

'FIERCE' VS. 'FEARLESS': Beyoncé, Swift Capture Most Grammy Nods

# Billboard

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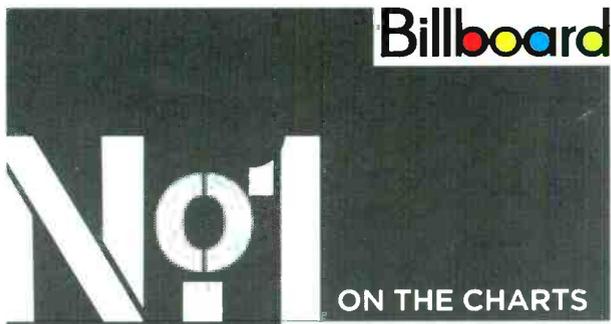
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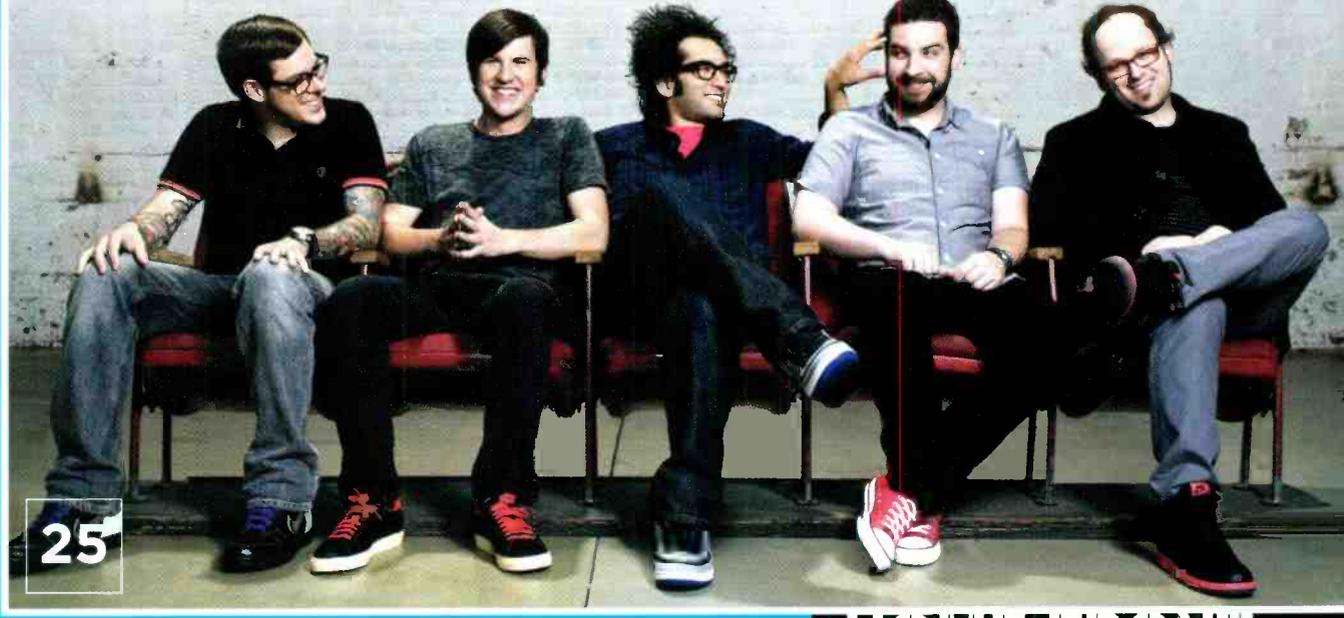
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# Starting Over

Labels Should Pay More Heed To Release Windows And Other Product Innovations

BY MARK MULLIGAN

As the first decade of the 21st century draws to a close, it's becoming increasingly apparent that fundamental changes are needed to pull the recording industry into the digital age.

Subscription services have fallen short of the finish line and look increasingly irrelevant in the context of Spotify. The 99-cent download model was a useful transition technology but it clearly isn't enough to offset the impact of the CD's prolonged demise. And ad-supported and subsidized models all have a long way to go.

The problem isn't a shortage of business models. Rather, the underlying product itself needs work. We've had business model innovation. Now is the time for a phase of product innovation.

The immense challenge is to persuade consumers that music is worth paying for again. The scarcity that was a key factor in the value of music disappeared with the rise of Napster. Content scarcity can never be truly regained, so value must be re-established with the scarcity of convenient, compelling services operating within three broad music release windows:

**1. Preview:** Right at the top of the release cycle, this is the window in which the latest releases should be first "aired." The only consumers who should have access to this window should be those who pay for premium music products, such as those that package music with additional content and greater levels of interactivity.

**2. Mainstream pay:** This is the current mainstream release window. We suggest that it remain the home of CDs. CDs will soon be obsolete as a mass-market product, and relegating them to the second tier of release priority will prove a useful tactic for grandfathering the product.

**3. Free, ad-supported services:** This last window is a full month-and-a-half after the first, which strikes the right balance between communicating clear premium value to the top tier and ensuring that free services aren't hopelessly outdated.

But we believe that even more needs to be done. What's required is a radical overhaul of the core music product. Though formats have changed, the primary product (i.e., a collection of songs) has remained largely unchanged through the years. We propose that the



Future music products need to blend interactivity, multimedia, multiplatform convenience and social networking functions to create something totally new.

straitjacket of the album format can now be shaken off and replaced by a steady stream of creative output as part of a continual artist-fan relationship.

So where would all the extra content come from? Much of it is already here. Artists have been creating a much wider range of creative assets for some time, including backstage footage, covers, remixes and mobile apps. We argue that this content should no longer be seen as a way of selling albums and gigs, but rather as an end in itself.

This is an MTV moment in the digital age for the record labels. It was only after MTV had established itself as a successful business that labels re-

alized music videos were a valuable commodity in their own right rather than just a promotional tool to be given away for free. Now it is time for them to learn the same lessons about value-added content.

The fan experience is also in need of extensive innovation. We believe that future music products will need to adopt a platform-agnostic world view that encompasses powerful and social interactivity to empower consumers to create their own unique experiences.

It's time to build music products around consumer needs, not business needs. That might sound like a truism, but so much of current digital music innovation falls short of this crucially important value. Interactivity is going to be key to successful music product innovation, including empowering consumers to make the listening experience their own and to bring their connected friends into that unique experience. A touch-screen netbook would be the perfect form factor for such a product.

Future music products need to blend interactivity, multimedia, multiplatform convenience and social networking functions to create something totally new. The vision here is of a product that essentially behaves like a multiplatform app and facilitates multiple levels of interactivity.

It would deliver music of course, but also dynamic additional content: live chat with fans and bands, games, videos, concert simulcasts, the ability to remix tracks—basically everything that's relevant to the listening experience.

I could go on, but you can see where I'm heading. Tomorrow's music products need to be unrecognizable to be relevant in the post-Media Meltdown age. Done right, product innovation could be the music industry's ticket out of the 21st-century meltdown in which it finds itself.

*Mark Mulligan is a VP and research director at Forrester Research in London. This piece is adapted from a Forrester report titled "Music Release Windows: The Product Innovation That the Music Business Can't Do Without."*

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INTERNATIONAL BUREAU CHIEF: Mark Sutherland 011-44-207-420-6155  
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SENIOR EDITORIAL ANALYST: Glenn Peoples [gpeoples@billboard.com](mailto:gpeoples@billboard.com)  
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COPY CHIEF: Chris Woods  
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CONTRIBUTORS: Jim Bessman, Larry Blumenfeld, Juliana Koranteng, Kerri Mason, Deborah Evans Price, Paul Sexton, Steve Trainman, Anastasia Tsioulcas, Ken Tucker  
SPECIAL PROJECTS MANAGER: Kristina Tunzi

BILLBOARD.COM EDITOR: JESSICA LETKEMANN 646-654-5536  
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OPERATIONS  
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BILLBOARD OFFICES  
NEW YORK: 770 Broadway, New York, N.Y. 10003  
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**>>>MYSPACE MUSIC'S U.K. LAUNCH**

More than a year after its U.S. rollout, MySpace Music has made its long-awaited bow in the United Kingdom. As with the U.S. service, the platform offers U.K. users free and unlimited ad-supported, full-length audio and music video streaming and unlimited free playlisting. U.K. users will also have the option to download, stream and personalize their music content using the MyMusic management system, as well as purchase digital rights management-free MP3 music downloads on iTunes.

**>>>SPOTIFY SCORES KEYS PREVIEW**

Alicia Keys will unveil her upcoming album, "The Element of Freedom," on music streaming service Spotify in Europe, one week ahead of its official release. The album drops Dec. 14 in the United Kingdom and Europe and the following day in the United States. Beginning at 12 p.m. GMT Dec. 7, Spotify users across Europe will be able to exclusively stream the full album.

**>>>RADIO FIRMS JOIN TARGETSPOT**

Four new radio companies will contribute inventory to TargetSpot, the largest online radio ad network. The radio companies—Tribune Broadcasting, Emmis Radio, Lincoln Financial Media and ICBC Holdings—will increase TargetSpot's monthly reach from 15 to more than 17 million listeners. Radio broadcasters are looking to TargetSpot to help cultivate a lucrative revenue stream that could offset significant revenue declines.

# UP FRONT

**AWARDS** BY ANN DONAHUE and MITCHELL PETERS

## Second Time Around

Grammy Nomination Special Sees Viewership Slip

For the second year, the Grammy Awards bet on a splashy TV show to draw attention and viewers. And for the second year, the results failed to set its time slot on fire.

Still, the Recording Academy deemed the evening a success, emphasizing that "Grammy Nominations Concert Live!!—Countdown to Music's Biggest Night" provided nominees and performers with a welcome platform to reach a prime-time audience.

The Dec. 2 Grammy nomination special, which took place at Los Angeles' Club Nokia, pulled in 6.3 million viewers, down from the 7 million who watched last year's special, according to Nielsen.

The CBS telecast finished fourth in its 9 p.m. time slot behind Fox's "Glee," NBC's "Law & Order: SVU" and ABC's "Modern Family." But Recording Academy president/CEO Neil Portnow downplayed the importance of the show's ratings.

"What we've done here is given access to literally many millions of people to get involved as we roll

out the nominations, to participate, get them in the mode of the kickoff week for the Grammy season," Portnow says. "So from that standpoint, it continues to be a resounding success. It certainly is viewed upon by us and the network as a terrific promotional tool for the actual show in January. That's the reason we're doing this."

Might the middling ratings affect the nomination special's future? "No, I don't think so," Portnow says. "We're committed and the network is committed . . . When you're in such an early stage in something like this, it takes a while until you hit the stride, in terms of where you think something like this lives."

The show packed plenty of star power, featuring performances by the Black Eyed Peas, Sugarland and Maxwell, as well as the national TV debut of Nick Jonas

& the Administration. LL Cool J hosted the show, which also included presenters Linkin Park, Katy Perry, T-Pain, Dwight Yoakam, Smokey Robinson and Ringo Starr.

Completing a trifecta of the big three categories, Beyoncé topped the nominations with 10 nods, including album of the year for "I Am . . . Sasha Fierce," record of the year for "Halo" and song of the year for "Single Ladies (Put a Ring on It)."

Taylor Swift also received nominations in the top three categories: album of the year for "Fearless" and record and song of the year, alongside co-writer Liz Rose, for "You Belong With Me" en route to a total of eight nominations. The Black Eyed Peas, Maxwell and Kanye West each received six nods.

Prior to the awards, insiders suggested that Whitney Houston might be in the race for some of the top categories after "I Look to You" returned her to the Billboard 200 in grand style. The album was her fourth No. 1 on the chart and first since the Houston-fueled "The Bodyguard" soundtrack spent 20 weeks at No. 1 in 1993, but the singer was shut out of the nominations.

Although West snared six nods for "808s and Heartbreak," his antics at this year's MTV Video Music Awards (when he disrupted Swift's acceptance speech for best female video) may have hurt his vote tallies, as he wasn't nominated in any of the big three categories.

In addition to Beyoncé's "Fierce" and Swift's "Fearless," the other album of the year nominees are the Black Eyed Peas' "The E.N.D.," Lady Gaga's "The Fame" and Dave Matthews Band's "Big Whiskey and the GrooGrux King."

Apart from Beyoncé and Swift, the record of the year category is rounded out by the Black Eyed Peas' "I Gotta Feeling," Kings of Leon's "Use Somebody" and Lady Gaga's "Poker Face."

Song of the year nominees are "Poker Face" by songwriters Lady Gaga and RedOne; "Pretty Wings" by Hod David and Musze; "Single Ladies (Put a Ring on It)" by Thaddis Harrell, Beyoncé, Terius Nash and Christopher Stewart; "Use Somebody" by Caleb, Jared, Matthew and Nathan Followill; and "You Belong With Me" by Rose and Swift.

The song nominees seemed to correlate with chart success in 2009; all of them reached the top 40 of the Billboard Hot 100, and four of them peaked in the top four of the chart.

Kings of Leon drummer Nathan Followill said the band was thrilled to receive seven nominations in two years for its album "Only by the Night," adding that the group doesn't anticipate touring any more for the set "unless we win four Grammys this year, then we'll be back."



Dynamic duo: BEYONCÉ and TAYLOR SWIFT captured the most Grammy nods.

For more coverage of the Grammy nomination special, go to [Billboard.com](http://Billboard.com).

## >>> SWIFT LINKS WITH COMCAST FOR VOD DEAL

In another sign of its commitment to building content strength, Comcast has unveiled an exclusive video-on-demand partnership with Taylor Swift. Comcast says the deal will give its customers the first and only dedicated VOD content collection for Swift fans, including such music videos as "You Belong With Me" and "Love Story," behind-the-scenes clips and special programming, such as a recent "Saturday Night Live" episode she hosted.

## >>> LAMBERT AXED FROM MORE ABC SHOWS

Two more of Adam Lambert's scheduled performances on ABC have been canceled. Lambert spread word of the cancellations Dec. 2 on Twitter. "Yes, sadly friends, ABC has canceled my appearances on Kimmel and NYE. :( don't blame them. It's the FCC heat," he wrote. The "American Idol" runner-up had been booked to perform Dec. 17 on "Jimmy Kimmel Live!" and was allegedly set to perform on the network's annual "New Year's Rockin' Eve" special, which, like the American Music Awards, is helmed by Dick Clark Productions.

## >>> THE WHO CONFIRMED FOR SUPER BOWL

The Who will perform during the Super Bowl halftime show Feb. 7 in Miami. The NFL unveiled the news during a Thanksgiving Day game between the Oakland Raiders and Dallas Cowboys. Bruce Springsteen & the E Street Band, Tom Petty & the Heartbreakers, Prince and the Rolling Stones have played the halftime show in recent years.

Compiled by Chris M. Walsh. Reporting by Katy Bachman, Monica Herrera, Richard Smirke, Georg Szalai and Chris M. Walsh.

COUNTRY BY KEN TUCKER and WADE JESSEN

# NEW BLOOD

The CMA Launches Search After CEO Resigns

The top administrative post at the County Music Assn. has always been filled from within the organization. But as the CMA embarks on a search to replace CEO Tammy Genovese, that is expected to change.

"The board has been around for 50 years and we have never gone outside, or felt compelled to go outside, of the organization to find leadership," says Randy Goodman, chairman of the CMA board and president of Lyric Street Records. "We have an opportunity now to look globally if we wish."

Genovese, who announced her resignation Dec. 2, had headed the CMA since 2007 and was a 24-year veteran of the organization. She was only the fourth chief administrator in the CMA's history, succeeding Ed Benson, who was executive director for 14 years. Jo Walker-Meador, the CMA's pioneering second executive director, led the organization from 1962 to 1991 and took over administration of the CMA from former WSM executive Harry Stone.

"Jo Walker-Meador and Ed Benson taught me that success is built on hard work, passion and integrity," Genovese said in a statement, which didn't provide a reason for her departure. She couldn't be reached for comment.

Goodman says there isn't a timetable for finding Genovese's replacement. "If we're going to do an expansive search, then putting a time limit on it would defeat the purpose," he says. "We've got competent volunteer leadership [on the board] and we've got really strong senior staff at the CMA. The organization will continue to function, will continue to move ahead, will continue to do the business of CMA."

Under Genovese's watch, the CMA Music Festival enjoyed record-high attendance this year, while the Nov. 11 CMA Awards telecast on ABC garnered the show's best ratings since 2005.

Although country music sales have been unusually robust in 2009 (see Q&A, page 16), they come amid a continued plunge in overall U.S. sales of



Happy trails: GENOVESE

recorded music. As part of the effort to seek new opportunities for country artists, the CMA conducted a study of the country consumer market last year and hired communications company MS&L in September to be its exclusive sales, marketing and branding partner.

As for what qualities the CMA is looking for in Genovese's successor, Goodman says that hasn't been decided.

"At this level it's not about tasking someone, it's not about tactical things," he says. "At this level it's more about strategic thinking and somebody who can be a broad global student of all aspects of the media world so that as an organization that is here to promote country music, particu-

larly in a time of great crisis and turmoil, that we've got someone who can help engage us as we move that along as well."

Steve Moore, chairman-elect of the CMA board and senior VP of AEG Live, will serve as interim director during the transition. While Genovese held the title of CEO, the CMA's announcement of her departure said it was conducting a search for a new "executive director."

Why the change in title? "It's pure semantics and has nothing to do with where we end up landing," Goodman says, adding with a laugh, "The next person may be called 'president' and they may be called 'czar.' Hell, I don't know." ...

## LEGAL MATTERS

WHAT THE ANTI-COUNTERFEITING TRADE AGREEMENT IS—AND ISN'T

by BEN SHEFFNER



It sounds scary—very scary.

The blogosphere has been abuzz about an international cabal of corporate and government interests plotting in secret to eliminate freedom on the Internet and impose draconian new penalties against illegal use of copyrighted content, all under the guise of negotiating an innocuous-sounding "Anti-Counterfeiting Trade Agreement."

If the ACTA becomes law, warns Cory Doctorow, copyright reform activist and editor of the popular tech blog Boing Boing, "it will be impossible to run a service like Flickr or YouTube or Blogger." In fact, reliable copyright critic Techdirt claims that the ACTA would radically change U.S. law by eliminating the "safe harbor" provisions provided by the Digital Millennium Copyright Act (DMCA).

It all sounds frightening. And it would be if it were true—but it's not.

So what exactly is the ACTA?

First, it's important to keep in mind that, as of now, there isn't an ACTA. There have been ideas, proposals, drafts and lots of meetings, but as of yet no actual agreement. Instead, major industrialized nations—including the United States, the European Union (EU), Japan, South Korea, Australia and Canada—are negotiating a pact to strengthen global enforcement of intellectual property rights. The talks may drag on for another year or more, and then the signatory nations will have to take whatever steps are required under their own domestic laws to implement its provisions.

Under U.S. law, the ACTA would be an "executive agreement," not a treaty. That means it would achieve the force of law without the constitutional requirement of ratification by a two-thirds majority vote in the Senate. But because it's

only an executive agreement, the ACTA can't alter existing U.S. statutory law, including, for example, the Copyright Act or the DMCA.

ACTA critics have two basic complaints. First, they say the negotiation process is being conducted in secret, which prevents the public from making its views known and countering perceived corporate influence over the outcome. It's true that ACTA negotiations don't take place in public. But, like it or not, that's simply the norm for international trade talks.

And in fact the Office of the U.S. Trade Representative has, subject to nondisclosure agreements, briefed a wide variety of interested parties on the ongoing negotiations. Corporate copyright interests including the RIAA and Motion Picture Assn. of America take part, but so do skeptics of copyright enforcement, including representatives from Google, eBay, the

Consumer Electronics Assn. and the Center for Democracy and Technology.

The other major complaint focuses on substance. ACTA critics charge that the agreement would impose a mandatory government-enforced, French-style "three strikes" regime that would force Internet service providers to kick off users caught downloading songs, movies or TV shows. While many labels and studio executives favor such a law, the ACTA isn't going to give them what they want because, again, it's only an executive agreement that can't change U.S. law.

It's also worth noting that the DMCA already requires that ISPs must "terminat[e] repeat infringers" in "appropriate circumstances" in order to be covered by safe harbor protections from infringement claims. ISPs have interpreted that provision to require a court determination of infringement, so, in practice, terminations of subscribers by ISPs have been minimal.

So if the ACTA won't—and can't—change U.S. law, what's the point? The purpose of such an agreement is to apply a "standard set of terms and best practices" to copyright enforcement rules in the world's lead-

ing economies, says Chris Israel, who served as the U.S. coordinator for international intellectual property enforcement in the administration of former President George W. Bush and now advises major copyright owners on international trade issues.

Such practices, according to a leaked EU memo summarizing the talks, include granting ISPs safe harbor from infringement claims based on wrongdoing by their users, as long as the ISPs take reasonable steps to combat piracy—exactly what U.S. law already requires.

The ACTA won't end online piracy. But its goal of more rigorous enforcement of copyright protections is of profound importance to the recording industry and one it should support. ...

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



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DIGITAL BY ANTONY BRUNO

## Evolutionary Road

More Digital Music Advances Will Perfect Biz Models, Not Blow Them Up

Has the revolution come to an end?

The past decade has played host to an unprecedented level of upheaval, innovation and opportunity as digital music distribution exploded into the mainstream. But as the '00s draw to a close, less convulsive changes appear to be on the horizon.

Instead, the decade ahead will be about refining the revolutionary ideas of the past 10 years—like “free-mium,” “direct to consumer” and “fan engagement”—into workable, profitable businesses. The focus will shift from the broad-stroke hype of new models to the more mundane details of their execution.

Take the recently launched MOG All Access streaming music service. At first glance, it's easy to say that we've seen this all before. As of Dec. 2, users can stream an unlimited amount of music on demand, create playlists and listen to customizable radio stations for \$5 per month. Doesn't sound much different from the \$5 subscription plan that Yahoo Music Unlimited offered almost five years ago, or Napster's \$5 monthly offering that includes five free digital rights management-free downloads.

But how MOG offers these same services is what CEO David Hyman is betting will set the initiative apart from the others.

“Before the iPod came out,

there were lots of MP3 players,” he says. “It was about doing it right and nailing it from a consumer perspective. Same with iTunes. So much of it, especially in the case of music, has to do with ease of use and look and feel. The devil's in the details.”

For instance, all music services have music search or playlist-building features. MOG's challenge as a Web-based product is to make those features—not to mention the simple act of playing a song—feel as fast and easy as doing so from a music library stored on a user's desktop.

MOG spent three months defining the specifications for its playlist-building feature before programming even started. It took another six months to create the search feature alone. The result is a rather slick, intuitive service that will remind many of the elegant simplicity that's made Spotify such a huge success in Europe.

Another sign of incremental but potentially important progress is the Vevo music video venture, which is going live Dec. 8. Streaming music videos online is nothing new. Even streaming in HD quality, as Vevo is doing, is not a first.

The difference here is that the labels involved are taking control of the sales and the content. By hosting all



Refining the model: The new MOG All Access subscription service (above) and MOG CEO DAVID HYMAN.

of the content in one spot and syndicating it to others, Vevo will create a scarcity of inventory, with the hope of creating higher per-impression ad rates and broader sponsorship/branding opportunities.

Both MOG's subscription service and Vevo represent positive steps for a digital music market still searching for the right mix of user excitement, technological innovation and revenue. So could a number of other digital music services poised to launch or relaunch in the months ahead, including the revamped Project Playlist, Grooveshark, Rdio and a U.S. version of Spotify.

Of course, there remain some pockets of potentially revolutionary developments in the years ahead. One is the motion-capture add-ons being developed for videogame consoles, such as Mi-

crosoft's Project Natal, which could lead to some interesting new music-based videogame concepts. Another is the proposal to offer Internet service providers blanket licenses for digital music, which would allow ISPs to charge a small monthly fee for access to all the music subscribers want, while distributing the funds to labels and artists based on usage. And mobile access to digital music remains a source of great potential, despite its disappointing history.

But on the whole, the future of digital music will be marked not by quantum leaps, but baby steps. Some may call this slow and plodding forecast boring or unsexy. But after 10 years of utter chaos, a more conservative and measured approach will be a welcome change. So long to the revolution—welcome to the evolution.

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

## BITS & BRIEFS

### XBOX RECRUITS NEW LAST.FM USERS

Last.fm says it gained more than 1 million new registered users in a week as a result of its integration with the Xbox 360 gaming system. Microsoft added the service—along with Facebook, Twitter and Zune video—to the Xbox Live network, which is accessible through all Internet-connected consoles. While there's no way of telling how many of those new users will continue to use Last.fm, it provides further evidence of the Xbox system's potential as a device to access music.

### NEWGROOVEMUSIC SHARES AD REVENUE WITH ACTS

The music Web site NewGrooveMusic is offering exposure to unknown and emerging artists. The site's proposal, which focuses on ad-supported free music,

offers to pair emerging acts with local and national brands that will sponsor the free download of their music. For each track that is downloaded, artists get a “generous percentage” of the sponsorship fee. The site relies on users to forward music to friends and build a following through word-of-mouth.

### MUSIC SOCIAL NETWORK LAUNCHES FOR GIS

The U.S. armed forces may be the best fighting force in the world, but can they jam? A new social network called G.I. Jams aims to find out. It's invited any current or retired member of the military to create a profile and upload either video or audio of music they've created, with the chance to sell downloads directly to others. The site gives 100% of the proceeds to the artist.

## HOT MASTER RINGTONES™ DEC 12 2009 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	11	#1 <b>EMPIRE STATE OF MIND</b>	JAY-Z + ALICIA KEYS
2	2	10	<b>NEED YOU NOW</b>	LADY ANTEBELLUM
3	3	11	<b>FOREVER</b>	DRAKE FEATURING KANYE WEST, LIL WAYNE & EMINEM
4	11	3	<b>BAD ROMANCE</b>	LADY GAGA
5	5	7	<b>MONEY TO BLOW</b>	BIRDMAN FEATURING LIL WAYNE & DRAKE
6	4	9	<b>FIREFLIES</b>	OWL CITY
7	8	4	<b>TIK TOK</b>	KESHA
8	7	7	<b>REPLAY</b>	IVAZ
9	10	13	<b>WHATCHA SAY</b>	JASON DERULO
10	6	6	<b>PAPERS</b>	USHER
11	9	15	<b>PARTY IN THE U.S.A.</b>	MILEY CYRUS
12	12	8	<b>MEET ME HALFWAY</b>	THE BLACK EYED PEAS
13	38	21	<b>ALL I WANT FOR CHRISTMAS IS YOU</b>	MARIAH CAREY
14	16	27	<b>BIG GREEN TRACTOR</b>	JASON ALDEAN
15	13	3	<b>BABY BY ME</b>	50 CENT FEATURING NE-YO
16	14	18	<b>TOES</b>	ZAC BROWN BAND
17	23	3	<b>RUSSIAN ROULETTE</b>	RIHANNA
18	19	15	<b>WASTED</b>	GUCCI MANE FEATURING PLIES OR OJ DA JUICEMAN
19	15	18	<b>DOWN</b>	JAY SEAN FEATURING LIL WAYNE
20	21	3	<b>IT KILLS ME</b>	MELANIE Fiona

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.



## WIDE RECEIVER

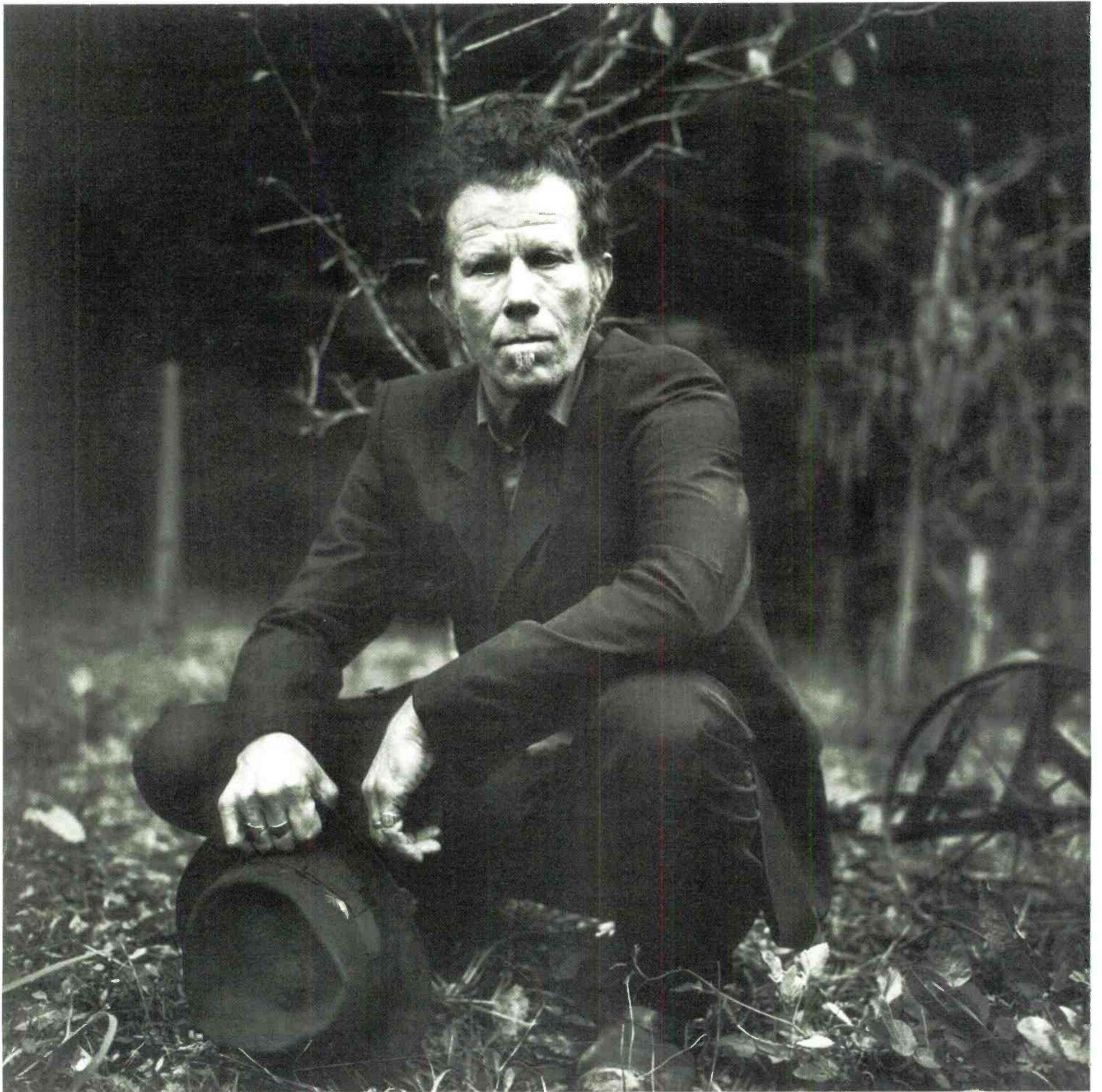
The iPhone can be lots of different things—a

music player, a gaming platform, a GPS device and even, on occasion, a phone. But one thing it's not is an HD radio.

But it can become one with the help of a plug-in accessory from iBiquity, the company that developed the technology for HD radio. iBiquity's Gigaware Navigation Control HD Radio Receiver acts as a de facto HD antenna for the iPhone and the iPod Touch. It works in conjunction with a free downloadable app, allowing users to tune in HD channels, preview content, bookmark favorites and tag songs for later purchase through the iTunes Tagging feature present in all HD radio broadcasts.

The receiver is available exclusively at RadioShack for \$80. —AB





*Anti- Records wishes Mr. Tom Waits a Happy Birthday this December 7th.  
Thank you for enriching our lives beyond measure Tom, we love you.*

**ANTI-**

Photo: Jean-Baptiste Mondino

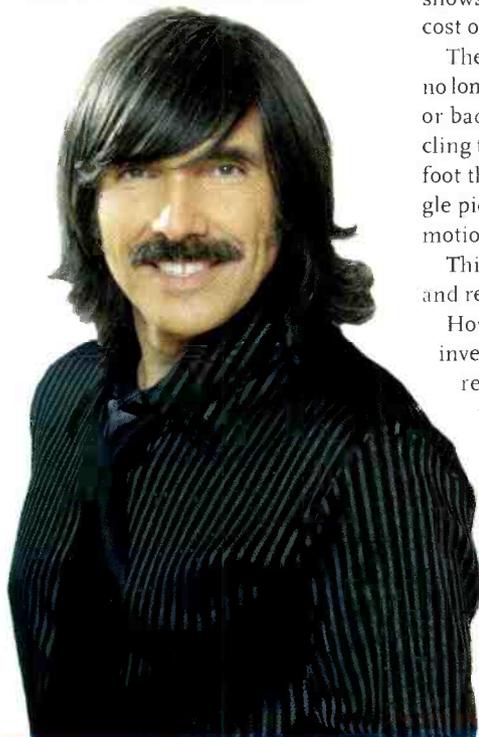
# Money In The Bank

Latin Artists Are Increasingly Investing In Their Own Careers

In the last month, as I've rounded up information for year-end stories, one theme keeps coming up from various sources.

It's the practice of artists—whether they are signed to majors, indies or their own labels—increasingly invest-

Cash up front: VERDAGUER



ing in their own careers, spending money on things labels would have covered without blinking an eye just a couple of years ago. This encompasses a wide range of costs from the mundane to the unexpected, be it paying for a backup band for TV performances (an expense that some TV shows don't cover but should) to the cost of radio promotion.

The practice is so prevalent that it's no longer an issue of whether it's good or bad; it simply is, although many cling to the notion that labels should foot the bill for absolutely every single piece of cost involved in the promotion and development of an artist.

This is, of course, a lovely thought, and really, it's the way it should be.

However, artists who are willing to invest in the face of dwindling label returns seem to get more love from those labels, who see them as partners in their development.

The practice is particularly common among reggaetón acts, many of whom started as indies with their own companies. Wisin & Yandel, for example, talk openly about how they routinely help pay for their expensive music videos.

Likewise, Venevisión International music VP **Jorge Pino** attributes some of the success of the April release of "El Amor" by **Tito "El Bambino"** to the fact that "we haven't stopped investing, from the first day up to now. And we've had great help from an artist who has also invested in his own career."

At a time when labels see fewer album sales but artists are earning more bookings and publishing income, labels appreciate an act stepping up to share costs. This allows for the promotion of, say, not just one or two singles, but three or four down the line.

And then, of course, there are artists who act as their own company, investment included. Take veteran Argentine singer **Diego Verdaguer**, who has gained new relevance with his current, Latin Grammy Award-nominated album, "Mexicano Hasta las Pampas," produced by **Joan Sebastian**. Released on his own label (in partnership with Sebastian) with U.S. distribution on Select-O-Hits (and in Mexico on Universal), the album has been worked by a "small

team that's giving me results," which includes marketing, radio, press and Internet promotion. Verdaguer has been doing this for a while, but his most recent albums were live sets promoted on TV. "Mexicano" has required strong investment in radio, which he has footed on his own.

"Truth is, it makes things far more expensive, but it's part of the game," he says.

Verdaguer is willing to invest because he has a broad, loyal fan base and has often worked independently even when distributed by majors. In this case, he and

Sebastian saw the big picture of repositioning him in the world music market. Although sales haven't been as expected (given the downturn in the market) there has been a strong return on awareness that will lead to a major tour next year.

For Verdaguer, the investment is worthwhile because he runs a global business that includes touring throughout Latin America, so he can recoup his investment. Otherwise, he says, "It's not worth it. It would be a business that generates an appearance of success, which is wonderful, but there isn't a monetary exchange." ...

## Latin Notas

LEILA COBO



## EN BREVE

### PEERMUSIC PARTNERS WITH THE SIXTH HOUSE

Peermusic has entered a publishing joint venture with entertainment company the Sixth House. The first artist under the agreement is Sixth House management client and former RBD member Anahi, who released her debut solo album, "Mi Delirio," Nov. 24 on EMI Televisa. Anahi's co-writers on the album include members of Mexican alternative band Kinky, whose percentages were also signed by peermusic for their writing on "Mi Delirio."

### CODISCOS LAUNCHES APPS

Colombian indie label Codiscos and its U.S. imprint Tropisounds have released the first in a series of iPhone apps. "Wood Puzzle," a children's game that sells for 99 cents, was designed by Catalina Diez, a graphic designer and Latin Grammy Award winner for best recording package. International A&R director/label manager Dennis Murcia expects six music-related apps to be released by the end of 2010, the first of which will be a "Rock Band"-style game where players can tap out music from the Codiscos catalog.

The company is working with developers Bartsoft and Mobile Roadie on the apps but is also hiring developers to do the work in-house. A Codiscos-branded app as well as one with content from the company's pop label are also in the works.

### MEGA TV TAKES PUERTO RICO

Spanish Broadcasting System's Mega TV channel is now available for broadcast everywhere in Puerto Rico. As of Nov. 23, the channel can be viewed on any TV with a converter box on Channel 60. "For geographical reasons, most of our households without cable or satellite couldn't receive our signal in the past," Luis Roldan, senior VP/GM for SBS and Mega TV, explained in an announcement of the new signal. Mega TV's music-heavy lineup includes "Lamusica.com Live," "La Descarga Con Albita" and talk show "Esta Noche Tu Night." —Ayala Ben-Yehuda

## THE BILLBOARD Q&A?

Jenni Rivera has established herself as a major star with her saucy take on banda music, into which she incorporates stories from her own life and gives voice to a hard-partying, hard-loving persona. Rivera released her long-awaited mariachi album, "La Gran Señora," Dec. 1 on Fonovisa. While it's less autobiographical than her previous work, Rivera says that a mariachi album is a commercial risk she's earned the opportunity to take.

**Why did you decide to do a mariachi album now and not earlier in your career?**

I don't think I was ready for it. And I don't think the industry was ready for it. You have to prove that you've conquered and that you've created a position with a certain style, which was banda... In order to record mariachi, people need to believe it. And how will they believe it if you haven't lived it? So I needed to live it, I guess, first, and then express

it throughout the recording.

**One of the tracks on the album is Freddy Fender's "Before the Next Teardrop Falls." Have you always been a fan of his?**

Big time. I recorded years ago... sometime in the '90s [a banda version of Fender's] "Wasted Days and Wasted Nights." I was talking to some politicians here in L.A.—we're working on a few things together—and they are like



those veterano cholo type of guys from back in the day, like, you know they were cholos when they were young but now they're successful politicians. They were in my kitchen sitting with me and I thought, "What can I record for these [guys]?" And right then and there, I thought, "Another Freddy Fender song." But let's give it, of course, a mariachi touch, but very acoustic.

**Are there any other non-regional Mexican singers**

**that you are planning to cover in the future?**

There might be some Dolly Parton songs that I would like to do. I would like to do some type of Brad Paisley, something like that, maybe translating it. I love his lyrics. And do it Jenni-style, but in Spanish, of course, maybe in mariachi or maybe norteño. I'm a big country fan, and I know that would surprise a lot of

people because I'm so Mexican. Because I do what I do with such passion. But I'm a music lover above all.

**Do you have any branded products coming out?**

The fragrance [JR, Jenni Rivera] is out. I didn't just want to license it out to a major company and get royalties from it. I am doing it from the bottom up, from the packaging to the fragrance to the artwork to everything. I want to be able to distribute it and work hard for it, put it in stores myself, of course with my fragrance team, and maybe later on it could become something bigger. It's important to me that I own it and that I have something to offer my public, but that's owned by my children. Right now it's available on the Web site and pretty soon it will be in stores like Target, Wal-Mart, La Curacao and Warehouse Shoe Sale.

—Ayala Ben-Yehuda



EN ESPAÑOL: All the great Latin music coverage you've come to expect from Billboard—in Spanish! [Billboardenespanol.com](http://Billboardenespanol.com).

# No More Middle Man

Direct-To-Consumer Sales On The Rise In Europe

LONDON—Direct-to-consumer sales of music and merchandising are gaining traction in Europe as labels tap into fan demand for exclusive product.

Among the majors, Warner Music International has been particularly active in developing its European direct-to-consumer business since it began taking artist Web sites in-house in 2008.

Direct-to-consumer sales are “intertwined with our artist partnerships, or 360, strategy,” says Isabel Garvey, WMI senior VP of commercial channels and consumer marketing for Europe, the Middle East and Africa. “[It] is the centerpoint of all that, because it gives us the opportunity to present all facets of the artists we’re now representing in one place.”

Garvey says WMI offers combinations of music, merchandising and—currently through a third party—ticketing. WMI now operates sites for about 25% of its front-line European acts.

While she won’t disclose how much revenue these services are generating, Garvey says the number of unique users across all its sites for front-line European acts increased 150% in the 12 months ended Oct. 31 from the

same period a year earlier, while the average number of page views per visit rose from two to six.

Sales have been particularly strong for products that target an artist’s core fan base, Garvey says, noting that almost 100% of the revenue from Spanish star Alejandro Sanz’s official site (AlejandroSanz.es) comes from fan club subscriptions or exclusive bundles. About 80% of fan club members opted for the premium Paradise XL membership at €38.99 (\$58.37) per year.

Garvey says monthly unique users of Sanz’s site rose 300% to 650,000 since WMI took over in July. “We have a really engaged artist blogging four to five times a day, with a very active community around that,” she says. “That traffic is generating really decent sales.”

Atlantic pop artist Little Boots’ site, LittleBootsMusic.co.uk, features a Boutique shop offering exclusive merchandise and bundles. Before the release of Little Boots’ album “Hands,” the site sold an album bundle comprising CD and vinyl versions of the project, as well as an exclusive, 33-minute MP3 mix of music from “Hands,” non-album tracks and remixes. The bundle “proved very effective,” says Karen Tillotson, Little Boots’

co-manager at London-based This Is Music, although she declined to give sales figures.

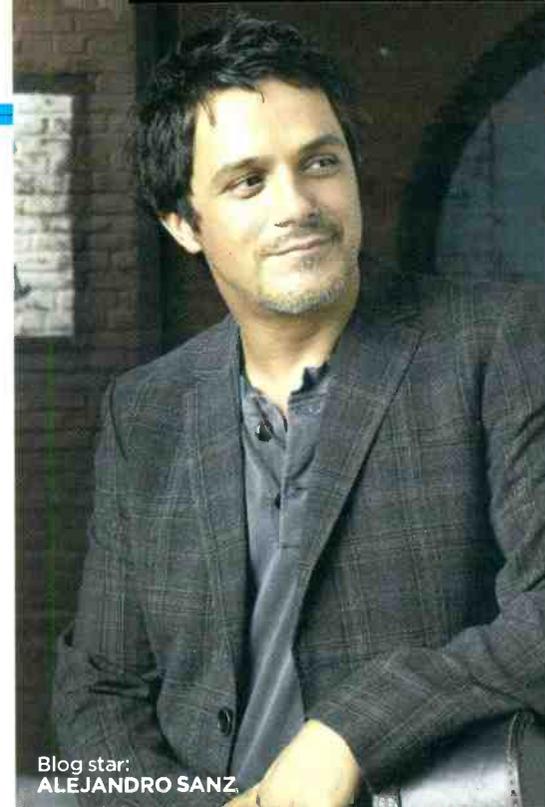
“In an age where music can be obtained for free, label and artist have to think of clever ways to make digital and physical product attractive,” Tillotson says.

At London-based direct-to-consumer specialist Digital Stores, which operates 60 online stores for acts including the Beatles, Queen and Pet Shop Boys, commercial director Simon Coates reports a sharp upturn in physical music sales.

“Year-on-year music sales are over 100% up—it’s crazy,” he says, although he, too, didn’t reveal unit figures.

Coates says a £90 (\$149) boxed set of Queen’s “Absolute Greatest” compilation, exclusive to QueenOnlineStore.com in a limited edition of 500, sold out in 12 hours. While physical demand is up, he adds, “digital’s pretty much flat.”

The Official Charts Co. doesn’t break out U.K. direct-to-consumer market-share data. But managing director Martin Talbot confirms it’s a growing sector, with “an increasing num-



Blog star: ALEJANDRO SANZ

ber of retailers in this area coming to us to become chart return retailers.”

The demise of digital marketing company and direct-to-consumer mainstay Trinity Street (Billboard.biz, Feb. 16) hasn’t dampened artist enthusiasm for direct sales.

“Trinity Street overpromised and underdelivered,” Coates says. “But that’s worked in our favor, because bands have come to us.”

Garvey maintains Trinity Street’s shuttering also represents an opportunity for WMI. “The players out there are quite fragmented, in terms of what products they can offer,” she says. “We have something unique, being able to offer everything together.”

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## TEMPORARY MEASURES

U.K. Biz Targets Holiday Shoppers With Pop-Up Stores

LONDON—On a recent Friday evening, shoppers at a new HMV store in the south London neighborhood of Lewisham were scanning a range of CDs and DVDs, citing interest in everything from the new Leona Lewis album, "Echo," to the complete boxed set of "The Sopranos."

It's an encouraging sight—but after January, this HMV could disappear as suddenly as it arrived; the location is one of 10 temporary stores launched to capitalize on the Christmas shopping season. "That's a shame," one shopper says. She has just picked up the Killers' debut album, "Hot Fuss," for £4 (\$6.65) and says she still wants to purchase physical music, even more so this time of year, "because you want to buy presents."

With the demise of enter-

tainment retailer Zavvi and mass merchant Woolworths in early 2009 removing more than 900 stores from the market, the HMV initiative is just one of a range of measures aimed at making sure U.K. Christmas shoppers can still find physical product.

"There is some concern that having fewer outlets will particularly affect impulse purchases," says Kim Bayley, director-general of the Entertainment Retailers Assn., who believes the HMV stores are "guaranteed to perform—where you get the footfall, it's quite easy to sell CDs and DVDs."

HMV now has 280 shops in the United Kingdom and Ireland, but property director Mark Bowles says, "There are still quite a few towns that don't have a specialist entertainment offer."

The focus is on chart titles



Christmas rapping: ERA's BAYLEY (left) and Universal's ROSE

—all stores are chart registered—and Bowles says that based on "early, encouraging signs," its holiday sales strategy will be repeated next Christmas. HMV will also consider a "longer-term solution" for sites that report strong sales.

According to U.K. trade group BPI, Woolworths had a 9.8% market share of al-

bums by volume in 2008, while Zavvi had 8.1%. Official Charts Co. data shows that total 2009 album sales through Nov. 21 are down 6.8% year on year.

Brian Rose, Universal Music U.K. managing director for the commercial division, says the temporary stores have "started well" and believes HMV's strategy "will

plug a really significant gap," but has also worked to find new retail partners.

As a result, around 220 of computer game retailer Game's stores will sell a top 20 range of albums from Universal and Sony Music from Nov. 16 until the end of the Christmas shopping season.

"We know from our research there is real overlap across entertainment products," a Game spokesman says.

Rose hopes that, if successful, the seasonal stores will be expanded for next Christmas or made permanent. He has also negotiated an exclusive with fashion retailer Peacocks for 150 stores to sell chart titles during the Christmas period, alongside existing clothing from Universal-owned merch company Bravado.

Both Woolworths and

Zavvi have been reborn online. Cheshire-based e-commerce provider Hut Group acquired the Zavvi name and relaunched its online store in April, and it also powers the entertainment store for Woolworths.co.uk, owned by online retail group Shop Direct.

"Over 50% of the [Zavvi] customer data that we bought engaged again and started purchasing," Hut commercial director Richard Chapple says. He notes that music sales increased 158% in value from September to October.

Meanwhile, Rose says it hasn't been easy persuading people that now is the time to stock music, but he believes the gifting season will prove there's plenty of life left in physical product.

"We've got a responsibility between now and Christmas just to make the thing work," he says.

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# Contentious Collections

## Russian Collecting Society Faces Accreditation Questions

MOSCOW—The Russian government's appointment of collecting society VOIS as the only accredited group allowed to collect performing rights fees on recorded music remains a contentious move.

The decision, effective Aug. 6, sidelined two other Russian societies, ROUPI and RFA, and caused consternation among international labels (Billboard, Sept. 19), particularly in the case of RFA, which had collected license fees for many years.

RFA "had the overwhelming backing of the local and the international industry," IFPI spokesman Adrian Strain says.

Both ROUPI—which represents some Russian independents—and RFA declared they would appeal the decision, although only ROUPI has done so. Meanwhile, some music users continue paying royalties to RFA, despite VOIS' sole agency status.

The IFPI "continues to support RFA's activities to collect [for] rights owners that have directly authorized it to collect royalties on their behalf," Strain says.

Billboard caught up with VOIS general director Andrey Krichevsky to ask him about the company's activities.



Accredited collector:  
VOIS' ANDREY  
KRICHEVSKY

### How have the majors reacted to VOIS' accreditation?

Sony and Universal's decisions... on whether to transfer neighboring rights to external management are made in London, and their European offices' positions are largely following the views held by IFPI.

[But] local EMI and Warner licensees showed a positive reaction. Alexander Blinov, who heads EMI's local representative S.B.A./Gala Records, transferred both Gala Records and EMI catalogs to VOIS after accreditation. Alexei Nikitin, head of [Warner licensee] Nikitin Recording Co., joined the VOIS board when it launched in April 2008 and transferred Nikitin's Russian catalog to VOIS quite a while ago. [Warner's catalog remains with RFA.]

### Can RFA continue collecting royalties for the majors?

Legally, the royalties may only be collected and distributed by an accredited organization. The accreditation was given to us because VOIS had already shown solid collection figures. The numbers speak for themselves. In the 12 months before the accreditation, RFA collected about 40 million rubles (\$1.4 million) in royalties, while we collected over 370 million rubles (\$12.8 million).

But we're prepared to work closely with RFA and have invited them to name a representa-

tive to join VOIS as deputy general director, so we could tap into their experience.

### What about the IFPI's complaint that, pre-accreditation, VOIS was collecting for rights holders with whom it didn't have contracts?

We're ready to present all the necessary evidence that will confirm that up and until Aug. 6, all collections by VOIS had only been on behalf of rights holders who had standing contracts with us. Given the intensity of battle that we had to go through to get the accreditation, it would have never been granted had we committed so grave a violation.

### What are your immediate plans for reciprocal deals with overseas societies?

We're working to sign contracts with European and U.S. societies. The response from many has been that they would be happy to cooperate and are very much interested in getting royalties from Russia.

However, performers' right societies like [international group] SCAPR and [Pan-European group] AEPO-ARTIS have expressed their intention not to sign contracts with VOIS until they develop a consolidated position. We are concerned about a certain dialogue taking place under the table—you're rather used to seeing those remnants of the old way of thinking in the [Commonwealth of Independent States], but I cannot say we expected that from our European counterparts.

### Under VOIS, will international labels see increased collections for neighboring rights?

There will be a major increase, [although] until the end of the year we will be in the so-called startup phase, fine-tuning our collection system, because now we can collect for all rights holders.

My forecast is that we will at least double the current figures [during 2010]—and that would be the worst-case scenario.

Ilya Buts is head of editorial for Billboard's Russian edition.

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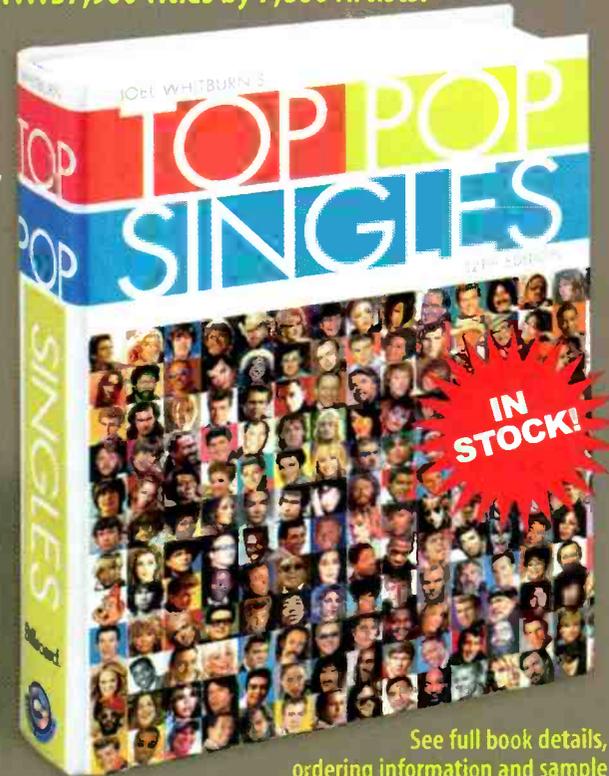
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Billboard DIRECTORIES

## Tell Your Friends

**Ticketfly Uses Social Media To Get The Word Out About Purchases**

Technology has lowered the barriers to entry to the ticketing market. At the same time, social media has emerged as a key influencer. These two paths converge with the launch of Ticketfly, which aims to be a ticketer, marketer and digital ticketing facilitator, while building fan communities around the ticket-buying experience.

Ticketfly's founding partners/co-CEOs **Dan Terec** and **Andrew Dreskin**—veteran execs of pioneering Internet ticketing company Ticketweb, which Ticketmaster acquired in 2000—are getting traction out of the gate with such clients as the 9:30 Club in Washington, D.C.; Knitting Factory venues; and the recently signed Troubadour in West Hollywood. And Ticketfly just raised a fresh round of capital.

In launching Ticketfly six months ago, Terec and Dreskin think they've built a better mousetrap, at least when it comes to online opportunities. "It seemed to us that ticketing software hadn't changed all that much for the past decade," Dreskin says. "You're looking for a system that does inventory management, doesn't oversell, you get a check on time. There are plenty of those that do that. But promoters seem keen on the next generation of ticketing technology, which will allow them to maximize revenue and have more efficient pricing."

While Ticketfly is building technologies to deal with such issues as yield management and dynamic pricing, marketing is now a key focus. In many cases, when the Ticketfly guys think marketing, they're thinking social media and the opportunity for venues and promoters to leverage the ticket buyer as a sales or marketing channel.

A good example of this is how Ticketfly uses Facebook to reach its growing user base, particularly in the key 20-35 demo. Ticketfly's strategies start with such basic initiatives as rewarding Facebook users who share concert experiences

with friends.

"Ticketfly is very focused on creating reward programs that excite and stimulate fans to tell their friends about what's going on in their music lives, rewarding them with free tickets, meet the band, VIP packages, things like that," Terec says.

"If you think about a kid buying a ticket and sending it to his [Facebook] wall, and all of his friends seeing that ticket having the ability to buy a ticket," Dreskin adds, "then the kid can generate points, and for every one of those folks who buys a ticket and sends it to their wall, you think about the magnitude of the exponential opportunity there for the promoters."

Ticketfly also helps venues and promoters coordinate their various digital marketing efforts.

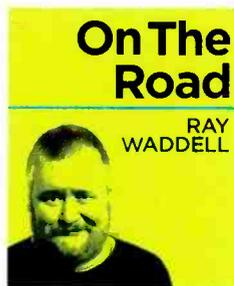
"The way the ticketing world works today is you have silos that don't really speak to each other, and it creates inefficiencies," Dreskin says. "If I'm a promoter and I have the White Stripes or whatever band coming, and when I confirm that act I have to build it into my ticketing software, I have to have it built on my Web site, my e-mail newsletter, Facebook, MySpace, Twitter. What we've done is develop an integrated solution where it's a single data entry and it updates down the line."

Ticketing clubs and small venues are one thing, but the game changes dramatically when it's a major tour at a large venue with a hot on-sale. This is where the scale and experience of a Ticketmaster comes into play. Live Nation launched an in-house ticketing company this year and attracted attention when a massive **Phish** tour on-sale melted down the system (Billboard.biz, Feb. 4).

Dreskin says Ticketfly isn't ready for a huge stadium show—yet. "The way technology has advanced has made it significantly more possible for young, technology-heavy companies like ours to handle big demand," he says. "One thing we set out to do when we started the company was architect the system in a way that allows us to be highly scaleable and handle big demand. What only Ticketmaster could do 15 years ago with the big iron is just not the case anymore. While we're not ready for the big stadium on-sale today, there's no reason why we won't be in 12 months or so."

Does Ticketfly's rapid growth support Ticketmaster and Live Nation's contention that their merger won't prevent other ticketing companies from flourishing?

"That's certainly crossed our mind," Dreskin says. "We've been selling tickets for like six months, and we've already signed up 10-20 of the best club-sized venues and promoters in the U.S. We don't see any reason why we can't move upstream and handle larger facilities, promoters and events. There's certainly no shortage of competitors, but we're feeling optimistic for sure."



**On The Road**  
RAY WADDELL



Being social: Ticketfly's home page (top); client venue the Troubadour in West Hollywood.

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## BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$4,053,770 (\$4,432,384 Australian) \$682.55/\$87.98	<b>BRITNEY SPEARS, DJ HAVANA BROWN</b> Brisbane Entertainment Centre, Brisbane, Australia, Nov. 22, 24-25	29,457 39,876 three shows	Dainty Consolidated Entertainment
2	\$3,221,147 \$250/\$175/\$140/ \$95	<b>CHER</b> The Colosseum at Caesars Palace, Las Vegas, Nov. 19, 21-22, 24-25, 28-29	23,432 26,914 seven shows four sellouts	Concerts West/AEG Live
3	\$2,682,390 (\$1,787,780) \$180.05/\$120.03	<b>FLEETWOOD MAC</b> O2, Dublin, Oct. 24-25	16,026 two sellouts	MCD
4	\$2,002,982 \$79.50/\$39.50	<b>MILEY CYRUS, METRO STATION</b> Nassau Coliseum, Uniondale, N.Y., Nov. 18-19	29,277 two sellouts	AEG Live
5	\$1,751,409 \$151/\$51	<b>SANTANA</b> The Joint, Hard Rock Hotel, Las Vegas, Nov. 11, 13-15, 18, 20-22	18,368 22,064 eight shows five sellouts	AEG Live
6	\$1,194,745 \$125/\$50	<b>AVENTURA</b> Allstate Arena, Rosemont, Ill., Nov. 20	14,758 sellout	Cardenas Marketing Network, VIVA Entertainment
7	\$1,182,082 \$79.50/\$39.50	<b>MILEY CYRUS, METRO STATION</b> Greensboro Coliseum, Greensboro, N.C., Nov. 22	17,597 sellout	AEG Live
8	\$1,072,833 \$79.50/\$39.50	<b>MILEY CYRUS, METRO STATION</b> Quicken Loans Arena, Cleveland, Nov. 15	15,774 16,567	AEG Live
9	\$1,018,200 \$79.50/\$39.50	<b>MILEY CYRUS, METRO STATION</b> Conseco Fieldhouse, Indianapolis, Nov. 16	14,920 sellout	AEG Live
10	\$1,000,448 \$79.50/\$39.50	<b>MILEY CYRUS, METRO STATION</b> XL Center, Hartford, Conn., Nov. 12	13,824 sellout	AEG Live
11	\$891,736 (\$596,200) \$74.79/\$67.31	<b>GREEN DAY</b> O2, Dublin, Oct. 21	12,592 sellout	MCD
12	\$754,525 \$105/\$65	<b>AVENTURA</b> Mark Essex Arena, Atlantic City, N.J., Nov. 27, 29	8,907 9,776 two shows	Cardenas Marketing Network
13	\$670,856 (3,724,700 kroner) \$85.55/\$76.55	<b>MUSE</b> Oslo Spektrum, Oslo, Oct. 25	8,294 8,428	Live Nation International
14	\$669,092 \$105/\$55	<b>AVENTURA</b> Arena at Gwinnett Center, Duluth, Ga., Nov. 25	9,055 sellout	Cardenas Marketing Network
15	\$666,503 (\$701,952 Canadian) \$84.98/\$65.99	<b>RASCAL FLATTS, DARIUS RUCKER</b> Rexall Place, Edmonton, Alberta, Oct. 26	9,121 10,104	Live Nation
16	\$653,958 \$89.50/\$49.50	<b>AC/DC, THE ANSWER</b> Toyota Center, Houston, Nov. 8	11,115 12,895	Live Nation
17	\$639,437 \$65/\$49	<b>RASCAL FLATTS, DARIUS RUCKER</b> Save Mart Center, Fresno, Calif., Oct. 15	10,879 sellout	Live Nation
18	\$631,879 \$58/\$38/\$25	<b>TRANS-SIBERIAN ORCHESTRA</b> Rosch Center, Green Bay, Wis., Nov. 8	13,283 15,174 two shows	Live Nation, in-house
19	\$631,222 (8,597,416 pesos) \$65.99	<b>SARAH BRIGHTMAN</b> Auditorio Nacional, Mexico City, Oct. 5	9,565 9,663	Super Publicidad
20	\$630,360 \$101.50/\$31.50	<b>DANE COOK, ROBERT KELLY</b> Sullivan Arena, Anchorage, Alaska, Oct. 22	8,280 sellout	Goldenvoice/AEG Live
21	\$629,975 \$298/\$33	<b>TIËSTO</b> Hammerstein Ballroom, New York, Sept. 24-26	11,001 three sellouts	Live Nation, Area Event
22	\$628,062 \$49.50/\$39.50/ \$20	<b>TAYLOR SWIFT, KELLIE PICKLER, GLORIANA</b> American Airlines Center, Dallas, Sept. 25	13,794 sellout	The Messina Group/AEG Live
23	\$625,265 \$128/\$78/\$49.50/ \$25	<b>KISS, BUCKCHERRY</b> Quicken Loans Arena, Cleveland, Sept. 28	8,903 sellout	Concerts West/AEG Live
24	\$623,975 \$49.50/\$39.50/ \$20	<b>TAYLOR SWIFT, KELLIE PICKLER, GLORIANA</b> Target Center, Minneapolis, Oct. 11	13,563 sellout	The Messina Group/AEG Live
25	\$620,538 \$196.50/\$38	<b>MARCO ANTONIO SOLÍS, PEPE AGUILAR</b> HP Pavilion, San Jose, Calif., Oct. 17	9,279 9,377	Live Nation, Alvarez & Garner
26	\$617,234 \$65/\$49.75	<b>RASCAL FLATTS, DARIUS RUCKER</b> Tacoma Dome, Tacoma, Wash., Oct. 29	11,080 sellout	Live Nation
27	\$616,427 \$67.50/\$5	<b>BLINK-182, WEEZER, TAKING BACK SUNDAY, CHESTER FRENCH</b> Shoreline Amphitheatre, Mountain View, Calif., Sept. 13	22,791 23,300	Live Nation
28	\$611,326 \$252/\$45	<b>VICENTE FERNÁNDEZ, SHAILA DURCAL</b> Arena at Gwinnett Center, Duluth, Ga., Oct. 16	6,445 8,573	Ralph Hauser Promotions, VIVA Entertainment
29	\$611,106 \$49.50/\$39.50	<b>PINK, THE TING TINGS</b> TD Garden, Boston, Oct. 2	13,922 sellout	Concerts West/AEG Live
30	\$610,818 \$126.75/\$76.75/ \$49.50/\$39.50	<b>BRITNEY SPEARS</b> CenturyTel Center, Bossier City, La., Sept. 19	10,240 sellout	Concerts West/AEG Live
31	\$608,300 \$129/\$99/\$55	<b>BRITNEY SPEARS, JORDIN SPARKS</b> San Diego Sports Arena, San Diego, Sept. 24	11,845 sellout	Concerts West/AEG Live
32	\$608,177 (8,084,230 pesos) \$31.70	<b>ATRÉVETE A SOÑAR</b> Auditorio Nacional, Mexico City, Oct. 11	19,185 19,366 two shows	OCESA/CIE-Mexico
33	\$607,022 \$57.50/\$25	<b>TRANS-SIBERIAN ORCHESTRA</b> Ervin J. Nutter Center, Dayton, Ohio, Nov. 7	15,021 16,275 two shows	Live Nation
34	\$606,500 \$46/\$36	<b>KINGS OF LEON, WHITE LIES</b> Philips Arena, Atlanta, Oct. 9	16,047 sellout	Live Nation, in-house
35	\$604,111 \$89.50/\$44.50	<b>JAMIE FOXX</b> Nokia Theatre L.A. Live, Los Angeles, Oct. 16-17	10,780 13,764 two shows	Goldenvoice/AEG Live

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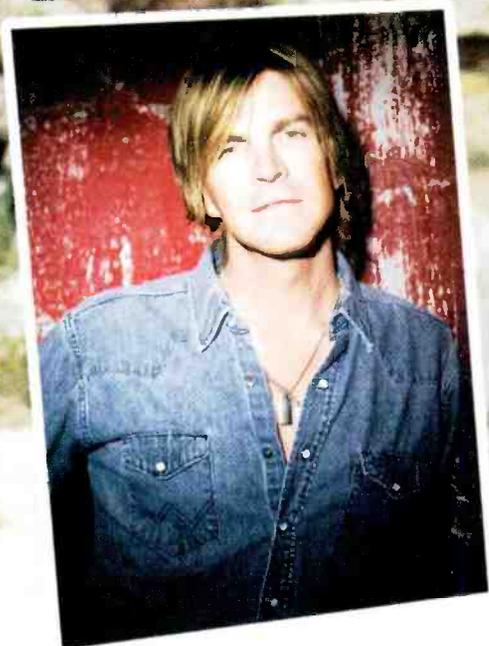
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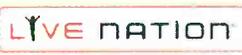


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BOC AND YOUR FRIENDS AT 

On the chorus of her latest single, "I Am," Mary J. Blige sings in her riveting voice, "Ain't nobody gonna touch you better . . . more than I am." Since breaking through with her first R&B charting single and first No. 1 in 1992, "You Remind Me," no one has touched fans' inner emotions quite like Blige. ¶ Nearly 20 years later, that emotional connection shows no signs of fraying. The nine-time Grammy Award-winning singer/songwriter—who has earned such sobriquets along the way as "the Queen of Hip-Hop Soul" and "the Empress of Soul"—returns Dec. 21 with her ninth studio album, "Stronger" (Matriarch/Geffen/Interscope). Produced and co-written by Stargate, "I Am" debuted at No. 46 on Billboard's Hot R&B/Hip-Hop Songs chart. Not only was the bow the singer's best start since 2007, it marked her 17th top 50 debut as a lead artist—the most by a female—and her 59th appearance overall among women, second only to the Queen of Soul herself, Aretha Franklin (99). ¶ "You never want to say the words 'It's a perfect song,'" Interscope marketing chief Steve Berman says about the single, which is No. 39 this week on Hot R&B/Hip-Hop Songs. "But I believe this song is as close as you get. Given the positive response it's received thus far, once it fully penetrates, we will have a great long run with it." ¶ In addition to Stargate, Blige enlisted the production and songwriting talent of Ryan Leslie, Polow Da Don, the Runners, Ne-Yo, Akon, Bryan-Michael Cox, Rodney Jerkins, the Stereotypes, D'Mile and Geffen chairman Ron Fair. Guests on the set include Trey Songz, Drake (the previously released track "The One") and T.I. Appearing as a bonus song on the album is the title track, a previously issued single from the "More Than a Game" soundtrack. ¶ Universal Motown singer/songwriter/producer Leslie calls working with Blige for the first time "one of the most inspiring and magical experiences in my career. She's a writer with her own perspective—"This is what the music sounds like and what it's saying to me"—who is just as comfortable knocking a verse out as she is knocking out her vocal in the booth."

On the heels of performing "I Am" at the Nov. 22 American Music Awards, Blige is gearing up for a series of performances. Following her Nov. 24 appearance on "Lopez Tonight" and a Nov. 30 stop on "The Oprah Winfrey Show," fans will be able to catch Blige on "The Jay Leno Show" (Dec. 17), "Jimmy Kimmel Live!" (Dec. 18), the "Christmas in Washington" special with President Barack Obama and first lady Michelle Obama (Dec. 20), "Today" (Dec. 22) and "The View" (Dec. 23). On the retail front, Blige taped an episode for Wal-Mart's Soundstage promotion.

Blige the artist is also busy ramping up her evolution into Blige the entrepreneur. Her Matriarch Records recently released the original motion picture soundtrack to the critically acclaimed Lee Daniels film, "Precious." In addition to co-writing a song specifically commissioned for the soundtrack with Raphael Saadiq, the moving "I Can See in Color," Blige doubled as executive producer on the set, which features previously recorded tracks by Jean Carn, Queen Latifah and Labelle.

In the meantime, Blige and her manager and husband, Kendu Isaacs, are launching Matriarch Entertainment to develop TV and film projects. In that realm, Blige will work in tandem with William Morris Endeavor (WME), with whom the singer has signed for representation. Blige's previous acting roles include "The Ghost Whisperer," "Entourage" and, most recently, Tyler Perry's "I Can Do Bad All by Myself."

Two Blige product lines are rolling out in the coming year: her Melodies line of sunglasses in association with Geffen/Interscope and the My Life fragrance through her partnership in the Brooklyn-based natural beauty products company Carol's Daughter. But beyond music and her burgeoning roles as a businesswoman and actress/producer, it's Blige's work with FFAWN (the Foundation for the Advancement of Women Now) and the recent opening of the first Mary J. Blige Center for Women in her hometown of Yonkers, N.Y., that really stokes her fiery passion.

#### What was your mind-set when you began working on "Stronger"?

I always say that whatever doesn't kill you makes you stronger. I honestly believe that. And I'm the type of celebrity who can't not talk about the trials I've been through. No matter how successful you become, you always end up finding out there's something in you that needs to be purged. You hit a valley, another trial. It hurts so bad that you have to go through something like this again.

But people are people, and you will have to go through things as long as you live on planet Earth. When you go through these situations, it's what you learn about yourself that gets you out of them as well as the responsibility you take about that particular lesson. And once you come out of that, you're definitely a stronger individual than you were before. The strength in that is learning how to forgive and move on. That's a serious lesson. As is learning how to love yourself even more to another level, where you don't expect or need anybody to make you feel good about yourself. That's why I named the album "Stronger." That's what I had to learn from this trial I was in, another self-love trial.

#### Was there anything in particular that set this trial in motion?

I don't want to go into any details about that. But I do have days when I'll run around like my life is over. And what makes me happy is when I can come out of those situations feeling like I've learned something.

#### How would you describe your evolution as a singer/songwriter from 1992 until now?

Each and every time, I gain more wisdom about speaking from every place I learn from. There's really no difference. It's just me continuing to grow.

#### Speaking of which, fans may be surprised that you're one of the guests on classical artist Andrea Bocelli's holiday album. How did that come about?

He requested me [laughs]. I knew his voice was amazing so I said, "Yes, absolutely."

#### Since you've logged your first soundtrack under your label, what other projects can we expect from Matriarch?

LaNeah [Menziez, who shares a writing credit on "I Can See in Color" and on Kanye West's "Love Lockdown"] has joined the Matriarch roster, with her debut album slated for spring 2010. Other than that, we're trying to wrap up a few deals with several more artists. I don't want to share too much about that until everything is signed.

#### How did you become associated with Carol's Daughter?

[Brand marketing executive] Steve Stoute, who's been a friend of



Sweet charity: MARY J. BLIGE and STEVE STOUTE (center) cut the ribbon at the opening of the Mary J. Blige Center for Women.

## MADE IN THE SHADE

### BLIGE UNVEILS DETAILS OF HER SUNGLASSES LINE AND NINA SIMONE MOVIE PROJECT

Mary J. Blige fans will be able to rock the singer/songwriter's distinctive style when her Melody line of sunglasses rolls out in the spring. The Blige-designed line is a partnership between the Geffen/Interscope artist and her label, headed by chairman Jimmy Iovine.

The Blige/Interscope brand pairing is reminiscent of Iovine's other high-profile partnership: Beats by Dre with Interscope artist/producer

Dr. Dre. That audio company's product line includes the Beats by Dre headphones and Lady Gaga's Heartbeats earbuds.

"This isn't about getting a product and sticking someone's name on it," Iovine says. "It's about coming up with something unique that fits the artist—and there aren't that many great, unique ideas. These glasses were completely designed from the ground up with Mary and [Blige's husband and manager, Kendu Isaacs]. And now we'll be working together to market and distribute the glasses. Mary is a great canvas; the three of us plan to execute more ideas together."

One idea is already in motion. Iovine will collaborate with Blige

and Isaacs on a biographical film they're developing under their Matriarch Entertainment banner about legendary singer Nina Simone. Blige earned her first credit as a soundtrack executive producer for her work on the soundtrack to the movie "Precious." She also co-wrote and co-produced an original song for the Lee Daniels/Lionsgate film, "I Can See in Color."

"It's pretty amazing what she does with the song vocally," Lionsgate president of music Jay Faires says. "Having worked with Mary now on the 'More Than a Game' soundtrack and Tyler Perry's 'I Can Do Bad by Myself,' we'd love the opportunity to work with her on future material." —GM

LEFT: MICHAEL LOCCIA/GETTY IMAGES; A: JESSE KATZ; WRITER: BETTY MARLIN



Take me as I am:  
MARY J. BLIGE  
performs at the  
2009 American  
Music Awards.

mine in the music business for as long as I can remember, asked me what I thought about Carol's Daughter products. I'd already fallen in love with the product before that; it was so good. But I'd been searching for the product ever since and could never find it in any stores. So when Steve mentioned it to me a couple of years ago, I said it was definitely something I'd love to be involved with. So he took what I said to the Carol's Daughter folks and the rest is history. I'm now a co-owner of the company, along with Will Smith, Jada Pinkett and Jay-Z, as well as its spokesperson.

I also have a perfume line coming out next year under Carol's Daughter called My Life. I did all the work, smelling different scents every single day. I put in a lot of time to make this perfume work because I wanted it to smell like when people compliment me and ask, "What are you wearing, Mary?" So I made a version of what it is I wear, trying to figure out what it was that got to them.

**So My Life is a combination of what scents?**

I'm basically a flower girl. So it has flowery scents with just

a little musk and a tiny bit of wood.

**In a separate venture, you also have the Melodies sunglass line coming out.**

I don't know if you watched me sing the national anthem on the World Series with the Yankees. But the glasses I wore and then took off are from the Melodies line. I had to put them on display [laughs]. I designed those myself along with the eye-glass designing company [SpyOptics]. It's my version of what I wear. I have a lot of sunglasses that I'm fond of, so I took my favorite pairs and said, "Let's try to figure out something from these." And they figured it out.

**Describe what it felt like to open the first Mary J. Blige Center for Women.**

Opening that center is one of my greatest achievements because it's something I've always wanted to do for other women. It's part of the charitable organization I co-founded with Steve

Stoute in 2008, Foundation for the Advancement of Women Now. Our initiative is to educate, encourage and empower women. Yonkers is where I grew up and saw women destroyed, both physically and mentally. So this center is beautiful for me because maybe those women's children or their children's children can go there and get help. I'm hoping to see FFAWN and Mary J. Blige Centers all over the world. Outside of music, that's probably the one thing to which I will devote a lot of my time.

**During the recent Hollywood Reporter/Billboard Film & TV Conference, you mentioned your ongoing wish to do a biopic about Nina Simone. Is that any closer to happening? What other film and TV projects are you developing?**

Yes. WME, [TV/film writer/producer] Cynthia Mort and I are now moving forward on "The Nina Simone Story." It's been a long time coming.

We're also working on a film, which the Lifetime Network just picked up. It's about Betty Shabazz, Malcolm X's wife, and Coretta Scott King, Dr. Martin Luther King's wife, and the lives they led being the women behind such important men. It's really deep: Their lives are different but both women also go through the same things at the same time. I don't want to give away too many details about it, but it's going to be an important film.

**So you're eyeing more acting projects?**

Working with Cara Lewis and Randy Michelle at WME has been a blessing because they really go out for you and do what they say they're going to do. I have scripts now that they're sending over. There aren't a lot of great parts out there, so they're trying to pick the best material for me. I'm waiting patiently, but you will definitely see me in more films.

**After almost 20 years in music, what continues to drive you?**

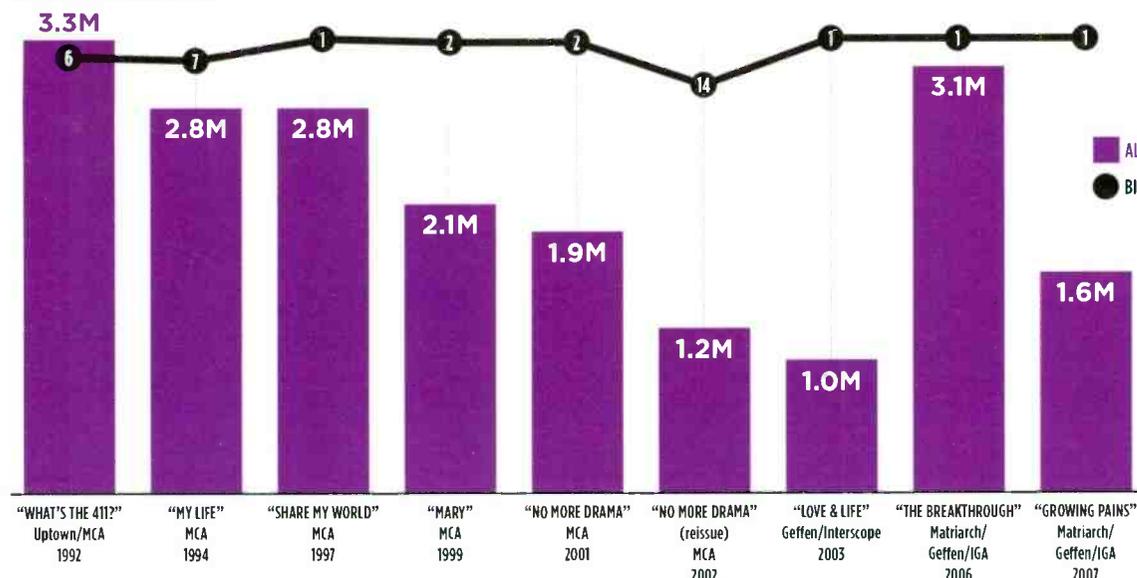
Honestly, it goes back to my fans. I have a responsibility to them and they let me know that it's a responsibility. I read things all the time from them like, "Please keep doing what you doing." Or "I'm listening to 'Growing Pains' right now and it's getting me through my day." It's just the things people say that connect me with their lives . . . that keeps me going.

All this could be gone today or tomorrow if I were to act like I did it all by myself. It's God first and then my fans. They help me do what I'm doing; they're the reason why I am where I am. And I always acknowledge them in that. I've never been the type of person to become full of myself. I've never known how to do that because when we were growing up, if you even showed out a little, someone would try to take you out. So I guess the balance in that is what it taught me: to stay humble and not count all your chickens before they hatch. To just stay on a level where people can relate to you and you can relate to them.

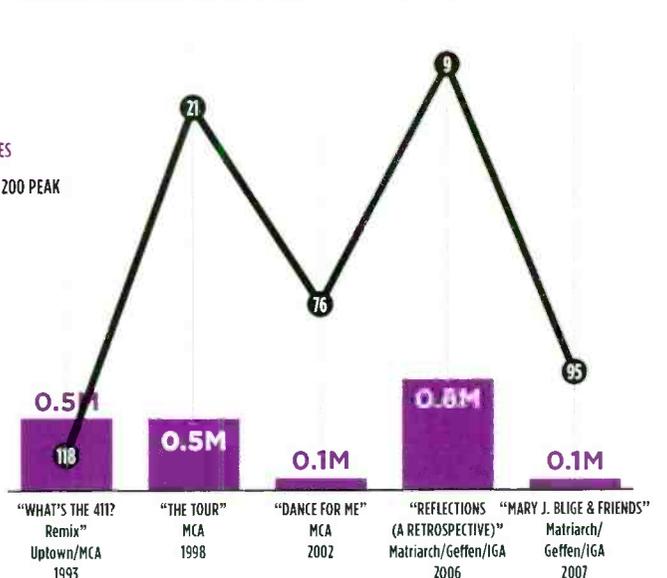
# HAIL MARY

BLIGE HAS CHARTED ON THE BILLBOARD 200 WITH STUDIO ALBUMS AND OTHER SETS

STUDIO ALBUMS

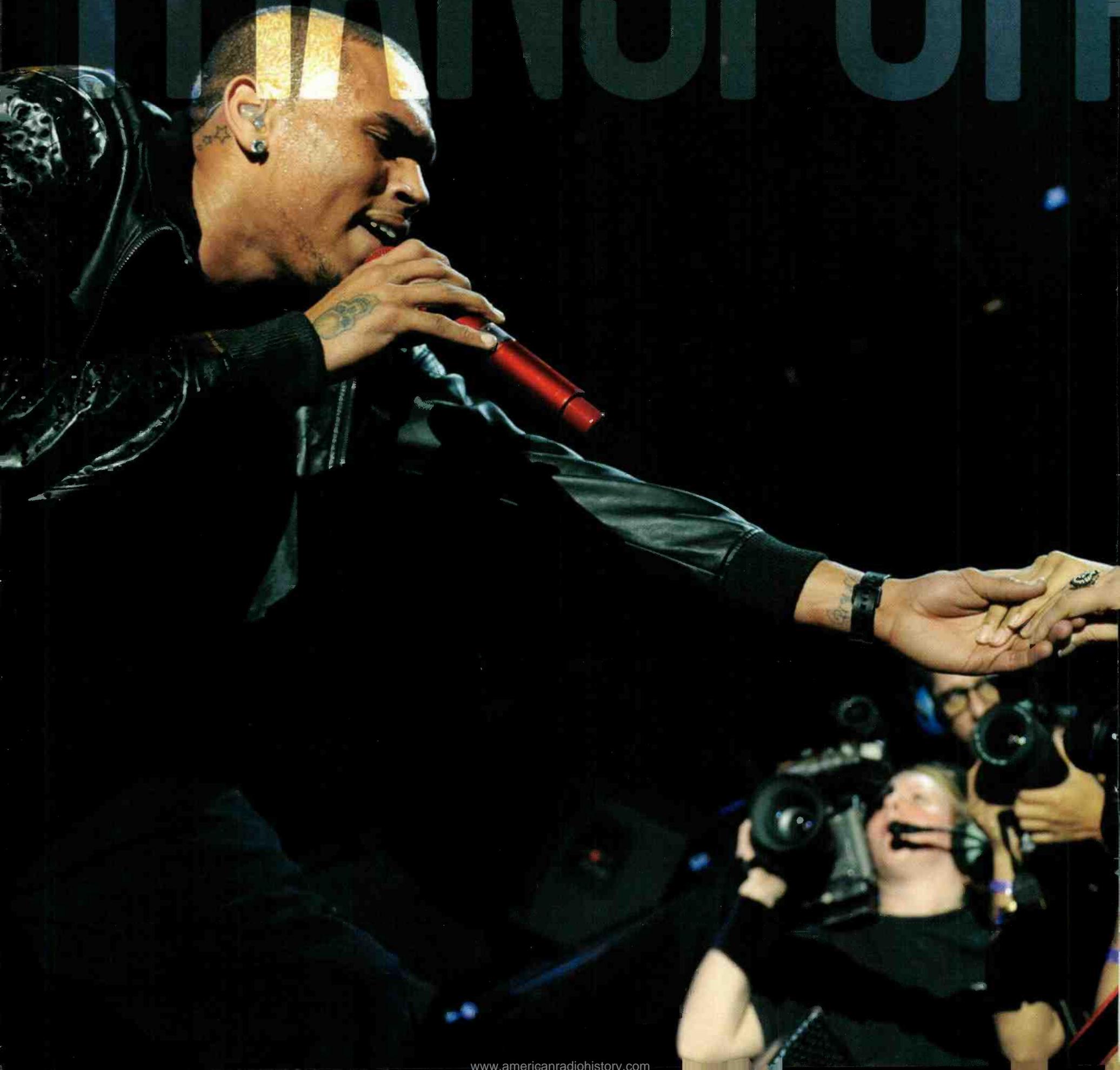


REMIX, LIVE & GREATEST-HITS ALBUMS



SOURCE: The Billboard 200 through the Dec. 5 chart. Sales according to Nielsen SoundScan through the week ending Nov. 15.

# TRANSFORM



# MED

## Jive Records Stars R. Kelly And Britney Spears Have Survived PR Nightmares. Can Chris Brown's Publicity Campaign Take Him Back To The Top? By Mariel Concepcion

Nov. 18 was a typical Hollywood night—the breeze calmly whispered around the congested traffic on the streets.

But on this particular evening, one element of the atmosphere couldn't be forecast. The night marked the return of R&B wunderkind Chris Brown to a California stage for the first time since his February domestic violence dispute with ex-girlfriend Rihanna.

It's a turning point for Brown, the indisputably talented singer and dancer who built a legion of young female fans with his quick smile and catchy music. How Brown and his team at Jive Records—who declined to comment for this story—handle the buildup to the release of his new album, "Grafitti," due Dec. 8, could determine whether he regains the chart clout he held before the incident, or if the grave situation derails a promising career.

Those with experience in crisis public relations—the branch of marketing that by definition requires reactive instead of proactive messaging on a quick deadline—say Brown and Jive have made smart moves since the 20-year-old pleaded guilty to assault in June, and that careful strategic groundwork could mean a comeback for the singer.

Levick Strategic Communications senior VP Gene Grabowski—who's worked with other celebrities in crisis, including baseball's Roger Clemens—says Brown and his team have taken the necessary steps for a reinvention of Brown's image. "Chris has done three things well, which anyone in his case should do," Grabowski says. "One, he apologized. Two, he's taking the necessary steps to see that it doesn't happen again through counseling and therapy. Usually when you seek the help of others, people empathize with you. Three, he's helping others by giving back to charities."

So far, sales are promising. The new album's first single, "I Can Transform Ya" featuring producer Swizz Beatz and Lil Wayne, reached No. 12 on Billboard's Hot R&B/Hip-Hop Songs chart and No. 23 on the Billboard Hot 100, with 240,000 downloads to date, according to Nielsen SoundScan. The second single, "Crawl," isn't yet available digitally.

### STAGE SUPPORT

Brown's performance at the Avalon was the third stop as part of his Fan Appreciation tour, an intimate performance for those who supported him during a "tough year," as Brown himself puts it. After the guilty plea, Brown was sentenced to five years' probation and more than 1,400 hours of community service. A portion of the proceeds from the concert will go to the Jenesee Center, which aids domestic violence victims, and Best Buddies International, which helps children and adults with developmental disabilities.

Brown's initial return to the stage in October wasn't without controversy. When he headlined New York radio station WWPR's Powerhouse concert, the station wound up giving away two-for-one tickets to the event. (The venue and/or promoters have yet to report the event's attendance to Billboard Boxscore, and WWPR declined to comment.)

But things looked brighter at the Hollywood stop. The line outside the Avalon extended down the block and wrapped around the corner. People of all ages and ethnicities, including parents who accompanied their underage daughters—some carrying homemade signs that read, "I Love You, Chris"—anxiously awaited the show's start and the Virginia entertainer to hit the stage.

"This tour is a trial balloon for Chris Brown and Jive Records," Grabowski says. "They are doing it in modest-sized venues so the crowds don't look small and so that it looks successful. He's donating the proceeds to two charities, which is smart. The wild card is how well he handles things moving forward. If he handles with grace and humility, he has a good chance of revitalizing his career. Social standards have changed over time and people are conditioned to forgive more easily than in the days of Ike and Tina Turner."

Another notable strategy that Brown's team is adopting that is smart but can be extremely risky, Grabowski notes, is that Brown is "attempting to ride Rihanna's publicity wave. Every time she makes an announcement, he makes one shortly after. She is popular now because she was victimized, but obviously when you talk about her, you think of

him, so he is trying to benefit from her publicity."

But all the chess moves in the crisis management PR playbook run the risk of going awry. Adam Kluger, a PR specialist and founder/owner of executive and lifestyle branding company Adam Kluger PR, says that while Jive Records has a track record for saving the careers of troubled artists, like Britney Spears and R. Kelly (see story, page 22), Brown's case may be a bit tricky. "In some genres it gives you street credibility if you are involved in a shooting or if you serve jail time. But for Chris Brown, it goes against his musical personality," he says. "It's difficult to cast yourself as a love figure if you're beating up on those you claim to love."

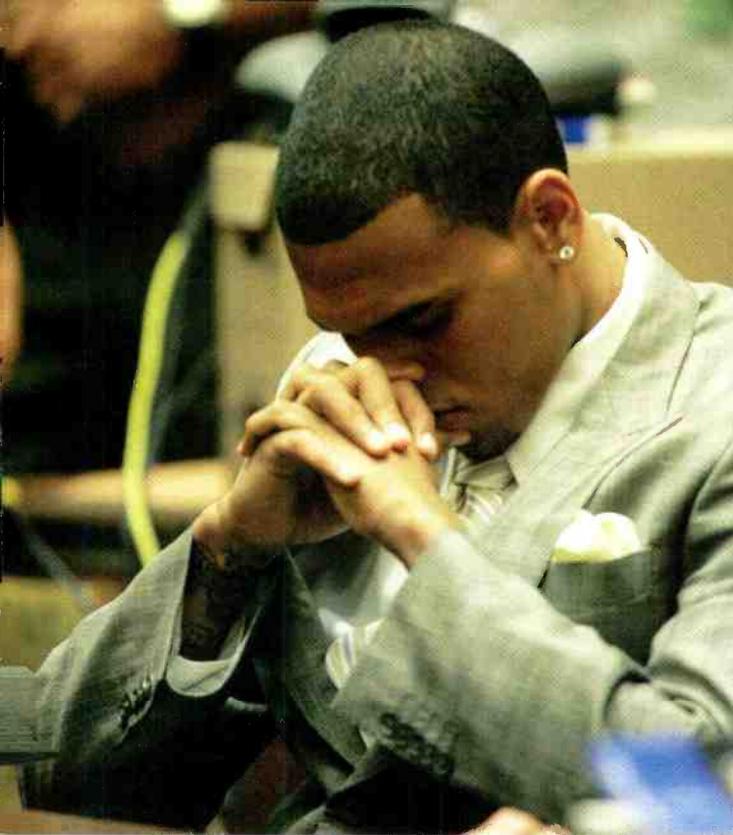
Grabowski agrees. "R. Kelly won his case and was found not guilty on like 14 counts, which is very helpful. Plus, most of Chris Brown's fan base were girls, I believe, and most women aren't affected close to the heart when it comes to underage sex as opposed to domestic violence," he says.

There are two strategic factors that weigh against Brown as he starts promotion of "Grafitti": one is the immediacy of the incident, and the other is the fame of the victim.

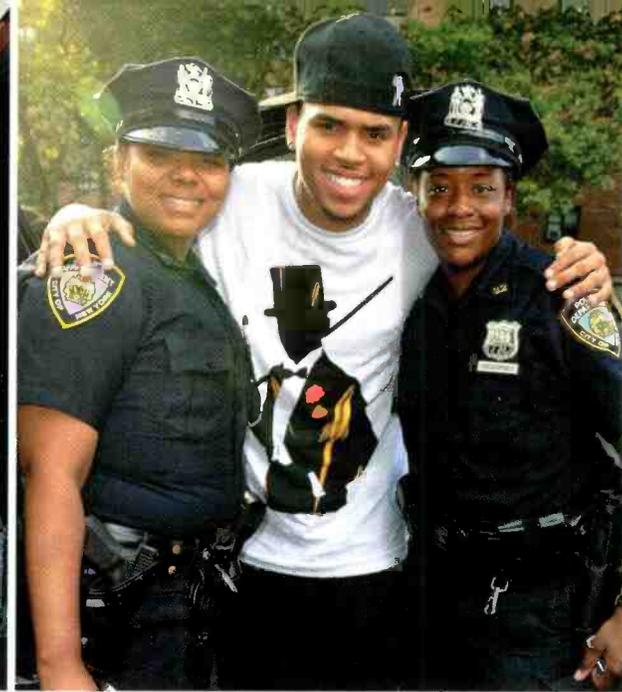
Ebro Darden, PD of WQHT New York—the station that gave Brown his first radio interview after the ordeal took place—says that unlike Brown, Kelly's trial dragged to the point where some—maybe even most—had forgotten about the charges against him. "R. Kelly's controversy was extended because the trial dragged on for years, and during that time, he still managed to get tons of airplay and sell tons of albums."

Brown has no such leeway, as every follow-up court appearance after his plea deal continues to be reported by celebrity news outlet TMZ.

Kluger adds that it didn't help Brown's case that Rihanna is a celebrated artist, while the woman involved in the Kelly allegations was unknown. "[Rihanna] has her own fan base just like Jon and Kate and Brangelina and Jennifer Aniston," he says. "If there's an unknown involved, it just doesn't have the same allure."



Say goodbye . . . and hello: **CHRIS BROWN** during a June 22 hearing at Los Angeles County Superior Court after pleading guilty to one count of felony assault on Rihanna (left); Brown and the Chris Brown All-Stars play against the DJ Webstar All-Stars in the Entertainer's Basketball Classic July 27 at Harlem's Rucker Park; Brown poses with NYPD officers before the basketball game.



## SECOND CHANCES

Although Brown hasn't granted many interviews since the incident, there may be a strategic reason for his reticence.

Grabowski feels Brown could've used more practice before his public apology, which included an online video released in July after his guilty plea, in which Brown said that what he did was "inexcusable," and an August interview with CNN's Larry King alongside his mother and lawyer, during which he declared his longstanding love for Rihanna.

Grabowski says that in the aftermath of the event, staying quiet is actually a smart move on Brown's part. "You have to be careful not to overexpose yourself and overapologize. If you overdo it, it can seem transparent," he says.

Lizzie Grubman, founder of Lizzie Grubman PR—who found herself in her own tabloid torment when she drove her sport utility vehicle into a crowd of people outside a Hamptons nightclub in 2001—says Brown has a good chance of revamping his career but will need to do more than apologize to prove he is sorry.

"Chris Brown is giving Rihanna space to let her do most of the speaking, which is a respectable thing to do, but I think he needs to continue to work with charities and do PSAs and educate people on what he did wrong," she says. "America likes to give second chances, so if he can come correct and prove to everybody he is truly sorry and produce an amazing album at that, he will win."

Darden agrees that the music will be Brown's saving grace. "Jive knows that ultimately an artist's relationship with the consumer is based on the music they make, so when controversy happens, you can rebound as an artist if you have great music," he says. "He has an uphill battle to fight, but a hit record is the only thing that can keep him afloat."

Based on the significant digital jumps that Brown's song "Forever" made after appearing on TV and online after his guilty plea, the prediction that good music can keep Brown afloat seems to be accurate.

After being featured in a YouTube wedding video July 19, the song's digital downloads jumped from 3,000 the week ending July 12 to 50,000 the following week, a 1,500% increase.

Digital sales the week ending Oct. 4 were 7,000, but after the song appeared in an episode of NBC's "The Office," they jumped to 32,000 the week ending Oct. 11, a 350% increase.

"Look at [football player] Michael Vick—he did something that was terrible as well, but he has been given another chance," Kluger says. "You have to own up to the mistake and try to rectify. Chris Brown seems to be moving in that direction. I wouldn't put it past him if he has a career resurrection."

Other artists have overcome trouble thanks to the popularity of their music. Shortly after Spears filed for divorce from Kevin Federline, she began a downward spiral, which eventually led her to be put on a psychiatric hold at UCLA Medical Center. But with the 2008 release of "Circus," which has sold 1.6 million copies, according to Nielsen SoundScan, Spears is in the midst of a comeback. Her Circus tour has so far grossed nearly \$108 million from 77 shows, according to Billboard Boxscore.

## A FIRST STEP

If the Avalon stop is any indication, a favorable wind seems to be blowing in Brown's direction.

At around 9:40 p.m. after opening acts Scooter, the Rejects and New Boyz, Brown took the stage before a packed, 1,250-capacity venue to chants of "We want Chris."

While he brought out A-listers 50 Cent and Sean "Diddy" Combs for the New York stop of his 2007 18-stop Exclusive tour, which grossed \$11.3 million and had five sellouts, according to Billboard Boxscore, this time he was accompanied by rising stars Keri Hilson and Ester Dean. "Did you all come out to party tonight?" he asked the energized crowd. "First off, I want to say thank you to each and everyone who came out tonight. Without you guys, I would be nothing. Now, let's party."

In the crowd were producer Polow Da Don and representatives from Jenesee Center and Best Buddies International, which he shouted out a number of times during his set.

For those outside the industry, the music remains the message, not Brown's conviction. "I lost some respect for him, but he has apologized and is working to change," said a 16-year-old African-American girl while she gazed at Brown as the singer flashed a smile at the supportive audience. "If he continues to

make good music like on his first two albums, I will still buy his music."

"I'm still a fan. Despite what happened, you can't take away the fact that he's very talented," said a 21-year-old Caucasian male, who got tickets to the show as a birthday gift from his girlfriend. "All of what's happened to him will become part of his life experiences, which will be ammunition for his music. I don't think his bouncing back to where he was is going to happen in an instant, but I think he's going to stand good at the end of the day. I will buy the album when it comes out Dec. 8."

After hiring a grade-A legal team, which Brown clearly did—"He was facing jail time and got off," Grabowski says—the next step toward a full recovery is keeping fans like these in his good graces.

"It's definitely too early to tell, but Jive is making the right moves," Grabowski says. "We'll just have to wait and see how fans will respond. The kind of connection he has with fans is the most powerful determination of whether he can come back or not."

Additional reporting by Gail Mitchell in Los Angeles.

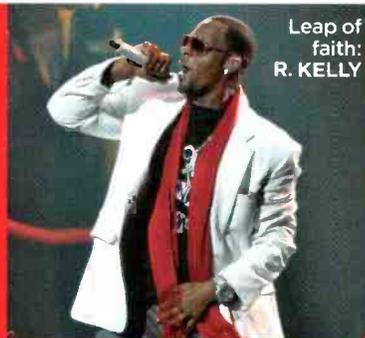
## CRISIS MANAGEMENT CASE STUDY:

# R. KELLY

After being acquitted of child pornography charges last year, R. Kelly released "Untitled" Dec. 1 on RCA/Jive Label Group—and the messaging surrounding the album's arrival serves as an example of how to help artists through a crisis in their public image.

Much like Chris Brown, Kelly hasn't given many interviews during the six years since a sex tape surfaced showing someone who resembled him and a young woman. One significant interview occurred at the end of 2008 with BET, during which Kelly wished that "people can give me my life back."

For some, the appearance did more harm than good. Levick Communications senior VP Gene Grabowski says Kelly, as well as Brown, needed more practice before his public apology. "R. Kelly was overconfident and had many weak moments during that interview. He shouldn't have said some of the things he said," he says. One exchange in particular that caught Grabowski off guard: When Kelly was asked about teenage sexual partners, he replied, "When you say teenage, how old do you mean? I



Leap of faith: **R. KELLY**

have some 19-year-old friends, but I don't like anyone illegal if that's what we are talking about."

But the interview did serve to give Kelly's version of events outside of a courtroom setting—and face-to-face time always resonates more strongly with fans than third-person analysis by the media.

"Once he did the BET interview, he felt he addressed the issue," Jive Records senior VP of marketing Lisa Cambridge says about the decision. "One of the challenging things with artists with controversy is that once they are legally past it, they just don't want to talk about it anymore. Sometimes you're conflicted because you want to do all the interviews available, but you have to find a happy medium where people are communicating well. There is a point where you let the artists speak for themselves."

Adam Kluger, founder of the Adam Kluger PR firm, which focuses on PR for executives and lifestyle branding, says that in situations like these, you have to

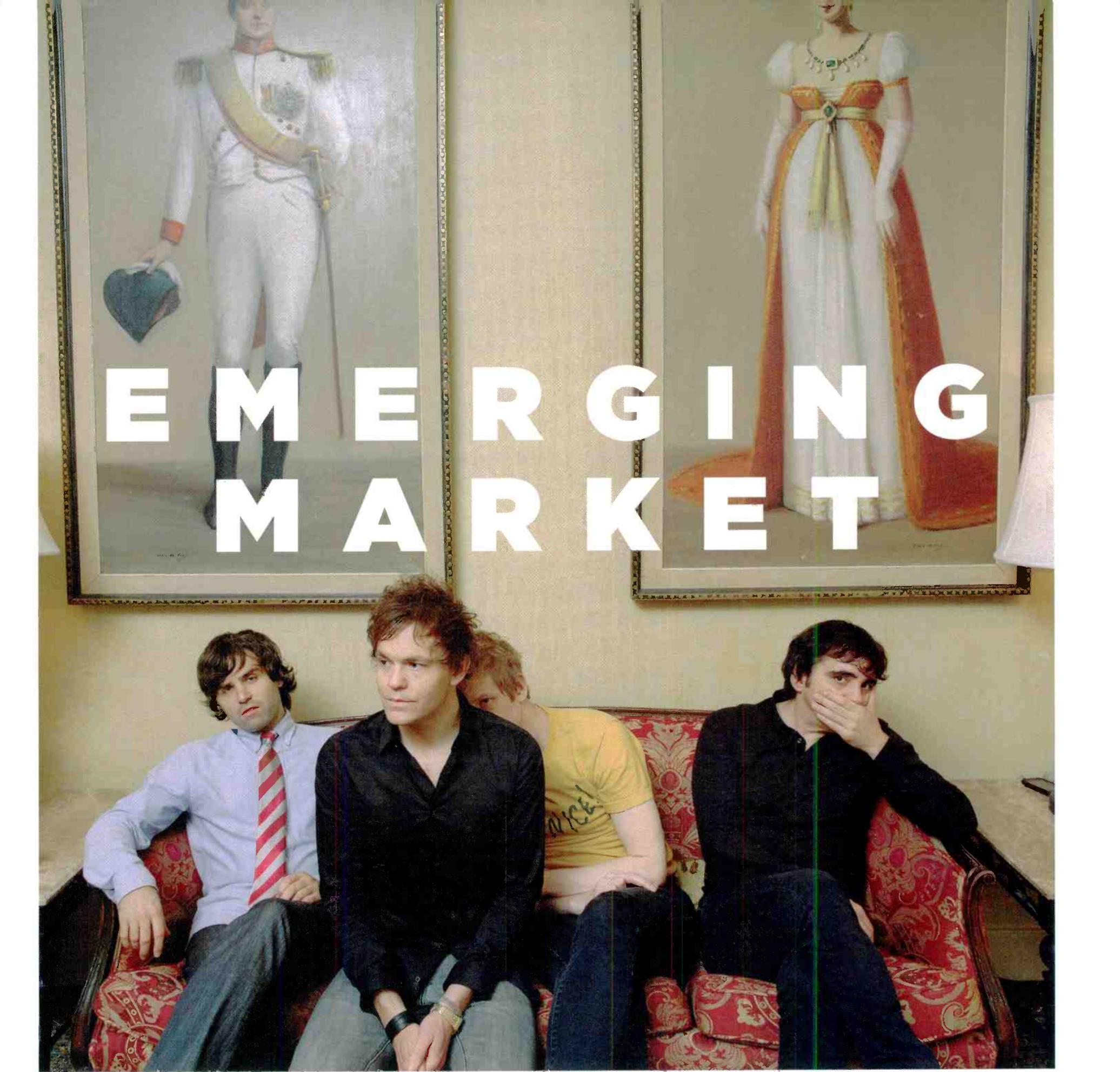
be careful not to overexpose yourself. "Sometimes discretion shows the better part of valor. You have to let time heal the wounds and the cycle spin," he says.

One aspect of Kelly's reintroduction to the public is being commended: While Brown has been criticized for what many deem an insincere apology, the public never saw Kelly sweat. "He never allowed what was going on with him to keep him from being a singer, songwriter, producer," Cambridge says. "While the trial was going, 'Double Up' came out, the 'Trapped in the Closet' series came out—he consistently had music out even after everything transpired. That's why this album isn't exactly a comeback—it's more of a sense of relief and vindication."

The lead single, "Number One," is No. 19 on Billboard's Hot R&B/Hip-Hop Songs chart this week while the second single, "Religious," is No. 55.

Beyond that, Kelly received positive notices for his collaborative work even before he started promoting his solo album. He recently wrote on Whitney Houston's long-awaited album, "I Look to You," her first release in seven years.

"For R. Kelly, he just needs to keep putting out good, quality music throughout the rest of his career," Grabowski says. "The incident will always be a footnote in his bio, but it won't define him. An artist can be flawed as long as he's not defined by his mistakes, and I believe this is the case for R. Kelly." —MC



# EMERGING MARKET

## HOW SPOON GOT SIGNED, WAS DROPPED, WENT INDIE, SYNCHED UP WITH JAGUAR, HUNG OUT IN THE OC, KEPT ITS CRED AND STILL MANAGED TO SELL ALBUMS

BY CORTNEY HARDING | PHOTOGRAPHS BY AUTUMN DE WILDE

Spoon frontman Britt Daniel's adopted hometown of Portland, Ore., doesn't sprawl. The city maintains tight limits on local development, creating a boundary around the metro area to try and avoid the congestion and suburban sprawl that plague other cities. The term most often used for this theory is planning: managed growth.

It seems strange to draw a comparison between an indie band's development and an indie city's building permits policy, but in a way, Spoon and Portland embody the theory of managed growth. Neither is wholly resistant to getting bigger; they just want to keep everything in check and make sure the fundamentals stay in place.

While Portland's managed growth has run into some bumps recently, Spoon's slow and steady approach has served it well. Each album the band has released has sold progressively >>>



involved and putting together a plan, and then a leak just throws a wrench into it," drummer Jim Eno says. "You have to redo everything. Say the second single leaks—well, now radio will think the song has been around forever."

Eno adds that his goal at this point is to make it hard for someone to steal the record. The physical copy sent out to media won't play on computers, and digital streams come with strict orders not to leak the track.

"I know it will leak at some point," Eno says. "But ideally, it'll be closer to the day it's supposed to come out. And after all, leaks can be positive if you have a good record and people start talking about it."

"Transference" is rawer and dirtier than previous efforts, without as much sheen and production. Songs like "Mystery Zone" cut off abruptly, leaving listeners to wonder whether their copies might be defective or if the band just decided to simply stop playing on a whim. Transitions between tracks are also shorter, and the result is a more angular sound.

Daniel says he wanted to make an album where none of the songs sounded like "The Underdog," and he's managed to succeed, all while retaining the signature Spoon sound. "I was writing whatever turned me on while we were making the album," he says. "But I look back, and I definitely see a lack of songs that follow the verse-chorus-verse-chorus structure."

Eno says that a few of the songs were tracked live, and the band tried not to obsess while making the album.

Despite the fact that "Transference" is arguably less commercial than other albums, Dickey says he thinks Spoon will continue to do well at radio. "We haven't started really approaching anyone yet, but we have had success in the past, and we have program directors and music directors onboard," he says. In addition to charting with "The Underdog," the track "Don't You Evah" peaked at No. 33 on Alternative and No. 9 on Triple A.

"We will continue to work with stations that support Merge artists, like college radio stations and triple A and [noncommercial]," McCaughan says. "It's harder to predict how things will go at commercial rock radio. That said, this album is very stripped-down and direct, so I think that rock radio will like it."

The band is also planning on touring extensively behind "Transference," as it has done with other albums. "They are going to start off by playing some shows in December and trying to get back into people's minds," McCaughan says. "We are counting on people remembering them and hoping that casual fans see that they have staying power."

Daniel says Spoon will play shows during the week of release and then spend much of 2010 on the road. "We're going to start out in Europe and then do the States and the summer festivals," he says. According to the Official Charts Co., "Ga Ga Ga Ga" has sold 5,000 copies in the United Kingdom, and "Gimme Fiction" has sold 3,000.

He adds that as Spoon spends more time touring behind each album, the members come to better understand their limits. "You can totally tour a record for too long," Daniel says. "And it can prevent you from coming up with new material. I feel like we know when to stop at this point. That said, I love touring, and I have a lot of fun on the road. The really nice thing about being at this point in our careers is that we have the ability to stop doing the things that aren't fun."

Eno says that he doesn't envy young bands at all. "They have no formula or strategy to do music and make a living anymore," he says.

And unlike many young acts, Spoon doesn't have to spend countless hours surfing the Web. While the band has a Web site and a MySpace page, the members don't post minute-by-minute updates of their lives. "No one makes us do any online stuff we don't want to do," says Daniel, who sounds incredulous that some labels would force bands to spend hours on Twitter. "I do some blogging, I like to talk to fans, but I don't do it in any organized or strategic fashion."

"We're in such a sweet spot right now," Daniel says. "I honestly can't really think of anything to complain about." ♦♦♦

more than previous efforts. According to Nielsen SoundScan, 2001's "Girls Can Tell" has sold slightly less than 100,000, 2002's "Kill the Moonlight" 153,000, 2005's "Gimme Fiction" 215,000 and 2007's "Ga Ga Ga Ga Ga" 315,000. And the band hopes to sell even more when its new release, "Transference," arrives Jan. 19 on Merge.

"Spoon's upward trajectory is pretty unparalleled, and it's all across the board," says Ben Dickey, who has worked with Spoon since 2001 and managed the band since 2005. "It's sales, it's touring, it's synchs. This is a traditionally underground band, and they are not all of a sudden making very commercial records."

Ironically, the band's upward trajectory started after Elektra Records dropped it in 1998. Put out to pasture only four months after the release of its major-label debut, "A Series of Sneaks," failed to sell and the band's A&R man Ron Lafitte quit, Spoon signed to Merge in 2000. It wasn't until 2002, however, when "The Way We Get By," from the album "Kill the Moonlight," appeared on the TV show "The OC" that the tide began to turn.

"The Way We Get By" was really the start of things," Dickey says. "It was the first single people identified with; previously, they had been a very album-centric band."

But if "The Way We Get By" lit the fuse, the explosion occurred with the band's next album, "Gimme Fiction."

"The biggest tipping point for Spoon was [the track] 'I Turn My Camera On,'" Dickey says. "That was the song that started to crack radio [although the song never charted], and it started to attract a lot more synchs."

One of those synchs was a Jaguar ad, which started airing in January 2006 in the United States, Canada, Mexico, the United Kingdom, France and Italy. The song also appeared in TV shows like "Veronica Mars," "Bones" and "The Simpsons."

"'I Turn My Camera On' was really the start of them getting a mainstream audience," Merge co-founder Mac McCaughan says. "And they were smart about how they went about it, because they could have gone crazy after 'Camera.' But the band has always retained tight control over their licensing. They do it on their own terms."

Spoon also overcame any notions it would be a one-hit wonder post-"Camera" with "Ga Ga Ga Ga Ga," which featured the single "The Underdog." The song was also a licensing success, appearing in the film "Cloverfield," as well as TV shows like "How I Met Your Mother" and "Numb3rs." "The Underdog" also cracked the radio charts for the first time in Spoon's career, peaking at No. 3 on Triple A and No. 26 on Alternative.

The band rode the wave of success all the way to the stage of "Saturday Night Live," where it performed Oct. 6, 2007.

"The key to each successive record is being able to set it up to reach the new people we are poised to meet," McCaughan says of "Transference." "The visibility is there for the fans; they pay attention, and they know it's coming out. The bigger challenge is to get it into places where people who know them from 'SNL' or hearing them in an ad will find them."

But McCaughan adds that strategy doesn't mean flooding the market. "We are going to get them in as many retailers as it is smart for them to be in," he says. "It makes no sense for us to be in useless markets."

That's why, for instance, the label is targeting Best Buy and Target, but is more wary of Wal-Mart. "Wal-Mart doesn't have a lot of alternative albums, and its music section is shrinking," he says. "We have to be careful not to be haphazard in how we approach this." Dickey adds that many big-box stores already stock Spoon albums. "We sort of snuck in the back door at a lot of these stores and quietly sold there," he says.

Lead singer Daniel says that the band has "a definite plan at retail. It feels like the same thing we've always done, just at warp speed."

That same line of thought extends to the licensing for "Transference."

"This is a band that is willing to license, without question," says Lyle Hysen, head of Bank Robber Music, which handles Spoon's licensing. "But they are also more involved than almost any band I know. Britt is included on every e-mail I send out with a licensing request, and he's part of every conversation and very responsive."

"Any band worth its salt should care about where its music is appearing," Daniel says. "We turned down an ad for Hummer, because every time I see someone driving one, they seem to be saying, 'I don't give a fuck about anyone,' and I didn't want to get behind that. But in terms of movies and TV shows, as long as it's not offensive and high quality, we'll go for it."

But don't expect to hear songs from "Transference" in ads or films just yet. "We're trying to keep the record from leaking at this point," Dickey says. Hysen adds that they're planning a party and show for music supervisors the week of release. "We will get some hits the week the album comes out, for sure," he says.

Spoon's cautious approach is a direct result of its last album leaking almost two months prior to release. "The worst part about a leak is this: You spend all your time talking to everyone

**'THIS IS A TRADITIONALLY UNDERGROUND BAND, AND THEY ARE NOT ALL OF A SUDDEN MAKING VERY COMMERCIAL RECORDS.'** —BEN DICKEY, MANAGER



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# MUSIC



Roaring: MOTION CITY SOUNDTRACK

**ROCK** BY LAURA LEEBOVE

## 'Dino'-Mite!

Motion City Soundtrack Gets Ready To Roar On Its Major-Label Debut

After releasing its first two records on indie label Epitaph, pop-punk band Motion City Soundtrack signed a multiple-album deal with Columbia in late 2006, months before releasing its final Epitaph effort, 2007's "Even If It Kills Me." With its Columbia debut, "My Dinosaur Life," set for release Jan. 19, the band's team is working to balance its new major-label status with the independent, grass-roots approach that got Motion City Soundtrack its start.

Manager Doug Lefrak says that while Epitaph has always been a great partner, Columbia offers the group the opportunity to go further. "In the long term, the feeling was that at some point we'd want a larger set of resources and a larger team of people that could help us take all that groundwork and continue to expand it," he says.

Even though the signing was done while the band was still under contract with Epitaph, guitarist Joshua Cain says it seemed like a logical next step. "Knowing how things change so fast and having no idea how the next record would do on Epitaph, it just felt right to make the move when there was the right interest there," he says. "This feels like a big machine that can work really well toward the goals we have at this point.

Because we're not a new band, we don't need the [initial] development phase, but we need the development phase on the bigger side."

Columbia director of marketing Nina Webb says she hopes "Dinosaur" will nudge Motion City Soundtrack out of its pigeonhole as a "Vans Warped tour band."

"With a band like this that's kind of been the kings of the Warped tour, it's always the challenge of getting the next step higher," she says. "One of the challenges is making sure people realize that this is not just another emo-punk band. This is a sophisticated band that should be in the same category as Weezer, Jimmy Eat World, Blink-182 and those type of artists."

Because of this, Webb says it's perfect that the band will support Weezer on several dates in December and January. The group will go out on a headlining tour starting in late January, covering the United States, Australia, Japan and the United Kingdom in the first three months following the album release. Motion City also has three sold-out Chicago shows in mid-December, each of which will feature one of the band's Epitaph records in full. "It's kind of our holiday, coming-back moment for being on and off so much in the last year," Cain says.

There's already an album preorder under way on the band's Web site, and fans who opt for the \$60 deluxe version will receive five bonus tracks, a hard-bound book with six 7-inch picture discs, a signed lyric booklet and album artwork for each song by Joe Ledbetter. There is also a digital deluxe edition, which includes the bonus tracks and the artwork in PDF form, Webb says. The album's first single, "Her Words Destroyed

My Planet," is being serviced to modern rock radio, and the track "Disappear" and an accompanying video were already released to fans online.

Along with the more traditional marketing campaign, Motion City also took a grass-roots approach to reach its diehard fans: Throughout November, frontman Justin Pierre traveled with the band's tour manager and a friend on a tour they called On the Dino Trail, during which Pierre made appearances and played acoustic shows throughout the Midwest and East Coast. Webb says much of the spontaneous itinerary was planned with fans' help through Twitter, and all of it was chronicled on MyDinosaurLife.com. "Justin is a rare breed where he is charismatic and entertaining, but does not have an ego," Webb says. "He's happy if he's playing in front of 10 people or 5,000. It's been really great and I think fans are really surprised by it." Lefrak says he's hoping that a Western run of the tour is also in the cards.

Cain says Twitter has been the biggest change in the band's relationship with its fans, which used to be handled online through instant messaging and e-mail. "I feel like in the last few years, that stuff's gotten harder to do," he says. "[Twitter has] really re-engaged us as a band to be able to communicate with everybody."

Columbia may be new to the Motion City Soundtrack business, but Webb wants to make it clear that the label isn't trying to change the band. "Nothing's broken here," she says. "We want to just help support it and show everybody who this band is and keep them exactly who they are." \*\*\*

## LATEST BUZZ

### >>> NORAH JONES ANNOUNCES TOUR DATES

Norah Jones is waiting until spring to embark on a 36-city tour, which kicks off March 5 in Tulsa, Okla. The jazz-pop singer will play midsize and smaller markets like Akron, Ohio, and El Paso, Texas. Several shows went on sale Dec. 4 with the rest becoming available before the end of the year. Jones spent much of November performing on TV shows like "The View" and "Good Morning America" and is scheduled to perform on "The Tonight Show With Conan O'Brien" Dec. 15 and "Jimmy Kimmel Live!" Dec. 16.

### >>> CHESNEY, BON JOVI TO HEADLINE HULLABALOU FEST

Churchill Downs, the Louisville, Ky., racetrack that's home to the Kentucky Derby, has announced plans for a three-day music festival in 2010 called Hullabalou. Headliners for the event, scheduled for July 23-25, include Bon Jovi, Kenny Chesney and the Dave Matthews Band. Grounds passes, reserved seats and VIP packages went on sale Dec. 4 through Ticketmaster and at HullabalouFest.com. More than 65 acts will perform, including Zac Brown Band, Al Green, the Doobie Brothers, Loretta Lynn, Dwight Yoakam, Gladys Knight, the B-52s, the O'Jays, Colbie Caillat, Richard Marx, Gov't Mule, the Black Crowes, Kansas and Taj Mahal.

### >>> STROKES BACK ONSTAGE IN 2010

The Strokes and Jay-Z will headline the 2010 Isle of Wight festival in the United Kingdom, marking the New York rock band's first confirmed show since October 2006. The Strokes will headline the festival June 12. According to frontman Julian Casablancas, the band is slated to reassemble in January after spending five months earlier this year working on songs for the group's fourth album, its first since 2006's "First Impressions of Earth."

Reporting by Michael D. Ayers and David J. Prince.

COUNTRY BY DEBORAH EVANS PRICE

## The Circus Comes To Town

Phil Vassar Involves The Whole Crowd On His New Album

From recording with his band, rather than as a solo artist, to recruiting young talent to craft his new video, Phil Vassar sought to involve the community with his new Universal South album, "Traveling Circus," due Dec. 15.

"Business as usual just doesn't exist anymore," Vassar says. "I'm so over the glamour-shot album cover and same producers and same musicians on every record. It just all sounds the same to me. So I thought it would be fun to get some different folks on the record."

In addition to using his band on the new album, Vassar recruited recent graduates of Orlando, Fla.'s Full Sail University to create the video for his new single, "Everywhere I Go." "The guys who did the video are just so green. These guys are 22 or 23, just getting out of school," Vassar says. "It's a really cool approach and the thing looks great. I'm trying to figure out why [previous] video guys were charging me \$100,000 a year and they could do it for \$40,000."

The Virginia native first made a name for himself in Nashville as a songwriter, penning hits for Tim McGraw, Jo Dee Messina, Collin Raye, Alan Jackson and others. In 1999, he was named ASCAP's country songwriter of the year and soon signed with Arista and began scoring hits of his own.

He either wrote or co-wrote everything on the new album, including the personal, vulnerable "A Year From Now." "As an artist, I think you are doing yourself a disservice if you don't take the opportunity to sort of write about things that are good, bad and ugly," he says, referring to his recent divorce. "A Year From

Now' was a hard song to write, but I think that you can surely tell that I mean it."

Vassar had used his band to record a couple of new songs for his greatest-hits package, but "Traveling Circus," his sixth studio album, marks the first time he and the musicians recorded an entire project. "It's a real raw-sounding album. It was just a lot of fun," says Vassar, who self-produced the record.

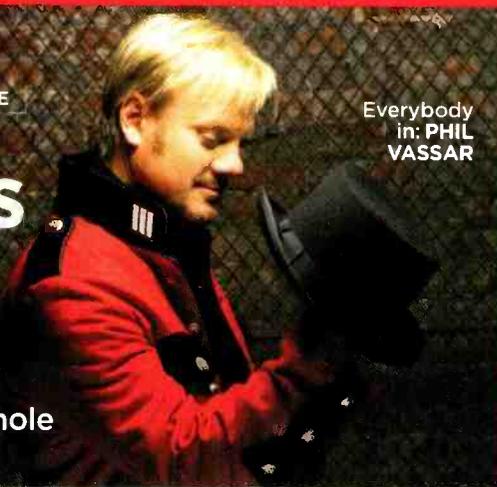
Universal South senior VP of sales and operations Van Fletcher says the label has high expectations for the album. "The music on this album represents the most honest and personal Phil Vassar release that he has ever recorded," Fletcher says.

To create awareness, the label plans to place ads in circulars as well as buy TV spots in December and January. There will be "win it before you can buy it" contests at radio and stations are being serviced with liners. Fans who purchase the CD will get a free download of the video for "Bobbi With an I," which features "Desperate Housewives" star James Denton.

Vassar will perform U.S. dates in December and will head to Europe for shows in January. "I've always wanted to do it," he says of playing Europe for the first time. "I'm going back in June for two weeks and then back in November. I'm excited. I'm going to rock that place."

Vassar has also signed on to write songs for an upcoming play based on the 2007 film "Waitress," which starred Keri Russell. "It's a really cool movie, and they are taking it to Broadway," he says. "I'm writing the songs, so I'm in the middle of that. It's just been crazy." ...

Everybody in: PHIL VASSAR



SOUNDTRACKS BY ANN DONAHUE

## PLANET HOLLYWOOD

James Horner's Score For 'Avatar' Combines A Love Story, Aliens—And Leona Lewis

It's been 12 years since director James Cameron and composer James Horner worked together on "Titanic." The highest-grossing film of all time earned \$1.8 billion at the global box office, according to BoxOfficeMojo.com; sold 10.1 million copies of the score, according to Nielsen SoundScan; and propelled Celine Dion's closing-credits track, "My Heart Will Go On," to an Academy Award for best song and a thousand misguided karaoke sessions.

So when Cameron called Horner two years ago and told him that he wanted to collaborate on another film—but that Horner had to stop work on all his other projects in the interim and dedicate 100% of his time to the movie—he willingly signed up.

"It was going to be pretty massive," Horner says. "He said, 'You won't be able to handle it and anything else at the same time.'"

The film, "Avatar," is due Dec. 18 from 20th Century Fox and stars Sam Worthington, Zoe Saldana and Cameron's muse, Sigour-

ney Weaver. Much like the prerelease buzz on "Titanic," "Avatar" is taking some knocks for being too costly, too long and just too damn weird, with painstakingly intricate computer-generated blue aliens as the main characters.

But Horner says that again, the scope of Cameron's vision will prove doubters wrong. The soundtrack, which will be released Dec. 15 on Atlantic, is the result of Cameron creating the futuristic society that's the setting of the film—and Horner dreaming up the type of music that the planet's non-human population would listen to.

"The kind of music he wants and how emotional he wants it to get was extraordinarily difficult to achieve," says Horner, a five-time Oscar nominee for original score and winner for original score and song for his contributions to "Titanic." "I've never worked on a score as complicated as this one."

But lest things get too esoteric, much like "Titanic," the album gets diva lung power with Leona Lewis singing the end-credits song, "I See You (Theme From Avatar)." The song was produced by Horner and Simon Franglen, who also produced "My Heart Will Go On."

## GLOBAL ARTIST EDITORS

ENGLAND By Steve Adams



Pop quiz: Name the only international act ever to debut at No. 1 on the official singles chart for the Belgian region of Flanders.

Forget Madonna, Eminem or Lady Gaga—the proud owners of that accolade are U.K. alternative act Editors, who went straight to the summit of the Ultratop chart in September with "Papillon," the lead single from their third album, "In This Light and on This Evening."

The album marks a change in musical direction for the four-piece band, which has

eschewed the guitar rock of its first two releases, 2005's "The Back Room" and 2007's "An End Has a Start," for a more electronic sound.

Editors singer Tom Smith says that outside Belgium, the new sound has alienated a number of fans.

"Some people are shocked and think it sounds like a different band," he says. "But for us to go somewhere new and stretch ourselves felt like the most natural thing in the world."

And, in truth, it's a logical progression. After the Joy

Division-influenced gloom rock of the first two records, Editors' newfound love of synthesizers and drum machines has echoes of New Order, adding real groove to tracks like "Bricks and Mortar" and "Eat Raw Meat = Blood Drool."

The change also found favor with U.K. record buyers. The album went straight to No. 1 on the Official Charts Co.'s (OCC) albums list after its Oct. 12 release on indie label Kitchenware.

"That was a really nice surprise," Smith says. "To be in

the game for three records and have people still interested in what we're doing is an amazing feeling."

The new album has sold 54,000 copies, according to the OCC, while "The Back Room" has moved 523,000 and "An End Has a Start" 335,000.

Editors are licensed to PIAS for Europe and Sony for the rest of the world, but the album makes its U.S. bow Jan. 19 on New York-based indie Fader. Fader handled the U.S. release of "The Back Room," which



sold 63,000 copies, according to Nielsen SoundScan, allowing its successor to be



Final fantasy: SAM WORTHINGTON (left) and ZOE SALDANA



Atlantic Records chairman/CEO Craig Kallman got the soundtrack—"He had pursued it heavily since last spring," says James Lopez, senior VP of marketing/brand partnerships at Atlantic. "The song came about in the past month. We're all running at breakneck speed."

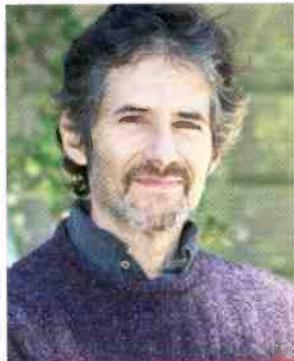
Much like "My Heart Will Go On," "I See You" incorporates sonic themes from

Horner's score. "It will be very familiar by the time the movie ends and the song comes on," Lopez says. While specific deals haven't yet been finalized, Lopez says the rollout for the soundtrack will take place in three phases: First, the song was streamed online during the first week of December; the following week, the

album will be streamed in its entirety; finally, the week "Avatar" is released in theaters, the video will be released online.

There's another similarity between "Avatar" and "Titanic," Horner says: Despite the spectacle of the films, they're both love stories at the core.

"I was always pushing [Cameron] never to lose sight of the heart," he says. "I was like the female onboard: 'Remember the girls that want to go see this and may want to go see it twice.' That is where the music plays its most important role, constantly reminding you that there's this two-person relationship driving the whole inside of the story."



**'I've never worked on a score as complicated as this one.'**  
—JAMES HORNER



Crossing the pond: EDITORS

upstreamed to Epic. But sales of "An End Has a Start" stalled at 48,000, according

to SoundScan, prompting a return to Fader.

"We were really happy with the setup of ["The Back Room"]," says the band's co-manager Rob Whitaker, of Birmingham-based Zoot Music. "So we're glad to be using the same team."

Fader CEO Jon Cohen is optimistic that his label can return the band's stateside career to an upward trajectory.

"The new sound is going to go over really well here," he says. "But this is the kind of record people need to spend time with. The first two records had some more obvious straight-ahead pop music... this one's more challenging."

"Papillon" is being worked

to college and alternative radio. Some U.S.-specific remixes are due in early 2010—a tactic that proved successful in Belgium, where three versions of the song, including an acoustic take and a mix by Dutch dance DJ Tiësto, all attracted considerable airplay.

Meanwhile, Smith is relishing the prospect of playing some U.S. shows in February, booked by William Morris Endeavor Entertainment.

"Our music's never been particularly British," he says. "We'll go out there and get amongst it. Our fan base has been building step by step with every record. It'd be nice if America could follow suit."

# 6 QUESTIONS

with ELVIS COSTELLO  
by CORTNEY HARDING

Elvis Costello needs no introduction. If you're unfamiliar with his body of work, put down this magazine and make a beeline to your nearest record store or download emporium. The British singer/songwriter, who swept through the London pub scene, the punk movement and the New Wave fad while retaining his signature sound continues to release great work 30-plus years in. His latest project, the country- and folk-inflected "Secret, Profane, and Sugarcane," arrived June 9 on Hear Music.

As if being a music legend wasn't enough, Costello is also determined to make his mark on TV; his show, "Spectacle," blends music and interviews with superstars and up-and-comers. A DVD of the first season was released Nov. 17, and the second season premieres Dec. 9 on the Sundance Channel.

**1 How do you curate the shows and decide on the guests?**

Well, of course you can make a wish list, but even though you can theorize all you want, you've got to get people into the theater. After that, I think the most important thing is contrast. You need people who are more gently spoken together with people who can really grab you by the throat. It's not a bad thing to also have people who have a broad popular appeal and don't often get to play in intimate settings.

being like a carnival barker or the MC of a big package show.

**4 Are you planning on doing any other TV, given the success of "Spectacle"? Maybe visiting "Colbert Christmas" or "30 Rock"?**

I think "30 Rock" is on hiatus right now, but I'd be more than happy to reprise my roll as an international art thief [laughs]. I've carried a Screen Actors Guild card for a number of years, but I don't think of myself as an actor.

I wouldn't mind doing something where I am given the responsibility of being a character—usually I'm just asked to be a guitar player with glasses.



**5 Are you working on any new music at the moment?**

I'm always writing. I'm not recording anything right now because I just finished touring. I was in Australia four weeks ago playing shows, and then I went to Toronto to do the last show of the season [for "Spectacle"], and I've been in New York working

on the edits ever since.

**2 You hold your own as an interviewer against big personalities like Bono and former President Bill Clinton. How did you prepare to interview these people?**

With someone like Bono, at one time, I was on top of the bill and he was just coming up. And all of sudden he got on a rocket ship and just took off, and his music was just designed for such huge, wide spaces. But he's still a human being with anxieties and insecurities. On the show, Bono talks about being in the company of Frank Sinatra and realizing that he was in a heavyweight league.

When I talked to Clinton, we mainly talked about music, but I did ask him one very serious question, about whether he consulted music when he was faced with a difficult policy decision. And I could see the impact that question had was different than him just reminiscing about music, and I felt like I had been sparring with Muhammad Ali and just laid a glove on him.

**3 Were you influenced by any particular music shows or talk shows when you started putting "Spectacle" together?**

I didn't really have a model for the show in my head; I just wanted to pull together all the things that interested me. I see myself as

**6 In 2004, you put a line on the back of your CD "The Delivery Man" stating that you didn't endorse the FBI anti-piracy warning on the back of albums. What did you mean when you made that statement?**

My issue with having a government agency stamp on creative work is that it just goes against my nature. I won't carry an ID card, because people actually lost their lives so that we don't have to carry ID cards.

And I'm not really big on government institutions putting stamps on works of art. The problem is much more complex than all of that, and my issue is that it's just like the patient is bleeding from a number of wounds and you just put a [bandage] on this one thing—and it has a big FBI sticker on it and that's supposed to make people feel better?

It's like suing one or two people for downloading. If you really want to go after it, you go after the file-sharing institutions, because they're also the conduits for child porn. So why don't you go after them? Just go and close them down. You know, it's a half-assed thing, that's what my problem with it is. It's the wrong enemy.

# ALBUMS

## RAP

### KID SISTER

Ultraviolet

Producers: various

Downtown Music

Release Date: Nov. 17

Kid Sister may be something of a one-trick pony, but fortunately that one trick is totally unique to her—a high-energy, syncopated rap style that's as simultaneously cute and husky as a Miley Cyrus single. Her often-delayed, multiple-producer debut album (overseen by A-Trak) comes more than two years after her breakthrough single, "Pro Nails," a thumping collaboration with Kanye West. That track is included on "Ultraviolet," along with 11 other instances of old-school Chicago-style rap and house melding together in decidedly not-so-nostalgic ways. On the declarative opener "Right Hand Hi" (produced by tastemaking dance music DJs Steve Angello and Sebastian Ingrosso), Kid Sister drops Missy Elliott-esque rhymes over humming, trance-like synths that pulsate in breakbeat style. Other standouts include the frenetic, technotting "Switch Board" and the new wave styling of "Get Fresh." After 20-something years of rap and dance running in mostly parallel lines,

Kid Sister's imagining of their intersection is fresh and unapologetically fun.—KM

## RAKIM

The Seventh Seal

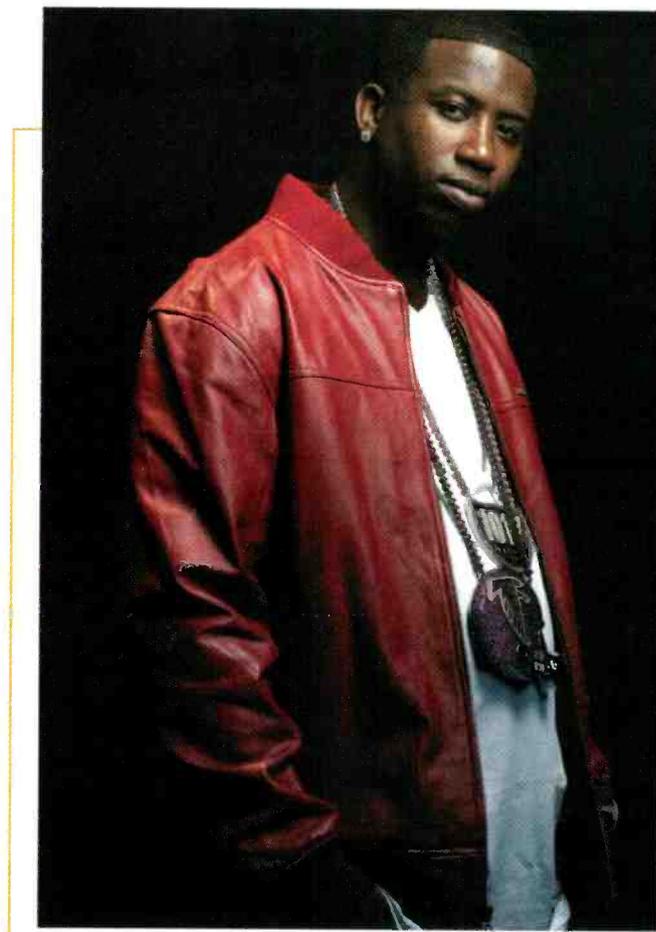
Producers: various

Ra Records/Tuscan

Villa/SMC Recordings

Release Date: Nov. 17

Despite it being nearly 10 years since his last album, Rakim proves he's still in top lyrical form on his third solo set, "The Seventh Seal." On the single "Holy Are You," he makes biblical references atop the Electric Prunes' 1968 sample of the same title, rapping, "Trace this style to the roots of Genesis/The world wonder/I'm still standing like pyramids." Later, over a basic tambourine and electric guitar production, Rakim schools other artists about the art of rap on "How to Emcee." Standouts on the album include "Man Above," with piano influence from Dr. Dre's "Still D.R.E.," and "You and I," which features flute vibrations. But much like the synth-driven beat on "Holy Are You," some elements on "The Seventh Seal" seem dated. "Message in the Song" includes a lifeless singer on the chorus, while "Satisfaction Guaranteed" has an unappreciated chipmunk-sounding voice looped into the beat. Overall,



the God MC can still carry the throne as one of the greatest rappers of all time, but he'll need stronger production the next time around.—MC

## ROCK

### ONEREPUBLIC

Waking Up

Producer: Ryan Tedder

Mosely/Interscope

Release Date: Nov. 17

OneRepublic has recharged its sound with its second album, "Waking Up." The new set finds the band turning out irresistible instrumentals and ultra-catchy vocal chants that enliven its radio-friendly rock sound. The first single, "All the Right Moves," melds scratchy drums with a sweeping mix of cello and piano in a nod to industry politics. During "Secrets," OneRepublic frontman Ryan Tedder defends his in-demand songwriting abilities when he sings, "This time, don't need another perfect line/Don't care if critics never jump in line." He's more optimistic on "Good Life," an uplifting pop gem complete with whistles and lighthearted marching drums. "Waking Up" boasts enough intertwining pop melodies backed with anthemic vocals to show fans of the 2007 Timbaland-remixed track "Apologize" that OneRe-

public can deliver more addictive hooks while still maintaining its own graceful and introspective sound.—KP

## POP

### ROBBIE WILLIAMS

Reality Killed the Video Star

Producer: Trevor Horn

Astralwerks

Release Date: Nov. 17

The United States may not even have noticed he's been away, but there's been a Robbie Williams-shaped hole in the rest of the world's pop landscape since his experimental last album, "Rudebox," flopped in 2006. On his newest effort, "Reality Killed the Video Star," such lyrics as "Get the message to the troubadour/The world don't love you anymore" may suggest that "Rudebox" is still preying on Williams' mind. But musically, it's never happened. Instead, he offers string-drenched ballads ("Morning Sun"), slick George Michael-style electronic dance-pop ("Starstruck," "Last Days of Disco"), Elvis Costello-esque clever wordplay ("Blasphemy"), and the slightly cheesy, supremely catchy MOR pop he made his name with ("You Know Me," "Won't Do That"). Only the garish

## GUCCI MANE

The State Vs. Radric Davis

Producers: various

Asylum Records/Warner Bros.

Release Date: Dec. 8

If Gucci Mane's new album, "The State Vs. Radric Davis," were a holiday, it would be Halloween. Over a daunting, organ-like piano on the track "Heavy," the Atlanta rapper wittily rhymes, "I just got out of jail, yeah, they tried to Michael Vick me." Similar to something heard in a horror film, the song "Gingerbread Man" features OJ Da Juiceman's habitual "Eys!" over a grand piano scheme and clinging xylophones. And Soulja Boy and Waka Flocka Flame are featured on "Bingo," which boasts a double-speed beat ideal for any scary movie. Even the ladies' track "I Think I'm in Love," on which Gucci discovers he and his love interest are falling for each other, features an eerie Zaytoven production beneath it. However, like the singles "Spotlight" and "Wasted," the songs on the album that jump out most aren't the ones with creepy rhythms, but those with Gucci Mane's witty lyrical delivery. The comical "Lemonade" is about diamond-encrusted jewelry, while "My Own Worst Enemy" talks about the day he was almost murdered.—MC



'80s-style rocker "Do You Mind" fails. The end result may not be enough to convince America it's missing out, but expect this album to bring the already-converted back on-board in droves.—MS

## JUSTIN BIEBER

My World

Producers: various

Island Records

Release Date: Nov. 17

Fifteen-year-old pop sensation Justin Bieber's first Billboard Hot 100 single, "One Time," was an insanelly catchy ode to young love that immediately won over fans. And so were his second, third and fourth. It's no wonder, then, that Bieber's debut album, "My World," sticks to the formula. His vocals are as boyish as they are disarmingly mature. With genuine swag-



## SHAKIRA

She Wolf

Producers: various

Epic Records

Release Date: Nov. 23

With plenty of moans, guitars, doumbek, disco, clarinet and synth, Shakira's newest album, "She Wolf," is a grab bag of influences, ranging from pop rock to world music to '80s R&B. The result is certainly more adventurous than anything from her peers, if a little forced. Highlights include an ingenious mix of mandolin, banjo, sitar and tabla on "Gypsy," the closest thing to an acoustic song on the album, and "Why Wait," with its relentless synth punctuated by a badass Middle Eastern string section straight from Led Zeppelin's "Kashmir." The bonus tracks, for which the album's U.S. version was previously delayed, don't add much. The Timbaland-produced "Give It Up to Me" has Shakira telling Lil Wayne, "Put me in a cage and lock me away and I'll play the games that you want me to play." Just as you'd say to a friend with an unworthy partner, you want to tell Shakira: You can do better.—ABY



## LEONA LEWIS

Echo

Producers: various

J/Syco

Release Date: Nov. 17

"I breathe, I hear, but I don't believe it," U.K. pop artist Leona Lewis sings on "Alive," a standout track from her second album, "Echo." "My heart, it beats, but inside I'm freezing." Lewis' detractors will find it hard to separate those lyrics from the main criticism often lobbied against her: that she's technically gifted, but there's a soulful quality missing from her performance. While it's true that Lewis has never emoted on the level of her heroine, Whitney Houston (an awfully high bar to match), "Echo" still marks a vast improvement over her post-"X Factor" debut release in 2007. A range of writer/producers—including Ryan Tedder, Kevin Rudolf and Max Martin—help the singer reveal a more expressive side. The result is most apparent on Martin's upbeat electro-pop "Outta My Head," where she's finally allowed to let loose. As haunting as Lewis' ballads are, perhaps fewer of them would do her some good.—MH

# THE BILLBOARD REVIEWS

## SINGLES

ger on the nimble R&B track "Bigger," Bieber sings, "I was a player when I was little, but now I'm bigger . . . and all the haters, I swear, they look so small from up here." The ballad "Down to Earth" (a song he co-wrote about his parents' separation) reveals a deeper side: "So we fight through the hurt, and we cry and cry and cry and cry/ Then we live and we learn, and we try." Judging by the delivery of those poignant lines, it's hardly a stretch to imagine Bieber racking up more hits in the next decade to come.—MH

### R&B

#### PRETTY RICKY

**Pretty Ricky**

**Producer:** *Diamond Blue Smith*  
*Bluestar/Big Cat/Tommy Boy*

**Release Date:** *Nov. 17*

The giant parental advisory/ explicit lyrics sticker on the front of Pretty Ricky's new self-titled album leaves no doubt as to what the group is still up to on its latest musical outing. The former Atlantic quartet comes packing with a new member (Lingerie) as well as sexually charged songs whose titles don't leave much to the imagination ("Menage a Trois," "Doggystyle" and "Sticky"). Pretty Ricky goes hard right from the start with an intro that trumpets this telling piece of information: "My sex drive is times a million, trillion." Another song, the aptly titled "Black," intones that "once you go black, you never go back." The foursome can be clever and fun, as demonstrated on "Mr. Goodbar" and mellow lead single "Topsy (In Dis Club)"—

about the tamest song on the set. The group gets off, however, on the mood-setting "Lapdance." Despite the title, it's a languid R&B groove that pleasingly complements the quartet's sweet, urgent harmonies. It also hints at something for the guys to keep in mind next time: Sometimes less is more.—GM

### NEW & NOTEWORTHY

#### THE ROLLING STONES

**Get Yer Ya-Ya's Out!**

**(40th-Anniversary**

**Deluxe Boxed Set)**

**Producers:** *The Rolling Stones, Glyn Johns*  
*ABKCO*

**Release Date:** *Nov. 3*

For a band with such a storied history of great performances—and a large catalog of live recordings—there's little a fan can buy (legally, at least) that captures the Rolling Stones at the full height of their powers. "Get Yer Ya-Ya's Out!," which captures the band at New York's Madison Square Garden in 1969, has always been the best of the bunch. This smart four-disc package commemorates the concert's 40th anniversary with a pristine remastered version of the original recording, five previously unreleased songs from the same show and an entire disc devoted to the fiery opening acts, B.B. King and Ike & Tina Turner. But the real treat for Stones fans is the 29-minute DVD by director Albert Maysles, which features material left out of the documentary "Gimme Shelter." Here, Maysles manages to give the vast stage show at the Garden an intimate feel and reveal the band's immortality.—DJP

### ROCK

#### TRAVIS MCCOY

**One at a Time (2:55)**

**Producers:** *The Smeezingtons*

**Writers:** *various*

**Publisher:** *EMI*  
*Decaydance/Fueled by Ramen*

Travis McCoy's gig as the ambassador to MTV's *Stayin' Alive* foundation recently gave the Gym Class Heroes frontman another reason to make music. On Dec. 1, McCoy and the non-profit released "One at a Time," a charity single that coincides with World AIDS Day. The track was written after McCoy visited communities in South Africa, India and the Philippines that are fighting the global epidemic. Producers Philip Lawrence and Bruno Mars, better-known as the Smeezingtons, mix lingering acoustic guitar riffs with midtempo beats, over which McCoy sings, "We gotta speak soft and listen harder . . . so go on and spread the word, and not the virus." Though McCoy's signature tongue-in-cheek approach is absent, his lyrics should resonate and influence young listeners to get involved in a vital cause.—MM

### ELECTRONIC

#### FOUR TET

**Love Cry (9:13)**

**Producer:** *Kieran Hebden*

**Writer:** *K. Hebden*

**Publisher:** *Chrysalis Music*  
*Domino Recordings*

Almost five years after his last full-length release, English avant-hip-hop trailblazer Kieran Hebden is set to return in 2010 with "There Is Love in You." Those looking for more of the caustic angularity on 2005's "Everything Ecstatic" will be shocked at the directness of Hebden's new single. A nine-minute trance-out, "Love Cry" harbors some of the artist's most accessible, danceable grooves to date. The song takes a cue from "Moth/Wolf Cub," his collaborative 12-inch with dubstep artist Burial from earlier this year. As its midtempo groove steadily heats up without boiling over, cooing female vocals repeat the song's title and house-style synths weave in and out of the periphery, with a hint of signature weirdness thrown in for the fanboys. "Love Cry" is thinking person's dance music at its finest.—RH

### POP

#### IYAZ

**Replay (3:01)**

**Producer:** *J.R. Rotem*

**Writers:** *various*

**Publishers:** *various*  
*Time Is Money/Beluga*  
*Heights/Reprise*

With his charismatic vocals and Caribbean roots, Iyaz—

#### RIHANNA FEATURING YOUNG JEEZY

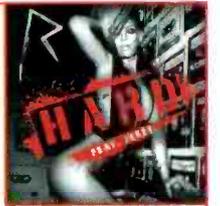
**Hard (4:10)**

**Producers:** *Christopher "Tricky" Stewart, Terius "the-Dream" Nash*

**Writers:** *various*

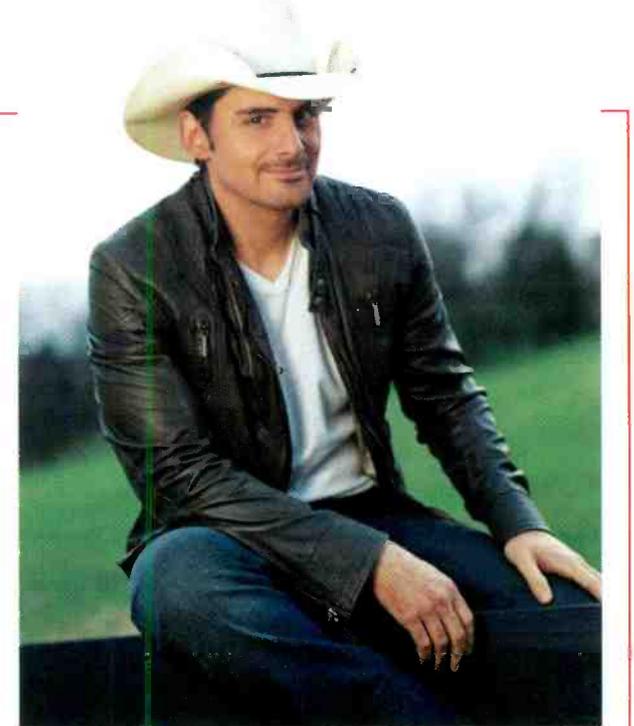
**Publishers:** *various*  
*SRP/Def Jam/IDJMG*

The notion of Rihanna as impervious—both emotionally and career-wise—is central to her new album "Rated R," and her second single, "Hard," puts forth that message loud and clear. "They can say whatever/I'ma do whatever/No pain is forever/ Yup, you know this," the Barbadian singer boasts in a rap cadence over gurgling synths and antagonistic piano notes. "Tougher than a lion/Ain't no need in tryin'/I live where the sky ends." Rihanna effectively assumes the hip-hop posture and even recruits the ultimate street cred-booster in rapper Young Jeezy, who provides the thrust needed to send a song with a somewhat inert chorus home. Though "Hard" doesn't find Rihanna in her typical comfort zone, the atypical is precisely what she has aimed for with her new material—and it works.—MH



the first artist signed to Sean Kingston's Time Is Money Entertainment—bears a close resemblance to his mentor. It's no surprise, then, that the newcomer's first single, "Replay," is an island-style ode to romance. "Shawty's like a melody in my head that I can't keep out, got me singin' like/Nana-na-na everyday, it's like my iPod's stuck on replay," Iyaz croons on the catchy

chorus. The artist's charm comes across through his youthful, exuberant voice, while producer J.R. Rotem supplies a breezy beat sprinkled with effervescent strings and synths. "Replay" sees Iyaz delivering on the reggae-pop formula that's already worked well for Kingston. Though he'll need to set himself apart on the next single, Iyaz is off to a promising start.—KP



#### BRAD PAISLEY

**American Saturday Night (3:40)**

**Producer:** *Frank Rogers*

**Writers:** *B. Paisley, A. Gorley, K. Lovelace*

**Publishers:** *various*  
*Arista Nashville*

Brad Paisley has a gift for wrapping astute observations on American life and culture in tasty musical packages. The country artist does it again with this engaging third single and title track from his chart-topping "American Saturday Night" album. The song's melody is absolutely infectious, and its chorus is an open invitation to sing along. But it's the well-crafted verses, which celebrate the American melting pot, that make it a hit. "It's like we're all livin' in a big ol' cup/Just fire up the blender, mix it all up," Paisley sings. The artist delivers a revved-up performance that teems with personality and panache. Paisley has already scored 15 No. 1 hits on Billboard's Hot Country Songs chart, and this upbeat single looks sure to reach the summit next.—DEP

## LEGEND & CREDITS

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

**CONTRIBUTORS:** Ayala Ben-Yehuda, Mariel Concepcion, Ron Hart, Monica Herrera, Kerri Mason, Michael Menachem, Gail Mitchell, Kelsey Paine, Deborah Evans Price, David J. Prince, Mark Sutherland

**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 bureau.



Diverse experience: A still from 'The Princess and the Frog'; inset: ANIKA NONI ROSE and NE-YO at the film's Nov. 15 premiere at the Walt Disney Studios in Burbank, Calif.

SOUNDTRACKS BY JASON LIPSHUTZ

# A Thing Of Beauty

Disney Fosters Synergy With 'Princess' Soundtrack

With its hand-drawn animation and hip, New Orleans-set story, "The Princess and the Frog," currently in limited release in New York and Los Angeles, is a mix of the classic and cutting

edge for Walt Disney Animation Studios.

The film's soundtrack, which includes original compositions by Randy Newman and a new single from Ne-Yo, reflects a similar combination of old and new aesthetics that Disney hopes will connect with a diverse audience.

Released Nov. 23 on Walt

Disney Records, "The Princess and the Frog" soundtrack debuts at No. 14 this week on Billboard's Top Soundtracks chart. With 10 original songs and seven score pieces composed by Newman, the set touches upon the jazz, gospel and zydeco music that define the diversity of the film.

"With something like this,

the album is so tied into the movie experience that the soundtrack is like owning a piece of the film," says Damon Whiteside, senior VP of marketing at Walt Disney Records. Whiteside believes the soundtrack's close relationship with the film makes the disc comparable to a Broadway soundtrack and will help drive album sales

instead of single-song purchases. "This feels like a purchase where you want the entire musical experience, not just a sample," he says.

Walt Disney Records' marketing campaign for the soundtrack will coincide with Disney's promotion of the film, which will go to wide release Dec. 11. For example, when fans preorder tickets to the film from Fandango or MovieTickets.com, they will be given a code that can be used to download album track "Dig a Little Deeper" for free on iTunes. Advertisements for the soundtrack will also appear before screenings of the film.

"The key for us is to align with the movie marketing team, and then have a stand-alone campaign as well," Whiteside says. "There's such a broad audience interested in seeing this movie that we are trying to reach, from parents to kids and even young teens."

"Never Knew I Needed," Ne-Yo's contribution to the album, represents another opportunity for the soundtrack to expand its demographic appeal. The Grammy Award-winning artist signed on to the project be-

cause of Disney's pedigree and for the chance to be involved with the first Disney animated film with an African-American lead character.

"Disney's animated films have such a timeless element to them. My whole MO is to make music that's going to outlive me, so this made perfect sense for me," he says.

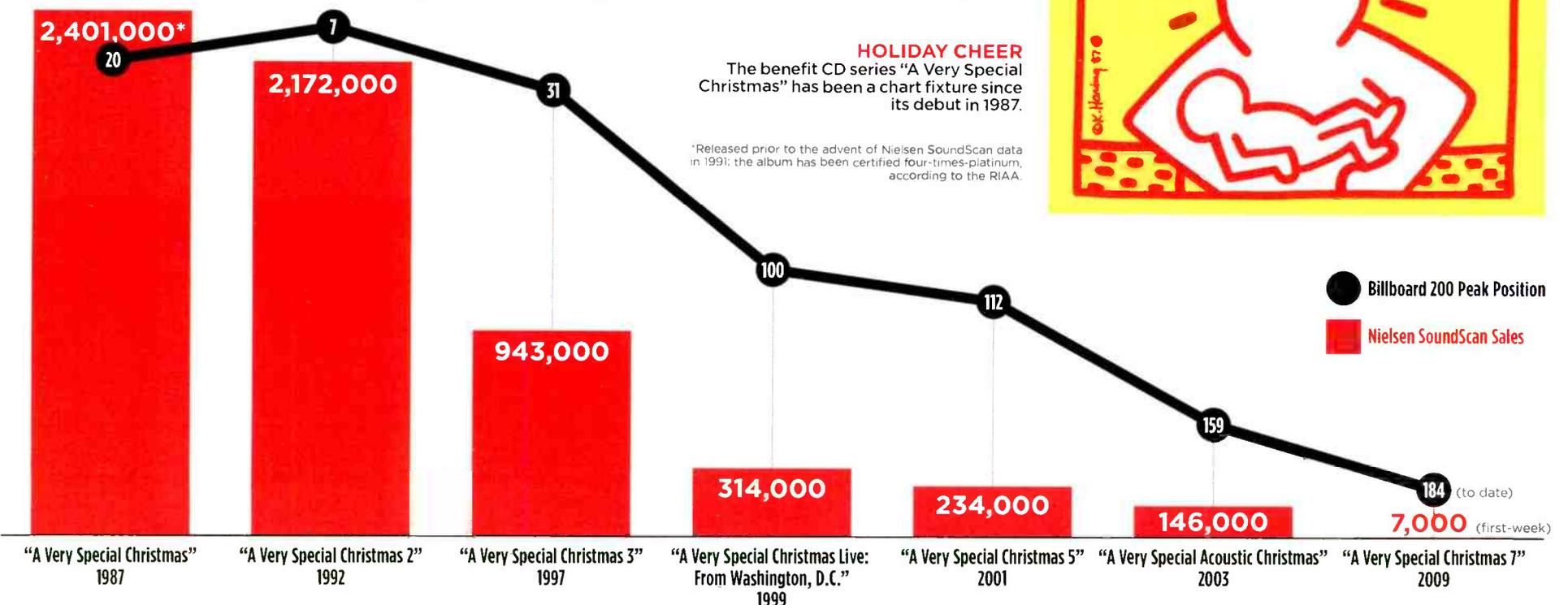
A precious love song built around a twinkling piano riff and pulsating R&B beat, "Needed" mirrors the film's simple style and offbeat charm. "The movie is traditional Disney but with a little different feel to it, and I felt like [the song] needed to have a little of both worlds—sweet, but with some flavor to it," Ne-Yo says. "I think we hit the mark."

When the film goes to wide release, Walt Disney Records will increase its promotion of the album with retail circulars and radio/TV advertising. Although the movie is marketed as an innovative new fairy tale, the label also believes the film will make audiences recall the soundtracks to Disney's past animated hits like "Aladdin" and "The Little Mermaid."

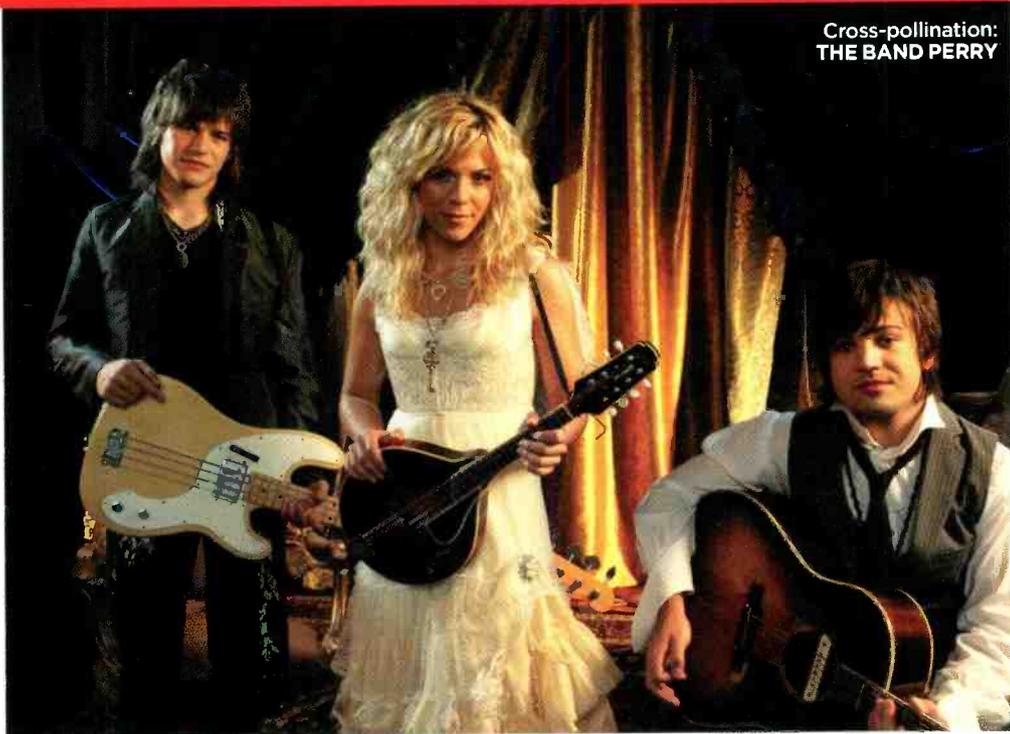
"This film makes you remember that when music is so integrated into a movie, it can jump off the screen," Whiteside says.

## A 'SPECIAL' TIME OF YEAR

With the debut of "A Very Special Christmas 7" on this week's Billboard 200, each edition of the venerable series has graced the chart. The A&M/UMe album, released Nov. 23, bows at No. 184. ¶ The anthology, launched 22 years ago by Interscope Geffen A&M chairman Jimmy Iovine, has since generated more than \$100 million for Special Olympics, the most money ever raised by a benefit recording series, according to the organization. ¶ How long has the "Very Special Christmas" brand been a holiday fixture? When its first volume entered the Billboard 200 the week of Nov. 14, 1987, many of the artists featured on the newest release—such as Miley Cyrus, Vanessa Hudgens and Sean Kingston—weren't even born. —Gary Trust



THE PRINCESS AND THE FROG: DISNEY ENTERPRISES, INC.; ROSE & NE-YO: ALEXANDRA WYMAN/WIREIMAGE.COM; KESHA: COURTESY RCA; WHALUKY: COURTESY OF MACK-A-VENUE RECORDS



Cross-pollination:  
THE BAND PERRY

COUNTRY BY KEN TUCKER

# All In The Family

The Band Perry Savors Sweet Sibling Success

The Band Perry, a family trio made up of Kimberly, Reid and Neil Perry, has grabbed the attention of country radio in a way usually reserved for more established acts. The group's first single, "Hip to My Heart," which the trio co-wrote with Brett Beavers, jumps 45-40 on Billboard's Hot Country Songs chart this week after only five weeks of airplay.

It's one of the most-played songs at KKBQ Houston, which spun the record 58 times during the

week ending Nov. 29. "It's a fun, bright and up-tempo song that's perfect for a younger-targeted country station like KKBQ," says PD Johnny Chiang, who first saw the group perform in a conference room in Nashville. "I was blown away by the band's talent and charisma. [They] have 'it,' whatever 'it' is."

Mike Moore, PD at KWJJ (the Wolf) Portland, Ore., says he's convinced the Band Perry "will be the biggest breakout act of 2010. They sound fan-

tastic live, they have amazing songs, and they look good. They are the total package." Moore says the group's sound "is like nothing else on the radio."

The trio owes its unique sound to its parents. "Most dads would be rocking their kids to sleep singing 'Rock-a-bye Baby,'" Kimberly says. "Our dad was singing us Rolling Stones songs, and our mom loves country. They definitely cross-pollinated our musical palette."

She describes the group's sound as "modern throwback. We love tons of old country, from [Johnny] Cash to Loretta Lynn to Hank [Williams], but we also love modern music. And we live up in Appalachia, so there's a little bit of bluegrass thrown in now and then."

Kimberly, the oldest of the trio, fronted her first high school band at age 15, employing Reid, then 10, and Neil, only 8, as her roadies. Eventually the brothers formed their own band, which opened for Kimberly's. Four years ago the siblings banded together. "We always knew at some point it would be a family band," Kimberly says.

The trio toured, playing "a little bit of everything—festivals, churches and clubs," Kimberly says. "Anywhere there was a pair of ears that would sit and listen, our dad was really dogged about getting us the opportunities to play for them."

Raised near Mobile, Ala., the siblings moved to East Tennessee seven years ago to be closer to, but not live in, Nashville. "Our initial inspiration and songs came from outside Nashville, so to keep one foot in and one foot out was always really important to us," Kimberly says.

The trio teamed with Garth Brooks' manager, Bob Doyle, in 2008 and a year later it signed with Republic Nashville. The group's debut album, which is being produced by Paul Worley (Lady Antebellum) and Nathan Chapman (Taylor Swift), is due in 2010.



Bridging genres:  
KIRK  
WHALUM

## IN THE SPIRIT

Jazz saxophonist Kirk Whalum credits adversity for inspiring the genre-bridging, live-recorded project he started in 1998, "The Gospel According to Jazz."

"I had been on Columbia Records for 12 years when I was kicked to the curb like a lot of other artists," Whalum recalls. "The next day my wife said, 'What can we do today that we couldn't do yesterday?' And the first thing that came to mind was, 'Why don't we do the project [the label] promised they would support?' So we called up [pianist/producer] George Duke and got started."

Whalum and Duke's expressive distillation of music and message is once again movingly displayed on "The Gospel According to Jazz: Chapter III." The follow-up to prior installments in 1998 and 2002 is due Feb. 16 from Whalum's Top Drawer Records through distributor Mack Avenue Records.

Recorded live at Reid Temple in Glenn Dale, Md., the double-CD set also spotlights special guests Lalah Hathaway, guitarist Doc Powell, Bishop T.D. Jakes and several Whalum relatives: sons Kevin and Kyle, nephew Kenneth Whalum III and Whalum's sax-playing uncle, Hugh "Peanuts" Whalum.

In addition to original material like the rousing "Fit to Battle," the set includes inspirational covers of songs popularized by Luther Vandross ("Make Me a Believer"), Charlie Chaplin ("Smile") and Maze featuring Frankie Beverly ("Running Away"). Two singles are being worked: a revamped version of the Stylistics' 1971 R&B/pop hit "You Are Everything" and "He's Been Just That Good" featuring Hathaway. "We wanted this to be off the beaten path of what fans may expect, to stir things up," Whalum says.

An avid fan of social media, Whalum and Atlanta-based Fairwave Media will launch the "Music Is Love. Share12" campaign to help spread the word about "Gospel." Kicking off on the project's release date, the interactive campaign (facebook.com/kirkwhalum) will let fans send 12 people instant messages about the album. When those 12 confirm they've received the sender's message, the original sender can download up to nine "Gospel" tracks for free. Then the 12 others in the circle can share the message with 12 more and so on.

Also being released is a DVD of the "Gospel" live recording at Reid Temple. "We're just trying to connect all the dots on this spiritual journey," Whalum says.

—Gail Mitchell

## CASHING IN

Kesha Sebert, who's better-known as the pop singer/songwriter Ke\$ha, has nothing to hide.

She has a dollar sign tattooed on her hand, inked over the spot of skin where she licks salt before slamming tequila shots. She was once trapped in an elevator that she says went haywire after she provoked a "ghost." She rambles about the psychic powers of narwhales—"the unicorn of the sea"—and asks if it's OK to use the ladies room during a phone interview.

"I think people can stand to take themselves just a little less seriously," she says. "I'm fighting the war against pretension."

Ke\$ha's spontaneity is part of her charm. The artist's debut single, "TiK ToK," an electro-pop song inspired by a night of epic partying and featuring a Diddy cameo, is No. 3 in its eighth week on the Billboard Hot 100. The song already peaked at No. 2 on Hot Digital Songs and has sold 875,000 downloads in the United States, according to Nielsen SoundScan.

Before her recent success, the 22-year-old Los Angeles native was subsisting on free tacos and, at one point, living out of a gold 1978 Trans Am. She scored a break earlier this year as a featured artist on Flo Rida's No. 1 Hot 100 hit "Right Round," which inspired that dollar sign tattoo.

"I got it because I was being ironic. I didn't

make any money off the Flo Rida song. No one knew it was me," Ke\$ha says nonchalantly. "I'm money—I don't need money."

Ke\$ha signed a deal with RCA Records shortly after "Right Round" topped the Hot 100, and she's now prepping her debut album for an early 2010 release. Tentatively titled "Animal," the set features production from Dr. Luke as well as collaborations with Max Martin and Benny Blanco.

Ke\$ha is currently touring, backed by a DJ, bassist and keytar player and armed with a cannon as a stage prop. Though she says she could "party in a cardboard box," the singer boasts that her live show is a "sensory assault" of sweat, beer and glitter.

If Ke\$ha is serious about anything, it's self-motivation. Case in point: She once snuck into Prince's house to ask him to produce her album. "If you visualize what you want and you go for it and you work your ass off," she says, "you can realize your own realities."

—Sandy Gordon



Self-motivated:  
KE\$HA

# MARKETPLACE

For ad placement in print and online call Jeff Serrette 800-223-7524/jserrette@billboard.com

## LEGAL NOTICE

### IN THE UNITED STATES BANKRUPTCY COURT FOR THE DISTRICT OF DELAWARE

In re: MUZAK HOLDINGS LLC, et al.<sup>1</sup>  
Debtors.

Chapter 11  
Case No. 0910422 (JJC)  
Jointly Administrated

#### NOTICE OF (A) OBJECTION AND VOTING DEADLINES, (B) SOLICITATION AND VOTING PROCEDURES, (C) HEARING TO CONFIRM THE PLAN OF REORGANIZATION AND (D) CERTAIN OTHER INFORMATION

**DISCLOSURE STATEMENT AND SOLICITATION PROCEDURES APPROVED.** On November 2, 2009, the United States Bankruptcy Court for the District of Delaware (the "Bankruptcy Court"), entered that certain Order (a) Approving Debtors' Second Modified Disclosure Statement, (b) Approving Solicitation and Notice Procedures, (c) Approving Voting and Tabulation Procedures, and (d) Establishing Confirmation Notice and Objection Procedures (the "Disclosure Statement Order"). As part of the Disclosure Statement Order, the Bankruptcy Court approved, among other things, the Debtors' Disclosure Statement for Second Modified Joint Plan of Reorganization of Muzak Holdings LLC and its Debtor Affiliates Under Chapter 11 of the Bankruptcy Code, dated October 26, 2009 (the "Disclosure Statement") for the Second Modified Joint Plan of Reorganization of Muzak Holdings LLC and its Affiliated Debtors Under Chapter 11 of the Bankruptcy Code (as amended or modified from time to time, the "Plan"), as containing adequate information, as required under section 1125(a) of title 11 of the United States Code (the "Bankruptcy Code"), and authorized the Debtors to solicit acceptances of the Plan.<sup>2</sup>

**COPIES OF SOLICITATION PACKAGE MATERIALS, INCLUDING THE DISCLOSURE STATEMENT AND PLAN.** The Plan, Disclosure Statement, Plan Supplement (upon its filing), Disclosure Statement Order and all other materials, except Ballots and Master Ballots, may be obtained from the Debtors' restructuring website at <http://chapter11.epiqsystems.com/muzak> or by requesting a copy from the Debtors' Voting and Claims Agent by writing to Muzak Holdings LLC Balloting Center, c/o Epq Bankruptcy Solutions, LLC, FDR Station, P.O. Box 5014, New York, New York 10150-5014 or calling (866) 9403607. The Debtors will serve the Plan, Disclosure Statement and all other materials in the Solicitation Package (except ballots and letters) on (a) the Office of the United States Trustee for the District of Delaware; (b) counsel for the Official Committee of Unsecured Creditors; (c) counsel to the steering committee of the Debtors' term loan lenders; (d) counsel to the ad hoc group of the Debtors' 10% senior note holders; (e) counsel to the Prepetition Administrative Agent; (f) counsel to Silver Point; (g) counsel for the International Planned Music Association; (h) the Internal Revenue Service; and (i) any persons who have filed a request for notice in these chapter 11 cases pursuant to Bankruptcy Rule 2002. Creditors who are entitled to vote to accept or reject the Plan will be served by first-class mail with this Confirmation Hearing Notice, applicable Ballots and Master Ballots, and voting instructions, a pre-addressed, postage pre-paid return envelope, the Plan, the Disclosure Statement, the Disclosure Statement Order (excluding the exhibits thereto, except the Solicitation Procedures) and certain other materials contained in the Solicitation Package.

**CONFIRMATION HEARING.** A hearing to consider confirmation of the Plan (the "Confirmation Hearing") will commence on **January 12, 2010 at 1:30 p.m. Prevailing Eastern Time**, before the Honorable Kevin J. Carey at the Bankruptcy Court, 824 Market Street, 5th Floor, Courtroom 5, Wilmington, Delaware 19801. The Confirmation Hearing may be continued from time to time by announcing such continuance in open court or otherwise, without further notice to parties in interest. The Bankruptcy Court, in its discretion and prior to the Confirmation Hearing, may put in place additional procedures governing the Confirmation Hearing.

**PLAN OBJECTION DEADLINE.** The Bankruptcy Court has established **January 5, 2010 at 12:00 p.m. Prevailing Eastern Time**, as the last date and time for filing and serving objections to the confirmation of the Plan (the "Plan Objection Deadline"). Objections to the confirmation of the Plan, if any, must (a) be in writing; (b) state with particularity the grounds for such objection; (c) state the name and address of the objecting party and the nature of the claim or interest of such party; (d) conform to the Federal Rules of Bankruptcy Procedure and the Local Rules; and (e) be filed with the Bankruptcy Court and served on the following parties (collectively, the "Notice Parties") so that they are actually received no later than the Plan Objection Deadline. Objections not timely filed and served shall be overruled and not considered.

**Co-Counsel to the Debtors:** (i) **KIRKLAND & ELLIS LLP**, Attn: Edward O. Sassower, Joshua A. Sussberg, 601 Lexington Avenue, New York, New York 10022-4611; (ii) **KLEHR, HARRISON, HARVEY, BRANZBURG & ELLERS LLP**, Attn: Domenic E. Pacitti, Michael W. Yurkewicz, 919 Market Street, Suite 1000, Wilmington, Delaware 19801-3062; **Co-Counsel to the Committee:** (iii) **AKIN GUMP STRAUSS HAUER & FELD LLP**, Attn: James R. Savin, Attn: David M. Dunn, Robert S. Strauss Building, 1333 New Hampshire Avenue, N.W., Washington, D.C. 20036-1564; (iv) **DORSEY & WHITNEY LLP**, Attn: Eric Lopez Schnabel, Attn: Robert W. Mallard, 1105 North Market Street, Suite 1600, Wilmington, Delaware 19801; **Co-Counsel to Silver Point Capital Advisors, LLC:** (v) **WILLKIE FARR & GALLAGHER LLP**, Attn: Paul Shalhoub, Attn: Robin Spiegel, 787 Seventh Avenue, New York, New York 10019; (vi) **YOUNG CONAWAY STARGATT & TAYLOR LLP**, Attn: Robert S. Brady, Attn: Matthew B. Lunn, The Brandywine Building, 1000 West Street, 17th Floor, Wilmington, Delaware 19801; **Co-Counsel to the Ad Hoc Consortium of Non-Silver Point Holders of Senior Notes:** (vii) **BROWN RUDNICK LLP**, Attn: William R. Baldiga, Attn: Andrew M. Sroka, One Financial Center, Boston, Massachusetts 02111; (viii) **SAUL EWING LLP**, Attn: Mark Minuti, 222 Delaware Avenue, Suite 1200, P.O. Box 1266, Wilmington, Delaware 19899; **Co-Counsel to the Steering Committee of Senior Secured Lenders:** (ix) **BINGHAM MCCUTCHEEN LLP**, Attn: Andrew J. Gallo, One Federal Street, Boston, Massachusetts 02110-1726; (x) **REED SMITH LLP**, Attn: Kurt F. Gwynne, 1201 Market Street, Suite 1500, Wilmington, Delaware 19801; (xi) **MCGUIRE, CRADDOCK & STROTHER, P.C.**, Attn: Jonathan Thalheimer, 500 North Akard, Suite 3550, Dallas, Texas 75201; **Counsel to the Prepetition Administrative Agent;** (xii) **THE OFFICE OF THE UNITED STATES TRUSTEE FOR THE DISTRICT OF DELAWARE**, Attn: David Klauder, 844 King Street, Suite 2207, Wilmington, Delaware 19801; (xiii) **KLESTADT & WINTERS, LLP**, Attn: John E. Jureller, Jr., Klestadt & Winters, LLP, 292 Madison Avenue, 17th Floor, New York, New York 10017; **Counsel to the IPMA;** (xiv) **THE INTERNAL REVENUE SERVICE**, 31 Hopkins Plaza, Mail Stop Room 1150, Baltimore, Maryland 21201

**VOTING RECORD DATE.** October 20, 2009 is the record date (the "Voting Record Date") for purposes of determining which parties are entitled to vote on the Plan.

**VOTING DEADLINE.** January 5, 2010 at 12:00 p.m. Prevailing Eastern Time is the voting deadline ("Voting Deadline"). All Ballots and Master Ballots must be received by the Voting and Claims Agent by the Voting Deadline. Voting Instructions will be sent with the Ballots.

**TEMPORARY ALLOWANCE OF CLAIMS FOR VOTING PURPOSES.** Holders of Claims that are subject to a pending objection by the Debtors as of the Voting Record Date cannot vote on the Plan absent one of the following resolution events taking place prior to the Voting Deadline: (a) an order of the Bankruptcy Court is entered allowing such claim pursuant to section 502(b) of the Bankruptcy Code, after notice and a hearing; (b) an order of the Bankruptcy Court is entered temporarily allowing such claim for voting purposes only pursuant to Bankruptcy Rule 3018(a), after notice and a hearing; (c) a stipulation or other agreement is executed between the holder of such claim and the Debtors resolving the objection and allowing such claim in an agreed upon amount; (d) a stipulation or other agreement is executed between the holder of such claim and the Debtors temporarily allowing the holder of such claim to vote its claim in an agreed upon amount; or (e) the pending objection to such claim is voluntarily withdrawn by the Debtors (each, a "Resolution Event"). If an objection to a Claim is filed by the Debtors after the Voting Record Date, any vote by the holder of such Disputed Claim will not be counted unless there is a Resolution Event prior to the Confirmation Hearing.

**PLEASE BE ADVISED THAT THE PLAN CONTAINS CERTAIN RELEASE, EXCULPATION AND INJUNCTION PROVISIONS. YOU ARE ADVISED TO CAREFULLY REVIEW AND CONSIDER THE PLAN, INCLUDING THE RELEASE, EXCULPATION AND INJUNCTION PROVISIONS, AS YOUR RIGHTS MIGHT BE AFFECTED.**

<sup>1</sup> The Debtors in these chapter 11 cases, together with the last four digits of each Debtor's federal tax identification number, are: Muzak Holdings LLC (3730); Muzak Holdings Finance Corp. (3728); Muzak LLC (3729); Background Music Broadcasters, Inc. (3014); Muzak Capital Corporation (2302); MLP Environmental Music, LLC (6098); Business Sound, Inc. (9525); BI Acquisition, LLC (6049); Muzak Finance Corp. (7963); ElectroSystems Corporation (6059); Audio Environments, Inc. (4111); Telephone Audio Productions, Inc. (4894); Vortex Sound Communications Company, Inc. (3711); Muzak Houston, Inc. (9984); and Music Incorporated (3710). The location of the Debtors' corporate headquarters and the service address for all the Debtors is: 3318 Lakemont Boulevard, Fort Mill, South Carolina 29708.

<sup>2</sup> All capitalized terms used, but not defined herein, shall have the meanings attributed to such terms in the Plan or the Disclosure Statement, as applicable.

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| FIXTURES                       | TALENT                   | MUSIC PRODUCTION      |
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| DISPLAY UNITS                  | SONGS FOR SALE           | STAGE HYPNOTIST       |
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# CHARTS

## THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

### ROCK OF AGES

>> Courtesy of last week's reintroduction of catalog titles into the mix of the Billboard 200, Pink Floyd's "Dark Side of the Moon" logs a record-extending 742nd week on the Billboard 200 as it re-enters at No. 189—its first week on the survey since Oct. 8, 1988.

### ON HER OWN

>> Singer Anahi of the dissolved Latin sextet RBD bows at No. 4 on Top Latin Albums with "Me Delirio" (4,000 copies). Its first-week is greater than the 3,000 that greeted the bow of RBD's final studio set, "Para Olvidarte de Mi," in April.



### 'I AM' NO. 1

>> Beyoncé debuts at No. 1 on Top Music Video Sales with "I Am Yours . . .," her second leader on the chart (see page 36). "Live at Wembley" reigned for five weeks in 2004. She also spent two weeks at No. 1 in 2006 as part of "Destiny's Child: Live In Atlanta."

## CHART BEAT

>> Kris Allen may have defeated him on "American Idol," but Adam Lambert bests the series' reigning champ on the Billboard 200. Lambert's major-label debut, "For Your Entertainment," bows at No. 3, topping the No. 11 start for Allen's self-titled introductory set last week. Last year, runner-up David Archuleta likewise arrived at a higher rank (No. 2) than victor David Cook (No. 3).

>> At No. 67, the cast of Fox's "Glee" returns John Lennon's "Imagine" to the Billboard Hot 100 for a third consecutive year, following versions by Jack Johnson (No. 90, 2007) and David Archuleta (No. 36, 2008). Tracie Spencer's rendition first brought back Lennon's 1971 No. 3-peaking classic to the chart, reaching No. 85 in 1989.

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

## Boyle's 'Dream' Bow Yields Year's Best Sales Week

YouTube sensation and former "Britain's Got Talent" contestant **Susan Boyle's** debut album, "I Dreamed a Dream," opens at No. 1 on the Billboard 200 with a whopping 701,000 copies sold in its first week, according to Nielsen SoundScan. It's the best sales week for an album in the United States this year.

The year's previous high-water mark came when **Eminem's** "Relapse" sold 608,000 in its opening week. In fact, Boyle's sales frame is the best the chart has seen since **AC/DC's** "Black Ice" bowed with 784,000 upon its release in October 2008.

The arrival of "I Dreamed a Dream" also marks the best opening week for a debut album from a female artist since SoundScan began tracking sales in 1991. Boyle beats out **Ashanti** for the title, as her self-titled debut began

with 503,000 in 2002.

In SoundScan's history, only one other debut album has seen a bigger opening week: **Snoop Dogg's** "Doggystyle" opened with 803,000 in its first week in 1993.

Boyle's fellow U.K. countrymen should be proud as well: "Dream" notches the best sales frame for an album by a solo U.K. performer in SoundScan history. In fact, only two U.K. acts—the **Beatles** and **Coldplay**—have earned bigger weeks.

Finally, "Dream" has the eighth-best sales week for an album by a solo female in SoundScan history.

As Billboard reported last issue, expectations were high for Boyle's first week, especially considering the reportedly large number of preorder sales the set had racked on QVC and Amazon. As it turns out, those reports were accurate, as the title's sales from nontraditional sellers tallied 256,000, or 37% of its debut week. That figure includes sales from QVC, traditional Internet retailers and digital download services.

On Top Internet Albums, "Dream" arrives at No. 1 with 132,000—the largest sales week for an album sold online. Previously, the best sales frame

came from **Dave Matthews'** "Some Devil" when it hit No. 1 on the Oct. 11, 2003, chart with 87,000.

**THANKS FOR GIVING:** Susan Boyle wasn't the only artist to drop an album during the busy Thanksgiving shopping week, as the reality TV star led a packed release schedule.

Fellow reality TV wonder **Adam Lambert**, the 2009 "American Idol" runner-up, sees his debut, "For Your Entertainment," start at No. 3 on the Billboard 200 with 198,000 copies.

We're not sure if its sales were helped or hurt by his much-talked-about American Music Awards performance the night before the album's release, but one thing's for certain: Everyone knew he had an album out.

**LEADING LADY:** Lady Gaga's new eight-song EP, "The Fame Monster," bows at No. 5 with 174,000, while her first album, "The Fame," is close behind at No. 6 (151,000, up 429%).

The latter album's total this week combines sales of her debut set as well as a two-disc deluxe "The Fame Monster" package that contains "The Fame" as well as the "Monster" disc.

There have been instances of this sit-

uation in the past, but none quite as high profile as Gaga's.

Exactly a year ago this week, Capitol reissued **Coldplay's** "Viva La Vida or Death and All His Friends" in a deluxe version with the tag line "Prospekt's March Edition." And, as a

courtesy to consumers who had already bought "Viva" earlier in the year, the bonus content from the deluxe album was also offered in a stand-alone "Prospekt's March" EP.

Billboard and Nielsen SoundScan combined the sales of the original

"Viva" album with the deluxe version of the release while also separately charting and tracking the "Prospekt's" EP.

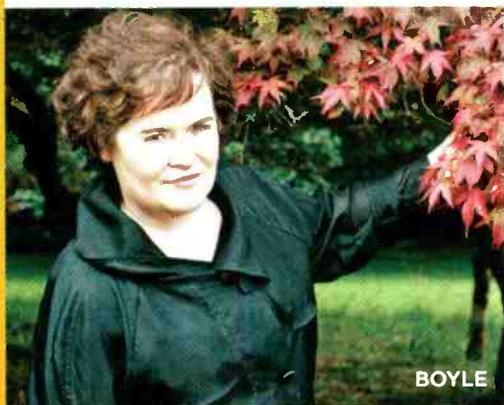
That week, the combined sales of the two full-length albums pushed the "Viva" set 54-26 on the Billboard 200 with 43,000 (up 127%) while the "Prospekt's" EP debuted at No. 15 with 77,000.

Interscope got the stand-alone EP ball rolling earlier in 2008, with the expansion of **Fergie's** "The Dutchess" into "The Dutchess Deluxe."

The cuts added to her plussed-up album were also offered as a separate digital-only "The Dutchess Deluxe EP," which debuted on the Billboard 200 with 11,000.

### Over The Counter

KEITH CAULFIELD



BOYLE

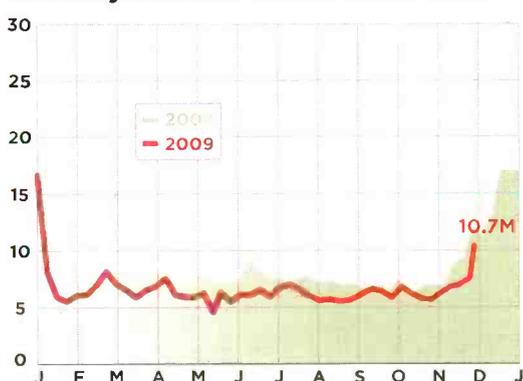
## Market Watch A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	10,727,000	1,754,000	19,791,000
Last Week	7,985,000	1,684,000	18,946,000
Change	34.3%	4.2%	4.5%
This Week Last Year	12,208,000	1,717,000	20,095,000
Change	-12.1%	2.2%	-1.5%

\*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	369,967,000	320,217,000	-13.4%
Digital Tracks	962,983,000	1,056,626,000	9.7%
Store Singles	1,525,000	1,641,000	7.6%
<b>Total</b>	<b>1,334,475,000</b>	<b>1,378,484,000</b>	<b>3.3%</b>
Albums w/TEA*	466,265,300	425,879,600	-8.7%

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

### ALBUM SALES



### SALES BY ALBUM FORMAT

CD	309,283,000	249,087,000	-19.5%
Digital	58,927,000	68,882,000	16.9%
Vinyl	1,636,000	2,195,000	34.2%
Other	121,000	53,000	-56.2%

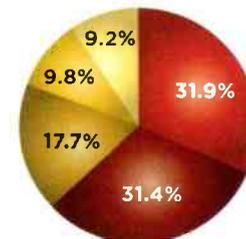
For week ending Nov. 29, 2009. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen SoundScan

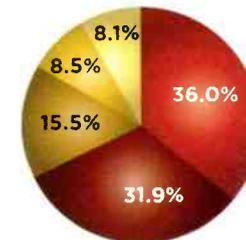
### Distributors' Market Share: 11/02/09-11/29/09

● UMG ● SME ● WMG ● Indies ● EMI

#### Total Albums



#### Current Albums



Main Billboard 200 chart table with columns for Rank, Artist, Title, and Peak Position. Includes entries for Susan Boyle, Andrea Bocelli, Adam Lambert, Rihanna, Lady Gaga, Taylor Swift, Carrie Underwood, Michael Jackson, Soundtrack, John Mayer, Justin Bieber, Shakira, Varies Artists, Casting Crowns, Michael Buble, Soundtrack, 50 Cent, Taylor Swift, Bon Jovi, The Black Eyed Peas, Casting Crowns, Owl City, Josh Groban, Lady Antebellum, Tim McGraw, Sting, Michael Jackson, Paul McCartney, Jay-Z, Birdman, Sugarland, Kris Allen, Zac Brown Band, Jay Sean, Trans-Siberian Orchestra, Taylor Swift, Jason Aldean, Beyonce, Mannheim Steamroller, Soundtrack, Chris Tomlin, Pearl Jam, Rod Stewart, Them Crooked Vultures, Darius Rucker, Leona Lewis, Michael Buble, Tom Petty & The Heartbreakers, David Archuleta, Various Artists, Switchfoot, Trans-Siberian Orchestra, Weezer, Michael Buble, Kings of Leon, Whitney Houston, Various Artists, Miranda Lambert, Daughtry, Tom Waits, Harry Connick, Jr., Michael Buble, Selena Gomez & The Scene, Flyleaf, Michael Jackson, Various Artists, Janet, Foo Fighters, Creed, Steven Curtis Chapman, Trans-Siberian Orchestra, Onerepublic, Various Artists, Soundtrack, Steven Curtis Chapman, The Chipmunks with David Seville, Soundtrack, Various Artists, Melanie Fiona, Daughtry, Michael W. Smith, Breaking Benjamin, Straight No Chaser, Michael Jackson, Toby Keith, Michael Jackson, Faith Hill, Nickelback, Casting Crowns, Paramore, Reba, Bob Dylan, Michael Buble, Francesca Battistelli, Trey Songz, Journey, Barbra Streisand.

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

Table listing artists and their corresponding chart positions, including Breaking Benjamin, Jason Aldean, and others.

Table listing artists and their corresponding chart positions, including Dashboard Confessional, Daughtry, and others.

Table listing artists and their corresponding chart positions, including Journey, Lady Gaga, and others.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	104	85	SKILLET	Awake		2
102	78	56	DRAKE	So Far Gone (EP)		6
103	79	22	BRITNEY SPEARS	The Singles Collection		22
104	71	43	SUGARLAND	Love On The Inside		2
105	82	12	CELTIC WOMAN	A Christmas Celebration		35
106	156	41	ORIGINAL BROADWAY CAST RECORDING	Jersey Boys		85
107	60	101	NEIL DIAMOND	A Cherry Cherry Christmas		60
108	118	131	THE BEATLES	Abbey Road		1
109	106	86	MAXWELL	BLACKsummers'night		1
110	83	50	PINK	Funhouse		2
111	124	94	RASCAL FLATTS	Unstoppable		1
112	98	70	THIRD DAY	Christmas Offerings		78
113	98	70	GEORGE STRAIT	Twang		1
114	NEW	1	BOYZ II MEN	Love		114
115	RE-ENTRY	170	MICHAEL JACKSON	Off The Wall		8
116	146	59	CHRIS TOMLIN	Hello Love		1
117	122	9	ELVIS PRESLEY	Elvis Christmas		69
118	113	88	EMINEM	Relapse		1
119	128	12	VARIOUS ARTISTS	The Essential NOW That's What I Call Christmas		30
120	112	77	THREE DAYS GRACE	Life Starts Now		3
121	171	123	KELLY CLARKSON	All I Ever Wanted		1
122	114	18	ENYA	And Winter Came...		8
123	125	2	ELVIS PRESLEY	It's Christmas Time		123
124	93	67	LUKE BRYAN	Doin' My Thing		1
125	115	82	VARIOUS ARTISTS	NOW 31		1
126	RE-ENTRY	21	WISIN & YANDEL	La Revolucion		1
127	110	61	KEITH URBAN	Defying Gravity		1
128	119	12	IL DIVO	The Christmas Collection		14
129	116	92	SHINEDOWN	The Sound Of Madness		1
130	RE-ENTRY	139	GUNS N' ROSES	Greatest Hits		4
131	RE-ENTRY	100	SUGARLAND	Enjoy The Ride		2
132	RE-ENTRY	138	CARRIE UNDERWOOD	Some Hearts		7
133	NEW	1	ANGIE STONE	Unexpected		133
134	144	112	SOUNDTRACK	Hannah Montana 3		1
135	109	78	COLBIE CAILLAT	Breakthrough		1
136	80	64	ALICE IN CHAINS	Black Gives Way To Blue		1
137	RE-ENTRY	43	CHRIS TOMLIN	Arriving		39
138	88	51	BEBE & CECE WINANS	Still		12
139	RE-ENTRY	105	ABBA	Gold - Greatest Hits		6
140	139	7	TRANS-SIBERIAN ORCHESTRA	The Christmas Attic		103
141	92	71	MUSE	The Resistance		1
142	95	58	MARIAH CAREY	Memoirs Of An Imperfect Angel		1
143	135	13	AMY GRANT	The Christmas Collection		41
144	184	2	VINCE GUARALDI TRIO	A Charlie Brown Christmas (Soundtrack)		144
145	117	80	KENNY CHESNEY	Greatest Hits II		1
146	153	14	YO-YO MA	Yo-Yo Ma & Friends: Songs Of Joy & Peace		20
147	RE-ENTRY	118	MICHAEL JACKSON	Dangerous		7
148	129	90	ROSANNE CASH	The List		22
149	105	76	JACK JOHNSON	En Concert		11
150	RE-ENTRY	40	MICHAEL W. SMITH	A New Hallelujah		19

**106**  
Oh, boys! The steadily selling cast recording—first released in 2005—hit 1 million in sales two weeks ago. Only a handful of cast albums have hit that mark in the Nielsen SoundScan era, including "Rent," "Phantom of the Opera" and "Mamma Mia!"



The trio's third covers set in a row (11,000) finds the act taking on such unlikely hits as Lonestar's "Amazed," Goo Goo Dolls' "Iris" and Cyndi Lauper's "Time After Time."



Jackson's classic Epic solo debut returns to the Billboard 200 for the first time since Oct. 6, 1984. At the same time, his 1991 set, "Dangerous," also stages a comeback at No. 147.



Two weeks ago, this 1993 release moved past the 5 million sales mark. It also stands as the 19th-best-selling greatest-hits package of the Nielsen SoundScan era. The biggest? The Beatles' "1" (11.5 million).

**200**  
With catalog Christmas albums swamping the chart, the overall No. 200-selling album this week shifts 7,000. Compare that with the No. 200 title on the Top Current Albums tally (viewable at billboard.biz/charts), which moves 4,000.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	89	42	JAMEY JOHNSON	That Lonesome Song		28
152	111	63	BROOKS & DUNN	#1s ... And Then Some		1
153	175	127	DEMI LOVATO	Here We Go Again		1
154	120	83	CHICKENFOOT	Chickenfoot		1
155	132	130	JACKSON 5	Ultimate Christmas Collection		130
156	162	8	STRAIGHT NO CHASER	Holiday Spirits		48
157	155	100	KUTLESS	It Is Well		42
158	140	106	DAVID CROWDER BAND	Church Music		1
159	RE-ENTRY	63	THIRD DAY	Revelation		1
160	NEW	1	TOM PETTY AND THE HEARTBREAKERS	Greatest Hits		160
161	166	10	HARRY CONNICK, JR.	What A Night! A Christmas Album		20
162	149	98	VARIOUS ARTISTS	Disney: Holiday Magic 2009		98
163	101	19	DASHBOARD CONFESIONAL	Alter The Ending		19
164	152	157	THE BEATLES	The Beatles		1
165	108	73	ALAN JACKSON	Songs Of Love And Heartache		1
166	130	68	BRAD PAISLEY	American Saturday Night		1
167	RE-ENTRY	51	BON JOVI	Cross Road		4
168	183	2	SOUNDTRACK	Elf		168
169	RE-ENTRY	75	COLDPLAY	Viva La Vida or Death And All His Friends		1
170	102	29	HOLLYWOOD UNDEAD	Desperate Measures		29
171	182	7	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR	Christmas With The Rat Pack		122
172	178	9	MARTINA MCBRIDE	White Christmas		68
173	RE-ENTRY	88	PINK	I'm Not Dead		6
174	RE-ENTRY	79	COLBIE CAILLAT	Coco		2
175	136	96	VARIOUS ARTISTS	NOW That's What I Call Country Vol. 2		10
176	NEW	1	BLAKROC	BlakRoc		176
177	172	163	KIDZ BOP KIDS	Kidz Bop Christmas		163
178	RE-ENTRY	7	CHICAGO	The Best Of Chicago: 40th Anniversary Edition		100
179	150	6	VARIOUS ARTISTS	Tis The Season: Kids Christmas Sing-Along		105
180	164	8	KENNY G	Holiday Collection		85
181	167	144	DAVE MATTHEWS BAND	Big Whiskey And The GrooGrux King		1
182	RE-ENTRY	71	KATY PERRY	One Of The Boys		1
183	RE-ENTRY	14	PRINCE/BRITA VALENTE	Lotus Flow3r/MPLSoUND/Elix3r		1
184	NEW	1	VARIOUS ARTISTS	A Very Special Christmas 7		184
185	133	93	CHRIS YOUNG	The Man I Want To Be		19
186	188	148	KIDZ BOP KIDS	Kidz Bop 16		8
187	154	116	BILLY CURRINGTON	Little Bit Of Everything		13
188	185	13	ELVIS PRESLEY	Christmas Duets		1
189	RE-ENTRY	742	PINK FLOYD	Dark Side Of The Moon		1
190	RE-ENTRY	23	JONAS BROTHERS	Lines, Vines And Trying Times		1
191	RE-ENTRY	94	LINKIN PARK	Minutes To Midnight		2
192	RE-ENTRY	5	BARLOWGIRL	Love & War		85
193	RE-ENTRY	100	ELVIS PRESLEY	Elv1s: 30 #1 Hits		5
194	147	97	KISS	Sonic Boom		2
195	96	44	SLAYER	World Painted Blood		12
196	189	177	THE BEATLES	Sgt. Pepper's Lonely Hearts Club Band		1
197	151	53	THE BEATLES	The Beatles In Stereo		15
198	RE-ENTRY	78	CREED	Greatest Hits		2
199	RE-ENTRY	11	BOYS LIKE GIRLS	Love Drunk		1
200	157	121	RASCAL FLATTS	Greatest Hits Volume 1		6

ARTIST	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	THIS WEEK	LAST WEEK	WEEKS ON CHART
DAVE MATTHEWS BAND	181	181	1	KATY PERRY	182	182	1
MAXWELL	109	109	1	RASCAL FLATTS	111	111	1
JOHN MAYER	13	13	1	REBA	94	94	1
MARTINA MCBRIDE	172	172	1	RIHANNA	4	4	1
PAUL MCCARTNEY	31	31	1	OARIUS RUCKER	48	48	1
TIM MCCRAW	28	28	1	JAY SEAN	37	37	1
MUSE	141	141	1	SHAKIRA	35	35	1
BRAD PAISLEY	166	166	1	SHINEDOWN	129	129	1
PARAMORE	93	93	1	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR	171	171	1
PEARL JAM	45	45	1	STRAIGHT NO CHASER	156	156	1
ONE REPUBLIC	75	75	1	HANNAH MONTANA 3	134	134	1
ORIGINAL CAST				THE MOVIE	43	43	1
JERSEY BOYS	106	106	1	TWILIGHT	77	77	1
OWI CITY	25	25	1	THE TWILIGHT SAGA: NEW MOON	12	12	1
ORIGINALS				THE TWILIGHT SAGA: MOON: THE SCORE	80	80	1
OWI CITY	25	25	1	THEM CROOKED	19	19	1
PINK FLOYD	160	160	1	VULTURES	47	47	1
PINK	110	110	1	THIRD DAY	112	112	1
ELVIS PRESLEY	117, 123, 188, 193	117, 123, 188, 193	1	THREE DAYS GRACE	120	120	1
PRINCE/BRITA VALENTE	183	183	1	CHRIS TOMLIN	125	125	1
BRAD PAISLEY	166	166	1	CHRIS TOMLIN	125	125	1
PARAMORE	93	93	1	VINCE GUARALDI TRIO	144	144	1
PEARL JAM	45	45	1	MAKING MERRY	60	60	1
KATY PERRY	182	182	1	NOW 31	125	125	1
RASCAL FLATTS	111	111	1	NOW 32	16	16	1
REBA	94	94	1	NOW THAT'S WHAT I CALL A COUNTRY CHRISTMAS	69	69	1
RIHANNA	4	4	1	CHRISTMAS 3	81	81	1
OARIUS RUCKER	48	48	1	LETTERS TO SANTA: A HOLIDAY MUSICAL COLLECTION	76	76	1
JAY SEAN	37	37	1	CHRISTMAS SING-ALONG	179	179	1
SHAKIRA	35	35	1	A VERY SPECIAL CHRISTMAS 7	184	184	1
SHINEDOWN	129	129	1	WOW HITS 2010	53	53	1
FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR	171	171	1	CHRIS YOUNG	185	185	1
STRAIGHT NO CHASER	156	156	1	WEEZER	56	56	1
HANNAH MONTANA 3	134	134	1	BEBE & CECE WINANS	138	138	1
THE MOVIE	43	43	1	WISIN & YANDEL	126	126	1
TWILIGHT	77	77	1	THE BEATLES	1	1	1
THE TWILIGHT SAGA: NEW MOON	12	12	1	THE BEATLES	1	1	1
THE TWILIGHT SAGA: MOON: THE SCORE	80	80	1	THE BEATLES	1	1	1
THEM CROOKED	19	19	1	THE BEATLES	1	1	1
VULTURES	47	47	1	THE BEATLES	1	1	1
THIRD DAY	112	112	1	THE BEATLES	1	1	1
THREE DAYS GRACE	120	120	1	THE BEATLES	1	1	1
CHRIS TOMLIN	125	125	1	THE BEATLES	1	1	1
CHRIS TOMLIN	125	125	1	THE BEATLES	1	1	1
VINCE GUARALDI TRIO	144	144	1	THE BEATLES	1	1	1
MAKING MERRY	60	60	1	THE BEATLES	1	1	1
NOW 31	125	125	1	THE BEATLES	1	1	1
NOW 32	16	16	1	THE BEATLES	1	1	1
NOW THAT'S WHAT I CALL A COUNTRY CHRISTMAS	69	69	1	THE BEATLES	1	1	1
CHRISTMAS 3	81	81	1	THE BEATLES	1	1	1
LETTERS TO SANTA: A HOLIDAY MUSICAL COLLECTION	76	76	1	THE BEATLES	1	1	1
CHRISTMAS SING-ALONG	179	179	1	THE BEATLES	1	1	1
A VERY SPECIAL CHRISTMAS 7	184	184	1	THE BEATLES	1	1	1
WOW HITS 2010	53	53	1	THE BEATLES	1	1	1
CHRIS YOUNG	185	185	1	THE BEATLES	1	1	1
WEEZER	56	56	1	THE BEATLES	1	1	1
BEBE & CECE WINANS	138	138	1	THE BEATLES	1	1	1
WISIN & YANDEL	126	126	1	THE BEATLES	1	1	1

### TOP INDEPENDENT™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	CERT.
1	3	34	<b>#1</b> JASON ALDEAN 11 WKS BROKEN BOW 7637 (18.98)	Wide Open	●
2	1	7	MANNHEIM STEAMROLLER Christmas: 25th Anniversary Collection AMERICAN GRAMAPHONE 2525 (18.98)		
3	8	10	<b>GREATEST GAINER</b> PEARL JAM MONKEYWRENCH 9274* (18.98)	Backspacer	
4	4	2	VARIOUS ARTISTS EMI SPECIAL MARKETS 86608 EX/STARBUCKS (12.98)	Making Merry	
5			<b>HOT SHOT DEBUT</b> TOM WAITS ANTI- 87053/EPITAPH (17.98)	Glitter And Doom: Live	
6	12	2	SOUNDTRACK SUMMIT 2075 E1 (18.98)	The Twilight Saga: New Moon: The Score	
7	7		BEBE & CECE WINANS B&C 31119 MALACO (14.98)	Still	
8	11	26	CHICKENFOOT REDLINE 20091* (13.98) ⊕	Chickenfoot	●
9			<b>RE-ENTRY</b> PRINCE & THE NEW POWER GENERATION NPG 09519 EX (11.98)	Lotus Flow3r/MPLSoUND/Elix3r	
10	16	8	KISS KISS 200901 EX (14.98 CD/DVD) ⊕	Sonic Boom	
11	17	29	PHOENIX LOYAUTE 0105*/GLASSNOTE (11.98)	Wolfgang Amadeus Phoenix	
12	5	2	RAKIM RA 342*/SMC (18.98)	The Seventh Seal	
13			<b>NEW</b> WIZ KHALIFA HIPHOP 24 (17.98)	Deal Or No Deal	
14	13	33	CAGE THE ELEPHANT DSP 49858*/JIVE (13.98)	Cage The Elephant	
15			<b>NEW</b> VARIOUS ARTISTS XS DIGITAL EX (5.98)	The 99 Most Essential Tchaikovsky Masterpieces	
16	6	2	ADAM LAMBERT #JEFFTOWN 3009 (14.98)	Take One	
17	9	2	MOTLEY CRUE MOTLEY 380*/ELEVEN SEVEN (13.98) ⊕	Greatest Hits	
18	18	2	FIVE FINGER DEATH PUNCH PROSPECT PARK 50100* (13.98) ⊕	War Is The Answer	
19	15		THE SWELL SEASON ANTI- 87048*/EPITAPH (17.98) ⊕	Strict Joy	
20	19	9	DETHKLOK WILLIAMS STREET #0008 [ADULT SWIM] (13.98)	Metalocalypse: Dethalbum II (Soundtrack)	
21	25		JIM BRICKMAN COMPASS 49026 EX/SOMERSET (9.98)	Joy	
22	21	4	TAMELA MANN TILLYMANN 8135 (14.98)	The Master Plan	
23	20	5	TECH N9NE STRANGE 64 RBC (18.98)	K.O.D.	
24	10	2	PRETTY RICKY BLUESTAR BIG CAT 02/TOMMY BOY (16.98)	Pretty Ricky	
25	30	3	JENCARLOS BULLSEYE 8914 (12.98)	Buscame	
26	28	10	DAVID GRAY IHT 70109*/MERCER STREET (13.98)	Draw The Line	
27	27	11	MONSTERS OF FOLK SHANGRI-LA 101044* (18.98)	Monsters Of Folk	
28	38	4	WYNTON MARSALIS WYNTON COMPASS 49023 EX/SOMERSET (9.98)	Christmas Jazz Jam	
29	33	25	PASSION PIT FRENCHKISS 43886 COLUMBIA (12.98)	Manners	
30	32	4	MORMON TABERNACLE CHOIR ORCHESTRA AT TEMPLE SQUARE WITH B. S. MITCHELL MORMON TABERNACLE CHOIR 5023338 (21.98)	Ring Christmas Bells	
31	29	5	PINK MARTINI HEINZ 6* (15.98)	Splendor In The Grass	
32	37	12	RODRIGO Y GABRIELA RUBYWORKS 0080*/ATO (15.98 CD DVD) ⊕	11:11	
33	24	5	RAMMSTEIN PILGRIM UNIVERSAL 2721358/VAGRANT (18.98)	Liebe Ist Fur Alle Da	
34			<b>NEW</b> REGIS & JOY BIG DOT 2545 (14.98)	Just You Just Me.	
35	26	5	BRIAN MCKNIGHT HARD WORK 5122/E1 (17.98) ⊕	Evolution Of A Man	
36	31	30	COLT FORD AVERAGE JOE'S 1001 (16.98)	Ride Through The Country	
37			<b>RE-ENTRY</b> NEKO CASE ANTI- 86973 EPITAPH (17.98)	Middle Cyclone	
38	40	59	JOURNEY NOMOTA 4506 EX (14.98 CD/DVD) ⊕	Revelation	■
39			<b>NEW</b> NOFX FAT WRECK CHORDS 752* (6.98)	Cokie The Clown	
40			<b>NEW</b> VARIOUS ARTISTS KGSR 0017 EX (19.98)	101.7 KGSR Broadcasts Vol. 17	
41	39	6	FLIGHT OF THE CONCHORDS HBO 800* SUB POP (15.98)	I Told You I Was Freaky (Soundtrack)	
42	43	5	SOUNDTRACK FILTER 0027 (12.98)	Yo Gabba Gabba!: Music Is... Awesome	
43			<b>NEW</b> JASON ALDEAN BROKEN BOW DIGITAL EX (6.98)	Live Sessions EP (iTunes Exclusive)	
44	50	21	ALL TIME LOW HOPELESS 710 (15.98)	Nothing Personal	
45	41	13	THE XX YOUNG TURKS 450* (14.98)	xx	
46	49	37	A DAY TO REMEMBER VICTORY 448* (13.98) ⊕	Homesick	
47	14		SLUG & MURS WITH AESOP ROCK RHYMESAYERS 0116 (14.98)	Felt 3: A Tribute To Rosie Perez	
48	42	2	RAEKWON ICE H2O 18794 (18.98)	Only Built 4 Cuban Linx... Pt. II	
49	46	12	PHISH JEMP 1049* (13.98)	Joy	
50	36		GOV'T MULE EVIL TEEN 12052 (14.98)	By A Thread	

### TOP DIGITAL™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	BB 200 RANKING	CERT.
1			<b>NEW</b> #1 LADY GAGA 1 WK STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE /JGA	The Fame Monster (EP)	5	
2			<b>NEW</b> RIHANNA SRP DEF JAM /DJMG	Rated R	4	
3	16	53	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE /JGA	The Fame	6	●
4			<b>NEW</b> SUSAN BOYLE SYCO/COLUMBIA /SONY MUSIC	I Dreamed A Dream	1	
5			<b>NEW</b> ADAM LAMBERT 19 RCA /RMG	For Your Entertainment	3	
6	1	2	JOHN MAYER COLUMBIA /SONY MUSIC	Battle Studies	13	
7	9		SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC /AG	The Twilight Saga: New Moon	12	●
8			<b>NEW</b> SHAKIRA EPIC /SONY MUSIC	She Wolf	15	
9	17	25	THE BLACK EYED PEAS INTERSCOPE /JGA	The E.N.D.	23	●
10	11	20	OWL CITY UNIVERSAL REPUBLIC /UMRG	Ocean Eyes	25	
11	14		JAY-Z ROC NATION /AG ⊕	The Blueprint 3	32	●
12	10		SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA /SONY MUSIC	Glee: Season One: The Music Volume 1	19	
13			<b>RE-ENTRY</b> ANDREA BOCELLI SUGAR /DECCA ⊕	My Christmas	2	
14	3	2	NORAH JONES BLUE NOTE /BLG	The Fall	10	
15	23		MICHAEL BUBLE 143/REPRISE /WARNER BROS. ⊕	Crazy Love	18	
16	4	2	JUSTIN BIEBER SCHOOL BOY/RAYMOND BRAUN/ISLAND /DJMG	My World (EP)	14	
17			<b>NEW</b> ANIMAL COLLECTIVE DOMINO	Fall Be Kind (EP)	—	
18	5	2	THEM CROOKED VULTURES DGC/INTERSCOPE /JGA	Them Crooked Vultures	47	
19			<b>RE-ENTRY</b> TAYLOR SWIFT BIG MACHINE	The Taylor Swift Holiday Collection (EP)	21	
20	18	53	TAYLOR SWIFT BIG MACHINE ⊕	Fearless	8	4
21			<b>NEW</b> BIRDMAN CASH MONEY UNIVERSAL MOTOWN /UMRG ⊕	Priced \$\$	33	
22			<b>NEW</b> JAY SEAN CASH MONEY UNIVERSAL REPUBLIC /UMRG	All Or Nothing	37	
23			<b>NEW</b> VARIOUS ARTISTS XS	The 99 Most Essential Tchaikovsky Masterpieces	—	
24	15	4	CARRIE UNDERWOOD 19/ARISTA NASHVILLE /SMN	Play On	9	
25			<b>NEW</b> WIZ KHALIFA HIPHOP	Deal Or No Deal	—	

### TOP HOLIDAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	CERT.
1	1	4	<b>GREATEST GAINER</b> ANDREA BOCELLI 4 WKS MY CHRISTMAS SUGAR 013437/DECCA (18.98) ⊕	My Christmas	●
2	2		CASTING CROWNS PEACE ON EARTH BEACH STREET/REUNION 10129/SONY MUSIC (13.98)		●
3	3		TAYLOR SWIFT THE TAYLOR SWIFT HOLIDAY COLLECTION (EP) BIG MACHINE 0715 EX (6.98)		
4	4		JOSH GROBAN NOEL 143/REPRISE 231548/WARNER BROS. (18.98) ⊕		5
5	5		STING IF ON A WINTER'S NIGHT... CHERRYTREE DG 013329*/UNIVERSAL CLASSICS GROUP (16.98) ⊕		
6	7		SUGARLAND GOLD AND GREEN MERCURY NASHVILLE 013326/UMGN (13.98)		
7	6		MANNHEIM STEAMROLLER CHRISTMAS: 25TH ANNIVERSARY COLLECTION AMERICAN GRAMAPHONE 2525 (18.98)		
8	11		CHRIS TOMLIN GLORY IN THE HIGHEST: CHRISTMAS SONGS OF WORSHIP SIXTEENS 93261/SPARROW (12.98)		
9	10		MICHAEL BUBLE LET IT SNOW! (EP) 143/REPRISE 279036/WARNER BROS. (7.98)		
10	8		DAVID ARCHULETA CHRISTMAS FROM THE HEART 19/JIVE 57494 JLG (13.98)		
11	12		TRANS-SIBERIAN ORCHESTRA THE LOST CHRISTMAS EVE LAVA 93146/AG (18.98)		
12	9		VARIOUS ARTISTS MAKING MERRY EMI SPECIAL MARKETS 86608 EX/STARBUCKS (12.98)		
13	15		VARIOUS ARTISTS NOW THAT'S WHAT I CALL A COUNTRY CHRISTMAS EMI/UNIVERSAL 56260/SONY MUSIC (19.98)		
14	20		TRANS-SIBERIAN ORCHESTRA CHRISTMAS EVE AND OTHER STORIES LAVA 92736/AG (15.98)		2
15	31		VARIOUS ARTISTS LETTERS TO SANTA: A HOLIDAY MUSICAL COLLECTION CONCORD 2319066 EX (9.98)		
16	16		THE CHIPMUNKS WITH DAVID SEVILLE CHRISTMAS WITH THE CHIPMUNKS CAPITOL 36588 (13.98)		
17	21		VARIOUS ARTISTS NOW THAT'S WHAT I CALL CHRISTMAS 3 TM UNIVERSAL/ZOMBA/SONY STRATEGIC MARKETING GROUP 68482/SONY MUSIC (19.98)		
18	46		MICHAEL W. SMITH IT'S A WONDERFUL CHRISTMAS REUNION 10123 (13.98)		
19	14		STRAIGHT NO CHASER CHRISTMAS CHEERS ATCO ATLANTIC 520740/AG (18.98)		
20	17		FAITH HILL JOY TO THE WORLD WARNER BROS. (NASHVILLE) 511500/WRN (18.98) ⊕		●
21	19		BOB DYLAN CHRISTMAS IN THE HEART COLUMBIA 57323/SONY MUSIC (13.98)		
22	18		CELTIC WOMAN A CHRISTMAS CELEBRATION MANHATTAN 70124/BLG (18.98)		
23	13		NEIL DIAMOND A CHERRY CHERRY CHRISTMAS COLUMBIA 56892/SONY MUSIC (11.98)		
24			THIRD DAY CHRISTMAS OFFERINGS ESSENTIAL 10828 (17.98)		
25	24		ELVIS PRESLEY ELVIS CHRISTMAS RCA/SONY STRATEGIC MARKETING GROUP 88908/SONY MUSIC (18.98)		

### AOL RADIO

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/LABEL)
1	1	15	<b>#1</b> FALLIN' FOR YOU 3 WKS COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
2	5	9	FIREFLIES OWL CITY (UNIVERSAL REPUBLIC)	
3	3	4	FIFTEEN TAYLOR SWIFT (BIG MACHINE)	
4	2	11	ALREADY GONE KELLY CLARKSON (19/RCA/RMG)	
5	4	2	REPLAY IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)	
6	6	8	WHATCHA SAY JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	
7	7	2	IF YOU ONLY KNEW SHINEDOWN (ATLANTIC)	
8	14	4	3 BRITNEY SPEARS (JIVE/JLG)	
9	9	6	SEXY CHICK DAVID GUETTA FEATURING AKON (GUM/ASTRALWERKS/CAPITOL)	
10	11	12	DOWN JAY SEAN FEATURING LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
11	10		TWO IS BETTER THAN ONE BOYS LIKE GIRLS FEATURING TAYLOR SWIFT (COLUMBIA)	
12	12	3	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS (ROC NATION)	
13	8	10	SWEET DREAMS BEYONCE (MUSIC WORLD/COLUMBIA)	
14	13	21	USE SOMEBODY KINGS OF LEON (RCA/RMG)	
15			PARTY IN THE U.S.A. MILEY CYRUS (HOLLYWOOD)	

### YAHOO! VIDEO

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/LABEL)
1	5	2	<b>#1</b> WHATCHA SAY 1 WK JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	
2	9	9	SWEET DREAMS BEYONCE (MUSIC WORLD/COLUMBIA)	
3	4	20	OBSESSED MARIAH CAREY (ISLAND/DJMG)	
4	2	7	ONE TIME JUSTIN BIEBER (ISLAND/DJMG)	
5	3	8	PARTY IN THE U.S.A. MILEY CYRUS (HOLLYWOOD)	
6	7	8	DOWN JAY SEAN FEATURING LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
7			VIDEO PHONE BEYONCE (MUSIC WORLD/COLUMBIA)	
8		2	3 BRITNEY SPEARS (JIVE/JLG)	
9	10	19	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	
10	11	7	PAPARAZZI LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
11		1	CRAWL CHRIS BROWN (JIVE/JLG)	
12	12	2	BAD ROMANCE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
13		4	AGAIN FLYLEAF I A&M OCTONE INTERSCOPE	
14		1	I DON'T BELIEVE YOU PINK (LAFACE/JLG)	
15	13	6	ONE LESS LONELY GIRL JUSTIN BIEBER (ISLAND/DJMG)	

### TOP MUSIC VIDEO SALES™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	LABEL/DISTRIBUTING LABEL (PRINCIPAL PERFORMER)
1		1	<b>#1</b> I AM... YOURS: AN INTIMATE PERFORMANCE AT WYNN LAS VEGAS 1 WK MUSIC WORLD/COLUMBIA/SONY MUSIC VIDEO (BEYONCE)	
2	1	3	LIVE FROM THE ROYAL ALBERT HALL ISLAND/UNIVERSAL MUSIC & VIDEO DIST. (THE KILLERS)	
3	2	65	LIVE IN BUCHAREST: THE DANGEROUS TOUR EPIC/SONY MUSIC VIDEO (MICHAEL JACKSON)	
4	5	284	NUMBER ONES EPIC MUSIC VIDEO/SONY MUSIC VIDEO (MICHAEL JACKSON)	
5	3	8	LIVE IN MANILA JOURNEY (JOURNEY)	
6	7	95	VIDEO GREATEST HITS: HISTORY EPIC/SONY MUSIC VIDEO (MICHAEL JACKSON)	
7	4	4	ROCK AND ROLL HALL OF FAME + MUSEUM: LIVE TIME LIFE (VARIOUS ARTISTS)	
8	4	1	LIVE AT READING DGC/GEFFEN/UME/UNIVERSAL MUSIC & VIDEO DIST. (NIRVANA)	
9	4	1	LIVE AT THE O2: LONDON, ENGLAND RCA/SONY MUSIC VIDEO (KINGS OF LEON)	
10	10	196	HISTORY ON FILM: VOLUME II EPIC/SONY MUSIC VIDEO (MICHAEL JACKSON)	
11		5	FUNHOUSE TOUR: LIVE IN AUSTRALIA LAFACE/JIVE/SONY MUSIC VIDEO (PINK)	
12	11	22	AMAZING GRACE GATHER MUSIC VIDEO/EMM MUSIC VIDEO (BILL & GLORIA GAITHER WITH THEIR HOMECOMING FRIENDS)	
13	12	18	HOW GREAT THOU ART GATHER MUSIC VIDEO/EMM MUSIC VIDEO (BILL & GLORIA GAITHER WITH THEIR HOMECOMING FRIENDS)	
14		1	CABIN FEVER SILVER ARROW (THE BLACK CROWES)	
15		20	CERTIFIABLE A&M/UNIVERSAL MUSIC & VIDEO DIST. (THE POLICE)	

TV icon Regis Philbin ups his tally of charting albums to three as "Just You, Just Me" debuts at No. 34 on Top Independent Albums. He first graced a Billboard tally in 2004 with "When You're Smiling" (No. 54 on the Billboard 200) and then the next year with "The Regis Philbin Christmas Album" (No. 83 on the Billboard 200). This new standards set is his first with his wife, Joy.



TOP INDEPENDENT: Reflects titles sold via independent distribution, including those fulfilled by major branch distributors. TOP DIGITAL: Reflects releases sold as a complete album bundle through digital download services. TOP HOLIDAY: Reflects the top selling current and catalog seasonal albums. BILLBOARD BIZ: A weekly spotlight on charts updated weekly on [billboard.biz](http://billboard.biz), including ones that are exclusive to Billboard's websites. See Charts Legend for rules and explanations. All charts © 2009 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

**HOT 100 AIRPLAY™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	10	<b>#1</b> EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS (ROC NATION)
2	3	13	PAPARAZZI	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
3	4	15	WHATCHA SAY	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
4	2	13	SWEET DREAMS	BEYONCE (MUSIC WORLD/COLUMBIA)
5	7	9	SEXY CHICK	DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)
6	5	19	DOWN	JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
7	11	8	REPLAY	IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
8	8	12	ALREADY GONE	KELLY CLARKSON (19/RCA/RMG)
9	9	8	3	BRITNEY SPEARS (JIVE/JLG)
10	10	12	FOREVER	DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
11	6	31	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
12	12	8	FIREFLIES	OWL CITY (UNIVERSAL REPUBLIC)
13	15	11	MEET ME HALFWAY	THE BLACK EYED PEAS (INTERSCOPE)
14	13	28	USE SOMEBODY	KINGS OF LEON (RCA/RMG)
15	14	15	PARTY IN THE U.S.A.	MILEY CYRUS (HOLLYWOOD)
16	21	5	TIK TOK	KESHA (KASZ MONEY/RCA/RMG)
17	16	25	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
18	18	11	FIFTEEN	TAYLOR SWIFT (UNIVERSAL REPUBLIC/BIG MACHINE)
19	24	5	BAD ROMANCE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
20	20	11	NEED YOU NOW	LADY ANTEBELLUM (CAPITOL NASHVILLE)
21	23	9	I INVENTED SEX	TREY SONGZ FEAT. DRAKE (SONG BOOK/ATLANTIC)
22	19	16	FALLIN' FOR YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
23	22	8	PAPERS	USHER (LAFACE/JLG)
24	26	11	DO I	LUKE BRYAN (CAPITOL NASHVILLE)
25	32	5	MONEY TO BLOW	BIRDMAN FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	27	8	CONSIDER ME GONE	REBA (STARSTRUCK/VALORY)
27	17	19	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
28	30	7	BABY BY ME	50 CENT FEAT. NE-YO (SHADY/AFTERMATH/INTERSCOPE)
29	35	4	DO YOU REMEMBER	JAY SEAN FEAT. SEAN PAUL & LIL JON (CASH MONEY/UNIVERSAL REPUBLIC)
30	31	13	EVACUATE THE DANCEFLOOR	CASCADA (ROBBINS)
31	37	3	HARD	RIHANNA FEAT. JEEZY (SRP/DEF JAM/IDJMG)
32	25	12	COWBOY CASANOVA	CARRIE UNDERWOOD (19/ARISTA NASHVILLE)
33	28	8	I CAN TRANSFORM YA	CHRIS BROWN FEAT. LIL WAYNE & SWIZZ BEATZ (JIVE/JLG)
34	33	10	BONFIRE	CRAIG MORGAN (BNA)
35	36	9	I WANNA MAKE YOU CLOSE YOUR EYES	DIERSKS BENTLEY (CAPITOL NASHVILLE)
36	42	9	RED LIGHT	DAVID NAIL (MCA NASHVILLE)
37	45	5	GANGSTA LUV	SNOOP DOGG FEAT. THE-DREAM (DOGGYSTYLE/PRIORITY/CAPITOL)
38	39	16	WASTED	GUCCI MANE FEAT. PLIES (MIZAY/50 ICEY/WARNER BROS.)
39	34	14	I'M ALIVE	KENNY CHESNEY WITH DAVE MATTHEWS (BNA)
40	39	11	BAD HABITS	MAXWELL (COLUMBIA)
41	47	7	SOUTHERN VOICE	TIM MCGRAW (CURB)
42	41	10	ONE TIME	JUSTIN BIEBER (ISLAND/IDJMG)
43	51	6	WHITE LIAR	MIRANDA LAMBERT (COLUMBIA (NASHVILLE))
44	50	3	TIE ME DOWN	NEW BOYZ FEAT. RAY J (SHOTTY/ASYLUM/WARNER BROS.)
45	56	3	SAY AAH	TREY SONGZ (SONG BOOK/ATLANTIC)
46	49	6	HISTORY IN THE MAKING	DARIUS RUCKER (CAPITOL NASHVILLE)
47	53	5	THE TRUTH	JASON ALDEAN (BROKEN BOW)
48	54	4	IF YOU ONLY KNEW	SHINEDOWN (ATLANTIC)
49	60	2	IT KILLS ME	MELANIE FIONA (SRC/UNIVERSAL MOTOWN)
50	40	15	TOES	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	59	3	EIGHT SECOND RIDE	JAKE OWEN (RCA NASHVILLE)
52	58	3	SPOTLIGHT	GUCCI MANE FEAT. USHER (MIZAY/ASYLUM/WARNER BROS.)
53	48	17	GETTIN' YOU HOME (THE BLACK DRESS SONG)	CHRIS YOUNG (RCA NASHVILLE)
54	43	22	OBSESSED	MARIAH CAREY (ISLAND/IDJMG)
55	52	16	SAY HEY (I LOVE YOU)	MICHAEL FRANTI & SPEARHEAD (BOO BOO WAX/ANTI-UNIVERSAL REPUBLIC)
56	-	1	TWO IS BETTER THAN ONE	BOYS LIKE GIRLS FEAT. TAYLOR SWIFT (COLUMBIA)
57	57	7	ALL I ASK FOR ANYMORE	TRACE ADKINS (CAPITOL NASHVILLE)
58	61	7	SMILE	UNCLE KRACKER (TOP DOG/ATLANTIC)
59	62	4	TWANG	GEORGE STRAIT (MCA NASHVILLE)
60	63	4	SOMEDAY	ROB THOMAS (EMBLEM/ATLANTIC)
61	-	1	BEDROCK	YOUNG MONEY FEAT. LLOYD (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
62	46	6	RUSSIAN ROULETTE	RIHANNA (SRP/DEF JAM/IDJMG)
63	66	2	WHY DON'T WE JUST DANCE	JOSH TURNER (MCA NASHVILLE)
64	71	2	THAT'S HOW COUNTRY BOYS ROLL	BILLY CURRINGTON (MERCURY)
65	74	2	NEVER GONNA BE ALONE	NICKELBACK (ROADRUNNER/RRP)
66	55	10	REGRET	LETOYA FEAT. LUOACRIS (CAPITOL)
67	68	2	I GET IT IN	OMARION FEAT. GUCCI MANE (STARWORLD/MUSIC WORKS/TU G/CAPITOL)
68	69	2	I WILL NOT BOW	BREAKING BENJAMIN (HOLLYWOOD)
69	75	2	BREAK	THREE DAYS GRACE (JIVE/JLG)
70	-	1	AMERICAN SATURDAY NIGHT	BRAD PAISLEY (ARISTA NASHVILLE)
71	65	6	WHY	RASCAL FLATTS (LYRIC STREET)
72	-	9	DON'T MEAN ANYTHING	ALICIA KEYS (M&K/J/RMG)
73	-	3	LOOKING FOR PARADISE	ALEJANDRO SANZ FEAT. ALICIA KEYS (WARNER LATINA)
74	-	1	LIVE LIKE WE'RE DYING	KRIS ALLEN (19/JIVE/JLG)
75	-	1	HURRY HOME	JASON MICHAEL CARROLL (ARISTA NASHVILLE)

1,259 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

**HOT DIGITAL SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	5	<b>#1</b> BAD ROMANCE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	●
2	4	12	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS (ROC NATION)	
3	2	8	TIK TOK	KESHA (KASZ MONEY/RCA/RMG)	
4	3	15	FIREFLIES	OWL CITY (UNIVERSAL REPUBLIC)	
5	15	15	REPLAY	IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)	
6	9	10	MEET ME HALFWAY	THE BLACK EYED PEAS (INTERSCOPE)	
7	7	16	WHATCHA SAY	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	
8	8	18	SEXY BITCH	DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)	
9	11	8	3	BRITNEY SPEARS (JIVE/JLG)	
10	10	16	PARTY IN THE U.S.A.	MILEY CYRUS (HOLLYWOOD)	
11	14	21	DOWN	JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
12	-	1	HARD	RIHANNA FEAT. JEEZY (SRP/DEF JAM/IDJMG)	
13	6	15	NEED YOU NOW	LADY ANTEBELLUM (CAPITOL NASHVILLE)	●
14	16	25	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)	
15	13	4	RUSSIAN ROULETTE	RIHANNA (SRP/DEF JAM/IDJMG)	
16	-	1	TELEPHONE	LADY GAGA FEAT. BEYONCE (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
17	17	14	PAPARAZZI	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
18	-	27	ALL I WANT FOR CHRISTMAS IS YOU	MARIAH CAREY (COLUMBIA)	●
19	59	3	GIVE IT UP TO ME	SHAKIRA FEAT. LIL WAYNE (EPIC)	
20	20	11	FOREVER	DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)	
21	19	8	I CAN TRANSFORM YA	CHRIS BROWN FEAT. LIL WAYNE & SWIZZ BEATZ (JIVE/JLG)	
22	18	18	ONE TIME	JUSTIN BIEBER (ISLAND/IDJMG)	
23	24	18	ALREADY GONE	KELLY CLARKSON (19/RCA/RMG)	
24	21	10	COWBOY CASANOVA	CARRIE UNDERWOOD (19/ARISTA NASHVILLE)	
25	25	17	SWEET DREAMS	BEYONCE (MUSIC WORLD/COLUMBIA)	●

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	22	16	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST (ROC NATION)	●
27	27	4	DO YOU REMEMBER	JAY SEAN FEAT. SEAN PAUL & LIL JON (CASH MONEY/UNIVERSAL REPUBLIC)	
28	36	6	TWO IS BETTER THAN ONE	BOYS LIKE GIRLS FEAT. TAYLOR SWIFT (COLUMBIA)	
29	28	31	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE)	2
30	26	9	BODY LANGUAGE	JESSE MCCARTNEY FEAT. T-PAIN (HOLLYWOOD)	
31	30	16	EVACUATE THE DANCE FLOOR	CASCADA (ROBBINS)	
32	-	1	BEDROCK	YOUNG MONEY FEAT. LLOYD (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
33	-	1	I DREAMED A DREAM	SUSAN BOYLE (SYCO/COLUMBIA)	
34	67	20	SHE WOLF	SHAKIRA (SONY MUSIC LATIN/EPIC)	●
35	75	3	FOR YOUR ENTERTAINMENT	ADAM LAMBERT (19/RCA/RMG)	
36	44	2	TRY SLEEPING WITH A BROKEN HEART	ALICIA KEYS (M&K/J/RMG)	
37	-	1	TRUE COLORS	GLEE CAST FEAT. JENNA USHKOWITZ (20TH CENTURY FOX TV/COLUMBIA)	
38	33	8	HEY, SOUL SISTER	TRAIN (AWARE/COLUMBIA)	
39	-	1	IMAGINE	GLEE CAST (20TH CENTURY FOX TV/COLUMBIA)	
40	41	7	MONEY TO BLOW	BIRDMAN FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN)	
41	51	35	BOOM BOOM POW	THE BLACK EYED PEAS (WILL I.A.M./INTERSCOPE)	
42	15	6	HAPPY	LEONA LEWIS (SYCO/J/RMG)	
43	34	3	LIVE LIKE WE'RE DYING	KRIS ALLEN (19/JIVE/JLG)	
44	39	4	TILL I COLLAPSE	EMINEM FEAT. NATE DOGG (WEB/AFTERMATH/INTERSCOPE)	
45	29	5	BABY BY ME	50 CENT FEAT. NE-YO (SHADY/AFTERMATH/INTERSCOPE)	
46	47	42	USE SOMEBODY	KINGS OF LEON (RCA/RMG)	■
47	40	18	TOES	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE)	
48	12	2	HALF OF MY HEART	JOHN MAYER FEAT. TAYLOR SWIFT (COLUMBIA)	
49	-	1	CRAWL	CHRIS BROWN (JIVE/JLG)	
50	54	5	FIFTEEN	TAYLOR SWIFT (BIG MACHINE)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	52	4	TIE ME DOWN	NEW BOYZ FEAT. RAY J (SHOTTY/ASYLUM/WARNER BROS.)	
52	-	1	VIDEO PHONE	BEYONCE (MUSIC WORKS/COLUMBIA)	
53	-	1	4 MY TOWN (PLAY BALL)	BIRDMAN FEAT. DRAKE & LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	
54	69	23	21 GUNS	GREEN DAY (REPRISE)	●
55	-	1	MORNING AFTER DARK	TRINIDAD FEAT. KELLY FURUKAWA & SOFIA (MUSIC WORLD/COLUMBIA)	
56	32	8	ALL THE RIGHT MOVES	ONEREPUBLIC (MOSLEY/INTERSCOPE)	
57	62	17	SMILE	UNCLE KRACKER (TOP DOG/ATLANTIC)	
58	-	35	SINGLE LADIES (PUT A RING ON IT)	BEYONCE (MUSIC WORLD/COLUMBIA)	3
59	35	7	WHO SAYS	JOHN MAYER (COLUMBIA)	
60	-	1	SPEECHLESS	LADY GAGA FEAT. SPICE 1099 & P.D. RAY (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
61	45	9	FUNHOUSE	PINK (LAFACE/JLG)	
62	48	3	WHITE LIAR	MIRANDA LAMBERT (COLUMBIA (NASHVILLE))	
63	58	49	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
64	-	1	WILD HORSES	SUSAN BOYLE (SYCO/COLUMBIA)	
65	57	22	FALLING FOR YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
66	46	12	UPRISING	MUSE (HELIUM-3/WARNER BROS.)	
67	-	7	ONE LESS LONELY GIRL	JUSTIN BIEBER (ISLAND/IDJMG)	
68	-	1	IT'S YOUR LIFE	FRANCESCA BATTISTELLI (FERVENT/WORD-CURB)	
69	66	22	LOVE DRUNK	BOYS LIKE GIRLS (COLUMBIA)	●
70	-	49	LOVE STORY	TAYLOR SWIFT (BIG MACHINE)	4
71	72	23	BIG GREEN TRACTOR	JASON ALDEAN (BROKEN BOW)	●
72	60	21	OBSESSED	MARIAH CAREY (ISLAND/IDJMG)	
73	56	18	SAY HEY (I LOVE YOU)	MICHAEL FRANTI & SPEARHEAD (BOO BOO WAX/ANTI-UNIVERSAL REPUBLIC)	
74	70	5	GANGSTA LUV	SNOOP DOGG FEAT. THE-DREAM (DOGGYSTYLE/PRIORITY/CAPITOL)	
75	73	4	SOUTHERN VOICE	TIM MCGRAW (CURB)	

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

**PRICING/CONFIGURATION/AVAILABILITY**

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

**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 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** 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).

## MAINSTREAM TOP 40

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

## ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	20	<b>#1</b> YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
2	2	17	FALLIN' FOR YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
3	3	13	HAVEN'T MET YOU YET	MICHAEL BUBLE (143/REPRISE)
4	4	29	HER DIAMONDS	ROB THOMAS (EMBLEM/ATLANTIC)
5	6	23	PLEASE DON'T LEAVE ME	PINK (LAFACE/JLG)
6	5	38	THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
7	9	25	NO SURPRISE	DAUGHTRY (19/RCA/RMG)
8	7	45	YOU FOUND ME	THE FRAY (EPIC)
9	6	42	COME ON GET HIGHER	MATT NATHANSON (VAN/GUARD/CAPITOL)
10	10	11	I WANT TO KNOW WHAT LOVE IS	MARIAH CAREY (ISLAND/IDJMG)
11	11	10	CHANCES	FIVE FOR FIGHTING (AWARE/COLUMBIA)
12	13	17	BEAUTIFUL WORLD (WE'RE ALL HERE)	JIM BRICKMAN & ADAM CROSSLEY (SOMERSET/BRICKHOUSE DIRECT)
13	12	15	KISS A GIRL	KEITH URBAN (CAPITOL NASHVILLE/CAPITOL)
14	14	13	USE SOMEBODY	KINGS OF LEON (RCA/RMG)
15	15	8	ALREADY GONE	KELLY CLARKSON (19/RCA/RMG)
16	16	6	WE WEREN'T BORN TO FOLLOW	BON JOVI (ISLAND/IDJMG)
17	26	2	CHERRY CHERRY CHRISTMAS	NEIL DIAMOND (COLUMBIA)
18	19	8	SAY HEY (I LOVE YOU)	MICHAEL FRANTI & SPEARHEAD (BOO BOO WAX/ANTI-UNIVERSAL REPUBLIC)
19	24	9	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
20	17	20	CLOSER TO LOVE	MAT KEARNEY (AWARE/COLUMBIA)
21	23	9	SMILE	UNCLE KRACKER (TOP DOG/ATLANTIC)
22	18	4	CHASING PIRATES	NORAH JONES (BLUE NOTE/CAPITOL)
23	NEW	<b>GREATEST GAINER</b> NUTROCKER	TRANS-SIBERIAN ORCHESTRA (ATLANTIC)	
24	22	8	WHEN IT COMES TO LOVE	FOREIGNER (ATLANTIC/RHINO)
25	28	4	SWEET DREAMS	BEYONCE (MUSIC WORLD/COLUMBIA)

## ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	17	<b>#1</b> ALREADY GONE	KELLY CLARKSON (19/RCA/RMG)
2	3	25	FALLIN' FOR YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
3	4	19	SMILE	UNCLE KRACKER (TOP DOG/ATLANTIC)
4	31	31	USE SOMEBODY	KINGS OF LEON (RCA/RMG)
5	8	8	FIREFLIES	OWL CITY (UNIVERSAL REPUBLIC)
6	5	24	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
7	7	11	SOMEDAY	ROB THOMAS (EMBLEM/ATLANTIC)
8	8	22	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
9	11	15	HEY, SOUL SISTER	TRAIN (AWARE/COLUMBIA)
10	10	15	WE WEREN'T BORN TO FOLLOW	BON JOVI (ISLAND/IDJMG)
11	12	10	NEVER GONNA BE ALONE	NICKELBACK (ROADRUNNER/RRP)
12	9	21	SAY HEY (I LOVE YOU)	MICHAEL FRANTI & SPEARHEAD (BOO BOO WAX/ANTI-UNIVERSAL REPUBLIC)
13	15	15	HALFWAY GONE	LIFHOUSE (GEFFEN/INTERSCOPE)
14	14	14	PARTY IN THE U.S.A.	MILEY CYRUS (HOLLYWOOD)
15	16	9	PAPARAZZI	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
16	14	17	CHANCES	FIVE FOR FIGHTING (AWARE/COLUMBIA)
17	17	14	MAYBE	INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/UNIVERSAL MOTOWN)
18	18	6	LIVE LIKE WE'RE DYING	KRIS ALLEN (19/JIVE/JLG)
19	19	13	COME ON	GREEN RIVER ORDINANCE (VIRGIN/CAPITOL)
20	20	10	IF YOU ONLY KNEW	SHINEDOWN (ATLANTIC)
21	21	6	HAVEN'T MET YOU YET	MICHAEL BUBLE (143/REPRISE)
22	26	3	<b>GREATEST GAINER</b> LIFE AFTER YOU	DAUGHTRY (19/RCA/RMG)
23	23	12	BREAKEVEN	THE SCRIPT (PHONOGEN/EPIC)
24	24	9	ALL THE RIGHT MOVES	ONEREPUBLIC (MOSLEY/INTERSCOPE)
25	25	8	SEX ON FIRE	KINGS OF LEON (RCA/RMG)

Susan Boyle not only makes a record-breaking entrance atop the Billboard 200 (see story, page 33), but she also bows on **Adult Contemporary** at No. 29 with "Silent Night," the closing track on her debut set, "I Dreamed a Dream." WDOX Cleveland leads all chart reporters with 18 detections for the song in the survey's tracking week.

Also debuting on the list (viewable in full at [billboard.biz/charts](http://billboard.biz/charts)) is seasonal fare from Trans-Siberian Orchestra ("Nutcracker," No. 23) and Straight No Chaser ("The Christmas Can-Can," No. 26).

On the **Adult Top 40** chart, Train chugs to its seventh top 10, as "Hey, Soul Sister" rises 11-9. Among groups this decade, Train ties 3 Doors Down and Maroon 5 for fourth-most top 10s. Since 2000, Goo Goo Dolls lead all groups with 10 visits to the top tier, followed by Nickelback (nine) and Matchbox Twenty (eight).



TRAIN

## ROCK SONGS

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

Three Days Grace climbs to the summit on **Rock Songs** (15.3 million audience impressions, up 7%), **Active Rock** and the **billboard.biz**-exclusive **Mainstream Rock** chart with "Break." The song is the band's fifth No. 1 on both of the latter two lists.



## ACTIVE ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	13	<b>#1</b> BREAK	THREE DAYS GRACE (JIVE/JLG)
2	1	16	I WILL NOT BOW	BREAKING BENJAMIN (HOLLYWOOD)
3	3	16	CHECK MY BRAIN	ALICE IN CHAINS (VIRGIN/CAPITOL)
4	4	13	IF YOU ONLY KNEW	SHINEDOWN (ATLANTIC)
5	5	24	INVINCIBLE	ADELITAS WAY (VIRGIN/CAPITOL)
6	6	13	WHEELS	FOO FIGHTERS (ROSWELL/RCA/RMG)
7	7	25	YOU'RE GOING DOWN	SICK PUPPIES (RMR/VIRGIN/CAPITOL)
8	8	19	MONSTER	SKILLET (ARDENT/INO/ATLANTIC)
9	9	10	SNUFF	SLIPKNOT (ROADRUNNER/RRP)
10	10	6	SPACESHIP	PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)
11	11	23	JARS	CHEVELLE (EPIC)
12	17	3	<b>GREATEST GAINER</b> SCREAM WITH ME	MUDVAYNE (EPIC)
13	13	20	HARD TO SEE	FIVE FINGER DEATH PUNCH (PROSPECT PARK)
14	18	8	BROKEN, BEAT & SCARRED	METALLICA (WARNER BROS.)
15	15	14	AGAIN	FLYLEAF (A&M/OCTONE/INTERSCOPE)
16	16	15	OVERCOME	CREED (WIND-UP)
17	12	14	CRAWL BACK IN	DEAD BY SUNRISE (WARNER BROS.)
18	20	10	STORM TO PASS	ATREYU (HOLLYWOOD)
19	19	9	CRASH	CAVD (REPRISE)
20	21	14	FOREVER	RED (ESSENTIAL/RED)
21	21	1	NEW FANG	THEM CROOKED VULTURES (DGC/INTERSCOPE)
22	24	14	SAVIOR	RISE AGAINST (DGC/INTERSCOPE)
23	25	7	KINGS AND QUEENS	30 SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
24	27	5	IT'S NOT YOU	HALESTORM (ATLANTIC)
25	23	6	YOUTH OF YESTERDAY	THE VEER UNION (UNIVERSAL MOTOWN)

## HERITAGE ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16	<b>#1</b> CHECK MY BRAIN	ALICE IN CHAINS (VIRGIN/CAPITOL)
2	4	13	BREAK	THREE DAYS GRACE (JIVE/JLG)
3	3	15	I WILL NOT BOW	BREAKING BENJAMIN (HOLLYWOOD)
4	2	15	OVERCOME	CREED (WIND-UP)
5	5	10	WHEELS	FOO FIGHTERS (ROSWELL/RCA/RMG)
6	7	25	<b>GREATEST GAINER</b> WHISKEY HANGOVER	GODSMACK (UNIVERSAL REPUBLIC)
7	6	13	IF YOU ONLY KNEW	SHINEDOWN (ATLANTIC)
8	9	20	YOU'RE GOING DOWN	SICK PUPPIES (RMR/VIRGIN/CAPITOL)
9	30	30	BURN IT TO THE GROUND	NICKELBACK (ROADRUNNER/RRP)
10	13	28	NEW DIVIDE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
11	11	36	SOUND OF MADNESS	SHINEDOWN (ATLANTIC)
12	12	6	SPACESHIP	PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)
13	10	32	CHAMPAGNE	CAVD (REPRISE)
14	15	22	JARS	CHEVELLE (EPIC)
15	16	3	SEXY LITTLE THING	CHICKENFOOT (REDLINE)
16	19	4	NEW FANG	THEM CROOKED VULTURES (DGC/INTERSCOPE)
17	17	19	THE FIXER	PEARL JAM (MONKEYWRENCH)
18	21</			

HOT COUNTRY SONGS™

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



Lead song from singer's fourth studio album crosses the Airpower threshold in its 15th chart week with 15.7 million impressions (up 1.7 million). His new set, titled "Haywire," arrives Feb. 9.



With spins at 28 of the 125 stations monitored for the chart, second single from Underwood's "Play On" set draws Hot Shot Debut applause. Album moves 124,000 copies in its fourth chart week, ranking at No. 2 on Top Country Albums and No. 9 on the Billboard 200.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	28	27	16	BEER ON THE TABLE M. KNOX (J. THOMPSON, K. JOHNSON, A. ZACK)	Josh Thompson COLUMBIA	26	26
27	32	41	16	TIL SUMMER COMES AROUND D. HUFF (K. URBAN, M. POWELL, K. URBAN)	Keith Urban CAPITOL NASHVILLE	27	27
28	31	29	16	KEEP ON LOVIN' YOU J. HUFF (C. STAPLETON, T. WILLIAMS)	Steel Magnolia BIG MACHINE	28	28
29	29	26	16	OUTSIDE MY WINDOW S. BUXTON (S. BUXTON, V. SHAW, M. J. HUDSON, G. BURR)	Sarah Buxton LYRIC STREET	26	26
30	30	31	16	HILLBILLY BONE S. HENDRICKS (C. WISEMAN, L. LAIRD)	Blake Shelton Featuring Trace Adkins WARNER BROS. WRN	30	30
31	33	33	16	SARA SMILE D. HUFF (D. HALL, J. OATES)	Jimmy Wayne Featuring Daryl Hall & John Oates VALORY	31	31
32	34	32	16	BACKWOODS J. STOVER (J. MOORE, J. PAULIN, J. S. STOVER)	Justin Moore VALORY	32	32
33	36	34	16	HELL ON THE HEART J. JOYCE (E. CHURCH, D. RUTTIMAN, J. SPILLMAN)	Eric Church CAPITOL NASHVILLE	33	33
34	35	37	16	GIMMIE THAT GIRL M. WRIGHT (R. AKINS, D. DAVIDSON, B. HAYSCLIP)	Joe Nichols UNIVERSAL SOUTH	34	34
35	41	39	16	WHISTLIN' DIXIE M. WRIGHT (C. AUDRETT, C. III (R. HOUSER, K. TRIBBLE))	Randy Houser UNIVERSAL SOUTH	35	35
36	37	36	16	EVERYWHERE I GO P. VASSAR (P. VASSAR, J. STEELE)	Phil Vassar UNIVERSAL SOUTH	36	36
37	40	38	16	LOVE LIKE CRAZY D. JOHNSON (D. JOHNSON, T. JAMES)	Lee Brice CURB	37	37
38	38	35	16	LONG AFTER I'M GONE B. KENNY (C. STONE, W. K. ALPHIN, M. BEESON, R. SUPA)	Big Kenny LOVE EVERYBODY/GOLDTOWN/BIGGER PICTURE	34	34
39	39	40	16	19 AND CRAZY M. IRWIN, J. KEAR, K. O'MUNSON (M. IRWIN, J. KEAR, K. O'MUNSON, K. SHEPARD)	Bomshel CURB	39	39
40	45	47	16	HIP TO MY HEART N. CHAPMAN (K. PERRY, R. PERRY, N. PERRY, B. BEAVERS)	The Band Perry REPUBLIC NASHVILLE	40	40
41	46	45	16	HOW FAR DO YOU WANNA GO? M. SERLETIC (M. SERLETIC, J. STEELE, D. MYRICK)	Gloriana EMBLEM/WARNER BROS. WRN	41	41
42	43	42	16	LOVE LIVES ON D. BASON (M. HOPE, S. STEVENS, M. WEST)	Mallory Hope MCA NASHVILLE	42	42
43	47	58	16	THE MAN I WANT TO BE J. STROUD (B. JAMES, T. NICHOLS)	Chris Young RCA	43	43
44	44	46	16	THERE IS A GOD T. BROWN (A. GORLEY, C. DUBOIS)	Lee Ann Womack MCA NASHVILLE	44	44
45	52	54	16	HIGHWAY 20 RIDE K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETTE)	Zac Brown Band HOME GROWN/ATLANTIC BIGGER PICTURE	45	45
46	42	44	16	STUCK B. CANNON (F. J. MYERS, B. MONTANA)	Ash Bowers STONE CREEK	42	42
47	48	43	16	THE CALL J. STROUD (M. KENNON, N. GORDON, J. CAMPBELL)	Matt Kennon BAMAJAM/STROUD/AVARIUS	43	43
48	<b>HOT SHOT DEBUT</b>	1	1	TEMPORARY HOME M. BRIGHT (C. UNDERWOOD, L. LAIRD, Z. MALOY)	Carrie Underwood ARISTA NASHVILLE	48	48
49	49	53	16	OUGHTA BE MORE SONGS ABOUT THAT B. CHANCEY (E. MONTGOMERY, G. HANNAN, P. O'DONNELL, K. TRIBBLE)	Montgomery Gentry COLUMBIA	49	49
50	50	48	16	CHASIN' GIRLS T. HEWITT, R. ATKINS (R. ATKINS, T. HEWITT, S. DEAN)	Rodney Atkins CURB	48	48

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	2	2	55	<b>#1</b> <b>GREATEST GAINER</b> TAYLOR SWIFT <small>27 WKS</small> BIG MACHINE 0200 (18.98)	Fearless	4	1
2	1	1	16	CARRIE UNDERWOOD ARISTA NASHVILLE 49923 SMN (13.98)	Play On	1	1
3	3	3	16	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum	1	1
4	4	4	16	TIM MCGRAW CURB 79152 (18.98)	Southern Voice	1	1
5	6	10	7	SUGARLAND MERCURY 013326/UMGN (13.98)	Gold And Green	5	5
6	5	5	16	ZAC BROWN BAND ROADSHOW PICTURE HOME GROWN/ATLANTIC 018931AG (13.98)	The Foundation	2	2
7	10	11	16	TAYLOR SWIFT BIG MACHINE 079012 (18.98)	Taylor Swift	4	1
8	8	8	16	JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open	2	2
9	9	9	16	SOUNDTRACK WALT DISNEY 003101 (18.98)	Hannah Montana: The Movie	1	1
10	7	6	16	DARIUS RUCKER CAPITOL NASHVILLE 03506 (18.98)	Learn To Live	1	1
11	11	7	16	MIRANDA LAMBERT COLUMBIA 46854 SMN (12.98)	Revolution	1	1
12	13	22	7	VARIOUS ARTISTS EM/UNIVERSAL 56295 SONY MUSIC (19.98)	NOW That's What I Call A Country Christmas	12	12
13	12	14	16	TOBY KEITH SHOW DOG NASHVILLE 027 (18.98)	American Ride	1	1
14	16	16	16	REBA STARBUCK M100/VALORY (18.98)	Keep On Loving You	1	1
15	14	13	16	SUGARLAND MERCURY 011273/UMGN (13.98)	Love On The Inside	2	1
16	23	26	16	RASCAL FLATTS LYRIC STREET 002604 (18.98)	Unstoppable	1	1
17	18	20	16	GEORGE STRAIT MCA NASHVILLE 013173/UMGN (13.98)	Twang	1	1
18	17	18	16	LUKE BRYAN CAPITOL NASHVILLE 65833 (18.98)	Doin' My Thing	2	2
19	20	15	16	KEITH URBAN CAPITOL NASHVILLE 35751* (18.98)	Defying Gravity	1	1
20	22	23	16	KENNY CHESNEY BNA 49530 SMN (11.98)	Greatest Hits II	1	1
21	24	24	16	ROSANNE CASH MANHATTAN 96576/BLG (18.98)	The List	5	5
22	15	12	16	JAMEY JOHNSON MERCURY 011237/UMGN (13.98)	That Lonesome Song	6	6
23	21	17	16	BROOKS & DUNN ARISTA NASHVILLE 49922 SMN (13.98)	#1s ... And Then Some	1	1
24	19	21	16	ALAN JACKSON SONY MUSIC 011237/UMGN (13.98)	Songs Of Love And Heartache	10	10
25	25	19	16	BRAD PAISLEY ARISTA NASHVILLE 47352 SMN (13.98)	American Saturday Night	1	1

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	27	27	16	VARIOUS ARTISTS EM/UNIVERSAL 56295 SONY MUSIC (18.98)	NOW That's What I Call Country Vol. 2	4	4
27	26	25	16	CHRIS YOUNG RCA 22818/SMN (10.98)	The Man I Want To Be	6	6
28	28	29	16	BILLY CURRINGTON MERCURY 009550/UMGN (13.98)	Little Bit Of Everything	28	28
29	29	30	16	RASCAL FLATTS LYRIC STREET 002764 (13.98)	Greatest Hits Volume 1	2	2
30	31	31	16	JUSTIN MOORE VALORY 0100 (10.98)	Justin Moore	3	3
31	37	39	16	GLORIANA EMBLEM/REPRISE/WARNER BROS. 519790/WRN (13.98)	Gloriana	2	2
32	<b>HOT SHOT DEBUT</b>	1	1	JIMMY WAYNE VALORY JW0200 (12.98)	Sara Smile	32	32
33	63	73	57	<b>PACE SETTER</b> TOBY KEITH SHOW DOG NASHVILLE 022 (18.98)	That Don't Make Me A Bad Guy	1	1
34	30	28	16	SUGARLAND MERCURY 013191 EX/UMGN (14.98 CD/DVD) +	LIVE On The Inside	1	1
35	33	33	16	KELLIE PICKLER 19/BNA 22811 SMN (11.98) +	Kellie Pickler	1	1
36	32	34	16	LYLE LOVETT CURB/LOST HIGHWAY 013174/UMGN (13.98)	Natural Forces	8	8
37	35	35	16	DIERKS BENTLEY CAPITOL NASHVILLE 02158 (18.98)	Feel That Fire	1	1
38	34	32	16	COLT FORD AVERAGE JOES 1001 (16.98)	Ride Through The Country	24	24
39	39	38	16	MARTINA MCBRIDE RCA 34190 SMN (17.98)	Shine	1	1
40	38	42	16	KENNY CHESNEY BLUE CHAIR BNA 34553 SMN (18.98)	Lucky Old Sun	1	1
41	40	41	16	RANDY HOUSER UNIVERSAL SOUTH 011699 (10.98)	Anything Goes	21	21
42	56	62	16	DIAMOND RIO WORD/CURB 887395/WARNER BROS. (13.98)	The Reason	41	41
43	<b>NEW</b>	1	1	JASON ALDEAN BROKEN BOW DIGITAL EX (6.98)	Live Sessions EP (iTunes Exclusive)	43	43
44	47	55	16	WILLIE NELSON SHANGRI-LA/BUELL (17.98)	American Classic	14	14
45	43	44	16	ERIC CHURCH CAPITOL NASHVILLE 020810* (12.98)	Carolina	4	4
46	44	45	16	TIM MCGRAW CURB 79118 (11.98)	Greatest Hits 3	1	1
47	42	43	16	JAKE OWEN RCA 31287 SMN (12.98)	Easy Does It	2	2
48	<b>NEW</b>	1	1	RASCAL FLATTS LYRIC STREET DIGITAL EX (6.98)	Unwrapped	48	48
49	45	46	16	VARIOUS ARTISTS CAPITOL NASHVILLE 01174/UMGN (18.98)	NOW That's What I Call Country	1	1
50	41	40	16	JOE NICHOLS UNIVERSAL SOUTH 012959 (13.98)	Old Things New	15	15

TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	2	41	<b>#1</b> STEVE MARTIN <small>24 WKS</small> 40 SHARE 610647*/ROUNDNER	The Crow: New Songs For The Five-String Banjo	1
2	1	9	PATTY LOVELESS SAGUARO ROAD 24976	Mountain Soul II	2
3	3	12	THE ISAACS GATHER MUSIC GROUP 46014	The Isaacs ... Naturally: An Almost A Cappella Collection	3
4	6	57	STEVE IVEY IMI/MADACY SPECIAL PRODUCTS 53859/MADACY	Ultimate Bluegrass	4
5	4	62	OLD CROW MEDICINE SHOW NETTWERK 30812*	Tennessee Pusher	5
6	11	11	RICKY SKAGGS SKAGGS FAMILY 901009	Solo: Songs My Dad Loved	6
7	5	6	SAM BUSH SUGAR HILL 4055 WELK	Circles Around Me	7
8	15	20	SARAH JAROSZ SUGAR HILL 4049 WELK	Song Up In Her Head	8
9	<b>RE-ENTRY</b>	9	BEARFOOT COMPASS 4504	Doors And Windows	9
10	9	66	BILL & GLORIA GATHER WITH THEIR HOMECOMING FRIENDS B&G Gather Presents: Country Bluegrass Homecoming Vol. One GATHER MUSIC GROUP 42736	One	10

BETWEEN THE BULLETS

THE LADY IS LARGE



Up 1.3 million impressions in its third week atop Hot Country Songs, Lady Antebellum's "Need You Now" collects 39.3 million impressions during the tracking week, the largest weekly sum since Carrie Underwood's "Jesus, Take the Wheel" stacked 39.8 million on the Feb. 4, 2006, chart. Meanwhile, Tim McGraw claims his 44th top 10 on Hot Country Songs, as "Southern Voice" improves 1.9 million impressions (11-10), ranking him second among artists with the most top 10s in the current decade. That list is led by Kenny Chesney's 28 top 10s, while Toby Keith ranks third with 25.

—Wade Jessen

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 R&B/HIP-HOP ALBUMS chart listing artists like Rihanna, Michael Jackson, 50 Cent, Jay-Z, Birdman, Beyonce, Whitney Houston, Janet, Melanie Fiona, Trey Songz, Drake, Maxwell, Eminem, Varios Artists, Angie Stone, Bebe & Cece Winans, Mariah Carey, Jackson 5, BlakRoc, Prince/Bria Valente, Kid Cudi, Rakim, Wiz Khalifa, Wale, Lil Wayne, Tina Turner, Tech N9ne, New Boyz, Pretty Ricky, Chrisette Michele, Mario, Pitbull, K'Jon, Letoya, Jeremih, Lil' Boosie, Akon, Mary Mary, Brian McKnight, Varios Artists, India Arie, Michael Jackson, Amerie, Jooss Stone, Fabolous, T.I., Beyonce, and Slug & Murs.

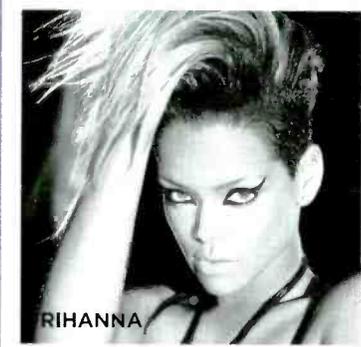
MAINSTREAM R&B/HIP-HOP chart listing titles like Empire State of Mind, I Invented Sex, Money to Blow, Pappers, Baby by Me, Forever, I Can Transform Ya, Regret, It Kills Me, Wasted, Bad Habits, Hard, Spotlight, Break Up, Say Aah, I Look Good, I Get It In, Gangsta Luv, Under, Number One, Fresh, Bedrock, Tie Me Down, Run This Town, Thinkin' About You, Video Phone, Sex Therapy, Gotta Get It, Everything, Everyday, Everywhere, I'm Going In, Try Sleeping with a Broken Heart, How Low, I Am, O Let's Do It, Echo, I Get Crazy, Love Come Down, Medicine, Fed Up, and Try It Out.

RHYTHMIC chart listing titles like Empire State of Mind, Sweet Dreams, Whatcha Say, Forever, Sexy Chick, Replay, Down, Paparazzi, Meet Me Halfway, Tie Me Down, Gangsta Luv, Run This Town, Do You Remember, Baby by Me, Break Up, Throw It in the Bag, One Time, Hard, Tik Tok, Spotlight, Money to Blow, Bad Romance, Shut It Down, Britney Spears, Everything, Everyday, Everywhere, Wasted, I Invented Sex, Bedrock, How Low, Pappers, Give It Up to Me, I Get It In, Oh Yeah, Hold My Hand, You've Got a Friend, I'm Going In, Successful, Good Morning, and I Look Good.

ADULT R&B chart listing titles like Bad Habits, Million Dollar Bill, Pretty Wings, Can't Live Without You, Doesn't Mean Anything, What I've Been Waiting For, Pappers, Ain't Leavin' Without You, Close to You, This Is It, Greatest Gainer Yesterday, It Kills Me, Religious, Oh, Goin' Thru Changes, Don't Make 'em Like U No More, Try Sleeping with a Broken Heart, I Look to You, This Time, I Ain't Hearin' U, Don't Stay, Can't Hardly Wait, Bulletproof, Staying in Love, and Fistful of Tears.

HOT RAP SONGS chart listing titles like Empire State of Mind, Forever, Money to Blow, Baby by Me, Wasted, Gangsta Luv, Throw It in the Bag, Run This Town, Tie Me Down, Spotlight, Bedrock, I'm Going In, I Look Good, Everything, Everyday, Everywhere, Best I Ever Had, How Low, Successful, 5 Star Chick, Fresh, Be on You, Shut It Down, I Wanna Rock, We Be Steady Mobbin', Gotta Get It, and I Get Crazy.

BETWEEN THE BULLETS: RIHANNA RULES WITH FIRST NO. 1. After a tumultuous year, Rihanna rises triumphantly to her first No. 1 on Top R&B/Hip-Hop Albums as "Rated R" debuts with 180,000 units. The same total nets the singer her best sales week on the Billboard 200, debuting at No. 4. Her previous best sales frame on the big chart came when "Good Girl Gone Bad" entered with 162,000 at No. 2 in 2007, while on Top R&B/Hip-Hop Albums, her "A Girl Like Me" posted her previous chart high with its No. 2 debut in 2006. Leading up to the album's release, Rihanna performed at the American Music Awards (Nov. 22) and on "Good Morning America" (Nov. 24). Eyes were also tuned in to her "20/20" interview with Diane Sawyer to discuss the February assault by ex-boyfriend Chris Brown. —Raphael George



Roc-a-Fella co-founder Damon Dash launches his new venture, BlakRoc, with an album of the same name. The title bows at No. 21 on Top R&B/Hip-Hop Albums (7,000 copies) and features guest turns from Jim Jones (pictured), Q-Tip, Ludacris, RZA and Mos Def.

**HOT DANCE CLUB SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	8	<b>PERFECT</b>	DEPECHE MODE	MUTE/VIRGIN/CAPITOL
2	3	9	HANG ON	PLUMB CURB	
3	4	7	I WANT TO KNOW WHAT LOVE IS	MARIAH CAREY	ISLAND/DMG
4	6	11	SMOKE	JUS JACK WITH PHIL GARANT	FEATURING MATINA PARISI MODA
5	8	7	SEXY PEOPLE	LOLENE	CAPITOL
6	14	5	MAKE ME	JAHET	A&M/UMG
7	11	10	FIGHT FOR YOU	MORGAN PAGE	NETTWERK
8	25	2	BAD ROMANCE	LADY GAGA	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
9	15	8	OUTTA HERE	ESMEE DENTERS	TENNMAN/INTERSCOPE
10	9	10	F*CK YOU	LILY ALLEN	CAPITOL
11	1	1	PUSH N PULL	NOFERINI & MARINI VS SYLVIA TOSUN	LOVERUSH/SEA TO SUN
12	12	13	DID YOU SEE ME COMING?	PET SHOP BOYS	ASTRALWERKS/CAPITOL
13	1	13	S.O.S. (LET THE MUSIC PLAY)	JORDIN SPARKS	19/JIVE/JLG
14	5	10	WE ARE GOLDEN	MIKA	CASABLANCA/UNIVERSAL MOTOWN
15	19	8	WISH U LOVE	CHAD JACK & TIM LETYER	VS. FAWN HADES
16	18	9	BAD HABITS	MAXWELL	COLUMBIA
17	21	6	YOU USED TO KNOW	ANDREA CARNELL	CURVY
18	7	11	TURN IT OUT	ALTAR	FEATURING JEANIE THACY MAMAHOUSE
19	20	6	MISTAKE	MOBY	LITTLE IDIOT/MUTE
20	30	3	FRESH OUT THE OVEN	LOLA	FEATURING PITBULL EPIC
21	24	5	DRAMA QUEEN (TEXTING U)	SIMONE DENNY + BARRY HARRIS	BARRY HARRIS
22	17	13	DO WHAT U LIKE	BAD BOY WILL	FEATURING ALYSSA PALMER NETTWERK
23	10	11	BODY LANGUAGE	JESSE MCCARTNEY	FEATURING T-PAIN HOLLYWOOD
24	31	4	<b>POWER 3</b>	BRITNEY SPEARS	JIVE/JLG
25	34	5	HEAVY CROSS	THE GOSSIP	COLUMBIA

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	
26	33	5	WORKIN' GIRL	KELLY KING	TRES KNEEHOWS	
27	32	6	ANGEL ON THE DANCEFLOOR	DAVE MATTHIAS	FEATURING NATALIA FLORES CARRILLO	
28	23	11	WAKE UP	SILVY FEREZCIOS	WARNER BROS.	
29	13	11	PAPARAZZI	LADY GAGA	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	
30	26	7	MANOS AL AIRE	NELLY FURTADO	NELSTAR/UNIVERSAL MUSIC LATINO	
31	35	4	GIVE ME LOVE	STEPHEN KEYES	MADTIZZY	
32	32	1	<b>ONE LOVE</b>	DAVID GUETTA	FEATURING ESTELLE	ASTRALWERKS/CAPITOL
33	29	9	MISS YOU	RON PERKOV	ARPEE	
34	36	4	DOLLHOUSE	PRISCILLA RENEA	CAPITOL	
35	40	4	COME BACK CLEAN	THE CRYSTAL METHOD	FEATURING EMILY HAINES TINY EPREKARNATE	
36	42	3	HEY BOY	RADKA	SIXTH AVENUE	
37	27	12	SAD SONG	BLAKE LEWIS	TOMMY BOY	
38	22	11	MILLION DOLLAR BILL	WHITNEY HOUSTON	ARISTA/RMG	
39	48	2	RAIN	ANJULIE	MONSTER/HEAR/CMG	
40	47	2	ON THE FLOOR (OH BABY PLEASE)	KAYLAH MARIN	EPIPHANY	
41	NEW	1	LOCA	RANNY	FEATURING NINA FLOWERS	ROCKBERRY
42	38	15	SEXY BITCH	DAVID GUETTA	FEATURING AKON GUM/ASTRALWERKS/CAPITOL	
43	50	2	STRIPED SOCKS	TAYLOR BRIGHT	BRIGHT HOUSE	
44	44	3	PARTY IN THE U.S.A.	MILEY CYRUS	HOLLYWOOD	
45	NEW	1	HERE WE COME (READY OR NOT)	ROO CARRILLO & SHEFALI GARRILLO		
46	NEW	1	KEEPING SCORE	HANNAH SNOWDODG		
47	NEW	1	MEET ME HALFWAY	THE BLACK EYED PEAS	INTERSCOPE	
48	NEW	1	I LOOK TO YOU	WHITNEY HOUSTON	ARISTA/RMG	
49	NEW	1	DID IT AGAIN (LO HECHO ESTA HECHO)	SHAKIRA	EPIC/SONY MUSIC LATIN	
50	45	7	AIN'T NO STOPPIN' US NOW	TABORAH & DAHYRL	D'OH/NEAU D1	

**TOP DANCE/ELECTRONIC ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	NEW	1	<b>LADY GAGA</b>	THE FAME	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805/AGA
2	1	57	LADY GAGA	THE FAME	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805/AGA
3	2	20	OWL CITY	OCEAN EYES	UNIVERSAL REPUBLIC 013141*/UMRG
4	3	4	DAVID GUETTA	ONE LOVE GUM	86847*/ASTRALWERKS
5	7	73	3OH!3	WANT PHOTO FINISH	511181
6	5	21	LMAFO	PARTY ROCK PARTY ROCK	WILLIAMS/CHERRYTREE/INTERSCOPE 012932/AGA
7	4	4	VARIOUS ARTISTS	NOW THAT'S WHAT I CALL DANCE CLASSICS	EM/UNIVERSAL ZOMBA 8082/SONY MUSIC
8	6	14	IMOGEN HEAP	ELLIPSE	MEGAPHONIC/RCA 50605/RMG
9	9	24	BEYONCE	WANT PHOTO FINISH	511181
10	8	10	VARIOUS ARTISTS	NOW THAT'S WHAT I CALL DANCE CLASSICS	EM/UNIVERSAL ZOMBA 8082/SONY MUSIC
11	13	8	FAMILY FORCE 5	FAMILY FORCE 5'S CHRISTMAS PAGEANT	TMG 97937
12	10	8	TIESTO	KALEIDOSCOPE	MUSICAL FREEDOM 2082/ULTRA
13	11	10	LA ROUX	LA ROUX	BIG LIFE/POLO/DOR/CHERRYTREE/INTERSCOPE 013389*/AGA
14	14	53	SOUNDTRACK	SOUNDDOG	MILLIONAIRE INTERSCOPE 012502/IGA
15	NEW	1	MOBY	WAIT FOR ME (AMBIENT)	LITTLE IDIOT DIGITAL EX/MUTE
16	RE-ENTRY	1	MOBY	WAIT FOR ME	LITTLE IDIOT 9416*/MUTE
17	16	15	CASCADA	EVACUATE THE DANCEFLOOR	ROBBINS 75084
18	17	15	BREATHE CAROLINA	HELLO FASCINATION	FEARLESS 30127
19	RE-ENTRY	1	FEVER RAY	FEVER RAY	RABID 9408*/MUTE
20	18	10	DEADMAU5	FOR LACK OF A BETTER NAME	MAUSTRAP 2174/ULTRA
21	15	4	DAVE AUDE	DAVE AUDE PRESENTS: ULTRA 2010	ULTRA 2197
22	19	19	DJ SKRIBBLE	TOTAL CLUB HITS 3	THRIVEDANCE 90814/THRIVE
23	NEW	1	KRAFTWERK	THE CATALOGUE	ASTRALWERKS 67506
24	12	2	ANNIE	DON'T STOP TOTALLY	178*/SMALLTOWN
25	21	8	AIR	LOVE 2	AIR/CELESTOLOGY 66396/ASTRALWERKS

**HOT DANCE AIRPLAY™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	
1	1	14	<b>SEXY CHICK</b>	DAVID GUETTA	FEATURING AKON GUM/ASTRALWERKS/CAPITOL	
2	2	10	KISS ME BACK	KIM SOZZI	ULTRA	
3	5	6	EVERY MORNING	BASSHUNTER	ULTRA	
4	3	4	MEET ME HALFWAY	THE BLACK EYED PEAS	INTERSCOPE	
5	10	4	3	BRITNEY SPEARS	JIVE/JLG	
6	4	12	I WILL BE HERE	TIESTO & SNEAKY SOUND SYSTEM	ULTRA	
7	11	6	SMOKE	JUS JACK WITH PHIL GARANT	FEATURING MATINA PARISI MODA	
8	12	22	I REMEMBER	DEADMAU5 + KASKADE	MAUSTRAP/AND PRESS/ULTRA	
9	7	7	HANG ON	PLUMB CURB		
10	6	11	RELEASE ME	AGNES KING	ISLAND ROCKY STAR/NFM	
11	13	20	EVACUATE THE DANCEFLOOR	CASCADA	ROBBINS	
12	16	4	HOT	INNA	ROTDN/VALE	
13	NEW	1	TIK TOK	KESHA KASZ	MONEY/RCA/RMG	
14	8	21	THE SOUND OF MISSING YOU	AMEERAH	ROBBINS	
15	14	8	FIGHT FOR YOU	MORGAN PAGE	NETTWERK	
16	18	14	I BELIEVE	CYBERSUTHIA	FEATURING JULIE THOMPSON	RED STICK/STRICTLY RHYTHM
17	15	16	SWEET DREAMS	BEYONCE	MUSIC WORLD/COLUMBIA	
18	23	3	TIE ME DOWN	NEW BOYZ	FEATURING RAY J SHOTTY/ASYLUM/WARNER BROS.	
19	17	5	READY FOR THE WEEKEND	CALVIN HARRIS	ULTRA	
20	NEW	1	COME BACK	SOPHIA MAY	NERVOUS	
21	22	5	SEXY PEOPLE	LOLENE	CAPITOL	
22	21	8	SAD SONG	BLAKE LEWIS	TOMMY BOY	
23	NEW	1	DO YOU REMEMBER	JAY SEAN	FEATURING SEAN PAUL & LIL JON CASH/MONEY/UNIVERSAL REPUBLIC	
24	24	6	REPLAY	IYAZ	TIME IS MONEY/BELUGA HEIGHTS/REPRISE	
25	RE-ENTRY	1	BROKEN STRINGS	CAREFREE	NERVOUS	

**TOP TRADITIONAL JAZZ ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	8	<b>MICHAEL BUBLE</b>	CRAZY LOVE	143/REPRISE 520733/WARNER BROS.	4
2	2	2	VARIOUS ARTISTS	MAKING MERRY	GM SPECIAL MARKETS 86608	EX/STARBUCKS
3	4	11	HARRY CONNICK, JR.	YOUR SONGS	COLUMBIA 47228*/SONY MUSIC	
4	5	3	VARIOUS ARTISTS	LETTERS TO SANTA	A HOLIDAY MUSICAL COLLECTION CONCORD 231906	EX
5	3	7	BARBRA STREISAND	LOVE IS THE ANSWER	COLUMBIA 43354/SONY MUSIC	
6	7	6	WYNTON MARSALIS	CHRISTMAS JAZZ	JAM WYNTON/COMPASS 49023	EX/SOMERSET
7	6	5	PINK MARTINI	SPLENDOR IN THE GRASS	HEINZ 6*	
8	13	4	FRANK SINATRA	SINATRA	NEW YORK FROM UNIVIS ENTERPRISES/REPRISE 52092	WARNER BROS.
9	8	36	DIANA KRALL	QUIET NIGHTS	VERVE 012433/3VG	+
10	12	4	FRANK SINATRA	CHRISTMAS WITH SINATRA AND FRIENDS	FRANK SINATRA ENTERPRISES 318720	CONCORD
11	10	24	MICHAEL BUBLE	MICHAEL BUBLE MEETS MADISON SQUARE GARDEN	43/REPRISE 51770	WARNER BROS.
12	9	7	THE BRIAN SETZER ORCHESTRA	SONGS FROM LONELY AVENUE	SURFDOG 521223*	
13	14	7	NELLIE MCKAY	NORMAL AS BLUEBERRY PIE	A TRIBUTE TO DORIS DAY	VERVE 013218/6V
14	11	31	MELODY GARDOT	MY ONE AND ONLY	THRILL	VERVE 012563*/VG
15	16	4	MICHAEL FEINSTEIN & CHEYENNE JACKSON	THE POWER OF TWO	HARBINGER 2504	

**TOP CONTEMPORARY JAZZ ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	36	<b>CHRIS BOTTI</b>	CHRIS BOTTI	IN BOSTON	COLUMBIA 38735/SONY MUSIC
2	2	3	VARIOUS ARTISTS	HIDDEN BEACH	RECORDING PRESIDENTS UNWRAPPED VOL. 6	HIDDEN BEACH 30093
3	4	14	GEORGE BENSON	SONGS AND STORIES	MONSTER 30364/CONCORD	+
4	3	43	BONEY JAMES	SEHO ONE YOUR LOVE	CONCORD 30815	+
5	6	12	PETER WHITE	GOOD DAY	PEAK 31006/CONCORD	
6	5	5	EUGE GROOVE	SUNDAY MORNING	SHANACHIE 5178	
7	8	14	NAJEE	MIND OVER MATTER	HEADS UP 3156	
8	7	3	BRIAN CULBERTSON	LIVE FROM THE INSIDE	GRP 013232/VG	+
9	10	10	KENNY G	SUPER HITS	SONY MUSIC CUSTOM MARKETING GROUP 46252	
10	10	36	THE RIPPINGTONS	FEATURING RUSS FREEMAN	MODERN ART	PEAK 30635/CONCORD
11	19	27	PAUL HARCADISTE	THE COLLECTION	TRIPPIN' N' RHYTHM 36	
12	14	46	KENNY G	PLAYLET	THE VERY BEST OF KENNY G	ARISTA/LEGACY 27460/SONY MUSIC
13	18	59	DAVE KOZ	GREATEST HITS	CAPITOL 34163	
14	12	5	EVERETTE HARP	FIRST LOVE	SHANACHIE 5179	
15	13	11	SPENCER DAY	VAGABOND	YONAS MEDIA/CONCORD JAZZ 31317/CONCORD	

**SMOOTH JAZZ SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	19	<b>BRIGHT</b>	PETER WHITE	PEAK/CMG
2	2	21	TROPICAL RAIN	JESSY J	PEAK/CMG
3	5	22	SONGBIRD	CRAIG CHAUICO	SHANACHIE
4	3	21	BURNIN'	PAUL TAYLOR	PEAK/CMG
5	4	30	TALK OF THE TOWN	DARREN RAHM	NUGROOVE
6	17	17	SWEET SUMMER NIGHTS	NAJEE	HEADS UP
7	7	7	CHASING PIRATES	NORAH JONES	BLUE NOTE/CAPITOL
8	11	8	TIE BOGOTA BY BUS	JESSE COOK	COACH HOUSE/E1
9	9	9	TIJUANA DANCE	RICK BRAUN	ARTISTRY
10	13	7	RETRO BOY	RICHARD ELLIOT	ARTISTRY
11	4	21	LIVING IN HIGH DEFINITION	GEORGE BENSON	CONCORD/CMG
12	10	31	WHO WILL COMFORT ME	MELODY GARDOT	VERVE
13	12	19	TOUCH	BONEY JAMES	CONCORD/CMG
14	15	13	NIKKI'S WALK	JEFF GOLUB	E1
15	14	33	GO FOR IT	BERNIE WILLIAMS	REFORM/ROCK RIDGE

**TOP TRADITIONAL CLASSICAL ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	NEW	1	<b>THE PRIESTS</b>	THE PRIESTS	RCA VICTOR 59825/RMG	
2	2	54	THE PRIESTS	THE PRIESTS	RCA VICTOR 33969/SONY MUSIC	
3	1	5	CECILIA BARTOLI	SACRIFICIUM	DECCA 0141121/UNIVERSAL CLASSICS GROUP	
4	NEW	1	POPE BENEDICT XVI			
5	4	38	PLACIDO DOMINGO	ANDRE INFINITO	SONGS WITHOUT WORDS 912532/UNIVERSAL CLASSICS GROUP	
6	5	11	RENEE FLEMING	VERISIMO	DECCA 013279/UNIVERSAL CLASSICS GROUP	
7	77	77	THE CISTERCIAN MONKS OF STIFT HEILIGENKREUZ	CHANT MUSIC FOR THE SOUL	DECCA 011489/UNIVERSAL CLASSICS GROUP	
8	6	3	LEIF OVE ANDSNES	MUSSEKOPPI	PICTURES AT AN EXHIBITION/SCHNITZKE/EM CLASSICS 9038/RG	
9	11	55	LUCIANO PAVAROTTI	THE DUETS	DECCA 012245/UNIVERSAL CLASSICS GROUP	
10	9	14	B. FLECK/Z. HUSSAIN/E. MEYER	THE MELODY OF RHYTHM	TRIPLE CONCERTO & MUSIC FOR TRIO ET 2024	
11	8	65	JOSHUA BELL	VIVALDI	THE FOUR SEASONS	SONY CLASSICAL 11013/SONY MASTERWORKS
12	3	6	LANG LANG V. REPIN/M. MAISKY	TCHAIKOVSKY	PACIFIC WINDS	PIANO TRIOS
13	10	8	JOYCE DIDONATO	ROSSINI	COLLABORATION	THE MUSE
14	19	3	INGRID FLITER	CHOPIN	COMPLETE WALTZES	EMI CLASSICS 98351/BLG
15	12	3	MICHAEL JAMES BATTLE	CHOPIN	AFTER MIDNIGHT SPECTACLE	200

HOT LATIN SONGS

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

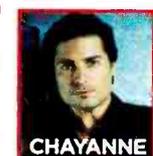
Patrulla 81 scores its fourth No. 1 debut, and second this year, on Top Regional Mexican Albums as "Sin Ti No Vive" sells 4,000 copies. The act's "Quiereme Mas" opened at the top in the March 7 issue. In between its latest pair of chart-toppers, the band also placed two hits sets within the top 20.



TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / PROMOTION LABEL)	CERT.
1	10	27	#1 <b>PACE SETTER</b> WISIN & YANDEL	LA REVOLUCION WY/MACHETE 012967/UMLE	
2	1	25	AVENTURA	THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN	2
3	HOT SHOT DEBUT		ANDREA BOCELLI	MI NAVIDAD SIGURSENTE/UNIVERSAL MUSIC LATINO 653336/UMLE	
4	NEW		ANAHI	MI DELIRIO EMI TELEVISION 08030	
5	NEW		PATRULLA 81	SIN TI NO VIVE DISA 721404/UMLE	
6	2	2	LARRY HERNANDEZ	EN VIVO DESDE CUJACAN MENDIETA/FONOVISA 570050/UMLE	
7	4	3	JENCARLOS	BUSCAME BULLSEYE 8914	
8	5	4	MARCO ANTONIO SOLIS	MAS DE MARCO ANTONIO SOLIS/FONOVISA 354216/UMLE	
9	3	2	TONY DIZE	LA MELODIA DE LA CALLE (UPDATED) PINA TITTO/SONY MUSIC LATIN	
10	7	4	EL TRONO DE MEXICO	HASTA MI FINAL FONOVISA 354315/UMLE	
11	NEW		DRACO	DRACO SONY MUSIC LATIN 59999	
12	9	5	EDNITA	SOY SONY MUSIC LATIN 55934	
13	14	2	TITO "EL BAMBINO"	EL PATRON LA VICTORIA SIENTE/UNIVERSAL MUSIC LATINO 653932/UMLE	
14	13	4	GILBERTO SANTA ROSA	LO MEJOR DE GILBERTO EN LA NAVIDADES SONY MUSIC LATIN 60687	
15	28	21	VICENTE FERNANDEZ	NECESITO DE TI SONY MUSIC LATIN 53282	
16	8	3	ALEJANDRO SANZ	PARAISO EXPRESS WARNER LATINA 522519	
17	23	66	LUIS FONSI	PALABRAS DEL SILENCIO UNIVERSAL MUSIC LATINO 011810/UMLE	
18	17	28	ESPINOZA PAZ	YO NO CANTO, PERO LO INTENTAMOS ASL/DISA 730251/UMLE	
19	12	2	LOS RIELEROS DEL NORTE	EN VIVO PARA TI FONOVISA 354286/UMLE	
20	16	35	LARRY HERNANDEZ	16 NARCO CORRIDOS MENDIETA/FONOVISA 570037/UMLE	
21	15	10	DON CHETO	EL KTIME DE USTEDES PLATINO 8832	
22	11	3	VICTOR MANUELLE	YO MISMO KIYAVI 24754 SONY MUSIC LATIN	
23	20	12	LOS TIGRES DEL NORTE	LA GRANJA FONOVISA 354192/UMLE	
24	27	55	EL TRONO DE MEXICO	ALMAS GEMELAS FONOVISA 353804/UMLE	
25	18	8	VARIOUS ARTISTS	RADIO EXITOS: EL DISCO DEL AÑO 2009 DISA 724187/UMLE	
26	19	2	TIERRA CALI	ULTIMATE COLLECTION 14 WKS. 012967/UNIVERSAL MUSIC LATINO 653750/UMLE	
27	25	38	TITO "EL BAMBINO"	EL PATRON SIENTE 653932/UMLE	
28	24	17	TERCER CIELO	GENTE DURA SIENTE ESTACIONES SONY MUSIC LATINO 653722/UMLE	
29	35	23	LAURA PAUSINI	PRIMAVERA ANTICIPADA WARNER LATINA 516627	
30	31	27	HECTOR ACOSTA	SIMPLEMENTE EL TORO DE LA AVENIDA/UNIVERSAL MUSIC LATINO 653815/UMLE	
31	21	6	DAVID BISBAL	SIN MIRAR ATRAS UNIVERSAL MUSIC LATINO 013491/UMLE	
32	NEW		EL CHAPO	CON LA FUERZA DEL CORRIDO DISA 721403/UMLE	
33	29	8	JUAN GABRIEL	MIS CANCIONES, MIS AMIGOS DISCOS 805 57725/SONY MUSIC LATIN	
34	55	54	RICARDO ARJONA	5TO PISO WARNER LATINA 516669	
35	34	2	LUIS FONSI	6 SUPER HITS (EP) UNIVERSAL MUSIC LATINO 013618/UMLE	
36	32	36	MARISELA	20 EXITOS INMORTALES IM 6614	
37	6	14	JOAN SEBASTIAN	PEGADITO AL CORAZON MUSART 4208/BALBOA	
38	33	28	LUIS ENRIQUE	CICLOS (TOP STOP) 8910	
39	41	6	EL COMPA CHUY	GENTE PELIGROSA SONY MUSIC LATIN 54719	
40	RE-ENTRY		TRIO LOS ANDINOS	ANTOLOGIA NAVIDENA LA MUSICA 7:16	
41	NEW		ALEJANDRA GUZMAN	UNICO EMI TELEVISION 57904	
42	22	6	VARIOUS ARTISTS	SUPER #1 CON LA MUSICA DE MEXICO FONOVISA 354185/UMLE	
43	26	3	EL TRIGRILLO PALMA	EL REY DE LA KUSH FONOVISA 354336/UMLE	
44	36	3	OLGA TANON	413 ZMG 30205 SONY MUSIC LATIN	
45	30	2	LA ORIGINAL BANDA EL LIMON	DERECHO DE ANTIGUEDAD FONOVISA 353766/UMLE	
46	37	24	EL TRONO DE MEXICO	DESDE LA PATRIA: EN VIVO FONOVISA 354088/UMLE	
47	38	42	MARIACHI HERMANOS BARGIAS	CANTOS Y ALABANZAS DISCOS BARAJAS 559/VINA	
48	43	11	NELLY FURTADO	MI PLAN NELSTAR UNIVERSAL MUSIC LATINO 013318/UMLE	
49	48	5	PATRULLA 81	SERIE DIAMANTE: 30 SUPER EXITOS DISA 721355/UMLE	
50	62	36	LA ARROLLADORA BANDA EL LIMON	MAS ADELANTE DISA 724160/UMLE	

Latin pop superstar Chayanne achieves his 18th top five hit on Latin Pop Airplay as "Me Enamore de Ti" jumps 9-5 (6.2 million listener impressions, up 32%). He now ranks fourth among artists with the most top fives in the chart's 15-year history behind Enrique Iglesias (25), Cristian Castro (23) and Luis Miguel (21).



REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	6	#1 <b>GREATEST GAINER</b> ME GUSTA TODO DE TI	BANDA EL RECODO FONOVISA
2	2	8	HAY OJITOS	INTOCABLE GUM/SONY MUSIC LATIN
3	3	20	TE IRA MEJOR SIN MI	JOAN SEBASTIAN MUSART/BALBOA
4	4	25	TE VES FATAL	EL TRONO DE MEXICO FONOVISA/MUSIVISA
5	7	11	LA CALABAZA	LA ARROLLADORA BANDA EL LIMON DISA
6	5	33	LO INTENTAMOS	ESPINOZA PAZ DISA/ASL
7	6	15	DERECHO DE ANTIGUEDAD	LA ORIGINAL BANDA EL LIMON FONOVISA
8	9	8	NI CON OTRO CORAZON	PEDRO FERNANDEZ FONOVISA
9	10	20	MI COMPLEMENTO	LOS HURACANES DEL NORTE DISA
10	8	29	SUFRE	LOS DAREYES DE LA SIERRA DISA
11	11	13	ERES TODO TODO	JULION ALVAREZ Y SU NORTENO BANDA DISA/ASL
12	13	6	SIN EVIDENCIAS	BANDA MS DISA/ASL
13	12	41	YA ES MUY TARDE	LA ARROLLADORA BANDA EL LIMON DISA/ASL
14	15	9	CAMINOS DIFERENTES	ROBERTO TAPIA FONOVISA/MUSIVISA
15	19	14	ENCONTRE	CONJUNTO ATARDECER DISA/ASL
16	21	19	TU DEFECTO	LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ DISA
17	20	34	COMPRENEME	GERMAN MONTEZ FONOVISA/MUSIVISA
18	18	7	SOY TODO TUYO	LOS TUCANES DE TIJUANA FONOVISA/MUSIVISA
19	17	16	EL BORRACHO	GRUPO MONTEZ DE OURANGO DISA
20	25	5	CIELO AZUL, CIELO NUBLADO AKA CIELO NEVADO	PESADO DISA/ASL

TROPICAL AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	18	#1 <b>MI CAMA HUELE A TI</b>	TITO "EL BAMBINO" FEAT. ZION & LENNOX SIENTE
2	2	16	SU VENENO	AVENTURA PREMIUM LATIN
3	4	14	DILE AL AMOR	AVENTURA PREMIUM LATIN
4	3	12	COMO VOLVER A SER FELIZ	LUIS ENRIQUE TOP STOP
5	20	3	<b>GREATEST GAINER</b> GRACIAS A TI	WISIN & YANDEL WY/MACHETE
6	9	29	ABUSADORA	WISIN & YANDEL WY/MACHETE
7	5	10	LOOKING FOR PARADISE	ALEJANDRO SANZ FEAT. ALICIA KEYS WARNER LATINA
8	10	6	GRITO MUNDIAL	DADDY YANKEE EL CARTEL
9	7	11	CARITA LINDA	GRUPO MANIA FEAT. OLGA TANON ZMG/SONY MUSIC LATIN
10	17	11	COMO SERIA	INDIO III TRIBE
11	12	7	SEXY CHICK	DAVID GUETTA FEAT. AKON GUM/ASTRALWERKS/CAPITOL
12	14	12	HOTEL ROOM SERVICE	PITBULL (MR. 305/POLO GROUNDS/J/RMG)
13	8	11	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
14	30	2	NAVIDAD BORICUA	OLGA TANON ZMG SONY MUSIC LATIN
15	11	17	RECUERDAME	LA QUINTA ESTACION SONY MUSIC LATIN
16	19	8	VOY A PINTARTE	NG2 SONY MUSIC LATIN
17	15	4	BARTENDER	ALEXIS & FIDO SONY MUSIC LATIN
18	16	15	CHINITA	MARIO QUIZIL ALL STAR BAND FEAT. GILBERTO SANTA ROSA ZMG/SONY MUSIC LATIN
19	24	3	SE ME VA LA VOZ	ALEJANDRO FERNANDEZ UNIVERSAL MUSIC LATINO
20	25	19	ADICTO A TU PIEL/HOLDING ON TO LOVE	FRANKIE NEGRON 4IRGO

BETWEEN THE BULLETS WISIN & YANDEL RETURN TO THE TOP



Due to the reissue of their chart-topping "La Revolucion: Evolution," featuring eight new songs and bonus DVD material, Wisin & Yandel's "La Revolucion" catapults 10-1 on Top Latin Albums (selling 10,000 copies, up 365%). This marks the album's first return to the summit since its No. 1 debut in the June 13 issue. "Gracias A Ti" also achieves new peaks on Latin Rhythm Airplay (2-1, up 9%), Latin Pop Airplay (7-3, up 22%), Hot Latin Songs (7-4, up 28%) and Tropical Airplay (20-5, up 95%).

—Raully Ramirez

HOT LATIN SONGS: 115 stations (6 regional Mexican, 30 Latin pop, 16 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. AIR CHARTS © 2009 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

THIS WEEK		LAST WEEK		ALBUMS		(HANSHIN/SOUNDCAN JAPAN/PLANTECH) DECEMBER 1, 2009	
1	NEW	1	NEW	GREENEEN	IMAMADE NO A MEN B MEN DESUTOI UNIVERSAL		
2	NEW	2	NEW	GREENEEN	IMAMADE NO A MEN B MEN DESUTOI? (LTD ED) UNIVERSAL		
3	1	3	1	B'Z	MAGIC (CD/DVD LTD EDITION) VERMILLION		
4	NEW	4	NEW	MAY'N	SHERY NOME...OVA MACROSS.UTA HIME. UNIVERSAL BUNNY FLYING DOG		
5	NEW	5	NEW	VARIOUS ARTISTS	DJ KAORI'S J MIX 3 UNIVERSAL		
6	4	6	4	MICHAEL JACKSON	MICHAEL JACKSON'S THIS IS IT EPIC		
7	NEW	7	NEW	SUSAN BOYLE	I DREAMED A DREAM SYCO		
8	2	8	2	BRUCE SPRINGSTEEN	MAGIC COLUMBIA		
9	8	9	8	ARASHI	ALL THE BEST! 1999-2009 J-STORM		
10	3	10	3	KOU SHIBASAKI	LOVE PARANOIA (CD/DVD LTD EDITION) UNIVERSAL		

THIS WEEK		LAST WEEK		ALBUMS		(THE OFFICIAL UK CHARTS CO.) NOVEMBER 29, 2009	
1	NEW	1	NEW	SUSAN BOYLE	I DREAMED A DREAM SYCO		
2	2	2	2	JLS	JLS EPIC		
3	5	3	5	THE BLACK EYED PEAS	THE E.N.D INTERSCOPE		
4	3	4	3	QUEEN	ABSOLUTE GREATEST PARLOPHONE		
5	1	5	1	LEONA LEWIS	ECHO SYCO		
6	8	6	8	MICHAEL BUBLE	CRAZY LOVE 143/REPRISE		
7	55	7	55	LADY GAGA	THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE		
8	7	8	7	SNOW PATROL	UP TO NOW FICTION/POLYDOR		
9	4	9	4	ROBBIE WILLIAMS	REALITY KILLED THE VIDEO STAR CHRYSALIS/VIRGIN		
10	9	10	9	WILL YOUNG	THE HITS 19 RCA		

THIS WEEK		LAST WEEK		ALBUMS		(MEDIA CTRL) DECEMBER 1, 2009	
1	1	1	1	ICH + ICH	GUTE REISE DOMESTIC POP		
2	2	2	2	ROBBIE WILLIAMS	REALITY KILLED THE VIDEO STAR CHRYSALIS/VIRGIN		
3	28	3	28	LADY GAGA	THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE		
4	NEW	4	NEW	RIHANNA	RATED R SRP DEF JAM		
5	5	5	5	DAVID GARRETT	CLASSIC ROMANCE WARNER		
6	4	6	4	ADORO	FUER IMMER UND DICH UNIVERSAL		
7	10	7	10	RAMMSTEIN	LIEBE IST FUR ALLE DA MOTOR		
8	8	8	8	XAVIER NAIDOO	ALLES KANN BESSER WERDEN NAIDOO		
9	3	9	3	NORAH JONES	THE FALL BLUE NOTE		
10	25	10	25	PINK	FUNHOUSE 1 AFACE		

THIS WEEK		LAST WEEK		EUROPEAN HOT 100 SINGLES		(NIELSEN/BILLBOARD) DECEMBER 1, 2009	
1	6	1	6	MEET ME HALFWAY	THE BLACK EYED PEAS INTERSCOPE		
2	5	2	5	RUSSIAN ROULETTE	RIHANNA SRP/DEF JAM		
3	1	3	1	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE		
4	11	4	11	BAD ROMANCE	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE		
5	4	5	4	SEXY CHICK	DAVID GUETTA FT. AKON GUM/VIRGIN		
6	2	6	2	BODIES	ROBBIE WILLIAMS CHRYSALIS/VIRGIN		
7	58	7	58	THE OFFICIAL BBC CHILDREN IN NEED	PETER KAY'S ANIMATED ALL STAR		
8	8	8	8	J'AIMERAIS TELLEMENT	JENA LEE MERCURY		
9	9	9	9	PFLASTER	ICH + ICH DOMESTIC POP		
10	7	10	7	YOU ARE NOT ALONE	X FACTOR FINALISTS 2009 SYCO		
11	10	11	10	STEREO LOVE	EDWARD MAYA FT. VIKI JIGULINA SPINNIN		
12	12	12	12	WHATCHA SAY	JASON DERULO BELUGA HEIGHTS/WARNER BROS		
13	3	13	3	HAPPY	LEONA LEWIS SYCO		
14	15	14	15	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS ROC NATION		
15	49	15	49	MONSTA	CULCHA CANDELA URBAN		
16	16	16	16	TIK TOK	KESHA RCA/JLG		
17	NEW	17	NEW	RAIN	MIKA CASABLANCA ISLAND		
18	13	18	13	LADY MELODY	TOM FRAGER/GWAYAV AZ		
19	14	19	14	BRITNEY SPEARS	JIVE/JLG		
20	19	20	19	HEAVY CROSS	THE GOSSIP KILL ROCK STARS/COLUMBIA		

THIS WEEK		LAST WEEK		EURO DIGITAL SONGS		(NIELSEN SOUNDCAN INTERNATIONAL) DECEMBER 12, 2009	
1	1	1	1	MEET ME HALFWAY	THE BLACK EYED PEAS INTERSCOPE		
2	9	2	9	RUSSIAN ROULETTE	RIHANNA SRP/DEF JAM		
3	4	3	4	BAD ROMANCE	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE		
4	3	4	3	WHATCHA SAY	JASON DERULO BELUGA HEIGHTS/WARNER BROS		
5	6	5	6	TIK TOK	KESHA KASZ MONEY/RCA		
6	NEW	6	NEW	WILD HORSES	SUSAN BOYLE SYCO		
7	7	7	7	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE		
8	5	8	5	HAPPY	LEONA LEWIS SYCO		
9	12	9	12	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS ROC NATION		
10	8	10	8	FIGHT FOR THIS LOVE	CHERYL COLE POLYDOR		
11	11	11	11	3	BRITNEY SPEARS JIVE/JLG		
12	2	12	2	YOU ARE NOT ALONE	X FACTOR FINALISTS 2009 SYCO		
13	14	13	14	SEXY BITCH	DAVID GUETTA FT. AKON GUM/VIRGIN		
14	15	14	15	DOWN	JAY SEAN FT. UL WATNE CASH MONEY/UNIVERSAL REPUBLIC		
15	19	15	19	HAVEN'T MET YOU YET	MICHAEL BUBLE 143 REPRISE		

THIS WEEK		LAST WEEK		ALBUMS		(SNEP/IFOP/TITE-LIVE) DECEMBER 1, 2009	
1	NEW	1	NEW	RENAUD	MOLLY MALONE - BALADE IRLANDAISE VIRGIN		
2	NEW	2	NEW	EDDY MITCHELL	GRAND ECRAN POLYDOR		
3	1	3	1	DIAM'S	S.D.S HOSTILE		
4	3	4	3	JOHNNY HALLYDAY	TOUR 66 (STADE DE FRANCE 2009) MERCURY		
5	2	5	2	GERALD DE PALMAS	SORTIR AZ		
6	6	6	6	DAVID GUETTA	ONE LOVE GUM/VIRGIN		
7	4	7	4	MICHAEL JACKSON	MICHAEL JACKSON'S THIS IS IT MJJ/EPIC		
8	68	8	68	SUSAN BOYLE	I DREAMED A DREAM SYCO		
9	5	9	5	NORAH JONES	THE FALL BLUE NOTE		
10	NEW	10	NEW	RIHANNA	RATED R SRP/DEF JAM		

THIS WEEK		LAST WEEK		ALBUMS		(NIELSEN BDS/SOUNDCAN) DECEMBER 12, 2009	
1	NEW	1	NEW	SUSAN BOYLE	I DREAMED A DREAM SYCO/COLUMBIA/SONY MUSIC		
2	RE	2	RE	LADY GAGA	THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE/UNIVERSAL		
3	2	3	2	ANDREA BOCELLI	MY CHRISTMAS SUGAR/DECCA/UNIVERSAL		
4	NEW	4	NEW	FRED PELLERIN	SILENCE SARRAZINE/DEP		
5	NEW	5	NEW	RIHANNA	RATED R SRP/DEF JAM/UNIVERSAL		
6	NEW	6	NEW	ISABELLE BOULAY	CHANSONS POUR LES MOS DHIVER CHIC/AUDIOGRAM/SELECT		
7	8	7	8	MICHAEL BUBLE	CRAZY LOVE 143/REPRISE/WARNER		
8	1	8	1	JUSTIN BIEBER	MY WORLD (EP) SCHOOLBOY/RAYMOND BRAUN/ISLAND/UNIVERSAL		
9	7	9	7	VARIOUS ARTISTS	MUCH DANCE 2010 SONY MUSIC		
10	3	10	3	NORAH JONES	THE FALL BLUE NOTE/EMI		

THIS WEEK		LAST WEEK		ALBUMS		(ARIA) NOVEMBER 29, 2009	
1	NEW	1	NEW	SUSAN BOYLE	I DREAMED A DREAM SYCO		
2	2	2	2	MICHAEL BUBLE	CRAZY LOVE 143 REPRISE		
3	1	3	1	POWDERFINGER	GOLDEN RULE UNIVERSAL		
4	9	4	9	SOUNDTRACK	THE TWILIGHT SAGA: NEW MOON ATLANTIC		
5	NEW	5	NEW	LADY GAGA	THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE		
6	7	6	7	SOUNDTRACK	GLEE: THE MUSIC SEASON ONE VOL 1 COLUMBIA		
7	5	7	5	FOO FIGHTERS	GREATEST HITS ROSWELL RCA		
8	8	8	8	THE BLACK EYED PEAS	THE E.N.D INTERSCOPE		
9	6	9	6	ROBBIE WILLIAMS	REALITY KILLED THE VIDEO STAR CHRYSALIS/VIRGIN		
10	13	10	13	TAYLOR SWIFT	FEARLESS UNIVERSAL		

THIS WEEK		LAST WEEK		EURO DIGITAL SONGS SPOTLIGHT		(NIELSEN SOUNDCAN INTERNATIONAL) DECEMBER 12, 2009	
1	1	1	1	MONDAY MORNING	MELANIE FIONA SRC UNIVERSAL MDTOWN		
2	2	2	2	RUSSIAN ROULETTE	RIHANNA SRP/DEF JAM		
3	4	3	4	ALL THE RIGHT MOVES	ONEREPUBLIC MOSLEY/INTERSCOPE		
4	7	4	7	MEET ME HALFWAY	THE BLACK EYED PEAS INTERSCOPE		
5	5	5	5	BODIES	ROBBIE WILLIAMS CHRYSALIS/VIRGIN		
6	6	6	6	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE		
7	NEW	7	NEW	DOESN'T MEAN ANYTHING	ALICIA KEYS MBK/J		
8	8	8	8	PAPARAZZI	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE		
9	NEW	9	NEW	EVERY BREATH	DJ ANTOINE SESSION/PHONO		
10	9	10	9	HEAVY CROSS	THE GOSSIP COLUMBIA		

THIS WEEK		LAST WEEK		EUROPEAN ALBUMS		(NIELSEN/BILLBOARD) DECEMBER 1, 2009	
1	1	1	1	ROBBIE WILLIAMS	REALITY KILLED THE VIDEO STAR CHRYSALIS/VIRGIN		
2	2	2	2	MICHAEL JACKSON	MICHAEL JACKSON'S THIS IS IT MJJ/EPIC		
3	NEW	3	NEW	SUSAN BOYLE	I DREAMED A DREAM SYCO		
4	40	4	40	LADY GAGA	THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE		
5	NEW	5	NEW	RIHANNA	RATED R SRP/DEF JAM		
6	3	6	3	NORAH JONES	THE FALL BLUE NOTE		
7	6	7	6	THE BLACK EYED PEAS	THE E.N.D INTERSCOPE		
8	5	8	5	QUEEN	ABSOLUTE GREATEST PARLOPHONE		
9	8	9	8	MICHAEL BUBLE	CRAZY LOVE 143 REPRISE/WARNER		
10	4	10	4	LEONA LEWIS	ECHO SYCO		
11	9	11	9	STING	IF ON A WINTER'S NIGHT CHERRYTREE/DG		
12	10	12	10	ICH + ICH	GUTE REISE DOMESTIC POP		
13	11	13	11	JLS	JLS EPIC		
14	12	14	12	RAMMSTEIN	LIEBE IST FUR ALLE DA MOTOR		
15	7	15	7	BON JOVI	THE CIRCLE MERCURY		

THIS WEEK		LAST WEEK		ALBUMS		(FIMI/NIELSEN) NOVEMBER 30, 2009	
1	1	1	1	ELISA	HEART SUGAR		
2	3	2	3	MARIO BIONDI	IF TATTICA		
3	2	3	2	MICHAEL JACKSON	MICHAEL JACKSON'S THIS IS IT MJJ/EPIC		
4	5	4	5	STING	IF ON A WINTER'S NIGHT CHERRYTREE/DG		
5	7	5	7	BATTISTI LUCIO	INNERES AUGE MERCURY		
6	4	6	4	ROBBIE WILLIAMS	REALITY KILLED THE VIDEO STAR CHRYSALIS/VIRGIN		
7	NEW	7	NEW	ANDREA BOCELLI	MY CHRISTMAS UNIVERSAL		
8	16	8	16	RENGA FRANCESCO	ORCHESTRA E VOCE MERCURY		
9	6	9	6	ALESSANDRA AMOROSO	SENZA NUVOLE EPIC		
10	NEW	10	NEW	GIUSY FERRERI	FOTOGRAFIE RCA		

THIS WEEK		LAST WEEK		ALBUMS		(PRDMUSICAE/MEDIA) DECEMBER 2, 2009	
1	1	1	1	JOAQUIN SABINA	VINAGRE Y ROSAS SONY MUSIC		
2	NEW	2	NEW	EL CANTO DEL LOCO	RADIO LA COLIFATA PRESENTA: EL CANTO DEL LOCO SONY MUSIC		
3	NEW	3	NEW	EL CANTO DEL LOCO	POR MI Y POR TODOS MIS COMPANEROS SONY MUSIC		
4	2	4	2	JOAQUIN SABINA	X ANNIVERSARIUM SONY MUSIC		
5	3	5	3	ALEJANDRO SANZ	PARAISO EXPRESS DRO		
6	4	6	4	MECANO	SIGLO XXI SONY MUSIC		
7	6	7	6	FITO & FITIPALDIS	ANTES DE QUE CUENTE DIEZ D.R.O.		
8	7	8	7	DAVID BISBAL	SIN MIRAR ATRAS VALE		
9	5	9	5	REGIS DANESE	FAZ UM MILAGRE EM MINHA VIDA LINE		
10	NEW	10	NEW	SUSAN BOYLE	I DREAMED A DREAM SYCO		

THIS WEEK		LAST WEEK		ALBUMS		(APBD/NIELSEN) DECEMBER 2, 2009	
1	1	1	1	VICTOR & LEO	AO VIVO E A CORES SONY MUSIC		
2	2	2	2	VARIOUS ARTISTS	VIVER A VIDA NACIONAL SOM LIVRE		
3	3	3	3	VARIOUS ARTISTS	PROMESSAS SOM LIVRE		
4	5	4	5	BEYONCE	I AM...SASHA FIERCE MUSIC WORLD/COLUMBIA		
5	4	5	4	ROBERTO CARLOS	ELAS CANTAM ROBERTO CARLOS SONY MUSIC		
6	NEW	6	NEW	IRMAO LAZARO	VAI MUDAR SOM LIVRE		
7	8	7	8	VICTOR E LEO	BORBOLETAS SONY MUSIC		
8	6						



## EXECUTIVE TURNTABLE

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

**RECORD COMPANIES:** Atlantic Records U.K. names **Mark Terry** GM. He was senior VP of marketing at EMI U.K. & Ireland.

Sony Music Nashville names **Ray Uhlir** senior director of marketing and artist development for the label group's Arista Nashville and RCA Nashville imprints. He was VP of brand licensing at Gibson Guitar.

**PUBLISHING:** ASCAP promotes **Shawn LeMone** to VP of membership for film/TV. He was assistant VP of film/TV membership.



**TOURING:** International Creative Management taps **Nick Storch** as a booking agent. He was an agent at the Agency Group.

**RELATED FIELDS:** Glassnote Entertainment Group names **Maureen Lloren** head of publishing. She was A&R coordinator at Denise Rich Songs/785 Publishing.

**Olivia Harrison** has tapped entertainment industry veteran **Sig Sigworth** as a consultant to the **George Harrison** estate for all forthcoming projects. He was senior VP/GM at Liberation Entertainment.

**BTG Entertainment** names **Anderson Kolahal** president. He was executive VP at VIA Music Group.

Boutique marketing agency **2050 Music Design** names **Margarita Sullivan** GM. She was manager of music licensing at New Line Cinema.

—Edited by Mitchell Peters



Miley Cyrus and Pacers Sports & Entertainment COO **Rick Fuson**, prior to Cyrus' recent concert at Conesco Fieldhouse in Indianapolis. PHOTO: COURTESY OF FRANK McGRATH/PACERS SPORTS AND ENTERTAINMENT



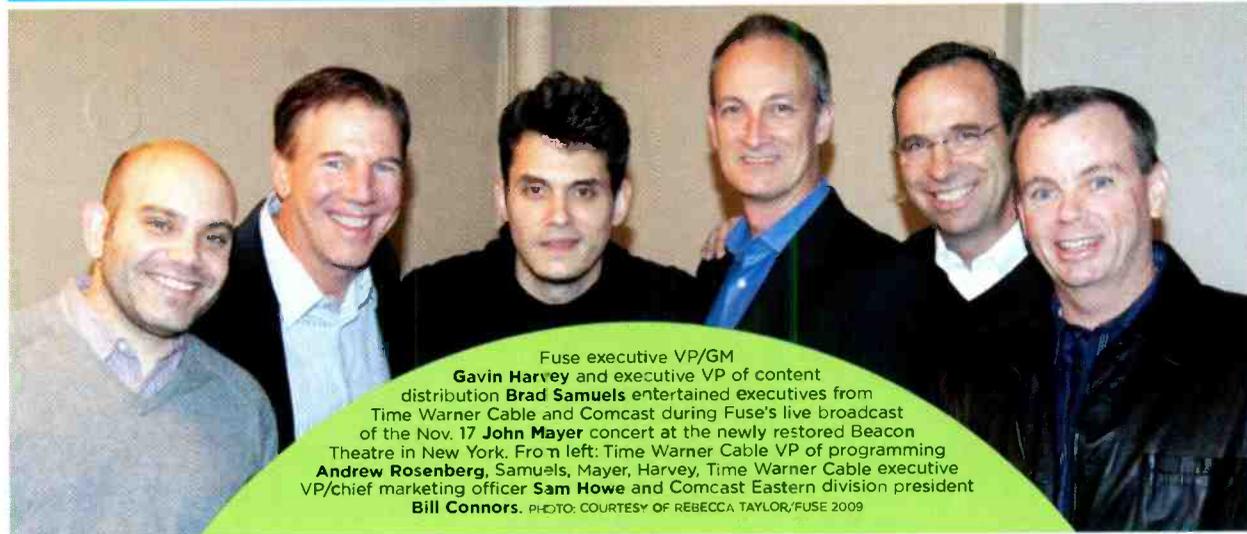
The USS New York, the newest fighting ship in the U.S. Navy fleet, was commissioned Nov. 7 in New York. With more than seven tons of World Trade Center steel in her bow, the vessel is also a memorial to the victims of 9/11. ASCAP was appointed to the commissioning committee responsible for entertainment in part because ASCAP licensing manager Jane Simpkin died in the terrorist attack. The captain, officers and senior crew were among the attendees at a special welcoming reception, held Nov. 2 at the New York Athletic Club, at which ASCAP president/chairman **Paul Williams** entertained with a medley of his greatest hits. The repertoire included "If We Could Remember," with lyrics Williams had rewritten in tribute to the 9/11 victims. PHOTO: COURTESY OF CWO ED BAILEY/USN



**Jim Jones** (center) has signed a new deal with his former label, E1 Music. Together, Jones and E1 Music have sold more than 1 million records. Jones' new album will be released in April 2010. Pictured with Jones are E1 Entertainment U.S. CEO **Michael Koch** (left) and E1 Music president **Alan Grunblatt**.



Sony/ATV Music Publishing chairman/CEO **Martin Bandier** hosted a panel discussion titled "Come Together: Building the Right Team" for the Bandier Program for Music and Entertainment Industries at Syracuse University Nov. 12 at Creative Artists Agency's Los Angeles office. The panel included **Sara Bareilles**, **Akon** and CAA managing partner/head of the music division **Rob Light**. From left: Program director **David Rezak**, Light, Akon, Syracuse University chancellor **Nancy Cantor**, Bareilles and Bandier. PHOTO: COURTESY OF ALEX J. BERLINER © BERLINER STUDIO/BEIMAGES



Fuse executive VP/GM **Gavin Harvey** and executive VP of content distribution **Brad Samuels** entertained executives from Time Warner Cable and Comcast during Fuse's live broadcast of the Nov. 17 **John Mayer** concert at the newly restored Beacon Theatre in New York. From left: Time Warner Cable VP of programming **Andrew Rosenberg**, Samuels, Mayer, Harvey, Time Warner Cable executive VP/chief marketing officer **Sam Howe** and Comcast Eastern division president **Bill Connors**. PHOTO: COURTESY OF REBECCA TAYLOR/FUSE 2009

## GOODWORKS

### RED TACKLES MALARIA IN AFRICA

Malaria No More has one goal: to stop malaria deaths in Africa by 2015.

RED Distribution and some of its artists are helping the organization reach that goal by donating the proceeds from the new digital-only benefit album "Indie Rocks!," which features 14 exclusive tracks by Third Eye Blind, the Walkmen and Peter Bjorn and John, among others. It was exclusively released Nov. 17 on Amie Street and can be purchased on [MalariaNoMore.org](http://MalariaNoMore.org).

RED Distribution events coordinator/office manager **Tamara Horton**, who spearheaded the project with the company's **Marissa Abrusia**, says the album's \$10 price tag goes a long way in helping defeat malaria. Each copy sold will buy a net treated with insecticide for an African home.

"The \$10 includes [paying for a] person to physically go into the homes of people in need and install the net and show them how to use it," Horton says, noting that RED's goal is to raise enough money for 10,000 nets. "They last up to five years."

Horton, a longtime soccer fan, discovered Malaria No More through her favorite team FC Barcelona, which supports the organization. Since then, instead of sending her family and friends holiday and birthday cards, she'll visit Malaria No More's Web site and donate a net in their name.

Third Eye Blind frontman **Stephen Jenkins** became particularly interested in "Indie Rocks!" and donated his time to record a promotional video to raise awareness for malaria issues in Africa. Additionally, a live performance video of the band's song "Bonfire" will be used on the organization's Web site to promote the project, according to Horton.

"RED has agreed to give 100% to this, so what we sell it for, nothing stays with us," she says, adding that Amie Street and the artists also donated their services. "It all goes back to the charity."

—Mitchell Peters

### INSIDE TRACK

## READY, FREDDY?

New Zealand's **Fat Freddy's Drop** sure knows how to take its time. The seven-piece dub outfit has been together for nearly a decade, yet only recently released its second album of studio material and, up until last week, had played just one gig in North America.

"We are an indie group—we have to crack the whip on ourselves," the band's trumpeter and unofficial spokesman **Toby Laing** says with a laugh. "It would have been good to be quicker, but we have to be really happy with the production side of it as much as the music."

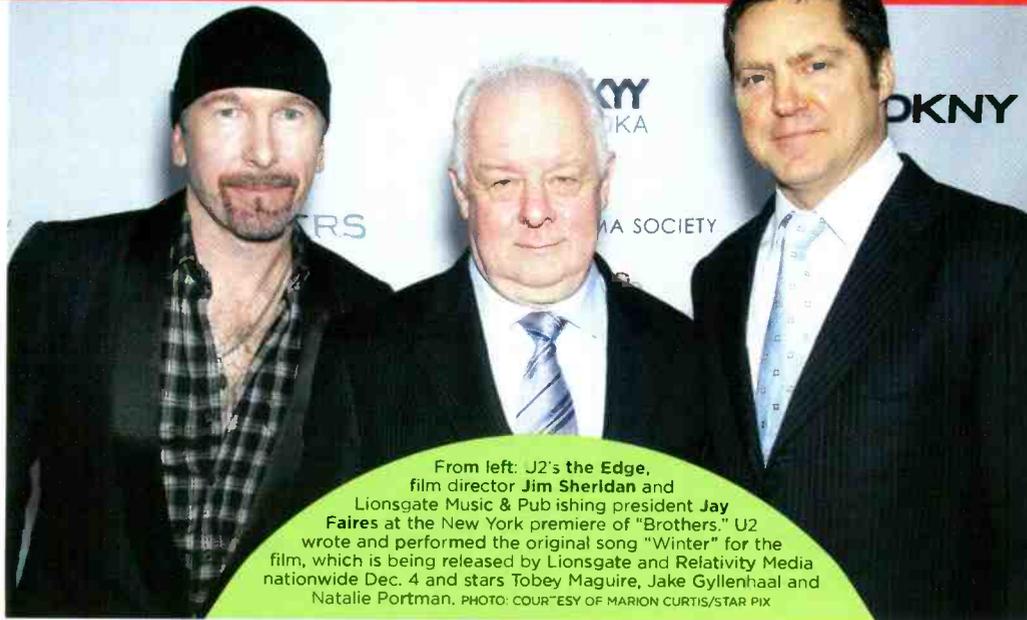
The band's first studio album, "Based on a True Story," was a phenomenon in its home country, riding its reputation as one of the best live outfits to become



FAT FREDDY'S DROP

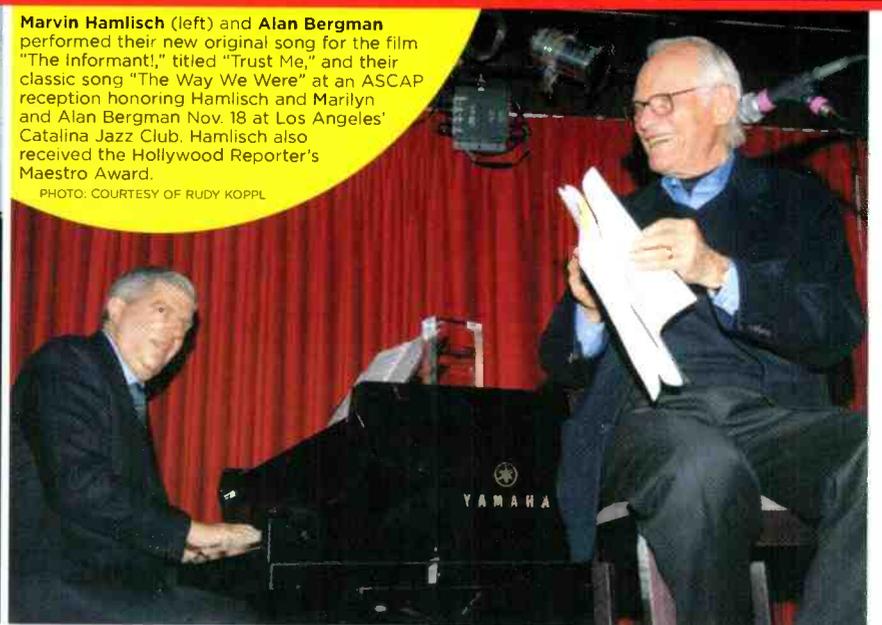
the first independently distributed album to debut at No. 1 on the New Zealand albums chart in May 2005. But constant touring throughout Europe and a rebuilding of the band's Wellington studio meant a four-year gap before its follow-up, "Dr. Boondigga and the Big BW," saw the light of day. That album was just released stateside and brought the band to the States for a sold-out, three-stop West Coast tour.

But Laing promises that **Fat Freddy's Drop** will return early next year and that the wait for the third album won't be nearly as long. "The success of the band has relied very much on fans discovering the music and communicating it to their friends, and that gave us a lot of support here already," Laing says. "We're entering a new creative phase and improvising like we used to. Now we're keen to visit new places."

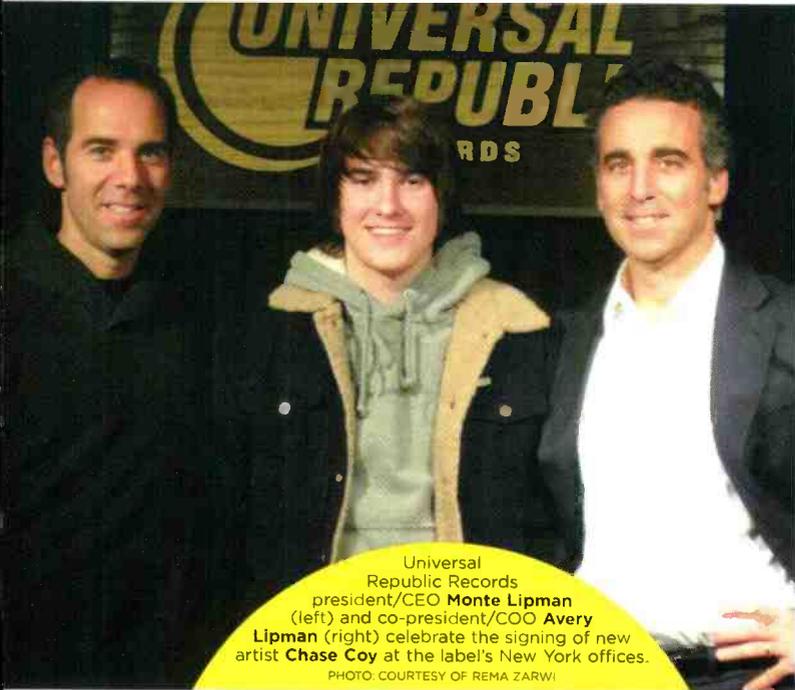


**Marvin Hamlisch** (left) and **Alan Bergman** performed their new original song for the film "The Informant!," titled "Trust Me," and their classic song "The Way We Were" at an ASCAP reception honoring Hamlisch and Marilyn and Alan Bergman Nov. 18 at Los Angeles' Catalina Jazz Club. Hamlisch also received the Hollywood Reporter's Maestro Award.

PHOTO: COURTESY OF RUDY KOPPL



From left: U2's **the Edge**, film director **Jim Sheridan** and Lionsgate Music & Pub.ishing president **Jay Failes** at the New York premiere of "Brothers." U2 wrote and performed the original song "Winter" for the film, which is being released by Lionsgate and Relativity Media nationwide Dec. 4 and stars Tobey Maguire, Jake Gyllenhaal and Natalie Portman. PHOTO: COURTESY OF MARION CURTIS/STAR PIX

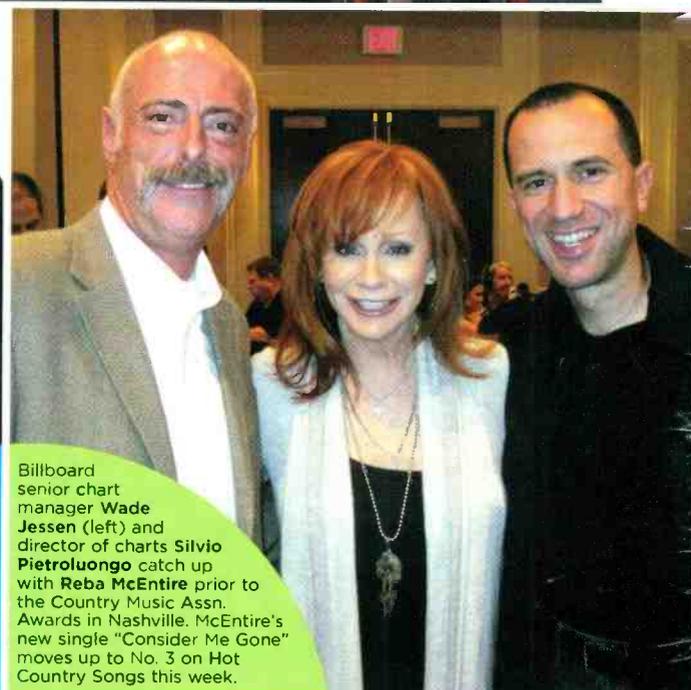


Universal Republic Records president/CEO **Monte Lipman** (left) and co-president/COO **Avery Lipman** (right) celebrate the signing of new artist **Chase Coy** at the label's New York offices.

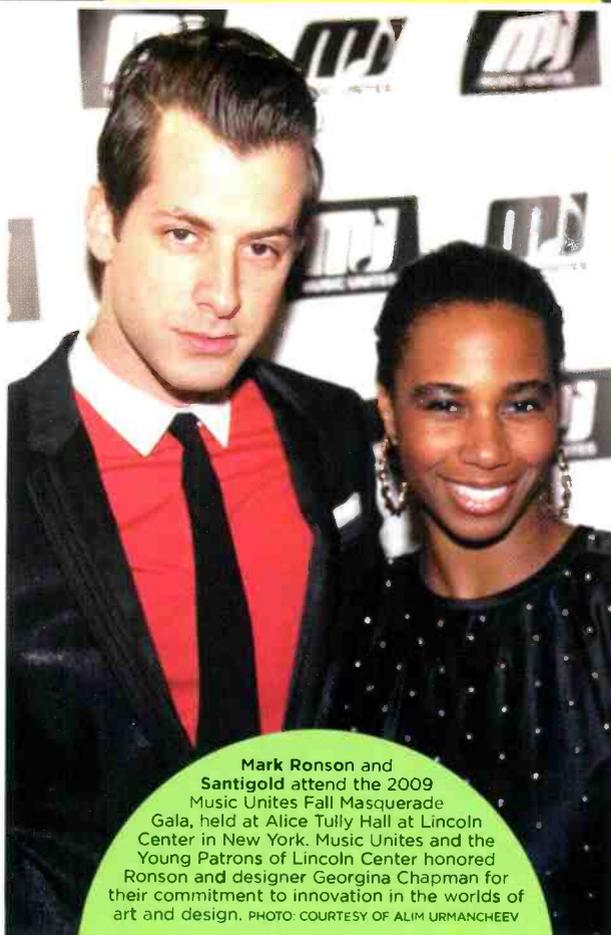
PHOTO: COURTESY OF REMA ZARWI



AEG Live president of international **Rob Hallett** presents **Beyoncé** with a plaque following her seventh sold-out O2 show in London to commemorate the sale of more than 500,000 tickets across her 1 Am... European tour.



Billboard senior chart manager **Wade Jessen** (left) and director of charts **Silvio Pietroluongo** catch up with **Reba McEntire** prior to the Country Music Assn. Awards in Nashville. McEntire's new single "Consider Me Gone" moves up to No. 3 on Hot Country Songs this week.



**Mark Ronson** and **Santigold** attend the 2009 Music Unites Fall Masquerade Gala, held at Alice Tully Hall at Lincoln Center in New York. Music Unites and the Young Patrons of Lincoln Center honored Ronson and designer Georgina Chapman for their commitment to innovation in the worlds of art and design. PHOTO: COURTESY OF ALIM URMANCHEEV



Celebrating the signing of Owl City's new publishing deal and No. 1 Billboard Hot 100 single "Fireflies" are (from left) Universal Music Publishing Group chairman/CEO **David Renzer** and executive VP/head of creative **Tom Sturges**, **Adam Young** (aka Owl City), Owl City manager **Steve Bursky** and UMPG executive VP of creative for the East Coast **Evan Lamberg**.

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