

# Billboard

GLORY & PRAISE

**Casting Crowns  
Extends Christian  
Chart Reign**

ON THE COUCH

**ROBIN THICKE  
RETURNS WITH  
'SEX THERAPY'**

A GIRL LIKE HER

**Rihanna Sparks  
New Wave Of  
Barbados Acts**

TICKET TO RIDE

**BON JOVI  
TOUR PRESALE  
SELLS ALBUMS**

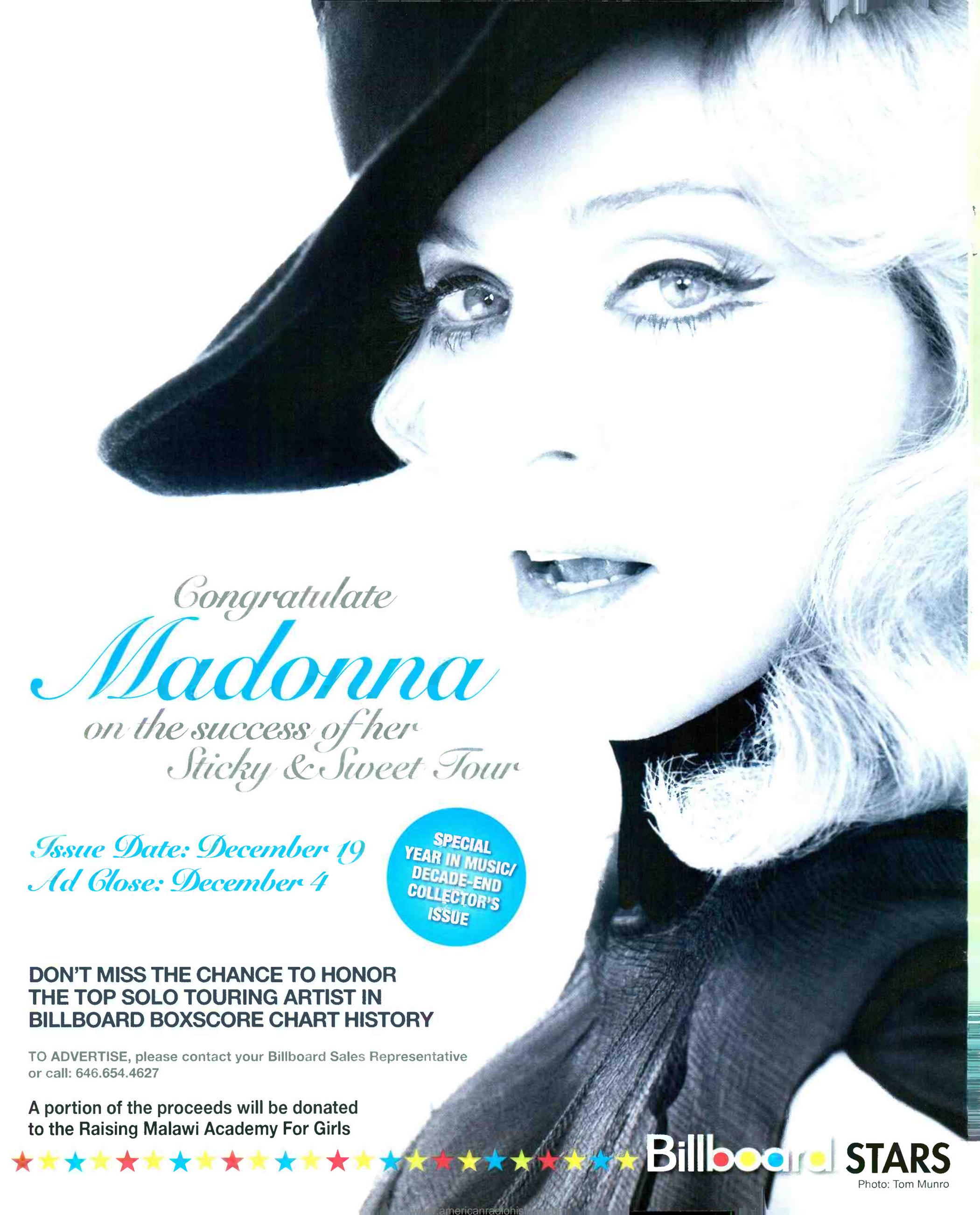
# THE BOSS TALKS

**BRUCE SPRINGSTEEN**  
On Why He's Still  
Born To Run

**Why Music  
Biz Opposition  
To Net Neutrality  
Will Grow**

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# No. 1

ON THE CHARTS

## ALBUMS

	PAGE	ARTIST / TITLE
THE BILLBOARD 200	34	CARRIE UNDERWOOD / PLAY ON
TOP HOLIDAY	36	ANDREA BOCELLI / MY CHRISTMAS
TOP DIGITAL	36	CARRIE UNDERWOOD / PLAY ON
TOP INTERNET	36	ANDREA BOCELLI / MY CHRISTMAS
HEATSEEKERS ALBUMS	37	SERENA RYDER / IS IT O.K.
TOP COUNTRY	41	CARRIE UNDERWOOD / PLAY ON
TOP BLUEGRASS	41	PATTY LOVELESS / MOUNTAIN SOUL II
TOP R&B/HIP-HOP	42	MICHAEL JACKSON / MICHAEL JACKSON'S THIS IS IT (SOUNDTRACK)
TOP CHRISTIAN	44	STEVEN CURTIS CHAPMAN / BEAUTY WILL RISE
TOP GOSPEL	44	BEBE & CECE WINANS / STILL
TOP DANCE/ELECTRONIC	45	OWL CITY / OCEAN EYES
TOP TRADITIONAL JAZZ	45	MICHAEL BUBLE / CRAZY LOVE
TOP CONTEMPORARY JAZZ	45	CHRIS BOTTI / CHRIS BOTTI. IN BOSTON
TOP TRADITIONAL CLASSICAL	45	CECILIA BARTOLI / SACRIFICIUM
TOP CLASSICAL CROSSOVER	45	ANDREA BOCELLI / MY CHRISTMAS
TOP WORLD	45	RODRIGO Y GABRIELA / 11-11
TOP LATIN	46	EDNITA NAZARIO / SOY

## SONGS

	PAGE	ARTIST / TITLE
THE BILLBOARD HOT 100	38	OWL CITY / FIREFLIES
HOT 100 AIRPLAY	39	LADY GAGA / PAPARAZZI
HOT DIGITAL SONGS	39	OWL CITY / FIREFLIES
HEATSEEKERS SONGS	37	MIRANDA LAMBERT / WHITE LIAR
MAINSTREAM TOP 40	40	LADY GAGA / PAPARAZZI
ADULT CONTEMPORARY	40	TAYLOR SWIFT / YOU BELONG WITH ME
ADULT TOP 40	40	KINGS OF LEON / USE SOMEBODY
ROCK SONGS	40	FOO FIGHTERS / WHEELS
ALTERNATIVE	40	MUSE / UPRISING
TRIPLE A	40	JOHN MAYER / WHO SAYS
HOT COUNTRY SONGS	41	CARRIE UNDERWOOD / COWBOY CASANOVA
MAINSTREAM R&B/HIP-HOP	42	JAY-Z + ALICIA KEYS / EMPIRE STATE OF MIND
RHYTHMIC	42	JASON DERULO / WHATCHA SAY
ADULT R&B	42	MAXWELL / BAD HABITS
HOT RAP SONGS	42	JAY-Z + ALICIA KEYS / EMPIRE STATE OF MIND
HOT R&B/HIP-HOP SONGS	43	JAY-Z + ALICIA KEYS / EMPIRE STATE OF MIND
CHRISTIAN SONGS	44	TOBYMAC / CITY ON OUR KNEES
HOT CHRISTIAN AC SONGS	44	TOBYMAC / CITY ON OUR KNEES
CHRISTIAN CHR	44	TOBYMAC / CITY ON OUR KNEES
HOT GOSPEL SONGS	44	BEBE & CECE WINANS / CLOSE TO YOU
HOT DANCE CLUB SONGS	45	PET SHOP BOYS / DID YOU SEE ME COMING?
HOT DANCE AIRPLAY	45	TIESTO & SNEAKY SOUND SYSTEM / I WILL BE HERE
SMOOTH JAZZ SONGS	45	PETER WHITE / BRIGHT
HOT LATIN SONGS	46	ALEJANORO SANZ FEATURING ALICIA KEYS / LOOKING FOR PARADISE
HOT MASTER RINGTONES	#1	JAY-Z + ALICIA KEYS / EMPIRE STATE OF MIND

## THIS WEEK ON .biz

	PAGE	ARTIST / TITLE
TOP INDEPENDENT ALBUMS	#1	THE SWELL SEASON / STRICT JOY
TOP MUSIC VIDEO SALES	#1	NIRVANA / LIVE AT READING
HOT VIDEOCLIPS	#1	FOO FIGHTERS / WHEELS
TOP DVD SALES	#1	ICE AGE: DAWN OF THE DINOSAURS

# CONTENTS

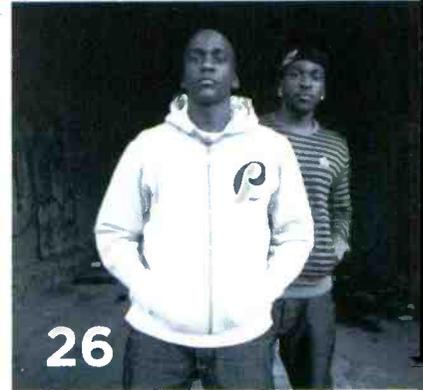
VOLUME 121, NO. 48



31



27



26

## UPFRONT

- 5 **BRICK BY BRICK** MySpace Music maneuvers to reinforce position in on-demand streaming.
- 6 Retail Track

- 8 The Indies, 6 Questions: **Steve Bursky**
- 10 Digital Entertainment
- 11 On The Road
- 12 Global
- 14 Latin
- 15 Q&A: **Rob Cavallo**

## FEATURES

### COVER STORY

- 16 **THE BILLBOARD Q&A: BRUCE SPRINGSTEEN** The past couple of years have been busy for Springsteen, but he and his E Street Band show no signs of slowing down.
- 20 **MIXED TIDINGS** Retailers look to strong music release schedule for holiday cheer.
- 22 **CROWNING ACHIEVEMENT** With "Until the Whole World Hears," Casting Crowns extends its reign on the charts.

## MUSIC

- 25 **DR. FEELGOOD** Embraced by the hip-hop community, Robin Thicke continues to croon about sex and love.
- 26 Global Pulse
- 27 6 Questions: **Thalía**
- 28 Reviews
- 30 Happening Now

## IN EVERY ISSUE

- 4 Opinion
- 32 Marketplace
- 33 Over The Counter
- 33 Market Watch
- 34 Charts
- 49 Executive Turntable, Backbeat, Inside Track

ON THE COVER: Bruce Springsteen photograph by Kevin Mazur/WireImage.com



25

360 DEGREES OF BILLBOARD

## HOME FRONT

### Online

**NEW BILLBOARD.COM** Check out new, exclusive content on Billboard.com, including a Q&A with Bruce Springsteen and interviews with **Kara DioGuardi**, **Rakim** and **Enrique Iglesias**. Plus, don't forget to take a look at the picture gallery for the **Photos of the Week**.



### 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](http://billboardmusicandmoney.com).

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# OPINION

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## Pain In My Heart

Piracy Is Exacting A Heavy Toll On Independent Artists Around The World

BY GERALD SELIGMAN

"The music industry." These days the term is almost spat out, muttered with dismissal, disdain. "Good riddance," they say. "Piracy is just desserts to a corporate industry ripping off artists and fans. The industry's demise is a good thing. Death to the gatekeepers! Long live democracy!"

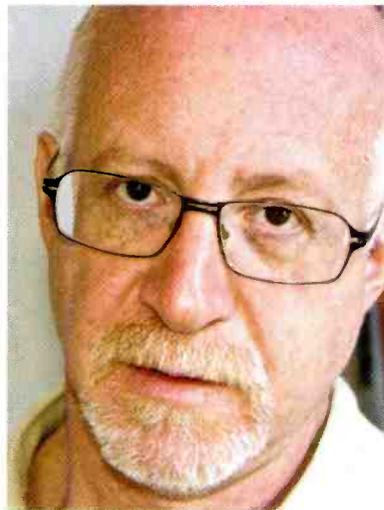
Watching the major labels flounder and litigate, it is indeed hard to be sympathetic. Slapping 14-year-olds with six-digit fines wasn't designed to win the public relations battle; it was designed to intimidate. Yet all it did was lend one more rationalization to those who justify theft with the whiff of good deeds. We're Robin Hoods all, stealing from the rich and giving to the... well, to ourselves. And why not? The artists don't ever see any of the money, anyway.

At a recent arts conference in Maputo, Mozambique, a young European pup from the Observatoire Culturel ACP (Africa Caribbean Pacific) in Brussels, did the yeah-sayers one better. "Piracy is a form of cultural diversity," he declared, erring on the side of cool. Then spoke Abdoul Aziz Dieng, chairman of the Senegalese musician's union, his voice cracking as he told of the loss of income to already impoverished artists. "We need help," he pleaded. Not clever turns of phrase.

But wait. Artists pained by piracy, hurt by the accelerating collapse of the music industry? Yes, indeed, along with all the honest players who have dedicated their lives and livelihoods to music and the artists who make it.

For the music industry isn't just the ever-shrinking group of major multinationals with stone-age business plans and lawyers' writs where their strategies should be. It's any artist who wants to earn a living from his or her work—just as all of us do in our own professions. It's any small-label owner who takes huge risks to bring the music to the world.

Look at the past 75 years. So often it was the independent labels and operators who supported, then sustained the best of what has come down to us. It was the indie sector where the commitment was, the willingness to fund unlikely choices, that first risky step in a possible career for tens of thousands of artists. Sure, there were major-label saints like John Hammond who signed everyone from Count



It is time to express solidarity with all those who have brought us new music and who have helped sustain the careers of the ones who have broken through.

Basie and Billie Holiday to Bob Dylan and Bruce Springsteen. But they were the exceptions, not the rule. For every Ahmet Ertegun, there were a dozen Moses Asches, Chris Strachwitzes, Chris Blackwells, Russell Simmonses. For it was the independent label network that broke strangleholds and nurtured new artists long before the bean counters could count them out.

After more than 25 years in the music business, I'm still striving to support music I want to go home and listen to—

wherever it may be, wherever it comes from. In the process, I've met thousands of people dedicated to working honestly and well, some of the best people I know who have dedicated their lives to—here it comes—culture.

Sure, some indies have earned reproach, haven't paid royalties, have robbed artists in the age-old style. But many others have bestowed us with music we never would have known and can no longer quite live without.

These labels—and the artists they support—are the ones being hurt by piracy. Royalties are disappearing faster than sympathy for the RIAA. There's just no way to rationalize that for every song downloaded illegally, swapped or simply given away without authorization, artists and honest operators lose out. Yes, some in affluent societies write it off to marketing and publicity. But others—many, most—cannot. And as that window shuts on labels hoping to recoup risky investments to break new artists, they can hardly afford to open it up for a new musical treasure to climb through. Where does that leave us? Like any host that's had its blood sucked dry by a parasite. No more Grateful Dead, just stone cold dead.

It is time to distinguish between those who exploit artists and those who support them. And it is time to express solidarity with all those who have brought us new artists and new music and who have helped sustain the careers of the ones who have broken through. Yes, time to stop turning away from those like Abdoul Aziz Dieng as he tells of artists who can no longer afford to make music.

The accelerating demise of the music industry is no cause for celebration. That would be to dance on the graves of all those who have dedicated their lives to making the kind of records they—and we—wanted to go home to listen to.

*Gerald Seligman has worked in the music industry for more than 25 years. Until recently he was general director of WOMEX, the World Music Expo, based in Berlin.*

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Piracy worries color Net neutrality debate



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Converse's China indie tour lessons



**RECORD MAN**  
Rob Cavallo on his return to Warner

6

8

10

13

15

**>>>WMG POSTS QUARTERLY LOSS**

Warner Music Group reported a quarterly loss due to higher interest expense and charges for job cuts. The company noted that the shrinking demand for CDs and the weak economy hurt its revenue and is likely to affect future results. The New York-based WMG posted a net loss of \$18 million, or 12 cents per share, in the fiscal fourth quarter that ended Sept. 30, compared with a year-earlier profit of \$6 million, or 4 cents per share. Revenue rose 1% to \$861 million, ahead of analyst forecasts.

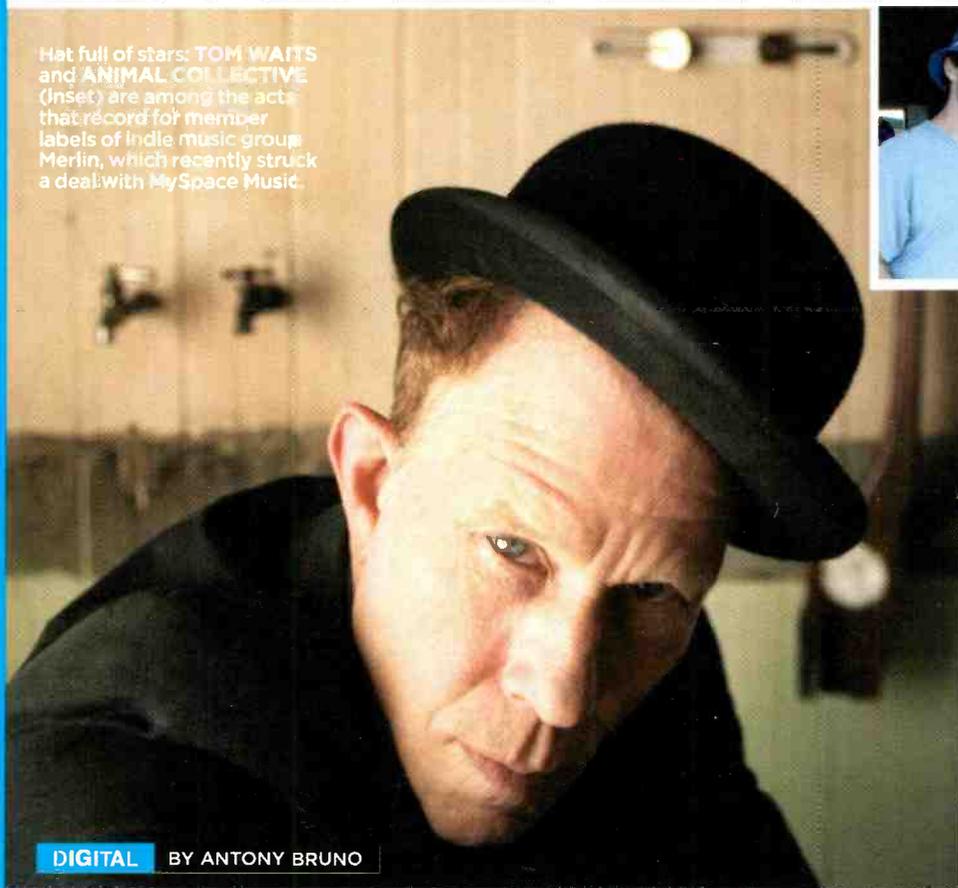
**>>>LIVE NATION, ITUNES TEAM FOR VIDEOS**

Live Nation and iTunes are teaming to sell downloadable concert footage. Under the deal, Live Nation will provide iTunes with exclusive downloadable videos of select concerts performed at more than 80 venues. In support of the launch, Apple created a special iTunes page dedicated solely to the live recordings.

**>>>CBS HOSTS LAMBERT ON 'EARLY SHOW'**

Adam Lambert appeared on CBS' "The Early Show" Nov. 25 after ABC canceled the singer's scheduled appearance on that day's "Good Morning America" in the wake of his controversial performance at the Nov. 22 American Music Awards. Lambert performed "Whataya Want From Me" and "Music Again" from his new album, "For Your Entertainment."

# UP FRONT



Hat full of stars: TOM WAITS and ANIMAL COLLECTIVE (Inset) are among the acts that record for member labels of indie music group Merlin, which recently struck a deal with MySpace Music.



DIGITAL BY ANTONY BRUNO

## BRICK BY BRICK

MySpace Music Maneuvers To Reinforce Position In On-Demand Streaming

As 2009 winds to a close, MySpace Music is celebrating its first year of existence by attempting to strengthen its position in the U.S. digital music market.

The company is in the process of acquiring rival on-demand music streaming service imeem, according to sources familiar with the deal (Billboard.biz, Nov. 17). If completed, it would mark the second major acquisition for MySpace Music, following its purchase in August of music social network iLike.

What's more, MySpace Music, a joint venture between News Corp. and the major labels, has settled its long-running standoff with independent

music group Merlin in a deal that restructures its partnerships with independent labels (Billboard.biz, Nov. 20).

Both developments come at a crucial time for MySpace Music, which is facing questions over whether it can continue offering free on-demand streaming music supplemented by advertising or whether a paid monthly subscription tier is inevitable. Additionally, it will face a new competitor sometime next year when European sensation Spotify is expected to go live in the United States.

On the acquisition front, MySpace is benefiting from the in-

evitable contraction of the digital music market. By acquiring imeem, MySpace would emerge as the only significant on-demand, ad-supported music streaming service in the States. As such, MySpace could potentially serve as the sole outlet for advertisers interested in running online music campaigns, which could allow the company to charge higher rates than if it had to compete with other services for the same dollar.

Beyond that, MySpace will gain much-needed innovation by acquiring imeem's technology and services, as well as the minds behind their creation. MySpace's acquisition of

imeem will bring another social recommendation service under its roof with built-in links to concert ticket sales as well as a team of iPhone app developers, among other things. Like iLike, imeem is one of the digital music services that recently partnered with Google as part of its enhanced music search service.

imeem boasts a battle-scarred advertising sales team that increased the number of custom ad campaigns it ran from 30 in 2007 to more than 175 so far this year. It also acquires imeem's Snocap technology, which in addition to its content ID and filtering capability adds a download music service that MySpace could use to sell music directly rather than linking to iTunes or Amazon as it does now.

While all this looks great on paper, neither iLike nor imeem has been able to convert its user base into a solid revenue stream. And a partnership that MySpace entered with Snocap in 2006 to enable artists to sell music from their MySpace pages never gained traction. MySpace is gambling that the integration of these companies into its music service—backed by the deep pockets of News Corp.—will allow them to thrive.

"The consolidation of all the players inside a single house that has the backing of a large organization that can make big bets will make

things easier," a former executive of a rival ad-supported music service says.

As for its deal with Merlin, MySpace didn't disclose the specific terms of the deal. But the two sides said in a statement that indie labels will have "an opportunity to participate in and benefit from the financial growth of MySpace Music," even though they aren't part of the joint venture between MySpace proper and the four major labels. Under their restructured partnership with MySpace, Merlin and indie label representatives will also be allowed to attend some MySpace Music board meetings. Merlin-affiliated labels include Domino, Epitaph and Beggars Group, which release music by such acts as Animal Collective, Tom Waits and Vampire Weekend.

"I wanted to make sure MySpace didn't lose track of what its core was," MySpace Music president Courtney Holt says. "This is an opening up of an opportunity to everybody that I wish had been there at the beginning, and I'm glad it's there now."

The deals wrap up a busy year for MySpace, during which the company added Holt as president, expanded into Australia and New Zealand and launched a music video hub, a data analytics tool for participating artists, a streaming music search deal with Google and other initiatives.

Still unclear is whether these efforts will lift MySpace Music to the levels of profitability the labels are seeking from the joint venture or merely serve to add ballast to an already struggling model.

**biz** MOBILE: For 24/7 news and analysis on your cell phone or mobile device, go to: [mobile.billboard.biz](http://mobile.billboard.biz).

## >>>FEIST, RUSH WIN AT SOCAN AWARDS

The Society of Composers, Authors and Music Publishers of Canada (SOCAN) held its annual awards gala Nov. 23, handing out prizes to Rush, Feist, Stompin' Tom Connors, Gordon Lightfoot, Finger Eleven and Rita MacNeil. Feist received an award for airplay of her song "1234." Rush took home the international achievement award, and singer MacNeil was given the national achievement award. For a complete roundup of winners, go to [billboard.biz](http://billboard.biz).

## >>>NEW BEYONCÉ ALBUM IN 2010?

During the last U.K. stop of her I Am . . . tour at the Trent FM Arena in Nottingham, England, Beyoncé announced that she plans to release a new album next year. "This is my last show for this tour in the U.K., so hopefully, I'll see you all in a year with a new album," a raspy-voiced Beyoncé told the crowd at the end of the set. Producer Rodney "Darkchild" Jerkins also confirmed the news on Twitter, recently posting that he's working on some tracks for the upcoming album.

## >>>SONY TO LAUNCH NEW ONLINE SERVICE

Sony Corp. says that its planned entertainment content distribution service for network-compatible TVs and other devices will launch next year. Sony plans to launch a new online service to distribute movies, music, books and other content to network-capable TVs, Blu-ray players, e-books and other devices in a bid to add value to its hardware.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Mariel Concepcion, Andre Paine, Robert Thompson and Reuters.

For 24/7 news and analysis on your mobile device, go to [mobile.billboard.biz](http://mobile.billboard.biz).

# Building A Mystery

Caiman Holdings, '07 Acquirer Of Tower.com, Says It No Longer Owns The Site. So Who Does?

Caiman Holdings' Oct. 29 filing of Chapter 727 liquidation papers in the 11th Judicial Circuit Court for Miami-Dade County in Florida leaves behind the question of who owns Tower.com.

Tower.com is still up and running and sources say being supplied with product and fulfilled to consumers by Alliance Entertainment.

Caiman Holdings CEO **Didier Pilon**, who in 2007 represented himself as the owner of Tower.com, now says that ownership changed hands a while ago, but he won't disclose who the new owners are. Pilon did say, however, that he has left

Tower.com and claims that the new owners were conducting a search for a new CEO. Sources say Tower.com is currently being run by **Sanny Wong**, who previously has been identified to Billboard by sources as a Caiman employee. Wong didn't return a call for comment.

In April 2007, Caiman acquired Tower.com in an auction, paying \$4.2 million for the Web site, the Tower logo and other intellectual property at the company. It was one of the last assets to be sold as part of the liquidation of Tower Records, the long-beloved music chain.

At the time, Caiman was an online retailer that sold music from its own Web site and through the Amazon Marketplace. But with its acquisition of Tower.com, Caiman stopped operating under its own name and concentrated on the Tower brand, switching to acting as a wholesaler and fulfillment operation for the Tower site.

Prior to being an online retailer, Caiman operated as a music distributor but filed for Chapter 11 protection in 2002. After that filing, it stopped being a distributor and started operating as an online merchant, mainly operating through the Amazon Marketplace. In the early days of Caiman's ownership of Tower.com, Pilon was sometimes accompanied by a man named **Roald Smeets**, who was described by the New York Times in a Sept. 15, 1997, article "as a Dutch businessman who started his record company Caiman." It isn't clear whether the label was connected to Caiman Holdings.

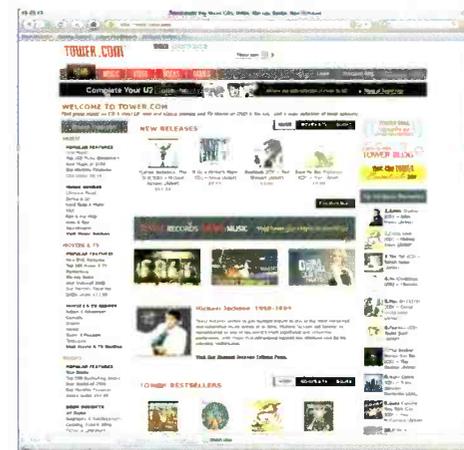
Pilon says Smeets is no longer affiliated with Tower.com. Smeets couldn't be located for comment.

In the latest Chapter 727 filing—the Florida state equivalent of a federal

Chapter 7 liquidation filing—Caiman seeks to assign \$578,000 in assets to **Phillip J. Von Kahle**, a managing director of Michael Moecker & Associates, a firm that specializes in liquidating companies among other services.

While the filing lists assets of \$578,000, Billboard estimates that creditors' claims total somewhere between \$6 million and \$10 million, depending on whether the amount it owes each creditor is counted in full or as settlements. At least three creditors say that Caiman never made good on the terms of their settlement.

For example, should Baker & Taylor's claim be counted as the \$8 million it said it was owed on \$64 million in purchases made by Caiman since 2005, in a court filing it made to the U.S. District Court in Southern Florida? Or should it be counted as the \$4.1 million it agreed to in a court settlement overseen by the same District Court? The final settlement was ultimately sealed but sources say it was similar to the settlement spelled out in the filing, which was structured with a \$1 million initial payment due within 90 days of the signed agreement and 26 subsequent



Who's the boss? Tower.com

monthly payments of \$120,000. Sources say Caiman never made the initial payment.

The creditors privately tell Billboard that they suspect they will never see one cent of the \$578,000 because the Chapter 727 filings say that there are "scheduled liens well in excess of the liquidation value." But some of the creditors nevertheless are considering trying to convert the Chapter 727 filing into a Chapter 11 bankruptcy filing.

While a Chapter 11 proceeding is more expensive, which means creditors would probably get less than they would in a 727 proceeding, they say a U.S. Chapter 11 trustee can perform forensic accounting. They say that process might also reveal what one creditor calls the "\$64,000 question": Who owns and is running Tower.com?

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



## FULL BOYLE

'Britain's Got Talent' Star Could Enjoy Best Sales Week Of The Year

The holiday selling season is kicking off with a bang, thanks to Susan Boyle's "I Dreamed a Dream," which label sales and distribution executives say is in contention to displace Eminem's "Relapse" as the album with the best sales week of the year.

First-week U.S. sales projections for the former "Britain's Got Talent" contestant's debut album, which was released Nov. 23 on Syco Music/Columbia, mostly range from 550,000 to 600,000-plus units. That places it within shouting distance of "Relapse," which sold

608,000 copies in its debut week that ended May 24, according to Nielsen SoundScan.

Whether it takes top honors for best sales week of the year could depend on how quickly Sony Music Entertainment can replenish supplies during the Thanksgiving holiday week.

If Sony can keep product rolling and "if big boxes have stock on Black Friday, who knows how well the album can do," says one particularly bullish executive, who believes sales of "I Dreamed a Dream" have the

potential to reach as high as 700,000 units.

Cable shopping channel QVC reports that it had pre-orders of more than 81,000 units for the Boyle album, its best sales performance in 10 years, while Amazon says the album has generated its largest global pre-order in its history. Amazon doesn't disclose numbers, but sources say its U.S. pre-orders alone reached 80,000 units.

According to Hastings Entertainment senior VP of merchandising Alan Van Ongevalle, the album is outperforming the chain's expectations. Mainstream pop is a genre that the chain has never performed well in, "so it's doing extremely well for us," he says. "Last week, John Mayer was our No. 1 record and that is in a genre we do reasonably well in, and so far in one day she has done more than he sold all week. We are not out of stock yet on her, but we are heading that way quickly."

Van Ongevalle says Hastings placed a reorder before street date and he expects to be in stock for the holiday weekend.

Some sales and distribution executives see Boyle's surprisingly robust debut-week sales as a hopeful early indicator of a (relatively) happy holiday season for music retailers. Boyle's album is part of a strong release schedule that retailers hope will drive sales during the final month of the year (see story, page 20).

Also adding to the festive holiday cheer were Adam Lambert's "For Your Entertainment" and Lady Gaga's deluxe and EP versions of "The Fame Monster," which sales and distribution executives say were selling exceptionally well during their first two days of availability.

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# Pretty Persuasion

AAIM Members Enlist Support Of Indie Acts For Anti-Piracy PSA Drive

Since the explosion of music piracy in the late '90s, no one in the recording industry has been able to figure out how to persuade young consumers that stealing music is wrong. Through the years, acts ranging from **Metallica** to **Lily Allen** have gone public with the completely defensible argument that they should be paid for their creative work, only to be subject to derision and backlash. Even staunchly pro-copyright industry friends of mine roll their eyes at some of the RIAA's PSAs, which can come across as clunky and preachy.

Now members of the American Assn. of Independent Music are seeking to change that with a grass-roots effort to convey a simple message: "Stealing music sucks." As part of the effort, AAIM members have created a Facebook group asking music acts to record DIY PSAs urging fans to pay for their music and explaining how illegal downloading hurts artists.

While the initiative is still in its early stages, Long Live Crime Records head **Susan Ferris** has already recruited a director and producer to help her create the first two PSAs, which are posted on Facebook, YouTube and MySpace. One ad features the band **his Orchestra**, with members of an audience interrupting the group's set and taking away its instruments one by one, until the music is silenced. The other ad features a young man washing a car while talking about how much hard work went into scraping together the money to buy it—only to have someone drive off with it at the end.

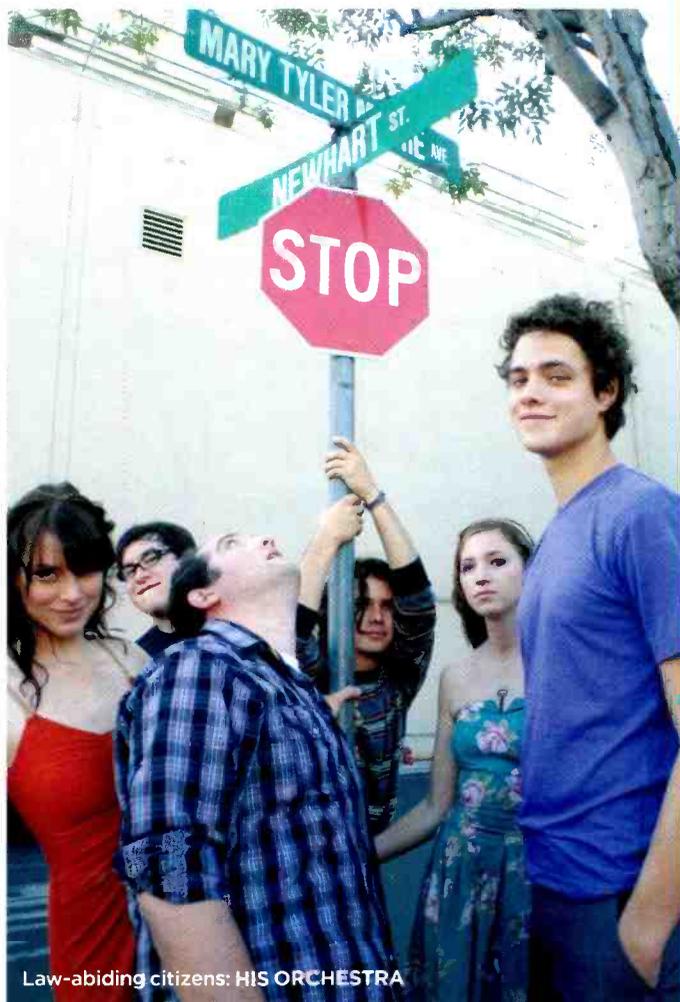
Both clips conclude with the following onscreen message: "Support musicians and their music by paying for the tunes you want."

**Brett Roelen**, singer/lead guitarist of **the Uprising**, allowed Ferris to use one of his songs in the car ad. "As an artist, I wanted to bring attention to the piracy issue," he says.

Roelen adds that his songs have been used without his permission on a number of occasions. "I was in a video store and all of a sudden I heard my song in a snowboarding movie," he says. "We never gave anyone permission to do that. And I've gotten calls from friends, saying they heard our tracks on TV shows that never reached out to us for a license."

And while almost all the outlets that have taken his work without permission have stopped using the songs when he calls them, Roelen says he's never been retroactively compensated for use.

"It's one thing to give away a song voluntarily," he says. "But it's another thing to have a song used in an ad or on a TV show that someone else



Law-abiding citizens: HIS ORCHESTRA

is making money on."

Ferris adds that while individual decisions to give away music should be respected, a clear distinction should be drawn between that and music being downloaded illegally.

"While the message is the same whether an artist is a superstar or a baby band, it just seems more poignant with indie bands," she says. "Indie bands often don't have tons of other revenue streams and for some, this is how they pay the rent."

While the artists in the ads might be indie, Ferris says she wants as much mainstream exposure for the campaign as possible. "I want these on Fuse, MTV, VH1—everywhere," she says. "AAIM has really backed the initiative, and I'd love to get some huge PR company to help us out. We sent the PSAs over to the U.K. and we're working on developing partnerships with schools. I want these to be massive."

Another future initiative associated with the campaign might highlight who else suffers when music is stolen. After all, it's not just artists who lose out. Those who work behind the scenes have also suffered a decline in work and income, according to **Douglas Smith**, lead vocalist for his Orchestra and one of the stars of the HBO drama "Big Love."

"If music should be free, then studio time and engineers should be free and we should all live in a Marxist paradise with rotating jobs and zero possessions," Smith says. "If you like the tune, for the love of potatoes, drop the 99 cents."



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

## 6 QUESTIONS with STEVE BURSKY by CORTNEY HARDING

When Dispatch, a band with only one album with sales in the six-figure range, sold out three nights at New York's Madison Square Garden, most people in the music industry were shocked.

But the band's manager, Steve Bursky, wasn't surprised in the least. "For a band that had a radio hit to reunite after three years and headline MSG would be almost impossible," he says. "But for a band that grew through word-of-mouth and whose fans had a sense of ownership, it wasn't surprising."

Bursky is working the same type of slow-burn, grass-roots magic with Owl City, the gentle electro-pop act that seems to have come out of nowhere to perch atop the **Billboard Hot 100** for two weeks with the track "Fireflies." (It's No. 3 this week.) But looks can be deceiving. Here, Bursky explains just how much work goes into creating an overnight sensation.

**1 How does the success you had with Dispatch inform what you're doing with Owl City?**

I started working with Dispatch my freshman year of college, doing it from my dorm room. Pretty early on, it was clear that these guys were going to redefine the norms of the music business. They had no desire to be on a major label or to adapt their sound to radio or be part of a scene that was cool. They had a vision for building a community and a fan base. I'd also be remiss if I didn't mention Napster. Back in 2000 and 2001 when it was a free service, bands like Dispatch really began to thrive, based on word-of-mouth.

**2 How did you first connect with Owl City?**

To me, Owl City is a story of hope in the music business. Adam [Young, the band's frontman] was an only child from the middle of nowhere in Minnesota; he was loading trucks for Coca-Cola and decided he hated his life and started recording tracks in his basement and putting them up on MySpace and then did a deal with CD Baby to get them on iTunes. The week we started working with him in November of last year, he sold 2,919 tracks off his independent EP and LP combined and 220 albums. The same week 12 months later, he sold 262,000 tracks and 34,000 albums.

**3 Why did you take a slow-burn approach with Owl City?**

He had the viral word-of-mouth coming in, so that helped. My idea was to make sure every gatekeeper in the music business—every journalist, every music supervisor, every radio programmer—discovered Owl City the same way his fan base discovered him, as opposed to him being just another major-label priority shoved down people's throats. I started feeding people facts, showing them how much it was growing and making it so undeniable they couldn't help but get onboard.

**4 What role did MySpace and other sites play in the launch?**

The "MySpace phenomenon" bands are really a dime a dozen, and who cares if you have 10,000 friends or 100,000 plays if that doesn't translate to you selling records? But in the case of Owl City, it did translate. Weeks where the number of plays on his MySpace page went up, his sales would go up and vice versa. Two, his MySpace fans weren't passive, they were active. He was getting comments from kids every minute.

**5 What was the tipping point when Owl City went from underground artist to bona fide pop star? Was there a moment when you knew he was going to cross over?**



BURSKY

It's been a long series of moments. The best part about it is that Adam is so grateful to be able to do this and is so unfazed by it. Every time I tell him about some new milestone, he says, "Is that good?" The touring is unbelievable. We're in China right now and playing to sold-out crowds every night. The film and TV promotion is great, and the press is starting to come around on him. It's so funny, too, because "Fireflies" was never supposed to be the first single—it became the single because we got a call at the top of June from iTunes saying they wanted to make it the single of the week, and we went from there.

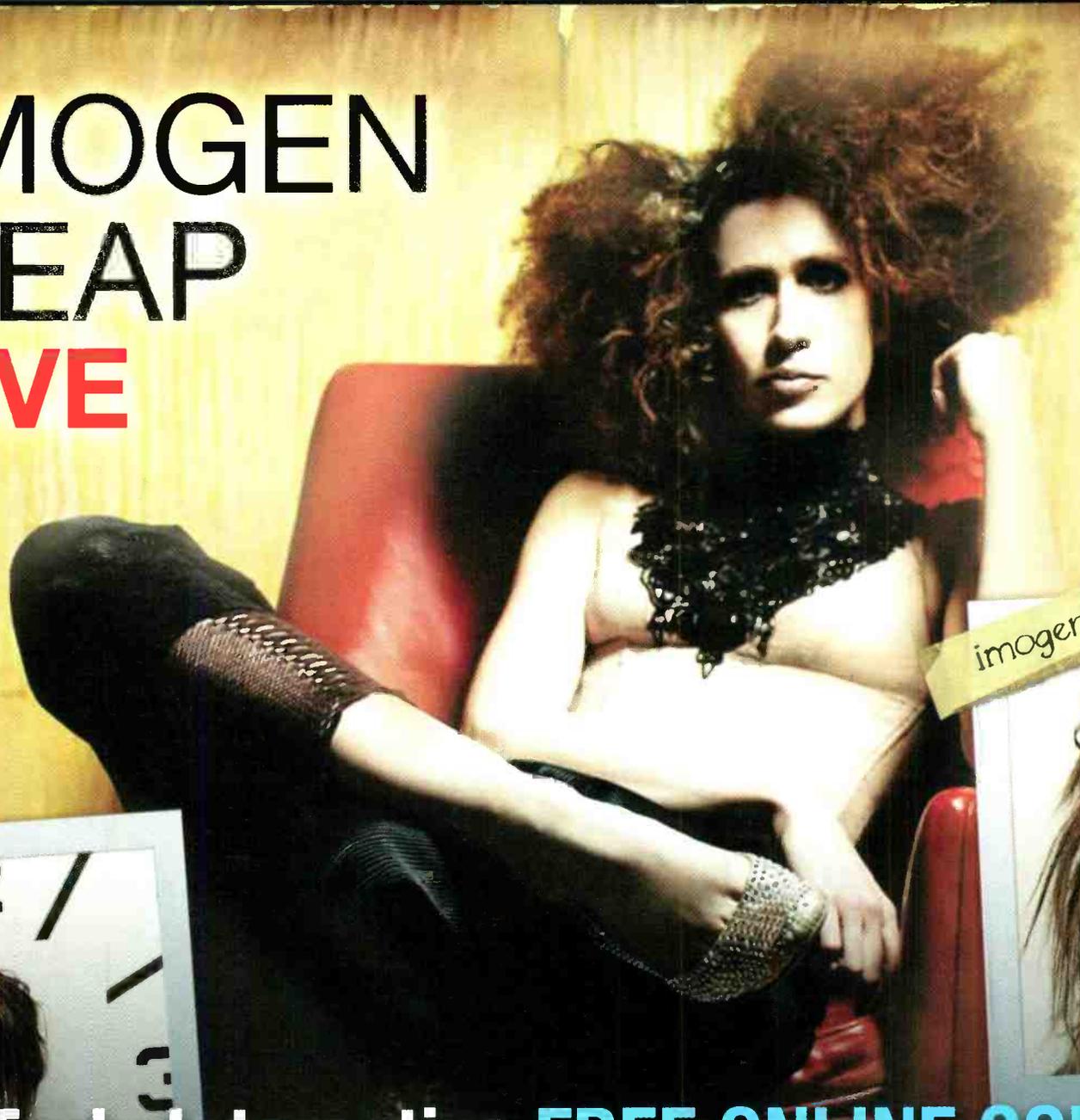
**6 How are you positioning him as a career artist?**

I don't think he's going to be a one-hit wonder, because his album is really deep. We also have a lot going on besides radio. We are working the road and other avenues to make sure he's exposed. And I'm going to put him in the studio in May and make a record for next summer so we can go seamlessly into the new album.

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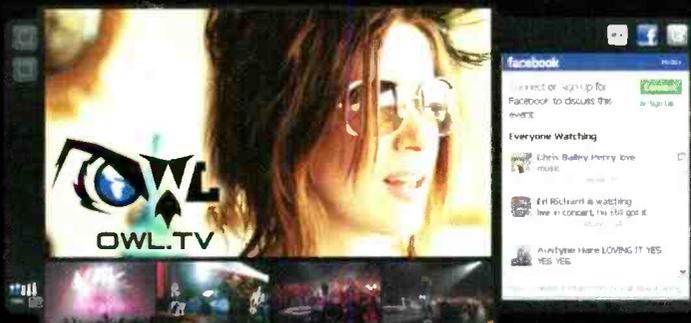
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DIGITAL BY ANTONY BRUNO

# Shifting Out Of Neutral

Opposition To Net Neutrality Is Bound To Build In The Recording Industry

While the recording industry has rarely been shy about voicing opinions about digital-related matters, its stance on the now-escalating debate over Internet neutrality has by and large remained strangely, well, neutral.

However, it's only a matter of time before the industry hops off the fence and lands firmly on the side opposing Net neutrality. With content creators worried about piracy and Internet service providers keeping an eye out for new business models, their common interests are likely to lead to some collaboration on the issue.

On its simplest level, Internet neutrality rules would prohibit ISPs from placing any kind of restrictions on the content and services transmitted over their networks. ISPs oppose any such legislation or regulation because they want the freedom to manage their networks as they see fit. With all the multimedia content that's transmitted over the Internet, ISPs are feeling the strain and want to start directing the flow of content much like a traffic cop manages a busy intersection.

Meanwhile, those supporting Internet neutrality fear ISPs would do so by charging for access to the speedier lanes, meaning smaller companies could have a harder time competing on the Internet against larger, richer firms. What's more, neutrality advocates say protections are needed to ensure that ISPs offering content services—either of their own creation or through partner-



Hands off the Web: WILCO is among the bands to come out in favor of Net neutrality through the Future of Music Coalition's 'Rock the Net' campaign.

ships—don't purposely degrade the distribution capabilities of rival offerings.

The ongoing debate gained newfound life after the FCC voted in October to begin a formal rule-making process on rules proposed by FCC chairman Julius Genachowski that would prohibit ISPs from preventing users from accessing lawful content and applications and would define what "reasonable network management" practices ISPs would be allowed to pursue to minimize the impact of network congestion.

Members of the public can submit comments on the issue until Jan. 14, and all music industry lobbying groups will likely weigh in. But don't expect to see more than a few such parties take a strong position one way or another.

On the one hand, labels, publishers and artists support an open Internet

that will let independent and major-label artists have equal access to distribution and audience. The Future of Music Coalition in particular has been a vocal advocate for neutrality with the support of such acts as Wilco, Pearl Jam and R.E.M. through its "Rock the Net" campaign.

On the other hand, there is a widespread concern in the music industry that Internet neutrality would prohibit ISPs from implementing software that could block or filter the transmission of unlicensed content. The RIAA summed up this viewpoint in an October blog post: "No governmental policy should interfere with the ability of an ISP to address the illegal transmission of copyrighted works or other illicit content."

The Motion Picture Assn. of America made much the same statement in 2007, but less than a year later sided with the ISPs to fight Internet neutrality. The economic realities of digital piracy will inevitably steer most of the music industry to that same position.

And here's why: The ISPs represent the music industry's most valuable potential ally in its fight against piracy. But so far, ISPs have done virtually nothing. They've had little incentive to implement content-filtering technologies or adopt a "three strikes" graduated-response program to limit or temporarily cut off the Internet access of its infringing cus-

tomers. Promising to side with the ISPs against neutrality in return for that help is a trade-off most in the music industry are eager to make.

That hasn't happened yet because the threat of meaningful Internet neutrality regulation remains too far away to force the ISPs into making such a deal. The FCC's rule-making process could take years. There's also a legal challenge from Comcast over whether the FCC is even authorized to set and enforce neutrality regulations, stemming from the FCC's censure this summer over Comcast's controversial decision to delay BitTorrent traffic on its network during peak usage hours.

Additionally, there are competing bills in Congress both for and against legislating Internet neutrality that could take even longer to resolve, assuming either ever makes it out of committee.

But should the Net neutrality movement gain real traction, the ISPs will start looking to make deals, and the music industry will be in the calbird seat ready to play its hand. Certainly there will be voices of dissent, primarily from the independent music community. But overall, major labels and music publishers are more concerned about stopping the piracy of today than fretting over the composition of tomorrow's distribution networks.

## BITS & BRIEFS

### UMG LICENSES MUSIC TO FREE DOWNLOAD SERVICE

Universal Music Group is licensing its catalog to a new ad-supported music download service from the Australian firm Guvera. The service, which is not yet live, will let users download music for free, which participating brands will pay for through branded channels and other methods. Users searching for a specific song will be sent to any one of several branded channels based on the song selection and the user's personal preferences, in theory allowing brands to target specific demographics with their message. The service is expected to go live in February.

### NAPSTER PREPS ARTIST TWITTER LISTS

Napster is jumping on the Twitter bandwagon with the creation of music-oriented lists for subscribers. The

company is aggregating the Twitter accounts of all artists using the microblogging tool into genres, so fans who want to browse for Twittering hip-hop acts, for instance, can more easily find them rather than having to search for each artist individually. The company says the effort is in its early stages and is taking suggestions from fans and artists through Napster's own Twitter account.

### SMART PHONES EXPAND MARKET SHARE

Smart phones continue to make strong inroads into the mobile handset market, according to research from Nielsen. In third-quarter 2009, 40% of all mobile phones sold in the United States were smart phones, the company said, compared with 25% in the second quarter. Looking ahead, Nielsen expects half of U.S. mobile phones will be smart phones by 2011.

## HOT POLYPHONIC RINGTONES™ NOV 28 2009 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	171	#1 CHANGES	2PAC
2	4	50	NO SE VIVIR SIN TI	CONJUNTO PRIMAVERA
3	5	50	NO ONE	ALICIA KEYS
4	9	147	ADIOS AMOR TE VAS	GRUPO MONTEZ DE DURANGO
5	2	266	SUPER MARIO BROTHERS THEME	KOJI KONDO
6	6	50	Y LLEGASTE TU	BANDA EL RECODO
7	3	264	PINK PANTHER	HENRY MANCINI
8	7	97	EYE OF THE TIGER	SURVIVOR
9	14	50	CASH FLOW	ACE HOOD FEATURING ROCK ROSS & T-PAIN
10	8	146	DOWN WITH THE SICKNESS	DISTURBED

**3** Alicia Keys' "No One" Improves 5-3 this week, reaching a new peak in its 50th chart week. Only five ringtones have taken longer to reach the top three in the chart's five-year history.

11	12	50	CYCLONE	BABY BASH FEATURING T-PAIN
12	11	236	SWEET HOME ALABAMA	LYNYRD SKYNYRD
13	25	56	KISS KISS	CHRIS BROWN FEATURING T-PAIN
14	15	53	I'M ME	LIL WAYNE
15	19	49	TAKE YOU DOWN	CHRIS BROWN
16	13	50	I KISSED A GIRL	KATY PERRY
17	16	15	BEAT IT	MICHAEL JACKSON
18	22	101	GASOLINA	DADDY YANKEE
19	31	39	THE WAY THAT I LOVE YOU	ASHANTI
20	33	47	HEAVEN SENT	KEYSHIA COLE

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

## VISION QUEST

Music acts interested in sharing their lives with their fans often use a quality webcam for online chats and to capture candid footage of recording sessions, live shows and other behind-the-scenes activities.

Consumer electronics maker Agama has unveiled a new line of high-definition webcams that artists may find useful. The flagship model features two-megapixel auto focus, HD video, high-def audio and a USB 2.0 connection to either Mac or PC devices. Other models include such features as one-click access to Skype and infrared night-vision capabilities for capturing video in the dark.

Prices for Agama models range from \$35 to \$70.—AB



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

# Lilith Returns

The Celebrated Festival Prepares A 2010 Comeback

Among the wealth of '90s multi-act festival tours, Lilith Fair was perhaps the most unique, celebrating a diverse range of female artists and drawing attention to women's issues and charitable causes. Rebranded as the Lilith tour, the fest returns next June, steered by its four founding partners: artist **Sarah McLachlan**, Netwerk Music Group founders **Terry McBride** and **Dan Fraser**, and Paradigm agent **Marty Diamond**.

"Marty and I do talent together, Marty and Dan do venues together, I do all the marketing, and Sarah is our moral compass on literally everything," McBride says.

Much will remain the same. "We'll still have 11 artists a day, five on the main stage, three on the B [stage] and three in the Village," McBride says. "There will still be \$1 per ticket going to local charity. We'll run a local talent contest in every single marketplace; a local artist will open up every Lilith show. And it will have a very diverse lineup, with rock, pop, urban, Latin, jazz, indie rock and a good age range, from 15-year-olds to 50-year-olds."

What's different this time around is Lilith's partnership with the i4c Campaign, the debut initiative of the year-old holding company Touchpoint Trust Group, which invests in socially conscious companies. McBride says the i4c partnership will completely change the makeup of the Village.

"Last time around, the Village was more of a hippie-dip affair of hemp necklaces and local causes," he says. "This time, we'll still have the local causes, but we'll have a very sophisticated Village in that the four to six socially conscious for-profit companies that we invest in will be the anchor tenants of our Village, connecting people with the fact that \$1 per ticket has gone into investing in these for-profit, green, conscious companies. Our goal is to invest, make some returns and use that as a way of supporting our nonprofits."

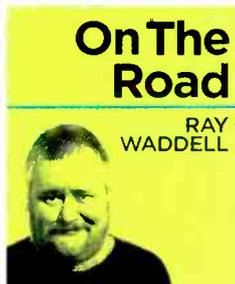
The idea is that profits from the socially conscious businesses on the concourse will sustain Lilith's charitable efforts. In 1997-99, Lilith donated more than \$10 million to women's causes. "But when Lilith Fair ended, so did its charitable efforts," McBride says. "So this time we're investing in conscious, for-profit companies to build up a portfolio that we can have to support our nonprofit efforts when Lilith ends."

McBride says the initial goal is to raise about \$3 million "that will create a sort of Lilith i4c [venture capitalist] fund, and we'll invest in four to six businesses, and those businesses will then vend on the actual tour so fans can see what they are part of."

**Casey Verbeck**, a former music exec who launched TouchPoint Trust Group and the i4c Campaign with partner **Rich Frankenheimer**,

says i4c seeks to address the difficulty for these socially conscious enterprises in finding growth capital, a scenario exacerbated in the current economy. "We're tackling that issue and trying to mobilize a movement in getting commitments from the arts and entertainment community, and Lilith is the first one to step up and be part of a campaign to help support and drive awareness and dollars to support those types of enterprises."

Some 100-120 artists will participate in Lilith, with the first batch of 30-40 performers to be announced Dec. 1. Clearly, sights are set high for talent. Among those who played Lilith Fair were then-developing acts like **Christina Aguilera**, **Tegan & Sara** and **Nelly Furtado**, along with first-time festival performances from **Queen Latifah**, **Erykah Badu**, **Missy Elliott**



**On The Road**

RAY WADDELL



Surfacing again: **SARAH McLACHLAN**; inset: **Netwerk's TERRY McBRIDE**



and **Dixie Chicks**. "Lilith Fair shattered boundaries of 'this can't play with this'; not only females playing with females, but music that is not genre-based," McBride says.

The plan is for 35 shows in North America, another six to eight in Europe, then Asia and Australia in spring 2011. "Then we'll come back to North America and do it one more time," McBride says. "Then after that, we're thinking about taking the North American section and making it a destination: Coachella, Stagecoach [both in Indio, Calif.], then maybe Lilith would be the weekend afterward."

As for i4c, which was conceived last April, Verbeck says momentum has grown. "Obviously, Terry and Sarah got the importance of it right away, and we're just starting to reach out to other people to join us," he says. "In a lot of ways this movement is a call to action to get other artists to participate."

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

## BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$9,085,822 (\$9,728,069 Australian) \$186.70/\$93.30	<b>BRITNEY SPEARS, DJ HAVANA BROWN</b> Acer Arena, Sydney, Nov. 16-17, 19-20	66,247 69,640 four shows	Dainty Consolidated Entertainment
2	\$4,838,834 \$77	<b>PEARL JAM, SOCIAL DISTORTION, BAD RELIGION</b> Wachovia Spectrum, Philadelphia, Oct. 27-28, 30-31	64,609 four sellouts	Live Nation, In-house
3	\$1,489,441 \$95/\$65/\$29	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> HSBC Arena, Buffalo, N.Y., Nov. 22	18,665 sellout	Live Nation
4	\$1,426,330 \$89/\$55	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> Quicken Loans Arena, Cleveland, Nov. 10	16,232 17,261	Live Nation
5	\$1,295,766 \$98/\$65/\$29	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> 1st Mariner Arena, Baltimore, Nov. 20	14,679 sellout	Live Nation
6	\$1,169,764 \$89/\$55/\$29	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> Palace of Auburn Hills, Auburn Hills, Mich., Nov. 13	15,170 19,431	Live Nation
7	\$1,126,419 \$141/\$15.75	<b>23RD ANNUAL BRIDGE SCHOOL BENEFIT: NEIL YOUNG &amp; OTHERS</b> Shoreline Amphitheatre, Mountain View, Calif., Oct. 24-25	25,694 44,134 two shows	Live Nation
8	\$1,111,465 \$250/\$149.99/ \$59.99/\$9.99	<b>POWERHOUSE: JAY-Z, TREY SONGZ, KERI HILSON &amp; OTHERS</b> Wachovia Center, Philadelphia, Oct. 23	15,759 sellout	Live Nation, In-house
9	\$929,165 \$98/\$65/\$35	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> Sommet Center, Nashville, Nov. 18	11,044 14,297	Live Nation
10	\$909,149 \$75/\$49.50	<b>PINK, THE TING TINGS</b> Madison Square Garden, New York, Oct. 5	15,056 sellout	Concerts West/AEG Live
11	\$878,461 (\$953,678 Canadian) \$68.08/\$45.60	<b>PINK, THE TING TINGS</b> Air Canada Centre, Toronto, Sept. 30	15,193 sellout	Concerts West/AEG Live
12	\$866,154 (\$907,357 Canadian) \$85.44/\$66.34	<b>RASCAL FLATTS, DARIUS RUCKER</b> General Motors Place, Vancouver, Oct. 23	11,127 13,645	Live Nation
13	\$864,662 \$79.50/\$25	<b>MILEY CYRUS, METRO STATION</b> FedExForum, Memphis, Oct. 21	12,256 13,610	AEG Live
14	\$855,357 \$100/\$30	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> Time Warner Cable Arena, Charlotte, N.C., Nov. 3	12,385 16,197	AEG Live
15	\$851,635 \$79.50/\$25	<b>MILEY CYRUS, METRO STATION</b> Freedom Hall Coliseum, Louisville, Ky., Oct. 31	13,526 16,062	AEG Live
16	\$832,481 \$93.50/\$63.50	<b>AC/DC, THE ANSWER</b> Phillips Arena, Atlanta, Oct. 23	10,416 12,469	Live Nation, In-house
17	\$827,956 (\$100,500 New Zealand) \$80.56/\$60.06	<b>THE BLACK EYED PEAS, LMFAO</b> Vector Arena, Auckland, New Zealand, Oct. 13	11,600 sellout	Frontier Touring
18	\$808,085 (1,426,426 reales) \$283.26/\$56.65	<b>LAURA PAUSINI</b> Credicard Hall, São Paulo, Brazil, Oct. 6-7	7,512 8,096 two shows	T4F-Time For Fun
19	\$792,307 \$90.50/\$46	<b>AC/DC, THE ANSWER</b> Veterans Memorial Arena, Jacksonville, Fla., Oct. 30	9,778 10,550	Live Nation
20	\$785,669 (4,360,462 bolivares) \$261.26/\$25.23	<b>MARC ANTHONY, RUBEN BLADES</b> Estadio Pachencho Romero, Maracaibo, Venezuela, Oct. 31	12,112 16,000	Evenpro/Water Brother
21	\$772,064 \$125.50/\$87.50/ \$57.50/\$27.50	<b>JAY-Z, N*E*R*D, WALE, J. COLE</b> 1st Mariner Arena, Baltimore, Oct. 27	11,469 sellout	Live Nation, Up Front Promotions
22	\$752,120 (\$869,000 Australian) \$95.21/\$71.40	<b>THE BLACK EYED PEAS, LMFAO</b> Adelaide Entertainment Centre, Adelaide, Australia, Oct. 5	8,477 sellout	Frontier Touring
23	\$750,218 (\$471,180) \$95.53	<b>CLIFF RICHARD &amp; THE SHADOWS</b> Trent FM Arena, Nottingham, England, Sept. 30	7,853 sellout	Live Nation-U.K.
24	\$749,957 \$150/\$30	<b>KYLIE MINOGUE</b> Hollywood Bowl, Los Angeles, Oct. 4	8,108 8,504	Bill Silva Presents, Andrew Hewitt Co.
25	\$743,207 \$71.50/\$39.50	<b>RASCAL FLATTS, DARIUS RUCKER</b> HP Pavilion, San Jose, Calif., Oct. 16	11,746 sellout	Live Nation
26	\$742,313 \$89.50	<b>AC/DC, THE ANSWER</b> American Airlines Center, Dallas, Nov. 2	9,241 13,214	Live Nation
27	\$736,947 (724,273 bolboas) \$321.43/\$18.32	<b>JONAS BROTHERS</b> Figali Convention Center, Panama City, Panama, Oct. 28	5,799 8,700	Evenpro/Water Brother
28	\$733,815 (4,072,674 bolivares) \$207.21/\$25.23	<b>RICARDO ARJONA</b> Estadio Misael Delgado, Valencia, Venezuela, Oct. 2	8,858 20,000	Evenpro/Water Brother
29	\$721,005 (\$761,889 Canadian) \$84.78/\$65.83	<b>RASCAL FLATTS, DARIUS RUCKER</b> Pengrowth Saddledome, Calgary, Alberta, Oct. 27	10,785 sellout	Live Nation
30	\$716,723 \$150/\$37.50	<b>BUZZFEST: ALICE IN CHAINS, PUDDLE OF MUDD &amp; OTHERS</b> Cynthia Woods Mitchell Pavilion, The Woodlands, Texas, Oct. 24	16,371 sellout	Live Nation
31	\$692,883 (\$419,995) \$78.36	<b>TOM JONES</b> Wembley Arena, London, Oct. 24	8,842 9,258	Live Nation-U.K.
32	\$686,376 \$89.50	<b>AC/DC, THE ANSWER</b> Ford Center, Oklahoma City, Nov. 4	8,027 11,775	Live Nation, In-house
33	\$680,408 \$100/\$65/\$35	<b>DANE COOK, BILL BURR, MIKE EPPS, ROBERT KELLY</b> Madison Square Garden, New York, Nov. 5	11,710 16,765	Caroline's
34	\$678,762 \$59.95/\$22.95	<b>JASON MRAZ, G. LOVE &amp; SPECIAL SAUCE, BRETT DENNEN</b> Hollywood Bowl, Los Angeles, Oct. 10	16,567 sellout	Bill Silva Presents, Andrew Hewitt Co.
35	\$674,862 \$49.50/\$39.50	<b>PINK, THE TING TINGS</b> Wachovia Center, Philadelphia, Oct. 3	15,370 sellout	Concerts West/AEG Live

>>>GEMA WINS  
LIVE FEE RISE

German authors' group GEMA has won an increase in licensing fees for live concerts. The German Patent and Brand Office arbitration tribunal in Munich approved the fee hikes Nov. 20. Concert promoters' associations IDKV and VDGD had taken the case to the tribunal after a breakdown in negotiations with GEMA (Billboard, March 14), which had sought higher rates based on sponsorship and advertising revenue as well as ticket sales. The tribunal has approved staggered rate increases through 2014. For concerts with attendance of up to 15,000, the rate (after applicable GEMA discounts) will rise to 5.8% of total revenue, up from 1.9%. For concerts with attendance of greater than 15,000, the rate will rise to 6.1%, from 3.6%.

>>>DRONES TOP  
DOWN UNDER

Melbourne alternative rock act the Drones topped two key categories at the 2009 Jägermeister AIR Awards held Nov. 22 in their hometown. The band won best independent artist and best independent album for "Havilah" (ATP Recordings). The annual ceremony organized by the Australian Independent Record Labels Assn. was held at the 1,500-capacity Forum Theatre. The 500-member media/industry judging panel named singer/songwriter Bertie Blackman breakthrough artist of the year and Philadelphia Grand Jury's "Going to the Casino" (Boomtown Records/Shock) best independent single.

>>>U2 TO MAKE  
GLASTO DEBUT

U2 has been confirmed as a headline act for the United Kingdom's Glastonbury Festival. The band will make its first appearance at the festival in Somerset, England, next year. U2 will break from its North American tour to play the first day of the event (June 25).

Reporting by Christie Eliezer, Andre Paine and Wolfgang Spahr.

GLOBAL BY PATRICIA MESCHINO

# REPLICATING RIHANNA

## Barbados Proves To Be A Hot Spot For Talent

There's more to Barbados than rum and Rihanna.

Just outside the Caribbean island's capital of Bridgetown, a heavily trafficked street called the St. Lawrence Gap teems with the sounds most people associate with the region. Reggae, soca and calypso bands draw tourists and locals alike into bustling clubs, as they have for decades.

But it's the 21st-century urban sound of Barbados-born Rihanna that has inspired a new wave of young Barbadian artists, with five recently securing major-label deals: Shontelle (SRC/Universal), Livvi Franc (Jive/Sony), Jaicko (Capitol/EMI), Hal Linton and Vita Chambers (both SRP/Universal Motown).

That's an impressive strike rate for an island with a population of just 280,000—and locals are swift to credit their nation's most famous R&B hitmaker.

"Rihanna has inspired a lot of Barbadian artists," says Jaicko, whose Capitol debut, "Can I...," drops in first-quarter 2010. "Before Rihanna, it almost seemed impossible for a Barbadian artist to get a record deal, but her success made me believe I could do it."

"Rihanna's superstar status has drawn greater attention to Barbados," says Barbadian producer Chris Allman, owner of Slam City Productions and the man behind local hits for soca stars like Rupee and Edwin Yearwood. "If she can come from here and be so successful, it stands to reason there are others who can be nearly as successful."

The duo that discovered Rihanna is New York-based production/songwriting

team Evan Rogers and Carl Sturken. Both are frequent visitors to the island. They've successfully placed four Barbadian acts with U.S. majors through their production company Syndicated Rhythm Productions (SRP).

While visiting Barbados in 2004 they auditioned singers, including the then-15-year-old Rihanna, who had never sung professionally. "Rihanna had incredible presence and a very distinctive voice," Rogers recalls, "but it needed development."

The pair signed Rihanna to SRP and relocated her to New York—a crucial move, Sturken says, if an artist wants a shot at U.S. success. There, they developed her skills before placing her with Def Jam in 2005. Following Rihanna's breakthrough, the duo hit pay dirt again, signing Shontelle in 2006; by the end of the year, she'd signed to SRC/Universal Motown. Shontelle's single "T-Shirt," from her debut, "Shontelligence," peaked at No. 21 on the Billboard Hot 100 in 2008 and reached No. 6 on the United Kingdom's Official Charts Co. listing early the following year.

SRP also signed soulful crooner Hal Linton and pop-rocker Vita Chambers in 2008 and 2009, respectively. When SRP struck a label deal with Universal Motown in early 2009, they became SRP Records' first artists. Shontelle, Linton and Chambers will perform at a Sturken and Rogers-produced "Motown 50th Tribute" special televised during Fox's coverage of the Detroit Lions and Green Bay Packers football game on Thanksgiving Day.

Universal Motown president Sylvia Rhone says the artists have "worldwide appeal and cannot be pigeonholed by Barbados, ethnicity or genre."



More music of the sun:  
SHONTELLE; inset:  
CARL STURKEN (left)  
and EVAN ROGERS



R&B and soul have always been staples in the musical mix that makes up Barbados' domestic sound, being performed on the club scene alongside local genres plus pop, rock and even country.

But the island's live highlight is the annual soca and calypso-dominated six-week Crop Over festival in July and August. Marking the traditional end of the sugar cane harvest, it attracts thousands of overseas visitors (Billboard, Sept. 12). During Crop Over, Barbados' soca and calypso artists pick up increased local airplay and flood the island with CDs, usually self-released or on indie labels. The biggest local labels include CRS Music, which is particularly strong in regional reggae and soca acts, and pop/reggae veteran Eddy Grant's Ice Records, noted for its calypso catalog.

Slam City's Allman credits a local Crop Over hit song with helping awaken U.S. labels to Barbados' potential. Soca singer Rupee's 2002 Crop Over hit "Tempted to Touch" became a smash throughout the Caribbean and went on to be a radio hit in Canada in 2003. Rupee signed with Atlantic Records later that year and "Tempted to Touch" reached No. 3 on the Hot 100.

"Rupee's deal confirmed we have the talent [here] to be signed to major labels," Allman says.

The talent that's been scooped up recently hasn't emerged from local genres, however. Rather, these are young, often teenage acts whose styles aren't yet fully defined—offering the

tantalizing possibility of being able to groom a "new Rihanna."

For example, Chambers' demo, which pushed her toward a U.S. deal, was also produced by Allman, who notes that she was groomed through Slam City's artist development program, which helps artists refine their creative direction and prepares them for the rigors of an international career.

But, as yet, the streets of Bridgetown aren't crawling with U.S. A&R men; local links remain key.

Barbados-born/Florida-based artist manager Allison Hunte, for example, says Franc was signed to Jive by senior VP of A&R Jeff Fenster in October 2007, after she and co-manager Kerrie Thomas-Armstrong shopped Franc to labels in the States.

Hunte previously managed St. Vincent-born soca artist Kevin Lyttle, who had a global hit in 2003-04 with "Turn Me On" and reached No. 8 on the Billboard 200 in 2004 with his self-titled Atlantic debut album.

Meanwhile, Sturken and Rogers acknowledge that their relationship with Barbados puts them in a good position, but they know it's no longer an exclusive one. "We have a lot of respect because of our success with Rihanna," Rogers says. "But it's more competitive now—the majors are on to Barbados." ◆◆◆

## YOUNG, GIFTED AND BARBADIAN Three Artists Relocate To The U.S. In Search Of Stateside Success

### VITA CHAMBERS

Based: White Plains, N.Y.  
Forthcoming release: As-yet-untitled album on SRP/Universal Motown, due out in early 2010  
Booking agent: Paradigm (worldwide)



Syndication Rhythm Productions' Evan Rogers first contacted 16-year-old pop/rock singer Chambers in March—just weeks after she had posted a few songs on her MySpace page—and swiftly signed her to the company. Rogers and SRP co-founder Carl Sturken subsequently "brought in four songs that were one-listen pop radio smashes," Universal Motown president Sylvia Rhone says. "That's what made Vita a must-have artist for the label. She is unequivocally a superstar and you know it the moment she walks in the room."

### JAICKO

Based: Queens, N.Y.  
Forthcoming release: "Can I..." (Capitol), due out in early 2010  
Booking agent: William Morris Endeavor Entertainment (United States)



Jaicko, 18, has been performing in Barbados with 4D People—his father Philip Forrester's band, and one of the island's most popular acts—since he was 9. He says the experience honed his singing, songwriting and performing skills. Jaicko's U.S. debut single, "Oh Yeah" (featuring Snoop Dogg), hit No. 36 on Billboard's Rhythmic Top 40 chart in November. Capitol senior director of A&R Chris Anokute says, "He's right where Chris Brown was in terms of appealing to that young, urban crossover consumer."

### HAL LINTON

Based: Queens, N.Y.  
Forthcoming release: "Return From the Future" (SRP/Universal Motown), due out in early 2010  
Booking agent: Creative Artists Agency (worldwide)



Linton's self-produced debut album, "Spirit: Life: Love" (CRS Music), earned four wins at the 2007 Barbados Music Awards. It also helped him win financial backing from economic development agency Invest Barbados, which assisted in staging several U.S. showcases before he signed with SRP. "Hal has a unique vocal tone and soul that sets him apart from any of the male artists in the market today," Universal Motown's Rhone says. "It's like Marvin Gaye meets Maxwell meets D'Angelo meets 2010." —PM

## WITH THE BRAND

WHAT CONVERSE LEARNED FROM ITS LOVE NOISE TOUR IN CHINA

by GEOFF COTTRILL



Converse sees itself as an advocate and catalyst for creativity. It's something that drives how we allocate all of our marketing resources. As a brand, our job is to support and celebrate the creative community around the world.

In China, we saw an opening to do just that by aligning ourselves with the country's incredibly vibrant underground indie music scene.

There are great new bands, an energy and an edge that other cities lost long ago. What they lack is support. There isn't a touring infrastructure in China. There aren't any city-to-city caravans of tour buses and big rigs. Venues are few and far between.

Converse saw an opportunity to work with a few of these young bands. We didn't ask them to star in commercials wearing our shoes. We didn't ask them to write jingles for us. Instead, we got to know them and asked what kind of help they needed.

They told us they had always dreamed of going out on tour. They explained to us that they wanted to explore their own country and share their music with like-minded kids. So we bought a tour bus, hired a driver and hit the road with them in late 2008.

So many people in China refer to the music that these artists create as "noise" that musicians embraced that tag and proudly declare that they "make noise." We loved that idea so much that we named our bus trip the Converse Love Noise

tour. We connected with two bands and created a five-city tour for them—and for us.

Our headliners, both from Beijing, were PK14, a respected pioneer of the underground scene, and Queen Sea Big Shark, a new-generation upstart. The bands didn't play in big venues, but along the way we stopped at small clubs and on street corners in Nanjing, Hangzhou, Changsha, Wuhan and Xian. As we rolled into each city, we added a local band to the bill. Each night these acts played to audiences of 200-300 people.

So, what happened along the way? Beyond buying the tour bus and coordinating the tour dates, venues and logistics, we sent a small cam-

era crew on the road to capture the personal stories of each of the bands' members. The bus itself went from being a big white vehicle to an interactive canvas as the bands and the kids along the journey took it upon themselves to paint every inch of it. When it rolled back into Beijing it was covered in graffiti and other artistic expressions. It was a mess, but one of the most beautiful things we had ever seen. It told a story.

During the tour, the bands blogged about their journey and gave personal, on-camera interviews. We learned that these kids have something to say and just want to be heard. As China increasingly opens up, allowing its young to

have a little bit more of a voice, it will free them to be more creative.

As a result of the tour, we had more than 3 million visits to our Web site in China from last December through the end of March. We've gotten more than 1.8 billion impressions through our online partners and a print and outdoor campaign. We edited the footage we shot and produced an hourlong documentary of the tour. Earlier this year, we gave away more than 100,000 DVDs of the documentary at retail stores throughout China with purchases of Converse merchandise.

Music, art and fashion are all colliding in China and what we found was inspiring and truly invigorating. We saw our consumers everywhere—onstage, in mosh pits and outside on the curb. The indie music culture and scene in China is incubating incredible talent, but it needs support and leverage for access to larger audiences.

In a society that views rock music as noise, we wanted to uncover the passion of these kids—in their own words and with their own music. This was the premise of the Love Noise tour. By supporting creativity, specifically indie rock in China, we had the opportunity to grow together with the scene, to add value and to influence this new generation.

Something very special is happening in China. Brands interested in breaking into the market should find a way of contributing to the artist community and advancing their cause—to be heard, to be young and to have some fun along the way. Make it about them. Elevate and amplify what they are doing.

Geoff Cottrill is chief marketing officer of Converse and a member of the Grammy Foundation board of directors.



Chinese rocks: PK14 (far left) and QUEEN SEA BIG SHARK with their Converse-sponsored tour bus between Wuhan and Xian.

GLOBAL BY TOM FERGUSON

## Hospitality Hostility

U.K. Collecting Society Faces Setback In Income After Copyright Tribunal Loss

LONDON—U.K. performers and labels may have to tighten their belts after losing the first round of their ongoing beef with the country's hospitality industry.

In October, the U.K. Copyright Tribunal ruled that tariffs introduced by collecting society Phonographic Performance Ltd. on Jan. 1, 2005, should be scrapped, describing the higher rates for the use of recorded music as "unreasonable and unjustifiable."

That leaves PPL looking at repaying millions of pounds in collected fees to the owners of pubs, bars, hotels and restaurants—if its appeal, lodged Nov. 12 at the High Court in London, proves unsuccessful.

If PPL loses, trade groups the British Hotels Assn. (BHA) and the British Bar & Pub Assn. (BBPA) claim their sector could benefit from refunds of up to £20 million (\$33.5 million), plus annual savings of some £5 million (\$8.4 million).

"Those sort of figures aren't out

of the question," says PPL executive director Peter Leatham, who expects the appeal hearing to be held next summer.

The BHA and the BBPA both declined to comment. However, in a joint statement, BBPA chief executive Brigid Simmonds said the two groups "will be doing everything we can to ensure any appeal case is heard quickly, so that the matter of repayments can be settled as soon as possible."

PPL collects royalties on behalf of 3,400 record companies and 39,500 performers in the United Kingdom, paying out £110.3 million (\$184.5 million) in 2008.

According to Leatham, the society will not ask members to return payments if it needs to refund the hospitality sector. While that's welcome news for artists and labels whose PPL income is a much-needed supplement to falling revenue from record sales, many remain concerned.

"Any cut in the revenue PPL col-

lects on behalf of my clients will have a detrimental effect," says London-based artist manager John Taylor, who represents veteran U.K. artists Andy Fairweather-Low, Joe Brown and former Dr. Hook vocalist Dennis Locorriere.

PPL chairman/CEO Fran Nevrla says what's really at stake is the

"global issue" of parity for performers' and composers' rights.

"Why are the [U.S.] labels and performers fighting for the broadcast right?" Nevrla asks. "Because the two sets of constituents should not be discriminated against."

The 2005 rates were, in part, intended to move PPL's fees closer to the considerably higher authors' rights fees collected by PRS for Music. However, the Copyright Tribunal rejected PPL's claims that its pre-2005 rates undervalued its music, noting that PPL had been aware of PRS' substantially higher

rates when setting earlier tariffs and couldn't justifiably ask for parity now.

Under the 2005 rates, premises paid annually on a sliding scale, according to "audible area" floor space. Premises with a floor space of less than 100 square meters paid £100 (\$167), those between 101 and 200 square meters paid £200 (£335) and so on. But under the Tribunal's new rates, all premises less than 400 square meters pay just £109.75 (\$184)—the equivalent of 30 pence (50 cents) per day. That, Nevrla says, is about half the price of a packet of peanuts in a London pub.

Taylor backs PPL's decision to appeal.

"I applaud PPL for their stance," he says. "How would [the hospitality industry] feel about the musicians whose work they use to build their businesses being able to help themselves to any of their products or services whatsoever for the same price?"

Meanwhile, Nevrla is convinced the High Court will ultimately acknowledge the real value of recorded music.

"It's not that we want people to go out of business," he says, "but 30 pence a day for worldwide repertoire? I find it outrageous."



●●●●  
'It's not that we want people to go out of business, but 30 pence a day for worldwide repertoire? I find it outrageous.'

—FRAN NEVRILA, PPL

# Extreme Makeover: Pop Edition

## Can Superstars Change Their Fans' Perceptions Of Them?

Making over established acts isn't an easy task. Take **Shakira**. She's gone from rebellious, thoughtful rocker to blonde, sexy vixen who favors erotic dancing over forceful vocals. **Luis Enrique** went from salsa singer to brooding singer/songwriter to salsa singer again. **Gloria Estefan** has tra-

versed English, Spanish, pop and tropical roots. And then there's **Thalia**, the erstwhile soap star who was more TV personality than singer. For her new album, she has opted to go from histrionic to earthy (see story, page 27).

While Shakira and Thalia have undergone sonic changes, their real transformation lies in their images and how they're presented to fans.

"The visual issue is very important," says **Paula Kamin-**

**ski**, VP of marketing for Sony Music Latin, which is releasing "Thalia En Primera Fila" Dec. 1. "It's about engaging people from the emotional side of the story."

To this end, the "Primera Fila" (First Row) concept is particularly useful. The album is part of a Sony series of releases that are recorded during intimate, live performances and released separately on CD and DVD. The first "Primera Fila" was released in 2008 and featured ranchera icon **Vicente Fernandez**. The second, featuring Thalia—an artist who has never been known for intimate performances or even for any kind of significant touring in the United States—was a surprise.

But it offered Sony a way to attract a marquee artist who had left a longtime label and was looking for options.

"Many major acts want to be repositioned," Kamin-ski says, "and arrive at a moment where they ask, 'Where do I go from here?'"

For Thalia, that moment had long

been coming and culminated with her last album for EMI, 2008's "Lunada," a dance-tinged, tropical-laced set that sold only 14,000 copies in the States and Puerto Rico, according to Nielsen SoundScan.

Sony then approached her with the "Primera Fila" idea. The notion, Sony Music Latin VP of A&R **Paul Forat** says, was to "distill the true artist behind the character, take away all those accessories she's used as crutches and expose her."

"This project is very risky," he adds. "I think that previously, people had never really sat down to listen to her sing."

It was also important to show how different Thalia was, and she goes through great pains to appear casual and relaxed on the "Primera Fila" DVD, wearing jeans, sneakers and a T-shirt and spending most of her time singing from a stool. Sony also filmed a documentary of her life story, and again, the imagery, editing and overall aesthetic of the movie attempt to convey a down-to-earth, even self-deprecating character.

The documentary will not

be sold to fans. Instead, 45 minutes of footage and a handful of performances aired as a TV special Nov. 21 on Mexico's Televisa network. In the States it will air Dec. 13 on Univision, and negotiations are under way for other territories. The

sale of those rights around the world—as a soap star, Thalia's popularity extends to places as far-flung as the Philippines—is part of the "Primera Fila" business model.

Sony's deal with Thalia only covers this project, and sources say the making of the special and the documentary cost close to \$1 million—a rarity for a Latin project nowadays.

However, recoupment will come not only from CD and DVD sales (some 100,000 units will be shipped region-wide, including Latin America), but also sales of the TV special and a possible tour for which Thalia and Sony will go in as partners.

"The business is of a far greater scale than just album sales," Forat says.

## Latin Notas

LEILA COBO



Quick change artist: **SHAKIRA**



# Drama King

## Telemundo Casts Jencarlos Canela In Starring Role On Albums Chart

Life is complicated for the main character in "Más Sabe el Diablo," the top-rated Telemundo soap about a grand larcenist with a heart of gold who's in love with his one-time defense lawyer—even though she's married to his father, who's secretly also a master thief. And even as his character tries to recapture his lost love, actor/singer **Jencarlos Canela** made time to score a No. 2 debut on Billboard's Top Latin Albums chart with extraordinary promotion on Telemundo.

Canela sang the original title theme of the soap when it premiered earlier this year, but Telemundo swapped the song for his single "Amor Quédate"

in the run-up to the Nov. 10 release of his album, "Búscame." Canela's music video for the song was used for the show's opening sequence in the month leading up to release. The track is No. 17 on the Latin pop airplay chart this week.

Telemundo is also running ads in prime time for "Búscame" until early next year as part of a deal in which the network shares in his music sales. "It's a unique situation because he is the main protagonist of the show. It couldn't have been done with anyone else," Telemundo VP of music **Margaret Guerra Rogers** says.

The network's support was the key factor that gave Canela's independent label,

**Bullseye Music**, "the ammunition to go toe-to-toe with the majors," CEO **Rick Stevens** says. The label is a partnership between former Polydor/MGM executive **Stevens** and two Latin music industry veterans, producer **Rudy Perez** and former EMI Latin chairman **Marco Bissi**.

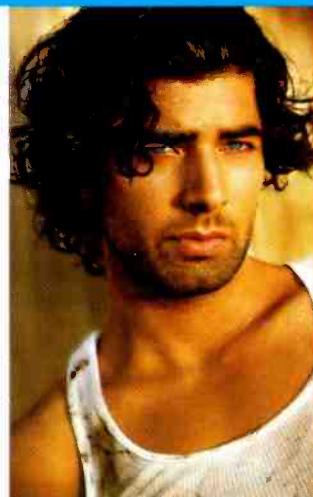
Canela's feat—entering the Latin albums chart at No. 2 with a debut album distributed independently—appears to be unprecedented. "The one area where an independent can't compete is in marketing," Stevens says. "This approach of partnering with a media company is very much a part of our future."

Canela also sang the theme for another Telemundo soap, "Pecados Ajenos." **Perez** produced "Búscame" and played it for the network to pitch as a new theme for "Más Sabe el Diablo."

**Bullseye** assembled an

experienced team to work Canela's album, including distribution by **Select-O-Hits** and sales and marketing by **Venetian Marketing Group**, the company formed by former Univision Music Group VP of sales **Jeff Young**. **Bullseye** hired promotion consultants like **Intocable** manager **Alan Baxter** and **In-Style** to do digital marketing.

Following a series of in-stores in Puerto Rico, the marketing push behind "Búscame" will continue into the first quarter, Stevens says, with a Wal-Mart "Sound-check" performance and cross-merchandising of the album and a "Más Sabe el Diablo" DVD. The soap is airing in Mexico as part of a deal Telemundo has to air its programming on Televisa cable channels, so **Bullseye** is in talks with



Stealing hearts, setting fires, singing songs: **JENCARLOS CANELA**

distribution partners for "Búscame" south of the border.

"We only had one artist and one priority, which is our goal—one artist at a time," Stevens says.

—Ayala Ben-Yehuda

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# EN BREVE

## IDEAS TELCEL CUTS PRICES

**Ideas Telcel**, Mexico's dominant wireless operator, has cut per-track prices in its digital music store to 10 pesos (77 cents). The price cut applies to all 1.4 million songs in **Ideas Telcel's** catalog but doesn't include a transmission charge of 5 pesos for over-the-air downloads.

The move was reportedly intended to compete with **iTunes' prices** in Mexico, which range from 12 pesos to 15 pesos per track, with albums going for as little as 110 pesos (\$8.42). **Aliado Digital** reports that **Ideas Telcel** had been selling tracks for 11-15 pesos, in line with its competitors like **Mixup Digital** and **Nokia Music Store**.

A 2008 **Ipsos Media** study showed 58% of Mexican respondents reported having downloaded music online within the last three months, up from 42% in 2007. But the study also estimated that the number of illegally downloaded songs doubled during the same period.

—Ayala Ben-Yehuda

## PROMUSICAE LAUNCHES NEW SITE

Spanish labels' group **Promusicae** has unveiled a new portal, **EIPortalDeMusica.es**, offering the latest charts, music streams from 60 labels, links to online download stores and editorial content in a move to encourage legal online digital payments.

"We want to dispel the urban legend that piracy exists because there is no legal alternative," **Promusicae** president **Antonio Guisasola** says.

The portal itself isn't an online store, but offers streaming and links to such legal services as **YouTube**, **Spotify**, **iTunes**, **Yes.fm**, **Vodafone Music** and **Nokia Music Store**.

In a separate announcement, culture minister **Angeles González-Sinde** revealed that a new Web site containing legal digital content, including millions of tracks and films, with a special focus on U.S. cinema, will be inaugurated in the coming months.

The culture ministry will help finance the site, but the entertainment industry's **Coalition of Creators and Content Industries** will supply the content and technology.

—Howell Llewellyn

WARNER  
MUSIC GROUP  
CHIEF  
CREATIVE  
OFFICER

# Rob Cavallo

After returning to Warner as its new chief creative officer, the veteran producer talks about his new job and his future projects—and why he likes Meat Loaf.



Producer Rob Cavallo has made so many albums for artists signed to Warner Music Group that it has sometimes seemed like he worked there. For much of his career, he did—first in 1987 as an intern at Warner Bros. Records and eventually as a senior A&R executive, when he signed such acts as Goo Goo Dolls and Green Day.

After a few years working at the entertainment technology company Level 7, he returned to WMG in October as chief creative officer, a new position that will allow him to sign talent, produce albums and perhaps even bring some of his outside projects to the label.

In the last five years, albums Cavallo has worked on have sold more than 13 million copies in the United States, according to Nielsen SoundScan—and more than double that worldwide, according to WMG. That makes him one of the most successful producers of recent years and almost certainly the top seller in rock. Although he's well-known for his long relationship with Green Day, Cavallo's projects in recent years have also included My Chemical Romance's "The Black Parade," Kid Rock's "Rock N Roll Jesus" and new albums by Shinedown, Paramore and the Dave Matthews Band.

Just because Cavallo is best-known as a producer doesn't mean he'll play that role in every project he's involved. "I always like to supply an environment where the band gets to do what they want," he says, "so that they feel comfortable doing what they want to do."

**Your title is chief creative officer at Warner Music Group. What did you do to earn that title, and what does your job entail?**

I was producing so much with many very different artists. Basically, [Warner Bros. Records chairman/CEO] Tom Whalley was asking, "Can you do this for me? Can you do that for me?" And [WMG chairman/CEO of recorded music for the Americas and the U.K. Lyor Cohen] took notice and said, "This guy is helping us on so many levels. If you look at the records he's working on and their affect on our bottom line and the impact they're having on the culture, we need to get him on as many things as we can because he's obviously making a big difference."

And rather than have it limited to one label or the other, it made sense for me to rove. He said, "You should be able to work for Atlantic here in the U.S. or with Warner internationally—like Maná in Mexico." And besides the production and the relation-

ships, I have a little bit of a technology background and they were interested in bringing me into that conversation.

**What were your responsibilities at Warner Bros. Records before you left to join Level 7?**

I was senior VP of A&R. This is actually not that different—it's just that this is a bigger title and instead of having the resources of one label, I now work for the group. But I still sign bands. I signed the Dave Matthews Band to a distribution deal with Warner Music internationally [for its latest album, "Big Whiskey and the GrooGrux King"]. And I just signed Switchfoot to Atlantic for a 360 deal worldwide. And there may be more to come.

**What was it like to work with the Dave Matthews Band, an act better-known for performing live than working in the studio?**

They were on a particular road. You make your first couple of records, and it's easy because

you're playing your heart out and you take it into the studio, and they just come out. And then, after a period of time, you settle into what life is like and other stuff starts to creep in. And then a band has to make a decision: Are we going to break up, or are we going to decide that this magic we make is worth fighting for? And that's what happened with the Dave Matthews Band: They decided that they really wanted to do it right this time.

**The other album you just produced is the new one from Paramore, which couldn't be more different.**

I fell in love with them within the first half-hour because they're a real band that's bigger than the sum of its parts. And they were actually sort of curious about me: "What's this guy like? Is he going to tell us what to do?" But production is always about what you don't do as well as what you do. So if the band is really on fire—which clearly they were—then you don't have to say anything.

**That's an interesting point.**

I want the studio to support what the band wants to hear back. What I think the really hard part of producing is—the noble part of producing—is getting the band to write their best songs, recognize when they've done so and guide them in how to get there. That's the trick. That's why I think Rick Rubin is so great: People say that he's not in the studio that much, but he understands how to talk to artists and how to get them to be confident in the directions they're choosing.

**You're also working with Meat Loaf. How did that happen?**

He just called me and said, "I need a new guy, someone who can handle my kind of music." The reason I got the call was because he had heard "American Idiot" and "The Black Parade," and both of those records have a lot of drama. They're very Meat Loaf-like. And then, once we got into the studio, it was like a love affair. To me, he has more rock'n'roll spirit in him than anybody I've ever met. He's on Universal outside of America, but right

now he doesn't have a North American deal. What we've decided to do is finish it and then present it.

**Your dad is Bob Cavallo, a veteran music executive who now runs Disney's music business. How much has he influenced your career decisions?**

A little bit. All I really knew about it as a kid was that you could get free tickets and that he was in the home office yelling at people, so it didn't sound like that much fun to me sometimes. Then when I got older and he was managing Prince I realized, "Oh, my God, this is big stuff."

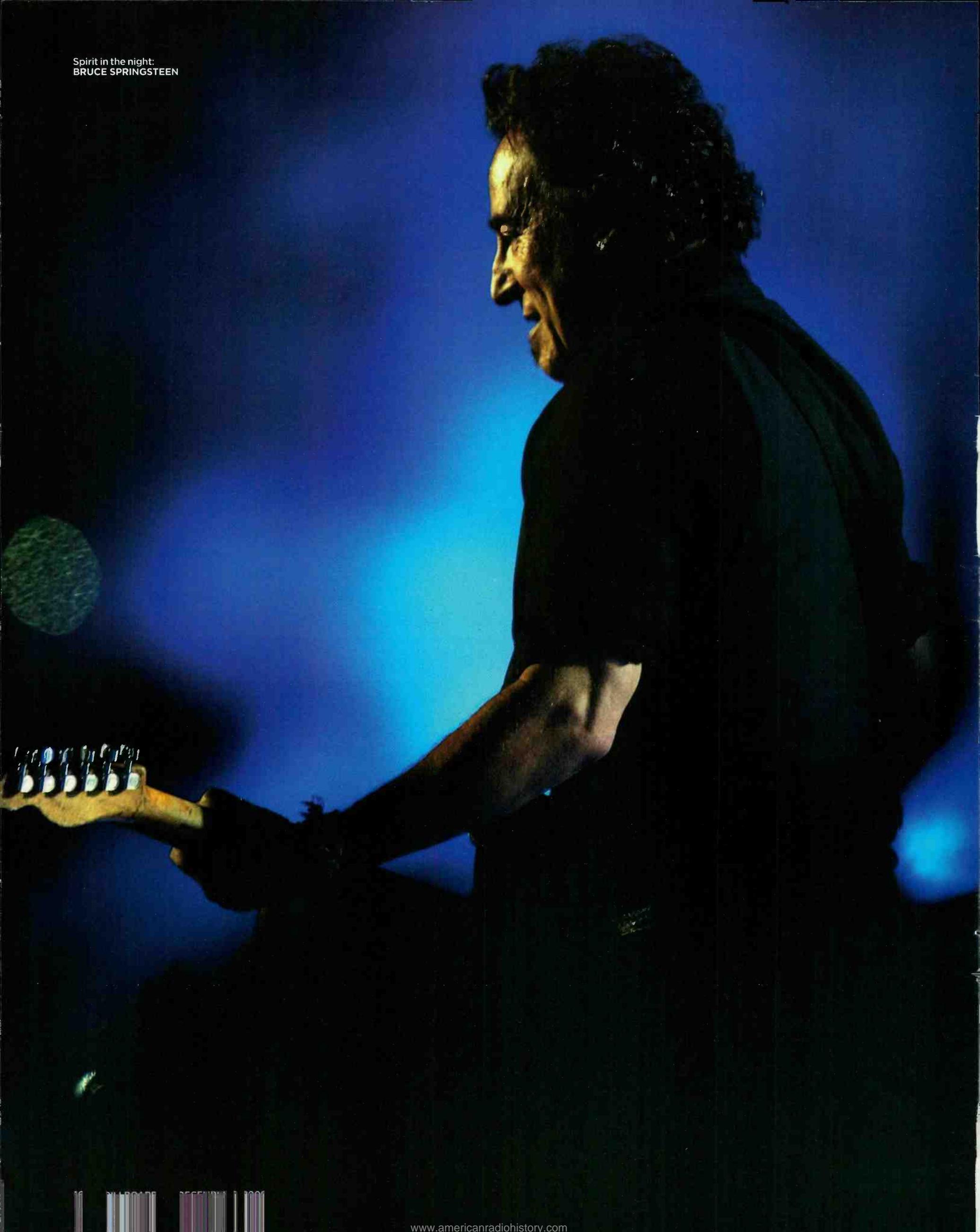
I went to USC but I didn't know what I was going to do until my dad said, "Why don't you try being an A&R guy?" At the time I was producing as a hobby—I was making little tapes at my house. Then I met with Warner and I became a listener—I would listen to 100 demo tapes a week and write reviews. And I ended up getting assigned to Black Sabbath as an A&R guy basically by default. We had to do a song for "Wayne's World," and in the middle of the production, the producer fell ill. And then about a week later I came back to L.A. and I had the finished song with me and they were like, "You can produce."

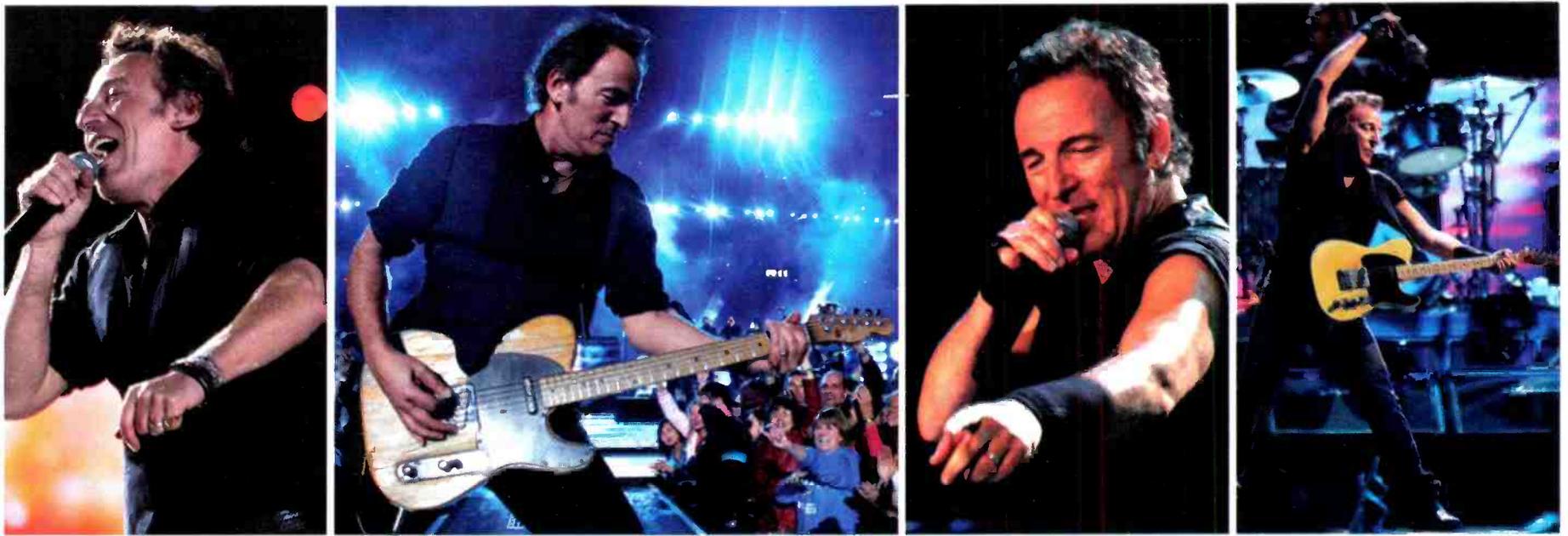
**Do you still get advice from your father?**

Oh, yeah, we talk all the time—most of the time about business stuff, but we occasionally talk about creative stuff because he's very much a song guy. I'm still shocked and amazed that he can do what he does. He's 70 years old and he's the guy who really picks the hits.

Production is always about what you don't do as well as what you do. So if the band is really on fire—which clearly [Paramore was when recording its new album]—then you don't have to say anything.

Spirit in the night:  
BRUCE SPRINGSTEEN





THE BILLBOARD Q&A: BY RAY WADDELL

# BRUCE SPRINGSTEEN

It's a cool, crisp November evening in Nashville, and yes, Bruce Springsteen knows exactly where the hell he is. ❖ It's a few days after Springsteen committed what he called "every frontman's nightmare" by confusing Michigan during an onstage callout with neighbor and rival Ohio. But if Springsteen gets mixed up occasionally as to which city or state he might be about to rock, it's understandable. ❖ Springsteen and his E Street Band have been on a global tour since 2007, through two album cycles, performances at both the Super Bowl and presidential inauguration and first-time appearances at several major festivals. Even for an artist who has largely built his career on epic shows, Springsteen and the E Streeters have found another gear. ❖ Similarly, Springsteen has been unusually prolific in the studio, releasing albums of new material in 2007 ("Magic") and this year ("Working on a Dream"), while at the same time acknowledging his beloved albums of the past by playing full sets of classic recordings in concert. On this night in Nashville his 1975 breakthrough album "Born to Run" will get the live treatment, to stunning effect. ❖ "This last year, in my point of view, was as great a year as we've ever had," longtime Springsteen manager Jon Landau says backstage at Nashville's Sommet Center. "It's fair to say I've never spent a year with him where he's just been so consistently enthusiastic, energetic. And Bruce is one of those guys who leads by example. When you're working with him, if you're a collaborator, a manager or in the band, you can't be doing less than 1,000%. You wouldn't like yourself if you didn't dig as deep as he's digging." ❖ Springsteen is indeed digging deep, but in his dressing room prior to the show, he laughs it off. "We were talking about it the other day—we said, 'I don't know if we've been this busy since 1985, or ever,'" he says. "It's just the way things worked out. Some of those things we planned and some of them just happened." ❖ Four nights before this marathon trek is set to end in Buffalo, N.Y., Springsteen isn't fatigued, but excited about his own future and that of his E Street Band. What the Boss is most concerned about is his pending show, blowing the roof off yet another house as he rolls on in front of this speeding train. And this Springsteen will do, repeatedly assuring the ecstatic crowd that he knows he's in Nashville, Tenn.—and is thrilled to be there.

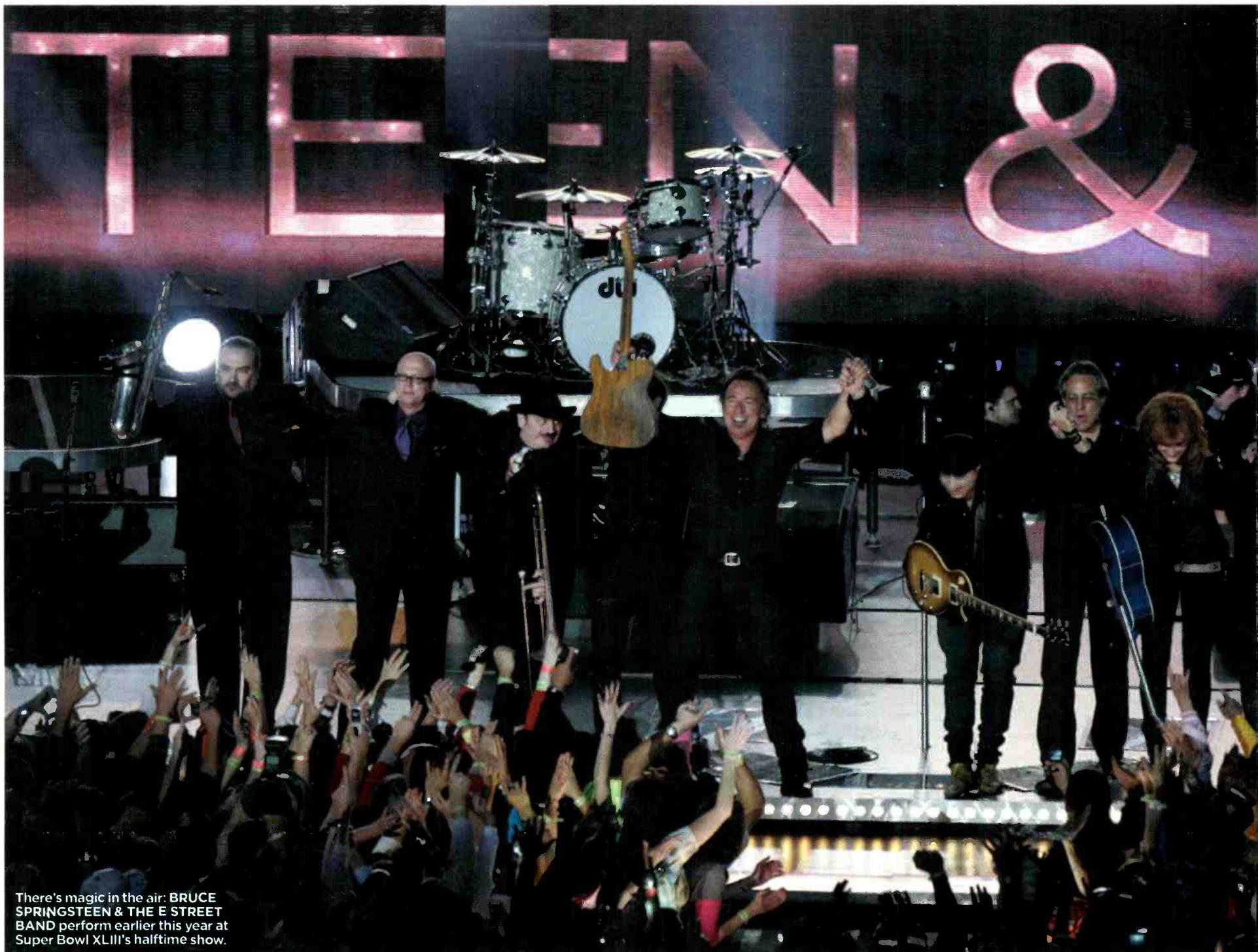
**The last couple of years for you have been pretty exceptional in terms of productivity, both live and in the studio. I've been prolific with my songwriting, so I've been able to just get more music out there, which is something I always wanted to do. I found my 50s to be very, very fruitful. The songs came—I don't want to say easy—but they came in a continuous flow. I had a lot of things I wanted to write about, so it allowed us to record quite a bit, and then back it up with the touring.**

Really, with the end of these shows, we're coming to the end of a decade-long project with the band that really was a tremendous renewal of the power, the strength and the service that our band hopefully provides. It's just been a great 10 years, not just the past couple. A decade ago I wasn't quite sure if I wrote in a style that was suited to the band anymore. I wasn't quite sure how we functioned as a unit. And to sort of see the whole thing just have so much vitality and power and strength, it's just one of the sweetest chapters in our entire time together.

**I remember as a kid waiting three years for the release of "Darkness on the Edge of Town" in 1978. Why so prolific now?**

Looking back, when you look at "Tracks" [1999's boxed set of unreleased songs] I guess I always wrote them. For every record we released there was a record I didn't release. I think at the time I was very interested in shaping what I was about, what I wanted to be. I was very cautious in my releases and I wanted my records to have very strong identities and be about a very particular thing.

The nice thing about where we are now, the rules are much fewer and far between. You can really record anything you like. This past decade I had this huge folk band that I toured and recorded with, and that was a wonderful experience. I toured solo and I loved that, and then to have the [E Street Band] at full power, I can do all these things now and I can really record whatever kind of music comes into my mind. Who you are and what you do is already established, so you don't have those identity concerns that you had back in the day.



There's magic in the air: BRUCE SPRINGSTEEN & THE E STREET BAND perform earlier this year at Super Bowl XLIII's halftime show.

**So you were less cautious about it and just turned it loose?**

You become better at discerning your good songs from your not-as-good songs. The writing process is shorter, because you refine what you leave in and what you leave out. You're able to do more work in a compressed amount of time without the quality suffering in any way.

**Why work the road so hard for so long? Isn't it a grind?**

I can't say I experience it as a grind. Of course, you're flying in, you're flying out, you're driving, but I really like the people that I do this with, I like being with them onstage and off, I enjoy the time we spend traveling together, and I enjoy the work that we do.

If you're a sports figure, your prime passes at such a young age. There's no ceiling here. I believe if you come and see us now, you're seeing the best E Street Band that's ever played; it just continues to improve. Not that you don't get tired or fatigued, but no matter how tired you are,

when you're onstage during the night there's always this point that you go, "Oh, my God, this is just wonderful."

**When did you start taking the requests from the audience?**

People would always bring signs, and we'd say, "Let's do that one, let's do that one." But then somewhere along the way, I believe it was at the very end of the Magic tour, we just started to do more of it, and people started to bring more signs. Then we started to take unusual requests, and we started to do things sometimes that we'd never played before, just depending on the com-

mon memory that the band would have from everyone's individual playing experience as teenagers. And then we ended up with a system where we can jump on a lot pretty quick.

**How many songs are in your arsenal?**

Since the Magic tour, I think we've done upwards of 150-160 songs, maybe more, because we do a lot of things just once.

**I was told you played 43 different songs at the Spectrum in Philadelphia over the four nights.**

Yeah, we did a different show every night, and

a third to half of it was different. If you see us two or three nights in a row at some of these stands that we do, you may hear 35-50 different songs. That's just something we're able to do. It's a combination of the old bar band experience and something I just ask the guys to do. We have a little bit of a set list, and I follow the end of it and I follow the beginning of it. Then there's a little section in there where it just slips and slides.

It depends on what's going on with the audience on any given night and what I think the band can pull off. It allows the fans to have input into the show in a way that just pumps the blood into everything and enlivens the evening. We've done stuff by the Ramones, the Clash and Tommy James.

**Was it always a focus from early in your career—even during your time in the band Steel Mill—to make the live shows special?**

Yeah, because you have to understand that you lived and died by your ability to perform. You had no records. So either you were going to be locked into being a bar band or your performance level was simply going to be excit-

**'WE WANTED TO MAKE MUSIC THAT THREADED THROUGH YOUR LIFE AS WELL AS OURS.'**

—BRUCE SPRINGSTEEN



ing enough to where you could slightly transcend your bar band roots and end up doing local concerts.

But to do that, to draw 1,000-2,000 people with no album—which is what we did in the late '60s—you had to have a thrilling live show. It was a four-piece band—me, Danny [Federici], Mad Dog [Lopez], Steve [Van Zant]—but you had to be a powerhouse, you had to be able to grab people instantaneously with music they hadn't heard. It had to be music that was arranged [to be] very exciting, and that's what led us into "Rosalita," "Kitty's Back," "Thundercrack."

Those kinds of songs were actually the final products of long, almost prog-rock things that I did coming out of Steel Mill, where there were time changes and arrangement changes. So they were sort of me bringing what I did with Steel Mill into my recording life, with the soul and R&B influences that I used when I first started to record. If you heard "Rosalita" and had never heard the record, it still works. If you heard "Kitty's Back" and had never heard the record, it still works. They just swing and move and excite in a way.

#### When and why did you decide you were going to perform full-album sets?

It was like, "OK, what can we do that we haven't done?" There were some people who were starting to do it and my audience fundamentally experienced all my music in album form. People took "Born to Run" home and played it start to finish 100 times; they didn't slip on a cut in the middle. It was a different era in the way that people heard and experienced music.

And when we made albums, we took a long time, and we built them to last. The idea is, "There's no stinkers on this thing." And we spent months or years or whatever it took to try to make sure that was so. So the albums play real well, and I think when you hear it [live] you go, "Wow, I can't believe all those songs were on one record," whether it's "Darkness" or ["The Wild, the Innocent & the E Street Shuffle"]. Those are records that are packed with things that have lasted 30-35 years. It simply was an idea of a way to revitalize the show and make it something that was appealing and fun for the fans, but it ended up being a much bigger emotional experience than I thought it would be.

#### "The Wild, the Innocent & the E Street Shuffle" would seem a challenging task to just go up and whip out onstage.

We knew most of the stuff on "Wild & Innocent." I think we ran over "Wild Billy's Circus Story"—I made sure the guys got much closer to the parts that were on the record. We added a horn section and a string section. We played that in New York City, so it was this very eclectic, colorful, big night of music, and there's only seven songs on it.

#### 1980's double-album, "The River"—that's a lot to tackle.

That was a trip. We had to learn a few things for that. That was basically a rock band record, but it went on for 20 songs. Before you do it, you don't know how it's going to come out. But it worked on the record, and I sequenced the record to feel like a live show. So you have four fast songs and a couple of ballads.

It played real well when we went to play it. It's fun being surprised, learning "Cadillac Ranch" and "I'm a Rocker," which I remember always worked well on the record, and bang, it just whiplashed you onstage. It was, "Oh, yeah, that works great." So we were kind of having a first-time experience the same way the audience was. Those were great, memorable shows.

#### Any thoughts on what you might do with some of these shows, like a DVD or album set?

We didn't have any plans, we just planned to do it in performance. They've been filmed. I don't know if they've been filmed to put out.

#### No one in your camp has said anything about it, but this tour has felt really celebratory, with so many milestones. Not to put you on the spot, but does this feel like it might be the last run for the E Street Band?

No. We don't even really think of it. The only thing that came into my mind was a decade ago, when I hit 50, I was onstage in Philadelphia, and you realize, "OK, this is exactly where I want to be right now. I wouldn't want to be any place else." You realize there is a finiteness to it.

We're playing to an audience now that will outlive us. There will be a seed of an audience out there tonight that's just going to outlive the band. But at the same time, the band is very, very powerful right now. And part of the reason it's powerful is that it's carrying a lot of very strong cumulative history. You come and you see 35 years of a speeding train going down the track and you're going to get to be on the front end of it. We look forward to many, many more years of touring and playing and enjoying it.

#### It has to be very instinctive now after all these years.

They're paying for you to be live, present in full, right tonight at this moment. I think there's always this sense of, if you're 15, 19, 24 or 60, you come and you say, "There's Clarence Clemons and I get to stand next to him like I did 35 years ago." That's the continuity of just still being there, and for us and for the audience that's a powerful thing. It threads your life together and that's what we wanted to do—we wanted to make music that threaded through your life as well as ours.

#### Some bands crumble under that sort of weight of common experience.

It depends on who you are and how you see it. Some of it is just DNA, your personality and how you were built. This was just something that we were built to do in a particular way. The difficult parts of it took its toll on different people. Every band has had personal difficulties, ups and downs, people fell into bad things, got out of bad things, maybe not as much as some other bands, but we've had our share. We spent a decade apart, and so all of those things are a part of our experience, too.

But I think, particularly when we got back together in the late '90s, everyone realized, "This has been a special part of my life and I want it to continue to be so." And all of the incidental baggage completely sort of got left behind.

I think the band has a sort of unspoken code where people looked out for the other guy. We lost one member through illness [Federici died of melanoma in 2008], but, hey, that's something that happens to you around a certain age. What I was most proud of was my guys were alive 35 years down the road, in good shape. Clarence struggled with some physical things for carrying around all that "Big Man" for all these years, but he's done great on this tour. That was something I was very, very proud of—the band was intact.

#### What haven't you done that you'd still like to do?

What I want to do is what I'm doing, except I want to do it a little better tonight than I did last night. I want to write some better songs, some more good songs, some songs that feel vital to mine and my audience's life today. We've made records over the past 10 years that have found as integral a place in my fans' lives as any the records from my past days. You come out and a lot of those young kids don't start singing along until they hear "The Rising." I'm just looking forward to doing what I'm doing, looking forward to going out there in an hour and looking into those faces like I've done over the past 35 years. ...

## THE MAN BEHIND THE BOSS

### Jon Landau Reflects On Springsteen's Banner 2009

In a 35-year career studded with highlights, 2009 has been one for the books for Bruce Springsteen and, by association, his long-time manager Jon Landau.

Beginning with the Magic tour in October 2007 through the Working on a Dream tour, Springsteen and his E Street Band reported 171 headlining shows that grossed \$388,411,273 and sold 4,127,466 tickets in North America and Europe, according to Billboard Boxscore. That doesn't include the one-off events like Bonnaroo in Tennessee and Glastonbury and Hyde Park in the United Kingdom.

"Then we came back here, and they've been doing the individual albums, which has been incredibly rewarding for us, very emotional every night," Landau says. "Then, culminating with Bruce's extraordinary appearance at the Rock Hall of Fame concerts [in New York] and the Kennedy Center Honors coming up in December, for which Bruce is one of the youngest people to ever receive the lifetime achievement award. It's hard to top a year like that."

Great year, yes, and a great decade, particularly in terms of touring. Springsteen is fourth among all acts at the box office this decade, topped only by the Rolling Stones, U2 and Madonna, whose ticket sales are generally well higher than the price of a Springsteen ticket. Springsteen has rung up \$869 million and 8,236,586 tickets sold to 264 shows reported since 2000, according to Boxscore.

But rather than trailing off, Springsteen is adding to his glory days as this tour winds down. In one week, he performed at the Hall of Fame show; did two tour stops in Washington, D.C., and Charlotte, N.C.; and played "The Wild, the Innocent & the E Street Shuffle" and "The River" in their entirety at New York's Madison Square Garden on consecutive nights. "Here's a guy coming to the end of a [two-plus-year] tour, and in one week he did five absolutely distinctive and unique performances," Landau says. "This is the time in tours where some people start easing out of it, and he's on fire."

The full album sets seem to have added juice to the tour. Asked if there were any thoughts of releasing some of these performances, perhaps as a boxed DVD or CD set, Landau laughs and says, "Management has thought of that, but I have nothing further to say about it."

As for that "Darkness on the Edge of Town" deluxe reissue package Landau told Billboard about in January, he says, "It's coming. It's still a work in progress."—RW

# Mixed Tidings

RETAILERS LOOK TO STRONG MUSIC RELEASE SCHEDULE FOR HOLIDAY CHEER

BY ED CHRISTMAN

Here's an early Christmas miracle: Some music merchants are relatively bullish about the holiday selling season. ♣ Yes, the economy still casts a long shadow over consumer spending. And the decline in recorded-music sales so far this year is keeping pace with last year's slide, leaving other distributors and retailers wary of what the final weeks of the year will bring. ♣ Still, the sentiment is quite a contrast from last year, when retailers were talking doom and gloom (Billboard, Dec. 6, 2008), despite record label optimism that later proved to be misplaced. ♣ "Our sales turned positive in September and October, and if you look at Hastings Entertainment historically, if we have a good September and a good October, it will be a good holiday season," says Dan Crow, VP of finance for the Amarillo, Texas-based chain, which runs 150 multimedia entertainment stores. ♣ In its third fiscal quarter ended Oct. 31, Hastings' merchandise sales were up 2% on a comparable-store basis from a year earlier, while video rentals were up 4.1%. ♣ Other merchants also say business started picking up around the same time. In October, Newbury Comics "sold more CDs and DVDs combined than the year before," CEO Mike Dreese says. ♣ Despite continuing economic uncertainty and a stubbornly high unemployment rate in the United States, there are some signs of optimism for the holiday season. The International Council of Shopping Centers is forecasting a 1% comparable-store gain for chain stores. And an American Express survey of card holders found that 10% intended to spend more than last Christmas while another 43% said they would spend at least the same amount.

## STRONG SLATE OF NEW RELEASES

Sure to contribute to his holiday season's sales performance is that everyone will be going up against abysmal numbers from 2008, when album sales during the last seven weeks of the year plunged 19% in the United States from the same period a year earlier, according to Nielsen SoundScan.

A strong release schedule is another key factor fueling holiday hopes. A slew of high-profile albums hit U.S. store shelves this week, including Rihanna's "Rated R," Lady Gaga's "The Fame Monster," Adam Lambert's "For Your Entertainment," Shakira's "She Wolf," Susan Boyle's "I Dreamed a Dream" and Birdman's "Priceless."

They join other recent releases that are sure to be on the minds of gift buyers, such as 50 Cent's "Before I Self-Destruct," Bon Jovi's "The Circle," John Mayer's "Battle Studies," Norah Jones' "The Fall," Carrie Underwood's "Play On," Weezer's "Raditude," Jay Sean's "All or Nothing," "Glee: The Music, Vol. 1" and "This Is It," the soundtrack to the movie that has become Michael Jackson's swan song.

Retailers are also banking on other highly anticipated releases that are due before Christmas, including Lil Wayne's "Rebirth," Mary J. Blige's "Hip Hop Soul," R. Kelly's "Untitled," "Glee: The Music, Vol. 2," Juvenile's "Cocky and Confident," Alicia Keys' "The Element of Freedom," Chris Brown's "Graffiti," Eminem's "Relapse: Refill" and Timbaland's "Shock Value 2."

A bit of skepticism about some of those latter titles may be in order, given that expected album releases by U2, Eminem and 50 Cent failed to materialize during last year's holiday season. "Rebirth," Lil Wayne's follow-up to his 2008 blockbuster "Tha Carter III," promises to be one of the holiday season's biggest sellers. But its release has already been delayed numerous times this year.

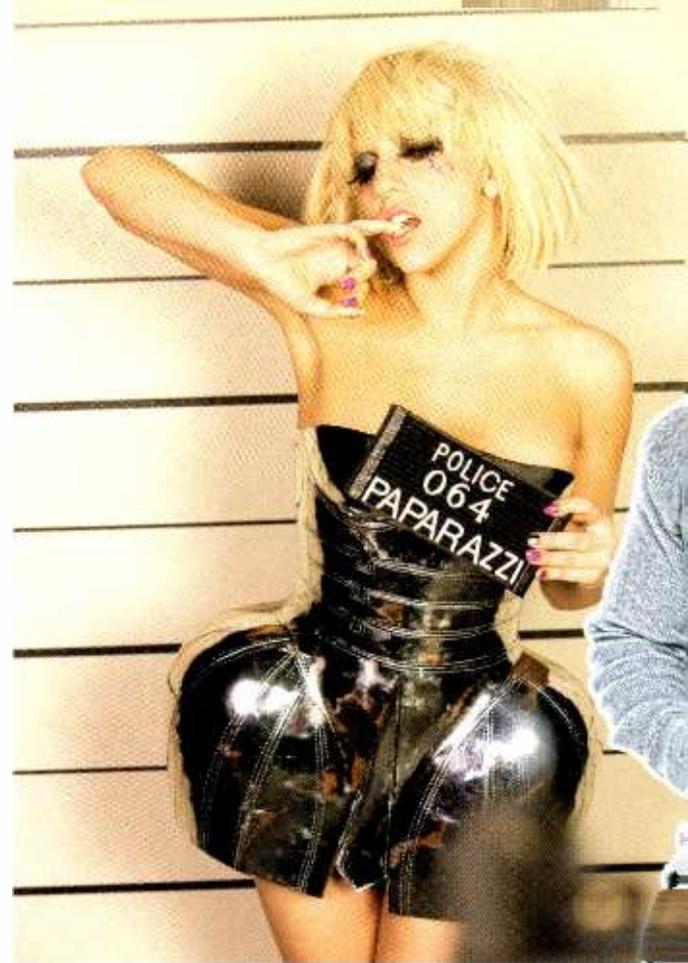
"I see a Lil Wayne one-sheet and we will see if that comes out," says Carl Mello, head of purchasing at Newbury Comics, who adds that while the release schedule for the remainder of the year looks strong, "it remains to be seen if it all comes out."

An executive at another retail chain is more skeptical. "I will believe Lil Wayne is coming out when I see the product," he says.

In addition to hit product, merchants and label executives say they expect continued robust sales for Jackson and the Beatles, who have sold a combined 9 million units in the United States so far this year, sparked by Jackson's death June 25 and EMI Music's reissue of the Fab Four's catalog in September.

But not everyone is optimistic that holiday shoppers will bring good tidings. Alliance Entertainment president Alan Tuchman says he has low expectations for music because stores are carrying less inventory and devoting less floor space to it. Hastings' Crow says the chain has reduced its music inventory by 20% this year in about 40 of its stores.

Meanwhile, Borders recently completed efforts to reduce



music shelf space at its locations. Previously, all of the chain's stores carried about 9,000 titles. But earlier this year, the chain split its stores into four tiers, with some stores carrying only 50 titles, others stocking 1,300 titles, a third tier maintaining about 6,000 titles and a much smaller group of stores keeping fully stocked music departments with about 13,000 titles.

In addition to the loss of floor space at brick-and-mortar retailers, music sales are also being pressured by the continued slide in CD sales and the slowing of digital sales growth, according to a major-label distribution executive. While some in the industry maintain that music is recession-proof, this distribution executive argues that it's not in the current environment.

Pricing also will be a big factor during the holiday selling season. Much like last year, some merchants started Black Friday-themed advertising in early November. By the second week of the month, merchants like Sears, Kmart and J&R Music World were conveying the message that there was no need to wait until Black Friday because their stores were already offering low prices.

The Web site BlackFriday.GottaDeal.com has posted information about Black Friday sales showing that Best Buy will price the latest album releases by Norah Jones, Bon Jovi, Carrie Underwood and others for \$6.99 and that Target will sell more than 60 CDs at \$6.50 each. But the site also shows that not all retailers will be slashing prices on hit CDs, revealing that Kmart will sell CD titles by top artists for \$9.99.

As brick-and-mortar merchants gear up for Black Friday, online merchants appear poised to enjoy strong sales on Thanksgiving Day, when most of the Black Friday advertising comes out, according to Tuchman at Alliance, which does product fulfillment for online merchants.

"Our distribution center is open on Thanksgiving," Tuchman says. "I expect sales to start earlier and last all weekend, so I expect the sales activity to last longer and produce more sales."

As physical music sales continue to shift to online merchants, Amazon will again be the big winner this holiday season, Tuchman says.

After Christmas, Universal Music Group Distribution president/CEO Jim Urie says he is expecting huge download sales, thanks to massive iTunes gift card redemptions. In past years, the download weekly average has been known to grow sharply during January. Apple declined to comment.

## COMPETITION FROM MOVIES, BOOKS, GAMES

While big boxes have commonly used music in years past as a key holiday traffic driver, its profile will continue to shrink this year, ceding more ground to movies and videogames. Movies and books, in particular, will boast attractive price points that could further distract consumer attention from music.

"Music will have a smaller [footprint] in the hot spots of the store and, more importantly, in the circular," Urie predicts.



**Stocking stuffers:** Retailers are counting on robust holiday sales of recent releases by (opposite page, from left) LADY GAGA, 50 CENT, WEEZER, CARRIE UNDERWOOD and BIRDMAN.

Indeed, according to BlackFriday.GottaDeal.com, the Wal-Mart circular for Thanksgiving doesn't even include music, even though it prominently features books, movies and videogames.

As the big boxes continue to rely less on music to bring holiday shoppers into stores, bargain-priced Blu-ray players and flat-screen TVs are expected to be the big traffic generators this year. Home entertainment software retailers are hoping that cheaper pricing for Blu-ray players and movies will finally drive sales growth for the format, with BlackFriday.GottaDeal.com showing that Best Buy will offer Black Friday specials on Blu-ray versions of movies like "I Am Legend" and "The Departed" for \$7.99. Meijer's will have 24 Blu-ray titles at \$9, Target will have select Blu-ray items at \$7.99, and Wal-Mart will have 30-plus Blu-ray titles priced at \$10.

"It's a good two-prong approach, with Blu-ray hardware and software both priced very promotionally," the head of one retail chain's movie and videogame department says. "Because of this pricing, Blu-ray has to catch hold this fourth quarter."

But a major-label distribution executive says he believes low holiday pricing for Blu-ray is a sign that studios are trying to sell off dead inventory.

"All the retailers have dedicated all this extra space to Blu-ray, taking it away from music, and it's done nothing for them," he says, adding that merchants should put music back in that space.

Beyond Blu-ray, merchants say there will be plenty of Black

Friday deals on DVD catalog as well, with some titles available for as low as \$1.99. Indeed, once again merchants say movies will own the front of the store, thanks to the pricing promotions that the studios put together for the fourth quarter.

At those prices, even heavily discounted CDs will have a tough time vying for the attention of holiday shoppers.

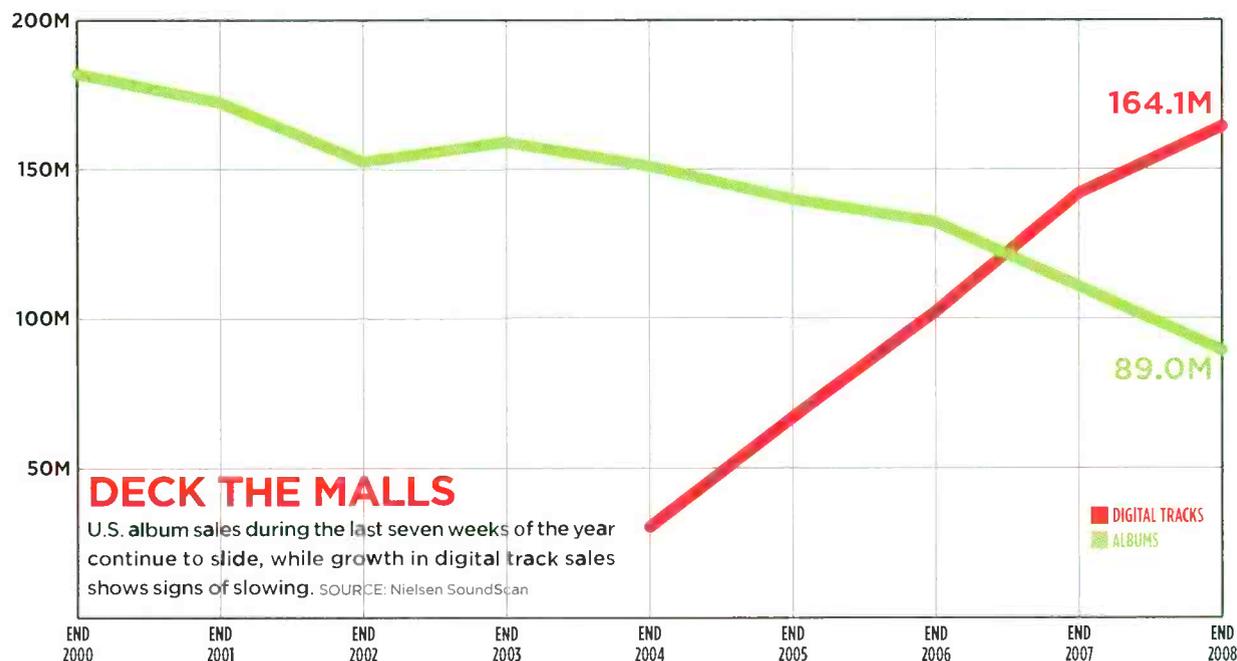
The videogame department will see plenty of traffic too. Activision's "Call of Duty: Modern Warfare 2" will go toe to toe with Nintendo's "New Super Mario Bros. Wii" for sales supremacy. And "Guitar Hero: Van Halen" will be released Dec. 22 and is expected to enjoy brisk Christmas week sales.

On the other hand, merchants say they have been disappointed with sales of "The Beatles: Rock Band." "They should offer a rebate and let us cut pricing so we can get rid of inventory," one merchant says.

Big boxes are also engaged in a knock-down, drag-out price war over books. Amazon, Target and Best Buy are offering hardcover best sellers for \$8.99 and \$9.99, well below cost.

If the big-box price wars over books and movies continues, a distribution executive predicts further pain for multimedia merchants, which could soon be stuck with two more unprofitable product categories besides music.

He's not alone in that concern. Russ Solomon, founder of now-defunct Tower Records and owner of the Sacramento, Calif., indie store R5, says the ultra-low pricing of best-selling books feels distressingly familiar. "Here you have Target and Wal-Mart moving to wreck the book industry," Solomon says, "just like they wrecked the music industry." ■



# Twice Shy

## STUNG BY EXCESSIVE INVENTORIES IN '08, RETAILERS TAKE A MORE CONSERVATIVE APPROACH

In a sign of the times, sales, distribution and retail executives are embracing the philosophy that running short of product may be better than having too much for the holiday selling season.

Sources say retailers are becoming more conservative with inventory, something that would normally be a cause for concern. But this time around, distribution execs are sighing with relief.

Last year, music merchandisers loaded up on inventory for the holiday selling season before the economy went south. As the recession deepened, most merchants either didn't realize the depth of the downturn or stubbornly stuck to the belief that music sales were recession-proof.

The result was heavy discounts in December and a high rate of returns the following January, hurting the income statements of labels and merchants.

This year, retailers are already recycling inventory—that is, returning slow-moving titles and/or moving inventory out of overstuffed stores into outlets where the merchandise is needed, according to a major-label distribution executive. "When we get into January, we won't have to duck from all the returns," he says. "It's a thoughtful holiday from an inventory-management standpoint."

However, tight inventory could be problematic if there's a last-minute rush from shoppers. If that happens, the beneficiaries will be merchants like Trans World and indie stores that specialize in niche product and normally carry a wider breadth of music inventory.

"This year will be a home run for any retailer with inventory on the shelf," Newbury Comics CEO Mike Dreese says. "We are seeing what's going on with inventory at Borders and Best Buy, so we are finally getting the benefits of last man standing." —EC



# CR

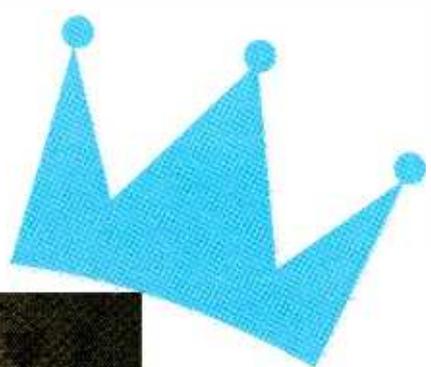
Reign makers: JUAN DeVEVO, MEGAN GARRETT, CHRIS HUFFMAN, MARK HALL, BRIAN SCOGGIN, MELODEE DeVEVO and HECTOR CERVANTES (from left)



## *WITH 'UNTIL THE WHOLE WORLD HEARS,' CASTING CROWNS EXTENDS ITS REIGN ON THE CHARTS*

**BY DEBORAH EVANS PRICE**

O



# THE CASTING CROWNS

As the seven members of the Atlanta-based band Casting Crowns settle into the front of one of their tour buses, they are all warm and friendly, eager to share the latest photos of their kids and happenings at their churches. If they seem more like your child's favorite teacher, your next-door neighbor or a local youth group worker, it's because they are. They'd be the first to tell you they are unlikely pop stars—and therein lies their charm.

✦ The act is getting ready to sound-check for an appearance where the band will join Amy Grant, Michael W. Smith and MercyMe at Nashville's Loveless Barn to raise money for the Gospel Music Assn. (GMA). Just a couple of days earlier the group played the Sommet Center, Nashville's downtown arena, drawing an enthusiastic crowd anxious to hear new music from its Nov. 17 release, "Until the Whole World Hears."

✦ Casting Crowns is the top-selling act in Christian music, earning the No. 1 slot on Billboard's Top Christian Album Artists year-end tally for the past two years. The release of "Until the Whole World Hears"—which sold 167,000 copies in its first week, according to Nielsen SoundScan, landing it at No. 4 on the Billboard 200—cements the band's status as the genre's leader. It's a fact that's even more remarkable because the group hasn't yet achieved a crossover hit.

Casting Crowns' 2003 self-titled debut has sold 1.7 million units, according to Nielsen SoundScan, spawning such hits as "Voice of Truth" and "Who Am I." The band followed with 2005's "Lifesong," which has sold 1.2 million units. "The Altar and the Door," released in 2007, has sold 949,000 copies. Along the way, the act has also issued a 2008 Christmas collection, "Peace on Earth," and three live projects.

It's the group's deep connection with the lives of its fans—it literally practices what it preaches—that is behind its consistent success. The members continue to work at their local churches; they schedule recording and touring around their church commitments, making sure they are home for Sunday and Wednesday services. Though such dedication might seem an obstacle to career advancement, it hasn't been for the group. Casting Crowns has won 23 GMA Dove Awards, a Grammy, an American Music Award and numerous other accolades.

"From the outset of their recording career Casting Crowns has remained faithful to their mission as part of the youth ministry of the churches they serve," Provident Music Group president/CEO Terry Hemmings says. "As a full-time youth pastor, [lead vocalist/primary songwriter] Mark Hall lives life with his 400 teenagers and their families each week, and the songs are born of that everyday experience. Such authenticity and purpose provides life-impacting lyrics that truly connects on a deep level with audiences."

### CALL TO ACTION

Hall and the rest of the band—Megan Garrett, Brian Scoggin, Hector Cervantes, Chris Huffman, Melodee DeVevo and her husband, Juan—are firm believers in putting faith in action, and that philosophy fuels "Until the Whole World Hears," the band's fourth studio album. "We really want to see believers kind of step out of their chairs, get out of the pews and get involved in what God is doing," Hall says.

One of the new album's most poignant songs, "Always Enough," was written when a member of Hall's church was killed in Afghanistan. "His son, Christopher, is in our middle-school ministry and his wife, Crystal, is a part of our church," Hall says. "We were on the other side of the country and couldn't be there for the funeral. We were on tour and couldn't cancel, so we were stuck. I remember sitting on the bus that night praying with our family and thinking, 'I need to be there for them. Why can't I be there for them?' That's really the message of the song. You can be there for someone, but there comes a point where Jesus just has to be enough."

"At Your Feet" is a worship song that features Cervantes and Juan DeVevo joining Hall on vocals. "Blessed Redeemer" showcases Melodee DeVevo on lead vocals. "The words were written in the 1920s to that hymn and Mark changed the melody to it," DeVevo says of the band's reinterpretation of the classic.

"Until the Whole World Hears" also includes such reinventions as "Joyful, Joyful" and "Glorious Day (Living He Loved Me)" from the hymn "One Day." "That song is basically about the life of Jesus," Huffman says of "Glorious Day." "When you have a song like that where you don't really sing about any of your own troubles, you are just singing every word about Jesus, people's hands go up and it's amazing to see everybody's reaction when you play it live."

Hall enjoyed experimenting with the classics. "You can really do a lot of cool things when you are rearranging hymns," he says. "With the song 'One Day' and 'Blessed Redeemer,' those are songs that people aren't going to sing much anymore, but those lyrics are strong. I grew up with the hymnbook. That's all I knew, so it's cool to bring them back."

### THE POWER OF THE CHRISTIAN CONSUMER

At first, when the group came together, it looked like Casting Crowns had all the odds stacked against it. It has seven members, more than the average band. Frontman Hall was an over-30 youth pastor, and the act was being produced by Mark Miller, lead vocalist for the veteran country group Sawyer Brown, who didn't have a track record in Christian music. He had just

launched the Beach Street Records imprint and partnered with Provident Music Group.

"He picked an unusual path—he waited until his career should have been over," Miller says of Hall's late entry into the music business. "Then you hook him up with a country guy that produces the record and everything shouldn't work. Everything that we do is so unorthodox; it just shouldn't work, including the numbers. That's when I attribute 100% to God's provision."

However, what might not have looked like it added up on paper began adding up at the cash registers. "All our CDs have three elements," Hall says. "You're always going to hear, 'God loves you, he's pursuing you'—and you're going to hear the gospel."

The success of Casting Crowns also demonstrates the power of the Christian consumer. "Believers buy groceries and they buy CDs," Hall says. "They buy all kinds of stuff."

And although the band hasn't had a crossover hit, Miller thinks Casting Crowns has mass appeal. "People buy their records that don't buy Christian records," he says. "People go to their concerts that don't necessarily go to Christian concerts. You don't sell that many records just to the Christian community. You aren't going to do those kind of numbers."

The band admits to feeling pressure to succeed with each successive release. "You can play it off like you don't feel it, but who doesn't want to be liked?" Hall asks. "There is definitely a lot of pressure that people are expecting something

### CONNECTING ONLINE

The band stays connected to middle America through an interactive Web site that features videoclips, blogs from the band members and their crew, and Twitter. "It's a great tool to have," Juan DeVevo says.

Provident Label Group senior VP of marketing Ben Howard agrees. "Our new CrownsFans.com Web site is focused on the relationship with fans of Casting Crowns' music, ministry and message," he says. "It will be a media-rich site filled with fan features including extensive video, the band's entire discography and exclusive content."

In addition, Casting Crowns was a featured act on Yahoo Early Edition, which streamed the record for seven days before the release date.

According to Howard, fans can use Twitter, Facebook and e-mail to send links to their favorite songs, which are being streamed on CrownsFans.com. The band's entire catalog of music, as well as all the video from live DVD releases, is also available for streaming.

Hall is particularly active and revealing on Twitter: When someone corrected his spelling on a recent tweet, he responded, "You've officially picked on a dyslexic. Now go kick a puppy! :)"

"I'm dyslexic and have ADD and I'm a poster kid for all those things, so it makes our experiences on the stage very adventurous," he says. "You never know what's going to happen." During the Nashville arena show, he warned the audience that with his ADD, he might forget the words to the

## SOUL FOOD

### CASTING CROWNS TEAMS WITH CHRISTIAN RETAILER FOR CHARITY PRESALE PROMOTION

For every copy of Casting Crowns' new album "Until the Whole World Hears" presold through Family Christian Stores' Web site or one of the chain's 294 brick-and-mortar locations, the retailer is donating 10% of the purchase price to feed children in Haiti through the James Fund.

Launched by Family Christian Stores in 2003, the James Fund is a nonprofit foundation that aids widows and orphans. "We're selling the idea of a great album and the reputation of an incredible band," says Steve Biondo, president of the James Fund, which will be working with the charity World Vision on the Haiti project.

Biondo says Family Christian's largest presale was Casting Crowns' previous album, "The Altar and the Door," which sold 28,000 before street date. "We've already exceeded that number," he says of the current presale, which began in early August. "We project to more than double the previous record level of presales."

Helping hand: Family Christian Stores teamed with Casting Crowns on a presale for charity.



Casting Crowns lead vocalist Mark Hall says the band is happy to see CD sales benefiting such a worthy cause. "They are very ministry-minded and they always want to do something with presales so that we can help people," he says. "With the last record, we sent CDs to the troops overseas." —DEP

now. I tell myself constantly that if God wants us to keep writing songs, he'll keep giving us songs, and I have to remind myself that a lot."

Thus far, it doesn't look like Hall and the band need worry. A presale campaign has been going well, and the title track has been blazing up Billboard's Hot Christian Songs chart, sitting at No. 2 for a fourth straight week and selling 53,000 downloads, according to Nielsen SoundScan.

Hall says the group was late in finishing up the album, so there wasn't any advance music to listen to at first—initially retailers were just selling air. "A lot of Christian retailers and mainstream retailers just believed in us. To us, it's such an encouragement that they decided, 'Hey, we believe in what you do, so we're going to just sell it,'" he says. "People appreciate what we do and they know if we're going to make a record, we're not going to just make noise. We're going to talk about things that matter, and we've seen a lot of trust with our industry."

Miller says that trust is based on Casting Crowns' track record. "The message is real. Mark Hall makes no bones about who they are and what they sing about and he never has," he says. "Even if you are a believer or a nonbeliever, you respect that and you are drawn to that honesty. When I go to their concerts, I walk around and I want to see who is there and I see everything from a family of six to kids with fishhooks in their eyebrows. You see a little bit of everything and that's mainstream, that's middle America buying albums."

songs he wrote. Pointing to the stage in front of him, he said there was a teleprompter with his lyrics, but being dyslexic, he couldn't read them anyway.

He's even enlisted his Twitter followers in a weight loss challenge he's calling "Casting Pounds." "All of us are signing on to a weight loss challenge," Hall says. "We've done it on Twitter and if you want to follow, the challenge is out. We're hardcore into that now."

Howard expects the band's fall tour to help drive sales of the new CD. The 40-city the Whole World Hears tour wraps up Dec. 4, and to date 125,000 fans have attended, according to the label. That's also reflected in the band's live DVD sales: The RIAA has certified "Live From Atlanta" and "Livesong Live" platinum, and "The Altar and the Door Live" is certified gold.

Fans will see a different tour lineup for Casting Crowns this time out; for Scoggin, replacing longtime drummer Andy Williams (who exited to join his wife's band Soul Sister Sally) has meant an opportunity to become part of an organization he'd long admired.

"I've known Mark and the band for several years now, but the cool thing about being a part of Casting Crowns is it's not just a band. It's a group of people who are the real deal, who are really living it seven days a week—not just tour buses and catering, but churches, people and ministries," he says. "So it's been a real honor to use some of the gifts that God has given me—communicating and making disciples of people. It's been a real blast." ♦♦♦



**SNOW IS FALLING**  
The Clipse returns with its Columbia debut

26



**NO MORE RUNNIN'**  
OK Go leaves the treadmills behind

26



**STRIPPED**  
Thalia bares all on an intimate live set

27



**TEAM PLAYERS**  
Ticketmaster helps drive Bon Jovi album sales

30



**THE BOYS ARE BACK**  
'X Factor' boy band JLS makes waves

31

# MUSIC

R&B BY MARIEL CONCEPCION

## DR. FEELGOOD

**Embraced By The Hip-Hop Community, Robin Thicke Continues To Croon About Sex And Love**

For perhaps the first time in history, a Caucasian soul singer who once rocked hippie hair and whose father portrayed a TV dad on an '80s sitcom was ballsy enough to adopt a celebrated rapper's lyrics and make a love song out of it—and his effort is winning praise.

On his upcoming fourth solo effort, "Sex Therapy," slated for a Dec. 15 release on Star Trak/Interscope Records, Robin Thicke took lines from Rakim's "Mahogany" and laid them atop a sample of Al Green's "I'm Glad You're Mine" for a track titled "Mrs. Sexy."

"When I played it for Jay-Z, he was like, 'First of all, who do you think you are with Rakim's lyrics?' " Thicke jokes. "But I'm doing it totally out of respect for the great Rakim. I'm bringing his lyrics to a new generation because everybody should know how amazing he is."

Thicke—who previously collaborated with Lil Wayne, Busta Rhymes, 50 Cent, Pharrell and Rick Ross, among others—has long embraced the hip-hop community, and the affection has been reciprocated. Guests include Snoop Dogg, Kid Cudi, Lil Wayne protégé Nicki Minaj, Jay-Z and the Game. R&B cohorts Estelle and Jazmine Sullivan also appear on the album, while Polow Da Don, Teddy Riley, Dre and Vidal, and Jeff Bhasker are among the producers, marking the first time Thicke and longtime collaborator Pro Jay have turned over the controls.

"You have to believe that it has something to do with him being a good artist and his music being legit," manager/A&R man Neil Jacobson says. "He doesn't make hip-hop music, but it's a common gene there for him. When Lil Wayne heard 'Shooters,' he reached out and jumped on the track. Robin also has Andre Harrell, one of the most special people in the music industry, mentoring him. This results in [Thicke] having his finger on the pulse of the hip-hop and R&B community."

Other tracks on the album—which is available as a 12-song, more dance-driven set titled "Sex Therapy: The Session" or a pricier 17-track, ballad-heavy version titled "Sex Therapy: The Experience"—include "Diamonds" featuring

the Game, in which Thicke shouts out the likes of Queen Latifah and Keyshia Cole; "Shakin It 4 Daddy," featuring Minaj, which will be serviced to radio and club DJs in the coming week; and the title track, which is No. 54 on Billboard's Hot R&B/Hip-Hop Songs chart.

Oddly enough, in comparison with his previous sets, Thicke describes this album as having more of a "popular" sound. "In the past I've always held on a bit too tight—I wanted to write and produce all the music and I always wanted it to be so different. But, with that mentality I think I might have lost a little bit of the fun," he says. "With this album, I really just wanted to go back to what makes me happy and what is fun and just let it happen. As a result, the people that like radio and popular music might think this album is probably not bad."

In the same vein, the modest Thicke recently collaborated with new artist Leighton Meester from "Gossip Girl" fame, appearing on the first single from her Time Act/Universal Republic electro-pop debut album, "Somebody to Love."

"They called me and asked if I'd be interested in doing the song with her. I checked it out and thought it was a really good song," Thicke says of the collaboration. "It was a fun, cute, young pop song and I wanted to get in front of that audience to help them recognize my music and my new album when it comes out. So, it worked out for everybody."

Thicke is also featured on the new R. Kelly "Untitled" album, on a track titled "Pregnant" alongside Tyrese.

Thicke is currently on a promotional tour and will embark on an official tour early next year close to Valentine's Day, Jacobson says. The singer is also delving into the fashion world: He's part of a campaign with Hugo Boss for the launch of its latest cologne, Hugo Element, according to Interscope head of marketing Dennis Dennehy. Plus, Thicke has landed a role in an animated film that will premiere next year.

But in the meantime, he will keep reveling in his acceptance by the hip-hop community, calling the genre "no bullshit—it's all about keeping it real. For a white kid whose dad was on 'Growing Pains'—if he can work with Wayne and Busta and Ross and 50 and seem real, then he must be real."



The doctor will see you now: **ROBIN THICKE**

## LATEST BUZZ

### >>> BONNAROO PRESALE BEGINS

The ninth Bonnaroo Music and Arts Festival will be held June 10-13 on its usual site in Manchester, Tenn. The first round of ticket presales began Nov. 27; a lineup announcement is expected early next year. Ticket information can be found on [Bonnaroo.com](http://Bonnaroo.com). As first introduced last year, the initial batch of tickets can be purchased for five installments of \$50 until midnight Dec. 31. More than 10% of the tickets for the 2009 festival were sold on layaway.

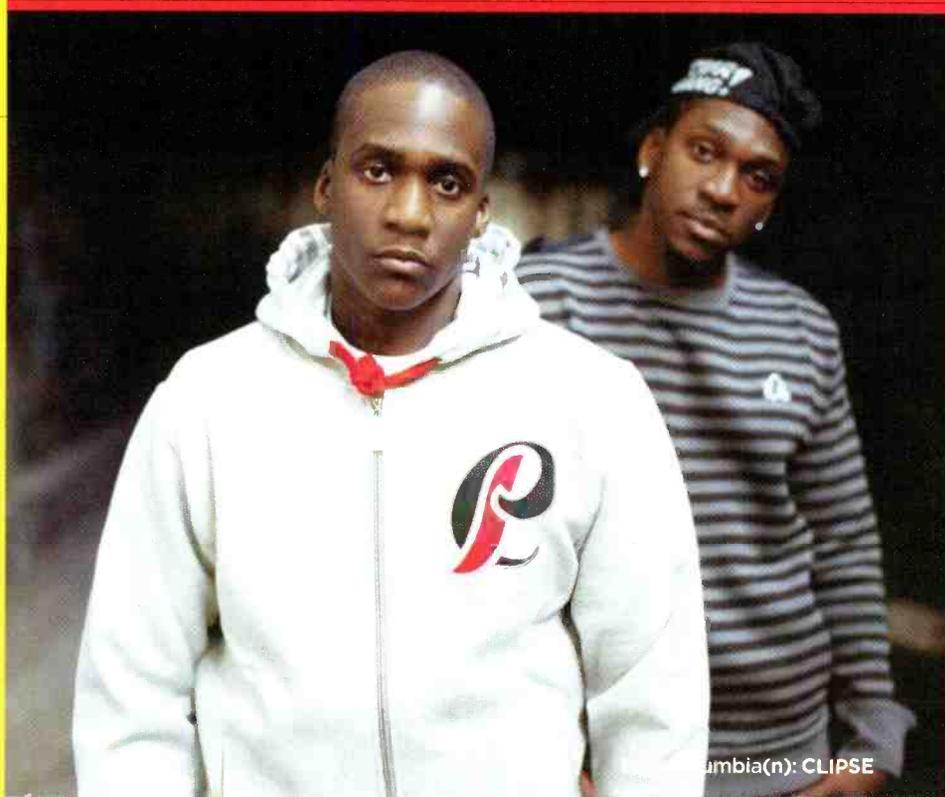
### >>> McCARTNEY, STARR TO DUET

Ringo Starr is joined by his former Beatles bandmate Paul McCartney for a duet on "Y Not," the drummer's forthcoming solo album due Jan. 12 on Hip-O Records/Universal Music Entertainment. The album also includes vocal turns by Joss Stone, Ben Harper and Richard Marx as well as musical and songwriting contributions from the Eagles' Joe Walsh, Benmont Tench of Tom Petty & the Heartbreakers, Dave Stewart, Glen Ballard and Van Dyke Parks, among others. Other album tracks include "The Other Side of Liverpool," an autobiographical song exploring Starr's pre-Beatle days where he encountered poverty and violence in his hometown.

### >>> KINGS OF LEON, GREEN DAY WIN WOODIES

Kings of Leon won the Woodie of the year and Green Day took home the best performing Woodie at the 2009 mtvU Woodie Awards, which united a cross-section of established and breaking acts Nov. 19 at New York's Roseland Ballroom. Although neither band was in attendance, Green Day's Billie Joe Armstrong, Mike Dirnt and Tré Cool accepted their award by video. Presenter highlights included Fall Out Boy's Pete Wentz, pop duo 3OH!3, Asher Roth, Will.i.am and surprise guest Cyndi Lauper. The Woodie Awards air Dec. 4 on MTV Networks.

Reporting by Jason Lipshutz and David J. Prince.



Columbia(n): CLIPSE

RAP BY GAIL MITCHELL

## On The Rebound

The Clipse Eyes A Fresh Start With First Columbia Album

Between label setbacks and its ex-manager's legal case, rap duo the Clipse has weathered its share of drama. Instead of wallowing in self-pity or anger, however, the brothers (Gene "Malice" and Terrence "Pusha T" Thornton) are reveling in the fresh start afforded by their third album, "Til the Casket Drops" (Re-Up/Columbia; Dec. 8).

"We've come through the fire," Malice says. "Thanks to our fans, we're still here."

"Til the Casket Drops" revisits the drug and crime themes the Clipse lyrically addressed to critical acclaim on its first two albums. But whereas 2002's "Lord Willin'" was more easy-going and 2006's "Hell Hath No Fury" was much darker, "Casket" strikes a balance between those two moods.

Peaking at No. 27 on Billboard's Hot R&B/Hip-Hop Songs chart, its lead single, "I'm Good"—produced by longtime collaborator Pharrell Williams (half of the production duo the Neptunes)—captures the pair's survivor spirit. Chosen to build on the "Good" momentum is the head-bobbing hood anthem "Popular Demand (Popeyes)." Featuring fellow rap stalwart Cam'Ron, the mixshow track was also produced by Williams. Additional guests include Keri Hilson on "All Eyes on Me" and Kanye West on the project's setup single, "Kinda Like a Big Deal."

Meanwhile, the Clipse go dark and gritty with "Door Man," where Pusha T raps, "If the good die young, then the greats go to jail... I miss my Tony." The verse references former manager Anthony Gonzalez, who recently struck a plea deal on a federal drug conspiracy charge and is due to be sentenced in January. The duo is now managed by Steven Victor for William Victor Management and Yaneley Arty.

"This album is full of unhandcuffed drive and energy," Pusha T says of "Casket," which also features production by DJ Khalil and Sean C & LV. "We popped out of our usual element with the Neptunes, but it still has all

the realness the Clipse are known for."

After an Elektra debut album was shelved in the late '90s, the Virginia Beach, Va., natives hit No. 1 R&B/hip-hop pay dirt with their 2002 Star Trak/Arista bow, "Lord Willin'." But the pair's momentum was halted in 2004 when its second album, "Hell Hath No Fury," got caught up in Arista's merger into sister label Jive Records. Owing to contractual stipulations, the Clipse stayed with Jive while the Neptunes' remaining Star Trak roster moved to Interscope.

An agreement was reached in 2006 for the Clipse to release "Hell" on its own Re-Up Records through Jive; a year later the duo left Jive and signed with Columbia. To date, "Lord Willin'" (featuring hit singles "Grindin'" and "When the Last Time") has sold 959,000 copies, according to Nielsen SoundScan. "Hell" stands at 205,000 units.

The chief element of Columbia/Sony Music's marketing push behind "Casket," Columbia VP product marketing Liz Hausle says, is the company's first apparel alliance with retailer Downtown Locker Room. The partnership will roll out an exclusive line of "I'm Good" Clipse T-shirts in its 70 stores during release week. The storewide campaign encompasses prime window space, banners tying in the album with the T-shirt line and a promotional mixtape CD. The T-shirt is separate from the Clipse's own Play Cloths apparel line. Celebrating its one-year anniversary, that brand boasts such fans as Jay-Z and Lupe Fiasco.

On the Clipse's immediate schedule are several high-profile appearances: the Bayou Classic in New Orleans (Nov. 28), mtvU's Woodie Awards (airing Dec. 4) and the "106 & Park" New Year's Eve bash on BET ("106 & Party"). A major 2010 tour is also being planned.

"The machine is there now and it's rolling in our favor," Malice says.

Pusha T adds, "It's fresh; no drama, no chains. This is our victory lap." ■■■

ROCK BY JASON LIPSHUTZ

## OK, THEN

OK Go Hops Off The Treadmill And Heads Into The Wild

In the music video for "WTF," the first single from OK Go's upcoming album "Of the Blue Colour of the Sky," the pop-rockers use a single take in front of a green screen to capture a dizzying palette of slow-fading colors. While the innovative clip recalls the hugely successful treadmill video for 2006's "Here It Goes Again," the song's fuzzed-out funk and odd time signature hint at a more experimental approach for the act's third full-length.

"There's nothing more boring than making the same record over and over," vocalist/guitarist Damian Kulash says.

"Sky," due Jan. 12 on Capitol Records, is a collection of offbeat pop tracks that departs from the band's catchy rock sound of past hits like "Get Over It" and "A Million Ways." "[The album] is more melancholic, and I love it. I'm

so much more proud of it than anything before it," Kulash says.

For the follow-up to 2005's "Oh No," Kulash, bassist Tim Nordwind, keyboardist/guitarist Andy Ross and drummer Dan Konopka recruited producer Dave Fridmann (MGMT, Thursday) for a more "spacious, surreal" sound. The album was recorded in two-week intervals from October 2008 to May 2009, and OK Go traded off studio time with the Flaming Lips at Fridmann's secluded Tarbox Road Studios, a converted Amish barn in upstate New York.

The band emerged with what Kulash describes as a "wintery, dark record," with tracks like "Skyscrapers" and "All Is Not Lost" showcasing a slower, more falsetto-driven sound. Although the band is not expecting a radio push for "WTF," a Nov. 10 iTunes-exclusive premiere of the song and video helped "warn people that something weirder is coming out," as Kulash puts it.

OK Go plans to release mul-

## GLOBAL PULSE

EDITED BY TOM FERGUSON



Lucky tweets: POWDERFINGER

band's manager, Paul Piticco. "We were completely blown away by the numbers that were waiting there to greet us," he adds.

In the seven days following the shows, the band's Twitter

following shot up from 1,800 to 6,000. "Twitter was perfect for this campaign," says Carney Nir, Sydney-based new-media manager for the band's management team, Secret Service. "It allowed us to make spur-of-the-moment decisions. And the media came along for the ride."

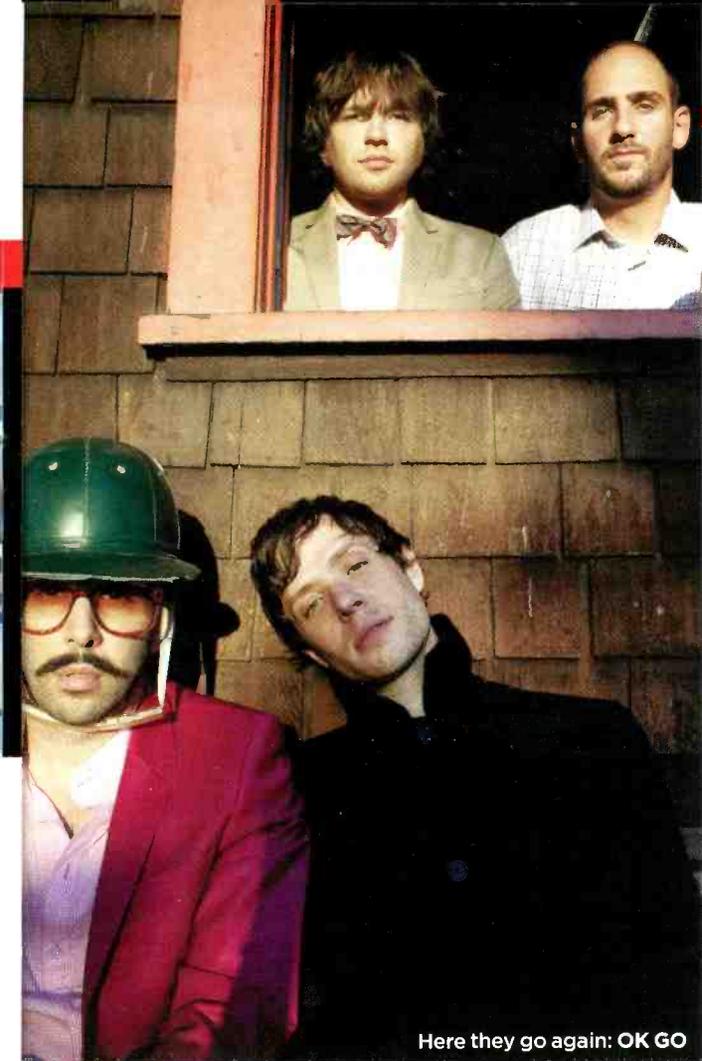
Powderfinger has sold more than 2 million albums in Australia, according to Universal. The band is booked in Australia by Village Sounds, in North America by Creative Artists Agency and in the rest of the world by Helter Skelter. Universal Music Publishing represents the act in Australia; publishing is copyright

### >>> RAW POWDER

It's been said that old dogs can't learn new tricks, but legendary Australian hard rock quintet Powderfinger is out to prove that anyone can adapt.

The Brisbane band channeled Twitter's promotional power to build a head of steam ahead of its seventh studio album, "Golden Rule" (Universal Music), released Down Under Nov. 13.

On Oct. 2, the group played free "guerrilla" gigs in Brisbane, Sydney and Melbourne, leaking news of each through Twitter just 25 minutes before showtime. Some 2,000 spectators rushed to each performance, says the



Here they go again: OK GO

multiple videos as a key part of the rollout for "Sky." After the clip for "Here It Goes Again" pushed the song to No. 38 on the Billboard Hot 100 and netted a Grammy Award for best short form music video, the band realized that videos could be an inventive—and inexpen-

—means of promotion.

"Videos were understood as a medium of art and advertising, but the bottom fell out on the advertising side," Kulash says. "But most artists still want to create something cool. If we have the opportunity to do something fun and crazy,

control for all other territories.

"Golden Rule" is available globally through iTunes; Piticco says an international physical rollout is being prepped. Powderfinger will tour internationally in late spring and summer of 2010. —Lars Brandle

## >>>STELLA SONGS

"Being 'accessible' is not something I set out to do," composer Karl Jenkins says. However, his new seasonal work for choir and orchestra, "Stella Natalis," maintains his reputation as one of Britain's most popular contemporary composers.

The EMI title was released Nov. 2 in the United Kingdom, key European markets and Japan, with the United States following a day later. The new work, the 64-year-old Welshman says, "is a delivering of the Christmas message—in a more humanist way." Jenkins will tour U.K. cathedrals Nov. 28-Dec. 22.

The album comprises "Stella Natalis"—Jenkins' 12-song suite for choir and orchestra—alongside reworkings of Christmas carols from around the globe.

Soloists include British trumpeter Alison Balsom and soprano Kate Royal. "Technically and emotionally, Alison is simply the best trumpeter there is," Jenkins says, "and Kate's word painting is so evocative."

"Stella Natalis" features lyrics from the Old and New Testament and Zulu culture. That sort of global mix, Jenkins says, "is something I am addicted to. My [2008 release] 'Stabat Mater' had a lot of Middle Eastern text."

Jenkins' biggest-selling album to date, 2000's "The Armed Man—A Mass for Peace" (Virgin), has sold more than 150,000 copies in the United Kingdom, according to the Official Charts Co.

—Hazel Davis

## >>>LUZ SALUTE

November has been a special month for Spanish pop singer Luz Casal: Not only did she receive rave reviews for two shows Nov. 11-12 at Paris' Châtelet Theater, on Nov. 13 she picked up France's highest cultural honor, the National Order of Arts and Letters.

Casal has long been a fa-

we'll do it."

OK Go's visual artistry will carry over to a performance at the Design Miami international fair in December, in which the band will use customized Gibson guitars that project laser lights on a video wall. The appearance of the new track "Shooting the Moon" in the "Twilight: New Moon" film and on its soundtrack rounds out a carefully planned marketing strategy.

"This is the band's third record, so there's not a lot of new-hot-thing stories. You have to find your fans and reintroduce yourself," Capitol VP of marketing Meg Harkins says. "Coming out with a video for 'WTF' eight weeks before the release gives us the proper platform to reintegrate the band into the marketplace."

With a European tour lined up for January and an Asian and U.S. trek soon to follow, OK Go is ready to change people's perceptions of it. "We're not going to duplicate ourselves in any way. There won't be a video of us on elliptical trainers," Kulash says. "We just want to be the band who does weird stuff." ...

vorite with French audiences, and her 15th and most recent album, "La Pasión" (EMI/Blue Note), is a top 20 album there. She has said the project fulfills her dream of releasing an album of Latin American boleros from the genre's '40s-'50s golden age. Casal first received overseas attention in 1991 when she recorded the bolero "Piensa en Mi" for the Pedro Almodovar movie "Tacones Lejanos."

"La Pasión" is "a really significant release," EMI Music Spain director Simone Bosé says. "Luz treats the boleros with emotion and respect. She doesn't update the themes of love and loneliness, but recreates them with their original atmosphere."

The 12-song set peaked at No. 3 on Spain's Media Control chart one week after its Sept. 29 release. It was issued Oct. 12 in France and other leading continental European markets, as well as Mexico and Israel. Casal's Paris shows followed dates in Spain, Belgium and Greece in August and September, booked through Limac Producciones.

—Howell Llewellyn

# 6 QUESTIONS

with THALÍA  
by LEILA COBO

With careers in music and acting, a syndicated weekly radio program, a TV show (on the V-Me network) and multiple lines of clothing and accessories to her name, Mexican star Thalía is much more than just a singer. But on her upcoming live album "Primera Fila," Thalía seeks to showcase her voice. The set, Thalía's first on Sony Music Latin after years with EMI, is part of the label's "Primera Fila" (First Row) series of live recordings and features Thalía performing with a 12-piece band. Set for release Dec. 1, "Primera Fila" will be sold as both a CD and a DVD. Additionally, a 45-minute documentary will air as a special on Televisa and Univision along with some of the live performances.

### 1 Where did the idea for this album come from?

I always wanted to record a live album, using great musicians and with challenging songs. Nearly two years ago, we got a call from [former Sony Music Latin president] Kevin Lawrie, who was at the taping of Vicente Fernandez's "Primera Fila." Kevin called Tommy [Mottola, Thalía's husband] and said, "This is exactly what I think Thalía should do." And Tommy said, "Don't tell me. She's been talking about it for years." I then met [Sony Music Latin VP of A&R] Paul Forat and [producer] Aureo Baqueiro, who I've known since I was 14 years old. This group of people was totally in synch with this dream and took it to the next level.

### 2 This is so different from your previous performances and recordings. Would you really have done it before?

It wouldn't have been the same album five years ago. This album found me at a moment in my career where I've done everything. I've been a singer, a dancer, an interpreter, everything. Being a mother [of 2-year-old Sabrin] has changed my core. And also, two years ago, I contracted Lyme disease, and that broke my life structure. I had to stop and ask myself, "What do you want? What makes you happy?" It liberated me of all my preconceptions, of everything my name means. And the Thalía who spends time at home with a ponytail and

who goes out for pizza in her jeans is the same person that's on that stage.

### 3 In the documentary, you mention that your singing abilities have been questioned.

It was amusing to share that skepticism because it's been voiced. I've sung from the most "pop" songs to deep ballads. I started my career at 7 years old, singing from town to town. I've worn every outfit imaginable, I've danced every choreography, I've been set on fire. Everything. But as a singer, I did need to interpret songs with weight and depth and structure that opened up another part of me. It doesn't mean that what I've done wasn't important, but at this very moment, I'm the person you see on "Primera Fila."

### 4 You sold a lot of albums when the market was at its peak. Are you prepared for the lower sales of today's market?

The album has become a promotional tool to enable you to be in contact with your fans, to continue to grow and develop your career. But if you think you're going to make money selling albums, you're on another planet. First of all, where would you buy it? Those spectacular music stores are gone. And culture has become disposable. There's no longer that culture of following an entire album. What I want to do is take this DVD—this small stage with great musicians—and re-create it on tour. Allow people to almost rest their elbows on the stage.

### 5 Did you feel naked performing without the usual bells and whistles?

You have no idea what I felt those two first rehearsal days. I was trembling, my hands were freezing. I was so nervous about being so vulnerable for the first time and having people see me as I am. But I think being so nervous allowed me to go beyond my limits. I never doubted myself, because the stage has been my school.

### 6 You include a duet with Joan Sebastian—written just for you—and a duet with newcomer Pedro Capó. Was anything left off the album?

We did everything we planned. But it's important to underscore: I prepared very hard. I took voice lessons for six months with Celine Dion's teacher. I physically prepared with a workout routine. I rehearsed the songs to death. ...



# ALBUMS

## POP

### TORI AMOS

#### Midwinter Graces

Producer: Tori Amos

Universal Republic

Release Date: Nov. 10

With past references to "the little g," the incriminating questions of "God" and a penchant to debate spiritual issues, Tori Amos hardly seems the type to make a holiday album. But the Methodist minister's daughter rarely ceases to surprise. Her latest release, "Midwinter Graces," is a typically provocative—in the best possible way—entry in the yuletide canon. Amos reaches deep into the world of carols for ancient and less obvious fare that she subsequently recasts on string-laden songs like "Candle: Coventry Carol," "Jeanette, Isabella," "Holly, Ivy and Rose" (which features her daughter, Natasha) and "Emmanuel." The lush, big band-styled "Pink and Glitter" is the most interesting of Amos' five originals, though on the album-closing "Our New Year," she appears to express hope, but not expectation, for a messianic visitation.—GG

## ROCK

### SWITCHFOOT

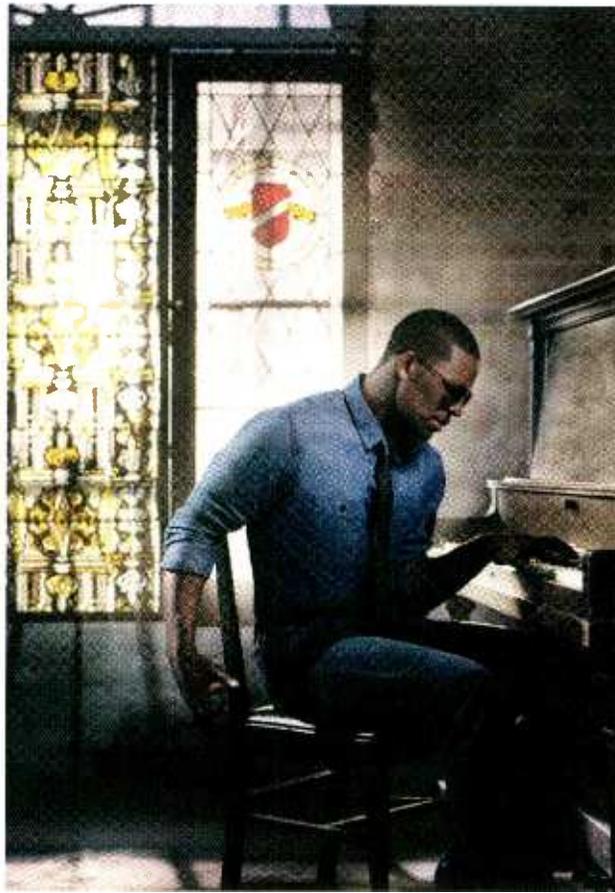
#### Hello Hurricane

Producers: Mike Elizondo, Switchfoot

Lowercase People/Atlantic

Release Date: Nov. 10

After establishing a berth at mainstream radio with "Dare You to Move" (from its 2003 album, "The Beautiful Letdown"), earnest San Diego rock band Switchfoot hasn't quite managed to complete its crossover from the Christian-music scene that first embraced the group. The band's latest release, "Hello Hurricane," may (and should) change that: It's a sleekly presented modern-rock album with no shortage of bruising guitars or catchy choruses. Like much of U2's work, these songs wrap a faith-based message in a secular package. Switchfoot produced "Hello Hurricane" with Mike Elizondo, and the album's varied arrangements reflect his diverse résumé. On "Needle and Haystack Life," singer Jon Foreman works his breathy croon over surging pop-punk guitars; "This Is the Sound" has a brutish, heavy-metal vibe; "Enough" rides a percolating art-folk groove; and "Bullet Soul" could be something by Swedish garage rock band the Hives.—MW



### R. KELLY

#### Untitled

Producers: various

Jive

Release Date: Dec. 1

Outside of the hits "Same Girl" and "I'm a Flirt," R. Kelly's last album in 2007, "Double Up," was a guest-heavy exercise in boredom. But the singer/songwriter redeems himself on his newest release, "Untitled." Predictably, sex and love are both displayed in ample measure. But this time around, Kelly eschews the interplanetary sexcapades of "Double Up" for fewer cameos and more down-to-earth fare. Beyond top 10 lead single "Number One" (featuring Keri Hilson), the album is signature Kelly: fantasy-filled romps, club jams and heartfelt ballads brought to life by the singer's ear for catchy beats and melodies and mood-setting lyrics. Leading the charge are the playful "Echo" (abetted by Kelly's sexy yodeling) and "Whole Lotta Kisses," the lively "Be My #2" (a nod to his stepping roots) and the emotionally sincere ballads "Religious" and "Elsewhere." The one constant throughout: Kelly's soul-dripping tenor. With 18 years and counting under his belt, the singer/songwriter reminds us why he remains an R&B force.—GM



## RAP

### WALE

#### Attention Deficit

Producers: various

Allido/Interscope

Release Date: Nov. 10

Washington, D.C., rapper Wale owns the distinction of being the most well-rounded of hip-hop's latest class: He packed quirky smarts into last year's "Seinfeld"-themed "The Mixtape About Nothing" before splashing onto radio with the hook-laden Lady Gaga collaboration "Chillin'." He continues to show his range on "Attention Deficit," his long-delayed yet sonically dazzling proper debut. Working with an all-star list of producers, Wale sounds as comfortable on indie fare like the Dave Sitek-produced "TV in the Radio" as on sizzling stereo-bangers like Cool & Dre's "World Tour." His lyrical themes also cover a lot of ground, from the lothario come-ons of "Pretty Girls" to the cautious tale of superficiality told on "90210." Luckily, Wale never spreads himself too thin on "Attention Deficit" and maintains the urgency of his mixtapes to ensure that the set contains little filler. With an immediate likability and a penchant for innovative pop music, Wale could soon reach Kanye

West-esque heights of artistic and commercial viability.—JL

## LATIN

### ALEJANDRO SANZ

#### Paraiso Express

Producer: Tommy Torres

Warner Music Latina

Release Date: Nov. 10

The sound of Spanish pop star Alejandro Sanz's new studio set, "Paraiso Express," is more melodic and commercial than his past two, more ruminative efforts—and this is a good thing. Sanz wrote most of the new songs at the piano, and it shows on tracks like "Sin Que Se Note," which conjures vintage Elton John in its big choruses and melodies. Sanz's quirky, inventive side is heard on the reggae-tinged "Mala," with its punctuated guitars—a mix of flamenco and rock—and on the moody "Lola Soledad," a kind of vampy tango imbued with melancholia and awash in a multiplicity of surprising arrangements. The songs on "Paraiso Express" veer in many directions, from solo piano to walls of electric guitar to a predilection for the Hammond B-3 organ. The least surprising track is the bilingual single "Looking for Paradise," which features Alicia Keys. Take it as the light sorbet that cleanses the palate before a gourmet meal.—LC

## R&B

### MELANIE FIONA

#### The Bridge

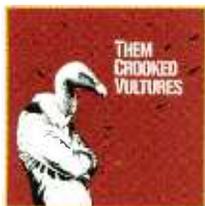
Producers: various

Universal Motown

Release Date: Nov. 10

Although the release date of her debut album, "The Bridge,"

was pushed back numerous times, singer Melanie Fiona didn't miss her opportunity for greatness. On the set, Fiona brings the same sultry vocals and self-assured antics atop soulful instrumentation that fans fell in love with on the first



### THEM CROOKED VULTURES

#### Them Crooked Vultures

Producers: Them Crooked

Vultures

Interscope Records

Release Date: Nov. 17

With Queens of the Stone Age's Josh Homme on guitar/vocals, Foo Fighters' Dave Grohl on drums and Led Zeppelin's John Paul Jones on bass/keyboards, Them Crooked Vultures' self-titled debut comes with a high pedigree and even higher expectations. Like Monsters of Folk (Conor Oberst, Jim James, M. Ward and Mike Mogis), this rock supergroup delivers by drawing upon each member's talents and creating a sound that's refreshingly singular and remarkably fun. "Them Crooked Vultures" features technically polished, bluesy guitar-driven bar rock, with the song "Mind Eraser, No Chaser" and first single "New Fang" relying on start-stop tempos and punishing solos. While Jones adds depth on bass and Grohl's drumming is predictably top-notch, Homme commands the spotlight throughout the album with sexually charged yet haunting vocals. "I don't need a reason, baby/Put your arms around me," he sings on "Caligulove" before an unexpected keyboard solo sweeps the track in a different direction. The set may be a one-off experiment, but the band's chemistry points to a potentially bright future with this star-studded lineup.—JL



### ANNIE

#### Don't Stop

Producers: various

Smalltown Supersound

Release Date: Nov. 17

Working with a host of producers on her second release, "Don't Stop," Norwegian pop singer/DJ Annie continues to balance her carefree playfulness with darker themes of struggling love to create a bittersweet dance party. But regardless of the mood, Annie steals listeners' hearts with her light-as-a-feather vocal delivery and infectious beats. On the electro-tinged "I Don't Like Your Band," she reveals her distaste for her lover's band ("Your latest 7-inch sounds obscene/Unless you spin it at 45") and suggests seeking inspiration from the "cosmic songs" of Kraftwerk, Bobby O and Giorgio Moroder. The haunting Timo Kaukolampi-produced "Marie Cherie" is a dark journey through the life of an abused girl who commits suicide and goes unnoticed. Annie lightens the mood on tracks like the swirling Brian Higgins-produced "Loco" (featuring cameos by Franz Ferdinand's Alex Kapranos and Nick McCarthy) and "The Breakfast Song," on which she repeatedly asks over snare taps and heavy synth, "What do you want?/What do you want for breakfast?" The album includes a five-track EP, which features several songs ("I Know Ur Girlfriend Hates Me," "I Can't Let Go" and "Sweet") that were originally intended for a 2008 version of the album that was halted following Annie's split from Island Records.—MP

# THE BILLBOARD REVIEWS

## SINGLES

single, "Give It to Me Right." Over tambourine clings and hollow drums on "Bang Bang," she taps into her crooked ways, singing, "I don't give a damn 'cause I'm a rebel kind." With the help of flamenco guitar on "Teach Him," Fiona attempts to tenderly school her partner about how to build a healthy relationship, while the stand-out track "It Kills Me" reveals the singer's vulnerable side, as she cries out over bluesy piano strokes, "I know you're messing around/But who the hell else is gonna hold me down?" Those who aren't believers after listening to this 13-song masterpiece may want to re-evaluate their definition of what talent is.—MC

### NEW & NOTEWORTHY

#### AC/DC

##### Backtracks

**Producers:** Sam Horsburgh, Al Quaglieri, John Jackson  
*Sony Legacy*

**Release Date:** Nov. 10

The most popular version of the new AC/DC boxed set, "Backtracks," will be the one that includes a CD of B-sides and other rarities, a CD of live performances and a DVD of videos. But the real prize is the deluxe configuration, available from the band's Web site, which includes an extra CD of performances, a DVD of a 2003 concert, a vinyl record, a high-quality photo book and replicas of various memorabilia—schoolboy outfit not included—in a case that doubles as a working amplifier. As for the music, AC/DC has spent three decades giving old-fashioned rock the frenzied energy of metal, and the band hasn't heard a riff that's too raucous (check out the song "Stick Around") or a double-entendre that's too

crude (one rarity is called "Snake Eye"). The concert—a 2003 performance from Munich—shows the band in its true element, as guitarist Angus Young seems to sweat out his own weight onstage. It's good, dirty fun.—RL

#### NIRVANA

##### Live at Reading

**Producer:** Nirvana  
*Geffen/UMe*

**Release Date:** Nov. 3

A humbling moment of Nirvana's 1992 performance at England's Reading Festival comes during the intro to the powerful rocker "Lithium." Dressed in a white medical gown and blue jeans, frontman Kurt Cobain hits a wrong note and is forced to restart the tune. It wouldn't be the first instance during the band's 90-minute set that Cobain flubs a song (he struggles to tune his guitar throughout "Love Buzz"), but the thousands of concertgoers who sung along in unison to "Lithium" proved that a few mistakes couldn't spoil this historic event. Cobain isn't remembered for his technical chops, but this Reading appearance—released for the first time on the CD/DVD package "Live at Reading"—captured the trio's skill at turning simple power chords into some of the most memorable rock anthems of the '90s. Filmed less than a year after the release of "Nevermind," the concert features intense performances of "Aneurysm," "Tourette's" and "Territorial Pissings," mixed with such alternative gems as "All Apologies," "Polly" and "Come As You Are." For those who missed Nirvana in the flesh, "Live at Reading" preserves the band's commanding stage presence during its short-lived career.—MP

### LEGEND & CREDITS

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

**CONTRIBUTORS:** Leila Cobo, Mariel Concepcion, Gary Graff, Ron Hart, Robert Levine, Jason Lipshutz, Sarah MacRory, Michael Menachem, Gail Mitchell, Kelsey Paine, Mitchell Peters, Mikael Wood

**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

#### USHER

##### Papers (4:22)

**Producers:** Sean "the Pen" Garrett, Team S. Dot, Zaytoven

**Writers:** various

**Publishers:** various  
*LaFace/Jive*

With its layered harmonies, mellow production and lyrics of heartache, Usher's "Papers" closely resembles his 2004 No. 1 hit "Burn," and that's a very good thing. It's the first time in a while that the singer sounds energized, as he unleashes deeply personal lyrics about the real-life sacrifices he made for love. "For you I gave my heart and turned my back against the world/'Cause you were my girl," he sings, a thinly veiled reference to ex-wife Tameka Foster-Raymond. "I done turned into the man that I never thought I'd be/I'm ready to sign them papers." The overwhelming fan response to "Papers" has provided an early boost in anticipation of Usher's forthcoming album, "Raymond vs. Raymond," meaning fans will hopefully hear more breakup laments from the R&B heavyweight soon.—SM

#### POP

#### SHAKIRA FEATURING LIL WAYNE

##### Give It Up to Me (3:03)

**Producer:** Timbaland



#### VAMPIRE WEEKEND

##### Cousins (2:25)

**Producer:** Rostan Batmanglij

**Writer:** E. Koenig

**Publishers:** Vampire Weekend Music (ASCAP), Iagem Music XL

Two years after taking the indie-rock world by storm with its much blogged-about self-titled debut, Vampire Weekend returns with "Cousins," the first single from its forthcoming second album, "Contra." Recorded in Mexico City,

**Writers:** various

**Publishers:** various  
*Epic*

The second single from Shakira's upcoming "She Wolf" finds the Latin star favoring hip-hop beats over her signature brand of international pop. On "Give It Up to Me," the ever-present Lil Wayne knocks out another witty guest verse over Timbaland's Middle Eastern-tinged production. Shakira, meanwhile, relays an alluring, yet oddly submissive message: "You can have it all/Anything you want you can make it yours," she sings over hand claps and pounding bass. "Put me in a cage and lock me away/And I'll play the games that you want me to play." The singer's undulating vocals, quirky yet sensual, hint to her past hits but feel somewhat out of step with Wayne's wordplay and Timbaland's production. While "Give It Up to Me" is sexy and danceable, Shakira's flirtation with a different genre ultimately obscures her own unique style.—KP

#### LEIGHTON MEESTER FEATURING ROBIN THICKE

##### Somebody to Love (3:32)

**Producer:** M. Caren



the two-and-a-half-minute burner focuses on the band's more ram-bunctious tendencies, with guitarist Chris Tomson delivering mean, Ventures-esque surf guitar lines over a frenetic post-punk rhythm that recalls Wire. Bassist Chris Baio has called it the band's "heaviest" song, not to be undone by Ezra Koenig's intriguingly nonlinear lyrics.

"Cousins" finds the boat-shoed singer/songwriter offering zingers like, "Dad was a risk taker/His was a shoemaker/You, greatest-hits 2006 little list-maker." None of it makes much sense, but then again, neither did Koenig's head-scratching odes to Oxford commas and Lil Jon. Besides, isn't that what quality new wave is all about?—RH

#### BOYS LIKE GIRLS FEATURING TAYLOR SWIFT

##### Two Is Better Than One (4:03)

**Producer:** Brian Howes

**Writer:** M. Johnson

**Publishers:** EMI April Music, Martin Johnson Music (ASCAP); Sony/ATV (BMI)  
*Columbia*

Boys Like Girls roared into the top 40 this summer with the hyperactive single "Love Drunk," but for its follow-up, the band slows things down and displays a softer side. The group pairs up with Taylor Swift for "Two Is Better Than One," which fits its own repertoire as well as the country star's. Lead singer/songwriter Martin Johnson's falsetto complements Swift's sweet tone, and producer Brian Howes builds an orchestral arrangement around their vocals that would be well-suited to a climactic movie moment. The delicate violin strings, conducted by David Campbell, echo the song's declaration about the importance of mending a relationship on the rocks. Already on track to be another hit for Boys Like Girls, this moving duet stands as proof of its own title.—MM



**Writers:** various

**Publishers:** various

*Universal Republic*

Working '80s influences into a current pop hit is nothing new these days, but Leighton Meester's "Somebody to Love" is extra faithful to its source material. The "Gossip Girl" star's debut single is a carefully constructed ode to vintage Madonna—particularly in its "Vogue"-like verses, where Meester semi-raps

rather than sings. The lyrics are lovelorn, as she celebrates her jet-setter lifestyle but also mourns her inability to settle down. "It's hard to find a mate when you're gone before he waits," Meester says. "They say it's hard to achieve, but can't a girl believe?" The song's high point, however, comes during Robin Thicke's cameo, as the R&B singer delivers a catchy chorus that cries out for a sped-up dance remix.—SM



Happy campers:  
BON JOVI

**ROCK** BY RAY WADDELL

## Coming Full 'Circle'

**Ticketmaster, Bon Jovi Use Concert Ticket Sales To Drive Music Sales**

A partnership involving Ticketmaster Entertainment, Island Def Jam (IDJ), promoter AEG Live and Bon Jovi helped drive the band's album "The Circle" to No. 1 on the Billboard 200 last week on the strength of

first-week sales of 163,000 copies, according to Nielsen SoundScan. More than 20,000 of those sales were notched during a four-day Ticketmaster promotion that allowed purchasers of presale Bon Jovi tour tickets

to also buy a digital download of "The Circle" for \$9.99.

"The Circle" is the fourth consecutive Bon Jovi album tied to a Ticketmaster promotion, dating back to "Bounce" in 2002. That relationship has evolved from recorded-music sales driving ticket sales to ticket sales driving music sales—which in many ways is reflective of the music industry at large.

"We've done things where if you bought the album, there was a code inside allowing fans to purchase presale tickets," says Greg Schmale, senior director of music services at Ticketmaster. "Here, we put the presale up before the album came out. We wanted to allow consumers to see the ticket inventory before they committed to purchasing the album. Then the sale of the album was added to the order."

According to IDJ, about 23,000 downloads resulted from the presale promotion, which preceded other presales and the public on-sale for the Circle tour, which begins Feb. 19 in Seattle. The promotion's success is also an example of how music business sectors that once pursued separate agendas are now working together.

"We have to get out of our silos and understand we have to sell everything," IDJ senior VP of sales Jim Roppo says.

"But it has to be a good value proposition. [The album] was priced aggressively so it was competitive in the marketplace. People respond to that."

Bon Jovi's Lost Highway trek was last year's top-grossing tour, at \$210 million in gross ticket sales, according to Billboard Boxscore. "It's really about how do we convert those people to buy albums, and this promotion was ideally crafted to accomplish that," Roppo says. "Ticketmaster did a great job of messaging all the previous Bon Jovi buyers in their database; we also had a lot of support from BonJovi.com."

From the label side, the messaging was also about timely redemption. "SoundScan only counts redemptions, not up-front sales," Roppo adds. "So we put a lot of energy into messaging consumers who had participated in the offer to hurry and redeem the first week." A bonus of three live songs and an interview with frontman Jon Bon Jovi were offered as added incentive.

While Ticketmaster promotions with "Bounce" and "Have a Nice Day" (2005) included ticket presale coupons in the physical CD, its 2007 promotion for Bon Jovi's No. 1-debuting "Lost Highway" bundled an album download with presale tickets purchased for the band's

10-night stand at Prudential Center in Newark, N.J.

"With only those 10 shows to work with, there were about 55,000 ticket presales and redemptions were about 10%," Roppo says. "This time we did about 38,000 ticket presales and had 23,000 redemptions in the first week alone."

One of the big takeaways from the latest promotion, Roppo notes, is the move toward more first-week digital sales for Bon Jovi. Digital sales for "The Circle" accounted for 58,000 albums, representing 36% of total sales.

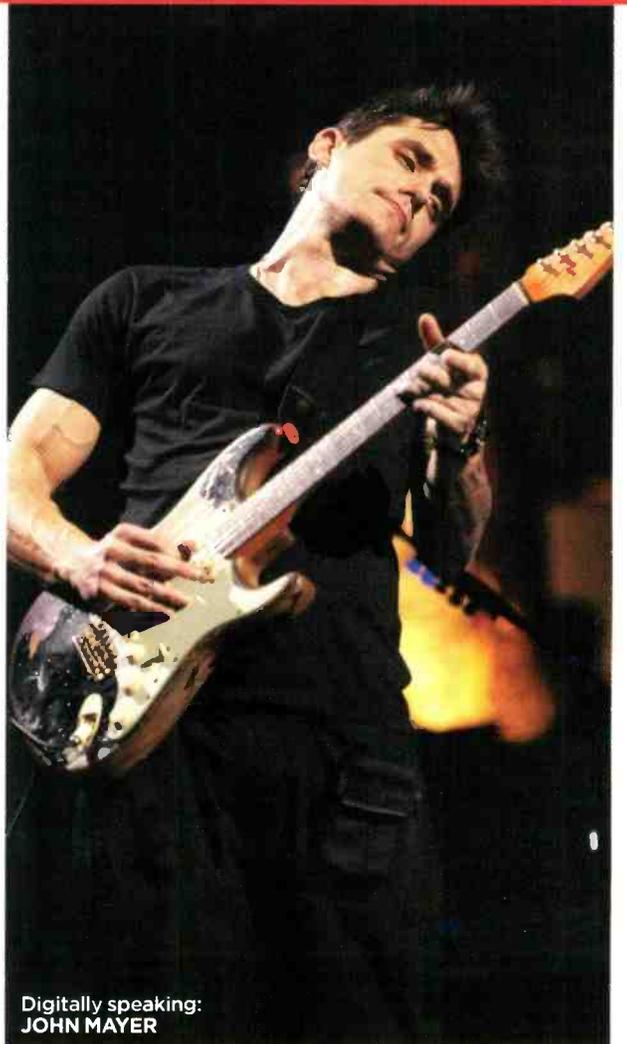
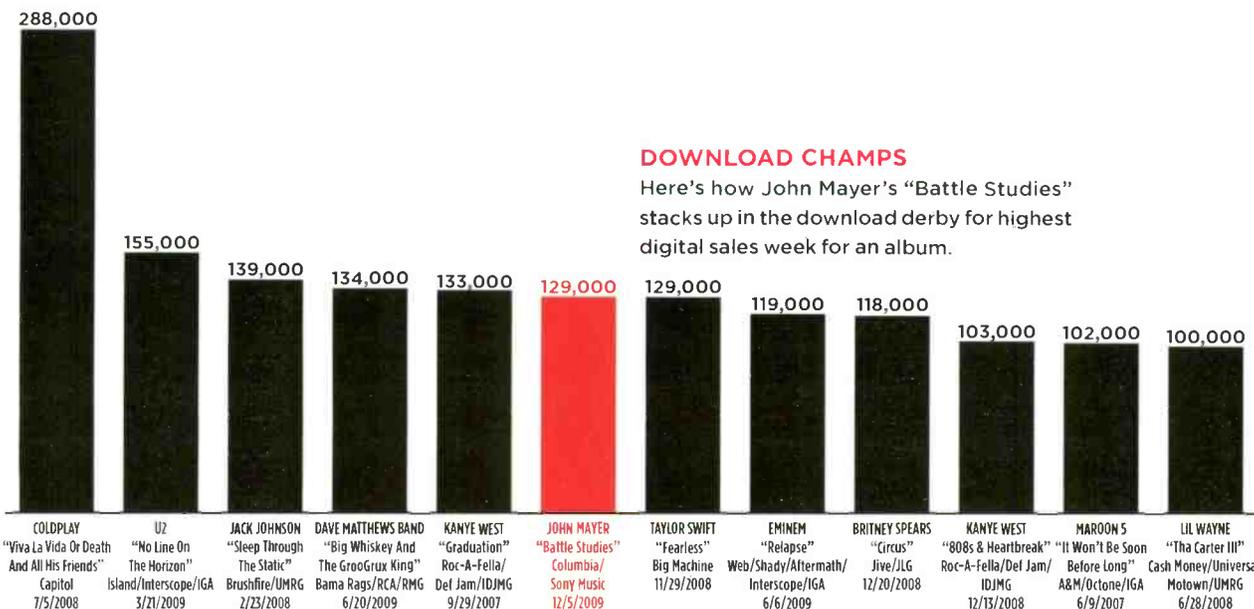
Roppo credits Bon Jovi management for understanding the potential of tying in album and ticket sales. "Most managers and artists will say, 'If I can get \$10 more for my ticket, I'd rather take that than sell my album,'" he says.

Bon Jovi Management's Paul Korzilius, who co-manages the band, emphasizes that the fans are the bottom line. "Ticketmaster and Bon Jovi have long worked together to distribute tickets and recorded product to customers in as many ways as possible to ensure customers get what they want, when they want it and how they want it," Korzilius says. "If the customer is happy, we are all happy." ♦♦♦

## 'BATTLE' CRY

Not only does John Mayer collect his second No. 1 on the Billboard 200 with "Battle Studies" selling 286,000 copies in its first week, according to Nielsen SoundScan, the album also posts the third-best sales week for a digital set this year and the best showing for Columbia Records. ¶ The set shifted 129,000 copies through digital retailers (45% of its overall first-week sales), making it only the 12th album to sell at least 100,000 downloads in one week since SoundScan began tracking digital album sales in 2005 (see chart). ¶ Mayer's sizable digital sales shouldn't be a surprise. His last release, the live set "Where the Light Is," has seen 30% of its 390,000 overall sales come from download services. As for his last studio release, 2006's "Continuum," downloads make up 18% of its nearly 2 million in sales.

—Keith Caulfield



Digitally speaking:  
JOHN MAYER



POP BY RICHARD SMIRKE

# Fantastic Journey

'X Factor' Alum JLS Outsell Robbie Williams

A year ago, Alexandra Burke beat fresh-faced British boy band JLS to the crown on "The X Factor." Now, however, the group has won a different crown: No. 1 on the U.K. albums chart following a close battle with U.K. megastar Robbie Williams.

Both JLS' self-titled Epic debut and Williams' comeback Virgin album, "Reality Killed the Video Star," arrived in U.K. stores Nov. 9. The group's sales of 239,000 copies edged out Williams by less than 1%, according to the Official Charts Co. (OCC).

"It's an amazing achievement," band member Jonathan "JB" Gill says. "Usually you have a sense from the midweek sales figures, but we had no

idea—it was so close. When I found out, I literally got off the phone and screamed for joy."

Epic U.K. head of marketing Murray Rose describes overtaking Williams as "the icing on the cake." But he also notes that after JLS' lead single, "Beat Again," hit No. 1 in July, the label always felt "bullish" about dropping the album during the busy fourth quarter. The album has now sold 373,000 copies, according to the OCC.

Crucial to the album's sales success was the band's Nov. 1 return to "The X Factor." The ITV1 ratings champ has influenced the singles and albums charts in recent weeks: The last five No. 1

singles (including JLS' upbeat R&B anthem "Everybody in Love") and four No. 1 albums have all received exposure on the show.

JLS—which stands for "Jack the Lad Swing"—has since appeared on various programs, ranging from ITV's daytimer "GMTV" (Nov. 3) to Channel 4's youth-oriented "T4" (Nov. 21). To maximize exposure among the band's female 35-and-under target demo, a prime-time TV ad campaign rolled out one week prior to the album's release.

Online marketing has also played a vital role. According to Rose, JLS boasts the third-most popular Web site of all Sony acts—behind Michael Jackson and Adam Lambert—with 3.7 million page impressions for the month up to Nov. 22. The burgeoning popularity of Gill and fellow band members Oritsé Williams, Marvin Humes and Aston Merrygold was vividly illustrated when their appearance at a Nov. 14 Christmas concert in Birmingham was abandoned due to overcrowding.

While teenage fans hyperventilate over the band's good looks, that doesn't mask the group's considerable talent. The glossy mix of hook-laden pop hits, electro-flavored R&B and sentimentally earnest ballads on "JLS" offers a surprisingly robust experience, especially on the anthemic "One Shot" and the soulful, acoustic-vibed "Close to You."

Next up for the band—managed by London-based Modest Management, which also handles Burke and Leona Lewis—is a national U.K. theater tour booked by London-based Creative Artists Agency. It kicks off Feb. 1 at Ipswich Regent Theatre. International plans have yet to be finalized, but Rose says a European album launch is likely next year.

Gill says, "We want to go international in due time, [but] we want to cement ourselves in the U.K. It really is going to be a fantastic journey for JLS and Epic."



## FEEDING FRENZY

With their rich pedigree and dynamic sound, Them Crooked Vultures' self-titled debut album has made a splash at radio and retail. The alt-rock supergroup—featuring Led Zeppelin's John Paul Jones, Queens of the Stone Age's Josh Homme and Foo Fighters' Dave Grohl—debuts this week at No. 12 on the Billboard 200. The group's bruising first single, "New Fang," is No. 15 on the Alternative chart.

Interscope's Nov. 17 release of "Them Crooked Vultures" is the culmination of a shrewd, tour-driven promotional campaign. The long-rumored collaboration was officially unveiled during a midnight show at Chicago's Metro during the close of the Lollapalooza festival in August. With Jones on bass and keyboards, Homme on guitar and vocals, Grohl on drums and Alain Johannes on rhythm guitar for its live shows, the group has since played select dates in Europe as well as sold-out stops in New York and Los Angeles.

Although the band sparked intrigue due to its members' previous work, high demand on modern rock radio suggests the album is being received as more than a casual side project. "This is one of those times when the audience has truly responded to the music, not just the spectacle of three guys from three great bands," says Matt Pinfield, host of "The Rock Show" on WRXP New York. "Rock fans want bands they can really be excited about. It was never a guarantee that it would all come together on this record, but the band really made this work."

After "New Fang" was offered as an iTunes free download Nov. 2, Them Crooked Vultures made the 13-track album available as a stream on their YouTube page one week prior to release. According to Pinfield, the move spiked the number of radio requests for non-single tracks and created excitement before the physical release. "It showed that people were feeling the whole album, not just one or two songs," he says.

Having just wrapped a trek in the Pacific Northwest, the act will visit Germany and the United Kingdom before touring Australia and New Zealand in January.

—Jason Lipshutz

## DUAL POWER

Steel Magnolia, the country duo of Meghan Linsey and Joshua Scott Jones, is climbing Billboard's Hot Country Songs chart with its first single, "Keep On Lovin' You." Written by Chris Stapleton and Trent Willmon, the song is No. 31 this week. But beyond the single, the Big Machine act has a reality show to thank for its current chance to shine.

Linsey and Jones are a real-life couple who were separately pursuing solo careers. After deciding to give it a go as a duo, a friend encouraged the couple to try out for CMT's "Can You Duet."

The pair won the competition in August and immediately hit the road to visit radio. WWQM Madison, Wis., PD John Sebastian was aware of the pair from the show, but he says it was its station visit that sealed the deal. Describing the single as "hooky and unique," he adds, "With a hipness about them and harmonies reminiscent of the Eagles, they have the look and the sound to go far."

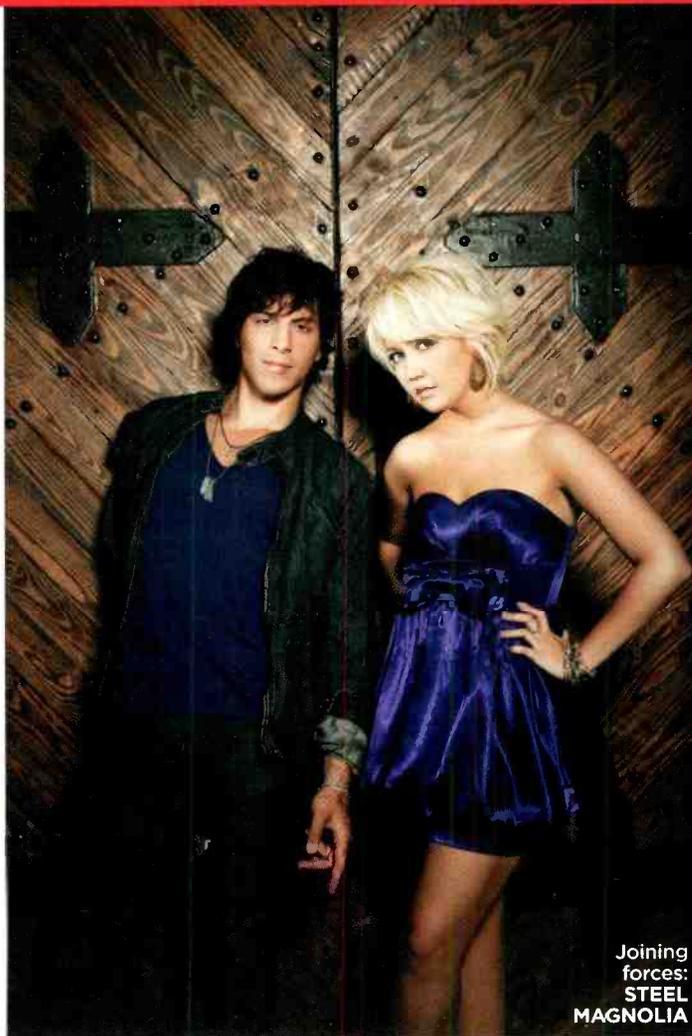
Ponchatoula, La., native Linsey, whose musical influences include Dolly Parton, Janis Joplin and Tanya Tucker—"Anybody with some soul, anyone who can tell a story"—was opening for Brad Paisley, Toby Keith and other acts as a

teenager. She moved to Nashville after high school. Jones, of Charleston, Ill., counts the Beatles and Willie Nelson among his influences. He pursued his music career while working in sales at a country radio station in Illinois. Traveling to Nashville to perform at the famed Bluebird Café on weekends, Jones eventually convinced the radio company to transfer him to a Nashville station. One night while visiting a downtown karaoke bar, he met Linsey.

Now the pair is finishing its yet-untitled debut album, tentatively due in February. Collaborating with producer Dann Huff (Keith Urban), Linsey and Jones either wrote or co-wrote seven of the album's 11 tracks.

Noting the duo has "the chemistry factor" in its favor, Linsey says, "We write about real-life stories—like breaking up and getting back together. People relate to that."

Jones cites "the intensity of our vocal blend" as another point of distinction. "I was a more stylistic singer and Meghan was more polished," he says. "We kind of met in the middle and learned from each other. Now it's evened out into this 'one-voice sound' that works." —Ken Tucker



Joining forces: STEEL MAGNOLIA

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# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



## LONG-LASTING

>>As David Nail's "Red Light" spends its 39th week on Hot Country Songs (No. 10), it becomes the chart's longest-running tune that debuted in 2009. Chris Young's "Gettin' You Home" is in second place with 38 weeks.

## YEAR'S END

>>This issue marks the first week of Billboard's 2010 chart year. The just-finished 2009 year (Dec. 6, 2008-Nov. 28, 2009), along with the entire decade, will be recapped in the Dec. 19 Decade/Year in Music & Touring Issue, which hits newsstands Dec. 12 and Billboard.com one day earlier.



## 'PLAY' ON

>>Exactly 26 years ago this week, Shannon's classic single "Let the Music Play" was in its sixth and final week at No. 1 on the Hot Dance Club Songs chart. This week, Jordyn Sparks' interpolation of the tune, "SOS (Let the Music Play)," rises to the top.

# CHART BEAT

>>Neil Diamond enjoys his highest Adult Contemporary chart rank since 1992, as "Cherry Cherry Christmas" debuts at No. 26. The tune is his second holiday hit to reach the chart: "You Make It Feel Like Christmas" climbed to No. 28 in 1985. With this issue's bow, Diamond ups his count to 58 career AC entries. Only Elton John (68) and Barbra Streisand (64) have made more chart appearances.

>>Katy Perry brings MTV's "Unplugged" brand back to the Billboard 200 for the first time since Korn's No. 9-peaking set in 2007. Perry's album is the 27th edition from the series to grace the chart since the first, Paul McCartney's "Unplugged—The Official Bootleg," in 1991.

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

Billboard

# CHARTS

## Seems Like Old Times: Catalog Returns To 200

John Mayer captures his second No. 1 on the Billboard 200 with "Battle Studies" (see story, page 30), bowing atop the tally with 286,000 copies. The Columbia artist leads a pre-Thanksgiving parade of new albums onto the list, including debuts from **Norah Jones** (No. 3 with 180,000), **Casting Crowns** (No. 4 with 167,000) and **50 Cent** (No. 5 with 160,000).

Since May 25, 1991, catalog albums have had their own Billboard home: the Top Pop Catalog chart. Catalog albums are defined as those that are at least 18 months old, have fallen below No. 100 on the Billboard 200 and do not have an active single on our radio charts.

This week, which also not-so-accidentally marks the first chart week of Billboard's 2010 chart year, we made over the Billboard 200 so that older titles were brought back into the mix.

It might be easier to think of it this way: For the past five years, we've had three main all-genre album charts—the Billboard 200, Top Pop Catalog Albums and Top Comprehensive Albums.

From May 1991 until last week, the Billboard 200 only housed current or new albums. The "older" titles, or reissues of old albums, charted on Top Pop Catalog. Then, in 2003, we launched the Comprehensive Albums chart, which blended together old and new releases.

Now, this week, we've essentially changed the name of the Comprehensive Albums chart to, you guessed it: the Billboard 200. And, what was the

old Billboard 200 will now be called Top Current Albums. We will still compile the Top Pop Catalog chart and continue to employ our rules regarding when an album reaches catalog status.

Do note that none of these changes will alter Nielsen SoundScan's calculations of its marketing reports. Additionally, the Billboard 200 is our only currents-based chart that will be changed by the re-introduction of catalog albums. All of our other currents-based albums charts will still abide by our catalog rules. Those include Top R&B/Hip-Hop Albums, Top Country Albums and so forth.

Now, for the fine details: Any album that had previously been on the Billboard 200 and then since fell to catalog status, but returns to the big chart this week, is designated as a "re-entry."

In the "weeks on chart" column, the number reflects the total number of weeks the album has spent specifically on the Billboard 200.

In the "peak position" column, the number indicates where the album peaked on the Billboard 200—not on either Top Pop Catalog or Top Comprehensive Albums. (Thus, **Michael Jackson's** "Number Ones" retains its

peak of No. 13, its Billboard 200 high that it reached Dec. 6, 2003, though the album did climb to No. 1 on both the Catalog and Comprehensive charts earlier this year.)

You'll notice that some albums are artificially pushed down the tally, despite their sales gains, partially because of the influx of catalog titles. Thus, an album like **Cage the Elephant's** self-titled set receives a bullet rewarding its 26% gain in sales, despite its chart slippage (moving 109-123).

For any questions regarding these changes, please contact either director of charts **Silvio Pietroluongo** ([silvio@billboard.com](mailto:silvio@billboard.com)) or myself, Billboard 200 chart manager **Keith Caulfield** ([kcaulfield@billboard.com](mailto:kcaulfield@billboard.com)).

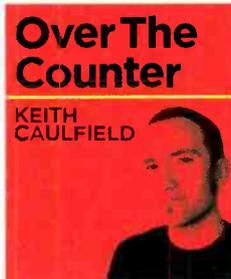
**FOLK EXPLOSION:** This week, Billboard adds Top Folk Albums (see page 36) to its ever-growing menu of music charts (nearly 200 of them).

The 15-position inaugural list includes recent albums by **the Swell Season** and **Bob Dylan** and will feature traditional folk artists in addition to appropriate titles by acoustic-based singer/songwriters. The tally, which is managed by **Gary Trust**, will run periodically in print and appear weekly on [Billboard.biz](http://Billboard.biz) and [Billboard.com](http://Billboard.com). Trust can be reached at [gtrust@billboard.com](mailto:gtrust@billboard.com).



**DON'T STOP BELIEVIN':** Your eyes aren't deceiving you: That is indeed **Journey's** 21-year-old "Greatest Hits" album back on the Billboard 200 at No. 159 for the first time since 1990.

The band's classic compilation is one of the fresh (old) faces to dot our revamped Billboard 200 this week, as the tally has been tweaked to allow catalog sets to once again enter the list.



## Over The Counter

KEITH CAULFIELD



## Market Watch A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	7,985,000	1,684,000	18,946,000
Last Week	7,043,000	1,471,000	19,635,000
Change	13.4%	14.5%	-3.5%
This Week Last Year	9,457,000	1,358,000	17,394,000
Change	-15.6%	24.0%	8.9%

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

### Weekly Album Sales (Million Units)



### Year-To-Date

	2008	2009	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	357,759,000	309,490,000	-13.5%
Digital Tracks	942,888,000	1,036,834,000	10.0%
Store Singles	1,493,000	1,615,000	8.2%
Total	1,302,140,000	1,347,939,000	3.5%
Albums w/TEA*	452,047,800	413,173,400	-8.6%

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

### ALBUM SALES

'08	357.8 million
'09	309.5 million

### SALES BY ALBUM FORMAT

CD	298,850,000	240,202,000	-19.6%
Digital	57,210,000	67,131,000	17.3%
Vinyl	1,580,000	2,106,000	33.3%
Other	119,000	51,000	-57.1%

For week ending Nov. 22, 2009. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen  
SoundScan

	2008	2009	CHANGE
<b>YEAR-TO-DATE SALES BY ALBUM CATEGORY</b>			
Current	206,359,000	170,203,000	-17.5%
Catalog	151,400,000	139,287,000	-8.0%
Deep Catalog	109,075,000	104,560,000	-4.1%

### CURRENT ALBUM SALES

'08	206.4 million
'09	170.2 million

### CATALOG ALBUM SALES

'08	151.4 million
'09	139.3 million

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of the Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

Main Billboard 200 chart table with columns for Rank, Artist, Title, and Peak Position. Includes entries for John Mayer, Andrea Bocelli, Norah Jones, Casting Crowns, 50 Cent, Justin Bieber, Michael Jackson, Soundtrack, Carrie Underwood, Taylor Swift, Kris Allen, Them Crooked Vultures, Leona Lewis, Various Artists, Casting Crowns, Paul McCartney, Michael Buble, Soundtrack, Bon Jovi, Taylor Swift, Onerepublic, Janet, Lady Antebellum, Josh Groban, Sting, Trans-Siberian Orchestra, Tim McGraw, The Black Eyed Peas, Miley Cyrus, Zac Brown Band, Mannheim Steamroller, Various Artists, Jay-Z, Lady Gaga, Owl City, Sugarland, Michael Jackson, Darius Rucker, Rod Stewart, Flyleaf, Jason Aldean, Creed, Foo Fighters, David Archuleta, Various Artists, Soundtrack, Taylor Swift, Miranda Lambert, Kings of Leon, Beyonce.



Her fourth studio set arrives with 180,000 copies and follows three straight chart-toppers. Last week, Jones chatted on NPR's "Morning Edition" on street date and Comedy Central's "The Colbert Report" the next day.



The "American Idol" winner becomes the 21st contestant from the show to notch a top 20 album on the chart. Meanwhile, 2009 runner-up Adam Lambert debuts at No. 72 with a set of pre-"Idol" recordings. His proper debut arrives next week.

This album (56,000) is the highest-ranked catalog set on the newly revamped chart and thus sports a "re-entry" tag. Not surprisingly, it's a seasonal effort and is also found at No. 2 on Top Holiday Albums (see page 36).



Thirty of the set's 34 songs reached No. 1 on either the Billboard Hot 100, R&B/Hip-Hop Songs, Dance Club Play Songs or AC charts. It includes her 10 Hot 100 No. 1s and her 16 top-toppers on her R&B/Hip-Hop Songs.

The 19-track album is the band's fourth hits set to chart, following "Decade of Decadence" (1991, No. 2), the same-name-only "Greatest Hits" (1998, No. 20) and the double-disc "Red, White & Crüe" (2005, No. 6).

Continuation of the Billboard 200 chart table, including entries for Various Artists, Weezer, Michael Buble, Breaking Benjamin, Phil Wickham, Chris Tomlin, Soundtrack, Switchfoot, Trans-Siberian Orchestra, Neil Diamond, Toby Keith, Whitney Houston, Straight No Chaser, Trey Songz, Various Artists, Barbra Streisand, RAKIM, Daughtry, Nickelback, Michael Jackson, Sugarland, Adam Lambert, The Chipmunks with David Seville, Faith Hill, Melanie Fiona, Selena Gomez & The Scene, Fall Out Boy, Drake, Britney Spears, Alice in Chains, Paramore, Celtic Woman, Pink, Bob Dylan, Michael Jackson, Trans-Siberian Orchestra, Harry Connick, Jr., Bebe & Cece Winans, Jamey Johnson, Reba, Pearl Jam, Muse, Luke Bryan, Motley Crue, Mariah Carey, Slayer, Pretty Ricky, George Strait, Steven Curtis Chapman, and Wale.

THE BILLBOARD 200 ARTIST INDEX table listing artists and their corresponding chart positions.

Continuation of THE BILLBOARD 200 ARTIST INDEX table.

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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	19	2	<b>DASHBOARD CONFESSIONAL</b> VAGRANT/DGC/INTERSCOPE 013475*/IGA (13.98)	Alter The Ending		19
102	29	2	<b>HOLLYWOOD UNDEAD</b> A&M/OCTONE 013514*/GA (13.98) ⊕	Desperate Measures		29
103	RE-ENTRY	13	<b>VARIOUS ARTISTS</b> EMI/UNIVERSAL ZOMBA/SONY STRATEGIC MARKETING GROUP 89482/SONY MUSIC (19.98)	NOW That's What I Call Christmas! 3		10
104	85	71	<b>SKILLET</b> ARDENT/INO ATLANTIC 519927/AG (13.98)	Awake		2
105	76	40	<b>JACK JOHNSON</b> BRUSHFIRE 012973*/UMRG (13.98) ⊕	En Concert		11
106	86	69	<b>MAXWELL</b> COLUMBIA 89142/SONY MUSIC (11.98) ⊕	BLACKsummers'night		1
107	NEW	1	<b>FOREVER THE SICKEST KIDS</b> UNIVERSAL MOTOWN 013673*/UMRG (9.98)	The Weekend: Friday (EP)		107
108	73	34	<b>ALAN JACKSON</b> CRACKER BARREL/ARISTA NASHVILLE/SONY CUSTOM MARKETING GROUP 759184 EX/SMN (11.98)	Songs Of Love And Heartache		34
109	78	13	<b>COLBIE CAILLAT</b> UNIVERSAL REPUBLIC 013194/UMRG (13.98) ⊕	Breakthrough		
110	61	83	<b>KEITH URBAN</b> CAPITOL NASHVILLE 35751* (18.98)	Defying Gravity		
111	63	65	<b>BROOKS &amp; DUNN</b> ARISTA NASHVILLE 49922/SMN (13.98)	#1s ... And Then Some		
112	77	60	<b>THREE DAYS GRACE</b> JIVE 46256/JLG (13.98)	Life Starts Now		3
113	88	72	<b>EMINEM</b> WEB/SHADY/AFTEMATH/INTERSCOPE 012863*/IGA (13.98)	Relapse		1
114	RE-ENTRY	17	<b>ENYA</b> REPRISE 512383/WARNER BROS. (18.98)	And Winter Came...		8
115	82	21	<b>VARIOUS ARTISTS</b> EMI/UNIVERSAL ZOMBA 28617/SONY MUSIC (18.98)	NOW 31		
116	92	82	<b>SHINEDOWN</b> ATLANTIC 511244/AG (18.98)	The Sound Of Madness		
117	80	94	<b>KENNY CHESNEY</b> BNA 49530/SMN (11.98)	Greatest Hits II		
118	RE-ENTRY	130	<b>THE BEATLES</b> APPLE SJ 383/CAPITOL (18.98)	Abbey Road		
119	RE-ENTRY	11	<b>IL DIVO</b> SYCO/COLUMBIA 97715/SONY MUSIC (18.98)	The Christmas Collection		14
120	83	42	<b>CHICKENFOOT</b> REDLINE 20091* (13.98) ⊕	Chickenfoot		
121	NEW	1	<b>SOUNDTRACK</b> SUMMIT 2075/E1 (18.98)	The Twilight Saga: New Moon: The Score		121
122	RE-ENTRY	8	<b>ELVIS PRESLEY</b> RCA 89908/SONY BMG STRATEGIC MARKETING GROUP (18.98)	Elvis Christmas		69
123	109	93	<b>CAGE THE ELEPHANT</b> DSP 49658*/JIVE (13.98)	Cage The Elephant		87
124	94	99	<b>RASCAL FLATTS</b> LYRIC STREET 002604 (18.98)	Unstoppable		1
125	NEW	1	<b>ELVIS PRESLEY</b> RCA SPECIAL PRODUCTS/SONY STRATEGIC MARKETING GROUP 44931/SONY MUSIC (8.98)	It's Christmas Time		125
126	89	70	<b>TRAIN</b> COLUMBIA 07736/SONY MUSIC (12.98)	Save Me, San Francisco		17
127	RE-ENTRY	105	<b>MICHAEL BUBLE</b> 143/REPRISE 48946/WARNER BROS. (18.98) ⊕	It's Time		7
128	RE-ENTRY	11	<b>VARIOUS ARTISTS</b> UNIVERSAL/EMI/SONY MUSIC 011941/UME (18.98)	The Essential NOW That's What I Call Christmas		30
129	90	79	<b>ROSANNE CASH</b> MANHATTAN 96576/BLG (18.98)	The List		22
130	68	118	<b>BRAD PAISLEY</b> ARISTA NASHVILLE 47352/SMN (13.98)	American Saturday Night		2
131	NEW	1	<b>SLUG &amp; MURS WITH AESOP ROCK</b> RHYMESAYERS 0116 (14.98)	Felt 3: A Tribute To Rosie Perez		131
132	130	4	<b>JACKSON 5</b> MOTOWN 013448/UME (13.98)	Ultimate Christmas Collection		130
133	93	88	<b>CHRIS YOUNG</b> RCA NASHVILLE 22818/SMN (10.98)	The Man I Want To Be		18
134	RE-ENTRY	82	<b>MICHAEL BUBLE</b> 143/REPRISE 100313/WARNER BROS. (18.98)	Call Me Irresponsible		1
135	RE-ENTRY	12	<b>AMY GRANT</b> AMY GRANT PRODUCTIONS 13781/SPARROW (17.98)	The Christmas Collection		41
136	96	126	<b>VARIOUS ARTISTS</b> EMI/UNIVERSAL 56259/SONY MUSIC (18.98)	NOW That's What I Call Country Vol. 2		10
137	54	26	<b>THE SWELL SEASON</b> ANTI- 87048*/EPITAPH (17.98) ⊕	Strict Joy		13
138	105	95	<b>KID CUDI</b> DREAM ON G O O D/UNIVERSAL MOTOWN 013195*/UMRG (13.98) ⊕	Man On The Moon: The End Of Day		4
139	RE-ENTRY	6	<b>TRANS-SIBERIAN ORCHESTRA</b> LAVA/ATLANTIC 83145/AG (15.98)	The Christmas Attic		103
140	106	102	<b>DAVID CROWDER BAND</b> SIXSTEPS 26515/SPARROW (17.98)	Church Music		11
141	107	86	<b>LYNYRD SKYNYRD</b> LOUD & PROUD 617859/ROADRUNNER (18.98)	God & Guns		18
142	NEW	1	<b>BARRY MANILOW</b> ARISTA 57490/RMG (11.98)	In The Swing Of Christmas		142
143	114	91	<b>MADONNA</b> WARNER BROS. 28940* (18.98)	Celebration		7
144	112	119	<b>SOUNDTRACK</b> WALT DISNEY 002970 (18.98)	Hannah Montana 3		2
145	74	2	<b>VARIOUS ARTISTS</b> CONCORD 2319066 EX (9.98)	Letters To Santa: A Holiday Musical Collection		74
146	RE-ENTRY	58	<b>CHRIS TOMLIN</b> SIXSTEPS 12359/SPARROW (17.98)	Hello Love		1
147	97	66	<b>KISS</b> KISS 200901 EX (14.98 CD/DVD) ⊕	Sonic Boom		7
148	113	103	<b>PHOENIX</b> LOYAUTE 0105*/GLASSNOTE (11.98)	Wolfgang Amadeus Phoenix		37
149	98	176	<b>VARIOUS ARTISTS</b> WALT DISNEY 004580 EX (6.98)	Disney: Holiday Magic 2009		98
150	RE-ENTRY	5	<b>VARIOUS ARTISTS</b> COMPASS 43735 EX (9.98)	Tis The Season: Kids Christmas Sing-Along		150



As McCartney populates the chart with a bevy of Beatles sets, his new live effort, "Good Evening New York City," bows at No. 16 with 55,000. It's his eighth non-Beatles live album to chart.



With catalog titles allowed back onto the tally, don't be surprised if the chart gets temporarily overwhelmed by seasonal sets. Some of the best-selling holiday albums are older releases.

Next week's No. 1 looks likely to be Susan Boyle's debut album, "I Dreamed a Dream," which boasts a cover of Madonna's 1995 "No. 6 Hot 100 single "You'll See." Boyle's set could sell 600,000 in its first week.



The chart is raided by old albums from the Beatles and Michael Jackson as the tally blends catalog and current titles for the first time since 1991.



The band is one of the 20 acts featured on the latest edition of KTCZ Minneapolis' charity compilation series, "Cities Sampler" (No. 32 with 30,000 copies). Last year's album debuted and peaked at No. 21 with 35,000.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
161	53	48	<b>THE BEATLES</b> APPLE 89449/CAPITOL (243.98 CD/DVD) ⊕	The Beatles In Stereo		16
162	RE-ENTRY	57	<b>THE BEATLES</b> APPLE 82414/CAPITOL (24.98)	The Beatles		1
163	RE-ENTRY	13	<b>YO-YO MA</b> SONY CLASSICAL 24414/SONY MASTERWORKS (18.98) ⊕	Yo-Yo Ma & Friends: Songs Of Joy & Peace		28
164	116	149	<b>BILLY CURRINGTON</b> MERCURY NASHVILLE 009550/UMGN (13.98)	Little Bit Of Everything		13
165	100	89	<b>KUTLESS</b> BEC 67174 (13.98)	It Is Well		42
166	RE-ENTRY	40	<b>ORIGINAL BROADWAY CAST RECORDING</b> RHINO 73271 (18.98)	Jersey Boys		85
167	121	114	<b>RASCAL FLATTS</b> LYRIC STREET 002764 (13.98)	Greatest Hits Volume 1		8
168	103	62	<b>WOLFMOTHER</b> MODULAR/DGC/INTERSCOPE 013365*/IGA (13.98)	Cosmic - Egg		6
169	RE-ENTRY	93	<b>JOURNEY</b> COLUMBIA 44493 (13.98) ⊕	Journey's Greatest Hits		10
170	RE-ENTRY	89	<b>CASTING CROWNS</b> BEACH STREET 10723/REUNION (17.98)	Casting Crowns		53
171	120	104	<b>FIVE FINGER DEATH PUNCH</b> PROSPECT PARK 50100* (13.98) ⊕	War Is The Answer		7
172	RE-ENTRY	7	<b>STRAIGHT NO CHASER</b> ATCO ATLANTIC 515785/AG (18.98)	Holiday Spirits		86
173	39	2	<b>AC/DC</b> ALBERT PRODUCTIONS/COLUMBIA 54099/SONY MUSIC (39.98 CD/DVD) ⊕	Backtracks		39
174	RE-ENTRY	7	<b>KENNY G</b> ARISTA/SONY BMG CUSTOM MARKETING GROUP 86734/SONY MUSIC (8.98)	Holiday Collection		35
175	RE-ENTRY	25	<b>STEVEN CURTIS CHAPMAN</b> SPARROW 86393 (17.98)	This Moment		47
176	RE-ENTRY	9	<b>HARRY CONNICK, JR.</b> COLUMBIA 37020/SONY MUSIC (18.98)	What A Night! A Christmas Album		20
177	144	145	<b>DAVE MATTHEWS BAND</b> BAMA RAGS/RCA 46712*/RMG (18.98) ⊕	Big Whiskey And The GrooGrux King		1
178	NEW	1	<b>KATY PERRY</b> MTV 56278/CAPITOL (13.98 CD/DVD) ⊕	MTV Unplugged (EP)		58
179	118	68	<b>MARIO</b> J 49657/RMG (13.98)	D.N.A.		
180	RE-ENTRY	36	<b>ORIGINAL BROADWAY CAST RECORDING</b> DECCA BROADWAY 001682/DECCA (18.98)	Wicked		138
181	123	113	<b>KELLY CLARKSON</b> S 19/RCA 32715/SONY MUSIC (13.98) ⊕	All I Ever Wanted		1
182	163	2	<b>KIDZ BOP KIDS</b> RAZOR & TIE 89206 (11.98)	Kidz Bop Christmas		163
183	115	188	<b>SUGARLAND</b> MERCURY NASHVILLE 013191 EX/UMGN (14.98 CD/DVD) ⊕	LIVE On The Inside		
184	189	2	<b>SOUNDTRACK</b> FOCUS FEATURES/UNIVERSAL REPUBLIC 013630/UMRG (19.98)	Pirate Radio		174
185	127	125	<b>DEMI LOVATO</b> HOLLYWOOD 003493 (18.98)	Here We Go Again		1
186	142	116	<b>BEE GEES</b> REPRISE 521352/WARNER STRATEGIC MARKETING (19.98) ⊕	The Ultimate Bee Gees		118
187	128	107	<b>THEORY OF A DEADMAN</b> 604 618009/ROADRUNNER (13.98) ⊕	Scars & Souvenirs		26
188	RE-ENTRY	8	<b>MARTINA MCBRIDE</b> RCA NASHVILLE 67654/SMN (18.98)	White Christmas		38
189	66	2	<b>TORI AMOS</b> UNIVERSAL REPUBLIC 013629/UMRG (19.98 CD/DVD) ⊕	Midwinter Graces		66
190	RE-ENTRY	30	<b>FRANCESCA BATTISTELLI</b> FERVENT 887378/WARNER BROS. (11.98)	My Paper Heart		91
191	RE-ENTRY	88	<b>MICHAEL JACKSON</b> EPIC OE 40600 (11.98)	Bad		
192	RE-ENTRY	6	<b>FRANK SINATRA, DEAN MARTIN &amp; SAMMY DAVIS JR</b> CAPITOL 42210 (18.98)	Christmas With The Rat Pack		122
193	NEW	1	<b>SOUNDTRACK</b> NEW LINE 39028 (12.98)	Elf		183
194	NEW	1	<b>VINCE GUARALDI TRIO</b> FANTASY 30066/CONCORD (15.98)	A Charlie Brown Christmas (Soundtrack)		184
195	RE-ENTRY	12	<b>ELVIS PRESLEY</b> RCA NASHVILLE 35479/SMN (17.98)	Christmas Duets		17
196	119	11	<b>DETHKLOK</b> WILLIAMS STREET 60008/ADULT SWIM (13.98)	Metalocalypse: Dethalbum II (Soundtrack)		15
197	35	2	<b>JASON MRAZ</b> ATLANTIC 520745/AG (24.98 CD/DVD) ⊕	Jason Mraz's A Beautiful Mess-Live On Earth		35
198	148	156	<b>KIDZ BOP KIDS</b> RAZOR & TIE 89200 (18.98)	Kidz Bop 16		8
199	RE-ENTRY	176	<b>THE BEATLES</b> APPLE SMAS 02653/CAPITOL (18.98)	Sgt. Pepper's Lonely Hearts Club Band		1
200	104	58	<b>TECH N9NE</b> STRANGE 64/RBC (18.98)	K.O.D.		14
201	RE-ENTRY	46	<b>MICHAEL BUBLE</b> 143/REPRISE 48376/WARNER BROS. (18.98)	Michael Buble		47
202	136	129	<b>LIL WAYNE</b> CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98)	Tha Carter III		1
203	RE-ENTRY	11	<b>CARPENTERS</b> A&M 5171* (14.98)	Christmas Portrait		188
204	129	110	<b>THE AVETT BROTHERS</b> AMERICAN/COLUMBIA 35099/SONY MUSIC (12.98)	I and Love and You		18
205	133	164	<b>THE FRAY</b> EPIC 10202*/SONY MUSIC (13.98) ⊕	The Fray		
206	RE-ENTRY	114	<b>BOB MARLEY AND THE WALLERS</b> TUFF GONG/ISLAND 422-846-210/IDJMG (13.98/8.98) ⊕	Legend: The Best Of Bob Marley And The Wallers		54
207	138	128	<b>SOUNDTRACK</b> WALT DISNEY 003007 (12.98)	Disney: Phineas And Ferb		89
208	151	152	<b>AVENTURA</b> PREMIUM LATIN 20800/SONY MUSIC LATIN (14.98)	The Last		2
209	131	122	<b>HOLLYWOOD UNDEAD</b> A&M/OCTONE 011331/IGA (12.98)	Swan Songs		22
210	132	109	<b>FRED HAMMOND</b> F HAMMOND/VERITY 43341/JLG (13.98)	Love Unstoppable		28

MANNHEIM STEAMROLLER . . . . .31	MOTLEY CRUE . . . . .94	ONEREPUBLIC . . . . .21	PRETTY RICKY . . . . .97	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR . . . . .182	STRAIGHT NO CHASER . . . . .63, 182	GLEE: SEASON ONE: THE MUSIC VOLUME 1 . . . . .18	TRANS-SIBERIAN ORCHESTRA . . . . .26, 59, 86, 139	VARIOUS ARTISTS: CITIES 97 SAMPLER 21: LIVE FROM STUDIO C . . . . .32	MAKING MERRY . . . . .45	WOW HITS 2010 . . . . .51
MARID . . . . .169	MUSE . . . . .92	OWI CITY . . . . .35	RAKIM . . . . .67	SKILLET . . . . .184	BARBRA STREISAND . . . . .66	HANNAH MONTANA 3 . . . . .144	TREY SONGZ . . . . .64	DISNEY: HOLIDAY MAGIC 2009 . . . . .149	NOW 31 . . . . .115	WALE . . . . .100
BOB MARLEY AND THE WALLERS . . . . .196	NICKELBACK . . . . .69	BRAD PAISLEY . . . . .130	RASCAL FLATTS . . . . .124, 157	SLAYER . . . . .96	SUGARLAND . . . . .36, 71, 173	THE MOVIE . . . . .46	THE ESSENTIAL NOW THAT'S WHAT I CALL COUNTRY CHRISTMAS . . . . .65	THE ESSENTIAL NOW THAT'S WHAT I CALL CHRISTMAS 3 . . . . .103	NOW 32 . . . . .14	WEEZER . . . . .52
DAVE MATTHEWS BAND . . . . .167	PARAMORE . . . . .81	PEARL JAM . . . . .91	REBA . . . . .80	SLUG & MURS WITH AESOP ROCK . . . . .131	THE SWELL SEASON . . . . .137	PIRATE RADIO . . . . .174	NOW THAT'S WHAT I CALL CHRISTMAS! 3 . . . . .103	NOW THAT'S WHAT I CALL COUNTRY VOL. 2 . . . . .136	PHIL WICKHAM . . . . .55	BEBE & CECE WINANS . . . . .88
MAXWELL . . . . .106	PINK . . . . .83	PHOENIX . . . . .148	REBECCA RUCKER . . . . .38	TAYLOR SWIFT . . . . .10, 20, 47	TAYLOR SWIFT . . . . .10, 20, 47	TWILIGHT . . . . .57	THE ESSENTIAL NOW THAT'S WHAT I CALL CHRISTMAS . . . . .128	TIS THE SEASON: KIDS CHRISTMAS SING-ALONG . . . . .150	WOLF MOTHER . . . . .158	
JOHN MAYER . . . . .1	ORIGINAL CAST: JERSEY BOYS . . . . .156	SHINEDOWN . . . . .116	SHINEDOWN . . . . .116	SWITCHFOOT . . . . .58	SWITCHFOOT . . . . .58	THE TWILIGHT SAGA: NEW MOON: THE SCORE . . . . .121	LETTERS TO SANTA: A HOLIDAY MUSICAL COLLECTION . . . . .145			
MARTINA MCBRIDE . . . . .178	WICKED . . . . .170									
PAUL McCARTNEY . . . . .16										
TIM MCGRAW . . . . .27										

### TOP HOLIDAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	3	<b>#1 GREATEST GAINER</b> ANDREA BOCELLI SUGAR 013437/DECCA (18.98)	My Christmas	
2	2	22	CASTING CROWNS BEACH STREET/REUNION 10129/SONY MUSIC (13.98)	Peace On Earth	
3	3	15	TAYLOR SWIFT BIG MACHINE 0715 EX (6.98)	The Taylor Swift Holiday Collection (EP)	
4	5	38	JOSH GROBAN 143/REPRISE 231548/WARNER BROS. (18.98) ⊕	Noel	5
5	4	4	STING CHERRYTREE/DG 013329*/UNIVERSAL CLASSICS GROUP (16.98) ⊕	If On A Winter's Night...	
6	7	6	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 2525 (18.98)	Christmas: 25th Anniversary Collection	
7	6	6	SUGARLAND MERCURY NASHVILLE 013326/UMGM (13.98)	Gold And Green	
8	12	6	DAVID ARCHULETA 19/JIVE 57494/JLG (13.98)	Christmas From The Heart	
9	HOT SHOT DEBUT		VARIOUS ARTISTS EMI SPECIAL MARKETS 86608 EX/STARBUCKS (12.98)	Making Merry	
10	10	43	MICHAEL BUBLE 143/REPRISE 279036/WARNER BROS. (7.98)	Let It Snow! (EP)	
11	8	7	CHRIS TOMLIN SIXSTEPS 93261/SPARROW (12.98)	Glory In The Highest: Christmas Songs Of Worship	
12	15	69	TRANS-SIBERIAN ORCHESTRA LAVA 93146/AG (18.98)	The Lost Christmas Eve	
13	20	3	NEIL DIAMOND COLUMBIA 56892/SONY MUSIC (11.98)	A Cherry Cherry Christmas	
14	20	3	STRAIGHT NO CHASER ATCO/ATLANTIC 520740/AG (18.98)	Christmas Cheers	
15	13	13	VARIOUS ARTISTS EMI/UNIVERSAL 56260/SONY MUSIC (19.98)	NOW That's What I Call A Country Christmas	
16	14	18	THE CHIPMUNKS WITH DAVID SEVILLE CAPITOL 36588 (13.98)	Christmas With The Chipmunks	
17	5	21	FAITH HILL WARNER BROS. (NASHVILLE) 511500/WRN (18.98) ⊕	Joy To The World	
18	16	48	CELTIC WOMAN MANHATTAN 70124/BLG (18.98)	A Christmas Celebration	
19			BOB DYLAN COLUMBIA 57323/SONY MUSIC (13.98)	Christmas In The Heart	
20	24	125	TRANS-SIBERIAN ORCHESTRA LAVA 92736/AG (15.98)	Christmas Eve And Other Stories	
21	21	43	VARIOUS ARTISTS EMI/UNIVERSAL/ZOMBA/SONY STRATEGIC MARKETING GROUP 89482/SONY MUSIC (19.98)	NOW That's What I Call Christmas! 3	
22	23	7	ENYA REPRISE 512383/WARNER BROS. (18.98)	And Winter Came...	
23	24	58	IL DIVO SYCO/COLUMBIA 97715/SONY MUSIC (18.98)	The Christmas Collection	
24	30	40	ELVIS PRESLEY RCA/SONY STRATEGIC MARKETING GROUP 88908/SONY MUSIC (19.98)	Elvis Christmas	
25	75	5	ELVIS PRESLEY RCA SPECIAL PRODUCTS/SONY STRATEGIC MARKETING GROUP 44931/SONY MUSIC (8.98)	It's Christmas Time	
26	28	18	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 011941/UME (18.98)	The Essential NOW That's What I Call Christmas	
27	29	6	JACKSON 5 MOTOWN 013448/UME (13.98)	Ultimate Christmas Collection	
28	26	22	AMY GRANT AMY GRANT PRODUCTIONS 13781/SPARROW (17.98)	The Christmas Collection	
29	36	106	TRANS-SIBERIAN ORCHESTRA LAVA 83145/AG (15.98)	The Christmas Attic	
30	47	6	BARRY MANILOW ARISTA 57490/RMG (11.98)	In The Swing Of Christmas	
31	1	2	VARIOUS ARTISTS CONCORD 2319066 EX (9.98)	Letters To Santa: A Holiday Musical Collection	
32	9	4	VARIOUS ARTISTS WALT DISNEY 004580 EX (6.98)	Disney: Holiday Magic 2009	
33	31	6	VARIOUS ARTISTS COMPASS 43735 EX (9.98)	Tis The Season: Kids Christmas Sing-Along	
34	32	21	YO-YO MA SONY CLASSICAL 24414/SONY MASTERWORKS (18.98) ⊕	Yo-Yo Ma & Friends: Songs Of Joy & Peace	
35	15	15	STRAIGHT NO CHASER ATCO/ATLANTIC 515785/AG (18.98)	Holiday Spirits	
36	33	27	KENNY G ARISTA/SONY BMG CUSTOM MARKETING GROUP 86734/SONY MUSIC (8.98)	Holiday Collection	
37	35	10	HARRY CONNICK, JR. COLUMBIA 37020/SONY MUSIC (18.98)	What A Night! A Christmas Album	
38	40	6	KIDZ BOP KIDS RAZOR & TIE 89206 (11.98)	Kidz Bop Christmas	
39	37	146	MARTINA MCBRIDE RCA NASHVILLE 15469/SMN (18.98)	White Christmas	
40	9	2	TORI AMOS UNIVERSAL REPUBLIC 013629/UMRG (19.98 CD/DVD) ⊕	Midwinter Graces	
41	38	31	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR CAPITOL 42210 (18.98)	Christmas With The Rat Pack	
42	30	41	SOUNDTRACK NEW LINE 39028 (12.98)	E!f	
43	48	162	VINCE GUARALDI TRIO FANTASY 30066/CONCORD (15.98)	A Charlie Brown Christmas (Soundtrack)	
44	42	19	ELVIS PRESLEY RCA NASHVILLE 35479/SMN (17.98)	Christmas Duets	
45	41	153	CARPENTERS A&M 215173/UME (14.98)	Christmas Portrait	
46	46	46	MICHAEL W. SMITH REUNION 10123 (13.98)	It's A Wonderful Christmas	
47	43	122	BURL IVES MCA SPECIAL PRODUCTS 322177/UME (8.98)	Rudolph The Red-Nosed Reindeer	
48	44	31	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 1227 (18.98) ⊕	Christmas Song	
49	45	3	CELINE DION 550 MUSIC/EPIC 69523/SONY MUSIC (13.98)	These Are Special Times	
50	44	3	VARIOUS ARTISTS UNIVERSAL SPECIAL MARKETS 43718 EX/COMPASS (9.98)	Tis The Season: Santa Baby: A Romantic Christmas	

### TOP DIGITAL™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	BB 2009 RANKING	CERT.
1	NEW	1	<b>#1 NEW</b> JOHN MAYER COLUMBIA /SONY MUSIC	Battle Studies	1	
2	NEW	1	50 CENT SHADY/AFTERMATH/INTERSCOPE /IGA ⊕	Before I Self-Destruct	5	
3	NEW	1	NORAH JONES BLUE NOTE /BLG	The Fall	1	
4	NEW	1	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND /DJJMG	My World (EP)	6	
5	NEW	1	THEM CROOKED VULTURES DGC/INTERSCOPE /IGA	Them Crooked Vultures	12	
6	NEW	1	KRIS ALLEN 19/JIVE /JLG	Kris Allen	11	
7	NEW	1	LEONA LEWIS SYCO/J /RMG	Echo	13	
8	NEW	1	ONEREPUBLIC MOSLEY/INTERSCOPE /IGA	Waking Up	21	
9	16	6	SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC /AG	The Twilight Saga: New Moon	1	
10	3	3	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA /SONY MUSIC	Glee: Season One: The Music Volume 1	18	
11	7	10	OWL CITY UNIVERSAL REPUBLIC /UMRG	Ocean Eyes	35	
12	NEW	1	CASTING CROWNS BEACH STREET/REUNION /SONY MUSIC	Until The Whole World Hears	4	
13	NEW	1	BON JOVI ISLAND /DJJMG ⊕	The Circle	19	
14	10	11	JAY-Z ROC NATION /AG ⊕	The Blueprint 3	33	
15	4	3	CARRIE UNDERWOOD 19/ARISTA NASHVILLE /SMN	Play On	9	
16	14	52	LADY GAGA STREAMLINE/KONLIVE/CHEERYTREE/INTERSCOPE /IGA	The Fame	34	
17	17	24	THE BLACK EYED PEAS INTERSCOPE /IGA	The E.N.D.	28	
18	9	52	TAYLOR SWIFT BIG MACHINE ⊕	Fearless	10	4
19	NEW	1	SOUNDTRACK SUMMIT /E1	The Twilight Saga: New Moon: The Score	21	
20	NEW	1	JANET A&M /UME	Number Ones	22	
21	NEW	1	FOREVER THE SICKEST KIDS UNIVERSAL MOTOWN/UMRG	The Weekend: Friday (EP)	107	
22	NEW	1	PAUL MCCARTNEY MPL/HEAR /CONCORD ⊕	Good Evening New York City	16	
23	13	7	MICHAEL BUBLE 143/REPRISE /WARNER BROS. ⊕	Crazy Love	17	
24	NEW	1	PHIL WICKHAM INO/COLUMBIA /SONY MUSIC	Heaven & Earth	55	
25	NEW	1	SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC /AG ⊕	Twilight	57	2

### TOP INTERNET™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	BB 2009 RANKING	CERT.
1	NEW	1	<b>#1 NEW</b> JOHN MAYER COLUMBIA 53087/SONY MUSIC	Battle Studies	1	
2	NEW	1	NORAH JONES BLUE NOTE 99286*/BLG	The Fall	1	
3	1	3	ANDREA BOCELLI SUGAR 013437/DECCA	My Christmas	2	
4	NEW	1	PAUL MCCARTNEY MPL/HEAR 31857/CONCORD ⊕	Good Evening New York City	16	
5	7	7	MICHAEL BUBLE 143/REPRISE 520733/WARNER BROS. ⊕	Crazy Love	17	
6	NEW	1	THEM CROOKED VULTURES DGC/INTERSCOPE 013783/IGA	Them Crooked Vultures	12	
7	13	38	TAYLOR SWIFT BIG MACHINE 0220 ⊕	Fearless	10	4
8	NEW	1	KRIS ALLEN 19/JIVE 54802/JLG	Kris Allen	11	
9	NEW	1	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND 013719/UMGM	My World (EP)	6	
10	6	3	CARRIE UNDERWOOD 19/ARISTA NASHVILLE 49923/SMN	Play On	9	
11	5	4	MICHAEL JACKSON MJJ/EPIC 76067/SONY MUSIC	Michael Jackson's This Is It (Soundtrack)	1	
12	NEW	1	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE	Christmas: 25th Anniversary Collection	31	
13	11	4	STING CHERRYTREE/DG 013329*/UNIVERSAL CLASSICS GROUP ⊕	If On A Winter's Night...	25	
14	14	4	TRANS-SIBERIAN ORCHESTRA ATLANTIC 520271/AG	Night Castle	1	
15	NEW	1	CASTING CROWNS BEACH STREET/REUNION 10135/SONY MUSIC	Until The Whole World Hears	4	
16	3	2	BON JOVI ISLAND 013685/DJMG ⊕	The Circle	19	
17	2	7	THE BEATLES APPLE 99449/CAPITOL ⊕	The Beatles In Stereo	51	
18	12	3	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 54090/SONY MUSIC	Glee: Season One: The Music Volume 1	18	
19	8	6	SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC 519421/AG	The Twilight Saga: New Moon	8	
20	15	4	ROD STEWART J 30256/RMG	Soulbook	39	
21	NEW	1	LEONA LEWIS SYCO/J 59660/RMG	Echo	13	
22	NEW	1	DAVE MATTHEWS BAND BAMA RAGS/RCA /STARBUCKS	LiveTrax (Starbucks Exclusive)	—	
23	NEW	1	LADY ANTEBELLUM CAPITOL NASHVILLE 03206	Lady Antebellum	23	
24	20	7	ROSANNE CASH MANHATTAN 96576/BLG	The List	129	
25	19	6	BOB DYLAN COLUMBIA 57323/SONY MUSIC	Christmas In The Heart	84	

### ILIKE PROFILES: MOST ADDED™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/LABEL)
1	3	4	<b>#1</b> BAD ROMANCE	LADY GAGA (STREAMLINE/KONLIVE/CHEERYTREE/INTERSCOPE)
2	1	8	MEET ME HALFWAY	THE BLACK EYED PEAS (INTERSCOPE)
3	2	9	FIREFLIES	OWL CITY (UNIVERSAL REPUBLIC)
4	-	1	WHO SAYS	JOHN MAYER (COLUMBIA)
5	4	4	TIK TOK	KESHA (KASZ MONEY/RCA/RMG)
6	5	24	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
7	7	19	PAPARAZZI	LADY GAGA (STREAMLINE/KONLIVE/CHEERYTREE/INTERSCOPE)
8	9	45	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHEERYTREE/INTERSCOPE)
9	-	1	HEARTBREAK WARFARE	JOHN MAYER (COLUMBIA)
10	6	12	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS (ROC NATION)
11	-	1	ALL WE EVER DO IS SAY GOODBYE	JOHN MAYER (COLUMBIA)
12	-	1	FRIENDS, LOVERS OR NOTHING	JOHN MAYER (COLUMBIA)
13	-	1	EDGE OF DESIRE	JOHN MAYER (COLUMBIA)
14	-	1	PERFECTLY LONELY	JOHN MAYER (COLUMBIA)
15	18	2	RUSSIAN ROULETTE	RIHANNA (SRP/OEF JAM/IOJMG)

### LALA SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/LABEL)
1	1	9	<b>#1</b> FIREFLIES	OWL CITY (UNIVERSAL REPUBLIC/UNIVERSAL)
2	2	4	SEXY BITCH	DAVID GUETTA FEATURING AKON (GUM/VIRGIN)
3	7	10	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS (ROC NATION)
4	5	11	WHATCHA SAY	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
5	4	16	DOWN	JAY SEAN FEATURING LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
6	6	7	FOREVER	DRAKE FEAT. KANYE WEST, LIL WAYNE & EMINEM (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE/UNIVERSAL)
7	8	20	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
8	11	5	REPLAY	IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
9	19	2	BAD ROMANCE	LADY GAGA (STREAMLINE/KONLIVE/CHEERYTREE/INTERSCOPE/UNIVERSAL)
10	10	9	PAPARAZZI	LADY GAGA (STREAMLINE/KONLIVE/CHEERYTREE/INTERSCOPE)
11	9	6	3	BRITNEY SPEARS (JIVE/JLG)
12	22	2	TIK TOK	KESHA (KASZ MONEY/RCA/RMG)
13	14	20	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE)
14	15	4	IN DA CLUB	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
15	16	5	MEET ME HALFWAY	THE BLACK EYED PEAS (INTERSCOPE)

### TOP FOLK ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	-	1	<b>#1</b> CHRISTMAS IN THE HEART	BOB DYLAN (COLUMBIA/SONY MUSIC)
2	-	1	THE LIST	ROSANNE CASH (MANHATTAN/BLG)
3	-	1	STRICT JOY	THE SWELL SEASON (ANTI-/EPITAPH)
4	-	1	A FRIEND OF A FRIEND	DAVE RAWLINGS MACHINE (ACONY)
5	-	1	MONSTERS OF FOLK	MONSTERS OF FOLK (SHANGRI-LA)
6	-	1	GIVE UP THE GHOST	BRANDI CARLILE (COLUMBIA/SONY MUSIC)
7	-	1	BALM IN GILEAD	RICKIE LEE JONES (FANTASY/CONCORD)
8	-	1	WHAT WILL WE BE	DEVENDRA BANHART (WARNER BROS.)
9	-	1	KEEPING UP WITH THE JONESES	COREY SMITH (UNOERTONE)
10	-	1	ROCKETSHIP RUN	THE LAURIE BERKNER BAND (TWO TOMATOES/RAZOR & TIE)
11	-	1	THE ROSE HOTEL	ROBERT EARL KEEN (LOST HIGHWAY/UMGN)
12	-	1	NEVER BEEN GONE	CARLY SIMON (IRIS)
13	-	1	MIDDLE CYCLONE	NEKO CASE (ANTI-/EPITAPH)
14	-	1	DECLARATION OF DEPENDENCE	KINGS OF CONVENIENCE (SOURCE/ASTRALWERKS)
15	-	1	WHY YOU RUNNIN' (EP)	LISSIE (FAT POSSUM)

The latest installment in Starbucks Entertainment's annual holiday compilation series arrives at No. 9 on Top Holiday Albums. The limited-run set, "Making Merry," boasts familiar seasonal singers like Barbra Streisand, Frank Sinatra and Dean Martin. Last year's Starbucks holiday release, "Winter Wonderland," peaked at No. 5 on Holiday Albums and has sold 174,000 copies, according to Nielsen SoundScan.



TOP POP CATALOG: Reflects 18-month-old titles or older that have fallen below No. 100 on the Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on the Billboard 200 and Top Pop Catalog Albums. TOP DIGITAL: Reflects releases sold as a complete album bundle through digital download services. TOP INTERNET: Reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. See Charts Legend for rules and explanations. All charts © 2009, Nielsen Business Media, Inc. All rights reserved.

**HOT 100 AIRPLAY™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	9	<b>#1</b> EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS (ROC NATION)
2	2	12	SWEET DREAMS	BEYONCÉ (MUSIC WORLD/COLUMBIA)
3	3	12	PAPARAZZI	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
4	4	14	WHATCHA SAY	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
6	18	6	DOWN	JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
5	30	3	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
7	11	8	SEXY CHICK	DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)
8	7	11	ALREADY GONE	KELLY CLARKSON (19/RCA/RMG)
9	9	7	BRITNEY SPEARS (JIVE/JLG)	
10	8	11	FOREVER	DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
11	14	7	REPLAY	IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
12	15	7	FIREFLIES	DWL CITY (UNIVERSAL REPUBLIC)
13	10	27	USE SOMEBODY	KINGS OF LEON (RCA/RMG)
14	12	14	PARTY IN THE U.S.A.	MILEY CYRUS (HOLLYWOOD)
15	16	10	MEET ME HALFWAY	THE BLACK EYED PEAS (INTERSCOPE)
16	17	24	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
13	18	18	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
18	20	10	FIFTEEN	TAYLOR SWIFT (UNIVERSAL REPUBLIC/BIG MACHINE)
19	18	15	FALLIN' FOR YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
20	19	10	NEED YOU NOW	LADY ANTEBELLUM (CAPITOL NASHVILLE)
21	30	4	TIK TOK	KESHA (KASZ MONEY/RCA/RMG)
22	22	7	PAPERS	USHER (LAFACE/JLG)
23	23	8	I INVENTED SEX	TREY SONGZ FEAT. DRAKE (SONG BOOK/ATLANTIC)
24	28	4	BAD ROMANCE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
25	21	11	COWBOY CASANOVA	CARRIE UNDERWOOD (19/ARISTA NASHVILLE)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	25	10	DO I	LUKE BRYAN (CAPITOL NASHVILLE)
27	29	7	CONSIDER ME GONE	REBA (STARBUCK/VALORY)
28	26	7	I CAN TRANSFORM YA	CHRIS BROWN FEAT. LIL WAYNE & SWIZZ BEATZ (JIVE/JLG)
29	24	22	BREAK UP	MARIO FEAT. GUCCI MANE & SEAN GARRETT (J/RMG)
30	34	6	BABY BY ME	50 CENT FEAT. NE-YO (SHADY/AFTERMATH/INTERSCOPE)
31	33	12	EVACUATE THE DANCEFLOOR	CASCADA (ROBBINS)
32	35	4	MONEY TO BLOW	BIDMAN FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN)
33	31	9	BONFIRE	CRAIG MORGAN (BNA)
34	37	13	I'M ALIVE	KENNY CHESNEY WITH DAVE MATTHEWS (BNA)
35	43	3	DO YOU REMEMBER	JAY SEAN FEAT. SEAN PAUL & LIL JON (CASH MONEY/UNIVERSAL REPUBLIC)
36	42	8	I WANNA MAKE YOU CLOSE YOUR EYES	DIERKS BENTLEY (CAPITOL NASHVILLE)
37	47	2	HARD	RIHANNA FEAT. JEEZY (SRP/DEF JAM/OJMG)
38	38	10	BAD HABITS	MAXWELL (COLUMBIA)
39	27	15	WASTED	GUCCI MANE FEAT. PLIES (MIZAY/SO ICEY/WARNER BROS.)
40	32	14	TOES	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE)
41	36	9	ONE TIME	JUSTIN BIEBER (ISLAND/DJMG)
42	44	8	RED LIGHT	DAVID NAIL (MCA NASHVILLE)
43	39	21	OBSESSED	MARIAH CAREY (ISLAND/DJMG)
44	40	22	HOTEL ROOM SERVICE	PITBULL (MR. 305/POLY GROUNDS/J/RMG)
45	48	4	GANGSTA LUV	SNOOP DOGG FEAT. THE DREAM (DOGGYSTYLE/PRIORITY/CAPITOL)
46	41	5	RUSSIAN ROULETTE	RIHANNA (SRP/DEF JAM/DJMG)
47	50	6	SOUTHERN VOICE	TIM MCGRAW (CURB)
48	46	16	GETTIN' YOU HOME (THE BLACK DRESS SONG)	CHRIS YOUNG (RCA NASHVILLE)
49	54	5	HISTORY IN THE MAKING	DARIUS RUCKER (CAPITOL NASHVILLE)
50	61	2	TIE ME DOWN	NEW BOYZ FEAT. RAY J (SHOTTY/ASYLUM/WARNER BROS.)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	55	5	WHITE LIAR	MIRANDA LAMBERT (COLUMBIA (NASHVILLE))
52	51	15	SAY HEY (I LOVE YOU)	MICHAEL FRANTI & SPEARHEAD (BOO BOO WAX/ANTI-UNIVERSAL REPUBLIC)
53	57	4	THE TRUTH	JASON ALDEAN (BROKEN BOW)
54	58	3	IF YOU ONLY KNEW	SHINEDOWN (ATLANTIC)
55	49	9	REGRET	LETOYA FEAT. LUDACRIS (CAPITOL)
56	62	2	SAY AAH	TREY SONGZ (SONG BOOK/ATLANTIC)
57	60	6	ALL I ASK FOR ANYMORE	TRACE ADKINS (CAPITOL NASHVILLE)
58	59	2	SPOTLIGHT	GUCCI MANE FEAT. USHER (MIZAY/ASYLUM/WARNER BROS.)
59	65	2	EIGHT SECOND RIDE	JAKE OWEN (RCA NASHVILLE)
60	-	1	IT KILLS ME	MELANIE FIDNA (SRC/UNIVERSAL MOTOWN/UMRG)
61	64	6	SMILE	UNCLE KRACKER (TOP DOG/ATLANTIC)
62	63	3	TWANG	GEORGE STRAIT (MCA NASHVILLE)
63	74	3	SOMEDAY	RDB THOMAS (EMBLEM/ATLANTIC)
64	52	17	ONLY YOU CAN LOVE ME THIS WAY	KEITH URBAN (CAPITOL NASHVILLE)
65	70	5	WHY	RASCAL FLATTS (LYRIC STREET)
66	-	1	WHY DON'T WE JUST DANCE	JOSH TURNER (MCA NASHVILLE)
67	56	17	WELCOME TO THE FUTURE	BRAD PAISLEY (ARISTA NASHVILLE)
68	-	1	I GET IT IN	OMARION FEAT. GUCCI MANE (STARWORLD/MUSICWORKS/T.U.G./CAPITOL)
69	-	1	I WILL NOT BOW	BREAKING BENJAMIN (HOLLYWOOD)
70	66	18	AMERICAN RIDE	TOBY KEITH (SHOW DOG NASHVILLE)
71	-	1	THAT'S HOW COUNTRY BOYS ROLL	BILLY CURRINGTON (MERCURY)
72	75	4	I JUST CALL YOU MINE	MARTINA MCBRIDE (RCA NASHVILLE)
73	-	1	I'M GOING IN	DREAM FEAT. LIL WAYNE & YOUNG JEEZY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
74	-	1	NEVER GONNA BE ALONE	NICKELBACK (ROADRUNNER/RRP)
75	-	1	BREAK	THREE DAYS GRACE (JIVE/JLG)

1255 stations comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

**HOT DIGITAL SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	5	4	<b>#1</b> BAD ROMANCE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
2	6	7	TIK TOK	KESHA (KASZ MONEY/RCA/RMG)	
3	1	14	FIREFLIES	DWL CITY (UNIVERSAL REPUBLIC)	
4	4	11	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS (ROC NATION)	
5	3	14	REPLAY	IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)	
6	2	14	NEED YOU NOW	LADY ANTEBELLUM (CAPITOL NASHVILLE)	
7	9	15	WHATCHA SAY	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	
8	11	17	SEXY BITCH	DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)	
9	13	9	MEET ME HALFWAY	THE BLACK EYED PEAS (INTERSCOPE)	
10	8	15	PARTY IN THE U.S.A.	MILEY CYRUS (HOLLYWOOD)	
11	7	7	BRITNEY SPEARS (JIVE/JLG)		
12	-	1	HALF OF MY HEART	JOHN MAYER FEAT. TAYLOR SWIFT (COLUMBIA)	
13	10	3	RUSSIAN ROULETTE	RIHANNA (SRP/DEF JAM/DJMG)	
14	12	20	DOWN	JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
15	38	5	HAPPY	LEONA LEWIS (SYCO/J/RMG)	
16	17	24	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)	
17	16	13	PAPARAZZI	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
18	18	17	ONE TIME	JUSTIN BIEBER (ISLAND/DJMG)	
19	19	7	I CAN TRANSFORM YA	CHRIS BROWN FEAT. LIL WAYNE & SWIZZ BEATZ (JIVE/JLG)	
20	21	10	FOREVER	DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)	
21	14	9	COWBOY CASANOVA	CARRIE UNDERWOOD (19/ARISTA NASHVILLE)	
22	20	15	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST (ROC NATION)	
23	-	1	LEAN ON ME	GLEE CAST FEAT. KEVIN MCMALE & AMBER RILEY (20TH CENTURY FOX TV/COLUMBIA)	
24	24	17	ALREADY GONE	KELLY CLARKSON (19/RCA/RMG)	
25	23	16	SWEET DREAMS	BEYONCÉ (MUSIC WORLD/COLUMBIA)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	25	8	BODY LANGUAGE	JESSE MCCARTNEY FEAT. T-PAIN (HOLLYWOOD)	
27	27	3	DO YOU REMEMBER	JAY SEAN FEAT. SEAN PAUL & LIL JON (CASH MONEY/UNIVERSAL REPUBLIC)	
28	22	30	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE)	2
29	26	4	BABY BY ME	50 CENT FEAT. NE-YO (SHADY/AFTERMATH/INTERSCOPE)	
30	28	15	EVACUATE THE DANCE FLOOR	CASCADA (ROBBINS)	
31	-	1	DONT STAND SO CLOSE TO ME / YOUNG GIRL	GLEE CAST FEAT. MATTHEW MORRISON (20TH CENTURY FOX TV/COLUMBIA)	
32	52	7	ALL THE RIGHT MOVES	ONEREPUBLIC (MOSLEY/INTERSCOPE)	
33	31	7	HEY, SOUL SISTER	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
34	-	2	LIVE LIKE WE'RE DYING	KRIS ALLEN (19/JIVE/JLG)	
35	60	6	WHO SAYS	JOHN MAYER (COLUMBIA)	
36	42	5	TWO IS BETTER THAN ONE	BOYS LIKE GIRLS FEAT. TAYLOR SWIFT (COLUMBIA)	
37	-	1	I'LL STAND BY YOU	GLEE CAST FEAT. CORY MONTEITH (20TH CENTURY FOX TV/COLUMBIA)	
38	15	3	DEFYING GRAVITY	GLEE CAST FEAT. CHRIS COLFER & LEB MICHELE (20TH CENTURY FOX TV/COLUMBIA)	
39	35	3	TILL I COLLAPSE	EMINEM FEAT. NATE DOGG (WEBE/AFTERMATH/INTERSCOPE)	
40	29	17	TOES	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE)	
41	39	6	MONEY TO BLOW	BIDMAN FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN)	
42	-	1	ENDLESS LOVE	GLEE CAST FEAT. MATTHEW MORRISON & LEB MICHELE (20TH CENTURY FOX TV/COLUMBIA)	
43	-	1	DOWN TO EARTH	JUSTIN BIEBER (SCHOOLBOY/RAYMOND BRAUN/ISLAND/DJMG)	
44	-	1	TRY SLEEPING WITH A BROKEN HEART	ALICIA KEYS (MBAK/J/RMG)	
45	36	8	FUNHOUSE	PINK (LAFACE/JLG)	
46	47	11	UPRISING	MUSE (HELIUM-3/WARNER BROS.)	
47	40	41	USE SOMEBODY	KINGS OF LEON (RCA/RMG)	
48	34	2	WHITE LIAR	MIRANDA LAMBERT (COLUMBIA (NASHVILLE))	
49	-	1	BIGGER	JUSTIN BIEBER (SCHOOLBOY/RAYMOND BRAUN/ISLAND/DJMG)	
50	-	1	INVITATION	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	55	34	BOOM BOOM POW	THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)	
52	59	3	TIE ME DOWN	NEW BOYZ FEAT. RAY J (SHOTTY/ASYLUM/WARNER BROS.)	
53	30	3	I'M ALIVE	KENNY CHESNEY WITH DAVE MATTHEWS (BNA)	
54	41	4	FIFTEEN	TAYLOR SWIFT (BIG MACHINE)	
55	-	1	FIRST DANCE	JUSTIN BIEBER FEAT. USHER (SCHOOLBOY/RAYMOND BRAUN/ISLAND/DJMG)	
56	46	17	SAY HEY (I LOVE YOU)	MICHAEL FRANTI & SPEARHEAD (BOO BOO WAX/ANTI-UNIVERSAL REPUBLIC)	
57	45	21	FALLING FOR YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
58	61	48	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
59	64	2	GIVE IT UP TO ME	SHAKIRA FEAT. LIL WAYNE (EPIC)	
60	44	20	OBSESSED	MARIAH CAREY (ISLAND/DJMG)	
61	52	10	DROP IT LOW	ESTER DEAN FEAT. CHRIS BROWN (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)	
62	65	16	SMILE	UNCLE KRACKER (TOP DOG/ATLANTIC)	
63	32	21	I RUN TO YOU	LADY ANTEBELLUM (CAPITOL NASHVILLE)	
64	-	1	HEARTBREAK WARFARE	JOHN MAYER (COLUMBIA)	
65	33	2	GOOD LIFE	ONEREPUBLIC (MOSLEY/INTERSCOPE)	
66	50	21	LOVE DRUNK	BOYS LIKE GIRLS (COLUMBIA)	
67	58	19	SHE WOLF	SHAKIRA (SONY MUSIC LATIN/EPIC)	
68	-	1	IF YOU ONLY KNEW	SHINEDOWN (ATLANTIC)	
69	62	22	21 GUNS	GREEN DAY (REPRISE)	
70	-	4	GANGSTA LUV	SNOOP DOGG FEAT. THE DREAM (DOGGYSTYLE/PRIORITY/CAPITOL)	
68	5	68	HAVEN'T MET YOU YET	MICHAEL BUBLE (143/REPRISE)	
72	57	22	BIG GREEN TRACTOR	JASON ALDEAN (BROKEN BOW)	
73	73	3	SOUTHERN VOICE	TIM MCGRAW (CURB)	
74	63	15	IMMA STAR (EVERYWHERE WE ARE)	JEREMIH (MICK SCHULTZ/DEF JAM/DJMG)	
75	58	2	FOR YOUR ENTERTAINMENT	ADAM LAMBERT (19/RCA/RMG)	

**ALBUM CHARTS**

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

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

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

**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, 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, Adult Top 40 and Adult R&B 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 Alternative, Triple A, Active Rock, Heritage Rock, 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. Ⓜ DVD single available. Ⓜ Vinyl Maxi-Single available. Ⓜ 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** PP 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).

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

Kelly Clarkson collects her second No. 1 on Adult Top 40, as "Already Gone" ascends 2-1. Clarkson spent five weeks at the summit with "Behind These Hazel Eyes" in 2005.

The song's coronation marks the third consecutive leader on the survey for RCA Music Group. Daughtry led for two weeks with "No Surprise" in September, and Kings of Leon followed with an 11-week reign with "Use Somebody." The only prior label to link a trio of toppers in the chart's 13-year history was Arista (now an RMG imprint), which claimed the top spot for 39 straight weeks with Avril Lavigne's "Complicated," Santana's "The Game of Love" (featuring Michelle Branch) and Lavigne's "I'm With You" in 2002-03.

"Already Gone" marks the third Adult Top 40 No. 1 for the song's co-writer, Ryan Tedder, who co-authored Timbaland's "Apologize," featuring his band OneRepublic, and Leona Lewis' "Bleeding Love."



CLARKSON

ADULT CONTEMPORARY			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	19	<b>#1</b> YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
2	2	16	FALLIN' FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
3	12		HAVEN'T MET YOU YET MICHAEL BUBLE (143/REPRISE)
4	28		HER DIAMONDS ROB THOMAS (EMBLEM/ATLANTIC)
5	37		THE CLIMB MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
6	5	41	COME ON GET HIGHER MATT NATHANSON (VANGUARD/CAPITOL)
7	6	44	YOU FOUND ME THE FRAY (EPIC)
8	8	22	PLEASE DON'T LEAVE ME PINK (LAFACE/JLG)
9	9	24	NO SURPRISE DAUGHTRY (19/RCA/RMG)
10	10	10	I WANT TO KNOW WHAT LOVE IS MARIAH CAREY (ISLAND/DJMG)
11	11	12	CHANCES FIVE FOR FIGHTING (AWARE/COLUMBIA)
12	14		KISS A GIRL KEITH URBAN (CAPITOL NASHVILLE/CAPITOL)
13	15		BEAUTIFUL WORLD (WE'RE ALL HERE) JIM BRICKMAN & ADAM CROSSLEY (SOMERSET/BRICKHOUSE DIRECT)
14	13	12	USE SOMEBODY KINGS OF LEON (RCA/RMG)
15			ALREADY GONE KELLY CLARKSON (19/RCA/RMG)
16	5		WE WEREN'T BORN TO FOLLOW BON JOVI (ISLAND/DJMG)
17	14	19	CLOSER TO LOVE MAT KEARNEY (AWARE/COLUMBIA)
18	22	3	CHASING PIRATES NORAH JONES (BLUE NOTE/CAPITOL)
19	23	7	SAY HEY (I LOVE YOU) MICHAEL FRANTI & SPEARHEAD (BOO BOO WAX/ANTI-UNIVERSAL REPUBLIC)
20	19	7	THIS IS IT MICHAEL JACKSON FEAT. THE JACKSONS (MJJ/EPIC)
21	18	10	BATTLEFIELD JORDIN SPARKS (19/JIVE/JLG)
22	20	7	WHEN IT COMES TO LOVE FOREIGNER (ATLANTIC/RHINO)
23	25	8	SMILE UNCLE KRACKER (TOP DOG/ATLANTIC)
24	24	8	I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)
25	21	16	THEN BRAD PAISLEY (ARISTA NASHVILLE)

ADULT TOP 40			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	16	<b>#1</b> ALREADY GONE KELLY CLARKSON (19/RCA/RMG)
2	1	30	USE SOMEBODY KINGS OF LEON (RCA/RMG)
3	3	24	FALLIN' FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
4	5	18	SMILE UNCLE KRACKER (TOP DOG/ATLANTIC)
5	4		YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
6	10	7	<b>GREATEST GAINER</b> FIREFLIES DWL CITY (UNIVERSAL REPUBLIC)
7	10		SOMEDAY ROB THOMAS (EMBLEM/ATLANTIC)
8	21		I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)
9	8	20	SAY HEY (I LOVE YOU) MICHAEL FRANTI & SPEARHEAD (BOO BOO WAX/ANTI-UNIVERSAL REPUBLIC)
10	11	4	WE WEREN'T BORN TO FOLLOW BON JOVI (ISLAND/DJMG)
11	11	4	HEY, SOUL SISTER TRAIN (AWARE/COLUMBIA)
12	9		NEVER GONNA BE ALONE NICKELBACK (ROADRUNNER/RRP)
13	13		PARTY IN THE U.S.A. MILEY CYRUS (HOLLYWOOD)
14	16		CHANCES FIVE FOR FIGHTING (AWARE/COLUMBIA)
15	18	4	HALFWAY GONE LIFEHOUSE (GEFFEN/INTERSCOPE)
16	16		PAPARAZZI LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
17	13		MAYBE INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/UNIVERSAL MOTOWN)
18	13		LIVE LIKE WE'RE DYING KRIS ALLEN (19/JIVE/JLG)
19	12		COME ON GREEN RIVER ORDINANCE (VIRGIN/CAPITOL)
20	12		IF YOU ONLY KNEW SHINEDOWN (ATLANTIC)
21	5		HAVEN'T MET YOU YET MICHAEL BUBLE (143/REPRISE)
22	8		WHO SAYS JOHN MAYER (COLUMBIA)
23	11		BREAK EVEN THE SCRIPT (PHONOGENIC/EPIC)
24	14		ALL THE RIGHT MOVES ONEREPUBLIC (MOSLEY/INTERSCOPE)
25	20		SEX ON FIRE KINGS OF LEON (RCA/RMG)

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

Pearl Jam posts its fifth consecutive top 10 on Triple A, as "Just Breathe" rises 13-10. The band's streak began with "Wishlist" (No. 9) in 1998 and continued with "Last Kiss" (No. 5, 1999), "I Am Mine" (No. 3, 2002) and "The Fixer" (No. 5, September).



ALTERNATIVE			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16	<b>#1</b> UPRISING MUSE (HELIUM-3/WARNER BROS.)
2	2	14	(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU TO WEEZER (DGC/INTERSCOPE)
3	5	7	KINGS AND QUEENS 30 SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
4	3	23	SAVIOR RISE AGAINST (DGC/INTERSCOPE)
5	6	15	I WILL NOT BOW BREAKING BENJAMIN (HOLLYWOOD)
6	4	9	WHEELS FOO FIGHTERS (ROSWELL/RCA/RMG)
7	7	12	BREAK THREE DAYS GRACE (JIVE/JLG)
8	8	10	MEET ME ON THE EQUINOX DEATH CAB FOR CUTIE (CHOP SHOP/ATLANTIC)
9	10	16	BACK AGAINST THE WALL CAGE THE ELEPHANT (DSP/JIVE/JLG)
10	9	20	1901 PHOENIX (LOYAUTE/GLASSNOTE)
11	7	45	USE SOMEBODY KINGS OF LEON (RCA/RMG)
12	11	13	MEDICATE AFI (DGC/INTERSCOPE)
13	13	37	PANIC SWITCH SILVERSN PICKUPS (DANGERBIRD)
14	10		IF YOU ONLY KNEW SHINEDOWN (ATLANTIC)
15	15		NEW FANG THEM CROOKED VULTURES (INTERSCOPE)
16	11	15	CHECK MY BRAIN ALICE IN CHAINS (VIRGIN/CAPITOL)
17	17		THE FIXER PEARL JAM (MONKEYWRENCH)
18	21	9	EAST JESUS NOWHERE GREEN DAY (REPRISE)
19	22	13	AGAIN FLYLEAF (A&M/OCTONE/INTERSCOPE)
20	24	5	JUST BREATHE PEARL JAM (MONKEYWRENCH)
21	23	10	SUBSTITUTION SILVERSN PICKUPS (DANGERBIRD)
22	19	20	IGNORANCE PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)
23	25	11	SLOW POISON THE BRAVERY (ISLAND/DJMG)
24	26	7	SNUFF SLIPKNOT (ROADRUNNER/RRP)
25	28	6	MESS OF ME SWITCHFOOT (ATLANTIC)

TRIPLE A			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	8	<b>#1</b> WHO SAYS JOHN MAYER (COLUMBIA)
2	3	19	FUGITIVE DAVID GRAY (MERCER STREET/DOWNTOWN)
3	5	6	CHASING PIRATES NORAH JONES (BLUE NOTE/CAPITOL)
4	4	14	HEY, SOUL SISTER TRAIN (AWARE/COLUMBIA)
5	2	20	MAYBE INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/UNIVERSAL MOTOWN)
6	7	7	WHEELS FOO FIGHTERS (ROSWELL/RCA/RMG)
7	7	8	JUST SAY YES SNOW PATROL (POLYDOR/FICTION/GEFFEN/INTERSCOPE)
8	11	11	(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU TO WEEZER (DGC/INTERSCOPE)
9	11	3	DREAMS BRANDI CARLILE (COLUMBIA)
10	13	5	JUST BREATHE PEARL JAM (MONKEYWRENCH)
11	13	5	USE SOMEBODY KINGS OF LEON (RCA/RMG)
12	13	5	FALLIN' FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
13	8	19	WHY I AM DAVE MATTHEWS BAND (BAMA RAGS/RCA/RMG)
14	24	2	<b>GREATEST GAINER</b> YOU & ME DAVE MATTHEWS BAND (BAMA RAGS/RCA/RMG)
15	16	8	MEET ME ON THE EQUINOX DEATH CAB FOR CUTIE (CHOP SHOP/ATLANTIC)
16	14		SOMETHING BEAUTIFUL NEEDTOBREATHE (ATLANTIC)
17	11		I AND LOVE AND YOU THE AVENT BROTHERS (AMERICAN/COLUMBIA)
18	14	18	THE FIXER PEARL JAM (MONKEYWRENCH)
19	5		BETTER TOGETHER (LIVE) JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
20	10		40 DOGS BOB SCHNEIDER (SHOCKORAMA/KIRTLAND)
21	20	8	NOTION KINGS OF LEON (RCA/RMG)
22	28	3	SHADY ESPERANTO AND THE YOUNG HEARTS STEPHEN KELLOGG AND THE SIXERS (VANGUARD)
23	18	14	BACKWARDS DOWN THE NUMBER LINE PHISH (JEMP)
24	22	5	HEY WORLD MICHAEL FRANTI & SPEARHEAD (BOO BOO WAX/ANTI-UNIVERSAL REPUBLIC)
25	26	12	CHANCES FIVE FOR FIGHTING (AWARE/COLUMBIA)

MAINSTREAM TOP 40, ADULT CONTEMPORARY, ADULT TOP 40, ROCK SONGS, and TRIPLE A are electronically monitored 24 hours a day, 7 days a week. See Charts Legend for rules and explanations. © 2009 Nielsen Business Media, Inc. All rights reserved.

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	2	15	<b>#1</b> NEED YOU NOW 2 WKS PRODUCER (SONGWRITER) PWORLEY/LADY ANTEBELLUM (D. HAYWOOD, C. KELLEY, H. SCOTT, J. KEAR)	Lady Antebellum CAPITOL NASHVILLE		1
2	3	3	11	DO I J. STEVENS (L. BRYAN, C. KELLEY, D. HAYWOOD)	Luke Bryan CAPITOL NASHVILLE		2
3	2	1	12	COWBOY CASANOVA M. BRIGHT (C. UNDERWOOD, M. ELIZONDO, B. JAMES)	Carrie Underwood ARISTA NASHVILLE		1
4	4	5	11	CONSIDER ME GONE R. MCINTIRE, M. BRIGHT (S. DIAMOND, M. GREEN)	Reba STARSTRUCK/VALORY		4
5	6	10	27	BONFIRE P. DONNELL, C. MORGAN (T. BOYKIN, K. DENNEY, C. MORGAN, M. ROGERS)	Craig Morgan BNA		5
6	7	7	11	I'M ALIVE B. CANNON, K. CHESNEY (K. CHESNEY, D. LILLON, M. TAMBURINO)	Kenny Chesney With Dave Matthews BNA		6
7	9	11	18	I WANNA MAKE YOU CLOSE YOUR EYES B. BEAVERS, D. BENTLEY (B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE		7
8	8	9	15	FIFTEEN N. CHAPMAN, T. SWIFT (T. SWIFT)	Taylor Swift BIG MACHINE		8
9	5	4	22	TOES K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETTE, J. HOPKINS, S. MULLINS)	Zac Brown Band HOME GROWN/ATLANTIC BIGGER PICTURE		1
10	10	12	16	RED LIGHT F. LIDDELL, M. WRUCKE (J. SINGLETON, M. PEIRCE, D. MATKOSKY)	David Nail MCA NASHVILLE		10
11	11	13	11	SOUTHERN VOICE B. GALLIMORE, T. MCGRAW, D. SMITH (T. DOUGLAS, B. DIPIERO)	Tim McGraw CURB		11
12	12	15	11	HISTORY IN THE MAKING F. ROGERS (D. RUCKER, F. ROGERS, C. MILLS)	Darius Rucker CAPITOL NASHVILLE		12
13	13	16	14	WHITE LIAR F. LIDDELL, M. WRUCKE (M. LAMBERT, N. HEMBY)	Miranda Lambert COLUMBIA		13
14	15	17	16	THE TRUTH M. KNOX (B. JAMES, A. MONROE)	Jason Aldean BROKEN BOW		14
15	14	14	25	ALL I ASK FOR ANYMORE F. ROGERS (C. BEATHARD, T. JAMES)	Trace Adkins CAPITOL NASHVILLE		14
16	16	21	15	EIGHT SECOND RIDE J. RITCHIEY (J. OWEN, E. DURRANCE)	Jake Owen RCA		16
17	17	20	16	TWANG G. STRAIT, T. BROWN (J. LAUDERDALE, K. MARVEL, J. RITCHIEY)	George Strait MCA NASHVILLE		17
18	19	18	9	WHY D. HUFF, RASCAL FLATTS (A. SHAMBLIN, R. MATHES)	Rascal Flatts LYRIC STREET		18
19	20	23	14	WHY DON'T WE JUST DANCE F. ROGERS (J. BEAVERS, J. SINGLETON, D. BROWN)	Josh Turner MCA NASHVILLE		19
20	18	19	20	I JUST CALL YOU MINE D. HUFF, M. MCBRIDE (J. GATES, T. LACY, D. MATKOSKY)	Martina McBride RCA		18
21	21	22	11	THAT'S HOW COUNTRY BOYS ROLL C. CHAMBERLAIN, B. CURRINGTON (B. CURRINGTON, D. DAVIDSON, B. JONES)	Billy Currington MERCURY		21
22	22	24	11	HURRY HOME D. GEHMAN (Z. WILLIAMS)	Jason Michael Carroll ARISTA NASHVILLE		22
23	23	25	8	CRYIN' FOR ME (WAYMAN'S SONG) T. KEITH, M. WRIGHT (T. KEITH)	Toby Keith SHOW DOG NASHVILLE		23
24	30	41	4	<b>GREATEST GAINER</b> AMERICAN SATURDAY NIGHT F. ROGERS (B. PAISLEY, A. GORLEY, K. LOVEFACE)	Brad Paisley ARISTA NASHVILLE		24
25	24	26	22	TODAY M. WRIGHT, G. ALLAN (B. LONG, T. JAMES)	Gary Allan MCA NASHVILLE		24



Up 4.8 million impressions, third single and title track from Paisley's seventh studio set swipes Greatest Gainer nod in fourth chart week. Lead track "Then" logged three weeks atop the chart in June, and "Welcome to the Future" peaked at No. 2 on the Nov. 7 chart.



Jaron & The Long Road to Love draw first Country chart ink as the Hot Shot Debut at No. 58 (viewable at billboard.biz/charts). Group leader is half of brother duo Evan & Jaron, who rose to No. 15 on the Billboard Hot 100 with "Crazy for This Girl" in 2001.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	25	29	17	A LITTLE MORE COUNTRY THAN THAT C. CHAMBERLAIN (D. POYHRESS, R. L. FEEK, W. VARBLE)	Easton Corbin MERCURY		25
27	28	30	17	DIDN'T YOU KNOW HOW MUCH I LOVED YOU C. LINDSEY (C. LINDSEY, A. MAYO, T. VERGES)	Kellie Pickler 19 BNA		27
28	27	28	17	BEER ON THE TABLE M. KNOX (J. THOMPSON, K. JOHNSON, A. ZACK)	Josh Thompson COLUMBIA		27
29	26	27	17	OUTSIDE MY WINDOW S. BUXTON (S. BUXTON, V. SHAW, M. J. HUDSON, G. BURR)	Sarah Buxton LYRIC STREET		26
30	31	35	17	HILLBILLY BONE S. HENDRICKS (C. WISEMAN, L. LAIRD)	Blake Shelton Featuring Trace Adkins WARNER BROS. WRN		30
31	29	31	17	KEEP ON LOVIN' YOU D. HUFF (C. STAPLETON, T. WILLIAMS)	Steel Magnolia BIG MACHINE		29
32	41	-	1	'TIL SUMMER COMES AROUND D. HUFF, K. URBAN (M. POWELL, K. URBAN)	Keith Urban CAPITOL NASHVILLE		32
33	33	32	17	SARA SMILE D. HUFF (D. HALL, J. GATES)	Jimmy Wayne Featuring Daryl Hall & John Oates VALORY		32
34	32	33	17	BACKWOODS J. STOVER (J. MOORE, J. PAULIN, J. S. STOVER)	Justin Moore VALORY		32
35	37	40	17	GIMMIE THAT GIRL M. WRIGHT (R. ANKIN, D. DAVIDSON, B. HAYS, LIP)	Joe Nichols UNIVERSAL SOUTH		35
36	34	37	17	HELL ON THE HEART J. JOYCE (E. CHURCH, D. RUTAN, J. SPILLMAN)	Eric Church CAPITOL NASHVILLE		34
37	36	36	17	EVERYWHERE I GO P. VASSAR (P. VASSAR, J. STEELE)	Phil Vassar UNIVERSAL SOUTH		36
38	35	34	17	LONG AFTER I'M GONE B. KENNY, C. STONE (W. K. ALPHIN, M. BEESON, R. SUPA)	Big Kenny LOVE EVERYBODY/GLOTTOWN BIGGER PICTURE		34
39	40	39	17	19 AND CRAZY M. IRWIN, J. KEAR, K. OSMUNSON (M. IRWIN, J. KEAR, K. OSMUNSON, K. SHEPARD)	Bomshel CURB		39
40	38	38	14	LOVE LIKE CRAZY D. JOHNSON (D. JOHNSON, T. JAMES)	Lee Brice CURB		38
41	39	42	17	WHISTLIN' DIXIE M. WRIGHT (C. AUDREICH, III) (R. HOUSER, K. TRIBBLE)	Randy Houser UNIVERSAL SOUTH		39
42	44	44	12	STUCK B. CANNON (F. J. MYERS, B. MONTANA)	Ash Bowers STONE CREEK		42
43	42	43	17	LOVE LIVES ON D. BASON (M. HOPE, S. STEVENS, M. WEST)	Mallory Hope MCA NASHVILLE		42
44	46	50	17	THERE IS A GOD T. BROWN (A. GIMPLEY, C. DUBDIS)	Lee Ann Womack MCA NASHVILLE		44
45	47	49	17	HIP TO MY HEART N. CHAPMAN (K. PERRY, N. PERRY, B. BEAVERS)	The Band Perry REPUBLIC NASHVILLE		45
46	45	46	17	HOW FAR DO YOU WANNA GO? M. SERLETIC (M. SERLETIC, J. STEELE, D. MYRICK)	Gloriana EMBLEM WARNER BROS. WRN		45
47	58	-	1	THE MAN I WANT TO BE J. STROUD (B. JAMES, T. NICHOLS)	Chris Young RCA		47
48	43	45	17	THE CALL J. STROUD (M. KENNON, N. GORDON, J. CAMPBELL)	Matt Kennon BAMAJAM STROUD/VALENTIS		43
49	53	59	17	OUGHTA BE MORE SONGS ABOUT THAT B. CHANCEY (E. MONTGOMERY, G. HANNAN, P. DONNELL, K. TRIBBLE)	Montgomery Gentry COLUMBIA		49
50	48	48	17	CHASIN' GIRLS T. HEWITT, R. ATKINS (R. ATKINS, T. HEWITT, S. OGAN)	Rodney Atkins CURB		48

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	3	<b>#1</b> CARRIE UNDERWOOD 2 WKS 19/ARISTA NASHVILLE 49923/SMN (13.98)	Play On		1
2	2	2	4	TAYLOR SWIFT BIG MACHINE 0200 (18.98) +	Fearless		1
3	3	5	14	LADY ANTEBELLUM CAPITOL NASHVILLE 03208 (12.98)	Lady Antebellum		1
4	4	3	5	TIM MCGRAW CURB 79152 (18.98)	Southern Voice		1
5	5	4	53	ZAC BROWN BAND RASCAL FLATTS PICTURES/HOME GROWN/ATLANTIC 516931/AG (13.98)	The Foundation		2
6	10	14	6	<b>GREATEST GAINER</b> SUGARLAND MERCURY 013326/UMGN (13.98)	Gold And Green		6
7	6	11	11	DARIUS RUCKER CAPITOL NASHVILLE 85506 (18.98)	Learn To Live		1
8	8	8	10	JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open		2
9	9	7	11	SOUNDTRACK WALT DISNEY 003101 (18.98)	Hannah Montana: The Movie		1
10	11	13	11	TAYLOR SWIFT BIG MACHINE 079012 (18.98) +	Taylor Swift		1
11	7	6	3	MIRANDA LAMBERT COLUMBIA 46854/SMN (12.98)	Revolution		1
12	14	9	7	TOBY KEITH SHOW DOG NASHVILLE 027 (18.98)	American Ride		1
13	22	28	6	<b>PACE SETTER</b> VARIOUS ARTISTS NOW/UMG/RSN/MUSIC 17536	NOW That's What I Call A Country Christmas		13
14	13	23	17	SUGARLAND MERCURY 011273/UMGN (13.98)	Love On The Inside		2
15	12	32	6	JAMEY JOHNSON MERCURY 011237/UMGN (13.98)	That Lonesome Song		6
16	16	15	11	REBA STARSTRUCK/M1000/VALORY (18.98) +	Keep On Loving You		1
17	18	12	7	LUKE BRYAN CAPITOL NASHVILLE 65833 (18.98)	Doin' My Thing		2
18	20	19	11	GEORGE STRAIT MCA NASHVILLE 011173/UMGN (13.98)	Twang		1
19	21	10	3	ALAN JACKSON MCA NASHVILLE 011173/UMGN (13.98)	Songs Of Love And Heartache		10
20	15	18	11	KEITH URBAN CAPITOL NASHVILLE 35751/UMGN (18.98)	Defying Gravity		1
21	17	16	11	BROOKS & DUNN ARISTA NASHVILLE 49922/SMN (13.98)	#1s... And Then Some		1
22	23	21	27	KENNY CHESNEY BNA 49510/SMN (11.98)	Greatest Hits II		1
23	26	22	33	RASCAL FLATTS LYRIC STREET 00044 (18.98)	Unstoppable		1
24	24	17	1	ROSANNE CASH MANHATTAN 96576/ELG (18.98)	The List		5
25	19	25	21	BRAD PAISLEY ARISTA NASHVILLE 47352/SMN (13.98)	American Saturday Night		1

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	25	20	17	CHRIS YOUNG RCA 24118/SMN (10.98)	The Man I Want To Be		6
27	27	26	17	VARIOUS ARTISTS EMULBERA 50291/ONYMUSIC 1838	NOW That's What I Call Country Vol. 2		4
28	29	30	17	BILLY CURRINGTON MERCURY 009550/UMGN (13.98)	Little Bit Of Everything		2
29	30	24	16	RASCAL FLATTS LYRIC STREET 002764 (14.98)	Greatest Hits Volume 1		2
30	28	34	18	SUGARLAND MERCURY 013191/EXUMGN (14.98 CD/DVD) +	LIVE On The Inside		1
31	31	31	11	JUSTIN MOORE VALORY 0100 (10.98)	Justin Moore		3
32	34	29	17	LYLE LOVETT CURB/LOST HIGHWAY 013174/UMGN (13.98)	Natural Forces		8
33	33	33	17	KELLIE PICKLER 19/BNA 2281/SMN (11.98) +	Kellie Pickler		1
34	32	35	17	COLT FORD AVERAGE JOE 51001 (16.98)	Ride Through The Country		24
35	35	36	17	DIERKS BENTLEY CAPITOL NASHVILLE 02158 (18.98)	Feel That Fire		1
36	36	-	2	DOLLY PARTON DOLLY 925-BUTTERFLY 2AV (18.98 CD/DVD) +	Live From London		36
37	39	37	17	GLORIANA EMBLEM/REPRISE/WARNER BROS. 519780/WRN (13.98)	Gloriana		2
38	42	47	16	KENNY CHESNEY BLUE CHAIR/ENA 34553/SMN (18.98)	Lucky Old Sun		1
39	38	39	17	MARTINA MCBRIDE RCA 34190/SMN (17.98)	Shine		1
40	41	44	17	RANDY HOUSER UNIVERSAL SOUTH 011699 (10.98)	Anything Goes		21
41	40	27	17	JOE NICHOLS UNIVERSAL SOUTH 012989 (13.98)	Old Things New		15
42	43	41	17	JAKE OWEN RCA 31287/SMN (12.98)	Easy Does It		2
43	44	38	17	ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98)	Carolina		4
44	45	46	17	TIM MCGRAW CURB 79118 (11.98)	Greatest Hits 3		1
45	46	57	17	VARIOUS ARTISTS CAPITOL NASHVILLE/SMN/MUSIC/ARISTA 017243/UMGN (18.98)	NOW That's What I Call Country		1
46	49	50	14	DAVID NAIL MCA NASHVILLE 011003/UMGN (10.98)	I'm About To Come Alive		19
47	55	51	17	WILLIE NELSON SHANGRI-LA/BUE BLUE NOTE 67197/BLG (17.98)	American Classic		14
48	54	53	17	TRACE ADKINS CAPITOL NASHVILLE 20281 (18.98)	X: Ten		7
49	53	54	17	LARRY THE CABLE GUY JACK/WARNER BROS. 519711/WRN (18.98)	Tailgate Party		19
50	51	43	17	PATTY LOVELESS SAGUARO ROAD 24976 (17.98)	Mountain Soul II		19

TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	8	8	<b>#1</b> PATTY LOVELESS 8 WKS SAGUARO ROAD 24976	Mountain Soul II		1
2	2	40	40	STEVE MARTIN 40 SHARE 610647/ROUNDER	The Crow: New Songs For The Five-String Banjo		2
3	3	11	11	THE ISAACS GATHER MUSIC GROUP 46014	The Isaacs... Naturally: An Almost A Cappella Collection		3
4	4	61	61	OLD CROW MEDICINE SHOW NETTWERK 30812*	Tennessee Pusher		4
5	5	5	5	SAM BUSH SUGAR HILL 4055/WELK	Circles Around Me		5
6	6	56	56	STEVE IVEY IMI/MADACY SPECIAL PRODUCTS 53859/MADACY	Ultimate Bluegrass		6
7	7	2	2	DAILEY & VINCENT ROUNDER 610610 EX	Singing From The Heart		7
8	11	4	4	THE DEL MCCOURY BAND MCCOURY 0014	Family Circle		8
9	9	65	65	BILL & GLORIA GATHER WITH THEIR HOMECOMING FRIENDS Bill Gather Presents Country Bluegrass Homecoming Vol. One GATHER MUSIC GROUP 42736	Bill Gather Presents Country Bluegrass Homecoming Vol. One		9
10	13	32	32	DAILEY & VINCENT ROUNDER 610617	Brothers From Different Mothers		10

BETWEEN THE BULLETS

GROWING 'NEED'



Lady Antebellum's "Need You Now" bullets in its second week atop Hot Country Songs with the fastest weekly audience sum so far this year and the chart's biggest in more than two years. Up 383,000 impressions, the single collects 38 million audience impressions during the tracking week, surpassing the year's prior best, which happened when labelmate Darius Rucker stacked 37.8 million impressions with "Alright" on the July 15 chart. Lady A registers the biggest weekly audience since Toby Keith's "Love Me If You Can" led the Oct. 20, 2007, chart with 38.1 million impressions. The trio's second album is due Jan. 26.

—Wade Jensen

HOT COUNTRY SONGS: 125 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. TOP COUNTRY ALBUMS: See Charts Legend for rules and explanations. All charts © 2009 Nielsen Business Media, Inc. All rights reserved.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / DISTRIBUTING LABEL
1	48	2	<b>#1</b> <b>50 CENT</b>	<b>EMPIRE STATE OF MIND</b>	JAY-Z + ALICIA KEYS (ROC NATION)
2	1	5	MICHAEL JACKSON	I INVENTED SEX	TREY SONGZ FEAT. DRAKE (SONG BOOK/ATLANTIC)
3	HOT SHOT DEBUT		JANET	PAPERS	USHER (LAFACE/JLG)
4	10	24	THE BLACK EYED PEAS	MONEY TO BLOW	BIRDMAN FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN/UMRG)
5	2	11	JAY-Z	FOREVER	DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
6	17	54	BEYONCE	DOWN	JAY Z FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
7	9	12	WHITNEY HOUSTON	SEXY CHICK	DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)
8	5	12	TREY SONGZ	PAPARAZZI	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
9	RE-ENTRY		BEYONCE	REPLAY	IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE/WARNER BROS.)
10	4		MELANIE FIONA	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
11	8	11	DRAKE	MEET ME HALFWAY	THE BLACK EYED PEAS (INTERSCOPE)
12	5		BEBE & CECE WINANS	I CAN TRANSFORM YA	CHRIS BROWN FEAT. LIL WAYNE & SWIZZ BEATZ (JIVE/JLG)
13	12	9	MARIAH CAREY	TIE ME DOWN	NEW BOYZ FEAT. RAY J (SHOTTY/ASYLUM/WARNER BROS.)
14	NEW		PRETTY RICKY	GANGSTA LUV	SNOOP DOGG FEAT. THE DREAM (DOGGYSTYLE/PRIORITY/CAPITOL)
15	3	2	WALE	BREAK UP	MARIO FEAT. GUCCI MANE & SEAN GARRETT (J/RMG)
16	20		MAXWELL	BABY BY ME	50 CENT FEAT. NE-YO (SHADY/AFTERMATH/INTERSCOPE)
17	21	27	EMINEM	THROW IT IN THE BAG	FABOLOUS FEAT. THE DREAM (DESERT STORM/DEF JAM/DJMG)
18	43	21	VARIOUS ARTISTS	ONE TIME	JUSTIN BIEBER (ISLAND/IDJMG)
19	NEW		SLUG & MURS WITH AESOP ROCK	DO YOU REMEMBER	JAY SEAN FEAT. SEAN PAUL & LIL JON (CASH MONEY/UNIVERSAL REPUBLIC)
20	32		JACKSON 5	OBSESSED	MAXWELL (ISLAND/IDJMG)
21	24	10	KID CUDI	IMMA STAR (EVERYWHERE WE ARE)	JEREMIH (MICK SCHULTZ/DEF JAM/DJMG)
22	14	6	MARIO	PAPERS	USHER (LAFACE/JLG)
23	25		TECH N9NE	SPOTLIGHT	GUCCI MANE FEAT. USHER (MIZAY/ASYLUM/WARNER BROS.)
24	35	77	LIL WAYNE	HARD	RIHANNA FEAT. JEEZY (SRP/DEF JAM/DJMG)
25	45		JOSS STONE	TIK TOK	KESHA (KASZ MONEY/RCA/RMG)
26	11		AMERIE	MONEY TO BLOW	BIRDMAN FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN/UMRG)
27	13	3	RYAN LESLIE	EVERYTHING, EVERYDAY, EVERYWHERE	FABOLOUS FEAT. KERI HILSON (DESERT STORM/DEF JAM/DJMG)
28	18	4	BRIAN MCKNIGHT	SHUT IT DOWN	PITBULL FEAT. AKON (MR. 305/POLO GROUNDS/J/RMG)
29	20	13	LETOYA	3	BRITNEY SPEARS (JIVE/JLG)
30	66	3	VARIOUS ARTISTS	WASTED	GUCCI MANE FEAT. PLIES OR DJ DA JUICEMAN (MIZAY/ICEY/WARNER BROS.)
31	16	29	CHRISSETTE MICHELE	BAD ROMANCE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
32	41	12	PITBULL	I INVENTED SEX	TREY SONGZ FEAT. DRAKE (SONG BOOK/ATLANTIC)
33	22	10	LIL' BOOSIE	RUSSIAN ROULETTE	RIHANNA (SRP/DEF JAM/DJMG)
34	15	16	KJON	OH YEAH	LAYKE JOHNSON (CAPITOL)
35	33		JEREMIH	SUCCESSFUL	DRAKE FEAT. TREY SONGZ & LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
36	29	17	FABOLOUS	I'M GOING IN	DRAKE FEAT. LIL WAYNE & YOUNG JEEZY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
37	31	10	NEW BOYZ	GOOD MORNING	CHAMILLIONAIRE (CHAMILLITARY/UNIVERSAL REPUBLIC)
38	5		MARY MARY	GIVE IT UP TO ME	SHAKIRA FEAT. LIL WAYNE (EPIC)
39	NEW		RAEKWON	I GET IT IN	DMARION FEAT. GUCCI MANE (STARWORLD/MUSICWORKS/T.U.G./CAPITOL)
40	19		TRIPLE C'S	LOVE COME DOWN	DIDDY - DIRTY MONEY (BAD BOY/INTERSCOPE)
41	23	11	VARIOUS ARTISTS	MEDICINE	PLIES FEAT. KERI HILSON (BIG GATES/ATLANTIC)
42	28	40	CHARLIE WILSON	I GET CRAZY	NICKI MINAJ FEAT. LIL WAYNE (YOUNG MONEY)
43	30		LEDISI	HEADBOARD	HURRICANE CHRIS FEAT. MARIO + PLIES (POLO GROUNDS/J/RMG)
44	26	9	ANTHONY HAMILTON	SEX THERAPY	ROBIN THICKE (STAR TRAK/INTERSCOPE)
45	40	36	KERI HILSON	TRY SLEEPING WITH A BROKEN HEART	ALICIA KEYS (MBK/J/RMG)
46	61		T.I.	I'M GOOD	CLIPSE FEAT. PHARRELL WILLIAMS (RE UP/COLUMBIA)
47	13		MICHAEL JACKSON	TRY IT OUT	BIG BANK BLACK FEAT. KANDI (DUCT TAPE/DEF JAM/DJMG)
48	5		THE WHISPERS	I AM	MARY J. BLIGE (MARIARCH/GEFFEN/INTERSCOPE)
49	RE-ENTRY		BEYONCE	ECHO	R. KELLY (JIVE/JLG)
50	58		JACKSON 5	LOVE COME DOWN	DIDDY - DIRTY MONEY (BAD BOY/INTERSCOPE)

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	8	<b>#1</b> <b>EMPIRE STATE OF MIND</b>	JAY-Z + ALICIA KEYS (ROC NATION)	
2	3	12	I INVENTED SEX	TREY SONGZ FEAT. DRAKE (SONG BOOK/ATLANTIC)	
3	2	7	PAPERS	USHER (LAFACE/JLG)	
4	5	9	MONEY TO BLOW	BIRDMAN FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN/UMRG)	
5	4	12	FOREVER	DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)	
6	8	8	BABY BY ME	50 CENT FEAT. NE-YO (SHADY/AFTERMATH/INTERSCOPE)	
7	14		REGRET	LETOYA FEAT. LUDACRIS (CAPITOL)	
8	9	8	I CAN TRANSFORM YA	CHRIS BROWN FEAT. LIL WAYNE & SWIZZ BEATZ (JIVE/JLG)	
9	18		WASTED	GUCCI MANE FEAT. PLIES OR DJ DA JUICEMAN (MIZAY/ICEY/WARNER BROS.)	
10	15	6	IT KILLS ME	MELANIE FIONA (SRC/UNIVERSAL MOTOWN/UMRG)	
11	11	9	BAD HABITS	MAXWELL (COLUMBIA)	
12	17		SPOTLIGHT	GUCCI MANE FEAT. USHER (MIZAY/ASYLUM/WARNER BROS.)	
13	10	20	UNDER	PLEASURE P (ATLANTIC)	
14	25	2	HARD	RIHANNA FEAT. JEEZY (SRP/DEF JAM/DJMG)	
15	17		NUMBER ONE	R. KELLY FEAT. KERI HILSON (JIVE/JLG)	
16	13	25	BREAK UP	MARIO FEAT. GUCCI MANE & SEAN GARRETT (J/RMG)	
17	6		I GET IT IN	DMARION FEAT. GUCCI MANE (STARWORLD/MUSICWORKS/T.U.G./CAPITOL)	
18	21	7	I LOOK GOOD	CHALIE BOY (DIRTY 3RD/JIVE/BATTERY)	
19	14	26	PRETTY WINGS	MAXWELL (COLUMBIA)	
20	22	5	GANGSTA LUV	SNOOP DOGG FEAT. THE DREAM (DOGGYSTYLE/PRIORITY/CAPITOL)	
21	4		SAY AAH	TREY SONGZ (SONG BOOK/ATLANTIC)	
22	10		FRESH	6 TRE G (MOONSTONE/JIVE/BATTERY)	
23	1		EVERYTHING, EVERYDAY, EVERYWHERE	FABOLOUS FEAT. KERI HILSON (DESERT STORM/DEF JAM/DJMG)	
24	13	17	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST (ROC NATION)	
25	7		THINKIN' ABOUT YOU	MARIO (J/RMG)	
26	4		TIE ME DOWN	NEW BOYZ FEAT. RAY J (SHOTTY/ASYLUM/WARNER BROS.)	
27	27	6	GOTTA GET IT	JUVENILE (UTP/E1/ATLANTIC)	
28	31	5	I'M GOING IN	DRAKE FEAT. LIL WAYNE & YOUNG JEEZY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)	
29	32	8	VIDEO PHONE	BEYONCE (MUSIC WORLD/COLUMBIA)	
30	NEW		<b>GG</b> <b>BEDROCK</b>	YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)	
31	NEW		SEX THERAPY	ROBIN THICKE (STAR TRAK/INTERSCOPE)	
32	NEW		TRY SLEEPING WITH A BROKEN HEART	ALICIA KEYS (MBK/J/RMG)	
33	10	15	I'M GOOD	CLIPSE FEAT. PHARRELL WILLIAMS (RE UP/COLUMBIA)	
34	8	2	TRY IT OUT	BIG BANK BLACK FEAT. KANDI (DUCT TAPE/DEF JAM/DJMG)	
35	NEW		I AM	MARY J. BLIGE (MARIARCH/GEFFEN/INTERSCOPE)	
36	NEW		ECHO	R. KELLY (JIVE/JLG)	
37	39	2	LOVE COME DOWN	DIDDY - DIRTY MONEY (BAD BOY/INTERSCOPE)	
38	40	2	MEDICINE	PLIES FEAT. KERI HILSON (BIG GATES/ATLANTIC)	
39	NEW		I GET CRAZY	NICKI MINAJ FEAT. LIL WAYNE (YOUNG MONEY)	
40	35	5	HEADBOARD	HURRICANE CHRIS FEAT. MARIO + PLIES (POLO GROUNDS/J/RMG)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	3	9	<b>#1</b> <b>GREATEST GAINER</b> <b>EMPIRE STATE OF MIND</b>	JAY-Z + ALICIA KEYS (ROC NATION)	
2	1	10	SWEET DREAMS	BEYONCE (MUSIC WORLD/COLUMBIA)	
3	15		WHATCHA SAY	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	
4	11		FOREVER	DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)	
5	21		DOWN	JAY Z FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
6	6	0	SEXY CHICK	DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)	
7	10		PAPARAZZI	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
8	12	7	REPLAY	IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE/WARNER BROS.)	
9	8		MEET ME HALFWAY	THE BLACK EYED PEAS (INTERSCOPE)	
10	9	8	I CAN TRANSFORM YA	CHRIS BROWN FEAT. LIL WAYNE & SWIZZ BEATZ (JIVE/JLG)	
11	11	7	TIE ME DOWN	NEW BOYZ FEAT. RAY J (SHOTTY/ASYLUM/WARNER BROS.)	
12	13	19	THROW IT IN THE BAG	FABOLOUS FEAT. THE DREAM (DESERT STORM/DEF JAM/DJMG)	
13	17	21	IMMA STAR (EVERYWHERE WE ARE)	JEREMIH (MICK SCHULTZ/DEF JAM/DJMG)	
14	18	12	DO YOU REMEMBER	JAY SEAN FEAT. SEAN PAUL & LIL JON (CASH MONEY/UNIVERSAL REPUBLIC)	
15	21		PAPERS	USHER (LAFACE/JLG)	
16	26	3	SPOTLIGHT	GUCCI MANE FEAT. USHER (MIZAY/ASYLUM/WARNER BROS.)	
17	23		HARD	RIHANNA FEAT. JEEZY (SRP/DEF JAM/DJMG)	
18	32	3	TIK TOK	KESHA (KASZ MONEY/RCA/RMG)	
19	25	29	MONEY TO BLOW	BIRDMAN FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN/UMRG)	
20	27	5	SHUT IT DOWN	PITBULL FEAT. AKON (MR. 305/POLO GROUNDS/J/RMG)	
21	28	8	3	BRITNEY SPEARS (JIVE/JLG)	
22	29		WASTED	GUCCI MANE FEAT. PLIES OR DJ DA JUICEMAN (MIZAY/ICEY/WARNER BROS.)	
23	30		BAD ROMANCE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
24	31	34	I INVENTED SEX	TREY SONGZ FEAT. DRAKE (SONG BOOK/ATLANTIC)	
25	32	23	RUSSIAN ROULETTE	RIHANNA (SRP/DEF JAM/DJMG)	
26	33	36	OH YEAH	LAYKE JOHNSON (CAPITOL)	
27	34	14	SUCCESSFUL	DRAKE FEAT. TREY SONGZ & LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)	
28	35	12	I'M GOING IN	DRAKE FEAT. LIL WAYNE & YOUNG JEEZY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)	
29	36	38	GOOD MORNING	CHAMILLIONAIRE (CHAMILLITARY/UNIVERSAL REPUBLIC)	
30	37	NEW	GIVE IT UP TO ME	SHAKIRA FEAT. LIL WAYNE (EPIC)	
31	38	NEW	I GET IT IN	DMARION FEAT. GUCCI MANE (STARWORLD/MUSICWORKS/T.U.G./CAPITOL)	
32	39	NEW	LOVE COME DOWN	DIDDY - DIRTY MONEY (BAD BOY/INTERSCOPE)	
33	40	NEW	MEDICINE	PLIES FEAT. KERI HILSON (BIG GATES/ATLANTIC)	
34	41	NEW	I GET CRAZY	NICKI MINAJ FEAT. LIL WAYNE (YOUNG MONEY)	
35	42	NEW	HEADBOARD	HURRICANE CHRIS FEAT. MARIO + PLIES (POLO GROUNDS/J/RMG)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	23	<b>#1</b> <b>BAD HABITS</b>	MAXWELL (COLUMBIA)	
2	6	10	MILLION DOLLAR BILL	WHITNEY HOUSTON (ARISTA/RMG)	
3	4	30	CAN'T LIVE WITHOUT YOU	CHARLIE WILSON (P MUSIC/JIVE/JLG)	
4	13		WHAT I'VE BEEN WAITING FOR	BRIAN MCKNIGHT (HARD WORK/E1)	
5	30		PRETTY WINGS	MAXWELL (COLUMBIA)	
6	2	10	DOESN'T MEAN ANYTHING	ALICIA KEYS (MBK/J/RMG)	
7	1		PAPERS	USHER (LAFACE/JLG)	
8	7		CLOSE TO YOU	BEBE & CECE WINANS (B&C/MALACO)	
9	12	4	<b>GREATEST GAINER</b> <b>AIN'T LEAVIN WITHOUT YOU</b>	JAEHEIM (DIVINE MILL/ATLANTIC)	
10	9	6	THIS IS IT	MICHAEL JACKSON FEAT. THE JACKSONS (MJ/EPIC/COLUMBIA)	
11	11	40	ON THE OCEAN	KJON (UP&UP/DEH TYME/UNIVERSAL REPUBLIC/UMRG)	
12	35		THE POINT OF IT ALL	ANTHONY HAMILTON (MISTER'S MUSIC/SO SO DEF/JLG)	
13	15		OH	KEVIN EDMONDS (MAKE)	
14	8		IT KILLS ME	MELANIE FIONA (SRC/UNIVERSAL MOTOWN/UMRG)	
15	16	20	GOIN' THRU CHANGES	LEDISI (VERVE FORECAST/VERVE)	
16	18	18	DON'T STAY	LAURA IZIBOR (ATLANTIC)	
17	19	18	DON'T MAKE 'EM LIKE U NO MORE	RUBEN STUDDARD (19/HICKORY/RED)	
18	27		BULLETPROOF	RAHEEM DEVAUGHN FEAT. LUDACRIS (JIVE/JLG)	
19	20	18	I LOOK TO YOU	WHITNEY HOUSTON (ARISTA/RMG)	
20	22	17	THIS TIME	KJON FEAT. LEE ENGLISH JR. & AUGUSTINE ALVAREZ (UP&UP/UNIVERSAL REPUBLIC/UMRG)	
21	23	2	TRY SLEEPING WITH A BROKEN HEART	ALICIA KEYS (MBK/J/RMG)	
22	24	10	I WANT TO KNOW WHAT LOVE IS	MARIAH CAREY (ISLAND/IDJMG)	
23	25	15	MY CHILD	ALL-4-ONE (PEAK/CMG)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	11	<b>#1</b> <b>EMPIRE STATE OF MIND</b>	JAY-Z + ALICIA KEYS (ROC NATION)	
2	2	13	FOREVER	DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)	
3	5	10	BABY BY ME	50 CENT FEAT. NE-YO (SHADY/AFTERMATH/INTERSCOPE)	
4	6	7	MONEY TO BLOW	BIRDMAN FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN/UMRG)	
5	3	17	WASTED	GUCCI MANE FEAT. PLIES OR DJ DA JUICEMAN (MIZAY/ICEY/WARNER BROS.)	
6	4	8	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST (ROC NATION)	
7	24		THROW IT IN THE BAG	FABOLOUS FEAT. THE DREAM (DESERT STORM/DEF JAM/DJMG)	
8	8		GANGSTA LUV	SNOOP DOGG FEAT. THE DREAM (DOGGYSTYLE/PRIORITY/CAPITOL)	
9	10	8	TIE ME DOWN	NEW BOYZ FEAT. RAY J (SHOTTY/ASYLUM/WARNER BROS.)	
10	11		SPOTLIGHT	GUCCI MANE FEAT. USHER (MIZAY/ASYLUM/WARNER BROS.)	
11	13	12	I'M GOING IN	DRAKE FEAT. LIL WAYNE & YOUNG JEEZY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)	
12	12	10	EVERYTHING, EVERYDAY, EVERYWHERE	FABOLOUS FEAT. KERI HILSON (DESERT STORM/DEF JAM/DJMG)	
13	22		SUCCESSFUL	DRAKE FEAT. TREY SONGZ & LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)	
14	31		BEST I EVER HAD	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)	
15	15	12	I LOOK GOOD	CHALIE BOY (DIRTY 3RD/JIVE/BATTERY)	
16	22	2	<b>GREATEST GAINER</b> <b>BEDROCK</b>	YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)	
17	17	1	5 STAR CHICK	YO GOTTI (POLO GROUNDS/J/RMG)	
18	19	5	FRESH	6 TRE G (MOONSTONE/JIVE/BATTERY)	
19	18	10	BE ON YOU	FLO RIDA FEAT. NE-YO (POE BOY/ATLANTIC)	
20	21	2	HOW LOW	LUDACRIS (DTP/DEF JAM/IDJMG)	
21	1	3	HOTEL ROOM SERVICE	PITBULL (MR. 305/POLO GROUNDS/J/RMG)	
22	23	3	SHUT IT DOWN	PITBULL FEAT. AKON (MR. 305/POLO GROUNDS/J/RMG)	
23	3		GOTTA GET IT	JUVENILE (UTP/E1/ATLANTIC)	
24	24	4	WE BE STEADY MOBBIN'	LIL WAYNE FEAT. GUCCI MANE (NOT LISTED)	
25	RE-ENTRY		I GET CRAZY	NICKI MINAJ FEAT. LIL WAYNE (YOUNG MONEY)	

## BETWEEN THE BULLETS.

# 50 LEADS REVAMPED R&B TALLY



After early sales in the prior issue, 50 Cent charges 48-1 with 160,000 units this week for his fourth No. 1 on Top R&B/Hip-Hop Albums in the first issue using the chart's revamped methodology.

**HOT DANCE CLUB SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / PROMOTION LABEL
1	2	12	<b>#1</b> S.O.S. (LET THE MUSIC PLAY)	JORDIN SPARKS 19/JIVE/JLG
2	5	7	PERFECT	DEPECHE MODE MUTE/VIRGIN/CAPITOL
3	3	8	HANG ON	PLUMB CURB
4	4	6	I WANT TO KNOW WHAT LOVE IS	MARIAH CAREY ISLAND/IDJMG
5	6	9	WE ARE GOLDEN	MIKA CASABLANCA/UNIVERSAL MOTDWN
6	7	10	SMOKE	JUS JACK WITH PHIL GARANT FEATURING MATINA PARISI MODA
7	9	11	TURN IT OUT	ALTAI FEATURING JEANIE TRACY MAMAHOUSE
8	11	9	SEXY PEOPLE	LOLENE CAPITOL
9	1	1	F*CK YOU	LILY ALLEN CAPITOL
10	12	10	BODY LANGUAGE	JESSE MCCARTNEY FEATURING T-PAIN HOLLYWOOD
11	14	9	FIGHT FOR YOU	MORGAN PAGE NETTWERK
12	8	12	DID YOU SEE ME COMING?	PET SHOP BOYS ASTRALWERKS/CAPITOL
13	13	1	PAPARAZZI	LADY GAGA STREAMLINE/KONLIVE/CHEERRYTREE/INTERSCOPE
14	23	4	MAKE ME	JANET A&M/UMG
15	17	7	OUTTA HERE	ESMEE DENTERS TENNMAN/INTERSCOPE
16	18	6	PUSH N PULL	NOFFERINI & MARINI VS SYLVIA TOSUH LOVERUSH/SEA TO SUN
17	15	12	DO WHAT U LIKE	BAD BOY HILL FEATURING ALYSSA PALMER NETTWERK
18	19	8	BAD HABITS	MAXWELL COLUMBIA
19	22	7	WISH U LOVE	CHAD JACK & TIM LETTEER VS. FAWN HADES
20	25	5	MISTAKE	MOBY LITTLE IDIOT/MUTE
21	26	5	YOU USED TO KNOW	ANDREA CARNELL CURVY
22	10	10	MILLION DOLLAR BILL	WHITNEY HOUSTON ARISTA/RMG
23	16	10	WAKE UP	SILMIY PEREZCIOS/AWARNER BROS.
24	28	4	DRAMA QUEEN (TEXTING U)	SIMONE DENNY & BARRY HARRIS BARRY HARRIS
25	NOT SHOT DEBUT		<b>BAD ROMANCE</b>	LADY GAGA STREAMLINE/KONLIVE/CHEERRYTREE/INTERSCOPE

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / PROMOTION LABEL
26	31	6	MANOS AL AIRE	NELLY FURTADO NELSTAR/UNIVERSAL MUSIC LATINO
27	21	11	SAD SONG	BLAKE LEWIS TOMMY BOY
28	24	13	LOVE SONGS	ANJULIE HEAR/CMG
29	20	8	MISS YOU	RON PERKOV ARPEE
30	40	2	<b>POWER PICK</b> FRESH OUT THE OVEN	LOLA FEATURING PITBULL EPIC
31	35	3	BRITNEY SPEARS JIVE/JLG	
32	22	5	ANGEL ON THE DANCEFLOOR	DAVE MATTHIAS FEATURING NATALIA FLORES CARRILLO
33	37	4	WORKIN' GIRL	KELLY KING TRES KNEEHOWS
34	39	4	HEAVY CROSS	THE GOSSIP COLUMBIA
35	42	3	GIVE ME LOVE	STEPHEN KEYES MADTIZZY
36	41	3	DOLLHOUSE	PRISCILLA RENEA CAPITOL
37	38	11	BRAND NEW DAY	GEORGIE PORGIE MUSIC PLANT
38	34	14	SEXY BITCH	DAVID GUETTA FEATURING AKON GUM/ASTRALWERKS/CAPITOL
39	30	14	RELEASE ME	AGNES KING ISLAND ROCKY STAR/NFM
40	44	3	COME BACK CLEAN	THE CRYSTAL METHOD FEATURING EMILY HAINES TINY E'RENCARNATE
41	27	12	SUPERSTAR	DAVID MAY FEATURING MOISES MODESTO ABKCO
42	46	2	HEY BOY	RADKA SIXTH AVENUE
43	29	13	LOSING MY MIND	ALI KING JELLYBEAN
44	50	2	PARTY IN THE U.S.A.	MILEY CYRUS HOLLYWOOD
45	43	6	AIN'T NO STOPPIN' US NOW	TABORAH & DARRYL D'ONNEAU D1
46	32	11	STRAIGHT THROUGH MY HEART	BACKSTREET BOYS JIVE/JLG
47	NEW		<b>ON THE FLOOR (OH BABY PLEASE)</b>	KAYLAH MARIN EPHIANY
48	NEW		<b>RAIN</b>	ANJULIE MONSTER/HEAR/CMG
49	47	3	EN EL MOMENTO	STEE-E & HYBRID HEIGHTS SEA TO SUN
50	NEW		<b>STRIPED SOCKS</b>	TAYLOR BRIGHT BRIGHT HOUSE

**TOP DANCE/ELECTRONIC ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL
1	2	56	<b>#1</b> LADY GAGA	THE FAME STREAMLINE/KONLIVE/CHEERRYTREE/INTERSCOPE 012827/IGA
2	1	19	CITY CITY	OCEAN EYES UNIVERSAL REPUBLIC 013141/UMRG
3	3	3	DAVID GUETTA	ONE LOVE GUM 86847/ASTRALWERKS
4	4	3	VARIOUS ARTISTS	NOW THAT'S WHAT I CALL DANCE CLASSICS 3/UNIVERSAL/SONY 60492/SONY MUSIC
5	5	4	LMFAO	PARTY ROCK PARTY ROCK WILLIAMS/CHERRYTREE/INTERSCOPE 012932/IGA
6	8	13	IMOGEN HEAP	ELLIPSE MEGAPHONIC/RCA 50605/RMG
7	6	72	3OH!3	WANT PHOTO FINISH 511181
8	7	9	VARIOUS ARTISTS	NOW THAT'S WHAT I CALL CLUB HITS 5/UNIVERSAL/SONY 60256/SONY MUSIC
9	10	13	BEYONCE	IRIS AND REFERENCE VIDEO COLLECTION & DANCE MOVIES (R&B) MUSIC WORLD/COLUMBIA 5349 CD/SONY MUSIC
10	9	7	TIESTO	KALEIDOSCOPE MUSICAL FREEDOM 2082/ULTRA
11	11	12	LA ROUX	LA ROUX B.G. LIFE POLY/DOR/CHEERRYTREE/INTERSCOPE 013389/IGA
12	NEW		<b>ANNIE</b>	DO NOT STOP TOTALLY 178/SMALLTOWN
13	14	7	FAMILY FORCE 5	FAMILY FORCE 5'S CHRISTMAS PAGEANT TMG 97937
14	1	52	SOUNDTRACK	SOUNDTRACK MILLIONAIRE INTERSCOPE 012502/IGA
15	13	3	DAVE AUDE	DAVE AUDE PRESENTS: ULTRA.2010 ULTRA 2197
16	16	14	CASCADA	EVACUATE THE DANCEFLOOR ROBBINS 75084
17	15	14	BREATHE CAROLINA	HELLO FASCINATION FEARLESS 30127
18	18	9	DEADMAU5	FOR LACK OF A BETTER NAME MAUSTRAP 2174/ULTRA
19	21	18	DJ SKRIBBLE	TOTAL CLUB HITS 3 THRIVEDANCE 90814/THRIVE
20	19	5	FUCK BUTTONS	TAROT SPORT ATP 35*
21	7	7	AIR	LOVE 2 AIRCHEOLOGY 66396/ASTRALWERKS
22	22	6	NEON INDIAN	PSYCHIC CHASMS LEFSE 001
23	RE-ENTRY		<b>VARIOUS ARTISTS</b>	TOTAL WORKOUT THRIVEDANCE 90781 EX/THRIVE
24	25	8	ZERO 7	YEAH GHOST ATLANTIC 520260/AG
25	17	9	LUIS MIGUEL	NO CULPES A LA OCHO: CLUB REMIXES WARNER LATINA 521318

**HOT DANCE AIRPLAY™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / PROMOTION LABEL
1	3	13	<b>#1</b> SEXY CHICK	DAVID GUETTA FEATURING AKON GUM/ASTRALWERKS/CAPITOL
2	7	9	KISS ME BACK	KIM SOZZI ULTRA
3	15	3	MEET ME HALFWAY	THE BLACK EYED PEAS INTERSCOPE
4	1	11	I WILL BE HERE	TIESTO & SNEAKY SOUND SYSTEM ULTRA
5	4	5	EVERY MORNING	BASHUNTER ULTRA
6	2	10	RELEASE ME	AGNES KING ISLAND ROCKY STAR/NFM
7	9	6	HANG ON	PLUMB CURB
8	6	20	THE SOUND OF MISSING YOU	AMEERAH ROBBINS
9	8	11	PAPARAZZI	LADY GAGA STREAMLINE/KONLIVE/CHEERRYTREE/INTERSCOPE
10	13	3	BRITNEY SPEARS JIVE/JLG	
11	12	12	SMOKE	JUS JACK WITH PHIL GARANT FEATURING MATINA PARISI MODA
12	11	21	I REMEMBER	DEADMAU5 + KASKADE MAUSTRAP/AND PRESS/ULTRA
13	10	19	EVACUATE THE DANCEFLOOR	CASCADA ROBBINS
14	17	7	FIGHT FOR YOU	MORGAN PAGE NETTWERK
15	5	15	SWEET DREAMS	BEYONCE MUSIC WORLD/COLUMBIA
16	16	3	HOT	INNA RDTON/VALE
17	RE-ENTRY		<b>READY FOR THE WEEKEND</b>	CALVIN HARRIS ULTRA
18	14	13	I BELIEVE	CYBERSUTRA FEATURING JULIE THOMPSON RED STICK/STRICTLY RHYTHM
19	5	5	GHOSTS 'N STUFF	DEADMAU5 FEATURING ROB SWIRE MAUSTRAP/ULTRA
20	18	10	RIGHT HERE	CARMEN REECE REAL MF
21	21	7	SAD SONG	BLAKE LEWIS TOMMY BOY
22	25	4	SEXY PEOPLE	LOLENE CAPITOL
23	24	2	TIE ME DOWN	NEW BOYZ FEATURING RAY J SHOTTY/ASYLUM/WARNER BROS.
24	RE-ENTRY		<b>REPLAY</b>	IYAZ TIME IS MONEY/BELUGA HEIGHTS/REPRISE
25	NEW		<b>BABY BY ME</b>	50 CENT FEATURING NE-YO SHADY/AFTERMATH/INTERSCOPE

**TOP TRADITIONAL JAZZ ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	7	<b>#1</b> MICHAEL BUBLE	CRZY LOVE 143/REPRISE 520733/WARNER BROS. Ⓢ
2	NEW		<b>VARIOUS ARTISTS</b>	MAKING MERRY EVA STREISAND'S 86608 EX/STARBUCKS
3	2	6	BARBRA STREISAND	LOVE IS THE ANSWER COLUMBIA 43354/SONY MUSIC
4	4	10	HARRY CONNICK, JR.	YOUR SONGS COLUMBIA 47228*/SONY MUSIC
5	2	2	VARIOUS ARTISTS	LETTERS TO SANTA: A HOLIDAY MUSICAL COLLECTION CONCORD 231968/EX
6	5	4	PINK MARTINI	SPLENDOR IN THE GRASS HEINZ 6*
7	6	5	WYNTON MARSALIS	CHRISTMAS JAZZ JAM WYNTON/COMPASS 43023 EX/SOMERSET
8	7	35	DIANA KRALL	QUIET NIGHTS VERVE 012433/VEG Ⓢ
9	6	6	THE BRIAN SETZER ORCHESTRA	SONGS FROM LONELY AVENUE SURFDODG 52123*
10	23	3	MICHAEL BUBLE	MICHAEL BUBLE MEETS MADISON SQUARE GARDEN 143/REPRISE 51773/WARNER BROS. Ⓢ
11	8	30	MELBOY GARDOT	MY ONE AND ONLY THRILL VERVE 012563*/VG
12	13	3	FRANK SINATRA	CHRISTMAS WITH SINATRA AND FRIENDS FROM SINATRA ENTERPRISES 31672/CONCORD
13	3	3	FRANK SINATRA	SINATRA NEW YORK FRANK SINATRA ENTERPRISES/REPRISE 52082/WARNER BROS. Ⓢ
14	15	6	NELLIE MCKAY	NORMAL AS BLUEBERRY PIE: A TRIBUTE TO DORIS DAY VERVE 013218/VEG
15	12	3	SOUNDTRACK	CLINT EASTWOOD PRESENTS: JOHNNY MERCER: THE DREAMS ON ME: TOM 29164/NEW LINE

**TOP TRADITIONAL CLASSICAL ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	4	<b>#1</b> CECILIA BARTOLI	SACRIFICIUM DECCA 013412/UNIVERSAL CLASSICS GROUP
2	2	53	THE PRIESTS	THE PRIESTS RCA VICTOR 33969/SONY MUSIC
3	5	5	LANG LANG VADIM REPIN MISCHA MAISKY	TOBAKOVSKY/CHRISTMAS/PIANO TRIOS 013094/UNIVERSAL CLASSICS GROUP
4	4	37	PLACIDO DOMINGO	AMORE INFINITO: SONGS INSPIRED... 012532/UNIVERSAL CLASSICS GROUP
5	3	10	RENEE FLEMING	VERISMO DECCA 013279/UNIVERSAL CLASSICS GROUP
6	21	2	LEIF OVE ANDSNES	RUSSO/SKRY: PICTURES AT AN EXHIBITION/SCHUMANN/EMI CLASSICS 90309/RLG
7	11	76	THE CISTERCIAN MONKS OF ST. HEUGENKREUZ	CHANT MUSIC FOR THE SOUL DECCA 011488/UNIVERSAL CLASSICS GROUP
8	10	64	JOSHUA BELL	WVALDI: THE FOUR SEASONS JIVE CLASSICAL 11013/SONY MASTERWORKS
9	6	13	BELA FLECK ZAKIR HUSSAIN EDGAR MEYER	THE MELODY OF RHYTHM: TRIPLE CONCERTO & MUSIC FOR TRIO 0112024
10	7	7	JOYCE DIDONATO	ROSSINI: COLBRAN: THE MUSIC VIRGIN CLASSICS 94579/BLG
11	13	54	LUCIANO PAVAROTTI	THE DUETS DECCA 012245/UNIVERSAL CLASSICS GROUP
12	9	2	MICHAEL JAMES BATTLE	CHOPIN: AFTER MIDNIGHT SPECTACLE 20008/EX
13	NEW		<b>ENSEMBLE CAPRICCE (MAUTE)</b>	TELEMAN: LES GYFANS BAROQUES: THE BAROQUE GYPSIES ANALEKA 29919
14	8	3	ANDRE RIEU	LIVE IN DRESDEN: WEDDING AT THE OPERA ANDRE RIEU/DECCA 17791/SLG
15	16	9	JOSHUA BELL	THE BEST OF JOSHUA BELL: THE DECCA YEARS DECCA 013372/UNIVERSAL CLASSICS GROUP

**TOP CONTEMPORARY JAZZ ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL
1	2	35	<b>#1</b> CHRIS BOTTI	CHRIS BOTTI IN BOSTON COLUMBIA 36735/SONY MUSIC Ⓢ
2	1	2	VARIOUS ARTISTS	HIDDEN BEACH RECORDINGS PRESENTS: UNWRAPPED VOL. 6: HIDDEN BEACH 00003
3	6	42	BONEY JAMES	SEND ONE YOUR LOVE CONCORD 30815 Ⓢ
4	5	13	GEORGE BENSON	SONGS AND STORIES MONSTER 30364/CONCORD Ⓢ
5	4	4	EUGE GROOVE	SUNDAY MORNING SHANACHIE 5178
6	7	11	PETER WHITE	GOOD DAY PEAK 31006/CONCORD
7	3	2	BRIAN CULBERTSON	LIVE FROM THE INSIDE GRP 012322/VEG Ⓢ
8	9	13	NAJEE	MIND OVER MATTER HEADS UP 3156
9	7	9	KENNY G	SUPER HITS SONY MUSIC CUSTOM MARKETING GROUP 46252
10	RE-ENTRY		<b>THE RIPPINGTONS FEATURING RUSS FREEMAN</b>	MODERN ART PEAK 30635/CONCORD
11	1	13	HERB ALPERT & LANI HALL	ANYTHING GOES: LIVE CONCORD JAZZ 31441/CONCORD
12	14	4	EVERETTE HARP	FIRST LOVE SHANACHIE 5179
13	18	10	SPENCER DAY	VAGABOND YONAS MEDIA/CONCORD JAZZ 31317/CONCORD
14	17	45	KENNY G	PLAYLIST: THE VERY BEST OF KENNY G ARISTA/LEGACY 27463/SONY MUSIC
15	RE-ENTRY		<b>RICK BRAUN</b>	ALL IT TAKES MACK AVENUE 7020/ARTISTRY

**TOP CLASSICAL CROSSOVER ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	3	<b>#1</b> ANDREA BOCELLI	MY CHRISTMAS SUGAR 013437/DECCA
2	2	4	STING	IF ON A WINTER NIGHT... CHEERYTREE/EG 013329/UNIVERSAL CLASSICS GROUP Ⓢ
3	3	8	JOSHUA BELL	AT HOME WITH FRIENDS SONY CLASSICAL 52716/SONY MASTERWORKS
4	5	14	MORMON TABERNACLE CHOIR	RING CHRISTMAS BELLS MORMON TABERNACLE CHOIR 5023338
5	4	54	IL DIVO	THE PROMISE SYCO/COLUMBIA 39968/SONY MUSIC Ⓢ
6	6	55	ANDREA BOCELLI	INCANTO SUGAR 012161/DECCA Ⓢ
7	7	25	DAVID GARRETT	DAVID GARRETT DECCA 012872/UNIVERSAL CLASSICS GROUP
8	9	37	SARAH BRIGHTMAN	SYMPHONY: LIVE IN VIENNA MANHATTAN 21681/BLG Ⓢ
9	8	7	CHARLIE BAGGETT	I ONLY DREAM OF YOU BRG 1288
10	12	30	PAUL POTTS	PASSIONE SYCO/COLUMBIA 47439/SONY MUSIC
11	11	2	GREGORIAN	CHRISTMAS CHANTS CURB 79159
12	13	35	MORMON TABERNACLE CHOIR	COME THOU FOUNT OF EVER BLESSING MORMON TABERNACLE CHOIR 5014332
13	10		THE CANADIAN TENORS	THE CANADIAN TENORS DECCA 0135019
14	14	7	A JOYFUL NOISE	HANDEL'S MESSIAH: ROCKS INTEGRITY/SONY CLASSICAL 50243/SONY MASTERWORKS
15	15	26	ESCALA	ESCALA SYCO/COLUMBIA 47423/SONY MUSIC

**SMOOTH JAZZ SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / PROMOTION LABEL
1	1	18	<b>#1</b> BRIGHT	PETER WHITE PEAK/CMG
2	2	20	TROPICAL RAIN	JESSY J PEAK/CMG
3	3	20	BURNIN'	PAUL TAYLOR PEAK/CMG
4	4	29	TALK OF THE TOWN	DARREN RAHN NUGROOVE
5	5	21	SONGBIRD	CRAIG CHAQUICO SHANACHIE
6	7	16	SWEET SUMMER NIGHTS	NAJEE HEADS UP
7	8	6	CHASING PIRATES	NORAH JONES BLUE NOTE/CAPITOL Ⓢ
8	5		<b>LIVING IN HIGH DEFINITION</b>	GEORGE BENSON CONCORD/CMG
9	11	25	TIJUANA DANCE	RICK BRAUN ARTISTRY
10	9	0	WHO WILL COMFORT ME	MELODY GAROOT VERVE
11	14		<b>BOGOTA BY BUS</b>	JESSE COOK COACH HOUSE/E1

HOT LATIN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	2	9	#1 LOOKING FOR PARADISE	ALEJANDRO SANZ FEATURING ALICIA KEYS (WARNER LATINA)
2	1	11	ESCLAVO DE SUS BESOS	DAVID BISBAL (VALE/UNIVERSAL MUSIC LATINO)
3	3	19	TE IRA MEJOR SIN MI	JOAN SEBASTIAN (MUSART/BALBOA)
4	8	5	ME GUSTA TODO DE TI	BANDA EL RECODO (FONOVISA)
5	4	7	HAY OJITOS	INTOCABLE (GIM/SONY MUSIC LATIN)
6	7	20	TE VES FATAL	EL TRONO DE MEXICO (FONOVISA/MUSIVISA)
7	12	13	GRACIAS A TI	WISIN & YANDEL (WY/MACHETE)
8	9	31	LO INTENTAMOS	ESPIÑOZA PAZ (DISA/ASL)
9	10	16	MI CAMA HUELE A TI	TITO "EL BAMBINO" FEATURING ZION & LENNOX (SIENTE)
10	5	17	SU VENENO	AVENTURA (PREMIUM LATIN)
11	14	9	DERECHO DE ANTIGUEDAD	LA ORIGINAL BANDA EL LIMON (FONOVISA)
12	6	21	LOBA	SHAKIRA (EPIC/SONY MUSIC LATIN)
13	19	11	NI ROSAS NI JUGUETES	PAULINA RUBIO (UNIVERSAL MUSIC LATINO)
14	21	7	LA CALABAZA	LA ARROLLADORA BANDA EL LIMON (DISA)
15	13	19	MANOS AL AIRE	NELLY FURTADO (NELSTAR/UNIVERSAL MUSIC LATINO)
16	11	11	SUFRE	LOS DAREYES DE LA SIERRA (DISA)
17	6	6	NI CON OTRO CORAZON	PEDRO FERNANDEZ (FONOVISA)
18	10	10	MI COMPLEMENTO	LOS HURACANES DEL NORTE (DISA)
19	16	11	FELIZ	KANY GARCIA (SONY MUSIC LATIN)
20	20	11	ERES TODO TODO	JULION ALVAREZ Y SU NORTEÑO BANDA (DISA/ASL)
21	29	5	SE ME VA LA VOZ	ALEJANDRO FERNANDEZ (UNIVERSAL MUSIC LATINO)
22	17	20	RECUERDAME	LA QUINTA ESTACION (SONY MUSIC LATIN)
23	48	2	GREATEST GAINER ME ENAMORE DE TI	CHAYANNE (SONY MUSIC LATIN)
24	28	3	EQUIVOCADA	THALIA (SONY MUSIC LATIN)
25	32	3	SIN EVIDENCIAS	BANDA MS (DISA/ASL)
26	30	4	ESTUVE	ALEJANDRO FERNANDEZ (FONOVISA)
27	38	4	GRITO MUNDIAL	DADDY YANKEE (EL CARTEL)
28	24	14	CELOS	FANNY LU (UNIVERSAL MUSIC LATINO)
29	34	6	CAMINOS DIFERENTES	ROBERTO TAPIA (FONOVISA/MUSIVISA)
30	33	10	COMO VOLVER A SER FELIZ	LUIS ENRIQUE (TOP STOP)
31	22	19	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
32	32	3	HOTEL ROOM SERVICE	PITBULL (MR. 305/POLO GROUNDS JRMG)
33	5	5	TE AMO	CUMBRE NORTEÑA (SONY MUSIC LATIN)
34	36	2	SEXY CHICK	DAVID GUETTA FEATURING AKON (GUM/ASTRALWERKS/CAPITOL)
35	15	15	EL BORRACHO	GRUPO MONTEZ DE DURANGO (DISA)
36	42	3	EL DOCTORADO	TONY DIZE (PINA)
37	44	4	SOY TODO TUYO	LOS TUCANES DE TIJUANA (FONOVISA/MUSIVISA)
38	23	10	ENCONTRE	CONJUNTO ATARDECER (DISA/ASL)
39	35	3	SIN QUERER	EDNITA NAZARIO (SONY MUSIC LATIN)
40	31	15	TU DEFECTO	LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ (DISA)
41	HOT SHOT DEBUT	41	DID IT AGAIN (LO HECHO ESTA HECHO)	SHAKIRA (EPIC/SONY MUSIC LATIN)
42	40	3	PAPARAZZI	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
43	NEW	43	DILE AL AMOR	AVENTURA (PREMIUM LATIN)
44	46	2	AMOR QUEDATE	JENCARLOS (BULLSEYE)
45	50	2	CREERE	TERCER CIELO (KASA)
46	RE-ENTRY	46	YO ME CONFIE	ANDRES MARQUEZ "EL MACIZO" (DISA)
47	NEW	47	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS (ROC NATION)
48	43	43	LLUEVE POR DENTRO	LUIS FONSI (UNIVERSAL MUSIC LATINO)
49	49	12	SENTIMIENTOS DE CARTON	DUETO (FONOVISA/MUSIVISA)
50	45	3	CIELO AZUL, CIELO NUBLADO AKA CIELO NEVADO	PESADO (DISA/ASL)

Banda El Recodo scores its eighth No. 1 on Regional Mexican Airplay as "Me Gusta Todo de Ti" jumps 4-1 (10.1 million listener impressions, up 27%). Reaching the top in five weeks, the song is the second-fastest arrival at No. 1 this year, only trailing the song it replaces, Intocable's "Hay Ojitos," which took four.



TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	4	24	#1 AVENTURA	THE LAST PREMIUM LATIN 2009/SONY MUSIC LATIN	2
2	HOT SHOT DEBUT	2	LARRY HERNANDEZ	EN VIVO: DESDE CULIACAN MENDIETA/FONOVISA 570050/UMLE +	
3	NEW	3	TONY DIZE	LA MELODIA DE LA CALLE (UPDATED) PINA 70201/SONY MUSIC LATIN	
4	2	2	JENCARLOS	BUSCAME BULLSEYE 8914	
5	6	9	MARCO ANTONIO SOLIS	MAS DE MARCO ANTONIO SOLIS FONOVISA 354216/UMLE +	
6	60	13	PACE SETTER JOAN SEBASTIAN	PEGADITO AL CORAZON MUSART 4208/BALBOA	
7	7	3	EL TRONO DE MEXICO	HASTA MI FINAL FONOVISA 354315/UMLE	
8	1	2	ALEJANDRO SANZ	PARAISO EXPRESS WARNER LATINA 522519	
9	5	4	EDNITA	SOY SONY MUSIC LATIN 55934	
10	8	26	WISIN & YANDEL	LA REVOLUCION WY/MACHETE 012967/UMLE +	
11	3	2	VICTOR MANUELLE	YO MISMO RIYAVI 24754/SONY MUSIC LATIN	
12	NEW	12	LOS RIELEROS DEL NORTE	EN VIVO: PARA TI FONOVISA 354286/UMLE +	
13	10	3	GILBERTO SANTA ROSA	LO MEJOR DE GILBERTO EN LA NAVIGADES SONY MUSIC LATIN 60067	
14	NEW	14	TITO "EL BAMBINO"	EL PATRON: LA VICTORIA SIENTE/UNIVERSAL MUSIC LATINO 653832/UMLE	
15	11	9	DON CHETO	EL KTM DE USTEDS PLATINO 8832	
16	9	34	LARRY HERNANDEZ	16 MARCO CORRIDOS MENDIETA/FONOVISA 570037/UMLE	
17	17	27	ESPIÑOZA PAZ	YO NO CANTO, PERO LO INTENTAMOS ASL/DISA 730251/UMLE	
18	12	7	VARIOUS ARTISTS	RADIO EXITOS: EL DISCO DEL AÑO 2009 DISA 724187/UMLE	
19	NEW	19	TIERRA CALI	ULTIMATE COLLECTION: 14 HITS VENEZUELA/UNIVERSAL MUSIC LATINO 653750/UMLE	
20	14	11	LOS TIGRES DEL NORTE	LA GRANJA FONOVISA 354192/UMLE +	
21	5	5	DAVID BISBAL	SIN MIRAR ATRAS VALE/UNIVERSAL MUSIC LATINO 013491/UMLE +	
22	5	5	VARIOUS ARTISTS	SUPER #1: CON LA MUSICA DE MEXICO FONOVISA 354185/UMLE	
23	18	5	LUIS FONSI	PALABRAS DEL SILENCIO UNIVERSAL MUSIC LATINO 011810/UMLE +	
24	21	1	TERCER CIELO	GENTE OMAN, SUEÑOS EXTREMOS/SONY MUSIC LATINO 653702/UMLE	
25	13	37	TITO "EL BAMBINO"	EL PATRON SIENTE 653883/UMLE	
26	23	23	EL TIGRILLO PALMA	EL REY DE LA KUSH FONOVISA 354336/UMLE	
27	26	4	EL TRONO DE MEXICO	ALMAS GEMELAS FONOVISA 353804/UMLE	
28	33	20	VICENTE FERNANDEZ	NECESITO DE TI SONY MUSIC LATIN 53282	
29	10	7	JUAN GABRIEL	MIS CANCIONES, MIS AMIGOS DISCOS 605 57725/SONY MUSIC LATIN	
30	NEW	30	LA ORIGINAL BANDA EL LIMON	DERECHO DE ANTIGUEDAD FONOVISA 353766/UMLE	
31	31	31	HECTOR ACOSTA	SIMPLEMENTE... EL TORITO D.A.M./UNIVERSAL MUSIC LATINO 653691/UMLE	
32	32	35	MARISELA	20 EXITOS INMORTALES IM 6614	
33	22	27	LUIS ENRIQUE	CICLOS TOP STOP 8910 +	
34	NEW	34	LUIS FONSI	6 SUPER HITS (EP) UNIVERSAL MUSIC LATINO 013618/UMLE	
35	24	22	LAURA PAUSINI	PRIMAVERA ANTICIPADA WARNER LATINA 516627	
36	20	2	OLGA TANON	4/13 ZMG 00205/SONY MUSIC LATIN +	
37	31	3	EL TRONO DE MEXICO	OESDE LA PATRIA: EN VIVO FONOVISA 354088/UMLE +	
38	39	41	MARIACHI HERMANOS BARGIAS	CANTOS Y ALABANZAS DISCOS BARAJAS 559/VINA +	
39	27	36	LA QUINTA ESTACION	SIN FRENSOS SONY MUSIC LATIN 44947	
40	NEW	40	MAKANO	6 SUPER HITS (EP) MACHETE 460036/UMLE	
41	24	5	EL COMPA CHUY	GENTE PELIGROSA SONY MUSIC LATIN 54719	
42	25	3	JOSEPH FONSECA	AMANTE BACHATA VENEZUELA/UNIVERSAL MUSIC LATINO 653753/UMLE	
43	20	10	NELLY FURTADO	MI PLAN NELSTAR/UNIVERSAL MUSIC LATINO 013318/UMLE	
44	42	4	LOS TEMERARIOS	SERIE DIAMANTE: 30 SUPER EXITOS DISA 721347 EX/UMLE	
45	24	4	LOS BUKIS	SERIE DIAMANTE: 30 SUPER EXITOS FONOVISA 354239 EX/UMLE	
46	52	6	INDIRA MONTES Y LAS FLORES	LA ROSA DE GUADALUPE PLATINO 11047	
47	40	67	DADDY YANKEE	TALENTO DE BARRIO (SONIDORRACI) EL CARTEL/MACHETE 280020/UMLE	2
48	41	4	PATRULLA 81	SERIE DIAMANTE: 30 SUPER EXITOS DISA 721355 EX/UMLE	
49	43	20	TIERRA CALI	SI TU TE VAS VENEZUELA/UNIVERSAL MUSIC LATINO 653700/UMLE	
50	36	6	NOEL SCHAHRIS	UNO NO ES UNO SONY MUSIC LATIN 58390	

In its 17th week on the chart, "Mi Cama Huele a Ti" becomes the third Tropical Airplay chart-topper for Tito "El Bambino," stepping 2-1 with 2 million listener impressions. He's now tied with Daddy Yankee for second-most No. 1s by a male rhythmic artist on the list. The leader is Don Omar, with five.



REGIONAL MEXICAN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	NEW	1	#1 LARRY HERNANDEZ	EN VIVO: DESDE CULIACAN MENDIETA/FONOVISA 570050/UMLE +	
2	1	3	MARCO ANTONIO SOLIS	MAS DE MARCO ANTONIO SOLIS FONOVISA 354216/UMLE +	
3	RE-ENTRY	3	JOAN SEBASTIAN	PEGADITO AL CORAZON MUSART 4208/BALBOA	
4	2	3	EL TRONO DE MEXICO	HASTA MI FINAL FONOVISA 354315/UMLE	
5	NEW	5	LOS RIELEROS DEL NORTE	EN VIVO: PARA TI FONOVISA 354286/UMLE +	
6	4	7	DON CHETO	EL KTM DE USTEDS PLATINO 8832	
7	3	31	LARRY HERNANDEZ	16 MARCO CORRIDOS MENDIETA/FONOVISA 570037/UMLE	
8	6	27	ESPIÑOZA PAZ	YO NO CANTO, PERO LO INTENTAMOS ASL/DISA 730251/UMLE	
9	5	7	VARIOUS ARTISTS	RADIO EXITOS: EL DISCO DEL AÑO 2009 DISA 724187/UMLE	
10	NEW	10	TIERRA CALI	ULTIMATE COLLECTION: 14 HITS VENEZUELA/UNIVERSAL MUSIC LATINO 653750/UMLE	
11	6	11	LOS TIGRES DEL NORTE	LA GRANJA FONOVISA 354192/UMLE +	
12	7	5	VARIOUS ARTISTS	SUPER #1: CON LA MUSICA DE MEXICO FONOVISA 354185/UMLE	
13	4	2	EL TIGRILLO PALMA	EL REY DE LA KUSH FONOVISA 354336/UMLE	
14	10	54	EL TRONO DE MEXICO	ALMAS GEMELAS FONOVISA 353804/UMLE	
15	13	20	VICENTE FERNANDEZ	NECESITO DE TI SONY MUSIC LATIN 53282	
16	NEW	16	LA ORIGINAL BANDA EL LIMON	DERECHO DE ANTIGUEDAD FONOVISA 353766/UMLE	
17	23	23	ESPIÑOZA PAZ	YO NO CANTO, PERO LO INTENTAMOS ASL/DISA 730251/UMLE	
18	17	11	MARIACHI HERMANOS BARGIAS	CANTOS Y ALABANZAS DISCOS BARAJAS 559/VINA +	
19	11	5	EL COMPA CHUY	GENTE PELIGROSA SONY MUSIC LATIN 54719	
20	19	2	LOS TEMERARIOS	SERIE DIAMANTE: 30 SUPER EXITOS DISA 721347 EX/UMLE	

TROPICAL ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	2	24	#1 AVENTURA	THE LAST PREMIUM LATIN 2009/SONY MUSIC LATIN	2
2	1	2	VICTOR MANUELLE	YO MISMO RIYAVI 24754/SONY MUSIC LATIN	
3	3	3	GILBERTO SANTA ROSA	LO MEJOR DE GILBERTO EN LA NAVIGADES SONY MUSIC LATIN 60067	
4	7	26	HECTOR ACOSTA	SIMPLEMENTE... EL TORITO D.A.M./UNIVERSAL MUSIC LATINO 653691/UMLE	
5	5	28	LUIS ENRIQUE	CICLOS TOP STOP 8910 +	
6	4	2	OLGA TANON	4/13 ZMG 00205/SONY MUSIC LATIN +	
7	6	3	JOSEPH FONSECA	AMANTE BACHATA VENEZUELA/UNIVERSAL MUSIC LATINO 653753/UMLE	
8	8	6	GRUPO MANIA	SE PEGO LA MANIA MIA MUSA/ZMG 33002/SONY MUSIC LATIN	
9	9	33	VARIOUS ARTISTS	30 TROPICALES DE AYER, HOY Y SIEMPRE VINA 6 TO	
10	RE-ENTRY	10	TITO RODRIGUEZ	A MAN AND HIS MUSIC: EL INOLVIDABLE FANA 130600/EMUSICA	
11	11	12	VARIOUS ARTISTS	URBANIZACION PERFECTA LO MEJOR ZMG 30020/SONY MUSIC LATIN	
12	NEW	12	VARIOUS ARTISTS	SUPER BACHATA 2010 PLANET 90106/SONY MUSIC LATIN	
13	RE-ENTRY	13	XTREME	CHAPTER DOS MACHETE/UMLE	
14	12	19	VARIOUS ARTISTS	SUPER 1'S MEGA HITS MACHETE 013149/UMLE	
15	10	17	OMEGA	EL BUENO DEL FLOW PLANET 90118/SONY MUSIC LATIN	
16	13	41	GILBERTO SANTA ROSA	EL CABALLERO DE LA SALSA DISCOS 605/DAY 1 44130/SONY MUSIC LATIN +	
17	14	24	VARIOUS ARTISTS	30 BACHATAS PESADITAS LO MEJOR ZMG 30020/SONY MUSIC LATIN	
18	15	53	VARIOUS ARTISTS	40 BACHATAS PODEROSAS MEXICA & ROLL 60349/SONY MUSIC LATIN	
19	20	2	VARIOUS ARTISTS	LA TRULLA DEL PAM PAM PAM USA 60055/SONY MUSIC LATIN	
20	17	34	VARIOUS ARTISTS	Fiesta Latina Discos 605 37203/SONY MUSIC LATIN	

BETWEEN THE BULLETS DIZE DEBUTS AT NO. 1 ON RHYTHM



Under new label Pina, Tony Dize's new set "La Melodia de la Calle Updated" lands atop Latin Rhythm Albums (3,000). Previous effort "La Melodia de la Calle" bowed at No. 20 in the May 3, 2008, issue and peaked at No. 3 a week later. Despite the title, "Updated" is a brand-new set that marks his departure from WY, the imprint of longtime collaborators Wisin & Yandel. Lead single "El Doctorado" climbs 11-5 on Latin Rhythm Airplay (8.6 million in audience, up 22%). —Raul Ramirez

HOT LATIN SONGS: 116 stations; (6) regional Mexican; 30 Latin pop; 17 tropical; 8 Latin rhythm are electronically monitored 24 hours a day, 7 days a week. TOP LATIN ALBUMS: See Charts Legend for rules and explanations. All charts © 2009 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

THIS WEEK		LAST WEEK		BILLBOARD JAPAN HOT 100	
THIS WEEK	LAST WEEK	(NHK/SOUNDSCAN JAPAN/PLANTECH) NOVEMBER 17, 2009			
1	NEW	MY GIRL (CD/DVD LTD EDITION) ARASHI J-STORM			
2	NEW	THE GENERATION - FUTATSU NO KUCHIBIRU + EXILE AVEX TRAX			
3	NEW	MY GIRL ARASHI J-STORM			
4	NEW	THE GENERATION - FUTATSU NO KUCHIBIRU EXILE AVEX TRAX			
5	NEW	SAHARA SLASH FT. INABA KOSHI UNIVERSAL			
6	NEW	NAKUMONKA (CD/DVD LTD EDITION) IKOMONOGAKARI EPIC			
7	NEW	ONE WAY (JACKET A)(CD/DVD LTD EDITION) SID KIDDON			
8	NEW	ONE WAY (JACKET B)(CD/DVD LTD EDITION) SID KIDDON			
9	NEW	W-B-X-W BOILED EXTREME (CD/DVD) AYA KAMIKI & TAKUYA AVEV TRAX			
10	5	ICHYO YUSUKE SONY MUSIC			

THIS WEEK		LAST WEEK		UNITED KINGDOM SINGLES	
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) NOVEMBER 22, 2009			
1	NEW	YOU ARE NOT ALONE X FACTOR FINALISTS 2009 SYCO			
2	1	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE			
3	NEW	WHATCHA SAY JASON DERULO BELUGA HEIGHTS/WARNER BROS.			
4	2	HAPPY LEONA LEWIS SYCO			
5	4	FIGHT FOR THIS LOVE CHERYL COLE POLYDOR			
6	3	EVERYBODY IN LOVE JLS EPIC			
7	6	TIK TOK KESHA KASZ MONEY/RCA			
8	11	BAD ROMANCE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE			
9	5	I NEED YOU N-DUBZ ALL AROUND THE WORLD/UMTV			
10	7	3 BRITNEY SPEARS JIVE/JLG			

THIS WEEK		LAST WEEK		GERMANY SINGLES	
THIS WEEK	LAST WEEK	(MEDIA CONTROL) NOVEMBER 24, 2009			
1	2	PFLASTER ICH + ICH DOMESTIC POP			
2	NEW	RUSSIAN ROULETTE RIHANNA SRP/DEF JAM			
3	1	BODIES ROBBIE WILLIAMS CHRYSALIS/VIRGIN			
4	5	SECRETS ONEREPUBLIC MDSLEY/INTERSCOPE			
5	4	HEAVY CROSS THE GOSSIP COLUMBIA			
6	3	HAPPY LEONA LEWIS SYCO			
7	10	ALLES KANN BESSER WERDEN XAVIER NAIDOO NAIDOO			
8	NEW	I WILL LOVE YOU MONDAY AURA DIONE MUSIC FOR DREAMS			
9	8	SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN			
10	6	PAPARAZZI LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE			

THIS WEEK		LAST WEEK		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/AATW			
15	78	3 BRITNEY SPEARS JIVE/JLG			
16	19	BAD ROMANCE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE			
17	11	EVACUATE THE DANCEFLOOR CASCADA ZOO LAND/ZEBRALATION/AATW			
18	NEW	I NEED YOU N-DUBZ ALL AROUND THE WORLD/UMTV			
19	NEW	LES JUMO JUMO SELESAO UP			
20	26	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS ROC NATION			

THIS WEEK		LAST WEEK		EURO DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) DECEMBER 5, 2009			
1	1	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE			
2	12	YOU ARE NOT ALONE X FACTOR FINALISTS 2009 SYCO			
3	NEW	WHATCHA SAY JASON DERULO BELUGA HEIGHTS/WARNER BROS.			
4	7	BAD ROMANCE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE			
5	2	HAPPY LEONA LEWIS SYCO			
6	4	TIK TOK KESHA KASZ MONEY/RCA			
7	8	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE			
8	6	FIGHT FOR THIS LOVE CHERYL COLE POLYDOR			
9	19	RUSSIAN ROULETTE RIHANNA SRP/DEF JAM			
10	5	EVERYBODY IN LOVE JLS EPIC			
11	3	3 BRITNEY SPEARS JIVE/JLG			
12	10	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS ROC NATION			
13	9	I NEED YOU N-DUBZ ALL AROUND THE WORLD/UMTV			
14	16	SEXY BITCH DAVID GUETTA FT. AKON GUM/VIRGIN			
15	13	DOWN JAY SEAN FT. LL WAYNE CASH MONEY/UNIVERSAL REPUBLIC			

THIS WEEK		LAST WEEK		FRANCE SINGLES	
THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE) NOVEMBER 24, 2009			
1	1	J'AIMERAIS TELLEMENT JENA LEE MERCURY			
2	NEW	STEREO LOVE EDWARD MAYA FT. VIKI JIGULINA PLAY ON			
3	2	LADY MELODY TOM FRAGER/GWAYAV AZ			
4	3	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE			
5	4	SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN			
6	8	EVACUATE THE DANCEFLOOR CASCADA ZOO LAND/ZEBRALATION/AATW			
7	6	ON NEST PAS COUCHE! COLLECTIF METISSE AIRPLAY			
8	5	LES JUMO JUMO SELESAO UP			
9	7	COME ON JAVI MULA BLANCO Y NEGRO			
10	9	COMME DES ENFANTS COEUR DE PIRATE BARCLAY			

THIS WEEK		LAST WEEK		CANADA SINGLES	
THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNDSCAN) DECEMBER 5, 2009			
1	3	BAD ROMANCE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE/UNIVERSAL			
2	1	TIK TOK KESHA KASZ MONEY/RCA/SONY MUSIC			
3	2	SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN/EMI			
4	4	FIREFLIES OWL CITY UNIVERSAL REPUBLIC/UNIVERSAL			
5	6	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE/UNIVERSAL			
6	5	3 BRITNEY SPEARS JIVE/SONY MUSIC			
7	7	WHATCHA SAY JASON DERULO BELUGA HEIGHTS/WARNER			
8	13	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS ROC NATION/WARNER			
9	12	REPLAY IYAZ TIME IS MONEY/BELUGA HEIGHTS/REPRISE/WARNER			
10	8	PARTY IN THE U.S.A. MILEY CYRUS HOLLYWOOD/UNIVERSAL			

THIS WEEK		LAST WEEK		AUSTRALIA SINGLES	
THIS WEEK	LAST WEEK	(ARIA) NOVEMBER 22, 2009			
1	1	TIK TOK KESHA KASZ MONEY/RCA			
2	3	DOWN JAY SEAN FT. LL WAYNE CASH MONEY/UNIVERSAL REPUBLIC			
3	2	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE			
4	5	STARSTRUKK 3OH3 PHOTO FINISH			
5	4	THIS IS WHO I AM VANESSA AMOROSI UNIVERSAL			
6	7	BAD ROMANCE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE			
7	11	RUSSIAN ROULETTE RIHANNA SRP/DEF JAM			
8	6	SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN			
9	8	3 BRITNEY SPEARS JIVE/JLG			
10	10	PARTY IN THE U.S.A. MILEY CYRUS HOLLYWOOD/UNIVERSAL			

THIS WEEK		LAST WEEK		EURO DIGITAL SONGS SPOTLIGHT	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) DECEMBER 5, 2009			
1	1	RUSSIAN ROULETTE RIHANNA SRP/DEF JAM			
2	2	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE			
3	4	BAD ROMANCE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE			
4	7	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS ROC NATION			
5	3	BODIES ROBBIE WILLIAMS CHRYSALIS/VIRGIN			
6	9	HAPPY LEONA LEWIS SYCO			
7	5	SEXY BITCH DAVID GUETTA FT. AKON GUM/VIRGIN			
8	NEW	JUMP ROPE BLUE OCTOBER UNIVERSAL MOTOWN			
9	6	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE			
10	10	PAPARAZZI LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE			

THIS WEEK		LAST WEEK		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/EPIC			
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 SOULBOAT J			
13	12	MADONNA CELEBRATION WARNER BROS.			
14	11	DAVID GUETTA ONE LOVE GUM/VIRGIN			
15	17	SOLDIERS COMING HOME RHINO			

THIS WEEK		LAST WEEK		ITALY DIGITAL SONGS	
THIS WEEK	LAST WEEK	(FIMI/NIELSEN) NOVEMBER 23, 2009			
1	43	SALVAMI GIANNI NANNINI SONY MUSIC			
2	21	MA IL CIELO E' SEMPRE PIU' BLU GIUSY FERRERI SONY MUSIC			
3	2	L'AMORE SI ODIAMO NOEMI SONY MUSIC			
4	1	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE			
5	3	TI VORREI SOLLEVARRE ELISA CON GIULIANO SANGIORGI SUGAR			
6	4	BODIES ROBBIE WILLIAMS CHRYSALIS/VIRGIN			
7	5	LOBA/SHE WOLF SHAKIRA SONY MUSIC LATIN/EPIC			
8		CELEBRATION MADONNA WARNER BROS.			
9	6	SENZA NUVOLE ALESSANDRA AMOROSI EPIC			
10	17	RESTO DELL' IDEA MARCO CARTA WARNER			

THIS WEEK		LAST WEEK		SPAIN SINGLES	
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA) NOVEMBER 18, 2009			
1	1	QUE NADIE MANUEL CARRASCO ODO COM MALU VALE			
2	3	LOOKING FOR PARADISE ALEJANDRO SANZ FT. ALICIA KEYS WARNER BROS.			
3	2	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE			
4	4	AYO TECHNOLOGY MILOW HOMERUN/MUNICH			
5	5	CRONICAS DE UNA LOCA EL BARRIO SENADOR			
6	10	KALEMBA (WERGE - WERGE) BURBUKA SOM SISTEMA FABRIC			
7	6	LOBA SHAKIRA EPIC/SONY MUSIC LATIN			
8		HALO BEYONCE MUSIC WORLD/COLUMBIA			
9	9	ESCLAVO DE SUS BESOS DAVID BISBAL VALE			
10	8	RECUERDAME LA QUINTA ESTACION SONY MUSIC			

THIS WEEK		LAST WEEK		PORTUGAL ALBUMS	
THIS WEEK	LAST WEEK	(AIM) NOVEMBER 24, 2009			
1	1	HOJE AMALIA HOJE LA FOLIE			
2	NEW	RUA DA SAUDADE RUA DA SAUDADE - CANCOES DE ARY DOS SANT FAROL			
3	6	ANA MOURA LEVA-ME AOS FADOS MERCURY			
4	3	AMALIA AMALIA IPLAY			
5	8	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE			
6	2	DAVID FONSECA BETWEEN WAVES MERCURY			
7	NEW	NORAH JONES THE FALL BLUE NOTE			
8	9	PAULO GONZO PERFIL COLUMBIA			
9	10	MICHAEL BUBLE CRAZY LOVE 143/REPRISE			
10	4	MICHAEL JACKSON MICHAEL JACKSON'S THIS IS IT MJJ/EPIC			

Michael Jackson's "You Are Not Alone," which spent two weeks at No. 1 on the U.K. Singles chart in 1995, returns to the top, as a cover by "X Factor" finalists.

THIS WEEK		LAST WEEK		EUROPEAN AIRPLAY	
THIS WEEK	LAST WEEK	(NIELSEN MUSIC CONTROL) NOVEMBER 24, 2009			
1	1	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE			
2	2	SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN			
3	4	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE			
4	5	RUSSIAN ROULETTE RIHANNA SRP/DEF JAM			
5	3	PAPARAZZI LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE			
6	7	J'AIMERAIS TELLEMENT JENA LEE MERCURY			
7	6	BODIES ROBBIE WILLIAMS CHRYSALIS/VIRGIN			
8	8	EVACUATE THE DANCEFLOOR CASCADA ZOO LAND/ZEBRALATION/AATW			
9	11	HOTEL ROOM SERVICE PITBULL MR. 305/POLD GROUNDS/J			
10	14	HAPPY LEONA LEWIS SYCO			
11	10	WHEN LOVE TAKES OVER DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN			
12	17	SHE WOLF SHAKIRA EPIC/SONY MUSIC LATIN			
13	13	I WANT TO KNOW WHAT LOVE IS MARIAH CAREY ISLAND			
14	9	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS ROC NATION			
15	12	SWEET DREAMS BEYONCE MUSIC WORLD/COLUMBIA			

THIS WEEK		LAST WEEK		NETHERLANDS SINGLES	
THIS WEEK	LAST WEEK	(MEGA CHARTS BV) NOVEMBER 20, 2009			
1	1	K3 MAMASE STUDIO 100			
2	7	NO SURRENDER KANE UNIVERSAL			
3	2	TIMES ARE CHANGING DI-RECT DINO			
4	4	KON IK MAAR EVEN BIJ JE ZJIN THOMAS BERGE STUDIO 100			
5	3	HET MASKER NICK & SIMON ARTIST & COMPANY			

THIS WEEK		LAST WEEK		NETHERLANDS ALBUMS	
1	NEW	JOHN MAYER BATTLE STUDIOS COLUMBIA			
2	1	ROBBIE WILLIAMS REALITY			



## EXECUTIVE TURNTABLE

Send submissions to: [exec@billboard.com](mailto:exec@billboard.com)

**RECORD COMPANIES:** Universal Music Group International appoints **Andrew Kronfeld** executive VP of international marketing, effective in early 2010. He is GM of Universal Motown Records in New York.

**PUBLISHING:** EMI Music Publishing North America names **Rich Christina** senior VP of creative and **Leotis Clyburn** senior director of creative. Christina was VP of A&R at Sony/ATV Publishing, and Clyburn was creative director at TVT Publishing.

BMI names **Peter Ripley** director of online communications and marketing. He was a Web consultant/project manager for the company's network of Web sites.



**RELATED FIELDS:** Australia's Film, Television and Radio School names **Michael Smellie** chairman for a three-year term. He was president of media development for the Asia Pacific region at German media company Bertelsmann.

**Marc Shaiman** has been named music director for the 82nd Academy Awards. He has worked on the Oscar show on three previous occasions and has been nominated for best original score on numerous films.

AECG, a division of Opus 1 Music Library, appoints **Charley Brooks** VP of marketing. She was West Coast representative of career development and industry relations at McNally Smith College of Music.

—Edited by Mitchell Peters

## GOODWORKS

### ACTORS BAND TOGETHER FOR CHARITY

Greg Grunberg plays a police detective on NBC's "Heroes," but for the actor, his real hero is his 13-year-old epileptic son.

"My son is without question my hero, because he's dealing with it every day," says Grunberg, who's determined to move epilepsy research forward.

To accomplish this goal, he rallied a "supergroup" of musically inclined actors to start Band From TV, whose lineup includes self-taught drummer Grunberg, guitarists James Denton ("Desperate Housewives") and Adrian Pasdar ("Heroes"), fiddle player Jesse Spencer ("House") and singer Bob Guiney ("The Bachelor"). All the proceeds that the group earns from albums, merch and concerts—where it plays rock covers ranging from Bruce Springsteen to the Killers—are donated to such charities as the Fender Music Foundation, the National Coalition Against Domestic Violence, Save the Children and the Pediatric Epilepsy Project.

"We're not fooling ourselves by thinking people are coming out just for the music," Grunberg says. "We are actors, but we don't take ourselves too seriously."

When Grunberg founded the project three years ago, he thought it would only last for a couple of shows. But "the offers keep pouring in," he says. "We won't play for under \$100,000 now, because we need to make a dent." So far, Band From TV has raised more than \$2 million.

Last October, the group released the CD/DVD set "Hoggin' All the Covers," which reached No. 28 on Billboard's Top Independent Albums chart and No. 10 on Top Heatseekers Albums. It has sold 2,000 copies in the United States, according to Nielsen SoundScan.

—Sandy Gordon



Kim Tribble receives an award for "One in Every Crowd" by Montgomery Gentry. From left: RPM Music Group creative manager **Ryan Cook**, SESAC director of writer/publisher relations **Shannon Tipton-Neese** and director of writer/publisher relations **John Mullins**, Tribble, RPM Music Group chief creative officer **Blake Chancey** and SESAC associate VP of writer/publisher relations **Tim Fink**.

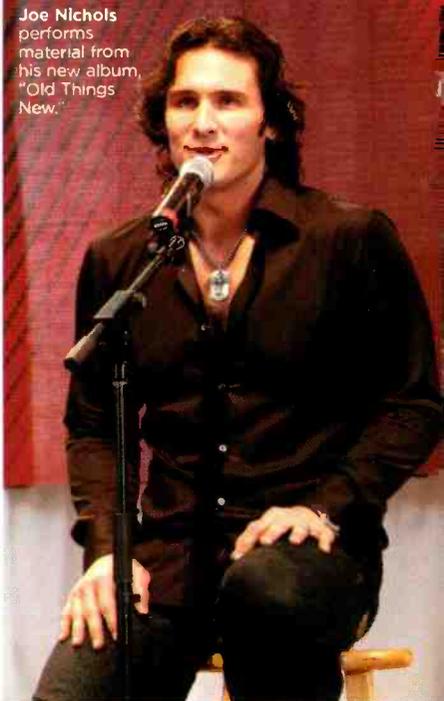


Lady Antebellum's **Hillary Scott** receives an award for country performance activity. From left: SESAC director of writer/publisher relations **John Mullins** and director of writer/publisher relations **Shannon Tipton-Neese**, producer **Victoria Shaw**, Scott and SESAC associate VP of writer/publisher relations **Tim Fink**.

## 2009 SESAC NASHVILLE MUSIC AWARDS

The SESAC Nashville Music Awards, held Nov. 9 at the performing rights organization's headquarters in Nashville, honored Monty Powell with the songwriter of the year award and named "Sweet Thing"—a No. 1 hit Powell penned for Keith Urban—song of the year. Powell earned songwriter of the year accolades on the strength of "Sweet Thing" and his other No. 1 for Urban, "Kiss a Girl." Eden Valley Music and Universal Tunes, the publishing companies for Powell, were named country publishers of the year. One of the evening's highlights was a performance by Universal South artist Joe Nichols. PHOTOS: COURTESY OF ED RODE

Joe Nichols performs material from his new album, "Old Things New."



From left: SESAC director of writer/publisher relations **Shannon Tipton-Neese** and associate VP of writer/publisher relations **Tim Fink**, Universal Tunes VP of creative services **Kent Earls**, songwriter **Monty Powell**, Universal Tunes president **Pat Higdon**, SESAC president/COO **Pat Collins** and VP of writer/publisher relations **Trevor Gale**.



**Anthony Smith** picks up an award for his song "I Want My Life Back" as recorded by Bucky Covington. From left: SESAC director of writer/publisher relations **Shannon Tipton-Neese**, Grand Poobah Publishing president **Gil Grand**, SESAC director of writer/publisher relations **John Mullins**, Smith and SESAC associate VP of writer/publisher relations **Tim Fink**.



SESAC director of writer/publisher relations **Amy Beth Hale** (center) and associate VP of writer/publisher relations **Tim Fink** (far right) present Americana songwriters **Savannah**, **Dustin** and **Kevin Welch** (from left) a performance award for their work on Micky & the Motorcars' album "Naive."



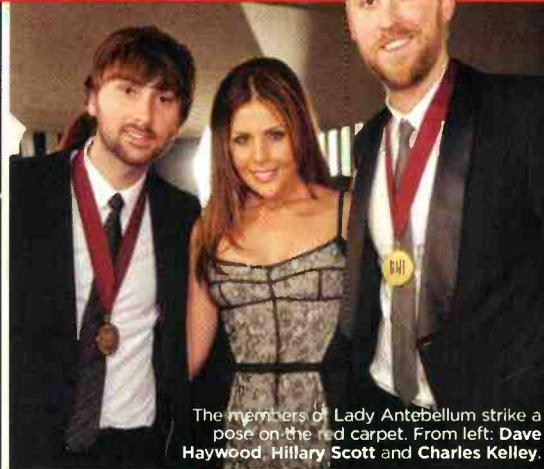
**Nanci Griffith** takes the stage.



Songwriter **Tim Johnson** picks up his performance award for his No. 1 hit for Jimmy Wayne, "Do You Believe Me Now." From left: SESAC director of writer/publisher relations **John Mullins**, State One Copyrights America senior VP/GM **Pat Finch**, SESAC director of writer/publisher relations **Shannon Tipton-Neese**, Johnson and SESAC associate VP of writer/publisher relations **Tim Fink**.



From left: **Patty Griffin, Vince Gill, Willie Nelson, Kris Kristofferson** and BMI president/CEO **Del Bryant**. PHOTO: COURTESY OF ERIKA GOLDTRING



The members of **Lady Antebellum** strike a pose on the red carpet. From left: **Dave Haywood, Hillary Scott** and **Charles Kelley**.



**Taylor Swift** received her second consecutive song of the year award for "Love Story," making her the youngest person to achieve back-to-back wins. "Teardrops on My Guitar" earned the award in 2008. From left: BMI VP of writer/publisher relations **Jody Williams**, Sony/ATV Music Publishing Nashville president/CEO **Troy Tomlinson**, Swift, Sony/ATV Music Publishing chairman/CEO **Martin Bandier**, BMI president/CEO **Del Bryant** and assistant VP of writer/publisher relations **Clay Bradley**.

## 2009 BMI COUNTRY AWARDS



**Kris Kristofferson** (center) gives a thumbs up while receiving a standing ovation alongside producer **Don Was** and Kristofferson's wife, **Lisa**.



On the red carpet (from left) are BMI Country Award winner **Keith Urban** and his wife, **Nicole Kidman**, with **Kris and Lisa Kristofferson**.

The 57th annual BMI Country Awards, held Nov. 10 at BMI's Music Row offices, celebrated the writers and publishers of the past year's 50 most-performed country songs from the BMI repertoire. The ceremony honored Kris Kristofferson as BMI Icon; named Taylor Swift's "Love Story" song of the year, Bobby Pinson songwriter of the year and Sony/ATV Music Publishing publisher of the year; and saluted Brooks & Dunn with the President's Award. A highlight of the evening was a tribute to Kristofferson that featured performances by Patty Griffin, Vince Gill and Willie Nelson. PHOTOS: COURTESY OF JOHN RUSSELL (except where noted)

### INSIDE TRACK

## SAADIQ PREPS NEW SET

Raphael Saadiq contends that he hasn't started working on the follow-up to his 2008 album, "The Way I See It," but in the next breath he acknowledges that "I've recorded some things. I've got a couple of things I like."

Look for him to return to his home studio in January to start working in earnest on the set, and Saadiq says fans can expect it to follow the old-school-fueled path the former Tony! Toni! Toné! leader has been following since his 2002 solo debut, "Instant Vintage."

"There will be more uptempos," Saadiq says, "but there'll be some '60s and some '70s and some soulful kind of funk, kind of rock . . . I love playing with all different types of music, but I've had more fun this year playing music than I've had in my whole life, so I think I want to play in that arena again a little bit. But I want to raise the bar a whole lot, too."

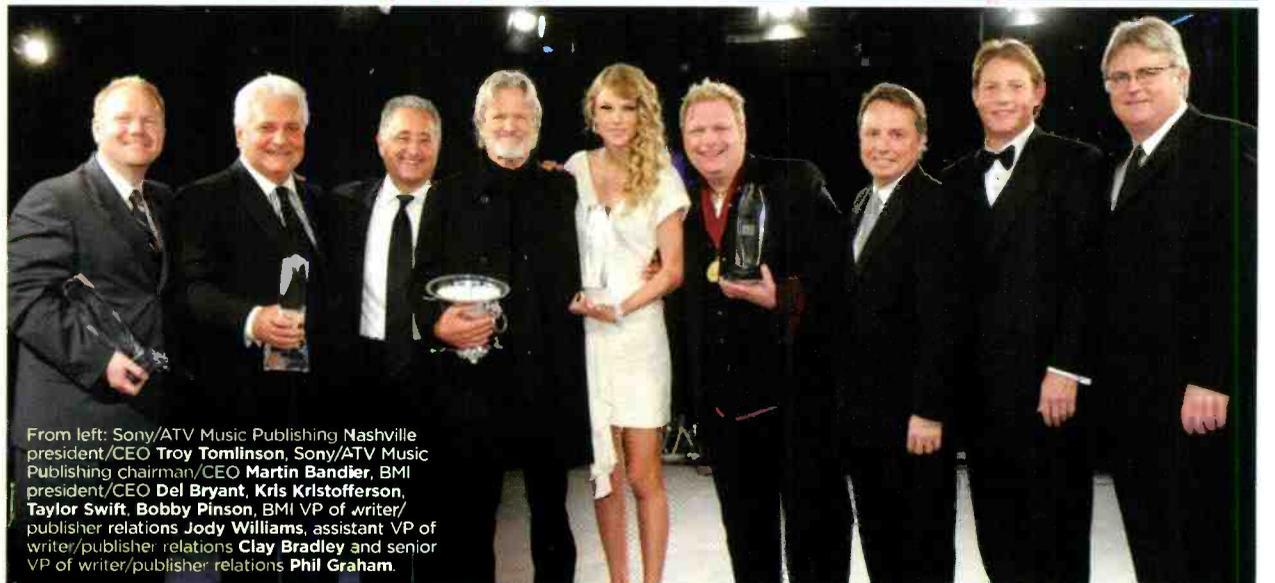
While fans wait for that next album they can sample some other Saadiq work that's currently available. He collaborated on a pair of songs on Ledisi's latest album, "Turn Me Loose," and co-wrote and produced Mary J. Blige's "I Can See in Color" for the film "Precious: Based on the Novel Push by Sapphire." Saadiq is also executive producer of a new sitcom, "Love That Girl," and is developing videogames with his company IllFonic.



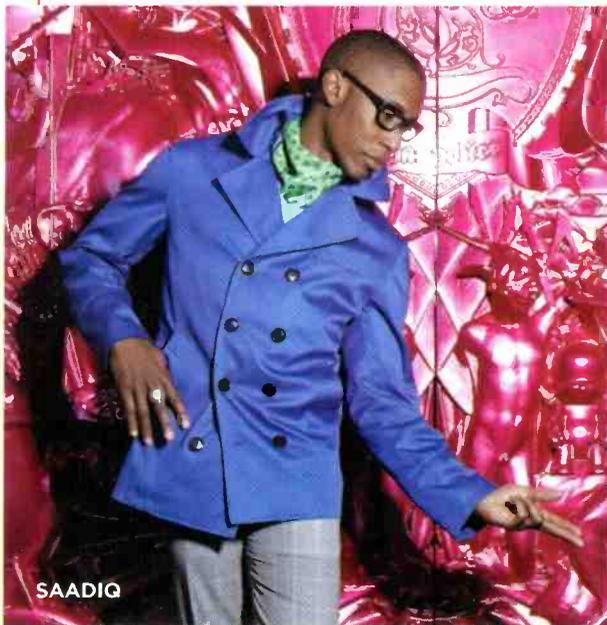
**Bobby Pinson** shows off his award.



From left: **Ronnie Dunn**, BMI VP of writer/publisher relations **Jody Williams** and president/CEO **Del Bryant**, and **Kix Brooks**. PHOTO: COURTESY OF PEYTON HOGE



From left: Sony/ATV Music Publishing Nashville president/CEO **Troy Tomlinson**, Sony/ATV Music Publishing chairman/CEO **Martin Bandier**, BMI president/CEO **Del Bryant**, **Kris Kristofferson**, **Taylor Swift**, **Bobby Pinson**, BMI VP of writer/publisher relations **Jody Williams**, assistant VP of writer/publisher relations **Clay Bradley** and senior VP of writer/publisher relations **Phil Graham**.



SAADIQ

SAADIQ: TONE

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◆ **900,000 SPINS**

Yeah/**Usher Feat. Ludacris & Lil Jon**/LaFace/JLG  
Boulevard of Broken Dreams/**Green Day**/Reprise

◆ **800,000 SPINS**

The Middle/**Jimmy Eat World**/Dreamworks

◆ **500,000 SPINS**

Hot N Cold/**Katy Perry**/Capitol

◆ **400,000 SPINS**

You Belong With Me/**Taylor Swift**/Big Machine  
So What/**Pink**/LaFace/JLG

◆ **300,000 SPINS**

Use Somebody/**Kings of Leon**/RCA/RMG  
Realize/**Colbie Caillat**/Universal Republic  
Our Song/**Taylor Swift**/Big Machine/Universal Republic  
Love Remains the Same/**Gavin Rossdale**/Interscope  
Halo/**Beyonce**/Music World/Columbia  
First Time/**Lifehouse**/Geffen/Interscope

◆ **200,000 SPINS**

When You're Gone/**Avril Lavigne**/RCA/RMG  
Psycho/**Puddle of Mudd**/Flawless/Geffen/Interscope  
No Surprise/**Daughtry**/19/RCA/RMG  
Love Don't Live Here/**Lady Antebellum**/Capitol Nashville  
Fire Burning/**Sean Kingston**/Beluga Heights/Epic  
Down/**Jay Sean Feat. Lil Wayne**/Cash Money/Universal Republic

◆ **100,000 SPINS**

Whatcha Say/**Jason Derulo**/Beluga Heights/Warner Bros.  
Wetter (Calling You Daddy)/**Twista Feat. Erika Shevon**/Get Money Gang/Capitol  
Welcome to the Future/**Brad Paisley**/Arista Nashville  
Throw It in the Bag/**Fabulous Feat. The-Dream**/Desert Storm/Def Jam/IDJMG  
The Day That Never Comes/**Metallica**/Warner Bros.  
Sweet Dreams/**Beyonce**/Music World/Columbia  
Run This Town/**Jay-Z, Rihanna & Kanye West**/Roc Nation  
Party in the U.S.A./**Miley Cyrus**/Hollywood  
Paparazzi/**Lady GaGa**/Streamline/KonLive/Cherrytree/Interscope  
Only You Can Love Me This Way/**Keith Urban**/Capitol Nashville  
Magic/**Robin Thicke**/StarTrak/Interscope  
Love Your Love the Most/**Eric Church**/Capitol Nashville  
Gettin' You Home (The Black Dress Song)/**Chris Young**/RCA  
Fallin' for You/**Colbie Caillat**/Universal Republic  
Closer to Love/**Mat Kearney**/Aware/Columbia  
American Ride/**Toby Keith**/Show Dog Nashville

◆ **50,000 SPINS**

You're Going Down/**Sick Puppies**/RMR/Virgin/Capitol  
Whiskey Hangover/**Godsmack**/Universal Republic  
Wasted/**Gucci Mane Feat. Plies**/Asylum/Warner Bros.  
Toes/**Zac Brown Band**/Home Grown/Atlantic/Bigger Picture  
The Fixer/**Pearl Jam**/Monkeywrench  
One Time/**Justin Bieber**/Island/IDJMG  
Meet Me Halfway/**Black Eyed Peas**/Interscope  
Jars/**Chevelle**/Epic  
Imma Star (Everywhere We Are)/**Jeremih**/Mick Schultz/Def Jam/IDJMG  
I'm Alive/**Kenny Chesney with Dave Matthews**/BNA  
Forever/**Drake, Kanye West, Lil Wayne & Eminem**/Harvey Mason/  
Zone 4/Streamline/Interscop  
Do I/**Luke Bryan**/Capitol Nashville  
Cowboy Casanova/**Carrie Underwood**/19/Arista Nashville  
Check My Brain/**Alice in Chains**/Virgin/Capitol  
Bonfire/**Craig Morgan**/BNA  
Already Gone/**Kelly Clarkson**/19/RCA/RMG  
All I Ask For Anymore/**Trace Adkins**/Capitol Nashville

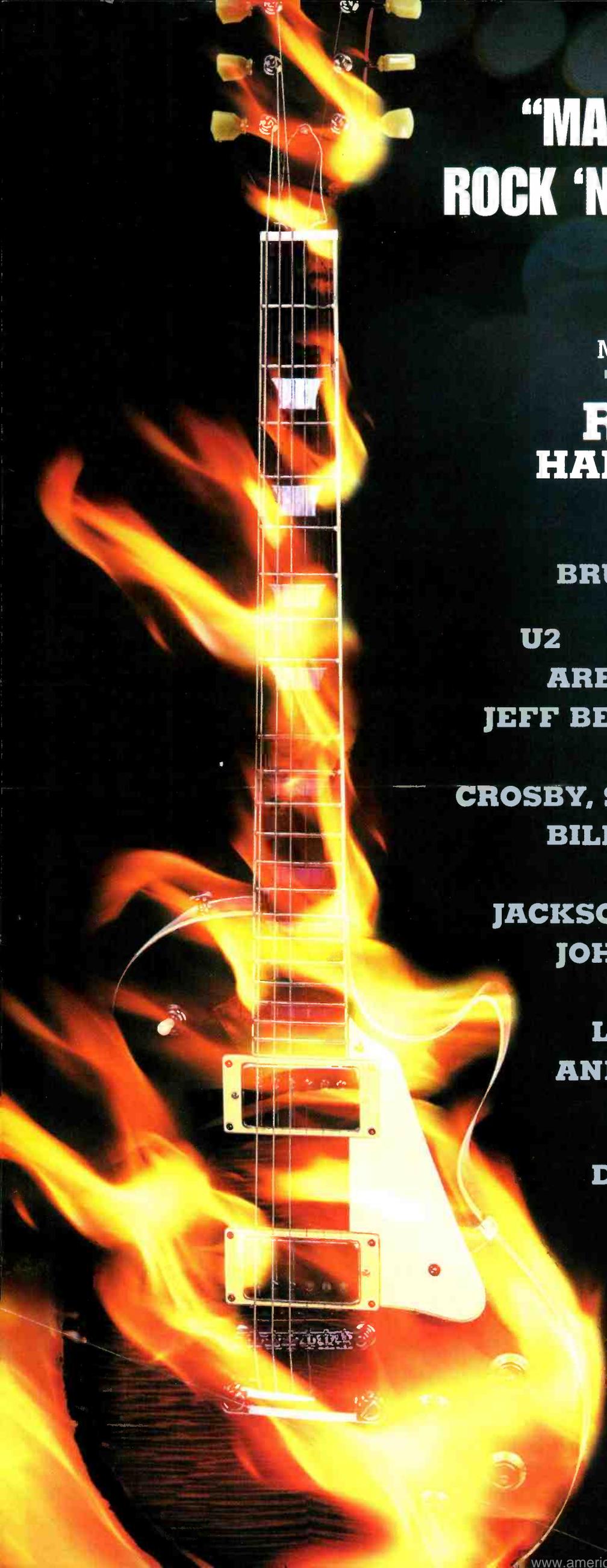
ANNOUNCING THE

BDS Certified

# SPIN AWARDS

OCTOBER 2009

CONGRATULATIONS  
TO EVERY SPIN AWARD  
WINNER!



**“MADISON SQUARE GARDEN:  
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& THE E STREET BAND**

**U2 STEVIE WONDER**

**ARETHA FRANKLIN PAUL SIMON**

**JEFF BECK BAND METALLICA**

**SIMON & GARFUNKEL**

**CROSBY, STILLS & NASH MICK JAGGER**

**BILLY JOEL STING**

**THE BLACK EYED PEAS**

**JACKSON BROWNE RAY DAVIES DION**

**JOHN FOGERTY BILLY GIBBONS**

**BUDDY GUY BB KING**

**LENNY KRAVITZ JOHN LEGEND**

**ANNIE LENNOX JERRY LEE LEWIS**

**LITTLE ANTHONY  
& THE IMPERIALS**

**DARLENE LOVE SAM MOORE**

**TOM MORELLO OZZY OSBOURNE**

**BONNIE RAITT LOU REED**

**SMOKEY ROBINSON**

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