

Billboard

**iPhone Lifts
Japan's Online
Music Sales**

**30 Seconds
To Mars Explores
Conflict On
'This Is War'**

**Terra Firma
Pushes EMI
Debt Deal**

**'ECHO' STAR
LEONA
LEWIS
SHOWS HER
WRITE
STUFF**



**CHART
HEAT**

Bon Jovi

Jay-Z

Lady
Antebellum

AMERICAN BOYS

**How 'Idol' Stars KRIS ALLEN and ADAM LAMBERT
Will Turn TV Viewers Into Music Buyers**

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Taylor Swift



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ALBUM OF THE YEAR • FEARLESS | VIDEO OF THE YEAR • "Love Story"
INTERNATIONAL ACHIEVEMENT AWARD

You Continue To Amaze Us!

CONTENTS

VOLUME 121, NO. 47

No. 1

ON THE CHARTS

ALBUMS

	PAGE	ARTIST / TITLE
THE BILLBOARD 200	42	BON JOVI / THE CIRCLE
TOP INDEPENDENT	44	JASON ALDEAN / WIDE OPEN
TOP DIGITAL	44	BON JOVI / THE CIRCLE
TOP HOLIDAY	44	ANDREA BOCELLI / MY CHRISTMAS
HEATSEEKERS ALBUMS	45	ARTIE LANGE / JACK AND COKE
TOP COUNTRY	49	CARRIE UNDERWOOD / PLAY ON
TOP BLUEGRASS	49	PATTY LOVELESS / MOUNTAIN SOUL II
TOP R&B/HIP-HOP	50	MICHAEL JACKSON / MICHAEL JACKSON'S THIS IS IT (SOUNDTRACK)
TOP CHRISTIAN	52	FLYLEAF / MEMENTO MORI
TOP GOSPEL	52	BEBE & CECE WINANS / STILL
TOP DANCE/ELECTRONIC	53	OWL CITY / OCEAN EYES
TOP TRADITIONAL JAZZ	53	MICHAEL BUBLE / CRAZY LOVE
TOP CONTEMPORARY JAZZ	53	VARIOUS ARTISTS / HIDDEN BEACH REC. PRESENTS: UNWRAPPED VOL. 6
TOP TRADITIONAL CLASSICAL	53	CECILIA BARTOLI / SACRIFICIUM
TOP CLASSICAL CROSSOVER	53	ANDREA BOCELLI / MY CHRISTMAS
TOP WORLD	53	RODRIGO Y GABRIELA / 11 11
TOP LATIN	54	ALEJANDRO SANZ / PARAISO EXPRESS

SONGS

	PAGE	ARTIST / TITLE
THE BILLBOARD HOT 100	46	JAY-Z + ALICIA KEYS / EMPIRE STATE OF MIND
HOT 100 AIRPLAY	47	JAY-Z + ALICIA KEYS / EMPIRE STATE OF MIND
HOT DIGITAL SONGS	47	OWL CITY / FIREFLIES
HEATSEEKERS SONGS	45	DAVID NAIL / RED LIGHT
MAINSTREAM TOP 40	48	JASON DERULO / WHAT'DA SAY
ADULT CONTEMPORARY	48	TAYLOR SWIFT / YOU BELONG WITH ME
ADULT TOP 40	48	KINGS OF LEON / USE SOMEBODY
ROCK SONGS	48	BREAKING BENJAMIN / I WILL NOT BOW
ACTIVE ROCK	48	BREAKING BENJAMIN / I WILL NOT BOW
HERITAGE ROCK	48	ALICE IN CHAINS / CHECK MY BRAIN
HOT COUNTRY SONGS	49	LADY ANTEBELLUM / NEED YOU NOW
MAINSTREAM R&B/HIP-HOP	50	JAY-Z + ALICIA KEYS / EMPIRE STATE OF MIND
RHYTHMIC	50	BEYONCE / SWEET DREAMS
ADULT R&B	50	MAXWELL / BAD HABITS
HOT RAP SONGS	50	JAY-Z + ALICIA KEYS / EMPIRE STATE OF MIND
HOT R&B/HIP-HOP SONGS	51	JAY-Z + ALICIA KEYS / EMPIRE STATE OF MIND
CHRISTIAN SONGS	52	TOBYMAC / CITY ON OUR KNEES
HOT CHRISTIAN AC SONGS	52	TOBYMAC / CITY ON OUR KNEES
CHRISTIAN CHR	52	TOBYMAC / CITY ON OUR KNEES
HOT GOSPEL SONGS	52	BEBE & CECE WINANS / CLOSE TO YOU
HOT DANCE CLUB SONGS	53	LILY ALLEN / F*CK YOU
HOT DANCE AIRPLAY	53	TIESTO & SNEAKY SOUND SYSTEM / I WILL BE HERE
SMOOTH JAZZ SONGS	53	PETER WHITE / BRIGHT
HOT LATIN SONGS	54	DAVID BISBAL / ESCLAVO DE SUS BESOS
HOT MASTER RINGTONES	8	JAY-Z + ALICIA KEYS / EMPIRE STATE OF MIND

THIS WEEK ON .biz

	PAGE	ARTIST / TITLE
TOP POP CATALOG	#1	CASTING CROWNS / PEACE ON EARTH
TOP MUSIC VIDEO SALES	#1	THE KILLERS / LIVE FROM ROYAL ALBERT HALL
HOT VIDEOCLIPS	#1	JAY-Z + ALICIA KEYS / EMPIRE STATE OF MIND
TOP DVD SALES	#1	G.I. JOE: THE RISE OF COBRA



33



21



24

UPFRONT

- 5 **FACE THE MUSIC**
EMI's fate hangs in the balance as owner Terra Firma tries to address debt.
- 8 Digital Entertainment
- 12 Global
- 13 The Indies
- 14 Latin
- 15 Q&A: Tina Shafer

ON THE COVER: Kris Allen and Adam Lambert photographed by Robert Sebree

FEATURES

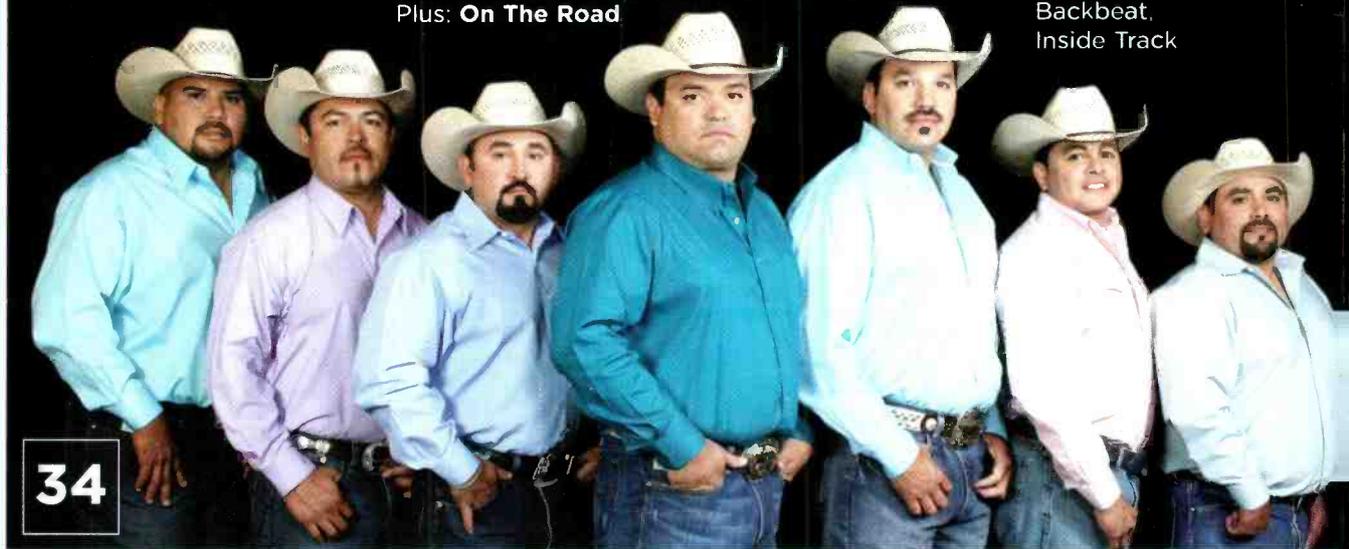
- 16 **COVER STORY SHOW TIME**
Less than a year after the "American Idol" wild child burst onto the scene in an explosion of glitter and leather, Adam Lambert readies his first album. Plus: A Q&A with "Idol" victor Kris Allen.
- 21 **THE EVOLUTION OF LEONA LEWIS**
On "Spirit," Leona Lewis was the U.K.'s girl next door who conquered the globe. Now, on "Echo," she's taken charge of her image and her songwriting—and is ready for a world tour.
- 24 **BLAK IS THE NEW ROC**
The Black Keys team with Damon Dash, Mos Def and RZA for a hip-hop labor of love.
- 27 **SPECIAL FEATURE ON THE RISE**
Australian sales edge out of the red, with digital leading the way. Plus: **On The Road**

MUSIC

- 33 **'WAR' MACHINE**
30 Seconds to Mars gets its fans involved on "This Is War."
- 34 Global Pulse
- 35 6 Questions: **Sting**
- 36 Reviews
- 38 Happening Now

IN EVERY ISSUE

- 4 Opinion
- 40 Marketplace
- 41 Over The Counter
- 41 Market Watch
- 42 Charts
- 57 Executive Turntable, Backbeat, Inside Track



34

360 DEGREES OF BILLBOARD

HOME FRONT

Online

NEW BILLBOARD.COM

Check out new, exclusive content on Billboard.com, including video interviews with Adam Lambert, Sting and Leona Lewis. Plus, take a look at the photo gallery for the Photos of the Week—it's updated every Friday with the week's best.

Events

MUSIC AND MONEY

Join members of the music, legal and financial communities March 4, 2010, at the St. Regis in New York to explore challenges and key opportunities shaping the future of the music business. More: billboardmusicandmoney.com.

LATIN MUSIC

The Billboard Latin Music Conference & Awards will take place April 26-29 in Puerto Rico at the Conrad San Juan, Condado Plaza. Don't miss the most important Latin music industry event. More: billboardlatinconference.com.



Under The Influence

Online Access To Music Can Help Fuel Creativity And Innovation

BY STEVE PURDHAM

For years, the debate over the Internet's impact on the music industry has centered on piracy, which has put a sizeable dent in the wallets of artists and labels alike.

But Duran Duran bassist John Taylor recently shifted the discussion to a new area, arguing that the Web is hurting artistic creativity.

In a speech delivered at UCLA in October, Taylor asserted that online platforms like YouTube and Twitter were ruining music, suggesting that the unprecedented access to musical influences stretching back decades is having a negative impact on the creativity of modern-day artists.

By being influenced by music from the past, Taylor seemed to argue, aspiring musicians will dilute innovation. He also maintained that consumers, able to hear the music of their heroes at any opportunity, will quickly tire of it—negatively affecting the longevity of music.

All of this is patently untrue and quite the opposite to what we are trying to achieve at we7, a streaming music service that provides consumers with legal access to millions of tracks.

Modern-day music is a patchwork of influences from previous genres. Such tracks as Procol Harum's "Whiter Shade of Pale" demonstrate this explicitly. The track has an organ line influenced by Johann Sebastian Bach. Far from undermining the power of the piece, the Bach-influenced organ line made the song one of the enduring musical classics of the '60s. Similarly, the Last Shadow Puppets, a side project of Arctic Monkeys frontman Alex Turner, released a debut album last year that referenced the music of '60s stars Scott Walker and David Bowie and was met with critical acclaim.

The online arena is a viral stepping-stone for any artist trying to find an audience. Scottish singer/songwriter Sandi



Thom famously drew thousands of online fans to concerts streamed from her kitchen, which led to a record deal with RCA and an international No. 1 hit, "I Wish I Was a Punk Rocker (With Flowers in My Hair)."

Similarly, Lily Allen started with a MySpace profile and an audience of tens of thousands before she signed with EMI imprint Regal Recordings and produced two hit albums and a slew of top-ranking singles. Without the channels now afforded to unsigned artists, would these two have made it? Possibly, but it's far from being a likelihood.

Innovation isn't stifled by access to music. If anything, great new music often emerges from the ashes of previous musical movements. Punk was a direct reaction to the music that preceded it, in the same way that Brit pop paid homage to the songs of the '60s and '70s. The suggestion that consumers become tired of their favorite artists through overexposure can easily be challenged by looking at the recent U.K. download and we7 streaming charts, where long-established acts like Fleetwood Mac, Journey and Shirley Bassey all made an appearance.

In terms of the dues owed to online music by established artists, there's now an argument that the reason there are such premiums for tour tickets, long after an act's records have gone out of

production and the original fans have developed families and expanding waistlines, is because their music remains relevant and accessible through online channels. U.K. music festivals are now awash with veterans of the '60s and '70s, because music fans in their teens and 20s are not only aware of Neil Young, Bruce Springsteen and Tom Jones but have downloaded their music and know the words too. It's a situation that was unthinkable a decade ago.

A key factor in the latter-day relevance of new acts is the ability to find, discover and share music online. When a fan discovers the original recording of Leonard Cohen's "Hallelujah," it's a personal revelation. When that fan can share it across social networks and on his or her blog, it can be the catalyst for a revolution. Streaming is increasingly used as a means to preview tracks, letting consumers sample and explore a wide variety of music—which can only be a positive for all artists, especially those not promoted through mainstream channels.

Ultimately, music couldn't evolve without artists having access to new influences and audiences. Our aim is to provide sustainable access to every great track demanded by consumers.

Steve Purdham is co-founder/CEO of U.K. music streaming service we7.

FOR THE RECORD

■ Universal Music Publishing Group became the worldwide administrator for the Warner Bros. Entertainment music catalog in 2009. A story in the Nov. 21 issue was incorrect on this point. The story also misspelled the name of Rondor Music Publishing.

■ John Mayer's musical director is Steve Jordan. A story in the Nov. 21 issue was incorrect on this point.

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'AUGMENTED' CHORD
New interactive video tech emerges



WEB PRESENCE
Tips on how to design a great artist site



GALA APPLE
iPhone lifts online music sales in Japan



PROMO PARTNERS
Indie Latin publicists take on new duties



IN THE ROUND
New York Songwriters Circle branches out

8

11

12

14

15

>>>MTV NABS RIGHTS TO JACKSON DOC

MTV Networks has acquired the exclusive U.S. TV rights to the documentary "Michael Jackson's This Is It." The concert movie took in more than \$200 million at box offices worldwide in the first two weeks of release. Such sister networks as VH1, BET and Palladia will also have rights to air the film. "This Is It" was shot from March to June and includes concert rehearsal and behind-the-scenes footage as Jackson prepared for his planned comeback stand in London.

>>>PIRATE BAY DROPS TRACKING SERVICE

The Pirate Bay service has been significantly altered, with the operators of the BitTorrent tracker saying that there's no longer any need to provide a tracking service. However, the Pirate Bay will continue to host and index torrent files, although it will be less directly involved in the download process. The removal of the tracker element could be an attempt to get around a legal threat to the service.

>>>ROCKIN' WINES

Wines That Rock, a partnership between the business management firm RZO and Mendocino Wine, has launched its first three "rock'n'roll varietals": Forty Licks Merlot, Woodstock Chardonnay and the Dark Side of the Moon Cabernet Sauvignon. RZO manages acts like the Rolling Stones and U2. The wines are available at wines-that-rock.com and will be offered at retail worldwide in 2010.

UP FRONT

LABELS BY ED CHRISTMAN

FACE THE MUSIC

EMI's Fate Hangs In The Balance As Owner Terra Firma Tries To Address Debt

Terra Firma's recent offer to inject £1 billion (\$1.7 billion) into EMI Group was a bold move by the U.K. private-equity firm to shore up its investment in the struggling major label.

But the outcome of this latest maneuver could be that the firm shares ownership of EMI with creditor Citigroup or is forced out altogether. And that, in turn, could have implications for a prospective and long-speculated tie-up with Warner Music Group (WMG).

Neither Terra Firma nor Citigroup would confirm media reports that the former's offer was made in hopes that Citigroup would forgive a commensurate portion of Terra Firma's £2.7 billion (\$4.5 billion) loan to buy EMI.

Of course, Citigroup isn't about to forgive any debt, because the Terra Firma cash injection wouldn't give it any more upside than it has now.

Right now, it's out £2.7 billion, and even if an equity in-

jection by Terra Firma could eliminate EMI's worries, all it would do for Citigroup is push off those worries until 2015. That's when EMI balloon payments come due on Terra Firma's two term loans: £1.5 billion (\$2.5 billion) for the bridge loan since converted into a term loan against EMI's healthy music publishing business and £1.1 billion (\$1.8 billion) for the term loan against recorded music and music publishing, according to Terra Firma's financial report for the fiscal year ended March 31, 2008.

So what was Terra Firma chairman Guy Hands thinking? Hands may be banking on the fact that Citigroup has almost certainly already written down the value of the EMI loan and that it was a recipient of the U.S. government's Troubled Asset Relief Program bailout money.

The only way Citigroup is likely to forgive any of Terra Firma's debt is if it gets equity in EMI. In fact, Citigroup did

such a deal earlier this year with Source Interlink, the parent of music wholesaler Alliance Entertainment. After Source Interlink filed for a prepackaged Chapter 11 bankruptcy earlier this year, its equity owners were forced out and replaced by a banking consortium led by Citigroup and J.P. Morgan, which agreed to covert nearly \$1 billion in debt into equity, leaving the wholesaler with a much cleaner balance sheet and much lower interest payments.

Could the same scenario play out between Terra Firma and Citigroup? If the two sides were to hold talks on a debt-for-equity swap, Terra Firma would try to keep as much equity as possible, while Citigroup would likely push for a Source Interlink-like conclusion. Since the debt is divided almost equally between recorded-music and publishing assets, the talks also could center on whether Citigroup gets control of one of the assets in exchange for a debt-to-equity swap.

An alternative scenario is that the two sides begin playing a waiting game. Citi-

group might simply sit back to see if Terra Firma defaults on its loans, while Terra Firma banks on revived revenue growth at EMI and an improved global economy with more abundant credit that would allow for a more favorable environment for restructuring debt.

But if it is a waiting game, Citigroup may have to make itself comfortable. EMI officials are privately saying that the company's performance is improving. EMI Group's earnings before interest, taxes, depreciation and amortization grew to more than £200 million (\$333.3 million) during the fiscal year ended March 31, up from EBITDA of £163 million (\$271.6 million) in the previous fiscal year.

Moreover, while Terra Firma has had to periodically inject equity into EMI to remain compliant with its covenant-light loans, sources suggest EMI's recently improved performance thanks to cost cutting and recorded-music sales buoyed by the label's reissue of the Beatles catalog has negated the need for additional equity in this quarter or the next.

What does all of this mean for a potential merger between EMI and WMG? Until WMG pays off its nearly \$2 billion in debt or unless EMI's debt issues are resolved, the deal won't happen.

WMG recently issued nearly \$1.1 billion in notes, due June 15, 2016, to replace bank debt, which give the major more flexibility with less onerous financial covenants on its loans. But it still leaves the company with the same amount of debt.

Nonetheless, if EMI's debt is eliminated through a Citigroup takeover, the label could remain independent or consider a merger with WMG. Warner would have the inside track on any pairing with EMI because the two larger majors, Universal Music Group and Sony Music Entertainment, would face tough antitrust questions if they tried to acquire EMI. WMG, which says it declines to comment on rumor or speculation, would also have an advantage over other potential non-major-label EMI bidders because it could gain the most economies of scale by doing the deal.



High stakes: Terra Firma chairman GUY HANDS and EMI headquarters in London.

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>>> VEVO SETS LAUNCH DATE

The Vevo online music video service is expected to launch Dec. 8, according to sources close to the company. The launch will kick off with an invite-only party at Skylight Studios in New York for key executives and advertising partners. The joint venture between Universal Music Group and Sony Music Entertainment is a YouTube-powered online destination for all music videos and other video assets from the labels involved. There are no details yet on whether other labels will join the venture by the launch date.

>>> REPORTS: MYSPACE TO ACQUIRE IMEEM

MySpace has reportedly signed an agreement to acquire ad-supported on-demand music service imeem. According to reports TechCrunch and paidContent, a letter of intent has been signed. The TechCrunch report lists the price at \$1 million in cash, while paidContent says the value of the deal is far higher. Sources have told Billboard that imeem will, at least in the short term, continue to operate as a separate service, much like iLike, which was recently acquired by MySpace. Other sources say the imeem customer base, catalog and advertisers will eventually make it to the MySpace Music site.

>>> EMI, NORAH JONES JOIN HULU

Hulu has partnered with EMI to offer a Norah Jones channel on the site. The deal will, at a later date, add content from other artists on EMI imprints including Virgin, Capitol and Blue Note. The joint online venture involving NBC, Fox and ABC mainly offers free TV shows and movies but is now adding music videos. EMI confirms that it will offer all of Jones' videos as well as concert footage and an interview.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Ed Christman, James Hibberd, Andre Paine and Ray Waddell.

MEDIA BY GEORG SZALAI and ELIZABETH GUIDER

DOLLARS AND SENSE

Key Themes From The Media And Money Conference

Top media executives and decision-makers gathered to share their thoughts on the challenges facing the industry at the third annual Media and Money Conference presented by Nielsen and Dow Jones, which was held Nov. 12-13 at New York's Roosevelt Hotel. (See Backbeat, page 58.)

WHAT'S NEXT FOR ONLINE CONTENT

The first wave of Internet development focused on access, then platforms ranging from Facebook to iTunes, observed AOL chairman/CEO Tim Armstrong. The Web's next focus, he said, will concern content.

Web video and social media will be key elements of those efforts, Armstrong said, noting that "we see social as a great way to distribute content."

Asked about advertising sales strategies surrounding content, he said AOL likes bundling audience segments together across various Web sites. "Building niche properties is valuable," he said.

Online video content needs to be more engaging and offer less of a passive viewing experience, said Rio Caraeff, president/CEO of Vevo, the YouTube-powered online music video joint venture between Universal Music Group and Sony Music Entertainment.

"What Vevo is trying to do is to improve the quality of the experience, create more engagement and more interactive features in and around music videos, and build a new distribution model," Caraeff said.

GETTING CONSUMERS TO PAY FOR CONTENT

"We can't survive as a media industry if everything gets down to free," warned Herb Scannell, executive chairman/co-founder of Next New Networks.

Among those trying to create paid-content models is Steve Brill, co-founder of Journalism Online, which is assisting publishers in devising ways to charge readers for online content.

Once more consumers start paying, advertisers will follow, Brill predicted, reasoning that advertisers are willing to pay more for paying users than free users.

Time Inc. Digital president Kirk McDonald said that charging will become easier as "consumers realize you need a certain amount of authority to create that lean-back content."

MORE MEDIA M&A TO COME?

As cable giant Comcast nears a deal to acquire NBC Universal, News Corp. president/COO Chase Carey said he doesn't think it will spur "a hot period" of mergers and acquisitions in the media industry.

Carey said that after media companies endured "a challenging time," there has been "a little bit of pent-up activity." But he said he viewed other recent media deals, such as Disney's purchase of Marvel, as transactions "driven by unique events," not the beginning of new media M&A boom.

The most troubled companies at the moment?



More than 'Idol' chatter: **KARA DIOGUARDI** at the Media and Money Conference; inset: Vevo president/CEO **RIO CARAEFF**



UPFRONT

Radio, newspapers and local TV stations—all have experienced plummeting advertising and have yet to see their digital initiatives pay off, according to Royce Yudkoff, co-founder/president of ABRY Partners, a private-equity firm that specializes in media and communications investments.

Yudkoff said areas of interest to investors at the moment are non-advertising-dependent companies, such as information and data distributors.

CREATIVES NEED BIZ GROUNDING TOO

Although best-known as a judge on "American Idol," Kara DioGuardi is also a hitmaking songwriter, an A&R executive at Warner Bros. Records and the co-owner/co-founder of the music publishing company Arthouse Entertainment.

In a keynote interview with Billboard editorial director Bill Werde, DioGuardi explained how gaining an understanding of entertainment industry economics, such as the value of owning copyrights and running your own business, has helped her career.

Working at Billboard from 1993 to 1998 helped acquaint her with the music business before going out on her own, she said. "I was educated about where revenue streams came from. Eventually I bet on myself and I knew, unlike many artists who can't pay the rent, I'd make a living."

While DioGuardi kept her publishing, she still had to share money with co-songwriters and producers, even though she was the one getting them the work. "I thought to myself, 'This is silly,'" she said. So she launched Arthouse as an investment and to nurture young writers.

DioGuardi eventually sold a minority interest in Arthouse to Bug Music, which gave her a partner with deep pockets and expertise in administering copyrights.

Despite the industry's recent challenges, music is still in demand and publishing is the core of the industry, DioGuardi said, noting, "It's always about the great songs."

Additional reporting by Ed Christman, Evan Lucy and Lucia Moses.

HOME FRONT

360 DEGREES OF BILLBOARD

LATIN MUSIC CONFERENCE HEADS TO PUERTO RICO

The 2010 Billboard Latin Music Conference & Awards will take place in San Juan, Puerto Rico, marking the first time that the two events will be held outside the continental United States.

The 21st annual awards show, presented by State Farm, will be broadcast live April 29 by NBC Universal's Telemundo network. The show will take place at the new, state-of-the-art Coliseo de Puerto Rico, under an agreement involving Telemundo, Billboard and the Puerto Rico Tourism Co. It will mark the first time that any major Latin music awards show has been held in Puerto Rico.

The Latin Music Conference, widely recognized as the most

important Latin music event in the world, will take place April 26-29 at the Conrad San Juan Condado Plaza.

Billboard's move to Puerto Rico has been discussed for several years. The island is one of the hotbeds of Latin music: Of the 17 acts that have reached No. 1 on Billboard's Top Latin Albums chart during the past 12 months, five hail from Puerto Rico and boast a large sales base in their home market.

The Puerto Rican government sees the conference and awards as a major economic driver. Puerto Rico Tourism Co. director Jaime A. Lopez says the company will invest \$2.2 million in the events, estimating that they will generate as much as \$12 million in revenue for local businesses.

"All the activities related to the event are expected to generate 12,000 hotel nights to create a direct impact of \$8.6 million, plus there will be a multiplying effect that they will have in sales and other activities," Lopez says.

Billboard has been increasingly expanding into other territories. In October, BPP Promocoes e Publicacoes LTDA began publishing Billboard Brazil, a monthly Portuguese-language magazine covering Latin America's largest music market.

"The move to Puerto Rico is a very exciting opportunity for Billboard, as it extends the increasing international presence of the brand and allows us to expand the Billboard Latin Music Conference audience," Billboard publisher Howard Appelbaum says.

The move to Puerto Rico is also a homecoming of sorts for the show's longtime executive producer, Tony Mo-



Hola, San Juan: Telemundo president **DON BROWN**, Puerto Rico Tourism Co. executive director **JAIME A. LOPEZ**, Billboard executive director of content and programming for Latin music and entertainment **LEILA COBO**, Billboard Latin Music Awards executive producer **TONY MOJENA** and Billboard publisher **HOWARD APPELBAUM** (from left)

jena, a native of the island, and for Telemundo, which was founded in San Juan.

"It's a win-win-win situation," Telemundo president Don Brown says. "The Billboard Latin Music Awards are our premier event. And we're coming home to Puerto Rico."

The Latin Music Awards, which are broadcast in more than 35 countries, are the culmination of the long-running Latin Music Conference, which will feature keynotes and interviews with top Latin acts and is expected to draw more than 1,000 attendees.

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DIGITAL BY ANTONY BRUNO

'Reality' Bytes

Artists Start To Embrace Augmented Reality To Boost Fan Interaction

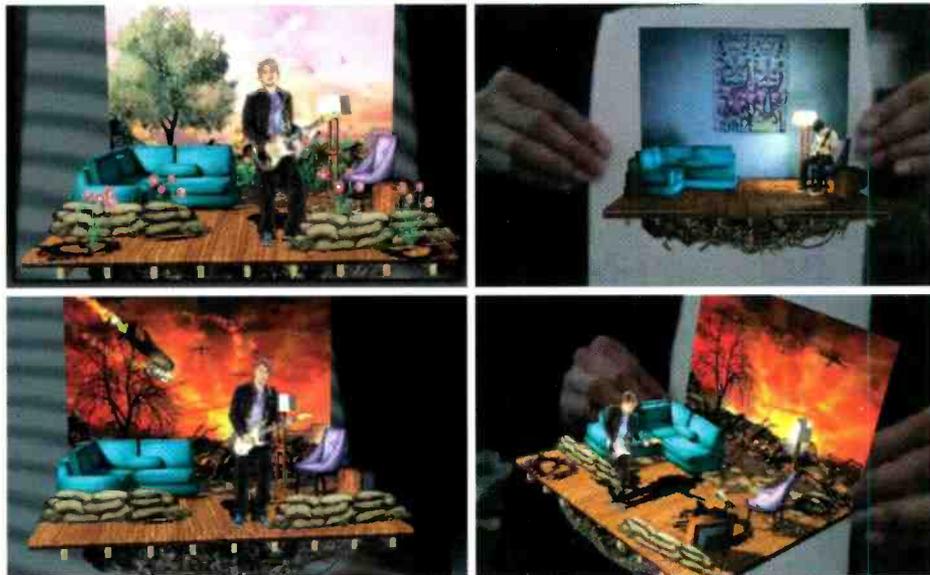
Ask any label executive what new technology excites them most and many of them will have the same, ready answer: augmented reality.

Simply put, augmented reality is the process of overlaying graphics, animation or other computer-generated images over a real-life video. A simple, early example of the technology is the first-down marker that sports broadcasters add to their live shots of football games.

In the music industry, it's taken the form of interactive music videos. Participating artists ask fans to visit their Website, where they can download and print out an image needed to launch the augmented reality application. Once held to the fan's webcam, the image launches a video player on the artist's site that will stream whatever footage the artist has recorded into the scene captured by the webcam.

For example, John Mayer used the technology for the on-line video of the song "Heartbreak Warfare," from his new album "Battle Studies." Fans who download the "Battle Studies" logo and hold it to their webcam launch an Adobe Flash player that plays the music video with the fan's image added to the background as an extra.

Sean Kingston did something similar, allowing fans to film themselves dancing and/or singing his single "Fire Burning" while an animated Lil' Sean character performed alongside



New 'reality': Augmented-reality videos, such as one demonstrated above for John Mayer, represent a way for fans to customize music videos.

them. Aussie rockers Lost Valentinos assigned each band member a different logo so fans could choose which one they wanted to see in their music video and perform next to. And David Guetta used the technology to let fans discover an exclusive track from his "One Love" album during a daylong series of online events as part of a "One Day Online With David Guetta" promotion.

Other acts have become involved through the augmented reality campaigns of consumer product brands. Earlier this summer, customers who bought a bag of Doritos with a special logo printed on it could hold it to their webcam while visiting the Doritos Website to launch a video performance by Big Boi or

Blink-182 that "popped" out of the bag. Users could move the bag around in front of the webcam to change the position of the performance and add their own background to the scene.

According to Mick Management marketing director Kristin Zovich, whose agency ran the John Mayer augmented reality video campaign, fans are beginning to respond.

"We found a really positive reaction to it," she says. "It's just a different way to deliver content to fans so it's not just 'click here and go to YouTube.' It's a little bit more creative."

However, it will likely be some time before augmented reality videos become mainstream. For starters, it's still a clunky technology to use. Users need to give permission for the artist's Website to access their webcam, but even when they do, pop-up blockers and other security technology can interfere with the connection. In addition, lighting issues and low webcam resolution often results in unrecognizable images.

But the largest barrier is simply the relative lack of webcams among potential users. According to Parks Associates, only 18% of U.S. households with broadband Internet access owned a webcam as of April. Analyst firm Research and Markets expects that figure will increase, forecasting the global market for webcams to increase from \$1.8 billion in 2008 to \$3.2 billion by 2015.

ABI Research, meanwhile, points to the rapidly growing

smart-phone market as having great potential for augmented reality applications, driving the global augmented reality-related revenue from \$6 million in 2007 to more than \$350 million by 2014.

"I see it much more mobile-based, just because of the utility of the ability to just aim and get information," ABI analyst Larry Fisher says. "It's just easier to use."

Fisher points to such uses as aiming a phone's camera at buildings, businesses or points of interest to launch an app that will provide various types of actionable information about that location on the phone's screen. Many new mobile phones now have advanced video cameras, high-definition display screens and wireless broadband Internet access needed to make augmented reality a viable option.

That could have a number of valuable applications for the music industry, such as getting information at concert venues or in retail stores.

But no matter whether the augmented-reality future is on desktop computers or mobile phones, those in the music industry already dabbling in the technology foresee a long future ahead.

"There is some longevity to this technology," Zovich says. "I don't think by any means this is going to be a flash in the pan. This will be something that will become more commonplace." ■■■

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

BITS & BRIEFS

MIXMATCHMUSIC UNVEILS DIY APP SERVICE

MixMatchMusic introduced a new service called MobBase that helps artists create their own iPhone apps. The service allows participating artists to design apps that include their own music, videos and photos, as well as a news section, blog posts, touring information, Twitter updates, discography and a merch order form. The setup fee is \$20, with up to \$15 per month in support costs depending on the type of content delivered through the app on a regular basis. More than 20 acts and labels have signed up, and digital aggregator Independent Online Distribution Alliance has agreed to promote the program to its membership.

UNIVERSAL TEAMS WITH NOKIA FOR NEW RELEASE PROMOS

Universal Music Group International and Nokia have teamed on a music promotional partnership called Nokia Play 2010. Under the deal, Nokia will help promote new releases by UMG acts

through exclusive content, sponsorship of live events and other marketing considerations. The first artist to benefit is Rihanna. Nokia will stream a live performance of the singer from London through its Website, and Nokia's Comes With Music customers will be able to download her album "Rated R" with an exclusive bonus track, remixes and other exclusive content as part of their subscription.

SALES OF STAND-ALONE WEB RADIOS EXPECTED TO SURGE

Internet radio will be the driving force behind growing sales of devices that stream online audio to stereos and other listening devices, according to analysts at FutureSource Consulting. The company predicts that the stand-alone internet radio market will grow from less than 500,000 units sold last year to 5 million by 2013. But that market will be augmented by networked audio systems that stream music to home stereos. The company expects Internet connectivity to be standard on all home audio devices by 2013.

HOT MASTER RINGTONES™ NOV 28, 2009 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHRT	TITLE	ORIGINAL ARTIST
1	1	9	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS
2	2	9	FOREVER	DRAKE FEATURING KANYE WEST, LIL WAYNE & EMINEM
3	4	8	NEED YOU NOW	LADY ANTEBELLUM
4	5	7	FIREFLIES	OWL CITY
5	8	5	MONEY TO BLOW	BIRDMAN FEATURING LIL WAYNE & DRAKE
6	3	13	PARTY IN THE U.S.A.	MILEY CYRUS
7	9	4	PAPERS	USHER
8	10	5	REPLAY	NAZ
9	6	11	WHATCHA SAY	JASON DERULID
10	7	16	DOWN	JAY SEAN FEATURING LIL WAYNE
11	11	6	MEET ME HALFWAY	THE BLACK EYED PEAS
12	13	16	TOES	ZAC BROWN BAND
13	12	25	BIG GREEN TRACTOR	JASON ALDEAN
14	21	2	TIK TOK	KESHA
15	19	6	COWBOY CASANOVA	CARRIE UNDERWOOD
16	18	9	DO I	LUKE BRYAN
17	14	22	I GOTTA FEELING	THE BLACK EYED PEAS
18	15	10	PAPARAZZI	LADY GAGA
19	17	13	WASTED	GUCCI MANE FEATURING PLIES DR OJ DA JUICEMAN
20	27	12	ONE TIME	JUSTIN BIEBER



The ringtone for the No. 1 country song on last week's chart, "Cowboy Casanova," moves up to No. 15 in its sixth chart week. It is now the highest-peaking of any of Carrie Underwood's four charted tones: "Before He Cheats" reached as high as No. 16 in January 2007.

HERE IN MY CAR

Few vehicles on the road can connect to the Web. But that may soon change if

the technology and telecommunications companies behind the new LTE Connected Car concept vehicle can bring their vision to commercial reality. Their car of the future would use a high-speed wireless Internet connection to essentially turn the vehicle into a mobile server, playing movies on demand, hosting multiplayer gaming sessions and streaming music from Pandora and other services.

Powering these capabilities are the members of the ng Connect Program, which includes Alcatel-Lucent, Samsung and Toyota. They also teamed with Atlantic Records to develop artist-specific apps for the system, including Twitter updates and other fan-artist interaction, as well as TuneWiki for lyrics. —AB



LEGAL MATTERS

COURT RULES LABELS' LITIGATION CAMPAIGN NOT A 'SHAM'

by BEN SHEFFNER



Was the recording industry's litigation campaign against individual file sharers a legitimate use of the federal courts to seek redress for the devastating effects of Internet-based copyright infringement? Or was it all a big "sham," an extortion racket in which large corporations indiscriminately sued helpless defendants based on weak and unreliable evidence, hoping to force quick settlements?

Industry proponents and critics will be debating those questions for years. But for now, and much to the labels' relief, a federal court ruled recently that the labels didn't act improperly in filing more than 7,000 lawsuits against accused infringers, largely vindicating their controversial litigation tactics.

The case in question started out routinely. As with all of their lawsuits, the labels first had to identify the proper target. They began only with an IP address and the Kazaa user ID "gotenkit0," detected by their Internet-trolling forensic investigators at MediaSentry, who spied this user "sharing" 1,288 song files. The labels then sued the "Doe" assigned to that IP address and issued a subpoena to Verizon, the subscriber's Internet service provider (ISP). Verizon provided the subscriber's name, Tanya Andersen, and the labels filed a new lawsuit against her in her home state of Oregon.

Unlike most defendants, Andersen didn't settle. The labels took depositions and examined her computer, but they couldn't tie her to the illegal downloading, so they dropped the case. The judge, obviously miffed that the labels had put Andersen through the wringer but couldn't prove their claims, awarded her \$103,175 in attorneys' fees—one of only two cases in which the labels have had to make such payments.

But Andersen wouldn't drop the matter. She sued the labels, the RIAA and MediaSentry, alleging a massive conspiracy to abuse the federal courts by suing innocent individuals with no probable cause. And in a move that considerably upped the ante by potentially subjecting the labels to millions of dollars in damages, she sought class action status, purporting to represent all of those "who were sued . . . or were threatened with suit by [the major labels], for copyright infringement . . . who have not engaged in violation of copyright laws." Andersen's theory was that an IP address coupled with a folder "sharing" songs is insufficient evidence even to file a complaint, let alone prevail.

In a major victory for the labels, U.S. District Court Judge Anna Brown ruled Nov. 12 that even though they ultimately lost the case against Andersen, they had enough evidence at the outset to bring it. The evidence gathered by the labels and MediaSentry "was strong enough to

support 'a chance' that the defendants had correctly identified an individual engaged in wrongful activity," she wrote. And more broadly, Brown observed in her 27-page order, "The court . . . concludes on this record that plaintiff has not established defendants filed a series of lawsuits based on a policy of initiating legal proceedings without regard to the merits."

Andersen's case isn't entirely over. The court hasn't yet ruled on her claims that accuse the labels of continuing to litigate her case even after the evidence demonstrated that they should have dropped it. And Andersen's motion to certify the case as a class action remains pending, though last week's order, which rejected the theory that filing a lawsuit based on IP addresses is improper, makes it considerably less likely that a court could identify the common legal issues that are a prerequisite for a class action.

"Judge Brown's ruling certainly vindicates our evidence-gathering process, finding it gave us the right to bring a case against Ms. Andersen," RIAA senior VP of litigation and legal affairs Jennifer Pariser says. "Since the only thing Ms. Andersen had in common with other defendants accused of copyright infringement was the evidence-collection process, it makes sense that the class claims also should be dismissed."

Andersen's attorney, Lory Lybeck, disagrees, saying that the labels' "monumental abuse of the federal judiciary" is still susceptible to a class action, citing survey evidence that he says indicates more than one-third of downloaders were too young even to have their own ISP account. Lybeck says he is "looking at all options," including seeking other plaintiffs who were allegedly wrongfully accused and could act as class representatives.

With fewer than 100 remaining pending lawsuits, only a few of which are being actively litigated, the labels' campaign against individual infringers is winding down. But countersuits like Andersen's remain a danger. Luckily for the labels, Brown's ruling confirms what several other courts have already held: Whether or not one agrees with the labels' legal strategy, copyright owners have every right to bring lawsuits in good faith based on the available forensic evidence, without facing massive liability should they happen, on rare occasion, to lose a case.

Ben Sheffner is a copyright attorney who has represented movie studios, TV networks and record labels. Sheffner currently works as an attorney in the NBC Universal Television Group, which is 20% owned by Vivendi, the parent of Universal Music Group. He is the author of the Copyrights & Campaigns blog (copyrightsandcampaigns.blogspot.com).

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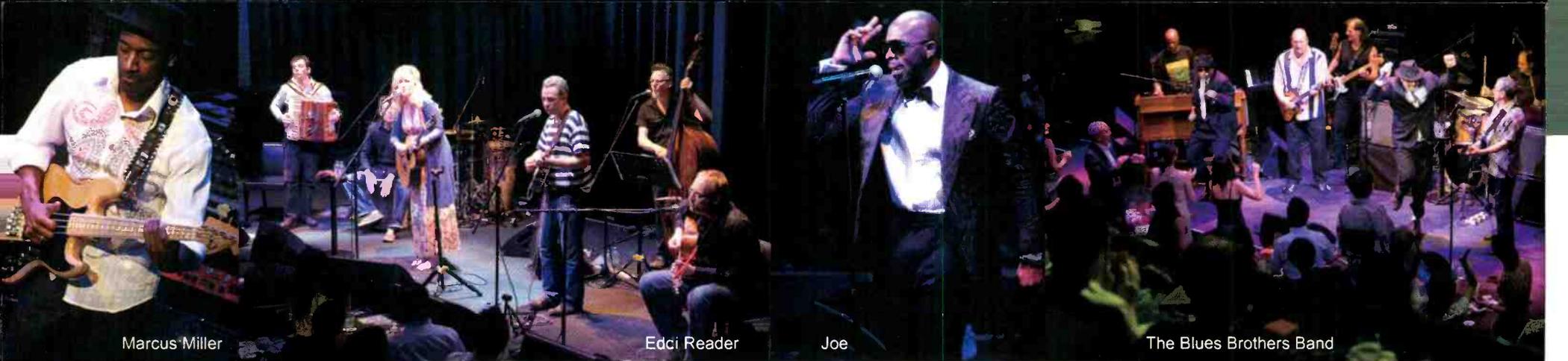
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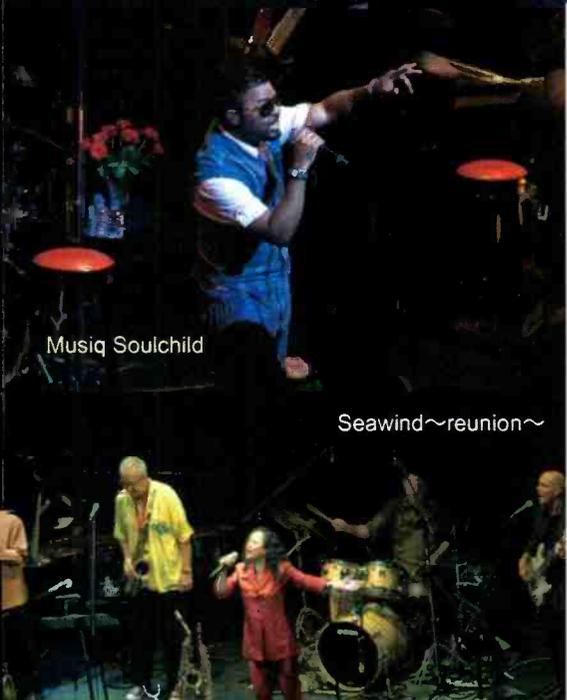


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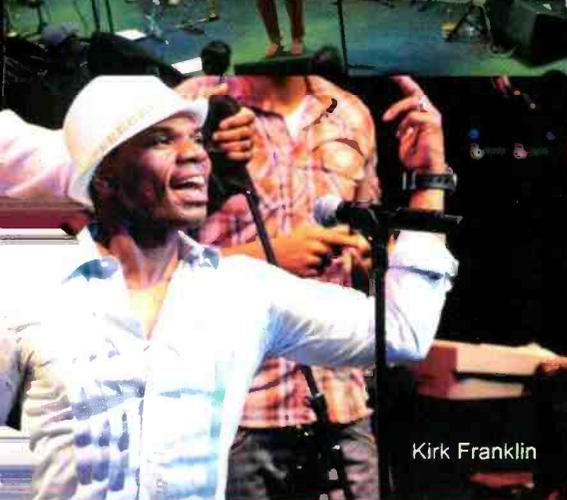
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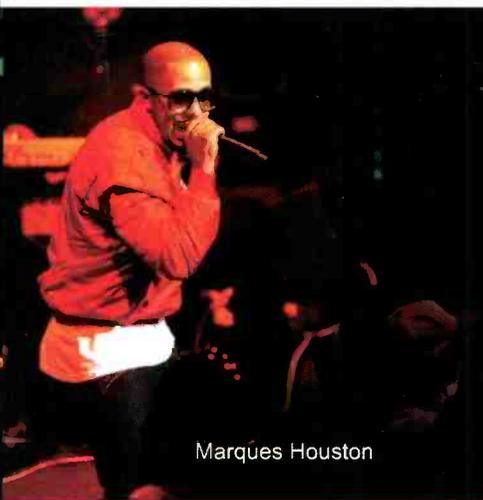


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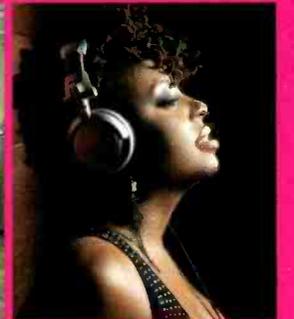
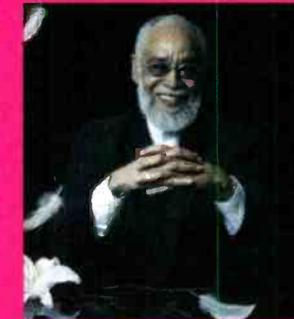
Marques Houston



David T. Walker

Arrested Development

Ledisi



December 2009 - January 2010 Show Schedule

	Tokyo	Osaka
Mario	Nov.16-17	Nov.14
Chrisette Michele	Nov.18-19	Nov.21
Oz Noy featuring James Genus / Dave Weckl	Nov.21-22	Nov.24
B.T.Express	Nov.26-27	
Bobby Brown / Johnny Gill / Ralph Tresvant	Nov.30-Dec.5(2off)	Nov.26-28
Kurt Carr	Dec.6-7	Dec.9-10
David T. Walker	Dec.14-15	Dec.17
The Stylistics	Dec.20-26	Dec.11-16(13off)
Arrested Development	Dec.27-28	Dec.30-31
Al McKay Allstars plays music of Earth,Wind & Fire	Dec.29-31	Dec.24-26
The Ventures with special guest Nokie Edwards	Jan.6.	Jan.7-9
Ledisi	Jan.8-9	Jan.6

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HOW TO:

CREATE A GREAT ARTIST WEB SITE

by LAURA O'CONNELL, CREATIVE DIRECTOR, GUPTA MEDIA



It's easy for bands to simply rely on MySpace and Facebook for their online presence. But a well-designed Web site offers almost limitless opportunities for fan interaction, communication and monetization that social networks can't. Laura O'Connell, creative director at Web design firm Gupta Media—which has created Web sites and online content for Pink, Fall Out Boy and the Bonnaroo Music Festival—offers her advice on how to put together the right mix of style and substance to get the most out of your site.

1. FANS WANT MEANING, NOT MARKETING

When creating a Web site you may have a certain goal in mind (selling CDs or showcasing a new video), but you have to keep the artist and their persona in the forefront. Whether it's through specialized font treatments, poignant imagery or bare-bones acoustic videos, the site should embody the artist and their style. Diehard fans will get the CD or watch the video eventually. Your Web site is a chance to make a connection in a meaningful way with potential new fans, so don't scare them off with an obvious sales pitch.

2. SHOWCASE YOUR CONTENT

You've accomplished the hard task of getting someone to your site. Don't lose them by burying your content under a confusing interface. If there is something you want your audience

to know or see, put it out in the open. The top end of a Web page is the "money area" and that's where your best content should be. Having to click on a rocket that flies past the screen or even to a different page for a song sample is not good. There are a lot of sites out there with fantastic content that never go viral because the right people never see it.

3. HAVE AN INCENTIVE

If you want people to blog, tweet and otherwise talk about your site, they need to feel that it's worth sharing. Offer users something that's free or exclusive, but don't make them jump through hoops to get it. Asking for their e-mail is fine, but not the e-mails of five friends. There has to be a balance between what you give versus what you're asking for in return. The purpose of the incentive is to start the conversation, not end it. Getting a free song

or seeing the first cut of a video gets people talking, and more importantly, sharing.

4. STAY RELEVANT

Most people use and experience the digital world as something that is timely, useful and personable. They are checking on what's happening within their community on their local news site, what's happening within their industry and interests on blogs and media sites and what's happening with their friends on Twitter and Facebook. Keep this in mind when you are creating your site. There's no point in revisiting a site that is static, so stay relevant for your audience by posting new content and information at least once a week, if not daily for more emerging acts. Let them know what's going on, and more importantly show them that they can come back for new and useful information.

Additionally, give them the tools to update the site themselves. Embrace user-generated content. Make Twitter available on your site so

your fans can Twitter for you. If a user missed a concert, let them see how fans from their area enjoyed it by letting fans upload photos to your site. Engage them by using the formats they use.

5. MAKE THE MOST OF FREE ASSETS

Unless you're a wizard at search engine optimization, the odds are fans searching the Internet for information about you are landing on MySpace, Facebook or Wikipedia first. Make sure that these sites mimic what you are trying to do with your site. That means maintaining a consistent tone in your online presence in both design and message. When you post content to one, make sure it's available on all, or at least make it known on all that new content is available. The idea is to have all these

online outlets working together rather than independently. Fans will learn about artists in the most random of ways, so the more you can control that experience and make it consistent, the faster people will understand what you're trying to convey. —Interview by Antony Bruno

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>>>CIAM BACKS GERMAN SUITS AGAINST YOUTUBE

The International Council of Creators of Music (CIAM), part of global authors' rights group CISAC, is backing legal moves against YouTube and parent Google in Germany. A civil copyright violation case launched against YouTube by composer Frank Peterson is due to be heard soon in Hamburg's district court, while various authors, artists and independent publishers and labels have lodged rights infringement charges against Google with the public prosecutor's office in Hamburg. In a statement, CIAM said the actions will clarify whether Google's directors "can be personally called to account for illegal distribution of music on an unprecedented scale."

>>>EUROPEAN INDIES JOIN IMU

U.K. indie labels Wichita, Moshi Moshi Records and Bella Union and French label Because Music have joined forces in IMU, a new London-based venture aimed at helping indie license content to brands and ad agencies. IMU has been set up in collaboration with the labels, although they do not have equity stakes in it. The labels' rosters include acts like Bloc Party, Simian Mobile Disco, Fleet Foxes, Justice and Florence & the Machine. "We're open to all genuinely independent labels and have recently opened up conversations with management companies," GM Ruth Clarke says.

>>>RIAJ'S ISHIZAKA HONORED

The Japanese government has awarded the Medal of Honor with Blue Ribbon to Recording Industry Assn. of Japan chairman/CEO Kei Ishizaka in recognition of his contribution to the development of the music industry and Japanese music culture. Since Ishizaka began his music industry career in 1968, he has worked at Toshiba-EMI and PolyGram and was chairman/CEO of Universal Music Japan until Nov. 1, when he became its nonexecutive chairman.

Reporting by Andre Paine and Rob Schwartz.

GLOBAL BY ROB SCHWARTZ

Apple Of Their Eye

Labels Say The iPhone Is Helping Boost Online Music Sales In Japan

TOKYO—The iPhone effect is ringing in changes in Japan's digital music market.

Apple's new 3GS iPhone has been doing blockbuster business since its launch in June, following a major iPhone marketing campaign that coincided with a rise in online music sales.

Universal International Japan managing director Kimitaka Kato is convinced there is "a correlation between the iPhone boom this year and the rise in online music sales... I think we'll continue to see that."

Meanwhile, Warner Music Japan's sales at iTunes "have definitely been increasing over the past few months," label spokesman Tetsuya Ikeda says. "This is simultaneous with the iPhone boom in Japan."

Apple declines to provide sales figures, but market research firm GfK identified the 32GB 3GS iPhone as Japan's top-selling mobile handset during September. While GfK wouldn't divulge unit sales figures, Nobi Hayashi, author of the 2007 book "iPhone Shock" (Nikkei Business Publishing) and widely acknowledged as one of Japan's foremost Apple experts, estimates the model moved about 300,000 units in September.

The rollout of iTunes and the iPhone has coincided with an increase in online music sales in Japan, according to sales data from the IFPI, which classifies iTunes music sales as online sales rather than mobile.

In 2004, the year before iTunes arrived, online sales accounted for 4% of Japan's mobile-dominated digital music market, with 507 million yen (\$4.9 million at 2004 rates). By 2007, one year before the iPhone's arrival, that figure had risen to 8% of digital sales, or 5.4 billion yen (\$45.8 million at 2007 rates). In 2008, the year the first-generation iPhone 3G arrived, the online share rose to 10% of sales, or 8.5 billion yen (\$82.1 million).

The market-share gains for online music sales came despite continued growth in mobile music sales during the same period. But sales during the first six months of 2009 suggest a shift in market dynamics, with mobile sales declining 2% from the same period a year earlier to 39 billion yen (\$430 million), while online sales rose 13% to 4.6 billion yen (\$50.8 million), according to the Recording Industry Assn. of Japan.

RIAJ spokesman Masaki Suenaga downplays the sales impact of the iPhone. "Consumers are buying



Head lines: Japanese consumers awaiting the iPhone's arrival in 2008 spent days standing in line so they could be among the first to own the handset.

full [digital] album releases with extras like photos," he says. "This is the most important factor for the strength of online sales."

But Hayashi says he sees a clear link between the iPhone and online music's rise. In addition to the successful launch of the 3GS model, the iPhone has also benefited from savvy marketing, he says.

Mobile operator SoftBank, Apple's exclusive iPhone partner in Japan, launched an "iPhone for Everybody" campaign in February that offered monthly subscription rates that subsidized the cost of the 8GB 3G iPhone, making the handset effectively free. The 32GB iPhone 3GS costs new SoftBank subscribers 960 yen (\$10.61) per month for the handset on top of calling and data plan charges.

"The SoftBank 'iPhone for Everybody' campaign started in February," Hayashi says, "and online music seems to have done well in the same time."

Japan's Telecommunications Carriers Assn. reported that SoftBank had attracted the most new subscribers in September, adding 108,000. SoftBank ranked third in market share with 18%, or 21.3 million subscribers. Market leader NTT DoCoMo, which accounted for 50% of the market with 55.2 million subscribers, added only 66,000 new users in September, according to the TCA.

Mobile industry analysts also say iTunes' relatively low prices for single-track downloads have helped boost online music sales. Tracks generally cost 150 yen (\$1.70), compared with 300-400 yen

(\$3.30-\$4.40) for a full-track download from a mobile carrier. "Because prices differ greatly, we might have to consider a new price strategy," which could include lowering prices on mobile tracks, says Naohiro Fukao, GM of sales, marketing and digital at Universal Music Japan.

Still, the iPhone and iTunes sales face growth challenges. For example, the iPhone isn't compatible with leading Japanese digital music stores like Mora.jp, Morawin.jp and Music.jp. Also, Apple's technical specifications mean iPhone users can only access iTunes through a Wi-Fi network, which is problematic in a country where free Wi-Fi access is much rarer than in the United States or Europe.

If the iPhone "could access [iTunes] through 3G, it would certainly have a great impact," Fukao says.

Meanwhile, competition in the smart-phone market is expected to increase with the pending arrival of such new models as Motorola's Droid (available through DoCoMo).

Along with the iPhone, "they will increase the number of music consumers and help increase downloads overall," predicts Nobuhiro Sato, president of Sony-owned mobile/online digital music retailer Label Gate, which operates the Mora and Morawin sites. Sato says the popularity of the iPhone hasn't hurt the sites' sales.

Label sources estimate that iTunes accounts for more than 50% of Japan's online music sales, with the Mora sites jointly accounting for up to 25% and smaller sites making up the remainder.

The competitive position of the iPhone and iTunes is likely to strengthen in the coming months, amid speculation that Sony Music is nearing a deal with iTunes that will finally see its repertoire made available at the online retailer. (Sony did not comment.)

Others are already tailoring their digital marketing to reflect iTunes' strength. Warner, for example, has introduced a range of exclusives ranging from bonus tracks, videos or photos for iTunes-only compilations to bulk-buy discounting.

Increased iPhone-driven iTunes sales could also give international repertoire a much-needed boost in Japan, where it has been fading in recent years (Billboard, April 4). According to Warner's Ikeda, iTunes "definitely moves more international repertoire compared to mobile music stores—and Warner's sales of international music have been increasing since this iPhone/iTunes boom has taken hold."

GET IN LINE: APPLE IN JAPAN

2001: Apple's launch of the iPod raises the company's profile in Japan to new levels. The hard-drive music player successfully cuts into sales of Sony's MiniDisc and Discman players, which had long dominated Japan's portable audio market.

2003: Japan's first Apple Store opens in Tokyo's Ginza district. Some 5,000 enthusiasts line the street outside waiting for the opening.

2005: The iTunes Music Store Japan launches. Apple claims sales of 1 million tracks in the site's first four days.

2008: Apple rolls out the iPhone in July. Prospective customers begin lining up outside the Omote-Sando SoftBank store in Tokyo five days before the phone goes on sale.

2009: The mobile operator SoftBank launches its "iPhone for Everybody" campaign in February, making the 8GB model essentially free to subscribers. In September, the new 32GB 3GS model becomes the month's best-selling handset in Japan, according to the market research firm GfK.

—Tom Ferguson and Rob Schwartz

GLOBAL BY MARK WORDEN

CEASE FIRE

Italian Collecting Society Stays United—For Now

MILAN—Warring factions at Italian publishers and authors' society SIAE have called an uneasy truce after the re-election of president Giorgio Assumma—but members warn the society's financial performance must improve if the peace is to hold.

While Assumma was re-elected unopposed at a Nov. 6 meeting in Rome of SIAE's 64-member representative assembly, 25 delegates abstained from voting. Two earlier attempts to confirm Assumma in the role, on June 23 and Oct. 27, both failed, with the earlier meeting marked by a mass walkout of delegates unhappy with both Assumma's presidency and the society's 2008 financial report.

The assembly's "La Nuova SIAE" (The New SIAE) grouping—composed mainly of major publishers, prominent writers/composers and larger independent publishers critical of Assumma's four-year tenure—says it dropped its opposition to his re-election in order to prevent a permanent split, which could have resulted in the society being placed under government control.

But La Nuova SIAE, which had the majority of assembly delegates at the 2007 elections but has suffered a number of defections since, insists Assumma and new director

Which SIAE are you on? AFI's LEOPOLDO LOMBARDI (right) and FEM's FILIPPO SUGAR

general Gaetano Blandini, elected by SIAE's nine-member governing council Oct. 26, must now put the society's financial affairs in order.

"Like any business, SIAE must increase its revenue and reduce its costs," says delegate Filippo Sugar, president of publishing group FEM and chairman/CEO of Milan-based Sugar Music, a leading indie label with a large publishing catalog. "We will offer our full cooperation in endeavoring to solve the society's problems."

SIAE says it col-

lected €671 million (\$996.4 million) in 2008, with music accounting for €475 million (\$705.3 million) of that figure. But, while total collections were up 5.7% from 2007 (music rose by 4.6%), the society still reported a pretax loss of €12.4 million (\$18.4 million), although SIAE's accounts attribute this to the loss of €35.2 million (\$52.3 million) stemming from the collapse of Lehman Brothers. SIAE was placed under government control for four years in 1999 after reporting a loss of 53 billion lira (\$53 million at 1999 exchange rates).

Members were also alarmed by a decline in collections from digital licensing to €5.1 million (\$7.6 million) from €7.2 million (\$10.7 million) in 2007.

"Most collecting societies redistribute royalties rapidly," says delegate Toni Verona, GM of Modena-based indie publisher/label Alabianca.

"But SIAE often keeps the money for as long as 16 months. The interest the money gathers by sitting in the bank is used to finance the society's considerable running costs."

Verona also claims "at least a third" of SIAE's 85,000 members earn such minimal royalties that "the money spent on administering their membership is greater than the amount they generate for the society."

The Italian government must still confirm Assumma and Blandini's appointments. In the meantime, both have declined to talk to the media.

Members of SIAE's other main faction, "La SIAE di Tutti" (SIAE for Everyone), which largely comprises smaller publishers and less-well-known writers/composers, insist the new management is well-qualified to address the problems.

"Assumma is an excellent 'super partes' [impartial] president with a good relationship with the political world," says delegate Leopoldo Lombardi, president of independent publishers' group AFI. "We are confident Blandini will prove a capable manager."

Lombardi and Verona both agree that one positive aspect of the dispute has been an increase in dialogue between the factions.

"We now have a relationship," Verona says. "They, like us, now understand that if SIAE continues like this, it will eventually become ungovernable. Between now and the next SIAE elections in 2011, we must all work together to change things."



Here And Now

New Services Simplify Direct-To-Consumer Sales

At first, singer/songwriter **Coffey Anderson** just wanted a way to save his voice.

"I was singing on the street in Santa Monica [Calif.] all day long, and while I'd sell a lot of CDs, I'd be hoarse," he says.

Looking for another way to expand his audience, Anderson started posting videos online. He then started working with Ustream to hold live video chats with his audience, seeking their input as he worked out new tracks. But he still didn't have a quick means to sell them the tracks they'd watched him labor over.

Anderson then discovered Audiolife, one of a growing number of direct-to-consumer sales tools. Working with Audiolife, Anderson was able to sell songs to fans directly on his Web site (icoffey.com) only minutes after they'd watched him record them. Now

Anderson says that not only do his fans not have to wait for a proper album release to buy his music, they can create customized versions of albums, select which version of a song they want to buy and even buy personalized songs, which he sells for \$19 a pop.

Direct-to-consumer sites are giving independent artists and labels the opportunity to fully control what they'll sell, and when. The technology also gives them the ability to collect information about who is buying the goods—information they don't get when their music is sold through Amazon or iTunes.

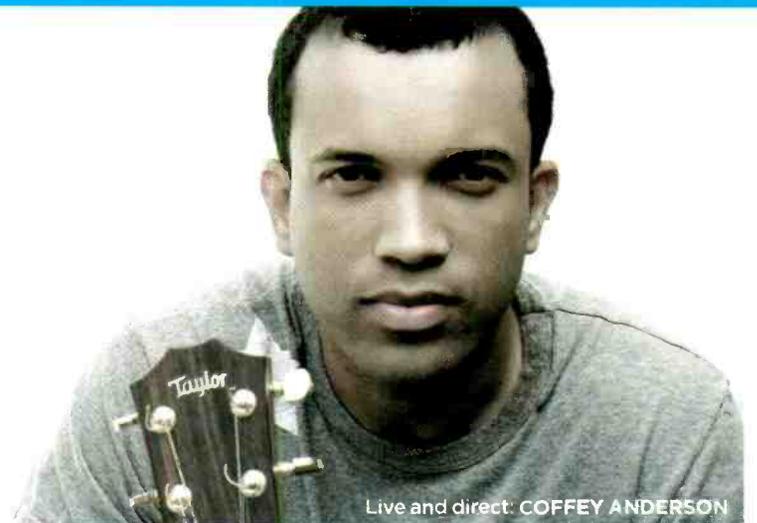
"The biggest value of selling direct-to-fan is that the artist or label get more data and more money," Echospin co-founder **Jon Lowy** says. "The artist or label can also control the price and availability—if they want to sell a track for a limited time or at a certain price

point, they can."

Selling direct-to-consumer also allows an act to super-serve an existing fan base. "For one of our bands, **Kill Hannah**, we sell everything from branded pillowcases to versions of the album with audio commentary," Original Signal Recordings head of digital **Danny Da Silva** says. "Of course, we also have them on iTunes and in stores, because they're still a growing act, and we need to make sure we enable discovery."

But selling direct-to-consumer doesn't have to stand apart from music discovery—and perhaps in the future, it will be able to enhance it. For instance, Audiolife CEO **Brandon Hance** says that while band-centered stores and affiliate stores might not exist in large numbers now, they could soon. For example, fans of **Dirty Projectors** could visit the band's store and not only buy its tracks, but albums by contemporaries in the Brooklyn music scene like **Grizzly Bear** and **Animal Collective**.

And while direct-to-fan commerce



Live and direct: COFFEY ANDERSON

might have been difficult to enable in the past, a host of new companies is simplifying the process. "The first time we did online stores for labels in the early part of the decade, we did about 15 or 20 and then pulled out," InSound founder **Matt Wishnow** says. "The process was just too cumbersome. But more recently, we started getting requests to get back into the business again, and I decided that we would only do it if we could build a platform that could launch an online store in a day. We did, and now we have another group of labels working with us."

Wishnow says he's seen bands use the platform to do everything from

throwing limited-time sales they publicize on Twitter to getting albums out quickly in response to leaks. "There is almost no waiting with direct-to-consumer sales," he says.

"From the fan perspective, ease of use is king," Lowy says. "While there have always been low-tech ways to sell directly to fans, Echospin provides a platform that's as easy as iTunes for the consumer. If it's a painless process and the fan can just do everything on one page, they're much more likely to actually spend the money."

For 24/7 indies news and analysis, see billboard.biz/indies or follow billboardindies on Twitter.

The Miracle Workers

Latin Indie Publicists Are Now Expected To Work Magic In Many Different Areas

Once upon a time, a publicist's job definition was simple: send out press releases and coordinate interviews. But now, in addition to getting ink, the role of the indie music publicist has grown and evolved to include strategy, marketing and sponsorship coordination.

This is particularly true of the Latin music world, where print outlets have shuttered left and right, opportunities are limited to begin with, and there are only a handful of national media outlets with vast reach.

"The publicist is now such a bigger part of the pie," says **Ximena Acosta**, who calls herself an entertainment marketing consultant. "It's like the marketing director and the publicist have merged into one."

Acosta is one of many indie publicists or marketing consultants who have opened their own businesses in recent

years after working in a label.

What they've all found is a marketplace rife with artists—signed and unsigned, major and indie—that are willing to pay for services but not content with a flack merely sending out a press release or getting a write-up.

A few years ago, indie publicists were largely the realm of Latin artists who wanted to cross over into mainstream media. Today, with shrinking label staffs, having an indie publicist to complement label efforts is increasingly common, especially as priority shifts from merely selling albums to creating and exploiting an artist's brand, a task that requires steady, long-term attention.

"Five years ago, the label would hire me and my role was to provide an added value, such as a review in the Dallas Morning News," says **Mayna**

of **Nevarez** of **Nevarez** Communications. "Today, I have much more responsibility. First, the artist hires me. And by the time the album comes out, we're part of the team and of the marketing strategy. Sometimes we even help put the team together."

Because most artists pay her directly, **Nevarez** specifically looks for promotional platforms that not only don't cost the artist upfront but also generate a sponsorship fee, like **Daddy Yankee's** recent deal with **Coors Light** (Billboard, Nov. 14).

In Puerto Rico, **Nanette Lamboy**, owner of marketing, events and PR company **Artists Solutions**, brought Argentine alternative band **La Mosca** on a six-stop promotional tour with support from **Medalla Beer**, which thought the group's image and sound

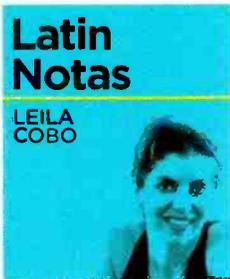
fit the brand. "The role of the publicist is constantly changing," adds **Susan Stipcianos** of the **Dream Team Agency**. "More and more acts are looking to build multifaceted teams. The publicist has to adapt to the speed of the news—not only blasting a press release, but putting the information up on Facebook, on Twitter, informing fans and being plugged into the pulse of the territory to keep the artist relevant."

And while developing a press plan for, say, **Alicia Keys** is a publicist's dream, the real challenge lies in generating opportunities for developing acts.

While many artists—especially big names—still have separate publicists to work mainstream and Latin media, connecting the dots is an ad-



Looking for a one-stop shop: **LA MOSCA**



Latin Notas

LEILA COBO

ditional challenge for Latin acts. For example, take **Cucu Diamantes**, an indie artist who received glowing reviews in mainstream media but wasn't recognized by Latin press. **Acosta** opted to initially introduce her through a series of intimate get-togethers with Latin tastemakers in different cities.

At the recent Latin Grammy Person of the Year dinner, **Monica Escobar** of the **3 Collective** sought to put prominent artists together with executives for **Hennessey**, her client.

"Our role was more that of a connector," she says. "When we started, our objective was to be a PR company, but we've had to become more resourceful and proactive."

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

EN BREVE

PAEZ SIGNS PUB DEAL

Argentine rock icon **Fito Paez** signed a worldwide multi-album publishing deal with **peermusic**. The agreement covers all of the singer/songwriter's compositions, beginning with his 1990 album, "Tercer Mundo," and future studio albums. **Paez** won a 2009 Latin Grammy Award for best male pop vocal album for his live set "No Sé Si Es Baires o Madrid."

—*Ayala Ben-Yehuda*

LAMADRID UPPED AT TELEMUNDO

Pilar Lamadrid has been named VP of specials for **Telemundo**. In her new position, she will report to **Derek Bond**, senior executive VP of studios, production and broadcast operations. Long a key player in the annual **Billboard Latin Music Awards**, **Lamadrid** will now oversee original productions and acquired entertainment specials, with a focus on growing her department and developing creative sponsorship integrations.

Lamadrid will continue to oversee production of the **Billboard Latin Music Awards' red carpet** preshow, as well as production logistics and staffing for the program. She was most recently director for specials at **Telemundo**, a position she had held since 2001.

Telemundo director of production **Christian Riehl**, the executive in charge of the awards show, will continue to report to **Bond**, with **Tony Mojena** as the show's executive producer.

—*Leila Cobo*

ANOTHER TOP BOW FOR SANTA ROSA

On **Billboard's Top Tropical Albums** chart, **Gilberto Santa Rosa's** "Lo Mejor de Gilberto en la Navidad" debuted last week at No. 2 (selling slightly less than 1,000 copies, according to **Nielsen SoundScan**) to become his 11th top five debut on the chart. He's now tied with **Victor Manuelle** for most top five debuts on the chart. (The two salsa singers share one of those debuts, 2005's "Dos Soneros, Una Historia.")

On **Top Latin Albums**, "Lo Mejor de Gilberto en la Navidad" debuts at No. 13, **Santa Rosa's** highest debut on the chart since "Autentico" bowed at No. 3 in the Sept. 11, 2004, issue.

—*Raully Ramirez*

DEAD AIR

Labels Locked In Royalty Feud With Costa Rican Broadcasters

A fight over performance royalties has come to a head in Costa Rica, where the government has sided with the country's broadcasters and is not enforcing a performance rights law for artists and labels.

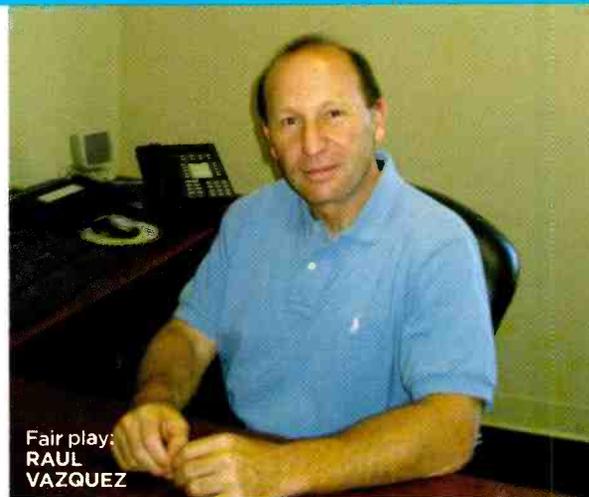
According to a declaration it made to the **World Intellectual Property Organization**, Costa Rica's government said that as of Nov. 14, it would apply a performers' and producers' (meaning, labels') royalty only to broadcasts "for commercial purposes," and not to "traditional free, noninteractive over-the-air broadcasting." Songwriters aren't affected by exemption.

The move has sparked an outcry from the local record-

ing industry and the **IFPI**, which have been pushing for the ability of Costa Rican labels' group **Fonotica** to collect 1% of broadcasters' advertising revenue for artists and labels. Artists' advocates say Costa Rica has been a party to international treaties governing such a right for almost 30 years.

"They're hurting their own artists, international artists, local producers, international producers," says **Raul Vazquez**, Latin America regional director for the **IFPI**. "They're going against the tide of expanding rights for creators all over the world. All of Latin America recognizes this right."

With the implosion of



Fair play: **RAUL VAZQUEZ**

recorded-music sales in Latin America, the **IFPI** has stepped up its efforts in recent years on behalf of local collecting societies in the region to recoup what they're owed from broadcasters. In a legal dispute between Brazilian society **ECAD** and media company **Bandeirantes**, a local court recently sided with **ECAD** in the society's calculation of a royalty rate for public performances.

(According to the **IFPI**, **ECAD** is seeking \$35 million from **Bandeirantes** for what it says are 10 years' worth of unauthorized music uses).

Efforts by Costa Rica's recording industry to obtain court orders that would halt radio stations' use of the recordings haven't succeeded in keeping the music off the

airwaves. Meanwhile, radio association **Canara's** attempt to revoke **Fonotica's** authority to collect was recently met with a court defeat.

According to a missive on **Canara's** Web site, the labels' group represents a "monopoly" of multinationals representing themselves as one entity in Costa Rica "trying to charge for what we transmit for free to all Costa Ricans . . . after they've already obtained massive economic advantages because of that communication and free promotion."

Efforts to interview a **Canara** representative were unsuccessful at press time. The **IFPI** is asking collecting societies to write letters protesting the Costa Rican government's decision.

—*Ayala Ben-Yehuda and Leila Cobo*

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

Tina Shafer

NEW YORK
SONGWRITERS
CIRCLE
DIRECTOR/
PRESIDENT

The head of the New York Songwriters Circle talks about the organization's growing slate of artist services.



Inspired by the famed songwriter rounds at Nashville's Bluebird Café, the New York Songwriters Circle has long provided a home for the city's local acoustic scene. The company's twice-monthly showcases at the Bitter End in Manhattan's Greenwich Village have featured an impressive roster of artists who've gone on to enjoy successful careers, including Norah Jones, Gavin DeGraw, Vanessa Carlton, Lisa Loeb and Jesse Harris.

In recent years, the company has been expanding its ambitions, launching an annual songwriting contest, starting a monthly "Loft Series" of educational seminars and releasing a compilation album in November featuring some of the circle's most accomplished artists. It's also started songwriter circles in Boston, Philadelphia, Chicago and Los Angeles and is going international in February, with chapters in Milan and Hamburg.

The company hosted the finale of its fourth annual songwriting contest Nov. 18-19 at the Bitter End, featuring performances by 12 finalists selected from more than 4,000 entries.

Kate Voegele, the winner of the inaugural contest in 2006, has since secured an Interscope deal and a recurring part on the CW network's "One Tree Hill." This year's grand prize includes \$10,000 cash, a Gibson guitar, an invitation to record with producer Glenn Barratt and to perform with John Oates of Hall & Oates, as well as live performance opportunities.

Since 1991, the circle's director has been singer/songwriter Tina Shafer, whose songs have been recorded by artists like Celine Dion, Donna Summer and Bette Midler. In an interview with *Billboard*, Shafer talks about the circle's aims and its expanding artist-development efforts.

How would you describe the fundamental purpose of the Songwriters Circle?

I always believe what goes around comes around and that's one of the reasons why I believe the circle works. It's kind of a farmland to nourish and discover new talent. It's where all these people come to us and we try to find the right connections for them. We are much more interested in partnering and servicing than we are in owning and taking.

Can the Songwriters Circle format be applied to any genre of music, these independent organizations acting like mini A&R companies?

I think that [scenario] is the future. I have a really small listening team with people I really respect and love, and that is the innermost heart of our company because it's really my ears and our decisions. And I'm sure that could go across the board for any type of music.

When I was a little girl growing up in the '70s, so much of music was produced and managed by people that were musicians. I'm a musician, and I'm a writer and an artist, and I get what it is to be that, so I feel like I have this edge when I listen to people's art.

The business got so thrown off the track—they took it out of the hands of the artists and musicians and put it into business hands, and we were just like a Campbell's soup can. It wasn't about the music.

What's coming back is understanding what great content is. Absolutely. You take some of the top producers—the Arif Mardins, the Russ Titelmans—all these people really knew music. That kind of went by the wayside for many years and that's coming back, and I couldn't be happier.

It's called the Songwriters Circle, but many writers who have come out of there have

gone on to artist careers themselves. Do you focus on developing talent with the potential of becoming both writers and artists?

There are two tiers in the company. One tier is that every song that comes into the circle, I flag with my team if I love that song. It may not make the top 12 for a contest or it may not be the next Kate Voegele, but if the song is amazing, I will give it to our music supervisor and say, "Hey, can you try this at 'One Tree Hill' or whatever?"

What sort of stake does your organization have in the artists?

We get a fee that an agent would receive if we get a song placed in a film or TV [show] or an ad, just like anybody else. We're partnering—we're not taking publishing, we're not doing any of the old-school things. And then the second thing is, for the [songwriting contest] winner, we have an 18-month period to try to find them a proper home, either a publish-

ing deal and/or a record deal—and that's it. So basically, we're asking them to trust us for a year-and-a-half to try and find them great homes.

Singer/songwriter music seems to be more difficult to spread virally than other genres. Does the Internet facilitate the success of certain types more than others?

I wish I had a crystal ball. I can only say that I have found that if great content gets a chance to be heard, if it gets to be on a TV program, then I think that your chances are huge, that people will love you and will want to spread the word. I think being a singer/songwriter is probably more of an intellectual, cerebral-based genre.

But look what happened to Norah Jones. I remember her talking to me at the Bitter End. I was like, "What are your fears? What are your fantasies? You just moved to New York." She's like, "I just want to own a VW Bug and

sell 10,000 records and just do my jazz act." And I'm like, oh, my God, she got that times 500 trillion. So who knows?

What kind of response have you had in other cities?

It's been great in every city, but different. [In] Boston, we're partnered with Berklee [College of Music], and it's all songwriters from the college, so that's been explosive, it's always sold out. Chicago is at Schuba's, the best club for that genre in Chicago. And the kids have nowhere to go, so they're excited. We're trying to give a home to a genre that hasn't had a home. The only one that's really different is L.A.—what they want to see are established hit writers, and maybe bring along one up-and-comer, so [it's] a little bit different balance than what I originally had.

In Milan, we're opening in February, and that's going to be established acts because the stars have never done anything like this. They're going to have circles with their established talent. So it's going to be a little bit flavored according to the state or the country.

Why did you pick Italy for the international start?

Well, it kind of picked me. This guy named Dado kept Facebooking me and sending me stuff and talking about how much he loved what we did, and I said, "Well, hey, dude, you want to start a Facebook group there for us? And maybe we could get some talent to our contest." And then the next conversation was—he had a great manager—"Well, what about us doing a circle here? Everybody would go crazy." They're over the moon about having a Songwriters Circle there. ...

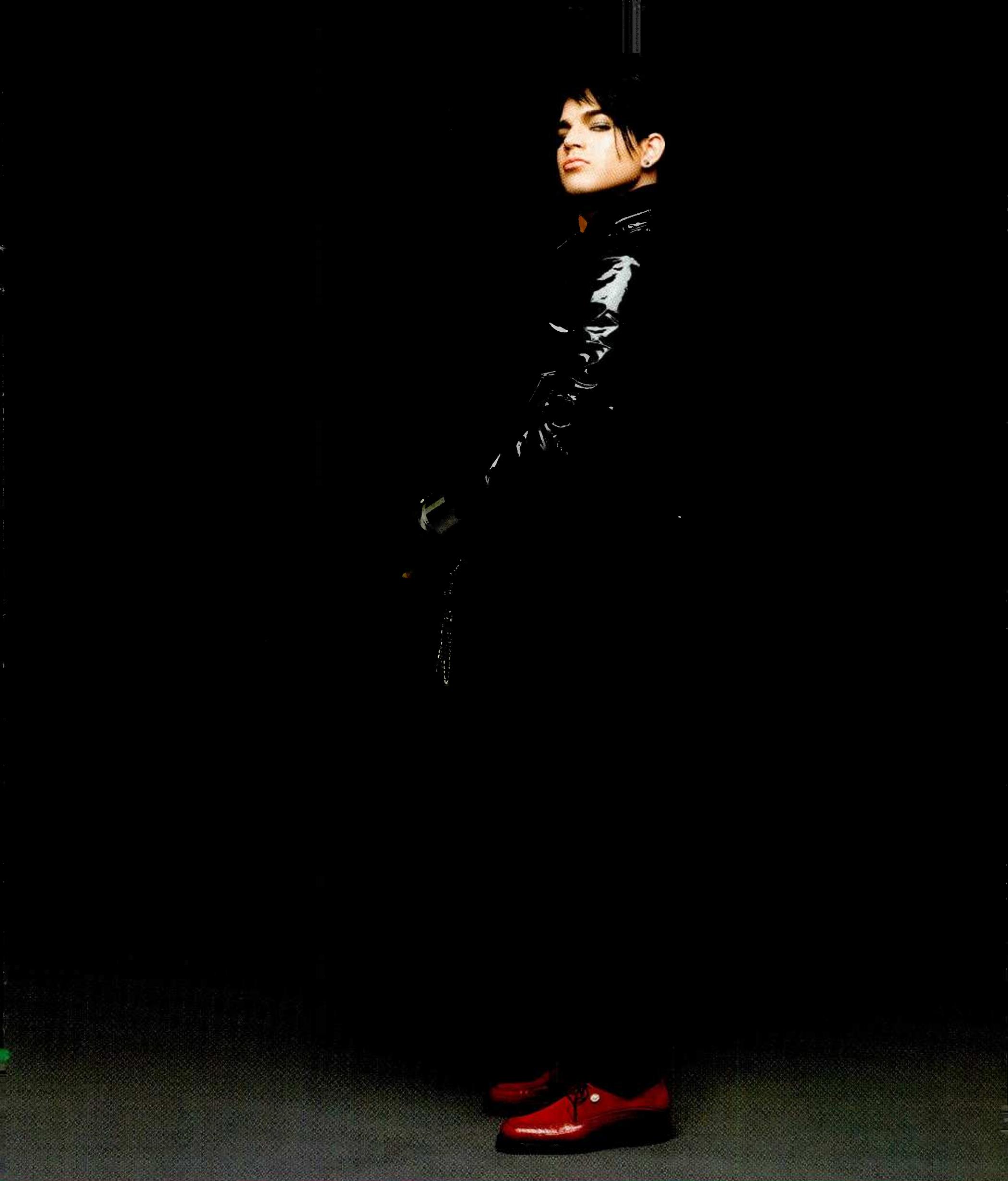
I remember [Norah Jones] talking to me at the Bitter End. I was like, 'What are your fears? What are your fantasies? You just moved to New York?' She's like, 'I just want to own a VW Bug and sell 10,000 records and just do my jazz act.'

SHOW TIME

LESS THAN A YEAR AFTER THE 'AMERICAN IDOL' WILD CHILD BURST ONTO THE SCENE IN AN EXPLOSION OF GLITTER AND LEATHER, ADAM LAMBERT READIES HIS FIRST ALBUM

BY ANN DONAHUE | PHOTOGRAPH BY ROBERT SEBREE

Adam Lambert—the man with the outsize personality who delivered an audacious octave-and-a-half sitar-tinged purr of Johnny Cash’s “Ring of Fire” on the most-watched TV show in the country, dodged sex toys thrown at him onstage during the “American Idol” tour and did it all without smearing his eyeliner—is currently curled in the fetal position. ¶ Balled up in a patio chair on the 10th-story balcony at 19 Entertainment in Los Angeles, Lambert is the portrait of the goth as a young man—black clothes and combat boots; dyed black hair and nail polish; Egyptian-themed jewelry matching the Eye of Horus tattoo on his wrist.



He grabs his knees and constricts himself even tighter as he reveals why he's so emo right now: He's attending the premiere of the film "2012" in a few hours. And his song, "Time for Miracles," plays over the closing credits.

"I'm going to be like this, in my seat, hiding in my popcorn bucket," he says. "It's going to be really weird."

Lambert laughs, unfurls his legs and straightens up in the chair. His worry is, of course, all a joke, an act, a performance. Because, true to his album title, Lambert is here for our entertainment.

When "American Idol" launched in 2002, creator Simon Fuller must have dreamed of a contestant like the 27-year-old Lambert—one that mixes style and substance, one that can sing anything and gives a damn about cultivating his public image. In a year, Lambert's gone from being one of a herd of auditioners at the San Francisco tryouts to landing the covers of Entertainment Weekly and Rolling Stone before his album was even released.

For 19 Entertainment, the eighth season of "American Idol" was something of an embarrassment of riches—the eventual winner, Kris Allen (see story, page 20) has sold 1.1 million digital downloads of his "Idol" songs, according to Nielsen SoundScan, and contestant Allison Iraheta, with her preternaturally gravelly vocals and artful red and blue hair (see story, page 19) is prepared to court the Hayley Williams/Avril Lavigne demographic.

But in a year when the clubby stylings of Lady Gaga and the Black Eyed Peas are setting sales records, it's Lambert's slinky set of dance songs that are poised to steal the spotlight. "For Your Entertainment" will be released Nov. 23; the title track lead single sold 18,000 in its first week of release, according to SoundScan, while "Time for Miracles" has sold 68,000 in three weeks. This comes on top of the 997,000 digital tracks sold of Lambert's songs from "Idol."

"He's an artist with a true sense of who he is," RCA Music Group GM/executive VP Tom Corson says. "It's our job to work with him and present him with options to help steer the ship—but ultimately it's his call. He has a vision."

'ENTERTAINMENT' TONIGHT

The cover of "For Your Entertainment" shows Lambert as a three-dimensional version of Patrick Nagel's artwork for Duran Duran's "Rio": all glam makeup and sharp angles. It's not subtle in any way—Lambert is gleeful as he points out that he wore all that makeup—but it's true to his image as a showman that combines singing talent with a theatrical bent.

It's an image he flaunted throughout "Idol"—and was never more exemplified than in Lambert's retort to judge Simon Cowell's critique that one of his performances was too "Rocky Horror." ("I like 'Rocky Horror,'" Lambert patiently explained.)

But it's rare that a persona crafted on "Idol" doesn't go through some sort of intensification as the performers transition from contestant to professional: Texas cutie Kelly Clarkson took on a pop sheen; Carrie Underwood's country chops were honed on the show.

For Lambert, he was "Glambert" from the start.

"I think there's a misconception—people think that 'Idol' is like a Svengali puppeteer," Lambert says. "I think that may be the perception because certain people that have gone through the system didn't have a strong idea of what they wanted to do visually. I think the minute you do, they respond to that. And I've been very verbal and opinionated about what I want to create, and they've been nothing but supportive of that."

When Lambert moved to Los Angeles from San Diego eight years ago and began working in theater and as a session singer, he quickly learned that business acumen was just as important as musical talent. At 27, he's in the upper age range of "Idol" contestants—the cutoff for the show is 28—and the simple fact of his added life experience could serve him well as he transitions away from the spotlight that is built into the show.

"I do consider myself part artist, part businessperson," Lambert says. "I find marketing interesting, I find publicity interesting. I find the whole process interesting. I think there's some artists that are really focused on the music and the artistry, but I also think being a showman and being an entertainer is more than just being a musician. It's everything—it's something to look at and to listen to."

The songs on "For Your Entertainment" rely heavily on dance beats, but there are a number of ballads for contrast. "When I



We are the champions: ADAM LAMBERT (left) and KRIS ALLEN (right) perform with QUEEN during the 'American Idol' finale in May.

was picking my singles, I thought maybe I should do more of a rock thing because that's what people expect. But if I did what people expected of me, I don't think I would have gotten through 'Idol' the way I did," Lambert says. "It's part of my shtick as an artist to keep surprising people."

One defining characteristic is the A-list writing and production credit throughout the album: "Soaked," which Lambert says is about a one-night stand, was written by Muse's Matthew Bellamy and produced by Rob Cavallo, who worked on four tracks on the album; "Strut" was written by Lambert, "Idol" judge Kara DioGuardi and Greg Wells, who also produced; Ryan Tedder wrote and produced "Sleepwalker" alongside co-writers Aimee Mayo and Chris Lindsey.

"If an artist has the skills and ambition to write songs, then we will actively encourage and pursue this, often by pairing our artists with the world's very best songwriters, allowing them to learn and develop their writing skills," 19 Entertainment founder/CEO Simon Fuller says.

The announcement of the pairing of Lambert and Lady Gaga on the track "Fever" was fodder for gossip blogs, but Gaga doesn't actually perform on the track, Lambert says, explaining, "She was on the other side of the glass just egging me on."

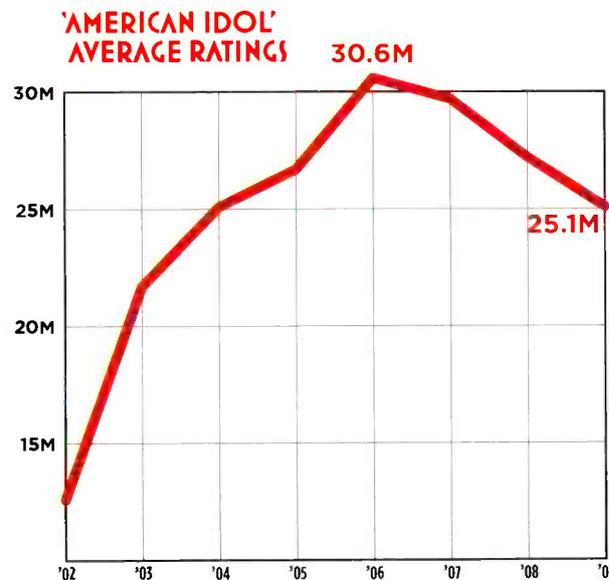
The title track—which was produced by Dr. Luke, who co-wrote it with Claude Kelly—is now being worked to top 40 and hot AC radio. "I wanted to release something that would be played in a club, that would make you dance on New Year's," Lambert says.

He means that literally—"Dick Clark's Rockin' New Year's Eve With Ryan Seacrest" is one of the TV appearances lined up for Lambert in the coming months; the campaign starts Nov. 22 with his show-closing performance at the American Music Awards. Besides the typical rounds of morning and late-night talk shows, Lambert will be interviewed as one of the "Most Fascinating People" of 2009. "Adam is so telegenic. It's going to be a visual launch," Corson says.

A video for "For Your Entertainment" is forthcoming. It's directed by Ray Kay, who did the video for Lady Gaga's "Poker Face."

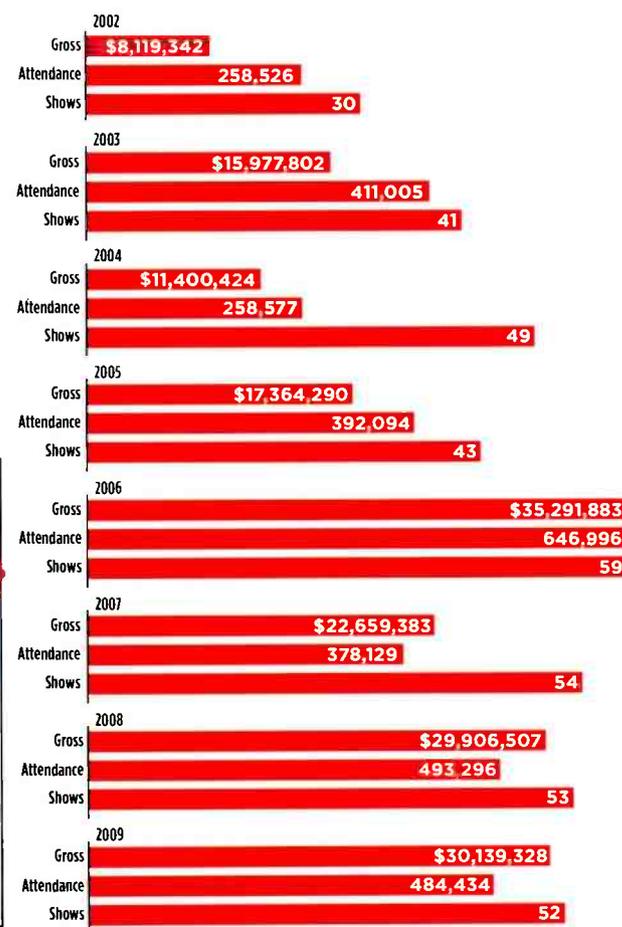
'AMERICAN IDOL' BY THE NUMBERS

It's a reality show that doubles as a 360-deal: Thanks to 19 Entertainment, contestants with the chops and audience popularity get record deals, a tour—and plenty of media exposure. —AD



SOURCE: Nielsen

IDOLS LIVE TOUR GROSSES



SOURCE: Billboard Boxscore

The album is available for pre-order on iTunes and Amazon and was streamed on MySpace the week of Nov. 16. Lambert's Web site, AdamOfficial.com, is offering direct-to-consumer deluxe sets, including one for \$24 that contains a 16-page picture book and two bonus tracks. One of them, "Whataya Want From Me" (written by Pink, Max Martin and Johan Shellbeck), will likely be the next single.

Internationally, Corson says the label intends to break Lambert first in the United Kingdom and Japan.

For his part, Lambert wants to tour in 2010—and tour big. "I want dancers, I want costumes, I want video screens," he says. "I want to put on a show that's really theatrical and fun and grand."

'IDOL' GIVES BACK

All of this is the end result of a heady year for Lambert. At this time in 2008, he was waiting for the Hollywood elimination rounds of "Idol" to start. In TV time, it takes six months for "Idol" to crown a winner, but the production process runs year-round.

Despite the artifice of the show, it does drop-kick contestants into the media spotlight—a valuable lesson for any pop star. "They put you through it to see if you can hang," Lambert says.

The 2009 season of "Idol" attracted an average of 25.1 million viewers, according to Nielsen, the lowest average in several years; but it's still the most-watched show on TV, as it has been since 2004 (see chart, page 18). The finale where Allen was proclaimed the winner over Lambert was watched by 28.8 million viewers—10 million more than the 2009 Grammy Awards.

"The finale of 'Idol' was pretty epic," Lambert says. "I got up there and was singing with Queen and Kiss—I got to put on a costume. I really feel the finale summed up what I'm trying to do, and what I'm going to do. I think that being onstage with legendary people like that reminds you of what showmanship is."

Weeks after the "Idol" season wrapped, the top 10 contestants embark on the Idols Live tour—a valedictory sprint of 52 cities in three months that grossed \$30 million this year, according to Billboard Boxscore (see chart, page 18).

While group numbers are a standard part of the show, each high-finishing "Idol" contestant gets his or her chance to shine in a solo. Lambert did a medley of David Bowie's "Life on Mars?," "Fame" and "Let's Dance." He saw it as a chance to stage-test the sound he had in mind for his debut. "I always wanted to do Bowie songs, and I never did them on 'Idol' because it wasn't ever the right fit," he says. "We did a different, slightly modern production, which is basically what I'm doing on my album."

And much like the TV show, the "Idol" tour puts its participants through the wringer. "I've done theater for years and I've sung for a long time, but I've never done a solo set in concert night after night while traveling," Lambert says. "It was a good way to learn about how to take care of yourself and how to pace yourself while on the road."

With the fame comes accompanying challenges; Lambert has become a favorite subject of the tabloids and paparazzi. "Yeah, it's weird," he says. "You know, it's like, 'Hi, I'm just walking to my car—why do you care?'"

It's very likely that they care because of the wink-wink, nudge-nudge game that was played in the media about Lambert's sexuality during his "Idol" tenure. Lambert demurred on the questions about whether he was gay until the Rolling Stone article; since then he's unwittingly become Adam Lambert, Icon for Gay Youth. It's not a mantle he shoulders easily.

"I don't want to be a spokesperson for anybody, no matter who they are," he says. "I'm not following this career path to be a role model or to be a poster child for anything except for music. If there's an indirect impact that my presence has on certain issue, then I think that's a good thing."

It's a mature point of view to take as Lambert's private life becomes inextricably linked to his public persona. It's an issue that will get raised again and again—as he walked the red carpet for "2012," for example, he was asked if he brought a date. His laughing response? "My date is my jacket, actually."

A few days after the premiere, Lambert is sitting in Fuller's office, swiveling back and forth in a white office chair as he prepares for another long day of media interviews. The movie, as it turned out, was a blast, and "Time for Miracles" was warmly received. "People stayed and listened," he says, honestly happy.

Of course they did. That's entertainment. ●●●



RED HOT

Season Eight's Punk Princess **ALLISON IRAHETA** Wants To Parlay Her Big Voice Into Hefty Sales

It's a moment that Allison Iraheta isn't fond of recalling. After performing in one of the early rounds of "American Idol," host Ryan Seacrest approached her for the standard chat-'em-up interview. And by her own admission, Iraheta flubbed it. She stammered, stumbled and looked like she was going to collapse into a fit of giggles—or tears.

"Yeah, that was an awesome first timer with Ryan Seacrest," she says with a laugh. "Being on the show and the tour definitely helped prepare us all for what we're going to be doing now. I'm much more comfortable on the big stage."

To be fair, live TV can be intimidat-

ing—and Iraheta is only 17. But her youth and inexperience didn't stop her from attracting heavyweight producers like Max Martin and Howard Benson for her debut album, "Just Like You" (19 Recordings/Jive), which is due Dec. 1. The lead single, "Friday I'll Be Over U," has sold 10,000 copies, according to Nielsen SoundScan.

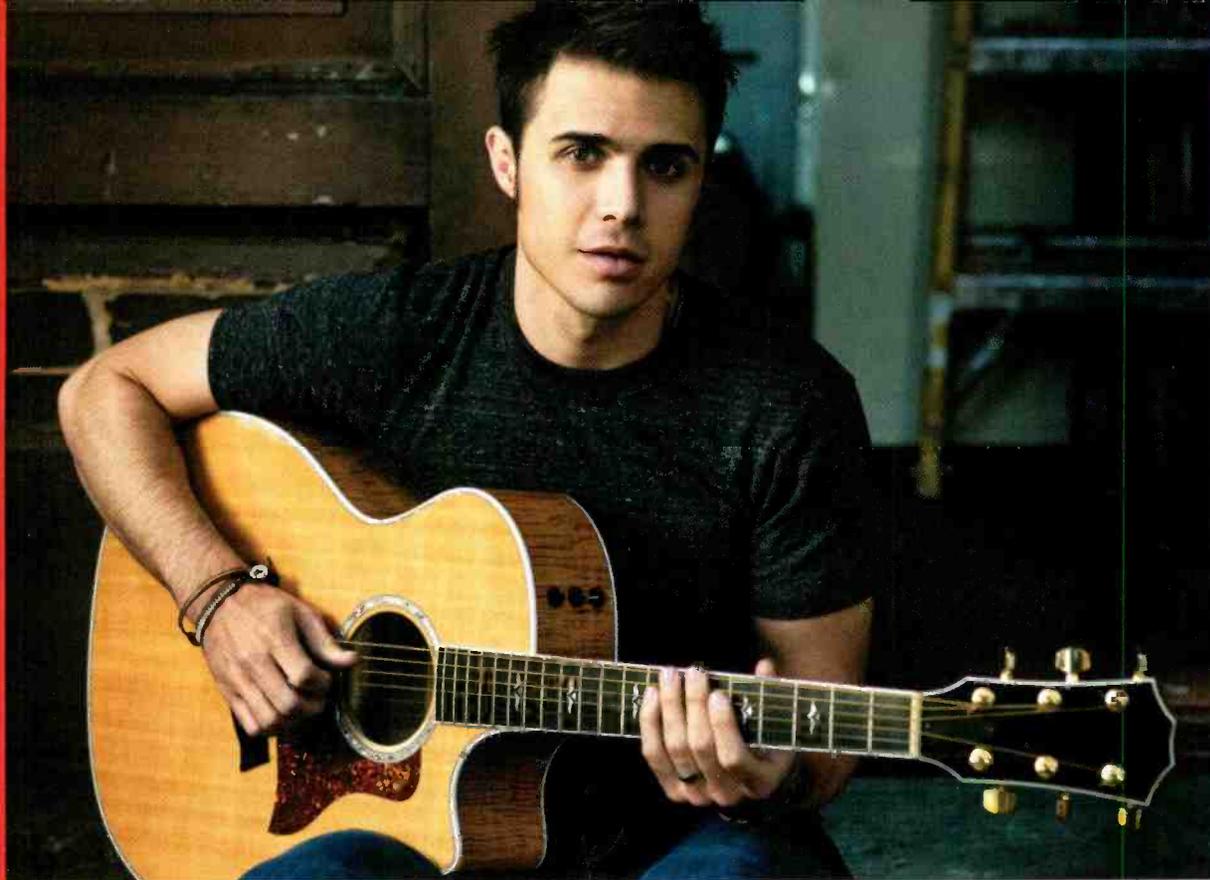
"It's a pop album with a rock edge over it," Iraheta says. "There's some hard stuff—like when you're at a concert, it makes you want to lift up that lighter . . . or iPhone."

Jive Label Group GM/executive VP Tom Carrabba says the label will focus on Iraheta's peers in the teen market

with targeted radio, TV and online campaigns, but will also reach out to the Latin market. A Spanish-language version of "Friday I'll Be Over U" will be worked to radio. "She does speak Spanish, and it really works," Carrabba says. "It's not contrived." (In 2006, Iraheta won Telemundo's singing competition "Quinceañera: Mamá Queiro Ser Artista.")

Iraheta says the "Idol" experience has given her more confidence not just as a performer, but as a songwriter. The album closes with "You Don't Know Me," a track co-written and co-produced by David Hodges. "I don't know if I'm shy when I'm sharing my ideas—because I don't know if they suck or not—but I get a little quiet, maybe," she says. "He just made it so comfortable. We were talking about things that sort of piss us off most, and for me, it's pre-judgment. And we wrote it about that."

With the recording of her first album behind her and as she heads into the promotional grind, Iraheta is keeping up her mix of sweet and sassy that won her fans on "Idol"—occasionally breaking into an imitation of Cartman from "South Park" and offering this about her multicolored locks: "It probably lasts a good four to five weeks before the coloring starts coming out. It bleeds when I shower. It looks like a horror movie." She's become, in other words, a good interview. —AD



THE BILLBOARD Q&A: KRIS ALLEN

'American Idol' Season-Eight Champ Talks About His New Album, His Upcoming Tour—And What He Learned From Wikipedia

One year ago, Kris Allen was attending the University of Central Arkansas, playing gigs at local bars and adjusting to life as a newlywed. Now, thanks to "American Idol," he's enough of a brand name that his major-label debut is self-titled.

"Kris Allen" (19 Recordings/Jive) was released Nov. 17, and odds are good that Allen can build off his digital single sales success from "American Idol." To date, Allen has sold 1.1 million copies of tracks he performed on the show, according to Nielsen SoundScan, lead by his version of the show's coronation song "No Boundaries" with 312,000. Allen sold more total "Idol" tracks than runner-up Adam Lambert (997,000) or fourth-place finisher Allison Iraheta (79,000).

"The exposure an up-and-coming artist receives from 'American Idol' is nothing short of amazing," RCA/Jive Label Group chairman/CEO Barry Weiss says. "Where else in today's difficult music industry can one get five years of artist development, artist loyalty and public awareness achieved in a short five months?"

The first single from the album, "Live Like We're Dying," is being worked to top 40 and hot AC radio and has sold 98,000 copies, according to SoundScan. Jive Label Group GM/executive VP Tom Carrabba says Allen will have 13 TV appearances between now and New Year's Eve.

"We have 'Idol' fans and young girls as big supporters, but I think we can also attract moms and guys who are going to respect his live performance," he says.

Jive wants to key into the emotional subtext of the lead single as well. The label teamed with AOL to debut the video and to sponsor a contest in which fans who submit stories of living life to the fullest are eligible to attend the recording of Allen's AOL Sessions in New York.

Much of Allen's success on "Idol" derived from his ability to insert his skills on guitar and piano into his performances, creating affable interpretations of songs like OneRepublic's "Apologize" and Bill Withers' "Ain't No Sunshine." For his debut album, Allen takes a similar approach, relying on his musicality for a collection of guitar-driven pop.

It's been a pretty intense time for you, going from winning "Idol" to the tour to the recording of the album. You co-wrote eight of the songs on the album, and you have a solo writing credit on one of them. How did you manage all that work on the road?

Your mind has to switch over from two different things. When you're on tour, you're trying to get the crowd involved and really sing and perform to them. When you're going to write and be in the studio, it's like, "Now I have to think about me." That's the mind-set you have to work with.

I keep a journal, and maybe I'll take something from that—but when I'm writing a song I'll usually just be playing around on my guitar. More than anything, I just try to capture a moment.

You have a solo writing credit on "Red Guitar." What was your inspiration?

I bought a red guitar for my wife for her birthday and she never

played it [laughs], so we ended up sticking it on the wall in our house—it was a horrible guitar, just like a \$50 guitar—but it was a good house decoration. And one day I picked it up and tuned it and started playing it, and this song just became kind of a metaphor for how I feel about my wife. It was nice to get that one on the album because it was something from before the "Idol" stuff and I feel like it's an amazing song. It shows who I am as a songwriter and as a musician.

On the album, you worked with everyone from Switchfoot's Jon Foreman to producer Mike Elizondo. Is there anyone out there you'd like to collaborate with?

It would be fun to write with Adele, actually. She seems like a fun girl to write with. I'm still new in the music business—it was funny, they would be like, "You're going to write and produce with this guy," and I'd be like, "OK!" I didn't know who it was, so I would look them up on Wikipedia. When I went to

work with Mike Elizondo, I had no idea who he was. I went on the Internet and it was like—Dr. Dre, Eminem, Switchfoot, Maroon 5, Fiona Apple and a bunch of people, and I was like, "What's he doing with me?" [laughs] I ended up going to his house many, many times and working on a lot of songs with him.

How did fans respond when you previewed a few of the songs off the album at a tailgate party for a Miami Dolphins game in October?

"Can't Stay Away" is a really, really fun song to perform, really funky, really groovy. I think people can really get into it. It was kind of crazy, because the first time anybody heard that song it was in that crowd—and people started singing along. That's a good thing. I had a huge smile on my face the whole time.

What was it like filming the video for the first single, "Live Like We're Dying"?

It's a song that has a really good message—that we only have so much time, let's make the most of it. It's definitely got one of the choruses where I can picture people rolling down the windows of their cars and singing along to it.

The video looks great. It was really fun shooting it—we shot it from 8 p.m. until 8 a.m. so it was an all-night thing with no breaks. [The shoot was] set up like a digital clock, but it's huge, it's this monstrous thing—like 25 feet tall and who knows how long. I get to hold a flare, which was pretty cool. I ended up throwing it at people on set. [laughs]

On the show, you always made a point to complement your singing with playing an instrument, which is something the TV audience really responded to. Did you make that same connection on the album?

Most of the songs are very guitar- and piano-driven. I was pushing really hard to make sure it had that organic feel to it, which I also really wanted to have on the show. Obviously, you've got to amp it up a little bit—like Gavin McGraw or Jason Mraz would.

On "American Idol," the spotlight was always on you and Adam Lambert. Simon Cowell kept trying to set up a rivalry, and now you have albums coming out within a week of each other.

That's the thing—we're going to go through at least the first part of our careers doing everything back to back. We were on the show throughout the whole time, then we were on the tour, and now we're coming out with albums. I feel like we're always going to have this time of our lives, we're going to share it, and we're going to be able to go through it together. We know exactly what the other is going through.

Did you watch "American Idol" while it was on the air?

I actually did not watch myself. I just couldn't. It's too much. I'm a little bit hard on myself, so even if the judges were really nice I'd be like, "Dude, that was bad."

What did you learn from the "American Idol" tour that you can apply to your own tour?

It's a lot of work. You kind of have to prep yourself physically, mentally, emotionally, because it's crazy. More than anything I think it will be [the lesson of] making the most of every moment. We're only going to be in those cities once and those people only get to see one show—I think that you have to give it your all every night. I always loved when we were on tour and I came off the stage just drenched in sweat.

I'm going to do some Christmas shows for radio, and after that we're going to start rehearsing through February. I don't know exactly what we're going to do yet on tour; we may do a college, small club kind of thing, which would be really fun. We may get on an arena tour as well; maybe a little combination of both. We're going to tour until we can't tour anymore.

Who inspires you?

I just watched "This Is It" last night. Michael Jackson was the biggest star the world has ever seen—he put so much into everything; a lot of attention to detail. I want to do that. I want to pay that kind of attention to detail in everything—in music, visually—all of that.

—AD



J RECORDS/SYCO ENTERTAINMENT

The Evolution Of Leona Lewis

On 'Spirit,' **LEONA LEWIS** Was The U.K.'s Girl Next Door Who Conquered The Globe. Now, On 'Echo,' She's Taken Charge Of Her Image And Her Songwriting—And Is Ready For A World Tour

BY CRAIG McLEAN

VIOLENCE AND THEFT.

Not words one would normally associate with Leona Lewis, the squeaky clean winner of “The X Factor,” who went on to stunning worldwide success with her debut album, “Spirit.”

Nor, one imagines, exactly how Clive Davis, Simon Cowell and Sony Music Entertainment envisaged the comeback push for Billboard’s top new artist of 2008.

While the campaign for Lewis’ debut was hitch-free, the setup for its follow-up, “Echo”—released Nov. 16 in the United Kingdom on Cowell’s Syco Music and a day later in the United States on J—has been anything but smooth.

First, in mid-August, three songs from the album sessions leaked onto the Internet, reportedly after Syco’s IT system was hacked.

Then, more dramatically, Lewis was assaulted Oct. 14 during a London book signing for her autobiography, “Dreams.” The man accused of punching her in the head was committed under the United Kingdom’s Mental Health Act.

“It was a shock,” Lewis says of the attack, which left her bruised. “I was very sore. The main thing is that I’m still alive.”

By the time Billboard catches up with her, two weeks after the incident, she’s even able to smile about it, particularly the tabloid reports that Lou Al-Chamaa—the childhood sweetheart with whom Lewis still lives in her working-class home neighborhood of Hackney in northeast London—rushed in to tackle her assailant.

“He wasn’t even there,” she says. “That makes me laugh. I’m sure if he was there, he would have. My dad and my brothers weren’t there [either]. They’re usually at different things that I do. But I’m so glad that they weren’t. Because, oh, my God. . . .”

In the immediate aftermath of the assault, Lewis canceled promotional trips to Germany and France, and pulled out of a high-profile U.K. TV appearance on BBC 1’s “The One Show.” She says she has no lasting concerns about making public appearances.

The Internet leak was dealt with in similarly succinct fashion, as the IFPI’s anti-piracy unit teamed with law enforcement agencies on both sides of the Atlantic. A criminal investigation is ongoing, according to Syco head of media Ann-Marie Thomson. Dave Shack, London-based VP of international for Sony Music U.K., says, “I don’t think it did us any real damage.”

PROMOTIONAL PUSH

Shack’s comment must be a relief to all concerned with promoting one of the year’s most hotly anticipated albums. After all, “Spirit” sold 6.5 million copies worldwide (according to Sony), including 1.6 million in the United States (according to Nielsen SoundScan) and 2.8 million in the United Kingdom (according to the Official Charts Co. [OCC]). It also earned Lewis three nominations at the Grammy Awards and four at the BRITs.

The international breakout single, “Bleeding Love”—co-written by Jesse McCartney and OneRepublic’s Ryan Tedder—hit No. 1 in Austria, Canada, France, Germany, the Netherlands, Ireland, Norway, Switzerland, Australia, the United Kingdom and the United States, as well as Billboard’s European Hot 100

Singles chart.

Such success had been a long time coming for Lewis, who attended the United Kingdom’s BRIT School for the Performing Arts and spent much of her teenage years writing and recording in search of that elusive break.

When it came, it catapulted her to unprecedented heights for a U.K. talent show winner, but Sony Music chief creative officer Clive Davis has no doubt she deserves every bit of her success.

“Leona has one of those very, very special voices that’s expressive and has an incredible range,” says Davis on why—of all the new artists who regularly cross his desk—he chose to back her so wholeheartedly. “But she also can feel the lyric very sensitively. You look for that in a singer. She’s also passionate about music—it really runs in her soul. That combination made me feel that she was a special new talent.”

All of which leaves a lot for Lewis’ second album to live up to. Scott Seviour, New York-based senior VP of marketing and artist development for RCA Music Group, says the “Echo” campaign will have three long-reaching phases.

The “ignition point” was Lewis’ September appearances on “VH1 Divas” and the finale of “America’s Got Talent” the same week that lead single “Happy”—a slow-burning, epic ballad co-written with Tedder and Evan Bogart—went to top 40 and hot AC formats.

So far, however, “Happy” has only peaked at No. 50 on the Billboard Hot 100, selling 156,000 U.S. downloads, according to Nielsen SoundScan. “Bleeding Love,” in contrast, has moved 3.8 million, the 12th-biggest-selling U.S. download of all time. “Happy” was released digitally Nov. 8 in the United Kingdom; the song has been performing strongly at U.K. radio, so far peaking at No. 4 on the OCC’s radio airplay chart and debuting at No. 2 on the U.K. Singles chart Nov. 15.

“We all know ‘Happy’ is a fantastic song and a great calling

‘I wanted something that showed where I was as a person and as an artist now. And I think I did that quite well.’

—LEONA LEWIS

card to come back [with],” Shack says. “But the caveat is, it’s a song that takes work. We were always going to struggle to have ‘Bleeding Love’ part two.”

Nonetheless, all parties say “Echo” has much greater depth than Lewis’ debut. Phase two of the campaign encompasses the release of a second single, currently tipped to be either “Love Letter” or “I Got You,” in February. Phase three will kick-start with Lewis’ first tour in May.

“When an artist breaks in as many countries as Leona did, they have to go all over the world,” Davis says. “She really had to go and help introduce her [new] album in all those countries that were interested in her.”

WORLD MUSIC

As she meets Billboard in a central London broadcast studio on a sunny October morning, Lewis is doing a good job of keeping her own excitement in check. Little wonder, as she has to pace herself: During the next seven hours she’s conducting 25 back-to-back interviews with U.K. regional radio stations.

She points out that the release dates for “Spirit” were staggered internationally, but “Echo” is being released simultaneously worldwide, hence today’s compressed schedule.

Fortunately, the success of “Spirit” means she now has her pick of promotional platforms. After a Nov. 4 slot at Spain’s Premios Ondas awards gala, she performed at MTV’s European Music Awards ceremony in Berlin the following day—a significant step up from her role presenting an award at last year’s ceremony in Liverpool and, Shack says, a crucial European campaign launch point.

“Her peers visually are Jay-Z and Beyoncé and all the people on the show this year,” he says. “Those are fantastic luminaries for her to be sharing stages with and proving that she’s a big European star as well.”

Then there was her Nov. 8 return to U.K. ratings champ “The



X Factor," timed for maximum impact on single and album sales, before heading for the States and a run of high-profile TV engagements on "Today" (Nov. 16), "Dancing With the Stars" (Nov. 17), "The Ellen DeGeneres Show" (Nov. 19), "The Tonight Show With Conan O'Brien" (Nov. 19) and "Jimmy Kimmel Live!" (taped Nov. 20, with the airdate still to be determined).

In person, as on TV, the 24-year-old is glamorous but demure. As befitting her committed vegetarianism and stated intention never to undertake raunchy photo shoots, her knee-high boots are a man-made version of suede and accessorized with cozy tights.

And while, as Shack puts it, "18 months ago, she was that starlet that had won 'The X Factor' and this was her first foray into promotion, so she was a bit caught in the headlights," she now radiates sleek, professional polish as she professes to not even know the meaning of "the sophomore slump."

"I wanted something that showed my growth, that showed where I was as a person and as an artist now," she says of "Echo," mostly recorded in Hollywood's Henson Recording Studios. "And I think I did that quite well."

THE WRITE STUFF

In practice, this meant telling the titanic figures of Cowell and Davis—both credited as producers on "Echo"—that she wanted a greater hand in songwriting.

She has co-writes on 10 of the U.S. version's 14 tracks (including hidden track "Stone Hearts & Hand Grenades") as compared with two on "Spirit," although the U.K. version replaces the Tedder/Lewis composition "You Don't Care" with a show-stopping cover version of Oasis' "Stop Crying Your Heart Out."

And, while Shack says that "Oasis have more resonance in Europe—a lot of middle America won't know that track at all," Lewis savvily points out that different international editions mean there is scope for repackaging the release with additional tracks further

down the marketing line. The special edition of "Spirit" was responsible for 800,000 of its total U.K. sale, according to the OCC.

For "Echo," Lewis wrote a wish list of "everyone I wanted to work with." A fan of his 2008 hit "Let It Rock," she sought out Kevin Rudolf to co-write the uptempo "Love Letter." John Shanks, who has written for Bon Jovi and Kelly Clarkson, was recruited for "Broken," co-written with A. "Novel" Stevenson.

"I wanted a song that was just massive," Lewis says. "That one for me is the most vocally crazy."

Overall, "Echo" throws less of what Lewis describes as the "conventional" R&B-diva shapes. "Outta My Head," co-written by Swedish pop powerhouse Max Martin, is a Euro-club banger that, with a couple of strategic remixes, could do healthy business on next's summer dance charts. "Don't Let Me Down," co-written with Justin Timberlake and featuring him on backing vocals, is strings-drenched, midtempo, taut funk.

And then there's Tedder. He and the rest of OneRepublic guest on "Lost Then Found," while he and Lewis also wrote "You Don't Care," working on it in Tedder's Denver studio and London's Abbey Road—the latter location enabling Beatles enthusiast Tedder to channel the spirit of "Strawberry Fields Forever" in the opening bars.

"We've got a good chemistry together," Lewis says. "He really gets me as a person."

"Leona's still learning as a writer but she has some definite God-given talent," Tedder says. "To some degree she's my muse. All that matters to us is putting really meaningful lyrics with really meaningful melodies. When she sings a song, you know you're going to be hearing it 10, 15 years from now at weddings."

Tedder first encountered Lewis at a songwriters conference organized by Davis at the Beverly Hills Hilton in early 2007. Lewis performed in front of a range of A-list hitmakers that also included, Tedder recalls, Stargate, Ne-Yo, Diane Warren and Desmond Child. By coincidence, it was the

same week Tedder wrote "Bleeding Love."

"Clive is very old-fashioned and still the best," Tedder says. "That was probably the single smartest thing he did in the whole Leona album process. I think just about every hit she had from 'Spirit' came from the people in that room."

With "Echo," Lewis was determined to be front and center of that creative process. Was Cowell, the man who effectively discovered her, supportive of that?

"Simon doesn't really care whether I've written it or it's by Max Martin or Ryan Tedder," she says. "He just wants the best song. So when I sent him 'Happy,' I was like, 'I hope he doesn't actually see that I've written it.' But then he was like, 'Oh, this is amazing.' Then he found out I co-wrote it, and he was just like, 'Well done, I really rate you for that.'"

It's this evolution of Lewis, Shack says, that is key to the "Echo" campaign. "It's about movement, growth, her coming of age," he says.

TOUR DE FORCE

As well as her development as a songwriter, Lewis is ramping up by wearing custom-tailored outfits designed by British fashion icon Vivienne Westwood, who will also be involved in Lewis' move to the concert stage.

Lewis' world tour—projected to run for nine months—will kick off with nine U.K. arena dates in May and June, booked by Creative Artists Agency. She starts May 28 at Sheffield Arena and will also include two shows at London's O2 Arena. Harry Magee, Lewis' co-manager at London-based Modest Management, expects that run to be extended, or that Lewis will return for further U.K. gigs as part of a European tour in the fall. "In America, we'll be touring in the summer," he says, "either as part of a package or as special guests." Dates in Australia and Japan will follow in late 2010 and early 2011.

Magee says production details are still in the early stages—contrary to some Internet rumors, Michael Jackson's choreographer Travis Payne hasn't been hired—but fans should expect something spectacular.

After all, despite the lack of headline concerts, Lewis is hardly a stranger to the stage, performing everywhere from the closing ceremony of the Beijing Olympics (with Led Zeppelin's Jimmy Page) to Nelson Mandela's 90th birthday party in London's Hyde Park to the 2008 MTV Video Music Awards (with Lil Wayne and T-Pain). She sings "I See You (Theme From Avatar)" over the end credits of James Cameron's anticipated sci-fi film "Avatar."

And, a week after Billboard meets with her, Lewis performs her first full live show. It's a homecoming gig, at the 1,500-capacity Hackney Empire, a grand Victorian theater that was also the venue for Lewis' first talent competition.

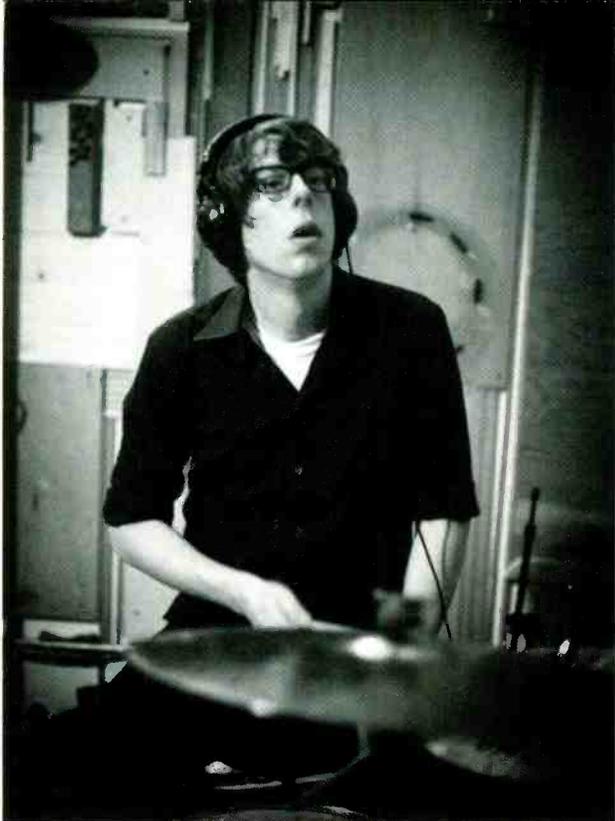
"I sang 'My Heart Will Go On' by Celine Dion, which is a big song for a 13-year-old," she says with a laugh. "And I won, which was cool. I've been back there since and sang, although it was covers. It's so important for me to go back there and be able to do my own material."

The nine-song, 50-minute set features Lewis backed by six Shaolin-style dancers, two backing vocalists, a six-piece band and inventive lighting and visuals (at one point she sings from between the giant projected image of her own legs), all overseen by creative director William Baker, who for many years performed the same role for Kylie Minogue.

Despite the occasional hint of tentativeness, it's an impressive performance. Lewis' rich, soaring voice effortlessly fills the venue. Her elegant, expansive cover of "The First Time Ever I Saw Your Face," featured on "Spirit," demonstrates her skills as an interpreter of standards, while "Happy" and "I Got You" (another Martin co-write from "Echo") already sound like stone-cold classics.

That "evolution" campaign seems firmly on track, although no one will offer predictions just yet for how "Echo" might sell in comparison with "Spirit."

"I never make predictions—I find that too intimidating," Davis says with a chuckle. "All I know is, we've worked hard to avoid any pitfalls with the sophomore album. We've got a great number of very strong songs that showcase the growth and maturing and development of Leona as an artist and as a creative person. The rest is up to fate." ●●●



Blakroc is the new ROCK

THE BLACK KEYS TEAM WITH DAMON DASH, MOS DEF AND RZA FOR A HIP-HOP LABOR OF LOVE BY MONICA HERRERA

It's a bleary, rain-soaked afternoon in late October, and huddled in a corner table at DuMont restaurant in Brooklyn, the Black Keys are talking vegetables.

"My mom said that when she was a kid in the winter, you couldn't get any at the grocery store," says drummer Patrick Carney, who's picking at the last traces of his poached eggs and field greens.

Dan Auerbach, the Keys' singer/guitarist, looks at his bandmate, perplexed. "Where'd she live, dog?"

"Toledo," Carney replies, citing the Ohio city west of Akron, where he and Auerbach grew up. "She said that all you could get was, like, iceberg lettuce."

"Toledo's jacked up."

The Keys' aside has little to do with what they've been discussing thus far: "Blakroc," their Damon Dash-orchestrated hip-hop collaboration set for release Nov. 27—Black Friday. But it still hints at why the band's latest project could seem unorthodox to many. Here are two Ohioans who make swampy garage-

blues that, while marked by the virtuosic playing that's made the Black Keys a can't-miss live act, feels firmly planted in a blue-collar rock aesthetic.

The Black Keys, however, will be the first to say that as kids, they worshipped one hip-hop pioneer in particular. "RZA is my hero," Auerbach says of the Wu-Tang Clan's patriarch. "It was crazy and amazing to be in the studio with him." Carney adds, "There were more people listening to hip-hop at our high school than rock'n'roll."

With their new material, the Black Keys want to shake things up. "Black Keys fans know that the band is not a one-trick pony," manager John Peets says. A host of seasoned rappers, from RZA, Jim Jones and Ludacris to Q-Tip, Pharoahe Monch, Mos Def and even deceased Wu-Tang member Ol' Dirty Bastard appear on "Blakroc," dropping rhymes against a dense backdrop of Auerbach's dingy guitar riffs and Carney's stomping drums.

Aside from their last album, 2008's "Attack & Release," little of the Black Keys' hip-hop influence appears on their previous work. The

duo recruited producer and Gnarlz Barkley member Danger Mouse (Beck, Gorillaz, MF Doom) for that effort and made what is widely believed to be their strongest work to date, as well as their best-selling: "Attack & Release" sold 192,000 copies, according to Nielsen SoundScan, ahead of the Keys' 2006 album "Magic Potion" (116,000) and their 2004 tipping-point release "Rubber Factory" (147,000).

"Fans know the band is open to evolving, and I think that record with Danger Mouse cracked open the door—we're just walking through it," Peets says.

Auerbach's vocals rarely even appear on "Blakroc." Dash's former Roc-a-Fella Records artist Nicole Wray provides many of the hooks, the first of a few signs that "Blakroc" isn't your average mash-up album.

"We weren't trying to make a rap-rock record," Auerbach says. "We were trying to make a good record. When my voice was appropriate we'd give it a shot, but we were totally comfortable playing the backing band, as long as what we were doing is effective."

Auerbach is right. "Blakroc" works because at its core, it's a hip-hop album with an exceptional backing band. And it's part of a rising trend that favors live instrumentation over sampled beats.

What the Black Keys, Peets and Dash hope is that music fans will naturally gravitate toward a project that—at a time when labels are scrambling to manufacture a moneymaking hit—developed organically.

"It's the same reason why two suburban white kids would get into Ol' Dirty Bastard at the age of 13," Carney says. "Why can't someone who's into ODB get into the Black Keys?"

NATURAL SELECTION

Dash hadn't heard of the Black Keys until this past April. Two of his assistants left the office

one night to see the band in concert, piquing his curiosity. "I was like, 'Let me hear these Black Keys,'" says the Roc-a-Fella co-founder and former business partner of Jay-Z. Dash got a copy of "Attack & Release" and as he listened to it, "I got infected," he says. "It was just enhancing the mood, and it started to become my theme music; it became an every-day, all-day thing—the Black Keys in heavy rotation."

"He was like, 'How does a band that I've never heard of sell 5,000 seats in NYC?'" Auerbach says. "'How is this band self-sustainable and doing all this business stuff, and I don't know anything about them?'"

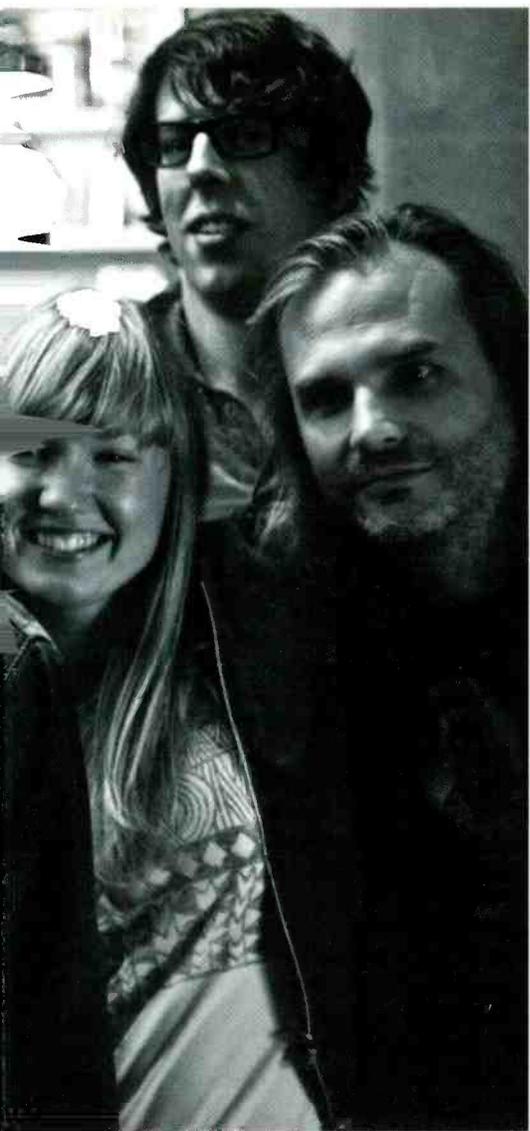
Pretty soon, Dash was hatching a plan for the band to collaborate with Jim Jones, the Harlem rapper whose career he shepherded. He tracked down Peets by phone and proposed a studio session in New York, with no strings attached.

"I knew that once we got in there something was going to happen," Dash says. "I just didn't know what it was."

In June, Peets had the Black Keys fly in for a recording session at Studio G in Brooklyn, where Dash would arrange for Jones to meet them. Though Auerbach and Carney were open to recording with hip-hop artists, they, in turn, admit that they weren't wholly familiar with Dash's work.

"As a kid I grew up listening to Wu-Tang and the Pharcyde, and Damon's Roc-a-Fella stuff came after that," Auerbach says. "And I didn't know Jim [Jones] at all. I got on the Internet, and all I saw was that he had more friends on MySpace than anybody I've ever seen, and had more people shitting on his music than anybody I've ever seen. I didn't know what to expect."

One artist whose music Auerbach and Carney were familiar with was Mos Def, who coincidentally ran into Dash on the street the night before the Keys' session with Jones. "Mos



Blakroc the casbah (from left on opposite page): PATRICK CARNEY on drums; ERIN FETHERSTON, DAN AUERBACH, JIM JONES, RAQUEL HORN, DAMON DASH, MOS DEF, JOEL HAMILTON, MCKENZIE EDDY, Carney and JOHN PEETS; Q TIP with Dash (above); Auerbach on vocals (below).



knew the Black Keys and was a fan—he was infected, too,” Dash says. Mos Def would be the first rapper to record with the Keys at Studio G, and when Jones arrived four hours later that same night, they all laid down the bluesy “Ain’t Nothin’ Like You (Hoochie Coo),” one of three songs on “Blakroc” to feature Auerbach’s vocals and the first track leaked to the public.

“Jim was super nice and really seemed to dig the music,” Auerbach says, “and the fact that Mos wanted to work with us was really cool. That’s when I said, ‘This is for real.’”

More happy accidents soon followed. When the Keys told Dash they wanted to work with RZA, Dash contacted his old friend through their mutual barber in Los Angeles. “I was like, ‘If you see RZA, tell him I’m looking for him,’” Dash says. RZA would soon record two tracks on “Blakroc” and was the only guest artist to also work with Auerbach and Carney on the music, playing electric guitar on “Tellin’ Me Things” and keyboard on “Dollaz & Sense,” which also features Pharoahe Monch.

“Damon just invited me to the studio to vibe out with some creative people,” RZA says. “I’ve been playing guitar for three years now and I always wanted to record myself, so I took a shot at it and caught a cool riff.”

As recording continued, the Keys’ approach to creating “beats” evolved. “At first we were sticking to electric guitar, bass and drums, but then we started to come up with a repetitive riff and deconstruct it,” Carney says. “It’s a little more experimental than what we normally do.”

Dash recruited another Wu-Tang Clan member, Raekwon, for the standout track “Stay Off the F*%&#n’ Flowers.” “I came over to the studio and I liked what I heard,” Raekwon says. “It just seemed like part of the world that I need to be in. I have a bunch of white fans that care about me, so why not represent

the rock side? We are all cousins inside the music business anyway.”

Except for supporting Jones, Dash has mostly been working outside of the music industry since his Roc-a-Fella days, focusing instead on filmmaking and his ex-wife Rachel Roy’s fashion line and opening an art gallery last month.

On “Blakroc,” however, the way Dash assembled an impressive lineup of veteran artists is a testament to his lasting credibility among his peers. “Hip-hop respects Damon Dash, no matter what the media thinks,” RZA says. “Even though him and his man [Jay-Z] split the atom and went their separate ways, we know it was a combination for both of these men’s work that built their strong empire.”

BY THE NUMBERS

Inside the tight quarters of Studio G, Auerbach shuffles from side to side, shuts his eyes and nods his head smoothly—a perfectly respectable way for a rocker to respond to an MC rhyming over his guitar licks. Carney looks on as the veteran Brooklyn rapper O.C. takes the mic. “Guitar strides got me zonin’/Drum kicks and snares got me in an altered state,” he raps, as a cameraman—one of two videographers that Dash has hired to film every second of the “Blakroc” recording sessions—zeroes in on him. When O.C. exits the booth a few minutes later, he’s clearly excited by the experience. “I like this room. It makes me sound professional,” he says.

The Black Keys finished recording “Blakroc” in 11 days during the summer, but they’re still making hip-hop music. Though they’re not ready to publicly reveal any artist names, O.C. is just one of many rappers who’ve hit the studio with Auerbach and Carney in recent days. No one knows whether these new sessions will ever materialize into a second Blakroc album, but as with the first one, no one is letting lo-

gistics kill the creative flow, either.

“We haven’t stopped since we started,” Auerbach says. “It’s not even like we’re making a second one—basically we just kept going.”

Soon after O.C. leaves, Dash swoops in with three of his employees—one armed with a bottle of Veuve Clicquot—and gives a half-dozen pounds and bear hugs to Auerbach, Carney, Peets and nearly everyone else in the room, instantly changing its dynamic. It’s striking to see Dash back in the studio, a once-second home that he’s ready to re-embrace.

“I couldn’t do any more hip-hop unless I did something different,” he says. “Now we have all these artists like Mos and RZA on something different, something that’s never been done. It’s going to open new doors.”

For Dash, it’s already doing that. He’s now working on two other collaborative albums, one between the rapper Curren\$y and Mars Volta drummer Thomas Pridgen and another between Raekwon and the Disco Biscuits. The mogul also submitted edited documentary footage of “Blakroc” to the Sundance Film Festival, and he’s timing the launch of his new TV venture, CreativeControl.tv, for Nov. 27 to coincide with the album release. In addition, Dash and Mos Def recently co-produced a documentary about the all-black Detroit punk band Death, and Dash plans to launch an online radio station.

On the subject of the album’s sales potential, Dash is less committed. “I don’t care,” he says. “We made good music. Roc-a-Fella wasn’t fun, it was work. Everyone that I helped ended up turning their back on me. The minute I put them in the place where they could make money, then they wanted to make beef. I’m not in that business anymore. Every single second of this has been fun.”

As the de facto president of the Blakroc imprint, it’s Peets’ job to handle the business strategy for the project. The Keys’ manager set an off-cycle, Nov. 27 release date to take advantage of the biggest retail day of the year. Physical distribution will be handled by Junketboy and exclude mass retailers, which he says is the band’s way of “making a stand. Independent record stores have been so important to the Black Keys. To give back to them and support the thing that got us here during a big retail time is really important.” The Keys’ label, None-such, will handle digital distribution.

The marketing plan for “Blakroc” stems mostly from its Web site, which has premiered a new behind-the-scenes viral video every Friday since Sept. 11 leading up to the release date. The strategy has worked, with nearly all major

hip-hop and rock online outlets spreading the content and furthering anticipation.

The Black Keys’ upcoming performances on “Late Show With David Letterman” (Dec. 8, with Mos Def and Jim Jones) and “Late Night With Jimmy Fallon” (Dec. 10, with RZA) will also help bring exposure. Although a more extensive live performance has been discussed, Peets says it wouldn’t entail “hitting the road. It would have to be a very event-driven, special thing.”

Additionally, Harley-Davidson has created a Blakroc motorcycle incorporating the project’s logo to be sold through Harley-Davidson of Cool Springs in Nashville and at Blakroc.com. An exclusive Chevrolet 2010 Blakroc Camaro, featuring all-black wheels and glass, will also be sold at the Web site and at Carl Black Chevrolet stores in Nashville and Atlanta. Finally, the boutique chain ACE Hotels will host “Blakroc” listening parties in its lobbies.

“It’s a bit like a graphic equalizer with the middle pulled out,” Peets says of the business plan. “There’s a lot of low-end organic stuff going on, and then there’s a higher-end effort to create something lifestyle-oriented for the community of people coming together around this music.”

But will that community be big enough for “Blakroc” to turn a profit? “It would be nice to break even, and if it’s more than that, fantastic,” Peets says. “We’ve been economical with this, and accountability is something we need in the music business industry anyway. The goal is to make another record, so that if you manage everything properly and set reasonable expectations, then all of the sudden you’re an artist—you’re contributing.”

After recording the “Blakroc” album, the Black Keys went to Alabama to finish their sixth studio album, which has a projected release date of April 2010. No hip-hop artists will appear on the set, but Auerbach and Carney were influenced by their side project in more subtle ways.

“Mostly it was the positive momentum we had coming from such a good project,” Auerbach says. “We kept that positive energy and jumped right into the studio.”

It’s Dash, though, who is coming away from “Blakroc” with the most excitement about what lies ahead. “I’m inspired again,” he says. “When I left music, everybody was so worried about making money that they didn’t make money anymore. In this environment, you can do whatever you want—you don’t have to worry about singles, you don’t have to kiss ass, and you don’t have to answer dumb questions. You get to keep the spirit alive.”



Trap sprung: Nominated for four ARIA Awards, **THE TEMPER TRAP** cracked Billboard's Top Heatseekers Albums chart in October with 'Conditions' on Liberation/Glassnote Records.

ON THE RISE

Australian Sales Edge Out Of The Red, With Digital Leading The Way

BY LARS BRANDLE

Business is looking up Down Under. While the world's most powerful markets struggled with the global financial crisis of 2009, Australia's economy enjoyed slight growth in the first half of this year, and its music industry played a similar tune. Led by a burgeoning digital market and respectable CD album sales, the value of Australia's recorded-music industry expanded by the thinnest of margins—just 0.4%—in the first half of 2009. For the first time, the pace of growth in digital sales outpaced the decline in physical product.

A host of factors contributed to the feel-good figures. The overall economy is buoyant, broadband penetration is rising, and the digital market has been refreshed with a slew of innovative new arrivals, including Nokia's Comes With Music and MySpace Music earlier this year and the launch of Vodafone's MusicStation subscription service in late 2008.

The upward trend offers a positive backdrop to this year's Australian Recording Industry Assn. Awards set for Nov. 26 in Sydney. Whether the gains reflect an early stage of recovery or just a false horizon, however, only time will tell.

"The half-year figures look encouraging," says Stephen

Peach, CEO of the Australian labels association ARIA, which issues the official trade figures for the recorded-music market. "Whether we've reached that transition point where the growth in digital outweighs the decline in physical, we'll see what the full-year figures look like."

During the six months that ended June 30, Australians spent more than \$37 million Australian (\$33 million) on downloads, ringtones and other digital music formats, up 43% from the same period in 2008. The bulk of legitimate online traffic came in the form of digital tracks, a format that generated \$18 million Australian (\$16 million) in income, up 36.5%. Another bright point has been the digital albums format, which rose nearly 56.8% in first-half value to \$9.3 million Australian (\$8.4 million), and now represents 8% of overall album sales, up from 4.7% in the corresponding period of 2008.

"There is a positive feeling from consumer feedback that sales will continue strongly through the crucial Christmas period," says Sony Music Australian and New Zealand chairman/CEO Denis Handlin, whose company ended 2008 with the market's three top-selling albums by Kings of Leon, Pink and AC/DC. Sony artist Jessica Mauboy also leads this year's ARIA nominations with seven nods. "Our new business continues to expand"

as well, Handlin says, citing Sony's new touring arm, Day 1 Entertainment, and its label-agnostic digital store, Bandit.fm.

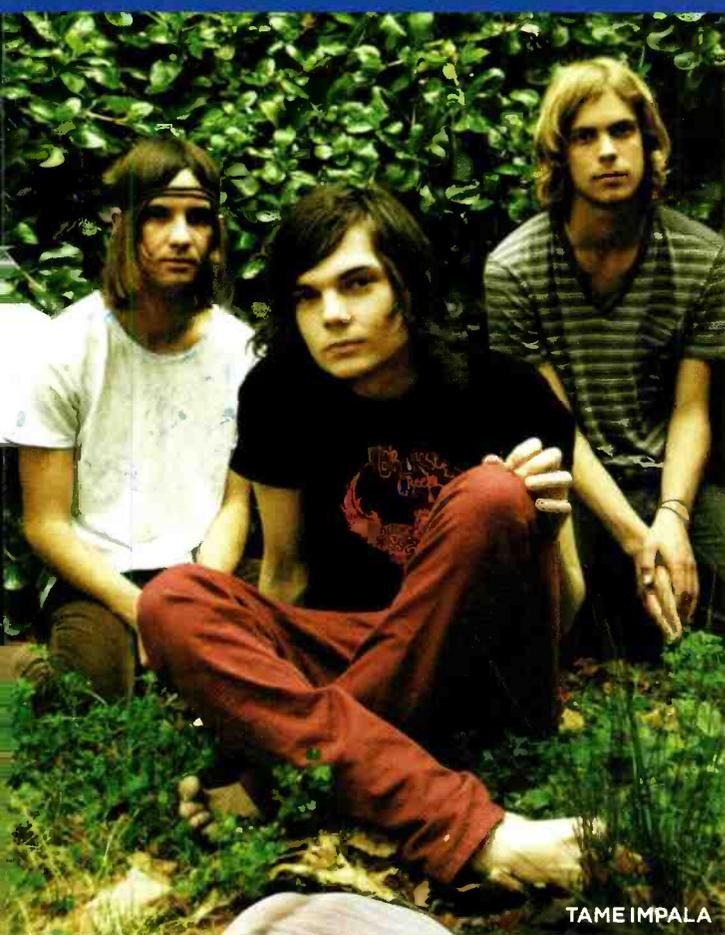
"Labels are engaging more directly with artists' fans. They've become more digital-savvy and they're marketing heavily via MySpace, Facebook, Twitter and blogs," says Paul Paoliello, COO of the Sydney-based mobile personalization, entertainment and technology provider Mercury Mobility.

Australia is emerging as a solid test market for digital services. Nokia's all-you-can-eat subscription offering arrived March 20 Down Under, just the third market to launch behind the United Kingdom and Singapore. Figures leaked to the press in

early October suggest the service has made an impact. The Australian business reportedly had 23,003 active users in July, second only to the 32,728 Comes With Music users during the same period in the United Kingdom. News Corp.'s MySpace Music arrived in October in Australia, just the second market behind the United States.

Prime Minister Kevin Rudd has proposed an ambitious national broadband network, described by Rudd as the "largest infrastructure decision in Australia's history." Both projects are progressing and should foster the country's nascent online music market. So in 2009 the battle lines were drawn in

THE ECONOMY IS BUOYANT, BROADBAND PENETRATION IS RISING, AND NEW DIGITAL SERVICES ARE EMERGING.



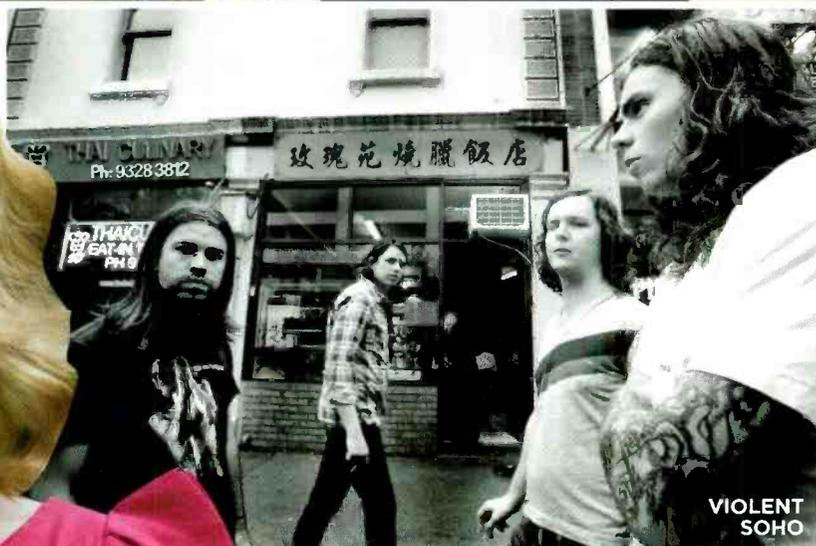
TAME IMPALA



SARAH BLASKO



KATE MILLER-HEIDKE



VIOLENT SOHO

Australia continues to maintain a vital domestic talent scene. Australian artists fared well on ARIA's top albums and singles charts in the first half, contributing 23 albums (21.3%) and 16 singles (13.8%). A handful of home-grown acts appeared on international charts during the year. Empire of the Sun, the Temper Trap, Daniel Merriweather, the Veronicas and Orianthi all had breakthroughs overseas, while Missy Higgins finally got some traction in the United States with her second album, "On a Clear Night" (Eleven).

Indigenous singer Geoffrey Gurrumul Yunupingu's stunning solo debut, "Gurrumul," sold nearly 200,000 copies, according to his label Skinnyfish Music, just shy of Australia's triple-platinum-certification threshold. The album also charted in Germany and the United Kingdom through a partnership between Skinnyfish Music and Mike Batt's Dramatico Entertainment.

"It's great for all of us when an Australian artist breaks through internationally," says EMI Music Australia chairman Mark Poston. "Right now, it feels like there's real interest for Australian music again." Empire of the Sun and the Temper Trap are among the nominees at this year's ARIA Awards. And the Temper Trap last month cracked Billboard's Heatseekers Albums chart with "Conditions," on Liberation/Glassnote Records.

Other rising Australian acts have begun to gain international notice.

Tame Impala from Perth on Modular Recordings, whose self-titled EP reached No. 1 on the Australian Independent Record Labels chart, will share the bill with international stars at the Big Day Out Festival in Australia and New Zealand next year. Sarah Blasko, signed to Dew Process, will release her third album, "As Day Follows Night," across Europe next year through a licensing deal with Dramatico. The rock band Violent Soho has been signed to Thurston Moore's Ecstatic Peace label through Universal. Lisa Mitchell, a 2006 contestant on "Australian Idol" and an ARIA Award nominee this year, had her debut album, "Wonder," released in the United Kingdom in October on RCA. And Kate Miller-Heidke reached No. 2 on the ARIA albums chart with her second Sony album, "Curiouser," and had a global viral hit on YouTube with "Are You F*cking Kidding Me? (The Facebook Song)," which appeared on a five-song SIN/RED EP in October in the United States.

The business backdrop for this talent in action is encouraging. The economy has performed better than expected (1% growth in gross domestic product reported in the first half), thanks in part to the government's stimulus packages. In April, the government handed out as much as \$950 Australian (\$861) to 13 million Australians as an incentive to spur growth at retail and stem job losses.

The handout benefited the Australian entertainment and electronics retailer JB Hi-Fi. The music market-leading chain is in expansion mode and forecasting 20% sales growth to \$2.8 billion Australian (\$2.5 billion) in the financial year that will end June 30, 2010. "Unlike in other countries, we haven't had a big downturn here," JB CEO Richard Uechtritz says, "and Australians' love affair with technology is insatiable." JB dominates its retail rivals with an estimated 40% share of the CD market.

The signs of recovery are good, but no one is celebrating just yet. "It's a tough retail environment," says David Williams, chairman of the leading independent music group Shock Entertainment. "But we expect digital to continue expanding dramatically at the expense of physical retail."

Williams' comments are reflected by Steve Pavlovic, managing director of Modular Recordings, the Sydney-based label home to Wolfmother, Cut Copy, Ladyhawke and others.

"Some of our artists would have sold a lot more records with the same amount of attention five or 10 years ago," Pavlovic says. "But there are some outstanding opportunities opening up for artists, there's a lot of great music coming out of Australia. And we're happy, the sun is shining." ...

the digital world. Sony's Bandit.fm portal added new features in August that enable artists to upload and sell their live releases. At the end of March, EMI Music Australia launched the blog and A&R resource InSoundFromWay-Out to complement its Musichead MP3 download store. Universal Music Australia has its GetMusic online store. (Warner Music Australia has yet to announce its plans to launch an online store.)

A survey released in August by Inmedia, a Sydney-based publisher and events organizer, found that Bandit.fm grabbed a 4% share of the market, besting the efforts of rival record companies. Where the likes of GetMusic and Musichead are looking for footholds in the market, label sources identify iTunes as the runaway market leader with more than 70% of the download market.

Over-the-air downloads are yet to take off in Australia. The same study revealed only 9% of respondents had purchased music on a telecommunications carrier or handset manufacturer in the past year.

For all the hope digital brings, the physical CD album is still tops Down Under. Australians bought more than 15 million CD albums in the first half of 2009, 5.9% fewer than in the first half of 2008, and the format slid 4.5% in wholesale value to \$125.5 million Australian (\$108 million). But the CD album still accounted for more than 70% of the total \$178.6 million Australian recorded-music market in the first half. CD singles and the music DVD/video formats had steep declines during the period.

BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$3,813,094 (\$250/\$175/\$140/ \$95)	BETTE MIDLER The Colosseum at Caesars Palace, Las Vegas, Nov. 3-4, 7-8, 10-11, 13-15	32,931 37,868 nine shows two sellouts	Concerts West/AEG Live
2	\$2,789,550 (\$2,998.356 Australian) \$132.58/\$95.36	NICKELBACK, SICK PUPPIES Acer Arena, Sydney, Nov. 13-14	23,805 25,438 two shows	Dainty Consolidated Entertainment, Live Nation
3	\$2,766,306 (36,413,140 pesos) \$97.24/\$21.27	AC/DC, MUSTANG Foro Sol, Mexico City, Nov. 12	50,853 53,536	OCESA/CIE-Mexico
4	\$1,716,240 (8,958,775 bolivares) \$277.78/\$46.93	JONAS BROTHERS La Rinconada, Caracas, Venezuela, Oct. 27	12,256 20,000	Evenpro/Water Brother
5	\$1,458,089 (\$545.50/\$129.50/ \$55/\$29.50)	LEONARD COHEN Madison Square Garden, New York, Oct. 23	13,354 sellout	Concerts West/AEG Live
6	\$1,416,020 (\$1,524,848 Australian) \$605.47/\$91.75	NICKELBACK, SICK PUPPIES Brisbane Entertainment Centre, Brisbane, Australia, Nov. 11	11,035 11,512	Dainty Consolidated Entertainment, Live Nation
7	\$1,413,808 (8,002,156 bolivares) \$256.18/\$47.70	RICARDO ARJONA Universidad Simón Bolívar, Caracas, Venezuela, Oct. 3-4	13,711 18,000 two shows	Evenpro/Water Brother
8	\$1,273,920 \$145/\$60	HARD HAUNTED MANSION: DEADMAUS, JUSTICE & OTHERS Shrine Auditorium, Los Angeles, Oct. 30-31	19,205 two sellouts	Bill Silva Presents, Nitrus
9	\$1,157,106 (€784,000) \$72.32	EROS RAMAZZOTTI Forest National, Brussels, Oct. 30-31	16,000 two sellouts	Live Nation International
10	\$1,150,432 (€767,410) \$80.95/\$58.47	EROS RAMAZZOTTI Ahoy, Rotterdam, The Netherlands, Oct. 27-28	16,556 19,094 two shows	Live Nation International
11	\$1,121,400 (5,943,421 bolivares) \$235.85/\$23.21	MARC ANTHONY, RUBEN BLADES La Rinconada, Caracas, Venezuela, Oct. 29	16,067 20,000	Evenpro/Water Brother
12	\$1,106,220 \$89.50	AC/DC, THE ANSWER Frank Erwin Center, Austin, Nov. 6	12,360 sellout	Live Nation
13	\$1,081,332 \$349.99/\$99.99	BARRY MANILOW Hollywood Bowl, Los Angeles, Oct. 24	11,194 16,285	Bill Silva Presents, Andrew Hewitt Co.
14	\$1,071,917 \$79.50/\$39.50	MILEY CYRUS, METRO STATION Verizon Center, Washington, D.C., Nov. 3	15,846 sellout	AEG Live
15	\$1,063,193 (1,812,838 reales) \$351.89/\$58.65	SARAH BRIGHTMAN Credicard Hall, São Paulo, Brazil, Oct. 20-21	7,184 8,212 two shows	T4F-Time For Fun
16	\$1,022,257 \$79.50/\$39.50	MILEY CYRUS, METRO STATION Target Center, Minneapolis, Oct. 29	14,966 15,867	AEG Live
17	\$1,013,963 (€614,460) \$115.51	FLEETWOOD MAC SECC, Glasgow, Scotland, Oct. 22	8,778 sellout	Live Nation-U.K.
18	\$1,012,737 \$79.50/\$39.50	MILEY CYRUS, METRO STATION BJCC Arena, Birmingham, Ala., Oct. 23	14,527 sellout	AEG Live
19	\$986,936 (€615,458) \$76.17	TOM JONES Cardiff International Arena, Cardiff, Wales, Oct. 9-11	12,957 13,298 three shows two sellouts	Live Nation-U.K.
20	\$982,909 \$79.50/\$39.50	MILEY CYRUS, METRO STATION Scottrade Center, St. Louis, Oct. 28	13,982 15,205	AEG Live
21	\$981,861 (€665,930) \$176.93/\$88.47	ELTON JOHN Sportpaleis, Antwerp, Belgium, Oct. 13	7,441 10,033	Live Nation International
22	\$976,313 \$79.50/\$25	MILEY CYRUS, METRO STATION Rupp Arena, Lexington, Ky., Nov. 1	15,774 18,210	AEG Live
23	\$972,398 (\$1,054,400 Australian) \$96.76/\$72.57	THE BLACK EYED PEAS, LMFAO Brisbane Entertainment Centre, Brisbane, Australia, Oct. 1	10,890 sellout	Frontier Touring
24	\$972,146 (€594,000) \$90.01	JAY-Z Alexandra Palace, London, Nov. 4	10,800 sellout	Live Nation-U.K.
25	\$969,281 \$79.50/\$39.50	MILEY CYRUS, METRO STATION Verizon Arena, North Little Rock, Ark., Oct. 24	14,119 15,325	AEG Live
26	\$962,886 (6,731,585 krona) \$138.03/\$64.37	FLEETWOOD MAC Ericsson Globe, Stockholm, Oct. 10	10,515 11,352	Live Nation International
27	\$938,349 (€581,160) \$95.74	CLIFF RICHARD & THE SHADOWS Cardiff International Arena, Cardiff, Wales, Oct. 6, 20	9,686 two sellouts	Live Nation-U.K.
28	\$932,270 \$79.50/\$39.50	MILEY CYRUS, METRO STATION Bryce Jordan Center, University Park, Pa., Nov. 5	12,901 sellout	AEG Live
29	\$926,775 (€581,280) \$95.66	CLIFF RICHARD & THE SHADOWS Echo Arena, Liverpool, England, Oct. 7	9,688 sellout	Live Nation-U.K.
30	\$923,385 (€620,254) \$96.77/\$80.39	FLEETWOOD MAC Ahoy, Rotterdam, The Netherlands, Oct. 15	10,811 sellout	Live Nation International
31	\$923,101 \$89.50/\$20	AC/DC, THE ANSWER Greensboro Coliseum, Greensboro, N.C., Oct. 25	13,681 14,934	AEG Live
32	\$917,820 (€622,766) \$160.64/\$116.43	ELTON JOHN Hartwall Arena, Helsinki, Oct. 10	7,194 9,096	Live Nation International
33	\$906,410 (€571,860) \$95.10	CLIFF RICHARD & THE SHADOWS Metro Radio Arena, Newcastle, England, Oct. 12	9,531 sellout	Live Nation-U.K.
34	\$889,340 (€594,578) \$73.29/\$70.30	MUSE Hartwall Arena, Helsinki, Oct. 22	12,348 sellout	Live Nation International
35	\$882,162 (€591,519) \$56.67/\$44.74	GREEN DAY Sportpaleis, Antwerp, Belgium, Oct. 17	16,257 sellout	Live Nation International

RAY WADDELL ON THE ROAD

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FRONTIER MAN

For Mushroom's Michael Gudinski,
Tour Promotion Remains His 'Fun Job'

As a pioneer of the Australian music business, Michael Gudinski was into 360 deals before they were called "360." But rather than attempt to tap into different artist revenue streams because a central revenue source was faltering, Gudinski's motives were more entrepreneurial in building a fledgling music business Down Under.

Gudinski, founder/chairman of the Mushroom Group of Cos., will deliver a keynote at MIDEM Jan. 26, which coincides with Australia Day, a national holiday.

This year marks the 30th anniversary of Gudinski's company Frontier Touring, which among other accomplishments was among the first promoters to pair Billy Joel and Elton John as co-headliners and the first to tour Bob Dylan with Tom Petty & the Heartbreakers across Australia and New Zealand in 1986.

Gudinski formed Mushroom Records in 1972 but had begun booking artists in the region years earlier. In 1970, he established the Consolidated Rock agency, which evolved into the Premier Artist/Harbour Agency Group and remains a powerful booking agency in the region.

In partnership with others, including Frank Stivala, Philip Jacobsen and Ian James, Gudinski has diversified his portfolio to include festivals, venues, concert promoting, merchandising (ARM) and publishing (Mushroom Music Publishing).

Branching into other areas was instinctive for Gudinski. "Because it's a small country here, we didn't have antitrust laws like in America back in the '70s, so I basically had set up what people would look at now as the original 360 type of operation," he says. "Now you have all these people talking 360, which I really don't like. I think unless you have someone actively doing something in an area, to take someone's rights is wrong."

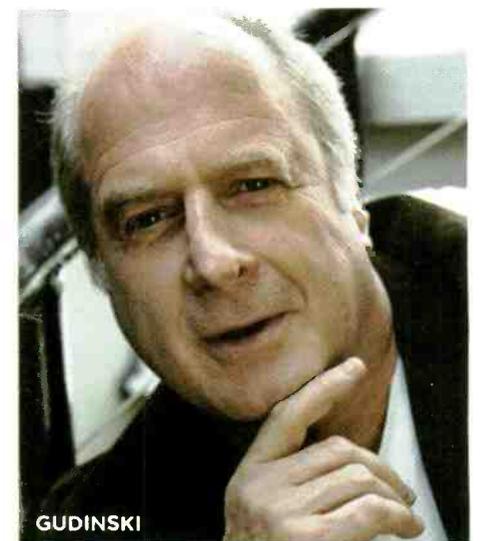
But the live business has always been Gudinski's first love. "Touring has always been the exciting side of the business for me, and not just because of the obvious excitement of a show and the risk involved," he says. "It keeps me in touch. You're out on the road, you're talking to bands. I used to always say the record company was my day job and the touring company was my fun job."

Fun and still successful, as Frontier this year has brought such acts as Kings of Leon, the Black Eyed Peas, Leonard Cohen, MGMT, Rise Against and Fall Out Boy to Australia and New Zealand. His Day on the Green music fests at Australian wineries have become hugely popular.

Frontier first started to gain traction by bringing in new music exploding out of England to Australia, including such bands as the Police and Squeeze.

"We started working with bands that some of the established promoters weren't taking seriously, so we sort of came in through the late '70s with that music style," he says. "But today we're very diverse. We're very conscious of trying to put special bills together—we're very concerned with value for money. If the live music business doesn't protect the fans and the core of what this business is all about, they will end up doing exactly what the record business did—outpricing and outsmarting themselves."

The dynamics of the music business have "completely swapped" since he started, Gudinski says.



GUDINSKI

ski says. "It used to be you toured to promote your record. Now it's almost like you record to promote your tours. When I started, a record was much more expensive than a live concert ticket, and it has completely flipped the other way."

Gudinski stresses the importance of working with developing acts.

"I just can't say how important it is to work with new artists, not just sit back on the big multiple arena acts, because new artists are the future of the business," he says. "It's an interesting time at the moment when you look at a handful of gigantic superstars out there. But where are the next handful of superstars coming from?"

One of the major challenges for promoting tours in Australia is the volatility of the Australian dollar when most international acts prefer to be paid in American currency.

"We went through a period last year where the dollar dropped like 35 cents in week," Gudinski says. "On a \$10 million tour that's a few million dollars."

At MIDEM, Gudinski plans to talk about how promoters are playing a much bigger role in artists' careers, such as investing capital in a developing act "so you can withstand all the big guys trying to rub you out the minute the band happens," he says. "It will be a pretty interesting chat."

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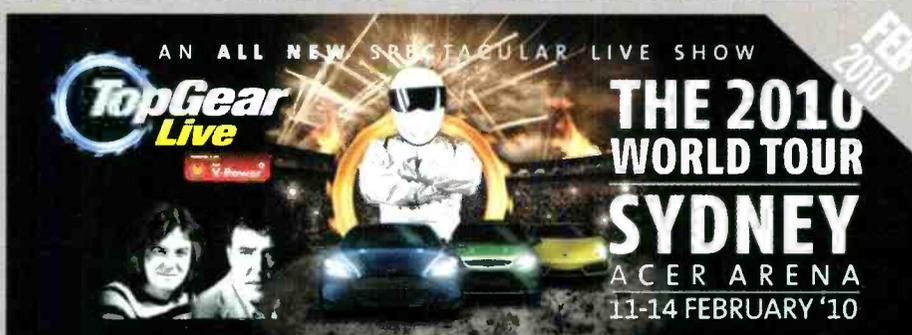
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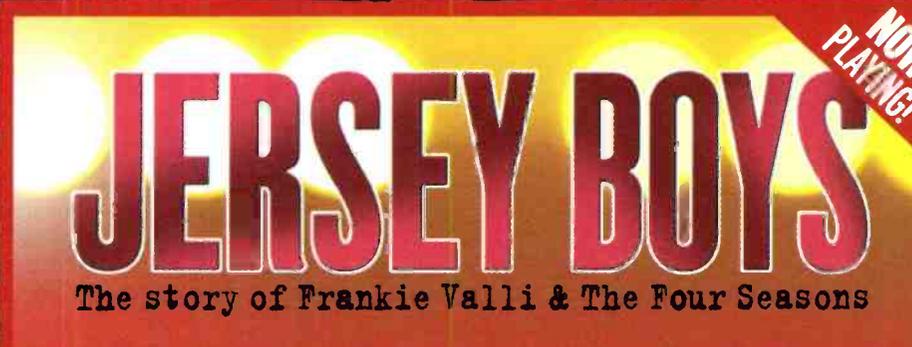
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DIVERSITY DRIVES LIVE SCENE

Concert Business Was In The Pink In 2009

BY LARS BRANDLE

Australian concertgoers have enjoyed a lot of choice for their buck lately. The likes of Coldplay, Andre Rieu, Green Day, the Black Eyed Peas, Nickelback and Britney Spears all embarked on Australian tours in 2009. None, however, could touch Pink's extraordinary 58-date trek, which sold 658,000 tickets and grossed more than \$80 million Australian (\$74 million), a record for a touring female artist Down Under.

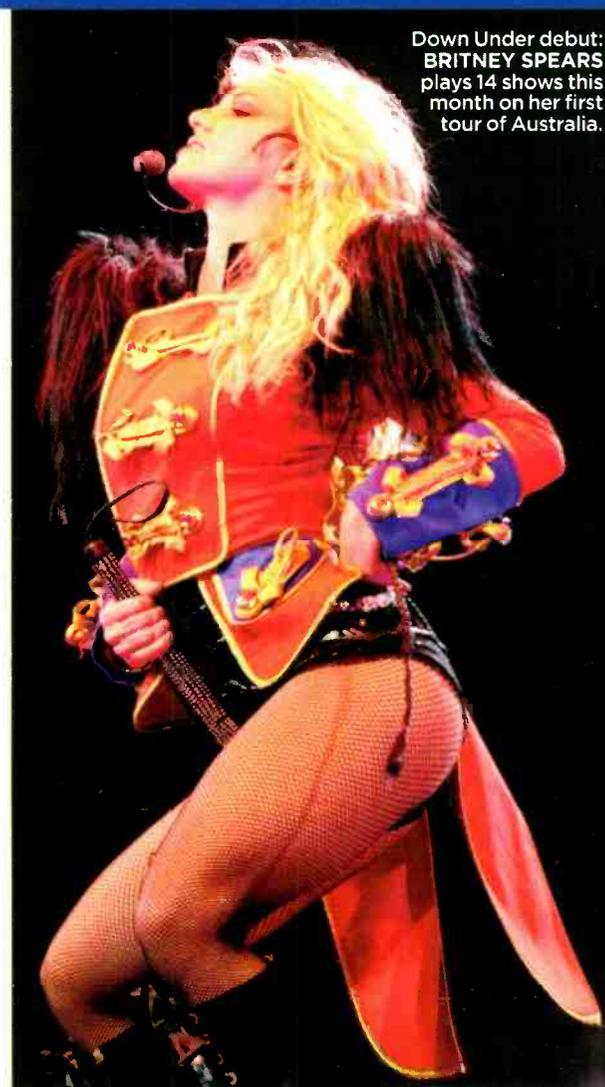
"Achieving that level of ticket sales in a recession environment confirms that Australians value great entertainment above pretty much anything else that they could spend their disposable income on," says Michael Coppel, whose Melbourne-based company Michael Coppel Presents promoted the tour.

"No question our market responds to hit international acts," says Paul Dainty, CEO/chairman of Dainty Consolidated Entertainment, which is promoting 14 shows by Spears this month on her first Australian tour. "The market has been very strong through 2009 despite the economic issues, which have been tame [here] compared to the rest of the world."

However, the wildly fluctuating dollar rate has affected promoters. The U.S. value of the local dollar has swung from as low as 60 cents in October 2008 to as high as 92 cents a year later.

"The fluctuating dollar is a nightmare," says Ming Gan, co-founder of the Parklife festival tour, which sold out 130,000 tickets across five cities from Sept. 26 to Oct. 5. "This year I did all my contracts in Australian dollars, and the Aussie dollar has gone up, which meant I missed out on a windfall."

Australia's live entertainment sector in 2008 generated \$1.1 billion Australian (\$978 million) in revenue and shifted 15.8 million tickets (of which 2 million were **continued on >>p32**)



Down Under debut: BRITNEY SPEARS plays 14 shows this month on her first tour of Australia.

KEVIN MAZUR/WIREIMAGE.COM



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BILLBOARD SPECIAL FEATURE: AUSTRALIA



Sunny days: The six-city Big Day Out Festival continues to dominate Australia's festival scene.

complimentary), according to the latest "Ticket Attendance and Revenue Survey" of the trade group Live Performance Australia. Although the market was well down from its peaks of \$1.3 billion Australian (\$1.1 billion) and 20.8 million tickets in 2007, LPA CEO Evelyn Richardson is heartened by the health of the business and says the dip is part of a natural cycle in the industry. Admittedly, the LPA's survey doesn't yet capture much data from regional venues and self-ticketed events, and the festival business is still underreported.

"Business is going along quite well, but I wouldn't say business is booming," says Michael Harrison, tour coordinator for Frontier Touring, which promoted Kings of Leon, the Black Eyed Peas and Leonard Cohen in 2009. "There's renewed confidence in the market that the worst times are over. We're moving ahead."

That's not true, however, for veteran impresario Kevin Jacobsen, who blamed "the volatility of the entertainment market" when his company Arena Management ceased doing business in July with debts in the region of \$10 million Australian (\$9.2 million). Arena Management's prized asset, the 12,500-capacity Sydney Entertainment Centre, is now run by the team from the neighboring Sydney Convention and Exhibition Centre.

Meanwhile, Australian promoters are using some new tools to do business in the digital age. Michael Chugg Entertainment promoted its Australasian Pearl Jam tour (running through November) with a series of video ex-

clusives streamed on the new PearlJam.tv site. And Michael Gudinski's Frontier Touring relaunched its Web presence incorporating interactive and social elements. "The Internet is the radio station for the 21st century," Michael Chugg says. "There's a whole new world of promotional opportunity out there for promoters."

The festival scene remains a thriving market, dominated by the six-city Australasian Big Day Out tour. The 2009 edition, which ran from Jan. 16 to Feb. 1, sold more than 263,000 tickets, down slightly from the 282,692 sold in 2008. For the first time all tickets to the five 2010 dates sold out within two weeks of going on sale. Other festival brands including

Homebake, Falls Festival and Splendour in the Grass also sold out in 2009. However, some promoters warn that the festival market is at a saturation point. The shortfall in ticket sales for the Sept. 18 Blueprint Festival in regional Victoria, which has reportedly accrued debts of \$500,000 Australian (\$461,000), would suggest the market isn't a sure thing.

Overall, the live sector is enjoying good times. "Business has been very strong," says Don Elford, business development manager at Sydney's 21,000-capacity Acer Arena, operated by the leading venue group AEG Ogden. "The younger demographic seems to be stronger, but the older demographic seems to be more cautious with their money these days. Overall, I'd have to say the Australian music business is pretty strong."

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39



Otherworldly: 30 SECONDS TO MARS

ROCK BY CORTNEY HARDING

'WAR' MACHINE

30 Seconds To Mars Gets Its Fans Involved On 'This Is War'

Plenty of artists pay lip service to loving their fans, but usually limit their interaction to meet-and-greets, replying to tweets and shout-outs from the stage. But 30 Seconds to Mars, which is about to release its third album, "This Is War," Dec. 8 on Virgin, goes far beyond the usual platitudes and gestures. The band involved its fans, known as "the Echelon," on a number of aspects of the new album, including them in choruses and putting their pictures on the album cover.

Lead singer Jared Leto says the group spent two years writing and recording the album, working in the studio with producers Flood and Steve Lillywhite. "The album is a quantum leap forward," Leto says. "I describe it as a metamorphosis, nothing short of a complete rediscovery."

30 Seconds to Mars' previous album, "A Beautiful Lie," which was released in 2005, has sold 1.2 million copies, according to Nielsen SoundScan. While "This Is War" certainly represents an artistic step forward for the band, it hasn't completely given up its melodic, hard rock leanings. "I don't ever wonder about what people will think when we get in the studio," Leto says. "I have to follow my heart and my gut and not worry about outside influences."

"This Is War" contains plenty of battle metaphors, with such lyrics as "Tell me who you'd kill to save a life." The band also makes excellent use of strings, and varied song arrangements save the album from sounding too much like a didactic lecture. The group includes choirs on almost every track, and

Leto explains that members of the choruses are fans from around the world.

"We were intent on turning the mic toward the audience," he says. "We started to hold events we called 'the Summit'; we did one in L.A. at the Avalon and the place was full. We wound up doing eight of them in different cities, and then we started getting requests from fans that couldn't make it to the summits to participate. We launched a digital version, and we used the material to create the choruses."

Fans also were able to submit photos of themselves online, and Leto says the pictures were used to design several album covers that fans can choose from. "We know that retail is shifting from physical to digital," he says. "We wanted to celebrate the transition and make the physical release really important."

EMI executive VP of promotion and marketing Greg Thompson says fans will participate in marketing "This Is War" as well. "This is a band that was built by passionate fans," he says.

"They have been doing a lot of the viral marketing themselves, preaching the gospel to their friends and families."

Thompson says the campaign to spread the word about the new album will also include many more traditional elements. "We introduced the first single, 'Kings and Queens,' to radio, and it's exploded at modern rock and active rock," he says. The song is No. 5 on Billboard's Alternative chart and No. 11 on the Rock tally.

The band is planning on playing a number of European shows in November before returning to the United States to play holiday radio shows. A full U.S. tour is planned for 2010.

"We're also pursuing licensing opportunities more vigorously," Thompson says. "It's an epic album, and the sound certainly isn't right for everyone. But we have great success with videogames. For instance, with the game 'Dragon Age,' you get a free download with the purchase of the game. And tracks are also available in the 'Rock Band' online store."

While much has been made of Leto's acting career and the perception of him as a celebrity with the band as a side project, Thompson says "This Is War" should dispel any lingering notions that the singer is a dilettante. "It's a harder journey for someone who acts to break into music than the other way around," he says. "But Jared is totally committed to making it all about the band. At this point, fans see him as the lead singer who just happens to act."

Additional reporting by Kelly Staskel.

COBRASNAKE

LATEST BUZZ

>>>RIHANNA, JAY-Z TEAM UP LIVE

R&B star Rihanna was joined onstage by her mentor, Jay-Z, as she launched her new album, "Rated R," in London. The pair performed "Run This Town" and "Umbrella" during a short set at London's Brixton Academy Nov. 16. Rihanna also debuted songs from "Rated R" (due worldwide Nov. 23), such as the lead single, "Russian Roulette," and "Hard," where she was joined by Young Jeezy. Nokia, which streamed the event around the world, will also offer an exclusive version of "Rated R" at its Nokia Music Store.

>>>SLAYER, MEGADETH REUNITE FOR TOUR

Slayer has postponed its U.K. and European tour until spring 2010 and will instead co-headline the American Carnage tour with Megadeth early next year. Kicking off Jan. 18 in Seattle for 26 North American shows, the tour will include six Canadian dates that were postponed earlier this month. Testament will be the tour's special guest. American Carnage represents the first time that Slayer and Megadeth will have toured the United States together since 1991's Clash of the Titans outing, and a portion of tickets will be sold for the "1991 price" of \$10. Tickets for most shows go on sale Nov. 20.

>>>VELVET UNDERGROUND TO SHARE A STAGE

Former Velvet Underground members Lou Reed, Maureen Tucker and Doug Yule will make a rare public appearance Dec. 8 at the New York Public Library. The three will discuss the band's music and legacy with rock journalist David Fricke as part of the "Live From the NYPL" series. The reunion of the legendary New York band follows the publication of "The Velvet Underground: New York Art," a new compendium of previously unseen photographs, cover designs by Andy Warhol and Reed's handwritten lyrics, among other memorabilia.

Reporting by Andre Paine, David J. Prince and Mark Sutherland.



Sleepless in L.A.: PUDDLE OF MUDD

ROCK BY MITCHELL PETERS

Pulling An All-Nighter

For Puddle Of Mudd, Lack Of Sleep Leads To An Abundance Of Hits

It's 5 a.m., and while most of his neighbors in Los Angeles sleep, Puddle of Mudd frontman Wes Scantlin is lounging on his couch with an acoustic guitar, a six-pack of beer and a small recording device to capture new song ideas for his rock band.

His early-bird method of songwriting has proved to be successful at radio. Since Puddle of Mudd's 2001 debut album, "Come Clean," the group has had five No. 1 songs on Billboard's Mainstream Rock chart, tied for second-most this decade with 3 Doors Down, Godsmack and Linkin Park.

But some of those hits have come at the expense of a concerned wife, who often comes down the stairs at about 4:30 a.m. to ask Scantlin, "When are you coming to bed? Are you ever coming to bed—ever?" he recalls with a laugh.

But Scantlin knows how to make the best of the situation. On Puddle of Mudd's fourth studio set, "Volume 4: Songs in the Key of Love & Hate," due Dec. 8 on Flawless/Geffen, the musician used his wife's complaints as inspiration for the song "Pitchin' a Fit." "She's my little muse," he says, noting that new track "Keep It Together" is another love song written for her. "I get a song out of any mood that my wife is in."

In contrast, the first single from "Volume 4"—the follow-up to 2007's "Famous," which has sold 363,000 copies in the United States, according to Nielsen SoundScan—is the sexually charged rocker "Spaceship." The track is No. 11 on Mainstream Rock, No. 11 on Active Rock, No. 15 on Heritage Rock and No. 33 on Alternative. "Spaceship" premiered on AOL Music's Noisecreep blog in mid-October and has sold 10,000 downloads, according to SoundScan.

Interscope/Geffen marketing director Matt LaMotte says his primary goal with "Volume 4" is to bring out Puddle of Mudd's person-

ality and charisma to a digital audience. "Just about everyone has a Puddle of Mudd song in their iTunes library," he says. "But I'm not sure that all of those people subscribe to the mailing list or go to their Web site regularly."

In addition to constant Twitter updates from Puddle of Mudd members, the first step in galvanizing the band's online fan base was releasing teaser clips of the video for "Spaceship"—which features the band with cast members from MTV's "Nitro Circus" traveling the galaxy in search of alien girls—in the days leading up to its Nov. 16 debut on Yahoo Music.

Puddle of Mudd's team also hopes to boost the band's TV exposure in 2010. The group is scheduled to perform Jan. 7 on "Jimmy Kimmel Live!" and is currently negotiating other late-night bookings. LaMotte says the act will also be marketed heavily at sporting events for brands like the NFL, UFC and NASCAR.

"We have a heavy street initiative going out to the sports crowd, handing out Puddle of Mudd beer koozies and bottle openers," he says. "That crowd likes this band already and would like to have some material like that."

"Volume 4" will also be promoted through a North American package tour that will visit small arenas in January and February, according to Prospect Park senior VP of music Peter Katsis, who co-manages Puddle of Mudd with Bill McGathy.

Meanwhile, Scantlin says he's already busy working on the group's next album.

He collaborated with his bandmates—including guitarist Paul Phillips, who rejoined the band in February after leaving in 2005—for several songs on "Volume 4." And he's willing to do it again for future material—if, of course, they can stay up past their bedtime. ●●●

LATIN BY AYALA BEN-YEHUDA

MODERN CLASSICS

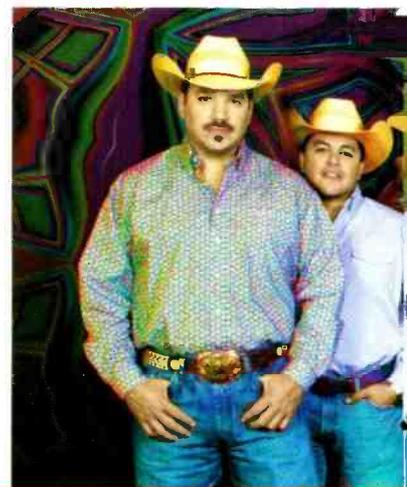
Intocable Fuses Past And Present On New Album

There's a hidden gem at the end of "Classic," the 13th album by Texas norteño group Intocable. The album covers a nostalgic collection of sentimental, accordion-packed songs made popular decades ago in a traditional, simple style. But wait just long enough and you'll hear why legions of fans have stuck with Intocable for 15 years. The last track, "Estamos En Algo," veers into psychedelic funk and ska in a way that no other commercially successful group in the regional Mexican genre would dare try.

Intocable has always set itself apart musically from its peers by fusing touches of other styles, particularly country and rock, into its sound. For "Classic," out Dec. 1 on Sony Music Latin, Intocable teamed with legendary accor-

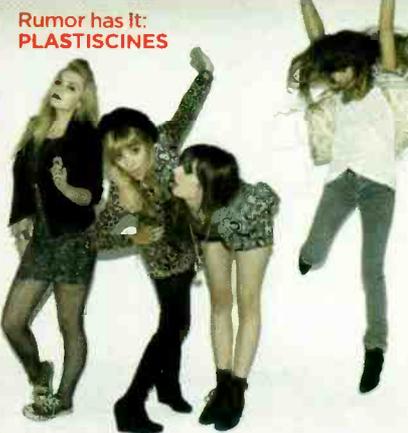
dionist Ramón Ayala and covered songs Ayala recorded decades ago with his former band, Los Relámpagos del Norte. But even as Intocable looks back to the music its members grew up on, it's exploring completely new territory in its contract with Sony.

Intocable toured with Ayala earlier in its career, but this is the first time they have worked together on production. The result is a faithful re-creation of



GLOBAL PULSE

EDITED BY TOM FERGUSON



Rumor has it: PLASTISCINES

Maxime Schmitt says. The act subsequently exited the Virgin fold, but reckoning its mainly English-language punky pop-rock might travel well, Schmitt says, it "took the risk to go to the U.S. at the beginning of 2009" to record "About Love."

Butch Walker

(Avril Lavigne, Pink, Simple Plan) produced the new set, adding what Schmitt calls "an 'international hit' touch" to the 12-song album, which was released Aug. 4 in the United States. Schmitt declines to discuss initial sales, insisting the band has a long-term strategy. "We are building an image," he says. "About Love" has sold 1,600 copies in the States, according to Nielsen SoundScan.

The U.S. exposure follows hefty U.K. media coverage, fueled by Plastiscines' glamorous image and regular promo visits

>>>PARIS, USA

French band Plastiscines' attempt to conquer the United States is up and running, with two recent cameo performances and a synch in the CW TV show "Gossip Girl."

The Paris-based female quartet is one of the first signings to U.S. indie Nylon Records with its second set, "About Love," which appears elsewhere on Paris label Because.

Plastiscines' 2007 debut album, "LP1" (Virgin), failed to chart in France, but has sold 20,000 copies, band manager

the sweet, simple songs that Intocable used to play when its gigs were weddings and quinceañeras. "My dad had the original albums and I remember listening to them," lead singer Ricky Muñoz says.

Like Muñoz's own band, Los Relámpagos were known for putting their own spin on norteño music in the '60s. "They were the first norteño band to have an actual drum set in the band," Muñoz says. "And when we came into the scene we were innovators as well... we're used to experimenting with our music and our influences. In this case we're exploring our influences, but it's strictly back to the roots."

On the business side, however, Intocable is focused on

the future. When its contract with EMI was up, the band began looking for a more flexible, equitable arrangement; Intocable formed its own label, Good-I, and had planned to release future albums independently. The band had even secured favorable pricing and positioning at Wal-Mart, including a "Soundcheck" play (though the album wasn't exclusive to the retailer). "We cut some aggressive deals with distributors to make sure that our music got out there," Intocable manager Alan Baxter says. Those deals remain, even as Intocable licensed "Classic" to Sony Music Latin.

Baxter says that rather than licensing the album to Sony pan-regionally, Intocable nego-

tiated separate agreements with Sony Music Latin in the United States and Sony Music Mexico. "One encompassing deal doesn't make sense for us," Baxter says. "The cost of marketing and promotion is different, record sales are different... we are looking at each territory as a different opportunity for partners." Intocable will also put the video for "Hay Ojitos" up for sale on its own.

Intocable's deal with Sony, which doesn't include touring, is "more than a license. It's a partnership," Muñoz says. "If we win, we both win. If we lose, we both lose."

Sony Music Latin VP of marketing and A&R Nir Seroussi adds, "Whatever we both bring to the table we split halfway. It's not your typical five-album deal. It's more of an open-ended deal."

So far, so good: First single "Hay Ojitos" had the fastest rise to No. 1 on Billboard's Regional Mexican Airplay chart this year and the fastest since Intocable's "Tu Adios No Mata" debuted on the chart at No. 1 last year. "Hay Ojitos" returns to No. 1 this week.

"It was time for a change," Muñoz says. Under its new label deal, "the excitement is there." ...

6 QUESTIONS with STING

by MONICA HERRERA

Sting's "If on a Winter's Night..." may feature holiday-inspired songs, but don't call it a Christmas album. "The whole season is much broader than that," he says. "Winter is about inspiration and imagination."

While culling source material for "Winter's Night"—which debuted at No. 6 on the Billboard 200 and has sold 139,000 copies since its Oct. 26 release, according to Nielsen SoundScan—Sting found inspiration in everything from a 14th-century carol ("Gabriel's Message") to traditional lullabies and poems. He also collaborated with a host of musicians from the British Isles and performed with the ensemble at England's Durham Cathedral in a concert that will be broadcast Thanksgiving night on PBS' "Great Performances" and released Nov. 23 on DVD.

1 How did you decide on the concept for "If on a Winter's Night..."?

It was during last winter that I decided I would do an album based on the season. It has this kind of gravitational pull toward one's roots—the family home, the cradle or church—but a lot of people face it without any of those things. The sadness of not being able to go home is probably encapsulated best in "Christmas at Sea," which is based on a 19th-century Robert Louis Stevenson poem about a sailor who is sinking off the coast and realizes his home is on the cliff top. He's pulled toward home, yet he's in terrible danger. That sums up the ambiguous feeling of this record. It's not entirely happy, and I also avoided symbols that I think have been overused, like Santa Claus or Rudolph the Red-Nosed Reindeer.

2 What was it like recording with such a large group of musicians?

My first instinct was to look for traditional musicians from north of England: Kathryn Tickell, who plays the Northumbrian pipes; her brother, Peter, who plays the fiddle; and the Melodeon player Julian Sutton are all from my

hometown. We started recording in my house in Italy last January. We sat around the kitchen table with the fire on, huddled up with coats and scarves and explored these songs together. It was like method recording—it had to be cold for us to begin this thing.

3 Many of the songs on "Winter's Night" are deeply rooted in Christian themes. Did you have to reconcile your own agnosticism with recording nonsecular material?

I was brought up in the church, and the Christian story is part of my background. At the same time, I can't really accept a lot of the elements of those stories as articles of faith. I think there is one true unassailable religion, and that is the human ability to tell stories—to make myth of why we're here and what we do. So I put those Christian stories next to pre-Christian stories. I treated them with a great deal of reverence and respect. But again, I'm not singing articles of faith; I'm singing magical stories.

4 Your daughter recently said in an interview that your practice of tantric sex is just a myth. What's the real story?

People get very silly about what tantra is. It's using your normal life as a devotional practice, which includes breathing, walking, eating, being and making love. All of those things are practiced consciously, and that's really what it's about. Music is my tantra. It's my way of saying "thank you" to anything, whatever it may be.

5 What was it like reuniting with the Police through last year?

We tied up a lot of loose ends with the last Police tour. I was glad I did it, and people were very happy to see us together again. They came out in droves to see us play. It was an exercise in nostalgia, but we don't need to keep repeating that. I need to be doing something new all the time.

6 Would you like to make another concept album?

I don't know, we'll see how this one does. It's an interesting way of working, collecting or writing material around one theme rather than just writing songs. But if you said to me, "Are you going to do spring next?" No, that would be far too expected. ...



Squeezebox superstars: INTOCABLE

surrounding the Nov. 2 release of the lead single, "Barcelona." The album appeared in France Nov. 9 and will get a U.K. release in early 2010.

Schmitt says January U.S. dates are being finalized through Nylon, which precede French shows in February booked by Imperial.

—Aymeric Pichevin

>>>LIGHTS ON

Don't try pigeonholing Valerie Poxleitner. The Canadian singer, who records as Lights, is already a recording artist, a live act—and an illustration.

In late September, MTV began airing in North America "Audio Quest: A Captain Lights Adventure," a 10-episode short-form "motion comic" series developed with Marvel Comics artist Tom Coker that features Lights as the main character.

As a result, the singer says she's now drawing the attention of comic book geeks.

"I was on a flight and had my Nintendo and my comics and my drawings out," she says with a giggle. "And there was this 12-year-old kid next to me, getting progressively closer. It was annoying—until I realized

I have the same interests as a 12-year-old boy."

The MTV exposure set up the Oct. 6 U.S. release of Lights' second album, "The Listening," on Doghouse/Universal, following its Sept. 22 Canadian release on Underground Operations/Universal.

The album, which made No. 129 on the Billboard 200 Oct. 24, displays Lights' fascination with "bedroom" synth-pop. "When you make things independently and at home," she says, "you're expected to be as left-field or progressive as you can. But I'm a huge pop music fan."

Lights, signed to Sony/ATV Publishing, is touring North America through Feb. 2, booked through the Agency Group, ahead of European shows supporting the U.S. electronica act Owl City (Feb. 17-March 3).

—Robert Thompson

>>>GUN HAPPY

A U.K. band named after a U.S. R&B record that utilizes a Hong Kong-born vocalist just got even more international.

Mamas Gun—named after Erykah Badu's 2000 album and fronted by Kowloon-born writer/producer Andy Platts—

has enjoyed early success in Japan, where its debut single, "House on a Hill" (Tearbridge/Avex), hit No. 3 on Billboard's Japanese Hot 100 Nov. 9. That followed the Japanese release of its debut album, "Routes to Riches," Oct. 26. It appeared in the United Kingdom Sept. 28 on Candelion/Absolute.

A fan of classic Motown, acid jazz and Jamiroquai, Platts describes it as "a kaleidoscope of a record that travels through genres. The one thing it tries to keep is the euphoria of soul music." The album is scheduled for a late-January release in the Netherlands and in Germany, where Mamas Gun opened for domestic hip-hop act Die Fantastischen Vier in front of 60,000 people in Stuttgart in September.

Mamas Gun is supporting the U.K. soul singer Beverley Knight on a British tour. It's booked by Helter Skelter and has Japanese shows booked at the Billboard Live venues in Tokyo (Jan. 29-30) and Osaka (Feb. 1). Publishers, which vary by territory, include Iagem (United Kingdom) and Universal Music Publishing (Japan).

—Paul Sexton



ALBUMS

ROCK

DASHBOARD CONFESSIONAL

Alter the Ending

Producers: Butch Walker, Adam Schlesinger
Interscope

Release Date: Nov. 10

Dashboard Confessional frontman Chris Carrabba could likely take his pick of any female fan in the audience. But somehow the singer/songwriter always manages to get his heart broken by the opposite sex. The band's sixth studio album, "Alter the Ending," is a perfectly blended concoction of acoustic melodies, graceful harmonies and powerful anthems wrapped around the story of a man trying desperately to save a failing relationship. The pounding drums on the opener, "Get Me Right," emphasizes Carrabba's pursuit of love, while the heavy title track finds him pleading with the object of his affection to stay. And on the closer, "Hell on the Throat," the artist sings about loss and acceptance over simple acoustic chords. "Alter the Ending" displays much of the same raw insecurities that Carrabba has become known for, but it also shows emotional growth, as heard on "Water and Bridges," where he sings, "I'll make

the best of the best I can, and I'll be better for it if I ever get my chance."—CB

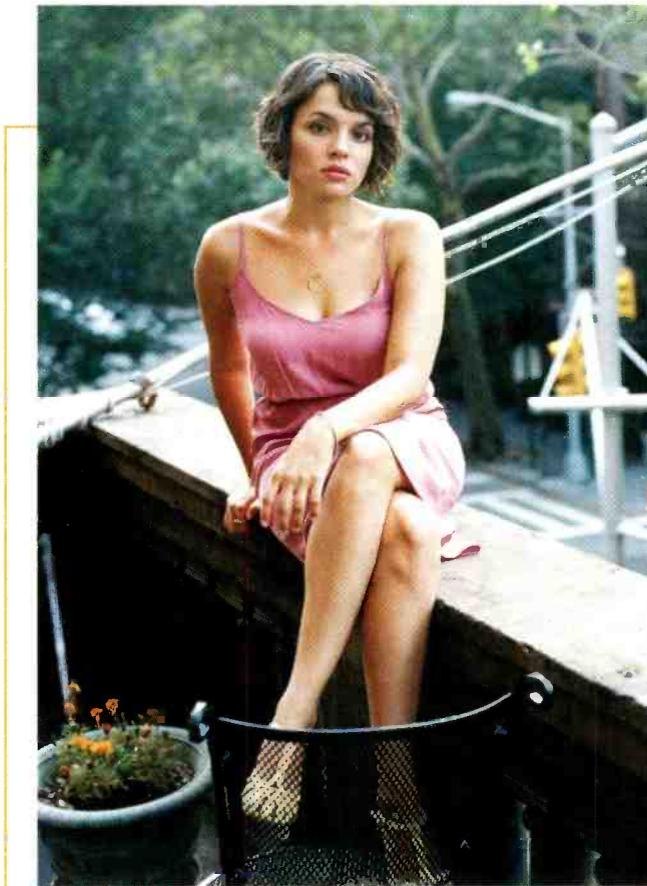
SAY ANYTHING

Say Anything

Producer: Neal Avron
RCA Records

Release Date: Nov. 3

Pop-punk band Say Anything's new self-titled album reflects the changing life of frontman Max Bemis—he is now married (wife Sherri Dupree guests on the songs "She Won't Follow You" and "Cemetery"), has converted to Christianity (referenced in the upbeat single "Hate Everyone") and hasn't suffered bipolar relapses that have previously derailed tours. Life has settled down for Bemis, but it doesn't show on the new set. Taking a cue from painter Jackson Pollock, the artist splatters pieces of his influences and experiences across an audio canvas for listeners to interpret. "Do Better" leans on strings and electronics to create a musical takeover (Bemis sings, "We could do better/We could be the greatest band in the world"), while "Less Cute" features horns during the verse that lead into a rocking chorus. The chaos is nothing new for Say Anything, but the band's newest release is



NORAH JONES

The Fall

Producer: Jacquire King
Blue Note Records

Release Date: Nov. 17

Norah Jones' fourth album, "The Fall," may surprise some of her die-hard fans, or at least disarm them a bit. During the 13-song set, Jones ditches the gentle piano-playing of her previous work and rises to a new level of creative boldness. With a new group of musicians behind her, Jones incorporates a fresh, beat-savvy sensibility into these noir-like arrangements, playing plenty of electric guitar and exploring the piercing quality of Wurlitzer electric piano. Jones adopts a smoky voice and soulful veneer for the opening track and first single, "Chasing Pirates," while displaying a slinky kind of ambience on "Light As a Feather" (co-written with Ryan Adams). The social commentary "It's Gonna Be" offers a garage-rock attitude, and "You've Ruined Me" has a rich Americana flavor. But Jones is still a little bit country ("Tell Yer Mama") and a little bit rock'n'roll ("Stuck"). Overall, the artist straddles those lines in an entirely different manner than she ever has before.—GG



tightly executed and gives fans a deeper look into Bemis' clever mind.—ECJ

R&B

RYAN LESLIE

Transition

Producer: Ryan Leslie
NextSelection/Universal Motown

Release Date: Nov. 3

Nearly nine months after the release of his self-titled album, Ryan Leslie continues to push the envelope musically, penning even more lustful lyrics, delivering sweet melodies and creating captivating productions. On "Something That I Like" (featuring Pusha T), the production—reminiscent of rap group Clipse's "We Got It for Cheap"—meshes with the soulful chorus, in which he confesses, "She's got something that I like." Over hand claps and a psychedelic piano arrangement, Leslie keeps "Zodiac" fresh with flirty lyrics like, "What's your zodiac sign/Are we compatible, baby?/If it matches with mine/Then we should think about dating." Other standout tracks include the horn-laden "Sunday Night," about spending a quiet evening with a special lady; "All My Love," with its sluggish beat and erratic drums; and the heart-pounding closer "I Choose You,"

which can be ideal for any wedding day.—MC

POP

IVAN

Fantasia

Producer: Homero Patron
Fonovisa

Release Date: Oct. 27

Young crooner Ivan's "Fantasia" is a throwback to '70s and '80s grupero, a Mexican genre that spawned some of Latin music's most enduring acts and classic songs. Grupero straddles pop and regional Mexican, offering hopelessly romantic ballads and mid-tempo cumbias. Production maestro Homero Patron, who is a veteran of the genre, impeccably re-creates the retro sounds on "Fantasia," a covers album by the runner-up of reality competition "Objetivo Fama." While Ivan has real vocal chops, it's unclear whether music fans his age will embrace grupero redux; less sappy song choices might have presented him better to younger listeners. A Spanish-language version of the '60s oldie "Angel of the Morning" is a particularly fun exception.—ABY

VARIOUS ARTISTS

A Very Special Christmas

Vol. 7

Producers: various

Universal Music Enterprises

Release Date: Nov. 23

The younger pop artists featured on "A Very Special Christmas Vol. 7" will certainly appeal to the Disney Channel set, but the album's infectious classics and varying musical styles will also likely draw in their parents,

too. Smoky-voiced singer Colbie Caillat opens the set with a version of "Have Yourself a Merry Little Christmas" that will relax even the most frazzled holiday shopper, and Miley Cyrus' rendition of "Rockin' Around the Christmas Tree" is prime Hannah Montana fare, complete with



RIHANNA

Rated R

Producers: various

Label: Def Jam

Release Date: Nov. 23

Rihanna may have been a good girl gone bad on her 2007 album, but on her new one, she's a good girl gone bad-ass. During the electric-guitar-soused "Rock Star," the R&B singer revels in her bad-girl rebellion, crooning, "Got my middle finger up/I don't really give a fuck." And over double-speed drums on "G4L," she warns, "Any motherfuckers want to disrespect/We don't play that shit." Meanwhile, the singles "Wait Your Turn" and "Hard" find Rihanna singing beefy lyrics—"I'm such a fucking lady" and "the hottest bitch in heels," respectively—over epic piano patterns. But the artist doesn't talk tough all the way through the set. "Photographs" features Rihanna lamenting over a lost relationship above static drums, whereas on the heartfelt ballad "Stupid in Love," she croons over a pulsating beat, "You don't know what you lost/And you won't realize it till I'm gone." In either case, she proves that the good girl in her has gone bad indefinitely.—MC



BIG KENNY

The Quiet Times of a Rock and Roll Farm Boy

Producers: Big Kenny, Chris Stone
Glottown/Love Everybody/Bigger Picture

Release Date: Nov. 10

In many ways, Big Kenny and John Rich—who make up country duo Big & Rich—are the perfect couple. But Big Kenny's new album, "The Quiet Times of a Rock and Roll Farm Boy," is a thoughtful, often profound sojourn into musical independence—his former major label reportedly rejected every solo project he turned in. That frustration led to the defiant "Free Like Me," which warns, "Don't fit me inside your expectations/You'll never know everything I can be." Big Kenny's musical kinship with Rich is evident on "Wake Up," in which the singer demonstrates moving poetry and surprisingly head-turning lead vocals. The lead single, "Long After I'm Gone," is a midtempo stop-and-smell-the-roses anthem, while "To Find a Heart" may well be the album's sleeper hit. Sonically, "Farm Boy" puts the artist's influences on intriguing display (he cites Merle Haggard, Willie Nelson, the Beatles, Queen, Bob Marley and Bill Withers, among others), yet manages the often elusive feat of a cohesive, articulate and entertaining experience from first note to last.—WJ

THE BILLBOARD REVIEWS

SINGLES

upbeat guitar riffs and exuberant shout-outs. Vanessa Hudgens puts on her best slinky purr during a jazzy take of "Winter Wonderland," while Sean Kingston takes a reggae-pop approach to "The Little Drummer Boy." Country music is also represented on the album, with an uplifting piano accompanying Carrie Underwood's version of "Hark! The Herald Angels Sing."—*KP*

COUNTRY

CARRIE UNDERWOOD

Play On

Producers: Mark Bright, Max Martin, Shellback
19 Recordings/Arista Nashville

Release Date: Nov. 3

There's no doubt that Carrie Underwood's third album, "Play On," is her best collection yet: Here, the artist seems to finally feel comfortable in her own skin. It's a wide-ranging album—she's in love, out of love, light-hearted and playful. But isn't that real life? The bass-heavy and lyrically light first single, "Cowboy Casanova" (which Underwood co-wrote), makes for fine radio candy, but it's not the type of song that defines the album. The socially conscious anthem "Change" and the spiritual-sounding "Temporary Home" (another Underwood co-write) provide the meat and potatoes that make the syrupy-sweet desert offerings more palatable. "What Can I Say" (featuring Sons of Sylvia) is a soaring lamentation about how love was lost, while "Someday When I Stop Loving You" is a well-written look at a life that's going downhill. Elsewhere, Vince Gill's high harmony on

"Look at Me" helps elevate a simple song to a potential country classic.—*KT*

VITAL REISSUES

NIRVANA

Bleach (20th-anniversary deluxe edition)

Producer: Jack Endino
Sub Pop Records

Release Date: Nov. 3

"This is off our first record, most people don't own it," Kurt Cobain whispered before strumming the opening chords of "About a Girl" during Nirvana's 1993 "MTV Unplugged" performance. As Cobain had guessed, most audience members probably weren't aware that the solemn track was from the band's 1989 debut, "Bleach." Unlike Nirvana's more polished, alternative-leaning breakthrough, 1991's "Nevermind," the sludgy backwoods material on "Bleach" reveals the humble beginnings of a band that would lead a new musical movement and earn itself a place in rock'n'roll history. Twenty years after its original release on Sub Pop, "Bleach" is freshened up with remastered versions of unusually heavy songs like the haunting "Negative Creep," where Cobain howls about alienation and being stoned, and the pounding "Floyd the Barber," where the main subject of the eerie track is a man being strapped down and tortured by characters from "The Andy Griffith Show." The set also includes a feedback-heavy live set from a 1990 performance at the Pine Street Theatre in Portland, Ore., where Nirvana tightly crushes through songs from "Bleach" and early rarities like "Spank Thru" and "Sappy."—*MP*

LEGEND & CREDITS

EDITED BY MITCHELL PETERS (ALBUMS) AND MONICA HERRERA (SINGLES)

CONTRIBUTORS: Crystal Beli, Ayala Ben-Yehuda, Mariel Concepcion, Sandy Gordon, Gary Graff, Monica Herrera, Wade Jessen, Evan C. Jones, Michael Menachem, Kelsey Paine, Mitchell Peters, Ken Tucker

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

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

All albums commercially available in the United States are eligible. Send album review copies to Mitchell Peters at Billboard, 5055 Wilshire Blvd., Seventh Floor, Los Angeles, CA 90036 and singles review copies to Monica Herrera at Billboard, 770 Broadway, Seventh Floor, New York, N.Y. 10003, or to the writers in the appropriate bureaus.

R&B

ROBIN THICKE

Sex Therapy (4:34)

Producers: Polow Da Don, Robin Thicke, Hot Sauce

Writers: various

Publishers: various

Star Trak/Interscope

Robin Thicke delivers his signature smooth talk on "Sex Therapy," the first single from his as-yet-untitled fourth album. Producers Polow Da Don and Hot Sauce set up a languorous backbeat with understated synths and soft drum kicks, while Thicke turns the heat all the way up. "Stressed out, uptight, overworked, wound up/Unleash what you got, let's explore your naughty side," the singer croons. "Just let me love you, lay right here, I'll be your fantasy/Give you sex therapy." The come-hither lyrics, accompanied by Thicke's breathy falsetto and deep bass undertones, give the song an unforced eroticism that feels ideal for lovers of romance. Thicke's stripped-down brand of R&B is of an ultra-suggestive nature, but his earnest vocal performance is what ultimately keeps it classy.—*KP*

POP

ORIANTHI

According to You (3:20)

Producer: Howard Benson

Writers: S. Diamond,

A. Frampton

Publishers: Terri and Steve's

Music (ASCAP), Andrew

Frampton Music/Stage

Three Music (BMI)

Geffen

Pop music has seen its share of vocalists attempt to play guitar, but few do so as successfully as Orianthi, who shreds and sings with equal aplomb. The 24-year-old Australian was set to play alongside Michael Jackson on his "This Is It" residency, then follow up with "Believe," her debut album released last month. Though the high-profile gig fell through, her album's lead single, "According to You," continues to power Orianthi's career forward. Producer Howard Benson (P.O.D., Daughtry) builds a rock-solid framework around co-songwriters Steve Diamond and Andrew Frampton's lyrics and Orianthi's lively vocal and instrumental chops, leading to a striking guitar climax. Already labeled the female Slash, Orianthi's combination of high-energy, emotive delivery and masterful fret work could inspire scores of young females to pick up the guitar.—*MM*

LATIN

LATIN BITMAN FEATURING FRANCISCA VALENZUELA

Help Me (3:57)

Producer: Latin Bitman

Writers: J. A. Bravo,

F. Valenzuela

Publishers: Canciones

Nacionales, Warner/

THALÍA

Equivocada (4:05)

Producer: Aureo Baqueiro

Writers: M. Domm, M. Bernal

Publishers: Sony/ATV Discos,

Westwood Publishing

Sony

For the first single from her Nov. 17 live album "Thalía en Primera Fila" (Thalía in the Front Row), Mexican pop star Thalía delivers a moving ballad about a once-serious relationship that turned out to be a mistake. "I was always wrong, and I just didn't want to see it," she sings in Spanish. "Because for you I gave my life/Because everything that begins also ends." After a string of dance-pop singles that aimed for a crossover audience, it's refreshing to hear Thalía pull back and tackle a downtempo number with a classic feel, particularly in a live setting that allows her to showcase her vocals. Thalía recently posted a YouTube clip of herself in the studio with Aventura recording a bachata version of "Equivocada," a sign that her latest hit could find radio success in more ways than one.—*MH*



Chappell
Nacional

For the lead single from his new album "Colour," Latin Bitman finds a talented co-writer and guest vocalist in fellow Chilean artist Francisca Valenzuela, who moans bleak lyrics that tint the song with an appealing despondency. "I'm hitting bottom," Valenzuela sings to a falling bassline. "Help me find out how to break the mold," she beckons soulfully, while an electric funk guitar

and saxophone take agitated stabs back and forth, trying to break through the track's rolling loops. The production mixes buoyancy with heft, as Bitman allows dub upbeats to rebound off a weighted hip-hop backbeat. The song's main riff drops in and out, revealing a playful subtext of timbales and turntable scratches. The lyrics are a call for signs of life in a dreary city, and the music, always in motion, awakens just that.—*SG*



JAY SEAN FEATURING SEAN PAUL & LIL JON

Do You Remember (3:31)

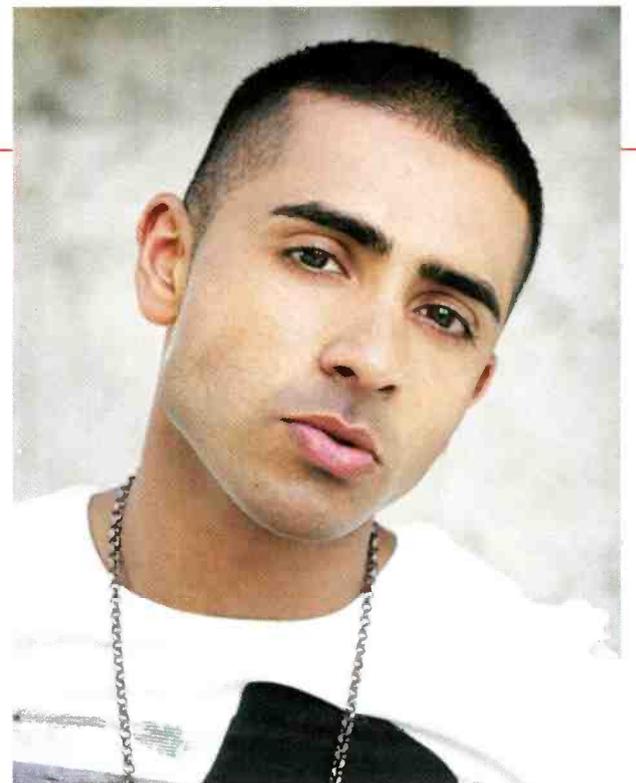
Producers: J. Remy, Bobby Bass

Writers: various

Publishers: various

Universal Republic

The saying goes: If it isn't broken, don't fix it. That seems to be the strategy Jay Sean and his team employed by releasing "Do You Remember" as the second single off his "All or Nothing" album. Much like his recent Billboard Hot 100 No. 1 "Down," "Remember" finds Sean avowing his desire for love. "Just you and me tonight, everything will be OK/Baby let's take this time, let's make new memories," he sings over similar brusque violin strings and drums. Sean also goes into cyclical mode on the chorus, looping the title and the phrase "Let's bring it back" over and over as on "Down." There are some modifications to the formula, however, like the all-too-familiar ad-libs by Lil Jon. The rapper/producer guests alongside Sean Paul, who adds a pleasant reggae twist.—*MC*



R&B BY MONICA HERRERA

Self-Made Man

Omarion Launches Imprint For New Album After Split With Young Money

When Omarion sings, “I done cut the braids, low cut, got my grown on,” in a raspy croon on his new single “I Get It In,” he’s referencing a turning point in his career.

“I felt like my braids defined who I was, and there’s so much more to me,” says the 25-year-old singer, who—in the wake of Ludacris and Mario—shed his signature hairstyle in July. “I’m not a kid in the industry anymore; I have a sense of self.”

“I Get It In” is No. 26 on Billboard’s Hot R&B/Hip-Hop Songs chart and No. 18 on Mainstream R&B/Hip-Hop. The track, which features a cameo by in-demand rapper Gucci Mane, provides a solid setup for the former B2K singer’s third solo album. Due Jan. 12, “Ollusion” will be released on the artist’s own Starworld Entertainment imprint through EMI Label Services.

“It’s the first record I’ve put out since [2005’s] ‘Touch’ that has a high-energy dance vibe,” Omarion says. “I have a new look and my own label now, so it felt like the right way to kick things off.”

Omarion, whose real name is Omari Grandberry, recently released a choreography-laden music video for “I Get It In.” His second single will be a song he co-produced with four-person production team 253. Titled “Speed’n,” the midtempo number recalls past hits “O” and “Ice Box.” The singer adds, “It’s got that classic Omarion feel.”

Other standout tracks include “Hoodie,” a boastful jam featuring Jay Rock, and “What Do You Say,” a ballad Omarion co-wrote with his friend Chris Brown.

In early August, the future of “Ollusion” and Omarion’s label home looked unclear. The singer’s deal with Young Money fell through two weeks after label founder Lil Wayne introduced him at a concert, sparking rumors that he was dropped. This followed an earlier split from Timbaland, who was originally

set to produce and release Omarion’s new album under his Interscope-distributed Mosley Music Group.

“Timbaland had so much on his plate,” Omarion recalls. “And when I saw I couldn’t have the relationship I wanted to have with him, I knew it wasn’t the home for me. With Young Money, it was getting close to the end of the year, and I wanted to build momentum for the first quarter. Wayne had other plans, though . . . he’s the captain of his ship.”

Those events could have easily derailed another artist’s career. Yet Omarion pushed ahead, striking a new deal with EMI by late September.

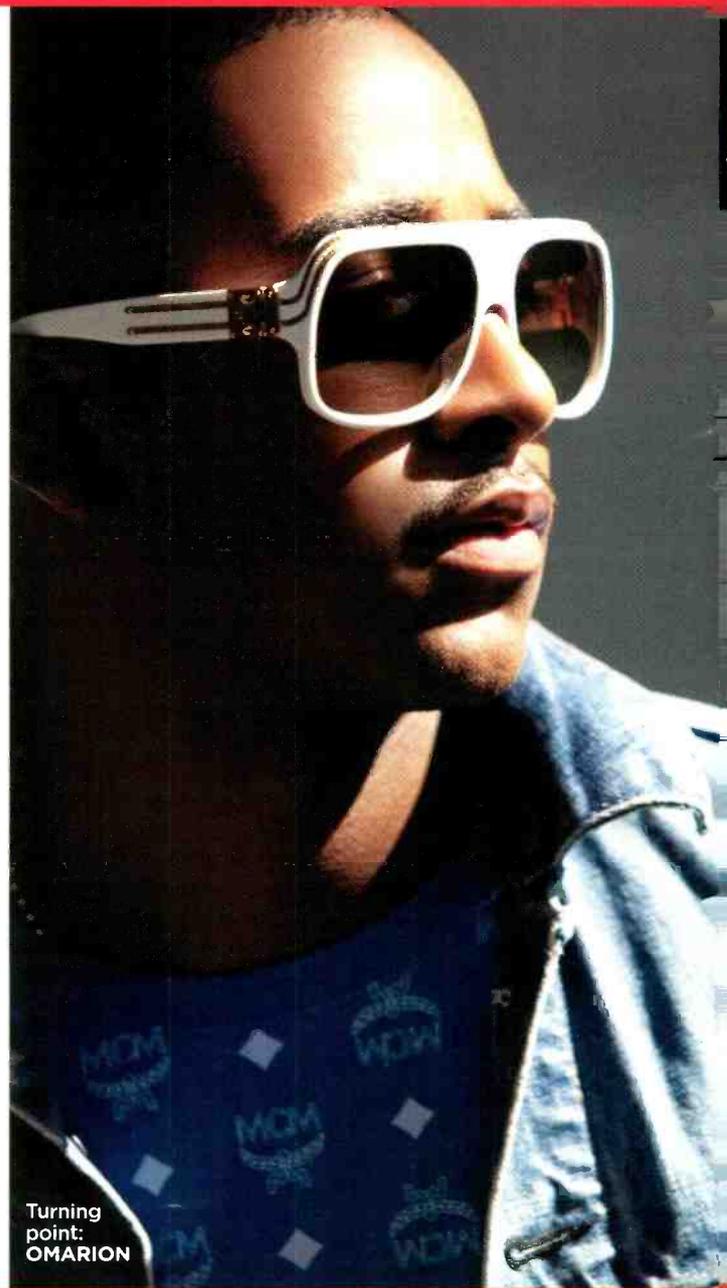
“Everyone was speculating that I was out for the count,” he says, “but I never sweat. Stepping out as an entrepreneur was the smartest thing I could do.”

“Now we have Omarion the artist and Omari the boss,” says Cheryl Trimmer, who previously worked with the singer’s manager Chris Stokes and is now president of Starworld. “He wouldn’t have been able to wear both hats at Young Money.”

Omarion already has a stable of acts under Starworld: one female and one male solo singer, a singing group and a male rapper, whom he’ll likely introduce while touring in support of “Ollusion.”

“You’ll start to see his artists roll out in the fourth quarter of next year,” Trimmer says. “Right now the focus is getting him established where he needs to be.”

Omarion says he’s ready for the challenge, noting that he’s been especially determined to take his career to the next level ever since his idol, Michael Jackson, died. “I was sitting at his funeral next to Chris [Brown],” he recalls, “and I just had this moment where I said to myself, ‘I have to step up to the plate now and drive myself further than I’ve ever gone before.’”



HOLIDAY CHEER

Billboard’s seasonal Top Holiday Songs chart makes its annual return to our chart menu this week (see billboard.biz/charts). The tally lists the week’s most popular seasonal songs, ranked by radio airplay detections on Nielsen BDS-monitored AC stations. ¶ After Thanksgiving, many AC stations flip to an all-holiday songs format, and by Christmas, nearly three-quarters of the monitored AC outlets are playing nothing but seasonal hits. In recent years, stations have moved to the all-holiday format earlier than usual. Because of this, Top Holiday Songs bows this week, reflecting data for the week ending Nov. 15. ¶ The chart will continue to be compiled through the end of the year, when stations return to their normal programming. Billboard established the Nielsen BDS-based Top Holiday Songs chart in 2001. ¶ The accompanying chart exclusively details the tally’s 10 best-performing tunes, based on airplay during the weeks the titles appeared on Top Holiday Songs. The top 10 is primarily filled with standards from yesteryear, save for Mariah Carey’s more contemporary classic, “All I Want for Christmas Is You,” which debuted in 1994. —Keith Caulfield

TOP 10 HOLIDAY SONGS (SINCE 2001)

ARTIST	TITLE	LABELS	DEBUT YEAR
1. BURL IVES	“A Holly Jolly Christmas”	MCA Special Products/UMe	1964
2. Brenda Lee	“Rockin’ Around the Christmas Tree”	MCA/UMe	1958
3. Nat “King” Cole	“The Christmas Song (Merry Christmas to You)”	Capitol	1946
4. Bobby Helms	“Jingle Bell Rock”	Decca/MCA/UMe	1957
5. Andy Williams	“It’s the Most Wonderful Time of the Year”	Columbia/Legacy	1963
6. John Lennon & Yoko Ono	“Happy Xmas (War Is Over)”	Capitol	1971
7. Bing Crosby	“White Christmas”	MCA/UMe	1942
8. The Carpenters	“Merry Christmas Darling”	A&M/UMe	1970
9. Mariah Carey	“All I Want for Christmas Is You”	Columbia/Legacy	1994
10. Johnny Mathis	“It’s Beginning to Look a Lot Like Christmas”	Columbia/Legacy	1986

SOURCE: Top Holiday Songs from Dec. 8, 2001, through Nov. 28, 2009.

The Next Phase

U.K. Hitmakers The Cribs Welcome Johnny Marr To The Fold

Since the release of their third album, 2007's "Men's Needs, Women's Needs, Whatever," the Cribs have built a fervent U.K. following. Now the band hopes to mirror that fervor in the United States. Paving the way is its second Warner Bros. release, "Ignore the Ignorant." It's the group's first album with new member Johnny Marr—co-founder of '80s group

the Smiths, a member of '90s duo Electronic and guitarist for Modest Mouse.

Released stateside Nov. 10, "Ignore the Ignorant" became the Cribs' highest-charting album in the United Kingdom, reaching No. 8 on the Official Charts Co. tally. While the group's 2004 self-titled debut and 2005 follow-up, "The New Fellas,"

failed to dent the U.K. list, "Men's Needs" peaked at No. 13. To date, the Wakefield, Yorkshire, band has scored seven U.K. top 40 singles.

The addition of Marr in summer 2008 "brings out a different side of us," says Cribs guitarist/vocalist Ryan Jarman, who co-founded the band with his brothers Gary (bass) and Ross (drums). "There was a lot more texture that we wanted to bring out rather than just full-on punk-rock songs. This record has a lot more subtleties; having a second guitar player has complemented what we were doing and has definitely helped us fully realize certain songs we've wanted to do."

The Cribs recorded "Ignore the Ignorant" live at Seedy Underbelly studios in Los Angeles with British producer Nick Launay (Yeah Yeah Yeahs, Arcade Fire). Marr says Launay "believed the band's strength was in the live recording." Jarman adds, "We just plugged in and played. That's the way we like it."

To build awareness about the Cribs' new album, a series of club shows were staged during the week of release in Hollywood, New York and Portland, Ore. The Cribs also made their third appearance on "Late Show With David Letterman" Nov. 12. Having completed some European dates with Franz Ferdinand, the band will kick off its U.K. headlining tour Dec. 2 at Birmingham Academy, with dates including a Dec. 12 show at London's 5,000-capacity Brixton Academy. Then it's back to the States in mid-January to launch a U.S. leg.

"You never know how things are going to translate in America," Jarman says the day after the group's "Letterman" appearance. "But last night just felt really good. There was a lot of energy in the room." ■■■■

Fervent following:
THE CRIBS



In the spirit:
STRAIGHT NO
CHASER



HOLIDAY MAGIC

Christmas has come early for a cappella group Straight No Chaser. Its 10 members are celebrating the burgeoning success of their second holiday album, "Christmas Cheers." Released Nov. 3 on ATCO/Atlantic, the album debuted at No. 90 on the Billboard 200 and No. 11 on Top Holiday Albums with 7,000 units, according to Nielsen SoundScan.

"There's a lot of momentum for a cappella," founding member Randy Stine says. "Singing right now is kind of cool. You don't have to be the frontman or a guitar player in a band to be cool."

Just two years ago, the members of Straight No Chaser were in seven different cities, working 9-to-5 jobs after graduating from Indiana University, where the group got its start. But everything changed when Stine posted clips from one of the group's 1998 university concerts on YouTube. Straight No Chaser's version of "The 12 Days of Christmas"—which interpolates Toto's 1983 No. 1 pop hit "Africa"—received more than 7 million views. And one of those viewers was Atlantic chairman/CEO Craig Kallman.

With the group's story playing out like a holiday miracle, Straight No Chaser signed with ATCO/Atlantic. The act's 2008 debut album, "Holiday Spirits," sparked a headlining tour and album sales of 118,000 units, according to Nielsen SoundScan.

While its predecessor leaned more traditional, "Christmas Cheers" adds a comedic thread to its mix of inventively rearranged holiday standards and originals. In addition to the single "The Christmas Can-Can," the music video for another original track, "Who Spiked the Eggnog?," will premiere Nov. 30 on MSN. The album also includes a studio version of "The 12 Days of Christmas."

Currently on a 50-city, Southwest Airlines-sponsored headlining tour through Dec. 23, Straight No Chaser will appear on PBS' upcoming pledge drive special "Live in New York: Holiday Edition," which begins airing Thanksgiving weekend. Additional performances include QVC (Nov. 25) and the Christmas Day edition of NBC's "Today."

And next year, Straight No Chaser will find out if its magic extends beyond the holiday season. The group is finishing up "With a Twist," a pop album due in spring 2010. —Crystal Bell

WHERE HE'S COMING FROM

In the midst of recording his next project, a self-titled album slated for spring 2010, Wyclef Jean decided to revisit his hip-hop roots on the newly released "DJ Drama Presents Wyclef Jean Aka Toussaint: St. Jean From the Hut to the Projects to the Mansion." Issued Nov. 10 on Jean's own Carnival House Records through Megaforce/Sony Music, the EP bows at No. 36 this week on Billboard's Top R&B/Hip-Hop Albums chart.

The 13-track EP finds the MC/songwriter/producer adopting the persona of Toussaint St. Jean, loosely based on the 18th-century Haitian revolutionary hero

Roots revisited:
WYCLEF JEAN

Toussaint L'Ouverture. Hosted by DJ Drama, the set of all-new material features Timbaland, Eve, Lil Kim and an electrifying collaboration with Cyndi Lauper.

"When you get to a certain point in your career, people forget where you came from," Jean says of the EP's concept. "So now, Toussaint is going to show everyone my skills and how I got started in hip-hop. Just in case you thought Clef was dead and he don't spit: Here's the reinvention."

In addition to the assertive "Warrior's Anthem," the EP's other standout tracks include "The Streets Pronounce Me Dead," which finds Jean addressing all naysayers, and the Lauper-assisted "Slumdog Millionaire," on which she sings, "We don't care what you say,

from the hut to the projects to the mansion, now a millionaire/If you come from the hood, expect nothing less/I wanna see you get your money."

The point of the EP, Jean adds, is that "whatever you want to do, you can accomplish. If I came from nothing and became something, if I was chosen for greatness, then so can you."

Jean is among the list of artists chosen to perform at the Nobel Peace Prize Concert Dec. 11 with Will Smith, Toby Keith and Donna Summer. In the meantime, he's already recorded several songs for his upcoming studio album, including features with Lil Wayne ("Seventeen") and Natasha Bedingfield ("Tonight"). Also on his guest wish list: Young Jeezy and Amy Winehouse.

—Mariel Concepcion



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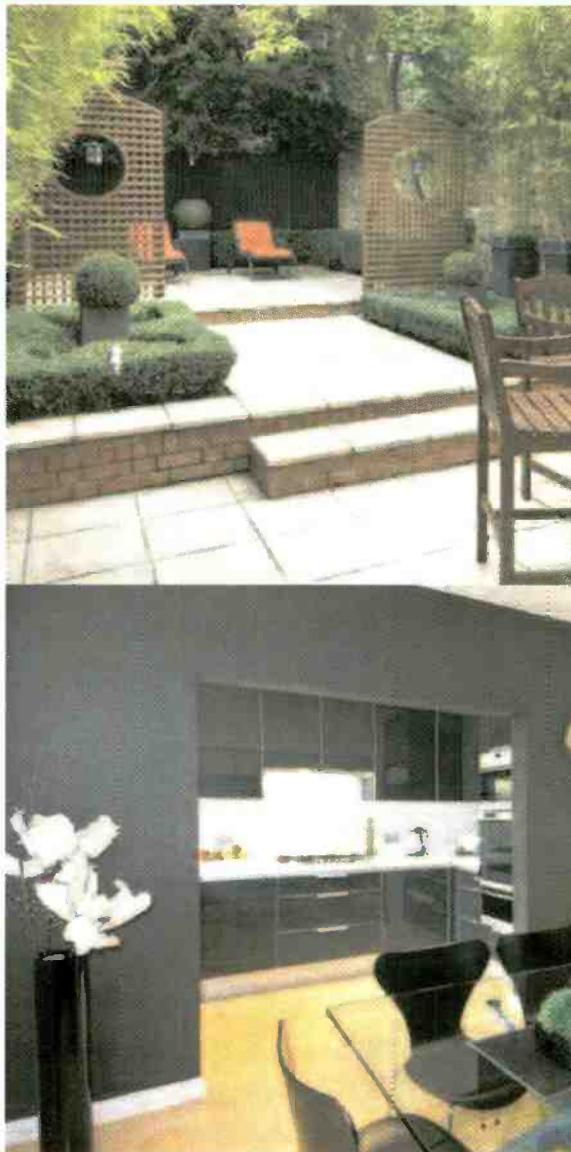
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CHARTS

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



LADY WOWS

>> As Lady Antebellum stirs the country charts (see page 49) after its Country Music Assn. Awards wins, its "Need You Now" rises to No. 5 on the Billboard Hot 100 (with 157,000 downloads). It's the first country group to reach the top 10 since the Dixie Chicks in 2007 and the best digital sales week for a song by a country group.

'GRAVITY' RISES

>> After Fox TV's "Glee" showcased the song "Defying Gravity" from the musical "Wicked," the Broadway cast album nets its best sales since last Christmas (6,000; up 85%) and the original "Defying" has its best sales week (9,000 downloads).



DEAR 'SANTA'

>> Michael Bublé is among the guests on "Letters to Santa," which bows at No. 74 on the Billboard 200. Sold only through U.S. Post Offices, it also debuts at No. 11 on Holiday Albums and No. 3 on Traditional Jazz Albums.

CHART BEAT

>> "Empire State of Mind" becomes the first New York-themed Billboard Hot 100 No. 1 title. Similar entries to reach the top 10 include Reg Owen & His Orchestra's "Manhattan Spiritual," the Ad Libs' and Manhattan Transfer's "Boy From New York City" and R. Kelly's "Gotham City."

>> Chart Beat reader Pablo Nelson of Berkeley, Calif., notes that 39 years after peaking at No. 3, the Moments' "Love on a Two-Way Street" reaches the Hot 100's summit as a sample in "Empire State of Mind." Nelson also points out that the survey has now hosted a No. 1 by an act that feels "like such an insomniac" (Owl City, "Fireflies") followed by a chart-topping anthem for the city that never sleeps.

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

Bon Jovi Comes Full 'Circle' With Fourth No. 1

Bon Jovi claims its fourth No. 1 album on the Billboard 200 as "The Circle" lands in the penthouse with 163,000 copies sold, according to Nielsen SoundScan.

It's the band's second topper in a row, following its 2007 release "Lost Highway." The latter bowed with 292,000—the

appear to be an anomaly in the band's traditional sales pattern, hence why the start for "Circle" seems disproportionately smaller.

The opening week for "Lost" in 2007 was likely aided by the band's then newfound success in the country market. In 2006, the group had reached No. 1 on the Hot Country Songs chart with "Who Says You Can't Go Home" (with Sugarland's Jennifer Nettles), a track from its "Have a Nice Day" album.

That hit helped build a bridge to country radio and fans, for the first single from "Lost Highway," "(You Want To) Make a Memory," reached No. 35 on the Hot Country Songs chart. Additionally, "Lost" could have been interpreted as the band's "country" album, as it was recorded in Nashville with veteran country producer **Dann Huff** and featured guests **LeAnn Rimes** and **Big & Rich**.

All of that friendliness toward country likely helped "Lost," especially in its first week.

The new "Circle" isn't coming across as a country set, nor was its first single, "We Weren't Born to Follow," promoted to country radio. The song is, however, bulleted for a second week at No. 11 on

the Adult Top 40 chart while it rises to No. 17 on Adult Contemporary.

Additionally, the first-week sales for "Circle" could have been hampered because it was physically available only in the CD/DVD configuration. A CD-only version of the album will be released Nov. 23. It's sort of a reverse deluxe-edition scenario, which kicked into gear more than a year ago, when Sugarland released the higher-priced deluxe version of "Love on the Inside" one week before the standard edition hit stores.

The "Circle" CD/DVD carries a list price of \$19.99, though retailers were selling it for between \$11.99 and \$14.99 last week. Generally, most high-profile CD-only sets are offered for around \$9.99 in their first week, so perhaps some consumers frowned at the higher price for the "Circle" package.

All told, the veteran group has racked up 10 top 10 albums, and all of its studio releases since 1986 have reached the top 10. Including Bon Jovi, only 17 rock bands have claimed top 10 sets on the Billboard 200 in the '80s, '90s and '00s.

50 AND COUNTING: The world has waited months for **50 Cent's** often-

delayed new album to arrive, and now we must wait one more week before the set graces the Billboard 200.

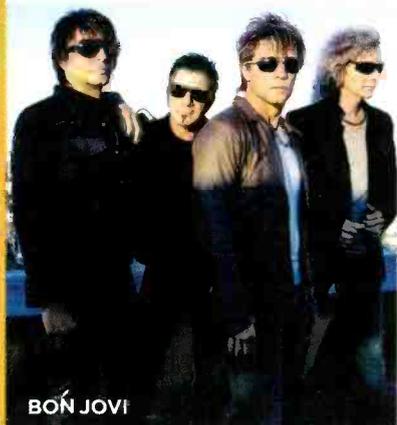
The digital version of the rapper's "Before I Self Destruct" was rush-released in the United States through Apple's iTunes store on Monday, Nov. 9, ahead of its CD counterpart's bow on Monday, Nov. 16.

All configurations of the set were originally scheduled to drop on Monday, Nov. 23, but the set leaked to the Internet nearly a month before that, prompting Interscope Records and Universal Music Group Distribution to push its release forward.

Because of this situation, Interscope has requested that Billboard and Nielsen SoundScan uphold an existing policy regarding album Internet leaks.

In a rule instituted nearly a year ago based on industry input, a label may ask Nielsen SoundScan to hold the digital sales of an album title for up to one week, and Billboard to delay charting that title, when a leak has resulted in a digital album beating its physical counterpart to market. Therefore, the first-week digital sales for "Before" will be added to its overall retail sum for the week ending Nov. 22 and the title will debut in next week's issue.

Billboard, along with Nielsen SoundScan, will review the merit of maintaining this rule.



BON JOVI

group's best sales week since SoundScan began tabulating sales in 1991.

Still, the opening for "Circle" is in line with the band's last few debuts. "Have a Nice Day" started with an "Oprah Winfrey Show"-infused 202,000 in 2005, "Bounce" bowed with 160,000 in 2002, and "Crush" crashed in with 115,000 in 2000.

An astute observer pointed out to me that the first-week sales for "Lost" ap-

Over The Counter

KEITH CAULFIELD



Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	7,043,000	1,471,000	19,635,000
Last Week	6,860,000	1,424,000	18,419,000
Change	2.7%	3.3%	6.6%
This Week Last Year	8,909,000	1,395,000	19,779,000
Change	-20.9%	5.4%	0.7%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2008	2009	CHANGE
OVERALL UNIT SALES			
Albums	348,302,000	301,506,000	-13.4%
Digital Tracks	925,494,000	1,017,889,000	10.0%
Store Singles	1,467,000	1,589,000	8.3%
Total	1,275,263,000	1,320,984,000	3.6%
Albums w/TEA*	440,851,500	403,294,900	-8.5%

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

ALBUM SALES



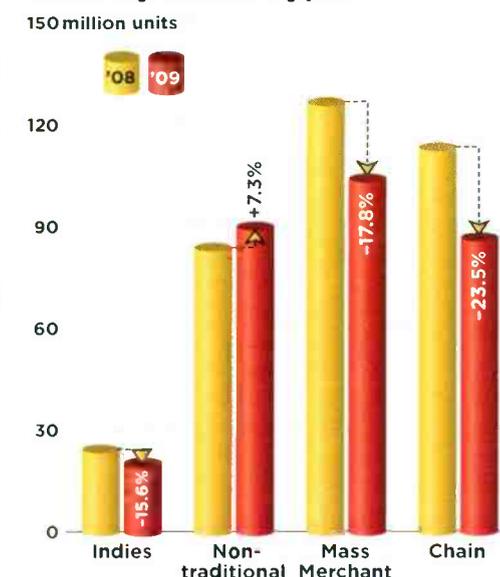
SALES BY ALBUM FORMAT

	2008	2009	CHANGE
CD	290,788,000	233,907,000	-19.6%
Digital	55,852,000	65,444,000	17.2%
Vinyl	1,545,000	2,106,000	36.3%
Other	117,000	51,000	-56.4%

For week ending Nov. 15, 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	1	BON JOVI IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) ISLAND 013685/IDJMG (19.98 CD/DVD) ⊕	The Circle	1	1
2	3	2	ANDREA BOCELLI SUGAR 013437/DECCA (18.98)	My Christmas	2	2
3	1	2	CARRIE UNDERWOOD 19/ARISTA NASHVILLE 49923 SMN (13.98)	Play On	3	3
4	2	1	MICHAEL JACKSON MJJ/EPIC 76067/SONY MUSIC (17.98)	Michael Jackson's This Is It (Soundtrack)	4	4
5	6	3	TAYLOR SWIFT BIG MACHINE 0200 (18.98) ⊕	Fearless	5	5
6	5	2	VARIOUS ARTISTS EMI/UNIVERSAL ZOMBA 58617/SONY MUSIC (18.98)	NOW 32	6	6
7	8	7	MICHAEL BUBLE 143/REPRISE 520733/WARNER BROS. (18.98) ⊕	Crazy Love	7	7
8	NEW	1	FLYLEAF A&M/OCTONE 013512/IGA (13.98)	Memento Mori	8	8
9	4	2	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 54090/SONY MUSIC (11.98)	Glee: Season One: The Music Volume 1	9	9
10	10	8	SOUNDTRACK SUMMIT/SHOP SHOP ATLANTIC 519421/AG (18.98)	The Twilight Saga: New Moon	10	10
11	24	29	GREATEST GAINER LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum	11	4
12	9	6	STING CHERRYTREE 06 013329/UNIVERSAL CLASSICS GROUP (16.98) ⊕	If On A Winter's Night...	12	12
13	NEW	1	SWITCHFOOT LOWERCASE PEOPLE ATLANTIC 522070/AG (18.98) ⊕	Hello Hurricane	13	13
14	16	9	TIM MCGRAW CUMB 7912 (18.98)	Southern Voice	14	14
15	22	22	ZAC BROWN BAND ROADRINGER PICTURE HOME GROWN/ATLANTIC 516931/AG (13.98)	The Foundation	15	15
16	15	10	JAY-Z ROC NATION 520856/AG (18.98) ⊕	The Blueprint 3	16	16
17	17	12	MILEY CYRUS HOLLYWOOD 004719 EX (10.98)	The Time Of Our Lives (EP)	17	17
18	18	19	OWL CITY UNIVERSAL REPUBLIC 013141/UMRG (10.98)	Ocean Eyes	18	18
19	NEW	1	DASHBOARD CONFSSIONAL VAGRANT/DGC/INTERSCOPE 013475/IGA (13.98)	Alter The Ending	19	19
20	20	13	THE BLACK EYED PEAS INTERSCOPE 012887/IGA (13.98)	The E.N.D.	20	20
21	NEW	1	WALE ALLI/O/INTERSCOPE 013229/IGA (13.98)	Attention: Deficit	21	21
22	NEW	1	BRITNEY SPEARS JIVE 59675 JLG (13.98)	The Singles Collection	22	22
23	13	4	ROD STEWART J 30256 RMG (13.98)	Soulbook	23	23
24	21	23	LADY GAGA STREAMLINE/KONLVE/CHERRYTREE/INTERSCOPE 0118057/IGA (12.98)	The Fame	24	24
25	14	2	CREED WIND-UP 33187 (13.98) ⊕	Full Circle	25	25
26	19	5	TRANS-SIBERIAN ORCHESTRA ATLANTIC 52021/AG (10.98)	Night Castle	26	26
27	44	61	DARIUS RUCKER CAPITOL NASHVILLE 03206 (12.98)	Learn To Live	27	27
28	11	2	FOO FIGHTERS ROSWELL RCA 36921/UMRG (11.98) ⊕	Greatest Hits	28	28
29	NEW	1	HOLLYWOOD UNDEAD A&M/OCTONE 013514/IGA (13.98) ⊕	Desperate Measures	29	29
30	29	33	MIRANDA LAMBERT COLUMBIA (NASHVILLE) 46854 SMN (12.98)	Revolution	30	30
31	31	35	JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open	31	31
32	7	2	WEEZER DGC/INTERSCOPE 013510/IGA (13.98)	Raditude	32	32
33	30	38	SOUNDTRACK WALT DISNEY 003101 (18.98)	Hannah Montana: The Movie	33	33
34	56	80	SUGARLAND MERCURY NASHVILLE 013326/UMGN (13.98)	Gold And Green	34	34
35	NEW	1	JASON MRAZ ATLANTIC 520745/AG (24.98 CD/DVD) ⊕	Jason Mraz's A Beautiful Mess-Live On Earth	35	35
36	53	58	TAYLOR SWIFT BIG MACHINE 079012 (18.98) ⊕	Taylor Swift	36	36
37	92	78	BEYONCE MUSIC WORLD COLUMBIA 19492/SONY MUSIC (11.98)	I Am... Sasha Fierce	37	37
38	23	28	KINGS OF LEON RCA 32712/RMG (13.98)	Only By The Night	38	38
39	NEW	1	AC/DC ALBERT PRODUCTIONS COLUMBIA 54099/SONY MUSIC (39.98 CD/DVD) ⊕	Backtracks	39	39
40	38	46	VARIOUS ARTISTS WORD-CURB/PROVIDENT-INTEGRITY 14857/EMI CMG (17.98)	WOW Hits 2010	40	40
41	28	26	BREAKING BENJAMIN HOLLYWOOD 002398* (18.98) ⊕	Dear Agony	41	41
42	153	149	PACE SETTER JAMEY JOHNSON MERCURY NASHVILLE 011237/UMGN (13.98)	That Lonesome Song	42	28
43	105	97	SUGARLAND MERCURY NASHVILLE 011273/UMGN (13.98)	Love On The Inside	43	43
44	12	2	SLAYER AMERICAN COLUMBIA 41318/SONY MUSIC (11.98) ⊕	World Painted Blood	44	44
45	73	86	MANNHEIM STEAMROLLER AMERICAN GRAMMOPHON 2525 (18.98)	Christmas: 25th Anniversary Collection	45	45
46	78	60	DAUGHTRY 19/RCA 53744/RMG (18.98) ⊕	Leave This Town	46	46
47	32	32	TOBY KEITH SHOW DOG NASHVILLE 027 (18.98)	American Ride	47	47
48	39	39	SELENA GOMEZ & THE SCENE HOLLYWOOD 002831 (18.98) ⊕	Kiss And Tell	48	48
49	51	49	TREY SONGZ SONG BOOK/ATLANTIC 518794/AG (18.98)	Ready	49	49
50	61	55	PINK LAFACE 36759/JLG (13.98)	Funhouse	50	50

8
The band's second album (and first top 10) arrives with a career-high 56,000 and also starts at No. 1 on Top Christian Albums. Its self-titled debut spent a whopping 133 weeks on the Billboard 200, peaking at No. 57.



22
The diva's second hits compilation (27,000 copies) includes her recent Hot 100 No. 1 "3," plus another 17 singles. All told, 17 of the 18 tracks on the album were hits on the Mainstream Top 40 chart.

29
The rock band's new odds'n'sods set, paired with a live DVD, starts with 21,000. Meanwhile, at No. 57, Melanie Fiona re-enters after the set was released last week as a physical CD, following a three-week window as a digital exclusive.



34
As the singer's tour reaches South America this week, his new live CD/DVD release starts with 16,000 copies. He'll return to the United States for a pair of charity concerts Dec. 21 in New York.



42
A \$199 super deluxe version of this rarities album comes packaged with a real working amplifier, two DVDs, a 164-page coffee-table book, a vinyl LP and other memorabilia.

51	36	24	BEBE & CECE WINANS B&C 31105/MALAGO (14.98)	Still	51	12
52	33	25	BARBRA STREISAND COLUMBIA 43354/SONY MUSIC (15.98)	Love Is The Answer	52	13
53	48	143	THE BEATLES APPLE 99449/CAPITOL (243.98 CD/DVD) ⊕	The Beatles In Stereo	53	15
54	26	15	THE SWELL SEASON ANTI- 87048/EPITAPH (17.98) ⊕	Strict Joy	54	15
55	74	79	CHRIS TOMLIN SIX STEPS 93261/SPARROW (12.98)	Glory In The Highest: Christmas Songs Of Worship	55	15
56	45	37	DRAKE YOUNG MONEY CASH MONEY/UNIVERSAL MOTOWN 013456/UMRG (9.98)	So Far Gone (EP)	56	16
57	RE-ENTRY	2	MELANIE FIONA IRCA/UNIVERSAL MOTOWN 013150/UMRG (10.98)	The Bridge	57	17
58	41	31	MARIAH CAREY ISLAND 013200/IDJMG (19.98)	Memoirs Of An Imperfect Angel	58	17
59	49	42	PARAMORE FUELED BY RAMEN 518250/AG (18.98)	Brand New Eyes	59	18
60	57	51	NICKELBACK ROADRUNNER 618028 (18.98)	Dark Horse	60	18
61	83	88	KEITH URBAN CAPITOL NASHVILLE 35751* (18.98)	Defying Gravity	61	19
62	64	72	REBA STARBUCK 00100 VALORY (18.98) ⊕	Keep On Loving You	62	19
63	65	61	BROOKS & DUNN ARISTA NASHVILLE 49922 SMN (13.98)	#1s ... And Then Some	63	20
64	47	40	ALICE IN CHAINS VIRGIN 07159/CAPITOL (18.98)	Black Gives Way To Blue	64	20
65	43	30	WHITNEY HOUSTON ARISTA 10033/RMG (13.98)	I Look To You	65	21
66	NEW	1	TORI AMOS UNIVERSAL REPUBLIC 013629/UMRG (19.98 CD/DVD) ⊕	Midwinter Graces	66	21
67	52	47	LUKE BRYAN CAPITOL NASHVILLE 05833 (18.98)	Doin' My Thing	67	22
68	118	116	BRAD PAISLEY ARISTA NASHVILLE 49922 SMN (13.98)	American Saturday Night	68	22
69	54	43	PEARL JAM MONKEYWRENCH 8274* (18.98)	Backspacer	69	23
70	85	68	GEORGE STRAIT MCA NASHVILLE 013173/UMGN (13.98)	Twang	70	23
71	63	53	MUSE HELIUM 3 521130/WARNER BROS. (18.98) ⊕	The Resistance	71	24
72	27	2	STEVEN CURTIS CHAPMAN SPARROW 26516 (17.98)	Beauty Will Rise	72	24
73	34	2	ALAN JACKSON CRACKER BARREL ARISTA NASHVILLE/SONY CUSTOM MARKETING GROUP 759184 EX SMN (11.98)	Songs Of Love And Heartache	73	25
74	NEW	1	VARIOUS ARTISTS CD/UMRG 2319066 EX (19.98)	Letters To Santa: A Holiday Musical Collection	74	25
75	76	77	DAVID ARCHULETA LOJIVE 37494/JLG (18.98)	Christmas From The Heart	75	26
76	40	11	JACK JOHNSON HIMMEL 012707/UMRG (13.98) ⊕	En Concert	76	26
77	60	50	THREE DAYS GRACE JIVE 46256 JLG (13.98)	Life Starts Now	77	27
78	59	57	COLBIE CAILLAT UNIVERSAL REPUBLIC 013194/UMRG (13.98) ⊕	Breakthrough	78	27
79	133	193	VARIOUS ARTISTS EMI/UNIVERSAL 56260/SONY MUSIC (19.98)	NOW That's What I Call A Country Christmas	79	28
80	94	94	KENNY CHESNEY BNA 49530/SMN (11.98)	Greatest Hits II	80	28
81	80	64	SOUNDTRACK SUMMIT/SHOP SHOP ATLANTIC 515923/AG (18.98) ⊕	Twilight	81	29
82	77	56	VARIOUS ARTISTS EMI/UNIVERSAL ZOMBA 26617/SONY MUSIC (18.98)	NOW 31	82	29
83	42	23	CHICKENFOOT REDLINE 20091* (13.98) ⊕	Chickenfoot	83	30
84	NEW	1	ALEJANDRO SANZ WARNER LATINA 522519 (17.98)	Paraiso Express	84	30
85	71	63	SKILLET ARDENT/INO ATLANTIC 519927/AG (13.98)	Awake	85	31
86	69	52	MAXWELL COLUMBIA 59142/SONY MUSIC (11.98) ⊕	BLACKsummers' night	86	31
87	68	48	HARRY CONNICK, JR. COLUMBIA 47228*/SONY MUSIC (13.98)	Your Songs	87	32
88	72	65	EMINEM WEB/SHADY AFTERMATH/INTERSCOPE 012863/IGA (13.98)	Relapse	88	32
89	70	17	TRAIN COLUMBIA 07736/SONY MUSIC (12.98)	Save Me. San Francisco	89	33
90	79	54	ROSANNE CASH MANHATTAN 96576/BLG (18.98)	The List	90	33
91	NEW	1	JENCARLOS BULLSEYE 8914 (12.98)	Buscame	91	34
92	82	69	SHINEDOWN ATLANTIC 517244/AG (18.98)	The Sound Of Madness	92	34
93	88	75	CHRIS YOUNG RCA NASHVILLE 32818/SMN (10.98)	The Man I Want To Be	93	35
94	99	93	RASCAL FLATTS LYRIC STREET 002604 (18.98)	Unstoppable	94	35
95	87	74	BOB DYLAN COLUMBIA 57323/SONY MUSIC (13.98)	Christmas In The Heart	95	36
96	126	105	VARIOUS ARTISTS EMI/UNIVERSAL 56259/SONY MUSIC (18.98)	NOW That's What I Call Country Vol. 2	96	36
97	66	41	KISS KISS 200901 EX (14.98 CD/DVD) ⊕	Sonic Boom	97	37
98	176	2	VARIOUS ARTISTS WALT DISNEY 004580 EX (6.98)	Disney: Holiday Magic 2009	98	37
99	90	2	STRAIGHT NO CHASER ATCD/ATLANTIC 520740/AG (18.98)	Christmas Cheers	99	38
100	89	82	KUTLESS BEC 67174 (13.98)	It Is Well	100	38

THE BILLBOARD 200 ARTIST INDEX

AC/DC	39	AVENTURA	151	THE BLACK EYED PEAS	20
AFI	178	THE AVETT BROTHERS	129	ANDREA BOCELLI	2
JASON ALDEAN	31	BON JOVI	1	CAGE THE ELEPHANT	109
ALICE IN CHAINS	64	LIL' BOOSIE	166	COLBIE CAILLAT	78
THE ALMOST	159	BOYS LIKE GIRLS	145	HARRY CONNICK, JR.	87
AMERIE	111	BEE GEES	142	NEIL DIAMOND	101
TORI AMOS	66	DIERKS BENTLEY	194	DJ DRAMA PRESENTS:	
DAVID ARCHULETA	75	BEYONCE	37	WYCLEF JEAN AKA:	
ATREYU	126	BIG KENNY	197	FIVE FINGER DEATH PUNCH	120
				GOVT MULE	186
				DAVID GRAY	156
				GREEN DAY	150, 198
				DAVID GUETTA	200
				JACKSON 5	130
				MICHAEL JACKSON	4
				JAY-Z	16
				JENCARLOS	91
				JEREMIH	172
				JACK JOHNSON	76
				JAMEY JOHNSON	42
				JONAS BROTHERS	139, 153
				KID CUDI	105
				KIDZ BOP KIDS	148, 163
				KINGS OF LEON	38
				KISS	97
				K'JOON	169
				KUTLESS	100
				LADY GAGA	21
				LADY GAGA	24
				MIRANDA LAMBERT	30
				ARTIE LANGE	154
				RYAN LESLIE	117
				LETOYA	193
				LIL WAYNE	136
				LMFAO	191
				OSCAR L'DVATO	127
				LYLE LOVETT	173
				LYNYRD SKYNYRD	107
				MAD	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	127	127	NEIL DIAMOND	A Cherry Cherry Christmas		101
102	37	2	NIRVANA	Live At Reading		37
103	62	16	WOLFMOTHER	Cosmic - Egg		16
104	58	14	TECH N9NE	K.O.D.		14
105	95	76	KID CUDI	Man On The Moon: The End Of Day		4
106	102	107	DAVID CROWDER BAND	Church Music		11
107	86	70	LYNYRD SKYNYRD	God & Guns		18
108	97	2	TAMELA MANN	The Master Plan		97
109	93	90	CAGE THE ELEPHANT	Cage The Elephant		67
110	NEW	1	VICTOR MANUELLE	Yo Mismo		110
111	46	2	AMERIE	In Love & War		46
112	119	123	SOUNDTRACK	Hannah Montana 3		19
113	103	98	PHOENIX	Wolfgang Amadeus Phoenix		27
114	91	66	MADONNA	Celebration		7
115	188	57	SUGARLAND	LIVE On The Inside		15
116	149	138	BILLY CURRINGTON	Little Bit Of Everything		40
117	50	2	RYAN LESLIE	Transition		50
118	98	62	MARIO	D.N.A.		5
119	111	84	DETHKLOK	Metalocalypse: Dethalbum II (Soundtrack)		15
120	104	85	FIVE FINGER DEATH PUNCH	War Is The Answer		7
121	114	99	RASCAL FLATTS	Greatest Hits Volume 1		34
122	35	2	JULIAN CASABLANCAS	Phrases For The Young		35
123	113	100	KELLY CLARKSON	All I Ever Wanted		36
124	25	2	SAY ANYTHING	Say Anything		25
125	84	20	BRIAN MCKNIGHT	Evolution Of A Man		20
126	75	18	ATREYU	Congregation Of The Damned		18
127	125	144	DEMI LOVATO	Here We Go Again		17
128	107	87	THEORY OF A DEADMAN	Scars & Souvenirs		35
129	110	81	THE AVETT BROTHERS	I and Love and You		7
130	158	161	JACKSON 5	Ultimate Christmas Collection		3
131	122	108	HOLLYWOOD UNDEAD	Swan Songs		53
132	109	89	FRED HAMMOND	Love Unstoppable		7
133	164	148	THE FRAY	The Fray		41
134	112	111	FOREIGNER	Can't Slow Down		7
135	81	21	TEGAN AND SARA	Sainthood		3
136	129	129	LIL WAYNE	Tha Carter III		3
137	123	101	MONSTERS OF FOLK	Monsters Of Folk		9
138	128	118	SOUNDTRACK	Disney: Phineas And Ferb		8
139	NEW	1	JONAS BROTHERS	Walmart Soundcheck: Live (EP)		139
140	108	2	VARIOUS ARTISTS	NOW That's What I Call Dance Classics		108
141	146	135	ROB THOMAS	Cradlesong		20
142	116	2	BEE GEES	The Ultimate Bee Gees		116
143	151	132	JUSTIN MOORE	Justin Moore		14
144	145	124	DAVE MATTHEWS BAND	Big Whiskey And The GrooGrux King		24
145	140	130	BOYS LIKE GIRLS	Love Drunk		10
146	134	109	CHEVELLE	Sci-Fi Crimes		11
147	121	73	RAMMSTEIN	Liebe Ist Fur Alle Da		4
148	156	172	KIDZ BOP KIDS	Kidz Bop 16		15
149	106	59	JOSS STONE	Colour Me Free!		4
150	141	128	GREEN DAY	21st Century Breakdown		27



Up 110%, the duo's album profits from its exposure on last week's Country Music Assn. Awards telecast (see page 49). And, it's never too late to trumpet a fun feat: The pair is only the sixth act this year to concurrently chart three albums.



Wal-Mart released two "Soundcheck" CD/DVD packages last week: this one from the Jonas Brothers (5,000) and one from Demi Lovato, which just misses the tally (2,000).

160 The British star's album title couldn't be any more ironic, as the set debuts at No. 2 on the U.K. Albums chart this week, edged out by a No. 1 entry from vocal quartet JLS, last year's "X Factor" runner-up.

189 The 32-song film soundtrack boasts a stellar lineup, including tracks from the Who, Cream, the Jimi Hendrix Experience, the Supremes, the Beach Boys, David Bowie and Dusty Springfield.



Just creeping onto the list is this six-song digital EP from the band that sold 3,000 downloads last week. Its songs were recorded May 28 at a gig in Tokyo.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	152	155	AVENTURA	The Last		2
152	115	103	VARIOUS ARTISTS	Up, Down, Turn Around: Circa 80		103
153	162	179	JONAS BROTHERS	Lines, Vines And Trying Times		1
154	NEW	1	ARTIE LANGE	Jack And Coke		154
155	NEW	1	VARIOUS ARTISTS	All Wrapped Up: Vol. 2 (EP)		155
156	157	115	DAVID GRAY	Draw The Line		12
157	144	126	PITBULL	Rebution		11
158	117	45	PINK MARTINI	Splendor In The Grass		45
159	67	2	THE ALMOST	Monster Monster		67
160	NEW	1	ROBBIE WILLIAMS	Reality Killed The Video Star		160
161	155	112	CHRISSETTE MICHELE	Epiphany		1
162	100	27	EDNITA	Soy		27
163	NEW	1	KIDZ BOP KIDS	Kidz Bop Christmas		163
164	194	195	COLT FORD	Ride Through The Country		140
165	120	44	TRIPLE C'S	Custom Cars & Cycles		44
166	143	121	LIL' BOOSIE	SuperBad: The Return Of Boosie Bad Azz		9
167	147	145	BRANDI CARLILE	Give Up The Ghost		6
168	169	182	KELLIE PICKLER	Kellie Pickler		46
169	150	119	K'JON	I Get Around		15
170	132	96	THE FLAMING LIPS	Embryonic		5
171	NEW	1	DJ DRAMA PRESENTS: WYCLEF JEAN AKA TOUSSAINT ST. JEAN	From The Hut. To The Projects. To The Mansion		171
172	148	131	JEREMIH	Jeremih		26
173	139	104	LYLE LOVETT	Natural Forces		4
174	177	2	MARCO ANTONIO SOLIS	Mas de Marco Antonio Solis		2
175	163	142	SICK PUPPIES	Tri-Polar		18
176	159	110	SOUNDTRACK	Transformers: Revenge Of The Fallen: The Album		17
177	RE-ENTRY	22	HALESTORM	Halestorm		22
178	154	141	AFI	Crash Love		7
179	138	83	FLIGHT OF THE CONCHORDS	I Told You I Was Freaky (Soundtrack)		83
180	135	92	KAREN O AND THE KIDS	Where The Wild Things Are (Soundtrack)		7
181	161	137	FABOLOUS	Loso's Way (Soundtrack)		16
182	NEW	1	SNOW PATROL	Up To Now		182
183	166	133	PETE YORN & SCARLETT JOHANSSON	Break Up		9
184	187	2	EL TRONO DE MEXICO	Hasta Mi Final		2
185	NEW	1	JIM BRICKMAN	Joy		185
186	124	34	GOV'T MULE	By A Thread		3
187	RE-ENTRY	5	MAYDAY PARADE	Anywhere But Here		5
188	173	153	NEW BOYZ	Skinny Jeanz And A Mic		9
189	NEW	1	SOUNDTRACK	Pirate Radio		189
190	178	174	COLDPLAY	Viva La Vida or Death And All His Friends		74
191	167	150	LMFAO	Party Rock		19
192	180	171	RISE AGAINST	Appeal To Reason		58
193	191	173	LETOYA	Lady Love		12
194	196	34	DIERKS BENTLEY	Feel That Fire		34
195	NEW	1	DOLLY PARTON	Live From London		195
196	RE-ENTRY	7	SELAH	You Deliver Me		7
197	NEW	1	BIG KENNY	The Quiet Time Of A Rock And Roll Farm Boy		197
198	NEW	1	GREEN DAY	Last Night On Earth [Live In Tokyo] (EP)		198
199	RE-ENTRY	42	ANTHONY HAMILTON	The Point Of It All		42
200	RE-ENTRY	5	DAVID GUETTA	One Love		5

See Charts Legend for rules and explanations. © 2009, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. GREEN DAY: PHIL MUCCI

TAMELA MANN	108	JASON MRAZ	35	BRAD PAISLEY	68	RAMMSTEIN	147	SHINEDOWN	92	STRAIGHT NO CHASER	99	HANNAH MONTANA 3	112	TECH N9NE	104	TREY SONGZ	49	NOW 32	6	WALE	21
VICTOR MANUELLE	110	MUSE	71	PARAMORE	59	SICK PUPPIES	175	BARBRA STREISAND	52	HANNAH MONTANA	112	THE MOVIE	33	TEGAN AND SARA	135	TRIPLE C'S	165	NOW THAT'S WHAT I CALL A COUNTRY CHRISTMAS	79	WEEZER	32
DAVE MATTHEWS BAND	118	NEW BOYZ	188	OOLY PARTON	195	SUGARLAND	34, 43, 115	THE SWELL SEASON	54	PIRATE RADIO	189	TRANSFORMERS: REVENGE OF THE FALLEN: THE ALBUM	176	THEORY OF A DEADMAN	128	EL TRONO DE MEXICO	184	ROBBIE WILLIAMS	160		
MAXWELL	144	NICKELBACK	60	PEARL JAM	69	REBA	62	THE TWILIGHT SAGA: NEW MOON	10	REVENGE OF THE FALLEN: THE ALBUM	176	THREE DAYS GRACE	77	LETTERS TO SANTA: A HOLIDAY MUSICAL COLLECTION	74	CARRIE UNDERWOOD	3	NOW THAT'S WHAT I CALL COUNTRY VOL. 2	96	BEBE & CECE WINANS	51
MAYDAY PARADE	86	NIRVANA	102	PHOENIX	113	RISE AGAINST	192	SWITCHFOOT	13	THE TWILIGHT SAGA: NEW MOON	10	CHRIS TOMLIN	55	ALL WRAPPED UP: VOL. 2 (EP)	155	KEITH URBAN	61	NOW THAT'S WHAT I CALL COUNTRY VOL. 2	96	ROBBIE WILLIAMS	160
TIM MCGRAW	14	PINK MARTINI	58	PHOENIX PICKLER	168	DARIUS RUCKER	27	BRITNEY SPEARS	22	THE TWILIGHT SAGA: NEW MOON	10	TRANS-SIBERIAN ORCHESTRA	26	LETTERS TO SANTA: A HOLIDAY MUSICAL COLLECTION	74	ROBBIE WILLIAMS	160	NOW THAT'S WHAT I CALL COUNTRY VOL. 2	96	WOLFMOTHER	103
BRIAN MCKNIGHT	125	PINK	50	PINK MARTINI	58	ROD STEWART	23	ROD STEWART	23	GLEE: SEASON ONE: THE MUSIC VOLUME 1	9	OSISNEY: PHINEAS AND FERB	138	LETTERS TO SANTA: A HOLIDAY MUSICAL COLLECTION	74	OSISNEY: PHINEAS AND FERB	138	NOW THAT'S WHAT I CALL COUNTRY VOL. 2	96	PETE YORN & SCARLETT JOHANSSON	183
CHRISSETTE MICHELE	161	KAREN O AND THE KIDS	180	PITBULL	157	SAY ANYTHING	124	JOSS STONE	149	GLEE: SEASON ONE: THE MUSIC VOLUME 1	9	GLEE: SEASON ONE: THE MUSIC VOLUME 1	9	LETTERS TO SANTA: A HOLIDAY MUSICAL COLLECTION	74	JOSS STONE	149	NOW THAT'S WHAT I CALL COUNTRY VOL. 2	96	CHRIS YOUNG	93
MONSTERS OF FOLK	137	OWL CITY	18	RAMMSTEIN	147	JOSS STONE	149	GEORGE STRAIT	70	GLEE: SEASON ONE: THE MUSIC VOLUME 1	9	GLEE: SEASON ONE: THE MUSIC VOLUME 1	9	LETTERS TO SANTA: A HOLIDAY MUSICAL COLLECTION	74	JOSS STONE	149	NOW THAT'S WHAT I CALL COUNTRY VOL. 2	96	CHRIS YOUNG	93
JUSTIN MOORE	143			RAMMSTEIN	147	JOSS STONE	149	GEORGE STRAIT	70	GLEE: SEASON ONE: THE MUSIC VOLUME 1	9	GLEE: SEASON ONE: THE MUSIC VOLUME 1	9	LETTERS TO SANTA: A HOLIDAY MUSICAL COLLECTION	74	JOSS STONE	149	NOW THAT'S WHAT I CALL COUNTRY VOL. 2	96	CHRIS YOUNG	93

TOP INDEPENDENT™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	CERT.
1	2	32	#1 JASON ALDEAN 10 WKS BROKEN BOW 7637 (18.98)	Wide Open	●
2	8	5	GREATEST GAINER MANNHEIM STEAMROLLER CHRISTMAS: 25TH ANNIVERSARY COLLECTION AMERICAN GRAMAPHONE 2525 (18.98)		
3	3	6	BEBE & CECE WINANS B&C 31105/MALACO (14.98)	Still	
4	1	3	THE SWELL SEASON ANTI- 87048* EPITAPH (17.98) ⊕	Strict Joy	
5	5	8	PEARL JAM MONKEY WRENCH 9274* (18.98)	Backspacer	
6	4	24	CHICKENFOOT REDLINE 20091* (13.98) ⊕	Chickenfoot	●
7			HOT SHOT DEBUT JENCARLOS BULLSEYE 8914 (12.98)	Buscame	
8	7	6	KISS KISS 200901 EX (14.98 CD/DVD) ⊕	Sonic Boom	
9	6	3	TECH N9NE STRANGE 64/RBC (18.98)	K.O.D.	
10	11	2	TAMELA MANN TILLYMANN 8135 (14.98)	The Master Plan	
11	10	31	CAGE THE ELEPHANT DSP 49658*/JIVE (13.98)	Cage The Elephant	
12	12	27	PHOENIX LOYAUTE 0105*/GLASSNOTE (11.98)	Wolfgang Amadeus Phoenix	
13	13	7	DETHKLOK WILLIAMS STREET 60008/(ADULT SWIM) (13.98)	Metacocalypse: Dethalbum II (Soundtrack)	
14	9	3	BRIAN MCKNIGHT HARD WORK 5122 E1 (17.98) ⊕	Evolution Of A Man	
15	17	8	MONSTERS OF FOLK SHANGRI-LA 101044* (18.98)	Monsters Of Folk	
16	16	4	RAMMSTEIN PILGRIM UNIVERSAL 2721358/VAGRANT (18.98)	Liebe Ist Fur Alle Da	
17	14		VARIOUS ARTISTS RHINO CUSTOM PRODUCTS 8410/STARBUCKS (12.98)	Up, Down, Turn Around: Circa 80	
18	23	8	DAVID GRAY IHT 70109*/MERCER STREET (13.98)	Draw The Line	
19	15	3	PINK MARTINI HEINZ 6* (15.98)	Splendor In The Grass	
20	28	28	COLT FORD AVERAGE JOE'S 1001 (16.98)	Ride Through The Country	
21			NEW DJ DRAMA PRESENTS: WYCLEF JEAN AKA TOUSSAINT ST. JEAN CARNIVAL HOUSE 01 (11.98)	From The Hut To The Projects, To The Mansion	
22	22	4	FLIGHT OF THE CONCHORDS HBO 800*/SUB POP (15.98)	I Told You I Was Freaky (Soundtrack)	
23	34	2	JIM BRICKMAN COMPASS 49026 EX/SOMERSET (9.98)	Joy	
24	18	3	GOV'T MULE EVIL TEEN 12052 (14.98)	By A Thread	
25			NEW DOLLY PARTON DOLLY 925-BUTTERFLY 2AV (18.98 CD/DVD) ⊕	Live From London	
26			NEW THROWDOWN ET 2008 (17.98)	Deathless	
27			RE-ENTRY VICKIE WINANS DESTINY 8120 (11.98)	How I Got Over	
28	26	57	JOURNEY NDMDTA 4506 EX (14.98 CD/DVD) ⊕	Revelation	■
29			NEW PUSCIFER PUSCIFER DIGITAL EX (1)	C Is For (Please Insert Sophisticated Reference Here) E.P.	
30	21	3	BETWEEN THE BURIED AND ME VICTORY 533 (13.98) ⊕	The Great Misdirect	
31	30	10	RODRIGO Y GABRIELA RUBYWORKS 0080*/ATO (15.98 CD/DVD) ⊕	11:11	
32	19	2	SOUNDTRACK CBS 029 (13.98)	NCIS: The Official TV Soundtrack Vol.-2	
33	35	11	THE XX YOUNG TURKS 450* (14.98)	xx	
34	32	8	VARIOUS ARTISTS BRANTERA 8163 (13.98)	Silky Soul Music... An All-Star Tribute To Maze Feat. Frankie Beverly	
35			NEW KATATONIA PEACEVILLE 271 (17.98)	Night Is The New Day	
36	41	12	EARNEST PUGH EPM BLACKSMOKE 3070*/WORLDWIDE (13.98)	LIVE: Rain On Us	
37	50	2	WYNTON MARSALIS WYNTON/COMPASS 49023 EX/SOMERSET (9.98)	Christmas Jazz Jam	
38	27	35	A DAY TO REMEMBER VICTORY 448* (13.98) ⊕	Homesick	
39	33	23	GRIZZLY BEAR WARP 0182* (15.98)	Veckatimest	
40	31	6	TIESTO MUSICAL FREEDOM 2082/ULTRA (17.98)	Kaleidoscope	
41			RE-ENTRY PASSION PIT FRENCHISS 43886/COLUMBIA (12.98)	Manners	
42	40	10	PHISH JEMP 1049* (13.98)	Joy	
43	44	2	EDWARD SHARPE & THE MAGNETIC ZEROES COMMUNITY/FAIRFAX 542*/VAGRANT (13.98)	Up From Below	
44			NEW ERIN MCKEOWN RIGHTEOUS BABE 068 (16.98)	Hundreds Of Lions	
45	43	2	MORMON TABERNACLE CHOIR ORCHESTRA AT TEMPLE SQUARE WITH BRIAN STOKES MITCHELL (WILBERG) RING CHRISTMAS SONGS MORMON TABERNACLE CHOIR 5023338 (21.98)	Ring Christmas Songs	
46			NEW ECHO AND THE BUNNYMEN OCEAN 001 (12.98)	The Fountain	
47	45	50	RAY LAMONTAGNE RCA 32670* (18.98)	Gossip In The Grain	
48	36	31	SILVERSUN PICKUPS DANGERBIRD 035* (15.98)	Swoon	
49	39	19	ALL TIME LOW HOPELESS 710 (15.98)	Nothing Personal	
50			NEW MF DOOM GOLD DUST 027 (14.98)	Metal Fingerz Doom Presents: Unexpected Guests	

TOP DIGITAL™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	BB 2009 RANKING	CERT.
1			NEW #1 BON JOVI ISLAND/IDJMG ⊕	The Circle	1	
2			NEW FLYLEAF A&M/OCTONE /IGA	Memento Mori	8	
3	2	2	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA/SONY MUSIC	Glee: Season One: The Music Volume 1	9	
4	1	2	CARRIE UNDERWOOD 19/ARISTA NASHVILLE /SMN	Play On	3	
5			NEW SWITCHFOOT LOWERCASE PEOPLE ATLANTIC /AG ⊕	Hello Hurricane	13	
6			NEW DASHBOARD CONFESSIONAL VAGRANT/DGC/INTERSCOPE /IGA	Alter The Ending	19	
7			NEW WALE ALCIDO/INTERSCOPE /IGA	Attention: Deficit	21	
8	4	18	OWL CITY UNIVERSAL REPUBLIC /UMRG	Ocean Eyes	18	
9	7		TAYLOR SWIFT BIG MACHINE ⊕	Fearless	5	■
10	6		JAY-Z ROC NATION /AG ⊕	The Blueprint 3	16	■
11			NEW JASON MRAZ ATLANTIC /JG ⊕	Jason Mraz's A Beautiful Mess-Live On Earth	35	
12			RE-ENTRY LADY ANTEBELLUM CAPITOL NASHVILLE	Lady Antebellum	11	■
13	15	6	MICHAEL BUBLE 143/REPRISE /WARNER BROS. ⊕	Crazy Love	7	■
14	19	51	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE /IGA	The Fame	24	■
15			NEW HOLLYWOOD UNDEAD A&M/OCTONE /IGA ⊕	Desperate Measures	29	
16	12	5	SOUNDTRACK SUMMIT/CHOP SHOP ATLANTIC /AG	The Twilight Saga: New Moon	10	■
17	17		THE BLACK EYED PEAS INTERSCOPE /IGA	The E.N.D.	20	■
18			RE-ENTRY ZAC BROWN BAND ROAR/BIGGER PICTURE HOME GROWN/ATLANTIC /AG	The Foundation	15	■
19	21	6	DARIUS RUCKER CAPITOL NASHVILLE	Learn To Live	27	■
20	3	2	WEEZER DGC/INTERSCOPE /IGA	Radiance	32	■
21	5	57	KINGS OF LEON RCA /JMG	Only By The Night	38	■
22	8	3	MICHAEL JACKSON MJJ/EPIC /SONY MUSIC	Michael Jackson's This Is It (Soundtrack)	4	■
23			NEW ARTIE LANGE SHOUT! FACTORY	Jack And Coke	154	
24			RE-ENTRY PINK LAFACE/JLG	Funhouse	50	■
25	13		CREED WIND-UP ⊕	Full Circle	25	■

TOP HOLIDAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	CERT.
1	1	2 WKS	#1 ANDREA BOCELLI MY CHRISTMAS SUGAR 013437/DECCA (18.98)		
2	3		CASTING CROWNS PEACE ON EARTH BEACH STREET/REUNION 10129/SONY MUSIC (13.98)		●
3	4		GREATEST GAINER TAYLOR SWIFT THE TAYLOR SWIFT HOLIDAY COLLECTION (EP) BIG MACHINE 0715 EX (6.98)		
4	2		STING IF ON A WINTER'S NIGHT... CHERRYTREE/DG 013329*/UNIVERSAL CLASSICS GROUP (16.98) ⊕		
5	5		JOSH GROBAN NOEL 143 REPRISE 231548/WARNER BROS. (18.98) ⊕		■
6	6		SUGARLAND GOLD AND GREEN MERCURY NASHVILLE 013326/UMGN (13.98)		
7	7		MANNHEIM STEAMROLLER CHRISTMAS: 25TH ANNIVERSARY COLLECTION AMERICAN GRAMAPHONE 2525 (18.98)		
8	8		CHRIS TOMLIN GLORY IN THE HIGHEST: CHRISTMAS SONGS OF WORSHIP SIX/STEPS 93261/SPARROW (12.98)		
9			HOT SHOT DEBUT TORI AMOS MIDWINTER GRACES UNIVERSAL REPUBLIC 013829/UMRG (18.98 CD/DVD) ⊕		
10	12		MICHAEL BUBLE LET IT SNOW! (EP) 143/REPRISE 279036/WARNER BROS. (7.98)		
11			VARIOUS ARTISTS LETTERS TO SANTA: A HOLIDAY MUSICAL COLLECTION CONCORD 2319066 EX (9.98)		
12	9		DAVID ARCHULETA CHRISTMAS FROM THE HEART 19/JIVE 57494/JLG (13.98)		
13	14		VARIOUS ARTISTS NOW THAT'S WHAT I CALL A COUNTRY CHRISTMAS EMI/UNIVERSAL 56260/SONY MUSIC (19.98)		
14	21		THE CHIPMUNKS WITH DAVID SEVILLE CHRISTMAS WITH THE CHIPMUNKS CAPITOL 36588 (13.98)		
15	17		TRANS-SIBERIAN ORCHESTRA THE LOST CHRISTMAS EVE LAVA 53146/AG (18.98)		■
16	18		CELTIC WOMAN A CHRISTMAS CELEBRATION MANHATTAN 70124/BLG (18.98)		
17	10		BOB DYLAN CHRISTMAS IN THE HEART COLUMBIA 5732/SONY MUSIC (13.98)		
18	16		FAITH HILL JOY TO THE WORLD WARNER BROS. (NASHVILLE) 511500/WRN (18.98) ⊕		●
19	25		VARIOUS ARTISTS DISNEY: HOLIDAY MAGIC 2009 WALT DISNEY 004580 EX (6.98)		
20	11		STRAIGHT NO CHASER CHRISTMAS CHEERS ATCO/ATLANTIC 520740/AG (18.98)		
21	13		NEIL DIAMOND A CHERRY CHERRY CHRISTMAS COLUMBIA 56892/SONY MUSIC (11.98)		
22	20		TRANS-SIBERIAN ORCHESTRA CHRISTMAS EVE AND OTHER STORIES LAVA 92736/AG (15.98)		■
23	15		ENYA AND WINTER CAME... REPRISE 512383/WARNER BROS. (18.98)		●
24	24		IL DIVO THE CHRISTMAS COLLECTION SYCO/COLUMBIA 97715/SONY MUSIC (18.98)		■
25	26		ELVIS PRESLEY IT'S CHRISTMAS TIME RCA SPECIAL PRODUCTS/SONY STRATEGIC MARKETING GROUP 44931/SONY MUSIC (8.98)		■

An unlikely face appears high on the Top Holiday Albums chart this week as Tori Amos debuts at No. 9 with "Midwinter Graces" (10,000). It's the singer/songwriter's first Christmas effort and features traditional holiday songs in addition to two Amos-penned tracks: "Pink and Glitter" and "Our New Year."



AOL VIDEO

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/LABEL)
1	1	4	#1 GRACE KELLY 3 WKS MIKA (CASABLANCA/UNIVERSAL REPUBLIC)	
2	2	23	WHITE HORSE TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	
3	3	23	LOVE STORY TAYLOR SWIFT (BIG MACHINE)	
4	4	23	OUR SONG TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	
5	5	23	PICTURE TO BURN TAYLOR SWIFT (BIG MACHINE)	
6	6	23	TELL ME SOMETHING I DON'T KNOW SELENA GOMEZ (RAZOR & TIE)	
7	8	17	TEARDROPS ON MY GUITAR TAYLOR SWIFT (BIG MACHINE)	
8	7	7	SHAKE YOUR GROOVE THING ALVIN AND THE CHIPMUNKS FEATURING DREW SEELEY (FOX/RAZOR & TIE)	
9	9	18	SINGLE LADIES (PUT A RING ON IT) BEYONCE (MUSIC WORLD COLUMBIA)	
10	-	4	I'M ONLY ME WHEN I'M WITH YOU TAYLOR SWIFT (BIG MACHINE)	
11	14	2	SO WHAT PINK (LAFACE/JLG)	
12	12	7	TIM MCGRAW TAYLOR SWIFT (BIG MACHINE)	
13	-	2	EVERYBODY ELSE CARE BEARS ON FIRE (S-CURVE)	
14	-	1	I'M SO PAID AKON FEAT. LIL WAYNE & YOUNG JEEZY (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
15	-	1	IT WON'T BE LIKE THIS FOR LONG DARIUS RUCKER (CAPITOL NASHVILLE)	

YAHOO! SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/LABEL)
1	1	18	#1 YOU BELONG WITH ME 16 WKS TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	
2	2	9	SWEET DREAMS BEYONCE (MUSIC WORLD COLUMBIA)	
3	3	5	WHATCHA SAY JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	
4	8	4	FIREFLIES OWL CITY (UNIVERSAL REPUBLIC)	
5	10	2	DOWN BRITNEY SPEARS (JIVE/JLG)	
6	5	11	PARTY IN THE U.S.A. MILEY CYRUS (HOLLYWOOD)	
7	4	12	USE SOMEBODY KINGS OF LEON (RCA/RMG)	
8	6	5	PAPARAZZI LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
9	7	11	ONE TIME JAY SEAN FEATURING LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
10	9	8	ALREADY GONE KELLY CLARKSON (19/RCA/RMG)	
11	11	3	LOVE DRUNK JUSTIN BIEBER (ISLAND/IDJMG)	
12	13	4	RUN THIS TOWN BOYS LIKE GIRLS (COLUMBIA)	
13	14	2	FALLIN' FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
14	15	7	MEET ME HALFWAY THE BLACK EYED PEAS (INTERSCOPE)	
15	-	1	THE MEET ME HALFWAY THE BLACK EYED PEAS (INTERSCOPE)	

TOP COMEDY ALBUMS™ .biz

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	-	1	#1 JACK AND COKE 1 WK ARTIE LANGE (SHOUT! FACTORY)	
2	-	1	I TOLD YOU I WAS FREAKY (SOUNDTRACK) FLIGHT OF THE CONCHORDS (HBO/SUB POP)	
3	2	3	THE ESSENTIAL "WEIRD AL" YANKOVIC WEIRD AL YANKOVIC (WAY MOBY/VOLCANO/LEGACY/JLG)	
4	3	7	FEEL THE STEEL STEEL PANTHER (UNIVERSAL REPUBLIC/UMRG)	
5	7	8	TAILGATE PARTY LARRY THE CABLE GUY (JACK/WARNER BROS. (NASHVILLE) WRN)	
6	4	40	INCREDIBAD THE LONELY ISLAND (UNIVERSAL REPUBLIC/UMRG)	
7	8	26	ISOLATED INCIDENT DANE COOK (COMEDY CENTRAL)	
8	9	6	AGED AND CONFUSED BILL ENGWALL (JACK/WARNER BROS. (NASHVILLE) WRN)	
9	-	1	IT'S HACKIN' CHRISTMAS! WITH FRED (EP) FRED FIGGLEHORN (SALIENT MEDIA)	
10	6	5	SERIOUSLY, WHO FARTED? NICK SWARDSON (COMEDY CENTRAL)	
11	5	6	SUCKIN' IT FOR THE HOLIDAYS KATHY GRIFFIN (MUSIC WITH A TWIST/DONUT RUN)	
12	12	22	EL NINO LOCO RODNEY CARRINGTON (CAPITOL NASHVILLE)	
13	11	33	KING BABY JIM GAFFIGAN (COMEDY CENTRAL)	
14	10	36	BO BURNHAM BO BURNHAM (COMEDY CENTRAL)	
15	14	30	BEHAVIORAL PROBLEMS RON WHITE (CAPITOL NASHVILLE)	

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	6	8	#1 EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS (ROC NATION)
2	2	11	SWEET DREAMS	BEYONCE (MUSIC WORLD/COLUMBIA)
3	1	11	PAPARAZZI	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
4	4	13	WHATCHA SAY	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
5	5	29	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
6	3	17	DOWN	JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
7	11	10	ALREADY GONE	KELLY CLARKSON (19/RCA/RMG)
8	10	10	FOREVER	DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
9	12	6	3	BRITNEY SPEARS (JIVE/JLG)
10	8	26	USE SOMEBODY	KINGS OF LEON (RCA/RMG)
11	15	7	SEXY CHICK	DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)
12	9	13	PARTY IN THE U.S.A.	MILEY CYRUS (HOLLYWOOD)
13	7	17	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
14	17	6	REPLAY	IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
15	16	6	FIREFLIES	OWL CITY (UNIVERSAL REPUBLIC)
16	14	9	MEET ME HALFWAY	THE BLACK EYED PEAS (INTERSCOPE)
17	13	23	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
18	18	14	FALLIN' FOR YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
19	22	9	NEED YOU NOW	LADY ANTEBELLUM (CAPITOL NASHVILLE)
20	24	9	FIFTEEN	TAYLOR SWIFT (UNIVERSAL REPUBLIC/BIG MACHINE)
21	19	10	COWBOY CASANOVA	CARRIE UNDERWOOD (19/ARISTA NASHVILLE)
22	20	6	PAPERS	USHER (LAFACE/JLG)
23	25	7	I INVENTED SEX	TREY SONGZ FEAT. DRAKE (SONG BOOK/ATLANTIC)
24	21	21	BREAK UP	MARIO FEAT. GUCCI MANE & SEAN GARRETT (J/RMG)
25	23	9	DO I	LUKE BRYAN (CAPITOL NASHVILLE)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	26	6	I CAN TRANSFORM YA	CHRIS BROWN FEAT. LIL WAYNE & SWIZZ BEATZ (JIVE/JLG)
27	28	14	WASTED	GUCCI MANE FEAT. PLIES (MIZAY/SO ICEY/WARNER BROS.)
28	40	3	BAD ROMANCE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
29	31	6	CONSIDER ME GONE	REBA (STARSTRUCK/VALORY)
30	50	3	TIK TOK	KESHA (KASZ MONEY/RCA/RMG)
31	36	8	BONFIRE	CRAIG MORGAN (BNA)
32	27	13	TOES	ZAC BROWN BAND (HOME GROWN ATLANTIC/BIGGER PICTURE)
33	34	11	EVACUATE THE DANCE FLOOR	CASCADA (ROBBINS)
34	42	5	BABY BY ME	50 CENT FEAT. NE-YO (SHADY/AFTERMATH/INTERSCOPE)
35	45	3	MONEY TO BLOW	BIRDMAN FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN)
36	32	8	ONE TIME	JUSTIN BIEBER (ISLAND/IDJMG)
37	33	12	I'M ALIVE	KENNY CHESNEY WITH DAVE MATTHEWS (BNA)
38	39	9	BAD HABITS	MAXWELL (COLUMBIA)
39	30	20	OBSESSED	MARIAH CAREY (ISLAND/IDJMG)
40	37	21	HOTEL ROOM SERVICE	PITBULL (MR. 305/POLO GROUNDS/J/RMG)
41	35	4	RUSSIAN ROULETTE	RIHANNA (SRP/DEF JAM/IDJMG)
42	44	7	I WANNA MAKE YOU CLOSE YOUR EYES	DIERKS BENTLEY (CAPITOL NASHVILLE)
43	61	2	DO YOU REMEMBER	JAY SEAN FEAT. SEAN PAUL & LIL JON (CASH MONEY/UNIVERSAL REPUBLIC)
44	48	7	RED LIGHT	DAVID NAIL (MCA NASHVILLE)
45	47	21	GOD IN ME	MARY MARY FEAT. KIERRA SHEARD (MY BLOCK/COLUMBIA)
46	43	15	GETTIN' YOU HOME (THE BLACK DRESS SONG)	CHRIS YOUNG (RCA NASHVILLE)
47	-	1	HARD	RIHANNA FEAT. JEEZY (SRP/DEF JAM/IDJMG)
48	55	3	GANGSTA LUV	SNOOP DOGG FEAT. THE-DREAM (DOGGYSTYLE/PRIORITY/CAPITOL)
49	46	8	REGRET	LETOYA FEAT. LUDACRIS (CAPITOL)
50	51	5	SOUTHERN VOICE	TIM MCGRAW (CURB)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	49	14	SAY HEY (I LOVE YOU)	MICHAEL FRANTI & SPEARHEAD (800 800 WAX/ANTI-UNIVERSAL REPUBLIC)
52	41	16	ONLY YOU CAN LOVE ME THIS WAY	KEITH URBAN (CAPITOL NASHVILLE)
53	54	19	GOOD GIRLS GO BAD	COBYA STARSHIP FEAT. LEIGHTON MEESTER (DECA/IMPACT/REBEL BY RAMEN/ATLANTIC/PPP)
54	57	4	HISTORY IN THE MAKING	DARIUS RUCKER (CAPITOL NASHVILLE)
55	60	4	WHITE LIAR	MIRANDA LAMBERT (COLUMBIA (NASHVILLE))
56	38	16	WELCOME TO THE FUTURE	BRAD PAISLEY (ARISTA NASHVILLE)
57	63	3	THE TRUTH	JASON ALDEAN (BROKEN BOW)
58	67	2	IF YOU ONLY KNEW	SHINEDOWN (ATLANTIC)
59	-	1	SPOTLIGHT	GUCCI MANE FEAT. USHER (MIZAY/ASYLUM/WARNER BROS.)
60	58	5	ALL I ASK FOR ANYMORE	TRACE ADKINS (CAPITOL NASHVILLE)
61	-	1	TIE ME DOWN	NEW BOYZ FEAT. RAY J (SHOTTY/ASYLUM/WARNER BROS.)
62	-	1	SAY AAH	TREY SONGZ (SONG BOOK/ATLANTIC)
63	70	2	TWANG	GEORGE STRAIT (MCA NASHVILLE)
64	66	5	SMILE	UNCLE KRACKER (TOP DOG/ATLANTIC)
65	-	1	EIGHT SECOND RIDE	JAKE OWEN (RCA NASHVILLE)
66	59	17	AMERICAN RIDE	TOBY KEITH (SHOW DOME NASHVILLE)
67	52	8	DOESN'T MEAN ANYTHING	ALICIA KEYS (IMB/J/RMG)
68	72	2	HAVEN'T MET YOU YET	MICHAEL BUBLE (143/REPRISE)
69	53	13	LOVE DRUNK	BOYS LIKE GIRLS (COLUMBIA)
70	73	4	WHY	RASCAL FLATTS (LYRIC STREET)
71	-	1	CLOSE TO YOU	BEBE & DECE WINANS (B&C/MALACO)
72	68	18	SHE WOLF	SHAKIRA (SONY MUSIC LATIN/EPIC)
73	65	19	SUCCESSFUL	DRAKE FEAT. TREY SONGZ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
74	74	2	SOMEDAY	ROB THOMAS (EMBLEM ATLANTIC)
75	71	3	I JUST CALL YOU MINE	MARTINA MCGRAW (RCA NASHVILLE)

1,261 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	13	#1 FIREFLIES	OWL CITY (UNIVERSAL REPUBLIC)	
2	20	13	NEED YOU NOW	LADY ANTEBELLUM (CAPITOL NASHVILLE)	●
3	2	13	REPLAY	IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)	
4	3	10	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS (ROC NATION)	
5	9	3	BAD ROMANCE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
6	7	6	TIK TOK	KESHA (KASZ MONEY/RCA/RMG)	
7	8	6	3	BRITNEY SPEARS (JIVE/JLG)	
8	6	14	PARTY IN THE U.S.A.	MILEY CYRUS (HOLLYWOOD)	
9	5	14	WHATCHA SAY	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	
10	4	2	RUSSIAN ROULETTE	RIHANNA (SRP/DEF JAM/IDJMG)	
11	11	16	SEXY BITCH	DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)	
12	10	19	DOWN	JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
13	13	8	MEET ME HALFWAY	THE BLACK EYED PEAS (INTERSCOPE)	
14	19	8	COWBOY CASANOVA	CARRIE UNDERWOOD (19/ARISTA NASHVILLE)	
15	53	2	DEFYING GRAVITY	GLEE CAST FEAT. CHRIS COLLIER & LEA MICHELLE (20TH CENTURY FOX TV/COLUMBIA)	
16	15	12	PAPARAZZI	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
17	16	23	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)	
18	21	16	ONE TIME	JUSTIN BIEBER (ISLAND/IDJMG)	
19	17	6	I CAN TRANSFORM YA	CHRIS BROWN FEAT. LIL WAYNE & SWIZZ BEATZ (JIVE/JLG)	
20	14	14	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST (ROC NATION)	●
21	18	9	FOREVER	DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)	
22	26	29	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE)	2
23	24	15	SWEET DREAMS	BEYONCE (MUSIC WORLD/COLUMBIA)	●
24	25	16	ALREADY GONE	KELLY CLARKSON (19/RCA/RMG)	
25	27	7	BODY LANGUAGE	JESSE MCCARTNEY FEAT. T-PAIN (HOLLYWOOD)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	28	3	BABY BY ME	50 CENT FEAT. NE-YO (SHADY/AFTERMATH/INTERSCOPE)	
27	23	2	DO YOU REMEMBER	JAY SEAN FEAT. SEAN PAUL & LIL JON (CASH MONEY/UNIVERSAL REPUBLIC)	
28	29	14	EVACUATE THE DANCE FLOOR	CASCADA (ROBBINS)	
29	37	16	TOES	ZAC BROWN BAND (HOME GROWN ATLANTIC/BIGGER PICTURE)	
30	-	2	I'M ALIVE	KENNY CHESNEY WITH DAVE MATTHEWS (BNA)	
31	32	6	HEY, SOUL SISTER	TRAIN (AWARE/COLUMBIA)	
32	-	20	I RUN TO YOU	LADY ANTEBELLUM (CAPITOL NASHVILLE)	●
33	-	1	GOOD LIFE	ONEREPUBLIC (MOSLEY/INTERSCOPE)	
34	-	1	WHITE LIAR	MIRANDA LAMBERT (COLUMBIA (NASHVILLE))	
35	71	2	'TILL I COLLAPSE	EMINEM FEAT. NATE DOGG (WEB/AFTERMATH/INTERSCOPE)	
36	31	7	FUNHOUSE	PINK (LAFACE/JLG)	
37	12	2	FAVORITE GIRL	JUSTIN BIEBER (ISLAND/IDJMG)	
38	44	4	HAPPY	LEONA LEWIS (SYCO/J/RMG)	
39	40	5	MONEY TO BLOW	BIRDMAN FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN)	
40	30	40	USE SOMEBODY	KINGS OF LEON (RCA/RMG)	■
41	-	3	FIFTEEN	TAYLOR SWIFT (BIG MACHINE)	
42	57	4	TWO IS BETTER THAN ONE	BOYS LIKE GIRLS FEAT. TAYLOR SWIFT (COLUMBIA)	
43	-	13	ALRIGHT	DARIUS RUCKER (CAPITOL NASHVILLE)	
44	34	19	OBSESSED	MARIAH CAREY (ISLAND/IDJMG)	
45	39	20	FALLING FOR YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
46	36	16	SAY HEY (I LOVE YOU)	MICHAEL FRANTI & SPEARHEAD (800 800 WAX/ANTI-UNIVERSAL REPUBLIC)	
47	48	10	UPRISING	MUSE (HELIUM-3/WARNER BROS.)	
48	-	1	WHATEVER YOU LIKE	ANYA MARINA (CHOP SHOP/ATLANTIC/PPP)	
49	22	3	JUMP THEN FALL	TAYLOR SWIFT (BIG MACHINE)	
50	38	20	LOVE DRUNK	BOYS LIKE GIRLS (COLUMBIA)	●

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	33	3	LOVE ME	JUSTIN BIEBER (ISLAND/IDJMG)	
52	58	6	ALL THE RIGHT MOVES	ONEREPUBLIC (MOSLEY/INTERSCOPE)	
53	41	9	DROP IT LOW	ESTER DEAN FEAT. CHRIS BROWN (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)	
54	50	6	ONE LESS LONELY GIRL	JUSTIN BIEBER (ISLAND/IDJMG)	
55	55	33	BOOM BOOM POW	THE BLACK EYED PEAS (WILL I AM/INTERSCOPE)	
56	-	1	FOR YOUR ENTERTAINMENT	ADAM LAMBERT (19/RCA/RMG)	
57	73	21	BIG GREEN TRACTOR	JASON ALDEAN (BROKEN BOW)	●
58	43	18	SHE WOLF	SHAKIRA (SONY MUSIC LATIN/EPIC)	●
59	62	2	TIE ME DOWN	NEW BOYZ FEAT. RAY J (SHOTTY/ASYLUM/WARNER BROS.)	
60	60	5	WHO SAYS	JOHN MAYER (COLUMBIA)	
61	54	47	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
62	49	21	21 GUNS	GREEN DAY (REPRISE)	●
63	47	15	SMILE	UNCLE KRACKER (TOP DOG/ATLANTIC)	
64	-	1	GIVE IT UP TO ME	SHAKIRA FEAT. LIL WAYNE (EPIC)	
65	-	1	UNDERTOW	TIMBALAND FEAT. THE FRAY & ESTHERO (MOSLEY/INTERSCOPE)	
66	-	1	TENNESSEE LINE	DAUGHERTY (19/RCA/RMG)	
67	42	24	GOOD GIRLS GO BAD	COBYA STARSHIP FEAT. LEIGHTON MEESTER (DECA/IMPACT/REBEL BY RAMEN/ATLANTIC/PPP)	■
68	-	4	HAVEN'T MET YOU YET	MICHAEL BUBLE (143/REPRISE)	
69	45	14	IMMA STAR (EVERYWHERE WE ARE)	JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)	
70	-	2	SOUTHERN VOICE	TIM MCGRAW (CURB)	
71	52	20	HOTEL ROOM SERVICE	PITBULL (MR. 305/POLO GROUNDS/J/RMG)	
72	-	1	CONSIDER ME GONE	REBA (STARSTRUCK/VALORY)	
73	-	1	WE WEREN'T BORN TO FOLLOW	BOB JOVI (ISLAND/IDJMG)	
74	-	1	KEEP YOU	SUGARLAND (MERCURY NASHVILLE)	
75	-	1	WELCOME TO THE FUTURE	BRAD PAISLEY (ARISTA NASHVILLE)	

ALBUM CHARTS

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

- GREATEST GAINER** GG 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. @ DualDisc available. P 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.

SONG CHARTS

See legends on respective chart pages for the Billboard Hot 100 and Hot R&B/Hip-Hop Songs.

RADIO AIRPLAY CHARTS
Hot 100 Airplay, Rock Songs, Hot Country Songs, Hot Rap Songs, Christian Songs, Hot Latin Songs and Latin Airplay charts 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, Alternative, Triple A, Active Rock, Heritage Rock, Mainstream R&B/Hip-Hop, Rhythmic, Adult R&B, Hot Christian AC Songs, Hot Gospel Songs, Hot Dance Airplay, 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 GG 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 after 20 weeks on the Billboard Hot 100 and if ranking below No. 50. Songs are removed from Hot R&B/Hip-Hop Songs after 20 weeks if ranking below No. 50. Songs are removed from Hot Country Songs after 20 weeks if ranking 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 Mainstream Top 40, Rock Songs, Alternative, Active Rock, Mainstream R&B/Hip-Hop, Rhythmic, Hot Latin Songs and Latin Airplay charts after 20 weeks if ranking below No. 20. Descending songs are removed from Adult Contemporary and Adult Top 40 after 20 weeks if ranking below No. 15, after 26 weeks if ranking below No. 10, or after 52 weeks if ranking below No. 5. Descending songs are removed from the Triple A, Heritage Rock, Adult R&B, Christian Songs, Hot Christian AC Songs, Christian CHR, Hot Gospel Songs, Hot Dance Airplay and Smooth Jazz Songs charts after 20 weeks and if ranking below No. 15.

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

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

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

AWARD CERT. LEVELS

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

SINGLES CHARTS
● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numerical within platinum symbol indicates song's multiplatinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

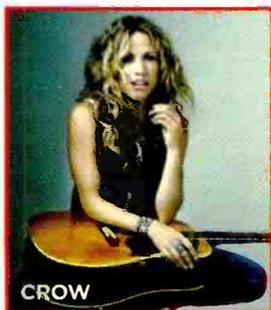
MAINSTREAM TOP 40			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	14	#1 WHATCHA SAY JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
2	1	12	PAPARAZZI LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
3	4	15	PARTY IN THE U.S.A. MILEY CYRUS (HOLLYWOOD)
4	3	17	DOWN JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
5	5	17	SWEET DREAMS BEYONCE (MUSIC WORLD/COLUMBIA)
6	6	7	3 BRITNEY SPEARS (JIVE/JLG)
7	8	10	FIREFLIES OWL CITY (UNIVERSAL REPUBLIC)
8	7	13	ALREADY GONE KELLY CLARKSON (19/RCA/RMG)
9	11	9	REPLAY IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
10	10	9	MEET ME HALFWAY THE BLACK EYED PEAS (INTERSCOPE)
11	9	23	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
12	12	21	USE SOMEBODY KINGS OF LEON (RCA/RMG)
13	17	8	SEXY CHICK DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)
14	15	16	ONE TIME JUSTIN BIEBER (ISLAND/IDJMG)
15	14	24	I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)
16	13	12	RUN THIS TOWN JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
17	20	4	BAD ROMANCE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
18	19	12	EVACUATE THE DANCEFLOOR CASCADA (ROBBINS)
19	23	5	GREATEST GAINER TIK TOK KESHA (KASZ MONEY/RCA/RMG)
20	18	12	FALLIN' FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
21	21	4	RUSSIAN ROULETTE RIHANNA (SRP/DEF JAM/IDJMG)
22	25	4	EMPIRE STATE OF MIND JAY-Z & ALICIA KEYS (ROC NATION)
23	16	19	LOVE DRUNK BOYS LIKE GIRLS (COLUMBIA)
24	22	9	FUNHOUSE PINK (LAFACE/JLG)
25	24	6	BODY LANGUAGE JESSE MCCARTNEY FEAT. T-PAIN (HOLLYWOOD)
26	26	6	IF YOU ONLY KNEW SHINEDOWN (ATLANTIC)
27	28	3	TWO IS BETTER THAN ONE BOYS LIKE GIRLS FEAT. TAYLOR SWIFT (COLUMBIA)
28	27	16	OBSESSED MARIAH CAREY (ISLAND/IDJMG)
29	30	3	GIVE IT UP TO ME SHAKIRA FEAT. LIL WAYNE (EPIC)
30	29	18	HOTEL ROOM SERVICE PITBULL (MR. 305/POLYDOR/ROBBINS)
31	NEW		FIFTEEN TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
32	33	3	NEVER GONNA BE ALONE NICKELBACK (ROADRUNNER/RRP)
33	31	3	S.O.S. (LET THE MUSIC PLAY) JORDIN SPARKS (19/JIVE/JLG)
34	37	2	HEAVEN CAN WAIT WE THE KINGS (S-CURVE)
35	NEW		DO YOU REMEMBER JAY SEAN FEAT. SEAN PAUL & LIL JON (CASH MONEY/UNIVERSAL REPUBLIC)
36	36	7	DOLLHOUSE PRISCILLA REBEA (CAPITOL)
37	39	4	HOW YOU LOVE ME NOW HEY MONDAY (DECAYDANCE/COLUMBIA)
38	34	15	SAY HEY (I LOVE YOU) MICHAEL FRANTI & SPEARHEAD (800 800 WAX/ANTI-UNIVERSAL REPUBLIC)
39	40	2	LIVE LIKE WE'RE DYING KRIS ALLEN (19/JIVE/JLG)
40	NEW		FOREVER DRAKE FEAT. KANYE WEST, LIL WAYNE & EMINEM (HARVEY KAWAZONE 4/STREAMLINE/INTERSCOPE)

Jason DeRulo ascends 2-1 on Mainstream Top 40 with "Whatcha Say." The song's coronation marks just the seventh week at No. 1 on the chart for a solo male this year, the lowest sum since 2000, when no solo male artists occupied the penthouse. Male soloists also failed to reach the summit in 1992, 1993, 1996 and 1997.

On Triple A (viewable at billboard.biz/charts), Sheryl Crow's 1994 debut album, "Tuesday Night Music Club," yields a new chart entry, as "Killer Life" bows at No. 30.

The album was rereleased Nov. 17 along with a second disc of B-sides, rarities and out-takes and a DVD featuring the album's videos. The package also contains a newly produced documentary.

"Killer Life" is Crow's 19th Triple A-charted title, the most among female artists; Tracy Chapman and Sarah McLachlan rank second with nine entries apiece.



CROW

ADULT CONTEMPORARY			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	18	#1 YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
2	2	15	GREATEST GAINER FALLIN' FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
3	4	27	HER DIAMONDS ROB THOMAS (EMBLEM/ATLANTIC)
4	7	11	HAVEN'T MET YOU YET MICHAEL BUBLE (143/REPRISE)
5	5	40	COME ON GET HIGHER MATT NATHANSON (VANGUARD/CAPITOL)
6	6	43	YOU FOUND ME THE FRAY (EPIC)
7	3	36	THE CLIMB MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
8	8	21	PLEASE DON'T LEAVE ME PINK (LAFACE/JLG)
9	9	3	NO SURPRISE DAUGHTRY (19/RCA/RMG)
10	10	9	I WANT TO KNOW WHAT LOVE IS MARIAH CAREY (ISLAND/IDJMG)
11	11	11	CHANCES FIVE FOR FIGHTING (AWARE/COLUMBIA)
12	12	13	KISS A GIRL KEITH URBAN (CAPITOL NASHVILLE/CAPITOL)
13	13	11	USE SOMEBODY KINGS OF LEON (RCA/RMG)
14	14	18	CLOSER TO LOVE MAT KEARNEY (AWARE/COLUMBIA)
15	15	15	BEAUTIFUL WORLD (WE'RE ALL HERE) JIM BRICKMAN & ADAM CROSSLEY (SOMERSET/BRICKHOUSE DIRECT)
16	17	6	ALREADY GONE KELLY CLARKSON (19/RCA/RMG)
17	19	4	WE WEREN'T BORN TO FOLLOW BON JOVI (MERCURY/IDJMG)
18	20	9	BATTLEFIELD JORDIN SPARKS (19/JIVE/JLG)
19	18	5	THIS IS IT MICHAEL JACKSON FEAT. THE JACKSONS (MJJ/EPIC)
20	22	6	WHEN IT COMES TO LOVE FOREIGNER (ATLANTIC/RHINO)
21	21	15	THEN BRAD PAISLEY (ARISTA NASHVILLE/RMG)
22	24	2	CHASING PIRATES NORAH JONES (BLUE NOTE/CAPITOL)
23	26	6	SAY HEY (I LOVE YOU) MICHAEL FRANTI & SPEARHEAD (800 800 WAX/ANTI-UNIVERSAL REPUBLIC)
24	25	7	I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)
25	23	7	SMILE UNCLE KRACKER (TOP DOG/ATLANTIC)

ADULT TOP 40			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	29	#1 USE SOMEBODY KINGS OF LEON (RCA/RMG)
2	3	15	ALREADY GONE KELLY CLARKSON (19/RCA/RMG)
3	2	23	FALLIN' FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
4	4	22	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
5	8	17	SMILE UNCLE KRACKER (TOP DOG/ATLANTIC)
6	7	20	I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)
7	9	9	SOMEDAY ROB THOMAS (EMBLEM/ATLANTIC)
8	5	19	SAY HEY (I LOVE YOU) MICHAEL FRANTI & SPEARHEAD (800 800 WAX/ANTI-UNIVERSAL REPUBLIC)
9	6	28	NO SURPRISE DAUGHTRY (19/RCA/RMG)
10	12	6	GREATEST GAINER FIREFLIES OWL CITY (UNIVERSAL REPUBLIC)
11	11	13	WE WEREN'T BORN TO FOLLOW BON JOVI (MERCURY/IDJMG)
12	13	13	HEY, SOUL SISTER TRAIN (AWARE/COLUMBIA)
13	14	12	PARTY IN THE U.S.A. MILEY CYRUS (HOLLYWOOD)
14	16	8	NEVER GONNA BE ALONE NICKELBACK (ROADRUNNER/RRP)
15	15	15	CHANCES FIVE FOR FIGHTING (AWARE/COLUMBIA)
16	17	12	MAYBE INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/UNIVERSAL MOTOWN)
17	18	7	PAPARAZZI LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
18	20	3	HALFWAY GONE LIFEHOUSE (Geffen/INTERSCOPE)
19	19	7	WHO SAYS JOHN MAYER (COLUMBIA)
20	22	4	LIVE LIKE WE'RE DYING KRIS ALLEN (19/JIVE/JLG)
21	21	11	COME ON GREEN RIVER DRUMMANCE (VIRGIN/CAPITOL)
22	24	10	BREAKEVEN THE SCRIPT (PHONOGENIC/EPIC)
23	25	8	IF YOU ONLY KNEW SHINEDOWN (ATLANTIC)
24	23	7	ALL THE RIGHT MOVES ONEREPUBLIC (MOSLEY/INTERSCOPE)
25	26	4	HAVEN'T MET YOU YET MICHAEL BUBLE (143/REPRISE)

ROCK SONGS			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	14	#1 I WILL NOT BOW BREAKING BENJAMIN (HOLLYWOOD)
2	1	8	WHEELS FOO FIGHTERS (ROSWELL/RCA/RMG)
3	11	11	BREAK THREE DAYS GRACE (JIVE/JLG)
4	3	14	CHECK MY BRAIN ALICE IN CHAINS (VIRGIN/CAPITOL)
5	15	15	UPRISING MUSE (HELIUM-3/WARNER BROS.)
6	5	13	(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU TO WEEZER (DGC/INTERSCOPE)
7	7	21	JARS CHEVELLE (EPIC)
8	9	22	SAVIOR RISE AGAINST (DGC/INTERSCOPE)
9	8	17	THE FIXER PEARL JAM (MONKEYWRENCH)
10	10	24	YOU'RE GOING DOWN SICK PUPPIES (RMR/VIRGIN/CAPITOL)
11	12	6	KINGS AND QUEENS 30 SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
12	11	10	IF YOU ONLY KNEW SHINEDOWN (ATLANTIC)
13	14	24	NEW DIVIDE LINKIN PARK (MACHINE SHOP/WARNER BROS.)
14	15	24	USE SOMEBODY KINGS OF LEON (RCA/RMG)
15	13	13	OVERCOME CREED (WIND-UP)
16	17	24	PANIC SWITCH SILVERSN PICKUPS (DANGEBIRD)
17	19	19	1901 PHOENIX (LOYALTY/CLASSNOTE)
18	18	9	MEET ME ON THE EQUINOX DEATH CAB FOR CUTIE (CHOP SHOP/ATLANTIC)
19	16	12	MEDICATE AFI (DGC/INTERSCOPE)
20	20	3	NEW FANG THEM CROOKED VULTURES (INTERSCOPE)
21	21	13	BACK AGAINST THE WALL CAGE THE ELEPHANT (DSP/JIVE/JLG)
22	28	5	SNUFF SLIPKNOT (ROADRUNNER/RRP)
23	22	5	JUST BREATHE PEARL JAM (MONKEYWRENCH)
24	25	12	AGAIN FLYLEAF (A&M/OCTONE/INTERSCOPE)
25	27	8	EAST JESUS NOWHERE GREEN DAY (REPRISE)
26	26	4	SPACESHIP PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)
27	13	13	CRAWL BACK IN DEAD BY SUNRISE (WARNER BROS.)
28	30	13	INVINCIBLE ADELITAS WAY (VIRGIN/CAPITOL)
29	24	19	IGNORANCE PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)
30	9	9	MONSTER SKILLET (ARDENT/INO/ATLANTIC)
31	29	15	HARD TO SEE FIVE FINGER DEATH PUNCH (PROSPECT PARK)
32	33	4	BROKEN, BEAT & SCARRED METALLICA (WARNER BROS.)
33	35	12	FOREVER IN YOUR HANDS ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
34	37	4	CRASH CAVO (REPRISE)
35	32	12	FUGITIVE DAVID GRAY (MERCER STREET/DOWNTOWN)
36	34	6	SUBSTITUTION SILVERSN PICKUPS (DANGEBIRD)
37	36	4	WHO SAYS JOHN MAYER (COLUMBIA)
38	HOT SHOT DEBUT		GREATEST GAINER SCREAM WITH ME MUDVAYNE (EPIC)
39	38	4	STORM TO PASS ATREYU (HOLLYWOOD)
40	43	7	SLOW POISON THE BRAVERY (ISLAND/IDJMG)
41	42	14	FIREFLIES OWL CITY (UNIVERSAL REPUBLIC)
42	41	18	I'LL GO CRAZY IF I DON'T GO CRAZY TONIGHT U2 (ISLAND/INTERSCOPE)
43	NEW		CRAWL KINGS OF LEON (RCA/RMG)
44	40	4	HEY, SOUL SISTER TRAIN (AWARE/COLUMBIA)
45	38	10	MAYBE INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/UNIVERSAL MOTOWN)
46	50	2	EYESORE JANUS (REALTO/ILG)
47	49	49	MESS OF ME SWITCHFOOT (ATLANTIC)
48	48	15	WHY I AM DAVE MATTHEWS BAND (BAMA RAGS/RCA/RMG)
49	45	3	JUST SAY YES SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
50	46	2	CHASING PIRATES NORAH JONES (BLUE NOTE/CAPITOL)

Two songs by format newcomers reach the top 10 on Alternative (viewable at billboard.biz/charts). "1901" by Phoenix charges 13-9 in its 19th chart week with its first Greatest Gainer award, while Cage the Elephant notches its second top 10 with "Back Against the Wall" (11-10).



PHOENIX

ACTIVE ROCK			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	#1 I WILL NOT BOW BREAKING BENJAMIN (HOLLYWOOD)
2	3	11	BREAK THREE DAYS GRACE (JIVE/JLG)
3	14	14	CHECK MY BRAIN ALICE IN CHAINS (VIRGIN/CAPITOL)
4	5	24	YOU'RE GOING DOWN SICK PUPPIES (RMR/VIRGIN/CAPITOL)
5	7	22	INVINCIBLE ADELITAS WAY (VIRGIN/CAPITOL)
6	6	8	WHEELS FOO FIGHTERS (ROSWELL/RCA/RMG)
7	11	11	IF YOU ONLY KNEW SHINEDOWN (ATLANTIC)
8	4	21	JARS CHEVELLE (EPIC)
9	17	17	MONSTER SKILLET (ARDENT/INO/ATLANTIC)
10	12	12	CRAWL BACK IN DEAD BY SUNRISE (WARNER BROS.)
11	13	4	SPACESHIP PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)
12	15	8	SNUFF SLIPKNOT (ROADRUNNER/RRP)
13	8	13	OVERCOME CREED (WIND-UP)
14	10	18	HARD TO SEE FIVE FINGER DEATH PUNCH (PROSPECT PARK)
15	11	21	FOREVER IN YOUR HANDS ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
16	16	12	AGAIN FLYLEAF (A&M/OCTONE/INTERSCOPE)
17	18	6	BROKEN, BEAT & SCARRED METALLICA (WARNER BROS.)
18	17	23	WHISKEY HANGOVER GODSMACK (UNIVERSAL REPUBLIC)
19	19	31	CHAMPAGNE CAVO (REPRISE)
20	21	8	STORM TO PASS ATREYU (HOLLYWOOD)
21	22	12	FOREVER RED (ESSENTIAL/RED)
22	23	7	CRASH CAVO (REPRISE)
23	26	3	NEW FANG THEM CROOKED VULTURES (INTERSCOPE)
24	29	4	YOUTH OF YESTERDAY THE VEER UNION (UNIVERSAL MOTOWN)
25	NEW		GREATEST GAINER SCREAM WITH ME MUDVAYNE (EPIC)

HERITAGE ROCK			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	#1 CHECK MY BRAIN ALICE IN CHAINS (VIRGIN/CAPITOL)
2	2	13	OVERCOME CREED (WIND-UP)
3	4	11	BREAK THREE DAYS GRACE (JIVE/JLG)
4	3	8	WHEELS FOO FIGHTERS (ROSWELL/RCA/RMG)
5	5	5	I WILL NOT BOW BREAKING BENJAMIN (HOLLYWOOD)
6	6	23	WHISKEY HANGOVER GODSMACK (UNIVERSAL REPUBLIC)
7	8	11	IF YOU ONLY KNEW SHINEDOWN (ATLANTIC)
8	7	28	BURN IT TO THE GROUND NICKELBACK (ROADRUNNER/RRP)
9	10	18	YOU'RE GOING DOWN SICK PUPPIES (RMR/VIRGIN/CAPITOL)
10	11	30	CHAMPAGNE CAVO (REPRISE)
11	9	26	NEW DIVIDE LINKIN PARK (MACHINE SHOP/WARNER BROS.)
12	13	34	SOUND OF MADNESS SHINEDOWN (ATLANTIC)
13	13	32	I GET OFF HALESTORM (ATLANTIC)
14	14	20	

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	2	4	14	#1 NEED YOU NOW <small>PRODUCER (SONGWRITER) WORLEY, LADY ANTEBELLUM (D. HAYWOOD, C. KELLEY, H. SCOTT, J. KEAR)</small>	Lady Antebellum CAPITOL NASHVILLE	1	1
2	1	3	11	COWBOY CASANOVA <small>M. BRIGHT (C. UNDERWOOD, M. ELIZONDO, B. JAMES)</small>	Carrie Underwood 19 ARISTA NASHVILLE	1	1
3	3	6	34	DO I <small>J. STEVENS (L. BRYAN, C. KELLEY, D. HAYWOOD)</small>	Luke Bryan CAPITOL NASHVILLE	3	3
4	5	10	11	CONSIDER ME GONE <small>R. MCENTIRE, M. BRIGHT (S. DIAMOND, M. GREEN)</small>	Reba STARSTRUCK/VALORY	4	4
5	4	1	21	TOES <small>K. STEGALL, Z. BROWN (Z. BROWN, W. OURRETTE, J. HOPKINS, S. MULLINS)</small>	Zac Brown Band HOME GROWN/ATLANTIC/BIGGER PICTURE	1	1
6	10	11	26	GREATEST GAINER BONFIRE <small>PRODUCER (SONGWRITER) D. DONNELL, C. MORGAN (T. BOYKIN, K. DENNEY, C. MORGAN, M. ROGERS)</small>	Craig Morgan BNA	6	6
7	7	8	17	I'M ALIVE <small>B. CANNON, K. CHESNEY (K. CHESNEY, D. DILLON, M. TAMBURINO)</small>	Kenny Chesney With Dave Matthews BNA	7	7
8	9	9	12	FIFTEEN <small>N. CHAPMAN, T. SWIFT (T. SWIFT)</small>	Taylor Swift BIG MACHINE	8	8
9	11	12	17	I WANNA MAKE YOU CLOSE YOUR EYES <small>B. BEAVERS, D. BENTLEY (B. BEAVERS, D. BENTLEY)</small>	Dierks Bentley CAPITOL NASHVILLE	9	9
10	12	13	30	RED LIGHT <small>F. LIDDELL, M. WRUCKE (J. SINGLETON, M. PEIRCE, D. MATKOSKY)</small>	David Nail MCA NASHVILLE	10	10
11	13	14	10	SOUTHERN VOICE <small>B. GALLIMORE, T. MCGRAW, D. SMITH (T. DOUGLAS, B. DIPIERO)</small>	Tim McGraw CURB	11	11
12	15	16	11	HISTORY IN THE MAKING <small>F. ROGERS (D. RUCKER, F. ROGERS, C. MILLS)</small>	Darius Rucker CAPITOL NASHVILLE	12	12
13	16	17	13	WHITE LIAR <small>F. LIDDELL, M. WRUCKE (M. LAMBERT, N. HEMBY)</small>	Miranda Lambert COLUMBIA	13	13
14	14	15	28	ALL I ASK FOR ANYMORE <small>F. ROGERS (C. BEAUFORT, T. JAMES)</small>	Trace Adkins CAPITOL NASHVILLE	14	14
15	17	21	4	THE TRUTH <small>M. KNOX (B. JAMES, A. MONROE)</small>	Jason Aldean BROKEN BOW	15	15
16	21	23	24	AIR POWER EIGHT SECOND RIDE <small>J. RITCHIEY (J. OWEN, E. DURRANCE)</small>	Jake Owen RCA	16	16
17	20	22	9	AIR POWER TWANG <small>G. STRAIT, T. BROWN (J. LAUDERDALE, K. MARVEL, J. RITCHIEY)</small>	George Strait MCA NASHVILLE	17	17
18	19	19	28	I JUST CALL YOU MINE <small>D. HUFF, M. MCBRIDE (J. CAFES, T. LACY, D. MATKOSKY)</small>	Martina McBride RCA	18	18
19	18	18	9	WHY <small>D. HUFF, RASCAL FLATTS (A. SHAMBLIN, R. MATHES)</small>	Rascal Flatts LYRIC STREET	18	18
20	23	26	11	WHY DON'T WE JUST DANCE <small>F. ROGERS (J. BEAVERS, J. SINGLETON, D. BROWN)</small>	Josh Turner MCA NASHVILLE	20	20
21	22	24	10	THAT'S HOW COUNTRY BOYS ROLL <small>C. CHAMBERLAIN, B. CURRINGTON (B. CURRINGTON, D. DAVIDSON, B. JONES)</small>	Billy Currington MERCURY	21	21
22	24	25	28	HURRY HOME <small>D. GEHMAN (Z. WILLIAMS)</small>	Jason Michael Carroll ARISTA NASHVILLE	22	22
23	25	33	10	CRYIN' FOR ME (WAYMAN'S SONG) <small>T. KEITH (T. KEITH)</small>	Toby Keith SHOW DOG NASHVILLE	23	23
24	26	27	31	TODAY <small>M. WRIGHT, G. ALLAN (B. LONG, T. L. JAMES)</small>	Gary Allan MCA NASHVILLE	24	24
25	29	30	11	A LITTLE MORE COUNTRY THAN THAT <small>C. CHAMBERLAIN (D. POYTHRESS, R. M. FEEK, W. VARBLE)</small>	Easton Corbin MERCURY	25	25



The lead single from the trio's upcoming second album draws 37.6 million impressions, marking the group's second No. 1 (see Hot Box, page 41) following "Run to You," which topped the July 25 chart. The new album arrives at retail Jan. 26.



With his third chart entry, and more than seven years after his chart debut, the Missouri native claims his first top 10 song. He debuted on the list with "Memphis" in 2002 (peaking at No. 52) and reached No. 47 with "I'm About to Come Alive" in 2008.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	27	28	29	OUTSIDE MY WINDOW <small>S. BUXTON (S. BUXTON, V. SHAW, M. J. HUDSON, G. BURR)</small>	Sarah Buxton LYRIC STREET	26	26
27	28	29	10	BEER ON THE TABLE <small>M. KNOX (J. THOMPSON, K. JOHNSON, A. ZACK)</small>	Josh Thompson COLUMBIA	27	27
28	30	31	11	DIDN'T YOU KNOW HOW MUCH I LOVED YOU <small>C. LINDSEY (C. LINDSEY, A. MAYO, T. VERGES)</small>	Kellie Pickler 19/BNA	28	28
29	31	34	10	KEEP ON LOVIN' YOU <small>D. HUFF (C. STAPLETON, T. WILLIAMS)</small>	Steel Magnolia BIG MACHINE	29	29
30	41	-	3	AMERICAN SATURDAY NIGHT <small>F. ROGERS (B. PAISLEY, A. GORLEY, K. LOVELACE)</small>	Brad Paisley ARISTA NASHVILLE	30	30
31	35	38	10	HILLBILLY BONE <small>S. HENDRICKS (C. WISEMAN, L. LAIRD)</small>	Blake Shelton Featuring Trace Adkins WARNER BROS./WRN	31	31
32	33	36	10	BACKWOODS <small>J. MOORE (J. MOORE, J. PAULIN, J. S. STOVER)</small>	Justin Moore VALORY	32	32
33	32	32	10	SARA SMILE <small>D. HUFF (D. HALL, J. OATES)</small>	Jimmy Wayne Featuring Daryl Hall & John Oates VALORY	32	32
34	37	40	10	HELL ON THE HEART <small>J. JUDGE (E. CHURCH, D. RUTAN, J. SPILLMAN)</small>	Eric Church CAPITOL NASHVILLE	34	34
35	34	35	10	LONG AFTER I'M GONE <small>B. KERNY, C. STONE (W. K. ALPHIN, M. BEESON, R. SUPA)</small>	Big Kenny LOVE EVERYBODY/GLOTOW/BIGGER PICTURE	34	34
36	36	37	10	EVERYWHERE I GO <small>P. VASSAR (P. VASSAR, J. STEELE)</small>	Phil Vassar UNIVERSAL SOUTH	36	36
37	40	41	10	GIMMIE THAT GIRL <small>M. WRIGHT (R. AKINS, D. DAVIDSON, B. HAYSLEIP)</small>	Joe Nichols UNIVERSAL SOUTH	37	37
38	38	39	10	LOVE LIKE CRAZY <small>D. JOHNSON (D. JOHNSON, T. JAMES)</small>	Lee Brice CURB	38	38
39	42	46	10	WHISTLIN' DIXIE <small>M. WRIGHT, C. AUDETCH, III (R. HOUSER, K. TRIBBLE)</small>	Randy Houser UNIVERSAL SOUTH	39	39
40	39	42	10	19 AND CRAZY <small>M. IRWIN, J. KEAR, K. OJUNSON (M. IRWIN, J. KEAR, K. OJUNSON, K. SHEPARD)</small>	Bomshel CURB	39	39
41	HOT SHOT DEBUT	1	1	TIL SUMMER COMES AROUND <small>D. HUFF, K. URBAN (M. POWELL, K. URBAN)</small>	Keith Urban CAPITOL NASHVILLE	41	41
42	43	44	15	LOVE LIVES ON <small>D. BASON (M. HOPE, S. STEVENS, M. WEST)</small>	Mallory Hope MCA NASHVILLE	42	42
43	45	47	10	THE CALL <small>J. STROUD (M. KENNON, N. GORDON, J. CAMPBELL)</small>	Matt Kennon BAMAJAM/STROUD/AVARIOUS	43	43
44	44	43	11	STUCK <small>B. CANNON (F. J. MYERS, B. MONTANA)</small>	Ash Bowers STONEY CREEK	43	43
45	46	45	10	HOW FAR DO YOU WANNA GO? <small>M. SERLETIC (M. SERLETIC, J. STEELE, D. MYRICK)</small>	Gloriana EMBLEM/WARNER BROS./WRN	45	45
46	50	60	3	THERE IS A GOD <small>T. BROWN (A. GORLEY, C. DUBOIS)</small>	Lee Ann Womack MCA NASHVILLE	46	46
47	49	52	10	HIP TO MY HEART <small>N. CHAPMAN (K. PERRY, R. PERRY, N. PERRY, B. BEAVERS)</small>	The Band Perry REPUBLIC NASHVILLE	47	47
48	48	49	10	CHASIN' GIRLS <small>T. HEWITT, R. ATKINS (R. ATKINS, T. HEWITT, S. DEAN)</small>	Rodney Atkins CURB	48	48
49	47	50	10	COUNTRY LIVIN' <small>N. GOLDEN, D. GEORGE (S. J. WILLIAMS, D. GEORGE, T. OWENS)</small>	Williams Riley GOLDEN NASHVILLE	47	47
50	51	48	11	SKINNY DIPPIN' <small>M. BRIGHT (W. DUNCAN, C. TOMPKINS)</small>	Whitney Duncan WARNER BROS./WRN	48	48

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	2	#1 CARRIE UNDERWOOD <small>IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) 19/ARISTA NASHVILLE 49923/SMN (13.98)</small>	Play On	1	1
2	2	1	53	TAYLOR SWIFT <small>BIG MACHINE 0200 (18.98) +</small>	Fearless	4	1
3	5	4	83	GREATEST GAINER LADY ANTEBELLUM <small>CAPITOL NASHVILLE 03206 (12.98)</small>	Lady Antebellum	1	1
4	3	2	10	TIM MCGRAW <small>CURB 79152 (18.98)</small>	Southern Voice	1	1
5	4	3	32	ZAC BROWN BAND <small>ROAR/BIGGER PICTURE/EMBLEM/WARNER BROS. 519780/WARN (13.98)</small>	The Foundation	2	2
6	11	13	31	DARIUS RUCKER <small>CAPITOL NASHVILLE 85306 (18.98)</small>	Learn To Live	1	1
7	6	6	7	MIRANDA LAMBERT <small>COLUMBIA 48894/SMN (12.98)</small>	Revolution	1	1
8	8	7	37	JASON ALDEAN <small>BROKEN BOW 7637 (18.98)</small>	Wide Open	2	2
9	7	8	30	SOUNDTRACK <small>WALT DISNEY 003101 (18.98)</small>	Hannah Montana: The Movie	1	1
10	14	18	5	SUGARLAND <small>MERCURY 013326/UMGN (13.98)</small>	Gold And Green	10	10
11	13	11	106	TAYLOR SWIFT <small>BIG MACHINE 079012 (18.98) +</small>	Taylor Swift	4	1
12	32	29	67	PACE SETTER JAMEY JOHNSON <small>MERCURY 011237/UMGN (13.98)</small>	That Lonesome Song	6	6
13	23	22	11	SUGARLAND <small>MERCURY 011273/UMGN (13.98)</small>	Love On The Inside	2	1
14	9	5	10	TOBY KEITH <small>SHOW DOG NASHVILLE 027 (18.98)</small>	American Ride	1	1
15	18	19	33	KEITH URBAN <small>CAPITOL NASHVILLE 35751 (18.98)</small>	Defying Gravity	1	1
16	15	16	33	REBA <small>STARSTRUCK 10100/VALORY (18.98) +</small>	Keep On Loving You	1	1
17	16	12	10	BROOKS & DUNN <small>ARISTA NASHVILLE 49922/SMN (13.98)</small>	#1s ... And Then Some	1	1
18	12	9	6	LUKE BRYAN <small>CAPITOL NASHVILLE 85833 (18.98)</small>	Doin' My Thing	2	2
19	25	26	29	BRAD PAISLEY <small>ARISTA NASHVILLE 47352/SMN (13.98)</small>	American Saturday Night	1	1
20	19	14	11	GEORGE STRAIT <small>MCA NASHVILLE 013173/UMGN (13.98)</small>	Twang	1	1
21	10	-	3	ALAN JACKSON <small>WARNER BROS. 519780/WARN (13.98)</small>	Songs Of Love And Heartache	10	10
22	28	34	10	VARIOUS ARTISTS <small>EM/UNIVERSAL 56263/SOKY MUSIC (19.98)</small>	NOW That's What I Call A Country Christmas	22	22
23	21	21	26	KENNY CHESNEY <small>BNA 49530/SMN (11.98)</small>	Greatest Hits II	1	1
24	17	10	6	ROSANNE CASH <small>MANHATTAN 96576/BLG (18.98)</small>	The List	5	5
25	20	17	11	CHRIS YOUNG <small>RCA 22818/SMN (10.98)</small>	The Man I Want To Be	6	6

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	22	20	42	RASCAL FLATTS <small>LYRIC STREET 002604 (18.98)</small>	Unstoppable	1	1
27	26	25	15	VARIOUS ARTISTS <small>EM/UNIVERSAL 56259/SOKY MUSIC (18.98)</small>	NOW That's What I Call Country Vol. 2	1	1
28	34	30	15	SUGARLAND <small>MERCURY 013191/UMGN (14.98 CD/DVD) +</small>	LIVE On The Inside	1	1
29	30	28	17	BILLY CURRINGTON <small>MERCURY 009550/UMGN (13.98)</small>	Little Bit Of Everything	2	2
30	24	23	35	RASCAL FLATTS <small>LYRIC STREET 002764 (13.98)</small>	Greatest Hits Volume 1	2	2
31	31	27	14	JUSTIN MOORE <small>VALORY 3110 (10.98)</small>	Justin Moore	3	3
32	35	35	11	COLT FORD <small>AVERAGE JOES 1001 (16.98)</small>	Ride Through The Country	24	24
33	33	33	10	KELLIE PICKLER <small>19/BNA 22811/SMN (11.98) +</small>	Kellie Pickler	1	1
34	29	24	10	LYLE LOVETT <small>CURB/LOST HIGHWAY 013174/UMGN (13.98)</small>	Natural Forces	1	1
35	36	36	10	DIERKS BENTLEY <small>CAPITOL NASHVILLE 02158 (18.98)</small>	Feel That Fire	1	1
36	HOT SHOT DEBUT	1	1	DOLLY PARTON <small>DOLLY 925-BUTTERFLY 2AV (18.98 CD/DVD) +</small>	Live From London	36	36
37	NEW	1	1	BIG KENNY <small>LOVE EVERYBODY/GLOTOW/BIGGER PICTURE (13.98)</small>	The Quiet Time Of A Rock And Roll Farm Boy	37	37
38	39	42	34	MARTINA MCBRIDE <small>RCA 34130/SMN (17.98)</small>	Shine	1	1
39	37	32	10	GLORIANA <small>EMBLEM/REPUBLIC/WARNER BROS. 519780/WARN (13.98)</small>	Gloriana	2	2
40	27	15	3	JOE NICHOLS <small>UNIVERSAL SOUTH 012989 (13.98)</small>	Old Things New	15	15
41	44	44	10	RANDY HOUSER <small>UNIVERSAL SOUTH 011699 (10.98)</small>	Anything Goes	21	21
42	47	46	57	KENNY CHESNEY <small>BLUE CHAIR/BNA 34553/SMN (18.98)</small>	Lucky Old Sun	1	1
43	41	43	30	JAKE OWEN <small>RCA 31287/SMN (12.98)</small>	Easy Does It	2	2
44	38	39	10	ERIC CHURCH <small>CAPITOL NASHVILLE 20810 (12.98)</small>	Carolina	4	4
45	46	40	34	TIM MCGRAW <small>CURB 79116 (11.98)</small>	Greatest Hits 3	1	1
46	57	60	14	VARIOUS ARTISTS <small>CAPITOL NASHVILLE 021351/LYRIC STREET (11.98)</small>	NOW That's What I Call Country	1	1
47	42	31	4	BOMSHEL <small>CURB 78846 (8.98)</small>	Fight Like A Girl	24	24
48	45	45	12	LOVE AND THEFT <small>CAPITOL NASHVILLE 021351/LYRIC STREET (11.98)</small>	World Wide Open	10	10
49	50	54	15	DAVID NAIL <small>MCA NASHVILLE 011003/UMGN (10.98)</small>	I'm About To Come Alive	19	19
50	49	53	6	COLT FORD <small>AVERAGE JOES 2 EX (13.98 CD/DVD) +</small>	Country Is As Country Does	41	41

TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	7	#1 PATTY LOVELESS <small>IMPRINT & NUMBER / DISTRIBUTING LABEL SAGUARO ROAD 24976</small>	Mountain Soul II	1
2	39	2	STEVE MARTIN <small>40 SHARE 610647/ROUNDER</small>	The Crow: New Songs For The Five-String Banjo	1
3	3	10	THE ISAACS <small>GATHER MUSIC GROUP 46014</small>	The Isaacs ... Naturally: An Almost A Cappella Collection	1
4	6	60	OLD CROW MEDICINE SHOW <small>NETTWERK 30812</small>	Tennessee Pusher	1
5	4	4	SAM BUSH <small>SUNAR HILL 4055 WELK</small>	Circles Around Me	1
6	7	55	STEVE IVEY <small>EMI/MADACY SPECIAL PRODUCTS 53859/MADACY</small>	Ultimate Bluegrass	1
7	NEW	1	DAILEY & VINCENT <small>ROUNDER 661610 EX</small>	Singing From The Heart	1
8	10	9	LOUDON WAINWRIGHT III <small>2ND STORY SOUND 001</small>	High Wide & Handsome: The Charlie Poole Project	1
9	11	64	BILL & GLORIA GATHER WITH THEIR HOMECOMING FRIENDS <small>GATHER MUSIC GROUP 42736</small>	Bill & Gloria Presents: Country Bluegrass Homecoming Volume One	1
10	9	9	RICKY SKAGGS <small>SKAGGS FAMILY 901009</small>	Solo: Songs My Dad Loved	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMP/INT/P	PROMOTION LABEL	
1	1	4	#1 MICHAEL JACKSON	#1 THE BLUEPRINT 3	ROC NATION	520856*/AG	
2	2	10	JAY-Z	THE BRIDGE	SRC/UNIVERSAL	013150/UMRG	
3	NEW	1	WALE	ATTENTION DEFICIT	ROCCO/NATION	520856*/AG	
4	NEW	1	MELANIE FIONA	THE BRIDGE	SRC/UNIVERSAL	013150/UMRG	
5	5	11	TREY SONGZ	READY SONG BOOK	ATLANTIC	518794/AG	
6	6	7	BEBE & CECE WINANS	STILL	B&C	31105/MALACO	
7	7	1	MAXWELL	BLACKSUMMERS'NIGHT	COLUMBIA	89142/SONY MUSIC	
8	8	10	DRAKE	SO FAR SO GOOD	YOUNG MONEY/CASH MONEY/UNIVERSAL	MOTOWN 013456/UMRG	
9	9	11	WHITNEY HOUSTON	I LOOK TO YOU	ARISTA	10033/RMG	
10	10	23	THE BLACK EYED PEAS	THE E.N.D.	INTERSCOPE	012887*/IGA	
11	11	2	AMERIE	IN LOVE & WAR	FEENIX RISING/DEF JAM	013225/IDJMG	
12	12	8	MARIAH CAREY	MEMOIRS OF AN IMPERFECT ANGEL	ISLAND	013226/IDJMG	
13	13	2	RYAN LESLIE	TRANSITION	NEXT SELECTION/CASABLANCA/UNIVERSAL	MOTOWN 013447/UMRG	
14	14	5	MARIO	D.N.A.	J	49657/RMG	
15	15	15	K'JON	I GET AROUND	UP&UP/UNIVERSAL	REPUBLIC 013162/UMRG	
16	16	28	CHRISSETTE MICHELE	EPIPHANY	DEF JAM	012797/IDJMG	
17	24	53	GG BEYONCÉ	I AM... SASHA FIERCE	MUSIC WORLD/COLUMBIA	19492/SONY MUSIC	
18	18	3	BRIAN MCKNIGHT	EVOLUTION OF A MAN	HARD WORK	5122/E1	
19	19	3	TRIPLE C'S	CUSTOM CARS & CYCLES	MAYBACH/DEF JAM	013568/IDJMG	
20	20	12	LETOYA	LADY LOVE	CAPITOL	97259	
21	21	26	EMINEM	RELAPSE	WEBB/SHADY/AFTERMATH/INTERSCOPE	012863*/IGA	
22	22	9	LIL' BOOSIE	SUPERBAD: THE RETURN OF BOOSIE	BAD AZZ	TRILL/ASYLUM	51978/WARNER BROS.
23	23	10	VARIOUS ARTISTS	SILEY SOUL MUSIC	AN ALL-STAR TRIBUTE TO MAZE	FEATURING FRANKIE BROWNE, BRYAN AUGER	
24	24	9	KID CUDI	MAN ON THE BEACH	THE END OF DAY DREAM	ON/DEF JAM	013151/UMRG
25	25	3	TECH N9NE	K.O.D.	STRANGE	64/RBC	
26	42	48	PAGE SETTER ANTHONY HAMILTON	THE POINT OF IT ALL	MISTERS MUSIC/50	SO DEF 2337/JLG	
27	27	5	KEVON EDMONDS	WHO KNEW	MAKE	07961	
28	28	39	CHARLIE WILSON	UNCLE CHARLIE	P MUSIC/JIVE	23389/JLG	
29	29	16	FABOLOUS	LOSOS WAY	SOUNDTRACK	DESERT STORM/DEF JAM	013088*/IDJMG
30	30	33	LEDISI	TURN ME LOOSE	VERVE FORECAST	012677/VG	
31	31	9	NEW BOYZ	SKINNY JEANS	AND A MIC	SHOTTY/ASYLUM	520425/WARNER BROS.
32	32	5	JACKSON 5	ULTIMATE CHRISTMAS COLLECTION	MOTOWN	013448/UMRG	
33	33	20	JEREMIH	JEREMIH MICK SCHULTZ/DEF JAM	013095*/IDJMG		
34	34	7	MACK 10	SDFY WHITE HOOD-BANGIN'	082509		
35	34	76	LIL WAYNE	THA CARTER III	CASH MONEY/UNIVERSAL	MOTOWN 011977*/UMRG	
36	36	13	DJ DRAMA PRESENTS: WYCLEF JEAN AKA TOUSSAINT ST. JEAN	FROM THE HUT TO THE PROJECTS TO THE MANSION	CAPITOL	HOUSE 01	
37	37	10	RAEKWON	ONLY BUILT 4 CUBAN LIX...	PT. II ICE	H2O 68794	
38	38	56	MARY MARY	THE SOUND MY BLOOD	COLUMBIA	28087*/SONY MUSIC	
39	39	4	THE WHISPERS	THANKFUL KINGDOM	11081		
40	40	35	KERI HILSON	IN A PERFECT WORLD...	MOSLEY/ZONE 4	INTERSCOPE 012000/IGA	
41	41	11	PITBULL	REBELLION	MR. 305/POLO GROUNDS/J	51991/RMG	
42	42	7	GHOSTFACE KILLAH	GHOSTTOWN: MOUNTAINS OF POETRY	IN EMERALD CITY	DEF JAM 013389*/IDJMG	
43	43	20	VARIOUS ARTISTS	NOW 31	EMI/UNIVERSAL/ZOMBA	28617/SONY MUSIC	
44	44	3	Z-RO	COCAINE	J PRINCE	522426/RAP-A-LOT 4 LIFE	
45	45	4	JOSS STONE	COLOUR ME FREE	VIRGIN	67059 EX/CAPITOL	
46	NEW	1	A-WAX AND GONZOE	RECESSION PROOF	ILLBURN	200/PAID IN FULL	
47	NEW	1	JOE	MAKE SURE YOU'RE HOME	FOR CHRISTMAS	IEP 563 00006 EX/VEDAR	
48	NEW	1	50 CENT	BEFORE I SELF-DESTRUCT	SOUNDTRACK	SHADY/AFTERMATH/INTERSCOPE	012883*/IGA
49	49	53	KEYSHIA COLE	A DIFFERENT ME	IMANI/GEFFEN	012395/IGA	
50	NEW	1	THE RAGERS	JERKIN IS A HABIT	VOL. 1 OUT THE PARK	TOP SHELF 75/RBC	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/P	PROMOTION LABEL
1	1	7	#1 EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS	ROC NATION	
2	4	6	PAPERS	USHER	(LAFACE/JLG)	
3	6	11	I INVENTED SEX	TREY SONGZ FEAT. DRAKE	(SONG BOOK/ATLANTIC)	
4	2	11	FOREVER	DRAKE	(HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)	
5	17	17	WASTED	GUCCI MANE FEAT. PLUS OR DJ DA JUICEMAN	(MIZAY/50 ICEY/WARNER BROS.)	
6	7	8	MONEY TO BLOW	BRIAN MCKNIGHT FEAT. LIL WAYNE & DRAKE	(CASH MONEY/UNIVERSAL MOTOWN)	
7	7	1	REGRET	LETOYA FEAT. LUDACRIS	(CAPITOL)	
8	12	7	BABY BY ME	50 CENT FEAT. NE-YO	(SHADY/AFTERMATH/INTERSCOPE)	
9	10	7	I CAN TRANSFORM YA	CHRIS BROWN FEAT. LIL WAYNE & SWIZZ BEATZ	(JIVE/JLG)	
10	9	19	UNDER PLEASURE	P (ATLANTIC)		
11	15	8	BAD HABITS	MAXWELL	(COLUMBIA)	
12	8	16	NUMBER ONE	R. KELLY FEAT. KERI HILSON	(JIVE/JLG)	
13	13	13	BREAK UP	MARIO FEAT. GUCCI MANE & SEAN GARRETT	(J/RMG)	
14	14	25	PRETTY WINGS	MAXWELL	(COLUMBIA)	
15	15	5	IT KILLS ME	MELANIE FIONA	(SRC/UNIVERSAL MOTOWN)	
16	16	16	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST	(ROC NATION)	
17	17	1	SPOTLIGHT	GUCCI MANE FEAT. USHER	(MIZAY/ASYLUM/WARNER BROS.)	
18	18	5	I GET IT IN	OMARION FEAT. GUCCI MANE	(STARWORLD/MUSICWORKS/TUG/CAPITOL)	
19	19	1	SUCCESSFUL	DRAKE FEAT. TREY SONGZ & LIL WAYNE	(YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
20	20	8	EVERYTHING, EVERYDAY, EVERYWHERE	FABOLOUS FEAT. KERI HILSON	(DESERT STORM/DEF JAM/IDJMG)	
21	21	1	I LOOK GOOD	CHARLIE BOY	(DIRTY 3RD/JIVE/BATTERY)	
22	22	4	GANGSTA LUV	SNOOP DOGG FEAT. THE-DREAM	(DOGGYSTYLE/PRIORITY/CAPITOL)	
23	23	6	THINKIN' ABOUT YOU	MARIO	(J/RMG)	
24	24	9	FRESH	6 TRE G	(MOONSTONE/JIVE/BATTERY)	
25	1	1	GREATEST GAINER HARD	RIHANNA FEAT. JEEZY	(SRP/DEF JAM/IDJMG)	
26	26	2	SAY AAH	TREY SONGZ	(SONG BOOK/ATLANTIC)	
27	27	5	GOTTA GET IT	JUVENILE	(UTP/E/ATLANTIC)	
28	28	3	TIE ME DOWN	NEW BOYZ FEAT. RAY J	(SHOTTY/ASYLUM/WARNER BROS.)	
29	29	8	DOESN'T MEAN ANYTHING	ALICIA KEYS	(MBK/J/RMG)	
30	30	14	I'M GOOD	CLIPSE FEAT. PHARRELL WILLIAMS	(RE UP/COLUMBIA)	
31	31	4	I'M GOING IN	DRAKE FEAT. LIL WAYNE & YOUNG JEEZY	(YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
32	32	7	VIDEO PHONE	BEYONCÉ	(MUSIC WORLD/COLUMBIA)	
33	33	2	RUSSIAN ROULETTE	RIHANNA	(SRP/DEF JAM/IDJMG)	
34	34	12	DROP IT LOW	ESTER DEAN FEAT. CHRIS BROWN	(HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)	
35	35	4	HEADBOARD	HURRICANE CHRIS FEAT. MARIO + PLUS	(POLO GROUNDS/J/RMG)	
36	36	13	SWEAT IT OUT	THE-DREAM	(RADIO KILLA/DEF JAM/IDJMG)	
37	NEW	1	SEX THERAPY	ROBIN THICKE	(STAR TRAK/INTERSCOPE)	
38	NEW	1	TRY IT OUT	BIG BANK BLACK FEAT. KANDI	(DUCT TAPE/DEF JAM/IDJMG)	
39	NEW	1	LOVE COME DOWN	DIDDY - DIRTY MONEY	(BAD BOY/INTERSCOPE)	
40	NEW	1	MEDICINE	PLUS FEAT. KERI HILSON	(BIG GATES/ATLANTIC)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/P	PROMOTION LABEL
1	2	9	#1 SWEET DREAMS	BEYONCÉ	(MUSIC WORLD/COLUMBIA)	
2	1	1	WHATCHA SAY	JASON DEBULO	(BELUGA HEIGHTS/WARNER BROS.)	
3	6	8	GREATEST GAINER EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS	(ROC NATION)	
4	5	10	FOREVER	DRAKE	(HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)	
5	10	20	DOWN	JAY SEAN FEAT. LIL WAYNE	(CASH MONEY/UNIVERSAL REPUBLIC)	
6	4	16	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST	(ROC NATION)	
7	7	1	PAPARAZZI	LADY GAGA	(STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
8	9	9	SEXY CHICK	DAVID GUETTA FEAT. AKON	(GUM/ASTRALWERKS/CAPITOL)	
9	9	7	MEET ME HALFWAY	THE BLACK EYED PEAS	(INTERSCOPE)	
10	8	18	BREAK UP	MARIO FEAT. GUCCI MANE & SEAN GARRETT	(J/RMG)	
11	11	1	I CAN TRANSFORM YA	CHRIS BROWN FEAT. LIL WAYNE & SWIZZ BEATZ	(JIVE/JLG)	
12	12	1	REPLAY	IYAZ	(TIME IS MONEY/BELUGA HEIGHTS/REPRISE/WARNER BROS.)	
13	13	16	BREAK UP	MARIO FEAT. GUCCI MANE & SEAN GARRETT	(J/RMG)	
14	14	5	PRETTY WINGS	FABOLOUS FEAT. THE-DREAM	(DESERT STORM/DEF JAM/IDJMG)	
15	15	5	GANGSTA LUV	SNOOP DOGG FEAT. THE-DREAM	(DOGGYSTYLE/PRIORITY/CAPITOL)	
16	16	10	TIE ME DOWN	NEW BOYZ FEAT. RAY J	(SHOTTY/ASYLUM/WARNER BROS.)	
17	17	8	BABY BY ME	50 CENT FEAT. NE-YO	(SHADY/AFTERMATH/INTERSCOPE)	
18	18	20	IMMA STAR (EVERYWHERE WE ARE)	JEREMIH	(MICK SCHULTZ/DEF JAM/IDJMG)	
19	19	11	ONE TIME	JUSTIN BIEBER	(ISLAND/IDJMG)	
20	20	21	OBSESSED	MARIAH CAREY	(ISLAND/IDJMG)	
21	21	3	BE ON YOU	FLO RIDA FEAT. NE-YO	(POE BOY/ATLANTIC)	
22	22	5	DO YOU REMEMBER	JAY SEAN FEAT. SEAN PAUL & LIL JON	(CASH MONEY/UNIVERSAL REPUBLIC)	
23	23	5	PAPERS	USHER	(LAFACE/JLG)	
24	24	4	RUSSIAN ROULETTE	RIHANNA	(SRP/DEF JAM/IDJMG)	
25	25	10	WASTED	GUCCI MANE FEAT. PLUS OR DJ DA JUICEMAN	(MIZAY/50 ICEY/WARNER BROS.)	
26	26	6	EVERYTHING, EVERYDAY, EVERYWHERE	FABOLOUS FEAT. KERI HILSON	(DESERT STORM/DEF JAM/IDJMG)	
27	27	2	SPOTLIGHT	GUCCI MANE FEAT. USHER	(MIZAY/ASYLUM/WARNER BROS.)	
28	28	3	TIE ME DOWN	BRITNEY SPEARS	(JIVE/JLG)	
29	29	3	SHUT IT DOWN	PITBULL FEAT. AKON	(MR. 305/POLO GROUNDS/J/RMG)	
30	30	2	MONEY TO BLOW	BRIAN MCKNIGHT FEAT. LIL WAYNE & DRAKE	(CASH MONEY/UNIVERSAL MOTOWN)	
31	31	2	BAD ROMANCE	LADY GAGA	(STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
32	32	18	SUCCESSFUL	DRAKE FEAT. TREY SONGZ & LIL WAYNE	(YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
33	33	2	TIK TOK	KESHA	(KASZ MONEY/RCA/RMG)	
34	34	2	HARD	RIHANNA FEAT. JEEZY	(SRP/DEF JAM/IDJMG)	
35	35	7	I INVENTED SEX	TREY SONGZ FEAT. DRAKE	(SONG BOOK/ATLANTIC)	
36	36	7	PARTY IN THE U.S.A.	MILEY CYRUS	(HOLLYWOOD)	
37	37	4	OH YEAH	JAICOD FEAT. SNOOP DOGG	(CAPITOL)	
38	38	12	DROP IT LOW	ESTER DEAN FEAT. CHRIS BROWN	(HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)	
39	39	4	GOOD MORNING	CHAMILLIONAIRE	(CHAMILLIARY/UNIVERSAL REPUBLIC)	
40	40	5	I'M GOING IN	DRAKE FEAT. LIL WAYNE & YOUNG JEEZY	(YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
41	41	10	YOU BELONG WITH ME	TAYLOR SWIFT	(BIG MACHINE/UNIVERSAL REPUBLIC)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/P	PROMOTION LABEL
1	1	22	#1 BAD HABITS	MAXWELL	(COLUMBIA)	
2	4	9	DOESN'T MEAN ANYTHING	ALICIA KEYS	(MBK/J/RMG)	
3	2	29	PRETTY WINGS	MAXWELL	(COLUMBIA)	
4	3	29	CAN'T LIVE WITHOUT YOU	CHARLIE WILSON	(P MUSIC/JIVE/JLG)	
5	6	12	WHAT I'VE BEEN WAITING FOR	BRIAN MCKNIGHT	(HARD WORK/E1)	
6	7	9	MILLION DOLLAR BILL	WHITNEY HOUSTON	(ARISTA/RMG)	
7	5	27	CLOSE TO YOU	BEBE & CECE WINANS	(B&C/MALACO)	
8	11	6	PAPERS	USHER	(LAFACE/JLG)	
9	9	5	THIS IS IT	MICHAEL JACKSON FEAT. THE JACKSONS	(M.I.E.P.C./COLUMBIA)	
10	10	36	GOD IN ME	MARY MARY FEAT. KIERRA "KIKI" SHEARD	(MY BLOCK/COLUMBIA)	
11	11	1	ON THE OCEAN	K'JON	(UP&UP/DEF JAM/UNIVERSAL REPUBLIC)	
12	19	3	GREATEST GAINER AIN'T LEAVIN WITHOUT YOU	JAHNEIM	(DIVINE MILL/ATLANTIC)	
13	13	34	BLAME IT ON ME	CHRISSETTE MICHELE	(DEF JAM/IDJMG)	
14	14	34	THE POINT OF IT ALL	ANTHONY HAMILTON	(MISTER'S MUSIC/JIVE/JLG)	
15	15	8	YESTERDAY	TONI BRAXTON FEAT. TREY SONGZ	(ATLANTIC)	
16	16	14	OH	KEVON EDMONDS	(MAKE)	
17	17	5	RELIGIOUS	R. KELLY	(JIVE/JLG)	
18	18	19	GOIN' THRU CHANGES	LEDISI	(VERVE FORECAST/VERVE)	
19	19	17	DON'T STAY	LAURA IZIBOR	(ATLANTIC)	
20	20	17	I LOOK TO YOU	WHITNEY HOUSTON	(ARISTA/RMG)	
21	21	24	IT KILLS ME	MELANIE FIONA	(SRC/UNIVERSAL MOTOWN)	
22	22	3	THIS TIME	KIDDI FEAT. LEE ENGLAND JR. & AUGUSTINE ALVAREZ	(UP&UP/UNIVERSAL REPUBLIC)	
23	23	6	STAYING IN LOVE	RAFAEL SAADIQ	(COLUMBIA)	
24	24	3	BULLETPROOF	RAHEEM DEVAUGHN FEAT. LUDACRIS	(JIVE/JLG)	
25	25	21	I WANT TO KNOW WHAT LOVE IS	MARIAH CAREY	(ISLAND/IDJMG)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/P	PROMOTION LABEL
1	1	10	#1 GREATEST GAINER	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS	(ROC NATION)
2	2	12	FOREVER	DRAKE	(HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)	
3	3	6	WASTED	GUCCI MANE FEAT. PLUS OR DJ DA JUICEMAN	(MIZAY/50 ICEY/WARNER BROS.)	
4	4	7	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST	(ROC NATION)	
5	5	9	BABY BY ME	50 CENT FEAT. NE-YO	(SHADY/AFTERMATH/INTERSCOPE)	
6	6	6	MONEY TO BLOW	BRIAN MCKNIGHT FEAT. LIL WAYNE &		

HOT DANCE CLUB SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	8	#1 F*CK YOU	LILY ALLEN	CAPITOL
2	3	11	S.O.S. (LET THE MUSIC PLAY)	JORDIN SPARKS	19/JIVE/JLG
3	7	7	HANG ON	PLUMB	CURB
4	9	5	I WANT TO KNOW WHAT LOVE IS	MARIAH CAREY	ISLAND/DMJM
5	10	6	PERFECT	DEPECHE MODE	MUTE/VIRGIN/CAPITOL
6	8	8	WE ARE GOLDEN	MIKA	CASABLANCA/UNIVERSAL MOTOWN
7	13	9	SMOKE	JUS JACK WITH PHIL GARANT FEATURING MATINA PARISI	MODA
8	1	11	DO YOU SEE ME COMING?	PET SHOP BOYS	ASTRALWERKS/CAPITOL
9	11	9	TURN IT OUT	ALTAIR FEATURING JEANIE TRACY	MAMAHOUSE
10	6	9	MILLION DOLLAR BILL	WHITNEY HOUSTON	ARISTA/RMG
11	14	8	SEXY PEOPLE	LOLENE	CAPITOL
12	15	9	BODY LANGUAGE	JESSE MCCARTNEY FEATURING T-PAIN	HOLLYWOOD
13	5	9	PAPARAZZI	LADY GAGA	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
14	17	8	FIGHT FOR YOU	MORGAN PAGE	NETTWERK
15	4	11	DO WHAT U LIKE	BAD BOY BILL FEATURING ALYSSA PALMER	NETTWERK
16	16	9	WAKE UP	SLIMY	PEREZCIOUS/WARNER BROS.
17	20	6	OUTTA HERE	ESMEE DENTERS	TENNMAN/INTERSCOPE
18	24	5	PUSH N PULL	NOFERINI & MARINI VS SYLVIA TOSUN	LOVERUSH/SEA TO SUN
19	23	7	BAD HABITS	MAXWELL	COLUMBIA
20	22	7	MISS YOU	RON PERKOV	ARPEE
21	18	10	SAD SONG	BLAKE LEWIS	TOMMY BOY
22	27	6	WISH U LOVE	CHAD JACK & TIM LETTEER VS. FAWN HADES	
23	36	3	POWER MAKE ME	JANET A&M/UME	
24	21	12	LOVE SONGS	ANJULIE HEAR	CMG
25	31	4	MISTAKE	MOBY	LITTLE IDIOT/MUTE

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
26	33	4	YOU USED TO KNOW	ANDREA CARNELL	CURVY
27	28	11	SUPERSTAR	DAVID MAY FEATURING MOISES MODESTO	ABKCO
28	34		DRAMA QUEEN (TEXTING U)	SIMONE DENNY + BARRY HARRIS	BARRY HARRIS
29	26	12	LOSING MY MIND	ALI KING	JELLYBEAN
30	12	13	RELEASE ME	AGNES KING	ISLAND ROCKY STAR/NFM
31	35	5	MANOS AL AIRE	NELLY FURTAO	NELSTAR/UNIVERSAL MUSIC LATINO
32	29	7	STRAIGHT THROUGH MY HEART	BACKSTREET BOYS	JIVE/JLG
33	37	4	ANGEL ON THE DANCEFLOOR	DAVE MATTHIAS FEATURING NATALIA FLORES CARRILLO	
34	25	13	SEXY BITCH	DAVID GUETTA FEATURING AKON	GUM/ASTRALWERKS/CAPITOL
35	42	2	3	BRITNEY SPEARS	JIVE/JLG
36	19	12	THIS TIME BABY	EDDIE X	PRESENTS MIKI HARIS 3MP
37	38	3	WORKIN' GIRL	KELLY KING	TRES KNEEDHWS
38	32	10	BRAND NEW DAY	GEORGIE PORGIE	MUSIC PLANT
39	40	2	HEAVY CROSS	THE GOSSIP	COLUMBIA
40			FRESH OUT THE OVEN	LOLA FEATURING PITBULL	EPIC
41	43	2	DOLLHOUSE	PHISCALLA	RENEA/CAPITOL
42	44	2	GIVE ME LOVE	STEPHEN KEYES	MAD IZZY
43	39	5	AIN'T NO STOPPIN' US NOW	TABORAH & DAIRYL O'BONNEAU	D1
44	50	2	COME BACK CLEAN	THE CRYSTAL METHOD FEATURING EMILY HAINES	TINY E/REINCARNATE
45	30	13	FINE PRINT	NADIA ALI	SMILE IN BED
46			HEY BOY	RADKA	SIXTH AVENUE
47	47	2	EN EL MOMENTO	STED-E & HYBRID	HEIGHTS SEA TO SUN
48	41	15	SHE WOLF	SHAKIRA	SONY MUSIC LATIN/EPIC
49	45	6	TONIGHT	CAZWELL	PEACE BISQUIT
50			PARTY IN THE U.S.A.	MILEY CYRUS	HOLLYWOOD

TOP DANCE/ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	18	#1 OWL CITY	OCEAN EYES	UNIVERSAL REPUBLIC 013141*/UMRG
2	2	55	LADY GAGA	THE FAME	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805*/MCA
3	3	2	VARIOUS ARTISTS	NOW THAT'S WHAT I CALL DANCE CLASSICS	EMU/UNIVERSAL ZOMBA 60492/SONY MUSIC
4	4	19	LMFAO	PARTY ROCK	PARTY ROCK WILLIAMS/CHERRYTREE/INTERSCOPE 012932/IGA
5	7	12	DAVID GUETTA	ONE LOVE	GUM 86847*/ASTRALWERKS
6	6	71	3OH!3	WANT PHOTO FINISH	511181
7	5	8	VARIOUS ARTISTS	NOW THAT'S WHAT I CALL CLUB HITS	EMU/UNIVERSAL 56256/SONY MUSIC
8	9	12	IMOGEN HEAP	ELLIPSE	MEGAPHONIC/RCA 50605/RMG
9	8	6	TIESTO	KALEIDOSCOPE	MUSICAL FREEDOM 2082/ULTRA
10	11	22	BEYONCE	IRONY AND REVERIE	VIDEO COLLECTION 1 DANCE MOVES (EP) MCA/UNIVERSAL 5989 028/SONY MUSIC
11	10	8	LA ROUX	LA ROUX	BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE 013389*/MCA
12	12	51	SOUNDTRACK	SLIMDODG	MILLIONAIRE INTERSCOPE 012502/IGA
13	13	2	DAVE AUDE	DAVE AUDE PRESENTS: ULTRA 2010	ULTRA 2197
14	18	6	FAMILY FORCE 5	FAMILY FORCE 5'S CHRISTMAS PRESENT	TMG 97937/TOOTH & NAIL
15	21	13	BREATHE CAROLINA	HELLO FASCINATION	FEARLESS 30127
16	15	13	CASCADA	EVACUATE THE DANCEFLOOR	ROBBINS 75084
17	16	8	LUIS MIGUEL	NO CULPES A LA NOCHE	CLUB REMIXES WARNER LATINA 521318
18	17	8	DEADMAUS	FOR LACK OF A BETTER NAME	MAUSTRAP 2174/ULTRA
19	14	4	FUCK BUTTONS	TAROT SPORT	ATP 35*
20	19	6	AIR	LOVE 2	AIRCHÉOLOGY 66396/ASTRALWERKS
21	20	17	DJ SKRIBBLE	TOTAL CLUB HITS 3	THRIVEDANCE 90814/THRIVE
22	25	5	NEON INDIAN	PSYCHIC CHASMS	LEFSE 001
23			LATE NIGHT ALUMNI	OF BIRDS, BEES, BUTTERFLIES, ETC.	ULTRA DIGITAL EX
24	23	2	COLD CAVE	LOVE COMES CLOSE	HEARTWORM 913*/MATADOR
25	24	7	ZERO 7	YEAH GHOST	ATLANTIC 520260/AG

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	
1	1	10	#1 I WILL BE HERE	TIESTO & SNEAKY SOUND SYSTEM	ULTRA	
2	3	9	RELEASE ME	AGNES KING	ISLAND ROCKY STAR/NFM	
3	2	12	SEXY CHICK	DAVID GUETTA FEATURING AKON	GUM/ASTRALWERKS/CAPITOL	
4	12	4	EVERY MORNING	BASSHUNTER	ULTRA	
5	4	14	SWEET DREAMS	BEYONCE	MUSIC WORLD/COLUMBIA	
6	6	19	THE SOUND OF MISSING YOU	AMEERAH	ROBBINS	
7	7	8	KISS ME BACK	KIM SOZZI	ULTRA	
8	5	10	PAPARAZZI	LADY GAGA	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	
9	10	5	HANG ON	PLUMB	CURB	
10	8	18	EVACUATE THE DANCEFLOOR	CASCADA	ROBBINS	
11	9	20	I REMEMBER	DEADMAUS + KASKADE	MAUSTRAP/ANO PRESS/ULTRA	
12	11	4	SMOKE	JUS JACK WITH PHIL GARANT FEATURING MATINA PARISI	MODA	
13			RE-ENTRY	3	BRITNEY SPEARS	JIVE/JLG
14	14	12	I BELIEVE	CYBERSUTRA FEATURING JULIE THOMPSON	RED STICK/STRICTLY RHYTHM	
15	16	2	MEET ME HALFWAY	THE BLACK EYED PEAS	INTERSCOPE	
16	22	2	HOT	INNA	ROTON/VALE	
17	15	6	FIGHT FOR YOU	MORGAN PAGE	NETTWERK	
18	17	9	RIGHT HERE	CARMEN REECE	REAL MF	
19	19	4	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS	ROC NATION	
20	18	15	SHAME ON ME	ALEX SAYZ FEATURING LAWRENCE ALEXANDER	PAKERNEXT/PLATEAU	
21			RE-ENTRY	3	BRITNEY SPEARS	JIVE/JLG
22	23	4	GHOSTS 'N STUFF	DEADMAUS FEATURING ROB SWIRE	MAUSTRAP/ULTRA	
23	13	5	PARTY IN THE U.S.A.	MILEY CYRUS	HOLLYWOOD	
24			NEW	TIE ME DOWN	NEW BOYZ FEATURING RAY J SHOTTY/ASYLUM/WARNER BROS.	
25	25	3	SEXY PEOPLE	LOLENE	CAPITOL	

TOP TRADITIONAL JAZZ ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	6	#1 MICHAEL BUBLE	CRAZY LOVE	143/REPRISE 520733/WARNER BROS. Ⓢ	
2	2	5	BARBRA STREISAND	LOVE IS THE ANSWER	COLUMBIA 43354/SONY MUSIC	●
3			NEW	VARIOUS ARTISTS	LETTERS TO SANTA: A HOLIDAY MUSICAL COLLECTION	CONCORD 5219066/EX
4	3	9	HARRY CONNICK, JR.	YOUR SONGS	COLUMBIA 472281/SONY MUSIC	
5	4	3	PINK MARTINI	SPLENDOR IN THE GRASS	HEINZ 6*	
6	7	4	WYNTON MARSALIS	CHRISTMAS JAZZ	JAM WYNTON/COMPASS 49023/EX/SOMERSET	
7	8	34	DIANA KRALL	QUIET NIGHTS	WEAWE 012433/VG Ⓢ	
8	5	29	MELODY GARDOT	MY ONE AND ONLY	THRILL VERVE 012563*/VG	
9	9	5	THE BRIAN SETZER ORCHESTRA	SONGS FROM LONELY AVENUE	SURFDUG 521223*	
10	10	22	MICHAEL BUBLE	MICHAEL BUBLE MEETS MADISON SQUARE GARDEN	143/REPRISE 51750/WARNER BROS. Ⓢ	
11	6	2	FRANK SINATRA	SWINGIN' NEW YORK	FRANK SINATRA ENTERPRISES/REPRISE 52002/WARNER BROS. Ⓢ	
12	12	2	SOUNDTRACK	ELLY BATHWOOD PRESENTS JIMMY MERZER THE DREAMS ON ME: A CELEBRATION	0120139/NEW LINE	
13	20	2	FRANK SINATRA	CHRISTMAS WITH SINATRA AND FRIENDS	FRANK SINATRA ENTERPRISES 31672/CONCORD	
14	13	2	MICHAEL FEINSTEIN & CHEYENNE JACKSON	THE POWER OF TWO	HARBINGER 2504	
15	11	5	NELLIE MCKAY	NORMAL AS BLUEBERRY PIE	A TRIBUTE TO DORIS DAY VERVE 013218/VG	

TOP TRADITIONAL CLASSICAL ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	3	#1 CECILIA BARTOLI	SACRIFICIUM	DECCA 013412/UNIVERSAL CLASSICS GROUP	
2	3	52	THE PRIESTS	THE PRIESTS	RCA VICTOR 33969/SONY MUSIC	
3	2	9	RENEE FLEMING	VERISMO	DECCA 013279/UNIVERSAL CLASSICS GROUP	
4	6	36	PLACIDO DOMINGO	AMORE INFINITO	SONGS INSPIRED - 95 012532/UNIVERSAL CLASSICS GROUP	
5	5	4	LANG LANG	VADIM REPIN	MISCHA MAISKY TOHAROVSKI/RANDOLPH/FRANCIS TRIGGS 31656/UNIVERSAL CLASSICS GROUP	
6	4	12	B. FLECK'Z	HUSSAIN/E. MEYER	THE MELODY OF RHYTHM TRIPLE CONCERTO & MUSIC FOR TRIO E1 2024	
7	9	6	JOYCE DIDONATO	ROSSINI: COLBRAN, THE MUSE	VIRGIN CLASSICS 94579/BLG	
8	7	2	ANDRE RIEU	LIVE IN DRESDEN: WEDDING AT THE OPERA	ANDRE RIEU/DENON 17991/BLG	
9			NEW	MICHAEL JAMES BATTLE	CHOPIN AFTER MIDNIGHT	SPECTACLE 20008/EX
10	10	63	JOSHUA BELL	IVALDI: THE FOUR SEASONS	SONY CLASSICAL 11013/SONY MASTERWORKS	
11	13	75	THE CISTERCIAN MONKS OF STIFT HEILIGENKREUZ	CHANT MUSIC FOR THE SOUL	DECCA 011489/UNIVERSAL CLASSICS GROUP	
12	8	6	SARAH CHANG	BRUCH/BRAHMS: VIOLIN CONCERTOS	EMI CLASSICS 67004/BLG	
13	14	53	LUCIANO PAVAROTTI	THE DUETS	DECCA 012245/UNIVERSAL CLASSICS GROUP	
14	12	4	GUSTAVO DUDAMELOS	ANGELES PHILHARMONIC	MAHLER SYMPHONY NO. 1 FROM THE NATIONAL CONCERT HALL, BEIJING/UNIVERSAL CLASSICS GROUP	
15			RE-ENTRY	SERGEI RACHMANINOFF	RACHMANINOFF PLAYS RACHMANINOFF	RCA RED SEAL 48971/SONY MASTERWORKS

TOP CONTEMPORARY JAZZ ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1			NEW	VARIOUS ARTISTS	UNHAPPY VOL. 8: GIVE THE DRUMMER SOME! HIDDEN BEACH 00083	
2	1	34	CHRIS BOTTI	CHRIS BOTTI	IN BOSTON COLUMBIA 38735/SONY MUSIC Ⓢ	
3			NEW	BRIAN CULBERTSON	LIVE FROM THE INSIDE	GRP 013232/VG Ⓢ
4	2	3	EUGE GROOVE	SUNDAY MORNING	SHANACHIE 5178	
5	3	12	GEORGE BENSON	SONGS AND STORIES	MONSTER 30364/CONCORD Ⓢ	
6	6	41	BONEY JAMES	SEND ONE YOUR LOVE	CONCORD 30815 Ⓢ	
7	4	10	PETER WHITE	GOOD DAY	PEAK 31006/CONCORD	
8	8	8	KENNY G	SUPER HITS	SONY MUSIC CUSTOM MARKETING GROUP 46252	
9	5	12	NAJEE	MIND OVER MATTER	HEADS UP 3156	
10	20	22	SPYRO GYRA	DOWN THE WIRE	HEADS UP 3154	
11	7	12	HERB ALPERT & LANI HALL	ANYTHING GOES: LIVE	CONCORD JAZZ 31441/CONCORD	
12	15	78	ESPERANZA SPALDING	ESPERANZA HEADS UP	31440	
13			NEW	HAILEY NISWANGER	CONFEDDIE	HAILEY NISWANGER 1393
14	10	3	EVERETTE HARP	FIRST LOVE	SHANACHIE 5179	
15	14	25	PAUL HARDCASTLE	THE COLLECTION	TRIPPIN' N' RHYTHM 36	

TOP CLASSICAL CROSSOVER ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	2	#1 ANDREA BOCELLI	MY CHRISTMAS SUGAR	DECCA 013437/DECCA	
2	2	3	STING	IF ON A WINTER NIGHT	CHERRYTREE/DECCA 013329/UNIVERSAL CLASSICS GROUP Ⓢ	
3	3	7	JOSHUA BELL	AT HOME WITH FRIENDS	SONY CLASSICAL 52716/SONY MASTERWORKS	
4	4	53	IL DIVO	THE PROMISE	SYCO/COLUMBIA 39968/SONY MUSIC Ⓢ	●
5	5	13	MORMON TABERNACLE CHOIR	RING CHRISTMAS BELLS	MORMON TABERNACLE CHOIR 5023338	
6	7	54	ANDREA BOCELLI	INCANTO SUGAR	012161/DECCA Ⓢ	
7	6	24	DAVID GARRETT	DAVID GARRETT	DECCA 012872/UNIVERSAL CLASSICS GROUP	
8	8	6	CHARLIE BAGGETT	I ONLY DREAM OF YOU	BRG 1288	
9	9	36	SARAH BRIGHTMAN	SYMPHONY: LIVE IN VIENNA	MANHATTAN 2	

JAPAN		
ALBUMS		
THIS WEEK	LAST WEEK	(HANSHIN/SOUNDCAN JAPAN/PLANTECH) NOVEMBER 17, 2009
1	NEW	AI OTSUKA LOVE IS BEST (CD/DVD) AVEX TRAX
2	NEW	KUSUO R (CD/DVD LTD EDITION) CROWN
3	3	MICHAEL JACKSON MICHAEL JACKSON'S THIS IS IT (SOUNDTRACK) MJJ/EPIC
4	NEW	KIYOSHI HIKAWA ENKA MEIKYOKU COLLECTION 11 - (A) COLUMBIA
5	4	MICHAEL JACKSON THIS IS IT (SOUNDTRACK)(DELUXE EDITION) MJJ/EPIC
6	NEW	NORAH JONES THE FALL EMI
7	5	AYAKA AYAKA HISTORY 2006-2009 WARNER
8	NEW	HAWAIIAN 6 BONDS NATURAL BDRN
9	6	ARASHI ALL THE BEST! 1999-2009 J-STORM
10	1	BON JOVI THE CIRCLE (LTD EDITION) ISLAND/UNIVERSAL

UNITED KINGDOM		
ALBUMS		
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) NOVEMBER 15, 2009
1	NEW	JLS JLS EPIC
2	NEW	ROBBIE WILLIAMS REALITY KILLED THE VIDEO STAR CHRYSALIS/VIRGIN
3	NEW	SNOW PATROL UP TO NOW FICTION/POLYDOR
4	5	SOLDIERS COMING HOME RHINO
5	10	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE
6	3	MICHAEL BUBLE CRAZY LOVE 143/REPRISE
7	1	CHERYL COLE 3 WORDS POLYDOR
8	NEW	BIFFY CLYRO ONLY REVOLUTIONS 14TH FLOOR
9	4	FOO FIGHTERS GREATEST HITS ROSWELL/RCA
10	NEW	ROD STEWART SOULBOOK J

GERMANY		
ALBUMS		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) NOVEMBER 17, 2009
1	NEW	ROBBIE WILLIAMS REALITY KILLED THE VIDEO STAR CHRYSALIS/VIRGIN
2	2	RAMMSTEIN LIEBE IST FUR ALLE DA MOTOR/UNIVERSAL
3	1	BON JOVI THE CIRCLE ISLAND
4	3	MICHAEL JACKSON MICHAEL JACKSON'S THIS IS IT (SOUNDTRACK) MJJ/EPIC
5	NEW	ADORO FUER IMMER UND DICH UNIVERSAL
6	4	XAVIER NAIDOO ALLES KANN BESSER WERDEN NAIDOO
7	6	WESTERNHAGEN WILLIAMSBURG WARNER
8	NEW	DAVID GARRETT CLASSIC ROMANCE WARNER
9	11	STING IF ON A WINTER'S NIGHT CHERRYTREE/DG
10	NEW	AC/DC BACKTRACKS BOX SET BACKTRACKS ALBERT PRODUCTIONS/EPIC

EUROPEAN HOT 100 SINGLES		
THIS WEEK	LAST WEEK	(NIELSEN/BILLBOARD) NOVEMBER 18, 2009
1	2	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE
2	3	BODIES ROBBIE WILLIAMS CHRYSALIS/VIRGIN
3	NEW	HAPPY LEONA LEWIS SYCO
4	1	SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN
5	6	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE
6	5	J'AIMERAIS TELLEMENT JENA LEE MERCURY
7	9	LADY MELODY TOM FRAGER/GWAYAV AZ
8	4	EVERYBODY IN LOVE JLS EPIC
9	8	PFLASTER ICH + ICH DOMESTIC POP
10	7	FIGHT FOR THIS LOVE CHERYL COLE POLYDOR
11	15	HEAVY CROSS THE GOSSIP COLUMBIA
12	17	TIK TOK KESHA KASZ MONEY/RCA
13	13	PAPARAZZI LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
14	14	RELEASE ME AGNES COPENHAGEN/3 BEAT BLUE/A&T/W
15	78	3 BRITNEY SPEARS JIVE/JLG
16	19	BAD ROMANCE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
17	11	EVACUATE THE DANCEFLOOR CASCAOA ZOO LAND/ZEBRALATION/A&T/W
18	NEW	I NEED YOU N-DUBZ ALL AROUND THE WORLD/UMTV
19	NEW	LES JUMO JUMO SELESAD UP
20	26	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS ROC NATION

EURO DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDCAN INTERNATIONAL) NOVEMBER 28, 2009
1	2	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE
2	14	HAPPY LEONA LEWIS SYCO
3	NEW	3 BRITNEY SPEARS JIVE/JLG
4	4	TIK TOK KESHA KASZ MONEY/RCA
5	1	EVERYBODY IN LOVE JLS EPIC
6	3	FIGHT FOR THIS LOVE CHERYL COLE POLYDOR
7	12	BAD ROMANCE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
8	6	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE
9	NEW	I NEED YOU N-DUBZ ALL AROUND THE WORLD/UMTV
10	10	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS ROC NATION
11	NEW	ABOUT A GIRL SUGABABES ISLAND
12	NEW	YOU ARE NOT ALONE X FACTOR FINALISTS 2009 SYCO
13	5	DOWN JAY SEAN FT. UL WAYNE CASH MONEY/UNIVERSAL REPUBLIC
14	8	BODIES ROBBIE WILLIAMS CHRYSALIS/VIRGIN
15	7	BAD BOYS ALEXANDRA BURKE FT. FLO RIDA SYCD

FRANCE		
ALBUMS		
THIS WEEK	LAST WEEK	(SNEP/FOP/TITE-LIVE) NOVEMBER 17, 2009
1	1	MICHAEL JACKSON MICHAEL JACKSON'S THIS IS IT (SOUNDTRACK) MJJ/EPIC
2	NEW	ROBBIE WILLIAMS REALITY KILLED THE VIDEO STAR CHRYSALIS/VIRGIN
3	16	ERA ERA CLASSICS MERCURY
4	3	DAVID GUETTA ONE LOVE GUM/VIRGIN
5	4	AUFRAY HUGUES NEW YORKER MERCURY
6	NEW	JENA LEE VOUS REMERCIE MERCURY
7	7	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE
8	2	KOOL SHEN CRISE DE CONSCIENCE AZ
9	5	MUSE THE RESISTANCE A&E/HELIUM 3/WARNER
10	31	BRIGITTE FONTAINE PROHIBITION POLYDOR

CANADA		
ALBUMS		
THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNDCAN) NOVEMBER 28, 2009
1	NEW	BON JOVI THE CIRCLE ISLAND/UNIVERSAL
2	3	MICHAEL BUBLE CRAZY LOVE 143/REPRISE/WARNER
3	NEW	VARIOUS ARTISTS MUCH DANCE 2010 SONY MUSIC
4	1	MICHAEL JACKSON MICHAEL JACKSON'S THIS IS IT (SOUNDTRACK) MJJ/EPCSONY MUSIC
5	NEW	DANIEL BELANGER NOUS AUJOURD'HUI/SELECT
6	NEW	BLUE RODEO THINGS WE LEFT BEHIND WARNER MUSIC CANADA/WARNER
7	NEW	JOHNNY REID CHRISTMAS JOHNNY MAC/MORAINÉ
8	15	ANDREA BOCELLI MY CHRISTMAS SHIPAN/DI/CCA/UNIVERSAL
9	2	CARRIE UNDERWOOD PLAY ON 19 ARISTA NASHVILLE/SONY MUSIC
10	7	IMA CHRISTMAS DIVINE ANGEL

AUSTRALIA		
ALBUMS		
THIS WEEK	LAST WEEK	(ARIA) NOVEMBER 15, 2009
1	NEW	ROBBIE WILLIAMS REALITY KILLED THE VIDEO STAR CHRYSALIS/VIRGIN
2	1	FOO FIGHTERS GREATEST HITS ROSWELL/RCA
3	NEW	SOUNDTRACK GLEE: THE MUSIC SEASON ONE VOL. 1 COLUMBIA
4	NEW	BON JOVI THE CIRCLE ISLAND
5	2	MICHAEL JACKSON MICHAEL JACKSON'S THIS IS IT (SOUNDTRACK) MJJ/EPC
6	3	MICHAEL BUBLE CRAZY LOVE 143/REPRISE
7	NEW	VANESSA AMOROSI HAZARDOUS UNIVERSAL
8	4	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE
9	5	SOUNDTRACK THE TWILIGHT SAGA: NEW MOON SUMMIT/CHOP SHOP/ATLANTIC
10	7	MUMFORD & SONS SIGH NO MORE ISLAND

EURO DIGITAL SONGS SPOTLIGHT		
GERMANY		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDCAN INTERNATIONAL) NOVEMBER 28, 2009
1	2	PFLASTER ICH + ICH POLYDOR
2	NEW	HAPPY LEONA LEWIS SYCO
3	1	BODIES ROBBIE WILLIAMS CHRYSALIS/VIRGIN
4	10	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE
5	NEW	BAD ROMANCE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
6	NEW	RUSSIAN ROULETTE RIHANNA SRP/DEF JAM
7	3	SECRETS ONEREPUBLIC MOSLEY/INTERSCOPE
8	NEW	I WILL LOVE YOU MONDAY (365) AURA DIONE MUSIC FOR GRAMS/VME
9	4	HEAVY CROSS THE GOSSIP COLUMBIA
10	8	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE

EUROPEAN ALBUMS		
THIS WEEK	LAST WEEK	(NIELSEN/BILLBOARD) NOVEMBER 18, 2009
1	NEW	ROBBIE WILLIAMS REALITY KILLED THE VIDEO STAR CHRYSALIS/VIRGIN
2	1	MICHAEL JACKSON MICHAEL JACKSON'S THIS IS IT MJJ/EPC
3	2	BON JOVI THE CIRCLE ISLAND
4	3	MICHAEL BUBLE CRAZY LOVE 143/REPRISE
5	4	RAMMSTEIN LIEBE IST FUR ALLE DA MOTOR/UNIVERSAL
6	9	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE
7	6	STING IF ON A WINTER'S NIGHT CHERRYTREE/DG
8	NEW	JLS JLS EPIC
9	5	FOO FIGHTERS GREATEST HITS ROSWELL/RCA
10	NEW	SNOW PATROL UP TO NOW FICTION/POLYDOR
11	8	MUSE THE RESISTANCE A&E/HELIUM 3/WARNER
12	41	ROD STEWART SOULBOOK J
13	12	MADONNA CELEBRATION WARNER BROS.
14	11	DAVID GUETTA ONE LOVE GUM/VIRGIN
15	17	SOLDIERS COMING HOME RHINO

ITALY		
ALBUMS		
THIS WEEK	LAST WEEK	(FIMI/NIELSEN) NOVEMBER 16, 2009
1	1	MICHAEL JACKSON MICHAEL JACKSON'S THIS IS IT (SOUNDTRACK) MJJ/EPC
NEW		ROBBIE WILLIAMS REALITY KILLED THE VIDEO STAR CHRYSALIS/VIRGIN
3	NEW	MARIO BIONDI IF TATICA
4	3	ALESSANDRA AMOROSO SENZA NUVOLE EPIC
5	4	MICHAEL BUBLE CRAZY LOVE 143/REPRISE
6	2	CARMEN CONSOLI ELETTRA POLYDOR
7	5	MINA FACILE PDU
8	6	STING IF ON A WINTER'S NIGHT CHERRYTREE/DG
9	7	MADONNA CELEBRATION WARNER BROS.
10	9	ZERO RENATO PRESENTÉ TATICA

SPAIN		
ALBUMS		
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA) NOVEMBER 18, 2009
1	NEW	ALEJANDRO SANZ PARAISO EXPRESS DRO
2	1	EL BARRIO QUERNEVELA SENADOR
3	NEW	BON JOVI THE CIRCLE ISLAND
4	2	DAVID BISBAL SIN MIRAR ATRAS VALE
5	4	FITO & FITIPALDIS ANTES DE QUE CUENTE DIEZ D.R.O.
6	3	MICHAEL JACKSON MICHAEL JACKSON'S THIS IS IT (SOUNDTRACK) MJJ/EPC
7	NEW	ROBBIE WILLIAMS REALITY KILLED THE VIDEO STAR CHRYSALIS/VIRGIN
8	8	SHAKIRA LOBA EPIC/SONY MUSIC LATIN
9	7	MILEY CYRUS THE TIME OF OUR LIVES HOLLYWOOD/UNIVERSAL
10	5	ROSA PROPIEDAD DE NADIE VALE

MEXICO		
ALBUMS		
THIS WEEK	LAST WEEK	(BIMSA) NOVEMBER 17, 2009
1	1	SHAKIRA LOBA SONY MUSIC
2	2	YURIDIA NIADA ES COLOR DE ROSA SONY MUSIC
3	3	VARIOUS ARTISTS ATREVEATE A SONAR VOL. 2 UNIVERSAL
4	NEW	RAMMSTEIN LIEBE IST FUR ALLE DA MOTOR/UNIVERSAL
5	4	VARIOUS ARTISTS ATREVEATE A SONAR UNIVERSAL
6	8	ALBERTO BARRIOS TRIBUTO A LA SALSA COLOMBIANA VOL. 2 SONY MUSIC
7	6	MADONNA CELEBRATION WARNER BROS.
8	7	LUIS MIGUEL NO CULPES A LA NOCHE DRO
9	5	MIJARES VIVIR ASI WARNER
10	NEW	MICHAEL JACKSON MICHAEL JACKSON'S THIS IS IT (SOUNDTRACK) MJJ/EPC

Versatile vocalist Vanessa Amorosi gains her third top 10 debut album on the Australia Albums chart with "Hazardous" entering at No. 7.



EUROPEAN AIRPLAY		
THIS WEEK	LAST WEEK	(NIELSEN MUSIC CONTROL) NOVEMBER 18, 2009
1	1	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE
2	2	SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN
3	3	PAPARAZZI LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
4	8	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE
5	11	RUSSIAN ROULETTE RIHANNA SRP/DEF JAM
6	4	BODIES ROBBIE WILLIAMS CHRYSALIS/VIRGIN
7	9	J'AIMERAIS TELLEMENT JENA LEE MERCURY
8	6	EVACUATE THE DANCEFLOOR CASCAOA ZOO LAND/ZEBRALATION/A&T/W
9	5	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS ROC NATION
10	10	WHEN LOVE TAKES OVER DAVID GUETTA FT. KELLY ROWLAND GUM/VIRGIN
11	7	HOTEL ROOM SERVICE PITBULL MR. 305/POLO GROUNDS/J
12	17	SWEET DREAMS BEYONCE MUSIC WORLD/COLUMBIA
13	13	I WANT TO KNOW WHAT LOVE IS MARIAH CAREY ISLAND
14	20	HAPPY LEONA LEWIS SYCO
15	23	3 BRITNEY SPEARS JIVE/JLG

SWITZERLAND		
SINGLES		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) NOVEMBER 17, 2009
1	1	BODIES ROBBIE WILLIAMS VIRGIN
2	4	MONDAY MORNING MELANIE FIDIA UNIVERSAL
3	3	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE
4	NEW	RUSSIAN ROULETTE RIHANNA ISLAND/DEF JAM
5	5	PAPARAZZI LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE

ALBUMS		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) NOVEMBER 17, 2009
1	NEW	ROBBIE WILLIAMS REALITY KILLED THE VIDEO STAR CHRYSALIS/VIRGIN
2	2	MICHAEL JACKSON MICHAEL JACKSON'S THIS IS IT (SOUNDTRACK) MJJ/EPC
3	1	BON JOVI THE CIRCLE ISLAND
4	4	RAMMSTEIN LIEBE IST FUR ALLE DA MOTOR/UNIVERSAL
5	6	BLIGG 0816 UNIVERSAL

FINLAND		
SINGLES		
THIS WEEK	LAST WEEK	(YLE) NOVEMBER 18, 2009
1	1	UMBRELLA THE BASEBALLS WARNER
2	3	SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN
3	12	BAD ROMANCE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
4	4	RUSSIAN ROULETTE RIHANNA ISLAND/DEF JAM
5	NEW	OCTOBER & APRIL RASMUS FT. ANETTE OLSON PLAYGROUND/VERTIGO

ALBUMS		
THIS WEEK	LAST WEEK	(YLE) NOVEMBER 18, 2009
1	1	THE BASEBALLS REALITY KILLED THE VIDEO STAR CHRYSALIS/VIRGIN
2	2	VESA-MATTI LOIRI HYVAA PUUTA WARNER
3	9	ROBBIE WILLIAMS REALITY KILLED THE VIDEO STAR CHRYSALIS/VIRGIN
4	12	ANNA ABREU JUST A PRETTY FACE? SONY MUSIC
5	6	RAJATON BEST OF 1999 - 2009 PLASTINKA

WALLONIA		
SINGLES		
THIS WEEK	LAST WEEK	(ULTRATOP/GFK) NOVEMBER 18, 2009
1	6	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE
2	4	BODIES ROBBIE WILLIAMS CHRYSALIS/VIRGIN
3	2	ALORS ON DANSE STRÖMAE WERE
4	3	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE
5	1	SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN

ALBUMS		
THIS WEEK	LAST WEEK	(ULTRATOP/GFK) NOVEMBER 18, 2009
1	1	MICHAEL JACKSON MICHAEL JACKSON'S THIS IS IT (SOUNDTRACK) MJJ/EPC
2	17	ROBBIE WILLIAMS REALITY KILLED THE VIDEO STAR CHRYSALIS/VIRGIN
3	2	MUSE THE RESISTANCE A&E/HELIUM 3/WARNER
4	4	VAYA CON DIOS COMME ON EST VENU... COLUMBIA
5	12	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE

POLAND		
ALBUMS		
THIS WEEK	LAST WEEK	(ZWIZEK PRODUCCENTOW AUDIO VIDEO) NOVEMBER 13, 2009
1	2	STING IF ON A WINTER'S NIGHT CHERRYTREE/DG
2	1	HEY MILOSC! UWAGA! RATUNKU! POMOCY! DL
3	3	AGNIESZKA CHYLINSKA MODERN ROCKING PDMATON
4	4	KULT HURRA! SP
5	6	TOMASZ STANKO QUARTET DARK EYES ECM
6	NEW	MACIEJ MALENCZUK PSYCHODANCING VOL. 2 ALCHEMIA PIOSENKI WARNER
7	5	RAMMSTEIN LIEBE IST FUR ALLE DA MOTOR/UNIVERSAL
8	7	MICHAEL JACKSON MICHAEL JACKSON'S THIS IS IT (SOUNDTRACK) MJJ/EPC
9	8	MICHAEL BUBLE CRAZY LOVE 143/REPRISE
10	9	VARIOUS ARTISTS SIESTA 5 - MUZYKA SWIATA - PREZENTUJE... UM 3

Hits of the World is compiled at Billboard/London. RE-Entry: EUROPEAN HOT 100, EURO DIGITAL SONGS, EUROPEAN ALBUMS: Compiled from the national singles and album sales charts, respectively, of 19 European countries. EUROPEAN AIRPLAY: Compiled from 16 European countries as monitored and tabulated by Nielsen Music Control.

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Sony Music Nashville names **Kerri Fox-Metoyer** VP of sales. She served in the same role at Walt Disney Records.

EMI Music names **Shane Naughton** CFO and **Kyla Mullins** general counsel, effective in February 2010 and Nov. 24, respectively. Naughton currently serves in the same role at UBM Information, and Mullins was group legal director and a member of the executive committee at ITV.

Warner Music Group in London promotes **Jim Reid** to the newly created role of senior VP of synchronization for Europe. He was head of film, TV and advertising at Warner/Chappell Music U.K.



TOURING: Buddy Lee Attractions names **Kevin Neal** president. He was senior VP.

APA taps **John Pantle** as a music agent for its concerts department. He was an agent at United Talent Agency.

Live Nation Florida names **Carlos Orjuela** Latin talent buyer. He previously ran his own booking and concert promotion agency, Orjuela Music.

—Edited by Mitchell Peters

GOODWORKS

ARTISTS HELP BABY WINSTON

Pixies frontman Black Francis may have his hands full balancing family life (he and his wife, Violet Clark, have five kids), an ongoing Pixies tour and a solo career, but it didn't take much convincing for him to participate in a two-night musical/comedy benefit in Los Angeles for 9-month-old Winston Bertrand, who was born with lymphatic and venous malformations.

"I saw one picture of Winston and I said, 'Alright, I'm in,'" Francis says. "He's too cute, I can't stand it."



BLACK FRANCIS

The first Winston Calling benefit show will be held Dec. 8 at the Echoplex and feature Francis performing solo and with members of the Pixies, plus appearances by "Weird Al" Yankovic (who plans to sing the Pixies song "I Bleed"), Michael Penn, Flea,

the 88, Grand Duchy and members of Love & Rockets and She Wants Revenge. The following night at the Echo will feature comedy sets by Tim & Eric, Bob Odenkirk, Pixies drummer David Lovering and another performance by Francis, who will host each night.

"I'm hoping to raise \$30,000 through this benefit," says Clark, who helped organize the events and plays in the band Grand Duchy with Francis. "It would be nice to see it become a yearly benefit, at least for a few years until [Winston is] out of the dark times."

Money raised will go to Winston's family. Clark has also started Winston's Village (winstonsvillage.bbnow.org), a Web site to help raise funds for his medical bills.

Clark became "e-mail buddies" with Winston's mother, Jennifer Bertrand, after reaching out on MySpace to congratulate her for winning season three of HDTV's "Design Star." "Since our whole family was kind of addicted to HDTV at the time, we had all been rooting for her," Clark says.

Several e-mails later, Clark learned about Winston's condition and decided to help. "As a mother of five, it hit a really deep chord with me and I was moved," she says. "I was heartbroken for her family."

—Mitchell Peters

BACKBEAT



From left: CMA winner **James Otto**, **Randy Travis**, Warner Bros. Records CEO/chairman **Tom Whalley**, **John Rich** and **Tom Gossin** of Gloriana at the Warner Music Nashville post-party.

RIGHT: Universal Music Group Nashville celebrated multiple CMA wins with an after-party for staff, artists and managers at Cantina Laredo. From left: **Julianne Hough**, Rascal Flatts' **Jay DeMarcus** and UMG Nashville chairman **Luke Lewis**. PHOTO: COURTESY OF PEYTON HOGE



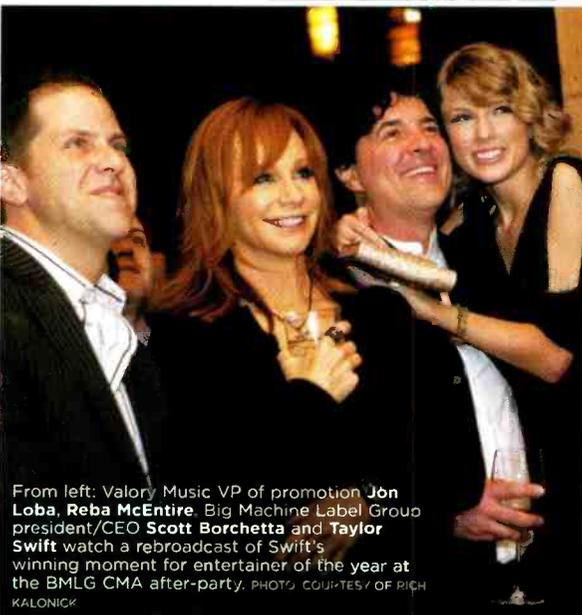
From left: Singer/songwriter **Luke Brian**, Capitol Records Nashville president/CEO **Mike Dungan**, **Dave Haywood**, **Charles Kelley** and **Hillary Scott** of Lady Antebellum; and **Darius Rucker** at the Capitol Records post-party at Sambuca. PHOTO: COURTESY OF RICK DIAMOND/GETTY IMAGES FOR CAPITOL RECORDS

RIGHT: Universal Records South celebrated country music's biggest night with newcomer **Baylie Brown**, the Eli Young Band, two-time nominee **Randy Houser** and former CMA winner **Joe Nichols**. In the front row, from left: Eli Young Band's **Chris Thompson**, Nichols, Universal Records South president **Mark Wright**, Brown, Universal Records South senior VP/GM **Fletcher Foster**, Houser and EYB's **James Young**. In the back row, from left: Eli Young Band's **Mike Eli**, Universal Records South VP of promotion **Teddi Bonadies** and EYB's **Jon Jones**.



2009 COUNTRY MUSIC ASSN. AWARDS

The 43rd annual Country Music Assn. Awards (CMAs), held Nov. 11 at the Sommet Center in Nashville, were co-hosted by Carrie Underwood and Brad Paisley. Paisley picked up two of the night's honors: male vocalist and musical event of the year for his duet with Keith Urban, "Start a Band." Taylor Swift made history when she became the first female solo artist in more than a decade and the youngest performer to take home the entertainer of the year award. Swift also picked up the trophies for female vocalist, album ("Fearless") and music video ("Love Story") of the year. Other winners included Darius Rucker (new artist), Lady Antebellum (single of the year for "I Run to You") and Sugarland (vocal duo).



From left: Valory Music VP of promotion **Jon Loba**, **Reba McEntire**, Big Machine Label Group president/CEO **Scott Borchetta** and **Taylor Swift** watch a rebroadcast of Swift's winning moment for entertainer of the year at the BMLG CMA after-party. PHOTO: COURTESY OF RICH KALONICK



Sony Music Nashville welcomed artists and special guests to its CMAs after-party. In the back row, from left: Sony Music Nashville VP of promotion **Skip Bishop**, show presenter and nominee **Jake Owen**, **Kix Brooks**, Sony Music Nashville executive VP of A&R **Renee Bell**, **Ronnie Dunn**, Sony Music Nashville VP of marketing **Tom Baldrice** and Sony Music Nashville senior VP of sales and operations **Paul Barnabee**. In the front row, from left: Sony Music Nashville executive VP **Butch Waugh**, **Brad Paisley**, **Martina McBride**, **Miranda Lambert**, **Carrie Underwood**, **Barbara Mandrell** and Sony Music Nashville chairman **Joe Galante**. PHOTO: COURTESY OF TONY PHIPPS

INSIDE TRACK

NEIL SERVES UP 'TEQUILA'

Mötley Crüe may be taking 2010 off, but fans will still see plenty of frontman Vince Neil.

The singer is working on "Tattoos and Tequila," his first solo studio album since 1995's "Carved in Stone." He plans to hit the studio the first week of December, with Night Ranger's Jack Blades producing, and have the title track first single out in January, followed by the album in March and a tour in the spring and summer.

"It sounds like rock'n'roll. It sounds like me, basically," Neil says of the new material, which comes on the heels of the Crüe's new "Greatest Hits (Updated)" album. "I'm not going to go out

and do any experimentation with stuff. I've done that before. I've found what I do best is sing straight-ahead rock'n'roll, and that's what I set out to do here."

Neil says Blades "has been a buddy of mine forever." The two worked together on the 1992 single "You're Invited (But Your Friend Can't Come)," and both have homes in northern California near San Francisco. "Jack has a studio up there, so it's convenient to work on music and just hang out."

Neil—who owns tattoo parlors, a tequila brand and a growing restaurant chain—anticipates working on new Crüe music in 2010. The group is also gearing up for its 30th anniversary in 2011.



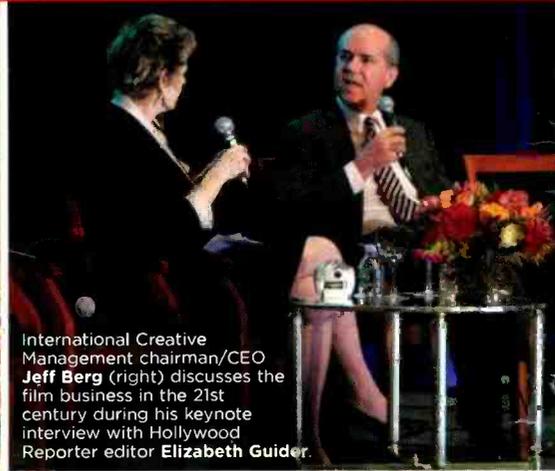
NEIL



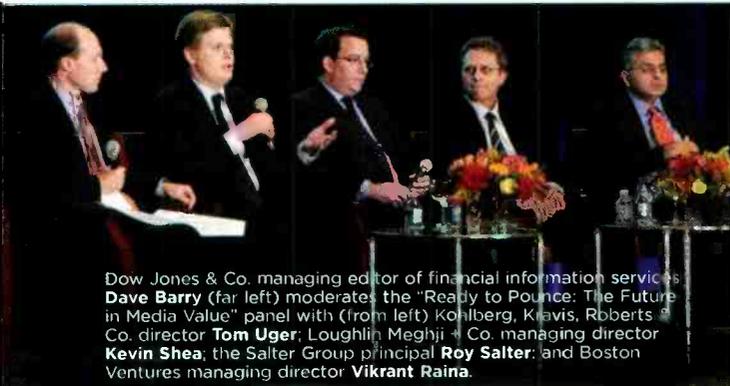
Lionsgate vice chairman **Michael Burns** (left) discussed the company's future in his keynote interview with Hollywood Reporter New York bureau chief/business editor **Georg Szalai**.



Songwriter/producer, "American Idol" judge, Warner Bros. Records senior VP of A&R and Arthouse Entertainment owner **Kara DioGuardi** sits down for a discussion with Billboard editorial director **Bill Werde** at a private reception sponsored by Cisco. DioGuardi also keynoted during the conference.



International Creative Management chairman/CEO **Jeff Berg** (right) discusses the film business in the 21st century during his keynote interview with Hollywood Reporter editor **Elizabeth Guider**.



Dow Jones & Co. managing editor of financial information services **Dave Barry** (far left) moderates the "Ready to Pounce: The Future in Media Value" panel with (from left) Kohlberg, Kravis, Roberts & Co. director **Tom Uger**; Loughlin Meghji + Co. managing director **Kevin Shea**; the Salter Group principal **Roy Salter**; and Boston Ventures managing director **Vikrant Raina**.

MEDIA AND MONEY CONFERENCE

The third annual Media and Money Conference, hosted by Nielsen and Dow Jones, was held Nov. 12-13 at the Roosevelt Hotel in New York. The two-day event was designed to unite the most important forward-thinking leaders in the evolving media and entertainment landscape to discuss its challenges and opportunities. Event sponsors included Booz & Co., the Salter Group, Cisco, Loeb & Loeb, Loughlin Meghji + Co., the Boston Consulting Group, SNL Kagan, UK Trade & Investment and Mozes. PHOTOS COURTESY OF LUIS GARZA/JOWDY PHOTOGRAPHY



New York Giant chairman/executive VP/co-owner **Steve Tisch** (right) stands with Wall Street Journal sportswriter **Matthew Futterman** prior to his keynote interview, which discussed the convergence of the sports and entertainment worlds.



Prior to his keynote interview, ABN Partners president **Royce Yudkoff** (right) stands with Wall Street Journal staff reporter **Peter Lattman**, who moderated.



From left: Fantasy Sports Ventures CEO **Christopher Russo**, IMG Consulting global head **David Abrutyn**, LenBermanSports.com sportscaster **Len Berman**, Madison Square Garden Sports president **Scott O'Neil** and ESPN president of customer marketing and sales **Ed Erhardt** meet prior to their panel, "How Sports Compete as an Entertainment Option," which Berman moderated.



Liberty Media president/CEO **Greg Maffei** (right), who keynoted during the first-day luncheon, was also interviewed by Mediaweek editor in chief/associate publisher **Michael Bürgi**.



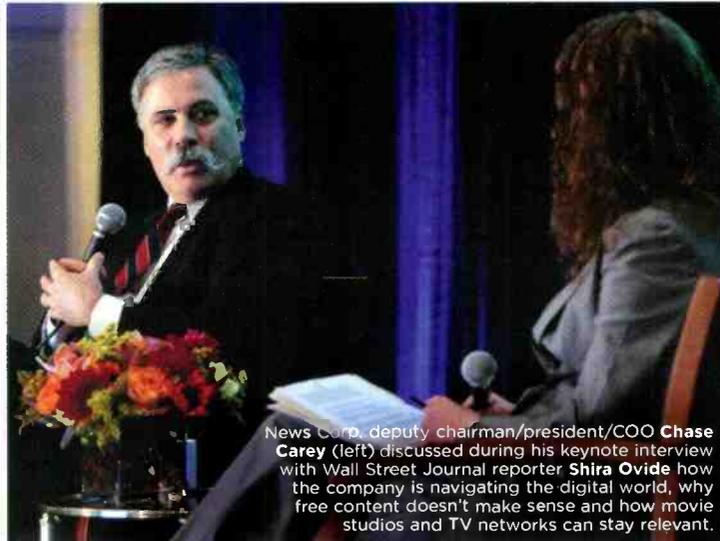
AOL chairman/CEO **Tim Armstrong** takes questions from attendees after his keynote interview with Mediaweek senior editor of digital media **Mike Shields**.



Speakers on the "Controlling Content in a Digital World" panel: from left: Rainbow Media president/CEO **Joshua Sapan**, Yahoo VP of media **Jimmy Pitaro**, Verizon Communications VP of content strategy and acquisition **Terry Danson**, Vevo president/CEO **Rio Carraeff** and Booz & Co. partner/leader of global media and entertainment **Christopher Vollmer**, who moderated.



"The Advertiser's Perspective: Harnessing Social Media" participants, from left: Boston Consulting Group senior partner/managing director **John Rose**, Deep Focus CEO **Ian Schafer**, Clear Channel executive VP/president of global media sales **John Partilla**, PepsiCo global director of digital and social media **Bonin Bough**, Facebook VP of U.S. sales **Tom Arrix** and Nielsen executive VP of digital strategic services **Pete Blackshaw**.



News Corp. deputy chairman/president/COO **Chase Carey** (left) discussed during his keynote interview with Wall Street Journal reporter **Shira Ovide** how the company is navigating the digital world, why free content doesn't make sense and how movie studios and TV networks can stay relevant.

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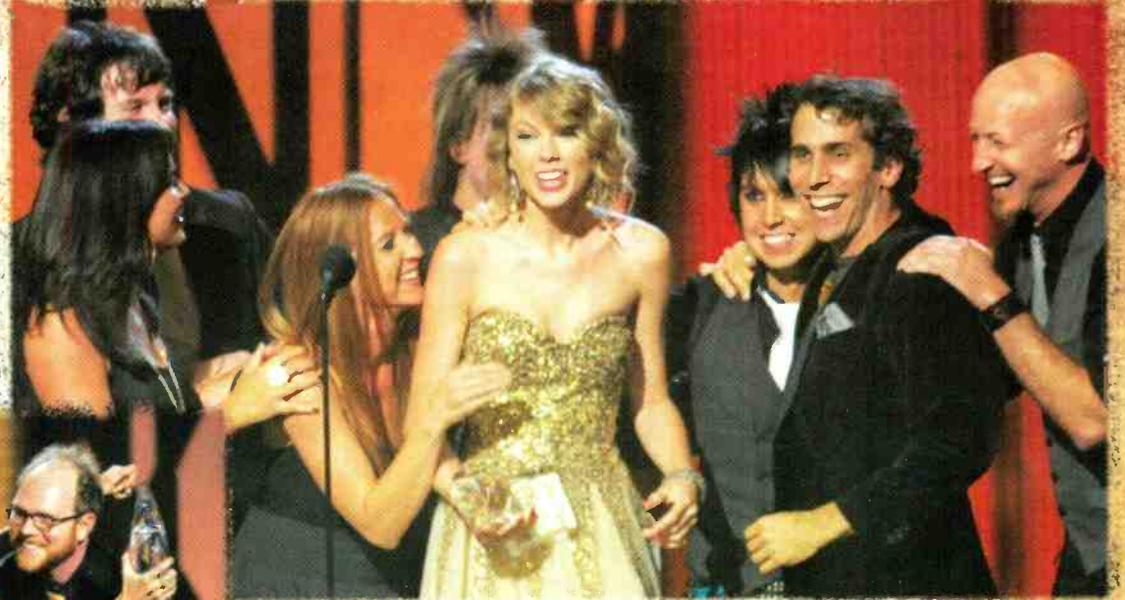
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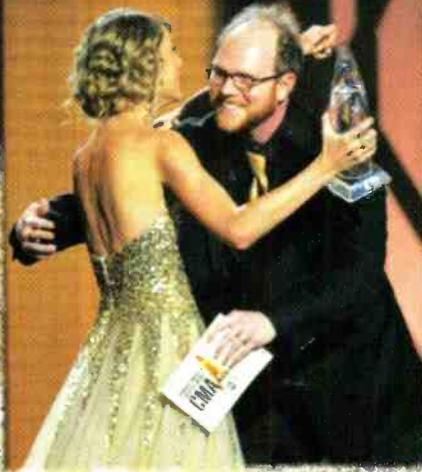


CMA SONG OF THE YEAR, "IN COLOR,"
WRITTEN BY JAMEY JOHNSON, LEE
THOMAS MILLER AND JAMES OTTO.



TAYLOR SWIFT, CMA ENTERTAINER OF THE YEAR, FEMALE
VOCALIST OF THE YEAR, ALBUM OF THE YEAR AND MUSIC
VIDEO OF THE YEAR.

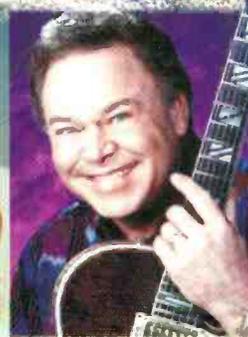
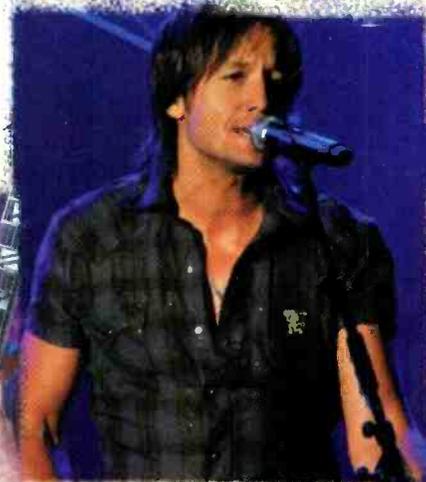
LADY ANTEBELLUM, CMA VOCAL GROUP
OF THE YEAR AND SINGLE OF THE YEAR.



TAYLOR SWIFT AND NATHAN
CHAPMAN, CMA ALBUM OF
THE YEAR, *FEARLESS*.

SUGARLAND, CMA VOCAL
DUO OF THE YEAR.

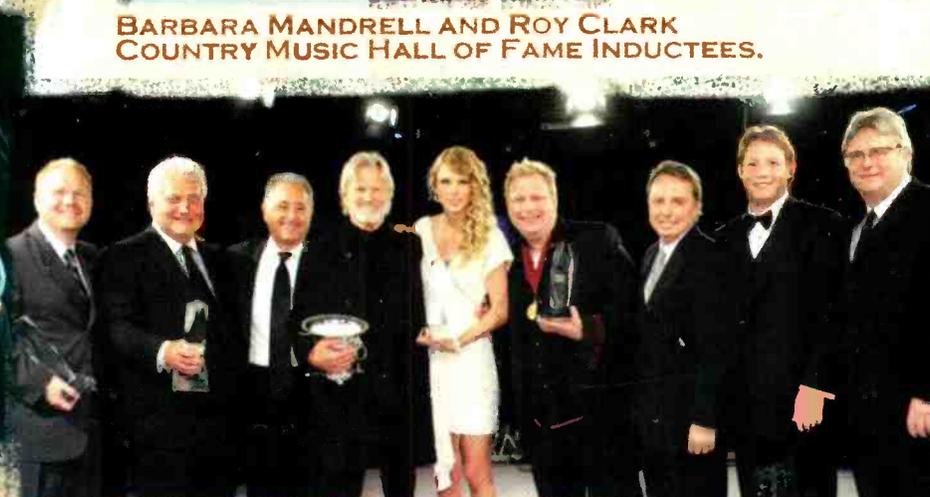
KEITH URBAN, CMA MUSICAL
EVENT OF THE YEAR.



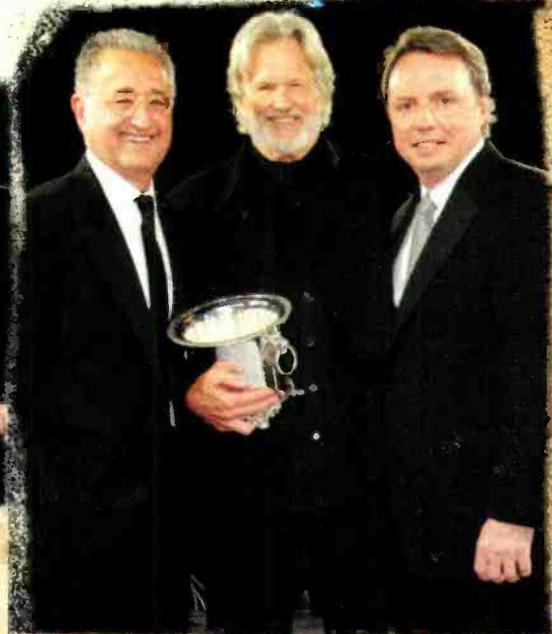
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