHOP SHOP/RRP)		☆
18	19	22	INDESTRUCTIBLE DISTURBED (REPRISE)		☆
19	20	13	CYANIDE METALLICA (WARNER BROS.)		☆
20	27	2	WRONG DEPECHE MODE (MUTE/VIWAG/CAPITOL)		☆
21	23	6	DESOLATION ROW MY CHEMICAL ROMANCE (WARNER SUNSET/REPRISE)		☆
22	12	7	GET ON YOUR BOOTS UZ (ISLAND/INTERSCOPE)		☆
23	24	16	DEAD MEMORIES SLIPKNOT (ROADRUNNER/RRP)		☆
24	21	12	ALL I WANT STAINED (FLIP/ATLANTIC)		☆
25	22	20	LOLLIPOP FRAMING HANLEY (SILENT MAJORITY/JLG/WARNER BROS.)		☆



**HOT COUNTRY SONGS™**

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	3	18	<b>#1 SWEET THING</b> D. HUFF, M. POWELL, K. URBAN, M. POWELL	Keith Urban CAPITOL NASHVILLE	1	1
2	3	6	11	IT WON'T BE LIKE THIS FOR LONG F. ROGERS (D. RUCKER, C. DUBOIS, A. GORLEY)	Darius Rucker CAPITOL NASHVILLE	2	2
3	5	4	27	COWGIRLS DON'T CRY T. BROWN, R. DUNN, K. BROOKS (R. DUNN, T. MCBRIDE)	Brooks & Dunn Featuring Reba McEntire ARISTA NASHVILLE	3	3
4	2	1	26	GOD LOVE HER T. KEITH (T. KEITH, V. MCGEHE)	Toby Keith SHOW DOG NASHVILLE	1	1
5	6	7	16	RIVER OF LOVE T. BROWN, G. STRAIT (S. CAMPB, BURNETT, D. MORGAN)	George Strait MCA NASHVILLE	5	5
6	7	8	15	WHITE HORSE N. CHAPMAN, T. SWIFT (T. SWIFT, L. ROSE)	Taylor Swift BIG MACHINE	6	6
7	4	2	25	DOWN THE ROAD B. CANNON, K. CHESNEY (M. MCANALLY)	Kenny Chesney With Mac McAnally BLUE CHAIR/BNA	1	1
8	9	10	10	DON'T THINK I CAN'T LOVE YOU J. RITCHIEY (J. OWEN, K. MARVEL, J. RITCHIEY)	Jake Owen RCA	8	8
9	11	12	17	IT'S AMERICA T. HEWITT, R. ATKINS (A. PETRAGLIA, B. JAMES)	Rodney Atkins CURB	9	9
10	10	11	12	NOTHIN' TO DIE FOR B. GALLIMORE, T. MCGRAW, D. SMITH (C. WISEMAN, L. T. MILLER)	Tim McGraw CURB	10	10
11	12	14	7	HERE COMES GOODBYE D. HUFF, RASCAL FLATTS (C. LAGERBERG, G. SLIGH)	Rascal Flatts LYRIC STREET	11	11
12	13	13	13	I TOLD YOU SO M. BRIGHT (R. TRAVIS)	Carrie Underwood ARISTA NASHVILLE	12	12
13	14	16	16	SHE'S COUNTRY M. KNOX (D. MYRICK, B. TATUM)	Jason Aldean BROKEN BOW	13	13
14	17	18	9	SHUTTIN' DETROIT DOWN J. RICH (J. RICH, J. D. ANDERSON)	John Rich WARNER BROS. WRN	14	14
15	15	15	30	LAST CALL T. BROWN (S. MCANALLY, E. ENDERLIN)	Lee Ann Womack MCA NASHVILLE	14	14
16	16	17	16	RIDE D. HUFF, M. POWELL (A. DORFF, C. A. ROBBINS, M. DAVEY)	Martina McBride RCA	16	16
17	19	21	10	MARRY FOR MONEY F. ROGERS (D. TURNBULL, J. MELTON)	Trace Adkins CAPITOL NASHVILLE	17	17
18	18	19	35	THAT'S A MAN J. STOVER (E. M. HILL, S. D. JONES, M. D. SANDERS)	Jack Ingram BIG MACHINE	18	18
19	23	29	4	<b>GREATEST GAINER</b> IT HAPPENS B. GALLIMORE, K. BUSH, J. NETTLES (J. O. NETTLES, K. BUSH, B. PINSON)	Sugarland MERCURY	19	19
20	22	24	27	ALWAYS THE LOVE SONGS M. WRUCKE (D. L. MURPHY, G. DUCAS)	Eli Young Band REPUBLIC/UNIVERSAL SOUTH	20	20
21	21	23	22	I WILL J. WEST, D. PAHANISH (D. PAHANISH, R. L. FEEK)	Jimmy Wayne VALORY	21	21
22	24	27	10	ONE IN EVERY CROWD B. CHANCEY (E. MONTGOMERY, J. DEAN, K. TRIBBLE)	Montgomery Gentry COLUMBIA	22	22
23	25	25	22	HOW 'BOUT YOU DON'T B. BEAVERS (S. NIELSON, V. MCGEHE, J. STOVER)	The Lost Trailers BNA	23	23
24	26	26	18	WHERE I'M FROM D. GEHMAN (P. DAVIS, J. LEATHERS)	Jason Michael Carroll ARISTA NASHVILLE	24	24
25	28	28	11	I RUN TO YOU V. SHAW, P. WORLEY (D. HAYWOOD, C. KELLEY, H. SCOTT, T. DOUGLAS)	Lady Antebellum CAPITOL NASHVILLE	25	25



Rucker's second country single rises 3-2 as his labelmate Keith Urban holds at No. 1. Capitol Nashville's last such double placement atop the chart was actually a triple (June 4, 2005): Urban's "Making Memories of Us" (No. 1), Trace Adkins' "Songs About Me" (No. 2) and Dierks Bentley's "Lot of Leavin' Left to Do" (No. 3).

Atkins' sixth top 10 is his first since "Cleaning This Gun" spent two weeks atop the chart in February 2008. "Gun" was Atkins' fourth consecutive No. 1, preceded by "These Are My People," "Watching You" (both in 2007) and "If You're Going Through Hell" (2006).

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	33	39	4	SISSY'S SONG K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE	26	26
27	27	30	11	BROTHERS M. ROVEY (D. BRODY)	Dean Brody BROKEN BOW	27	27
28	32	34	9	WHATEVER IT IS K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETTE)	Zac Brown Band HOME GROWN/ATLANTIC BIG PICTURE	28	28
29	29	32	23	FOREVER J. M. MONTGOMERY, B. GALLIMORE (J. T. SLATER)	John Michael Montgomery STRINGTOWN	28	28
30	30	33	14	CRY CRY (TIL THE SUN SHINES) T. BROWN (H. LINDSEY, A. MAYO, C. LINDSEY, M. GREEN)	Heidi Newfield CURB	30	30
31	31	31	17	BEST DAYS OF YOUR LIFE C. LINDSEY (K. PICKLER, T. SWIFT)	Kellie Pickler 19 BNA	30	30
32	38	-	1	SIDEWAYS B. BEAVERS, D. BENTLEY (J. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE	32	32
33	34	37	16	GOD MUST REALLY LOVE ME P. O'DONNELL, C. MORGAN (J. COLLINS, T. VERGES)	Craig Morgan BNA	33	33
34	36	42	10	THAT'S HOW IT STILL OUGHTA BE R. REYNOLDS, T. TOMLINSON (T. TOMLINSON, J. COLLINS, T. SHAPIRO)	Trent Tomlinson CAROLWOOD	34	34
35	42	59	10	BOOTS ON M. WRIGHT, C. AUDRETT, III (R. HOUSER, B. KINNEY)	Randy Houser UNIVERSAL SOUTH	35	35
36	41	47	7	WILD AT HEART M. SERLETIC (M. SERLETIC, J. KEAR, S. BENTLEY)	Gloriana EMBLEM/NEW REVOLUTION	36	36
37	39	40	11	MAN OF THE HOUSE D. HUFF, M. POWELL (C. WICKS, M. MOBLEY)	Chuck Wicks RCA	37	37
38	37	38	20	THESE ARE THE GOOD OLD DAYS J. OTTO, J. RICH (J. OTTO, S. LAWS)	James Otto WARNER BROS. WRN	36	36
39	40	41	17	WHAT IT TAKES K. FOLLESE, B. ALLEN (A. GREGORY, L. BRICE, K. JACOBS, J. LEATHERS, G. CROWE)	Adam Gregory MIDAS/BIG MACHINE	38	38
40	43	43	8	HIGH COST OF LIVING THE KENT HARDLEY PLAYBOYS (J. JOHNSON, J. T. SLATER)	Jamey Johnson MERCURY	40	40
41	45	60	5	I'LL JUST HOLD ON S. HENDRICKS (B. HAYBLIP, T. OLSEN, B. SIMPSON)	Blake Shelton WARNER BROS. WRN	41	41
42	44	55	4	LOVE YOUR LOVE THE MOST J. JOYCE (E. CHURCH, M. PHEENEY)	Eric Church CAPITOL NASHVILLE	42	42
43	54	51	4	GETTIN' YOU HOME (THE BLACK DRESS SONG) J. STROUD (C. YOUNG, C. BATTEN, K. BLAZY)	Chris Young RCA	43	43
44	46	44	11	SOUNDS LIKE LIFE TO ME J. BROWN, K. GRANT (D. WORLEY, W. VARBLE, P. O'DONNELL)	Darryl Worley STROUDAVARIOS	42	42
45	51	52	5	SMALL TOWN USA J. STOVER (B. D. MAHER, J. STOVER, J. MOORE)	Justin Moore VALORY	45	45
46	47	48	11	THE MORE BOYS I MEET M. BRIGHT (S. MCEWAN, G. KENNEDY)	Carrie Underwood 19/ARISTA/ARISTA NASHVILLE	46	46
47	48	-	1	THE CLIMB J. SHANKS (J. ALEXANDER, J. MABE)	Miley Cyrus WALT DISNEY/HOLLYWOOD LYRIC STREET	47	47
48	HOT SHOT DEBUT	1	1	PEOPLE ARE CRAZY C. CHAMBERLAIN, B. CURRINGTON (B. BRADDOCK, T. JONES)	Billy Currington MERCURY	48	48
49	60	-	1	RUNAWAY J. COPLAN, R. E. ORRALL (S. B. LILES, C. SMITH, R. BLACKLEDGE)	Love And Theft CAROLWOOD	49	49
50	49	46	15	LIKE A WOMAN R. GOOD (J. O'NEAL, S. BENTLEY, J. FEMINO)	Jamie O'Neal 1720	43	43

**TOP COUNTRY ALBUMS™**

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	17	<b>#1 TAYLOR SWIFT</b> BIG MACHINE 0200 (18.98) ⊕	Fearless	1	1
2	3	2	77	ROBERT PLANT/ALISON KRAUSS ROUNDER 619075* (18.98)	Raising Sand	2	2
3	4	3	25	DARIUS RUCKER CAPITOL NASHVILLE 85506 (18.98)	Learn To Live	1	1
4	5	5	18	ZAC BROWN BAND ROAR/BIG PICTURE/HOME GROWN/ATLANTIC 516931/AG (13.98)	The Foundation	3	3
5	6	4	124	TAYLOR SWIFT BIG MACHINE 079012 (18.98) ⊕	Taylor Swift	3	1
6	7	6	33	SUGARLAND MERCURY 011273*/UMGN (13.98)	Love On The Inside	1	1
7	10	9	72	CARRIE UNDERWOOD 19/ARISTA NASHVILLE 11221*/SMN (18.98)	Carnival Ride	2	1
8	8	7	1	DIERKS BENTLEY CAPITOL NASHVILLE 02158 (18.98)	Feel That Fire	1	1
9	9	8	41	JAMEY JOHNSON MERCURY 011237*/UMGN (13.98)	That Lonesome Song	6	6
10	2	-	7	JAKE OWEN RCA 31287*/SMN (12.98)	Easy Does It	2	2
11	11	11	18	RASCAL FLATTS LYRIC STREET 002763 (13.98)	Greatest Hits Volume 1	2	2
12	12	10	47	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum	1	1
13	14	16	27	ALAN JACKSON ARISTA NASHVILLE 19943*/SMN (18.98)	Good Time	1	1
14	13	12	12	MIRANDA LAMBERT COLUMBIA 78932*/SMN (18.98)	Crazy Ex-Girlfriend	1	1
15	15	15	38	JOEY + RORY VANGUARD/SUGAR HILL 4050/WELK (17.98)	The Life Of A Song	10	10
16	18	18	19	GEORGE STRAIT MCA NASHVILLE 010826/UMGN (13.98)	Troubadour	1	1
17	17	14	21	KENNY CHESNEY BLUE CHAIR/BNA 34553*/SMN (18.98)	Lucky Old Sun	1	1
18	19	19	76	GARTH BROOKS PEARL 213 (25.98 CD/DVD) ⊕	The Ultimate Hits	5	1
19	20	17	10	TOBY KEITH SHOW DOG NASHVILLE 022 (18.98)	That Don't Make Me A Bad Guy	1	1
20	16	13	5	WILLIE NELSON AND ASLEEP AT THE WHEEL BISMARX 1287* (15.98)	Willie & The Wheel	13	13
21	21	20	44	TOBY KEITH SHOW DOG NASHVILLE 010334/UME (19.98)	35 Biggest Hits	1	1
22	23	25	15	TRACE ADKINS CAPITOL NASHVILLE 20281 (18.98)	X: Ten	7	7
23	22	21	16	BLAKE SHELTON WARNER BROS. 512911*/WRN (18.98)	Startin' Fires	7	7
24	24	28	16	TIM MCGRAW CURB 79086 (14.98)	Greatest Hits: Limited Edition	1	1
25	27	27	71	EAGLES ERC 4500 EX (14.98)	Long Road Out Of Eden	7	1



The fourth single from Jackson's "Good Time" album is the highly emotional ballad "Sissy's Song," No. 26 on Hot Country Songs (6 million impressions). His album gets the only bullet inside the top 20, up 3% (7,000 copies).



A concert trek pushes Stacey's debut album back onto the list for the first time since last July. The "American Idol" season-six finalist kicks off the American Stars: Spring Break tour with fellow "Idol" alums Melinda Doolittle, Chikezie and Gina Glocksen March 14 in Fort Pierce, Fla.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	26	26	26	VARIOUS ARTISTS CAPITOL NASHVILLE/SONY MUSIC/UNIVERSAL 011724/UMGN (18.98)	NOW That's What I Call Country	1	1
27	28	31	11	BROOKS & DUNN ARISTA NASHVILLE 11163*/SMN (18.98)	Cowboy Town	4	4
28	31	38	10	TRACE ADKINS CAPITOL NASHVILLE 76927 (18.98)	American Man: Greatest Hits Volume II	3	3
29	29	22	16	KEITH URBAN CAPITOL NASHVILLE 34713 (18.98) ⊕	Greatest Hits	4	4
30	34	34	77	RASCAL FLATTS LYRIC STREET 000384 (18.98)	Still Feels Good	2	1
31	32	30	21	LEE ANN WOMACK MCA NASHVILLE 006025*/UMGN (13.98)	Call Me Crazy	4	4
32	40	43	14	ELI YOUNG BAND REPUBLIC 011794/UNIVERSAL SOUTH (10.98)	Jet Black & Jealous	5	5
33	35	32	11	BILLY CURRINGTON MERCURY 009550/UMGN (13.98)	Little Bit Of Everything	2	2
34	37	33	21	KELLIE PICKLER 19 BNA 02811*/SMN (18.98) ⊕	Kellie Pickler	1	1
35	25	23	11	PAT GREEN BNA 25909*/SMN (12.98)	What I'm For	2	2
36	36	37	23	JIMMY WAYNE VALORY JW 0100 (12.98)	Do You Believe Me Now	4	4
37	30	24	5	WYNONNA CURB 79133 (18.98)	Sing: Chapter 1	5	5
38	38	36	44	DIERKS BENTLEY CAPITOL NASHVILLE 09070 (18.98)	Greatest Hits/Every Mile A Memory 2003-2008	2	2
39	33	29	11	BRAD PAISLEY ARISTA NASHVILLE 26908*/SMN (18.98)	Play	1	1
40	41	40	71	JOSH TURNER MCA NASHVILLE 009904/UMGN (13.98)	Everything Is Fine	3	3
41	39	35	22	TIM MCGRAW CURB 79118 (11.98)	Greatest Hits 3	1	1
42	42	39	44	JAMES OTTO RAYBOW/WARNER BROS. 49907*/WRN (13.98)	Sunset Man	2	2
43	44	41	23	CRAIG MORGAN BROKEN BOW 7737 (12.98)	Greatest Hits	16	16
44	64	67	53	<b>PAGE SETTER</b> ASHTON SHEPHERD MCA NASHVILLE 010039*/UMGN (13.98)	Sounds So Good	16	16
45	66	-	14	<b>GREATEST GAINER</b> GEORGE STRAIT MCA NASHVILLE 011920/UMGN (13.98)	Classic Christmas	16	16
46	46	52	54	LITTLE BIG TOWN CAPITOL NASHVILLE 27864 (18.98)	A Place To Land	10	10
47	43	42	15	RANDY HOUSER UNIVERSAL SOUTH 011699 (10.98)	Anything Goes	21	21
48	47	44	28	MONTGOMERY GENTRY COLUMBIA 22817*/SMN (18.98)	Back When I Knew It All	3	3
49	RE-ENTRY	-	-	PHIL STACEY LYRIC STREET 001680 (18.98)	Phil Stacey	8	8
50	45	45	74	KENNY CHESNEY BNA 11457*/SMN (18.98)	Just Who I Am: Poets & Pirates	1	1



## TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	12	<b>JAMIE FOXX</b> IMANI/GEFFEN 012395/GA (13.98)	Intuition		1
2	3	12	<b>KEYSHIA COLE</b> IMANI/GEFFEN 012395/GA (13.98)	A Different Me		2
3	2	1	<b>CHARLIE WILSON</b> P MUSIC GROUP/JIVE 23389/JLG (18.98)	Uncle Charlie		1
4	7	17	<b>BEYONCE</b> MUSIC WORLD/COLUMBIA 19492/SONY MUSIC (15.98)	I Am...Sasha Fierce		2
5	4	16	<b>KANYE WEST</b> RDC-A-FELLA/DEF JAM 012198*/DJMG (13.98)	808s & Heartbreak		1
6	8	8	<b>T.I.</b> GRAND HUSTLE/ATLANTIC 512267*/AG (18.98)	Paper Trail		1
7	5	4	<b>INDIA.ARIE</b> SOULBIRD/UNIVERSAL REPUBLIC 012572/UMRG (13.98)	Testimony: Vol. 2, Love & Politics		1
8	6	4	<b>BOBBY V</b> BLU KOLLA DREAMS 66070 (18.98)	The Rebirth		1
9	12	12	<b>PLIES</b> BIG GATES/SLIP-N-SLIDE/ATLANTIC 515812/AG (18.98)	Da REAList		1
10	9	34	<b>JANET</b> ISLAND 010735*/DJMG (13.98)	Discipline		1
11	9	12	<b>ANTHONY HAMILTON</b> MISTERS MUSIC/SO DEF 23387/JLG (18.98)	The Point Of It All		1
12	11	25	<b>NE-YO</b> DEF JAM 011410*/DJMG (13.98)	Year Of The Gentleman		1
13	14	14	<b>MUSIQ SOULCHILD</b> ATLANTIC 512335/AG (18.98)	onmyradio		1
14	13	24	<b>JAZMINE SULLIVAN</b> J 32713/RMG (15.98)	Fearless		1
15	17	24	<b>JENNIFER HUDSON</b> ARISTA 06303/RMG (18.98)	Jennifer Hudson		1
16	15	4	<b>RYAN LESLIE</b> NEXTSELECTION/CASABLANCA/UNIVERSAL MOTOWN 011473/UMRG (10.98)	Ryan Leslie		1
17	16	40	<b>LIL WAYNE</b> CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98)	Tha Carter III		1
18	41	14	<b>DONNA SUMMER</b> BURGUNDY 22992/SONY MUSIC (18.98)	Crayons		5
19	75	8	<b>ELLIOTT YAMIN</b> PULSE/DEF 901292/TPP (14.98)	My Kind Of Holiday		19
20	20	14	<b>AKON</b> KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 012334/UMRG (13.98)	Freedom		1
21	18	16	<b>LUDACRIS</b> DTP/DEF JAM 012020*/DJMG (13.98)	Theater Of The Mind		1
22	13	17	<b>SEAL</b> 143 515868/WARNER BRDS. (18.98)	Soul		1
23	28	28	<b>YOUNG JEEZY</b> CTE/DEF JAM 011536*/DJMG (13.98)	The Recession		1
24	22	12	<b>SOULJA BOY TELL'EM</b> COLLIPARK/INTERSCOPE 012388*/JGA (13.98)	iSouljaBoyTellem		1
25	2	2	<b>PROJECT PAT</b> HYPNOTIZE MINDS 517396/ASYLUM (18.98)	Real Recognize Real		1

The album rings up two consecutive weeks at No. 1 for the first time. Three straight is unlikely, with sets from the Dream and J. Holiday arriving next issue.



The purging of Circuit City shelves fuels the album's return to the top 10 for the first time since the April 5, 2008, issue, a span of 50 weeks.



Nicely priced for \$9.99 at Best Buy, the album surges to its second, and best, increase since its December debut (up 32%).

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	25	24	<b>NELLY</b> DERRTY/UNIVERSAL 010150/UMRG (13.98)	Brass Knuckles		2
27	26	20	<b>MARY MARY</b> MY BLOCK/COLUMBIA 28087*/SONY MUSIC (15.98)	The Sound		2
28	27	19	<b>JOHN LEGEND</b> G.O.O.D./COLUMBIA 13740*/SONY MUSIC (18.98)	Evolver		1
29	28	17	<b>T-PAIN</b> KONVICT/NAPPY BOY/JIVE 31630/JLG (18.98)	Thr33 Ringz		1
30	29	92	<b>RIHANNA</b> SRP/DEF JAM 008968*/DJMG (13.98)	Good Girl Gone Bad		1
31	39	46	<b>G UNIT</b> G UNIT/INTERSCOPE 011461*/JGA (13.98)	T*O*S (Terminate On Sight)		1
32	34	5	<b>JAMES FORTUNE &amp; FIYA</b> BLACKSMOKE 3045/WORLDWIDE (16.98)	The Transformation		32
33	32	8	<b>SOUNDTRACK</b> FOX/BAD BOY 517001*/AG (18.98)	Notorious		1
34	54	13	<b>BRANDY</b> KNOCKOUT/E1/EPIC 27271/SONY MUSIC (15.98)	Human		1
35	43	12	<b>LIL WAYNE &amp; DJ DRAMA</b> APHILLIATES 63278 (17.98)	Gangsta Grillz: Dedication 3		1
36	38	14	<b>SCARFACE</b> RAP-A-LOT/RAP-A-LOT 4 LIFE 515832/ASYLUM (18.98)	Emeritus		1
37	46	13	<b>AVANT</b> CAPITOL 07582 (18.98)	Avant		1
38	31	21	<b>LL COOL J</b> DEF JAM 011503*/DJMG (13.98)	Exit 13		1
39	49	25	<b>BOW WOW &amp; OMARION</b> T.U.G./COLUMBIA 11492/SONY MUSIC (11.98)	Face Off		1
40	40	23	<b>ROBIN THICKE</b> STAR TRAK/INTERSCOPE 011793*/JGA (13.98)	Something Else		1
41	41	2	<b>JOE BUDDEN</b> AMALGAM DIGITAL 09002/AMALGAM (13.98)	Padded Room		1
42	37	68	<b>MARVIN SAPP</b> VERITY 09433/JLG (17.98)	Thirsty		1
43	43	6	<b>OJ DA JUICEMAN</b> 32/MIZAY 517265/ASYLUM (15.98 CD/DVD)	The Otha Side Of The Trap		32
44	57	26	<b>ERIC BENET</b> FRIDAY/REPRISE 511399/WARNER BRDS. (18.98)	Love & Life		2
45	44	2	<b>PRYSLEZZ</b> KING APE 54857/LIGHTYEAR (12.98)	Death Of A Man Rebirth Of A King		44
46	42	8	<b>HEATHER HEADLEY</b> EMI GOSPEL 26512 (17.98)	Audience Of One		1
47	56	25	<b>RAPHAEL SAADIQ</b> COLUMBIA 08585*/SONY MUSIC (15.98)	The Way I See It		1
48	36	42	<b>USHER</b> LAFACE 23388/JLG (18.98)	Here I Stand		1
49	51	15	<b>E-40</b> SICK WID IT/8ME/REPRISE 412540/WARNER BRDS. (18.98)	The Ball Street Journal		1
50	HOT SHOT DEBUT	1	<b>RAHSAAN PATTERSON</b> ARTISTRY 7016 (17.98)	The Ultimate Gift		50

### MAINSTREAM R&B/HIP-HOP

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	HIT PREDICT
1	1	8	<b>BLAME IT</b>	JAMIE FOXX FEAT. T-PAIN (J/RMG)	☆
2	2	13	<b>TURNN ME ON</b>	KERI HILSON FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)	☆
3	4	13	<b>ROCKIN' THAT THANG</b>	THE-DREAM (RADIO KILLA/DEF JAM/DJMG)	☆
4	3	12	<b>DIVA</b>	BEYONCE (MUSIC WORLD/COLUMBIA)	☆
5	20	20	<b>BEEP</b>	BOBBY V FEAT. YUNG JOC. (BLU KOLLA DREAMS/CAPITOL)	☆
6	7	13	<b>YOU COMPLETE ME</b>	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	☆
7	6	17	<b>MAD</b>	NE-YO (DEF JAM/DJMG)	☆
8	8	7	<b>KISS ME THRU THE PHONE</b>	SOULJA BOY TELL'EM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)	☆
9	9	9	<b>DEAD AND GONE</b>	T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)	☆
10	10	10	<b>AIN'T I</b>	YUNG LA. FEAT. YOUNG ORD & T.I. (GRAND HUSTLE/INTERSCOPE)	☆
11	17	17	<b>HEARTLESS</b>	KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)	☆
12	16	16	<b>SHE GOT HER OWN</b>	NE-YO FEAT. JAMIE FOXX & FABELOUS (DEF JAM/DJMG)	☆
13	13	13	<b>STANKY LEGG</b>	GS BOYZ (SWAGG TEAM/JIVE/BATTERY)	☆
14	14	17	<b>JUST LIKE ME</b>	JAMIE FOXX FEAT. T.I. (J/RMG)	☆
15	15	8	<b>LIONS, TIGERS &amp; BEARS</b>	JAZMINE SULLIVAN (J/RMG)	☆
16	16	6	<b>WANT IT, NEED IT</b>	PLIES FEAT. ASHANTI (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	☆
17	17	17	<b>IT'S YOURS</b>	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
18	18	5	<b>MAKE THA TRAP SAY AYE</b>	OJ DA JUICEMAN FEAT. GUCCI MANE (32/MIZAY/ASYLUM)	☆
19	19	20	<b>LOST</b>	GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
20	20	22	<b>SINGLE LADIES (PUT A RING ON IT)</b>	BEYONCE (MUSIC WORLD/COLUMBIA)	☆
21	26	26	<b>BOYFRIEND #2</b>	PLEASURE P (ATLANTIC)	☆
22	16	20	<b>POP CHAMPAGNE</b>	JIM JONES & RON BROWZ (ETHER BOYZ/UNIVERSAL MOTOWN/COLUMBIA)	☆
23	13	6	<b>IF THIS ISN'T LOVE</b>	JENNIFER HUDSON (ARISTA/RMG)	☆
24	35	2	<b>MAGNIFICENT</b>	RICK ROSS (SLIP-N-SLIDE/DEF JAM/DJMG)	☆
25	27	6	<b>NEVER EVER</b>	CIARA FEAT. YOUNG JEEZY (LAFACE/JLG)	☆

### ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	HIT PREDICT
1	2	21	<b>THERE GOES MY BABY</b>	CHARLIE WILSON (JIVE/JLG)	☆
2	29	29	<b>HERE I STAND</b>	USHER (LAFACE/JLG)	☆
3	23	23	<b>IFU LEAVE</b>	MUSIQ SOULCHILD FEAT. MARY J. BLIGE (ATLANTIC)	☆
4	4	26	<b>WHEN IT HURTS</b>	AVANT (CAPITOL)	☆
5	6	26	<b>COOL</b>	ANTHONY HAMILTON FEAT. DAVID BANNER (MISTERS MUSIC/SO DEF/JLG)	☆
6	7	13	<b>CHOCOLATE HIGH</b>	INDIA.ARIE FEAT. MUSIQ SOULCHILD (SOULBIRD/UNIVERSAL REPUBLIC)	☆
7	5	17	<b>THE SWEETEST LOVE</b>	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
8	8	15	<b>IF THIS ISN'T LOVE</b>	JENNIFER HUDSON (ARISTA/RMG)	☆
9	9	9	<b>SOBEAUTIFUL</b>	MUSIQ SOULCHILD (ATLANTIC)	☆
10	10	39	<b>SPOTLIGHT</b>	JENNIFER HUDSON (ARISTA/RMG)	☆
11	43	43	<b>HEAVEN SENT</b>	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	☆
12	34	34	<b>NOTHING LEFT TO SAY</b>	MINT CONDITION (CAGED BIRD/IMAGE)	☆
13	13	15	<b>PLAYA CARDZ RIGHT</b>	KEYSHIA COLE FEAT. 2PAC (AMARU/IMANI/GEFFEN/INTERSCOPE)	☆
14	1	45	<b>YOU'RE THE ONLY ONE</b>	ERIC BENET (FRIDAY/REPRISE/WARNER BRDS.)	☆
15	18	16	<b>LIONS, TIGERS &amp; BEARS</b>	JAZMINE SULLIVAN (J/RMG)	☆
16	21	21	<b>FROM MY HEART TO YOURS</b>	LAURA TIZBOR (ATLANTIC)	☆
17	23	4	<b>EPIPHANY</b>	CHRISTETTE MICHELE (DEF JAM/DJMG)	☆
18	16	20	<b>I NEED A LOVE SONG</b>	KENNY "BABYFACE" EDMONDS (MERCURY/DJMG)	☆
19	19	19	<b>CHOCOLATE LEGS</b>	ERIC BENET (FRIDAY/REPRISE/WARNER BRDS.)	☆
20	2	3	<b>NEVER GIVE YOU UP</b>	RAPHAEL SAADIQ FEAT. STEVIE WONDER & CJ HILTON (COLUMBIA)	☆
21	25	11	<b>LOVELY</b>	CASE (INDIGO BLUE)	☆
22	24	6	<b>JESUS IS LOVE</b>	HEATHER HEADLEY FEAT. SMOKIE NORFUL (EMI GOSPEL)	☆
23	19	17	<b>WE NEED TO ROLL</b>	JOE (563/KEAR)	☆
24	22	11	<b>I TRUST YOU</b>	JAMES FORTUNE & FIYA (BLACKSMOKE/WORLDWIDE)	☆
25	20	14	<b>LONG DISTANCE</b>	BRANDY (E1/EPIC)	☆

### RHYTHMIC

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	HIT PREDICT
1	1	13	<b>DEAD AND GONE</b>	T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)	☆
2	6	6	<b>KISS ME THRU THE PHONE</b>	SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)	☆
3	7	7	<b>RIGHT ROUND</b>	IFO RIDA (POE BOY/ATLANTIC)	☆
4	5	13	<b>TURNN ME ON</b>	KERI HILSON FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)	☆
5	3	3	<b>BLAME IT</b>	JAMIE FOXX FEAT. T-PAIN (J/RMG)	☆
6	16	16	<b>MAD</b>	NE-YO (DEF JAM/DJMG)	☆
7	2	18	<b>HEARTLESS</b>	KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)	☆
8	10	10	<b>BEAUTIFUL</b>	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
9	10	9	<b>CRACK A BOTTLE</b>	EMINEM, DR. DRE & 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆
10	9	22	<b>JUST DANCE</b>	LADY GAGA (STREAMLINE/KONVICT/CHERRYTREE/INTERSCOPE)	☆
11	11	11	<b>DAY 'N' NITE</b>	KID CUDDI (FOOL'S GOLD)	☆
12	13	12	<b>ROCKIN' THAT THANG</b>	THE-DREAM (RADIO KILLA/DEF JAM/DJMG)	☆
13	8	8	<b>DIVA</b>	BEYONCE (MUSIC WORLD/COLUMBIA)	☆
14	14	24	<b>LIVE YOUR LIFE</b>	T.I. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/DJMG/ATLANTIC)	☆
15	1	1	<b>NEXT TO YOU</b>	MIKE JONES (ICE AGE/SWISHAHOUSE/ASYLUM)	☆
16	22	4	<b>POKER FACE</b>	LADY GAGA (STREAMLINE/KONVICT/CHERRYTREE/INTERSCOPE)	☆
17	17	12	<b>MOVE (IF YOU 'WANNA)</b>	MIMS (AMERICAN KING/CAPITOL)	☆
18	1	21	<b>SINGLE LADIES (PUT A RING ON IT)</b>	BEYONCE (MUSIC WORLD/COLUMBIA)	☆
19	19	19	<b>I LOVE COLLEGE</b>	ASHER ROTH (SCHOOLBOY/LOUD/SRC/UNIVERSAL MOTOWN)	☆
20	9	9	<b>THAT'S HOW I GO</b>	BABY BASH FEAT. LIL JON & MARIO (ARISTA/RMG)	☆
21	25	5	<b>I KNOW YOU WANT ME (CALLE OCHO)</b>	PITBULL (ULTRA)	☆
22	20	19	<b>ONE MORE DRINK</b>	LUDACRIS CO-STARING T-PAIN (DTP/DEF JAM/DJMG)	☆
23	2	20	<b>POP CHAMPAGNE</b>	JIM JONES & RON BROWZ (ETHER BOYZ/UNIVERSAL MOTOWN/COLUMBIA)	☆
24	26	8	<b>CIRCUS</b>	BRITNEY SPEARS (JIVE/JLG)	☆
25	15	15	<b>YOU CAN GET IT ALL</b>	BOW WOW FEAT. JOHNTA AUSTIN (COLUMBIA)	☆

### HOT RAP SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	HIT PREDICT
1	1	13	<b>DEAD AND GONE</b>	T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)	☆
2	3	7	<b>KISS ME THRU THE PHONE</b>	SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)	☆
3	2	17	<b>HEARTLESS</b>	KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)	☆
4	5	7	<b>RIGHT ROUND</b>	IFO RIDA (POE BOY/ATLANTIC)	☆
5	6	3	<b>AIN'T I</b>	YUNG LA. FEAT. YOUNG ORD & T.I. (GRAND HUSTLE/INTERSCOPE)	☆
6	7	7	<b>CRACK A BOTTLE</b>	EMINEM, DR. DRE & 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆
7	7	7	<b>LIVE YOUR LIFE</b>	T.I. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/DJMG/ATLANTIC)	☆
8	8	8	<b>POP CHAMPAGNE</b>	JIM JONES & RON BROWZ (ETHER BOYZ/UNIVERSAL MOTOWN/COLUMBIA)	☆
9	9	9	<b>STANKY LEGG</b>	GS BOYZ (SWAGG TEAM/JIVE/BATTERY)	☆
10	10	33	<b>WHATEVER YOU LIKE</b>	T.I. (GRAND HUSTLE/ATLANTIC)	☆
11	11	13	<b>MOVE (IF YOU 'WANNA)</b>	MIMS (AMERICAN KING/CAPITOL)	☆
12	12	8	<b>NEXT TO YOU</b>	MIKE JONES (ICE AGE/SWISHAHOUSE/ASYLUM)	☆
13	13	19	<b>LOST</b>	GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
14	14	6	<b>WANT IT, NEED IT</b>	PLIES FEAT. ASHANTI (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	☆



## HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	2	6	#1 LONG DISTANCE	BRANDY E/EPIC
2	5	5	DIVA	BEYONCE MUSIC WORLD/COLUMBIA
3	6	6	THE FEAR	LILY ALLEN CAPITOL
4	3	10	BRING THE LOVE	NICKI RICHARDS NICKIRICHARDS.COM
5	7	8	CANDLE (SICK AND TIRED)	THE WHITE TIE AFFAIR SLIGHTLY DANGEROUS/EPIC
6	8	7	NOT FALLING APART	MAROON 5 A&M/OCONE/INTERSCOPE
7	11	7	IN THE NIGHT	JIMMY D. ROBINSON PRESENTS CEEVDX J MUSIC
8	16	4	GOD IN ME	MARY MARY MY BLOCK/COLUMBIA
9	4	9	CIRCUS	BRITNEY SPEARS JIVE/JLG
10	13	7	SUPERLOVER	LABELLE VERVE
11	17	5	LOVE STORY	NADIA ALI SMILE IN BED
12	1	13	AWAY	ENRIQUE IGLESIAS FEATURING SEAN GAHRETT INTERSCOPE
13	14	16	WHAT I CANNOT CHANGE	LEANN RIMES CURB
14	12	13	T-SHIRT	SHONTELLE SRP/SRC/UNIVERSAL MOTOWN
15	18	8	WANNA BE A DJ	AMBERROSE MARIE CATZ
16	23	3	LOVE IS THE LOOK	KRISTINE W FLY AGAIN
17	24	3	T.O.N.Y.	SOLANGE MUSIC WORLD/GEFFEN/INTERSCOPE
18	21	7	OYE PARTY	ROD GARIBALDO PRESENTS BOBECA CHARLE DANCE MUSIC LABEL.COM/DARRILLO
19	22	6	BOOM	AJ JULIE HEAR/CONCORD
20	15	13	LAST NIGHT A DJ SAVED MY LIFE (WHILE A DJ GAVE ME TROUBLE)	LULIA FEATURING PAPA JOE KULT
21	9	12	POKER FACE	LADY GAGA STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE
22	10	12	PROMISE YOU	DEEP STEP UP IN THE AIR
23	27	6	I SEEN BEYONCE...	CAZWELL PEACE BISQUIT
24	19	8	DUST OFF AND DANCE	HYDRA PRODUCTIONS FEATURING TIFFANY HYDRA
25	25	10	NEVER ENOUGH	CRYSTAL WATERS STRICTLY RHYTHM

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
26	26	13	EVERYBODY RISE	MURIEL FOWLER U-PHONIC
27	33	4	ECSTASY	DIANNE WESLEY GOSSIP
28	28	12	IN A SONG	BOBBYBLUE Y PATRICIA HADES
29	34	4	OLD SKOOL NEW	HYBRID HEIGHTS SEA TO SUN
30	32	4	CHASE	MAIYSHA EUSONIA
31	40	3	FAXING BERLIN	DEADMAUS PLAY
32	43	2	POWER PICK I WANT YOUR SEX	JIPSTA PROVOCATIVE
33	38	3	BOUNCE	MSTRKRFT FEATURING N.O.R.E. DIM MAK/DOWNTOWN
34	37	4	SENSUALITY	LEECE JOHN CANDID
35	39	3	MIND BOUNCE	SPEAKERBOX FEATURING FREEDOM WILLIAMS SEA TO SUN
36	35	4	I'M ALIVE 2009	CELINE DION COLUMBIA/SONY MUSIC
37	31	8	LOVE LOCKDOWN	KANYE WEST ROC-A-FELLA/DEF JAM/DJMG
38	49	2	LOVE SETS YOU FREE	CHARLIE FEATURING PABLO DRUM GLOBAL
39	20	13	I STAY IN LOVE	MARIAH CAREY ISLAND/DJMG
40	36	9	I SEE FIRE	CYBERSUTHA FEATURING JACHTA KULT
41	41	7	TELL U Y	ATFC FEATURING YASMEEN STRICTLY RHYTHM
42	50	2	SO GOOD TO BE WRONG	YENNY ADRENALINE
43	47	2	DAY 'N' NITE	KID CUDDI FOOL'S GOLD
44	44	6	ANGEL ON MY SHOULDER	KASKADE FEATURING TAMARA ULTRA
45	29	13	IF I WERE A BOY	BEYONCE MUSIC WORLD/COLUMBIA
46	HOT SHOT DEBUT		MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON 19/RCA/RMG
47	NEW		HAPPY PEOPLE	INCOGNITO HEADS UP
48	NEW		BOTTLE POP	THE PUSSYCAT DOLLS FEAT. SHOOP DOGG INTERSCOPE/UNIVERSAL
49	30	15	THAT'S NOT MY NAME	THE TING TINGS COLUMBIA
50	48	7	HELL NO	JUDY TORRES CONTAGIOUS

## TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL
1	2	19	#1 LADY GAGA	THE FAME STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE 011803/504
2	1	15	SOUNDTRACK	SLUMDOG MILLIONAIRE INTERSCOPE 012502/IGA
3	NEW		TONY OKUNGBOWA	TOTAL DANCE 2009 THRIVEDANCE 90807/THRIVE
4	3	2	THE PRODIGY	INVASERS MUST DIE TAKE ME TO THE HOSPITAL 90146/COOKING VINYL
5	35		3OH!3	WANT PHOTO FINISH 511181
6	5	9	DJ SKRIBBLE	TOTAL CLUB HITS 2 THRIVEDANCE 90799/THRIVE
7	6	6	RIHANNA	GOOD GIRL GONE BAD: THE REMIXES SRP/DEF JAM 012603*/ADMJG
8	6	9	JASON NEVINS	JASON NEVINS PRESENTS: ULTRA DANCE 10 ULTRA 1895
9	8	77	METRO STATION	METRO STATION RED INK 10521/COLUMBIA
10	9	45	SANTOGOLO	SANTOGOLO LIZARD KING 70034*/DOWNTOWN
11	NEW		LAL MERI	LAL MERI SIX DEGREES 1156
12	10	39	DJ SKRIBBLE	TOTAL CLUB HITS 1 THRIVEDANCE 90784/THRIVE
13	18	59	VARIOUS ARTISTS	ULTRA DANCE 09 ULTRA 1636
14	RE-ENTRY		WILLIAM CONTROL	HATE CULTURE VICTORY 472
15	13	8	SOUNDTRACK	UNDERWORLD: RISE OF THE LYCANS LAKESHORE 34055
16	14	31	STRYKER	TOTAL DANCE 2008 VOL. 2 THRIVEDANCE 90789/THRIVE
17	12	24	THEIEVRY CORPORATION	FLUID RETALIATION ESL 140
18	17	20	THE RIDDLER & CATO K	ULTRA 2009 ULTRA 1842
19	11	51	GNARLS BARKLEY	THE ODD COUPLE DOWNTOWN/ATLANTIC 450236*/AG
20	19	61	DAFT PUNK	ALIVE 2007 VIRGIN 09841/CAPITOL
21	16	14	CASCADA	PERFECT DAY ROBBINS 75079
22	21	29	M83	SATURDAYS=YOUTH MUTE 9384*
23	RE-ENTRY		CUT /// COPY	IN GHOST COLOURS MODULAR 050*
24	RE-ENTRY		BREATHE CAROLINA	IT'S CLASSY NOT CLASSIC RISE 069
25	20	8	VARIOUS ARTISTS	TOTAL WORKOUT THRIVEDANCE 90781 EX/THRIVE

## HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	10	#1 POKER FACE	LADY GAGA STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE
2	4	6	THE FEAR	LILY ALLEN CAPITOL
3	3	19	IMAGINATION	JES ULTRA
4	2	24	FEEL YOUR LOVE	KIM SOZZI ULTRA
5	6	39	EVERY WORD	ERCOLA FEATURING DANIELLA NERVOUS
6	5	7	I HATE THIS PART	THE PUSSYCAT DOLLS INTERSCOPE
7	8		CIRCUS	BRITNEY SPEARS JIVE/JLG
8	13	9	DAY 'N' NITE	KID CUDDI FOOL'S GOLD
9	9	14	ONLY ONE	CHRIS LAKE NERVOUS
10	11	12	ANGEL ON MY SHOULDER	KASKADE FEATURING TAMARA ULTRA
11	7	44	JUST DANCE	LADY GAGA FEAT. COLBY ODOMS STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE
12	15	8	EVERYTIME WE TOUCH	DAVID GUETTA & CHRIS WILLES WITH STEVE ANGELLO & SEBASTIAN INGROSSO CLAM/PERFECTO/ULTRA
13	12	21	MEDICINE	XIM LEONI ROBBINS
14	19	2	TIME AFTER TIME	SOUL CENTRAL FEAT. AMIGAIL BAILEY STRICTLY RHYTHM
15	17	8	UNDERNEATH	DJ ANTONIO SESSION
16	15	15	MILES AWAY	MADONNA WARNER BROS.
17	14	8	SOBER	PINK LAFACE/JLG
18	8	17	ME AND MYSELF	BENJ FEATURING SUSHY NERVOUS
19	10	5	WHEN YOU LEAVE (NUMA NUMA)	ALINA RAY/ULTRA/ASYLLUM
20	NEW		MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON 19/RCA/RMG
21	RE-ENTRY		UNDERLYING FEELING	SYLVIA TOSUN SEA TO SUN
22	20	4	PERFECT DAY	CASCADA ROBBINS
23	RE-ENTRY		RIGHT ROUND	FLO RIDA POE BOY/ATLANTIC
24	23	2	WEEKEND LOVE	ELECTRIC ALLSTARS FEATURING MIA J NERVOUS
25	RE-ENTRY		WHITE HORSE	SARAH MCLEOD NEXT PLATEAU

## TOP CHRISTIAN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL
1	2	22	#1 VARIOUS ARTISTS	WOW HITS 2009 EMU CASPROM/EMU INTEGRITY 80712/WORD-CURB
2	1	4	RED	INNOVENCE & INSTINCT ESSENTIAL 10803/PROVIDENT-INTEGRITY
3	4	27	CHRIS TOMLIN	HELLO LOVE SIXSTEPS/SPARROW 2359/EMI CMG
4	3	20	MARY MARY	THE SOUND MY BLOCK/EMU CASPROM/EMU INTEGRITY 80712/WORD-CURB
5	5	3	BLUETREE	GOD OF THIS CITY LUCID 1228063 EX
6	10	21	GREATEST GAINER FRANCESCO BATTISTELLI	MY PAPER HEART FERVENT/WORD-CURB
7	8	32	THIRD DAY	REVELATION ESSENTIAL 10853/PROVIDENT-INTEGRITY
8	6	8	HEATHER HEADLEY	AUDIENCE OF ONE EMI CASPROM/EMU INTEGRITY 80712/WORD-CURB
9	7	19	MICHAEL W. SMITH	A NEW HALLELUJAH REUNION 10133/PROVIDENT-INTEGRITY
10	9	15	JEREMY CAMP	SPEAKING LOUDER THAN BEFORE BEC 6780/EMI CMG
11	15		GAITHER VOCAL BAND	REUNION VOLUME ONE GAITHER MUSIC GROUP 2788/EMI CMG
12	11	29	BRANDON HEATH	WHAT IF WE MONK/MODE/REUNION 10127/PROVIDENT-INTEGRITY
13	13	42	TENTH AVENUE NORTH	OVER AND UNDERNEATH REUNION 10126/PROVIDENT-INTEGRITY
14	18	6	GAITHER VOCAL BAND	REUNION VOLUME TWO GAITHER MUSIC GROUP 2795/EMI CMG
15	HOT SHOT DEBUT		JEREMY RIDDLE	THE NOW AND NOT YET VARETAL/VNEVARD 137 EX/WORD-CURB
16	12	4	KARI JOBE	KARI JOBE INTEGRITY 4550/PROVIDENT-INTEGRITY
17	14	23	ANBERLIN	NEW SURRENDER UNIVERSAL REPUBLIC 011710/EMI CMG
18	RE-ENTRY		JON MCLAUGHLIN	OK NOW ISLAND 011612/EMI CMG
19	20	16	THE PRIESTS	THE PRIESTS RCA VICTOR 33969/PROVIDENT-INTEGRITY
20	19	11	TOBYMAG	ALIVE AND TRANSPORTED FOREFRONT 5684/EMI CMG
21	23	56	NATALIE GRANT	RELENTLESS CURB 79025/WORD-CURB
22	24	23	LECRAE	REBEL REACH 98070/INFINITY
23	21	68	MERCYME	ALL THAT IS WITHIN ME INDCOLUMBIA 12573/PROVIDENT-INTEGRITY
24	RE-ENTRY		NEWSBOYS	NEWSBOYS LIVE: HOUSTON WE ARE GO #POP 142/EMI CMG
25	29	56	KIRK FRANKLIN	THE FIGHT OF MY LIFE FLYING GOSPEL CENTRIC 16772/PROVIDENT-INTEGRITY

## HOT CHRISTIAN AC SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	25	#1 REVELATION	THIRD DAY ESSENTIAL/PLG
2	2	26	THERE WILL BE A DAY	JEREMY CAMP BEC/TOOTH & NAIL
3	4	10	FREE TO BE ME	FRANCESCA BATTISTELLI FERVENT/WORD-CURB
4	3	30	BY YOUR SIDE	TENTH AVENUE NORTH REUNION/PLG
5	5	10	FINALLY HOME	MERCYME INO
6	8	16	THE MOTIONS	MATTHEW WEST SPARROW/EMI CMG
7	7	39	GIVE ME YOUR EYES	BRANDON HEATH MONOMODE/REUNION/PLG
8	6	34	LOSE MY SOUL	TOBYMAG FEAT. KIRK FRANKLIN & MANDISA FOREFRONT/EMI CMG
9	9	19	SAVIOR, PLEASE	JOSH WILSON SPARROW/EMI CMG
10	10	7	IN THE HANDS OF GOD	NEWSBOYS INPOP
11	11	38	JESUS MESSIAH	CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
12	13	6	I WILL RISE	CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
13	12	19	OUR HOPE ENDURES	NATALIE GRANT CURB
14	15	24	END OF ME	BUILDING 429 INO
15	14	25	HOPE NOW	ADDITION ROAD INO
16	16	12	ANCIENT SKIES	THE MICHAEL GUNGER BAND BRASH
17	23	3	GREATEST GAINER YOU FOUND ME	BIG DADDY WEAVE FERVENT/WORD-CURB
18	20	4	MY DELIVERER	MANDISA SPARROW/EMI CMG
19	18	10	LORD	IAN ESKELIN, MARK STUART & VICKY BEECHING INTEGRITY
20	19	10	ONE TRUE GOD	MARK HARRIS INO
21	22	6	I'LL LOVE YOU SO	ABOVE THE GOLDEN STATE SPARROW/EMI CMG
22	21	18	I WISH	POINT OF GRACE WORD-CURB
23	24	5	GOD YOU REIGN	LINCOLN BREWSTER INTEGRITY
24	25	6	YOU FOUND ME	THE FRAY EPIC/INO
25	27	2	FORGIVEN AND LOVED	JIMMY NEEDHAM INPOP

## TOP GOSPEL ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL
1	1	6	#1 VARIOUS ARTISTS	WOW GOSPEL 2009 WORD-CURB/EMI CMG/VERITY 41675/JLG
2	2	21	MARY MARY	THE SOUND MY BLOCK/COLUMBIA 28067/SONY MUSIC
3	3	8	HEATHER HEADLEY	AUDIENCE OF ONE EMI CASPROM/EMU INTEGRITY 80712/WORD-CURB
4	4	5	DONALD LAWRENCE & CO.	THE LAW OF CONFESION PART II QUIET WATER/VERITY 23473/JLG
5	5	88	MARVIN SAPP	THIRSTY VERITY 09433/JLG
6	6	18	HEZEKIAH WALKER & LFC	SOULED OUT VERITY 23487/JLG
7	11	8	CRYSTAL AIKIN	CRYSTAL AIKIN BET/VERITY 29754/JLG
8	7	25	VARIOUS ARTISTS	WOW GOSPEL ESSENTIALS WORD-CURB/VERITY 27619/EMI CMG
9	9	17	JUANITA BYNUM	POUR MY LOVE ON YOU FLOW 9338
10	10	38	JAMES FORTUNE & FIYA	THE TRANSFORMATION BLACKSMOKE 3045/WORLWIDE
11	40	8	GREATEST GAINER VARIOUS ARTISTS	AND THERE WAS CHRISTMAS VERITY 30090/JLG
12	18	53	VARIOUS ARTISTS	VOICES BETSONY BRIG CUSTOM MARKETING GROUP 221250/TIME LIFE
13	21	8	SHARI ADDISON	SHARI ADDISON BET/VERITY 33091/JLG
14	8	6	SHEKINAH GLORY MINISTRY	JESUS UMCG 3003/KINGDOM
15	1	9	KURT CARR & THE KURT CARR SINGERS	JUST THE BEGINNING KCG 29753/JLG
16	16	44	TYE TRIBBETT & G.A.	STAND OUT COLUMBIA 16114/SONY MUSIC
17	14	27	DETRICK HADDON	REVEALED TVSCOT/VERITY 23471/JLG
18	15	23	LECRAE	REBEL REACH 98070/INFINITY
19	13	21	VARIOUS ARTISTS	GOTTA HAVE GOSPEL 8 INTEGRITY/COLUMBIA 33579/SONY MUSIC
20	20	65	KIRK FRANKLIN	THE FIGHT OF MY LIFE FLYING GOSPEL CENTRIC 16772/JLG
21	19	56	VARIOUS ARTISTS	WOW GOSPEL 2008 WORD-CURB/EMI CMG/VERITY 19290/JLG
22	28	57	JONATHAN NELSON FEAT. PURPOSE	RIGHT NOW PRAISE INTEGRITY/COLUMBIA 20860/SONY MUSIC
23	25	19	KIERRA "KIKI" SHEARD	BOLD RIGHT LIFE EMI CASPROM/EMU INTEGRITY 80712/WORD-CURB
24	23	6	KATHY TAYLOR	LIVE THE WORSHIP EXPERIENCE KATCO/TVSCOT 98417/ASCIS
25	22	19	BISHOP PAUL S. MORTON PRESENTS THE FBGCFMC	CRY YOUR LAST TEAR TEHLLAH 7209/LIGHT

## HOT GOSPEL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	2	24	#1 SOULED OUT	HEZEKIAH WALKER & LFC VERITY/JLG
2	1	56	I TRUST YOU	JAMES FORTUNE & FIYA BLACKSMOKE/WORLWIDE
3	3		PEACE AND FAVOR REST ON US	KURT CARR & THE KURT CARR SINGERS KCG/JLG
4	5	16	BACK II EDEN	DONALD LAWRENCE & CO. QUIET WATER/VERITY/JLG
5	4	29	GET UP</	



JAPAN		ALBUMS		(HANSHIN/SOUNDCAN JAPAN/PLANTECH) MARCH 10, 2009	
THIS WEEK	LAST WEEK				
1	NEW	1	NEW	CHATMONCHY	KOKUHAKU KI OON
2	NEW	2	NEW	FUNKY MONKEY BABYS	FUNKY MONKEY BABYS 3 (CD/DVD LTD EDITION) OREA MUSIC
3	NEW	3	NEW	JUJU	WHAT'S LOVE? SONY
4	NEW	4	NEW	MIKA NAKASHIMA	NO MORE RULES (CD/DVD LTD EDITION) SONY
5	NEW	5	NEW	DRAGON ASH	FREEDOM (CD/DVD LTD EDITION) VICTOR
6	NEW	6	NEW	FUNKY MONKEY BABYS	FUNKY MONKEY BABYS 3 OREA
7	NEW	7	NEW	SUPERCELL FT. MIKU HATSUNE	SUPERCELL (CD/DVD LTD EDITION) SONY
8		8		ANGELA AKI	ANSWER (CD/DVD) FIRST PRESS LTD ED. EPIC
9	2	9	2	UNICORN	SHAMBLE (CD/DVD) LTD EDITION KIOON
10	NEW	10	NEW	AI	VIVA A.I. (CD/DVD LTD EDITION) UNIVERSAL

UNITED KINGDOM		ALBUMS		(THE OFFICIAL UK CHARTS CO.) MARCH 8, 2009	
THIS WEEK	LAST WEEK				
1	NEW	1	NEW	U2	NO LINE ON THE HORIZON MERCURY
2	1	2	1	THE PRODIGY	INVADERS MUST DIE TAKE ME TO THE HOSPITAL
3	2	3	2	KINGS OF LEON	ONLY BY THE NIGHT HAND ME DOWN/RCA
4	5	4	5	LADY GAGA	THE FAME (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
5	3	5	3	LILY ALLEN	IT'S NOT ME. ITS YOU REGAL/PARLOPHONE
6	4	6	4	DUFFY	ROCKFERRY A&M
7	8	7	8	TAKE THAT	THE CIRCUS POLYDOR
8	6	8	6	ELBOW	THE SELDOM SEEN KID FICTION/POLYDOR
9	7	9	7	THE TING TINGS	WE STARTED NOTHING COLUMBIA
10	9	10	9	FLEET FOXES	FLEET FOXES BELLA UNION

GERMANY		ALBUMS		(MEDIA CONTROL) MARCH 10, 2009	
THIS WEEK	LAST WEEK				
1	NEW	1	NEW	U2	NO LINE ON THE HORIZON MERCURY
2	1	2	1	PETER FOX	STADTAFBE DOWNBATE
3	NEW	3	NEW	SASHA	GODD NEWS ON A BAD DAY WARNER
4	2	4	2	MANDO DIAO	GIVE ME FIRE! MUSICA DELA SANTA
5	3	5	3	THE PRODIGY	INVADERS MUST DIE TAKE ME TO THE HOSPITAL
6	5	6	5	AMY MACDONALD	THIS IS THE LIFE MELODRAMATIC/VERTIGO
7	12	7	12	LADY GAGA	THE FAME (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
8	4	8	4	RAZORLIGHT	SLIPWAY FIRES MERCURY
9	6	9	6	ADORO	ADORO SODA
10	8	10	8	SOUNDTRACK	TWILIGHT ATLANTIC

EURO DIGITAL SONGS		ALBUMS		(NIELSEN SOUNDCAN INTERNATIONAL) MARCH 21, 2009	
THIS WEEK	LAST WEEK				
1	NEW	1	NEW	RIGHT ROUND	FLO RIDA POE BOY/ATLANTIC
2	1	2	1	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
3	2	3	2	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON S/19 RCA
4	NEW	4	NEW	JUST CAN'T GET ENOUGH	THE SATURDAYS FASCINATION/POLYDOR
5	3	5	3	DEAD AND GONE	T.I. FT. JUSTIN TIMBERLAKE GRAND HUSTLE/ATLANTIC
6	5	6	5	LOVE SWIFT	TAYLOR SWIFT BIG MACHINE
7	6	7	6	THE FEAR	LILY ALLEN REGAL/PARLOPHONE
8	4	8	4	JUST DANCE	LADY GAGA FT. COLBY ODOMS (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
9	7	9	7	BROKEN STRINGS	JAMES MORRISON FT. NELLY FURTAADO POLYDOR
10	8	10	8	USE SOMEBODY	KINGS OF LEON RCA
11	10	11	10	T-SHIRT	SHONTELLE SRP/SRC/UNIVERSAL MOTOWN
12	9	12	9	CRACK A BOTTLE	EMINEM DR. DRE & 50 CENT SHADY/AFTERMATH/INTERSCOPE
13	14	13	14	IRGENDWAS BLEIBT	SILBERMOND COLUMBIA
14	15	14	15	HOT N COLD	KATY PERRY CAPITOL
15	NEW	15	NEW	BEAUTIFUL	ADRIATIC SOUND & SPECIAL OFFICIAL KONTRAFUNK/SRC/UNIVERSAL MOTOWN
16	16	16	16	OMEN	THE PRODIGY TAKE ME TO THE HOSPITAL
17	13	17	13	SINGLE LADIES (PUT A RING ON IT)	BEYONCE MUSIC WORLD/COLUMBIA
18	12	18	12	WHATCHA THINK ABOUT THAT	THE PUSSYCAT DOLLS FT. MISSY ELLIOTT INTERSCOPE
19	RE	19	RE	INFINITY 2008	GURU JOSH PROJECT BIGCITYBEATS/INTERGALACTIC
20	18	20	18	HUMAN	THE KILLERS VERTIGO

EURO SINGLES SALES		ALBUMS		(NIELSEN SOUNDCAN INTERNATIONAL) MARCH 11, 2009	
THIS WEEK	LAST WEEK				
1	1	1	1	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
2	3	2	3	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON S/19 RCA
3	2	3	2	BROKEN STRINGS	JAMES MORRISON FT. NELLY FURTAADO POLYDOR
4	NEW	4	NEW	RIGHT ROUND	FLO RIDA FT. KESHA POE BOY/ATLANTIC
5	NEW	5	NEW	LIBERTA	PEP'S AZ
6	4	6	4	HOT N COLD	KATY PERRY CAPITOL
7	8	7	8	JUST DANCE	LADY GAGA FT. COLBY ODOMS (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
8	5	8	5	I HATE THIS PART	THE PUSSYCAT DOLLS INTERSCOPE
9	7	9	7	IRGENDWAS BLEIBT	SILBERMOND COLUMBIA
10	NEW	10	NEW	JUST CAN'T GET ENOUGH	THE SATURDAYS POLYDOR
11	11	11	11	TATOUÉ MOI	MIKELANGELO LOCONTE WARNER
12	9	12	9	THE FEAR	LILY ALLEN REGAL/PARLOPHONE
13	19	13	19	USE SOMEBODY	KINGS OF LEON HAND ME DOWN/RCA
14	12	14	12	WIRE TO WIRE	RAZORLIGHT VERTIGO
15	13	15	13	TAKIN' BACK MY LOVE	ENRIQUE IGLESIAS FT. CIARA INTERSCOPE

FRANCE		ALBUMS		(SNEP/FOP/TITE-LIVE) MARCH 10, 2009	
THIS WEEK	LAST WEEK				
1	NEW	1	NEW	LES ENFOIRES	LES ENFOIRES FONT LEUR CINEMA 2009 LES RESTAURANTS DU COEUR
2	1	2	1	U2	NO LINE ON THE HORIZON MERCURY
3	3	3	3	SEAL	SOUL WARNER BROS.
4	4	4	4	CHARLIE WINSTON	HOBO REAL WORLD/ATMOSPHERIQUES LONG TALE
5	31	5	31	ALAIN BASHUNG	BLEU PETROLE BARCLAY
6	5	6	5	GREGOIRE	TOI + MOI MY MAJOR COMPANY
7	2	7	2	LA FOUINE	MES REPERES JIVE
8		8		COLDPLAY	VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
9	8	9	8	PEPS	UTOPIES DANS LE DECOR AZ
10	14	10	14	THOMAS DUTRONC	COMME UN MANOUCHE SANS GUITARE ULM

CANADA		ALBUMS		(NIELSEN BDS/SOUNDCAN) MARCH 21, 2009	
THIS WEEK	LAST WEEK				
1	NEW	1	NEW	U2	NO LINE ON THE HORIZON ISLAND/MERCURY/INTERSCOPE/UNIVERSAL
2	3	2	3	LADY GAGA	THE FAME (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE/UNIVERSAL)
3	2	3	2	NICKELBACK	DARK HORSE EMI
4	6	4	6	JASON MRAZ	WE SING WE DANCE WE STEAL THINGS ATLANTIC/WARNER
5	NEW	5	NEW	NEKO CASE	MIDDLE CYCLONE ANTI-/EPITAPH
6	8	6	8	KINGS OF LEON	ONLY BY THE NIGHT RCA/SONY MUSIC
7	10	7	10	TAYLOR SWIFT	FEARLESS BIG MACHINE/OPEN ROAD/UNIVERSAL
8	NEW	8	NEW	VARIOUS ARTISTS	WAR CHILD PRESENTS: HEROES WAR CHILD/SELECT
9	5	9	5	SOUNDTRACK	SLUMDOG MILLIONAIRE INTERSCOPE/UNIVERSAL
10	1	10	1	LAMB OF GOD	WRATH EPIC/SONY MUSIC

AUSTRALIA		ALBUMS		(ARIA) MARCH 8, 2009	
THIS WEEK	LAST WEEK				
1	NEW	1	NEW	U2	NO LINE ON THE HORIZON MERCURY
2	2	2	2	LILY ALLEN	IT'S NOT ME. ITS YOU REGAL/PARLOPHONE
3	4	3	4	KINGS OF LEON	ONLY BY THE NIGHT HAND ME DOWN/RCA
4	1	4	1	NATALIE BASSINGTHWAIGHTE	1000 STARS SONY
5	3	5	3	THE PRODIGY	INVADERS MUST DIE TAKE ME TO THE HOSPITAL
6	10	6	10	TAYLOR SWIFT	FEARLESS BIG MACHINE
7	6	7	6	DUFFY	ROCKFERRY A&M
8	5	8	5	PINK	FUNHOUSE LAFACE/JLG
9	13	9	13	COLDPLAY	VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
10	9	10	9	THE FRAY	THE FRAY EPIC

ITALY		ALBUMS		(FIMI/NIELSEN) MARCH 9, 2009	
THIS WEEK	LAST WEEK				
1	NEW	1	NEW	U2	NO LINE ON THE HORIZON MERCURY
2		2		MARCO CARTA	LA FORZA MIA ATLANTIC
3	1	3	1	ANTONELLO VENDITTI	LE DONNE CAPITOL
4	7	4	7	ANNIE LENNOX	THE COLLECTION ARISTA
5	2	5	2	MINA	SULLA TUA BOCCA LO OIRO PDU
6	22	6	22	ARISA	SINCERITA WARNER BROS.
7	4	7	4	TIZIANO FERRO	ALLA MIA ETA' CAPITOL
8	10	8	10	GIUSY FERRERI	GAETANA RICORDI
9	24	9	24	KARIMA	AMARE LE DIFFERENZE DI & GI
10	9	10	9	LAURA PAUSINI	PRIMAVERA IN ANTICIPO ATLANTIC

SPAIN		ALBUMS		(PROMUSICAE/MEDIA) MARCH 11, 2009	
THIS WEEK	LAST WEEK				
1	NEW	1	NEW	U2	NO LINE ON THE HORIZON MERCURY
2	NEW	2	NEW	MACACO	PUERTO PRESENTE EMI
3	NEW	3	NEW	PASION VEGA	GRACIAS A LA VIDA SONY
4	3	4	3	BRUCE SPRINGSTEEN	WORKING ON A DREAM COLUMBIA
5	1	5	1	FANGORIA	ABSOLUTAMENTE ORO
6	4	6	4	CARLOS BAUTE	DE MI PUÑO Y LETRA DRO
7	5	7	5	AMAIA MONTERO	AMAIA MONTERO SONY
8		8		VARIOUS ARTISTS	LA OREJA DE VAN GOGH A LAS CINCO EN EL ASTORIA SONY
9	2	9	2	LABUAT	LABUAT SONY
10	6	10	6	AMARAL	GATO NEGRO DRAGON ROJO EMI

MEXICO		ALBUMS		(BIMSA) MARCH 11, 2009	
THIS WEEK	LAST WEEK				
1	3	1	3	VARIOUS ARTISTS	THE BOSSA MASTERS MULTI
2	2	2	2	VICENTE FERNANDEZ	PRIMERA FILA SONY
3	1	3	1	ALEJANDRO FERNANDEZ	DE NOCHE. CLASICOS A MI MANERA SONY
4	8	4	8	ZOE	REPTILECTRIC EMI TELEvisa
5	12	5	12	RAPHAEL	50 ANOS DESPUES SONY
6	6	6	6	WISIN/YANDEL	MENTE MAESTRA UNIVERSAL
7	NEW	7	NEW	JUAN SON	MERMAID SASHIMI UNIVERSAL
8	4	8	4	VARIOUS ARTISTS	AMOR DEL BUENO VOL. 2 SONY
9	13	9	13	VARIOUS ARTISTS	LO ESENCIAL DE UNIVERSAL ESTEREO SONY
10	16	10	16	SOUNDTRACK	TWILIGHT ATLANTIC

SWITZERLAND		SINGLES		(MEDIA CONTROL) MARCH 10, 2009	
THIS WEEK	LAST WEEK				
1	3	1	3	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
2	2	2	2	BROKEN STRINGS	JAMES MORRISON FT. NELLY FURTAADO POLYDOR
3	1	3	1	IRGENDWAS BLEIBT	SILBERMOND COLUMBIA
4	9	4	9	DANCE WITH SOMEBODY	MANDO DIAO MUSICA DELA SANTA
5	6	5	6	HOT N COLD	KATY PERRY CAPITOL

ALBUMS		(MEDIA CONTROL) MARCH 10, 2009			
THIS WEEK	LAST WEEK				
1	NEW	1	NEW	U2	NO LINE ON THE HORIZON MERCURY
2	NEW	2	NEW	SEVEN	LIKE A ROCKET NATION
3	2	3	2	BLIGG	0816 UNIVERSAL
4	1	4	1	THE PRODIGY	INVADERS MUST DIE TAKE ME TO THE HOSPITAL
5	4	5	4	PETER FOX	STADTAFBE DOWNBATE

FINLAND		SINGLES		(YLE) MARCH 11, 2009	
THIS WEEK	LAST WEEK				
1	2	1	2	RAVISTETTAVA ENNEN KAYTOO	APULANTA APULANTA
2	3	2	3	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
3	7	3	7	LOVELESS ROCK	ZACHARIUS CARLS GROUP PLAYGROUND
4	9	4	9	IT'S A SIN	THE JADE NORTH & SOUTH
5	4	5	4	THE BOY DOES NOTHING	ALESHA DIXON ASYLUM

ALBUMS		(YLE) MARCH 11, 2009			
THIS WEEK	LAST WEEK				
1	3	1	3	U2	NO LINE ON THE HORIZON MERCURY
2	1	2	1	KLAMYDIA	RUJOA RAIDETTA KRUKLUND
3	NEW	3	NEW	UNIKLUBI	SYVAAN VALOON EPIC
4	2	4	2	KOTITEOLLISUUS	UKONHALTA ME GAMAN/AJOHANNA KUSTANNUS
5	6	5	6	LADY GAGA	THE FAME (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)

WALLONIA		SINGLES		(ULTRATOP/GFK) MARCH 11, 2009	
THIS WEEK	LAST WEEK				
1	1	1	1	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
2	3	2	3	HOT N COLD	KATY PERRY CAPITOL
3	9	3	9	DAY 'N' NITE	KID CUDI VS. CROOKERS OATA
4	2	4	2	I HATE THIS PART	THE PUSSYCAT DOLLS INTERSCOPE
5	4	5	4	LIKE A HOBO	CHARLIE WINSTON REAL WORLD/ATMOSPHERIQUES/LONG TALE

ALBUMS		(ULTRATOP/GFK) MARCH 11, 2009			
THIS WEEK	LAST WEEK				
1	NEW	1	NEW	ENFOIRES	FONT LEUR CINEMA ULM
2	1	2	1	U2	NO LINE ON THE HORIZON MERCURY
3	2	3	2	SEAL	SOUL WARNER BROS.
4	4	4	4	PATRICIA KAAS	KABARET RICHARD WALTER
5	3	5	3	CHARLIE WINSTON	HOBO REAL WORLD/ATMOSPHERIQUES/LONG TALE

EURO DIGITAL SONGS SPOTLIGHT		ALBUMS		(NIELSEN SOUNDCAN INTERNATIONAL) MARCH 21, 2009	
THIS WEEK					







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# EXECUTIVE TURNTABLE

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**RECORD COMPANIES:** Universal Music Italy promotes **Alessandro Massara** to managing director. He was director.

Cooking Vinyl/Essential Music and Marketing appoints **Joe Cokell** director of business development. He was managing director at Pinnacle Records.

Original Signal Recordings names **Carise Yatter** VP of public relations. She was VP of media and artist relations at Razor & Tie Entertainment.

**PUBLISHING:** BMI promotes **Matthew Berry** to senior director of general services. He was director of accounts payable and purchasing.



MARKS

CAPPO

KLINE

WILLIAMS

**DISTRIBUTION:** Universal Music Group Distribution names **Amanda Marks** executive VP/GM, **Laura Saez** senior VP of sales and **Mitch Rotter** VP of marketing. Marks was executive VP/GM of digital distribution, Saez was VP of sales, and Rotter was senior VP of content acquisition and strategy at Thumbplay.

**TOURING:** AEG China names **John Cappo** president/CEO. He was managing director at IMG China.

**DIGITAL/MOBILE:** Ingrooves appoints **Ben Kline** VP of sales and marketing. He was executive VP of sales, marketing and new media at Universal Music Group Nashville.

**MEDIA:** MTV Networks Music and Logo Group promotes **Brian Philips** to president of CMT. He was executive VP/GM.

The Gospel Music Channel ups **Alvin Williams** to senior director of music, talent and acquisitions. He was senior director of music industry development.

**RELATED FIELDS:** NARM names **Bill Wilson** director of digital strategy and business development. He was senior director of mobile sales at Atlantic Records.

—Edited by Mitchell Peters

## GOODWORKS

### MCCARTNEY, STARR HELP RAISE MEDITATION AWARENESS

About seven years have passed since Paul McCartney and Ringo Starr last performed together during a tribute concert for the late George Harrison in London. But an upcoming fund-raiser for meditation education could help unite the Beatle legends onstage once again.

McCartney and Starr, among others, have been tapped to perform at the David Lynch Foundation's Change Begins Within benefit concert, set for April 4 at the 6,000-capacity Radio City Music Hall in New York. Numerous media outlets speculated about a possible collaboration between the two Beatles following the early March announcement of the event.

But it's still unclear how the night will play out. "I don't think they've decided yet," says foundation VP Bob Roth, who helped organize the concert.

Along with McCartney and Starr, the sellout show will feature performances by Donovan, Sheryl Crow, Eddie Vedder, Ben Harper, Moby, Paul Horn, Bettye LaVette and Jim James. Others who are scheduled to appear as presenters include director/foundation founder Lynch, a longtime meditation advocate, as well as actress Laura Dern and hip-hop mogul Russell Simmons.

—Mitchell Peters

# BACKBEAT



HSBC first VP of the premier corporate and professional services team **Kevin Fitze** addresses the audience following the HSBC-sponsored breakfast.



Fireman Capital Partners operating partner **Lisa Ellis** speaks during the "Trends in Venture Capital and Private Equity" panel, moderated by Billboard deputy editor **Louis Hau**. Panelists discussed the recent turmoil on Wall Street and its impact on venture capital and private equity investments in media and entertainment properties. ETF managing partner **Tony Bifano**, Intel Capital strategic investment manager **Lucy McQuilken**, Spark Capital general partner **Dennis Miller**, Thomas H. Lee Partners co-president **Scott M. Sperling** and Montgomery & Co. managing director **Mark Wasserberger** were also on the panel.



Attendees packed the room at the St. Regis for panel discussions with leading executives in the music, legal and financial space.

## 2009 MUSIC & MONEY SYMPOSIUM

Billboard's eighth annual Music & Money Symposium, presented by Loeb & Loeb LLP, brought together the best minds from the music, legal and financial communities for an in-depth examination of the emerging opportunities, investment trends and financial challenges shaping the music industry. The one-day event was held March 5 at the St. Regis in New York and attracted nearly 250 attendees. PHOTOS: COURTESY OF RICK GILBERT/SKYHOOK ENTERTAINMENT

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Sony Music Entertainment's **Thomas Hesse** told the "Mobile Music" panel, sponsored by Research In Motion, that downloadable mobile applications can strengthen the emotional attachment between users and their favorite artists. From left: Hesse, Research In Motion's **Jeff McDowell** and Mobilium Advisory Group's **Ralph Simon**, who moderated. Crush Management's **Dan Krucknow**, Nokia's **Tero Ojanperro** and Core Capital Partners' **Tom Wheeler** were also on the panel.

### INSIDE TRACK

## ROCK READY TO ROLL AGAIN

Kid Rock says he's "on fire" in the studio, which has led him to scuttle plans to tour this spring in order to finish work on his follow-up to 2007's double-platinum "Rock N Roll Jesus."

"I really feel like I've kind of got this figured out," Rock tells Track. "I think I can make an equally good record if not better than the last one—which is once again putting quite a weight on your shoulders. But I do like the pressure."

Rock has been working at his Allen Roadhouse studio in the Detroit suburbs with his Twisted Brown Trucker Band—particularly guitarist **Marlon Young**, who co-wrote several songs on "Jesus"—as well as good friend

**Uncle Kracker**, longtime engineer **Al Sutton** and producer/engineer **Mike E. Clark** (Insane Clown Posse, George Clinton, Primal Scream). Rock hopes to have the album finished before he hits the road this summer and put it out in the fourth quarter.

"Obviously I had a great year in 2008," Rock says, "one of my best since [1999's "Devil Without a Cause" album]—maybe even better considering the times we're in. We're at a point where you do something and then it's forgotten and I'll have to prove myself again, and that's just incredible. People need to be reminded sometimes, and sometimes being humble doesn't do that so well."



KID ROCK





Warner Music Group executive VP of digital strategy and business development **Michael Nash** (left) and Cisco Media Solutions Group senior VP/GM **Daniel Scheinman** (center) sit down for a keynote Q&A with Billboard editorial director **Bill Werde** on the launch of software platform Cisco Esos. WMG is the first entertainment company to use the platform for artist sites.



PepsiCo VP of portfolio brands **Frank Cooper** (left) and Island Def Jam senior VP of strategic marketing **Jeff Straughn** take part in the "Working With Consumer Brands" panel. Cooper said he prefers working with indie labels because they aren't bound by the legal limits of the majors, prompting Atlantic Records senior VP of brand partnerships and commercial licensing **Camille Hackney** to respond that the majors are interested in working with brands but want to ensure they get something in return. Also on the panel: Cornerstone Co-CEO **Jon Cohen**, Grey Worldwide senior VP/director of music **Josh Rabinowitz** (who moderated), Hot Topic senior VP/chief music officer **John Kirkpatrick** and American Express VP of global sponsorships and access **Richard Lehrfeld**.



Billboard sponsorship sales manager **Kim Griffiths** (right) poses with (from left) Loeb & Loeb chief marketing officer **Jennifer Manton**, marketing manager **Melanie Clark** and **Leslie Frankenheimer** during the closing cocktail reception hosted by the law firm.

## 2009 MUSIC & MONEY SYMPOSIUM

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**Scott Sperling**, co-president of Thomas H. Lee Partners, makes a point during the "Trends in Venture Capital and Private Equity" panel.



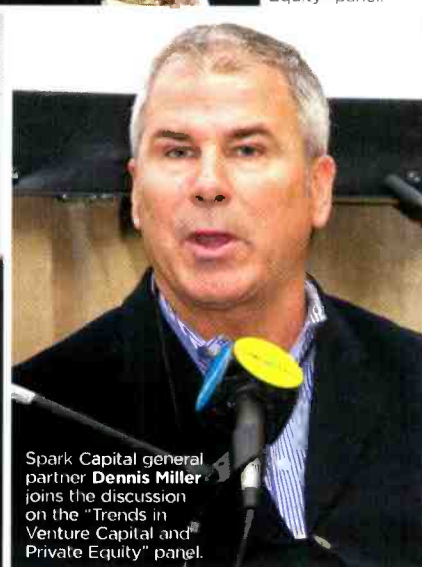
**Tero Ojanpero**, executive VP of services at Nokia, speaks during the "Mobile Music" panel.



Sony/ATV Music Publishing chairman/CEO **Martin Bandier** answers questions about the global financial crisis and its impact on the value of high-multiple acquisitions and prospective merger and acquisition deals during the "Music Publishing M&A" panel, which also included peermusic CFO **Bill Gorjance**, Ole chairman/CEO **Robert Ott** and Cherry Lane Music Publishing CEO **Peter Primont**.



Loeb & Loeb co-chairman **John Frankenheimer** (center) with Superfly Productions partners **Jonathan Mayers** (left) and **Richard Goodstone**.



Spark Capital general partner **Dennis Miller** joins the discussion on the "Trends in Venture Capital and Private Equity" panel.



AEG president/CEO **Tim Lelweke** (right) shared exclusive details about Michael Jackson's upcoming shows at London's O2 Arena during a Q&A with Billboard executive director of content and programming for touring and live entertainment **Ray Waddell**.



As part of the "Behind the Scenes: Improving Transparency in Music Publishing" panel, Spark Ventures chairman/Kobalt Music Group nonexecutive chairman **Tom Teichman** (center) and Kobalt Music Group founder/CEO **Willard Ahdriz** (right) discuss the evolution of Kobalt, the emergence of competing royalty processing platforms and the role of service providers in an environment where power is shifting away from record labels. Billboard editorial director **Bill Werde** moderated the panel.



Panelists on the "Investing in Online Music Start-Ups" discuss the challenges facing such companies and the investment climate and rights issues among services, publishers and labels. From left: Billboard Indies correspondent **Courtney Harding**, who moderated; Benchmark Capital entrepreneur in residence **Dave Goldberg**; Venrock partner **David Pakman**; 8tracks founder/CEO **David Porter**; and Ignition Capital partner/Lala board member **Rich Tong**.

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