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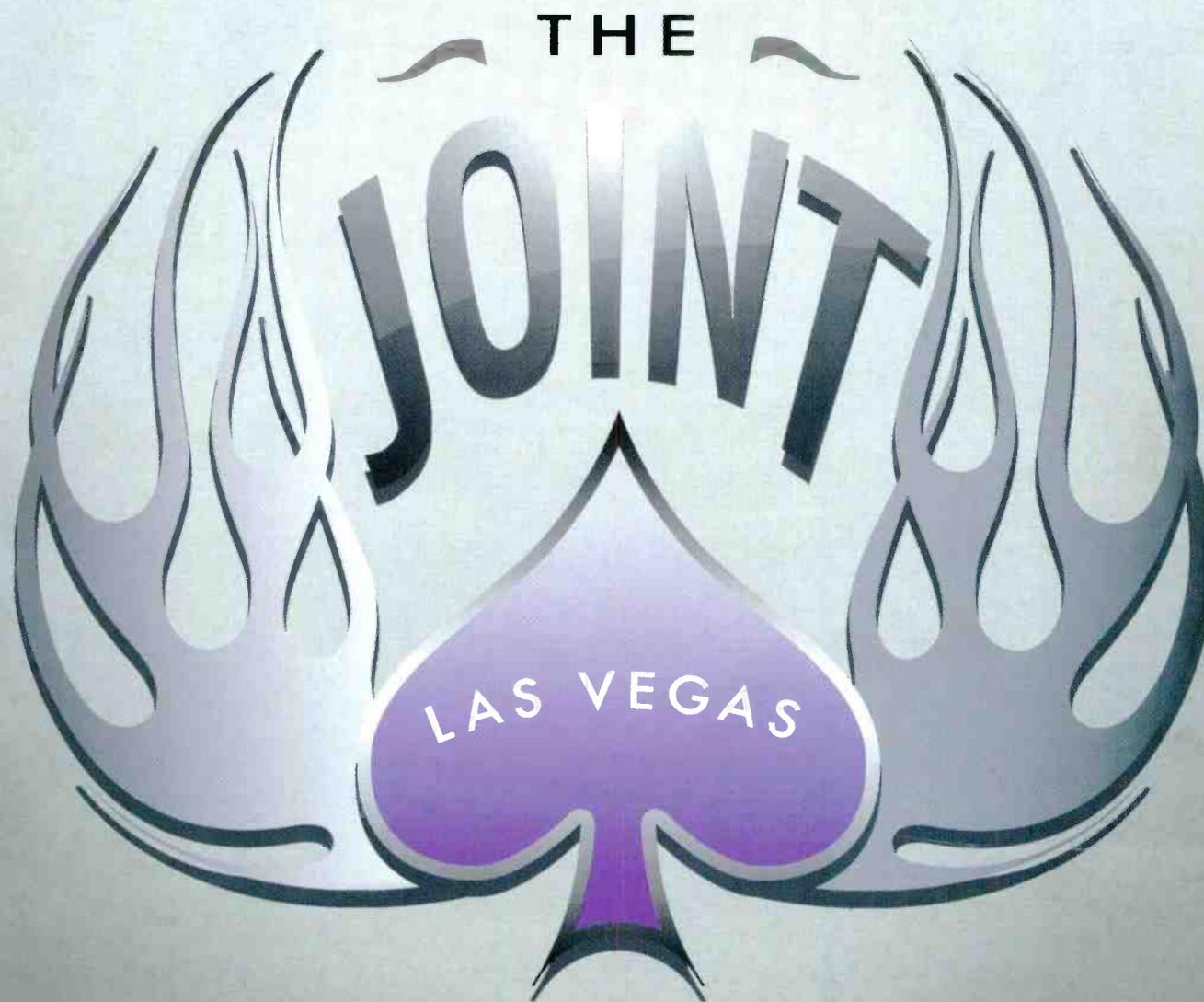
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The Road Ahead

The Recording Industry's Approach To Digital Music Enters A New Phase

A few days ago, I returned from the international Consumer Electronics Show (CES) in Las Vegas, where the news was bad.

It wasn't that there weren't plenty of big brands with new products. My favorite was the Dick Tracy-esque LG Watch Phone, though I struggle to imagine which early adopters would want to risk that sort of mockery.

The problem was attendance, as in a lack thereof.

One cabbie pointed me toward a motley crew of dealers and pimps on the Strip. "Normally you can't see those guys," he said. "They disappear in the crowds."

On this night, it appeared they were just pushing their wares on each other. No customers—perhaps it's a relative plight?

It's true, as many at CES noted, that while overall attendance was down—by 22%, according to the show's organizers, though analyst reports and my own surveys put the number closer to 30%—the "right" people were there. Many companies sent their CEOs and marketing heads but left their junior executives at home to keep costs down.

But in off-the-record conversations, the attendees didn't try putting lipstick on a pig. Again and again I heard the same refrain: "We're not spending money until the end of Q1." This sort of thinking is dangerous, stifling and can be its own self-fulfilling prophecy: Companies fear a bad economy, so they wait to spend. Because they don't spend, the economy gets worse.

Wash. Rinse. Repeat.

So it was particularly gratifying to hear of the innovations coming from the music business, at Billboard's own Digital Music Live event at CES.

In one of the keynotes, Douglas Merrill, EMI Music's worldwide president of digital, cited Henry Ford's great quote—"If I'd asked my customers what they wanted, they'd have said, 'A faster horse'"—to explain EMI's recent launch of a direct-to-consumer site.

"Innovation is not driven by asking people what they want," Merrill explained. "It's driven by watching what they do."

Later at our conference, Rio Carraeff,

executive VP of Universal Music Group's eLabs division, revealed for the first time UMG's online video strategy, the details of which are fleshed out in this issue (see "The Big Payback," page 10). The CPMs for online video are low, UMG reasons, because ads are being sold by dozens of different outlets, commoditizing the viewing experience. UMG hopes to create a single entity to sell ads and then syndicate the content, ads included, back to all the usual suspects.

● ● ● ● ●

Maximizing leverage and demanding new business models? That's what the current economy and the industry's position demands.

Since then, news started leaking that Facebook's proposed music service was dead in the water. Depending on who you speak with, it's either because Facebook didn't want to hand the majors enough ad revenue and customer data, or because Warner Music Group (WMG)—a big investor in Lala, which charges for streams—didn't want to license the free streaming of music. Either scenario is fine by me, especially considering that the four majors

are simultaneously empowering MySpace to have a music service that seems more and more compelling with each passing day.

It appears the music business is entering a new stage in the evolution of its approach to digital services.

The first stage was saying no to everyone who wanted music and demanding ridiculous, unreasonable terms. The second was entering deals it felt it had to, for reasons of exposure and perhaps PR; the majors (except WMG, which recently pulled out) have their videos on YouTube, and that's a growing revenue stream. But at the end of the day, the stream doesn't appear to have the potential to swell into the raging river that could actually be a solution.

So now we're in the third stage, and it's the one with by far the most promise: using whatever tactics are necessary to get digital services to the table and then demanding proper value for music, whether it be equity, the lion's share of advertising revenue or customer data.

It's the sort of aggressive thinking that's going to get the business of music to someplace better. Some tactics will work, some will fail. But maximizing leverage and demanding new business models? That's what the current economy and the industry's position demands.

The recorded-music business can play as hard as it wants, but the game is rigged against it right now. Changing the game is the way forward, and that takes courage and risk.

I'm not a fan of Henry Ford on a personal level, but since his words began the conversation at Digital Music Live, I'll end with them here: "Even a mistake may turn out to be the one thing necessary to a worthwhile achievement." ● ● ●

Bill Werde will be writing about his experiences at MIDEM (Jan. 18-21) in Billboard's Daily Bulletin, available to subscribers.

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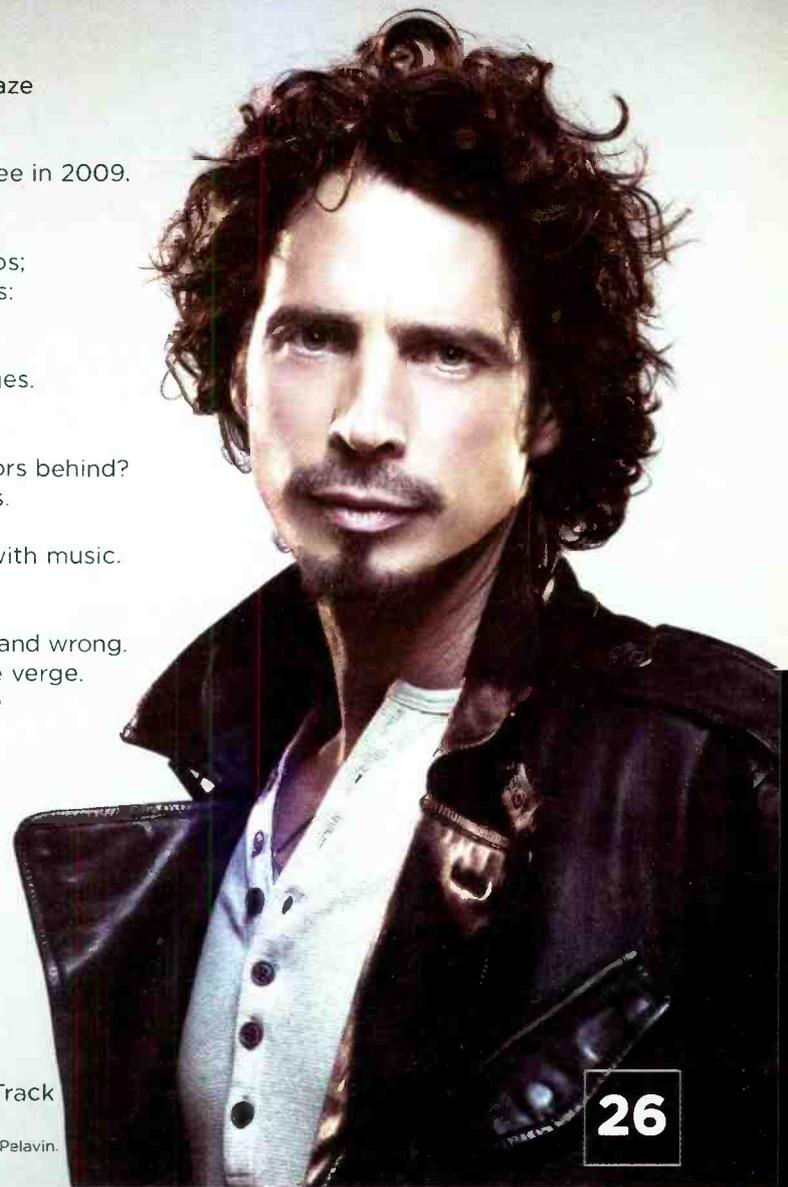
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360 DEGREES OF BILLBOARD

HOME FRONT

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LIVE NATION TICKETING WORKS BUT TICKETMASTER STAYS ON TOP

Live Nation Ticketing won't overtake Ticketmaster's overall market dominance—Live Nation has invested too much time, money and reputation to blow the launch of its ticketing division. There will be ancillary revenue brought in by ticketing its own shows, but the upside is even bigger for Ticketmaster, which has its core business at stake, along with the added leadership and leverage that new CEO Irving Azoff and his Front Line Management bring to the party.

—Ray Waddell

TOURING BRAVES THE RECESSION

There will be some empty seats this year, but touring has proved its resiliency by posting increased revenue in 2008. Live event strategists have already shown they're willing and able to offer value through packaging, pricing and promotions, and even a flat year would be considered a winner for this most reliable sector of the music industry.

—RW

INDIE DISTRIBUTORS KEEP GAINING MARKET SHARE

The flight of labels away from the big four to smaller distributors will continue. In 2008, Redeye picked up Barsuk from Warner's Alternative Distribution Alliance and Warp and Bella Union from EMI's Caroline; the Orchard snagged Vice from ADA. As more majors demand digital rights, some labels may balk and seek an alternative home where they can continue to keep their physical and digital distribution separate. Others may simply grow tired of being one in a crowd and try a boutique option to get more personal attention.

—Cortney Harding

OSCARS ENACT MORE FLEXIBLE MUSIC NOMINATION RULES

Early in 2008, the Academy of Motion Picture Arts and Sciences ruled Jonny Greenwood's score for "There Will Be Blood" ineligible for Academy Award consideration because of sampling from prerecorded work, including Brahms' Concerto in D Major. This past fall there was the exclusion—and then the reinclusion—of Hans Zimmer and James Newton Howard's score for "The Dark Knight" because of initial fears that there were too many contributors, such as the film's composer, music editor and ambient music designer, who were listed on the music cue sheet used to distribute royalties for the work. Look for the academy's music branch to remedy these errors by making the nomination process more forthright and relevant to modern music-making technology and techniques.

—Ann Donahue

YOUR HOMETOWN RADIO STATION WON'T BE SO HOMETOWN

It's a trend that's been on the rise in recent years, but thanks to the worsening economy, 2009 will likely be the year that radio lost much of its local voice. With ad revenue already in the dumpster

even before the downturn, radio companies are looking for ways to cut costs: Picking up the syndicated Ryan Seacrest and dropping a station's local morning team is one way to do that; allowing a jock in one city to prerecord shows in other markets is another.

—Ken Tucker

U.K. RETAIL SAILS ONLINE

The late-November collapse of the Woolworths chain and its sister wholesale distributor arm EUK puts Britain's music retailers in a very different landscape. EUK's clients included mass merchants Asda, Morrisons and Sainsbury; having lost EUK's "one-stop" service they face deal-

ing with a stream of different music, DVD and games suppliers, which means they may need to scale down their loss-leading entertainment offerings. Another former EUK client, the 125-store entertainment chain Zavvi, announced Dec. 24 that it was going into administration (roughly equivalent to the United States' Chapter 11 bankruptcy protection) and in January certain to increase the traffic to online operators like Amazon and Play.com, which are already increasing market share. Music market-leader HMV could also prosper with its recently beefed-up online service.

—Tom Ferguson

COUNTRY QUIETS DOWN

With fewer opportunities at radio due to cutbacks on the on-air and programming side, country music, which relies heavily on radio for exposure, will not produce a new breakthrough act—one that sells more than 300,000 units, for the sake of argument. Already spread thin, programmers will have less time to listen to new music, resulting in safer choices. And with more time slots being syndicated, listeners will hear more recent chart-toppers and greatest-hits standards on their local stations since syndication programmers tend to play it safe to appeal to the masses.

—KT

LABELS, ISPs AGREE ON MUSIC SURCHARGE

By the end of the year at least one Internet service provider will agree to offer customers an extra monthly charge in return for letting them access peer-to-peer music services without the threat of disconnection.

—Antony Bruno

WAIT ANOTHER DAY FOR DRE

Of albums long-promised by three urban stalwarts—D'Angelo, Dr. Dre and Maxwell—only two will be released. Riding high on his 2008 BET Awards performance, Maxwell toured for the first time in six years and reaped coast-to-coast kudos. D'Angelo showed that he still carries clout when the Internet buzzed about a 2008 iTunes release ("I Found My Smile Again") that was actually a song he recorded for 1996's "Space Jam" soundtrack. But despite some Dr. Dre sightings—he rapped on Kardinal Offishall's "Set It Off" remix and crafted Eminem's anticipated return—we're betting the beat guru will keep working and will stretch the "Detox" wait to an even decade.

—Hillary Crosley and Gail Mitchell

ARTISTS WHO DELAYED RELEASES REGRET IT

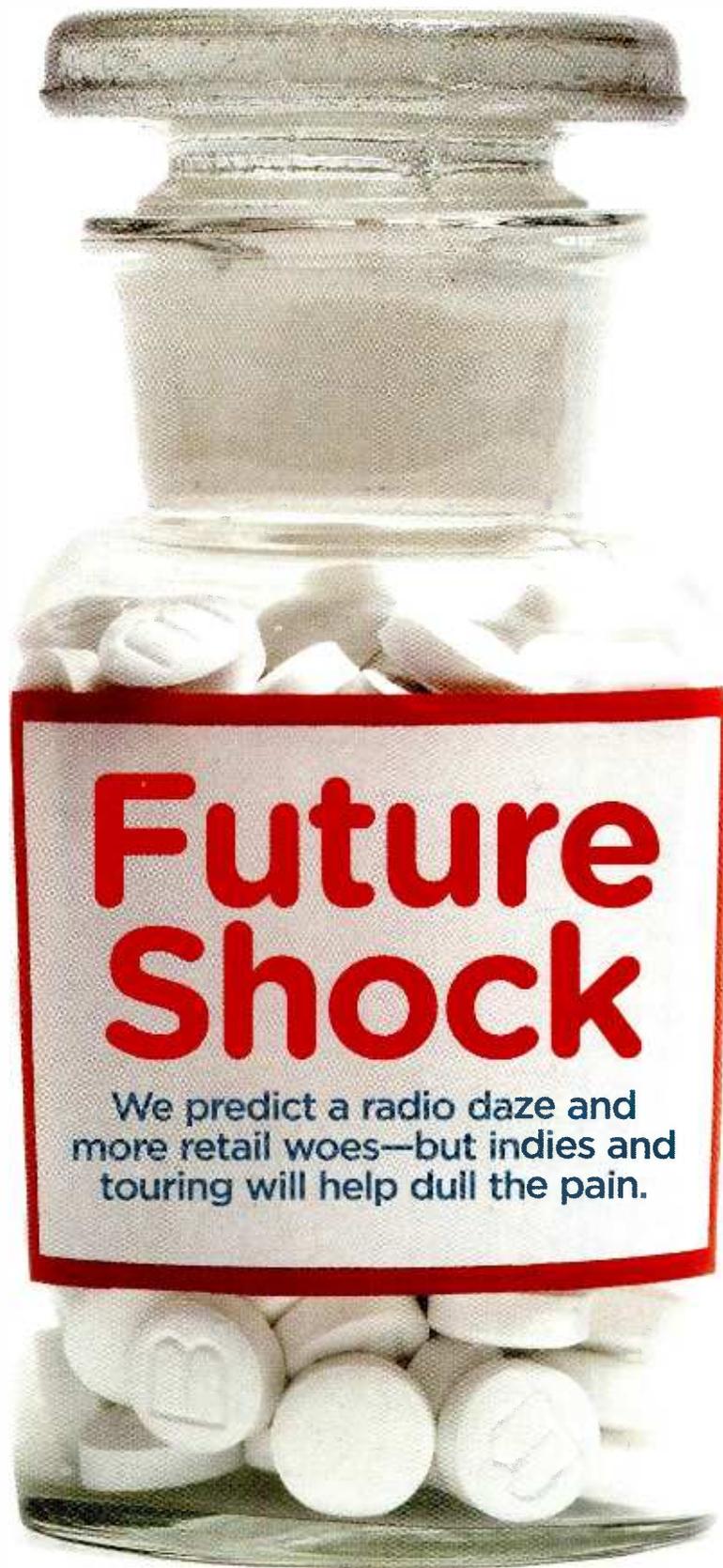
Acts that were supposed to release albums in 2008—Eminem, U2, Jay-Z—may forgo millions of dollars in revenue due to waiting until '09. Why? CD sales spiraled at the end of last year, and expectations call for an even further drop in the first quarter. With consumers seemingly abandoning the CD, the reduction in retail space devoted to the format and the digital sector's inability to compensate for lost physical album sales, the days of million-selling first-week debuts for superstar releases may be over.

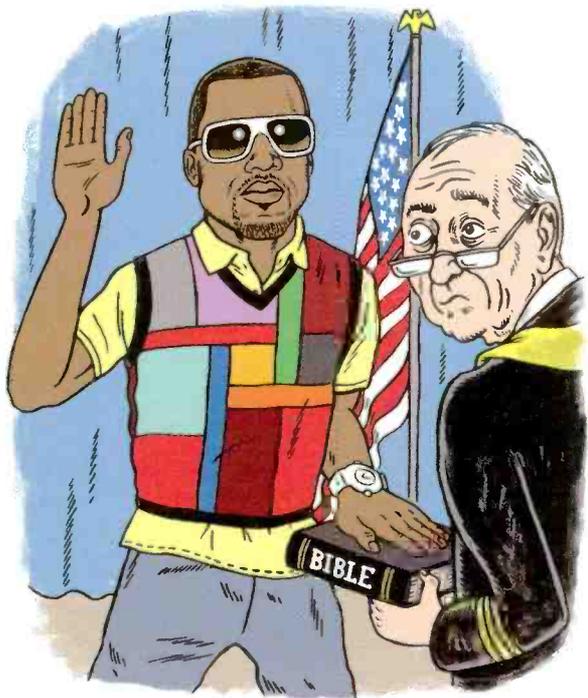
—Ed Christman

LATIN DIGITAL ALBUM SALES RISE

Latin's digital album sales have remained disproportionately low—their year-end total accounted for slightly more than 2% of all Latin album sales—but they will increase exponentially to become more than 10% of total Latin album sales by year's end. Heavy marketing is key, from online stores—iTunes Latino in particular, following Vicente Fernandez's "Para Siempre" and Fanny Lu's "Dos" being featured on iTunes' home page—as well as from labels and the artists themselves.

—Leila Cobo

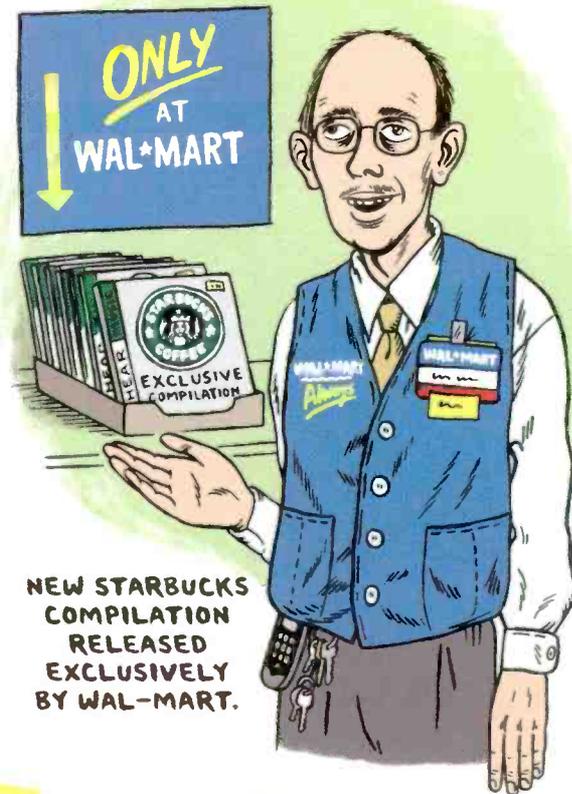




KANYE WEST APPOINTS SELF TO VACANT ILLINOIS SENATE SEAT.



DIXIE CHICKS PERFORM AT DEDICATION OF BUSH'S PRESIDENTIAL LIBRARY.

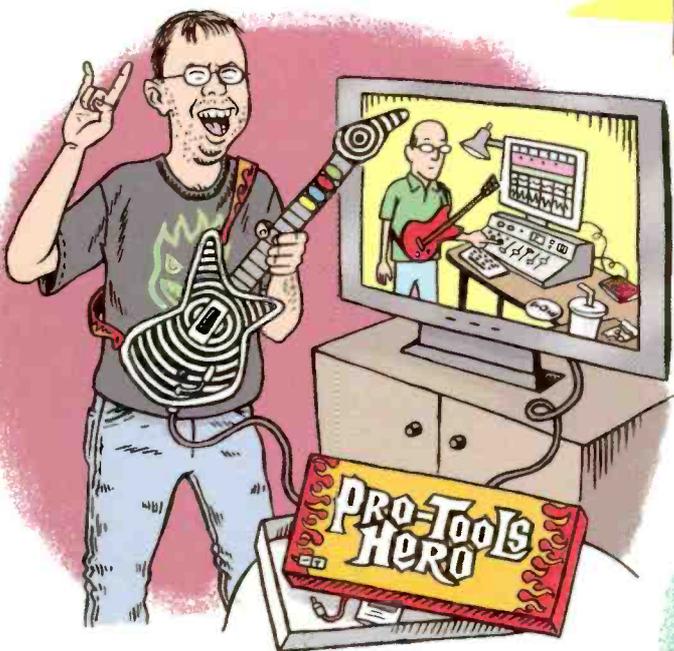


NEW STARBUCKS COMPILATION RELEASED EXCLUSIVELY BY WAL-MART.

FUTURE SCHLOCK!

A LOOK AT THE YEAR THAT WON'T BE

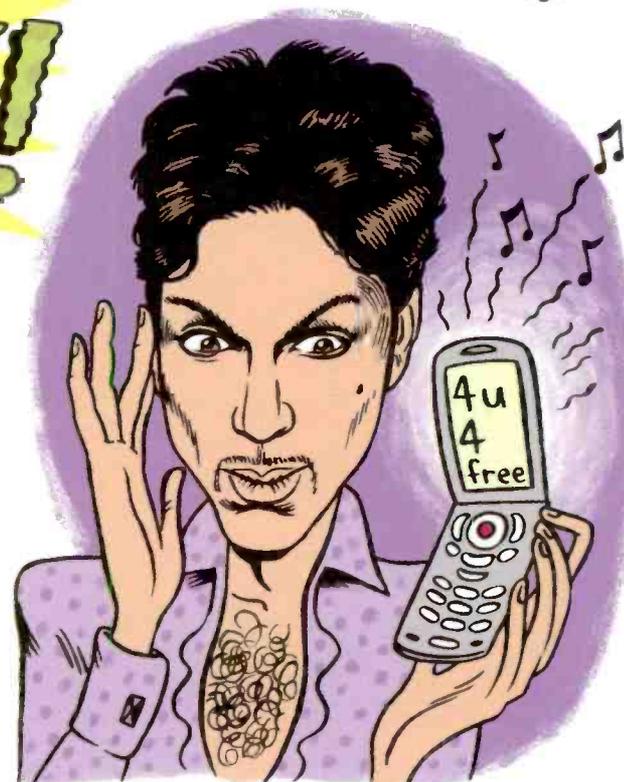
ILLUSTRATIONS by WARD SUTTON



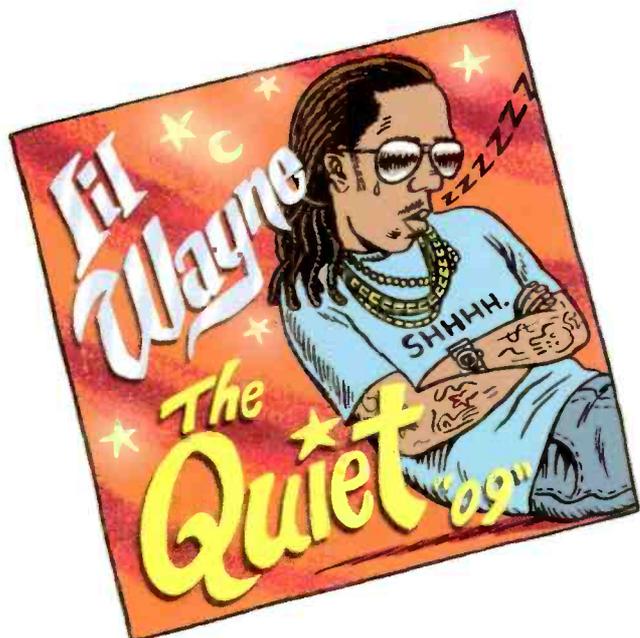
ACTIVISION RELEASES NEW GAME: "PRO-TOOLS HERO."



BJORK ASKS RAPPERS TO TOSS AROUND ICELANDIC CURRENCY TO HELP RAISE ITS VALUE.



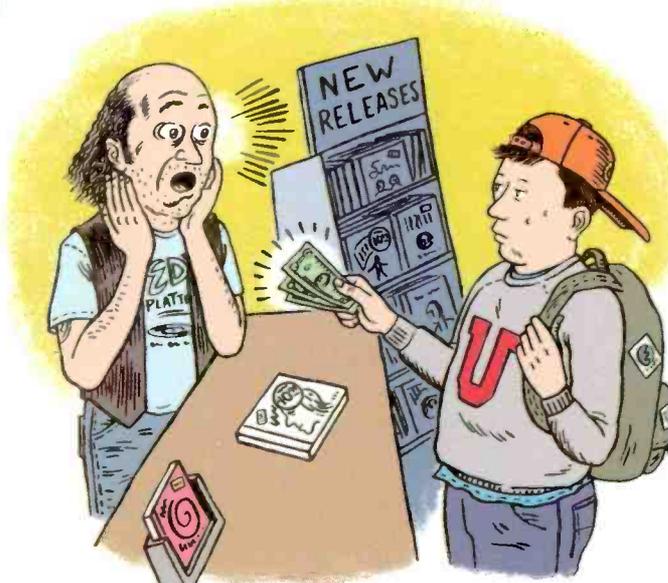
PRINCE RELEASES NEW ALBUM, "U & I" BY TEXT MESSAGE.



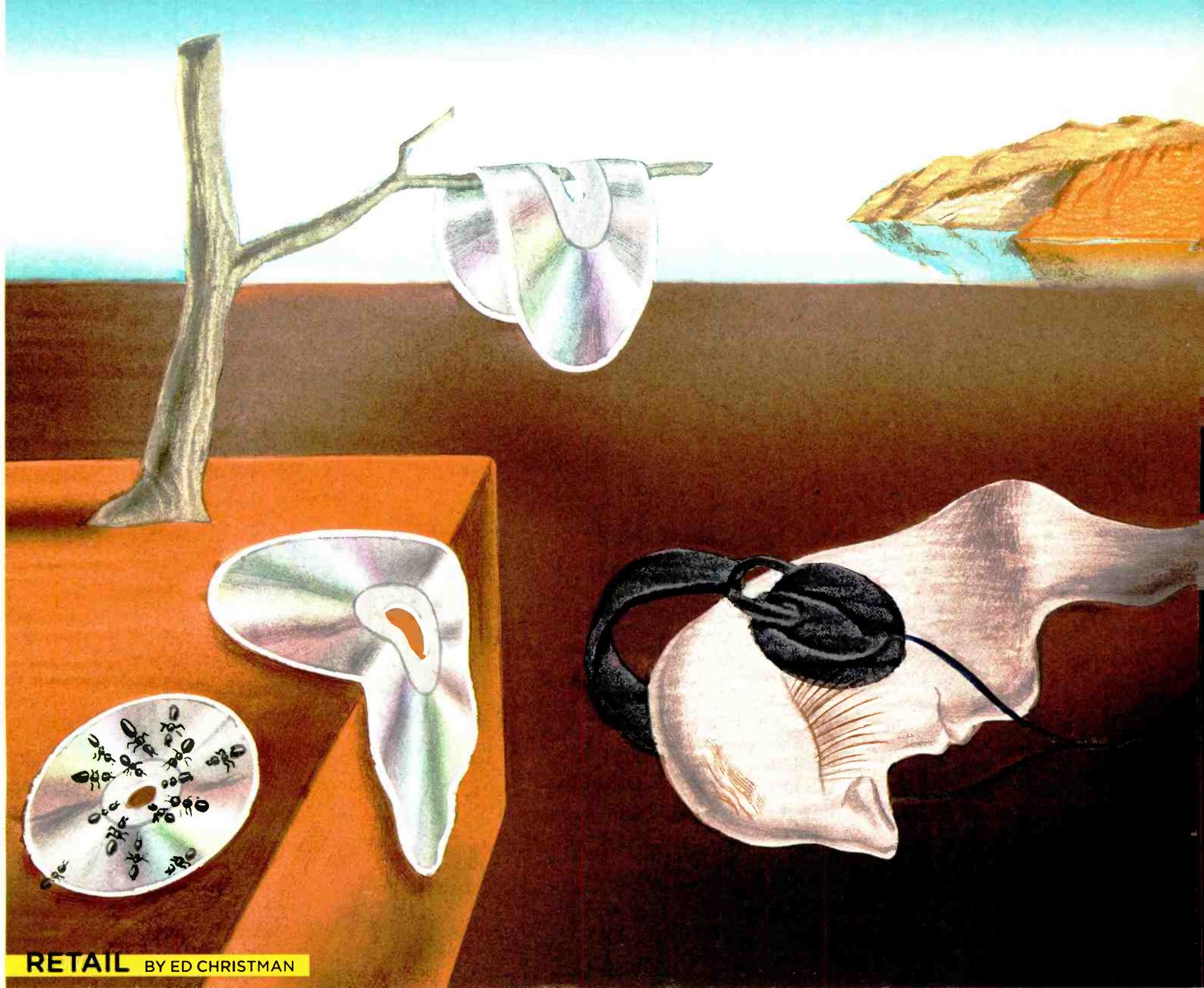
LIL WAYNE TAKES VOW OF SILENCE, RELEASES BLANK MIXTAPE, "THE QUIET."



MTV INTRODUCES NEW SHOW: "PRETTY GIRLS LOOK PENSIVE WHILE LISTENING TO EMO."



COLLEGE STUDENT WALKS INTO RECORD STORE, BUYS CD.



RETAIL BY ED CHRISTMAN

DARKNESS BEFORE DAWN

Sales Plunge Will Worsen Before Digital-Fueled Rebound

After CD sales fell off a cliff at the end of 2008, sales, distribution and retail executives in the music industry are bracing themselves for even more pain in 2009.

Shrinking retail floor space and a possible decline in the number of catalog titles carried by physical distributors could exacerbate the plunge. And while the CD's precipitous decline has prompted calls for a reassessment of how to market, package and price physical product, digital downloads remain the best hope for an eventual halt to the overall problem.

U.S. CD sales fell 19.7% in 2008, reflecting an accelerating decline in the fourth quarter after sales fell 16.9% during the first nine months of the year, according to Nielsen SoundScan.

Some distribution executives fear that CD sales will fall an-

other 25%-35% in 2009. But as digital download sales continue to grow, albeit at a slowing rate, some are hoping that total U.S. recorded-music sales on a dollar basis might touch bottom as early as this year or 2010. When that happens, it would mark the end to a harrowing downturn in U.S. sales that began in 2001.

Universal Music Group Distribution (UMGD) CEO Jim Urie, who predicts total sales will bottom out at the end of 2009, expects downloads to have a big impact in the first two months of the year. During that period, "digital may be bigger than physical because of the impact of the iTunes gift cards," Urie says. "Considering product returns, sliding CD sales and continuing digital growth, we will see digital catch up to physical on a net basis in the first quarter. I am tempted

to say both on units and dollars, but certainly on a dollar basis."

Digital sales, including ringtones, account for more than half of Atlantic Records' revenue, while sources say Interscope is also generating more sales from digital than physical. At independent label Koch Records, digital product accounts for 45% of sales. And last year, digital merchants already occupied eight slots among Billboard's top 20 largest music accounts, and four of them were mobile players (Billboard, May 10, 2008).

With digital's continued ascension, some industry executives are optimistic that total sales could start growing again in either 2010 or 2011, although Urie notes that mobile sales, including ringtones and over-the-air downloads, have been disappointing. "There are still a lot of if's out there," he says.

SHRINKING FOOTPRINT

But before digital sales can make up for the continued fall in physical sales, the near-term outlook for CDs is ugly.

"Everyone around here is as anxious as any time in their career as to what the final tally will be," a distribution executive says. "This may be the single toughest market that any of us have worked in."

Accelerating the format's decline will be further reductions in retail floor space allocated to music, with even some independents and small chains considering cuts in CD inventory (Billboard, Dec. 20, 2008).

Among big boxes, the music footprint is expected to shrink at Barnes & Noble and Borders and hold steady at Target and Best Buy, a senior distribution executive says. "As for Wal-Mart, we probably won't know until spring," he says. "The chain does three inventory resets a year and nothing will happen to music in the January changeover."

Label executives complain that if retailers keep reducing selection because CD sales are down, it will become a self-fulfilling—and ultimately a self-destroying—prophecy.

"The CD drop is not all a consumption shift" to digital, says Sony Music Entertainment executive VP of sales Jennifer Schaidler. "When stores cut shelf space, it cuts CD sales."

On the other hand, merchants worry that labels won't be as aggressive as they should be in shoring up physical sales, let alone move forward with green packaging initiatives and on-line marketing tie-ins, because of the belief that sales will rise once economic conditions improve.

"They have a built-in excuse to fire more people and then eventually they expect digital will save them," the senior distribution executive says.

CATALOG OPTIONS

Amid the continued plunge in CD sales, a top executive at a midsize distributor says his company is considering reducing its catalog titles by as much as 40%.

"It doesn't make sense to keep deep catalog in physical production," he says.

But at least two majors disagree with that strategy. Schaidler says Sony isn't "proactively cutting out catalog" on CD, which she says remains a viable format. "We owe it to our artists to make sure to have the right amount of their music available so that their fans can have access to a full body of work."

Likewise, WEA president John Esposito says his company remains committed to keeping catalog titles on CD. Last fall, WEA told retailers that they could have a rebate on 3,600 titles, which it planned to begin offering at a lower price in April and sell one way, which it sees as a method to keep deep catalog available physically (Billboard, Nov. 8, 2008).

"Catalog has always been important to the Warner Music Group," Esposito says. "The continuing shrinking of SKU count and the loss of catalog at retail has put us into a mode to find out what the catalog business is beyond digital. We want to have a physical catalog business."

PRICING EXPERIMENTS

If the majors are serious about wanting to remain in the physical world, they must reassess pricing, merchants say.

"The majors have to look at the whole pricing structure. I don't think they have a choice," says one top executive at a midsize music retailer. "If they don't reprice the business, it will be a very serious problem. Even if the labels do reprice the CD, it may be too little, too late."

In hopes of persuading the majors to become more aggressive on price reductions, some merchants have been experimenting with reduced prices. Best Buy recently priced all of its CDs in three markets at \$9.99 each in a test that the majors are closely watching.

Last year, Wal-Mart tested new price points of \$13.88, \$11.88, \$9, \$7 and \$5 (Billboard, Aug. 16, 2008) at 150 stores and had planned a broader rollout in October. "They picked the wrong time of the year to try and change their business model," says one distribution executive, who observes that

the new pricing hasn't extended beyond the original stores participating in the experiment. "We don't know what will happen now, if they will roll out the strategy in the spring or abandon it."

Wal-Mart representatives couldn't be reached for comment. Some majors have already experimented with lower prices.

"We did a pricing test with one retailer," says a major-label senior distribution executive. "We found that a massive overhaul in pricing in the bins doesn't do much. But we see that select sharp promotional pricing gives a lift. We are still waiting for the full results, and then we will figure out how to speak to the market about it."

UMGD's Urie is already on record as a proponent of price reductions, having led the charge five years ago with his JumpStart pricing scheme, under which UMGD cut front-line CD wholesale pricing to \$10.30 from \$12.05, in exchange for ending price-and-position cooperative advertising dollars. For the first few years after the implementation of JumpStart, the other majors resisted price reductions. But by 2008, all the majors were aggressive in offering lower prices as part of programs. The question remains, Will any of them adopt a formal pricing reduction like UMGD?

While Sony's Schaidler acknowledges the company is looking at its business model, she declines to give specifics. "We have been strategically rethinking the business model and this downturn has added fuel to that process," Schaidler says. She says that part of the changes being contemplated are being done in conjunction with listening to accounts, which often have different ideas. "We hope to roll out our plans as quickly as possible," she adds.

KEEPING PHYSICAL RELEVANT

Despite the failure of new physical formats like DVDplus, DFC, CDVU+ and MVI to gain much traction, the majors aren't giving up efforts to design a new physical format that could spark consumer interest.

Sources say that the majors are working with NARM to develop a new disc format that would put an innovative spin on the old model of a CD that provides access to additional music and information online.

The majors have also made their music available in SanDisk's new slotMusic format—preloaded microSD cards containing digital rights management-free digital albums—which is only available at Wal-Mart and Best Buy. Meanwhile, album gift cards, which some of the majors launched after Apple began offering iTunes gift cards in brick-and-mortar stores, remain in the mix, with one distribution executive saying that after a year of experimenting with them, "it still remains to be seen if album-specific gift cards will work."

With all of that activity, some distribution executives say they believe that the CD will retain some role in a download-oriented world, specifically as a premium product for a band's devout fan base.

"One of our best bets for 2009 for sure is you will see more deluxe packages," Urie says. "And it is my sincere hope that we will reverse the timing on deluxe packaging. We will start with the release of the deluxe [edition] first and then come with the single-CD version sometime after, which up to now the industry has been mostly doing vice versa."

By doing it the other way—coming out with a CD album and then later releasing a deluxe version at a higher price that contains all the material on the original album in addition to bonus material—the labels leave some fans feeling cheated because they are buying the album twice.

But releasing the deluxe edition first would move the recording industry closer to the model that has long prevailed among book publishers, which typically release new titles in pricier hardcover editions before offering a more affordable paperback version later. But if the majors move in that direction, they will probably do so with a far shorter window between deluxe and regular CD editions than the year or more that typically separates hardcover and softcover editions of books.

WHAT'S IN STORE

Different Categories, Different Challenges

MASS MERCHANTS

Examples: Wal-Mart, Target

What happened in 2008: Album sales at mass merchants remained stronger than overall U.S. album sales during most of this decade, before falling to just about even in 2007. But last year marked the first time that the sector outpaced the broader market's decline, possibly due to a sharp drop in country album sales and distributor Handleman's troubles leading up to its liquidation. The gap was significant too: Mass merchants registered a 21% plunge in album sales, versus an overall fall of 14.4% in the U.S. album market.

Challenges ahead: Wal-Mart plans to remerchandise its music department around pricing to stimulate floundering sales. Target needs to become better at replenishing product and more aggressive in securing exclusives, particularly for superstar acts.

CHAINS

Examples: Trans World, Best Buy, Borders

What happened in 2008: The big news here was Circuit City's Chapter 11 bankruptcy filing. Borders still lagged far behind Barnes & Noble, fueling vendor worries that it could face the same fate Circuit City did after it tried to go toe to toe with Best Buy. Trans World continued to close locations as it struggled to return to profitability, something that management used to say it would accomplish in 2010, but is now hoping to do by 2011.

Challenges ahead: Chains need physical sales to stabilize so they can build profitable lifestyle stores around music. Jazz labels and, to a lesser degree, urban imprints may face problems trying to compensate for Circuit City's downturn, while classical, world music and folk labels are keeping a wary eye on Borders.

INDEPENDENTS

Examples: Your local indie store

What happened in 2008: Independents hit a home run with Record Store Day, which generated reams of media coverage. Moreover, after suffering a precipitous decline for most of this decade, indie stores appear to be stabilizing, with the sector's sales down 9.6% for the year, less than the overall U.S. album sales decline.

Challenges ahead: Indies need to expand Record Store Day into an international event. They also have to fend off efforts by the labels from becoming too aggressive with vinyl pricing, which could ruin a nicely developing sales trend.

NONTRADITIONAL (EXCLUDES DIGITAL)

Examples: Starbucks, QVC, Amazon, concert halls

What happened in 2008: The sector enjoyed robust growth, even though Starbucks de-emphasized music in the middle of the year. QVC got back on the map with its "QSessions Live" specials for new releases by Clay Aiken, James Taylor and Barry Manilow. Amazon benefited from moves by brick-and-mortar stores to pull catalog.

Challenges ahead: Nontraditional retailers could be hurt by labels' and concert promoters' efforts to use e-mail marketing to lure fans to their sites so that they can sell music directly to them.

—EC

DIGITAL BY ANTONY BRUNO

THE BIG PAYBACK

Music Videos Make Money Online, But The Biz Aims To Make Them More Lucrative

If 2008 was the year online music tipped the scales in terms of traffic, 2009 will be the year it pays off.

At least, that's the hope of the music business, which is looking to ad-supported online music videos as a much-needed new source of revenue at a time when ad-supported audio streams have been slow to make an impact.

These efforts, which will gain steam quickly in the early part of the year, could lead to the biggest shift in the online video landscape since Universal Music Group (UMG) shook up the business in early 2005, when the world's largest music company began charging for the front-line music videos it used to provide for free.

While charging Web sites for music videos has become standard practice, generating millions in new revenue, the overall take remains a tiny portion of the labels' revenue mix, even as viewership skyrockets.

The number of streams at U.S. online video properties increased from 9.8 billion in January to 12.7 billion in November (the most recent figure available), while total minutes of use jumped from 29 billion to 39.9 billion, according to comScore Video Metrix. November's total video streams represented a 34% increase from the same period a year earlier.

However, the increased traffic has led to the commoditization of Web video, driving down the ad rates that service providers can charge and constricting the resulting revenue stream.

"We've licensed our videos to a variety of services over the years, and while that's been a great foray into the business to learn about ad-supported business models on the Internet, what we've found over time is the effective [rates] have gone down," says Rio Caraeff, executive VP of UMG's eLabs division. "Multiple services are trying to sell the same content to the same ad-

vertisers. Whenever you have a situation like that, it makes the content less than premium, so the rates you're trying to sell the content for is somewhat depressed."

For instance, advertisers pay an average of only \$3-\$8 for every thousand views that their ads receive (known as cost-per-thousand, or CPM, the standard rate unit for online advertising). UMG and other labels would like an ad rate on par with the CPMs that TV and movies command online—upwards of \$25-\$40.

"To really get up to those levels, we really need to make advertisers feel this is a premium buy reaching a desirable audience and that there's only one place for them to go to do so, not some commodity they can get from anyone," Caraeff says. "If you had 10 companies trying to sell the season premiere of 'The Office' to Toyota, then Toyota would have its pick of who to buy that ad from, and it would pick the service with the lowest price."

So UMG instead plans to empower either a third-party partner or a newly created joint venture to sell advertising around its videos and that of any other participating label. That entity would then syndicate these videos—complete with embedded ads—to all the services currently hosting music videos, such as AOL, MSN, MTV, Yahoo and YouTube.

At least in theory, these efforts would provide two benefits. First, it would shift the supply-and-demand advantage back to the content owner by creating a single point of negotiation for brands interested in placing advertising around music videos. Second, it would let the content owners keep all the profits.

That's not to say UMG is considering pulling its videos from any of the sites that host them today, particularly YouTube. Caraeff says some 80% of the company's video traffic comes from



'We really need to make advertisers feel this is a premium buy reaching a desirable audience.'

—RIO CARAEFF, UNIVERSAL MUSIC GROUP

YouTube alone, two-thirds of which originates from overseas. The label also licenses videos to several Internet video technology companies that help syndicate its content across the Web, including Kyte, Brightcove and Vringo.

Meanwhile, MTV launched in October a beta version of a new Web site called MTV Music, where it will host the same music videos that fans

have access to on YouTube along with archived content exclusive to MTV, such as artist interviews, live performances and in-studio antics.

MTV Networks Music/Films/Logo Group president Van Toffler says he expects to compete with YouTube on the relevancy and quality of the content.

"I'm a big believer in the premium experience, both as a viewing experience and as a business," he says. "You don't have to wade through cats and dogs miming Rihanna's songs to find her doing interviews or a live performance. If you find videos and on top of that find B-roll, exclusive videos and performances, that's what this experience will be about."

Professionally produced content like music videos attract more advertising than user-generated content, something that stands to benefit UMG's and MTV's efforts.

According to the Diffusion Group, user-generated videos account for 42% of online video streams but only 4% of video-related advertising. However, professionally produced videos account for 58% of video streams and 96% of the ad-related revenue. Short-form video—clips that run for less than three minutes, like most music videos—command 54% of the ad dollars.

The efforts of UMG and MTV will take time to bear fruit. UMG will have to let all its existing video licensing pacts expire and renegotiate new contracts to account for the syndication model. It also has yet to identify a partner to host and distribute the syndicated material. MTV will have to take MTV Music out of beta and start marketing the site to gain any traction. Currently, the company is busy populating the site with its vast archive of old videos. But both efforts are moving full steam ahead, with more details expected by the end of the first quarter.

Screen age: Videos for Avril Lavigne's 'Girlfriend' (left) and OK Go's 'Here We Go Again' generated traffic, but not great ad rates.



CLICK HERE

There's certainly no shortage of Web sites featuring music videos. But labels looking for the most bang for the buck would be best-served focusing on the following sites that deliver the most traffic.

THE 800-POUND GORILLA: YOUTUBE

The online video king's nearly 100

million unique viewers in November streamed more than 5 million videos, accounting for 40% of all clips viewed at U.S. online video properties, according to comScore Video Metrix.

THE OLD GUARD: MTV

The network that pioneered the form on TV has found itself playing catch-up online. But it was still responsible for 8.6 million viewers and 66.2 million videos for the

month of October, according to comScore. The October launch of mtvmusic.com represents a new offensive, offering exclusive access to such MTV footage as archived interviews, live performances and B-roll outtakes, in addition to standard music videos.

THE NEW GENERATION: AOL/YAHOO

In the online void left by MTV, AOL

and Yahoo emerged as early music video power players before YouTube came along, and both still are considered must-have partners for launching a Web video initiative: Yahoo streams more than 200 million videos per month, and AOL lets its 18 million users embed videos into their personal pages.

THE UPSTART: MYSPACE

The social networking giant has-

n't been much of a factor in the music video space, but its launch of MySpace Music is expected to change that. Along with its ability to stream free songs and let members create custom playlists, MySpace Music will allow artists and fans to embed music videos in not only artist pages, but in that of their fans as well. The labels are keeping a close eye on how this one develops.

—AB



Right Here, Right Now

Location-Based Mobile Services Finally Finding Their Way BY ANTONY BRUNO

Wireless carriers appear poised to deliver on what the mobile industry has long seen as its holy grail—location-based services.

Today's mobile phones can provide remarkably specific location data to their users through a combination of embedded GPS chips and network-based cell-tower data. It's a feature that holds great promise for commercial applications by providing the ability to deliver mobile phone users information, entertainment and advertising tailored to their location.

Potential applications could be as simple as alerting fans when artists listed as their favorite on Facebook are appearing in their area, or offering them a discount on the album if they walk by a participating record store. Others can be more complicated, such as using music as a filter on mobile location-based dating services, or letting members of a text-message fan club find each other at concerts.

There are opportunities for the touring business as well, such as providing directions to a venue where an artist might be playing a surprise show, or less aggressive applications such as listing all the gigs scheduled in a user's immediate area.

Few location-sensitive services have made it to the mass market due to the lack of a common location technology among U.S. wireless carriers and concerns that sharing their customers' location data with a service provider could trigger privacy complaints.

But in the closing months of 2008, two leading carriers made decisive moves to provide location-based services, otherwise known as LBS, to developers in an effort to jump-start the market.

Verizon Wireless, which first promised to cooperate with application developers a year ago, said it would provide developers GPS data from three of its Windows Mobile smart phones—Samsung's Omnia and Saga and HTC's Touch Pro.

Sprint is providing its location data to the aggregators WaveMarket and uLocate, which will then offer it to developers interested in creating apps for their respective platforms. The ag-

gregators say they'll meet Sprint's security and privacy requirements.

Thanks to these moves, industry experts expect to see the number of new LBS applications entering the market each year to surge from a handful to the hundreds.

"If you wanted to launch a location-aware app before, you had to strike a deal with the carrier, which is a brutal process," says Joel Grossman, VP of marketing and product management for WaveMarket. "That's a hassle not only for developers, but for carriers, because it's not scalable for them. I think you'll see the business pressures on other carriers will lead them to adopt a more open solution as well."

AT&T plans to launch an LBS infrastructure in early 2009, although it has provided no details yet. T-Mobile's plans remain unknown.

What does this mean for the music industry? Grossman says WaveMarket is already working with several labels he declined to identify to develop LBS apps for new album releases and marketing plans that put a kind of virtual spin on the street team concept.

Label sources admit they are only now starting to scratch the surface of any potential LBS applications, which to date revolve mainly around coupons and contests. Jive/Zomba says it is exploring using the technology in an upcoming David Archuleta campaign.

Island Def Jam created an iPhone app for Fall Out Boy that lets members find each other if they want to, something senior VP of new media and commerce Christian Jorg says could become more common in the year ahead.

"I think we have a better shot this year [because] we're seeing people make a bigger commitment," Jorg says. "We're expanding what we try to do on mobile. It's part of offering more services to make mobile overall more interesting to consumers and more fun."

Exactly how the music industry takes advantage of this more open LBS environment will prove a telling barometer of its confidence in a mobile market that has lost a little luster in the past year after disappointing mobile download sales and ringtone revenue.

BILLBOARD DID NOT PUBLISH A DECEMBER 27 OR JANUARY 3 ISSUE

DON'T MISS A MUSIC MOMENT.

HOT 100 Billboard

WEEKS ON CHART	WEEKS AT NO. 1	TITLE	ARTIST	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	LAST WEEK	WEEKS ON CHART
1	11	SINGLE LADIES (PUT A RING ON IT)	Beyoncé	1	95	DON'T TRUST ME	M. SMOKE, JAY-Z & BLACCK YAS	95	1
2	1	JUST DANCE	Lady GaGa Featuring Colby O'Donis	2	96	JUST LIKE ME	C. WATKINS, T. WASH & A. BROWN	96	1
3	21	LIVE YOUR LIFE	T.I. Featuring Rihanna	3	97	ROLL WITH ME	R. COMBS, J. DANIELS & J. WATKINS	97	1
4	2	HEARTLESS	Kanye West	4	98	COME ON GET HIGH	M. ALTMAN, M. WATKINS & M. JONES	98	1
5	1	LOVE STORY	Taylor Swift	5	99	SECOND CHANCE	R. CAYLE & D. SMITH	99	1
6	11	HOT N' COLD	Katy Perry	6	100	MAD	S. GARGATE, R. E-YO & S. SMITH	100	1
7	8	WOMANIZER	Britney Spears	7	1	UNIVERSAL MIND	T. H. NEFTUNES, J. A. WATKINS	1	1
8	10	LOVE LOCKDOWN	Kanye West	8	2	YOU'RE GONNA	B. ROCK, THE OFFSPRING	2	1
9	9	WHATEVER YOU LIKE	Jason Mraz	9	3	KRAZY	F. FRONZ & J. SMITH	3	1
10	10	IF I WERE A BOY	Akon	10	4	RIGHT HERE	K. JENKINS, R. JEROME	4	1
11	11	CIRCUS	Kevin Rudolf Featuring Lil Wayne	11	5	SHE WOULD	S. HENDRICKS & B. BROWN	5	1
12	12	RIGHT NOW (NA NA NA)	Nickelback	12	6	DEAD AND	C. THORNTON, K. RAY	6	1
13	13	SO WHAT	The All-American Rejects	13	7	TRADING P	L. E. S. & M. SMITH	7	1
14	14	LET IT ROCK	Rihanna	14	8	ALREADY G	L. E. S. & M. SMITH	8	1
15	15	GOTTA BE SOMEBODY	Rihanna	15	9	COUNTRY	K. STEWART, J. A. WATKINS	9	1
16	16	MISS INDEPENDENT	The Pussycat Dolls	16	10	KISS ME	J. J. SMITH	10	1
17	17	GIVES YOU HELL	Zac Brown Band	17	11	J**Z IN	A. P. WATKINS	11	1
18	18	DISTURBIA	Bobby Valentino & Kidd Kidd	18	12	SEX ON	A. P. WATKINS	12	1
19	19	REHAB	Saving Abel	19	13	GOD L	B. BEAVER	13	1
20	20	I HATE THIS PART	Lil Wayne	20	14	FEEL	B. BEAVER	14	1
21	21	CHICKEN FRIED	Lil Wayne	21	15	STAR	J. PROSSER	15	1

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Credit Card: Visa MasterCard Amex

Card #: _____ Exp. Date: _____

Name on Card: _____

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DIGITAL BY ANTONY BRUNO

GAMING THE SYSTEM

Following The Success Of 'Rock Band,' A New Wave Of Titles Will Ask Users To Put Another Dime In The Xbox



Ax men: MTV's 'Rock Band.'

Now that selling song downloads through videogames has achieved liftoff, the business appears poised to rocket into orbit.

In 2008, "Rock Band" and "Guitar Hero" users downloaded more than 50 million tracks from the games. Game-linked song downloads are expected to surge in the coming year as the music-simulation games continue to extend their reach in the marketplace and, more important, other games allow users to buy and download songs as well.

"What comes with the success of 'Rock Band' and 'Guitar Hero' is the microscopic view of what the potential of music in this medium can be," says Steve Schnur, worldwide executive of music and marketing for "Rock Band" distributor Electronic Arts. "There are other titles that continue to be not just successful, but outsell these games by wide margins. So the question isn't, What's the next 'Rock Band'? The question is, When can we take the model of a 24/7, day-by-day musical relationship with not only music games, but with every game? I believe this is the year that's going to happen."

The "Rock Band" and "Guitar Hero" franchises will keep leading the way in music sales. "Rock Band," which has been the most aggressive to date, offers new music every week, maintains a selection of more than 500 songs on its platform and has sold an average of four songs per user. MTV says it plans to increase the number of available songs this year to as many as 5,000.

Meanwhile, "Guitar Hero" has fewer than 100 songs available for sale and has sold an average of one track per user. But Kai Huang, founder/president of "Guitar Hero" publisher Red Oc-

tane, says it will begin offering new music on a weekly basis as well in 2009.

According to the NPD Group, there are about 22 million copies of various "Guitar Hero" games in the market today and another 5 million copies of the more recent "Rock Band" series.

While the growing number of "Rock Band" and "Guitar Hero" players will likely boost related music sales, both franchises combined accounted for only a fraction of the \$16 billion that NPD says U.S. consumers spent through November on videogame hardware and software. That points to a big opportunity for music sales through other, non-music-simulation games.

Such game consoles as Microsoft's Xbox 360 and Sony PlayStation 3 allow developers to create new game levels, weapons, graphics packs and other content that gamers can buy to update games they already own. While such "microtransactions" haven't yet included song downloads outside of "Rock Band" or "Guitar Hero," Schnur says he expects game developers to begin offering them through the Xbox Live Marketplace and the PlayStation Store.

Gamers can already import songs into games on their own but in most cases, the added music plays on top of the game's programmed audio, much like listening to an iPod while watching a movie. Music sold and downloaded through a game console would have the added appeal of being directly integrated into a game's soundtrack.

"Once we start allowing people to introduce and incorporate their own songs... I believe games that are not even known for music will soon begin to be important to people musically speaking," Schnur says.

Today, songs purchased for "Rock Band" or "Guitar Hero" are only usable within those respective games. But Red Octane parent Activision and MTV, parent of "Rock Band" developer Harmonix, say they are interested in bundling download-to-own tracks with any song purchased for either game, which could help boost in-game music sales.

Rockstar Games, the developer of "Grand Theft Auto IV," took a small step in this direction when it allowed "GTA" gamers to tag songs in the soundtrack for later purchase at Amazon's MP3 store. Close to 700,000 users tagged more than 2 million songs, but data isn't available on how many resulted in a sale.

But for game developers to bundle download-to-own tracks with game-linked song downloads would require them to work through a myriad of licensing, revenue share and user interface issues. Getting these deals done will be critical to the ongoing convergence of the videogame and music industries.

6 Questions

With Dalton Caldwell
by Antony Bruno



It's make-or-break time for free ad-supported online music.

Now that such services as imeem and MySpace Music have secured the backing and investment of the major labels, they have to prove that free access to music can be a profitable business model.

imeem CEO Dalton Caldwell, one of the pioneers of ad-supported music, weighs in on the risks and opportunities involved.

Have things turned out the way you expected?

There are things that turned out better and things that turned out worse than I expected. Using standard Web-based ad models worked better than expected. There are other

sites that do ad-supported music that have nonstandard Web ad units—those are much more difficult to sell. Taking the path of least resistance was surprisingly successful. As far as the downside, running an advertising business is a lot harder than people give credit for. You can't just say you're going to do ads and in two months have a business. It took a lot longer and it took a lot more skill to build an ad business than I ever would have thought.

Is there any deal point that ad-supported services should watch for when negotiating with record labels?

Both parties need to understand you need time to make it all happen. You

can't just do it overnight. From the music perspective, it's not like us Internet guys can just turn on this spigot of cash and immediately have an ad-supported business. Patience is necessary.

As more ad-supported services go live with access to the same music as imeem, doesn't that drive down advertising costs based on simple supply and demand?

I think that presupposes that these

are 100% substitutional, which they're not. They're not all the same. When advertisers are making a decision on what site to spend on, they look at the community, the social aspects of it, how engaged users are, traffic patterns and the track record they've had with that site. It's about reputation. It's not like a brand-new site will come out and in two months magically start taking market share. It's not going to happen.

When it comes to optimizing the user experience, how do you strike a balance between music and advertising?

That is a fundamental tension. There's been a tendency to undermonetize these services for the sake of jumping into the scene and generating traffic. We're very serious about revenue. We're always going to prioritize the user experience, but we realize this is a business and revenue is tantamount to proving that the model works. You have to do both.

What was the biggest hurdle you faced when selling this idea to the labels?

It was the question of whether free streaming music would drive music sales. I think we've proven that social music services create a lot more discovery. Our integrated "buy" links for downloads and ringtones have given us proof that a lot of people are buying music. I deeply believe we're driving that.

You're facing an economic recession and predictions of lower Internet ad sales in 2009. What's your outlook for the next 12 months?

In the past couple of weeks, we've sold the largest campaigns we've ever sold. We see a good outlook into 2009 currently. If you look at the online advertising numbers, they're basically saying the rate of growth is slowing, but it's not going to go to zero overnight. If you're just jumping into the pool for the first time in 2009, it's going to be tough. But I'm actually cautiously optimistic.



Hooray for Hollywood: Clockwise, from left, are 'Alvin and the Chipmunks'; 'Hannah Montana: The Movie,' co-starring Taylor Swift; 'The Tonight Show With Jay Leno,' with guests Sara Bareilles (left) and Ingrid Michaelson (center); and 'The Jonas Brothers: The 3D Concert Experience.'



FILM & TV BY ANN DONAHUE

SCREEN PLAYS

The Top 10 Film And TV Projects To Score This Year

FILM

1 "Hannah Montana: The Movie": With 2008's "Hannah Montana/Miley Cyrus: Best of Both Worlds Concert Tour," Miley Cyrus had the all-time top-grossing concert film—so why not try her hand at bringing the storyline of her Disney Channel series to the big screen? In 2009, the "Hannah" franchise will release its own soundtrack to the movie, as well as one dedicated to just the third season of the TV show. With guest appearances from Taylor Swift, Vanessa Williams and Dolly Parton, "Hannah Montana: The Movie" is scheduled for an April 10 release from Millar Gough Ink and Walt Disney Pictures.

2 "Jonas Brothers: The 3D Concert Experience": Giving "Hannah" a run for her audience's allowance money will be the Jonas Brothers, who get upgraded from their bit part in "Best of Both Worlds Concert Tour" with a full-fledged movie and soundtrack of their own. Filmed during two nights last summer at the Honda Center in Anaheim, Calif., the movie is directed by "Best of Both Worlds" vet Bruce Hendricks. Concert material will be interspersed with behind-the-scenes footage of Nick, Joe and Kevin. Walt Disney Pictures will release "Jonas Brothers" Feb. 27.

3 "Alvin and the Chipmunks: The Squeakuel": The unstoppable "Chipmunks" juggernaut (juggernut?) will continue in 2009, with the sequel to its first full-length theatrical release tentatively scheduled to open Christmas Day. The first film earned \$217.3 million at the U.S. box office, according to Box Office Mojo; the soundtrack has sold 958,000 units, according to Nielsen SoundScan. For this round, Joanna Levesque—known as JoJo for her music career—will provide voice talent. "Squeakuel" is produced by Regency Enterprises and will be released by 20th Century Fox.

4 "New Moon": On her Web site, series author Stephenie Meyer lists the bands that inspired her during the writing process, many of which wound up on the "Twilight" soundtrack, which has sold 1.2 million copies in the United States, according to Nielsen

SoundScan. Look for the "New Moon" soundtrack to do equally well among "Twilight"-philes. Despite the ouster of director Catherine Hardwicke and the fact that newly hired replacement Chris Weitz ("About a Boy") has yet to start production, the second story in the saga is set for Nov. 20. (If Meyer's latest Web site playlist is any indication, Muse may get another spot on the upcoming soundtrack.) "New Moon" is produced by Imprint Entertainment and Summit Entertainment.

On the TV side, a coming shakeup of the late-night TV lineup could reveal new opportunities for artists (Billboard, Jan. 10), but all bets are off if the Screen Actors Guild votes to authorize a strike against the Alliance of Motion Picture and Television Producers; in mid-January, a faction within the guild moved to oust Doug Allen, its chief negotiator, who was pursuing a strike vote.

SoundScan. Look for the "New Moon" soundtrack to do equally well among "Twilight"-philes. Despite the ouster of director Catherine Hardwicke and the fact that newly hired replacement Chris Weitz ("About a Boy") has yet to start production, the second story in the saga is set for Nov. 20. (If Meyer's latest Web site playlist is any indication, Muse may get another spot on the upcoming soundtrack.) "New Moon" is produced by Imprint Entertainment and Summit Entertainment.

5 "Footloose": While not slated for a release until 2010, the Paramount remake starts filming in March and is currently putting together possibilities for the soundtrack. Zac Efron is slated to star for "High School Musical" franchise director Kenny Ortega, reprising the 1984 tale of teen life in a town where fun is pretty much banned. The goal is to feature covers of songs from the original soundtrack—which included Deniece Williams' "Let's Hear It for the Boy," Bonnie Tyler's "Holding Out for a Hero" and Kenny Loggins' title track—as well as entirely new songs in the film.

TV

1 "The Jay Leno Show": Don't you dare call it "The Tonight Show." In December, NBC announced that Jay Leno, the 16-year veteran of hosting "The Tonight Show," will host a five-nights-a-week prime-time variety show starting in the fall. (He will end his stint as "Tonight Show" host May 29.) The network is still working out the program's format and how it will differentiate itself from the new iteration of "The Tonight Show" that will be hosted by Conan O'Brien. But at the press conference announcing the new show, Leno said he expected to include musical guests in the mix.

Leno has long been late night's ratings leader, and moving such content to a friendlier time slot for viewers should provide a key platform for artists. The "Jay Leno Show" will air at 10 p.m. Monday through Friday on NBC.

2 "The Tonight Show With Conan O'Brien": While Conan O'Brien does get his long-promised gig as host of "The Tonight Show," he must separate himself from Jay Leno's legacy, even as his predecessor remains on the air at an earlier hour. O'Brien takes over June 1, in a new studio being

built in Burbank, Calif. O'Brien has always exhibited more eclectic musical tastes than Leno—acts on his current show have ranged from Radiohead, the first musical guest to perform when he took over the hosting slot, to more recent guests like Fleet Foxes and Little Big Town. Look for his audience to expand just by the virtue of the earlier time slot. The show will air at 11:30 p.m. Monday through Friday on NBC.

3 "Late Night With Jimmy Fallon": Continuing along NBC's late-night game of musical chairs, Jimmy Fallon will take over Conan O'Brien's slot on "Late Night" March 2. On NBC.com, "Saturday Night Live" alum Fallon revealed he's selected the Roots for his house band. "It's going to be phenomenal—I don't know a band like them," he says. "I'm just honored to have them onstage with me. Every night the energy is going to be crazy in the studio." "Late Night" will air at 12:30 a.m. Monday through Friday on NBC.

4 "NCIS": "NCIS" has been on the air since 2003, but for the first time in 2009, the show is releasing a soundtrack—and it's one with a twist. The two-disc set will be released in the spring, consisting of new music from such acts as the Cure, Dashboard Confessional, Blue October, Jakob Dylan and Oasis—and each track will reveal thematic points for the rest of the show for a season. Want a sneak peek as to what mysteries special agent Jethro and forensics expert Ducky will uncover? Buy the soundtrack. "NCIS" had its season debut Jan. 6, airing Tuesdays at 8 p.m. on CBS.

5 "Glee": In December, Fox ordered 13 episodes of "Glee," a one-hour musical comedy that will feature a still-to-be-determined variety of songs as the action focuses on a high school glee club. It all sounds a little "High School Musical"-esque, but expect something of an edge with "Nip/Tuck" and "Popular" creator Ryan Murphy at the helm. Matthew Morrison, one of the stars of Broadway's "Hairspray," will play the teacher who rallies the club. "Glee" will debut in 2009 on Fox, although the network hasn't yet announced an exact date.



JIMMY FALLON

CHIPMUNKS: COURTESY TWENTIETH CENTURY FOX; HANNAH MONTANA: SAN EMBERSON/DISNEY ENTERPRISES; 'THE TONIGHT SHOW WITH JAY LENO': PAUL DRINKWATER/NBC PHOTO; JONAS BROTHERS: FRANK MASI/IMPSP; JIMMY FALLON: VIRGINIA SHERWOOD/NBC PHOTO

BEST BETS 9

I am a VIP... I said:
NEIL DIAMOND

TOURING BY RAY WADDELL

VERY IMPORTANT PROFIT

Could Selling Platinum Perks Be The Concert Industry's Golden Ticket?

As the economic crunch worsens, concert promoters are betting that the willingness of über-fans to pay top dollar for premium seating and VIP perks will offset downward pressure on ticket prices. Meanwhile, promoters, ticketers and tour producers are balancing the demand to keep prices low with the competitive need to provide artists more revenue opportunities.

Live Nation and Ticketmaster Entertainment are seeking new ways to connect fans with artists through the concert experience, which, of course, comes at a price. Beyond seats in the first few rows, well-heeled fans can now pony up for perks that range from bundles that include everything from dinner to parking to merchandise, all the way up to sound-check access or a meet-and-greet with the artist. Venues, concessionaires and third-party firms can add hotel and travel into the mix, and the price tag can rise into the thousands of dollars for superstar artists.

Ticketmaster acquired mega management firm Front Line last year, which already offered the I Love All Access VIP package program for the Eagles, Neil Diamond and Fleetwood Mac. Front Line founder and new Ticketmaster CEO Irving Azoff says bolstering the artist-to-fan experience is a priority, even for acts outside the Front Line family.

Likewise, Live Nation is tapping into this market, driven by its past acquisitions like Music Today and Signatures Network and now jump-started with the launch of its own in-house ticketing company. "We realize in this economy that the guy that gets

creative and thinks outside the box on ways to create new revenue is going to win," says Jason Garner, CEO of global music for Live Nation.

Given that only the face value of tickets are reported to Billboard Boxscore, the true revenue is impossible to pin down, but VIP programs clearly could add millions of dollars to overall tour revenue. "The name of the game is 'new sources of revenue,'" says music business accountant Bill Zysblat, a partner at RZO Productions, whose clients have included the Rolling Stones, the Police and David Bowie.

Tamara Conniff, president of music services at Front Line (and the former editorial director of Billboard), says sales at I Love All Access are holding up nicely, even in this economy.

"A fan is still going to want to have a full VIP experience night out with Neil Diamond, the Eagles or New Kids on the Block," she says. "They may not be going on vacation, but they do want to do something that's meaningful to them."

Package prices at I Love All Access typically range from \$175 to \$600, scaled to the price of the actual ticket. Keeping VIPs to fewer than 200 people guarantees exclusivity, and much attention is made to making the experience truly "special." "The artist decides they want to offer something premium to their fans, and we have reps on the road with the tour and a human being that does all of our customer service," Conniff says.

Throwing in a T-shirt, CD and din-

ner has value, but the true holy grail for fans is face time with an artist. At I Love All Access, a VIP package can include anything from a seat in the first 10 rows, preshow parties, parking, exclusive tour merch and, in some cases, sound checks and meet-and-greets for such acts as New Kids on the Block and even Mick Fleetwood on the upcoming Fleetwood Mac tour.

The key in today's economy may be creating packages and experiences at a wide range of price points that not only cater to the high-end market but may entice reluctant concertgoers.

Peter Luukko, president of Comcast-Spectacor, which runs the facility management firm Global Comcast, says the VIP market has already become more price-sensitive. "For the past five to 10 years, people have wanted luxury at one price so they can write one check; now they're more apt to start with a lower-end package and cherry-pick any upgrades they want," Luukko says. "The market has flipped a bit because everyone is more cautious with their dollars and as an industry we have to react to that and provide value at all levels."

The gold-circle concept of premium pricing for choice seats has, in the past decade, evolved into a lucrative opportunity for artists to capitalize on passionate fans with fat wallets. The concept certainly isn't new; Michael Kohl, tour producer for the Rolling Stones—who are pioneers in this space—once defined gold circle as the "5% or 10% [of inventory] where we try to get the high-priced-ticket people to pay for the tour. If you get rid of that golden circle and spread it over the house... then the punters everybody is trying to protect will end up paying 30%-50% percent more," he said.

Off the record, though, many would argue that the "gold circle keeps prices down" stance is just a convenient excuse to jack up the price of the best seats, and most artists charge what they feel the market will bear at every price level. "If the most you can get for the worst seat in the house is \$75 and still sell out, then the elimination of the premium seats will not increase the \$75 ticket," a live event producer says. "Trial and error tells you how to scale a house so that you have gotten every dollar out of the market while selling every seat."

Phillips disagrees, saying premium pricing "allows us, especially in this economy, to get a cheaper price in the upper bowl. It's a real thing."

For those selling these packages, it's a critical balancing act. "Our fiduciary responsibility as promoters when an act is a client is to maximize the amount of revenue they'll make on a tour or even a one-off," says Randy Phillips, CEO of promoter AEG Live. "At the same time, working with the act and their reps, we want to make sure the scaling works. The hardest tickets to sell in this economy are the [nosebleed] tickets. Sometimes just adjusting a ticket price \$10 can be the difference in selling or not selling a ticket."

Just as in pricing the venue, flexibility and scaling is important in conceiving VIP packages, and Garner says the launch of Live Nation's new in-house ticketing company gives it more opportunities in this regard. He notes that once a fan invests in a \$100 concert ticket, it's a good bet that they'll also be interested in the \$20 T-shirt, the \$10 CD, the \$15 DVD, the \$5 VIP parking pass and \$5 fan club. "All of those things are 10%-20% of the value of the concert ticket."

Ultimately, creating revenue for artists could be more the driver than lowering prices for other fans. "I don't mean to sound cynical, but I have not seen one case where a tour which has an enormous VIP component has lowered the low end of ticket prices to compensate," Zysblat says. "It's simply another income stream."

So despite economic woes, premium deals can withstand by offering value and catering to the high-end market. "Long term there's an incredible market for packaging of all types," Luukko says. "If we're smart about it, we can cater to all markets and be very successful, as we have been in other recessionary times."

'They may not be going on vacation, but a fan still wants a full VIP experience.'

—TAMARA CONNIFF, FRONT LINE

LET'S GO SEE A SHOW

Legends Lead The Way For The Year's Top Tours

U2

U2's new album comes out March 3, and it's a safe bet that the band will support it with another blockbuster tour. In the past 12 years, U2 has sold nearly 11 million tickets and grossed \$706.1 million, according to Billboard Boxscore. Its 2005-07 Vertigo tour—which supported 2004's "How to Dismantle an Atomic Bomb"—took in close to \$400 million, the second-highest total ever. In 2008, U2 signed a 12-year deal with Live Nation, which allows the company to participate in the band's worldwide touring, merchandising and U2.com., and its touring alone should generate more than \$1 billion in grosses during the tenure of the contract.

BILLY JOEL/ELTON JOHN

Regarded as the top-grossing co-headliners of all time, Billy Joel and Elton John first worked together in 1994 and last shared the stage in 2003, when they grossed \$45.8 million from 24 sellouts, an average of nearly \$2 million per night, according to Billboard Boxscore. A handful of North American arena dates had been announced at press time, including visits in March to Cincinnati, Atlanta, Houston, San Antonio and Anaheim, Calif. Joel and John are expected to perform onstage together and individually, as on past outings.

GREEN DAY

Green Day had the 10th-highest-grossing tour of 2005—pulling in \$36.5 million from 76 concerts that drew more than 978,000, according to Billboard Boxscore—on the strength of 2004's "American Idiot," which has sold 5.8 million copies in the United States, according to Nielsen SoundScan. Green Day recently was in the studio with veteran producer Butch Vig, and a new album to tour behind in 2009 could mean another top ranking on Billboard's year-end touring charts.

PHISH

After splitting in 2004, Phish's four members—Trey Anastasio, Mike Gordon, Jon Fishman and Page McConnell—gave fans a glimmer of hope when they reunited

to play last September at the New York wedding of former road manager Brad Sands. Soon after, the famed jam band announced it would regroup in March for a three-night run at the Hampton (Va.) Coliseum. As one of the top touring acts of the past three decades, Phish once ruled the jam band scene, racking up \$175.5 million in concert grosses, with 5.8 million tickets sold to 475 shows reported to Billboard Boxscore between 1989 and 2004. The group's final year of touring grossed about \$20 million, including \$10 million from the farewell gigs in August 2004 in Coventry, Vt.

KISS

Kiss co-founder/bassist Gene Simmons says the act will hit the road "eventually, when we're ready to tour America." Referring to Kiss as the "juggernaut of all rock-'n-roll brands" at the Billboard Touring Conference in November, Simmons said, "We've been talking with [manager Doc McGhee] about Europe and then doing a yearlong tour maybe this coming summer, but we'll see. . . Kiss and Queen, that would be a smash." A month later, Kiss announced it would hit the studio this year to record its first new album since 1998's "Psycho Circus." Kiss last ranked on Billboard's touring charts in 2003 for a co-headlining run with Aerosmith, which grossed nearly \$50 million from 43 shows, according to Billboard Boxscore. In 2000, Kiss racked up \$56.5 million and drew 1.1 million fans to 109 concerts. —Mitchell Peters

BRITNEY SPEARS

A series of bizarre events during the past two years may have called into question the future of her career, but Britney Spears made an impressive comeback with "Circus," which bowed atop the Billboard 200 in December. Ticket sales for her arena tour in March were strong at press time, causing many venues to book additional shows. Spears' box-office grosses are among the highest for female artists; the singer's last trek ranked 17th on Billboard's top 25 in 2004, grossing \$34 million from 52 shows that drew more than 600,000 people, according to Billboard Boxscore.

AC/DC

On a mild evening in early December at the Forum in Los Angeles, thousands of concertgoers proudly sported their AC/DC T-shirts and blinking red devil horns, which were sold during the show. While merchandise sales should be impressive, AC/DC's ongoing Black Ice world tour—its first outing since 2001, when it grossed \$28.5 million from 52 shows, according to Billboard Boxscore—will undoubtedly rank among Billboard's top tours of the year. Since the band started its tour in late October, most of its North America dates sold out. The group plans to play select stadium dates in spring and summer, according to band representatives. Twelve recent AC/DC concerts reported to Boxscore grossed \$16.2 million and drew more than 180,000 fans.

Ringmaster: BRITNEY SPEARS



BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$2,828,682 (\$4,351,893 Australian) \$201.37/\$53.24	BILLY JOEL Rod Laver Arena, Melbourne, Australia, Nov. 29, Dec. 1	28,701 2 sellouts	Frontier Touring
2	\$1,283,100 \$183.75/\$105/ \$52.50	NEIL DIAMOND MGM Grand Garden, Las Vegas, Jan. 2	11,359 sellout	Concerts West/AEG Live, MGM Grand
3	\$1,268,752 \$93.50	AC/DC, THE ANSWER Phillips Arena, Atlanta, Dec. 16	16,090 sellout	Live Nation
4	\$1,068,698 \$49.50/\$39.50/ \$24.75	TRANS-SIBERIAN ORCHESTRA Palace of Auburn Hills, Auburn Hills, Mich., Dec. 21	23,771 28,448 2 shows	Live Nation, Palace Sports & Entertainment
5	\$1,032,188 \$250/\$175/\$140/ \$95	BETTE MIDLER The Colosseum at Caesars Palace, Las Vegas, Jan. 6-7, 10-11	10,114 13,229 4 shows	Concerts West/AEG Live
6	\$975,534 (\$615,938) \$59.39	BRYAN ADAMS O2 Arena, London, Nov. 5	16,425 sellout	Live Nation-U.K.
7	\$922,985 \$129/\$79.50/ \$59.50	NEIL DIAMOND Citizens Business Bank Arena, Ontario, Calif., Jan. 4	9,272 sellout	Concerts West/AEG Live
8	\$901,236 \$250/\$19.67	NEIL YOUNG, EVEREST, WILCO Wachovia Spectrum, Philadelphia, Dec. 12	11,056 11,494	Live Nation Global Touring
9	\$889,793 (2,040,950 reales) \$217.99/\$10.90	RBD, PEE WEE Arena Skol, São Paulo, Brazil, Nov. 29	12,464 14,000	Evenpro/Water Brother, Mondo Entretenimento, Roptus
10	\$868,067 \$57/\$20	TRANS-SIBERIAN ORCHESTRA XL Center, Hartford, Conn., Nov. 30	20,568 2 sellouts	Live Nation
11	\$859,746 \$56/\$46/\$36/ \$25	TRANS-SIBERIAN ORCHESTRA Bradley Center, Milwaukee, Dec. 14	20,364 sellout	Frank Productions, Live Nation
12	\$834,852 \$85.75/\$45.75	LIL WAYNE, T-PAIN, KEYSHIA COLE Verizon Center, Washington, D.C., Dec. 30	10,541 12,801	Live Nation
13	\$813,091 \$61.50/\$39.50/ \$34.50	TRANS-SIBERIAN ORCHESTRA Dunkin' Donuts Center, Providence, R.I., Dec. 10	17,482 2 sellouts	Live Nation, in-house
14	\$809,228 \$120/\$85/\$55	NEIL DIAMOND Rose Garden, Portland, Ore., Jan. 8	9,334 sellout	Concerts West/AEG Live
15	\$792,158 (\$1,800,000 Australian) \$80.56/\$55.38	ALICIA KEYS, JORDIN SPARKS Rod Laver Arena, Melbourne, Australia, Dec. 17	11,870 sellout	Frontier Touring
16	\$791,405 \$77.25/\$57.25	METALLICA, LAMB OF GOD, THE SWORD Save Mart Center, Fresno, Calif., Dec. 13	13,562 14,933	Live Nation
17	\$780,229 (\$973,281 Canadian) \$198.57/\$38.24	NEIL YOUNG, EVEREST, WILCO Scotiabank Place, Ottawa, Dec. 2	11,505 11,667	Live Nation Global Touring
18	\$774,417 \$77.50/\$57.50	METALLICA, LAMB OF GOD, THE SWORD Citizens Business Bank Arena, Ontario, Calif., Dec. 12	10,959 sellout	Live Nation
19	\$771,901 \$89.75/\$49.75	LIL WAYNE, T-PAIN, KEYSHIA COLE Phillips Arena, Atlanta, Dec. 31	11,332 12,583	Live Nation
20	\$767,166 (\$513,835) \$52.26/\$26.13	PAUL WELLER, THE HOSTS Carling Academy Brixton, London, Nov. 24-26	15,060 3 sellouts	3A Entertainment
21	\$766,311 (2,406,277 nuevos soles) \$74/\$19	RBD Estadio Nacional, Lima, Peru, Dec. 13	21,811 25,000	Roptus
22	\$748,000 (\$464,288) \$60.42	BRYAN ADAMS Manchester Evening News Arena, Manchester, England, Oct. 30	12,381 15,796	Live Nation-U.K.
23	\$742,717 (\$554,809) \$53.55/\$40.16	NEGRAMARO Datchforum, Milan, Dec. 15-16	19,293 20,800 2 shows	Barley Arts Promotion
24	\$742,300 \$250/\$50	NEIL YOUNG, EVEREST, WILCO DCU Center, Worcester, Mass., Dec. 13	9,342 13,576	Live Nation Global Touring
25	\$739,007 (\$480,643) \$49.97	SLIPKNOT, CHILDREN OF BODOM, MACHINE HEAD Hammersmith Apollo, London, Dec. 1-3	14,789 15,033 3 shows	Killmanjaro Live
26	\$737,115 \$75.50/\$55.50	METALLICA, DOWN, THE SWORD BOK Center, Tulsa, Okla., Nov. 18	14,020 16,000	Frank Productions, Outback Concerts
27	\$703,512 \$150/\$55	KIIS JINGLE BALL: JESSE McCARTNEY, PUSSYCAT DOLLS & OTHERS Honda Center, Anaheim, Calif., Dec. 6	11,621 12,722	Live Nation, KIIS FM
28	\$701,006 \$121.25/\$86.25/ \$55	NEIL DIAMOND DCU Center, Worcester, Mass., Dec. 6	9,505 sellout	Concerts West/AEG Live
29	\$696,002 \$288/\$228/\$128/ \$88	FAR EAST CHRISTMAS SHOW: JJ LIN, A DO, VIVAN HSU The Colosseum at Caesars Palace, Las Vegas, Dec. 25	4,184 sellout	Caesars Palace
30	\$685,572 \$123/\$88/\$55	NEIL DIAMOND Arena at Gwinnett Center, Duluth, Ga., Dec. 10	8,816 sellout	Concerts West/AEG Live
31	\$679,261 (\$1,076,500 Australian) \$82.03/\$56.79	JOHN MELLENCAMP, SHERYL CROW, SHANE NICHOLSON Rod Laver Arena, Melbourne, Australia, Nov. 21	9,694 12,000	Frontier Touring
32	\$678,165 (\$421,538) \$60.33	BRYAN ADAMS National Exhibition Centre, Birmingham, England, Nov. 2	11,241 sellout	Live Nation-U.K.
33	\$653,760 (1,400,785 bolivares) \$396.70/\$58.34	DURAN DURAN, MAROON 5 Estadio Fútbol Universidad Simón Bolívar, Caracas, Nov. 15	5,268 10,000	Evenpro/Water Brother
34	\$649,174 \$57.50/\$23.50	TRANS-SIBERIAN ORCHESTRA i wireless Center, Moline, Ill., Dec. 13	16,320 21,148 2 shows	Live Nation, in-house
35	\$640,320 (\$978,574 Australian) \$98.97/\$70.18	JOHN MELLENCAMP, SHERYL CROW, SHANE NICHOLSON Acer Arena, Sydney, Nov. 28	8,006 9,758	Frontier Touring

PUBLISHING BY ED CHRISTMAN

SYNCH OR SWIM?

Publishers have to watch legislation and work with technology companies in a rough economy.

ECONOMICS

Publishing is about the only sector of the music industry that hasn't been significantly affected by the global economic downturn. But some executives fret that worldwide financial woes will catch up with them as the year unfolds.

The accelerating slide in recorded-music sales will hurt, warns Richard Stumpf, senior VP of creative services and marketing at Cherry Lane Music Publishing.

"People think twice before they buy," Stumpf says. "So the first place it happens is less CD buys, which affects us less than the labels, but realistically, there is an impact and we've got to be prepared for it."

Another key area of concern: declining advertising spending, which could reduce revenue from synch and blanket radio performance deals.

"The synch business may feel continued downward pressure because advertising budgets are affected by the recession," says Universal Music Publishing Group chairman/CEO David Renzer. "Performance rights negotiations [involving] significant blanket deals with the radio, cable and TV industry are coming up at the end of 2009 and those deals are tied to advertising revenues."

But Renzer also points out that publishers can rely on a wide range of revenue streams and says publishing remains "a fairly resilient business."

And while ad cuts could affect synch deals, EMI Music Publishing chairman/CEO Roger Faxon notes that "we are also at an important moment in the expansion of the uses of music" in videogames, greeting cards and other consumer-based businesses.

The recession could also fuel further consolidation of the business. Those hungry to purchase publishing assets expect to see more on the block as owners try to raise cash to cover recent losses in real estate and stock market investments.

POLITICAL SCIENCE

Publishers are awaiting the passage of U.S. legislation addressing orphan works, the direct payment of digital mechanical royalties to publishers and the introduction of a performance royalty for terrestrial radio stations.

But because Congress and the incoming administration of President-elect Barack Obama will be focused in the near term on economic issues, publishing executives aren't expecting much action on their legislative agenda during 2009.

A delay in getting direct payment of digital mechanical royalties is particularly frustrating given the continued, albeit slowing, growth in digital music sales.

"It's problematic for the entire music publishing community that we are not paid directly by iTunes," says Sony/ATV Music Publishing chairman/CEO Martin Bandier. "It makes it difficult to see if we are getting paid properly. What progress can we make on this issue?"

Also in limbo is the Performance Rights Act, which seeks a first-ever performance royalty for musicians and artists whose recordings are played by U.S. radio stations. While the act wouldn't benefit publishers directly, it would help performers who record their works. "I believe it still faces an uphill battle . . . so we will just have to stay tuned," Renzer says.

NEW TECHNOLOGY

Publishers will keep an eye on how the changeover from physical to digital revenue will play out. "There is plenty of speculation" about when digital revenue will overtake physical in the music publishing sector, Stumpf says. "It will probably happen quicker than we think, but longer than we need."

Amid the rapid erosion in physical music sales, other revenue sources are helping to compensate for the resulting loss in mechanical royalties from CDs. For example, publishers are receiving retroactive royalties from music sub-

scription services and are also seeing revenue come in from new territories such as Southeast Asia, India and Dubai, Universal's Renzer says.

And Sony/ATV's Bandier sees another digital growth opportunity: lyrics. "One of the things that seems to be getting better and better is the demand for the use of lyrics," he says. "With that comes licensing and hopefully payment. iTunes has not offered lyrics, but others are now providing it and hopefully that will force iTunes into offering them. People want to know the lyrics and that is another opportunity to grow."

ADULT EDUCATION

Publishing executives are hopeful that the Higher Education Opportunity Act of 2008, which requires universities to formulate anti-piracy policies, will help curb illegal file-sharing on peer-to-peer networks.

"The Higher Education Act sets out some fairly good provisions designed to reduce the piracy problem on college campuses," says Warner/Chappell Music chairman/CEO David Johnson. "It's an important beginning for how we should approach the issue of free music consumption on college campuses that is depriving recording artists, songwriters and rights holders from fair compensation for their efforts."

Outside the United States, there are early signs that other governments might embrace legislation like the U.S. Prioritizing Resources and Organization for Intellectual Property (PRO-IP) Act of 2008, which protects copyrights domestically and internationally by toughening U.S. criminal laws against piracy and counterfeiting.

Legislation isn't the only weapon available to publishers. There's also an old stand-by: litigation. Cherry Lane, for instance, is the lead litigant in a class-action copyright infringement suit against YouTube. "This is another area where publishers are due a heck of a lot of money so it's an important one," Cherry Lane's Stumpf says.

'Fewer CD purchases affects us less than the labels, but realistically there is an impact and we've got to be prepared for it.'

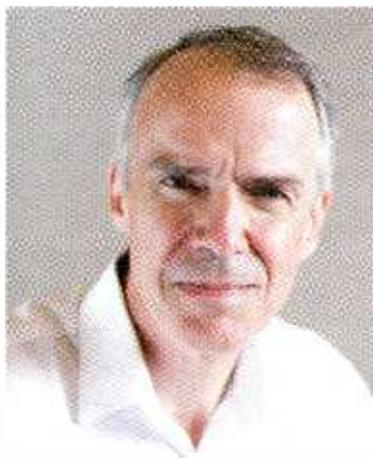
—RICHARD STUMPF, CHERRY LANE



RICHARD STUMPF
Cherry Lane Music Publishing
Senior VP of creative services
and marketing



DAVID RENZER
Universal Music Publishing Group
Chairman/CEO



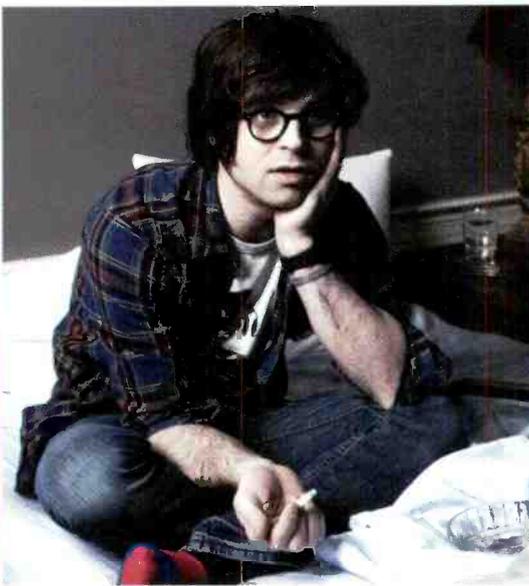
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Chairman/CEO



MARTIN BANDIER
Sony/ATV Music Publishing
Chairman/CEO



DAVID JOHNSON
Warner/Chappell Music
Chairman/CEO



Independence days?
From left: METALLICA,
RYAN ADAMS and BECK

INDIES BY CORTNEY HARDING and JONATHAN COHEN

GOING THEIR OWN WAY

Radiohead, Nine Inch Nails and the Eagles have all thrived since leaving major labels. A fresh crop of acts may join them.

BECK

Beck's decade-plus contract with Geffen was fulfilled in 2008 with the release of "Modern Guilt," which entered the Billboard 200 at No. 4 in July but turned out to be his lowest-selling major-label album at 262,000 copies, according to Nielsen SoundScan. It's not hard to picture the iconoclastic artist going off on his own or perhaps returning to his roots and signing a deal with an indie like K Records. Beck told Spin last fall he might give up touring after his current round of dates and that he may "never make anything again that a major record company would want." An e-mail to his publicist was not returned by press time.

RYAN ADAMS

Few major-label artists in recent memory have released as much material in a concentrated period of time as Ryan Adams did with Lost Highway: nine albums and three EPs since 2001. But the recent "Cardinology" fulfills Adams' deal with the label, and it seems abundantly clear he's seeking an arrangement that would allow him to release music whenever inspiration strikes, as he often does on his blog. "As much as we've tried to accommodate him by putting out a lot of records, a major-label deal is probably a bit restrictive for Ryan," Lost Highway chairman Luke Lewis told Billboard in October. "My sense is he'd be better-served by being independent, and by that I mean totally independent."

PEARL JAM

The veteran Seattle band didn't re-up an album-by-album deal with J Records that it signed in 2004; its lone studio release for the label, a 2006 self-titled set, has sold 704,000 copies, nearly 200,000 more than its 2002 Epic swan song, "Riot Act." Sources say Pearl Jam is likely to self-release its next studio album, due in summer 2009, in the United States and team with a major for distribution elsewhere. The band, which has long sold its own authorized bootlegs online, has previously inked one-off physical distribution deals for self-released DVDs and live albums. It still has strong ties with Epic, which will reissue the band's seminal 1991 record "Ten" March 24 as the first piece of a two-year catalog campaign.

METALLICA

Once derided as a dinosaur for its strong public opposition to Napster, Metallica would now be considered a little more forward-thinking in its older years. The band's contract with Warner Bros. ended with the September release of "Death Magnetic," which topped the Billboard 200 for three weeks and has sold

1.6 million copies. In a recent interview, drummer Lars Ulrich hinted the band might do things itself, adding, "It's just exciting to be able to communicate directly with your fans." Warner and Metallica offered no comment on the matter.

50 CENT

The superstar rapper's empire goes way beyond music, with an apparel line, videogames, a Vitamin Water deal and the branded online social network and content platform ThisIs50.com battling for time with his recording career. His last album, 2007's "Curtis," has sold 1.4 million copies—a respectable number, but a drop in the bucket compared with the 12 million his two previous efforts sold combined. "Before I Self Destruct," due in February, fulfills his contract with Interscope. A source at Universal says 50 remains a global priority for the company. The artist told Billboard that he plans to "free himself up as an agent" following the release of his new album.

INDIE CLASS OF 2009

Leading Independent Distributors Name Their Picks For The Next Big Indie Label

FRENCHKISS

Distributor: RED

Expect a spring of passion and violence from Frenchkiss Records, as it prepares to release albums from New Zealand's Cut Off Your Hands and Boston buzz band Passion Pit. The subject of a bidding war last fall, Passion Pit is staying indie for the time being, although Columbia will release its debut album outside North America. The summer brings an album from Sam Champion guitarist Sean Bones, which combines his love of reggae with pop influences, and coincides with his role in the feature film "Don't Rock My Boat." Finally, an album of new material from the Dodos is scheduled for the fall.

DIM MAK

Digital distributor: The Orchard

Physical distributor: Fontana

The ever-evolving Dim Mak, run by Los Angeles DJ Steve Aoki, has a giant slate of releases set for the year. MSTRKRFT's "Fist of God," which features guest ap-

PEARANCES BY JOHN LEGEND, N.O.R.E., ISIS, Ghostface Killa and E-40, is one of the label's big priorities and will be aided by the resources of its joint-venture partner, Downtown Records. New full-length albums from the Bloody Beetroots, Scanners, the Willowz and Felix Cartal are also on tap. The label will continue to generate attention with its clothing line and Aoki's globe-spanning DJ gigs.

BARSUK

Distributor: Redeye

Label head Josh Rosenfeld promises a year of "exciting and mysterious things" for this Seattle-based label. After a quiet first quarter, the label will churn out a steady stream of music, starting with an album from Seattle-by-way-of-Brooklyn act Say Hi. The rest of the year will bring releases from Menomena, Long Winters, Rocky Votolato, Aqueduct and a solo album from David Bazan. Barsuk will also issue a series of 12-inch vinyl remixes of Mates of State tracks starting in the spring and plans to keep working Ra Ra Riot by pushing a single to radio and securing the band a spot opening for one-time labelmate Death Cab for Cutie tour.



CANDLELIGHT

Distributor: Caroline

The black metal label Candlelight is kicking off 2009 with releases from European acts, including the critically acclaimed French band Blut Aus Nord and Norwegian death metal's Burzum, who is in jail for murder. The label will also have releases from Emperor in April, Oblituary in the second or third quarter and 1349 later in the year. Label head Paula Hogan says that Candlelight will put together a tour headlined by Absu, who has a new album due in the first quarter.

FRIENDLY FIRE

Digital distributor: Independent Online Distribution Alliance

Physical distributor: Redeye

The Brooklyn-based indie is pulling out all the stops for the Feb. 17 release of the Faunts' "Feel.Love.Thinking.Of." record, creating a flash videogame as well as the usual music video. This will be followed by a new record from Elk City April 14 and the release of a digital EP and a digital and physical full-length from the Old School, which features former members of Broken Social Scene. Friendly Fire founder Dan Koplowitz is also involved with the music marketing and promotion firm Terrorbird and uses its resources to promote his acts, as well as to develop creative products to promote the label. Friendly Fire lighters, anyone? —CH

Bolstering The Bottom Dollar

Frugal is the new chic, particularly for Latin music, a market that has never had the big budgets afforded to mainstream acts.

BY LEILA COBO



THE LOW-BUDGET MUSIC VIDEO

Three thousand dollars for a music video? Make it work. Yes, while \$3,000 is low budget by any standards, between that and not having a video at all, it may be best to take the low-budget option over no budget, period. It's doable with a digital camera and a single location. To keep costs low—even shooting on film and eschewing the digital camera—consider forgoing the big-name model (who really

cares unless it's Gisele Bündchen?), hire a lesser-known director or hire a director to do a “bundle”—two or more videos for a reduced rate or a package that includes video, photo shoot and Web site. Consider shooting in foreign countries where labor is less expensive.

PAY FOR RESULTS

Radio promoters are easily the most expensive budget item in an album promotion campaign, so several indie

labels are looking for guaranteed returns. “Instead of hiring a promotional crew that I would need to have on the books on a permanent basis, I pay on results,” says independent consultant Frank White, who is currently working Luz Ríos. “You get me the adds on a station, and you get paid,” says White, who assigns stations based on territory. Are indie promoters willing to work on spec? These days, yes, he says. “It gives them an incentive to go out there.”

SMALL PROMOTION, BIG RESULTS

It's expensive to be No. 1 on radio. Instead, many labels try to invest wisely. “I don't go for ‘cosmetic’ stations,” one executive says, referring to the handful of stations whose airplay is essential—and costly—to reach No. 1. “I'm not looking for a top 10. I look for sales.” Targeting many small stations often costs far less than going after a handful of big ones. “Wherever there is an antenna, no matter how small

the station, I introduce my product and service them,” indie promoter Marvin Flores says.

GIVE IT AWAY—OR AT LEAST LOWER THE PRICE

While some labels balk at offering free downloads, others embrace it as an inexpensive promotional tool that yields sales and revenue down the line. “We take the attitude that it is like getting a free sample at Costco,” Nacional Records president Tomas Cookman says. “You have a bite and you will want more.” He adds that free downloads from iTunes and radio shows have translated into sales spikes and, more than once, into film and TV synchs, that generate revenue for the label.

USE A SPONSOR

Tie in album releases with a sponsor-promoted tour. Having a link with a sponsor helps underwrite travel costs, a big chunk of promotion. It's easier said than done for developing acts, but possible—particularly if artists are willing to accept in-kind promotion, as urban bachata crooner Toby Love did when Verizon sponsored a West Coast tour and provided tour support and SMS promotion. ...

LATIN BY AYALA BEN-YEHUDA

AIR APPARENT

New Technologies, Pricing Strategies Dial Up Progress In Latin America

In a region where you can buy a high-quality pirated DVD for just a few dollars while stopped in traffic, getting people to pay more than \$2 for one mobile full-song download seems like a hard sell. But carriers and labels are betting that more flexible pricing, aggressive marketing, faster networks and a wider music selection will help them move more over-the-air full tracks in Latin America in 2009.

Both major regional carriers, Telefonica's Movistar and America Movil, have had full tracks available for sale in certain countries since 2007, but getting the mobile business to take off has been a work in progress. Warner and EMI were the only major labels selling full tracks in America Movil's Ideas Music Stores, though Universal said it was expecting to sign an agreement to sell full songs through Mexico's Ideas Telcel stores shortly.

Movistar began more strongly promoting full tracks from all four majors in 2008 and plans to launch third-generation networks in all of Latin America in 2009.

“3G is nothing without content,” says Mosiri Cabezas, Movistar's head of content for Latin America. “We invest a lot in the network and we, as a carrier, want to get the most out of it through our services and evolve those services to generate more revenue.”

Movistar is counting on a response to revamped music stores with a more user-friendly



Upwardly mobile: Telefonica's Movistar

‘Not many people understand how this works, so extensive marketing will be required.’

—JUAN PAZ, MUSIC ALLY

interface, such as those it recently launched in Mexico and Colombia. As it rolls out its 3G networks throughout the region, Movistar will offer full tracks everywhere from Central America to Venezuela to Uruguay. (America Movil also sells them in at least nine countries.)

Movistar is experimenting with pricing (88 cents per track in Colombia, including transmission costs) and marketing through Sello Movistar, a label that will sign indie artists in various Latin countries. Those artists will be selected from profiles posted to artistasmovistar.com and will be chosen for tour support, promotion through Movistar's digital music stores and sponsorships.

Movistar says that regional revenue from music downloads (including everything from ringtones to full tracks) went up 20%-30% between 2007 and 2008.

Though Nokia wouldn't confirm at press time whether it plans to usher in its Nokia Music Store in Mexico next year, it recently introduced two new music phones in Mexico that are compatible with the store in preparation for launch.

Juan Paz, head of research for digital media consultancy Music Ally, says mobile music download revenue has grown considerably from what it was and carries “huge potential.” But compared with ringtones, “it still is a very limited stream of revenues. Not many people understand how this works, so extensive—and expensive—marketing will be required.” So will prices that will appeal to more than the region's wealthy.

But labels and carriers are betting that consumption habits are changing. “It's more about ingraining the habit and having more handsets with [advanced] capabilities,” says Sergio Lopes, EMI's VP of marketing and digital development for Latin America. Warner Music's director of new media for Latin, Alfonso Perez-Soto, says the label expects “exponential” growth.

Both say that download prices—which vary widely from country to country and depend on whether transmission costs are included, as well as whether the download is prepaid or billed later—are not the biggest factor getting over-the-air tracks to sell. “What's important is that the navigation is easy, that it has a good marketing strategy,” Perez-Soto says, adding that prices should reflect the difference in the physical world between front-line and catalog titles.

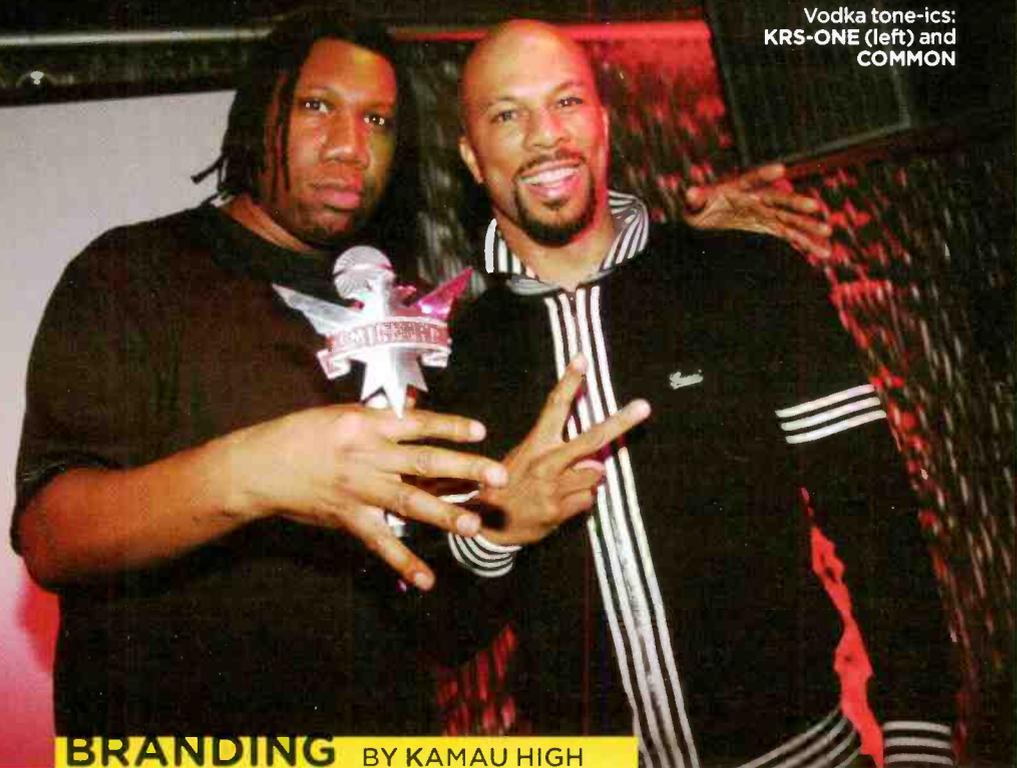
But labels don't set prices—carriers do, depending on each country's economic circumstances, average revenue per user and the competition. In Colombia, a track from America Movil's Ideas Comcel store, which launched in early 2008, came to about \$2.45 in early January.

Felippe Llerena, executive director of Brazil's iMusica, which runs the back end for Ideas Music Stores throughout the region, expects transmission prices to go down, particularly when fast 3G networks come to dominate and carriers can get paid for transmission of data over 3G as part of an overall plan instead of per download.

In Brazil, “most of the people who have computers have broadband access, and they have been pirating the music for free. And then you have the other portion of the population that has never accessed the computer at all and now has a cell phone with a music store inside. So they became our best customers.”

Besides improving mobile store offerings, Llerena has built a business around brands paying for online downloads and giving them away to consumers through PIN codes inside their products. Llerena says he will bring that strategy to mobile soon. “People will be willing to pay for music again, as long as they don't perceive that they are paying for music,” he says. “We have to seduce the consumer again.” ...

Vodka tone-ics:
KRS-ONE (left) and
COMMON



BRANDING BY KAMAU HIGH

DUDE, WHERE'S MY BRAND?

Beverage, Apparel Makers Will Target Men—With Music

UNDER ARMOUR

Prediction: Look for the athletic apparel maker to partner with Procter & Gamble's record label, Tag Records, a joint venture with Universal's Island Def Jam. Possibilities include an Under Armour imprint or an artist signed directly to the brand; the company also could use Tag recording artist Q Da Kid in its ads. One cause for concern for Tag: Bringing in another brand to its record label may dilute its message.

GILLETTE

Prediction: Gillette's tentative foray into music last year included a promotion with NASCAR where visitors to gilletteyoungguns.com were able to enter a sweepstakes for free MP3s from such country artists as Trace Adkins, Keith Urban and Darius Rucker. The company plans to expand its musical footprint this year; downloads in upcoming promotions will be from up-and-comers rather than established artists. One drawback: None of the acts' names or likenesses will be used.

RED STRIPE

Prediction: The Jamaican beer maker has been long associated with music in the United Kingdom, including the Red Stripe Music Award for independent acts. In the United States, where the beer is positioned as a Jamaican drink, the brand is likely to use indie musicians rather than mainstream ones as part of its efforts.

SMIRNOFF

Prediction: Earlier this year the vodka—owned by British drinks maker Diageo—launched a campaign featuring remixes of signature tracks from such rappers as Common, Q-Tip and KRS-One. A lack of follow-up hurt the promotion, but watch for another set of songs by different artists and the addition of live performances.

NIKE

Prediction: Nike has long been associated with hip-hop; the company was nominated for a Grammy Award for best rap performance by a duo or group for "Better Than I've Ever Been," a 2007 collaboration between Kanye West and KRS-One. In addition, it sells DJ mixes by such artists as A-Trak and Cassius on iTunes. This year, the company will begin using more rock in its ads—a move it telegraphed when the Killers were heard in its 2008 Olympics spot.

MOUNTAIN DEW

Prediction: In 2008 Pepsi launched Green Label Sound, a singles-only label, with music from indie acts the Cool Kids and Matt & Kim available for free. Look for Flosstradamus to release a single through the label, and the soda maker could step up its promotional efforts by using Green Label music in advertisements.



Brand new deal
TRACE ADKINS

TOP: JOHNNY NUNEZ/VIENIMAGE.COM; BOTTOM: JAMES MINCHIN

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Made in Taiwan: CUI JIAN rocks Taiwan's Hohaiyan Music Festival in 2007.

GLOBAL BY THIBAUT WORTH

STRAIT TO STARDOM?

As Barriers Ease, Chinese Acts Test Taiwan's Waters

TAIPEI, Taiwan—The Western music biz has long been obsessed with getting into China. But 2009 could be the year that China's musicians are exported to the wider world, starting with its neighbor: Taiwan.

Relations between the two sides have been fraught since the Chinese Nationalists fled to Taiwan after the Communist victory in China in 1949. More recently, ties were further strained during the eight-year administration of former Taiwanese President Chen Shui-bian, who openly challenged Beijing's insistence that Taiwan is a province of the mainland.

But since taking office in May, Chen's successor Ma Ying-jeou has been attempting to improve economic and cultural ties with

China, and the government is now keen to encourage cultural exchanges across the Taiwan Strait.

In July, the Government Information Office announced that a ban on live performances by mainland artists would be lifted by the end of 2008 (billboard.biz, July 1, 2008). But now Chen Hui-Ying, director of the Mainland Affairs Council's Department of Cultural Affairs, says there is no formal ban. However, Chinese singers applying for entry into Taiwan have previously only been admitted if they are classified as "educational exports" and sponsored by a local organization. Educational experts, crucially, cannot be paid for their work in Taiwan.

The easing of such restrictions would make it easier for Chinese

stars to tour Taiwan and branch out to other Mandarin-speaking markets such as Malaysia and Singapore.

Most Taiwan-based executives are skeptical that Chinese artists will find success in Taiwan, claiming that the island's audiences have little interest in overseas acts, although Singaporean Mandopop artist Stefanie Sun is one of its most popular stars.

Max Hole, president of Universal Music Asia Pacific Region and executive VP of Universal Music Group International, is more optimistic. "At the moment in Taiwan, you have much greater expertise in production and songwriting, because the Taiwan music industry has been at it for 30-40 years," he says. "Kids in mainland China think that pop in Taiwan is hipper and cooler than home-grown."

Consequently, China's fledgling music industry is likely to turn to Taiwanese know-how. Although China has the largest Mandarin-speaking population in the world, Taiwan is considered the nexus of Mandopop, the ballad-heavy, R&B-tinged genre whose popularity stretches from Taiwan to Southeast Asia. According to the IFPI, music industry trade revenue in Taiwan totaled \$68.9 million in 2007, nearly matching piracy-ravaged China's \$69.4 million.

Sam Chen, CEO of Warner Music Chinese Mandarin Group, says it's only a matter of time before Mandopop's center of gravity moves to China. But he believes it currently makes more business sense to use Taiwanese expertise to develop mainland artists within China itself. "For a developing country like China, it's important to have music that really speaks to people's sense of identity," Chen says. "Taiwan went through the same process, first admiring Japanese singers, then Western ones, then finally developing its own stars."

Hong Kong-based Typhoon Music, which recently bought EMI Taiwan and EMI's stake in two Hong Kong joint ventures (billboard.biz, Aug. 4, 2008), is angling to profit from what it expects will be greater musical traffic between Taiwan and China. In November, it brought Shanghai singer/songwriter Anson Hu to Taipei, where he performed at the 3,100-capacity Taipei International Convention Center. Typhoon says 95% of the tickets were sold.

"Typhoon Music is committed to music fusion in the greater Chinese area," says Huang Wei Ching, Typhoon's GM for Taiwan and deputy CEO of its China operations. "We not only expect Taiwanese and Hong Kong artists to be introduced into China but vice versa."

Local press reports in Taiwan have linked Chinese stars like Na Ying and Huang Xiao Ming with forthcoming visits to Taiwan. But concert promoters on the island warn that mainland artists still face bureaucratic hurdles at home.

"Musicians must return to their hometowns to apply for passports," says "43" Chang, organizer of the annual Hohaiyan Music Festival and president of the indie label Taiwan Colors Music. "Then they must work with a specialized travel agency trusted by the authorities. I don't even understand how all the different branches of government there process these applications."

In 2007, Chinese rock pioneer Cui Jian finally played the Hohaiyan festival after Chinese authorities rejected his application for the three previous years. Other artists intent on crossing the strait to potential Taiwanese stardom will need the same dogged determination.

"I think they got tired of saying no," Chang says.

Additional reporting by Mark Sutherland in London.

BREAKING CHINA, TAIWAN-STYLE

Taiwanese acts, which have been big in China since the '70s, boast the advantage of singing in Mandarin, but they also pursue strategies to succeed in the Chinese market that can work for other artists as well. Here are three of them.

1. PUT ON A SHOW

Although the IFPI estimates China's

digital piracy level is 99%, the live experience can't be copied. Sam Duann, president of Taipei-based Rock Records, says the turning point in China for its boy band Mayday came when it stopped promoting the band with media advertising and put the money into its live show. Secondary markets may open in China this year (Billboard, Dec. 20,

2008), but Mayday succeeded by concentrating exclusively on Shanghai and Beijing, playing up to 30 concerts per year in the two cities. Sam Chen, CEO of Warner Music Chinese Mandarin Group, says Warner Taiwan's revenue from live shows has grown steadily in the last three years as the concert business develops.

2. THINK ENDORSEMENTS

Chinese and international brands are increasingly targeting mainland consumers—and a star endorsement is a proven way of getting attention. Sev-

eral brands, including the food company Master Kong, stage "commercial concerts" where the biggest stars can make as much as \$100,000 for a 30-minute show, Chen says. Mandopop star Stefanie Sun signs as many as 10 endorsement deals per year, bringing in an average revenue of 6 million yuan (\$878,000).

3. DON'T GIVE UP ON DIGITAL

The Beijing-based music search engine Baidu may be hurting legitimate online sales, but China's largest

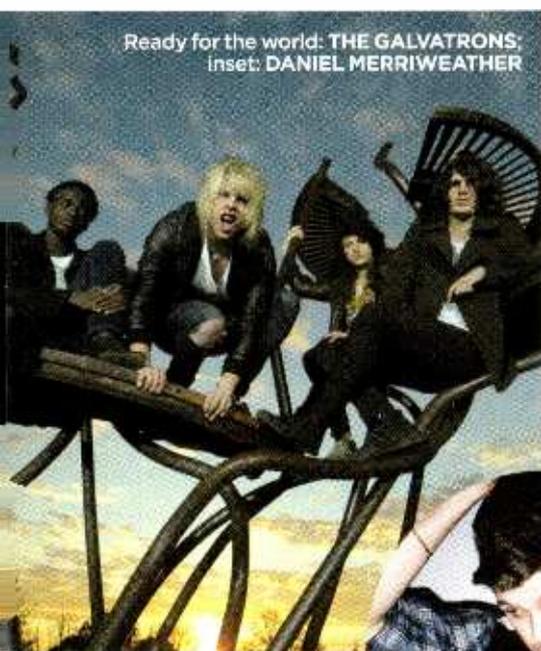
mobile operator, China Mobile, is willing to pay the majors licensing fees upfront for its mobile music service, according to Chen. "As 3G comes in and companies offer better services, we hope we can persuade mobile companies to give copyright owners a bigger slice of profits," says Max Hole, president of Universal Music Asia Pacific Region and executive VP of Universal Music Group International. —TW

Additional reporting by Mark Sutherland in London.

GLOBAL BY LARS BRANDLE

UP FROM OZ

After a banner year for Australian music acts ranging from veterans AC/DC and Kylie Minogue to new faces like pop vocalist Gabriella Cilmi, a host of others from Down Under are ready to make their mark internationally.



Ready for the world: THE GALVATRONS; inset: DANIEL MERRIWEATHER

THE GALVATRONS

BASED: Melbourne

CURRENT RELEASE:

"When We Were Kids" EP (Warner Music Australia)

BOOKING AGENT: Premier Artists, Melbourne (Australia/New Zealand); Helter Skelter, London (United Kingdom/Europe) Sounding like Sigue Sigue Sputnik crossed with Mötley Crüe, the Galvatrons have built a formidable touring reputation. "They are one of the most exciting live bands in Australia," says Michael Parisi, former Warner Music Australasia president of A&R, who signed the band. The band's debut album, "Laser Graffiti," is due in April, and Parisi predicts the group will be one of the year's "big breakthrough artists." A U.S. tour is scheduled for mid-2009.

DANIEL MERRIWEATHER

BASED: Melbourne/London/New York

CURRENT RELEASE: Debut album due in April

BOOKING AGENT: Creative Artists Agency, London/Los Angeles (worldwide)

Like Cilmi and Sam Sparro, Daniel Merriweather's star rose in the United Kingdom before doing so in his native Australia—his soulful vocals have already been featured on two U.K. top 20 hits, Mark Ronson's "Stop Me" (Columbia) and Wiley's "Cash in My Pocket" (Asylum). Now Merriweather will find his own voice on his debut album, "Love and War," due in April on Marlin in Australia, Columbia in the United Kingdom and Allido/J in the United States. Ronson returns Merriweather's earlier favor by producing the set and personally introduced some songs at a recent Columbia U.K. presentation.

SNEAKY SOUND SYSTEM

BASED: Sydney

CURRENT RELEASE: "2" (Whack Recordings)

BOOKING AGENT: New World Artists, Sydney (Australia); William Morris Agency, London (United Kingdom/Europe)

Sneaky Sound System's shamelessly infectious grooves have ruled the dancefloor since the band arrived on the Australian scene in 2006. The group's self-titled debut was certified double-platinum (140,000 units), while sophomore set "2" debuted at No. 1 on the Australian Record Industry Assn. (ARIA) chart in August. The Warner Music U.K. imprint 14th Floor Recordings releases an amalgam of both albums in the spring, with buzz already picking up thanks to the national top 40 network BBC Radio 1's airplay of the recent single "UFO."

THE TEMPER TRAP

BASED: Melbourne

CURRENT RELEASE: "Sweet Disposition" (Liberation)

BOOKING AGENT: High-Road Touring, Sausalito, Calif. (North America); Creative Artists Agency, London (United Kingdom/Europe/Asia); Harbour Agency, Sydney (Australia/New Zealand)

The cornerstone of the Temper Trap's grand alt-rock sound is frontman Dougy Mandagi's soaring falsetto. "After showcasing in the U.K. and U.S., the feedback was that Dougy is a unique vocalist not just on the Aussie but the world stage," says Damian Slevison, Liberation's A&R/label manager. Producer Jim Abbiss (Arctic Monkeys, Adele) will produce the band's as-yet-untitled debut album, due in Australia in April or May.

GEOFFREY GURRUMUL YUNUPINGU

BASED: Elcho Island (near Darwin)

CURRENT RELEASE: "Gurrumul" (Skinnyfish Music)

BOOKING AGENT: Currently seeking representation

The blind singer/multi-instrumentalist was a three-time winner at the Australian Independent Record Labels Assn.'s AIR Awards in November, after grabbing the best independent album honors at the ARIA Awards for the platinum-certified (70,000 units) "Gurrumul." Now, the Darwin-based Skinnyfish label plans to take his unique sound to the world. "This is an Australian release that can go universal," label founder Mark Grose says. Skinnyfish will release "Gurrumul" Feb. 9 in Britain, where it will be distributed by Proper. European and U.S. dates will follow.

International Harvester

Universal Launches A Trio Of New Imprints
BY TOM FERGUSON

With major labels trimming rosters in international markets (Billboard, Dec. 20, 2008), it might seem like an odd time for a record company to unveil imprints aimed at developing new talent outside the United States.

But Universal Music Group has just introduced three such labels.

"Having a good spread of labels in each territory is about making sure we are in the market for all the different genres of music that matter," says Max Hole, president of Universal Music Asia Pacific Region and executive VP of Universal Music Group International.

While the sale and distribution of music have changed, "the art or science of signing hits has not," Hole says. "Our label policy is really about encouraging maverick A&R men. To make any record company successful, you need domestic repertoire to be strong."

LABEL: Geffen Records U.K.

BASED: London

LABEL HEAD: Colin Barlow, president

KEY GENRE: Nonspecific



During his 14 years at Polydor, the last 10 as co-president, Colin Barlow helped deliver multiplatinum U.K. hits from James Morrison, Girls Aloud and Take That before

assuming his current post in October 2008. "The idea is to have a broad roster of artists that have depth, get involved early with artists and develop them," he says, adding that "a couple of very big players"—one artist and one major company—are being lined up for joint ventures.

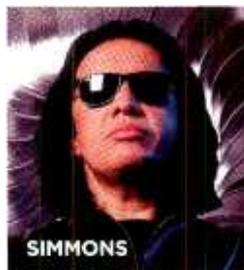
Barlow will helm a broad, multinational A&R policy, aiming to build a roster "that's eclectic and isn't too big but has got a label that's fully committed to it." The label's first signing, the London-based soul/rock act Vagabond, will release its debut single in May. Geffen will include production, publishing and management divisions and eventually plans to get involved in film and TV production. "This is about creating and selling brands," Barlow says.

LABEL: Simmons Records

BASED: Toronto

LABEL HEAD: Gene Simmons, president

KEY GENRE: Rock



The brainchild of Kiss bassist Gene Simmons, Simmons Records first emerged in the late '80s as a U.S. RCA imprint and later reappeared briefly as a Sanctuary Records imprint that released Simmons' solo album

"Asshole" (2004) and signed Canada-based rock artist BAG before it folded. It's now relaunched as a joint venture backed by Simmons, Canadian auto parts heiress Belinda Stronach and Universal. Although the major will handle sales, marketing and promotion,

Simmons says he'll have full control over signings and expects contracts to be structured as 360 deals. "We'll be the hardest taskmaster they've ever had," he says.

A TV reality show featuring his acts is currently being negotiated, Simmons adds. The label's first signings are expected in early 2009. Simmons says he will also consider talent that Universal Canada's A&R team brings to him. The initial focus will be domestic, although Universal Music Canada president Randy Lennox adds the major will cooperate with overseas affiliates for international releases.

LABEL: Delicious Deli Records

BASED: Tokyo

LABEL HEAD: Kimitaka Kato, managing director

KEY GENRES: Pop, rock

Delicious Deli is designed as a platform where overseas and domestic talent can interact—an unusual concept in Japan, where international repertoire's market share has fallen steadily in recent years. Heading the label will be Kimitaka Kato, managing director of Universal International Japan. "We already have five domestic labels," he says, "so we decided to give Delicious Deli an international taste. The objective is to find fresh talent that could go abroad or new talent [of Japanese descent] from abroad that we could reimport to Japan."

The label's first release will be the Feb. 18 single "Sakurasakuna" by the melodic pop quartet Fuka. Singles from visual kei bands Uchusen-tai Noiz and D'espairsRay will follow March 4. Veteran Universal staffer Tomoharu Kageyama takes the lead A&R role as label manager. Kato says Delicious Deli will "actively seek collaborations between international and domestic acts." In the spring, U.S. rocker Andrew W.K. will begin work on an album with some of Universal Japan's chart-topping pop acts.

Additional reporting by Rob Schwartz in Tokyo, Robert Thompson in Toronto and Mark Sutherland in London.

Rearview Mirror On The Wall

Looking Back, Our 2008 Predictions Got Us A .500 Average. In Baseball, That's A Hall Of Fame Career



Ticket Masters: AC/DC

WHAT WE GOT RIGHT

NASHVILLE'S BOOMING INDIE LABELS BEGIN PACKING IT IN

On Dec. 16, Equity Music Group, which launched in 2003 with high expectations, thanks to co-founder and flagship artist Clint Black, announced it was suspending operations. The indie enjoyed its greatest success with Little Big Town, whose 2005 album "The Road to Here" sold 1.3 million copies, according to Nielsen SoundScan. The group left the label earlier this year after fulfilling the terms of its contract. At the end of July, Midas Records Nashville, which had a No. 1 airplay hit with Emerson Drive, restructured and the company lost its promotion staff. The remaining staff now focuses on production and publishing. —Ken Tucker

EVERY LATIN LABEL TRIES A REVENUE-SHARING MODEL

Latin labels, from major to indie, shifted the way it looked at contacts in an effort to expand its sources of revenue in 2008. The approaches range from 360 models (although those remained rare) to a share of sponsorships, merchandising and touring. —Leila Cobo

INTERNET AD SPENDING EXCEEDS RADIO AD SPENDING

While the final numbers aren't in yet, CPM- and image-based advertising on the Internet accounted for 6.4% of all U.S. ad spending through third-quarter 2008, according to Nielsen Monitor Plus, while spot and network radio accounted for 4.5% of all advertising. While image-based advertising is only a portion of the Web market—search ads are the biggest slice of the pie—indications are that online advertising will indeed surpass radio. The good news for radio is that stations are mounting their own efforts on the Web. —KT

SANITY COMES TO THE SECONDARY MARKET

We would have to say this did come to pass, at least to a degree, driven by the primary business' desire to tap into the secondary market for tickets. Examples: Ticketmaster acquired TicketsNow; Live Nation says it will focus on the secondary market with its ticketing launch; more artists are profiting from this revenue; and AC/DC is doing a fair job of reigning in this sector with paperless tickets. —Ray Waddell

HIP-HOP ARTISTS WILL RELEASE THEIR MUSIC DIGITALLY

Rappers like Crooked I, Charles Hamilton and Freeway each released monthly or weekly freestyle mixes that increased their visibility and heightened their visibility online and offline. T-Pain delivered several songs through his Nappy Boy Digital label with his first artist, Tay Dizm. Even major-label artists like Ludacris, T.I., Young Jeezy and Kanye West debuted Web sites and blogs—WeMix.com, Streetcred.com, USDA2day.com and Kanyeuniversity.com. —Hillary Crosley and Gail Mitchell

WHAT WE GOT WRONG

LABELS FINALLY LOWER CD LIST PRICES

While major labels didn't lower prices systematically across the board, prices did drop during the year on an event or line basis, or as promotions tied to specific albums. In particular, labels were much more aggressive in setting up catalog deals and would give individual accounts lower prices in return for increased promotional activity. —Ed Christman

THE SHINS WILL SIGN TO A MAJOR LABEL

The Shins did not sign to a major in 2008, or any other label, for that matter. According to their manager, Ian Montone, "We are in no rush to sign anywhere, as the business continues to change and companies of all sizes come and go. Our plan remains the same: to release music via [lead singer] James [Mercer's] label and find appropriate marketing and distribution partners on a case-by-case basis. 2009 is going to be a fun year for James and the Shins." —Cortney Harding

GUY HANDS SELLS OFF PART OF EMI GROUP

A year ago, the signs pointed to EMI Group contemplating a sale of at least part of its recorded-music assets. That didn't materialize, although the company did substantially trim back in Asia, selling its stakes in two Hong Kong-based joint ventures to local company Typhoon, which also bought EMI Music Taiwan. After citing a poor release schedule as a major factor in its pro forma loss of £757 million (\$1.5 billion) for the year ended March 31, the prospect of divesting recorded-music assets might yet prove irresistible in 2009—a suggestion that EMI recorded-music CEO Elio Leoni-Sceti trod softly around when speaking to Billboard in November. —Tom Ferguson

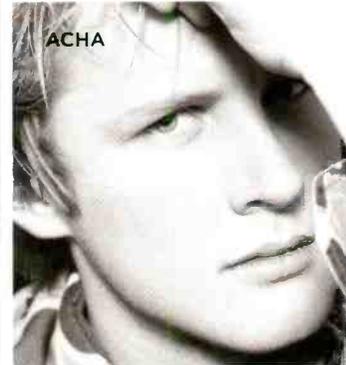
LED ZEPPELIN WILL PLAY ON U.S. SOIL . . . MAYBE

Or maybe not. We definitely missed this one, wrongly assuming that \$300 million offers would be enough to entice Robert Plant to rejoin former bandmates John Paul Jones and Jimmy Page (with late drummer John Bonham's son Jason filling in). Plant admirably seems to have found touring with Alison Krauss and charting his own musical course rewarding enough, and while it seems Jones and Page are still keen, any reunion without Plant ain't Led Zeppelin. Just last week, Page manager Peter Mensch at Q Prime told Billboard, "There is no Led Zeppelin reunion tour." —RW

ITUNES ALLOWS ALBUM-ONLY SALES

We were wrong, and iTunes stuck to its guns on singles, as holdouts like Radiohead relented and agreed to sell songs by the track on iTunes. (Still no Beatles, though.) —Antony Bruno

The year is packed with releases from superstars like U2, Eminem and Green Day. But these 15 acts will be making noise of their own.



ALEXANDER ACHA
Alexander Acha's debut Warner Bros. album, "Voy," rocketed to No. 2 on Mexico's national album charts when it was released last summer, almost immediately going gold there on sales of more than 40,000 physical copies.
Credit strong presales, Acha's golden-boy good looks and the pursuit of

Acha and his girlfriend by the tabloids, but his road to success was paved by his father, veteran pop star Emmanuel. The classically trained (and Berklee Music School-educated) son joined his famous father on tour, where the young singer/songwriter showed off his vocal and piano-playing chops.

In a bit of serendipitous timing, Warner Music Mexico snapped up Alexander before his father's last album became a hit for Universal. "He has an interesting fan base of women in their 60s and 40s, who were fans of his father, and girls in their 20s," says Warner A&R director Alejandro Abaroa.

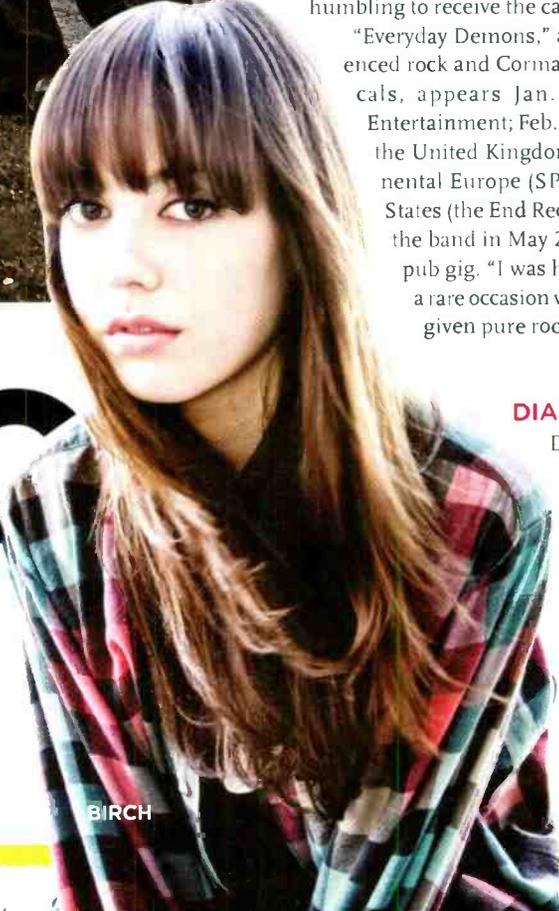
But "Voy" is a strong creative statement by Alexander, who wrote all the songs and recorded them in Italy with producer Loris Ceroni. "The distinction will come with time," Alexander says. "I'm the son of a great artist and a pop icon. I look like him, physically. My voice is a little similar. But those are genetic things."
—Ayala Ben-Yehuda

THE ANSWER

Northern Irish quartet the Answer may have released its debut EP, "Keep Believin'," in July 2005, but 2009 should be the year that belief pays off. The band's breakthrough is set to come from its current world tour with AC/DC. The Answer will spend much of 2009 on the road with the veteran band, promoting its sophomore album, "Everyday Demons" (Albert Productions).

At London-based Albert Productions U.K.—part of the Australian music group J Albert & Son—head of A&R James Cassidy insists that despite sharing a label with AC/DC, the support slot was very much the Australian band's choice. "We made our pitch—like many other bands—and at the end of the day it was very humbling to receive the call," he says.

"Everyday Demons," a melange of Led Zeppelin-influenced rock and Cormac Neeson's Paul Rodgers-like vocals, appears Jan. 28 in Japan through WHD Entertainment; Feb. 27 in Germany (SPV); March 2 in the United Kingdom and Ireland (PIAS) and Continental Europe (SPV); and March 31 in the United States (the End Records/Sony RED). Cassidy signed the band in May 2005 after seeing a north London pub gig. "I was hooked instantly," he recalls. "It's a rare occasion when you hear a singer with a God-given pure rock voice and such power."
—Nick Kelly and Tom Ferguson



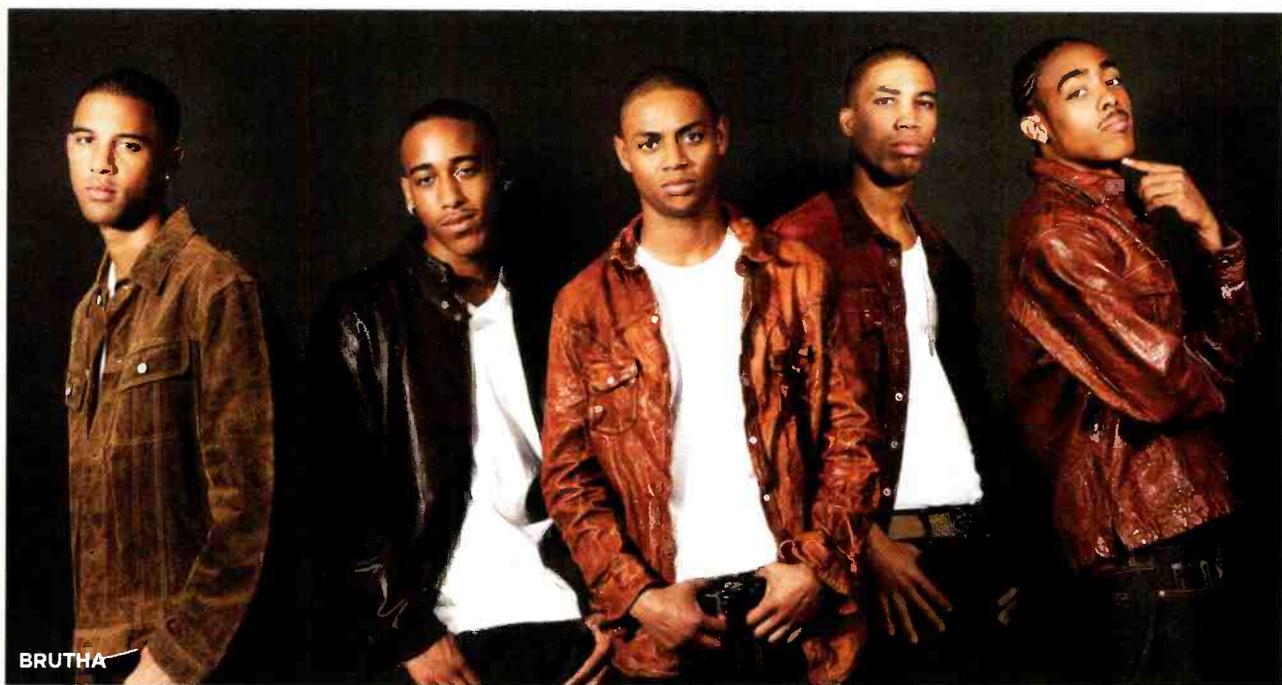
DIANE BIRCH
Diane Birch, 26, has been playing the piano since she was 7, but it was only when she moved to Los Angeles in 2001 that she realized she had a voice to complement her compositions.
"A friend was going to vocal classes and she told me to check it out, so I went," Birch says. "One day I whipped out this song and played while I sang it. People thought it was amazing. Until then, I had no

Faces To Watch

THE ANSWER: PAUL HARRIS; BIRCH: TIM IVES



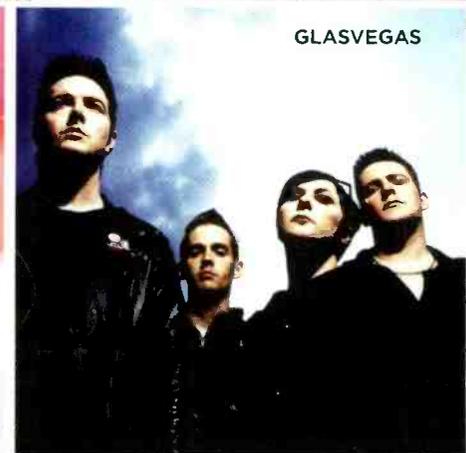
JOEY + RORY



BRUTHA



BISHOP ALLEN



GLASVEGAS

idea I was any good."

By the end of 2007 the Michigan-born, South Africa-bred Birch, who'd made a living playing piano at local hotels and restaurants, was signed to S-Curve Records. In April she will release her soulful debut, "Bible Belt," which includes the reflective track "Fools" and "Magic View," about being in love. On it she's worked with horn arranger Tom "Bones" Malone, New Orleans singer George Porter Jr. and the Roots' Adam Blackstone. —*Mariel Concepcion*

BISHOP ALLEN

Like Vampire Weekend before it, Bishop Allen could be the next indie band to break through to the oh-so-elusive teen girl market. Looking like something straight out of a Sassy magazine "Cute Band Alert" and sounding both twee and rocking, the band has already made inroads by appearing in the film "Nick and Norah's Infinite Playlist." It also helps that co-founder/frontman Justin Rice can appear in indie films like "Mutual Appreciation" and "Let Them Chirp Awhile" and say things like "We can have meaningless sex on my guitar case, baby" without sounding like a jerk. Hipster teens, start your swooning.

Started while Rice and guitarist Christian Rudder were undergrads at Harvard, the band made a splash by releasing one EP per month in 2006. In November of that year, it signed with Dead Oceans and released "The Broken String" in July 2007. The album has sold 10,000 copies, according to Nielsen SoundScan.

A new project, "Grrr," arrives in March. "We toured in the fall of 2008 and played mostly new stuff, which is always a little dicey," Rudder says. "But people were requesting the new tracks and seemed pretty excited about them." —*Cortney Harding*

BRUTHA

Armed with soulful harmonies and energetic dance moves, Brutha provides a compelling argument for the return of an R&B staple: guy groups. Ranging in age from 19 to 25, the Los Angeles-based Harrell brothers—Anthony, Jared, Jacob, Cheyenne and Grady—are determined to reignite the artistry generated by the Jackson 5, New Edition and Boyz II Men.

Laying that groundwork is Brutha's self-titled debut on Goodfellas Entertainment/Def Jam. Working with such songwriter/producers as the Corna Boyz and 112 founding member Daron Jones, Brutha is climbing Billboard's Hot R&B/Hip-Hop Songs chart (No. 71) with lead single "I Can't Hear the Music," featuring Fabolous. In the wings is the second single, "She's Gone."

The album's Dec. 23 release coincided with the first-season finish of the siblings' popular BET reality show "Brothers to Brutha." Chronicling their issues-plagued maze between family and fame, the show attracted 1.2 million viewers. Tempering Brutha's burgeoning success was the sudden 2008 death of mentor and Def Jam executive VP Shakir Stewart, who signed the group in 2007.

"The one lesson we've learned is that nothing comes easy," Cheyenne says. "Anyone who didn't love music as much as we do would have given up a long time ago." —*Gail Mitchell*

GLASVEGAS

This Scottish rock quartet enters 2009 with U.K. success under its belt—and the United States in its sights. The Glasgow-based, Columbia-signed band, fronted by James Allan, opened at No. 2 on the U.K. albums chart in September with its self-titled debut. The set also hit the top five in Sweden and top 30 in Norway.

Columbia U.K. managing director Mike Smith says British shipments are now at 220,000, with a worldwide total of 350,000.

Smith says a wider European release of "Glasvegas" is imminent, with particularly strong reaction in France, Germany and Spain. A January trip stateside, where Columbia just released the album, will include slots on CBS' "Late Show With David Letterman" and "The Late Late Show With Craig Ferguson," while live dates kicked off Jan. 6 at Boston's Great Scott club, teeing up South by Southwest performances in March.

"I can't wait until people in America get a chance to engage with them," Smith says. "A lot of people probably saw them as a good, solid British indie band, but we've always talked in terms of a working-class [band with a] singer/songwriter in the tradition of Bruce Springsteen." —*Paul Sexton*

LAURA IZIBOR

Twenty-one-year-old Laura Izibor isn't afraid to sing in public—anywhere. "When I was 13, I was in drama class in school and my teacher asked everyone to get up and sing. My heart was in my throat, and I was pleading that she didn't ask me," she recalls. "But I went up and sang a Whitney Houston song and both the class and the teacher said I had something. It was from then on that I started tracking soul."

Now, the Ireland native, who has fortunately gotten over her stage fright, is preparing to release her debut Atlantic album, "Let the Truth Be Told," in April. "It's a personal, real, honest, strong and biblical" set, says Izibor, who lists Roberta Flack, Erykah Badu and India.Arie as her musical inspirations.

Tracks like the gospel song "Mmmm"; the lead single, "From

My Heart to Yours"; the second single, "Don't Stay," about a failed relationship; and "If Tonight Is My Last" introduce Izibor's blend of soul, R&B and pop. Christopher "Tricky" Stewart and A&S contributed production, while Izibor wrote and co-produced most of the tracks. —*MC*

JOEY + RORY

It took a reality show for Joey Martin Feek and her husband, hit songwriter Rory Lee Feek, better-known these days as Joey + Rory, to become a singing duo.

At the suggestion of a friend, the pair, who had performed together at writers' nights and sang across the kitchen table together but had never considered a career as a duo, auditioned for CMT's "Can You Duet." With judge/mentor Naomi Judd firmly in their corner from the start, Joey + Rory finished third in the competition and quickly signed with Vanguard.

"Us taking third place has been a blessing," lead vocalist Joey says, citing the creative freedom that signing with Vanguard has afforded them. "The fact that we've gotten to do this together is a fantastic experience." "We never dreamed we were going to be a duo," Rory adds.

Their debut album, "The Life of a Song," was released in late October and has sold 69,000 copies, according to Nielsen SoundScan. The first single, "Cheater, Cheater," was released in August and is No. 32 on Billboard's Hot Country Songs chart. The duo has also appeared in a commercial for the online retailer Overstock.com. —*Ken Tucker*

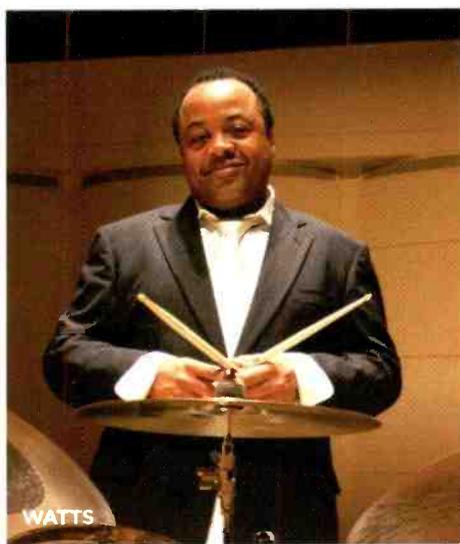
KID CUDI

Since releasing the mixtape "A Kid Named Cudi" in July 2008, rapper Kid Cudi has gained significant momentum in the hipster rap world, as well as the admiration of Kanye West, who signed him to his G.O.O.D. Music imprint. On the heels of a performance alongside Travis Barker and DJ AM at the 2008 MTV Video Music Awards, the Cleveland





TAYLOR



WATTS



REVIVE



RYE RYE

native is now working on his debut album, "Man on the Moon: The Guardian."

"I want my album to be cinematic in nature," says the 24-year-old Kid Cudi, whose first release was a one-off 2007 single for Fool's Gold, "Day 'N' Nite." The track recently broke onto the Billboard Pop 100 at No. 84.

"I don't know who I'm leaning toward," the artist says when asked if he'd prefer an indie or a major-label deal. "At this point, it's whoever comes correct with the distribution. Before I moved to New York, all I knew of the industry was what I saw on TV and I wanted to sign to Def Jam. But when I got here, I kind of wanted to start my own shit. Why not make the labels chase me?"

—Hillary Crosley

FEDDE LE GRAND

Plenty of dance producers, particularly those whose style leans more toward vocal pop than heady nightclub instrumentals, have dreams of crossover grandeur. But few have the material or the appeal to pull it off. Then there's Fedde le Grand.

The 27-year-old Dutchman stormed America in 2007 with his breakthrough single "Put Your Hands Up From Detroit," a shout-out to Motown with an unforgettable synth riff that made its way into all varieties of DJ sets, from house to hip-hop. He followed up in 2008 with "Let Me Think About," a Beyoncé-styled club anthem with vocalist Ida Corr, which became the No. 1 track of the year on Billboard's Dance Airplay chart. His debut full-length, "Output," is due in the spring on Ultra.

"Fedde has produced two huge hits already, showing us that he has musical chops to cross to top 40 radio," Ultra president Patrick Moxey says.

And the material on "Output" proves that those hits weren't flukes. Collaborations with Stereo MC's ("Wild & Raw") and Will.i.am ("Feel Alive") are all potential singles. "It's not 12 tracks that all sound the same," Le Grand says. "There's hints of jazz, hip-hop, R&B, some electro, some pop. But it's an album you can definitely move to."

—Kerri Mason

ERIN MCCARLEY

Singer/songwriter Erin McCarley emerged from the 2008 South by Southwest conference with a Universal Republic deal and management from Michael McDonald (John Mayer, Ray LaMontagne), teeing her

Michelle Branch and the quirky melodies of Sara Bareilles and Fiona Apple. Her debut album, "Love, Save the Empty," debuted at No. 86 on the Billboard 200 earlier this month, on the strength of record-breaking downloads for "Pony (It's OK)" as iTunes' free single of the week (664,000).

Look for numerous film and TV synchs in 2009, including "Pony (It's OK)" in the trailer for and the final scene of the upcoming movie "He's Just Not That Into You," as well as touring with Brett Dennen and James Morrison. Universal will also work the single to adult top 40. "She has this kind of 'it' factor that you wish you could bottle and spread on all of your artists," Mackay says. "She can go in a room and just own it. Our best asset on this project is getting Erin out and in front of people."

—Jonathan Cohen

REVIVE

Following the trail blazed by such successful acts as the Newsboys and Rebecca St. James, Revive looks to be the next Aussie export to make its mark in the Christian music arena. Signed to Provident Music Group's Essential Records, the band's U.S. debut, "Chorus of the Saints," drops March 10. Revive first developed a following performing at schools and churches around their native Sydney and releasing three critically acclaimed albums in Australia.

Its international break came when it opened for Third Day on its 2007 Australian tour. That band's members were so impressed, they invited the young rockers to the United States and lead vocalist Mac Powell began working with them in the studio. Revive moved from Australia to Atlanta in December 2007, signing with Third Day's Consuming Fire Productions and subsequently to Provident Music, Sony BMG's Christian division. Powell produced the band's debut release and duets on the poignant ballad "You Know." Influenced by Steven Curtis Chapman, U2 and Jeff Buckley, Revive has already developed a U.S. following opening for Third Day in 2008 and will also play 35 dates this spring on the group's Revelation tour.

—Deborah Evans Price

RYE RYE

Two years ago, 18-year-old Rye Rye started to write rhymes out of pure boredom. "I used to like to write poetry and stories," the Baltimore native says. "One day I was home, bored, and I started to compose songs." Like clockwork, just a few days after she wrote her first ("It was about being from the hood," she says), she met local DJ Blaqstarr, who liked her sound. They quickly recorded

up for major success this year. "I don't think there was an unsigned artist that came out of it with more buzz than she did," says Universal Republic VP of A&R Tom Mackay.

The reason: Nashville-based

McCarley's appealing rock sound, which touches on the tunefulness of Sheryl Crow and

"Shake It to the Ground," the track that would eventually put Rye Rye on another special someone's radar.

"I was out one day and Blaqstarr called me saying I should come to the studio because somebody wanted to meet me," she recalls. "It was M.I.A. and Diplo, and [M.I.A.] was like, 'I've been looking for you!'" Rye Rye says. "I was looking at her like, 'Who is this lady?'"

Rye Rye is now signed to M.I.A.'s N.E.E.T. label through Interscope. She's already completed an international tour while working on her debut album, which is due this spring. Tracks like the club song "Bang"; "Older Man," about being in love with someone twice your age; and "Quit Swinging" will all appear on the set.

—MC

ANGEL TAYLOR

Sara Bareilles might not want to write you a love song, but Angel Taylor is more than happy to oblige. On her debut album, "Love Travels," due April 7 on Aware/Columbia, Taylor sings of love lost, found and unrequited. Despite the fact that she's barely out of her teens, she manages to toe the line between believing in true romance and giving up all hope.

While Taylor may lack a fantasy courtship, she's kicked off her career with a fairytale beginning. Initially, she never considered a music career and planned on recording a few of her tracks as a present to her family. She had the fortune to contact Mikal Blue, who has produced Colbie Caillat and Brendan James, to see about renting a studio; he was so taken with her songs that he offered to help her with a label deal and record a full album.

Taylor certainly has underdog credibility. Until last year, she'd never had a cell phone or flown on an airplane. But while youthful optimism can be grating in the wrong hands, Columbia and manager Greg Latterman are banking on Taylor's wise-beyond-her-years attitude to cross her over to a more adult audience, starting with a stint opening for labelmate Adele.

—CH

JEFF 'TAIN' WATTS

The hard-hitting grooves from Jeff "Tain" Watts' trap set are nothing new to jazz fans: He's been Branford Marsalis' drummer for nearly 20 years, spent the preceding seven in Wynton Marsalis' band and has a deep discography studded by four albums as a leader. Watts' wily wit and mischievous grin are familiar to an even wider audience, courtesy of his role as Rhythm Jones in Spike Lee's 1990 film "Mo' Better Blues" and his three-year, early-'90s stint in the "Tonight Show" band.

For his fifth solo CD, "Watts" (due Feb. 3 on his own Dark Key Music label), he recruited Branford, trumpeter Terence Blanchard and ace bassist Christian McBride. There's slow blues, fast bop, one killing drum feature, brilliant playing by Branford and Blanchard (separately and in tandem) and even political commentary (on "The Devil's Ringtone"). Yet it's the handful of smart, fresh compositions and the authority with which Watts marshals his troops that makes this a notable reintroduction to a talent we thought we already knew.

—Larry Blumenfeld

ALBUM PREVIEW BY JONATHAN COHEN

Drowned In Sounds

Album sales keep slipping, but if the trend continues in 2009, it won't be for a lack of blockbuster releases. Chief among them are several albums originally expected to come out in 2008, including U2's "No Line on the Horizon," 50 Cent's "Before I Self Destruct," Eminem's "Relapse" and Dr. Dre's "Detox." And there will also be plenty of new work from veterans (Bruce Springsteen, Pearl Jam, Dave Matthews Band), country hitmakers (Rascal Flatts, Keith Urban) and teen sensations (Jonas Brothers, Miley Cyrus).

BRUCE SPRINGSTEEN
"WORKING ON A DREAM"
(COLUMBIA, JAN. 27)

Reinvigorated by the rich pop that fueled 2006's "Magic" and the tour that followed, Bruce Springsteen, the E Street Band and producer Brendan O'Brien knocked out "Working on a Dream" in occasional sessions while gigging last year (some featuring late keyboardist Danny Federici and his son Jason). The title track and second single "My Lucky Day" hint that Springsteen and O'Brien are continuing along the big, upbeat path that would sound great live. But the opener "Outlaw Pete" is a slow-burning, eight-minute narrative, while "Good Eye" hints at the swamp-blues sounds Springsteen has occasionally explored on tour.

FRANZ FERDINAND
"TONIGHT: FRANZ FERDINAND"
(EPIC, JAN. 27)

Franz Ferdinand makes good on its stated desire to produce a "dirty pop" album with "rhythm- and dance-based" songs on its third long-player. Throughout, the Scottish band lets its funky basslines handle much of the heavy lifting, decorating them with vintage synth melodies straight out of the Genesis (opener "Ulysses") or Sparks ("Live Alone") playbooks. Elsewhere, the band's cold grooves nod to Wire ("Turn It On"), Can ("Send Him Away") and "Miss You"-era Rolling Stones ("Kiss Me," "What She Came For"). Franz's first two albums "were very jerky," frontman Alex Kapranos says. "This one is much more of a swinger."

50 CENT
"BEFORE I SELF DESTRUCT"
(SHADY/INTERSCOPE, FEB. 3)

Originally due late last year, 50 Cent's latest was bumped to the first quarter to allow him more time to hone tracks with longtime mates Eminem and Dr. Dre. "I have a couple of tracks on there with

him. It's sick," Eminem says. Dr. Dre's fingerprints are all over the new single "I Get It In," while Scott Storch produced the initial single, "Get Up," which topped out at No. 44 on the Billboard Hot 100 last year. "Before I Self Destruct" will be bundled with a full-length feature film of the same name, in which 50 plays a budding basketball star who becomes a criminal after his mother's murder.

THE FRAY
"THE FRAY"
(EPIC, FEB. 3)

Two-and-a-half years after a key placement on ABC's "Grey's Anatomy" helped turn the Fray into a platinum star, the band utilized another high-profile partnership with the network to introduce the new single "You Found Me" in late November. The track, which has already sold 632,000 downloads, according to Nielsen SoundScan, stemmed from crises among friends and family that prompted singer Isaac Slade to confront the age-old question of why bad things happen to good people. The sound of "The Fray" is "a little more extreme than the last record," Slade says. "It definitely spreads the spectrum a little bit."

DIERKS BENTLEY
"FEEL THAT FIRE"
(CAPITOL NASHVILLE, FEB. 3)

"I want something that needs to be on someone's mantle," Dierks Bentley says of his goal for "Feel That Fire." "I have a bunch of U2 CDs, and each one has its own little place; it's not just pump out another record and say, 'All right, let's get back to the bus.'" The artist, who kept his circle of co-writers close on past albums, expanded his horizons by writing with Rodney Crowell, Rivers Rutherford, and Brad and Brett Warren, among others. "It's not only a chance to write songs, but it's big-brother mentoring, getting to ask questions about life," he says. "It's therapy to some point."

THE BAD PLUS
"FOR ALL I CARE"
(HEADS UP, FEB. 3)

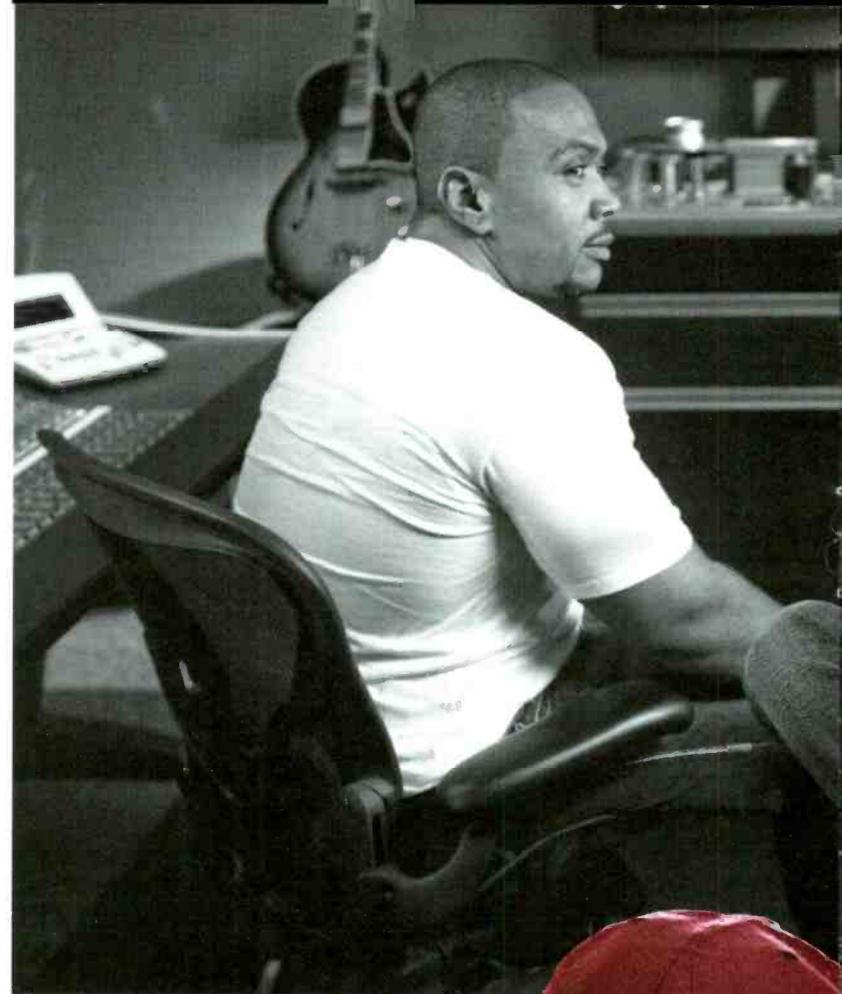
The jazz trio offers more unique interpretations of pop and rock classics on an album that also features vocals for the first time (from Wendy Lewis). Among the covers given the Bad Plus treatment this time around are Nirvana's "Lithium," the Bee Gees' "How Deep Is Your Love," Pink Floyd's "Comfortably Numb," Heart's "Barracuda" and Yes' "Long Distance Runaround." The album also includes interpretations of pieces by classical composers Igor Stravinsky, Györgi Ligeti and Milton Babbitt.

LILY ALLEN
"IT'S NOT ME, IT'S YOU"
(CAPITOL, FEB. 10)

Lily Allen's sophomore album retains the playful spirit of her star-making 2007 debut "Alright, Still," but, musically and lyrically, it relocates her from too-cool-for-school hipster pop to somewhere between the dancefloor and the real world. Despite songs about God ("Him") and George W. Bush ("Fuck You"), it's still strong, uncontrived pop music. And it sounds stuffed with hits, starting with the lead track, "The Fear." "I did a retro thing last time," Allen says. "And since I did that, a lot of other people did it too. I wanted to separate myself from the group and move forward. People think I've intentionally done something more serious but I haven't."

DAN AUERBACH
"KEEP IT HID"
(NONESUCH, FEB. 10)

The Black Keys vocalist/guitarist is taking time off from his primary band to release and tour behind this solo debut, which he admits is "all over the map. Some of them sound like they could be Black Keys songs. But some songs are just acoustic guitar. There's



some real dark tunes and some psychedelic rumbas." Indeed, the album runs the gamut from the sparse, drumless opener "Trouble Weighs a Ton" and the genial acoustic closer "Goin' Home" to raw, swaggering rockers like "Heartbroken, in Disrepair."

THE LONELY ISLAND
"INCREDIBAD"
(UNIVERSAL REPUBLIC, FEB. 10)

The comedy team consisting of "Saturday Night Live" star Andy Samberg and writers Jorma Taccone and Akiva Schaffer draws from its sizable catalog of Internet smash hits for its major-label debut, including "Jizz in My Pants," "Dick in a Box" with Justin Timberlake, "Iran So Far" with Maroon 5's Adam Levine and "Lazy Sunday." Also expected to appear are "I'm on a Boat" with T-Pain, "Sax Man" with Jack Black, "Boomboom" with the Strokes' Julian Casablancas, "Dream Girl" with Norah Jones and "Santana DVX" with E-40.

TWO TONGUES
"TWO TONGUES"
(VAGRANT, FEB. 10)

Saves the Day frontman Chris Conley and Say Anything mastermind Max Bemis join forces in this project, which Bemis says he "wanted to be a little more poetic and little bit less completely verbose." The album reflects the grandiose pop/punk and emo sounds of both bands and their influences, which Bemis cites as "Sunny Day Real Estate, Smashing Pumpkins and



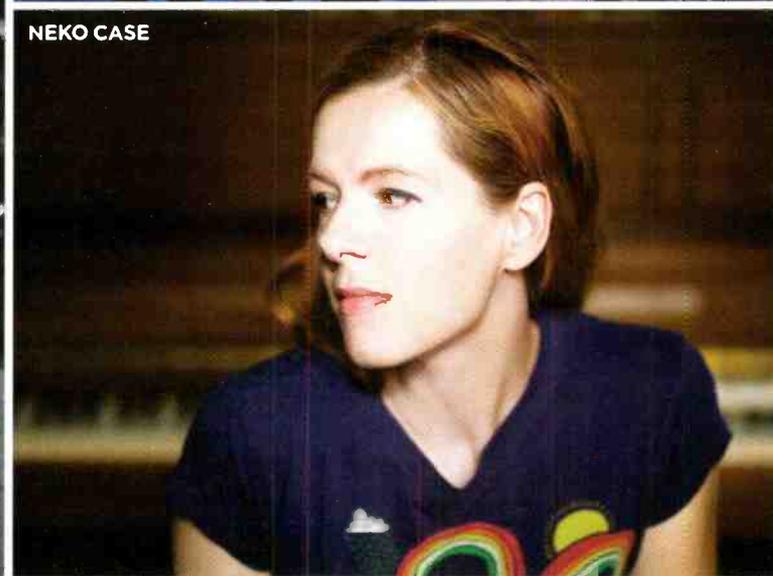
50 CENT



TIMBALAND (left) and CHRIS CORNELL



U2



NEKO CASE

Beatles-y with a Britpop element. Balance is very much so what the plot of the album is about. It's really about me and Chris' friendship and how that represents anybody's friendship, or anybody's relationship."

MORRISSEY
"YEARS OF REFUSAL"
(ATTACK/LOST HIGHWAY,
FEB. 17)

The first few songs on "Refusal" suggest a more rock-oriented effort in the style of 1992's "Your Arsenal," including "All You Need Is Me" and the fired-up "Something Is Squeezing My Skull." On "Mama Lay Softly on the Riverbed," Morrissey sounds vengeful, declaring, "Bailiffs with bad breath, I will slit their throats for you." The curious "When Last I Spoke to Carol" seems influenced by the cinematic sound of Ennio Morricone, while "It's Not Your Birthday Anymore" experiments with samples.

VARIOUS ARTISTS
"DARK WAS THE NIGHT"
(BEGGARS BANQUET,
FEB. 17)

Some of the biggest names in independent music banded together to record exclusive songs for this double-disc album, whose proceeds will benefit the Red Hot organization's work with AIDS research. In the works since 2006, the project was curated by the National's Aaron and Bryce Dessner. The lineup includes Spoon, Arcade Fire, Yo La Tengo, the New Pornographers, Cat Power, My Morning Jacket and Iron & Wine. "Dark Was the Night" is

also packed with intriguing collaborations, including Feist with Ben Gibbard and Grizzly Bear, Dirty Projectors with David Byrne, Aaron Dessner with Bon Iver, and Bryce Dessner with Antony.

... AND YOU WILL KNOW US BY THE TRAIL OF DEAD
"THE CENTURY OF SELF"
(RICHTER SCALE/JUSTICE,
FEB. 17)

The veteran Texas rock band is back on indie turf after three albums for Interscope, and on "The Century of Self," it has rediscovered the dark, punishing power of its best material. "Pictures of an Only Child" begins as a subdued wash of sound before bursting into a loud, chugging chorus and the bracing "Far Pavilions" has shouted counterpoint vocals from drummer Jason Reece. "On the last two albums, we were really meticulous recording to click tracks and doing overdubs," Keely says. "This time, we threw all that out. We learned the songs and all tracked live."

JEREMY ENIGK
"OK BEAR"
(LEWIS HOLLOW, FEBRUARY)

Jeremy Enigk returns to the heavier rock sound of Sunny Day Real Estate on his third solo album, recorded outside Barcelona with a group of musicians introduced to Enigk by a mutual friend from Seattle. "These guys are Sunny Day Real Estate fans and the moment they got their hands on my songs, whether they were mellow or not, they turned them into heavy rockers," Enigk says. Look for driving tracks like "Late of Camera" and "Find Idea," alongside "April Storm" ("That's on a Ryan Adams/'Love Is Hell'-type of kick," Enigk says) and the Gram Parsons-inspired "Same Side Imaginary."

U2
"NO LINE ON THE HORIZON"
(INTERSCOPE, MARCH 3)

This long-gestating album was originally expected in fourth-quarter 2008 but the band wasn't satisfied with what it had and kept recording. The finished product blends such classic U2 rockers as "Crazy Tonight" and the single "Get on Your Boots" with more experimental fare like the seven-minute "Moment of Surrender" and "Tripoli." The former is an electro-leaning track with an Eastern-inspired scale in the chorus, making it one of the weirder U2 tracks in decades. "The last two records were very personal, with a kind of three-piece at their heart, the primary colors of rock—bass, guitars and drum," Bono says. "But what we're about now is of the same order as the transition that took us from 'The Joshua Tree' to 'Achtung Baby.'"

NEKO CASE
"MIDDLE CYCLONE"
(ANTI-, MARCH 3)

Neko Case went back to nature for the subject of many of her new songs; the first single "People Got a Lot of Nerve" is "really about how we expect animals in the wild to be civilized," she says. The album's title is related to a number of the tracks, most notably "This Tornado Loves You." But don't expect a dark record about personal turmoil; "I'm not much of a metaphor person," Case says, confirming that "Cyclone" is more upbeat than 2004's "Fox Confessor Brings the Flood." "When I talk about a tornado, I am literally talking about nature." The Band's Garth Hudson, M. Ward and members of the New Pornographers, Calexico, Los Lobos, Giant Sand, the Lilys and the Sadies all make appearances.

CHRIS CORNELL
"SCREAM" (MOSLEY MUSIC/
INTERSCOPE, MARCH 3)

In one of the more unlikely pop music pairings of late, Chris Cornell drafted hip-hop maestro Timbaland to produce his third solo album. As to be ex-

pected with Timbaland behind the boards, songs like "Long Gone" and "Watch Out" move Cornell in a much more R&B-oriented direction, with busy drum machine beats, buffed-up chorus vocals and string samples filling the nooks and crannies. "I don't care what anyone says," Cornell says. "What we did together is different than anything that has been done before."

KELLY CLARKSON
"ALL I EVER WANTED"
(RCA, MARCH 17)

The biz is watching this album closely, since Clarkson's last release, 2007's "My December," was marred by her public feud with Clive Davis over her desire to write her own material. The set has sold 782,000 copies, according to Nielsen SoundScan, a far cry from the 6 million-plus of 2004's "Breakaway," which featured a number of co-writes with experienced songwriters. "All I Ever Wanted," which sports assistance from Dr. Luke, Max Martin and Howard Benson, is introduced by the single "My Life Would Suck Without You," a propulsive blast of rock-tinged pop that just hit U.S. radio.

MSTRKRFT
"FIST OF GOD" (DIM MAK/
DOWNTOWN, MARCH 17)

This Canadian dance duo previewed "First of God" last fall with the single "Bounce," a collaboration with reggaeton star N.O.R.E. The album's other guests include Ghostface Killah, E-40, Freeway, Lil' Mo and John Legend—a definitive move to a different sound that group member Jesse Keeler says "we thought would alienate some people." "We wanted to make a record that was more ideologically like a throwback to when rap and R&B production was old school; the line between that and dance was very blurry," he says. Group member Al-P adds, "It's the same as when the Strokes came out: rock music

returning to what it was born from. When you get back to the essence of things, sometimes cool stuff happens."

HANNAH MONTANA
"HANNAH MONTANA:
THE MOVIE" SOUNDTRACK
(WALT DISNEY, MARCH 24)

The free world's favorite regular teen/pop superstar gets the big-screen treatment April 10, with a Hannah-packed soundtrack to match. In addition to the first single "The Climb," the album is expected to include new songs from Taylor Swift and Rascal Flatts, plus performances from up-and-coming Hollywood artist, U.K. native Steve Rushton. The two prior "Hannah" soundtracks, which made star Miley Cyrus a household name, have sold nearly 7 million units in the United States combined, according to Nielsen SoundScan, so it makes sense Disney has yet another Hannah product on tap before year's end: The show's season-three soundtrack is set for a July 7 release.

THE DECEMBERISTS
"THE HAZARDS OF LOVE"
(CAPITOL, MARCH 24)

Frontman Colin Meloy describes the Decemberists' second major-label album as "a narrative that was pieced together out of common folk-song motifs," adding that it was a product of listening to British revival folk. He also says he wasn't afraid to make an album that needed to be consumed as a whole. "I suspect the idea that people are only listening to singles is largely a myth," he says. The lyrics remain typically gothic and literary, although there are some surprises. "On 'The Queen's Rebuke in the Crossing,' we pretended like we were a sludgy metal band for bit," Meloy says. "And 'The Rake Song' really skirts the limits of what is appropriate. When I played it for my wife, she was appalled."

MARTINA McBRIDE
"SHINE" (RCA NASHVILLE,
MARCH 24)

After a long association with Paul Worley and after self-producing 2007's "Waking Up Laughing," Martina McBride decided it was time for a change. The results come through loud and clear on this album, which she co-produced with Dann Huff (Faith Hill, Rascal Flatts). "There were really two artists on this record," she says of Huff's guitar playing, which is woven throughout. The Rolling Stones-influenced intro on "Wrong Baby Wrong" and the Beatles-inspired "Love Don't Cost a Dime" are among the highlights, as is the effervescent "Sunny Side Up," which McBride co-wrote with Brad and Brett Warren.

MASTODON
"CRACK THE SKYE"
(WARNER BROS., MARCH 24)

Got a hankering for a heavy metal concept album about the assassination of Rasputin, space travel, evil spirits,

heaven and hell? Look no further. Recorded in Atlanta with Brendan O'Brien, Mastodon's second major-label album features seven songs, one of which ("The Czar") is split into four movements. It opens with "Oblivion," which drummer Brann Dailor says is "real moody," and wraps with the 15-minute jam "The Last Baron." Fans can expect the same complex packaging as with such prior releases as "Leviathan" and "Blood Mountain." Dailor says, "It makes me think, 'Wow! Now we're on this trip and the next few records will keep evolving in this style.'"

BLUE OCTOBER
"APPROACHING NORMAL"
(UNIVERSAL, MARCH 24)

The term for Blue October's fifth album is "dramatic-slash-theatrical," according to bassist Matt Noveskey. "There are all sorts of different directions on this record," he says of the follow-up to 2006's platinum "Foiled." "The extremes are a lot more present—from the saddest, most depressing moments to the happiest most joyful moments." The quintet recorded with producer Steve Lillywhite at Willie Nelson's Pedernales Studios near Blue October's home base of Austin.

KEITH URBAN
TBA (CAPITOL NASHVILLE,
MARCH 31)

The follow-up to 2006's "Love, Pain & the Whole Crazy Thing" is led by the single "Sweet Thing," a driving, banjo-tinged ode to the object of Urban's desire (presumably his wife, actress Nicole Kidman). Like most of Urban's work, it's more pop/rock than country, but it's a formula he's perfected with producer Dann Huff and writer Monty Powell. And for good measure, the video was shot in a barn in Spring Hill, Tenn.

BILLY RAY CYRUS
"BACK TO TENNESSEE"
(WALT DISNEY/LYRIC
STREET, MARCH 31)

In a nifty stroke of synergy, the title cut from the follow-up to 2007's "Home at Last" also serves as a theme song for the new "Hannah Montana" movie, which opens April 10. Billy Ray Cyrus co-wrote that song and one other for the set, "Country As Country Can Be." Powerhouse writers Jeffrey Steele, Neil Thrasher, Craig Wiseman and Rivers Rutherford contributed the balance of the tunes. While "Thrillbilly" is country funk in the vein of Big & Rich, "Somebody Said a Prayer" is a pure country power ballad.

THE BLACK EYED PEAS
"THE END"
(INTERSCOPE, MARCH)

The Black Eyed Peas are planning more of a "music diary" than a conventional album with "The END," which stands for "The Energy Never Dies." "It's a diary . . . of music that at any given

time, depending on the inspiration, you can add to it," Will.i.am says. "When it comes out, there'll be 12 songs on it, but the next day there could be 100 songs, 50 sketches, 1,000 blogs all [online] around 'The END,' so the energy really, truly never dies." He describes the music as "a lot of dance stuff, real melodic, electronic, soulful. We call it, like, 'electric static funk,' something like that." He continues, "I'm trying to break away from the concept of an album. What is an album when you put 12 songs on iTunes and people can pick at it like scabs?"

SPINNERETTE
TBA (ANTHEM, MARCH/APRIL)

Former Distillers frontwoman Brody Dalle says she "didn't put on the brakes" at any point while recording her new album. "This is probably the most invested I've been in a project, because I didn't limit myself," she says. Dalle hasn't left her punk rock roots behind, but the album does explore more than the usual three-chord, two-minute tracks. Dalle says "Impaler" is a revenge fantasy about killing Vlad the Impaler, based around a riff, while "Geeking" grew out of a lullaby she sang to her daughter, with new lyrics about a scathing review of a relationship.

RASCAL FLATTS
"UNSTOPPABLE"
(LYRIC STREET, APRIL 7)

There aren't any details or even a first single available yet for the sixth album from this country superstar trio, but with longtime producer Dann Huff back onboard, it's a safe bet there will be hits aplenty. In fact, the group's last album, 2007's "Still Feels Good," is still generating chart-toppers: "Here" recently became Rascal Flatts' ninth No. 1 on Hot Country Songs.

FLO RIDA
"R.O.O.T.S."
(POE BOY/ATLANTIC, APRIL 7)

The No. 1 digital artist of 2008, Flo Rida capped off last year with a Grammy Award nomination for best rap/sung collaboration for his single "Low." Barely a year after his debut, "Mail on Sunday," comes his sophomore set, the acronym of which stands for "Routes of Overcoming the Struggle." Collaborators include Dr. Luke, J Rock and DJ Montay, who worked with Flo Rida on "Low." The first single "Right Round" is based around Dead or Alive's 1985 No. 1 Billboard Hot 100 hit "You Spin Me Round (Like a Record)." "I didn't set out to do any No. 1 records," he says. "I just go into the studio and make music that I love."

DAVE MATTHEWS BAND
TBA (RCA, APRIL 14)

It's been nearly five years since the last studio album from Dave Matthews and his hard touring band, and this

as-yet-untitled set has an extra element of gravitas, in that it's the first since saxophonist LeRoi Moore's death last August. Rob Cavallo is behind the boards, and longtime guitarist Tim Reynolds, trumpeter Rashawn Ross and saxophonist Jeff Coffin have also joined in. A number of new songs have been played live since the summer of 2007, including "Round and Round," the groovy "Cornbread," the slow-burning "#27" and "Falling Off the Roof," but it's unknown if they will make the final cut.

FLIGHT OF THE CONCHORDS
TBA (SUB POP, APRIL 14)

The New Zealand duo, whose bumbling adventures in life and the music business are at the heart of its self-titled HBO show, has emerged as one of the biggest success stories in comedy in the past two years. Its 2007 Sub Pop debut EP "The Distant Future" won a Grammy Award for best comedy album; its 2008 self-titled full-length has sold 239,000 copies, according to Nielsen SoundScan, and is up for a Grammy in the same category. Songs from its sophomore album are rolling out through iTunes a day after each episode and will be bundled there with five extra cuts. "More than one of them leans on a '70s soul sound," Sub Pop head of A&R Tony Kiewel says. "I've also heard this choir-y sort of thing, a Meat Loaf-y sort of thing and a crazy top 40-type jam."

TORTOISE
TBA
(THRILL JOCKEY, APRIL 21)

The Chicago instrumental rock institution's first album of original music in five years offers "a lot of variety," according to bassist Doug McCombs. Drummer John McEntire's "Prepare Your Coffin" has what might constitute an actual verse, chorus and bridge, but several pieces "don't adhere to any traditional song forms. They move through different parts, but the lines are blurred." Meanwhile, the band's trademark mallet instruments take a back seat this time to layers of synthesizers ("There might be two or three of them harmonizing, taking more melodic roles," McCombs says) and "unconventional drumming and percussion.

DEPECHE MODE
"SOUNDS OF THE UNIVERSE"
(MUTE, APRIL 21)

Personally and professionally, these synth-pop survivors are on sturdier footing than ever as they near their 30th anniversary. "Sometimes you have to pinch yourself, because we've had our rough moments in the past," keyboardist Andy Fletcher says. The just-completed new album is led by the three-minute, hard-edged single "Wrong," which Fletcher calls an antidote to "bubble-gum pop" inappropriate "for where we are in society at



this moment." Frontman David Gahan spells primary songwriter Martin Gore on tracks like "Hole to Feed," based on a Bo Diddley beat, while Gore takes the mic on the ballad "Jezebel." Other songs include the midtempo stomper "Peace" and the rhythm-driven "Fragile Tension."

DOVES
TBA (ASTRALWERKS, APRIL)

U.K. rock act Doves is back amid the friendly confines of Astralwerks for the North American release of its fourth album. After issuing its 2000 debut "Lost Souls" on Astralwerks, the band's last two albums came out on Capitol stateside. The new set is led by the single "Kingdom of Rust," which frontman Jimi Goodwin describes as "really expansive with a wistful melody. It's quite emotional." Also due to make the final cut on the follow-up to 2005's "Some Cities" are the Kraftwerk-leaning "Jetstream," a "nod to our electronic past" sung by guitarist Jez Williams; "The Outsiders," which has a "pile-driver bassline and a Can-like backbeat"; and "Winter Hill," a "vaguely country rock-esque tune."

BOOKER T. JONES
"POTATO HOLE"
(ANTI-, APRIL)

For his Anti- debut and first solo set since the '80s, this 66-year-old soul man enlisted the Drive-By Truckers as his backing band for an album of all-new instrumentals. "In the public's mind, it's going to be a new sound for me," he says. "In my mind it's not. I've loved rock for a long time—in the '60s I wrote a few 'rock' songs for Otis Redding and Eddie Floyd, but it was too soon for us to be doing that kind of music." Neil Young handles lead guitar duties throughout, and the 10-song set includes covers of OutKast's "Hey Ya!" and Tom Waits' "Get Behind the Mule."

RELENTLESS 7
"WHITE LIES FOR DARK
TIMES" (VIRGIN, MAY)

"If anything describes and defines the sound, it's torn callouses," Ben Harper says of the debut from his new band. Harper met some of the members when he was slipped a demo tape of their band in 1997. "The craziest part is, we've

never once said we're making a record," he says. "We went in as four guys who loved playing music together to see what we could pull out of the moment." The results are steeped in Zeppelin-inspired classic rock, including "Up to You Now" and "Skin Thin," which Harper describes as "an acoustic rumble." Live, Relentless 7 plays "a couple of songs from my back catalog, but this is the furthest thing from a Ben Harper cover band that you could ever imagine."

EMINEM
"RELAPSE"
(SHADY/INTERSCOPE,
SPRING)

"Me and Dre are back in the lab like the old days" Eminem says of his first album in four-plus years. "Just him banging away on tracks and me getting that little spark that makes me write to it. I don't have chemistry like that with anyone else as far as producers go—not even close." Tracks like "Crack a Bottle" and "I'm Having a Relapse" will appear, but there will not be a sequel to Slim Shady's prior hit "Stan," contrary to comments from producer Swizz Beatz. "There isn't a 'Stan 2,' and there won't be," Eminem says. "Stan drove his car off a bridge and I'm not writing a song as Stan's ghost. That would just be really corny."

GREEN DAY
TBA (WARNER BROS., SPRING)

The punk trio's 2004 album "American Idiot" was one of the biggest left-field smashes of the past decade, selling more than 5.8 million U.S. copies, according to Nielsen SoundScan. But before getting down to business on the follow-up, the band members masqueraded as garage rockers Foxboro Hot Tubs and played small clubs to get the rust off. It quickly shifted into high-concept mode, dividing new songs into three tentatively titled acts: "Heroes and Cons," "Charlatans and Saints" and "Horseshoes and Handgrenades." According to Alternative Press, characters like Gloria and Christian appear throughout the narrative, while songs like the Clash-ish "Know Your Enemy," the ballad "Last Night on Earth" and the bristling "Before the Lobotomy" should not only satiate old fans but usher in new ones.

JAY-Z
TBA (DEF JAM, SPRING)

Jay-Z's final album with Def Jam before he begins recording for Live Nation has already generated a hit with the M.I.A.-sampling "Swagga Like Us," a duet with T.I. featuring Kanye West and Lil Wayne. A "part two" of the song is expected to be a similarly all-star affair, with contributions from André 3000, Nas and Young Jeezy. Other tracks tipped to appear on the as-yet-untitled album are the Santogold collaboration "Brooklyn Go Hard" and two West-produced cuts: "Jockin' Jay-Z" (which samples Run-D.M.C.'s "Dumb Girl") and "We Made History."

CLIPSE
"TILL THE CASKET DROPS"
(COLUMBIA, SPRING)

The Virginia-based hip-hop duo taps a slew of new producers for its third studio album and Columbia debut, including Swizz Beatz, Khalil, and Sean C and LV. But the sibling rappers also re-teamed with longtime collaborator Pharrell Williams on the set and promise that overall, not much has changed. "The title comes from us continuing to do what we do till the wheels fall off," Pusha T says. "We still have infectious beats and East Coast boom-bap shit that caters to what the Cipse fans love." Supporting that claim are songs like "Never Will It Stop," featuring Re-Up Gang's Ab Liva, and "Kinda Like a Big Deal," with a guest appearance by Kanye West.



SILVER SUN PICKUPS
"SWOON" (DANGERBIRD, SPRING)

"Some guitar magazine said about us, 'They're pretty cool, but they're too dreamy for me.' We were pretty proud of how we smeared things. Even vocally, you might think I'm a girl sometimes. On this record, we went for that times five." That's how Silversun Pickups frontman Brian Aubert describes the follow-up to the Los Angeles band's 2006 breakthrough, "Carnavas." Look for tracks like "The Royal We," "Panic Switch," "Breaking Bottles" and "Growing Old Is Getting Old," plus a 16-piece string section on select cuts.

YUSUF
TBA (UNIVERSAL, SPRING)

The former Cat Stevens follows up 2006's "An Other Cup," his first secular album in 28 years, with a set that recalls his straightforward troubadour

days. "This one was really a result of me writing a lot of songs and being kind of inspired again," says Yusuf. "After I recorded ['Cup'], people just wanted to hear me do a lot of simple stuff, just with the guitar." The single "Boots & Sand" features Paul McCartney and Dolly Parton—with a video shot by Jesse Dylan, son of Bob—while Michelle Branch and Gunnar Nelson assist on the track "To Be What You Must."

CHAMILLIONAIRE
"VENOM" (UNIVERSAL, SPRING)

It's no more Mr. Nice Guy for Chamillionaire, who says his third studio album was inspired by the titular "Spider-Man" villain. "Spider-Man wanted to save the world, but only when the bad guy came out did people start paying attention," the Houston rapper says. "People have this friendly image of me, but I was just waiting for my bad guy to come out." The album is led by the single "Creepin' (Solo)" featuring Ludacris, where Chamillionaire expresses distrust toward those around him, and takes some shots at the industry on "You're Famous." Scarface and the late Pimp C are set to make appearances.

THE CRYSTAL METHOD
"DIVIDED BY NIGHT"
(TINY E, SPRING)

The output of electronic duo the Crystal Method is best described by the title of its last artist album, 2004's "Legion of Boom." But Scott Kirkland and Ken Jordan are taking a less bombastic, more nuanced approach here. "We were looking to work with people we hadn't worked with before and take our time to really flesh out an idea rather than be satisfied with making an instrumental," Kirkland says. "Night" features song-based collaborations with She Wants Revenge's Justin Warfield, Los Angeles singer/songwriter Meiko (the memorably elegant "Falling Hard"), New Order's Peter Hook and Matisyahu, who provides vocals on the first single "Drown in the Now."

TAKING BACK SUNDAY
"NEW AGAIN"
(WARNER BROS., SPRING)

There's a feeling of rebirth on "New Again," according to vocalist Adam Lazarra. "It was unconscious, but there's a whole lyrical theme of teetering on the edge of adulthood," he says. "New Again" includes influences from all over the spectrum: "Winter Dance" was influenced by a relaxed "Hall & Oates or Sade feel, like the last slow dance at an eighth grade dance." "Everything Must Go" features a prog-guitar lick, "something we would've never done before [Fazzi]." And throughout, Lazarra tried to inject "a little more soul... like Al Green" to his vocal takes.

ISIS
"THE WAVERING RADIANT"
(IPECAC, SPRING)

Vocalist/guitarist Aaron Turner says

doom rock outfit Isis' upcoming album is "perhaps a little more orchestral in feel" than its four predecessors. "There's more layers going on and more interplay between the instruments rather than layering of parts," he says. With band members no longer scattered between U.S. coasts, Isis was able to "work out some of the more subtle aspects of the songs before we hit the studio. In the past I think some of the recordings were a little too clean in their final form. There was something about the energy that seemed to be lacking. This one seems to feel more like us than anything else has."

ALLEN TOUSSAINT
"THE BRIGHT MISSISSIPPI"
(NONESUCH, SPRING)

Allen Toussaint teams with producer Joe Henry on this album of "old standards," which include "St. James Infirmary" and "Just a Closer Walk With Thee," Duke Ellington's "Solitude," Thelonious Monk's "Bright Mississippi," Django Reinhardt's "Blue Drag" and "West End Blues," which was popularized by Louis Armstrong. Toussaint plays piano throughout the album but is joined by Brad Mehldau on Jelly Roll Morton's "Winin' Boy Blues," while Joshua Redman plays tenor saxophone on Ellington's "Day Dream." Toussaint says of Henry, "He came up with a direction I never would have chosen, but I'm so glad he did."

JONAS BROTHERS
TBA (HOLLYWOOD, JUNE 16)

Not even a year after their platinum-plus latest album, "A Little Bit Longer," Jonas Brothers will be back this summer with another new release. There aren't substantive details just yet, but Chris Brown told Billboard he's already done two songs with the siblings, which could add some R&B pizzazz to the Jonas' shiny pop/rock sound. Still, the core will come from the brothers' own collaborations. "When we're writing together, we're really open to each other's ideas, which I think is really important when you're writing songs," Nick Jonas says. "No one can be closed-minded, because then nothing is going to work. For us, it's really just one of our passions. It's kind of our roots."

WILCO
TBA (NONESUCH, SUMMER)

After opting for a highly performance-oriented recording approach on 2007's "Sky Blue Sky," frontman Jeff Tweedy expects Wilco will "allow ourselves a little bit more leeway in terms of sculpting the sound in the studio and doing overdubs and using the studio as another instrument." Two fan-named new songs appeared in live set lists last summer: "One Wing" recalls the melancholy, slowly building "Sky Blue Sky" closer "On and On and On," while "Sunny Feeling" has a sly main riff in keeping with loose jams from the last album. Two more debuted in

October at Neil Young's Bridge School Benefit; one with a great hook and lyrics about Jesus, the other more in Wilco's trademark midtempo vein.

AFI
TBA (INTERSCOPE, SUMMER)

"The songs, for me, seem a little bit more refined and defined—a bit more straightforward," AFI frontman Davey Havok says of his group's first album in three years. "They're not punk rock songs like from one of our early-'90s records, but there's more rock-leaning on this album." Havok says a song like "OK, I Feel Better Now" is indicative of where AFI's head is at, in that it morphed from "a quiet, kind of acoustic thing into a very large arena-rock song." Lyrically, producer David Bottrill helped push Havok to write "more as social commentary from my own personal perspective."

THE FLAMING LIPS
TBA

(WARNER BROS., SUMMER)

"Sometimes we make records like we're designing our lawn: 'Well, this tree might grow there and that will make these weeds grow over there.' It becomes this endlessly organic, we'll-see-where-it-goes type of thing," Flaming Lips frontman Wayne Coyne says. This time, there's more focus on making a record that so far sounds like "if you took John Lennon, and he joins the Miles Davis group around the 'Bitches Brew' era, but they've also discovered a super-computer that wasn't around in 1970." It sure sounds loopy, but what else would you expect from Oklahoma City's most notorious pop experimentalists?

PANIC AT THE DISCO
TBA
(DECAYDANCE/FUELED BY RAMEN, SUMMER)

After taking two-and-a-half years between its first two albums, Panic at the Disco is planning a much quicker turnaround for its third, according to frontman Brendon Urie. The new music hews more toward the classic rock-influenced sound of 2008's "Pretty. Odd." than the epic pop of 2005's platinum "A Fever You Can't Sweat Out." "With 'Pretty. Odd.' we were listening to some bands that maybe we had heard from our parents but never discovered for ourselves," Urie says. "There's so much music we haven't discovered from 30 years ago or more."

SONIC YOUTH
TBA (MATADOR, SUMMER)

Thurston Moore promises "heavy ass weirdo hooks" aplenty on Sonic Youth's Matador debut. "No Way," the first song we recorded, has a total Wipers vibe, if the Wipers were a no wave band," he says. The lyrics have been inspired by black metal bands, although Moore promises not to mimic their delivery. Other tracks include "Leaky Life Boat," which com-

pare being alive to being in a sinking ship, and "Burning Shame," a tribute to the late Fred "Sonic" Smith. "We're super inspired to make a fresh start," Moore says. "We're glad to be dealing with a label that loves songs." Beyond that, not much has changed. "It's rock-centric, but still experimental," Moore says. "We're still Sonic Youth. I still don't know how to play the guitar."

PARAMORE
TBA (FUELED BY RAMEN/ATLANTIC, SUMMER)

Paramore used sound checks to shape material for the follow-up to its platinum 2007 sophomore album "Riot." According to guitarist Josh Farro, the new songs are a varied bunch. "I can just see it having a lot more dynamics," he says. "The first record [2005's "All We Know Is Falling"] and 'Riot!' seemed to stay at the same level, but now we've got some really, really mellow songs that you'd never expect to hear out of our band, and then we've got even heavier songs than we've ever had."

BUILT TO SPILL
TBA
(WARNER BROS., SUMMER)

The latest from these Idaho guitar slingers will be a mix between newly penned material and retooled tracks considered but ultimately dropped from 2006's "You in Reverse." Guitarist Doug Martsch says the sessions have been more collaborative than ever, owing to the fact that the band is recording to Pro Tools rather than analog tape. "You have endless tracks, so [all three guitarists] can be in a room together and do five takes," he says, adding, "Then, hopefully somebody can go through it and find out what's good." Martsch expects songs like "Nowhere Lullabye," "Done" and "Good Old Boredom" to make the cut, while "Planting Seeds" "reminds me of a Tom Petty song or something, but it probably doesn't sound anything like that."

GOOD CHARLOTTE
"CARDIOLOGY"
(EPIC, SUMMER)

Joel Madden and company are working on "probably the most Good Charlotte record we've ever written"—but the work so far reminds him in spirit of a different band. "I've been missing what Blink-182 brought to the world," he says. "Not that we sound like Blink, but there was a lightness and fun part of their music that I think we're getting into here." Madden acknowledges that means more of the pop-punk flavor of 2002's "The Young and the Hopeless" and less of the dance elements heard on 2007's "Good Morning Revival" and 2008's "Greatest Remixes." Benji Madden promises "some really interesting collaborations," possibly with Trevor Horn and Goldfinger's John Feldmann. "War," a bonus cut on "Greatest Remixes," is the likely first single.

MICHELLE BRANCH
"EVERYTHING COMES AND GOES" (WARNER BROS. NASHVILLE, SUMMER)

On her next solo album, Branch stays on the country path she began with the Wreckers, the duo she formed with Jessica Harp. The artist's first solo set since 2003's "Hotel Paper" sounds like "a really natural progression from the Wreckers," she says. "It's more singer/songwriter than, I would say, country, but I think the term 'country' is all relative now. There's really no room for singer/songwriters anymore at radio, so I think this is a natural step." Dwight Yoakam duets with Branch on "Long Goodbye."

PEARL JAM
TBA (TBA, SUMMER/FALL)

After reissuing its landmark 1991 debut album "Ten" in a variety of goodies-packed configurations in March, Pearl Jam will follow up with its ninth studio album this year, likely a self-release. Sources close to the band say Eddie Vedder was knocked out by the demos the other members polished during a retreat in Montana and then presented to him. Producer Brendan O'Brien is back behind the boards for the first time since 1998's "Yield." Bassist Jeff Ament says, "He's a great musician and we trust him, which is really important when you have a group of people with totally different opinion on whether a song is good or not."

AMY WINEHOUSE
TBA (UNIVERSAL, FALL)

Amy Winehouse has teetered on the brink of self-destruction since 2006's "Back to Black" made her a worldwide superstar. Some in her camp doubt she'll have her act together to complete an album this year, but work has already been done with producer Salaam Remi, who handled five songs on "Back to Black." "We have about four songs done," he told Billboard in October. "It's business as usual, though. All the songs I did for 'Back to Black' shaped the sound of the



album." It's unclear if producer Mark Ronson, who won a Grammy Award for "Back to Black," will be involved.

D'ANGELO
"JAMES RIVER" (J, FALL)

The R&B star is making progress on his first studio album since 2000 for J; the label purchased D'Angelo's contract in 2005 from Virgin, which issued his first two studio albums. So far, the artist has collaborated with Raphael Saadiq, John Mayer, Ahmir "Questlove" Thompson and Roy Hargrove. In recent years, D'Angelo has endured a serious car accident and drug-related arrests, and in lieu of new music of his own, he's made sporadic guest appearances on albums by Common, Snoop Dogg, Q-Tip and J Dilla. "He's able to smile again and he's ready to connect [with fans]," manager Lindsay Guion says. "He's coming back. And he looks great, by the way."

CHRISTINA AGUILERA
TBA (RCA, FALL)

In quite a contrast to 2006's "Back to Basics," Christina Aguilera is lining up such electronic-oriented acts as Sia Furler, Goldfrapp and Ladytron to collaborate with her on her fourth studio album, which will mostly be produced by Linda Perry. "I wanted to go in a completely opposite direction—a very futuristic, robotic sound and computer-sounding vocals," she says. "I'm experimenting with my voice in ways I've never done before, almost like a technical, computer-generated sound, which is different for me because I'm the type of vocalist that just belts."

DR. DRE
"DETOX" (AFTERMATH/ INTERSCOPE, TBA)

Hip-hop's version of "Chinese Democracy" is finally coming this

year, according to increasingly reclusive rap legend Dr. Dre. It will also be the last album from Dre, who calls rhyming "a young man's game." The set, which has been in the works for nearly nine years, will have "an entirely new thing going with the drums that's incredible," Dre told USA Today, as well as guest appearances from Jay-Z, Lil Wayne and Nas, among others. Longtime collaborator Mike Elizondo says, "He wants to shock the world and put something out that no one would have ever thought possible from a hip-hop artist."

PRINCE
"MPLSOUND"/"LOTUS FLOWER" (TBA, TBA)

Prince is planning to release three new albums in 2009 without the assistance of a record label, according to the Los Angeles Times. A "major retailer" is in talks with the artist to release the music physically, while a new Prince Web site will sell it in digital form. The two new Prince albums are the tentatively titled "MPLSOUND" and "Lotus Flower." He was also heavily involved in an album titled "Elixir" from his protégé Bria Valente. "We got sick of waiting for Sade to make a new album," he says of that project. "MPLSOUND" is said to be full of "trippy, experimental pop songs," while "Lotus Flower" is more guitar-driven and includes a cover of Tommy James & the Shondells' "Crimson & Clover."

TIM MCGRAW
TBA (CURB, TBA)

In October, Tim McGraw made headlines when he apologized to his fans for Curb's decision to release a third greatest-hits package of his material. McGraw, who's been working on a new studio album for more than a year, contended that the release was a ploy to

extend his contract term with Curb, which the label denied. The new album, the follow-up to 2007's "Let It Go," is coming this year and may include potentially intriguing collaborations with Chris Brown ("Human") and Vocoder-loving rapper T-Pain.

ONEREPUBLIC
TBA (MOSLEY MUSIC/INTERSCOPE, TBA)

What began as recording a new song for a deluxe edition of its breakthrough 2007 debut "Dreaming Out Loud" morphed into sessions for OneRepublic's next album, according to guitarist Zach Filkins. While on tour last year, the band "kind of got inspired by a couple of songs" and wound up tracking new tunes in Germany and Japan. "We decided maybe we should stop and take advantage of this and write the second album," Filkins says. "The new stuff is a real blend of rock mixed with pop. Some of the songs are clearly like top 40 and other stuff is going to be a little more obscure."

JOHN FOGERTY
"THE RETURN OF THE BLUE RIDGE RANGERS" (FANTASY, TBA)

This sequel of sorts to Fogerty's 1973 solo set of vintage country and roots covers, "The Return of the Blue Ridge Rangers" updates the one-man band vibe of the original: "I had long felt that was probably something that was wrong with the first album," says the former Creedence Clearwater Revival frontman. The album was co-produced by T-Bone Burnett and Lenny Waronker; 15 songs were recorded from a list of about 40 that Fogerty, Burnett and Waronker assembled, and while Fogerty is mum on details, he says there'll be at least one Merle Haggard tune on the album. "My prerequisite was that I didn't want to get into the realm of trying to be really hip and obscure," he says.

LIZ PHAIR
TBA (ATO, TBA)

"This I can tell you: All my sloppiness is in there," Phair says of her ATO

debut, her first since splitting with Capitol last year. "I fought all the way through, and I'm not letting anyone take it to a perfected style. It's not going to be 'Exile in Guyville' again, but I'm using all my tools. I keep pulling it out of producers' hands, before they can do anything." The slickness of her Capitol albums enraged old Phair fans, but this time around she says, "It has mistakes in it. It has layered background vocals of mine that just make an overall slop, but it's perfect slop."

ADELE
TBA (COLUMBIA, TBA)

Basking in the "surreal" glory of four Grammy Award nominations, Adele is already working on the follow-up to her debut album, "19." The 20-year-old British singer describes the new material as influenced by T-Bone Burnett-produced albums such as the "O Brother, Where Art Thou?" soundtrack. "Obviously I don't want to write a country record or a bluegrass record," Adele says, "but the melodies, I think they're the best in the world, so I'm going to try and incorporate a lot of that." And where "19" was "almost a concept album... about one relationship," the new set is shaping up to be "about a relationship I was quite pleased to get out of rather than feeling a bit deprived of someone's attention. It's more grown up."

ROBERT RANDOLPH
TBA (WARNER BROS., TBA)

Early gospel, blues and roots records, Barack Obama's presidential election and T-Bone Burnett's production were the "fuel for the fire" for Robert Randolph's third studio album. Burnett and Randolph augmented the latter's Family Band on the album with such guests as drummer Jim Keltner; guitarists Kenny Wayne Shepherd and Doyle Bramhall II; singer/songwriters Peter Case and Tonio K.; and sacred steel forebears Calvin Cook and Aubrey Ghent. The as-yet-untitled set includes covers of Bob Dylan's "Shot of Love" and Otis Redding's "I Got the Will." ••

BEST OF THE REST

JAN. 27

Rihanna, "Good Girl Gone Bad: The Remixes" (Def Jam) // Hoobastank, "FOR(N)EVER" (Island) // Steve Martin, "The Crow: New Songs for the 5-String Banjo" (40 Productions) // Pat Green, "What I'm For" (BNA)

FEB. 3

Bow Wow, "New Jack City, Pt. 2" (Columbia) // Willie Nelson and Asleep at the Wheel, "Willie and the Wheel" (Bismieux) // Wynonna, "Sing—Chapter 1" (Curb)

FEB. 10

India.Arie, "Testimony: Vol. 2, Love & Politics" (Universal) // Van Morrison, "Astral Weeks Live" (Listen to the Lion/EMI) // K'naan, "Troubadour" (Virgin) // Red, "Innocence and Instinct" (Provident) // Ryan Leslie,

"Ryan Leslie" (Casablanca) // Trouble Andrew, "Trouble Andrew" (Virgin)

FEB. 17

Lionel Richie, "Just Go" (Island) // M. Ward, "Hold Time" (Merge) // Thursday, "Common Existence" (Epitaph) // Vetiver, "Tight Knit" (Sub Pop) // Asobi Seksu, "Hush" (Polyvinyl) // Beirut, "March of the Zapotec" (Pompell) // Jason Isbell & the 400 Unit, "Jason Isbell and the 400 Unit" (Lightning Rod Records) // Living Things, "Habibus Corpus" (Jive)

FEB. 24

Lamb of God, "Wrath" (Epic) // Various artists, "War Child: Heroes" (Astralwerks) // Jake Owen, "Easy Does It" (RCA Nashville) // Black Lips, "200 Million Thousand" (Vice) // Joe Budden, "Padded Room" (Amalgam Digital)

FEBRUARY

Line and Circle, "Line and Circle" (self-released)

MARCH 3

Coheed and Cambria, "Neverender" (Columbia) // Grandmaster Flash, "The Bridge: Concept of a Culture" (Adrenaline City Entertainment/Strut) // The Prodigy, "Invaders Must Die" (Take Me to the Hospital/Cooking Vinyl) // The Soundtrack of Our Lives, "Communion" (Yep Roc) // Béla Fleck, "Throw Down Your Heart/Tales From the Acoustic Planet Vol. 3/Africa Sessions" (Rouner) // Bell XI, "Blue Lights on the Runway" (Yep Roc)

MARCH 10

Busta Rhymes, "Back on My B.S." (Universal Motown) // Rod Stewart, "Unplugged" (Rhino) // Jadakiss, "The Last Kiss" (Roc-a-Fella/Def Jam) // Madeleine Peyroux, "Bare Bones" (Rouner) // Corbin Bleu, TBA (Hollywood) // Handsome Furs, "Face Control" (Sub Pop) // Bishop Allen, "Grrr..." (Dead Oceans) // New Found Glory, "Not Without a Fight" (Epitaph)

MARCH 17

The Script, "The Script" (Epic) // Adam Gregory, "Adam Gregory" (Big Machine) // Bonnie "Prince" Billy, "Beware" (Drag City)

MARCH 24

Papa Roach, "Metamorphosis" (DGC/Interscope) // Röyksopp, "Junior" (Astralwerks) // Öbets, "I Blame You" (Sub Pop) // Guru, "Guru 8.0 Lost & Found" (7 Grand Records) // Dan Deacon, "Bromst" (Carpark) // Eric Church, "Carolina" (Capitol Nashville)

MARCH 31

Diana Krall, "Quiet Nights" (Verve) // Keri Hilson, "In a Perfect World" (Zone 4/Mosley/Interscope) // Peter Bjorn and John, "Living Thing" (Almost Gold) // Jamie O'Neal, "Like a Woman" (1720 Entertainment) // Rodney Atkins, "It's America" (Curb)

MARCH

Clara, "Fantasy Ride" (La-Face/Zomba) //

Neil Young, "Archives Vol. 1—1963-1972" (Reprise)

APRIL 7

Lady Sovereign, "Jigsaw" (Midget) // Bob Mould, "Life and Times" (Anti-) // Emerson Drive, "Believe" (Midas/Valory Music Group)

MAY

Sean Kingston, "Tomorrow" (Epic) // Kate Voegele, "A Fine Mess" (MySpace Records) // They Might Be Giants, "Here Come the Elements" (Walt Disney)

JULY 21

Selena Gomez (Hollywood)

AUG. 11

Demi Lovato (Hollywood)

SEPT. 22

Aly & AJ (Hollywood)

SPRING

Yeah Yeah Yeahs (Interscope) // The-Dream (Def Jam) // Matisyahu, "Light" (JDubz/Or/Epic)

SUMMER

Chester Bennington (Warner Bros.) // Ingrid Michaelson (Original Signal) // Kenny Loggins (Walt Disney)

FALL

Aaron Lewis (Atlantic) // Los Lobos (Walt Disney)

TBA

Whitney Houston (Arista) // R. Kelly (Jive) // Mary J. Blige (Geffen) // Shakira (Columbia) // Carlos Santana (Arista) // Missy Elliott, "Block Party" (Atlantic) // Lupe Fiasco (Atlantic) // Maxwell (Columbia) // UGK (Jive) // Raekwon (Babygrande) // Tori Amos (Universal) // Alice in Chains (TBA) // Kings of Convenience (Astralwerks) // Rob Zombie (Geffen) // Say Anything (J) // Tower of Power, "The Great American Songbook" (Tower of Power Records)

CHRISTIAN BY DEBORAH EVANS PRICE

New 'Day' Dawns

Julian Drive Makes Good On Talent Search Win



In recent years, talent competitions from "American Idol" to "Nashville Star" have become key A&R streams that have launched many successful acts. For Georgia pop/rock outfit Julian Drive, a Christian artist talent search provided the vehicle that enabled the band members to give up their day jobs and set the stage for "My Coming Day," due Jan. 27 on Inpop Records.

The group won 2004's Exalting Him Christian talent search while still performing under its previous name, Refuge. "It gave us confidence and opened enough doors to increase our bookings," lead vocalist Shane Bowers

says. It earned the band a deal with Daywind Records, known as a powerhouse in the Southern gospel arena, but less equipped to drive a pop/rock band up the charts. So despite critical acclaim, Julian Drive's first album didn't set radio on fire. It did, however, pave the way for the band to connect with Lynn Nichols (Switchfoot, Phil Keaggy), who produced its new disc, and introduced the band to Inpop, a scrappy independent founded in 1999 by Newsboys frontman Peter Furler, manager Wes Campbell and label president Dale Bray.

"With this new record, we have matured and are more focused," Bowers says of the project he recorded with

bandmates Shaun Bennett (keyboards), Jesse Triplett (guitars) and James Nitz (bass). "Because of my voice and my background, it is rock worship with a bit of country twang."

"From Your Hands" is the first single and plans call for "You Can" to start going for adds in March; "My Coming Day" also includes an affecting cover of Hoobastank's "The Reason."

Prior to signing with Inpop, the band had intended to release "My Coming Day" independently and started selling copies at its shows. Inpop director of marketing Shara Katerberg-Hsu says the label has been educating fans that this is a new ver-

sion. "We had to do a few interesting things to make them feel like they need to buy this album again in its new Inpop incarnation," she says. "There's new mixing, new masters and new packaging."

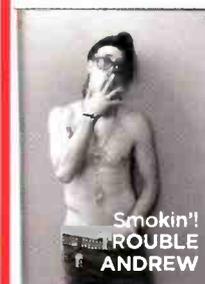
Katerberg-Hsu says the label is utilizing street teams to help spread the word. "We have a really great street team called the Inpoparazzi," she says. "It is a team of about 5,000 people from all across the country and we have been prepping them ever since we first signed Julian Drive. We had Julian Drive play our showcase [during Gospel Music Assn.] Week and had all of our regional street team members come to that, just to really introduce them and to get them excited. Then we have been sending out tools for them to use on their Facebooks and MySpaces, and we are offering free downloads to introduce the band to potential new fans."

The band's heavy tour schedule has also been helpful in promoting the new record. "They never stop. They are a touring machine and always have been, which is one thing that attracted us to them," Katerberg-Hsu says. "They are going to be taking out one of our other bands—Article One—with them on tour this spring."

Bowers says that for Julian Drive, it's all about spreading an important message. "If you look at the lyrics to a lot of the songs, they come back to that central theme that no matter how bad things get for us, there is always a real God that brings you through real problems," he says. "You are really never alone when you believe." ...

ALL DOWN-HILL FROM HERE

The list of professional athletes who have managed to cross over to the music world successfully is pretty short. Former pro surfer Jack Johnson is the



Smokin'! TROUBLE ANDREW

most notable exception; the rest of the crew seems to be composed of basketball stars trying their hands at rap and/or signing their rapping friends to vanity labels, and the Chicago Bears.

Pro snowboarder Trevor "Trouble" Andrew is making a valiant attempt to be the next exception to the rule. He recently signed with Virgin Records, which will rerelease his self-titled debut album Feb. 10, with a follow-up scheduled for early summer. And while he hopes to carve a niche for himself as a serious musician, he and his label are also aware that his primary occupation provides a host of branding and marketing opportunities.

"I initially found the record poking around on iTunes," Virgin president Rob Stevenson says. "It was rough, but there was an element of passion that I liked. He's big in one arena, but he's still pretty unknown in the music business, so we're going to rerelease the first album to give people something to hear."

"He comes with a built-in audience," Stevenson continues. "We're in talks with Oakley and Burton and other brands he's affiliated with, because I think there is a very natural synergy there."

The snowboarding artist agrees. "I think we have endless opportunities, because I've had very long relationships with most of these brands," Andrew says. "We've been touring the last few years and played a lot of snowboard contests and trade shows. Other people in the community know about the music because it was in the 'Skate' videogame."

"We're thinking of doing stuff now like a special release that's only available in Burton stores, or playing in-stores in snowboard shops rather than record stores," he says. Stevenson adds that much of the media outreach will start in snowboarding publications before moving over to the popular music press.

"While we're launching in communities where he is known, I think this music will have a much broader appeal eventually," Stevenson says. "He's mixing new wave and punk and hip-hop, and the sound is really fresh and urban." —Cortney Harding

IN GOOD COMPANY

The Chicago rock trio Company of Thieves crashes in at No. 5 on Billboard's Top Heatseekers chart and No. 162 on the Billboard 200 this week with its Wind-up debut, "Ordinary Riches." The set sold more than 3,000 digital copies in advance of its Feb. 24 physical release; sales were spurred by the inclusion of the single "Oscar Wilde" in iTunes' free single of the week promotion.

The band is the first formerly unsigned act showcased as part of the Billboard Underground video series to chart on the Billboard 200. It will perform Jan. 21 on "Last Call With Carson Daly" and begin a North American tour with labelmate Thriving Ivory four days later in Urbana, Ill. "When I was in a punk band, girls would never talk to me after the show," frontwoman Genevieve Schatz says. "But now, when everybody sees a strong woman dancing and singing onstage, I'm glad that they think this is awesome." ...

Visit billboard.com/cot to see Company of Thieves' Billboard Underground performance.



TROUBLE: ANDREW - CRAIG WEATHERBY; COMPANY OF THIEVES: RAY LEGO



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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



ELVIS EXCITES

In the wake of Elvis Presley's birthday Jan. 8, he claims the top two spots on Top Music Video Sales (see chart, page 40) as "He Touched Me" re-enters at No. 1 and "Elvis Lives: The 25th Anniversary Concert" returns at No. 2 with a combined 1,400% sales gain.

NINE IN A ROW

"Start a Band" becomes Brad Paisley's 13th No. 1 on Hot Country Songs and his ninth straight officially released single to reach the top. It's the longest run of No. 1s since Alabama strung together a record 21 consecutive chart-toppers from 1980 to 1987.



HOT MASHED POP

Mainstream top 40 radio airplay pushes DJ Earworm's mash-up "United State of Pop" onto the Pop 100 Airplay chart at No. 70 (see billboard.biz/charts). "Pop" blends bits of 2008's top 25 year-end Hot 100 songs into a four-and-a-half-minute tune.

CHART BEAT

David Foster has amassed No. 1 records as a writer and a producer, but not as an artist—until this week. "Hit Man: David Foster & Friends" (143/Reprise) climbs 6-1 on Top Internet Albums. His previous highest ranking as an artist was the No. 3 peak of his single "Love Theme From St. Elmo's Fire" on the AC chart in 1985.

Eminem returns to Hot R&B/Hip-Hop Songs with "Crack a Bottle" (Shady/Aftermath), a new entry at No. 93. It's the first song on this chart with Eminem as a lead vocalist since "You Don't Know" debuted and peaked at No. 87 the week of Dec. 16, 2006. If "Crack" opens on the Billboard Hot 100 next week, it will be his first appearance as a lead in two years. "You Don't Know" spent its final week on the Jan. 27, 2007, Hot 100.

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

Billboard

CHARTS

GaGa's 'Dance' Dance Revolution; 'Idol' Returns

While January may be light on major new releases, the Billboard 200 often has startling chart moves from new and developing artists.

A year ago this week, Sara Bareilles' "Little Voice" vaulted from No. 31 to No. 18—a then-new high—on its way to a No. 7 peak in the spring. And two years ago, Robin Thicke's still-growing "The Evolution of Robin Thicke" zipped 35-16 with a 38% increase in sales thanks partially to a performance on CBS' "Early Show."

This week is no exception, as a number of breaking acts make nice moves.

Most notably, Lady GaGa's "The Fame" flies from No. 26 to No. 14 with 21,000 copies (despite a 7% sales decrease), giving the new artist her highest rank yet on the chart. With overall album volume down 27% this week, small increases and even relatively minor drops translate into big leaps up the Billboard 200.

"The Fame," which was released Oct. 28, 2008, is supported by the radio hit "Just Dance" and comes with a consumer-friendly list price of \$9.99.

Lady GaGa first hit a Billboard chart when "Just Dance" debuted—naturally—on the May 3 Hot Dance Club

Play tally. The tune hit the Dance Radio Airplay list May 24 but didn't reach the Hot 100 Airplay chart until Nov. 15.

With radio support for "Dance" continuing to increase (the track rises to No. 4 on Hot 100 Airplay this week) and digital sales staying strong, the single holds at No. 1 on the Billboard Hot 100 for a second frame.

"The Fame" also benefits from Lady GaGa's performance of "Just Dance" on the Jan. 8 edition of NBC's "The Tonight Show With Jay Leno," as well as a \$8.99 sale tag at Target. Additionally, both Amazon's and iTunes' MP3 services are selling the set for just \$7.99.

'IDOL' THOUGHTS: The eighth season of "American Idol" kicked off Jan. 13 with a new addition—judge Kara DioGuardi.

The songwriter/producer/singer (and former Billboard staffer) has co-written Billboard Hot 100 hits for Christina Aguilera, Hilary Duff, Jonas Brothers, Pink and the first "Idol" winner Kelly Clarkson.

Speaking of Clarkson, her new single "My Life Would Suck Without You," the first offering from her fourth album "All I Ever Wanted," was released to

radio Jan. 13 as well. Nice timing.

Clarkson has racked up 9.5 million in total U.S. album sales and 10.1 million in digital song downloads, according to Nielsen SoundScan, through Jan. 4.

Clarkson remains the biggest-selling "Idol" in album and digital song sales, but season-four winner Carrie Underwood is nipping at her heels. The latter's totals stand at 9.3 million albums and 9.5 million digital songs.

Overall, "Idol" finalists have sold 42.1 million albums and 47 million song downloads.

The fourth season's batch of finalists have sold the most albums with 10 million (thanks almost entirely to Underwood's two releases), while season five is tops in terms of digital song downloads, with 11.2 million.

Season five also deserves a special mention because, even though winner Taylor Hicks and runner-up Katharine McPhee have yet to sell 1 million albums individually (they're at 708,000 and 375,000, respectively), of the 12 finalists, seven of them have sold 100,000-plus albums. That's a feat unmatched by any other season's worth of finalists.

Season five's lineup also included Elliott Yamin (621,000 albums), Chris Daughtry (4.4 million for his namesake band), Kellie Pickler (960,000), Bucky Covington (397,000) and Mandisa (181,000), according to Nielsen SoundScan.

SIX WEEKS AND COUNTING: Taylor Swift's "Fearless" is No. 1 again on the big chart for a sixth week (72,000; down 20%). It is the longest reign for a No. 1 album since 2005.

The last set to post as many weeks atop the list was 50 Cent's "The Massacre," which spent its first six frames on the tally parked in the penthouse.

Swift is the first woman to rack six weeks at No. 1 since Norah Jones did so with "Feels Like Home" in early 2004.

Over The Counter

KEITH CAULFIELD



LADY GAGA



Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,253,000	1,574,000	27,413,000
Last Week	8,508,000	1,957,000	37,283,000
Change	-26.5%	-19.6%	-26.5%
This Week Last Year	7,253,000	1,245,000	23,251,000
Change	-13.8%	26.4%	17.9%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2008	2009	CHANGE
OVERALL UNIT SALES			
Albums	16,320,000	14,761,000	-9.6%
Digital Tracks	51,629,000	64,696,000	25.3%
Store Singles	62,000	62,000	0.0%
Total	68,011,000	79,519,000	16.9%
Albums w/TEA*	21,482,900	21,230,600	-1.2%

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

DIGITAL TRACKS SALES



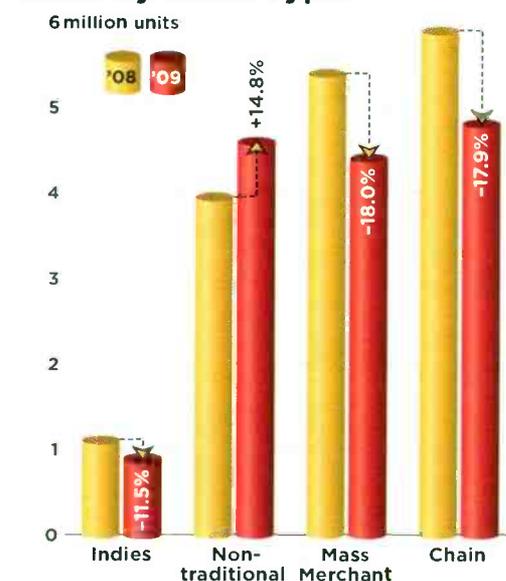
SALES BY ALBUM FORMAT

	2008	2009	CHANGE
CD	13,561,000	11,131,000	-17.9%
Digital	2,692,000	3,531,000	31.2%
Cassette	7,000	2,000	-71.4%
Other	60,000	97,000	61.7%

For week ending Jan. 11, 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



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	9	TAYLOR SWIFT BIG MACHINE 0200 (18.98) ⊕	Fearless		1
2	5	4	NICKELBACK ROADRUNNER 618028 (18.98)	Dark Horse		2
3	3	5	KANYE WEST ROC-A-FELLA DEF JAM 012198* /DJMG (13.98)	808s & Heartbreak		3
4	2	2	BEYONCÉ MUSIC WORLD COLUMBIA 19492/SONY MUSIC (15.98)	I Am... Sasha Fierce		1
5	4	6	SOUNDTRACK SUMMIT SHOP ATLANTIC 515923* AG (18.98)	Twilight		1
6	6	3	BRITNEY SPEARS JIVE 46387 JLG (18.98) ⊕	Circus		1
7	7	7	KEYSHIA COLE IMANI GEFLEN 012395/IGA (13.98)	A Different Me		2
8	8	9	JAMIE FOXX J 41294/RMG (18.98)	Intuition		3
9	9	8	VARIOUS ARTISTS UNIVERSAL EMI SONY BMG ZOMBA 012100/UMG (18.98)	NOW 29		3
10	11	16	AKON KONVICT UPFRONT SRC UNIVERSAL MOTOWN 012334/UMG (13.98)	Freedom		2
11	12	17	SOUNDTRACK DECCA 011439 (18.98) ⊕	Mamma Mia!		1
12	17	13	PINK LAFACE 36759/JLG (18.98)	Funhouse		1
13	13	15	T.I. GRAND HUSTLE ATLANTIC 512267* AG (18.98) ⊕	Paper Trail		1
14	26	58	LADY GAGA STREAMELINE UNLIVE CHERRYTREE INTERSCOPE 011805*/IGA (12.98)	The Fame		14
15	23	23	KATY PERRY CAPITOL 04249 (12.98)	One Of The Boys		9
16	HOT SHOT DEBUT	1	DJ SKRIBBLE THRIVEDANCE 90799/THRIVE (18.98)	Total Club Hits 2		16
17	33	50	KINGS OF LEON RCA 32712/RMG (17.98)	Only By The Night		8
18	16	10	DAVID COOK 19/RCA 33463/RMG (18.98)	David Cook		3
19	21	29	RIHANNA SRP DEF JAM 008968*/DJMG (13.98)	Good Girl Gone Bad		2
20	14	31	LUDACRIS DTP DEF JAM 012020* /DJMG (13.98)	Theater Of The Mind		5
21	18	21	THE KILLERS ISLAND 012197*/DJMG (13.98)	Day & Age		6
22	19	32	LIL WAYNE CASH MONEY UNIVERSAL MOTOWN 011977*/UMG (13.98)	Tha Carter III		1
23	22	37	THE ALL-AMERICAN REJECTS DOGHOUSE DGC INTERSCOPE 012297/IGA (13.98)	When The World Comes Down		15
24	27	35	JASON MRAZ ATLANTIC 448508* AG (18.98) ⊕	We Sing. We Dance. We Steal Things.		3
25	15	18	FALL OUT BOY DECAYDANCE FUELED BY RAMEN/ISLAND 012196*/DJMG (13.98)	Folie A Deux		1
26	31	40	NE-YO DEF JAM 011410*/DJMG (13.98)	Year Of The Gentleman		1
27	36	26	TAYLOR SWIFT BIG MACHINE 079012 (18.98) ⊕	Taylor Swift		3
28	35	19	KID ROCK TOP OGG ATLANTIC 290556*/AG (18.98) ⊕	Rock N Roll Jesus		2
29	10	88	VARIOUS ARTISTS HOLLYWOOD 002724 EX (6.98)	All Wrapped Up! (EP)		10
30	38	39	ANTHONY HAMILTON MISTER'S MUSIC/SO DEF 23387/JLG (18.98)	The Point Of It All		12
31	25	27	COLDPLAY CAPITOL 16866* (18.98)	Viva La Vida or Death And All His Friends		2
32	20	36	PLIES BIG GATES/SLIP N SLIDE/ATLANTIC 515812/AG (18.98) ⊕	Da REAList		14
33	42	30	SUGARLAND MERCURY NASHVILLE 011273*/UMGN (13.98)	Love On The Inside		1
34	47	60	ADELE XL COLUMBIA 31859*/SONY MUSIC (15.98)	19		11
35	49	28	RASCAL FLATTS LYRIC STREET 002763 (13.98)	Greatest Hits Volume 1		6
36	32	20	METALLICA WARNER BROS 508732* (18.98)	Death Magnetic		1
37	37	11	AC/DC COLUMBIA 33829 EX/SONY MUSIC (14.98)	Black Ice		2
38	57	94	MGMT COLUMBIA 19512*/SONY MUSIC (11.98)	Oracular Spectacular		38
39	43	52	SEAL 143 515868/WARNER BROS. (18.98)	Soul		13
40	30	25	GUNS N' ROSES BLACK FROG GEFLEN 012356* EX/IGA (13.98)	Chinese Democracy		3
41	NEW	1	JASON NEVINS ULTRA 1895 (17.98)	Jason Nevins Presents: Ultra Dance 10		41
42	53	49	ZAC BROWN BAND ROADR/BIG PICTURE HOME GROWN/ATLANTIC 516931/AG (13.98)	The Foundation		17
43	28	12	SOUNDTRACK WALT DISNEY 002714 (19.98) ⊕	High School Musical 3: Senior Year		1
44	39	22	IL DIVO SYCO COLUMBIA 39968/SONY MUSIC (18.98) ⊕	The Promise		1
45	45	44	JOHN LEGEND G.O.D.D. COLUMBIA 13740*/SONY MUSIC (18.98) ⊕	Evolver		1
46	64	76	DUFFY MERCURY 010822*/DJMG (11.98)	Rockferry		1
47	41	43	T-PAIN KONVICT/NAPPY BOY/JIVE 31630/JLG (18.98) ⊕	Thr33 Ringz		1
48	58	86	HOLLYWOOD UNDEAD A&M OCTONE 011331/IGA (12.98)	Swan Songs		22
49	68	83	SAVING ABEL SKIDDCC VIRGIN 15019/CAPITOL (12.98)	Saving Abel		49
50	59	73	YOUNG JEEZY CIE/DEF JAM 011536*/DJMG (13.98)	The Recession		1



The set notches its 16th week in the top 20, the most for a soundtrack since "High School Musical 2" captured 22 frames in late 2007 and early 2008.



It's a record week for two dance labels, as Thrive and Ultra Records celebrate their highest-charting albums (Nos. 16 and 41, respectively). Both labels' previous high-water marks came last year with "Total Dance 2008: Vol. 2" (No. 21) and "Ultra Dance 9" (No. 77).



The fourth straight chart climb for the act yields a new peak for the album. On Modern Rock, the duo's "Kids" hits the top 20 for the first time.



A feature on National Public Radio's "Weekend Edition" (Jan. 10) perhaps helps ease the slide of Enya's seasonal album, which is down 41%.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	50	45	DARIUS RUCKER CAPITOL NASHVILLE 85506 (18.98)	Learn To Live		5
52	82	78	GREATEST GAINER JAMEY JOHNSON MERCURY NASHVILLE 011237/UMGN (13.98)	That Lonesome Song		28
53	46	65	VARIOUS ARTISTS EMI SPECIAL MARKETS 1196825 EX/STARBUCKS (12.98)	Winter Wonderland		42
54	40	51	COMMON G.O.D.D. GEFLEN 011986* IGA (13.98)	Universal Mind Control		12
55	85	183	SOUNDTRACK INTERSCOPE 012502/IGA (13.98)	Slumdog Millionaire		55
56	52	56	HINDER UNIVERSAL REPUBLIC 012201*/UMRG (13.98) ⊕	Take It To The Limit		4
57	56	53	LEONA LEWIS SYCO J 02554/RMG (18.98)	Spirit		1
58	92	117	THEORY OF A DEADMAN 604 618009/ROADRUNNER (11.98)	Scars & Souvenirs		25
59	48	14	ENYA REPRISE 512383/WARNER BROS. (18.98)	And Winter Came...		8
60	54	59	MUSIQ SOULCHILD ATLANTIC 512335/AG (18.98)	onmyradio		11
61	84	79	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum		4
62	51	33	DAVID ARCHULETA 19 JIVE 34752 JLG (18.98)	David Archuleta		2
63	62	100	THE PUSSYCAT DOLLS INTERSCOPE 011770/IGA (13.98)	Doll Domination		4
64	90	169	BON IVER JAGJAGGWAR 115* (14.98)	For Emma, Forever Ago		64
65	70	114	SOUNDTRACK SUMMIT SHOP ATLANTIC 517000/AG (18.98)	Twilight: The Score (Carter Burwell)		65
66	73	72	DISTURBED REPRISE 411132*/WARNER BROS. (18.98) ⊕	Indestructible		1
67	67	106	FLEET FOXES SUB POP 777* (13.98)	Fleet Foxes		67
68	74	54	CARRIE UNDERWOOD 19 ARISTA NASHVILLE 11221/RMG/RMG/SMN (18.98)	Carnival Ride		2
69	65	41	KENNY CHESNEY BLUE CHAIR/BNV 34553/SMN (18.98)	Lucky Old Sun		1
70	24	82	JULIANNE HOUGH NBC Sounds Of The Season: The Julianne Hough Holiday Collection (EP) NBC UNIVERSAL SPECIAL MARKETS 012047 EX/UMG (6.98)	24		24
71	60	24	JONAS BROTHERS HOLLYWOOD 001944 (18.98) ⊕	A Little Bit Longer		1
72	71	84	CHRISTINA AGUILERA RCA 30261 EX/RMG (11.98) ⊕	Keeps Gettin' Better: A Decade Of Hits		9
73	72	69	BRANDY KNUCKOUT KOCH EPIC 27271/SONY MUSIC (15.98)	Human		15
74	69	92	JAZMINE SULLIVAN J 32713/RMG (15.98)	Fearless		1
75	61	61	SLIPKNOT ROADRUNNER 617938 (18.98) ⊕	All Hope Is Gone		1
76	86	-	ERIN MCCARLEY UNIVERSAL REPUBLIC 012223/UMRG (11.98)	Love, Save The Empty		76
77	76	42	ANDREA BOCELLI SUGAR 012161 DECCA (18.98) ⊕	Incanto		8
78	55	34	MILEY CYRUS HOLLYWOOD 002129 (18.98) ⊕	Breakout		1
79	83	75	CELINE DION COLUMBIA 35413 SONY MUSIC (15.98)	My Love: Essential Collection		8
80	87	68	VARIOUS ARTISTS WOW Hits 2009: 30 Of The Year's Top Christian Artists And Hits EMI CMG PROVIDENT-INTEGRITY 887742/WORD-CURB (17.98)	30		30
81	96	101	DAVID FOSTER 143 REPRISE 511933/WARNER BROS. (27.98 CD/DVD) ⊕	Hit Man: David Foster & Friends		46
82	77	85	LINKIN PARK MACHINE SHOP 34477* WARNER BROS. (18.98) ⊕	Minutes To Midnight		2
83	88	57	TOBY KEITH SHOW DGG NASHVILLE 022 (18.98)	That Don't Make Me A Bad Guy		1
84	63	47	SOULJA BOY TELL'EM COLLIPARK INTERSCOPE 012386* IGA (13.98)	iSouljaBoyTellem		43
85	104	135	RAY LAMONTAGNE RCA 32670* (18.98)	Gossip In The Grain		3
86	101	-	MUSIQ SOULCHILD ATLANTIC/RHINO CUSTOM PRODUCTS 512995 EX/RHINO (6.98)	A Philly Soul Christmas (EP)		86
87	78	108	THE GAME GEFFEN 011465* IGA (13.98)	LAX		1
88	66	71	DEMI LOVATO HOLLYWOOD 002137 (18.98)	Don't Forget		2
89	132	158	APOCALYPTICA 20-20 21580/JIVE (13.98) ⊕	Worlds Collide		59
90	80	127	TV ON THE RADIO DGC/INTERSCOPE 011882*/IGA (13.98)	Dear Science		12
91	100	110	SHINEDOWN ATLANTIC 511244/AG (18.98)	The Sound Of Madness		1
92	89	70	JENNIFER HUDSON ARISTA 06303/RMG (18.98) ⊕	Jennifer Hudson		1
93	108	192	THE TING TINGS COLUMBIA 28925* (12.98)	We Started Nothing		78
94	95	102	3 DOORS DOWN UNIVERSAL REPUBLIC 011065/UMRG (13.98)	3 Doors Down		1
95	75	139	VAMPIRE WEEKEND XL 318*/BEGGARS GROUP (11.98)	Vampire Weekend		17
96	125	145	USHER LAFACE 23388/JLG (18.98)	Here I Stand		1
97	79	95	ROBIN THICKE STAR TRAK INTERSCOPE 011793*/IGA (13.98) ⊕	Something Else		1
98	116	66	GEORGE STRAIT MCA NASHVILLE 010826/UMGN (13.98)	Troubadour		1
99	141	126	ALAN JACKSON ARISTA NASHVILLE 19943/SMN (18.98)	Good Time		1
100	106	104	LED ZEPPELIN SWAN SONG 313148*/ATLANTIC (19.98) ⊕	Motherhip		2

THE BILLBOARD 200 ARTIST INDEX

3 DOORS DOWN	94	REJECTS	23	NATASHA BEDINGFIELD	133	CELINE DION	79	FALL OUT BOY	25	THE GAME	92	JENNIFER HUDSON	92	JONAS BROTHERS	167	ORAMA	141
AC/DC	37	ALVIN AND THE CHIMPUNKS	128	BEYONCÉ	4	DISTURBED	66	VICENTE FERNANDEZ	160	GLASVEGAS	126	ERIC HUTCHINSON	186	JOURNEY	167	LADY ANTEBELLUM	61
ADELE	34	ANDREA BOCELLI	89	BON IVER	64	DJ SKRIBBLE	16	THE FIREMAN	160	GUNS N' ROSES	40	IL DIVO	44	LIL WAYNE & T-PAIN	152	LADY GAGA	14
TRACE ADKINS	131	BON IVER	64	COLBIE CAILLAT	142	DUFFY	46	FIVE FINGER DEATH PUNCH	157	ANTHONY HAMILTON	30	IN FEAR AND FAITH	193	LINKIN PARK	82	MIRANDA LAMBERT	113
CHRISTINA AGUILERA	71	DAVID ARCHULETA	62	JEREMY CAMP	103	ENYA	59	THE PUNISH	67	BRANDON HEATH	188	JOEY + ROBY	124	DEMI LOVATO	88	RAY LAMONTAGNE	85
AKON	10	AVANT	123	JEREMY CAMP	103	EAGLES	163	DAVID FOSTER	81	HOLLYWOOD UNDEAD	48	JACK JOHNSON	107	LUACRIS	20	LEONARD	45
THE ALL-AMERICAN	10	AVENGED SEVENFOLD	120	JEREMY CAMP	103	ENYA	59	JAMIE FOXX	8	HOLLYWOOD UNDEAD	48	JACK JOHNSON	107	MARY MARY	106	LEON LEWIS	57
				JEREMY CAMP	103	ESTELLE	190	FRAMING HANLEY	196	JULIANNE HOUGH	70	JAMEY JOHNSON	52	JOHN MAYER	108	LEONA LEWIS	57
				JEREMY CAMP	103									ERIN MCCARLEY	76	LIFEHOUSE	198
				JEREMY CAMP	103									LIL WAYNE	22	KINGS OF LEON	17
				JEREMY CAMP	103									LIL WAYNE & OJ		THE KILLERS	21
				JEREMY CAMP	103											LIFEHOUSE	198
				JEREMY CAMP	103											LIL WAYNE	22
				JEREMY CAMP	103											LIL WAYNE & OJ	
				JEREMY CAMP	103											LIL WAYNE & OJ	
				JEREMY CAMP	103			</									

TOP INDEPENDENT™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / DISTRIBUTING LABEL (PRICE)	CERT.
1	HOT SHOT DEBUT	1 WK	DJ SKRIBBLE	#1	TOTAL CLUB HITS 2 THRIVEDANCE 90799/THRIVE (18.98)	
2	NEW	1 WK	JASON NEVINS	JASON NEVINS PRESENTS: ULTRA DANCE 10 ULTRA 1895 (17.98)		
3	2	1	VARIOUS ARTISTS	WINTER WONDERLAND EMI SPECIAL MARKETS 1196825 EX/STARBUCKS (12.98)		
4	5	14	BON IVER	FOR EMMA, FOREVER AGO JAG/JAGUWAR 115* (14.98)		
5	3	1	FLEET FOXES	FLEET FOXES SUB POP 777* (13.98)		
6	7	1	RAY LAMONTAGNE	GODSSIP IN THE GRAIN RCA 32670* (18.98)		
7	11	39	GREATEST GAINER	APOCALYPTICA WORLDS COLLIDE 20-20 21580/JIVE (13.98) ⊕		
8	8	1	THE TING TINGS	WE STARTED NOTHING COLUMBIA 28925* (12.98)		
9	4	50	VAMPIRE WEEKEND	VAMPIRE WEEKEND XL 318*/BEGGARS GROUP (11.98)		
10	9	62	GARTH BROOKS	THE ULTIMATE HITS PEARL 213 (25.98 CD/DVD) ⊕		5
11	12	55	RADIOHEAD	IN RAINBOWS TBD 21622*/ATO (13.98)		
12	19	37	SECONDHAND SERENADE	A TWIST IN MY STORY GLASSNOTE 405244/EAST WEST (15.98) ⊕		
13	4	1	LIL WAYNE & DJ DRAMA	GANGSTA GRILLZ: DEDICATION 3 APHILLIATES 63278 (17.98)		
14	27	1	SANTOGOLD	SANTOGOLD LIZARD KING 70034*/DOWNTOWN (14.98)		
15	NEW	1 WK	LIL WAYNE & T-PAIN	THE T-WAYNE SHOW GUESSWHYLD DIGITAL EX (9.98)		
16	17	62	EAGLES	LONG ROAD OUT OF EDEN ERC 4500 EX (14.98)		7
17	22	7	THE FIREMAN	ELECTRIC ARGUMENTS ATO 0063* (15.98)		
18	20	32	JOURNEY	REVELATION NOMOTA 4506 EX (14.98 CD/DVD) ⊕		
19	16	25	SHE & HIM	VOLUME ONE MERGE 324 (15.98)		
20	21	6	DAVID BYRNE & BRIAN ENO	EVERYTHING THAT HAPPENS WILL HAPPEN TODAY OPAL 002/TODDUNDO (15.98)		
21	36	2	VARIOUS ARTISTS	THE 50 MOST ESSENTIAL PIECES OF CLASSICAL MUSIC X5 DIGITAL EX (11.98)		
22	25	3	BLITZEN TRAPPER	FURR SUB POP 755* (13.98)		
23	NEW	1 WK	IN FEAR AND FAITH	YOUR WORLD ON FIRE RISE 074 (13.98)		
24	29	2	FRAMING HANLEY	THE MOMENT SILENT MAJORITY 1001 (15.98)		
25	30	17	SIGUR ROS	MED SUD I EYRUM VID SPILUM ENDALAUST XL 364/BEGGARS GROUP (11.98)		
26	23	29	FLIGHT OF THE CONCHORDS	FLIGHT OF THE CONCHORDS (SOUNDTRACK) HBO 715*/SUB POP (15.98)		
27	NEW	1 WK	DANE COOK	VICIOUS CIRCLE COMEDY CENTRAL DIGITAL EX (9.98)		
28	34	15	DJ KHALED	WE GLOBAL WE THE BEST/TERROR SQUAD 4564/KOCH (17.89)		
29	35	2	VARIOUS ARTISTS	JAZZ SIGNATURES 2 STARBUCKS 012617 (12.98)		
30	27	21	MY MORNING JACKET	EVIL URGES ATO 21625* (13.98)		
31	37	15	MITCH HEDBERG	DO YOU BELIEVE IN GOSH? COMEDY CENTRAL 0063 (13.98)		
32	28	13	INGRID MICHAELSON	BE OK CABIN 24 10/ORIGINAL SIGNAL (9.98)		
33	48	7	THE GASLIGHT ANTHEM	THE 59 SOUND SIDEDUMMYP 1358* (11.98)		
34	41	7	JUANITA BYNUM	POUR MY LOVE ON YOU FLOW 9338 (17.98)		
35	NEW	1 WK	DANE COOK	ROUGH AROUND THE EDGES: LIVE FROM MADISON SQUARE GARDEN (COMEDY CENTRAL 005) (16.98 CD/DVD) ⊕		
36	33	10	THE MAINE	CAN'T STOP WON'T STOP FEARLESS 30112 (12.98)		
37	10	4	JOHN TESH	GRAND PIANO CHRISTMAS GARDEN CITY 460D EX (9.98)		
38	NEW	1 WK	ANIMAL COLLECTIVE	MERRIWEATHER POST PAVILION DOMINO 219* (23.98 VINYL LP)		
39	NEW	1 WK	VARIOUS ARTISTS	TOTAL WORKOUT THRIVEDANCE 90761 EX/THRIVE (12.98)		
40	NEW	1 WK	OF MONTREAL	SKELETAL LAMPING POLYVINYL 160* (15.98)		
41	47	7	SPM	THE LAST CHAIR VIOLINIST ODOPE HOUSE 6037 (16.98)		
42	45	13	CRAIG MORGAN	GREATEST HITS BROKEN BOW 7737 (12.98)		
43	46	11	LECRAE	REBEL REACH 98070/INFINITY (13.98)		
44	43	15	VARIOUS ARTISTS	ROCK HEROES THRIVE 90787 EX (12.98)		
45	40	9	JOSHUA RADIN	SIMPLE TIMES MOM AND POP 001 (13.98)		
46	RE-ENTRY	1 WK	MEIKO	MEIKO LUCKY EAR/MYSPACE 10035/OGC (13.98)		
47	6	1	MORMON TABERNACLE CHOIR/ORCHESTRA AT TEMPLE SQUARE (WILBERG)	PHRASE TO THE MAN: SONGS HONORING THE PROPHET JOSEPH SMITH MORMON TABERNACLE CHOIR 501223 (16.98)		
48	31	25	ALL TIME LOW	SO WRONG, IT'S RIGHT HOPELESS 693 (13.98)		
49	RE-ENTRY	1 WK	SHEKINAH GLORY MINISTRY	JESUS UMCG 3003/KINGDOM (17.98)		
50	50	1	JOE	JOE THOMAS, NEW MAN 563 00003/KEDAR (17.98)		

TOP DIGITAL™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / DISTRIBUTING LABEL	BB 200 RANKING	CERT.
1	1	10	SOUNDTRACK	#1	Twilight	5	
2	3	9	TAYLOR SWIFT	Fearless	BIG MACHINE ⊕	1	
3	4	1	KANYE WEST	808s & Heartbreak	ROC-A-FELLA/DEF JAM /DJMG	3	
4	5	1	NICKELBACK	Dark Horse	ROADRUNNER	2	
5	8	1	KINGS OF LEON	Only By The Night	RCA /RMG	17	
6	9	1	LADY GAGA	The Fame	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE /IGA	14	
7	6	1	BRITNEY SPEARS	Circus	JIVE /JLG ⊕	6	
8	NEW	1 WK	BON JOVI	Cross Road	MERCURY /JME	4	
9	17	1	THE ALL-AMERICAN REJECTS	When The World Comes Down	DOOHOUSE/OGC/INTERSCOPE /IGA	23	
10	NEW	1 WK	SOUNDTRACK	Slumdog Millionaire	INTERSCOPE /IGA	55	
11	11	7	THE KILLERS	Day & Age	ISLAND /DJMG	21	
12	13	4	FALL OUT BOY	Folie A Deux	DECAYDANCE/FUELED BY RAMEN/ISLAND /DJMG	25	
13	12	2	ERIN MCCARLEY	Love, Save The Empty	UNIVERSAL REPUBLIC /UMRG	76	
14	RE-ENTRY	1 WK	AKON	Freedom	KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN /UMRG	10	
15	20	16	MGMT	Oracular Spectacular	COLUMBIA /SONY MUSIC	38	
16	10	13	SOUNDTRACK	Mamma Mia!	DECCA ⊕	11	
17	14	31	JASON MRAZ	We Sing. We Dance. We Steal Things.	ATLANTIC /AG ⊕	24	
18	25	2	BON IVER	For Emma, Forever Ago	JAG/JAGUWAR	64	
19	15	8	BEYONCE	I Am...Sasha Fierce	MUSIC WORLD/COLUMBIA /SONY MUSIC	4	
20	18	16	ADELE	19	XL/COLUMBIA /SONY MUSIC	34	
21	7	1	COLDPLAY	Viva La Vida or Death And All His Friends	CAPITOL	31	
22	21	9	PINK	Funhouse	LAFACE /JLG	12	
23	RE-ENTRY	1 WK	PARAMORE	RIOT!	FUELED BY RAMEN /AG	—	
24	RE-ENTRY	1 WK	T.I.	Paper Trail	GRAND HUSTLE/ATLANTIC /AG ⊕	13	
25	RE-ENTRY	1 WK	SOUNDTRACK	Twilight: The Score (Carter Burwell)	SUMMIT/CHOP SHOP/ATLANTIC 517000/AG	65	

TOP INTERNET™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / DISTRIBUTING LABEL	BB 200 RANKING	CERT.
1	6	7	DAVID FOSTER	#1	Hit Man: David Foster & Friends	81	
2	4	9	TAYLOR SWIFT	Fearless	BIG MACHINE 0200 ⊕	1	
3	5	10	SOUNDTRACK	Twilight	SUMMIT/CHOP SHOP/ATLANTIC 515923*/AG	5	
4	3	9	ENYA	And Winter Came...	REPRISE 512383/WARNER BROS.	59	
5	NEW	1 WK	BEEGIE ADAIR	Embraceable You: Romantic Songs Of George Gershwin	GREEN HILL 55387	—	
6	NEW	1 WK	BEEGIE ADAIR WITH THE JEFF STEINBERG ORCHESTRA	Ill Take Romance	HILLSBORO 51008	—	
7	3	1	SOUNDTRACK	Twilight: The Score (Carter Burwell)	SUMMIT/CHOP SHOP/ATLANTIC 517000/AG	65	
8	11	8	NICKELBACK	Dark Horse	ROADRUNNER 618028	2	
9	2	5	THE PRIESTS	The Priests	RCA VICTOR 33969/SONY MUSIC	130	
10	14	4	SEAL	Soul	143 515868/WARNER BROS.	39	
11	10	2	TOUMANI DIABATE	The Mande Variations	WORLD CIRCUIT/NONESUCH 433724/WARNER BROS.	—	
12	RE-ENTRY	1 WK	THE CISTERCIAN MONKS OF STIFT HEILIGENKREUZ	Chant: Music For The Soul	DECCA 011489/UNIVERSAL CLASSICS GROUP	—	
13	8	24	JOHNNY CASH	Johnny Cash At Folsom Prison	COLUMBIA (NASHVILLE)/LEGACY 65955/SONY MUSIC	—	
14	12	6	BRITNEY SPEARS	Circus	JIVE 40387/JLG ⊕	6	
15	20	11	PINK	Funhouse	LAFACE 36759/JLG	12	
16	17	8	BEYONCE	I Am...Sasha Fierce	MUSIC WORLD/COLUMBIA 19492/SONY MUSIC	4	
17	23	1	BLACK MIKE & QB PRODUCTIONS	That's Me	GRIND POWER/Q RECORDS 931/SWAGGER	—	
18	1	6	STRAIGHT NO CHASER	Holiday Spirits	ATCO/ATLANTIC 515785/AG	—	
19	18	3	IL DIVO	The Promise	SYCO/COLUMBIA 39968/SONY MUSIC ⊕	44	
20	15	25	VARIOUS ARTISTS	I Can Only Imagine: Platinum Edition	INO 20228/TIME LIFE	—	
21	RE-ENTRY	1 WK	COLDPLAY	Viva La Vida or Death And All His Friends	CAPITOL 16886*	31	
22	21	1	DAVID COOK	David Cook	19/RCA 33463/RMG	18	
23	25	1	FLEET FOXES	Fleet Foxes	SUB POP 777*	67	
24	RE-ENTRY	1 WK	JASON MRAZ	We Sing. We Dance. We Steal Things.	ATLANTIC 448508*/AG ⊕	24	
25	RE-ENTRY	1 WK	KANYE WEST	808s & Heartbreak	ROC-A-FELLA/DEF JAM 012198*/DJMG	3	

LATIN RHYTHM AIRPLAY™

FROM: **.biz**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	12	#1	VIRTUAL DIVA DON OMAR (VI/MACHETE)
2	1	10	POR UN SEGUNDO	WISIN & YANDEL FEATURING NESTY (WY/MACHETE)
3	3	14	ME ESTAS TENTANDO	WISIN & YANDEL FEATURING NESTY (WY/MACHETE)
4	5	18	LLAMADO DE EMERGENCIA	DADDY YANKEE (EL CARTEL)
5	4	19	TE REGALO AMORES	RKM & KEN-Y (PINA/MACHETE)
6	8	16	TE AMO	MAKANO (PANAMA/MACHETE)
7	7	1	CUERPO SENSUAL	RKM & KEN-Y (PINA/MACHETE)
8	6	22	DIME	IVY QUEEN (MACHETE)
9	16	5	TIEMBLO	BABY RASTA & GRINGO (LOUDES68/EME/UNIVERSAL MUSIC LATINO)
10	10	8	HEARTLESS	KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)
11	13	10	LIVE YOUR LIFE	T.I. FEATURING RIHANNA (DEF JAM/GRAND HUSTLE/DJMG/ATLANTIC)
12	22	5	POR AMAR A CIEGAS	ARCANGEL (MAS FLOW/MACHETE)
13	24	4	UNDER	TITO "EL BAMBINO" (EMI TELEVISION)
14	12	4	JUST DANCE	LADY GAGA FEAT. COLBY O'CONNIS (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
15	9	14	RIGHT NOW (NA NA NA)	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)

ILIKE LIBRARIES: MOST ADDED™

FROM: **.biz**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	20	#1	HOT N COLD KATY PERRY (CAPITOL)
2	5	10	HEARTLESS	KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)
3	4	8	SINGLE LADIES (PUT A RING ON IT)	BEYONCE (MUSIC WORLD/COLUMBIA)
4	3	6	CIRCUS	BRITNEY SPEARS (JIVE/JLG)
5	6	14	WOMANIZER	BRITNEY SPEARS (JIVE/JLG)
6	7	17	LOVE LOCKDOWN	KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)
7	10	1	RIGHT NOW (NA NA NA)	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
8	14	26	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)
9	15	1	LIVE YOUR LIFE	T.I. FEATURING RIHANNA (DEF JAM/GRAND HUSTLE/DJMG/ATLANTIC)
10	9	20	SO WHAT	PINK (LAFACE/JLG)
11	5	10	DECODE	PARAMORE (FUELED BY RAMEN/CHOP SHOP/WARNER)
12	13	11	LOVE STORY	TAYLOR SWIFT (BIG MACHINE)
13	12	17	SEX ON FIRE	KINGS OF LEON (RCA/RMG)
14	15	32	VIVA LA VIDA	COLDPLAY (CAPITOL)
15	19	1	HUMAN	THE KILLERS (ISLAND/DJMG)

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

BETWEEN THE BULLETS BACK BREAKER



Nickelback breaks the record for most No. 1s in the 13-year history of the Adult Top 40 radio airplay chart, as "Gotta Be Somebody" rises 2-1 (see page 40). The song is the group's fifth No. 1, breaking a tie with Matchbox Twenty. Sharing third place are Daughtry, Goo Goo Dolls and Santana, each with three.

"Somebody" completes Nickelback's first set of back-to-back leaders. Its last entry, "If Everyone Cared," reigned for six weeks in 2007. The act also reached the top with "Far Away" (2006), "Photograph" (2005) and "Someday" (2004). Twice before, Nickelback just missed the summit, peaking at No. 2 with "How You Remind Me" (2002) and "Savin' Me" (2006).

—Gary Trust

Jazz pianist Beegie Adair visits Top Internet Albums for the first time thanks to a direct-response TV campaign. Spots touting "Embraceable You" (No. 5) and "I'll Take Romance" (No. 6) encourage nearly 2,000 in sales for each title. The sets enter Top Jazz Catalog Albums this week at Nos. 6 and 7, respectively, as well.



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

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	14	#1 SINGLE LADIES (PUT A RING ON IT)	BEYONCE (MUSIC WORLD/COLUMBIA)
2	1	16	LIVE YOUR LIFE	T.I. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/ATLANTIC)
3	6	9	HEARTLESS	KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)
4	5	11	JUST DANCE	LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
5	3	22	MISS INDEPENDENT	NE-YO (DEF JAM/DJMG)
6	8	17	LOVE STORY	TAYLOR SWIFT (BIG MACHINE)
7	4	24	WHATEVER YOU LIKE	T.I. (GRAND HUSTLE/ATLANTIC)
8	7	19	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)
9	9	16	WOMANIZER	BRITNEY SPEARS (JIVE/JLG)
10	10	19	HOT N COLD	KATY PERRY (CAPITOL)
11	12	15	RIGHT NOW (NA NA NA)	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
12	14	15	GREEN LIGHT	JOHN LEGEND FEAT. ANDRE 3000 (G.O.O.D./COLUMBIA)
13	17	12	POP CHAMPAGNE	JIM JONES & RON BROOK FEAT. JUEL SANTANA (ETHER BOY/UNIVERSAL MOTOWN/COLUMBIA/ROCK)
14	13	20	SO WHAT	PINK (LAFACE/JLG)
15	15	12	CHOPPED 'N' SKREWED	T-PAIN FEAT. LUDACRIS (KONVICT/NAPPY BOY/JIVE/JLG)
16	19	10	ONE MORE DRINK	LUDACRIS CO-STARRING T-PAIN (DTP/DEF JAM/DJMG)
17	16	18	LET IT ROCK	KEVIN RUDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
18	18	16	LOVE LOCKDOWN	KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)
19	11	14	IF I WERE A BOY	BEYONCE (MUSIC WORLD/COLUMBIA)
20	22	14	GOTTA BE SOMEBODY	NICKELBACK (ROADRUNNER/RRP)
21	21	24	BETTER IN TIME	LEONA LEWIS (SYCO/JRMG)
22	41	5	CIRCUS	BRITNEY SPEARS (JIVE/JLG)
23	38	5	MAD	NE-YO (DEF JAM/DJMG)
24	20	21	MRS. OFFICER	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
25	26	10	TRADING PLACES	USHER (LAFACE/JLG)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	25	9	PUT IT ON YA	PLIES FEAT. CHRIS J (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
27	33	15	START A BAND	BRAD PASKLEY DUET WITH KEITH URBAN (ARISTA NASHVILLE)
28	27	16	ALREADY GONE	SUGARLAND (MERCURY NASHVILLE)
29	24	31	VIVA LA VIDA	COLDPLAY (CAPITOL)
30	35	12	DON'T	BILLY CURRINGTON (MERCURY)
31	34	12	COUNTRY BOY	ALAN JACKSON (ARISTA NASHVILLE)
32	42	6	YOU FOUND ME	THE FRAY (EPIC)
33	30	15	CHICKEN FRIED	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIG PICTURE)
34	29	15	HERE	RASCAL FLATS (LYRIC STREET)
35	32	17	ROLL WITH ME	MONTGOMERY GENTRY (COLUMBIA NASHVILLE)
36	36	9	REHAB	RIHANNA (SRP/DEF JAM/DJMG)
37	40	11	FEEL THAT FIRE	DIERKS BENTLEY (CAPITOL NASHVILLE)
38	23	24	CAN'T BELIEVE IT	T-PAIN FEAT. LIL WAYNE (KONVICT/NAPPY BOY/JIVE/JLG)
39	44	11	SHE WOULDN'T BE GONE	BLAKE SHELTON (WARNER BROS. NASHVILLE)/WRN)
40	28	28	DISTURBIA	RIHANNA (SRP/DEF JAM/DJMG)
41	51	6	SHE GOT HER OWN	NE-YO FEAT. JAMIE FOXX & FABOLOUS (DEF JAM/DJMG)
42	47	7	GOD LOVE HER	TOBY KEITH (SHOW DOG NASHVILLE)
43	31	17	ADDICTED	SAVING ABEL (SKIDD/CO/VIRGIN/CAPITOL)
44	55	4	SOBER	PINK (LAFACE/JLG)
45	46	7	DOWN THE ROAD	KENNY CHESNEY WITH MAC MCANALLY (BLUE CHAIR/BNA)
46	71	3	DEAD AND GONE	T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)
47	63	3	DIVA	BEYONCE (MUSIC WORLD/COLUMBIA)
48	45	10	IFULEAVE	MUSIQ SOULCHILD FEAT. MARY J. BLIGE (ATLANTIC)
49	49	7	SWEET THING	KEITH URBAN (CAPITOL NASHVILLE)
50	48	9	PLAYA CARDZ RIGHT	KEYSHIA COLE FEAT. 2PAC (AMARU/IMANI/GEFFEN/INTERSCOPE)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	50	8	COWGIRLS DON'T CRY	BROOKS & DUNN FEAT. REBA MCENTIRE (ARISTA NASHVILLE)
52	61	4	TURNIN ME ON	KERI HILSDN FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)
53	43	13	IN COLOR	JAMEY JOHNSON (MERCURY)
54	53	7	LIGHT ON	DAVID COOK (19/RCA/RMG)
55	37	14	BUST YOUR WINDOWS	JAZMINE SULLIVAN (JRMG)
56	39	37	CLOSER	NE-YO (DEF JAM/DJMG)
57	56	6	RIVER OF LOVE	GEORGE STRAIT (MCA NASHVILLE)
58	64	4	I HATE THIS PART	THE PUSSYCAT DOLLS (INTERSCOPE)
59	59	3	ROCKIN' THAT THANG	THE DREAM (MAD10 KILLA/DEF JAM/DJMG)
60	70	3	WHITE HORSE	TAYLOR SWIFT (BIG MACHINE)
61	60	5	JUST LIKE ME	JAMIE FOXX FEAT. T.I. (JRMG)
62	65	9	WHEN IT HURTS	AVANT (CAPITOL)
63	73	2	IT WON'T BE LIKE THIS FOR LONG	DARIUS RUCKER (CAPITOL NASHVILLE)
64	62	17	SHATTERED (TURN THE CAR AROUND)	O.A.R. (EVERFINE ATLANTIC/RRP)
65	57	19	LET IT GO	TIM MCGRAW (CURB)
66	54	13	LOOKIN' FOR A GOOD TIME	LADY ANTEBELLUM (CAPITOL NASHVILLE)
67	-	1	GIVES YOU HELL	THE ALL-AMERICAN JECKS (DOGHOUSE/DGC/INTERSCOPE)
68	68	6	BEEP	BOBBY VALENTINO FEAT. YUNG JOC (BLU KOLLA DREAMS/CAPITOL)
69	-	2	UNTOUCHED	THE VERONICAS (ENGINEER/ROOM/SIRE/WARNER BROS.)
70	67	9	ANYTHING GOES	RANDY HOUSER (UNIVERSAL SOUTH)
71	75	5	LET ME	PAT GREEN (BNA)
72	58	18	SWAGGA LIKE US	JAY-Z & T.I. FEAT. KANYE WEST & LIL WAYNE (ROC-A-FELLA/DEF JAM/DJMG)
73	-	4	SECOND CHANCE	SHINEDOWN (ATLANTIC)
74	74	7	I'M SO PAID	AKON FEAT. LIL WAYNE (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
75	69	17	CRUSH	DAVID ARCHULETA (19/JIVE/JLG)

1,294 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	26	#1 JUST DANCE	LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/INTERSCOPE)	
2	5	10	HEARTLESS	KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)	
3	3	18	LOVE STORY	TAYLOR SWIFT (BIG MACHINE)	
4	14	10	GIVES YOU HELL	THE ALL-AMERICAN JECKS (DOGHOUSE/DGC/INTERSCOPE)	
5	2	8	SINGLE LADIES (PUT A RING ON IT)	BEYONCE (MUSIC WORLD/COLUMBIA)	
6	10	20	LET IT ROCK	KEVIN RUDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
7	7	6	CIRCUS	BRITNEY SPEARS (JIVE/JLG)	
8	4	25	HOT N COLD	KATY PERRY (CAPITOL)	
9	6	39	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	
10	11	17	LOVE LOCKDOWN	KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)	
11	8	14	WOMANIZER	BRITNEY SPEARS (JIVE/JLG)	
12	9	15	LIVE YOUR LIFE	T.I. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/ATLANTIC)	
13	17	7	I HATE THIS PART	THE PUSSYCAT DOLLS (INTERSCOPE)	
14	15	16	RIGHT NOW (NA NA NA)	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
15	18	15	GOTTA BE SOMEBODY	NICKELBACK (ROADRUNNER/RRP)	
16	20	7	UNTOUCHED	THE VERONICAS (ENGINEER/ROOM/SIRE/WARNER BROS.)	
17	12	12	IF I WERE A BOY	BEYONCE (MUSIC WORLD/COLUMBIA)	
18	16	21	WHATEVER YOU LIKE	T.I. (GRAND HUSTLE/ATLANTIC)	
19	13	21	SO WHAT	PINK (LAFACE/JLG)	
20	24	8	YOU FOUND ME	THE FRAY (EPIC)	
21	26	18	I DON'T CARE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)	
22	23	9	REHAB	RIHANNA (SRP/DEF JAM/DJMG)	
23	27	8	SOBER	PINK (LAFACE/JLG)	
24	19	30	DISTURBIA	RIHANNA (SRP/DEF JAM/DJMG)	
25	22	17	CHICKEN FRIED	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIG PICTURE)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	30	9	I'M SO PAID	AKON FEAT. LIL WAYNE & YOUNG JEEZY (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
27	-	2	DEAD AND GONE	T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)	
28	25	26	ADDICTED	SAVING ABEL (SKIDD/CO/VIRGIN/CAPITOL)	
29	38	15	HUMAN	THE KILLERS (ISLAND/DJMG)	
30	36	9	WHITE HORSE	TAYLOR SWIFT (BIG MACHINE)	
31	34	34	PAPER PLANES	M.I.A. (XL/INTERSCOPE)	
32	21	36	VIVA LA VIDA	COLDPLAY (CAPITOL)	
33	32	20	MISS INDEPENDENT	NE-YO (DEF JAM/DJMG)	
34	42	2	LA LA LAND	DEMI LOVATO (HOLLYWOOD)	
35	45	8	ONE MORE DRINK	LUDACRIS CO-STARRING T-PAIN (DTP/DEF JAM/DJMG)	
36	65	6	BEAUTIFUL	AKON FEAT. COLBY O'DONIS & RAYONAL OFFSHAL (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
37	70	2	KISS ME THRU THE PHONE	SOULJA BOY TELL EM FEAT. SAMMIE (COLD/UPFRONT/INTERSCOPE)	
38	40	23	SHATTERED (TURN THE CAR AROUND)	O.A.R. (EVERFINE ATLANTIC/RRP)	
39	44	8	POP CHAMPAGNE	JIM JONES & RON BROOK (ETHER BOY/UNIVERSAL MOTOWN/COLUMBIA/ROCK)	
40	33	10	DECODE	PARAMORE (FUELED BY RAMEN/CHOP SHOP/RRP)	
41	28	36	I KISSED A GIRL	KATY PERRY (CAPITOL)	2
42	31	41	SHAKE IT	METRO STATION (COLUMBIA)	
43	39	13	LIGHT ON	DAVID COOK (19/RCA/RMG)	
44	-	1	MAD	NE-YO (DEF JAM/DJMG)	
45	37	19	MRS. OFFICER	LIL WAYNE FEAT. BOBBY VALENTINO & KOO KOO (CASH MONEY/UNIVERSAL MOTOWN)	
46	-	1	PEN & PAPER	THE RED JUMPSUIT APPARATUS (VIRGIN/CAPITOL)	
47	29	22	CRUSH	DAVID ARCHULETA (19/JIVE/JLG)	
48	74	3	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
49	52	18	GREEN LIGHT	JOHN LEGEND FEAT. ANDRE 3000 (G.O.O.D./COLUMBIA)	
50	62	11	DON'T TRUST ME	3OH3 (PHOTO FINISH/ATLANTIC/RRP)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	35	4	ABOUT YOU NOW	MIRANDA COSGROVE (NICKEL/ODEON/COLUMBIA)	
52	55	4	LIVIN' ON A PRAYER	BON JOVI (MERCURY/UMG)	
53	56	44	WHAT I'VE DONE	LINKIN PARK (WARNER BROS.)	
54	41	24	CAN'T BELIEVE IT	T-PAIN FEAT. LIL WAYNE (KONVICT/NAPPY BOY/JIVE/JLG)	
55	-	14	KRAZY	PITBULL FEAT. LIL JON (MR. 305/FAMOUS ARTIST/THE ORCHARD)	
56	43	31	FALL FOR YOU	SECONDHAND SERENADE (GLASSNOTE/ILG)	
57	67	28	SWING	SAVAGE FEAT. SOULJA BOY TELL EM (DAWN RAID/UNIVERSAL REPUBLIC)	
58	47	30	IN THE AYER	FLO RIDA FEAT. WILL.I.A.M. (PDE BOY/ATLANTIC)	
59	46	5	SEVENTEEN FOREVER	METRO STATION (COLUMBIA)	
60	54	15	ALL SUMMER LONG	THE ROCK HERODES (BIG EYE)	
61	49	26	WHEN I GROW UP	THE PUSSYCAT DOLLS (INTERSCOPE)	
62	60	30	AMERICAN BOY	ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC)	
63	48	15	KEEPS GETTIN' BETTER	CHRISTINA AGUILERA (RCA/RMG)	
64	57	49	LOW	FLO RIDA FEAT. T-PAIN (PDE BOY/ATLANTIC)	4
65	68	9	CHOPPED 'N' SKREWED	T-PAIN FEAT. LUDACRIS (KONVICT/NAPPY BOY/JIVE/JLG)	
66	-	1	EYE OF THE TIGER	SURVIVOR (SCOTTI BROS./VOLCANO/LEGACY)	
67	63	51	DON'T STOP BELIEVIN'	JOURNEY (COLUMBIA/LEGACY)	
68	-	8	SEX ON FIRE	KINGS OF LEON (RCA/RMG)	
69	75	20	COME ON GET HIGHER	MATT NATHANSON (VANGUARD/CAPITOL)	
70	-	7	YOU'RE GONNA GO FAR, KID	THE OFFSPRING (COLUMBIA)	
71	66	35	LOLLIPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)	
72	-	14	FLASHING LIGHTS	KANYE WEST FEAT. DWLE (ROC-A-FELLA/DEF JAM/DJMG)	
73	61	35	CLOSER	NE-YO (DEF JAM/DJMG)	
74	53	36	FOREVER	CHRIS BROWN (JIVE/JLG)	
75	64	30	GOT MONEY	LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)	

ALBUM CHARTS

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

- Albums with the greatest sales gains this week.
- GREATEST GAINER** 66 Where included, this award indicates the title with the chart's largest unit increase.
- PACE SETTER** Where included, this award indicates the title with the chart's biggest percentage growth.
- HEATSEEKER GRADUATE** Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION/AVAILABILITY
CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. **D** after price indicates album only available on DualDisc. **CD/DVD** after price indicates CD/DVD combo only available. **D** 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** 66 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. **D** Digital Download available. **D** DVD single available. **V** Vinyl Maxi-Single available. **V** Vinyl single available. **CD** Maxi-Single available. Configurations are not included on all singles charts.

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

HOT DANCE CLUB PLAY
Compiled from a national sample of reports from club DJs.
● Titles with the greatest club play increase over the previous week.
POWER PICK This award indicates the title, currently below the top 20 and on the chart the week before, with the largest increase in points.

AWARD CERT. LEVELS

ALBUM CHARTS
● Recording Industry Assn. Of America (RIAA) certification for

JAN
24
2009

MUSIC VIDEO

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.
1	RE-ENTRY	1 WK	#1 HE TOUCHED ME: THE GOSPEL MUSIC OF ELVIS PRESLEY: VOLUMES 1 & 2 SPRING HOUSE VIDEO/EMM MUSIC VIDEO 44760 (19.98 DVD)	Elvis Presley	
2	RE-ENTRY	1 WK	ELVIS LIVES: THE 25TH ANNIVERSARY CONCERT SPRING HOUSE VIDEO/EMM MUSIC VIDEO 44759 (17.98 DVD)	Elvis Presley	
3	1	6	PRIMERA FILA SONY BMG NORTE/SONY BMG VIDEO 740033 (17.98 DVD)	Vicente Fernandez	
4	2	7	SNAKES AND ARROWS LIVE ROUNDER/UNIVERSAL MUSIC & VIDEO DIST. 431124 (24.98 DVD)	Rush	
5	5	187	FAREWELL I TOUR: LIVE FROM MELBOURNE RHINO HOME VIDEO/WARNER MUSIC VISION 70423 (29.98 DVD)	Eagles	30
6	3	18	NO BULL: LIVE FROM THE PLAZA DE TOROS LAS VENTAS: MADRID, SPAIN COLUMBIA/LEGACY/SONY BMG VIDEO 29888 EX (12.98 DVD)	AC/DC	5
7	13	57	LIVE IN LAS VEGAS: A NEW DAY COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 713716 (21.98 DVD)	Celine Dion	6
8	9	6	LIVE AT STURGIS 2006 COMING HOME MEDIA/KOCH VISION VIDEO 26506 EX (19.98 DVD)	Nickelback	
9	RE-ENTRY	1 WK	INDESCRIBABLE SIX STEPS VIDEO/EMM MUSIC VIDEO 17091 (14.98 DVD)	Louie Giglio	
10	6	28	WHERE THE LIGHT IS: JOHN MAYER LIVE IN LOS ANGELES COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 722727 (19.98 DVD)	John Mayer	
11	8	8	THE WHO AT KILBURN 1977 IMAGE ENTERTAINMENT 5145 (24.98 DVD)	The Who	
12	RE-ENTRY	1 WK	THE GOSPEL MUSIC OF JOHNNY CASH SPRING HOUSE VIDEO/EMM MUSIC VIDEO 44792 (19.98 DVD)	Johnny Cash	
13	12	60	THE BEYONCE EXPERIENCE: LIVE MUSIC WORLD/COLUMBIA/SONY BMG VIDEO 18087 (14.98 DVD)	Beyonce	3
14	4	10	THE COMPLETE MASTER WORKS 2 EPIC MUSIC VIDEO/SONY BMG VIDEO 708453 (19.98 DVD)	Tenacious D	
15	11	29	LIVE FROM TEXAS EAGLE VISION EAGLE ROCK 30252 (14.98 DVD)	ZZ Top	
16	10	9	LOVE, PAIN & THE WHOLE CRAZY WORLD TOUR - LIVE CAPITOL VIDEO/EMM MUSIC VIDEO 17929 EX (14.98 DVD)	Keith Urban	
17	9	9	CERTIFIABLE A&M VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001194450 E (24.98 DVD)	The Police	
18	14	27	RUNNING DOWN A DREAM: AN AMERICAN ODYSSEY WARNER HOME VIDEO/WARNER MUSIC VISION 514076 (26.98 DVD)	Tom Petty And The Heartbreakers	
19	18	13	GOOD GIRL GONE BAD LIVE DEF JAM HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001136109 (14.98 DVD)	Rihanna	
20	16	8	LIVE AT WEMBLEY STADIUM RCA/SONY BMG VIDEO 735575 (19.98 DVD)	Foo Fighters	
21	RE-ENTRY	1 WK	CHRISTMAS IN THE COUNTRY SPRING HOUSE VIDEO/EMM MUSIC VIDEO 44422 (14.98 DVD)	Bill & Gloria Gaither And Their Homecoming Friends	
22	26	86	GET READY: THE DEFINITIVE PERFORMANCES 1965-1972 HIP-O VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 000742209 (14.98 DVD)	The Temptations	
23	33	32	LIVE AID WARNER STRATEGIC MARKETING/WARNER MUSIC VISION 970383 (39.98 DVD)	Various Artists	10
24	27	43	CELTIC THUNDER: THE SHOW CELTIC THUNDER/OCCA/UNIVERSAL MUSIC & VIDEO DIST. 002 (19.98 DVD)	Celtic Thunder	
25	RE-ENTRY	1 WK	THE GHOSTS OF CHRISTMAS EVE LAVA/WARNER MUSIC VISION 53127 (14.98 DVD)	Trans-Siberian Orchestra	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	18	#1 LOVE STORY 3 WKS TAYLOR SWIFT (BIG MACHINE)	
2	RE-ENTRY	1 WK	CAMERA PHONE THE GAME (GEFFEN/INTERSCOPE)	
3	NEW	1	YOU FOUND ME THE FRAY (EPIC)	
4	RE-ENTRY	1 WK	PUT IT ON YA PLIES FEAT. CHRIS J BIG GATES/SLIP-N-SLIDE/ATLANTIC	
5	RE-ENTRY	1 WK	GO HARD DJ KHALED FEAT. KANYE WEST & T-PAIN WE THE BEST/TERROR SQUAD/KOCH	
6	14	8	SINGLE LADIES (PUT A RING ON IT) BEYONCE (MUSIC WORLD/COLUMBIA)	
7	RE-ENTRY	1 WK	CRAZY WORLD YOUNG JEEZY CTE/DEF JAM/IDJMG	
8	7	5	GOD LOVE HER TOBY KEITH SHOW DGG NASHVILLE	
9	RE-ENTRY	1 WK	HOT N COLD KATY PERRY (CAPITOL)	
10	RE-ENTRY	1 WK	REHAB RIHANNA SRP/DEF JAM/IDJMG	
11	8	4	CHICKEN FRIED ZAC BROWN BAND HOME GROWN/ATLANTIC/BIG PICTURE	
12	NEW	1	GOTTA BE SOMEBODY NICKELBACK (ROADRUNNER/RRP)	
13	RE-ENTRY	1 WK	I DON'T CARE FALL OUT BOY (ISLAND/IDJMG)	
14	RE-ENTRY	1 WK	JUST LIKE ME JAMIE FOXX FEATURING T.I. (J/RMG)	
15	15	3	FEEL THAT FIRE DIERKS BENTLEY (CAPITOL NASHVILLE)	
16	NEW	1	ADDICTED SAVING ABEL (SKIDDCCO/VIRGIN/CAPITOL)	
17	RE-ENTRY	1 WK	ONE MORE DRINK LUACRIS CO-STARRING T-PAIN OTP/DEF JAM/IDJMG	
18	RE-ENTRY	1 WK	SOBER PINK (LAFACE/JLG)	
19	NEW	1	BEEP BOBBY VALENTINO FEAT. YUNG JOC BLU KOLLA DREAMS/CAPITOL	
20	RE-ENTRY	1 WK	WOMANIZER BRITNEY SPEARS (JIVE/JLG)	
21	3	6	COUNTRY BOY ALAN JACKSON (ARISTA NASHVILLE)	
22	6	7	START A BAND BRAD PAISLEY DUET WITH KEITH URBAN (ARISTA NASHVILLE)	
23	12	3	LOVE SUGARLAND (MERCURY NASHVILLE)	
24	10	4	MUDDY WATER TRACE ADKINS (CAPITOL NASHVILLE)	
25	5	4	COWGIRLS DON'T CRY BROOKS & DUNN FEAT. REBA MCENTIRE (ARISTA NASHVILLE)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	18	#1 LOVE STORY 3 WKS TAYLOR SWIFT (BIG MACHINE)	
2	RE-ENTRY	1 WK	CAMERA PHONE THE GAME (GEFFEN/INTERSCOPE)	
3	NEW	1	YOU FOUND ME THE FRAY (EPIC)	
4	RE-ENTRY	1 WK	PUT IT ON YA PLIES FEAT. CHRIS J BIG GATES/SLIP-N-SLIDE/ATLANTIC	
5	RE-ENTRY	1 WK	GO HARD DJ KHALED FEAT. KANYE WEST & T-PAIN WE THE BEST/TERROR SQUAD/KOCH	
6	14	8	SINGLE LADIES (PUT A RING ON IT) BEYONCE (MUSIC WORLD/COLUMBIA)	
7	RE-ENTRY	1 WK	CRAZY WORLD YOUNG JEEZY CTE/DEF JAM/IDJMG	
8	7	5	GOD LOVE HER TOBY KEITH SHOW DGG NASHVILLE	
9	RE-ENTRY	1 WK	HOT N COLD KATY PERRY (CAPITOL)	
10	RE-ENTRY	1 WK	REHAB RIHANNA SRP/DEF JAM/IDJMG	
11	8	4	CHICKEN FRIED ZAC BROWN BAND HOME GROWN/ATLANTIC/BIG PICTURE	
12	NEW	1	GOTTA BE SOMEBODY NICKELBACK (ROADRUNNER/RRP)	
13	RE-ENTRY	1 WK	I DON'T CARE FALL OUT BOY (ISLAND/IDJMG)	
14	RE-ENTRY	1 WK	JUST LIKE ME JAMIE FOXX FEATURING T.I. (J/RMG)	
15	15	3	FEEL THAT FIRE DIERKS BENTLEY (CAPITOL NASHVILLE)	
16	NEW	1	ADDICTED SAVING ABEL (SKIDDCCO/VIRGIN/CAPITOL)	
17	RE-ENTRY	1 WK	ONE MORE DRINK LUACRIS CO-STARRING T-PAIN OTP/DEF JAM/IDJMG	
18	RE-ENTRY	1 WK	SOBER PINK (LAFACE/JLG)	
19	NEW	1	BEEP BOBBY VALENTINO FEAT. YUNG JOC BLU KOLLA DREAMS/CAPITOL	
20	RE-ENTRY	1 WK	WOMANIZER BRITNEY SPEARS (JIVE/JLG)	
21	3	6	COUNTRY BOY ALAN JACKSON (ARISTA NASHVILLE)	
22	6	7	START A BAND BRAD PAISLEY DUET WITH KEITH URBAN (ARISTA NASHVILLE)	
23	12	3	LOVE SUGARLAND (MERCURY NASHVILLE)	
24	10	4	MUDDY WATER TRACE ADKINS (CAPITOL NASHVILLE)	
25	5	4	COWGIRLS DON'T CRY BROOKS & DUNN FEAT. REBA MCENTIRE (ARISTA NASHVILLE)	

POP/ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	3	11	#1 JUST DANCE LADY GAGA FEAT. COLBY DODD (RCA)		☆
2	2	13	LIVE YOUR LIFE T.I. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/IDJMG/ATLANTIC)		☆
3	1	15	WOMANIZER BRITNEY SPEARS (JIVE/JLG)		☆
4	6	8	GREATEST GAINER SINGLE LADIES (PUT A RING ON IT) BEYONCE (MUSIC WORLD/COLUMBIA)		☆
5	7	10	LOVE STORY TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)		☆
6	4	18	I'M YOURS JASON MRAZ (ATLANTIC/RRP)		☆
7	5	20	HOT N COLD KATY PERRY (CAPITOL)		☆
8	8	21	LET IT ROCK KEVIN HUGGOLD FEAT. LL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)		☆
9	12	15	RIGHT NOW (NA NA NA) AKON (KONNECT/UPFRONT/SRC/UNIVERSAL MOTOWN)		☆
10	11	13	LOVE LOCKDOWN KANYE WEST (RCA-A-FELLA/DEF JAM/IDJMG)		☆
11	19	5	CIRCUS BRITNEY SPEARS (JIVE/JLG)		☆
12	17	6	HEARTLESS KANYE WEST (RCA-A-FELLA/DEF JAM/IDJMG)		☆
13	15	15	GOTTA BE SOMEBODY NICKELBACK (ROADRUNNER/RRP)		☆
14	9	18	WHATEVER YOU LIKE T.I. (GRAND HUSTLE/ATLANTIC)		☆
15	10	21	SO WHAT PINK (LAFACE/JLG)		☆
16	20	6	SOBER PINK (LAFACE/JLG)		☆
17	15	16	MISS INDEPENDENT NE-YO (DEF JAM/IDJMG)		☆
18	18	11	REHAB RIHANNA (SRP/DEF JAM/IDJMG)		☆
19	16	22	ADDICTED SAVING ABEL (SKIDDCCO/VIRGIN/CAPITOL)		☆
20	14	13	IF I WERE A BOY BEYONCE (MUSIC WORLD/COLUMBIA)		☆
21	21	8	UNTOUCHED THE VERONICAS (ENGINEER/SIRE/WARNER BROS.)		☆
22	23	5	YOU FOUND ME THE FRAY (EPIC)		☆
23	24	8	I HATE THIS PART THE PUSSYCAT DOLLS (INTERSCOPE)		☆
24	22	10	LIGHT ON DAVID COOK (19/RCA/RMG)		☆
25	26	8	GIVES YOU HELL THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)		☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	15	#1 GOTTA BE SOMEBODY 1 WK NICKELBACK (ROADRUNNER/RRP)		☆
2	1	16	HOT N COLD KATY PERRY (CAPITOL)		☆
3	4	42	I'M YOURS JASON MRAZ (ATLANTIC/RRP)		☆
4	3	21	SO WHAT PINK (LAFACE/JLG)		☆
5	29	29	SHATTERED (TURN THE CAR AROUND) D.A.R. (EVERFINE/ATLANTIC/RRP)		☆
6	8	7	YOU FOUND ME THE FRAY (EPIC)		☆
7	6	38	LOVE REMAINS THE SAME GAVIN ROSSDALE (INTERSCOPE)		☆
8	7	29	WHAT ABOUT NOW DAUGHTRY (RCA/RMG)		☆
9	11	13	LIGHT ON DAVID COOK (19/RCA/RMG)		☆
10	10	26	BROKEN LIFEHOUSE (GEFFEN/INTERSCOPE)		☆
11	9	22	BETTER IN TIME LEONA LEWIS (SYCO/IDJMG)		☆
12	14	8	GREATEST GAINER LOVE STORY TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)		☆
13	12	15	ADDICTED SAVING ABEL (SKIDDCCO/VIRGIN/CAPITOL)		☆
14	13	33	VIVA LA VIDA COLDPLAY (CAPITOL)		☆
15	15	18	FALL FOR YOU SECONDHAND SERENADE (GLASSNOTE/ILG/ATLANTIC)		☆
16	16	16	LET ME BE MYSELF 3 DOORS DOWN (UNIVERSAL REPUBLIC)		☆
17	18	12	LET IT ROCK KEVIN HUGGOLD FEAT. LL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)		☆
18	17	20	CRUSH DAVID ARCHULETA (19/JIVE/JLG)		☆
19	19	11	HUMAN THE KILLERS (ISLAND/IDJMG)		☆
20	20	10	LOVERS IN JAPAN COLDPLAY (CAPITOL)		☆
21	21	12	KEEPS GETTIN' BETTER CHRISTINA AGUILERA (RCA/RMG)		☆
22	22	15	WHERE I STOOD MISSY HIGGINS (ELEVEN/REPRISE)		☆
23	23	19	LEAVE OUT ALL THE REST LINKIN PARK (WARNER BROS.)		☆
24	24	10	WITHOUT YOU HINDER (UNIVERSAL REPUBLIC)		☆
25	27	9	GIVES YOU HELL THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)		☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	34	#1 THE TIME OF MY LIFE 14 WKS DAVID COOK (19/RCA/RMG)		☆
2	2	26	VIVA LA VIDA COLDPLAY (CAPITOL)		☆
3	3	30	POCKETFUL OF SUNSHINE NATASHA BEDINGFIELD (PHONOGENIC/EPIC)		☆
4	6	23	I'M YOURS JASON MRAZ (ATLANTIC/RRP)		☆
5	5	53	LOVE SONG SARA BAREILLE (EPIC)		☆
6	4	40	BLEEDING LOVE LEONA LEWIS (SYCO/J/RMG)		☆
7	7	46	FEELS LIKE TONIGHT DAUGHTRY (RCA/RMG)		☆
8	8	22	CRUSH DAVID ARCHULETA (19/JIVE/JLG)		☆
9	9	17	WHAT ABOUT NOW DAUGHTRY (RCA/RMG)		☆
10	11	12	GREATEST GAINER LOVE STORY TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)		☆
11	10	20	WHERE I STOOD MISSY HIGGINS (ELEVEN/REPRISE)		☆
12	12	13	BETTER IN TIME LEONA LEWIS (SYCO/J/RMG)		☆
13	13	19	UNCONDITIONAL SIMON COLLINS (RAZOR & TIE)		☆
14	15	12	LOVE REMAINS THE SAME GAVIN ROSSDALE (INTERSCOPE)		☆
15	14	18	WHAT DO I DO WITH MY HEART EAGLES (ERC)		☆
16	16	13	MY LOVE CELINE DION (COLUMBIA)		☆
17	17	12	IT'S GROWING JAMES TAYLOR (HEARST/CMG)		☆
18	18	15	U WANT ME 2 SARAH McLACHLAN (ARISTA/RMG)		☆
19	19	10	SHATTERED (TURN THE CAR AROUND) D.A.R. (EVERFINE/ATLANTIC/RRP)		☆
20	20	8	ONE STEP AT A TIME JORDIN SPARKS (19/JIVE/JLG)		☆
21	23	2	IF I WERE A BOY BEYONCE (MUSIC WORLD/COLUMBIA)		☆
22	21	20	TAKE A BOW RIHANNA (SRP/DEF JAM/IDJMG)		☆
23	24	2	CHASING PAVEMENTS ADELE (XL/COLUMBIA)		☆
24	25	4	RIGHT TO DREAM MARIAH CAREY (ISLAND/IDJMG)		☆
25	26	3	GOTTA BE SOMEBODY NICKELBACK (ROADRUNNER/RRP)		☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	21	#1 SEX ON FIRE 3 WKS KINGS OF LEON (RCA/RMG)		☆
2	2	13	LOVE HURTS INCUBUS (IMMORTAL/EPIC)		☆
3	3	17	SECOND CHANCE SHINEDOWN (ATLANTIC)		☆
4	4	28	I DON'T CARE APOCALYPTIC FEAT. ADAM GONTER (20-20/JIVE/ZO/BA)		☆
5	5	25	YOU'RE GONNA GO FAR, KID THE OFFSPRING (COLUMBIA)		☆
6	7	14	DECODE PARAMORE (FUELED BY RAMEN/CHOP SHOP/RRP)		☆
7	6	17	BREAKDOWN SEETHER (WIND-UP)		☆
8	9	15	FEEL GOOD DRAG ANBERLIN (UNIVERSAL REPUBLIC)		☆
9	8	21	RE-EDUCATION (THROUGH LABOR) RISE AGAINST (DGC/INTERSCOPE)		☆
10	10	14	INDESTRUCTIBLE DISTURBED (REPRISE)		☆
11	13	23	SOMETIME AROUND MIDNIGHT THE AIRBORNE TOXIC EVENT (MCA/ROOM/SHOUT! FACTORY)		☆
12	14	14	18 DAYS SAVING ABEL (SKIDDCCO/VIRGIN/CAPITOL)		☆
13	12	13	UNDEAD HOLLYWOOD UNDEAD (A&M/OCTONE/INTERSCOPE)		☆
14	11	27	TROUBLEMAKER WEezer (DGC/INTERSCOPE)		☆
15	15				

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	3	5	18	#1 START A BAND FROGERS (D. DAVIDSON, A. GORLEY, K. LOVEFACE)	Brad Paisley Duet With Keith Urban ARISTA NASHVILLE	1	1
2	1	2	30	ALREADY GONE B. GALLIMORE, K. BUSH, J. NETTLES (J. D. NETTLES, K. BUSH, B. PINSON)	Sugarland MERCURY	1	1
3	2	1	18	HERE D. HUFF/RASCAL FLATTS (J. STEELE, S. ROBSON)	Rascal Flatts LYRIC STREET	1	1
4	7	7	22	DON'T C. CHAMBERLAIN, B. CURRINGTON (J. BEAVERS, J. SINGLETON)	Billy Currington MERCURY	4	4
5	6	6	16	COUNTRY BOY K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE	5	5
6	4	3	26	CHICKEN FRIED K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETTE)	Zac Brown Band HOME GROWN/ATLANTIC/BIG PICTURE	1	1
7	5	4	25	ROLL WITH ME B. CHANCEY (C. DANIELS, T. KARLAS)	Montgomery Gentry COLUMBIA	1	1
8	8	8	17	FEEL THAT FIRE B. BEAVERS, D. BENTLEY (B. WARREN, B. WARREN, B. BEAVERS, D. BENTLEY)	Dierks Bentley MCA NASHVILLE	8	8
9	9	10	23	GREATEST GAINER SHE WOULDN'T BE GONE S. HENDRICKS (C. BATTEN, J. ADAN)	Blake Shelton WARNER BROS./WRN	9	9
10	13	11	12	GOD LOVE HER T. KEITH (T. KEITH, V. MCGEHE)	Toby Keith SHOW DOG NASHVILLE	10	10
11	10	12	12	DOWN THE ROAD B. CANNON, K. CHESNEY (M. MCANALLY)	Kenny Chesney With Mac McAnally BLUE CHAIR/BNA	10	10
12	12	13	16	SWEET THING D. HUFF, M. POWELL (K. URBAN, M. POWELL)	Keith Urban CAPITOL NASHVILLE	12	12
13	14	14	14	COWGIRLS DON'T CRY T. BROWN, R. DUNN, K. BROOKS (R. DUNN, T. MCBRIDE)	Brooks & Dunn Featuring Reba McEntire ARISTA NASHVILLE	13	13
14	16	16	10	RIVER OF LOVE T. BROWN, G. STRAIT (S. CAMPB, B. BURNETTE, D. MORGAN)	George Strait MCA NASHVILLE	14	14
15	20	19	7	AIR POWER WHITE HORSE N. CHAPMAN, T. SWIFT (T. SWIFT, L. ROSE)	Taylor Swift BIG MACHINE	15	15
16	18	20	12	IT WON'T BE LIKE THIS FOR LONG F. ROGERS (D. RUCKER, C. OUBOIS, A. GORLEY)	Darius Rucker CAPITOL NASHVILLE	16	16
17	17	17	32	ANYTHING GOES M. WRIGHT, C. AUDRETT, III (B. LONG, J. W. WIGGINS)	Randy Houser UNIVERSAL SOUTH	16	16
18	19	18	11	LET ME D. HUFF (M. BEESON, D. ORTON)	Pat Green BNA	18	18
19	21	21	7	LAST CALL T. BROWN (S. MCANALLY, E. ENDERLIN)	Lee Ann Womack MCA NASHVILLE	19	19
20	22	22	22	AIR POWER DON'T THINK I CAN'T LOVE YOU J. RITCHEY (J. OWEN, K. MARVEL, J. RITCHEY)	Jake Owen RCA	20	20
21	23	23	16	THAT'S A MAN J. STOVER (E. M. HILL, S. D. JONES, M. D. SANDERS)	Jack Ingram BIG MACHINE	21	21
22	24	24	11	MORE LIKE HER F. LIDDE, L. M. WRUCKE (M. LAMBERT)	Miranda Lambert COLUMBIA	22	22
23	25	26	11	RIDE D. HUFF, M. MCBRIDE (A. DORFF, C. A. ROBBINS, M. DAVEY)	Martina McBride RCA	23	23
24	27	27	11	IT'S AMERICA T. HEWITT, R. ATKINS (A. PETRAGLIA, B. JAMES)	Rodney Atkins CURB	24	24
25	26	25	17	EVERYTHING IS FINE F. ROGERS (J. TURNER)	Josh Turner MCA NASHVILLE	25	25



The song is the first male duet to top the chart since Kenny Chesney & Uncle Kracker led for five weeks in April-May 2004. It is the 13th No. 1 for Paisley and the ninth for Urban.



Up 2.8 million impressions, the lead single from "Startin' Fires" (No. 16 on Top Country Albums) takes the Greatest Gainer in its 23rd chart week.



The second track from "That Don't Make Me a Bad Guy" is Keith's 36th top 10. The lead single, "She Never Cried," capped the Nov. 1 chart.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	28	28	14	I WILL J. WEST, D. PAHANISH (D. PAHANISH, R. L. FEEK)	Jimmy Wayne VALORY	26	26
27	29	30	11	SHE'S SO CALIFORNIA M. WRIGHT, G. ALLAN (G. ALLAN, J. RANDALL, J. HANNA)	Gary Allan MCA NASHVILLE	27	27
28	30	31	11	ALWAYS THE LOVE SONGS M. WRUCKE (D. L. MURPHY, G. DUCAS)	Eli Young Band REPUBLIC/UNIVERSAL SOUTH	28	28
29	31	33	11	SHE'S COUNTRY M. KNIX (D. MYRICK, B. TATUM)	Jason Aldean BROKEN BOW	29	29
30	33	35	14	HOW 'BOUT YOU DON'T B. BEAVERS (S. NIELSON, V. MCGEHE, J. STOVER)	The Lost Trailers BNA	30	30
31	35	49	11	NOTHIN' TO DIE FOR B. GALLIMORE, T. MCGRAW, D. SMITH (C. WISEMAN, L. T. MILLER)	Tim McGraw CURB	31	31
32	32	37	11	CHEATER CHEATER C. JACKSON (R. L. FEEK, J. MARTIN, K. OSMUNSON, W. YARBLE)	Joey + Rory VANGUARD SUGAR HILL/NINE NORTH	32	32
33	34	40	11	FOREVER J. M. MONTGOMERY, B. GALLIMORE (J. T. SLATER)	John Michael Montgomery STRINGTOWN	33	33
34	36	43	11	WHERE I'M FROM D. GEHMAN (P. DAVIS, J. LEATHERS)	Jason Michael Carroll ARISTA NASHVILLE	34	34
35	41	47	11	CRY CRY ('TIL THE SUN SHINES) T. BROWN (H. LINDSEY, A. MAYO, C. LINDSEY, M. GREEN)	Heidi Newfield CURB	35	35
36	37	45	11	BELONGS TO YOU T. GENTRY, J. LEO (D. BERG, R. RUTHERFORD, T. SHAPIRO)	Emerson Drive MIDAS/VALORY	36	36
37	49	-	-	MARRY FOR MONEY F. ROGERS (D. TURNBULL, J. MELTON)	Trace Adkins CAPITOL NASHVILLE	37	37
38	39	48	11	SPACE S. BUXTON (S. BUXTON, C. CANNON, L. WHITE)	Sarah Buxton LYRIC STREET	38	38
39	38	46	11	BROTHERS M. ROVEY (D. BRODY)	Dean Brody BROKEN BOW	38	38
40	42	53	11	BEST DAYS OF YOUR LIFE C. LINDSEY (K. PICKLER, T. SWIFT)	Kellie Pickler 19 BNA	40	40
41	40	52	11	THESE ARE THE GOOD OLD DAYS J. OTTO, J. RICH, J. OTTO, S. LAWSON	James Otto WARNER BROS. WRN	40	40
42	44	57	11	WHAT IT TAKES K. FOLLESE, B. ALLEN (A. GREGORY, L. BRICE, K. JACOBS, J. LEATHERS, G. CROWE)	Adam Gregory MIDAS BIG MACHINE	42	42
43	43	56	11	COLD P. RIDDLE (A. WHISNANT)	Jeremy McComb PARALLEL NEW REVOLUTION	43	43
44	45	-	-	TELLURIDE B. JAMES (B. JAMES, T. VERGES)	Josh Gracin LYRIC STREET	44	44
45	47	-	-	EVERYTHING J. DEMARCUS (MARCEL)	Jessica Andrews CARLWOOD	45	45
46	54	-	-	GOD MUST REALLY LOVE ME P. DONNELL, C. MORGAN (J. COLLINS, T. VERGES)	Craig Morgan BNA	46	46
47	51	-	-	THAT'S HOW IT STILL OUGHTA BE L. REYNOLDS, T. TOMLINSON (T. TOMLINSON, J. COLLINS, T. SHAPIRO)	Trent Tomlinson CARLWOOD	47	47
48	46	-	-	GOOD LORD WILLING LITTLE BIG TOWN, W. KIRKPATRICK (K. FAIRCHILD, W. KIRKPATRICK, K. SCHALPMAN, P. SWEET, J. WESTBROOK)	Little Big Town CAPITOL NASHVILLE	46	46
49	48	-	-	WHAT IF IT ALL GOES RIGHT J. RICH (S. SMITH, T. HANCHEROFF, T. HYLER)	Melissa Lawson WARNER BROS. WRN	43	43
50	50	-	-	LIKE A WOMAN R. GOOD (J. O'NEAL, S. BENTLEY, J. FEMINO)	Jamie O'Neal 1720	50	50

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	9	#1 TAYLOR SWIFT BIG MACHINE 0200 (18.98) ⊕	Fearless	1	1
2	3	2	11	TAYLOR SWIFT BIG MACHINE 079012 (18.98) ⊕	Taylor Swift	3	1
3	4	4	25	SUGARLAND MERCURY 011273/UMGN (13.98)	Love On The Inside	1	1
4	5	3	11	RASCAL FLATTS LYRIC STREET 002763 (13.98)	Greatest Hits Volume 1	2	2
5	7	8	11	ZAC BROWN BAND ROAR/BIG PICTURE/HOME GROWN/ATLANTIC 516931/AG (13.98)	The Foundation	3	3
6	6	7	11	DARIUS RUCKER CAPITOL NASHVILLE 85506 (18.98)	Learn To Live	1	1
7	10	14	23	GREATEST GAINER JAMEY JOHNSON MERCURY 011237/UMGN (13.98)	That Lonesome Song	6	6
8	11	15	11	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum	1	1
9	9	9	44	CARRIE UNDERWOOD 19/ARISTA/ARISTA NASHVILLE 11221/RMG/RMG/SMN (18.98)	Carnival Ride	2	1
10	8	6	11	KENNY CHESNEY BLUE CHAIR/BNA 34553/SMN (18.98)	Lucky Old Sun	1	1
11	2	16	12	JULIANNE HOUGH NBC/UNIVERSAL SPECIAL MARKETS 012047 EX/UME (6.99)	NBC Sounds Of The Season: The Julianne Hough Holiday Collection (EP)	2	2
12	12	11	11	TOBY KEITH SHOW DOG NASHVILLE 022 (18.98)	That Don't Make Me A Bad Guy	1	1
13	13	12	41	GEORGE STRAIT MCA NASHVILLE 010926/UMGN (13.98)	Troubadour	1	1
14	18	24	11	ALAN JACKSON ARISTA NASHVILLE 19943/SMN (18.98)	Good Time	1	1
15	21	28	11	MIRANDA LAMBERT COLUMBIA 78932/SMN (18.98)	Crazy Ex-Girlfriend	1	1
16	16	21	11	BLAKE SHELTON WARNER BROS. 512911/WRN (18.98)	Startin' Fires	7	7
17	15	26	11	GARTH BROOKS PEARL 213 (25.98 CD/DVD) ⊕	The Ultimate Hits	5	1
18	28	33	11	JOEY + RORY VANGUARD/SUGAR HILL 4050/WELK (17.98)	The Life Of A Song	10	10
19	14	13	10	BRAD PAISLEY ARISTA NASHVILLE 26908/SMN (18.98)	Play	1	1
20	17	17	11	TRACE ADKINS CAPITOL NASHVILLE 20281 (18.98)	X: Ten	7	7
21	20	22	28	TOBY KEITH SHOW DOG NASHVILLE 010334/UME (19.98)	35 Biggest Hits	1	1
22	19	19	11	VARIOUS ARTISTS CAPITOL NASHVILLE: SONY BMG/UNIVERSAL 011724/UMGN (18.98)	NOW That's What I Call Country	1	1
23	23	20	43	EAGLES ERC 4500 EX (14.98)	Long Road Out Of Eden	7	1
24	25	27	11	ROBERT PLANT / ALISON KRAUSS ROUNDER 619075* (18.98)	Raising Sand	2	2
25	27	23	37	TIM MCGRAW CURB 79086 (14.98)	Greatest Hits: Limited Edition	1	1



Sale-priced by at least one mass merchant, this Grammy Award-nominated album achieves its highest rank since its Aug. 23 debut at No. 6 and takes Greatest Gainer honors (up 1,000 copies). A vinyl release is slated for Jan. 27.



The act appears in a TV ad campaign for Overstock.com and sees its album reach its best rank since its No. 10 bow in November. The set gains 20% as the lead single draws 3.7 million impressions and holds at No. 32.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	22	18	14	TIM MCGRAW CURB 79118 (11.98)	Greatest Hits 3	1	1
27	30	37	11	BILLY CURRINGTON MERCURY 009550/UMGN (13.98)	Little Bit Of Everything	2	2
28	26	25	14	KELLIE PICKLER 19/BNA 22811/SMN (18.98) ⊕	Kellie Pickler	1	1
29	31	31	11	TRACE ADKINS CAPITOL NASHVILLE 76927 (18.98)	American Man: Greatest Hits Volume II	3	3
30	35	29	11	RASCAL FLATTS LYRIC STREET 000384 (18.98)	Still Feels Good	2	1
31	33	34	7	ALAN JACKSON LEGACY/ARISTA NASHVILLE 12228/SONY MUSIC (11.98)	16 Biggest Hits	22	22
32	39	40	11	BROOKS & DUNN ARISTA NASHVILLE 11163/SMN (18.98)	Cowboy Town	4	4
33	32	45	11	LEE ANN WOMACK MCA NASHVILLE 006025/UMGN (13.98)	Call Me Crazy	4	4
34	40	32	10	KEITH URBAN CAPITOL NASHVILLE 34713 (18.98) ⊕	Greatest Hits	4	4
35	36	49	11	JIMMY WAYNE VALORY JW 0100 (12.98)	Do You Believe Me Now	4	4
36	38	56	11	RANDY HOUSER UNIVERSAL SOUTH 011699 (10.98)	Anything Goes	21	21
37	68	-	-	JOHNNY CASH COLUMBIA LEGACY 27454/SONY MUSIC (12.98)	Playlist: The Very Best Of Johnny Cash	37	37
38	44	39	11	MONTGOMERY GENTRY COLUMBIA 22817/SMN (18.98)	Back When I Knew It All	3	3
39	74	-	-	FACE SETTER JOHN DENVER RCA/LEGACY 27290/SONY MUSIC (12.98)	Playlist: The Very Best Of John Denver	39	39
40	46	47	10	DIERKS BENTLEY CAPITOL NASHVILLE 09070 (18.98)	Greatest Hits/Every Mile A Memory 2003-2008	2	2
41	42	42	7	HEIDI NEWFIELD CURB 79087 (18.98)	What Am I Waiting For	2	2
42	41	48	15	CRAIG MORGAN BROKEN BOW 7737 (12.98)	Greatest Hits	16	16
43	37	30	34	JULIANNE HOUGH MERCURY NASHVILLE 011052/UMGN (13.98)	Julianne Hough	1	1
44	43	38	7	TIM MCGRAW CURB DIGITAL EX (17.98)	Limited Edition: Greatest Hits: Volumes 1, 2 & 3	38	38
45	47	54	11	HANK WILLIAMS III CURB 79027* (18.98)	Damn Right Rebel Proud	2	2
46	50	36	70	KENNY CHESNEY BNA 11457/SMN (18.98)	Just Who I Am: Poets & Pirates	1	1
47	49	53	11	JAMES OTTO RAYBAW/WARNER BROS 49907/WRN (13.98)	Sunset Man	2	2
48	NOT SHOT DEBUT	1	1	BROOKS & DUNN LEGACY/ARISTA 27807/SONY MUSIC (11.98)	Playlist: The Very Best Of Brooks & Dunn	48	48
49	51	43	11	FAITH HILL WARNER BROS. 44230/WRN (18.98) ⊕	The Hits	3	3
50	RE-ENTRY	1	1	ROY ORBISON ORBITON MONUMENT LEGACY 27561/SONY MUSIC (12.98)	Playlist: The Very Best Of Roy Orbison	50	50

TOP R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	4	#1 KEYSHIA COLE IMANI/GEFFEN 012395/IGA (13.98)	A Different Me		1
2	3	3	JAMIE FOXX J 41294/RMG (18.98)	Intuition		1
3	2	2	BEYONCE MUSIC WORLD/COLUMBIA 19492/SONY MUSIC (15.98)	I Am... Sasha Fierce		1
4	4	6	KANYE WEST ROC-A-FELLA/DEF JAM 012198*/IDJMG (13.98)	808s & Heartbreak		1
5	6	4	ANTHONY HAMILTON MISTER'S MUSIC/SO SO DEF 23387/JLG (18.98)	The Point Of It All		1
6	5	4	PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 515812/AG (18.98) ⊕	Da REAList		1
7	8	7	T.I. GRAND HUSTLE/ATLANTIC 512267*/AG (18.98) ⊕	Paper Trail		1
8	8	8	LUDACRIS DTP/DEF JAM 012020*/IDJMG (13.98)	Theater Of The Mind		1
9	11	17	NE-YO DEF JAM 011410*/IDJMG (13.98)	Year Of The Gentleman		1
10	9	6	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 012334/UMRG (13.98)	Freedom		1
11	14	32	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98)	Tha Carter III		2
12	10	11	MUSIQ SOULCHILD ATLANTIC 512335/AG (18.98)	onmyradio		1
13	13	9	T-PAIN KONVICT/NAPPY BOY/JIVE 31630/JLG (18.98) ⊕	Thr33 Ringz		1
14	18	23	YOUNG JEEZY CTE/DEF JAM 011536*/IDJMG (13.98)	The Recession		1
15	10	9	SEAL 143 515868/WARNER BROS. (18.98)	Soul		1
16	21	19	RIHANNA SRP/DEF JAM 008968*/IDJMG (13.98)	Good Girl Gone Bad		2
17	22	16	JAZMINE SULLIVAN J 32713/RMG (15.98)	Fearless		1
18	12	18	COMMON G.O.O.D./GEFFEN 011986*/IGA (13.98)	Universal Mind Control		1
19	HOT SHOT DEBUT	1	DJ SKRIBBLE THRIVEDANCE 90799/THRIVE (18.98)	Total Club Hits 2		19
20	20	14	JOHN LEGEND G.O.O.D./COLUMBIA 13740*/SONY MUSIC (18.98) ⊕	Evolver		1
21	17	17	BRANDY KNOCKOUT/KOCH/EPIC 27271/SONY MUSIC (15.98)	Human		1
22	24	26	SCARFACE RAP-A-LOT/RAP-A-LOT 4 LIFE 515832/ASYLUM (18.98)	Emeritus		1
23	16	15	BRUTHA GOODFELLAS/DEF JAM 012390/IDJMG (12.98)	Brutha		1
24	25	21	JENNIFER HUDSON ARISTA 06303/RMG (18.98) ⊕	Jennifer Hudson		1
25	26	24	AVANT CAPITOL 07582 (18.98)	Avant		6

26
After suffering a 47% sales drop last issue, Best Buy's \$9.99 price tag helps keep losses to a minimum this week as it falls just 3%.



With a dip of less than 1% in another stagnant sales week, Estelle achieves the largest position leap in the top 50.



Up 10% and 5%, respectively, 31ge (pictured) and Mint Condition at No. 50 have the only increases in the top half.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	29	30	USHER LAFACE 23388/JLG (18.98)	Here I Stand		1
27	22	16	SOULJA BOY TEL'EM COLLIPARK/INTERSCOPE 012388*/IGA (13.98)	iSouljaBoyTellem		8
28	28	28	SOUNDTRACK MUSIC WORLD/COLUMBIA 36936/SONY MUSIC (15.98)	Cadillac Records		11
29	31	27	MARY MARY MY BLOCK/COLUMBIA 28087*/SONY MUSIC (15.98) ⊕	The Sound		2
30	23	25	ROBIN THICKE STAR TRAK/INTERSCOPE 011793*/IGA (13.98) ⊕	Something Else		3
31	27	33	THE GAME GEFFEN 011465*/IGA (13.98)	LAX		1
32	30	32	LIL WAYNE & DJ DRAMA APHILLIATES 63278 (17.98)	Gangsta Grillz: Dedication 3		28
33	32	36	E-40 SICK WID IT/BME/REPRISE 412540/WARNER BROS. (18.98)	The Ball Street Journal		1
34	34	60	MARVIN SAPP VERITY 09433/JLG (17.98)	Thirsty		4
35	33	37	DJ KHALED PRESENTS ACE HOOD WE THE BEST/DEF JAM 011773*/IDJMG (10.98)	Gutta		5
36	35	40	RAPHAEL SAADIO COLUMBIA 08585*/SONY MUSIC (15.98)	The Way I See It		8
37	36	39	SLIM M3 516391/ASYLUM (18.98)	Love's Crazy		4
38	37	38	Q-TIP UNIVERSAL MOTOWN 012213*/UMRG (13.98)	The Renaissance		3
39	39	44	KEYSHIA COLE CONFIDENTIAL/IMANI/GEFFEN 009475*/IGA (13.98)	Just Like You		1
40	43	47	DJ KHALED WE THE BEST/TERROR SQUAD 4564/KOCH (17.89)	We Global		4
41	50	42	ESTELLE HOME SCHOOL/ATLANTIC 412860*/AG (13.98)	Shine		6
42	48	41	ALICIA KEYS MBK/J 11513*/RMG (18.98) ⊕	As I Am		3
43	38	29	ERIC BENET FRIDAY/REPRISE 511399/WARNER BROS. (18.98)	Love & Life		2
44	49	17	WAYNE BRADY PEAK 23066/CONCORD (18.98)	A Long Time Coming		20
45	46	35	JAHEIM DIVINE MILL 516814/WARNER BROS. (18.98)	Classic Jaheim Vol. 1		1
46	49	51	JOE 563 90003/KEDAR (17.98)	Joe Thomas, New Man		3
47	55	50	PAGE SETTER MARY J. BLIGE MATRIARCH/GEFFEN 010313*/IGA (13.98) ⊕	Growing Pains		1
48	41	56	DEBORAH COX DECO 5208/IMAGE (18.98)	The Promise		14
49	42	31	CHRIS BROWN JIVE 12049/JLG (18.98) ⊕	Exclusive		2
50	54	36	MINT CONDITION CAGED BIRD 3636/IMAGE (18.98)	E-Life		8

MAINSTREAM R&B/HIP-HOP™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST IMPRINT / PROMOTION LABEL	HIT PREDICTOR
1	1	14	#1 SINGLE LADIES (PUT A RING ON IT) 9 WKS BEYONCE (MUSIC WORLD/COLUMBIA)		☆
2	2	16	LIVE YOUR LIFE T.I. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/ATLANTIC)		☆
3	3	15	CHOPPED 'N' SKREWED T-PAIN FEAT. LUDACRIS (KONVICT/NAPPY BOY/JIVE/JLG)		☆
4	4	12	POP CHAMPAGNE JIM JONES & RON BROWZ (ETHER BOY/UNIVERSAL MOTOWN/COLUMBIA/KOCH)		☆
5	5	18	GREEN LIGHT JOHN LEGEND FEAT. ANDRE 3000 (G.O.O.D./COLUMBIA)		☆
6	7	11	PUT IT ON YA PLIES FEAT. CHRIS J (BIG GATES/SLIP-N-SLIDE/ATLANTIC)		☆
7	6	19	TRADING PLACES USHER (LAFACE/JLG)		☆
8	13	9	HEARTLESS KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)		☆
9	8	8	SHE GOT HER OWN NE-YO FEAT. JAMIE FOXX & FABOLOUS (DEF JAM/IDJMG)		☆
10	9	9	ONE MORE DRINK LUDACRIS CO-STARRING T-PAIN (DTP/DEF JAM/IDJMG)		☆
11	11	13	PLAYA CARDZ RIGHT KEYSHIA COLE FEAT. 2PAC (IMANI/IMANI/GEFFEN/INTERSCOPE)		☆
12	8	22	MISS INDEPENDENT NE-YO (DEF JAM/IDJMG)		☆
13	15	9	JUST LIKE ME JAMIE FOXX FEAT. T.I. (J/RMG)		☆
14	10	25	WHATEVER YOU LIKE T.I. (GRAND HUSTLE/ATLANTIC)		☆
15	19	13	IFULEAVE MUSIQ SOULCHILD FEAT. MARY J. BLIGE (ATLANTIC)		☆
16	20	5	ROCKIN' THAT THANG THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)		☆
17	22	22	MRS. OFFICER LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN		☆
18	17	17	IF I WERE A BOY BEYONCE (MUSIC WORLD/COLUMBIA)		☆
19	16	16	BUST YOUR WINDOWS JAZMINE SULLIVAN (J/RMG)		☆
20	22	5	YOU COMPLETE ME KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)		☆
21	27	4	GREATEST DIVA GAINER BEYONCE (MUSIC WORLD/COLUMBIA)		☆
22	24	5	TURNIN ME ON KERI HILSON FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)		☆
23	12	12	BEEP BOBBY VALENTINO FEAT. YUNG JOC (BLU KOLLA DREAMS/CAPTOL)		☆
24	25	12	LOST GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)		☆
25	23	17	SWAGGA LIKE US JAY-Z & T.I. FEAT. KANYE WEST & LIL WAYNE (ROC-A-FELLA/DEF JAM/IDJMG)		☆

ADULT R&B™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST IMPRINT / PROMOTION LABEL	HIT PREDICTOR
1	2	15	#1 IFULEAVE 2 WKS MUSIQ SOULCHILD FEAT. MARY J. BLIGE (ATLANTIC)		☆
2	1	21	HERE I STAND USHER (LAFACE/JLG)		☆
3	3	1	THE SWEETEST LOVE ROBIN THICKE (STAR TRAK/INTERSCOPE)		☆
4	6	18	WHEN IT HURTS AVANT (CAPITOL)		☆
5	5	31	SPOTLIGHT JENNIFER HUDSON (ARISTA/RMG)		☆
6	4	26	NOTHING LEFT TO SAY MINT CONDITION (CAGED BIRD/IMAGE)		☆
7	7	35	HEAVEN SENT KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)		☆
8	12	18	GREATEST COOL GAINER ANTHONY HAMILTON (MISTER'S MUSIC/SO SO DEF/JLG)		☆
9	8	21	NEED U BAD JAZMINE SULLIVAN (J/RMG)		☆
10	11	11	THERE GOES MY BABY CHAHLE WILSON (JIVE/JLG)		☆
11	9	37	YOU'RE THE ONLY ONE ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)		☆
12	11	21	MISS INDEPENDENT NE-YO (DEF JAM/IDJMG)		☆
13	10	15	LOVE THAT GIRL RAPHAEL SAADIO (COLUMBIA)		☆
14	14	24	SUPERWOMAN ALICIA KEYS (MBK/J/RMG)		☆
15	16	16	GREEN LIGHT JOHN LEGEND FEAT. ANDRE 3000 (G.O.O.D./COLUMBIA)		☆
16	9	9	WE NEED TO ROLL JOE (563/KEDAR)		☆
17	17	7	CHOCOLATE HIGH INDIA.ARIE FEAT. MUSIQ SOULCHILD (UNIVERSAL REPUBLIC)		☆
18	22	7	PLAYA CARDZ RIGHT KEYSHIA COLE FEAT. 2PAC (IMANI/IMANI/GEFFEN/INTERSCOPE)		☆
19	20	6	LONG DISTANCE BRANDY (KOCH/EPIC)		☆
20	20	19	THE HUNGER ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)		☆
21	13	13	FROM MY HEART TO YOURS LAURA IZIBOR (ATLANTIC)		☆
22	18	12	I NEED A LOVE SONG KENNY "BABYFACE" EDMONDS (MERCURY/IDJMG)		☆
23	25	9	BUST YOUR WINDOWS JAZMINE SULLIVAN (J/RMG)		☆
24	27	7	IF THIS ISN'T LOVE JENNIFER HUDSON (ARISTA/RMG)		☆
25	26	26	SINGLE LADIES (PUT A RING ON IT) BEYONCE (MUSIC WORLD/COLUMBIA)		☆

RHYTHMIC™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST IMPRINT / PROMOTION LABEL	HIT PREDICTOR
1	1	16	#1 LIVE YOUR LIFE 9 WKS T.I. (DEF JAM/GRAND HUSTLE/ATLANTIC)		☆
2	3	10	GREATEST HEARTLESS GAINER KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)		☆
3	2	13	SINGLE LADIES (PUT A RING ON IT) BEYONCE (MUSIC WORLD/COLUMBIA)		☆
4	6	14	JUST DANCE LADY GAGA FEAT. COLBY ODOMS (TEAMWORK/MCA/CHERRY TREK/INTERSCOPE)		☆
5	4	16	RIGHT NOW (NA NA NA) AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)		☆
6	8	11	ONE MORE DRINK LUDACRIS CO-STARRING T-PAIN (DTP/DEF JAM/IDJMG)		☆
7	5	23	WHATEVER YOU LIKE T.I. (GRAND HUSTLE/ATLANTIC)		☆
8	18	18	GREEN LIGHT JOHN LEGEND FEAT. ANDRE 3000 (G.O.O.D./COLUMBIA)		☆
9	7	20	MISS INDEPENDENT NE-YO (DEF JAM/IDJMG)		☆
10	11	12	POP CHAMPAGNE JIM JONES & RON BROWZ (ETHER BOY/UNIVERSAL MOTOWN/COLUMBIA/KOCH)		☆
11	11	8	MAD NE-YO (DEF JAM/IDJMG)		☆
12	8	8	CHOPPED 'N' SKREWED T-PAIN FEAT. LUDACRIS (KONVICT/NAPPY BOY/JIVE/JLG)		☆
13	10	19	MRS. OFFICER LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN		☆
14	20	5	DEAD AND GONE T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)		☆
15	24	24	CAN'T BELIEVE IT T-PAIN FEAT. LIL WAYNE (KONVICT/NAPPY BOY/JIVE/JLG)		☆
16	14	17	LOVE LOCKDOWN KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)		☆
17	9	9	PUT IT ON YA PLIES FEAT. CHRIS J (BIG GATES/SLIP-N-SLIDE/ATLANTIC)		☆
18	18	12	I'M SO PAID AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)		☆
19	11	8	REHAB RIHANNA (SRP/DEF JAM/IDJMG)		☆
20	25	5	TURNIN ME ON KERI HILSON FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)		☆
21	23	12	WOMANIZER B'NINEY SPEARS (JIVE/JLG)		☆
22	17	13	IF I WERE A BOY BEYONCE (MUSIC WORLD/COLUMBIA)		☆
23	36	2	BEAUTIFUL AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)		☆
24	28	4	ROCKIN' THAT THANG THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)		☆
25	14	11	HOT N COLD KATY PERRY (CAPITOL)		☆

HOT RAP SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST IMPRINT / PROMOTION LABEL	HIT PREDICTOR
1	1	17	#1 LIVE YOUR LIFE 9 WKS T.I. (DEF JAM/GRAND HUSTLE/ATLANTIC)		☆
2	2	9	GREATEST HEARTLESS GAINER KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)		☆
3	4	15	POP CHAMPAGNE JIM JONES & RON BROWZ (ETHER BOY/UNIVERSAL MOTOWN/COLUMBIA/KOCH)		☆
4	3	25	WHATEVER YOU LIKE T.I. (GRAND HUSTLE/ATLANTIC)		☆
5	12	12	ONE MORE DRINK LUDACRIS CO-STARRING T-PAIN (DTP/DEF JAM/IDJMG)		☆
6	11	11	PUT IT ON YA PLIES FEAT. CHRIS J (BIG GATES/SLIP-N-SLIDE/ATLANTIC)		☆
7	24	24	MRS. OFFICER LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN		☆
8	8	20	SWAGGA LIKE US JAY-Z & T.I. (ROC-A-FELLA/DEF JAM/IDJMG)		☆
9	11	11	DEAD AND GONE T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)		☆
10	11	11	LOST GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)		☆
11	9	34	GOT MONEY LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)		☆
12	11	11	ARAB MONEY BUSTA RHYMES FEAT. RON BROWZ (UNIVERSAL MOTOWN)		☆
13	5	5	AIN'T I YUNG LA. FEAT. YOUNG ORO & T.I. (GRAND HUSTLE/INTERSCOPE)		☆
14	5	5	MOVE (IF YOU WANNA) MIMS (AMERICAN KING/CAPTOL)		☆
15	12	24	MY LIFE THE GAME FEAT. LIL WAYNE (GEFFEN/INTERSCOPE)		☆
16	1	1	CRACK A BOTTLE EMINEM FEAT. DR. DRE & 50 CENT (SHADY/AFTERMATH/INTERSCOPE)		☆
17	40	40	GET LIKE ME DAVID BANNER (B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN)		☆

HOT DANCE CLUB PLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST IMPRINT / PROMOTION LABEL. Top entry: #1 HUMAN by THE KILLERS.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST IMPRINT / PROMOTION LABEL. Top entry: #1 TIME WILL NEVER (FADE ME AWAY) by CHRIS THE GREEK.

TOP CHRISTIAN ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL, CERT. Top entry: #1 VARIOUS ARTISTS.

HOT CHRISTIAN AC SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST IMPRINT / PROMOTION LABEL. Top entry: #1 GIVE ME YOUR EYES by BRAHMON HEATH.

TOP ELECTRONIC ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL. Top entry: #1 LADY GAGA.

HOT DANCE AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST IMPRINT / PROMOTION LABEL. Top entry: #1 SINGLE LADIES (PUT A RING ON IT) by DONNA SUMMER.

TOP GOSPEL ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL, CERT. Top entry: #1 MARY MARY.

HOT GOSPEL SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST IMPRINT / PROMOTION LABEL. Top entry: #1 I TRUST YOU by JAMES FORTUNE & FIYA.

See Charts Legend for HOT DANCE CLUB PLAY and TOP ELECTRONIC ALBUMS rules and explanations. HOT DANCE CLUB PLAY is electronically monitored 24 hours a day, 7 days a week.

THIS WEEK		LAST WEEK		ALBUMS	
(HANSHIN/SOUNDSCAN JAPAN/PLANTECH) JANUARY 13, 2009					
1	1	1	1	IKOMONOGAKARI MY SONG YOUR SONG (FIRST LTD VERSION) EPIC	
2	2	2	2	EXILE EXILE BALLAD BEST (CD/DVD) AVEV TRAX	
3	5	3	5	MR. CHILDREN SUPERMARKET FANTASY TOY'S FACTORY	
4	3	4	3	EXILE EXILE BALLAD BEST AVEV TRAX	
5	4	5	4	MR. CHILDREN SUPERMARKET FANTASY (CD/DVD LTD EDITION) TOY'S FACTORY	
6	6	6	6	VARIOUS ARTISTS AI NO UTA 2 UNIVERSAL	
7	9	7	9	AYAKA HIRAHARA PATH OF INDEPENDENCE DREA	
8	7	8	7	GIRL NEXT DOOR GIRL NEXT DOOR (CD/DVD) AVEV TRAX	
9	17	9	17	VARIOUS ARTISTS V.I.P. HOT R&B/HIPHOP TRAX-BEST MIX EMI	
10	NEW	10	NEW	SOTA/IRIRON HI-FI ANATOMIA MIRAI	

THIS WEEK		LAST WEEK		ALBUMS	
(THE OFFICIAL UK CHARTS CO.) JANUARY 11, 2009					
1	2	1	2	KINGS OF LEON ONLY BY THE NIGHT HAND ME DOWN/RCA	
2	1	2	1	TAKE THAT THE CIRCUS POLYDOR	
3	3	3	3	DUFFY ROCKFERRY A&M	
4	4	4	4	LEONA LEWIS SPIRIT SYCO	
5	5	5	5	THE KILLERS DAY & AGE ISLAND	
6	8	6	8	THE SCRIPT SCRIPT PHONOGENIC/RCA	
7	24	7	24	JAMES MORRISON SONGS FOR YOU. TRUTHS FOR ME POLYDOR	
8	13	8	13	MGMT ORACULAR SPECTACULAR COLUMBIA	
9	26	9	26	THE TING TINGS WE STARTED NOTHING COLUMBIA	
10	9	10	9	BEYONCE I AM... SASHA FIERCE MUSIC WORLD/COLUMBIA	

THIS WEEK		LAST WEEK		ALBUMS	
(MEDIA CONTROL) JANUARY 13, 2009					
1	1	1	1	HERBERT GRONEMEYER WAS MUSS MUSS - BEST OF CAPITOL	
2	3	2	3	ADORO ADORO SODA	
3	5	3	5	AMY MACDONALD THIS IS THE LIFE MELODRAMATIC/VERTIGO	
4	4	4	4	PINK FUNHOUSE LAFACE/JLG	
5	2	5	2	MICHAEL HIRTE DER MANN MIT DER MUNDHARMONIKA SONY	
6	NEW	6	NEW	LALEE RING FREI CAPITOL	
7	6	7	6	AC/DC BLACK ICE COLUMBIA	
8	7	8	7	WESTERNHAGEN WUNSCHKONZERT WARNER	
9	11	9	11	PETER FOX STADTAFTE DOWNBEAT/WARNER	
10	8	10	8	QUEENSBERRY VOLUME 1 STARWATCH	

THIS WEEK		LAST WEEK		EURO DIGITAL SONGS	
(NIELSEN SOUNDSCAN INTERNATIONAL) JANUARY 24, 2009					
1	1	1	1	JUST DANCE LADY GAGA FT. COLBY ODOMS STREAMLINE/KON/LIVE/CHERRYTREE/INTERSCOPE	
2	7	2	7	BROKEN STRINGS JAMES MORRISON POLYDOR	
3	2	3	2	HOT N COLD KATY PERRY CAPITOL	
4	3	4	3	IF I WERE A BOY BEYONCE MUSIC WORLD/COLUMBIA	
5	5	5	5	RUN LEONA LEWIS SYCO	
6	6	6	6	HUMAN THE KILLERS VERTIGO	
7	10	7	10	INFINITY 2008 GURU JOSH PROJECT BIGCITYBEATS/INTERGALACTIC	
8	NEW	8	NEW	LET IT ROCK KEVIN FRIDDLE FT. LIL WAYNE CASH MONEY/UNIVERSAL REPUBLIC	
9	9	9	9	USE SOMEBODY KINGS OF LEON RCA	
10	16	10	16	SINGLE LADIES (PUT A RING ON IT) BEYONCE MUSIC WORLD/COLUMBIA	
11	NEW	11	NEW	ISSUES THE SATURDAYS POLYDOR	
12	4	12	4	HALLELUJAH ALEXANDRA BURKE SYCO	
13	8	13	8	WOMANIZER BRITNEY SPEARS JIVE/JLG	
14	12	14	12	LIVE YOUR LIFE T.I. FT. RIHANNA SRP/GRAND HUSTLE/DEF JAM/ATLANTIC	
15	17	15	17	RIGHT NOW (NA NA NA) AKON KODIC/UPFRONT/SRC/UNIVERSAL MOTOWN	
16	RE	16	RE	REHAB RIHANNA SRP/DEF JAM	
17	NEW	17	NEW	HEARTLESS KANYE WEST ROC-A-FELLA/DEF JAM	
18	18	18	18	I HATE THIS PART THE PUSSYCAT DOLLS INTERSCOPE	
19	13	19	13	SEX ON FIRE KINGS OF LEON RCA	
20	NEW	20	NEW	SOBER PINK LAFACE/JLG	

THIS WEEK		LAST WEEK		EURO SINGLES SALES	
JANUARY 14, 2009					
1	1	1	1	HOT N COLD KATY PERRY CAPITOL	
2	3	2	3	WOMANIZER BRITNEY SPEARS JIVE/JLG	
3	2	3	2	IF I WERE A BOY BEYONCE MUSIC WORLD/COLUMBIA	
4	4	4	4	INFINITY 2008 GURU JOSH PROJECT BIGCITYBEATS/INTERGALACTIC	
5	8	5	8	JUST DANCE LADY GAGA FT. COLBY ODOMS STREAMLINE/KON/LIVE/CHERRYTREE/INTERSCOPE	
6	7	6	7	HUMAN THE KILLERS ISLAND	
7	18	7	18	BROKEN STRINGS JAMES MORRISON FT. NELLY FURTADO POLYDOR	
8	10	8	10	THIS IS THE LIFE AMY MACDONALD MELODRAMATIC/VERTIGO	
9	6	9	6	RUN LEONA LEWIS SYCO	
10	5	10	5	SO WHAT PINK LAFACE/JLG	
11	9	11	9	HALLELUJAH ALEXANDRA BURKE SYCO	
12	11	12	11	MON P'TIT GARS CHRISTOPHE MAE WARNER	
13	15	13	15	SOBER PINK LAFACE/JLG	
14	13	14	13	ALLEIN, ALLEIN POLARKREIS 18 DOMESTIC ROCK/URBAN	
15	12	15	12	LIVE YOUR LIFE T.I. FT. RIHANNA SRP/GRAND HUSTLE/DEF JAM/ATLANTIC	

THIS WEEK		LAST WEEK		ALBUMS	
(SNEP/IFOP/TITE-LIVE) JANUARY 13, 2009					
1	1	1	1	SEAL SOUL WARNER BRDS.	
2	7	2	7	GREGORIE TOI + MOI MY MAJOR COMPANY	
3	4	3	4	ALAIN SOUCHON ECOUTEZ D'OU MA PEINE VIEN VIRGIN	
4	12	4	12	ROHFF LE CODE DE L'HORREUR HOSTILE	
5	5	5	5	BENABAR INFREQUENTABLE JIVE/EPIC	
6	3	6	3	CHRISTOPHE MAE COMME A LA MAISON WARNER	
7	2	7	2	ROBERTO ALAGNA SICILIEN DEUTSCHE GRAMMOPHON	
8	9	8	9	AMY WINEHOUSE BACK TO BLACK ISLAND	
9	8	9	8	AC/DC BLACK ICE COLUMBIA	
10	11	10	11	JASON MRAZ WE SING, WE DANCE, WE STEAL THINGS. ATLANTIC	

THIS WEEK		LAST WEEK		ALBUMS	
(NIELSEN BDS/SOUNDSCAN) JANUARY 24, 2009					
1	2	1	2	LADY GAGA THE FAME STREAMLINE/KON/LIVE/CHERRYTREE/INTERSCOPE/UNIVERSAL	
2	1	2	1	NICKELBACK DARK HORSE EMI	
3	3	3	3	BRITNEY SPEARS CIRCUS JIVE/SONY MUSIC	
4	6	4	6	SOUNDTRACK TWILIGHT SUMMIT/CHOP SHOP/ATLANTIC/WARNER	
5	5	5	5	TAYLOR SWIFT FEARLESS BIG MACHINE/OPEN ROAD/UNIVERSAL	
6	4	6	4	VARIOUS ARTISTS MUCH DANCE 2009/DANCE PLUS 2009 UNIVERSAL	
7	9	7	9	AKON FREEDOM KODIC/UPFRONT/SRC/UNIVERSAL MOTOWN/UNIVERSAL	
8	8	8	8	AC/DC BLACK ICE COLUMBIA/SONY MUSIC	
9	7	9	7	KANYE WEST 808S & HEARTBREAK ROC-A-FELLA/DEF JAM/UNIVERSAL	
10	11	10	11	PINK FUNHOUSE LAFACE/SONY MUSIC	

THIS WEEK		LAST WEEK		ALBUMS	
(ARIA) JANUARY 11, 2009					
1	1	1	1	KINGS OF LEON ONLY BY THE NIGHT RCA	
2	2	2	2	PINK FUNHOUSE LAFACE/JLG	
3	3	3	3	SOUNDTRACK TWILIGHT ATLANTIC	
4	4	4	4	AC/DC BLACK ICE COLUMBIA	
5	5	5	5	LADY GAGA THE FAME STREAMLINE/KON/LIVE/CHERRYTREE/INTERSCOPE	
6	6	6	6	BRITNEY SPEARS CIRCUS JIVE/JLG	
7	7	7	7	NICKELBACK DARK HORSE ROADRUNNER	
8	8	8	8	BEYONCE I AM... SASHA FIERCE COLUMBIA	
9	11	9	11	SOUNTRACKERS PACKED TO THE RAFTERS WARNER	
10	9	10	9	THE PRESETS APOCALYPSO MODULAR	

THIS WEEK		LAST WEEK		EURO DIGITAL SONGS SPOTLIGHT	
(NIELSEN SOUNDSCAN INTERNATIONAL) JANUARY 24, 2009					
1	1	1	1	POKER FACE LADY GAGA STREAMLINE/KON/LIVE/CHERRYTREE/INTERSCOPE	
2	3	2	3	HOT N COLD KATY PERRY CAPITOL	
3	4	3	4	HUMAN THE KILLERS VERTIGO	
4	2	4	2	WITH EVERY BIT OF ME KEVIN 19/COLUMBIA	
5	6	5	6	IF I WERE A BOY BEYONCE MUSIC WORLD/COLUMBIA	
6	7	6	7	CIRCUS BRITNEY SPEARS JIVE/JLG	
7	RE	7	RE	IN PRIVATE SAHARA HOTNIGHTS STAND BY YOUR BAND/UNIVERSAL	
8	9	8	9	VIVA LA VIDA COLDCPLAY PARLOPHONE	
9	RE	9	RE	INFINITY 2008 GURU JOSH PROJECT BIGCITYBEATS/INTERGALACTIC	
10	NEW	10	NEW	DANCE WITH SOMEBODY MANDO DIAO MUSICA DE LA SANTA/UNIVERSAL	

THIS WEEK		LAST WEEK		EURO ALBUMS	
JANUARY 14, 2009					
1	2	1	2	DUFFY ROCKFERRY A&M	
2	4	2	4	PINK FUNHOUSE LAFACE/JLG	
3	3	3	3	SEAL SOUL WARNER BRDS.	
4	10	4	10	KINGS OF LEON ONLY BY THE NIGHT HAND ME DOWN/RCA	
5	1	5	1	AC/DC BLACK ICE COLUMBIA	
6	14	6	14	AMY MACDONALD THIS IS THE LIFE MELODRAMATIC/VERTIGO	
7	7	7	7	THE KILLERS DAY & AGE ISLAND	
8	9	8	9	HERBERT GRONEMEYER WAS MUSS MUSS - BEST OF CAPITOL	
9	5	9	5	TAKE THAT THE CIRCUS POLYDOR	
10	6	10	6	IL DIVO THE PROMISE SYCO	
11	11	11	11	LEONA LEWIS SPIRIT SYCO	
12	12	12	12	ENYA AND WINTER CAME... REPRIS/WARNER BRDS.	
13	16	13	16	BEYONCE I AM... SASHA FIERCE MUSIC WORLD/COLUMBIA	
14	13	14	13	KATY PERRY ONE OF THE BOYS CAPITOL	
15	18	15	18	ADORO ADORO SODA	

THIS WEEK		LAST WEEK		ALBUMS	
(FIMI/NIELSEN) JANUARY 12, 2009					
1	1	1	1	LAURA PAUSINI PRIMAVERA IN ANTICIPO ATLANTIC	
2	2	2	2	GIUSY FERRERI GAETANA RICORDI	
3	3	3	3	TIZIANO FERRO ALLA MIA ETA' CAPITOL	
4	5	4	5	NEGRAMARO SAN SIRO LIVE (2008) SUGAR	
5	6	5	6	GIORGIA SPIRITO LIBERO DISCHI DI CIOCCOLATA	
6	16	6	16	ENYA AND WINTER CAME... REPRIS	
7	9	7	9	FRANCO BATTIATO FLEURS 2 MERCURY	
8	7	8	7	ZUCCHERO LIVE IN ITALY POLYDOR	
9	10	9	10	BIAGIO ANTONACCI IL CIELO HA UNA PORTA SOLA BASTA EDIZIONI	
10	8	10	8	JOVANOTTI SAFARI MERCURY	

THIS WEEK		LAST WEEK		ALBUMS	
(PROMUSICAE/MELOJA) JANUARY 7, 2009					
1	1	1	1	RAPHAEL 50 ANOS DESPUES SONY	
2	2	2	2	IL DIVO THE PROMISE SYCO	
3	3	3	3	AMAIA MONTERO AMAIA MONTERO SONY	
4	4	4	4	EL CANTO DEL LOCO PERSONAS SONY	
5	7	5	7	AINHOA ARTETA LA VIDA VALE	
6	6	6	6	LOS CHICHOS HASTA AQUI HEMOS LLEGADO UNIVERSAL	
7	10	7	10	DIANA NAVARRO CAMINO VERDE WARNER BRDS.	
8	5	8	5	SOUNDTRACK HIGH SCHOOL MUSICAL 3: SENIOR YEAR WALT DISNEY	
9	8	9	8	ENYA AND WINTER CAME... REPRIS	
10	18	10	18	ROSARIO PARTE DE MI VALE	

THIS WEEK		LAST WEEK		ALBUMS	
(RIM) JANUARY 13, 2009					
1	1	1	1	TONY CARREIRA O HOMEM QUE SOU FAROL	
2	3	2	3	RITA GUERRA O MELHOR DE RITA GUERRA - ACUSTICO AO VI FAROL	
3	2	3	2	JUST GIRLS PLAY ME FAROL	
4	4	4	4	LINKIN PARK ROAD TO REVOLUTION LIVE AT MILTON KEYNES WARNER BRDS.	
5	6	5	6	SOUNDTRACK MAMMA MIA! POLYDOR/UNIVERSAL	
6	5	6	5	IL DIVO THE PROMISE SYCO	
7	7	7	7	ABBA ABBA GOLD POLAR/POLYDOR	
8	8	8	8	ANDRE SARDET MUNDO DE CARTAO FAROL	
9	9	9	9	WINX AS NOVAS MUSICAS RAINBOW	
10	10	10	10	DEOLINDA CANCAO DO LADO IPLAY	

THIS WEEK		LAST WEEK		ALBUMS	
(NIELSEN SOUNDSCAN INTERNATIONAL) JANUARY 24, 2009					
1	1	1	1	POKER FACE LADY GAGA STREAMLINE/KON/LIVE/CHERRYTREE/INTERSCOPE	
2	3	2	3	HOT N COLD KATY PERRY CAPITOL	
3	4	3	4	HUMAN THE KILLERS VERTIGO	
4	2	4	2	WITH EVERY BIT OF ME KEVIN 19/COLUMBIA	
5	6	5	6	IF I WERE A BOY BEYONCE MUSIC WORLD/COLUMBIA	
6	7	6	7	CIRCUS BRITNEY SPEARS JIVE/JLG	
7	RE	7	RE	IN PRIVATE SAHARA HOTNIGHTS STAND BY YOUR BAND/UNIVERSAL	
8	9	8	9	VIVA LA VIDA COLDCPLAY PARLOPHONE	
9	RE	9	RE	INFINITY 2008 GURU JOSH PROJECT BIGCITYBEATS/INTERGALACTIC	
10	NEW	10	NEW	DANCE WITH SOMEBODY MANDO DIAO MUSICA DE LA SANTA/UNIVERSAL	

THIS WEEK		LAST WEEK		EURO RADIO AIRPLAY	
JANUARY 14, 2009					
1	2	1	2	HOT N COLD KATY PERRY CAPITOL	
2	1	2	1	IF I WERE A BOY BEYONCE MUSIC WORLD/COLUMBIA	
3	5	3	5	I'M YOURS JASON MRAZ ATLANTIC	
4	4	4	4	WOMANIZER BRITNEY SPEARS JIVE/JLG	
5	8	5	8	HUMAN THE KILLERS ISLAND	
6	3	6	3	INFINITY 2008 GURU JOSH PROJECT BIGCITYBEATS/INTERGALACTIC	
7	7	7	7	SO WHAT PINK LAFACE/JLG	
8	9	8	9	THIS IS THE LIFE AMY MACDONALD MELODRAMATIC/VERTIGO	
9	6	9	6	LIVE YOUR LIFE T.I. FT. RIHANNA ATLANTIC	
10	13	10	13	BROKEN STRINGS JAMES MORRISON FT. NELLY FURTADO POLYDOR	
11	17	11	17	RIGHT NOW (NA NA NA) AKON UNIVERSAL	
12	12	12	12	JUST DANCE LADY GAGA STREAMLINE/KON/LIVE/INTERSCOPE	
13	10	13	10	VIVA LA VIDA COLDCPLAY PARLOPHONE	
14	15	14	15	DISTURBIA RIHANNA SRP/DEF JAM	
15	11	15	11	BEGGIN MADCON BONNIER/BONNIER AMIGO	

THIS WEEK		LAST WEEK		SINGLES	
(MEGA CHARTS BV) JANUARY 9, 2009					
1	1	1	1		

08 RAP UP (Forever People, ASCAP/KwameTheoye-nous, BMI/Ronior, BMI/Almo, BMI), HL RBH 81
1, 2, 3, 4 (WB Music, ASCAP/So Happy Publishing, ASCAP), WB, POP 77

A

ABOUT YOU NOW (Kasz/Wynn Publishing, ASCAP/EMI April, ASCAP), HL H100 84
ADDICTED (Primary Wave, ASCAP/Saving Abel, ASCAP/Crazy You Publishing, ASCAP/Skidoo, BMI/Maxx Mercy, BMI/EMI CMG, BMI), HL H100 31, POP 26
AHORA VA LA MIA (SERCA, BMI), LT 39
AINT I (L. Austin Desjardis, ASCAP/Grand Hustle Publishing, ASCAP/WB Music, ASCAP/Crown Club Publishing, BMI/Warner-Tamerlane Publishing, BMI/Taylor My Hart Publishing, ASCAP/Treble Clemons, ASCAP/Dega Figs Publishing, ASCAP), WB, RBH 35
AIRE (LRC Records Music And Publishing, BMI/Horse Shoe, BMI), LT 40
ALL SUMMER LONG (RJR Publishing, BMI/Gaje, BMI/Warner-Tamerlane Publishing, BMI/Universal Music Corporation, ASCAP/Songs Of Universal, Inc., BMI/EMI Longitude, BMI/Leafsheel Land, ASCAP/Tiny Tunes, ASCAP/Zevo, BMI), HL/WBM, H100 90
ALREADY GONE (Jennifer Nettles, ASCAP/EMI Blackwood, BMI/Dinkipub Music, BMI/Music Of Stage Three, BMI/Babylons Song, BMI/Savage, BMI/Stage Three Music, BMI), HL H100 81
ALWAYS THE LOVE SONGS (Old Dispersed, ASCAP/N2D, ASCAP/Pure Blue, BMI), CS 28
ANGELS ON THE MOON (Inviting Ivory Music, ASCAP/Sakuram Music Publishing, ASCAP), POP 58
ANOTHER YOU (J Money Music, ASCAP/Dio Write Music, ASCAP/Warner-Tamerlane Publishing, BMI/Savanna Canyon Music, BMI), WB, CS 21
ANYTHING GOES (Prachi Wind, SESAC/Meirolas Of RPM, SESAC/Reynolds, BMI), CS 17
ARAB MONEY (Iz'ars Music, BMI/Brow Music, BMI/Notting Hill Music, BMI/Songs Of Universal, Inc., BMI), HL/WBM, H100 96, POP 81, RBH 48
ARROYITO (Universal Music - MGB Songs, ASCAP), LT 47
AT LAST (EMI Fest Catalog, Inc., ASCAP/WB Music, ASCAP), HL/WBM, RBH 91

B

BAD GIRLFRIEND (Warner-Tamerlane Publishing, BMI/Tobor Songs, BMI/Team Togue Publishing, SOCAN/Blinky Publishing, SOCAN/An April Fool Publishing, SOCAN/Frady Cat Publishing, SOCAN), WB, H100 80, POP 20
EL BAZUCAZO (Arpa, BMI), LT 28
BEAUTIFUL (Beytall Music, ASCAP/Sony/ATV Tunes, BMI/Sony/ATV Timber, SESAC/Hillsboro Valley, SESAC/Royale Music, ASCAP/BPJ Administration, ASCAP/Chrysalis Songs, BMI), HL, H100 43, POP 38
BEEP (Anna Jean's Baby Boy Music, ASCAP/Tight Work, BMI/Grimy Man Publishing, BMI/Robtoy Publishing, ASCAP), H100 93, POP 88
BELONGS TO YOU (Cal IV Songs, ASCAP/Universal Music Corporation, ASCAP/EMI Blackwood, BMI/Sony/ATV Tree, Inc.), HL/WBM, CS 36
BEST DAYS OF YOUR LIFE (Pekie Bull, ASCAP/Tier Three Music, ASCAP/Sony/ATV Tree, BMI/Taylor Swift Music, BMI), HL, CS 40
BETTER IN TIME (Jonathan Rotem Music, BMI/Sony/ATV Tunes, BMI/Rodriguez Cym, ASCAP/EMI April, ASCAP), HL, H100 38, POP 25
BIRD WALK (Soula Boy Tellum Music, BMI/Crossmatic Music, BMI/Element 9 Hip Hop, BMI/Tamir Care Of Business, BMI), RBH 61
BLAME IT (Sly As A Fox, BMI/Big, BMI/Grated Source, ASCAP/EMI April, ASCAP/Ts Nub Publishing, ASCAP/James I. Brown, BMI/Brandon R. Melancon, ASCAP/John Conle, Jr., ASCAP/NappyPub Music, BMI/Universal Music - Z Songs, BMI/Claimeon Publishing, BMI), HL/WBM, RBH 38
BROKEN (Jason Wade Music, BMI/State One Music America, BMI/FSM/G, IMRO), WB, H100 86, POP 69
BROTHERS (Magic Mustang, BMI/Oven Music, BMI), CS 39
BUST YOUR WINDOWS (Nappy Puddy, ASCAP/Universal Music - Z Tunes, ASCAP/Salam, ASCAP/EMI April, ASCAP/Soula Boy Tellum Music, BMI/Crossmatic Music, BMI/Element 9 Hip Hop, BMI/Tamir Care Of Business, BMI), HL/WBM, H100 79, RBH 20

C

CANDLE (SICK AND TIRED) (Chris Wallace, BMI/Sean Swell, ASCAP), RBH 64
CAN'T BELIEVE IT (NappyPub Music, BMI/Universal Music - Z Songs, BMI/Ahmad Tajr Music, ASCAP/Warner-Tamerlane Publishing, BMI/Young Music Publishing, BMI), HL/WBM, H100 40, RBH 21
CHASING PAVEMENTS (Universal Music Corporation, ASCAP), HL/WBM, POP 78
CHEATER CHEATER (State One Songs America, ASCAP/Plum Song, ASCAP/Plum Song, BMI/Underdog East Coast, BMI), HL, RBH 98
GIVES YOU LIFE (Smells Like Phyls Ed, ASCAP/Universal Music - MGB Songs, ASCAP/H100 10, POP 15
GOD IN ME (EMI April, ASCAP/Wet Ink Red Music, ASCAP/That's Plum Song, ASCAP/Ts Tyme, ASCAP), RBH 70
GOD LOVE HER (Franklin Road, BMI/Reservoir 416, BMI/EMI Blackwood, BMI), HL, CS 10, H100 48
GOD MUST REALLY LOVE ME (Hope-N-Cal, BMI/Sony/ATV Tree, Inc., BMI/Entertainment, BMI/Songs Of Universal, Inc., BMI/Songs From The Engine Room, BMI), HL/WBM, CS 46
GO HARD (DJ Khaled, BMI/Notting Hill Music, BMI/Please Gimme My Publishing, BMI/EMI Blackwood, BMI/NappyPub Music, BMI/Universal Music - Z Songs, BMI/Fac-N-Field Entertainment, ASCAP/Notting Date Music, ASCAP), WB, RBH 56
GOOD LORD WILLING (Mead Mother, BMI/Matt Phelps & Phillips, BMI/Warner-Tamerlane Publishing, BMI/Tower One, BMI), WB, CS 48
GOOD LOVIN' (NexSelection Publishing, ASCAP/Motola Music, ASCAP/Aspen Songs, ASCAP/EMI April, ASCAP/Justin Combs Publishing, ASCAP/Oa 12 Music, ASCAP/P. Brasco, ASCAP/No Question Entertainment, ASCAP), RBH 33
GOOD BY SOMEBODY (Warner-Tamerlane Publishing, BMI/Year Day Dillo, SOCAN/Zero G, SOCAN/Black Diesel, SOCAN/Black Adder Music, SOCAN), WB, H100 17, POP 18
GREEN LIGHT (John Legend Publishing, BMI/Cherry River, BMI/Rated Music, ASCAP/We Don't Play Even When We Be Playin', ASCAP/Chrysalis Music Publishing, ASCAP/In This Face Music Publishing, ASCAP/Fin General Publishing Designee, BMI/Bughouse, ASCAP/Bug Music, ASCAP/EMI April, ASCAP), CLM/HL, H100 26, POP 42, RBH 7
HALO (B-Day Publishing, ASCAP/EMI April, ASCAP/Write 2 Love, ASCAP/Kobalt Music Publishing, ASCAP/Here's Lookin' At You, Kid Music, BMI/Beluga Heights Music, BMI/Sony/ATV Tunes, BMI), HL, POP 82
HEARTLESS (Please Gimme My Publishing, BMI/EMI Blackwood, BMI/Invisible Music, BMI/Chrysalis Songs, BMI/No 1 D Music, BMI/Else's Baby Boy Publishing, ASCAP/Label 12 Myne, ASCAP), HL, H100 3, POP 6, RBH 12
HEAVEN SENT (She Wrote It, ASCAP/Universal Music - MGB Songs, ASCAP/P. Vibe Publishing, ASCAP/LX Projects Publishing, ASCAP/EMI April, ASCAP), HL/WBM, RBH 99
HERE (Jeffrey Steele, BMI/BPJ Administration, ASCAP/P2, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, CS 3, H100 65
HERE I STAND (UR-IV Music, ASCAP/EMI April, ASCAP/Universal Music Corporation, ASCAP/Lil Vidal Music, ASCAP/Marcia Music, ASCAP/ABack Productions, ASCAP/A and L Music, ASCAP/Dirt/Die Music, ASCAP/RHMG Songs, ASCAP/My Soulmate Songs, ASCAP/Red Music, ASCAP), HL/WBM, RBH 25
HOT N COLD (When I'm Rich You'll Be My Bitch, ASCAP/WB Music, ASCAP/Kasz Money Publishing, ASCAP/Marlane AB, STIM/Kobalt Music Publishing, ASCAP), WB, H100 6, POP 8
HOW 'BOUT YOU DONT (EMI Blackwood, BMI/Geoffrey Stokes Nielson Publishing, BMI/Middle Child 2, BMI/Big

D

DAME TU AMOR (Aquila Paid, SESAC), LT 9
DAY 'N NITE (Else's Baby Boy Publishing, ASCAP/Owo Oturan Publishing Company, ASCAP), POP 76
DEAD AND GONE (Crown Club Publishing, BMI/Warner-Tamerlane Publishing, BMI/Tennan Tunes, ASCAP/Universal Music - Z Tunes, ASCAP/Cleopatra's Sons Music, ASCAP/EMI April, ASCAP), HL/WBM, H100 30, POP 28, RBH 66
DECODE (WB Music, ASCAP/Butt Father, I Just Want To Sing Music, ASCAP/Justin Music, ASCAP/FRB Music, ASCAP/Hunterboro Music, ASCAP/Summit Songs, ASCAP), WB, H100 45, POP 34
DEJAMIE VACIO (Arpa, BMI), LT 18
DIME (IQ Publishing, BMI), LT 32
DIME SI TE VAS CON EL (EMI Blackwood, BMI/Enlora Music, BMI/De CV, ASCAP), LT 45
DISTURBIA (B-Linek Songs, ASCAP/Songs Of Universal, Inc., BMI/Culture Beyond Ur Experience Publishing, BMI/Ms. Lynn Publishing, ASCAP/Universal Music Corporation, ASCAP/A-List Vocalz, BMI), HL/WBM, H100 28, POP 24
DIVA (B-Day Publishing, ASCAP/EMI April, ASCAP/Levage Music Publishing, ASCAP/Team S Dot Publishing, BMI, HL, H100 51, POP 63, RBH 14
DONT (Sony/ATV Tree, BMI/Baxentime Tunes, BMI/Crosshatch, ASCAP), HL, CS 4, H100 59
DONT THINK I CAN'T LOVE YOU (Universal Music Careers, BMI/Shitake Maki, BMI/Marvel Man, BMI/Songs Of Windswept Pacific, BMI/WB Music, BMI/BPJ, BMI), HL/WBM, CS 20
DONT TRUST ME (Master Falcon Music, BMI/EMI Blackwood, BMI/Matza Ball, BMI/Mick Dick Jans, BMI), HL, H100 81, POP 59
DOWN THE ROAD (Begmer, ASCAP), CS 11, H100 66

E

EN CAMBIO NO (Universal Music Italia/Warner Chappell Italia/Genie Ed., Mus.), LT 37
EN UN SOLO OIA (Premium Latin, ASCAP), LT 26
EN UN SOLO OIA (Premium Latin, ASCAP), LT 26
ESTIGMA DE AMOR (WB Music, ASCAP), LT 43
EVERYTHING (Universal Music Corporation, ASCAP/Cherry Bus, ASCAP), HL/WBM, CS 45
EVERYTHING IS FINE (Brean Buster Music, ASCAP/Universal Music Corporation, ASCAP), HL/WBM, CS 25
FALL FOR YOU (John Vesely Publishing, BMI/Sony/ATV Songs, BMI), HL/WBM, POP 29
FEARLESS (Sony/ATV Tree, BMI/Taylor Swift Music, BMI/Sony/ATV Timber, SESAC/Hillsboro Valley, SESAC/Royale Music, ASCAP/BPJ Administration, ASCAP), HL, POP 88
FEEL THAT FIRE (Shylesons, BMI/Biggie White Clyde, BMI/Biggie White Clyde, BMI/Biggie White Clyde, BMI/Armando, BMI/White Tracks, ASCAP), WB, CS 8, H100 44
FLY ON THE WALL (Tondolia Lane Music Publishing, BMI/Seven Simms, BMI/Antonina Songs, ASCAP/Downtown Music Publishing, ASCAP/Li Bocca Ai Lupi, BMI/Devrim Karagozlu, GEMA), POP 67
FOREVER (English Ivy, BMI/State One Music America, BMI/FSM/G, IMRO/Me You And The Piano Songs, BMI), WB, CS 32
FOREVER (Songs Of Universal, Inc., BMI/Culture Beyond Ur Experience Publishing, BMI/Universal Music Corporation, ASCAP/Rouert Allen Desjardis, ASCAP/Dre 78 Publishing, SESAC), HL/WBM, POP 31
FREEZE (NappyPub Music, BMI/Universal Music - Z Songs, BMI/Songs Of Universal, Inc., BMI/Culture Beyond Ur Experience Publishing, BMI), HL/WBM, POP 79
FROM MY HEART TO YOURS (Imagem Music Limited, BMI), RBH 76
FUERO EN TU PIEL (Universal Music, ASCAP/PASL, ASCAP), LT 29
FW.B. (EMI April, ASCAP/D'Yero Mitchell Music, ASCAP/EMI Virgin Songs, ASCAP/Big Kidd Music, BMI), HL, RBH 89

G

GET IT IN (Not Listed), RBH 64
GET UP (50 Cent Music, ASCAP/Universal Music Corporation, ASCAP/Scott Storch Music, ASCAP/TVI Music, ASCAP), HL/WBM, POP 92
GET UP (Wet Ink Red Music, ASCAP/EMI April, ASCAP/D Buzz II, BMI/Young Music, Inc., BMI/Underdog East Coast, BMI), HL, RBH 98
GIVES YOU LIFE (Smells Like Phyls Ed, ASCAP/Universal Music - MGB Songs, ASCAP/H100 10, POP 15
GOD IN ME (EMI April, ASCAP/Wet Ink Red Music, ASCAP/That's Plum Song, ASCAP/Ts Tyme, ASCAP), RBH 70
GOD LOVE HER (Franklin Road, BMI/Reservoir 416, BMI/EMI Blackwood, BMI), HL, CS 10, H100 48
GOD MUST REALLY LOVE ME (Hope-N-Cal, BMI/Sony/ATV Tree, Inc., BMI/Entertainment, BMI/Songs Of Universal, Inc., BMI/Songs From The Engine Room, BMI), HL/WBM, CS 46
GO HARD (DJ Khaled, BMI/Notting Hill Music, BMI/Please Gimme My Publishing, BMI/EMI Blackwood, BMI/NappyPub Music, BMI/Universal Music - Z Songs, BMI/Fac-N-Field Entertainment, ASCAP/Notting Date Music, ASCAP), WB, RBH 56
GOOD LORD WILLING (Mead Mother, BMI/Matt Phelps & Phillips, BMI/Warner-Tamerlane Publishing, BMI/Tower One, BMI), WB, CS 48
GOOD LOVIN' (NexSelection Publishing, ASCAP/Motola Music, ASCAP/Aspen Songs, ASCAP/EMI April, ASCAP/Justin Combs Publishing, ASCAP/Oa 12 Music, ASCAP/P. Brasco, ASCAP/No Question Entertainment, ASCAP), RBH 33
GOOD BY SOMEBODY (Warner-Tamerlane Publishing, BMI/Year Day Dillo, SOCAN/Zero G, SOCAN/Black Diesel, SOCAN/Black Adder Music, SOCAN), WB, H100 17, POP 18
GREEN LIGHT (John Legend Publishing, BMI/Cherry River, BMI/Rated Music, ASCAP/We Don't Play Even When We Be Playin', ASCAP/Chrysalis Music Publishing, ASCAP/In This Face Music Publishing, ASCAP/Fin General Publishing Designee, BMI/Bughouse, ASCAP/Bug Music, ASCAP/EMI April, ASCAP), CLM/HL, H100 26, POP 42, RBH 7

H

HALO (B-Day Publishing, ASCAP/EMI April, ASCAP/Write 2 Love, ASCAP/Kobalt Music Publishing, ASCAP/Here's Lookin' At You, Kid Music, BMI/Beluga Heights Music, BMI/Sony/ATV Tunes, BMI), HL, POP 82
HEARTLESS (Please Gimme My Publishing, BMI/EMI Blackwood, BMI/Invisible Music, BMI/Chrysalis Songs, BMI/No 1 D Music, BMI/Else's Baby Boy Publishing, ASCAP/Label 12 Myne, ASCAP), HL, H100 3, POP 6, RBH 12
HEAVEN SENT (She Wrote It, ASCAP/Universal Music - MGB Songs, ASCAP/P. Vibe Publishing, ASCAP/LX Projects Publishing, ASCAP/EMI April, ASCAP), HL/WBM, RBH 99
HERE (Jeffrey Steele, BMI/BPJ Administration, ASCAP/P2, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, CS 3, H100 65
HERE I STAND (UR-IV Music, ASCAP/EMI April, ASCAP/Universal Music Corporation, ASCAP/Lil Vidal Music, ASCAP/Marcia Music, ASCAP/ABack Productions, ASCAP/A and L Music, ASCAP/Dirt/Die Music, ASCAP/RHMG Songs, ASCAP/My Soulmate Songs, ASCAP/Red Music, ASCAP), HL/WBM, RBH 25
HOT N COLD (When I'm Rich You'll Be My Bitch, ASCAP/WB Music, ASCAP/Kasz Money Publishing, ASCAP/Marlane AB, STIM/Kobalt Music Publishing, ASCAP), WB, H100 6, POP 8
HOW 'BOUT YOU DONT (EMI Blackwood, BMI/Geoffrey Stokes Nielson Publishing, BMI/Middle Child 2, BMI/Big

Loud Bucks, BMI/Universal Music - Z Tunes, ASCAP/Hits And Smashes Music, ASCAP/2820 Music, BMI/Theirs How/ Roll, ASCAP), HL/WBM, CS 30
HOW DO I JUST STOP (Balad Boy Music, BMI/Still Working For The Man Music, BMI/Lorromora Music, BMI/CS, BMI), CS 46
HOW DO YOU SLEEP? (Team 5 Dot Publishing, BMI/Hico Music, BMI/Songs Of Windswept Pacific, BMI/Ravza Sounds Publishing, BMI), POP 94
HOW IT WAS SUPPOSED TO BE (NexSelection Publishing, ASCAP), RBH 90
HUMAN (Universal PolyGram International, ASCAP), WB, H100 42, POP 88
THE HUNGER (Demontes Music Publishing, BMI/India B Music, BMI/Songs Of Universal PolyGram International, BMI), HL/WBM, RBH 85

I

I CAN'T HEAR THE MUSIC (Headbob Publishing, LLC, BMI/Diana's Music, BMI/Brutias Music, BMI/Evis Lee Music, BMI/JV Brasco, ASCAP/EMI April, ASCAP), HL, RBH 42
I DONT CARE (Harmageddon Publishing, SOCAN/Universal Music Canada, SOCAN/Sludge Factory Music, SOCAN/EMI Blackwood, BMI/Marlane AB, STIM/Kobalt Music Publishing, ASCAP), WB, H100 83, POP 82
I DONT CARE (Honey/ATV Songs, BMI/Chicago X Soft-core, BMI/Great Honesty Music, BMI/WB Music, BMI/ASCAP), HL/WBM, H100 36, POP 32
I DONT NEED IT (Virginia Beach, ASCAP/WB Music, ASCAP/Fantilly Music, ASCAP/Underdog West Coast Music, ASCAP/EMI April, ASCAP/EMI April, ASCAP/Kid Music Publishing, ASCAP), HL/WBM, RBH 95
IF I WERE A BOY (Cherry Lane, ASCAP/Ideola Music, ASCAP/Gad Songs, ASCAP/BC Jean), CLM, H100 19, RBH 26
IF THIS ISNT LOVE (B-Uneek Songs, ASCAP/Universal Music Corporation, ASCAP/GiveMeAinMy Publishing, ASCAP/EMI April, ASCAP/Tri Explosive Publishing, ASCAP), RBH 94
IFU LEAVE (Tetragrammaton Music, ASCAP/Universal Music Corporation, ASCAP/Nvrc Iyke Music, ASCAP/Melodic Piano Productions, ASCAP/HK 1030 Publishing, ASCAP/Souhrit, ASCAP/Mary J. Blige, ASCAP), HL/WBM, H100 80, RBH 8
IF U SEEK AMY (Marlane AB, STIM/Kobalt Music Publishing, BMI/EMI Blackwood, BMI/EMI Blackwood, BMI/Warner-Chappell Scandinavia, STIM), HL/WBM, POP 86
I HATE THIS PART (Sony/ATV Tunes, ASCAP/Copyright Control/Cutather Publishing, BMI/Warner-Tamerlane Publishing, BMI), HL/WBM, H100 18, POP 16
IM SO PAID (Beytall Music, ASCAP/Sony/ATV Harmony, ASCAP/Reynolds, BMI/Young Music Publishing, BMI/EMI April, ASCAP/Young Jeze Music, BMI/EMI Blackwood, BMI), HL/WBM, H100 35, POP 31, RBH 58
IM YOURS (Goo Eyed, ASCAP), H100 7, POP 7
IN COLOR (EMI Blackwood, BMI/Big Gassed Hitties, BMI/New Songs Of Sea Gayle, BMI/Noah's Little Boat Music, BMI/Edorito Music Publishing, BMI/Lucky Thump, BMI), H100 83

F

NEED A LOVE SONG (Songs Of Universal, Inc., BMI/FAZ 2 Music, BMI/Will McCold Entertainment, SESAC/Boobie & DJ Songs, BMI/Warner-Tamerlane Publishing, BMI/Demis Hot Songs, ASCAP/Edmonds Music, ASCAP/EMI April, ASCAP), HL/WBM, RBH 92
INDIVIDUAL (Warner-Tamerlane Publishing, BMI), LT 8
IN MY REVER (Anni Lavoy, ASCAP/EMI April, BMI/Sony/ATV Music, BMI/EMI April, BMI/William Jam Music, BMI/Cherry River, BMI/Music Specialties, BMI/Warner-Tamerlane Publishing, BMI/321 Music, BMI), CLM/HL, POP 48
IRUN (Slim Thug Publishing, BMI/EMI Blackwood, BMI/Jmripub, BMI/Yetawolf Music, ASCAP/Universal Music - Z Songs, ASCAP), HL/WBM, RBH 93
I TRUST YOU (Red Publishing, ASCAP/Kerry Douglas Publishing, ASCAP), RBH 87
ITS AMERICA (Slanky Dank, BMI/Big, BMI/Songs Of Windswept Pacific, BMI/Stage Three Songs, ASCAP/Brett Jans Cornelius, ASCAP), CS 24
ITS YOURS (Pretty Girls And Big Love Songs, BMI), RBH 87
IT WON'T BE LIKE THIS FOR LONG (Cadaq Publishing, ASCAP/New Sea Gayle Music, ASCAP/EMI April, ASCAP/Songs Of Universal Music, ASCAP/Music Of Windswept, ASCAP), HL, CS 16, H100 88
I WILL (Totally Wighteous Music, BMI/Big Loud Bucks, BMI/A Sting And A Prayer, ASCAP/SMG, IMRO/State One Songs America, ASCAP), WB, CS 26
I WOULD BE (Anni Lavoy, ASCAP/EMI April, BMI/Cop Jax Publishing/Aziona AS, STIM/Kobalt Music Publishing, ASCAP/Aziona AS, STIM/Kobalt Music Publishing, ASCAP), HL, POP 74
I WISH (New Spring Publishing, ASCAP/Soliva, ASCAP/WB Music, ASCAP/Hay 4 Hoss Music, ASCAP), CS 55

J

JUMPING (OUT THE WINDOW) (Brow Music, BMI/Notting Hill Music, BMI/Songs Of Universal, Inc., BMI), HL/WBM, RBH 45
JUST DANCE (Certified Blueberry, BMI/Sony/ATV Songs, BMI/Beytall Music, ASCAP/Sony/ATV Tunes, ASCAP), HL, H100 81, POP 82
JUST LIKE ME (March 9th Publishing, ASCAP/Songs Of Universal Music - Z Tunes, ASCAP/WB Music, ASCAP/WB Music, ASCAP/Crown Club Publishing, BMI/Warner-Tamerlane Publishing, BMI), WB, H100 67, RBH 19

K

KEEPS GETTIN' BETTER (Xtra Music, BMI/Universal Music - Careers, BMI/Stuck In The Throat, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, H100 63, POP 43
KISS ME THRU THE PHONE (Soula Boy Tellum Music, BMI/Crossmatic Music, BMI/Universal Music - BMI/EMI Blackwood, BMI/Element 9 Hip Hop, BMI/Tamir Care Of Business, BMI), HL, H100 80, RBH 68
KRAZY (The Sailam Group, SIAE/AM, BMI/Marimber Music Publishing, ASCAP/Universal Music - Careers, BMI/L1 Jzjel Music Publishing, BMI), HL/WBM, H100 73, POP 57

L

LA LA LAND (Seven Peaks Music, ASCAP/Demi Lovato Publishing, ASCAP/Jonas Brothers Publishing, BMI/Sony/ATV Songs, BMI), HL, H100 62
LAST CALL (Crazy Water, ASCAP/Universal Music Corporation, ASCAP/World Hqs Of Hits, ASCAP), HL, CS 19
LEAVE OUT ALL THE REST (Universal Music - Z Songs, BMI/Chesterchaz, BMI/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pancakey Cakes, BMI), WB, POP 72
LEAVIN' (Holy Corron Music, ASCAP/Universal Music - MGB Songs, ASCAP/Move JB Songs, BMI/Songs Of Universal, Inc., ASCAP/March 9th Publishing, ASCAP/2082 Music Publishing, ASCAP/WB Music, ASCAP), HL/WBM, POP 37
LET IT ROCK (Lon Are Publishing, BMI/Warner-Tamerlane Publishing, BMI/Young Money Publishing, BMI/Money Mack Music, ASCAP), WB, H100 8, POP 9
LET ME (Sringlish Music, ASCAP/Bug Music, ASCAP/Universal Music Corporation, ASCAP/Danny Onton Songs, ASCAP), HL/WBM, CS 18
LIGHT ON (Disappearing One Music, ASCAP/High Buck Publishing, BMI/EMI Blackwood, BMI), HL, H100 39
LIKE A WOMAN (Sugar Dumplin' Songs, ASCAP/Jere Song Music, ASCAP/Fru Fru Music, BMI/Jim Fennio Songs, ASCAP), CS 30
LIVE UP (TIGERS & BEARS (Nappy Puddy, ASCAP/Universal Music - Z Tunes, ASCAP/Salam Remy Music, ASCAP/EMI April, ASCAP), HL/WBM, RBH 53
A LITTLE TOO NOT OVER YOU (ArchSongs, ASCAP/Mike K Music, ASCAP/Sixteen Street Songs, ASCAP/Seven Peaks Music, ASCAP/M Gerard Music, ASCAP/2 Style Music, ASCAP), POP 98

LIVE YOUR LIFE (Crown Club Publishing, BMI/Warner-Tamerlane Publishing, BMI/N D.C., ASCAP/O.B. ASCAP/Adorable Music Inc., ASCAP/Aviva Flames Music, BMI/Jayade Combs Publishing, BMI/EMI Blackwood, BMI/EMI Blackwood, BMI/EMI Blackwood, BMI), HL/WBM, H100 4, POP 88, RBH 1
LLAMADO DE EMERGENCIA (Los Cangris, ASCAP), LT 17
LLEVAME EN TU VIAJE (SERCA, BMI), LT 33
LLORO POR TI (Enrique Iglesias Music, ASCAP/EMI April, ASCAP/December Bueno, ASCAP), HL, LT 13
LOLLIPOP (Young Money Publishing, BMI/Warner-Tamerlane Publishing, BMI/Hebeticous Music, ASCAP/Black Fountain Publishing, ASCAP/EMI April, ASCAP/Umptah BMI/EMI Blackwood, BMI/Tree Nails And A Crown, ASCAP/Royet Music, ASCAP), HL/WBM, H100 95, POP 62

LONG DISTANCE (Bug Music, ASCAP/Music Of Windswept, ASCAP/Music Fanantern, ASCAP/EMI Blackwood, BMI/Above The Line Publishing, BMI), HL, RBH 42
LOOKIN' FOR A GOOD TIME (Warner-Tamerlane Publishing, BMI/DWhaywood, BMI/RADIOBULLETPublishing, BMI/Hilary Dand, SESAC/Shaw Enuff Songs, SESAC/Multisongs, SESAC/Jananyan Music, BMI/Magic Moods, BMI), WB, H100 83
LOST (Corilla Zoe Music, BMI/Malk-Melki Music, BMI/Devin Music, BMI/Young Money Publishing, BMI/Young Drama, ASCAP), H100 93, RBH 37
LOVEBUG (Jonas Brothers Publishing, BMI/Sony/ATV Songs, BMI), HL, POP 68
LOVE LOCKDOWN (Please Gimme My Publishing, BMI/EMI Blackwood, BMI/EMI April Canada, SOCAN/Sony/EMI Music, SOCAN), HL, H100 12, POP 11, RBH 94

LOVE REMAINS THE SAME (Mad Dog Winston, BMI/Selena Senna Songs, SOCAN), WB, POP 50
LOVERS IN JAPAN (Universal Music - MGB Songs, ASCAP), HL, WB, POP 90
LOVE STORY (Taylor Swift Music, BMI/Sony/ATV Tree, ASCAP), HL, H100 5, POP 5
LOVE THAT GIRL (Ungame Music, ASCAP/Universal Music Corporation, ASCAP/Dee And The Phelam Music, ASCAP/Music Of Windswept, ASCAP), HL/WBM, RBH 46
LOW (EMI Blackwood, BMI/Hannah Bea Songs, BMI/W22 Songs, BMI/Chalante, ASCAP/Universal Music - Z Tunes, ASCAP), WB, CS 59
LUZ DE LUNA (Universal Music, Inc., BMI/EMI April, ASCAP/CAP Music Songs, ASCAP/Marport, ASCAP), LT 42

M

MAD (Universal Music - Z Songs, BMI/Pen In The Ground Music Publishing, ASCAP/Sony/ATV Tunes, ASCAP/EMI April, ASCAP/EMI Music Publishing Ltd., PRS/Stellar Sun Songs, ASCAP), HL, H100 33, POP 38, RBH 32
MAGIC (Like Em Thicke, ASCAP/Da Gass Co, ASCAP/HatimJung Music, ASCAP), RBH 50
MAKE THE TRAP SAY AAY (Young Juice Publishing, ASCAP/Radic Davis Music Group, ASCAP), RBH 74
MALA (Union Music Group, SESAC/MYS Productions), RBH 78
MALITO LICOR (Pacific Latin, ASCAP), LT 14
MARRY FOR MONEY (EMI April, ASCAP/New Sea Gayle Music, ASCAP/Songs Of Universal, Inc., BMI/White Em, BMI), HL/WBM, CS 37
ME MECHON (EMI Blackwood, BMI), LT 16
ME ESTIAS TENTANDO (Universal Music, Inc., BMI/EMI Blackwood, BMI/La Monie Maestra Music Publishing, BMI), LT 12
MIGHT HAVE BEEN (Mike Curb Music, BMI/Sweet Radicals Music, BMI/Songs Of Mighty Iss Music, BMI/Songs Of Kobalt Music Publishing, BMI), WB, CS 58
MISS INDEPENDENT (Universal Music - Z Songs, BMI/Pen In The Ground Publishing, ASCAP/Sony/ATV Harmony, ASCAP/EMI April, ASCAP/EMI Music Publishing Ltd., PRS/Stellar Sun Songs, ASCAP), HL/WBM, H100 15, POP 17, RBH 4
MORE LIKE HER (Nashville Star, BMI/Sony/ATV Tree, BMI), HL, CS 22
MOVE (IF YOU WANNA) (Sony/ATV Songs, BMI/Two Works, ASCAP/Viva Panama, ASCAP/Hits From Jewels Publishing, ASCAP), HL, POP 89, RBH 55
MRS. OFFICER (Young Money Publishing, BMI/Warner-Tamerlane Publishing, BMI/Three Nails And A Crown, ASCAP/Tight Work, BMI/Royet Music, ASCAP/Inving Music, Inc., BMI), HL/WBM, H100 34, POP 51, RBH 17
MY PRESIDENT (Young Jeze Music, Inc., BMI/West Coast Livin Publishing, ASCAP/Hendricks Music Publishing, BMI/MI Will, ASCAP/Universal Music - Z Tunes, ASCAP), HL/WBM, H100 25, POP 20
MY ROOTS ARE SHOWING (Big Red Tractor, ASCAP/Bigger Picture, ASCAP/Hits And Smashes Music, ASCAP/Universal Music - Z Tunes, ASCAP), HL/WBM, CS 57

N

NEED U BAD (Nappy Puddy, ASCAP/Universal Music - Z Tunes, ASCAP/Canon's Land Music Publishing, ASCAP/Beste Agan Publishing, ASCAP/Illation Records, ASCAP/Wesley Music, ASCAP/Royet Music, ASCAP), RBH 23
NEVER WOULD HAVE MADE IT (Marvin L. Sapp Music, BMI/Universal Productions, BMI), WB, RBH 36
NO DUDARIA (Not Listed), BMI), WB, RBH 36
NO GAMES (Pop Style Music Publishing, ASCAP/D. Kelly, PRS/EMI April, ASCAP), HL, RBH 78
NO HAY NADIE COMO TU (Residente Music Publishing, BMI/Warner-Tamerlane Publishing, BMI/Visante Music Publishing, BMI/Enora Azu, BMI/Ediora Bachler, BMI/Ediora Musica De Tubos, BMI/Odora Songs, BMI/Songs Of Universal, Inc., BMI/WB Music, ASCAP), LT 34
NO ME DOY POR VENCIDO (Fonsi, ASCAP/Sony/ATV Discos, ASCAP/Maximo Aguir, BMI), LT 1
NO MOLESTAR (Cisma, ASCAP), LT 7
NOTHING LEFT TO SAY (Mimi Faculty, ASCAP), RBH 34
NOTHING TO DIE FOR (Big Loud Shit Industries, ASCAP/Big Loud Bucks, BMI/EMI Blackwood, BMI/New Songs Of Sea Gayle, BMI/Noah's Little Boat Music, BMI), HL, CS 31

O

ODIO POR AMOR (Universal Songs Of PolyGram, BMI), LT 27
OJALA (SERCA, BMI), LT 21
ONE MORE DRINK (Ludacris Worldwide Publishing, ASCAP/EMI April, ASCAP/Weave And Under Music, Inc., BMI/Sony/ATV Melody, BMI/Slam U Well Music Publishing, ASCAP/Sony/ATV Harmony, ASCAP/Spanador Music, BMI/Stellar Sun Songs, ASCAP), HL, H100 24, RBH 4
ON THE OCEAN (John Riff Music, BMI), RBH 69
ORDINARY (EMI April, ASCAP/Doxie Music, ASCAP/Glass Beal Music, ASCAP/Mimis Music Man Productions, BMI/JRP Music, BMI/Swiss Mix Music, BMI), HL, RBH 88

P

PAPER PLANES (Universal Music - Z Tunes, ASCAP/Hollertronix Music, ASCAP/Nineden, ASCAP/Universal PolyGram International, ASCAP/magan London Ltd., PRS), HL/WBM, RBH 65
PEN & PAPER (Elvira Samia Music, BMI/Songs Of Universal, Inc., BMI), HL/WBM, H100 75
PLAYA CARDIZ RIGH (Universal Music Corporation, ASCAP/Tetragrammaton Music, ASCAP/Nvrc Iyke Music, ASCAP/Yak Kadali Music, BMI/Universal Music - MGB Songs, ASCAP/She Wrote It, ASCAP/Universal Music - Z Tunes, ASCAP/Impetel, Loco Entertainment, ASCAP/Black Hispanic Music, ASCAP/EMI April, ASCAP/Soulful Music, ASCAP), HL/WBM, H100 82, RBH 11
POKER FACE (Stelani Germanotta p/v/a Lady GaGa, BMI/Sony/ATV Tunes, BMI/Howe Publishing, BMI/Gloje Music, BMI/Peñon Productions, BMI), HL, H100 72, POP 55
POP CHAMPAGNE (Sally Ruth Ester Publishing, BMI/Songs Of Universal, Inc., BMI/Brow Music,

BMI/Notting Hill Music, BMI/LaRon Jr.'s Music, ASCAP/Hill Music Corporation, ASCAP), HL/WBM, H100 22, POP 47, RBH 6
POR UN BESO TUYO (Mostly Sad Songs, ASCAP, WB Music, BMI), CS 46
POR UN SEGUNDO (Premium Latin, ASCAP), LT 2
EL PROXIMO VIERNES (Arpa, BMI), LT 20
PUT IT ON YA (First N Gold, BMI/Warner-Tamerlane Publishing, BMI/Chrysalis Music Publishing, ASCAP/No 1 D Music, BMI/Tri Explosive Publishing, ASCAP/Universal Music Corporation, ASCAP), HL/WBM, H100 46, POP 75, RBH 9
PUT ON (Young Jeze Music, Inc., BMI/Young Drama, ASCAP/WB Music, ASCAP/Please Gimme My Publishing, BMI/EMI Blackwood, BMI), HL/WBM, RBH 49

Q

QUE TE ENTREGUES HOY (Univision, ASCAP), LT 35

R

REHAB (Universal Music - Z Tunes, ASCAP/Tennan Tunes, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Bone Beat Publishing, ASCAP/Sir Kay Drive Publishing, ASCAP), HL/WBM, H100 23, POP 22, RBH 54
RIDE (So Incredibles, SESAC/rocnasty Music, BMI/Mollings Music, ASCAP/NappyPub Music, BMI/Universal Music - Z Songs, BMI/Tremaine Neverson Publishing Designee, ASCAP), HL, WB, RBH 41
RIDE (Songs Of Mighty Iss Music, BMI/Songs Of Kobalt Music Publishing, BMI/Cartunez, BMI/Michael Davey, BMI/CG, BMI), CS 23
RIGHT HERE (DEPARTED) (EMI Blackwood, BMI/Here's Lookin' At You, Kid Music, BMI/Beluga Heights Music, BMI/Sony/ATV Tunes, BMI/Golden The Super Kid Music, ASCAP/The Royal Network, ASCAP/Anist Music, ASCAP/Lady V Music Publishing, BMI/Rooty Jenkins Productions, BMI), HL, H100 92, POP 52
RIGHT NOW (NA NA NA) (Beytall Music, ASCAP/Sony/ATV Tunes, ASCAP/Piano Music, ASCAP), HL, H100 14, POP 12, RBH 79
RIGHT ROUND (E-Class, BMI/Mail On Sunday Music, ASCAP/Sony/ATV Tunes, ASCAP/Kajikira Kasz Money Publishing, ASCAP/P. Frank Publishing, ASCAP/Anist Publishing Group West, ASCAP/WB Music, ASCAP/EMI April, ASCAP/Roc Car Publishing & Music, Fanantern Music, ASCAP/Bruno Songs, ASCAP), POP 96
RIVER OF LOVE (Sony/ATV Tree, BMI/All Mighty Oog Music, BMI/Tavelin Arkansasayer, BMI/Burnette A Billy Music, BMI/Still Working For The Man Music, BMI/IG Music, BMI/Little Shog Of Morgansongs, BMI/Morgan Music Group, BMI), HL, H100 87, POP 8
ROCKIN' THAT THING (Songs Of Bee Ltd, ASCAP/March 9th Publishing, ASCAP/2082 Music Corporation, ASCAP/WB Music, ASCAP/OSS Creations, ASCAP), HL/WBM, H100 76, POP 87, RBH 22
ROLL WITH ME (Sony/ATV Acut Rose, BMI/Year Of The Dog Music, ASCAP/Words & Music, ASCAP), HL/WBM, CS 7, H100 54

S

SECOND CHANCE (Driven By Music, BMI/EMI Blackwood, BMI/Two Of Everything Music, ASCAP/WB Music, ASCAP), HL/WBM, H100 69, POP 64
SECRET VALENTINE (Travis Clark Music, ASCAP/Silver Music, ASCAP/Mayday Mjone Music, ASCAP/Dimensional Music, BMI/CSI, ASCAP/Cherry Lane, ASCAP/EMI Blackwood, BMI/Regittian Music, BMI), CLM/HL, POP 84
SEE YOU IN MY NIGHTMARES (Please Gimme My Publishing, BMI/EMI Blackwood, BMI/Invisible Music, BMI/Chrysalis Songs, BMI/No 1 D Music, BMI/Above The Line Publishing, BMI/Young Money Publishing, BMI/Warner-Tamerlane Publishing, BMI), HL/WBM, POP 85
SE FUE MI AMOR (Pmco, BMI), LT 31
SEVENTEEN FOREVER (Metro Station Music, ASCAP/EMI April, ASCAP), HL, H100 77, POP 49
SEX ON FIRE (Martha Street Music, ASCAP/Songs Of Combustion Music, ASCAP/Music Of Windswept, ASCAP/Follow Music, ASCAP/McFearless Music, BMI/Bug, BMI/Coffee, Tea or Me Publishing, BMI), H100 64
SHAKE IT (Metro Station Music, ASCAP/EMI April, ASCAP), HL, POP 33
SHATTERED (TURN THE CAR AROUND) (Old Man Time Music, ASCAP/Watt Music, ASCAP/EMI April, ASCAP), HL/WBM, H100 41, POP 45
SHE GOT HER OWN (Universal Music - Z Songs, BMI/Pen In The Ground Publishing, ASCAP/Biller Beats, ASCAP/Debrand Insk, ASCAP), Brasco, ASCAP/EMI April, ASCAP/Sweet Summer Night, ASCAP), HL/WBM, H100 74, RBH 10
SHE'S COUNTRY (SoulRize Music, BMI/BPJ, BMI/Cackalacki, BMI/Pool 49 Music, BMI), CS 29
SHE'S SO CALIFORNIA (Crystal Beach, BMI/Reynolds, BMI/Who Ya Say Music, BMI/EMI Blackwood, BMI/Jamie Hanna, BMI), HL, CS 27
SHE WOULD'NT BE GONE (I Want To Hold Your Songs, BMI/EMI Blackwood, BMI), CS 40
SHINE (MGS Publishing, SESAC/Sony/ATV Cross Keys, ASCAP), HL, CS 53
SINGLE LADIES (PUT A RING ON IT) (B-Day Publishing, ASCAP/EMI April, ASCAP/Songs Of Peer Ltd., ASCAP/March 9th Publishing, ASCAP/2082 Music Publishing, ASCAP/Suga Wuga, BMI), HL/WBM, H100 2, POP 3 RBH 4
SOBEAUTIFUL (Soulchild, ASCAP/Universal Music Corporation, ASCAP/La Kasa Sole, ASCAP/EMI April, ASCAP), RBH 59
SOBER (EMI Blackwood, BMI/Pink Inside Publishing, BMI/WB Music, SESAC/Danahardt Muzik, SESAC/Sunshine Terrace Music, BMI/Bug, BMI/Pasina Music, ASCAP/David M. Ehrlich Esq. PC, ASCAP), HL/WBM, H100 25, POP 20
SO FLY (EMI April, ASCAP/Justin Combs Publishing, ASCAP/Oa 12 Music, ASCAP), HL, POP 100, RBH 44
SOLD OUT (Not Listed), RBH 100
SOLO UN DIA (AHORA TE AMO) (Not Listed), LT 49
SO SPECIAL (Copyright Control, Dave Kelly Music, BMI/EMI Blackwood, BMI), HL, RBH 75
SO WHAT (EMI Blackwood, BMI/Pink Inside Publishing, BMI/Marlane AB, STIM/Kobalt Music Publishing, ASCAP), HL, H100 16, POP 14
SPACE (We're Going To Maui, BMI/Chuck Cannon Music, BMI/SWG Songs, BMI), CS 38
SPOTLIGHT (Super Sayn Publishing, BMI/Universal Music - Z Songs, BMI/Sony/ATV Tunes, ASCAP/EMI April

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LEGAL NOTICE

NOTICE OF PUBLIC SALE
TEXTRON FINANCIAL CORPORATION, or its nominee - Secured Party
SOURCE ENTERPRISES, INC. - Debtor

On January 29, 2009 at 1:00 p.m., at the offices of Paul, Hastings, Janofsky & Walker LLP, 75 East 55th Street, New York, NY 10022 (Attention: Kristine Shryock, Esq.), to enforce the rights of Textron Financial Corporation, a Delaware corporation having an address at 40 Westminster Street, Providence, RI 02903, as the Secured Party: (i) under a Security Agreement and Note, each dated as of October 31, 2007 executed by Debtor in favor of Secured Party; and (ii) pursuant to Section 9-610 of Revised Article 9 of the Uniform Commercial Code, substantially all of the Debtor's assets, including, but not limited to, intellectual property and accounts, will be offered for sale and sold at public auction with reserve in accordance with the terms of sale to be distributed at the auction.

THE SALE SHALL BE "AS IS, WHERE IS, WITH ALL FAULTS," WITHOUT EXPRESS OR IMPLIED WARRANTIES OF MERCHANTABILITY, QUALITY OR FITNESS OR ANY OTHER EXPRESS OR IMPLIED WARRANTIES. THERE ARE NO WARRANTIES RELATING TO TITLE, POSSESSION, QUIET ENJOYMENT OR THE LIKE OR ANY OTHER MATTER IN THIS DISPOSITION, WHICH IN ANY WAY EXTEND BEYOND THE DESCRIPTION OF THE FACE HEREOF, AND NO REPRESENTATION OR WARRANTY IS OR WILL BE MADE AS TO ANY OF THE COLLATERAL.

Contact Kristine Shryock of Paul, Hastings, Janofsky & Walker LLP, 75 East 55th Street, New York, NY 10022, telephone number (212) 318-6961 for terms of sale or additional information.

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RECORD COMPANIES: RCA Music Group names **Jeff Aldrich** senior VP of A&R. He served in the same role at Warner Bros. Records.

Koch Records appoints rapper **Jim Jones** VP of urban A&R. He was director of A&R at Warner Music Group and is currently prepping his fourth solo album for Columbia Records.

J Records promotes **Trevor A'mir Jerideau** to VP of A&R. He was senior director.



PUBLISHING: ASCAP names **Nicole George** assistant VP of membership business affairs. She will also run ASCAP's New York membership office. George was director of business and legal affairs at Zomba Label Group.

The U.S. Copyright Office promotes **Maria A. Pallante** to associate register for policy and international affairs. She was deputy general counsel.

BMI appoints **Taviana Shabestari** associate director of writer/publisher relations. She was a music assistant at Fox Sports.

TOURING: Live Nation appoints **Steve Herman** president of artist services. He was North American CEO at the Agency Group.

MEDIA: MTV and VH1 name **Richard Gay** executive VP of strategy and operations. He was head of strategy and business operations at VH1 and CMT.

LEGAL: Law firm Cozen O'Connor taps **Lori Landew** as a member in its business law department. She founded Landew Entertainment Business Associates.

—Edited by Mitchell Peters

GOODWORKS

ALKALINE TRIO FIGHTS SUICIDE

Depression and suicide are issues that Alkaline Trio frontman Matt Skiba and his bandmates have dealt with firsthand through the years.

"I've had friends die from suicide in the past, and it's a really trippy thing," Skiba says. "It's hard to understand what someone else is going through or why they would kill themselves."

So when organizers of the first Pick Up the Phone tour—which aims to raise awareness of suicide prevention and mental health issues—asked Alkaline Trio to participate in the outing, the rock act jumped at the opportunity.

"It's far too common for people to have suicidal thoughts and tendencies and to go through with it," Skiba says. "It definitely hits close to home and that's part of the reason we're doing this."

Also performing on the bill are Anberlin and Single File. The trek will visit college campuses beginning in April, with dates to be announced. Live performances from the tour will be available online through Synclive.com.

Pick Up the Phone was created through a partnership between To Write Love on Her Arms, Postsecret.com and 1-800-SUICIDE. A mental health fair will be on site at each venue offering topic-specific resources.

The tour will also support the release of Alkaline Trio's most recent album, "Agony & Irony," which arrived last summer. Following the tour, the band will return to the studio to work on its next album, according to Skiba.

—Mitchell Peters

BACKBEAT



Billboard executive director of content and programming for digital/mobile **Antony Bruno** (second from left) joins Syracuse (N.Y.) University students trying out the "Rock Band 2" demo during lunch.



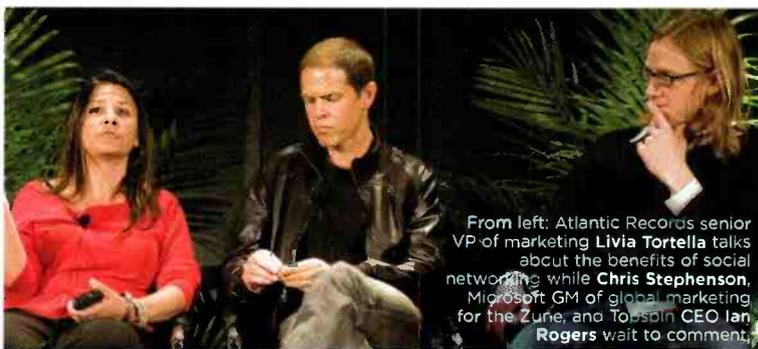
Scott Cave, CEO of Digital Music Live sponsor Rook Interactive/Red Velvet, addresses attendees.

BILLBOARD'S DIGITAL MUSIC LIVE



Members of the "Music 2.0" panel, from left: Moderator and Norwest Venture Partners principal **Tim Chang**, imeem chief marketing officer **Steve Jang**, Front Line Management president of music services **Tamara Conniff**, Zune GM of global marketing **Chris Stephenson**, Atlantic Records senior VP of marketing **Livia Tortella** and Topspin CEO **Ian Rogers**.

Billboard hosted the Digital Music Live conference Jan. 7 at the Consumer Electronics Show (CES) in Las Vegas. Keynote speakers included EMI head of global digital **Douglas Merrill**, Akon, Soulja Boy Tell 'Em and Harmonix CEO **Alex Rigopulos**. PHOTOS: COURTESY OF ALBERT CHAU/ITSMEBERT.COM UNLESS OTHERWISE NOTED continued on page 50



From left: Atlantic Records senior VP of marketing **Livia Tortella** talks about the benefits of social networking while **Chris Stephenson**, Microsoft GM of global marketing for the Zune, and Topspin CEO **Ian Rogers** wait to comment.



Soulja Boy Tell 'Em (right) and Collipark Music CEO **Michael Crooms** share a laugh during their interview.



Moderator **Fred Davls** of Davis Shapiro, far left, listens as "Content is King" panelists discuss the rate of innovation in the online entertainment space versus the industry's ability to process it. From left: Sony/ATV Publishing executive VP of business affairs **Peter Brodsky**, Benchmark Capital entrepreneur in residence **David Goldberg**, National Music Publisher's Assn. president/CEO **David Israelite**, Lala founder **Bill Nguyen** and Digital Media Assn. executive director **Jon Potter**.

INSIDE TRACK

METHOD TO HIS MADNESS

Tommy Lee is ready for a little mayhem—and not just with Mötley Crüe.

The drummer—who kicks off the Crüe's Saints of Los Angeles tour Jan. 31 in Indio, Calif.—tells Track he's started work on his second Methods of Mayhem album, following up the group's platinum 1999 debut. DJ Aero and guitarist Kai Marcus are still on board, and Lee's producing partner **Scott Humphrey** "is starting to get involved" as the songs are formulating. "We're going to start tracking as soon as Mötley is done [touring] at the end of March, and hopefully I'll have it ready by April/May and done by the

top of June," Lee says.

Lee says he wouldn't mind having Methods of Mayhem on the Crüe Fest II tour, which is slated to go out in July, "like [Mötley Crüe bassist] Nikki [Sixx] did with Sixx:A.M. last year. That'd be killer." As for the rest of the Crüe Fest II lineup, Lee says it's still being discussed. "There's offers going around all over the place," he says. "We actually talked about that a little. Rob Zombie's



name came up. Godsmack. Alice Cooper. I'd like to switch it up, add a little bit more variety this year. I think it'd be fun to inject that."



From left: National Music Publishers' Assn. president/CEO **David Israelite**, Lala founder **Bill Nguyen** and Digital Media Assn. executive director **Jon Potter** listen to an audience member's question during the "Content Is King" panel.



Harmonix CEO **Alex Rigopulos**, whose company developed the "Rock Band" franchise, poses with the guitar controller for the videogame.



It was a packed room for Billboard's Digital Music Live conference.



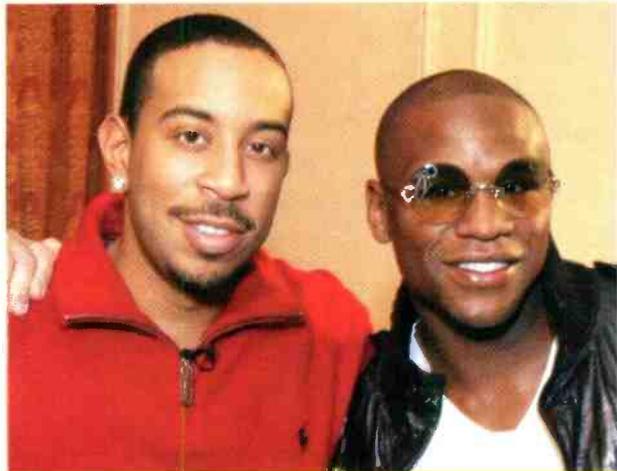
Akon (center) and Universal Music Group executive VP of eLabs **Rio Caraeff** (left) sat down for a keynote interview with Billboard editorial director **Bill Werde**. During the conversation, Akon said he tests the way his music sounds on mobile phones before finishing an album.



MTV staffers join Harmonix CEO **Alex Rigopulos**, on the drums, for a demo of "Rock Band 2."

BILLBOARD'S DIGITAL MUSIC LIVE

continued from page 49



ALSO AT THE CONSUMER ELECTRONICS SHOW 2009

LEFT: Ludacris (left) with boxing champion **Floyd Mayweather** at the listening session for Ludacris' new album "Theatre of the Mind," released in high-definition surround by Monster Music. PHOTO: COURTESY OF TIMOTHY HAMPSON/MONSTER CABLE

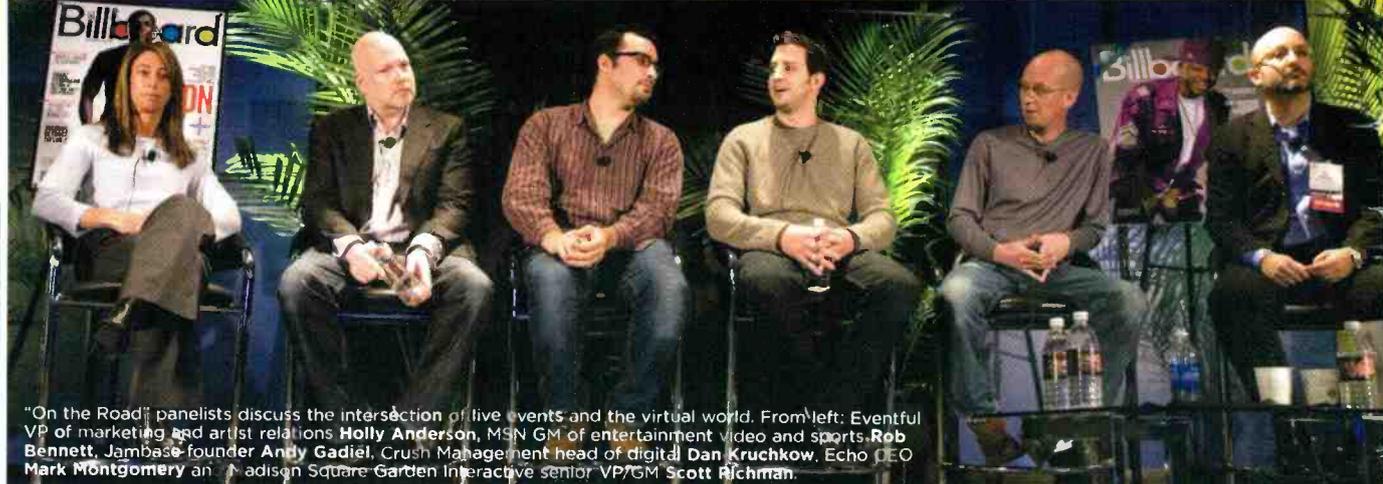
BELOW: Dr. Dre and Interscope/Geffen/A&M chairman **Jimmy Iovine** participated in the Monster Cable "Sound Matters" event to launch the new Beats by Dre Tour in-ear headphones. From left: Little Monster **Kevin Lee**, Head Monster **Noel Lee**, Dr. Dre and Iovine. PHOTO: COURTESY OF TIMOTHY HAMPSON/MONSTER CABLE



EMI head of global digital strategy **Douglas Merrill** starts the day off with a keynote presentation.



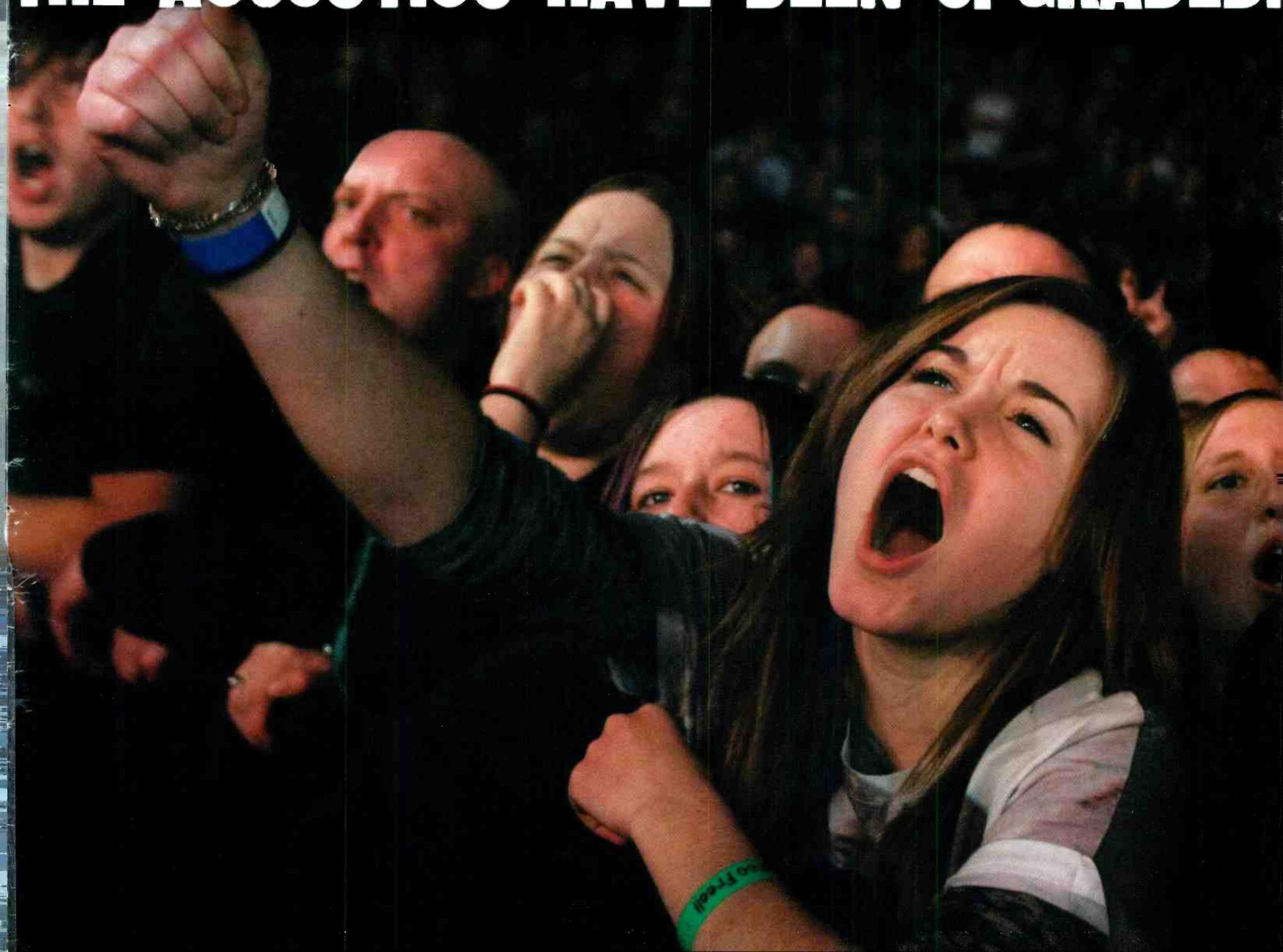
From left: ColliPark Music CEO **Michael Crooms**, Konsle Kingz CEO **C.J. Peters**, **SouJia Boy Tell'em** and Billboard editorial director **Bill Werde**.



"On the Road" panelists discuss the intersection of live events and the virtual world. From left: Eventful VP of marketing and artist relations **Holly Anderson**, MSN GM of entertainment video and sports **Rob Bennett**, Jambase founder **Andy Gadiel**, Crush Management head of digital **Dan Kruchkow**, Echo CEO **Mark Montgomery** and Madison Square Garden Interactive senior VP/GM **Scott Richman**.

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