

The Decade In Music

Special Double Issue

Billboard

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BAD?

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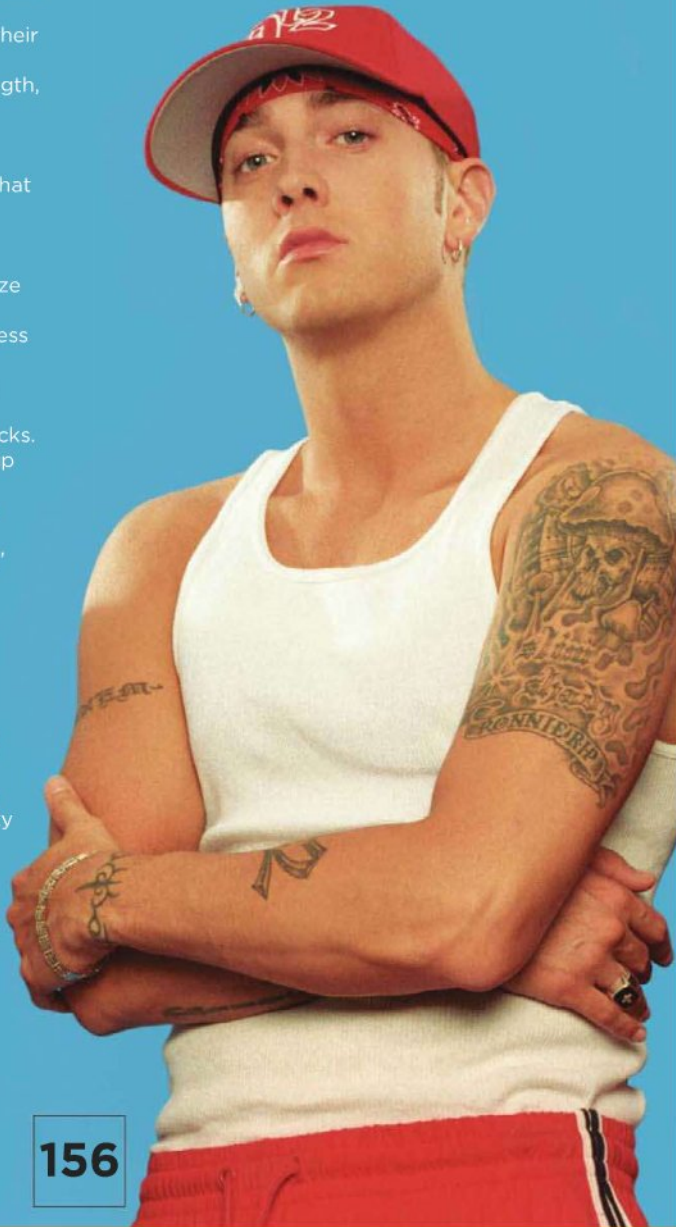
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.COM EXCLUSIVES
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NEW YEAR'S EVE LIVE
Carmen Electra will heat up the Las Vegas Strip as host of "Billboard's New Year's Eve Live," airing at 11 p.m. ET Dec. 31 on Fox. Electra will celebrate the biggest night of the year with Sean Kingston, Kris Allen, Allison Iraheta and many others.

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

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

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BILLBOARD.COM EDITOR: JESSICA LETKEMANN 646-654-5536
BILLBOARD.COM NEWS EDITOR: David J. Prince 646-654-5582
BILLBOARD.COM ASSOCIATE EDITORS: Marciel Concepcion 646-654-4780, Monica Herrera 646-654-5534

DESIGN & PHOTOGRAPHY
CREATIVE DIRECTOR: CHRISTINE BOWER-WRIGHT
PHOTO EDITOR: Amelia Halverson SENIOR DESIGNER: Greg Grabowy

CHARTS & RESEARCH
DIRECTOR OF CHARTS: SILVIO PIETROLUNGO
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ASIA-PACIFIC/AUSTRALIA: Linda Matich 612-9440-7777, Fax: 612-9440-7788
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ASSOCIATE AUDIENCE MARKETING DIRECTOR: Linda Lam
SUBSCRIPTIONS: 800-658-8372 (U.S. Toll Free) 847-559-7531 (International) or nbb@orneda.com

LICENSING, EVENTS & REPRINTS
VICE PRESIDENT, BUSINESS DEVELOPMENT & LICENSING: ANDREW MIN andrewmin@nielsen.com
EXECUTIVE DIRECTOR, CONFERENCES & SPECIAL EVENTS: MICHELE JACANGELO
SPONSORSHIP/BUSINESS DEVELOPMENT MANAGER: Cebele Marquez 646-654-4648
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MAGAZINE REPRINTS: Angie VanGorder - 1-800-290-5460 Ext. 176 or BB@theYGSgroup.com

PRODUCTION
PRODUCTION DIRECTOR: TERENCE C. SANDERS
ASSOCIATE PRODUCTION DIRECTOR: Anthony T. Stallings
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OPERATIONS
GROUP FINANCIAL DIRECTOR: BARBARA GRIENINGER 646-654-4675
HUMAN RESOURCES DIRECTOR: BILL FINTON
LEGAL COUNSEL: MARK MILLER
DISTRIBUTION DIRECTOR: Lou Bradford
PERMISSIONS COORDINATOR/ASSISTANT TO PUBLISHER: Dana Parra 646-654-4696
VICE PRESIDENT, MANUFACTURING AND DISTRIBUTION: Jennifer Grego
VICE PRESIDENT, AUDIENCE MARKETING: Joanne Wheatley

BILLBOARD OFFICES
NEW YORK: 770 Broadway, New York, N.Y. 10003
Phone: 646-654-4500
Edit. Fax: 646-654-4681
Adv. Fax: 646-654-4799
LOS ANGELES: 5055 Wilshire Blvd., Los Angeles, CA 90036
Phone: 323-525-2300
Fax: 323-525-2394/2395
MIAMI: 101 Crandon Blvd., Suite 466, Key Biscayne, FL 33149
Phone: 305-361-5279
Nashville, Tennessee: 37203
FAX: 305-361-5299
LONDON: Endeavour House, 189 Shaftesbury Ave., London W1C2H 8TJ.
Phone: 011-44-207-420-6003; Fax: 011-44-207-420-6014

SENIOR VICE PRESIDENT, THE ENTERTAINMENT GROUP
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A DECADE IN RELIEF

What The Oughts Wrought **By Bill Werde**

Somewhere between John Mayer doing his best Ron Popeil to sell Vevo to the gathered A-list industry crowd and Queen Rania of Jordan explaining how Vevo was going to change the plight of Africa's undereducated children, it was impossible not to reflect on the decade that's coming to a close.

Vevo, of course, is the new service that promises to aggregate all licensed music video content into one spot and then monetize the expected scale with ads. The Dec. 8 launch party in downtown Manhattan was extravagant to say the least, with executives flying in from all over the world and a who's who of artists ranging from Bono to Lady Gaga.

"This is how it used to be all the time!" exclaimed more than one partygoer, surveying the extensive, attentive waitstaff toting hors d'oeuvres and premixed drinks for a few hundred. It was as if Vevo wanted to remind the business of how fun it could be—or how fun it will be if Vevo succeeds in its mission.

But if the mood in the room was oh-so-cautiously optimistic—"Vevo is the chance for the music industry to stop playing defense," Vevo chief architect Doug Morris said—the subtext was not. The night's most articulate moment of clarity came from Mariah Carey, who took the stage and said, "We want to slowly but surely salvage something that used to be amazing."

Salvage. And then we all went home, opened up a browser and couldn't get Vevo to work until well into the next day, and then only spottily.

"This is how it used to be." Were people referring to the outsized nature of the party? Or the notion that in 2009, as in 2000, the top executives in the busi-

ness were looking at a wildly popular, online consumer behavior and destination—today, music video consumption and YouTube—and trying to figure out how to control it?

This decade—all that history will say it ended up meaning for the music business—actually started in June 1999. That, of course, is when the original Napster launched.

It's amazing how little changed in the dynamic between record labels and digital companies, and for so long, as the '00s unfolded. I recently reread the first

Despite the stumbles out of the gate, I'm heartened by Vevo.

article I wrote about the MP3, in January 1999. The RIAA was suing to prevent the release of one of the first consumer MP3 players. Indie labels were embracing digital distribution because they felt it would "even the playing field." And major-label executives, speaking on condition of anonymity, addressed the need for control. "If we have the right kind of technology and agreements, we can have a system where it's clear what is authorized, and can be played or recorded," one of them said.

Let's be honest: Those beliefs really didn't start to change until two or three years ago, and only then after years of relentless, unmerciful drops in CD purchases, not to mention bottom lines.

In the last couple of years, the labels have finally become more flexible in licensing their music to services and letting go of copyright protection. It hasn't saved the business, at least not yet. But it's letting music companies focus their energy and resources on trying to create new, workable models.

The labels still have a long way to go. With the exception of iTunes, the serv-

ices they've been willing to license have yet to show much profit, with many of the most current efforts (iLike, imeem, Lala) getting sold in a recent flurry at alleged fire sale prices. It's almost as if the music business gods wanted to book-end the decade and send a reminder: Sorry, guys, you're not quite there yet.

Was it a good decade? It was great for music, which is everywhere now. People take it with them on their phones and in their sneakers; they hear it during movies and TV shows and commercials; they make it for cheap and can distribute it to tens of millions for free. None of that existed on Dec. 31, 1999. Nor did the careers of such bold new talents as Beyoncé, Eminem, M.I.A., Alicia Keys, Justin Timberlake, the Yeah Yeah Yeahs, Kanye West, Lady Gaga, Taylor Swift, Coldplay, Susan Boyle . . . I could keep going.

But was it a good decade for the business? It was brutal, with creative companies and individuals lost to falling profits. But I think that the recorded-music sector has weathered the worst and is about to come out the other side.

Sometime in the next six to 12 months, the growth curve of digital music will finally, finally catch the descent of CD sales. At last there will be a new baseline for the size of the business, a new solid floor, albeit a much lower one to build upon. Which is why, despite Vevo stumbling out of the gate, I'm heartened by the attempt to build. Whether it's Vevo, or the labels investing in MySpace or Apple snapping up Lala—these are aggressive new strategies for monetizing content. They show big thinking and a partnership approach with technology companies. It gives me hope that maybe, just maybe, the labels and publishers really have learned from the last 10 years.

The business we're all left with is much smaller. But it's also populated with survivors. It's far more nimble, and hungry to experiment with new revenue streams.

So bring on Vevo and the next 10 Vevos. (Preferably most of the next 10 will actually work at launch.) I look at the front cover of this issue and the first thing I see is a giant arrow pointing up. How about you? ***

ON THE COVER
Call it a Rorschach of sorts. Do your eyes naturally jump to the more optimistic arrow (and view of the decade) in the center, or fixate on the two red ones heading south? Here's what's not up for interpretation: Starting in the bottom right is our No. 1 artist of the decade, Eminem. Head left to No. 9, Destiny's Child; hop back right to No. 10, Jay-Z; and keep on counting down until you get to No. 75, Staind, in the top left. Sorry about the bar code, Alicia!



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CHRISTMAS VIGIL

Retailers Say Holiday Sales Are Holding Up Better Than Expected **BY ED CHRISTMAN**

MUSIC RETAILERS SAY THEY REMAIN in good cheer about the year-end holiday selling season.

While it's too early to tell whether music merchandisers will have a merry Christmas, some say that sales during the first two weeks of the holiday selling season are beating expectations, if not last year's comparable-store sales.

While U.S. album sales are down 13.6% during the last two weeks from the corresponding period a year earlier, according to Nielsen SoundScan, music retailers say they're cautiously upbeat about business.

The holiday selling season is "pretty good, and we think it will get better as it goes on," one retail chain executive says. "The final weeks are looking good. The Susan Boyle thing [her debut album, "I Dreamed a Dream"] is phenomenal. Plus, you have another breakout in Andrea Bocelli ["My Christmas"], whose sales are taking off, and a decent amount of new releases. Whereas last year you virtually had nothing—everything they promised never materialized."

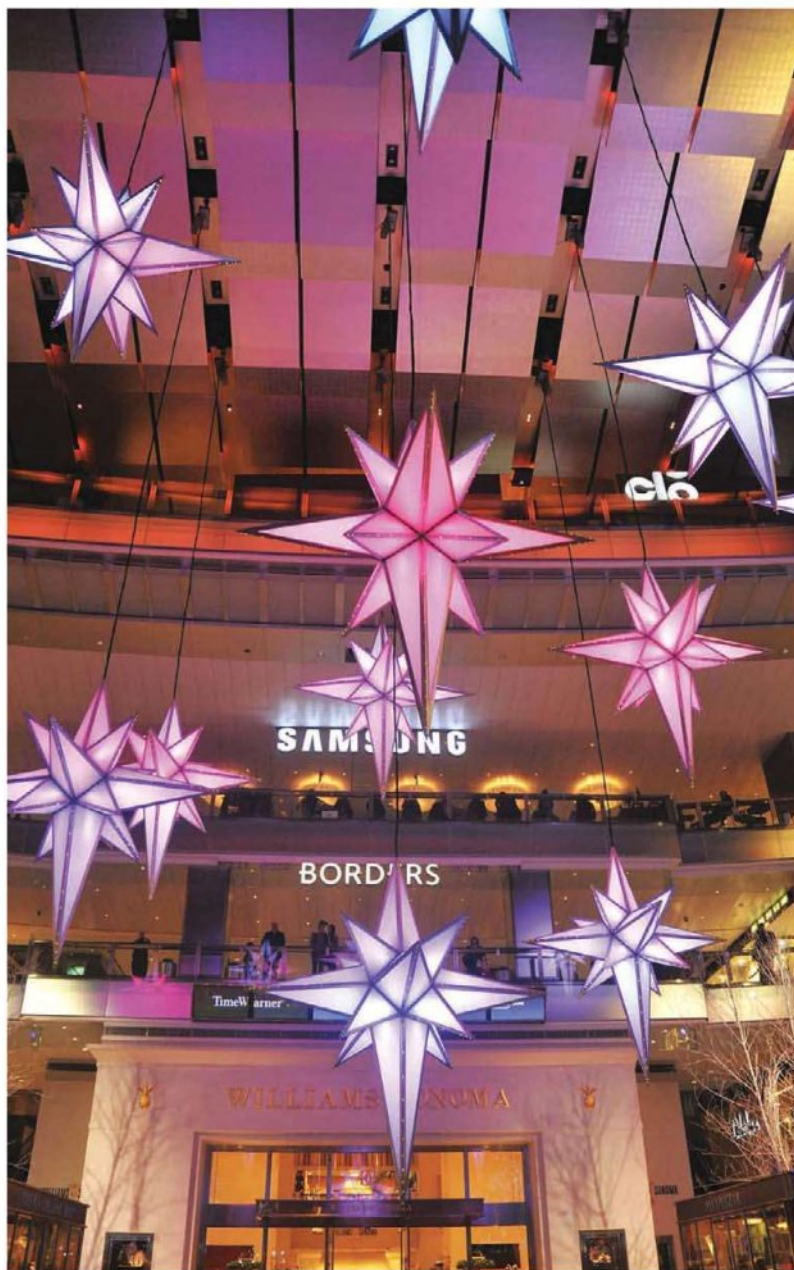
The release schedule is not only strong, but cuts across a wide swath of consumers. Older shoppers are snapping up Boyle and Bocelli, young kids are going for Justin Bieber's "My World" and the two "Glee: The Music" soundtracks, and a broad segment of consumers are drawn to recent releases by stars like 50 Cent, Carrie Underwood and Taylor Swift, whose deluxe version of "Fearless" is generating brisk sales.

"You have a lot of different kinds of music appealing to a lot of different people," the retail executive says. "The only thing missing is a strong-selling hit rock record. But with all the other genres, we may not need one this year."

Newbury Comics CEO Mike Dreese says the holiday season has been good for his chain so far. During Thanksgiving week and the first week of December, Newbury's comparable-store sales were down 6% but profits were up 5% from the same period last year. When the company's Web site sales are added, profits were up 10% from a year earlier, Dreese says.

Although Newbury's music sales were down 6% from a year earlier, profits were up 25%, thanks to sales of higher-margin used CDs. "What's not to like?" Dreese asks.

Super D co-owner Bruce Ogilvie says sales feel better this year than last. "We are up 45% this



year from November through this week, but last November we took a lot of returns," he reports.

Sales are up for the company's direct-to-consumer operations, as well as for its indie store clients, which usually see an uptick in Christmas-related foot traffic later than chain stores.

"They must be feeling something because orders from them just went up," Ogilvie says of the indies.

Another wholesaling executive says his firm is seeing strong catalog reorders for video and music, which is good news if it sells, and not so good if Christmas turns out like last year, when returns left merchants with coal in their stockings.

Meanwhile, digital track sales during the first two weeks of the holiday selling season totaled 38.5 million, down 0.7% from a year earlier, while digital album sales reached 3.3 million, up 2%, according to Nielsen SoundScan. During Thanksgiving week, album sales jumped 34% over the prior week, while digital track and digital album sales both inched up only 4% from the prior week. But the lackluster digital sales weren't a major concern because they don't usually kick in until after Christmas, when consumers who received iPods hit iTunes.

Merchants agree that the twin engines leading this year's holiday selling season could be Boyle's and Bocelli's breakout albums, which have already surpassed sales of 1 million units each in the United States, according to SoundScan.

"We were out of Boyle yesterday but got another 1,200 in today," Ogilvie says. "This may be a title that the indies scoffed at but are finding out they can't ignore it and they may need to stock it. They are ordering it but are saying, 'Keep it on the down-low.' Consumers are breaking down the door because they want the title."

Ogilvie says that with things starting well, it just might continue through the season. While online retailers capture a lot of business in the early part of the selling season, there is a big shift to brick-and-mortar stores beginning about a week before Christmas, he says.

"While the holiday selling season used to break open on about Dec. 12 or Dec. 13, now it doesn't break until Dec. 21," Ogilvie says. "That's when brick-and-mortar goes crazy."

Additional reporting by Cortney Harding.

TOP 10 STORIES OF THE YEAR

Developments That Will Have A
Profound Impact On What The Biz
Looks Like In 2010 **By Billboard Staff**



That's the ticket: Live Nation president/CEO **MICHAEL RAPINO** (left) and Ticketmaster Entertainment CEO **IRVING AZOFF**

TICKETMASTER-LIVE NATION MERGER PACT

Just as the nation's largest concert promoter and ticketing company had begun making competitive inroads onto each other's turf, Live Nation and Ticketmaster Entertainment signed a merger agreement in February that sent a shudder through the live entertainment business.

In addition to dominating their respective core markets, both companies boast a formidable stable of acts. Live Nation has long-term multirights deals with Madonna, U2, Jay-Z, Shakira and other superstars. The Front Line division of Ticketmaster Entertainment has ties with some 200 clients, including such heavyweights as the Eagles, Aerosmith, Jimmy Buffett, Kid Rock and John Mayer. The combined entity would also control a huge customer database. The marketing efficiencies would be enormous, as would the value to sponsors.

The U.S. Department of Justice is expected to conclude an antitrust probe of the proposed merger in early 2010. The union of Live Nation and Ticketmaster is about content, live and otherwise, and the ability to market and sell it, before, during and after a concert. The combined entity would be able to tap into—or control—revenue from ticketing, merchandising, sponsorships, e-commerce and recorded music. Pass or fail, this deal heralds the future of music.

TERRA FIRMA FAILS TO RESTRUCTURE EMI DEBT

Terra Firma was on a tightrope all year as it grappled with the £2.7 billion (\$4.5 billion) in debt it took on to acquire EMI Group. Terra Firma's lender Citigroup reportedly rejected the private-equity firm's offer to inject £1 billion (\$1.7 billion) into EMI in an apparent bid to get the bank to forgive the same amount of debt. Now the two sides' talks will likely center on a debt-for-equity swap by Citigroup. The outcome of this latest maneuver could be that Terra Firma will have to share ownership of EMI with the bank—or perhaps be forced out altogether.

RECORDED- MUSIC SALES PLUNGE AGAIN

The plunge in recorded-music sales that began in 2001 showed no sign of abating in 2009. Through the week ending Nov. 29, U.S. sales of albums and track-equivalent sets (where 10 digital tracks equal an album) were down 8.7%, accelerating from a decline of 7.3% during the same period in 2008. CD sales plummeted 19.5%, worsening from a drop of 19% a year earlier. Meanwhile, growth in digital track sales slowed sharply to 9.7% through Nov. 29, down from 28.3% a year earlier. Lower growth rates are inevitable as the digital market expands, but the depth of the slowdown adds to the industry's already deepening worries over falling sales.

APPLE BUYS LALA

Any music-related acquisition by Apple and its iTunes store would be big news. But the company's December acquisition of Lala was particularly intriguing. What does the largest U.S. music retailer, which dominates the market for purchased song downloads, want with a company mostly known for streaming music? The deal may point to Apple's interest in "cloud"-based applications that enable users to access music and other entertainment content from any device. And that, in turn, provides yet more evidence that the future of Apple's lucrative iPod product line will be firmly rooted in Web-connected devices like the iPhone and the iPod Touch—and that the days of download-based players like the iPod Nano are numbered.

TAYLOR SWIFT, MEDIA JUGGERNAUT

Fueled by runaway sales of her album "Fearless," Taylor Swift's star exploded into a supernova, lending a much-needed commercial boost to country music. She was everywhere, performing on "Saturday Night Live" in January, hosting "SNL" in November, portraying a murdered teen on CBS' "CSI," appearing on "The Oprah Winfrey Show" twice, shooting a tongue-in-cheek rap video with T-Pain and cleaning up at the Country Music Assn. Awards. Perhaps the most remarkable aspect of Swift's ubiquity: She never lost her head in the glare of the media spotlight, even after Kanye West disrupted her acceptance speech for best female video at the MTV Video Music Awards.

LATE FEES STRENGTHEN PUBLISHERS' HAND

After the U.S. Copyright Royalty Board issued its final ruling in January on new mechanical royalty rates, the National Music Publishers' Assn. capitalized on the leverage it gained from the inclusion of a 1.5% late fee on tardy royalty payments. Under a settlement with the RIAA, which had appealed the fee, the major labels agreed to deliver publishers a windfall of more than \$264 million in mechanical royalty payments comprising pending and unmatched royalty money. They also agreed to stop withholding song royalties on an album when the royalty split for a single song is the subject of a dispute among songwriters or when there's a dispute involving CD mechanicals for that album.

MICHAEL JACKSON SALES FRENZY

Michael Jackson's June 25 death set off one of the biggest sales explosions ever seen for an artist's catalog. As Sony scrambled to meet demand for product, U.S. sales of the late artist's solo albums totaled 422,000 units in the week of his death, surging from 10,000 units in the prior week, according to Nielsen SoundScan. In the following week, sales of his solo titles hit 794,000 units, benefiting from a full seven days of sales and replenished supplies. From his death through the week ending Nov. 29, Jackson's U.S. sales totaled 7 million albums, 10.2 million track downloads and 1.3 million DVDs, skyrocketing from year-to-date sales before his death of 300,000 albums, 1.2 million track downloads and 70,000 DVDs.

MILEY CYRUS EMBRACES PAPERLESS TICKETING

Miley Cyrus' 2007-08 Best of Both Worlds tour provided many consumers with a bitter introduction to secondary vendors, who scooped up tickets and sold them at huge markups. So it was big news when Cyrus struck back at resellers by embracing paperless ticketing for her U.S. fall tour this year. AC/DC, Tom Waits, Bruce Springsteen and John Mayer are among the other acts that have sold paperless tickets through Ticketmaster. But Cyrus' 2009 tour was the first by an arena-level touring artist to use paperless for all ticket sales. While secondary vendors predicted chaos, Ticketmaster says the sales came off without a hitch.



VEVO LAUNCHES

Already a pioneer in the monetization of online music videos, Universal Music Group broke new ground by spearheading the Dec. 8 launch of Vevo—a label-owned and -operated "Hulu for music" powered by YouTube. The difference between Vevo and previous efforts to generate revenue from videos is that stakeholders Universal and Sony Music Entertainment—with EMI Music licensing its content but not taking an equity stake in the venture—will control ad sales and content. By hosting all 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.

NEW MUSIC DISCOVERY INITIATIVES

Google partnered with MySpace and Lala to embed free, full-track streaming in music- and artist-based search results, which also point users to Pandora, imeem and Rhapsody for more information. Facebook tapped Lala for a music-gifting program, allowing members to buy a 10-cent permanent stream or an 89-cent digital rights management-free download for their friends. Apple's acquisition of Lala will pose a short-term challenge to these services, but with the recording industry keen on encouraging the development of non-Apple music services, expect to see Google and Facebook provide their users with other music discovery options.



CONGRATULATIONS

JAY-Z / ZAC BROWN BAND / JASON MRAZ / MUSIQ SOULCHILD / PLEASURE P
T.I. / DEATH CAB FOR CUTIE / PARAMORE / FLO RIDA / TREY SONGZ / SEAN PAUL
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FROM YOUR ATLANTIC FAMILY

2009



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ROC NATION



ROADRUNNER

CHOP SHOP RECORDS

SWIMMING UPSTREAM

Free Streaming Gained Users, But Revenue Remains Elusive **By Antony Bruno**

IN 2009, MUSIC FANS FINALLY began to accept the concept of accessing music as a service over buying it as a product.

While subscription-based services like Rhapsody and Napster continued their struggle to acquire and retain customers, ad-supported rivals like European sensation Spotify, MySpace Music and even imeem saw impressive gains in usage and traffic. Spotify racked up 6 million users across Europe since its October 2008 launch, while imeem claimed 20 million visitors per month.

But with this surge in activity comes an inevitable reckoning over the underlying business model that will radically alter the direction of these services in the year ahead. Because while much of this rising interest in streaming vs. owning music is due to increased broadband Internet penetration and the availability of portable devices like the iPhone that can stream music rather than store it, the real driver is the price—free.

And therein lies the problem. Ad-supported services can't earn enough from advertising to cover their licensing fees. Just ask imeem, which ended the year being acquired by MySpace for a song, despite decent user numbers and moderately successful ad sales.

Meanwhile, record labels are unwilling to lower their rates to accommodate ad-supported services. It's not just because they fear free music will mean fewer sales, but also because the revenue per user gained from ad-supported services is less than the revenue per user gained from subscription services or direct sales.

"I don't think there's enough value in that business for anybody," says David Ring, executive VP of business development and business affairs for Universal Music Group's (UMG) eLabs division, about the ad-supported model on its own. Instead, he says labels are more interested in converting free users into paid users, either by up-

selling them to a monthly subscription or getting them to buy additional products and services, using the free stream as a customer acquisition tool.

"We're always trying to drive upsell to transactions, upsell to bundles and purchase," he says. "But we definitely are not looking at the hope and the prayer that giving away free streaming will somehow magically convert people into buyers. We have to strike the right balance between giving the right service to a customer, earning the right compensation to us and our artists, and then upsell customers on other products."

Easier said than done. Offering free music certainly has the potential to inspire sales, but labels want it offered in a way that doesn't substitute other sales in the process. Suppose an ad-supported service converts 20% of its user base to a \$10 monthly subscription. It would take 1 million free users to acquire 200,000 subscribers, who would then bring in an annual value of \$24 million.

But according to one label executive who asked to remain anonymous, those same 200,000 users today would represent a ballpark retail value of \$50 million per year, based on the assumption that they represent the more active music consumer.

"The free proposition can't be so compelling that people stop paying for music," the label executive says. "Even with the best-case scenario, the 'freemium' business model does not work."

So, expect to see the music industry increase its efforts to make paid services more compelling than free ones. The high rates charged today for ad-supported music are designed to make it less compelling for the service provider. Labels also are now releasing less of their catalog to predominantly ad-supported services and are experimenting with "window" strategies where the ad-supported sites get new releases later than the paid sites.

"If you want to give away something



Islands in the stream: MySpace Music (top) and Rhapsody

for free, you're massively restricted with the kind of content you have access to," says David Hyman, CEO of MOG, which scrapped plans for an ad-supported streaming service in favor of one carrying a \$5 monthly fee. "Some of the labels won't do ad-supported music anymore at all. You're going to start seeing that coming into play when some of the existing services are going up for renewals on their contracts."

Critics say these measures will only drive fans lured to ad-supported services from peer-to-peer sites back to their pirate habits. Rob Wells, senior VP of digital at Universal Music Group International, estimates that as many as 60% of Spotify users are former P2P users—in Sweden, it's closer to 80%—suggesting Spotify replaces P2P as the music discovery tool of choice.

But if P2P users indeed buy more music than the average music consumer—a theory that remains a point of heated debate—that only further illustrates the danger of substituting sales with free streaming.

Others counter that the \$50 million in annual retail revenue cited as the current customer value bar is destined to fall as CD sales continue their slide, and that labels should proactively lower their expectations as a result to

fall in line with what ad-supported services can earn from today's advertising rates. If the free, ad-supported streaming model existed in a vacuum, they'd have a point.

However, labels are at the same time eyeing a future where service providers (such as for the Internet and mobile phones) will add the cost of a monthly or yearly subscription fee into that of their services and devices. Lowering their rates to aid free ad-supported services that bring in far less revenue would hurt those chances.

"I want to make sure I don't screw up my future opportunity around interesting new models because I put free in competition with those new models," the anonymous label exec says.

It's the difference between collecting a small amount of money from a small group of music fans that previously spent a lot of money on music versus collecting a small amount of money from a large group of people that previously spent on average very little money on music.

"Let's say there are 70 million broadband homes in the U.S.," UMG's Ring explains. "If every single one is paying for a music service irrespective of how much they're using it, you can imagine the average revenue per those households for every month doesn't need to be as high as if you only had 500,000 of the biggest music users in the country signed up to a different service."

And since neither ad-supported nor subscription-based services generate any meaningful revenue for labels today, the industry is content to risk losing a few underperforming partners in hopes of gaining more lucrative ones in the future.

It's for this reason that Spotify has not yet launched in the United States, and why when it does it will look much different from the service made popular overseas. It's why MySpace Music president Courtney Holt says he's considering selling digital downloads directly rather than relying on affiliate deals with iTunes and Amazon and why he'll add ticketing and merch sales programs next year to further help monetize the service (not to mention the rumors that MySpace may introduce a subscription tier as well.)

"We're evaluating different businesses," Holt says. "We were never building a business that was 100% dependent on advertising. We're looking at diversified revenue streams with ad-supported streaming at its core."

Just as subscription services like Rhapsody and Napster gave away two-week free trials to potential customers, consider 2009 the year the music industry gave ad-supported music services a trial period of their own. Next year, that trial ends. How digital music fans react will be a story worth following. ●●●

Additional reporting by Juliana Koranteng and Andre Paine in London.

TUNES YOU CAN USE

Key Streaming Music Services And Their Offerings

MYSPACE MUSIC

OFFER: Free, unlimited on-demand streaming of music and videos. Links to iTunes and Amazon to purchase tracks. Music video hub.
AVAILABILITY: United States, United Kingdom, Australia
USERS/TRAFFIC: Doesn't disclose numbers
MODEL: Ad-supported, supplemented by sales of digital downloads and, soon, concert tickets and merch.



SPOTIFY

OFFER: Free, unlimited on-demand streaming of music. Links to digital to purchase tracks. Mobile access from iPhone and Android apps.
AVAILABILITY: United Kingdom, Sweden, Norway, Finland, France, Spain
USERS/TRAFFIC: 6 million combined
MODEL: Ad-supported, supplemented by sales of digital downloads and converting users to a \$15-per-month subscription tier, which offers mobile access and better-quality files.

IMEEM

OFFER: Free, unlimited on-demand streaming of music and videos. Users upload tracks to the catalog. Links to purchase via iTunes, Amazon and its Snocapped-powered store. Mobile access via iPhone and Android apps.
AVAILABILITY: More than 20 countries across North America, Europe and Asia
USERS/TRAFFIC: Claims more than 20 million visitors per month
MODEL: Ad-supported, supplemented by sales of digital downloads and converting users to a multitiered subscription premium service. —AB

TOP FIVE DIGITAL STORIES OF '09
1 Apple buys Lala. 2 Spotify becomes a streaming music sensation in Europe.
3 Online video service Vevo launches.
4 MySpace acquires imeem and iLike.
5 Webcasters, SoundExchange reach royalty settlement.



CONGRATULATIONS

to these five independent pioneers on their Grammy nominations.

For Your Consideration:

NEKO CASE *Middle Cyclone* : Best Contemporary Folk Album & Best Recording Package

BOOKER T. *Potato Hole* : Best Pop Instrumental Album & Best Rock Instrumental 'Warped Sister'

MAVIS STAPLES *Live: Hope At The Hideout* : Best Contemporary Blues Album

JOE HENRY *Producer of* : Best Jazz Instrumental Album *Allen Toussaint - The Bright Mississippi* & Best Traditional Blues Album *Ramblin' Jack Elliott - A Stranger Here*

RAMBLIN' JACK ELLIOTT *A Stranger Here* : Best Traditional Blues Album

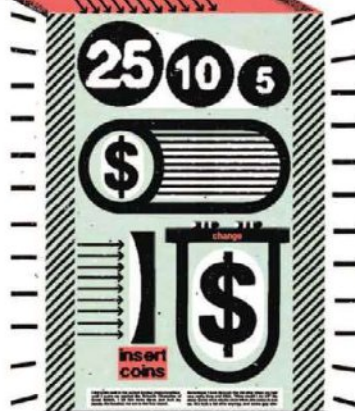
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INSATIABLE APP-ETITE

Artists Reap Big Revenue From More Engaging App Experience **By Antony Bruno**

TWO YEARS SINCE “Buy U a Drank (Shawty Snappin’)” was the top-selling mastertone of 2007, R&B artist/producer T-Pain is rocking the mobile world again, this time with the iPhone app “I Am T-Pain.”

The app lets users record karaoke versions of his songs or sing over any other song stored in their iPhone, using AutoTune software. As of the weekend after Thanksgiving, the \$3 app sold more than 600,000 copies since its Sept. 1 debut, making it the top-ranking paid music app in Apple’s App Store and the 12th-highest-grossing among all apps. According to Jeff Smith, CEO of iPhone developer Smule (which made the app), the average user has launched it 17 times since purchase and spends 90 minutes using it; in total, users have created more than 10.4 million recordings.

And most exciting to the music industry, users bought more than 200,000 karaoke versions of the 10 T-Pain songs made available for 99 cents, sold from within the app itself.

The success of “I Am T-Pain” illustrates the potential for iPhone apps to become a revenue-generating platform in their own right and not just the promotional gimmick labels have positioned them to date. In the past year,

dozens of artists flooded the App Store with free apps primarily consisting of nothing more than a few photos, the odd video, a listing of tour dates, Twitter

and news updates and perhaps a song snippet or two.

In June, Apple introduced a software update that for the first time allowed

developers to sell content from directly within their apps. Previously, developers had to either give away upgrades or ask users to buy and download a new version of their program. While the new capability opened the door to using apps to sell music, there’s a hitch.

Apple won’t let artists sell music through their apps; they have to link to iTunes. But if the music somehow becomes a function of the app itself and only usable from within the app, those rules no longer apply. For instance, iPhone users who own T-Pain’s “Buy U a Drank” must pay another 99 cents to download the karaoke version of the song for the game.

“We’ve opened up a new category of music sales,” Smule’s Smith says. “It’s self-contained. You have to buy this music in the context of the application. It’s walled off and protected. Now, we’re not cannibalizing sales, but [creating] a source of new revenue growth.”

T-Pain is not alone. Lady Gaga’s “iOKi” karaoke app costs \$3 to download and offers extra tracks for 99 cents each. Tapulous, developer of the popular “Tap Tap Revenge 3,” sells track packs from popular artists from within the app. According to Tapulous head of business development Tim O’Brien, more than 750,000 tracks have been bought since the game was released Sept. 25.

According to Jive VP of mobile marketing, sales and business development Sean Rosenberg, these new capabilities expand the iPhone platform from a disposable product built around recycled functionality and content into a service model. The label is planning to launch several artist-branded versions of the “Open Mic” karaoke game—developed in conjunction with developer Rain—as well as artist-branded versions of “Tap Tap Re-

venge” competitor “TapStar” from EpicTilt in the coming months.

What’s more, it’s cheaper. While hiring a developer to create an artist-branded app can run anywhere from \$20,000 to \$100,000, developers like Tapulous and Smule operate exclusively on a revenue-sharing model. Money doesn’t change hands upfront. They simply split the revenue gained from the sale of the game and the sale of any in-game content, after Apple takes its 30% cut of both.

“You guys can go out and spend \$50,000 to build an app and hope that it gets into the top 100, or you could come to me and spend those dollars across my platform and I will guarantee you 10-20 million eyeballs,” O’Brien says. “Many artist apps don’t make it into the top 100. I’ve not released a game yet that hasn’t.”

But it won’t be as simple as just offering fans token content. To drive in-app sales, labels and artists will have to develop innovative products that let the fan be part of the process in some way.

“The key to moving content inside the application is allowing users to personalize that content in creative ways and share it,” Smith says. “The days of purely passive entertainment are numbered. It’s no longer about buying the CD and stuffing it in your car. It’s about getting closer to the artist and understanding their personality and embracing their music.”

That may be difficult for a music industry still focused on control or artists concerned about the integrity of their creative vision. But if they’re to participate in the \$2.4 billion-per-year app economy, as estimated by mobile advertising firm AdMob, rather than just giving away what amounts to digital schwag, it’s a concession they’ll have to make. ●●●

AT YOUR SERVICE

Five Innovative, Music-Focused iPhone App Developers

SMULE

Founded by two professional musicians (one getting his PhD in music at Stanford and another a member of the Stanford music faculty), Smule specializes in apps that let users create music. Since the company was founded in June 2008, it has created only seven apps, three of which were No. 1 sellers, including “I Am T-Pain.”

What Smule lacks in volume it makes up for in creativity. The company aims to make each artist app a unique creation, which can take

up to five months to develop. It insists on retaining creative control and works exclusively on a revenue-share basis.

TAPULOUS

Tapulous created the “Guitar Hero” of iPhone apps, “Tap Tap Revenge.” The music rhythm game is the most popular music game in the iPhone App Store and is now in its third iteration, “Tap Tap Revenge 3.” The newest version allows users to buy and download new tracks for the game a la “Rock Band.”

The company also makes artist-branded versions of the games and has done so for the likes of Nine Inch Nails, Weezer, Dave Matthews Band, Coldplay, Lady Gaga and Metallica. Tapulous claims various versions of the game reside on more than 18 million devices and plans to expand beyond the iPhone to Android and BlackBerry devices in the year ahead.

EPICTILT

The mobile offshoot of casual game developer Jirbo, EpicTilt has fast become a go-to developer for labels and artists looking for a fast iPhone app. The company creates customized versions of existing games for artists, resulting in such titles as “Be Like Lady Gaga,” Soulja Boy Tell’em’s “Kiss Me Through the Phone” and Asher Roth’s “Do Something Crazy.”

In July, it launched “TapStar,” a competitor to “Tap Tap Revenge 3” that features downloadable content from Sony Music Entertainment, and is planning artist-branded versions as well.

MODERATI

One of the original ringtone aggregators, Moderati changed tack hard with the decline in ringtones and upsurge in iPhone apps. In July, it introduced “Romplr,” a music remix app designed for artists who want to resell it as a branded application.

Soulja Boy Tell’em jumped on-board first, letting fans manipulate three of his songs by playing with eight sounds and adding up to seven extra samples to the mix. In November, 50 Cent unveiled his own “Romplr” app, and other artists are expected to follow.

MELODEO

Originally formed to power the back-end platform for mobile music stores, Melodeo now uses its streaming music technology to power several innovative iPhone apps. Such acts as Usher and the Presidents of the United States of America tapped the company to create apps that randomly stream songs from their catalog as a sort of personalized radio application.

Other apps include “Name That Guitar Riff” and “Kids Song Kwiz Game,” which is sort of a “Name That Tune” for children’s music. —AB

ON PAUSE

Despite Buzzy Titles, Music Gaming Sales Plummet **By Antony Bruno**

WHAT A DIFFERENCE A YEAR MAKES.

The music-game category raked in \$1.4 billion in revenue last year, according to Wedbush Morgan Securities analyst Michael Pachter, driven largely by sales of "Rock Band 2" and "Guitar Hero World Tour." By the time 2009 comes to a close, Pachter expects the category to make half that—\$700 million—despite such high-profile releases this fall as "The Beatles: Rock Band," "Guitar Hero 5," "DJ Hero" and "Band Hero," not to mention "Guitar Hero: Van Halen," which is due Dec. 22.

According to data from NPD Group, sales of these games haven't met expectations. The Beatles game, while selling a respectable 800,000 units of its various versions so far, missed the 1 million analysts expected in just the first month after its Sept. 9 debut. "Guitar Hero 5" sold 500,000 units in its first month, compared with the 1.4 million "Guitar Hero III" moved two years ago in its first month.

And "DJ Hero," the game that was meant to expand the category into the hip-hop genre, moved 123,000 units in the first few days after its late-October on-sale, and analysts at Cowen

& Co. slashed their sales forecast for the game from 1.6 million this year to 600,000.

So what happened to this once-promising category, which so many in the music industry looked to for much-needed revenue? According to Pachter, the answer is: Too many games with too much music in too short a time.

"[Game] publishers have probably done themselves a disservice by giving us way too much value for our money with each of these games," he says. "You just get way too much content. The installed base has a lot of music and they don't really need a lot more. It's sort of like buying more books when you have a stack of books left to read. You just don't."

Pachter points to the disappointing sales of "The Beatles: Rock Band" as proof of this theory.

"There isn't a game that we would expect to have more widespread appeal than that," he says. "And yet with the installed base of music game owners at around 20 million, it boggles the mind that only 800,000 bought 'Beatles: Rock Band.'"

But this doesn't mean the music-game category is a quickly fading fad with no future. No



BYTE BY BYTE

Hand in hand with the decline of music-based game sales is a softening of the impact those games have on digital downloads.

A sampling of the songs included on soundtracks to "Guitar Hero 5," "Band Hero" and "DJ Hero" shows no significant increases in track sales as a result of their inclusion in each respective game, according to Nielsen SoundScan data.

The game with the most impact on sales was "Brutal Legend"—which isn't a music simulation game but an action/adventure title with a strong heavy metal theme and soundtrack. But while songs from acts like Motörhead and Judas Priest saw sales spikes as high as 700%, the volumes were too low to make much of a real impact—in many cases from single-digit or double-digit weekly sales to low triple-digit sales. —AB

BMG

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ARTIST OF THE YEAR:
TAYLOR SWIFT

The Country Superstar Talks About Writing Her Name In The Record Books, Life On The Road—And Gives A Sneak Peek At Her Next Album **By Bill Werde**

TO SAY TAYLOR SWIFT had a remarkable year would be a comic understatement. ■ She sold more albums than any artist not named Michael Jackson. Her first headlining tour, *Fearless* 2009, sold out every show within minutes. She became the youngest woman to win the Country Music Assn.'s entertainer of the year award, and she set seemingly every chart record that exists. (For more on that, see page 48.) But most important, she proved herself a graceful, timeless celebrity, handling hosting duties on "Saturday Night Live" and a rambling Kanye West at the MTV

Video Music Awards with equal aplomb. We caught up with her on the phone from London to discuss her exhilarating last 12 months.

Have you spent much time reflecting on your growth in the past year? I do a lot of reflecting. I'll be driving down the streets I used to drive down in Nashville and my song will come on the radio or I'll pass my high school and something will remind me of how my life was before all of these crazy dreams started coming true. We wished for this, my parents and I, every single day without actually believing it would come true.

You've set a ton of records this year and won a slew of awards. I'd like to run down a couple. You became the youngest person to win the entertainer of the year award at the Country Music Assn. Awards. I'd have to say that was the most mind-blowing experience, hearing my name

called and winning that award. That is an award I had placed in an unattainable spot in my head. To be the youngest to win it makes me love country music even more for being so open-minded.

And you spent more weeks on the Billboard 200 than any other artist this decade.

It's really hard for me to wrap my mind around that one. In a business where longevity is what you aim for and hope for and strive for, having my album on the charts that long just absolutely floors me. That is such a long time. That's another one of those times where I've gotten a phone call and I really had to ask the person several times if they were serious and if they had really checked the math.

You were the 12th person in 35 years of "Saturday Night Live" to host and perform, and the first female country star in 20 years to do so, the last being Dolly Parton.

Hosting "Saturday Night Live" was the best week of my life. I started as a theater kid, so "SNL" has been up on a pedestal for me and I've always wondered what it would be like to actually experience it. You don't even notice you're so busy that you have to eat while walking to your next meeting. I was at 30 Rock at 7 a.m. until 1 or 2 at night a lot of times. I didn't want to leave.

I was definitely stepping out of my comfort zone in terms of how people have seen me in the past. To see the reviews come in and them being positive and the ratings come in and the fans were so wonderful and made a point to watch, it made me so thankful and so happy.

Do you have a single favorite moment from the past year?

The high moment of this year was my *Fearless* tour. Every night of that tour felt like a celebration. I never expected it to be as successful as it was.

And what about a low point?

[Pauses] I've had a few days—and everyone has them—where you feel humiliated or you're shocked by something or something knocks you down a few pegs. But in those moments I've been very quick to realize and remind myself that there are people out there with real problems. To get hung up on any bad moment that happened this

year would be unfair to all the good moments I've had this year.

Are there careers that came before you that you tried to learn from?

When I was growing up I didn't watch much kid television. When I was 10 I watched a special on Faith Hill and how she went to Nashville and made it in country music. I watched how Garth Brooks kept his ticket prices low. I watched how Shania Twain was able to be a blend of different genres. I just love what I get to do so much that there's never a moment of my day when I'm not thinking about a certain aspect of it, and there's never a point when I feel like I know all I need to know about the music industry.

Have you had time to write amid all this craziness?

I actually am best writing on the road. I only have time to write the songs that hit me the hardest. Those are songs like "Fifteen"—that's one I wrote on the road. It hits me and I needed to write it so I found time to write it, whether it's 15 minutes between meet-and-greets or at 4 a.m. If they haunt me throughout my meet-and-greets and interviews, and all I'm playing in my head is this song, then I know I've got something.

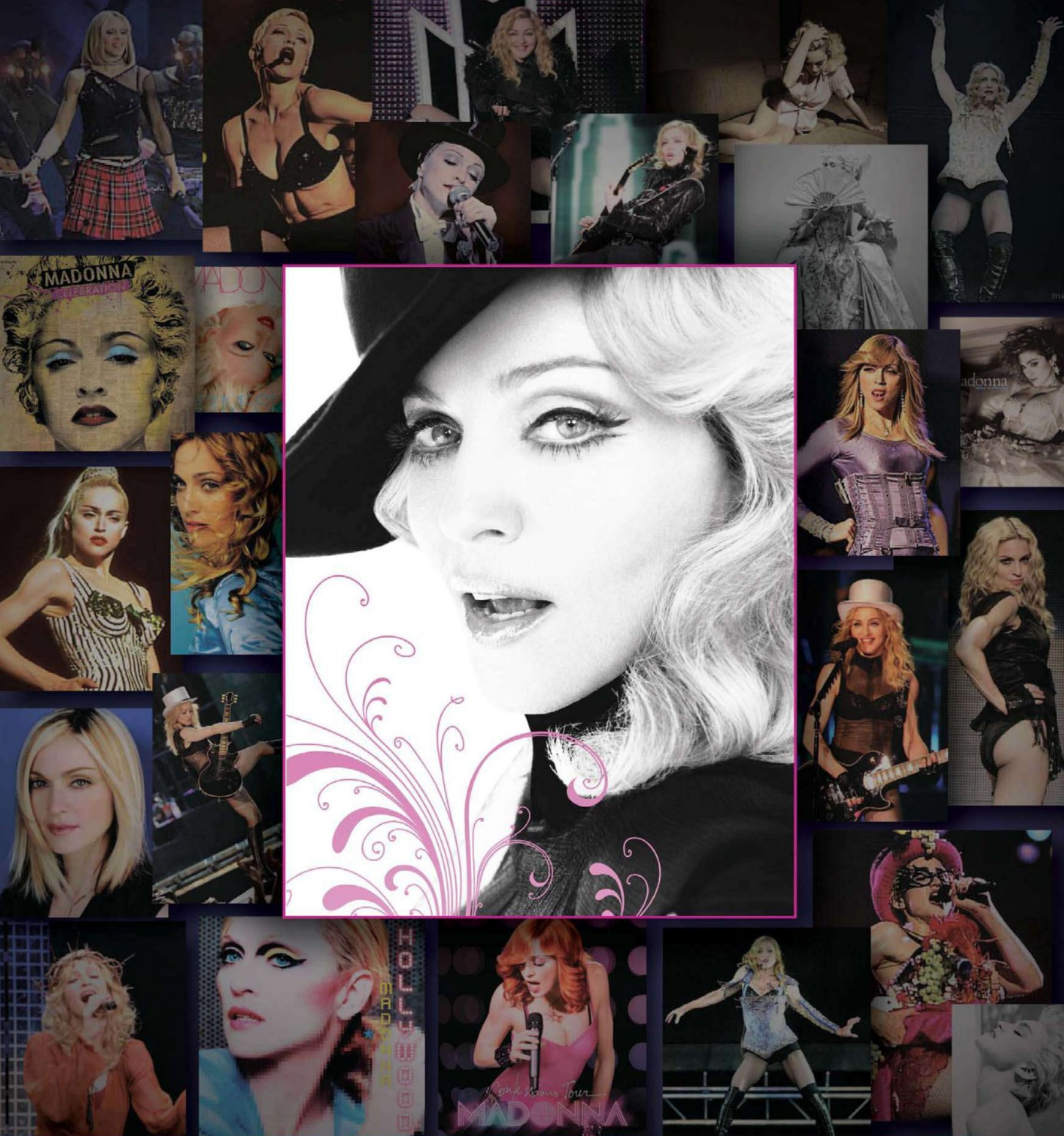
I'm well into writing my next album. I think my biggest goal for this next record is to write in real time as I always have. I want to continue to write about things that I'm going through. My first record was my diary from my early teens. My next was my diary from 16 to 18. My biggest hope for this next record is that the feelings I'm feeling right now will be accurately portrayed.

So what's left for you now? Will we see an album next year?

My next goals are to continue on with the *Fearless* tour. I'd love to be able to perform on the Grammys again. They gave me a unique opportunity last year to perform a song I hadn't even released as a single. Obviously I'll be making my third record. I'll be taking time to make it everything I've got dreamed up in my head so far. I like to have about two years between records—so possibly next year. ■■■

For the full version of this Q&A, go to Billboard.com.

I hope for my next record that the feelings I'm feeling now will be accurately portrayed.



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SWEET HARMONY

Creative Collaborations Between Brands And Musicians **By Eleftheria Parpis**



THE POTENTIAL SYNERGIES

between consumer brands and the music industry have never been more important to explore. With total ad spending down 15% in the first half of 2009 compared with the first half of 2008 and ad spending on music down 16% in the same period, it makes sense that an increasing number of marketers and musicians are interested in essentially doubling their promotional weight, both on- and offline. Here are three campaigns whose clever creative strategies have boosted the profiles of both the brands and artists.

COKE GETS HAPPY

For Coca-Cola, happiness is a five-note branding mnemonic turned into a song heard around the world. The effort, a collaboration with Atlantic Records for the soft drink's "Open Happiness" campaign from Wieden + Kennedy, stars a genre-bending mix of artists: Cee-Lo Green, Fall Out Boy's Patrick Stump, Panic! at the Disco's Brendon Urie, Gym Class Heroes' Travis McCoy and Janelle Monáe. Producer Butch Walker and Green co-wrote the nearly four-minute track released in March (the mnemonic was written by music and sound design agency Human) through MySpace—where it's been streamed more than 700,000 times—and iTunes, where it reached No. 27 on the retailer's pop chart in the United States.

The song was used in ads that aired

Ad it up: **CEE-LO GREEN** for Coke; **Estelle** for Crystal Light; **U2** for BlackBerry (from left)

in 31 markets, with spots including eight customized versions with local artists (such as Leehom Wang in China, whose version reached No. 1 on the Top 100 chart of search engine Baidu.com). In July, a music video—as stylistically fanciful as Coke's animated "Happiness Factory" spots—premiered on MTV. And the song is keeping its buzz on: So far, it has inspired more than 100 user-generated versions on YouTube, and this winter it will be heard at various venues during the Olympics in Vancouver.

According to Camille Hackney, senior VP of brand partnerships and commercial licensing at Atlantic, the collaboration—orchestrated by companies including Brand Asset Group

and Crush Music Media Management—is helping to keep the artists top of mind as they each prep upcoming releases.

FROM AN AD . . . TO AN ALBUM?

Atlantic Records artist Estelle had a very good night at the Grammy Awards in February. Not only did a Crystal Light spot launch during the show with an upbeat song she wrote and sang—one of two spots featuring the song in a campaign from Ogilvy & Mather—but she later won her first Grammy for the song "American Boy." (Crystal Light owner Kraft Foods was no doubt pleased as well.)

In the spot, Estelle belted out the upbeat "Star," which she wrote for the powdered drink mix. The commercial included a URL where visitors could download free copies of a full-length version of the song. Within the first week, the song was downloaded 20,000 times, according to Ogilvy Entertainment president Doug Scott. A month later, it was put up for sale at online retailers including iTunes and Amazon. Ten months after its debut, Atlantic says the brand-inspired song is being considered for inclusion on Estelle's next release, which is expected in mid-2010.

The campaign, Atlantic's Hackney says, "was another platform to help build [Estelle] and her brand. We collaborated and got a fantastic song out of it . . . And you never know, we may

make it into a single. We're still having those discussions."

U2 LOVES BLACKBERRY

In an eyebrow-raising switch of brand partners, U2 linked with BlackBerry to help promote its 2009 album, "No Line on the Horizon," five years after starring in an Apple ad and becoming the first band to get its own branded iPod. BlackBerry's campaign, which touts the message "BlackBerry loves U2," included exclusive sponsorship of the band's 360° tour and a 60-second spot from Arc that launched in July.

Timed to the album's release and the tour's kickoff, the commercial featured a live performance of the band in a shower of glittery sparks playing "I'll Go Crazy If I Don't Go Crazy Tonight." In the fall, the deal's most innovative element was introduced: a BlackBerry app that includes songs, videos, pictures, a link to the U2 mobile store and a news feed that sends users updates every time a band member posts to the U2 blog.

A soon-to-be-activated social-networking feature will allow concertgoers to mark their seats on a map of each venue and locate and communicate with other fans at the shows. "We're reinventing the album experience for the digital age," said Jeff McDowell, VP of global alliances at BlackBerry maker Research In Motion, at the time of the app's release.



MUSIC BRANDING TRENDS IN '09

"The biggest trend was the commissioning of original music by brands, be it the Kanye West 25th-anniversary Air Jordan deal or the Estelle Crystal Light deal. More and more brands are not necessarily only looking to license music but looking to collaborate with artists to make original music."
—Doug Scott, president of Ogilvy Entertainment

"Artists are being discovered and in turn working with brands through social networking. Bands are also becoming popular well before they get a label deal. If a band has an online following of a few hundred thousand fans, it is like a focus group. With the whole music business changing, artists are looking at

our industry more than ever, and beyond that 30-second spot."

—Mike Boris, senior VP/executive music producer at McCann Erickson

"The most notable branding initiative in the music space has been Apple's non-use of cool songs in their TV ads—notable because Apple's use of such songs was the talk of the town in the ad-music continuum for the last few years and no brands have successfully filled that vacuum. Apple has recently used underscores with voice-overs to sell their iPhones and iPhone apps, utilizing music that's unique in its overuse of an acoustic guitar and glockenspiel instrumental combo—a sound that many in my field would complain is 'the Apple sound' that other clients requested a bunch this past year for their own underscores."

—Josh Rabinowitz, senior VP/director of music at Grey Worldwide

TOP FIVE BRANDING STORIES OF '09

1 Wrigley's suspends, then terminates, endorsement deal with Chris Brown after he's charged with assaulting Rihanna. **2** Pearl Jam stars in Target ad to promote new album "Backspacer." **3** U2 appears in BlackBerry ad campaign. **4** Pharrell and Cornerstone launch new agency. **5** Canadian songwriter Dave Carroll rips United Airlines in a music video that goes viral.

ESTELLE

ESTELLE: ANDRES REYNAGA

A close-up portrait of Alicia Keys with her eyes closed, wearing a large, colorful feathered necklace. The background is a light blue gradient with a faint silhouette of a parrot's head in the top right corner.

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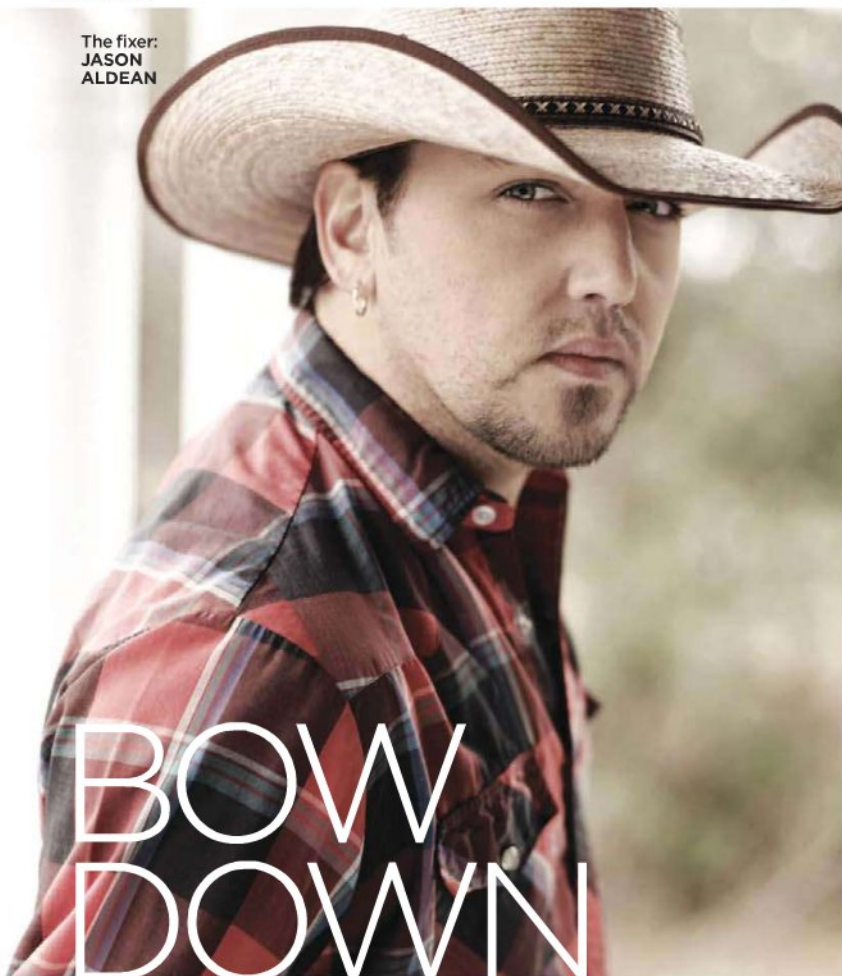
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The fixer:
JASON
ALDEAN



Nashville's Broken Bow Beats The Indie Country Odds **By Courtney Harding**

MUCH LIKE BECOMING a Mafia don, finding yourself at the top of Billboard's Top Independent Labels list can be a double-edged sword. On one hand, it means a label has made it, slayed the competition and sold records in an ever-declining business.

On the other hand, just as many Mafia dons end up at the bottom of the Hudson, so do labels that have topped this chart in recent years. Indeed, both Artemis, which reigned supreme for two years, and TVT, which held the top spot for five, have since closed up shop.

Broken Bow, which tops the list in 2009 (as well as the Top Independent Imprints tally), not only faces the challenges of being an indie label, but also being an indie country label—a breed not known for longevity. The streets of Nashville are littered with the remains of folded labels, including Equity and Category 5, but Broken Bow has proved its staying power. The label first appeared on the Top Independent Labels list in 2006, hung on in 2007 and came back this year; Broken Bow's superstar artist, Jason Aldean, didn't release an album in 2008. Other artists signed to Broken Bow include Dean Brody, Blake Wise and Krista Marie.

Much of Broken Bow's most recent success is due to Aldean, who is also No. 1 on the Top Independent Artists list. His album "Wide Open," which was released in April, has sold 813,000 copies in the United States, according to Nielsen SoundScan. The hard-rocking

first single, "She's Country," topped Billboard's Hot Country Songs chart, despite sounding more like an AC/DC track than a honky-tonk number, and has sold 1 million downloads. Additionally, the single "Big Green Tractor" has sold 939,000 downloads, while "Hicktown" has shifted 403,000.

Aldean was literally on his way out the country music door when Broken Bow picked him up. "I'd had a bunch of deals fall through and was getting ready to leave Nashville when some folks from Broken Bow came to one of my last shows," Aldean says. "I pretty much had my bags packed when they called and signed me."

Although he wasn't terribly familiar with Broken Bow before he joined the roster, he's been pleased with its management style. "Other labels want to steer the ship and they let me do what I want," Aldean says. "They have a very good team, and I have no complaints."

That team includes label GM Jim Yerger, who credits Broken Bow's independent spirit and commercial success to founder and fun-

BREAKING AND ENTERING

While It Remains To Be Seen If Others Can Replicate Broken Bow's Success, Here Are Five Of Its Most Effective Strategies

1 DON'T TRY TO REMAKE YOUR ARTISTS Jason Aldean says his favorite thing about Broken Bow is that he was never asked to change, and label GM Jim Yerger agrees that giving an artist freedom should be a top priority. "We never change an act or their sound," he says. "People are really drawn to Jason because he's a quality guy and they can tell he's sincere and genuine."

2 LEARN FROM YOUR MISTAKES, AND MAKE SURE YOU HAVE PLENTY OF CASH ON HAND WHILE YOU'RE LEARNING Yerger says the label had been around for four years before it signed breakout artist Craig Morgan. "We kept grinding at it, and we were able to keep going because we had money and tenacity," he says. "There was never a point where we were trying to do it on a shoestring and a prayer."

3 SEIZE DIGITAL OPPORTUNITIES, EVEN WHEN OTHERS IN YOUR MARKETS ARE SLOW TO DO SO "When the album came out, we did all the traditional stuff, but we were also very aggressive in terms of digital and mobile," says Bob Morelli, president of RED, the label's distributor. "We went to iTunes with sessions and deluxe versions, and we went to mobile carriers to position the tracks. We wound up with 'Big Green Tractor' as the No. 1 ringtone, the first time ever for a

country act, and we did it because we targeted Jason's younger audience."

Morelli adds that RED focused on connecting directly with consumers. "We have 50,000 people on our in-house country e-mail promotion list, and we reached out to them," he says. "This isn't something that's typical in the country market. But we were doing everything, like loading his songs onto online jukeboxes and really getting targeted with our [search engine optimization] and online ads."

4 NO MATTER HOW MUCH OFFBEAT PROMOTION YOU DO, RADIO IS STILL KING—AND CONFIDENCE MATTERS TO THE KING "They are the little label that runs a competitive, full-scale promotion operation," says Scott Mahalick, PD at KUPL Portland, Ore., and director of FM programming for Alpha Broadcasting. "They feel and act and, in some cases, beat the bigger labels. I think the proof on breaking through is in the hits. They have a mega-star in the making and know how to use him."

5 DON'T BE AFRAID TO EMPHASIZE THAT YOUR ARTIST IS A STAND-UP GUY, LITERALLY "One other promotion we're doing with Jason involves sending life-size stand-up cutouts to retail," Morelli says. "We're planning on placing 2,000 more around the country. They are pretty hard to miss." —CH

der Benny Brown, who started the label in 1999. "Benny lives in Northern California, and he's always been a country music fanatic," he says. "He started out trying to introduce California artists to Nashville, but quickly ran into a lot of politics and had labels turn him down. He decided at that point to start his own venture." Brown funded the label himself using proceeds from his investments in real estate and auto dealerships.

But all the money in the world can't guarantee an artist will break at radio, still the top measure of success in the country world. Broken Bow has managed to beat the odds for a number of reasons, including ignoring the usual artist promotion hierarchy and not being afraid to shop a unique track.

Scott Mahalick, PD at KUPL Portland, Ore., and director of FM programming for Alpha Broadcasting, says Broken Bow made Aldean a priority even when former labelmate Craig Morgan had a more established career. "In other

words, no seniority list," Mahalick says. "They seem to run like a non-union shop. They showcased him in Vegas at the [Academy of Country Music] Awards on Fremont Street and made sure all the radio guys were VIPs at his big stage performance. We were standing with regular people with real and excited reactions from everyone that was there. They brought him to dinner and a visit, not to play or promote. It was real bonding and relationship-building."

Bill Hagy, OM/PD at WXBQ Bristol, Va., credits Broken Bow's timing. "I'm sure Broken Bow saw an opportunity and was committed to pushing songs like 'Hicktown' and 'Johnny Cash' because there was nothing else like the sound of these songs. The label, A&R, artist management and whoever the other players are had their crystal ball on full magnification. Add to this the label efforts to keep Aldean 'radio-friendly.' To wit, Jason Aldean has not gotten too big for his britches to date."

Yerger says at this point, he's not sure whether Broken Bow represents a new trend in the country market. "We're not paying attention to other labels at this point," he says. "I think the biggest trend you're going to see is artists coming off major-label deals and starting their own labels. But I've seen enough labels come and go to know I can't really predict anything." ●●●

Additional reporting by Ken Tucker.

TOP FIVE INDIES STORIES OF '09

1 Wideawake Entertainment acquires Death Row Records' assets in auction. **2** Sony Music makes strategic investment in the Independent Online Distribution Alliance. **3** The Orchard expands physical distribution business; CEO Greg Scholl departs. **4** Touch and Go shuts distribution, continues label as catalog-only imprint. **5** Danger Mouse releases new album with Sparklehorse as a blank CD-R after legal dispute with EMI.

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PAID BY THE WORD

Music Publishers Seek Compensation For Bundled Lyrics In Music Downloads **By Ed Christman**

WHEN APPLE UNVEILED ITS new "iTunes LP" format in September, label executives applauded the initiative because they hope the inclusion of artwork and other digital extras may help spur album sales.

Music publishing executives like iTunes LP too, but for a different reason. They see it as a way to fulfill a long-cherished goal: to generate incremental revenue from the inclusion of lyrics with album and single-track downloads (Billboard, July 22, 2006).

"I don't know what the amount will be but there should be an additional royalty on top of the current royalty

and I don't expect it to be an unreasonable amount," the head of a leading independent music publisher says, echoing a sentiment that's common among other top publishing execs.

Collecting a royalty when lyrics are included in music downloads sounds like a straightforward proposition. But it would represent a fundamental shift from how publishers have historically treated the inclusion of printed lyrics in physical albums, where they have typically allowed labels to include the words to their songs in CD booklets without additional charge. If music publishers succeed in getting royal-

ties when their lyrics are included with digital track and album downloads, it raises the possibility that they'll seek the same compensation for printed lyrics that accompany CDs.

"The way it has been handled in the past on physical albums may be different than the way it will be handled in the future," an indie publishing executive says.

The publishing industry's efforts to secure royalties in these cases is part of a broader campaign that picked up steam in 2009 to monetize online use of song lyrics. In recent years, the National Music Publishers' Assn.

(NMPA) has sent cease-and-desist notices to hundreds of Web sites posting lyrics without permission. But in August, peermusic, Warner/Chappell and Bug Music filed copyright infringement suits against Web site operators that posted lyrics without permission (Billboard.biz, Aug. 24), marking an escalation in the industry's efforts to secure proper compensation for lyrics.

Lyric search engines and other third-party sites seeking permission to reproduce lyrics typically go through Sony subsidiary Gracenote or Lyric-Find, both of which licenses lyrics from publishing companies.

Some publishing sources suggest that Gracenote could become the vehicle supplying iTunes with the ability to include lyrics in a download. Gracenote VP of business development Ross Blanchard says the company isn't working with iTunes on the lyrical component of iTunes LP, but adds, "There is a role for us to play in this. We could make life easier for all involved."

An iTunes spokesman declined to comment. Sources say that so far labels have been approaching music publishers on an album-by-album basis to secure permission to include lyrics with iTunes LP downloads.

Another publishing source suggests that iTunes may be trying to cut a deal with the NMPA on including lyrics with downloads. NMPA president David Israelite wasn't immediately available for comment.

iTunes lists 24 LP titles, ranging from catalog albums to new releases. The LP listings for the Doors' self-titled debut album, the Grateful Dead's "American Beauty," Paramore's "Brand New Eyes" and John Mayer's "Battle Studies" explicitly mention that lyrics are included with the download.

While some publishing executives are adamant that they should be paid royalties for lyrics that are included in downloads, they aren't sure whether the labels or iTunes should have to pay them. Major-label executives say that iTunes would be doing the paying, either to Gracenote or to the publishers

directly or through the labels, the way it handles payments for pass-through mechanical rights on iTunes digital downloads.

Some music publishers hope to collect royalty payments from iTunes and other prospective online retailers interested in selling music downloads with lyrics. That's because such an arrangement would finally provide publishers with a way to audit digital sales, something they've long sought. But if neither Gracenote nor the NMPA reaches a deal with Apple, then publishers would have to rely on labels to distribute whatever royalties Apple agrees to pay for lyrics.

A senior executive at an indie publisher says, "Our ultimate goal is to get paid a rate, a penny rate, and we would be supplied that data directly through to us or our agent."

How much revenue is at stake? "If iTunes starts delivering lyrics with every song, then there might be a great business there," an executive with a major publisher says.

A top official at an indie publisher qualifies that expectation: "Will it be a huge business? No. But it could be a meaningful business." ■■■

TOP FIVE PUBLISHING STORIES OF '09

- 1 Publishers reach settlement with labels over payment of pending and unmatched royalties.
- 2 Digital services begin paying retroactive royalties for interactive streams and subscription downloads.
- 3 Copyright Royalty Board issues final determination on mechanical royalties.
- 4 Imagem Music Group acquires the Rodgers & Hammerstein song catalog.
- 5 Universal Music Publishing Group becomes worldwide administrator for the Warner Bros. Entertainment music catalog.

AGENDA ITEMS

Bright Ideas For Publishers In The Coming Year

"We need to make song licensing easier. That is sort of an umbrella statement in that it covers everything from having a meaningful commercial dialogue with media users to having discussions with societies around the world and conversations in our shop about business procedures. The world is changing rapidly due to technology and the result is that everyone's expectations



about how easily and quickly things can be done has accelerated. Music publishing is the song-licensing business, and we have to make it easier."

—David Johnson, chairman/CEO, Warner/Chappell Music

"A good idea for the new year is for music publishers to go back to their roots to the early 1900s when they actually produced and licensed music versus what they do now, which is just licensing music. Back then, they produced the music and licensed it for piano rolls. Or they would commission composers to create musical works and then go out and hire orchestras to perform it. Today, we need



to be more involved in the creation and production of music. While that may sound like an endorsement for publishers to become record labels, it is—but not as we know the labels today. We started the 429 Records label with Kings of Leon and signed a band [called] the Features, where we made videos and helped with tour support and did a lot of other things. Most publishers are not involved in the next step of manufacturing, marketing and promoting records. But with digital distribution, we service music to over 60 different retail outlets now."

—John Rudolph, CEO, Bug Music

"Music publishers could start doing their own 360 deals. We already are investing more in masters, have signed some artist and songwriters for management, and we have paid for video

and promotion. If you own masters, do the publishing and run management, that's a 360 deal, although we don't do any merch stuff because we don't know that world. Artist development involves more rights today than in the past and it requires more areas of expertise. So for an artist like LaLa, we signed her to an exclusive publishing deal and paired her with producer Laney Stewart and are paying for them to record five or six tracks, and we are paying for radio promotion. She doesn't have a label deal yet so there could be other investments to make before that deal is signed. We may do a whole album for her."

—Kathy Spanberger, president/COO of the Anglo-American region, peermusic



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STAYIN' ALIVE

The Top 10 Strategies Music Merchants Used To Move Product In '09 **By Ed Christman**

TRANS WORLD EXPERIMENTS WITH PRICING

While other retailers have toyed with lower CD prices, none have gone as far as Trans World Entertainment did in 2009. Trans World, the largest of the remaining traditional music retail chains in the United States, persuaded Universal Music Group, Sony Music Entertainment and EMI Music, as well as a large number of indie labels, to participate in a test to price all CDs in certain stores at \$9.99. By November, the chain had expanded the experiment to 118 stores in about 30 markets, securing wholesale pricing of about \$6.50-\$7.50 per CD.

After earlier stages of the trial demonstrated that the lower prices helped boost sales, the majors countered with concerns that it may be simply detracting sales from other merchants. So

the latest phase of Trans World's pricing initiative is to examine whether the \$9.99 price point generates enough incremental sales for it to be profitable for the labels without cannibalizing sales elsewhere.

As Trans World flirted with lower pricing, it protected its bottom line by closing about 125 stores and resisted drawing heavily from its \$150 million revolving credit facility.

"The \$9.99 experiment was quite impressive," Newbury Comics CEO Mike Dreese says. "You can walk into their store and see a statement being made with straight, clear marketing. It's the kind of experiment that this industry needs to engage in."

ITUNES OFFERS VARIABLE PRICING

As the world's dominant music merchant,



Apple's iTunes store finally relented to calls from major labels to implement variable pricing on digital track downloads, charging \$1.29 for hit songs and either 69 or 99 cents on other tracks. While the \$1.29 price point has yielded fewer unit sales for hit titles, it has helped increase overall music revenue at iTunes. The repricing also demonstrated that consumers who didn't buy catalog tracks at 99 cents don't want them for 69 cents either. "It showed that flexibility on pricing was good for them and it was good for us," a senior distribution executive says. "It took some heat off the debate on how they sell songs."

AMAZON POSTS DAILY DEALS

Although it remains far behind market leader iTunes, Amazon's MP3 store continued to pick up market share thanks to initiatives like its "deal

of the day" specials. While the promotion began running in 2008 to keep customers returning on a regular basis, it began having a real sales impact this year. After Amazon featured Chrisette Michele's album "Epiphany" as a \$2.99 MP3 deal of the day, the set debuted at No. 1 on the Billboard 200 for the week ending May 10. Similarly, Third Eye Blind's "Ursa Major" debuted on the album chart at No. 3 for the week ending Aug. 23 after Amazon featured it as a \$3.99 MP3 deal of the day.

RECORD STORE DAY EXPANDS

Music Monitor Network, the Assn. of Independent Media Stores and the Coalition of Independent Music Stores built upon the success of Record Store Day—music retailing's best new idea of 2008—by expanding it into inter-

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BLACK EYED PEAS:

Record of the Year - "I Gotta Feeling"
Album of the Year - *The E.N.D.*
Best Pop Performance By A Duo Or Group
With Vocals - "I Gotta Feeling"
Best Pop Vocal Album - *The E.N.D.*
Best Dance Recording - "Boom Boom Pow"

JOHN LEGEND:

Best Male Pop Vocal Performance - "This Time"

BEYONCÉ:

Album of the Year - *I am... Sasha Fierce*
Best Contemporary R&B Album - *I am... Sasha Fierce*
(Toby Gad - "If I Were A Boy")

SHREK THE MUSICAL:

Best Musical Show Album
(*DreamWorks Theatricals*)

TWILIGHT:

Best Compilation Soundtrack Album For Motion Picture,
Television, Or Other Visual Media
(*Summit Entertainment*)

THE DEREK TRUCKS BAND:

Best Contemporary Blues Album - *Already Free*
(Warren Haynes - "Back Where I Started")



Create. We'll handle the rest.

TOP FIVE RETAIL STORIES OF '09

1 Circuit City liquidates its operations, closes all its remaining stores. **2** Apple's iTunes store rolls out variable pricing. **3** Sony Music reprices front-line and catalog titles under its Accel program. **4** Alliance Entertainment successfully completes a prepackaged Chapter 11 bankruptcy reorganization. **5** Virgin Megastores closes remaining U.S. locations.

national markets and becoming more aggressive in securing attention-grabbing exclusives. Labels and other suppliers rallied to support the effort with 82 exclusive titles, including Wilco's "Ashes of American Flags" DVD, which debuted at No. 1 on Billboard's Top Music Video Sales chart for the week ending April 19. Music Monitor Network estimated that participating retailers posted average sales gains of 20% over last year's event.

NEWBURY COMICS GOES SOCIAL

The potential promotional power of online platforms finally kicked in this year for Newbury Comics, a leading innovator among music retail chains. By exploiting its Facebook page, Twitter feed, Web site and e-mail list, "we can really move the needle on a given day," CEO Mike Dreese says. For example, on Nov. 11, the chain alerted its customers through its e-mail newsletter that it would hold a four-hour sale on used CDs the following day in all stores. Then, on the day of the sale, Newbury posted word of the event on its Facebook page and Twitter feed. The increased foot traffic from the flash sale enabled Newbury to post a 342% surge in used CD revenue and a 26% jump in the chain's overall profit for that day compared with the same day a year earlier, he reports.

HASTINGS FOCUSES ON VALUE

As labels kept cutting wholesale prices on catalog titles this year, the gap between new catalog titles and used product has narrowed, presenting a challenge for Hastings Entertainment, where used titles account for 10%-20% of music sales, versus the single-digit percentage of sales they typically account for at most other chains. In response, Hastings lowered its already attractive prices on used CD titles, the latest illustration

of why distribution executives consistently rate the chain as one of the best-run in the business. "They are smart; they pay great attention to detail," one distribution head says. "They continue to play with just the right price message."

VERIZON STAYS RELEVANT

Apple's iPhone has revolutionized the mobile music market (see story, page 12), overshadowing nearly anything else occurring in the U.S. mobile music sector. But while AT&T retains exclusive U.S. rights to the iPhone, Verizon Wireless remains an important force in mobile music, with distribution executives deeming the nation's largest wireless carrier as the best in selling music. "Everyone is selling ringtones, but they are selling tracks and bundles," an executive says. "They are head and shoulders above the other carriers."

TARGET SNARES KEY EXCLUSIVES

Target is hardly new to music exclusives, having had exclusive dibs on such releases as Christina Aguilera's "Keeps Gettin' Better: A Decade of Hits" and John Legend's "Live From Philadelphia," as well as various deluxe versions of other albums. But 2009 marked the year that Target finally staked a claim for itself as a genuine contender for high-profile exclusives, landing Prince's three-disc set "Lotus Flow3r," which has sold 397,000 units, and Pearl Jam's "Backspacer," which has racked up sales of 384,000 units, according to SoundScan. The chain also opened a special section on iTunes, where it sells exclusive releases.

ALLIANCE STAYS DEFENSIVE

Distribution company Alliance Entertainment draws praise in the industry for taking a defensive approach to its business, which has enabled it to stay alive. In May, it completed a prepackaged Chapter 11 that removed some \$800 million in debt from its balance sheet and made creditor Citigroup its new owner. Now that Alliance has addressed its financial challenges, a senior distribution executive says it has once again become aggressive in working with the majors on promotions and in exploring new retail and supply-chain models.

BEST BUY SCORES WITH CHICKENFOOT

At the beginning of the decade, Best Buy launched its own Redline Entertainment indie label. The imprint eventually became the vehicle through which the big-box chain released some of its retail exclusives. But in 2009, Best Buy executive Gary Arnold, who started Redline, signed the supergroup Chickenfoot to the label, with the intention of distributing the group's music through other retail outlets as well. Featuring ex-Van Halen singer Sammy Hagar and bassist Michael Anthony, guitarist Joe Satriani and Red Hot Chili Peppers drummer Chad Smith, Chickenfoot's self-titled debut album has sold 372,000 units in the United States, according to Nielsen SoundScan. In June, Satriani told Billboard that "Gary and Best Buy showed true commitment to getting the music to as many people as possible." ...

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— Hawaiian-born singer/songwriter Anuhea on her blog



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In a jam: JAMMIE THOMAS-RASSET (left) with her lawyer BRIAN TODER; opposite page: Swedish judge TOMAS NORSTROM

LAYING DOWN THE LAW

The Five Legal Cases That Defined The Year In Music **By Ben Sheffner**

ALMOST A DECADE AFTER the major labels launched their legal assault on Napster, courts are still writing the rules of the road for the music business' digital future. Companies can't set out to build a business based on their users' infringement of copyright, courts had already ruled. But the precise meaning of that dictate remains in doubt. What steps must sites take to combat infringement? What are the proper penalties for those who infringe? This year, courts inched toward resolution of these questions, giving labels, publishers and artists a bit more certainty as they decide whom to work with and whom to sue. ■ Below are 2009's top five cases that will shape the future of the business.

UMG RECORDINGS V. VEOH NETWORKS

In September, a federal judge in Los Angeles ruled decisively against Universal Music Group in the label's copyright suit against video-sharing site Veoh.com. UMG had argued to the court that Veoh was liable for copyright infringement by encouraging users to upload videos, which Veoh translated into the proper format, organized and categorized, then ultimately streamed to millions of web surfers—all without paying copyright owners. But the court held that Veoh qualified for a "safe harbor" under the 1998 Digital Millennium Copyright Act, because the site followed a policy of promptly taking down videos upon notification from UMG and kicking "repeat infringers" off the site.

In the pre-Internet world, the burden was always on the distributor to obtain proper licenses before exploiting a copyrighted work. But the ruling in the Veoh suit dealt a significant blow to copyright owners' efforts to maintain total control. Under the court's interpretation of the DMCA, a Web-based company can enlist its users to upload unlicensed works, and it's up to the copyright owner to issue takedown notices—sometimes multiple times. If upheld on appeal, the decision represents a major shift in power from copyright owners toward online companies that rely on user-generated content.

CAPITOL RECORDS V. THOMAS-RASSET; SONY BMG MUSIC ENTERTAINMENT V. TENENBAUM

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Of the more than 17,000 individuals the major labels targeted for downloading and "sharing" songs through peer-to-peer networks, only Jamie Thomas-Rasset and Joel Tenenbaum fought all the way to trial. They both lost badly. A Minneapolis jury socked Thomas-Rasset with a whopping \$1.9 million verdict for infringing 24 songs, and a Boston jury ordered Tenenbaum to pay \$675,000 after he admitted to infringing 30 works.

The labels announced in late 2008 that they would stop initiating new suits against individual file sharers, so more such trials seem unlikely. But the enormous size of these verdicts could have a lasting impact on all copyright owners who litigate or even threaten lawsuits. The awards are under serious attack as unconstitutionally excessive, and in one or both cases, the court could take the unprecedented step of ruling that the Constitution limits copyright statutory damages. Since such a determination would deprive copyright owners of a powerful defensive tactic, it would likely make the enforcement of their rights more complicated and more expensive. Depending on the outcome of post-trial motions and appeals, the labels' victories against Thomas-Rasset and Tenenbaum could prove Pyrrhic.

SWEDEN VS. THE PIRATE BAY

It wasn't your average legal proceeding—it was part trial, part spectacle. And the case against the operators of the Pirate Bay, the world's most popular access point to the BitTorrent file-sharing network, was odd to U.S. legal observers for another reason: It combined a criminal case brought by the government of Sweden with a civil copyright action pressed by major record labels, movie studios and game publishers. But the end result was familiar to those who had witnessed similar fights in the United States against piracy facilitators like Napster, Grokster, Aimster, TorrentSpy and Usenet.com: a verdict for the plaintiffs and harsh punishment—a year in prison and an award of \$3.5 million in damages—for the four individual defendants.

But as with the earlier victories, the practical import of the case is harder to pin down. Yes, it's another clear statement that facilitation of piracy is illegal. But the Pirate Bay's servers have already migrated several times to other countries, users can easily migrate to other similar sites, and appeals will drag on for years. The case is a stark reminder that even big legal victories don't

necessarily translate into big reductions in copyright infringement. And there are lots of other Pirate Bay wannabes ready to step into the now-convicted defendants' shoes.

BRIDGEPORT MUSIC V. UMG RECORDINGS

If anyone still doubts that recording artists must obtain proper licenses before incorporating samples of others' works into songs, the U.S. Court of Appeals for the Sixth Circuit cleared up that confusion Nov. 4. That's when the court issued a decision upholding a jury verdict of \$88,980 against Universal for sampling George Clinton's lyric "Bow wow wow, yippie yo, yippie yea" and the word "dog" from "Atomic Dog" in a 1998 song called "D.O.G. in Me" by R&B group Public Announcement.

Universal had contended that the sampling of the famous musical phrase was a fair use for which a license or payment wasn't required. But the jury didn't buy that argument, and the court of appeals held that the jury's verdict was "not unreasonable." The Sixth Circuit's ruling—not to mention more than 500 similar sampling lawsuits filed by Bridgeport—sends a clear message to artists and labels: If you want to sample, first get a license. And don't expect the fair use defense to protect you.

ARISTA RECORDS V. USENET.COM

In 2005, copyright owners achieved one of their most significant legal victories, when the Supreme Court held in *MGM v. Grokster* that peer-to-peer infringement facilitators could be held liable for "inducing" their users to infringe. But the *Grokster* decision didn't wipe out piracy, and its strong endorsement of the inducement doctrine hasn't resulted in a slew of subsequent court victories for labels and studios. Nonetheless, a federal court's June 30 decision in *Arista Records v. Usenet.com* was another setback for sites that seek to build a business based on users' copyright infringement.

Among the factors the court cited as supporting liability were Usenet's overwhelming use of the service for infringement, the fact that the site advertised the availability of infringing works and the technical assistance it provided to users seeking pirated material. The court also noted that Usenet could have, but refused to, employ filters to block downloads of infringing material. Though Usenet may be a relatively small and obscure corner of the Internet, the ruling could still pressure other questionably legal online services to take concrete steps to combat user piracy. And the court's opinion will be cited for years to come by copyright owners seeking to shut down more visible, and harmful, piracy-facilitating sites.

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11/04/09 GLASGOW SECC ARENA
12/04/09 GLASGOW SECC ARENA
13/04/09 ABERDEEN ABCC ARENA
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17/04/09 BIRMINGHAM NIA
19/04/09 DUBLIN THE O2
20/04/09 DUBLIN THE O2
22/04/09 BELFAST ODYSSEY ARENA
23/04/09 BELFAST ODYSSEY ARENA
25/04/09 MANCHESTER MEN ARENA
26/04/09 MANCHESTER MEN ARENA
28/04/09 NEWCASTLE METRO RADIO ARENA
29/04/09 LIVERPOOL ECHO ARENA
01/05/09 LONDON THE O2 ARENA
02/05/09 LONDON THE O2 ARENA
04/05/09 LONDON THE O2 ARENA
22/05/09 PERTH BURSWOOD DOME
23/05/09 PERTH BURSWOOD DOME
26/05/09 ADELAIDE ENTERTAINMENT CENTRE
27/05/09 ADELAIDE ENTERTAINMENT CENTRE
30/05/09 MELBOURNE ROD LAVER ARENA
31/05/09 MELBOURNE ROD LAVER ARENA
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16/06/09 BRISBANE ENTERTAINMENT CENTRE
18/06/09 MELBOURNE ROD LAVER ARENA
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14/07/09 MELBOURNE ROD LAVER ARENA
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11/09/09 ADELAIDE ENTERTAINMENT CENTRE
13/09/09 MELBOURNE ROD LAVER ARENA
14/09/09 MELBOURNE ROD LAVER ARENA
16/09/09 CANBERRA AUSTRALIAN INDOOR STADIUM
17/09/09 CANBERRA AUSTRALIAN INDOOR STADIUM
19/09/09 MELBOURNE ROD LAVER ARENA
20/09/09 MELBOURNE ROD LAVER ARENA
22/09/09 WOLLONGONG ENTERTAINMENT CENTRE
23/09/09 WOLLONGONG ENTERTAINMENT CENTRE
25/09/09 BRISBANE ENTERTAINMENT CENTRE
26/09/09 BRISBANE ENTERTAINMENT CENTRE
28/09/09 SYDNEY ACER ARENA
29/09/09 SYDNEY ACER ARENA
15/09/09 SEATTLE KEY ARENA
17/09/09 SAN JOSE HP PAVILLON
18/09/09 LOS ANGELES STAPLES CENTRE
20/09/09 PHOENIX JOBING.COM ARENA
23/09/09 DALLAS AMERICAN AIRLINES CENTRE
24/09/09 HOUSTON TOYOTA CENTRE
26/09/09 CHICAGO ALLSTATE ARENA
28/09/09 FAIRFAX PATRIOT CENTRE
30/09/09 TORONTO AIR CANADA CENTRE
02/10/09 BOSTON TD CENTRE
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30/10/09 BIRMINGHAM NIA
31/10/09 BIRMINGHAM NIA
02/11/09 NEWCASTLE METRO RADIO ARENA
03/11/09 NOTTINGHAM TRENT FM ARENA
05/11/09 ANTWERP SPORTPALEIS
07/11/09 COPENHAGEN THE FORUM
09/11/09 OSLO THE SPEKTRUM
10/11/09 STOCKHOLM THE GLOBE
12/11/09 HELSINKI HARTWELL ARENA
19/11/09 PRAGUE O2 ARENA
20/11/09 FRANKFURT FESTHALLE
22/11/09 MUNICH OLYMPIAHALLE
23/11/09 FREIBOURG ROTHHAUS ARENA
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SING IT LIKE YOU MEAN IT

How Soundtracks Can Resonate Without Being Part Of A Franchise **By Ann Donahue**

IN 2009, THE SECRET TO SELLING A soundtrack was simple: Be Hannah Montana, be a vampire, or be Michael Jackson.

The soundtrack to "Hannah Montana: The Movie" (Disney) finishes the year at No. 1 on Billboard's Soundtracks chart, with 1.7 million copies sold in 2009, according to Nielsen SoundScan. The "Twilight" soundtrack from Atlantic finishes second, with 1.2 million, and "Michael Jackson's This Is It" on Epic rounds out the top three with 965,000.

But if the Disney machine/undead/pop icon career paths aren't open to you, it's valuable to look at the soundtracks to Fox's "Glee" and Fox Searchlight's "(500) Days of Summer" for instruction on how to get film and TV music to resonate with paying customers. In both cases, their usage of music was more than a place-filler—it was emotionally resonant to the story—and the projects were written from the ground up with music in mind.

"Glee: The Music—Vol. 1" comes in at No. 8 this year, with 341,000 copies sold. It's notable for two reasons: Unlike most of the titles ahead

of it on the year-end tally, it's not based on a pre-existing franchise that gives it an automatic boost in awareness at retail. And while "Glee" does extraordinarily well in the demographic of women aged 18-34, according to analysis by Nielsen, it isn't quite a ratings barn-burner. The show averages around 7 million viewers each week, which puts it out of the top 25 of all shows on TV.

The conceit of the program means the soundtrack isn't traditional; "Glee" focuses on a high school glee club, and the songs on the soundtrack

are versions of hits sung by the actors on the show.

"I feel like there's something about 'Glee' that connects in a different way," says Adam Anders, the show's music producer. "Our goal with 'Glee' is to not do karaoke and have all these sound like pop hits with jazz hands all over it. 'Glee' has heart, and the songs are used in a way that people just want to go buy it."

And unlike many projects where the songs are placed in a rush as the release date nears, Anders says "Glee" creator Ryan Murphy comes up with a list of songs he'd like to use in each episode at the script stage.

On the film side, Fox Searchlight's "(500) Days of Summer" went through a similar creative process. The movie earned \$32 million at the box office, according to BoxOfficeMojo.com, a perfectly respectable number for an independent film. Its soundtrack sold 97,000 copies in 2009, placing it at No. 21 on Billboard's year-end



Screen gems: 'Glee' (top) and 'Hannah Montana: The Movie'

soundtrack chart; the soundtrack to "Transformers: Revenge of the Fallen," which was 2009's biggest box-office grosser, sold 198,000 and ended up at No. 11.

"(500) Days of Summer" screenwriters Scott Neustadter and Michael H. Weber took the unorthodox step of including suggestions for songs to use in the movie in the script before

they had a deal for the film to be made. That's generally considered an industry no-no since it creates something of an obligation to get those songs cleared before the movie is put into production.

But for Neustadter and Weber, the songs they picked stuck, including the Smiths' "Please, Please, Please Let Me Get What I Want," which has a crucial role in the storyline.

Finally, there's another trend from the 2009 soundtrack chart: Make your own movie or TV show. The deluxe version of Fabolous' "Loso's Way" includes a bonus DVD with a 30-minute movie starring the rapper; it earns a No. 9 spot on the year-end soundtrack chart with 278,000 copies sold.

Adult Swim's animated series "Metalocalypse"—about the fictional metal band Dethklok that nevertheless gets all the credit for the music in the show—sold 110,000 copies of its soundtrack, "DethAlbum II," to land at No. 20. The show was created by Brendon Small and Tommy Blacha; Small writes and sings the music for the show. ...

TOP FIVE FILM/TV STORIES OF '09

- 1 "Hannah Montana" and "Twilight" franchises continue to dominate soundtrack sales.
- 2 "Glee" shows unprecedented cooperation between a TV network and a record label.
- 3 "Michael Jackson's This Is It" earns \$72 million at domestic box office, becoming top-grossing concert film of all time.
- 4 "American Idol" remains most-watched TV show, averaging 25 million per week.
- 5 The 2009 Grammy Awards' viewership totals 19.1 million, up 10% from previous year.

METER MADE

Arbitron's New Ratings Service Shakes Up The Airwaves **By Paul Heine**

A GIZMO NO BIGGER THAN A cell phone changed what consumers heard on the airwaves this year.

Arbitron's Portable People Meter ratings service—based on a device that detects inaudible codes embedded in radio broadcasts—expanded to another 19 U.S. markets in 2009. Now programmers in 33 of the top 50 markets have access to faster, more accurate data about how their audiences use radio. Arbitron plans to sign on 16 more markets next year.

The PPM is significantly affecting

music programming—which, in turn, is yielding mixed results for labels and artists. Arbitron's old pencil-and-paper diary system tallied only those stations that listeners remembered to write down. But since the PPM detects even so-called "drive-by listening," mass-appeal formats where large numbers of listeners tune in for brief periods of time—such as mainstream top 40, adult top 40 and classic rock—are now accumulating higher ratings. On the flip side, formats that rely on small but dedicated audiences that stay tuned in

longer are watching their ratings slip.

"The most generic, cume-friendly stations are rising, while the stations based on loyal fans are falling," veteran triple A programmer-turned-consultant Chris Mays says. "This is bad news for interesting, diverse radio programming."

Even before the number of PPM markets expanded, a 2008 study of eight major markets conducted by Annapolis, Md.-based research firm Research Director identified the formats most negatively affected by the initial transition to the meter. Smooth jazz, at one time a vibrant upper-demo format, lost 24.6% of its audience, while adult R&B declined by 17.2%, mainstream R&B/hip-hop 14.4%, classical 10.7% and Spanish 10.3%. Mainstream top 40, by contrast, saw a 5.3% gain, spurring broadcast chains to flip stations with low ratings to the format.

Already on a ratings hot streak, top 40 picked up new outlets in five metered markets this year: New York, Los Angeles, Dallas, Detroit and Baltimore. And

four of those launches were in markets that already had top 40 stations. Labels say the new top 40s are helping them expose artists, accelerating the pace that songs cross over from mainstream R&B/hip-hop and rhythmic outlets, and helping spur sales.

Fred Jacobs, president of rock radio consultancy Jacobs Media, says the PPM initially spurs greater experimentation as programmers try to determine "what ends up printing in PPM." But since electronic measurement also enables stations to better spot which songs trigger tune-outs, some programmers claim the system has precisely the opposite effect—in fact, they say, it makes them more reluctant to program new music from unproven acts.

"Everybody is a lot more cautious," says Patrick Davis, PD at Clear Channel mainstream top 40 KHKS (Kiss) and adult top 40 KDMX (Mix) in Dallas. "The penalty for playing the wrong new music is immediate and powerful. When [listeners] switch over to your competition or even a flanker station, you have to wait for that radio station to make a mistake to get them back."

As a result, Davis says, songs are taking longer to develop—especially ones by newer acts. And sound-alikes have a better shot at airplay than acts with a distinctive style. "If something

sounds like Lady Gaga and Lady Gaga has worked for you," Davis says, "the risk factor is lower."

Contentious debates persist over whether the new ratings system undercounts minorities and whether some listeners had tended to overstate listening in the diary by "voting for" their favorite stations.

In Pittsburgh, mainstream R&B/hip-hop WAMO had scored a sixth-place 5.2% share of listeners aged 12-plus in the market's final diary survey. But in September, the first month of commercialized PPM ratings, the station managed only half that share—2.6%—and plummeted to 16th place. WAMO has since been sold to a Christian broadcaster, leaving Pittsburgh without an African American-targeted radio outlet. Meanwhile, the Baltimore station most negatively affected by the methodology change was Radio One's mainstream R&B/hip-hop WERQ, which gave up its first-place spring finish to land in fifth in September.

Still, not all urban and Hispanic outlets have taken a hit. In Miami, most such stations either climbed in the ratings or stayed steady after converting to the new system in June. In Denver, the two top Spanish stations improved their positions in the city's first PPM ratings in September. Clearly, any long-range effects of switching to the service will depend on the demographics of individual radio markets. ...

TOP FIVE RADIO STORIES OF '09

- 1 U.S. radio ad revenue plunges 21% in first nine months of 2009, according to the Radio Advertising Bureau.
- 2 Arbitron expands Portable People Meter rating service to 19 more U.S. markets.
- 3 Judiciary committees of the House and Senate pass Performance Rights Act.
- 4 David Rehr abruptly resigns as president/CEO of the National Assn. of Broadcasters, replaced by former U.S. Sen. Gordon Smith.
- 5 Apple adds FM tuner to iPod Nano.

twilight

ORIGINAL MOTION PICTURE SOUNDTRACK

TWO GRAMMY NOMINATIONS

INCLUDING
SOUNDTRACK
OF THE YEAR AND
PARAMORE "DECODE"

MUSE

PARAMORE

THE BLACK GHOSTS

LINKIN PARK

MUTEMATH

PERRY FARRELL

COLLECTIVE SOUL

BLUE FOUNDATION

ROB PATTINSON

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#3 Lady Gaga "Poker Face"

#4 Black Eyed Peas "Boom Boom Pow"



#1 TRIPLE A SONG OF THE YEAR
SNOW PATROL
"Crack The Shutters"

for Another Great Year



OFF THE RAILS

Economy, Immigration Raids Cripple Latin Music Marketplace **By Leila Cobo**

THIS FALL, GEORGE LOPEZ became the first Latin comedian to host his own late-night talk show on an English-language channel. Last summer, the Spanish-peppered "In the Heights," with its merengue/salsa/bachata score, won a Tony Award for best musical. And currently, Shakira, a Colombian, is No. 31 on the Billboard 200 with the album "She Wolf."

And yet, despite the mainstream attention, Latin music, which a mere three years ago stood as a lone example of success amid declining music sales, is now enduring its worst downturn in recent memory. As a result, labels and artists are struggling to adapt to a new marketplace where CD sales are no longer the measure of success, revenue-sharing deals are the norm, and every penny counts.

For the week ending Nov. 22, sales of Latin music albums in the United States stood at 14.7 million units, according to Nielsen SoundScan, a precipitous 35% decline compared with the same period the year before. Even taking into account the expected upcoming surge of holiday sales, it's unlikely that will compensate for the loss, which is markedly higher than the 21% decline of Latin music sales posted for year-end 2008 compared with year-end 2007.

Even more alarming than the numbers is the fact that the sales drop accelerated as the year progressed. For first-quarter 2009, sales were down 31.3% compared with the same time the year before, according to Nielsen SoundScan. By midyear, they were down 33% and by the last week of September, they dipped yet again, by 35%.

In fact, Latin's decline outpaces that of the market as a whole, just as the genre's growth in 2005 and 2006 went against the general market's decline.

The reasons for the drop-off cited by numerous executives mimic the challenges facing the market as a whole, but their effect is magnified in a Latin marketplace that often lives parallel to the mainstream. Many retailers report that sales of all Latin product—including books and other non-music-related merchandise—have suffered. Because so many

Latinos work in construction and service industries, they may be disproportionately affected by the economic downturn and also by harsher anti-immigration policies.

"Our biggest account is Wal-Mart and when I speak with Wal-Mart they say there aren't as many people coming into the stores," says Johnny Phillips, VP of indie distributor Select-O-Hits.

More than the economy, raids aimed at illegal immigrants have been "fatal" for business, the managing director of one Los Angeles-based Latin retailer says. "Ninety percent of our business came from immigrants. That's gone now."

In addition, retail closures are doubly impactful for a consumer base that still overwhelmingly purchases physical product. "The Hispanic distribution network has broken down completely," says Marti Cuevas, GM of indie Premium Latin. This fall, for example, J&N Distribution, which fed product to dozens of small mom-and-pop stores, shut down, effectively severing a crucial link between consumers and their product.

But "because Hispanic people don't use digital the same way mainstream does," there are still "a lot" of small stores selling Latin music, according to Cuevas. "Many of them don't have computers. We're still dealing with a lot of new immigrants, and yes, they can afford to buy a CD."

Premium, whose roster includes top-selling act Aventura, is addressing the mom-and-pop issue by grabbing the bull by the horns. Beginning in late November, the label began to sell to these small accounts directly, offering the same prices it does mass merchants. Even if the accounts are small, Cuevas says, a sale is still a sale.

Phillips has also seen Select-O-Hits' Latin business grow from 15% of its total business in 2008 to 30% this year—not with big-selling releases, but with what he calls "niche" titles that may sell 10,000-20,000 units. "And if we have five of those, we suddenly have 100,000 copies," he says.

Beyond overcoming the lack of retail outlets, another challenge for Latin labels is revving up a digital marketplace that has consistently refused to

come alive.

According to Nielsen SoundScan, for the week ending Nov. 22, sales of Latin digital albums stood at 615,000 units, a negligible rise over the 554,000 reported this time last year. Although

that number represents 4.1% of total Latin albums sold—an increase over the 2.5% digital album sales represented in 2008—it's still a far cry from the 15% that digital album sales represent in the overall album market. And of course, it nowhere near offsets the decline in physical sales.

Still, Fonovisa/Disa president Gustavo Lopez says, "We are really focusing on the online marketing arena. We've been very aggressive about getting artists online, getting their sites up and building and guiding what they're doing."

Although it's hard to quantify the effectiveness of these efforts, digital sales, including mobile, now account for 20% of Disa and Fonovisa's net billing, up from just 5% last year, and Lopez estimates that percentage will

grow to 30% in 2010.

And while music sales decline, there have been signs of stability and even growth, particularly in those cases where the focus has shifted from merely moving CDs to a more holistic approach that ranges from 360 deals to revenue sharing. These approaches encourage labels to not only invest, but to also go out on a limb in search of opportunities.

"Being an indie, and one with 14 people working in the office, allows us to switch lanes when needed without too much trouble," says Tomas Cookman, president/CEO of Nacional Records, which has grown its business every year since its inception in 2004. "Whereas we love to go for sales, we try to take an overall approach to generating revenues." ■■■

WE CAN WORK IT OUT

In a dire year for the Latin music business, several success stories bucked the trend with a combination of ingenuity, marketing and simply good music. The following are five case studies and strategies that yielded sales or revenue.

AVENTURA

The top-selling Latin album of the year is Aventura's "The Last" (Premium Latin) at 211,000 copies, according to Nielsen SoundScan. Building on the group's already massive following, Premium invested heavily in a three-week TV spot campaign on the Univision network and nine in-stores throughout the country. Those were accompanied by heavy promotion including radio buys in each city and were a resounding success, with 2,000 units sold at the in-store in the Bronx, Aventura's home turf. Beyond the record sales, Premium has a percentage of Aventura's ancillary revenue and all the group's songs are signed to Premium's publishing company, a key factor in recouping its marketing investment.



TITO 'EL BAMBINO'

Formerly signed to EMI Latin, the artist went with indie Venemusic for his album "El Patrón" and broke ground with the single "El Amor." The track became a hit at multiple formats thanks to remixes with Jenni Rivera (for regional Mexican) and India (for tropical), in addition to a pop version. But the real success, Venemusic managing director Jorge Pino says, was in establishing a close A&R and marketing partnership between the label—which has invested steadily in "El Patrón" since its April release—and the artist, who has also invested. "El Patrón" has now been released throughout Latin America, and a Tito single will be featured on an upcoming Venevision soap opera.



THE PUERTO RICO CONNECTION

When Ednita Nazario debuted at No. 1 with her album "Soy" in November, more than 90% of her sales came from Puerto Rico. Small, manageable and enthralled with music, Puerto Rico is still a place to break artists and to focus marketing dollars for maximum success. Such was the strategy taken by indie Top Spot with Luis Enrique's comeback album, "Ciclos," before breaking it nationally. "Our ground zero was Puerto Rico. That's where we were going to put our money," says Jeff Young, president/CEO of Venetian Marketing Group, who worked "Ciclos."



PRICING, LEVERAGE AND CROSS-MARKETING

Fonovisa celebrated its 25th anniversary and used the occasion to smartly market and position catalog and key front-line releases with aggressive pricing and a focus on retail space. "We focused on hit product [for the anniversary] and it was a great strategy because we locked up space with retailers and used our TV campaigns," president Gustavo Lopez says. "And we maximized the Fonovisa brand. Everything was tied together." As a result, veterans like Los Tigres del Norte and such newcomers as Larry Hernández got space, positioning and, more importantly, a sales boost.

STAND BY YOUR ACT

Luis Fonsi's "Palabras del Silencio" ended the year as the third-top-selling Latin album despite having been released 18 months ago. Fonsi debuted with a bang in August 2008 and Universal Music Latino has stood by him since, working three hit singles in different formats to radio, supporting his first extensive U.S. tour and releasing a deluxe edition of "Palabras" last summer that repositioned an artist who already had multiple award nominations, TV performances and a strong online following. "Our objective was always to present Luis Fonsi as the most important songwriter of a new generation of acts," Universal Music Latino president Walter Kolm says. —LC





Rock 'My Party': The cast of 'Chuck'; inset: PLASTILINA MOSH

SYNCHS CROSSOVER

Latin Publishers Broaden Horizons With Mainstream Placements **By Leila Cobo**

IN THE LATIN WORLD, MUSIC publishers have long concentrated on Spanish-language media for synchs. But at a time when any form of revenue is crucial, they're increasingly eyeing the better-paying mainstream market for opportunities.

The trick is getting niche repertoire noticed in an extremely crowded marketplace. "It's incredibly competitive," says Karima Torres, who, as creative director of film and TV for peermusic, is one of few Latin publishing executives whose main focus is finding placements for Latin repertoire in the mainstream market.

Torres says placements have grown exponentially since she started her job four years ago (recent ones include Plastilina Mosh on NBC's "Chuck" and Juanes on Fox's "Glee"), but not without a focused "marketing strategy" to get on music supervisors' radar.

While peer's back catalog, which includes many mambo and bolero standards, is in constant demand, getting new material onto prime-time TV or into a film is far more challenging.

"The musical tastes that the film and TV community have here are not always in synch with what is popular in major Latin markets across the U.S. and Latin America," says Tomas Cookman, president/CEO of indie Nacional Records, which has found synch opportunities—from videogames to

prime-time TV shows—for its mostly Latin alternative music roster. In the past year, Nacional's music has been heard in programs like "Ugly Betty" and "Entourage." The trick, he says, is making sure that the film and TV communities are aware of Latin repertoire through aggressive servicing.

Cookman has a competitive advantage in that his label's artists are also signed to his publishing company, Canciones Nacional, which lets him be agile in granting and pricing licenses.

"We are not afraid to say 'yes' to a low-fee usage, as in many cases it has come back to pay high dividends through future synchs, key promotional usages that generated massive promotion and other win-win situations," Cookman says.

Recently, he was approached by ESPN Deportes for the use of some tracks in a soccer-related promotion tied into the 2010 World Cup. Cookman proposed providing all the music on the program through a blanket license and making it an ESPN Deportes/Nacional Records music project. Now, he says, "there is revenue being generated, there is a promotional value as every track and artist gets on-screen credit during soccer's crazy time, and ESPN has a program full of kick-ass songs. We are always open to turn things like this around quickly."

Finding creative uses for the music,

both in English and Spanish, is every publisher's dream. In 2008, Sony/ATV Music Publishing Latin America partnered with Sony Pictures for several advertising campaigns and a concert series for lifestyle brand Paco Rabanne.

"We licensed the use of our songs for the commercials and we took care of all aspects of the concert tour," says Jorge Mejia, VP of Sony/ATV Music Publishing Latin America and U.S. Latin, which is Billboard's No. 1 Hot Latin Songs Publishing Corporation for 2009. Mejia, who is restructuring his synch department, has seen that part of the business grow between 300% and 400% in the past five years. "That's the kind of business we're going after next year."

But during an economic crunch time, publishers also have to be creative in walking that fine line between pricing and promotion.

"You have to establish a win-win partnership," says Olga Cardona, director of administration and marketing for Universal Music Latin America. So if in the past an advertiser was willing to pay six figures for a big campaign, Cardona will work with available budgets for, say, regional campaigns.

The fact is, Cardona says, "album sales will go up or down, but the synch business will always leave dividends, whether with new releases or with back catalog."

WHAT'S IN A NAME?

Superstars Not Essential For Effective Latin Sponsorship Deals

When it comes to putting faces to a (brand) name, the biggest Latin acts have historically had first dibs on sponsorships and endorsements. After all, conventional wisdom would dictate that a sponsor would want to support an act with the widest possible audience.

But in a year of tighter marketing budgets, and as marketers seek to creatively target niches of Latin consumers, up-and-coming acts have benefited from everything from tour support to image campaigns that draw likeness and appearance fees as well as exposure.

Examples in 2009 included Western Union's support of Colombian singer/songwriter Fonseca's U.S. tour; Tommy Torres as one of the faces of Banana Republic's spring and summer campaigns; and Fanny Lu's spokeswoman duties for Caress. Other recent deals have landed Luis Fonsi's face on millions of Pepsi bottles in Puerto Rico (last year) and Tito "El Bambino" promoting Colgate in a two-year campaign that wrapped in April.

"There is a little bit of an opportunity for smaller acts because a company can say, 'They hit my demographic. They are not going to cost me that much money. I'll get full return on investment, and it works,'" says Eventus Marketing's Pedro Bonilla, who put together Fonseca's Western Union sponsorship while he was an agent at William Morris.

Crucial to sealing the deal were the timing and markets of Fonseca's tour, which coincided with a key period for money transfers to Latin America: Mother's Day. The sponsorship was a cash deal that also involved a bus with a wraparound ad, as well as backstage passes and meet-and-greets with Fonseca for fans, manager Felipe Jaramillo says. The tour's other presenting sponsor was Colombia Es Pasión, a government campaign to promote trade for the country and improve its global

image. "They were able to invite a lot of their key clients in the U.S. for Colombian exports to Fonseca's concerts and have a bit of Colombia in their city," Jaramillo says.

Alex Lopez Negrete, president/CEO of marketing agency Lopez Negrete Communications, says cost isn't the main factor in some brands' decisions to partner with acts that don't have a huge audience. For Dr Pepper's "Vida a la 23" campaign, the soda brand wanted to target bilingual, bicultural Latinos aged 13-24 with eclectic musical tastes. He worked with producer Andres Levin and alternative artist Cucu Diamantes on an original Spanglish song for the campaign, "LA LA LA Life," that was used in TV and radio spots. A dedicated Web site also offered remixes and ringtones, and Dr Pepper shot a music video from which the commercial was cut.

"TV used to dominate," Lopez Negrete says. "Now you have digital involved very much front and center. What I see brands being interested in is, 'How can I see this together better and have music play a more central role in all the channels?'" With developing artists, "you can cut multiplatform deals with them a lot easier," he adds.

Partnering with an artist who has yet to attain superstar status also lets the brand get its own image across without being overshadowed by the artist's. In the case of Torres' ads and in-store images at Banana Republic, "the consumer doesn't come in with a preconceived notion of who Tommy Torres is," says Jeff Daniel, president/CEO of Rock River Music, which commissioned and aggregated original songs from the artists used in the campaign. But "they can say, 'Banana Republic is authentic.'" Including an emerging Latin artist also allowed the clothing retailer to cover its bases in a broad range of genres, with a theme of musical discovery.

So when major acts hit the road again in 2010, will sponsors still support newer faces? "It is going to take a little while for companies to pay top dollar for the Manás of the world and the Juaneses," Bonilla says. "My hope is that big companies will see that there is a significant value in developing acts if they hit the correct demographics and the right targets." —Ayala Ben-Yehuda



Get on the bus: Fonseca's sponsored ride

TOP FIVE LATIN STORIES OF '09 **1** U.S. Latin album sales plummet 35%. **2** Opposition by minority radio to Arbitron's Portable People Meter sparks an FCC inquiry and Univision Radio's refusal to encode its signal for the PPM in three markets. **3** Apple launches iTunes in Mexico. **4** Juanes performs Paz Sin Fronteras concert in Cuba. **5** Swine flu causes concert cancellations in Latin America.



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Local Experts Worldwide



PARK SQUARE WEST: London, UK.
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RARE 8.5 ACRE ESTATE WITH PRIVATE BEACH: Tiburon, CA.
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\$37,000,000 WEB: 0084124
Missy Echeverria 415.716.7340
San Francisco Brokerage



MONTECITO ITALIAN VILLA ESTATE: Montecito, CA.
1920's vintage Italian villa graces 7± acres with panoramic ocean views, tennis court, pool and pool house. \$29,000,000
WEB: 0113171 Harry Kolb 805.452.2500
Montecito Coast Village Road Brokerage



EXQUISITE, VERY PRIVATE ON RESERVE: Sagaponack, NY.
Magnificent 1.5± acres with sophisticated 8,600± sq. ft. traditional overlooking vast farm reserves. 7 bedrooms, pool, pool house, breathtaking views. \$12,000,000
WEB: 0035246 Beate Moore 631.537.6000 Ext. 7316
Bridgehampton Brokerage



RESTORED GW SMITH HOME: Montecito, CA.
Beautiful period fixtures, wrought-iron details, hand-hewn beams, 1st floor master, 5 bedrooms, gardens, pool.
\$11,350,000 WEB: 0112987
Harry Kolb 805.452.2500
Montecito Coast Village Road Brokerage



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Mark Levinson 415.901.1785
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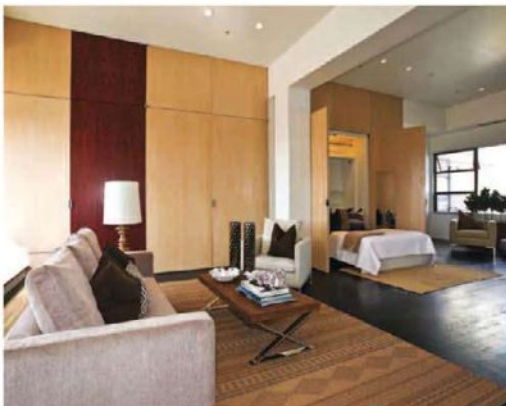
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KOREA OPPORTUNITIES

Has 'Three Strikes' Law Boosted Music Biz?
By Soo-Mee Park and Mark Sutherland

AS A SYMBOL OF THE CHANGING digital landscape in South Korea, one recent development spoke volumes.

In May, the country was finally removed from the Office of the U.S. Trade Representative's piracy watch list for the first time in 20 years. That followed the National Assembly's April approval of the world's first "three strikes"-type law aimed at curbing online copyright infringement. The amendment to Korea's existing Copyright Act took effect July 23.

That this former pirate's paradise should beat the likes of France, the United Kingdom and New Zealand to the anti-piracy punch seems remarkable enough. But interested overseas observers also claim the legislation is already making an impact.

"Over the last few years, the Korean market looked like a basket case," IFPI president/CEO John Kennedy says.

"There was a danger of the music market completely disappearing. Physical sales were evaporating and the digital market was as close to 100% piracy as you can get."

But IFPI figures show digital revenue rose to 49 million won (\$42.5 million) in the first half of 2009, up 32% over the same period the year before, while physical sales rose 5% to 40.8 million won (\$35.4 million). The IFPI credits this growth to the educational effect of publicity surrounding the imminent new law and says preliminary figures show it has accelerated since the introduction of the three strikes policy, with digital revenue up 53% for the year through Sept. 30.

Local executives are less convinced the three strikes law is directly responsible, instead crediting earlier government anti-piracy measures. Indeed, the IFPI's own figures show the re-

vival actually started in 2008, when recorded-music sales totaled \$140.6 million, up 16% over 2007. But research from the government's Ministry of Culture, Sports and Tourism (MCST)—whose copyright enforcement division is responsible for enforcing the new law—shows the changing attitude toward piracy.

A September survey found 45% of those who admitted previously using illegal sites had reduced their visits to such sites since the introduction of the new law, while 21% said they had since tried legal sites.

On the face of it, the Korean system seems similar to those proposed in other countries. Rights holders who discover infringing material send a notice to the MCST, which checks the claim and passes it to the offender's Internet service provider (ISP), which notifies the offender.

Official figures haven't been released, but IFPI Asia regional director May-See Leong says she understands that around 500 first warnings have been sent since July 23, all recipients of which have complied with the order to remove infringing material.

"We have not issued any warnings yet," says Sandy Monteiro, senior VP of the Assn. of Southeast Asian Nations for Universal Music Group International. "The implementation of the three strikes policy was basically a psychological closing of the net on die-hard subscribers to illegal services."

While the law proved controversial when first proposed, post-introduction it seems to have avoided the widespread opposition from the public and ISPs that similar legislation has received elsewhere. Many credit this to a perceived emphasis on targeting offending sites rather than individual users.

Individuals can face measures including restriction of Internet access if they ignore the first two warnings, while offending sites—whether open peer-to-peer (P2P) file-sharing sites or the growing Korean phenomenon of invite-only "cyber lockers"—can be summarily shut down on the third warning.

"We are putting more emphasis on this law as an opportunity to encourage more [download] services to legalize and educate the public about intellectual property," says Kim Kyung-Nam, an officer at the MCST's copyright enforcement division.

That policy seems to be succeeding, with many formerly illegal sites converted to legit operations. Soribada, once Korea's most notorious P2P file-sharing network, now operates as a legal subscription service, with users paying 7,000 won (\$6) per

month for unlimited downloads. In October, the MCST officially designated Soribada a "clean site," free from copyright infringement.

"The stricter enforcement of responsibilities on operators of Web sites has forced them to either convert their businesses to legal services or shut down," says Monteiro, who says the number of services going legit "has forced a large portion of their users to follow suit."

Other government anti-piracy measures include the MCST's introduction of the Illegal Copyrights Obstruction Program monitoring system in March, when all download sites were also required to install filtering devices to trace unlicensed files.

No Korean ISPs would comment, but one executive at a download site who asked to remain anonymous says the various initiatives have "created a very rigid environment on the Internet" that could confuse the public.

"It's like building a roof on top of a roof," he adds of the three strikes law. "It was redundant."

Surprisingly, none of the executives lobbying for similar schemes in France and New Zealand that Billboard spoke to had been monitoring the Korean situation, but Geoff Taylor, chief executive of U.K. labels group BPI, says it has important lessons for other markets.

"Graduated-response measures on their own are not the answer," he says. "But with education and a graduated response, you will steer people toward legal services and accelerate the growth of the digital market."

And Kennedy says sustained success in Korea can't fail to influence other territories. "This is an area where nobody wanted to go it alone," he says. "If [governments] can see it's something that's been embraced in different places, it makes it easier for them to convince consumers that this is the right thing to do."

Additional reporting by Tom Ferguson in London.

WORKS IN PROGRESS

A Status Report On Other 'Three Strikes' Legislative Efforts

UNITED KINGDOM

The Digital Economy Bill published Nov. 20 would, if adopted, oblige Internet service providers (ISP) to send warning letters to subscribers suspected of online piracy. It also contains provision for tougher measures, including temporary account suspension. Although May's general election could stall the bill's progress, "we hope it will be in force in the second half of 2010," says Geoff

Taylor, chief executive of U.K. labels group BPI.

FRANCE

The "three strikes" Creation and Internet Bill gained parliamentary approval in September but hasn't yet been implemented. While the independent commission that will oversee the scheme isn't operational, insiders expect warning letters to be issued in early 2010.

NEW ZEALAND

A revised version of the Copyright Act's controversial Section 92A—introducing graduated-response measures—is awaiting Parliamentary introduction but could become law by mid-2010.

TAIWAN

Taiwan's new copyright law, passed Nov. 17, specified takedown procedures for unauthorized files, but not the promised graduated-

response measures. The government wants any Internet service withdrawal to be based on ISP/rights holder consensus. Both parties have agreed to observe the takedown system's progress for six months before further talks.

Reporting by John Ferguson in Auckland, New Zealand; Tom Ferguson in London; Aymeric Pichevin in Paris; and Thibault Worth in Taipei, Taiwan.

TOP FIVE GLOBAL STORIES OF '09

1 Swedish court sentences Pirate Bay co-founders to one-year jail terms after finding them guilty of copyright infringement. 2 French Constitutional Council validates revised version of "three strikes"-style anti-piracy law. 3 Japan overtakes the United States as the world's biggest music market, according to the IFPI. 4 U.K. Competition Commission makes provisional ruling that the proposed Live Nation-Ticketmaster merger will hinder competition in the ticketing market. 5 HMV partners with venue operator MAMA Group to operate 11 U.K. venues.

JACKSON REACTION

How The O2 Coped With Losing Michael's 50 Gigs
BY MARK SUTHERLAND

LONDON—Visitors to the O2 are left in little doubt as to its achievements.

The O2 Arena's recent Billboard Touring Award for top arena is proudly displayed in the lobby of venue operator AEG Europe's offices, while cubicle walls sport mementoes from the many memorable nights there since it opened June 24, 2007. There's a photo of Bon Jovi onstage on opening night. There's a plaque commemorating Prince's 21-night stint in 2007.

But something is missing. By now, the memorabilia should have been joined by something to mark Michael Jackson's record-breaking run of 50 shows. By rights, he should be 27 gigs in: the residency half-done, but his comeback complete.

The glory of what could have been

perished alongside Jackson on June 25. It also made for the toughest period in the O2's hitherto charmed life—and ruined vacation plans for thousands of fans around the world, including AEG Europe senior executive director/general counsel Sarah McGuigan, on holiday in Ibiza when the news broke.

"I thought my husband was joking when he told me," she says. "It was an absolute tragedy on a human level."

It had fairly serious consequences on a business level too. McGuigan declines to estimate the venue's lost revenue but, even for a building as heavily booked as the O2 (it put on 179 shows this year, not including the Jackson cancellations), 50 extra "dark" nights could have proved a body blow. Especially with bars, restaurants and nightclubs in the

O2 complex relying on the arena's foot traffic for income.

McGuigan flew back the next day and, while the Los Angeles office dealt with the fallout surrounding Jackson's death, joined president/CEO David Campbell and senior executive director/finance director Alex Hill in forming a contingency plan. "We very quickly became realistic," she says. "People can't just drop in and play a building on this scale."

Instead, AEG took steps to diversify its business. With many fans making pilgrimages to the site, it staged "Michael Jackson: The Official Exhibition" and promoted other attractions, from its 2,350-capacity Indigo2 venue to roller discos.

The arena itself looked beyond



Got to be there: Jackson fans created a shrine to the dead singer outside the O2 on July 13, the scheduled first night of his run at the venue.

music: Of the 14 dates rebooked so far, half feature non-music events, ranging from comedy (Michael McIntyre) to sports (England netball, supercross motorcycle racing) and other entertainment ("Walking With Dinosaurs," "Ben Hur Live").

McGuigan says this diversification will continue, although music remains the venue's No. 1 priority. Sure, one needn't worry about an animatronic Triceratops dying just before a run of shows, but O2 officials remain committed to residencies by flesh-and-blood musicians. This year, the not-notoriously-reliable Britney Spears did eight shows, while Bon Jovi's June 2010 run is currently at 10 and rising.

Describing the Jackson experience as "absolutely unique," McGuigan says the O2 wouldn't pass on booking an artist with health or other issues for a lengthy stint, as long as "we had confidence in them the way we did with Jackson."

"If we had concerns, we wouldn't do the deal," she says. "But Jon Bon Jovi looks pretty healthy to me."

The health of the wider U.K. live scene seems more open to debate. Some touring execs privately grumble about money being drained from smaller venues by the boom in arena/stadium gigs, but others maintain the levels of the live business operate in relative isolation.

"People who got refunds for Michael Jackson tickets didn't think, 'Great, £75 [\$125] to spend on other gigs,'" says Matt Woolliscroft, a promoter with Manchester, England-based SJM. "They probably [spent it on] a meal or put it towards the holiday."

Meanwhile, back at the O2, the staff is plotting a way to top the Jackson residency that never was. "Can anything surpass that?" McGuigan ponders. "I doubt it. But there are other acts out there that could put on a huge number of nights in this building. We just hope we can get them here."

And you can bet AEG is saving some wall space, just in case.

Additional reporting by Richard Smirke in Manchester, England.

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Eastern promise: An October Beyoncé concert at Ferrari World on Abu Dhabi's Yas Island.

ARABIAN HEIGHTS

The UAE Emerges As A Music Power
By **Andre Paine** and **Lizette Van Hecke**

COLDPLAY'S VIVA LA VIDA TOUR

traversed the globe during 2009. But one of its most memorable dates was an unlikely one: The band's rain-soaked, first-ever show in Abu Dhabi, which—alongside fellow United Arab Emirate (UAE) Dubai—has rapidly established itself as a live market for world-class acts.

"We've had many great crowds on this tour, and even on a dry and regular day, this lot would be amongst the top ones," Coldplay said on its official blog.

March's 15,000-sellout outdoor show in the UAE capital was staged by Live Nation and local promoter Flash. Flash managing director John Lickrish says it illustrated that "not only can we bring the artists in, there's also a really strong fan base."

In the past two years, Abu Dhabi has hosted shows by George Michael, Bon Jovi, Shakira, Andrea Bocelli, Christina Aguilera, Beyoncé and Aerosmith. Rihanna performs there New Year's Eve.

While the IFPI doesn't track UAE market data, executives report growing live and publishing businesses—although the long-term effects of Dubai's well-publicized current economic problems remain hard to predict.

Dubai, the UAE's most populous emirate, is the Middle East's live business hub. AEG Live launched there in February 2008, when Live Nation took a 65% stake in Dubai-based Mirage Promotions.

"Legal infrastructures and purposeful venues need to improve, but the UAE can only get better as a [touring] destination," AEG Live Middle East managing director Thomas Ovesen says.

The UAE has a reputation for big live paydays, but Lickrish says that "some of the figures thrown at me [by artists] can be a bit crazy; we just can't do it."

Those fees reflect a location that can take several days out of a schedule, but Flash is working with promoters to create a "viable touring circuit" linked with South Africa, Australia or Asia.

Dubai-based promoter Alan Davis says the live business has "grown massively" in five years—assisted by government initiatives, often including tax-free status—despite local idiosyncrasies including a large walk-up audience, a lack of suitable local support acts and cultural differences that require sensitivity.

Davis, who produced Robbie Williams' 23,000-capacity 2006 show at Dubai's Nad Al Sheba racecourse, says he'll shortly launch a new promotion company with undisclosed international partners.

While the live sector has been largely unaf-

ected by the global financial crisis, Hussain "Spek" Yoosuf, managing director of UAE-based publisher Fairwood Arabia, says that an advertising downturn in the first half of 2009 hit his synch business.

Still, Yoosuf says he's encouraged by the positive mood at Dubai's first music conference, Dubai SoundCity. The event, held Nov. 5-7, was attended by 130 industry professionals; speakers included veteran Australian promoter Michael Chugg and Radiohead manager Brian Message.

The UAE is also emerging as a legitimate recorded-music market. Sony Music set up a regional headquarters in Dubai in May, while EMI Arabia (Warner Music's licensee) has been in Dubai for 15 years, and Universal licenses to local label Music Master.

EMI has enjoyed local success with Lebanese-Canadian artist Karl Wolf. Adrian Cheesley, EMI president of the rest of world (Asia Pacific, South America, the Middle East and Africa), puts UAE sales of Wolf's 2007 album, "Bite the Bullet," at 10,000 copies—a major amount for the territory. He cites Coldplay, Williams, Norah Jones and Michael Bubl  as other acts with strong UAE sales.



YOOSUF

"It's the main market in the region for physical sales," Cheesley says, adding that sales have "held up" largely thanks to the six-store Virgin Megastores Middle East chain.

Megastores president Nisreen Shocair says the stores sold 1 million CDs in 2008, with repertoire traditionally "skewed more [toward] international," although local acts' sales are now climbing. "The Arabic consumer," she says, "is beginning to love its own culture."

V Star plans a digital service "very soon," she adds. It would join Nokia Music Store, Getmo Arabia and telco Etisalat's download service.

While copyright law is in place, the UAE doesn't have any collecting societies, something EMI and the IFPI are lobbying the government to rectify. "If [performance right] income started being generated—particularly in Dubai—it would be strong," Cheesley says, noting the UAE's many top 40 radio stations.

As for publishers, Yoosuf says, "our hope is to have a licensing structure in the form of a UAE society—sooner or later."

And Davis expresses optimism about the market's future. "The biggest promoters in the world are here now," he says. "That's proof that there's a market here—and I can see it getting bigger and bigger."

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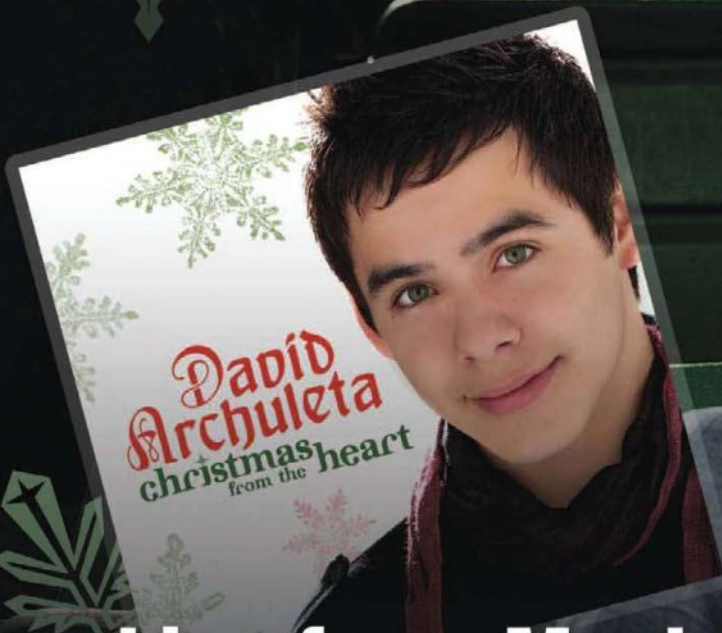
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THE YEAR IN MUSIC 2009

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A SWIFT ASCENT

Taylor Swift Is Top Pop Artist Of The Year; The Black Eyed Peas Top Pop Group **By Keith Caulfield**

2009 WAS THE YEAR OF TAYLOR SWIFT.

During the past 12 months, she transitioned from a breakthrough country artist into a genuine pop star, and now the Big Machine singer/songwriter takes the crown as Billboard's top artist of the year.

Swift, who made her Billboard charts debut in July 2006, is the first solo female or country act to earn the top artist title since 1997. That was when LeAnn Rimes, then herself a young country crossover star, took home the honor.

Billboard's year-end music recaps are based on chart performance during the chart year that began with last year's Dec. 6 issue and ended with the Nov. 28, 2009, issue. The year-end Top Artist category ranks the best-performing acts of the year derived from activity on two charts: the Billboard 200 albums tally and the Billboard Hot 100 singles list.

Swift's second album, "Fearless," released in late 2008, finishes the year in the top slot on the year-end Top Billboard 200 Albums tally, while her self-titled debut is No. 24. At press time, "Fearless," which opened at No. 1 on the Billboard 200 with sales of 592,000 copies, according to Nielsen SoundScan, has yet to leave the top 25 on the chart after more than a year on the list.

On the Hot 100 Songs roundup, Swift notches three singles: "Love Story" (No. 5), "You Belong With Me" (No. 11) and "White Horse" (No. 76). In all, the teenager charted 17 Hot 100 hits throughout the year on the weekly Billboard Hot 100, all of which helped propel her to No. 1 on the Top Artists year-end recap.

The No. 2 artist of the year is someone who famously shared the stage with Swift earlier this year at the MTV Video Music Awards . . . no, not Kanye West—Beyoncé.

Coming in high on Billboard's year-end recaps must be old hat for the Music World/Columbia artist, who's no stranger to seeing her name at No. 1. Two years ago, her "Irreplaceable" single finished atop the year-end Hot 100 Songs recap and, as part of Destiny's Child, she's earned the top artist of the year honor twice (in 2000 and 2001).

Beyoncé's inescapable "Single Ladies (Put a Ring on It)" is No. 8 on the year-end Hot 100 Songs roundup, while she also earns another four entries on the list with "Halo" (No. 24), "If I Were a Boy" (No. 48), "Sweet Dreams" (No. 66) and "Diva"

(No. 82). Meanwhile, her album "I Am . . . Sasha Fierce" finishes in the runner-up slot on the year-end Top Billboard 200 Albums tally behind Swift.

Completing the one-two-three punch of ladies atop the Top Artists recap, Lady Gaga holds down the No. 3 slot and at the same time becomes the year's top new artist.

Gaga's debut album, "The Fame" (Streamline/KonLive/Cherrytree/Interscope), is No. 8 on the Top

the first single from the group's album "The E.N.D." (Interscope/IGA), which ends the year at No. 10 on the Billboard 200 Albums tally. Plus, the Peas' anthemic "I Gotta Feeling," which spent 14 weeks atop the Hot 100, is No. 4 on the year-end Hot 100 Songs roundup.

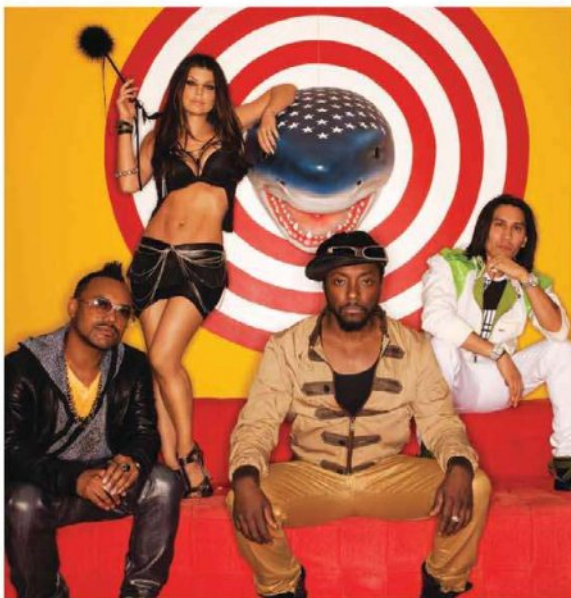
Thus, Lady Gaga and the Peas tie up the top four positions on the year-end Hot 100 Songs recap. It's the first time in the 51-year history of the Hot 100 that two acts captured four of the top five slots on the year-end Hot 100 Songs chart.

The combined punch of the Peas' two smash singles along with the firepower of "The E.N.D." on the Billboard 200 places the quartet at No. 4 on the year-end Top Artists ranking—and also makes them the top duo/group of the year.

The year's top male artist is Kanye West, who is also No. 6 on the overall Top Artists recap, just behind singer/actress Miley Cyrus. West nets five singles on the year-end Hot 100 Songs tally, with the highest being "Heartless" at No. 9. Coming in at Nos. 7-10 on the year-end Top Artists roundup are Britney Spears, T.I., Nickelback and Pink.

We'd be remiss if we failed to mention to enormous achievements of the late Michael Jackson on the year-end charts this year. He places four albums on the Top Comprehensive Albums recap: "Number Ones" (No. 4), "Thriller" (No. 16), "The Essential Michael Jackson" (No. 22) and "This Is It" (No. 45).

On the year-end Top Pop Catalog Albums roundup, he claims five of the top six titles with "Number Ones" leading the pack at No. 1. In turn, Jackson can be found atop the year-end Top Comprehensive Albums Artists tally as well as the Pop Catalog Artists list. In addition to that, because of his tremendous performance on the Top Internet Albums and Top Digital Albums tallies through the year, he's the No. 1 artist on the Top Internet Albums Artists and Digital Albums Artists recaps.



Boom boom pow: THE BLACK EYED PEAS are the year's top group, with five Hot 100 hits.

Billboard 200 Albums recap while the dance/pop star captures four slots on the Hot 100 Songs roundup: "Poker Face" (No. 2), "Just Dance" (No. 3, featuring Colby O'Donnis), "LoveGame" (No. 35) and "Paparazzi" (No. 53). Gaga is the first artist to earn two out of the top three songs of the year since 2004, when Usher reigned at Nos. 1 and 2 with "Yeah!" and "Burn," respectively.

This year's No. 1 title on the Hot 100 Songs recap is the Black Eyed Peas' "Boom Boom Pow," which lodged 12 straight weeks atop the weekly Hot 100 list earlier this year. The tune was

TOP ROCK/POP TOUR OF '09

ARTIST: U2 ■ TOTAL GROSS: \$311.6 million
 ■ NO. OF SHOWS: 44 ■ SELLOUTS: 44 ■ TOTAL ATTENDANCE: 3.1 million
 Compiled from Billboard Boxscores dated Dec. 6, 2008, through Nov. 21, 2009.

Love story: TAYLOR SWIFT is the first solo female or country act to earn the top artist title in more than 20 years.



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Soldiers of fortune: U2 performs Sept. 12 at Chicago's Soldier Field.

IN PERHAPS THE MOST challenging environment the live entertainment industry has ever faced, the global concert business managed to put up record numbers in 2009, a remarkable testament to the resiliency of the business and the enduring popularity of live music.

Global data reported to Billboard Boxscore from Dec. 6, 2008, through Nov. 21, 2009, shows an industry that is up significantly at its best and flat at worst. And, at a time when economies are in turmoil, flat is the new up.

It was a year in which U2 and Madonna dominated Billboard's year-end tally of Top 25 Tours (see page 122), with Bruce Springsteen & the E Street Band, AC/DC and Pink rounding out the top five. Elsewhere, Kenny Chesney staged the top country tour of the year, Tina Turner was the top-grossing R&B/hip-hop artist on the road, and Vicente Fernandez was the leading live Latin act, according to the year-end Boxscore recaps.

Looking at the overall strength of the live business, Creative Artists Agency managing director Rob Light

THE GREAT ESCAPE

Global Live Business Sets Records In Tough Economy
By Ray Waddell

suggests several aspects that helped. He cites entertainment's role in culture when times are hard, the development of new touring talent, prudent packaging, strategic routing and the growth of festivals as key factors in the year. "When you string all that together, it was an OK year. It was surprisingly healthy in light of the worldwide economy," he says.

The financial endurance of live entertainment indeed seems to give credence to the old mantra that enter-

tainment is recession-proof. William Morris Endeavor Entertainment (WME) contemporary music head Marc Geiger says several "macro" forces influenced the year, among them the role of "escapist" entertainment in difficult times.

More specifically, the industry has become better at managing and pricing inventory, Geiger believes.

"It's about getting the price to the market, which is really what has held the concert industry back to a certain

extent," he says. "It was somewhat greed-based, because nobody wanted to drop that back price. They said they were losing money as opposed to getting extra people in there. There is a market for the high end and there's a market for the back end. So if you start to tune to the market, you should be able to fill up the airplane better."

The shift of the music business economy from a recorded-music base to a live-music base also continues.

"It's pretty clear that the dollars [con-

sumers] used to spend on recorded music have shifted to live music," says Bill Zysblat, partner in music business management firm/tour producer RZO Productions. "What is remarkable is that, considering the general economics of the world this past year, especially the ever-climbing unemployment numbers, that any measure of attendance could grow."

Worldwide, a record \$4.4 billion in box-office revenue was reported to Boxscore, an 11.7% increase over last year and the second consecutive year of double-digit growth. Better yet, an attendance of 73 million represents a 12.6% increase over 2008, an important trend for a sector of the business that's now considered the most important for the majority of artists.

For North America, the news isn't as positive, but still far from the downer many in the media (but not Billboard) had forecast. The \$2.8 billion in box office is down 2% and the 50 million in paid attendance is down 1.7%, but these numbers were generated from a 9% decrease in the number of shows reported.

continued on >>p52



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The YEAR In Music

TOURING

from >>p50 The decrease in the number of shows can mean many things, but surely among them are a more selective talent-buying posture among promoters, more packaging of artists and more strategic touring—which for many may mean sitting the year out.

“Packaging has gotten much stronger, much smarter over the last couple of years,” Light says. “I also think one reason there are fewer shows is that everybody—agents, managers and promoters—is smarter. And in a tough economy, that sort of victory lap where you go around the country or the world a second time didn’t happen as much. I think people were smart enough to say, ‘Maybe there isn’t a second play. Let’s skip it.’ And that intelligence helps the original grosses, because you’re not diluting the market, and probably cuts into why shows are down a little bit and attendance is up.”

Such unreported events as casinos, private dates, fairs, festivals, clubs, less-than-successful shows and international dates boost the overall concert business to an estimated \$7

billion-\$8 billion, and it’s possible that those unreported shows reflect where the economy had the biggest impact.

“There are a whole lot of things that aren’t reported, so [Boxscore numbers] could be somewhat misleading,” WMEE worldwide head of music Peter Grosslight says. “Fair budgets were down, symphony and performing arts budgets were down, the casinos weren’t buying there for a while. When the crisis hit in the fall, there were certain types of buyers that were shell-shocked.”

Even so, for many, a more telling and positive indicator is a show-by-show analysis of the year. Worldwide average gross and attendance per show are up 11.3% and 11.8%, respectively. In North America, average per-show gross and attendance are up 7.6% and 8%, respectively.

Most would agree that the overall objective is to grow the audience, and on a per-show basis, that goal was accomplished in 2009. This marks the first time that attendance has outpaced dollars across the board in more than a decade—basically the

continued on >>p54

Average gross and attendance per show are up, in North America and worldwide.



Chart-toppers: Among the acts with the top 15 highest-grossing tours of the year are (clockwise from top) PINK, KENNY CHESNEY and TINA TURNER.

PINK: KEVIN MAZUR/WIREIMAGE.COM; TURNER: ANDREW MACHELSON; CHESNEY: MICHAEL TRAM/FILMMAGIC.COM

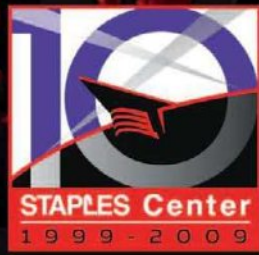




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911: BRITNEY SPEARS' Circus tour stopped at the Prudential Center in Newark, N.J., March 13.

level, capacity level, all add up to a better year-end result."

But if attendance is up for a change, "that doesn't necessarily portend a trend," says Phillips, who points out that the concert business is still at the mercy of which acts are touring in a given year.

"The concert business is cyclical, not a hockey stick, which is why it is so difficult for a public company to continuously show year-to-year growth," Phillips says. "One could argue that last year saw enormously successful worldwide tours by Britney Spears, U2, Madonna, etc. However, we still do not know what artists and how many will fill those shoes next year or achieve the same level of attendance and gross dollars."

To look at the global numbers only in terms of U.S. dollars wouldn't provide the full picture, Zysblat advises.

"One year ago, €100 of foreign box office was \$127. Today €100 of foreign box office is \$148," he says. "So, if your foreign box office per-ticket sold has remained constant in dollars, at least with respect to euros, prices have gone up on average 16.5%, based on last year's rate of exchange, or 14.1%, based on the current rate. Either way, a significant increase."

Which, of course, speaks positively to the fact that attendance numbers held up globally. "To a European, a euro is still a euro," Zysblat says. "So, for them to pay more euros for the average ticket than a year ago and continue to increase their attendance at events speaks volumes for the future of live touring."

Live Nation, the world's largest promoter, had a strong year in terms

continued on >>p56

from >>p52 post-consolidation era of the touring industry. Typically, gross vs. attendance comparisons have reflected higher ticket prices and lower per-show attendance, but 2009 was a year of pricing promotions, discounts and conservative pricing in general. Gross ticket prices were slightly down this year on average, again surely partly reflective of large-scale discounting.

"The reason more people went to shows is because [the concert industry] is starting to price and market concerts like other products, not just like concerts," Geiger says. "We're dealing with excess, unsold inventory better. We're talking now about filling up the stadium for the baseball game and not ignoring that there are bleacher seats and bleacher pricing, group sales and [promotions] and different programs."

AEG Live CEO Randy Phillips believes there has been a price correction of sorts, largely in reaction to tough-to-move lawn and arena bowl seats. "The spi-

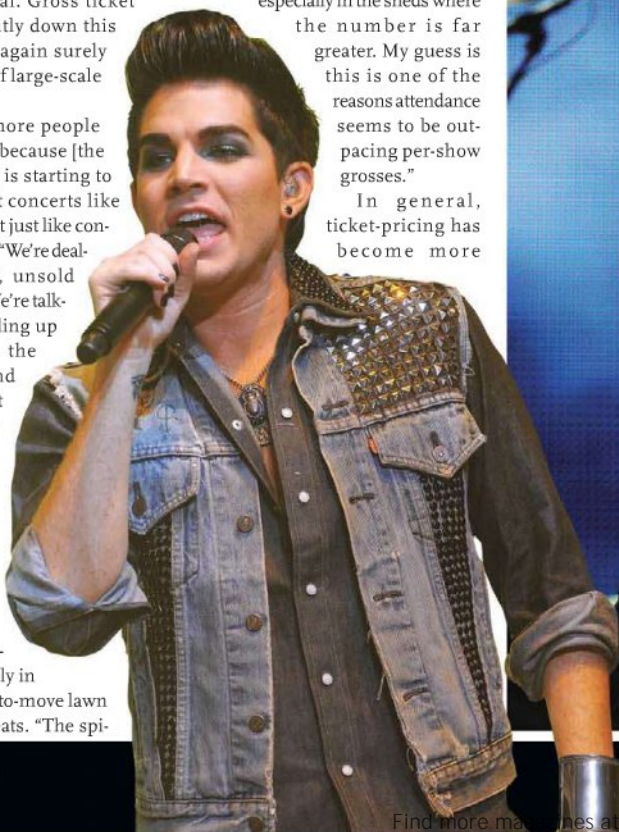
raling ticket price inflation has definitely outpaced normal cost-of-living increases," he says. "While there is perceived value and a strong market for the best 10% of the house, there has been a serious devaluation of, at least, 30% of our available inventory, especially in the sheds where the number is far greater. My guess is this is one of the reasons attendance seems to be outpacing per-show grosses."

In general, ticket-pricing has become more

savvy and flexible, Light believes.

"We're much more aware of ticket pricing and flexing the pricing in houses to being very adaptive," he says. "The homogenized ticketing of the tour for years, where you sort of

pick a generic price and that was the price of the tour, that's gone away to where you might charge one price in the majors and less in the secondaries and tertiaries. That, added to how you scale the house in terms of seat



Vintage rock, fresh pop: BRUCE SPRINGSTEEN duets with LITTLE STEVEN; left: ADAM LAMBERT joins the American Idols Live tour.



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Hot ticket: LYKKE LI performs at the Coachella Valley Music & Arts Festival April 19 at the Empire Polo Club in Indio, Calif.

from >>p54 of gross and attendance. The promoter reported \$2.5 billion in gross and 41 million in attendance from 9,085 shows this year. Even with all the discounts, that's a 25% increase in gross and a 19% increase in attendance, despite a 1.6% decrease in shows. Having U2 and Madonna on the road in the same year obviously provides a big boost to gross and attendance, but it appears the Live Nation strategy of aggressive discounting during the summer also helped, particularly as it relates to attendance.

Considering that Live Nation launched a ticketing company in 2009 and operated under the heavy scrutiny brought on by the company's proposed merger with Ticketmaster Entertainment, company execs maintained focus on their core business. Live Nation executives didn't respond to interview requests going into the end of the year, but earlier Live Nation music CEO Jason Garner told Billboard that the priorities for 2009 were finding the right shows and then addressing what he called an industrywide issue of 40% of ticket inventory going unsold.

"Going into the year we sat down

'There is a new wave, a next generation of bands, that is really starting to sell hard tickets.'

—ROB LIGHT, CREATIVE ARTISTS AGENCY

and said, "We need to book a good lineup," Garner said. "Once we knew we had a good lineup, then we knew the challenge in this economy would be how to sell a lot of a lot of tickets, how to motivate fans."

At one point, Garner told Billboard that the promotions had saved fans \$10 million and boosted incremental attendance by some 600,000 tickets. The industry reception was mixed. Some praised the aggressive discounting strategy for boosting attendance and drawing attention to concerts, while others used terms like "fire sale" and "blue light specials."

Some see good and bad points to the price promotions. "There are pros and cons that came out of last summer, and if we pick the best of it, it can be helpful, and we've got to get rid of the worst of it," Light says. "The real key is to re-

ward the fan who is [buying] early, who is proactive and truly a fan."

AEG Live, a distant second to Live Nation, reported \$888 million from 2,531 shows, with 12.8 million attendance, compared with \$1 billion in gross, 14.5 million in attendance and 2,324 shows last year. That's a 12% decrease in gross and a 9% increase in shows.

"Since AEG Live is privately held, we do not engage in a market-share competition or measurement of success," Phillips says. "Our only consideration is our net profit, or EBITDA [earnings before interest, taxes, depreciation and amortization], calculation."

For AEG, tours like Spears, Turner and "American Idol" drew fans, as did festivals like Coachella, Stagecoach and Jazzfest. But much of the

attention on AEG Live in 2009 centered on the death of Michael Jackson and the cancellation of what would have been an AEG-promoted 50-show run at London's O2 Arena.

Even with the dip in numbers reported, "2009 was our touring units' most profitable year in our 10-year history," Phillips says. "It was clearly a case of less being more. Hopefully, 2010 will be as good or better. AEG Live, obviously, has great expectations for Bon Jovi, Taylor Swift and the Black Eyed Peas, amongst others, next year. However, it is hard to predict whether we can surpass the numbers tabulated in 2009."

Major indies also reported increases in gross box-office reports, including Chicago's Jam Productions (\$78 million in 2009, \$53 million in 2008) and Austin's C3 Presents (\$60 million in 2009, \$50 million last year). Also strong were international independents like Time 4 Fun in Sao Paulo, Brazil (\$151 million in gross); MCD in Dublin (\$122 million); and Australia's Michael Coppel Presents (\$103 million).

Light says he's encouraged by the new emerging talent and a bevy of healthy industry trends. "What I am

excited about on the positive side is the big packages, the great shows continue to do great. Comedy is stronger than ever," he says. "And there is a new wave, a next generation of bands, that is really starting to sell hard tickets."

For his part, WMEF's Grosslight says that his instincts tell him 2010 will be similar to this year for the concert business. "Unemployment is still kind of creeping up; maybe we'll see the bottom at the end of this year and early next year," he says. "When unemployment starts to go down, that's when you'll see a tremendous rebound in general activity."

Overall, 2009 may be remembered for what didn't happen: disaster.

"I've been through a lot of recessions in my career, and frankly none of them had any impact on our business," Grosslight says. "The old adage that the entertainment business is recession-proof had always proved to be true. But we hadn't seen anything of this magnitude. Given the experience of this year, I don't think that there is a reason not to be optimistic about next year. The fear seems to be out of people's vernacular." ■■■



Queen Madge:
MADONNA at the O2
Arena in London July 4.

STICKY & SWEET— AND SOLD OUT

After Global Sweep, Madonna Is The
Top Solo Touring Artist In Chart History **By Ray Waddell**

It was sticky and sweet, wildly ambitious and massively successful. ♣ Madonna's 2008-09 Sticky & Sweet tour—her fourth under the direction of Live Nation's Global Touring division and her first under a 10-year multirights deal with Live Nation—broke records around the globe. ♣ But long before the tour ever struck its first pose on Aug. 23, 2008, in Cardiff, Wales, work had begun to bring Madonna's touring dreams to fruition. ♣ When Madonna's camp announced the artist's plans for the global Sticky & Sweet tour in May 2008, much of the focus was on either the artist's new deal with Live Nation or skepticism about the large number of stadiums she would play.



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from >>p57 Madonna's manager, Guy Oseary, says the touring strategy "just felt like the right thing to do. Thankfully, it all worked out. It was a success. It was fun. It was rewarding. The numbers don't lie, as they say."

Ah, the numbers. Some \$408 million in ticket gross, 3.5 million in attendance and 85 shows later, Madonna now owns the record for the top-grossing tour ever by a solo artist, according to Billboard Boxscore. Sticky & Sweet also is the second-highest-grossing tour of all time after the Rolling Stones' Bigger Bang run in 2005-07 (although U2's 360° tour is closing in).

Who could doubt the power of Madonna now?

"There is absolutely no question that the stature and positioning and iconic view of Madonna hasn't diminished whatsoever over the 25 years of her career," says Arthur Fogel, chairman of Live Nation Global Touring and producer of Madonna's last four tours. "In fact, it's quite the opposite. She's bigger now than she's ever been. That's an amazing position to be in, and a credit to her and her career."

The original tour included about 55 shows, and the plan was to do Europe outdoors, a combination of stadiums and arenas in North America, then Mexico and South America outdoors. Right off the bat, the large number of outdoor stadiums booked around the world attracted attention. Surely

Madonna's stature as one of the most popular artists in the world was secure, but stadiums represented a huge risk in terms of production and image.

"It was a bit ambitious, but it was something I believed in and pushed for," Fogel says. "On the tour before this we had done some outdoor shows in Europe mixed in, and I think she really enjoyed playing outdoors to the big crowds. So as long as the belief was there that we would do the business, certainly the interest was there for her to play more outdoors."

The routing was, of course, strate-

'It was a success. It was fun. It was rewarding. The numbers don't lie, as they say.'

—GUY OSEARY,
MADONNA'S MANAGER

gic, particularly in booking North American stadiums. "Certainly there were markets where she either had never been or hadn't been in years," Fogel says. "For example, in her career she had never played Vancouver. I really felt we could go in there the first time in and play a stadium, 25 years into an amazing career. We ended up doing 53,000 people."

In the end, Madonna only booked five North American stadium shows—Vancouver, Houston, Miami, San Diego and Los Angeles—but they at-

tracted the lion's share of attention when the tour was rolled out.

"There were the skeptics," Fogel says, "and they clearly don't think these things through and don't really understand them. I guess that's why they sit on the sidelines and armchair quarterback and I make the decisions, or at least provide the counsel to the artist and the manager."

The decision to extend the tour with 27 more international shows, mostly in stadiums, in 2009 was "really simple," according to Fogel. "There were a lot of places that we could play, most of which she had never played before," he says. "I think she was so enjoying this show and this group of performers that it came together pretty easily."

Such discussions have come up on past tours, Fogel says, "but for whatever reason it just never came to pass. On this one it came up again, and I could just tell there was a real interest there in keeping it going, even though there was a long break between the end of South America and the start of Europe this year. And almost three-quarters of the dates were at places she'd never played before."

Breaking new ground is a key takeaway from Sticky & Sweet.

"People get to see one aspect of it, they get the report that says, '\$408 million, second-highest-grossing tour of all time,' but they don't see the reality, which is the best part," Oseary says. "We went to places we don't normally go, we connected with people we don't

normally connect with, we saw countries we don't normally get to see and performed in amazing places. That experience is priceless. Will we ever get to see this in the same way? No. It was a moment in time."

In retrospect, the overall Sticky & Sweet strategy was dead on. "I look back on it, and I can't think of anything that was a huge mistake," Fogel says. The same could be said for the end result on all four tours Live Nation and Fogel have produced for Madonna. She is the third-highest-grossing artist of the past decade, with more than \$800 million in grosses and 6.4 million in attendance to 248 shows. No solo artist has achieved better touring success this decade than Madonna.

"All the decisions and big-picture strategy played out perfectly," Fogel says. "The first tour we did with her was in 2001, so really in nine years we've done four tours, which is pretty amazing in and of itself. But when you think about it, in the previous 13 years, she only did two tours, 1993 and around '87 or '89. Two tours in 13 or 14 years, and then four in eight. It all played out very nicely to deliver these results."

The success of Sticky & Sweet—and indeed, Madonna's touring momentum in general—"ultimately is a great credit to her," Fogel says, and he cites other contributing factors, including Madonna's development as a live performer.

"She was always a great performer, but over the last 10 years or so she's really come into her own in terms of the type of **continues on >>p62**

WHERE CREDIT IS DUE

Who's Who On Sticky & Sweet

GUITAR: Madonna, Alexander Kolpakov, Vadim Kolpakov and Monte Pittman

KEYBOARDS: Kevin Antunes and Ric'key Pageot

PROGRAMMING: Kevin Antunes
BACKING VOCALS: Kiley Dean, Arkady Gips, Alexander Kolpakov, Vadim Kolpakov, Monte Pittman and Nicki Richards

DRUMS: Brian Frasier-Moore

VIOLIN: Arkady Gips

PIANO: Ric'key Pageot

ACCORDION: Ric'key Pageot

COWBELL: Monte Pittman

TOUR DJ: Eric Jao

DANCERS: Vadim Kolpakov, Leroy Barnes, Sofia Voutella, Jason Boyd, Emilie Capel, William Charlemoine, Paul Kirkland, Jennifer Kita, Kento Mori, Yaman Okur, Charles Park IV, Valeree Pohl, Anthony Rue Jr., Nilaya Savnis, Jason Young, Riki Onodera and Yuki Yoshida

LIVE NATION GLOBAL TOURING TOUR DIRECTOR: Tres Thomas

DIRECTOR OF PRODUCTION: Chris Lamb

ARTIST TOUR MANAGER: Frankie Enfield

ENTOURAGE TOUR MANAGER: Jason Milner

SHOW DESIGNER: Jamie King

MUSICAL DIRECTOR: Kevin Antunes

SHOW DIRECTOR: Mike Morobitto

VIDEO DIRECTOR: Christian Lamb

LIGHTING DIRECTOR: Mac Mosier

STAGE MANAGER: Jerry Vierna

SOUND ENGINEER: Tim Colvard

MONITOR ENGINEER: Matt Napier

SOUND CREW CHIEF: Mark Brnich

LIVE NATION MERCHANDISE: John Spink

PRODUCTION DESIGN/ENGINEERING: John McGraw for Plain View

STAGE FABRICATION/DESIGN: James "Winky" Fairorth for Tait Towers

SOUND: 8th Day Sound, Tom Arko

LIGHTING: PRG Lighting, Curry Grant

VIDEO: Nocturne, Paul Becker

LASERS: Light Wave, George Dodsworth

MOTOR CONTROLS: Cyber Hoist, Marc Vanderwel

STAGING: All Access (United States), ESS Staging (Europe)

COACHES (U.S.): Pioneer (performers), Hemphill (crew)



Rainbow bright: MADONNA during the opening night of her Sticky & Sweet tour July 4 at London's O2 Arena.

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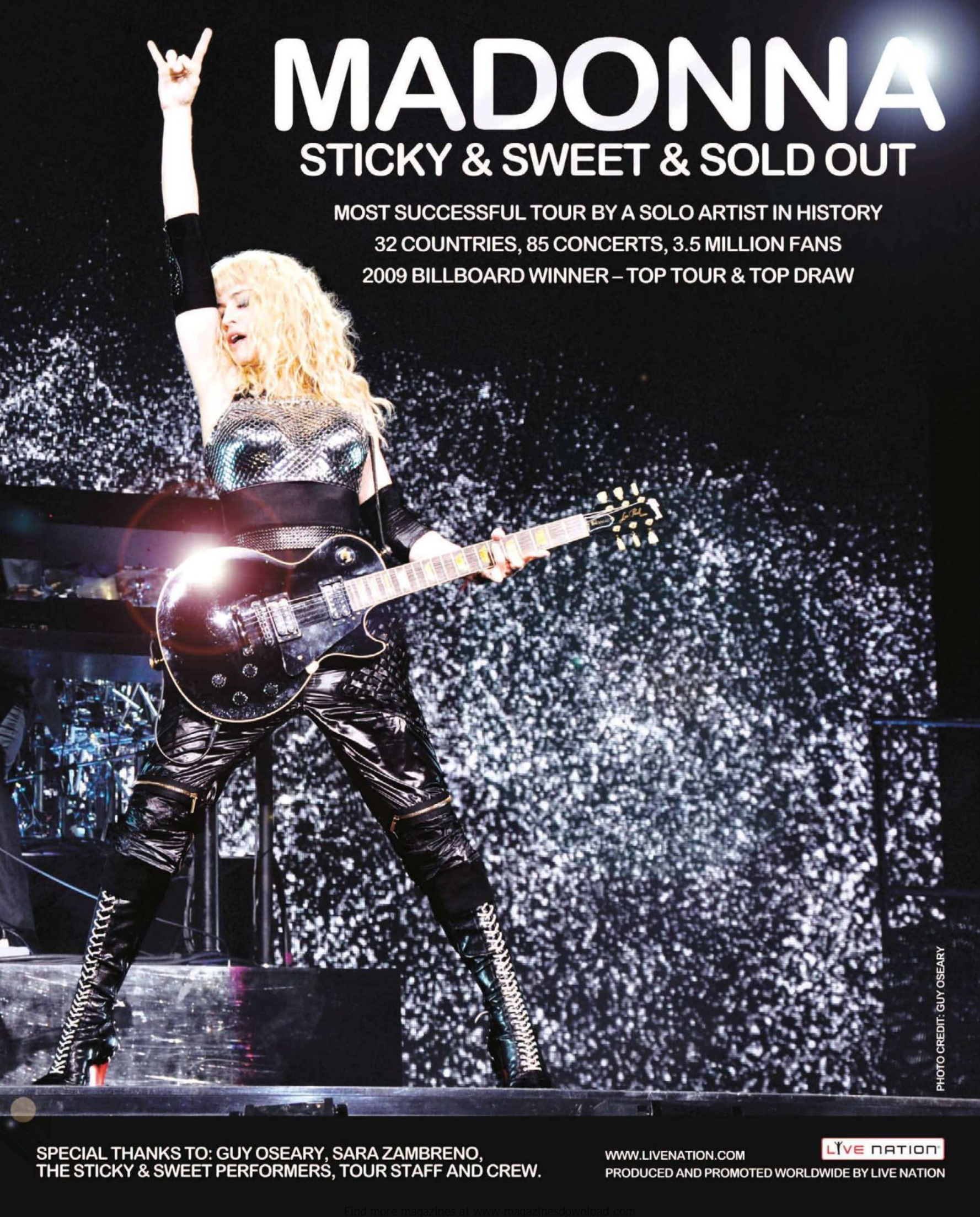


PHOTO CREDIT: GUY OSEARY

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Dulcet duet: **MADONNA** and **PHARRELL** during the Sticky & Sweet tour's Nov. 26, 2008, stop at Dolphin Stadium in Miami.

THE LONG GOODBYE

Warner Bros. Relationship With Madonna Endures **By Ray Waddell**

When news came in fall 2007 that Madonna would leave her only label home at Warner Bros. Records for a multirights deal with Live Nation reportedly worth \$120 million, it heralded the end of one of the most productive label/artist collaborations ever.

Warner Bros. Records chairman/CEO Tom Whalley was a junior A&R person at Warner when Madonna joined the WB family, and he played what he calls a "minor role" in her signing to Seymour Stein's Sire imprint in 1983. Whalley recalls the first time he was around her at an industry party.

"To see her drive to meet people, to know who people were, how these people were going to mean something to her and her career, you just knew that there was nothing that was going to get in her way," Whalley says. "She was going to take all of her natural talent and combine that with a drive to succeed, and that combination was going to work for her in a big way. The initial impression: 'Wow, this is a force.'"



Video presence: Warner Bros. plans a DVD release next year of performances from **MADONNA'S** Sticky & Sweet tour.

from >>p60 productions and performance level that's being delivered," Fogel says. "I think that's obvious to anybody who's seen her perform over the last four tours."

Another factor is the maturation of the global touring marketplace, the development of new live entertainment markets and that an artist of Madonna's stature is playing those territories. "When you look at the tour this past summer, it's interesting that Bulgaria, Romania, Hungary, Estonia and on and on have become the solid markets that they are," Fogel says. "That provides great satisfaction for me and I certainly think that it does for her, in terms of the many fans in those territories getting the opportunity after all these years to experience her show."

For all its media attention, Live Nation's long-term deal with Madonna didn't have a huge impact on Sticky & Sweet, Fogel says, as Global Touring has always thought long term when it comes to Madonna. "One of the important aspects to what I do is thinking ahead," he says. "It's about the tour at the moment and what's best, but also I never want to stop thinking about what the next tour will be and the ongoing development of an artist on a global basis. What you do this time impacts next time."

So what about next time? "It's always an interesting exercise, thinking about next time, whenever that might be, what should be done, how to come at it in terms of territories, venues, etc.," Fogel muses. "There are some obvious things that jump out as to what can be next time."

Such as? Fogel reels it off. "She hasn't played Australia, New Zealand for many, many years. We didn't play Japan or any of Southeast Asia on this tour. And those are certainly territories that I feel we could do next time and probably will. Beyond that, it's a question of what

kind of time we have and what kind of show she's thinking about. When you think about where she has positioned herself as a touring act on a global basis, there are so many opportunities still to go out and do exciting things."

Regarding the deal with Live Nation, Oseary says, "We've always had an amazing relationship with Live Nation, which was one of the reasons we made the deal. We never feel pressured to do anything. They are not just people we work with or our partners on the records—they are our friends. It doesn't feel like 'us and them,' it just feels like 'us,' and where it makes sense, we do things. The relationship is so good they can call me tomorrow and say they want to do anything, and we're open to doing it, whether they don't have the rights or they do have the rights."

Oseary agrees with Fogel that the long-term deal didn't have a direct impact on Sticky & Sweet, and all the synergies in merchandising, branding, licensing and recording are "the future, the next level. That's when we start incorporating our albums into things. We have yet to scratch the surface on what the future holds. Madonna is an artist that wants to reach the most people she can and do it in very creative ways, and we're all ears. On that, we're sitting at the table with Live Nation together and we're listening."

As for the next step, "I really have no idea. We got off tour not so long ago, we're taking a breath, then we're going to start meeting with people and hearing ideas," Oseary says. "The only thing Madonna and I have asked for is to not be limited—meaning, I want to hear everything and anything. We're open to anything. The goal is to reach as many people as possible—that's the prerequisite. We're aiming high." ...



The Madonna/Warner partnership was more than productive, yielding 11 studio albums, six compilations, three soundtracks, two live sets and three remix releases—as well as more than 50 Billboard Hot 100 hits and a record-setting 40 No. 1 hits on the Hot Dance Club Play chart.

Madonna's album sales total 75 million in the United States and 200 million abroad, according to Warner, with 26.5 million U.S. albums sold in the Nielsen SoundScan era.

Helping drive the hits in the early days was the growth of MTV and music videos as an art form.

"Madonna was at the forefront of the explosion of music and video," Whalley says. "She was a natural at it. This was also the beginnings of artists finding other ways to express themselves, to challenge the marketplace, challenge the public who listened to or bought music. She was at the forefront of this."

Whalley calls Madonna "the quintessential Warner Bros." artist. "She had a really strong vision, she had an incredibly strong point of view about what she wanted to say," he says. "In my view, it was really the perfect marriage of a record com-

pany's philosophy and culture meeting up with an artist's philosophy and culture. It created something that was incredibly dynamic."

Warner released the "Celebration" compilation after Madonna's 2008-09 Sticky & Sweet tour and will follow with a DVD from the tour. Madonna's "Confessions" DVD from that 2006 tour sold more than 1 million copies, according to Whalley. "Certainly for her this market is strong and we're expecting [the new DVD] to do really well," he adds. "There is certainly an appetite from her audience for these live DVDs or anything visual from her."

Whalley notes that the parting with Madonna is bittersweet.

"Having that long of a career is phenomenal, and I look at all the great work that was done in collaboration between Warner Bros. and Madonna," he says. "So yes, it is bittersweet. We always wish her the best and we will continue to do things with her because we have her catalog. Over time, there will be plenty of things to collaborate on between Warner Bros. and Madonna, so we're not completely out of business with her. Any opportunity that comes up where we can work together we look forward to." ...

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ON THE CHARTS

Madonna's Record-Setting Run

Beginning with her self-titled 1983 debut album, Madonna has charted 20 albums in the top 20 of the Billboard 200. Eighteen of those went top 10.

For the recap below of Madonna's top albums on the Billboard 200, her titles are ordered by peak position on the tally. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak and then by the number of weeks on the chart.

When Madonna first debuted on the Billboard Hot 100 on Oct. 29, 1983, with "Holiday," little did anyone know she would go on to earn a record 37 top 10 singles. (Well, save for maybe Madonna herself.) In second place on the all-time list of most top 10 hits is the Beatles, who have notched 34 top 10 singles in the Hot 100's 51-year history.

All told, Madonna has tallied 12 No. 1s. On our exclusive recap of Madonna's top 50 Hot 100 hits, her first No. 1, "Like a Virgin," leads the list. The 1984 single spent six weeks atop the tally, but it isn't her longest-running chart-topper. That honor goes to 1995's "Take a Bow," which logged seven weeks at No. 1, but is found at No. 4 on her career recap. (Her No. 1s can be found on the roundup at Nos. 1-11 and 22.)

Madonna's top 50 Hot 100 hits list (see page 68) is based on actual performance on the weekly Hot 100 chart. Songs are ranked based on an inverse point system, with weeks at No. 1 earning the greatest value and weeks at No. 100 earning the least.

All told, she has earned 55 Hot 100 entries, the most recent being the title track from her latest hits collection, "Celebration," which reached No. 71 in August. The tune also became her 40th No. 1 on our Hot Dance Club Songs chart, extending her lead as the artist with the most toppers on that list. Madonna also has racked up a staggering 48 tracks on the Hot 100 that have charted within the top 40, the most of any female artist, and fourth overall behind Elvis Presley (80), Elton John (57) and the Beatles (50).



MADONNA'S TOP ALBUMS

| Rank | Title | Peak Position | Debut Date | Label |
|------|--------------------------------|---------------|----------------|----------------------------|
| 1 | "Like a Prayer" | 1 (six weeks) | April 8, 1989 | Sire/Warner Bros. |
| 2 | "True Blue" | 1 (five) | July 19, 1986 | Sire/Warner Bros. |
| 3 | "Like a Virgin" | 1 (three) | Dec. 1, 1984 | Sire/Warner Bros. |
| 4 | "Music" | 1 | Oct. 7, 2000 | Maverick/Warner Bros. |
| 5 | "Confessions on a Dance Floor" | 1 | Dec. 3, 2005 | Warner Bros. |
| 6 | "Hard Candy" | 1 | May 17, 2008 | Warner Bros. |
| 7 | "American Life" | 1 | May 10, 2003 | Warner Bros. |
| 8 | "I'm Breathless" | 2 (three) | June 9, 1990 | Sire/Warner Bros. |
| 9 | "The Immaculate Collection" | 2 (two) | Dec. 1, 1990 | Sire/Warner Bros. |
| 10 | "Ray of Light" | 2 (two) | March 21, 1998 | Maverick/Warner Bros. |
| 11 | "Evita" (Soundtrack) | 2 (two) | Nov. 30, 1996 | Warner Bros. |
| 12 | "Erotica" | 2 | Nov. 7, 1992 | Maverick/Sire/Warner Bros. |
| 13 | "Bedtime Stories" | 3 | Nov. 12, 1994 | Maverick/Sire/Warner Bros. |
| 14 | "Something to Remember" | 6 | Nov. 25, 1995 | Maverick/Warner Bros. |
| 15 | "Who's That Girl" (Soundtrack) | 7 | Aug. 15, 1987 | Sire/Warner Bros. |
| 16 | "GHV2: Greatest Hits Volume 2" | 7 | Dec. 1, 2001 | Maverick/Warner Bros. |
| 17 | "Celebration" | 7 | Oct. 17, 2009 | Warner Bros. |
| 18 | "Madonna" | 8 | Sept. 3, 1983 | Sire/Warner Bros. |
| 19 | "You Can Dance" | 14 | Dec. 5, 1987 | Sire/Warner Bros. |
| 20 | "The Confessions Tour" | 15 | Feb. 17, 2007 | Warner Bros. |

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Everything nice: Madonna's Sticky & Sweet tour visited the Charles Ehrmann-Nikaia Stadium in Nice, France, Aug. 26.



INTO THE GROOVE

How Madonna's Team Took Her Vision On The Road
By Ray Waddell

MADONNA'S VISION FOR HER global Sticky & Sweet tour came to Live Nation in April 2008, four months before the two-year global run opened in Cardiff, Wales.

"The concept always starts with Madonna and Jamie King, her long-time show designer," says Ires Thomas, senior VP of operations for Live Nation Global Touring.

Madonna's manager, Guy Oseary, describes the working relationship of the superstar and her creative collaborator.

"Jamie King and Madonna get in a room, they brainstorm, they go through songs, that's where it begins," Oseary says. "Then they bring in the creative collaborators to work on different videos and work with different designers and her stylist Arienne [Phillips] to come up with different looks for each phase of the show. It's very much like a musical, more so than just a rock'n'roll performance. From beginning to end, there are a lot of theatrics and strong

visual aspects. I'm lucky, I get to see every show, and every show I see something different.

"They come up with concepts for the show, which is always heavy on dance and ideas that Madonna wants to try that are usually either product- or tour-specific," Thomas continues. "That concept is given over to [director of production] Chris Lamb,

and Chris' task is to make those dreams come into something toward reality that we can put on the road and do three-and-a-half shows a week on average."

Madonna always sets out to break new ground in terms of production and presentation, Thomas says. "To get the music and dance and video, all of the elements that are her trade-

marks, into her shows, it takes a while to put that into physical manifestation," he says. "The concept of how to get the physicality of that into an ongoing show is always a challenge for Chris, Mac Mosier the lighting director and all the other members of the creative team."

Part of the challenge is to not only create a new and exciting show, but to break it down and set it up in markets all over the world. And every audience, no matter where they are, gets the complete Madonna experience. "There is no 'B' show. Every market gets the full-on Madonna production," Thomas says. "It's a challenge to produce a show that's consistent in every market around the world."

As the producer of Madonna's tours, Live Nation's scope of responsibility extends beyond routing the tour, cutting the building deals and promoting the shows.

"When it's a produced tour, we have preferred vendors she's worked with throughout the years. We try to just let the sound, light and video company that best represents, with their state-of-the-art equipment, the show that was designed by Madonna and Jamie King," Thomas says. "That all falls into our realm, the womb to the tomb, and it's really a partnership."

Most of the production team members are veterans of several Madonna tours. "Everyone rises to the challenge and wants to come back," Thomas says. "If you asked them that question toward the end of the tour, they'd wonder why they did it. She demands a lot, but there's a lot of consistency in the top players around her touring business because she is the premier female artist in the world. There are a lot of good people that worked on this tour and a lot of good people have given their all to make it as successful as it has been, and she recognizes that."

Live Nation's massive global footprint, with a local presence in virtually every market Madonna plays, creates a system that allows local support for each show. "It's really unique in as much as the platform for Live Nation is as such that Global Touring allows

us to concentrate on touring production and the elements of putting the show on sale, renting the venues, etc., while our local partners coordinate marketing and handle all the local logistics," Thomas says. "I wouldn't venture to say what the best caterer is in Washington, D.C.; I'd leave that to Mike Burgess in our Live Nation Washington office. Frankly, it's a pretty seamless operation these days."

Sticky & Sweet, particularly in North America, shifted flawlessly from arenas to stadiums. The total touring staff for the stadium shows, not counting local labor and including bus and truck drivers, topped out at about 170, with 55 trucks of production.

"We've all gotten good at this, the people that have been in the stadium business a long time. That goes from promoters, riggers, sound crews, truck drivers," Thomas says. "I have to say it takes a little while to get into a rhythm, but once you get into a rhythm it goes pretty flawlessly—when you start getting the load-outs down to six hours of production instead of eight and your load-ins [are] 18 hours instead of 22."

The professionalism of the Madonna touring teams starts with the artist. "It sounds a bit biased, but I have to say she is a consummate professional; she shows up for every rehearsal," Thomas says. "There's no such thing as skipping sound check. Every little thing she tries to make better from show to show. Because of that level of concentration she gives to her art and performance, it causes all of the band, crew and staff to keep that level also. The result is a great show, a professionally run show and a professionally produced show."

Madonna's long-term multirights deal with Live Nation has little impact on the nuts and bolts of running the tour, according to Thomas. "It was business as usual, as far as touring is concerned," he says. "The other elements on the broader concept of the long-term deal are other divisions, and there is a lot of interaction within those revenue streams and market opportunities, but for us it's a tour and we do what we always do." ■■■

HOW EPIX PICKED MADONNA

New Channel Launched With Sticky & Sweet Show

Before the new multiplatform movie channel EPIX premiered in late October, executives at the channel wanted to launch it with an iconic event that would "set the

bar for what we believe our brand should be," EPIX president/CEO Mark Greenberg says.

One of the first musical artists that naturally came to mind was Madonna, then in the midst of her global Sticky & Sweet tour.

"We feel that Madonna was a great way [to launch] because she cuts across so many different generations," Greenberg says. "There aren't many artists who do that."

EPIX—a joint venture among Paramount Pictures, MGM and Lionsgate—offers premier and clas-

sic movie and entertainment events on cable TV, the Internet and mobile phones.

EPIX worked with Live Nation and Madonna's management team to finalize the deal, and the result was a two-hour Madonna concert, culled from performances at Buenos Aires' River Plate Stadium, that premiered on EPIX Oct. 30. The event will play on EPIX's cable channel multiple times and is also available through its on-demand feature or online at EPIXhd.com.

"It's a great opportunity for us to

be able to allow [Madonna] and other artists to reach their audiences from our platform, whether it's through TV or on-demand or on our broadband site," Greenberg says, noting that EPIX plans to feature other concerts in the coming year.

Greenberg declined to disclose specific financial details of the Madonna deal but says that EPIX "paid her appropriately for a Madonna concert." He adds that the network is exploring the possibility of working with Madonna on future projects. —Mitchell Peters

Dear Madonna,

You are *AMAZING*. **A BEAUTIFUL STRANGER**, BURNING UP the airwaves. **OVER AND OVER**, hit after hit...

Now some people have labeled you a **BAD GIRL**, always **CAUSING A COMMOTION**, but we think you lead by

example that this life is a **CELEBRATION**. What's wrong with a little **HANKY PANKY** anyway?

DON'T STOP making music, touring, inspiring the next generation of musicians.

Now **TAKE A BOW**, enjoy your moment, and please allow us to say Thank you!

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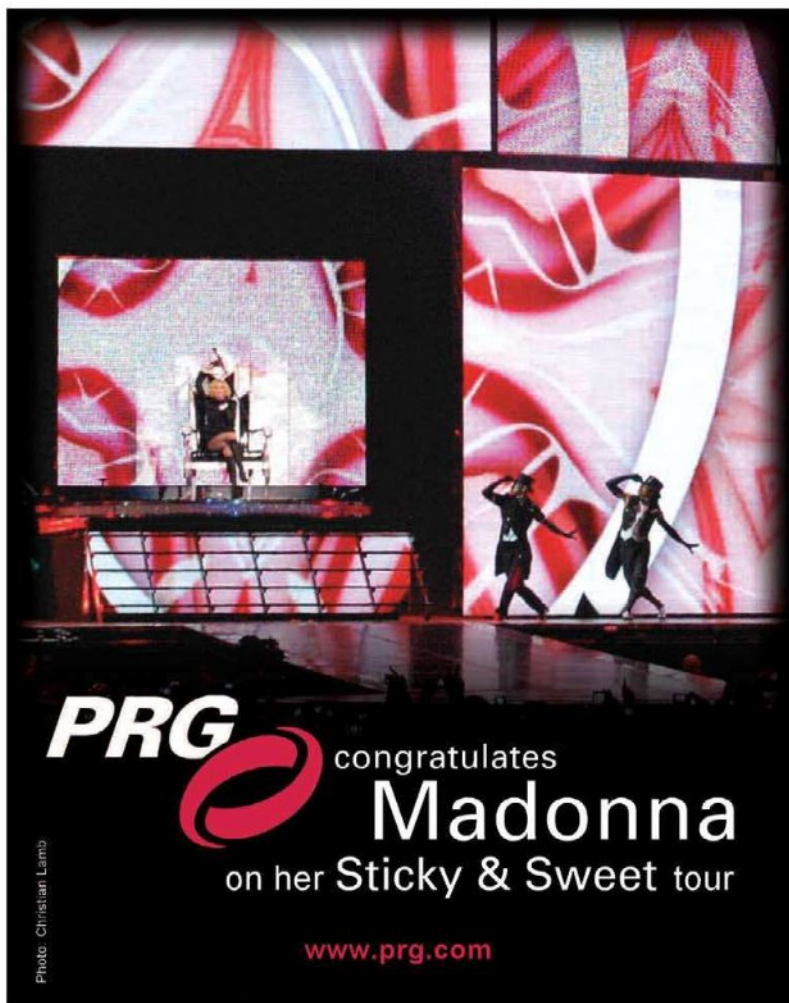
We Take A Bow To You

CONGRATULATIONS

MADONNA

PioneerCoach
PREVOST.

www.pioneercoach.com



PRG

congratulates

Madonna

on her Sticky & Sweet tour

www.prg.com

Photo: Christian Lamb

The **YEAR** In Music
TOURING

MADONNA'S TOP SINGLES

| Rank | Title | Label | Debut Date |
|------|---|----------------------------|----------------|
| 1 | "Like a Virgin" | Sire/Warner Bros. | March 18, 1989 |
| 2 | "Vogue" | Sire/Warner Bros. | April 14, 1990 |
| 3 | "Crazy for You" | Geffen/Warner Bros. | March 2, 1985 |
| 4 | "Take a Bow" | Maverick/Sire/Warner Bros. | Dec. 17, 1994 |
| 5 | "Justify My Love" | Sire/Warner Bros. | Nov. 17, 1990 |
| 6 | "Like a Prayer" | Sire/Warner Bros. | March 18, 1989 |
| 7 | "Papa Don't Preach" | Sire/Warner Bros. | June 28, 1986 |
| 8 | "Live to Tell" | Sire/Warner Bros. | April 12, 1986 |
| 9 | "Music" | Maverick/Warner Bros. | Aug. 12, 2000 |
| 10 | "Open Your Heart" | Sire/Warner Bros. | Dec. 6, 1986 |
| 11 | "Who's That Girl" | Sire/Warner Bros. | July 11, 1987 |
| 12 | "Material Girl" | Sire/Warner Bros. | Feb. 9, 1985 |
| 13 | "I'll Remember" (from "With Honors") | Maverick/Sire/Warner Bros. | April 2, 1994 |
| 14 | "Causing a Commotion" | Sire/Warner Bros. | Sept. 12, 1987 |
| 15 | "Express Yourself" | Sire/Warner Bros. | June 3, 1989 |
| 16 | "True Blue" | Sire/Warner Bros. | Oct. 4, 1986 |
| 17 | "Cherish" | Sire/Warner Bros. | Aug. 19, 1989 |
| 18 | "La Isla Bonita" | Sire/Warner Bros. | March 21, 1987 |
| 19 | "Secret" | Maverick/Sire/Warner Bros. | Oct. 8, 1994 |
| 20 | "4 Minutes**" | Warner Bros. | April 5, 2008 |
| 21 | "Angel" | Sire/Warner Bros. | April 27, 1985 |
| 22 | "This Used to Be My Playground" (from "A League of Their Own") | Sire/Warner Bros. | July 4, 1992 |
| 23 | "Dress You Up" | Sire/Warner Bros. | Aug. 17, 1985 |
| 24 | "Lucky Star" | Sire/Warner Bros. | Aug. 25, 1984 |
| 25 | "Frozen" | Maverick/Warner Bros. | March 21, 1998 |
| 26 | "Don't Tell Me" | Maverick/Warner Bros. | Dec. 9, 2000 |
| 27 | "Borderline" | Sire/Warner Bros. | March 10, 1984 |
| 28 | "You'll See" | Maverick/Warner Bros. | Dec. 9, 1995 |
| 29 | "Keep It Together" | Sire/Warner Bros. | Feb. 3, 1990 |
| 30 | "Deeper and Deeper" | Maverick/Sire/Warner Bros. | Dec. 5, 1992 |
| 31 | "Erotica" | Maverick/Sire/Warner Bros. | Oct. 17, 1992 |
| 32 | "Ray of Light" | Maverick/Warner Bros. | July 11, 1998 |
| 33 | "Die Another Day" | Warner Bros. | Oct. 19, 2002 |
| 34 | "Hung Up" | Warner Bros. | Oct. 5, 2005 |
| 35 | "Rescue Me" | Sire/Warner Bros. | March 2, 1991 |
| 36 | "Hanky Panky" | Sire/Warner Bros. | June 30, 1990 |
| 37 | "Holiday" | Sire/London-Sire | Oct. 29, 1983 |
| 38 | "Don't Cry for Me Argentina" (from "Evita") | Warner Bros. | Feb. 22, 1997 |
| 39 | "Oh Father" | Sire/Warner Bros. | Nov. 11, 1989 |
| 40 | "Rain" | Maverick/Sire/Warner Bros. | July 24, 1993 |
| 41 | "The Power of Good-Bye" | Maverick/Warner Bros. | Oct. 17, 1998 |
| 42 | "You Must Love Me" (from "Evita") | Warner Bros. | Nov. 16, 1996 |
| 43 | "Beautiful Stranger" | Maverick/Warner Bros. | June 12, 1999 |
| 44 | "What It Feels Like for a Girl" | Maverick/Warner Bros. | May 5, 2001 |
| 45 | "American Pie" | Maverick/Warner Bros. | Feb. 19, 2000 |
| 46 | "Me Against the Music***" | Jive/Zomba | Oct. 25, 2003 |
| 47 | "Human Nature" | Maverick/Sire/Warner Bros. | June 24, 1995 |
| 48 | "Bad Girl" | Maverick/Sire/Warner Bros. | Feb. 20, 1993 |
| 49 | "American Life" | Maverick/Warner Bros. | April 5, 2003 |
| 50 | "Bedtime Story" | Maverick/Sire/Warner Bros. | April 22, 1995 |

* featuring Justin Timberlake & Timbaland
** Britney Spears featuring Madonna

Dear Madonna,

It has truly been an honor and a pleasure to have represented you all these years. You have never ceased to amaze me. Over the years your career has grown to the point that it is truly iconic. The Sticky & Sweet tour proves the point. I know your success will continue for many years to come.

I want to send a special congratulations to Guy O'Searcy for managing you so brilliantly and for winning the Top Manager award this year.

With much love and respect,

Allen Grubman

SHAKING IT UP

R&B/Hip-Hop Charts Resound
With Change **By Gail Mitchell**

YOU JUST NEED three words to sum up R&B/hip-hop in 2009: What a year. While 2008's major year-end kudos were shared by Lil Wayne, Chris Brown and Alicia Keys, this year is dramatically different.

On several levels, these last 12 months constitute one of the most fortune-changing years in recent memory. Reviewing Billboard's year-end R&B/hip-hop and rap charts, you'll see several patterns.

Yes, it was the year of Beyoncé and Jay-Z. But it was also the year of the major comeback (Whitney Houston, Eminem, Maxwell), the year of the R&B veteran (Charlie Wilson, Ginuwine), the year of the newcomer (Drake, Keri Hilson) and the year of the assist (Jamie Foxx with T-Pain, Mario with Gucci Mane and Sean Garrett, Hilson with Lil Wayne).

Beyond the charts, others will remember 2009 as the year of the fall from grace (Brown, Kanye West). And, sadly, it was also the year of the untimely loss (Michael Jackson).

Leading the Top R&B/Hip-Hop Albums chart this year is Beyoncé with "I Am . . . Sasha Fierce" (Music World/Columbia/Sony Music). Billboard's 2009 Woman of the Year notches arguably the best year yet of her career, as she also sashays to the head of the Top R&B/Hip-Hop Album Artists tally on the hit-filled heels of her third solo album. The singer places three singles on the year-end Hot R&B/Hip-Hop Songs chart: "Single Ladies (Put a Ring on It)" at No. 6, "Ego" at No. 14 and "Diva" at No. 22.

Among Beyoncé's additional "Fierce" year-end accolades are No. 1 on the Top R&B/Hip-Hop Artists-Female recap, No. 1 on the Top

R&B/Hip-Hop Album Artists tally and No. 2 on the Top Billboard 200 Albums recap, just behind Taylor Swift.

Meanwhile, Jay-Z, who ranks at No. 8 on the Top R&B/Hip-Hop Artists chart, proves he's still got the chops on "The Blueprint 3" (Roc Nation). The album's sales have been fueled by the hits "Run This Town" featuring Rihanna and West and current crossover anthem "Empire State of Mind" featuring Keys. "Blueprint" finishes the year at No. 12 on the year-end Billboard 200 tally.

Rounding out the top 10 after Beyoncé on the Top R&B/Hip-Hop Artists chart—which combines album sales data from the Billboard 200 and airplay data from the Billboard Hot 100—are Foxx, West, Ne-Yo, Maxwell, Drake, Keyshia Cole, T.I. and the-Dream.

Maxwell, together with Houston and Eminem, comprise 2009's triumvirate of major R&B/hip-hop comebacks. All three land in the top 15 of this year's Top R&B/Hip-Hop Albums tally: Maxwell at No. 6 with "BLACKsummers' night" (Columbia/Sony Music), Eminem at No. 7 with "Relapse" (Web/Shady/Aftermath/Interscope/IGA) and Houston at No. 9 with "I Look to You" (Arista/RMG).

Two R&B veterans make a strong showing on the year-end recaps: Charlie Wilson, former frontman of the '80s group the Gap Band, and Ginuwine, who first hit the R&B charts in 1996 with "Pony." Wilson, who perches atop the Hot Adult R&B Songs year-end chart with "There Goes My Baby," also racked up a second song on that list at No.

14, "Can't Live Without You." That earns Wilson No. 1 kudos on the Hot Adult R&B Artists tally and No. 22 on the Top R&B/Hip-Hop Albums recap for "Uncle Charlie" (P Music/Jive/JLG). Ginuwine, meanwhile, sang his way to No. 10 on the Hot Adult R&B Songs recap with "Last Chance." In both cases, these R&B stalwarts, along with Maxwell, showed that old school can still be cool school.

Thanks to his pairing with T-Pain on the ubiquitous crossover hit "Blame It," Foxx's third studio album, "Intuition" (J/RMG), was propelled to No. 2 on the Top R&B/Hip-Hop Albums chart. As a result, Foxx also scores at No. 1 on the Top R&B/Hip-Hop Artists-Male recap and Hot R&B/Hip-Hop Songs. Also notching hits through memorable assists this year were Mario with "Break Up" featuring Mane and Garrett, which holds down No. 3 on the Hot R&B/Hip-Hop

Songs recap, and Hilson with Lil Wayne on "Turnin' Me On," which lands at No. 7 on that same chart.

Speaking of Hilson, the singer/songwriter is one of the top new artists to emerge this year on the R&B/hip-hop front. In addition to her duet with Lil Wayne, she ranks at No. 11 on the year-end Hot R&B/Hip-Hop Songs chart with "Knock You Down" featuring West and Ne-Yo. Her debut album, the prophetic "In a Perfect World . . ." (Mosley/Zone4/Interscope), ends up at No. 15 on the Top R&B/Hip-Hop Albums tally.

By far, the performer generating the most buzz this year is Young Money artist Drake, whose mixtape spun off the major hit "Best I Ever Had" as well as a signing frenzy that ultimately landed him at Universal Motown. As a result, the artist/actor wraps 2009 at the top of both Hot Rap Songs and Top New R&B/Hip-Hop Artists, while building anticipation for his 2010 debut album.



A different beat: Newcomer **KERI HILSON** and comeback star **MAXWELL** heated up the R&B charts.

TOP R&B/HIP-HOP TOUR OF '09

ARTIST: Tina Turner ■ TOTAL GROSS: \$86.4 million ■ NO. OF SHOWS: 59 ■ SELLOUTS: 47
■ TOTAL ATTENDANCE: 822,083
Compiled from *Billboard* Boxscores dated Dec. 6, 2008, through Nov. 21, 2009.

**TOP COUNTRY
TOUR OF '09**

ARTIST: Kenny Chesney ■
TOTAL GROSS: \$71 million
■ **NO. OF SHOWS:** 52 ■
SELLOUTS: 36 ■ **TOTAL
ATTENDANCE:** 1 million
*Compiled from Billboard
Boxscores dated Dec. 6,
2008, through Nov. 21,
2009.*



Repeat victory:
TAYLOR SWIFT tops
the country charts
for the second
consecutive year.

TAYLOR TOPS COUNTRY RECAPS

Rascal Flatts Is Top Group; Justin Moore
Takes Top New Artist Crown **By Ken Tucker**

SUPERSTAR TAYLOR SWIFT, while sweeping the year-end pop charts, is once again country's queen.

She finishes 2009 the same way she ended 2008: at No. 1 on the year-end Top Country Artists recap. Swift, who also ranks atop the Top Country Artists-Female chart from combined album sales and singles airplay for the second straight year, is No. 1 on the Top Country Album Artists tally. Her November 2008 release, "Fearless" (Big Machine), is the No. 1 title on this year's Top Country Albums chart, while her self-titled 2006 debut is No. 6 on that list.

Swift is No. 5 on the Hot Country Songs Artists recap, and she's the top female on that chart. She placed two songs, "You Belong With Me" and "White Horse," on the Hot Country Songs tally. She's also No. 1 on the year-

end recaps of Hot Country Songwriters and Hot 100 Songwriters.

All in all, an impressive run for someone who just turned 20.

Rascal Flatts comes in at No. 1 on the Top Country Artists-Duo/Group recap, a year-end chart it previously lead in 2007. The group's strong year found it finishing at No. 2 on the Top Country Artists and Top Country Album Artists recaps, behind Swift. The trio of Gary LeVox, Joe Don Rooney and Jay DeMarcus placed two Lyric Street albums in the upper echelon of the Top Country Albums list: "Unstoppable" finishes at No. 4, and "Greatest Hits Volume I" lands at No. 11.

The group is second to only Keith Urban on the Hot Country Songs Artist recap. It places two songs, "Summer Nights" (No. 20) and "Here Comes Goodbye" (No. 34), on the Hot

Country Songs year-end tally.

Lady Antebellum, the hot trio comprising Hillary Scott, Charles Kelley and Dave Haywood, dominates the Hot Country Songs recap, placing "I Run to You" at No. 1 for the year. The group's most recent hit, "Need You Now," also lands in the top 50 for the year (No. 48). Its self-titled Capitol Nashville debut finishes the year at No. 9 on the Top Country Albums recap, and the trio is among the top five in the Top Country Artists-Duo/Group category.

It was also a good year for the Zac Brown Band, which places "The Foundation" (Roar/Bigger Picture/Home Grown/Atlantic/AG) at No. 2 on the Top Country Albums recap. The Georgia group finished at No. 3 on Top Country Album Artists behind Swift and Rascal Flatts, and its

single "Whatever It Is" is the No. 2 Hot Country Songs title for the year. The group takes the No. 4 slot on the Hot Country Songs Artists recap.

Lady Antebellum and the Zac Brown Band aren't the only relative newcomers occupying the upper region of the Hot Country Songs tally. Randy Houser's "Boots On" (Universal South) and Darius Rucker's "It Won't Be Like This for Long" (Capitol Nashville) finish at Nos. 3 and 4, respectively. (Rucker also placed "Alright" at No. 8, making him the only artist with two rankings in the top 10.) Country's "Mr. Consistency," George Strait, places "River of Love" (MCA Nashville) at No. 5.

Thanks to strong sales and airplay, Keith Urban is No. 1 on the Top Country Artists-Male recap, finishing ahead of Capitol Nashville labelmates Rucker at No. 2 and Dierks Bentley at No. 8. Urban also rules the Hot Country Songs Artists tally, thanks to three titles on the Hot Country Songs chart: "Sweet Thing" (No. 9), "Only You Can Love Me This Way" (No. 19) and "Kiss a Girl" (No. 25) all rank within the top 25 for the year.

Urban's "Defying Gravity" (Capitol Nashville) is the No. 10 title on the Top Country Albums chart for 2009, and the Australian also finishes the year at No. 10 on the Top Country Album Artists recap.

Jennifer Nettles and Kristian Bush, aka Sugarland, rank at No. 5 on the Top Country Artists tally, based on airplay and sales. The duo turned in another solid performance in 2009. Its release "Love on the Inside" (Mercury/Universal Music Group Nash-

ville) is No. 5 on the Top Country Albums chart. The pair ranks at No. 4 on the Top Country Album Artists chart and at No. 3 on the recap for Top Country Artists-Duo/Group.

The Top New Country Artists crown belongs to Arkansas native Justin Moore, whose breakthrough hit, "Small Town USA" (Valory), finished the year at No. 11 on the Hot Country Songs recap. His self-titled debut squeezed in at No. 48 on the Top Country Albums tally.

Meanwhile, a quartet (Gloriana), a trio (Love and Theft), a solo male artist (David Nail) and a duo (Joey + Rory) round out the top five positions on the Top New Country Artists tally.

Capitol Nashville is the Top Country Imprint for the second straight year thanks to the sales and airplay success of Lady Antebellum, Rucker, Urban, Bentley and Trace Adkins. Big Machine, which is home to Swift, clocks in at No. 2 in the category. When it comes to airplay, no one tops Capitol Nashville, which repeats at No. 1 on Hot Country Songs Imprints and overtakes Arista Nashville on the Hot Country Songs Labels chart.

Strictly on the sales side, Sony Music Nashville—home to top sellers Carrie Underwood, Kenny Chesney, Brad Paisley, Alan Jackson and Miranda Lambert, among others—reigns on Top Country Album Labels, taking the crown from last year's winner, Universal Music Group Nashville.

Swift's sales dominance helped propel Big Machine to the peak of the Top Country Album Imprints chart; it's the first win in the category for the 5-year-old label. Capitol Nashville places second. Meanwhile, Universal is once again No. 1 on the Top Country Album Distributors recap.

For the second straight year, Frank Rogers, who works with Paisley and Rucker, is No. 1 on the Hot Country Producers recap. Dann Huff (Rascal Flatts, Keith Urban) finishes at No. 2 in the category.

While Swift tops the Hot Country Songwriters tally, Jackson, Brett James, Chris DuBois, Wyatt Durrette and Zac Brown round out the top five. (Co-writers Durrette and Brown share fifth place.)

THE NEW WAVE

Young, Urban Acts Rise On Latin Charts
By Leila Cobo

SALES OF LATIN MUSIC MAY HAVE plummeted in the past year, but a new generation of Latin music buyers knows what it likes to hear, buy and see. With Bronx-based bachata act Aventura leading the way, young, urban-leaning acts dominate the year-end Latin charts, with releases from five such acts among the top 10 best-selling Latin albums of the year.

Aventura's success was a rare example of win-win-win. The group started the year on a high note with five sold-out shows at the Coliseo de Puerto Rico José Miguel Agrelot, then went on to release "The Last" (Premium Latin/Sony Music Latin), which is now No. 1 on the year-end Top Latin Albums recap. Aventura is also No. 1 on the Top Latin Album Artists tally. Also at the top is the reggaeton duo Wisin & Yandel, whose album "La Revolucion" (Machete/UMLE) is No. 2 on the Top Latin Albums chart. The pair come in at No. 3 on the Top Latin Album Artists chart, behind veteran Vicente Fernández at No. 2.

Looking at radio airplay, Aventura's "Por Un Segundo" lands at No. 3 on the Hot Latin Songs recap, behind mega-hit "El Amor" by Tito "El Bambino," another young, urban artist. At No.

1 is "Te Presumo" by Banda El Recodo, a veteran regional Mexican act. The group's chart-topping achievement on the Hot Latin Songs tally is a rarity for a regional Mexican track.

Independent Latin labels this year showed their clout, including Premium (Aventura's long-time label), Siente (Tito El Bambino's label), Balboa (home to Joan Sebastian) and upstarts like Top Spot (Luis Enrique's label). But the dominant force remains Universal Music Latin Entertainment, which has become the biggest, most powerful Latin label in the market.

Universal is No. 1 on the Top Latin Albums Distributor recap, at a time when it's increasingly distributing Universal-owned product only, as opposed to the many indie labels it had under its umbrella in the past. UMLE is also No. 1 on the Top Latin Album Labels chart, with a staggering 207 charting titles compared with 73 for runner-up Sony Music Latin. Never before in Billboard's year-end charts has a single label so fully dominated the marketplace.

Universal's clout was expected, given its size following its acquisition of Univision Music Group last year. But Universal's fully owned la-



Lots of action: AVENTURA led Latin in 2009.

TOP LATIN TOUR OF '09

ARTIST: Vicente Fernández ■
TOTAL GROSS: \$17.4 million ■
NO. OF SHOWS: 25 ■
SELLOUTS: 10 ■
TOTAL ATTENDANCE: 181,260
Compiled from Billboard Boxscores dated Dec. 6, 2008, through Nov. 21, 2009.

bels and imprints have also led the charge on every single year-end chart, a testament to UMLE's objective of focusing labels by genre.

At No. 1 on the Hot Latin Pop Songs Labels recap is Universal Music Latino, UMLE's pop label, with 25 charting titles. Among the label's most consistent hitmakers is Luis Fonsi, who, with three charting tracks, ranks at No. 1 on the Hot Latin Pop Songs Artists recap. Fonsi's "Palabras del Silencio" (Universal Music Latino), released last year, has continued to sell unabated. It ends the year at No. 3 on the Top Latin Albums chart, behind only Aventura's "The Last" and Wisin & Yandel's "La Revolucion."

UMLE's regional Mexican labels, Disa and Fonovisa, dominated the imprint charts. Fonovisa is No. 1 on the Top Latin Album Imprints recap with Disa at No. 2. Conversely, Disa is No. 1 on the Hot Latin Songs Imprints chart, with Fonovisa at No. 2. Fonovisa is home to Banda El Recodo and El Trono de Mexico. The latter is a

veteran act that has taken flight this year with major mobile and digital sales success in the United States and Central America. The group comes in at No. 4 on the Top Latin Album Artists chart with eight albums, including "Almas Gemelas" (Fonovisa/UMLE), which ranks at No. 6 on Top Latin Albums.

In the publishing arena, Sony/ATV Music comes in at No. 1 on the Hot Latin Publishing Corporations chart, with 48 charting titles, including Fonsi's hits. Indie publisher Arpa Musical tops the Hot Latin Publishers chart with 22 titles. Of those, 20 were penned by Espinoza Paz, who is No. 1 on the Hot Latin Songwriters chart.

Mexico's Armando Avila lands at No. 1 on the Hot Latin Producers chart, thanks to his work with multiple artists. Deftly blending Mexican and pop sensibilities, Avila has captured tradition and the future, two drivers of Latin music and taste.



On high: CASTING CROWNS ruled the Christian charts this year.

CHRISTIAN & GOSPEL REIGN ON

Casting Crowns Leads Christian Recaps For Third Year **By Deborah Evans Price**

Casting Crowns continued to dominate the Christian music community in 2009, placing No. 1 on the Top Christian Album Artists list for the third consecutive year. The band's new studio album, "Until the Whole World Hears"

(Beach Street/Reunion), was released Nov. 17, and even though the new product wasn't available until late in the fourth quarter, Casting Crowns still reigned at retail throughout the chart year, based on the continued sales

strength of the band's previous releases.

The Georgia-based worship group first burst on the scene with its 2003 self-titled debut, powered by such hits as "If We Are the Body," "Voice of Truth" and "Who Am I." It followed with 2005's "Lifesong" and 2007's "The Altar and the Door," and the act has also released three live projects and a Christmas collection, 2008's "Peace on Earth." The strength of its live show and the band's interactive Web site (lead singer Mark Hall is a witty Twitter enthusiast) help keep Christian consumers engaged and nurture the Casting Crowns phenomenon.

The diversity of music underneath the Christian/gospel umbrella is reflected in the year-end tally, as the highest ranking acts on the Top Christian Album Artists chart includes the soulful sounds of Mary Mary (at No. 2), well-known worship leader Chris Tomlin (No. 3) and hard rock band Red (No. 10).

Rock music earns a substantial place on 2009's year-end lists. In addition to Red, rocker Jeremy Camp earned a slot at No. 7 on Top Christian Album Artists this year. Georgia rock act Third Day, which was inducted into the Georgia Music Hall of Fame in September, is No. 5. Perennial favorites Michael W. Smith and MercyMe rank Nos. 4 and 9, respectively.

Mary Mary is No. 1 on the Top Gospel Album Artists recap. The sisters' stellar year has been fueled by the strength of their latest album, "The Sound" (My Block/Columbia/Sony Music). The collection debuted atop Billboard's Top Gospel Albums chart, came in at No. 7 on the Billboard

200 and spawned the hits "Get Up" and God in Me." "The Sound" takes the No. 1 spot on Top Gospel Albums. Marvin Sapp, who claimed the top spot last year, is No. 2 on the Top Gospel Album Artists tally, and his album "Thirsty" (Verity/JLG) remained a strong seller this year, coming in at No. 3 on the Top Gospel Albums tally.

BeBe & CeCe Winans are No. 3 on Top Gospel Album Artists. After years of solo success, the brother/sister duo reunited this year for a new album, "Still," which the duo's B&C label released in October, with Malaco distributing. The project debuted at No. 1 on the Top Gospel Albums chart and finishes the year at No. 4 on the year-end Top Gospel Albums tally. Tony Award winner Heather Headley also makes her bow on this year's Top Gospel Album Artists recap at No. 7 thanks to her EMI Gospel release "Audience of One."

Provident-Integrity—home to Casting Crowns, Third Day, Tenth Avenue North, Red and other top-selling acts—earns the pole position on Top Christian Album Labels. On the gospel side, Jive Label Group is No. 1 on the Top Gospel Album Labels chart, followed by Sony, then EMI Gospel.

The multitalented Donald Lawrence is No. 1 on Hot Gospel Producers, followed by Warrin "Baby Dubb" Campbell. Veteran producer Brown Bannister earns the top spot on the year-end tally of Hot Christian Producers, followed by Ed Cash. Noted mainstream rock producer Howard Benson is No. 5 on that list, propelled by his work with Skillet and Third Day.



Once and current king: **MICHAEL JACKSON'S** catalog dominated 2009.

HOW WE CHART THE YEAR

Annual Billboard Recaps Track Top Artists And Titles Of 2009 **By Silvio Pietroluongo**

BILLBOARD'S ANNUAL YEAR in Music special issue offers a dizzying array of more than 250 charts in our print pages with close to 400 rankings available at Billboard.biz, including deeper lists for some charts included on these pages.

Joining the printed lineup in 2009 are airplay rankings for Christian Songs, Heritage Rock, Active Rock and Triple A as well as sales tallies for Comprehensive Albums and Bluegrass Albums.

Also added to the menu are publishing, writer and producer recaps for Gospel and a top artists ranking for Master Ringtones.

Those additions provide chart-topping achievements this year for acts including Michael Jackson, Tenth Avenue North, Shinedown, Mudvayne, Snow Patrol, Steve Martin, James L. Moss and T.I.

Exclusive to Billboard.biz are a host

of charts including Christian AC, Christian CHR, Tastemakers, Hot Videoclips and Top Music Videos.

As before, each of the year-end music tallies in this section represent aggregated numbers for each artist, title and music company from the weekly charts on which they appeared.

Most of those numbers are based on data from Nielsen Entertainment, with sales of physical and digital product compiled by Nielsen SoundScan and radio airplay and digital streams measured by Nielsen BDS. The Master Ringtones category is based on sales tracked by Nielsen RingScan.

The entire Billboard charts department has a hand in compiling the Year in Music lists. At the center of this effort is associate director of charts Raphael George, with charts production manager Michael Cusson and associate production manager

Alex Vitoulis each playing key roles. Boxscore chart manager Bob Allen compiles the touring charts. (See "As Turnstiles Spin," page 138.)

The rankings for BDS- and SoundScan-based music charts reflect airplay or sales during the weeks that titles appeared on a relevant chart during the tracking period. This includes activity during unpublished weeks for those lists that print every other week. The 2009 music chart year began with last year's Dec. 6 issue and ended with the one dated Nov. 28, 2009.

Sales or airplay registered before or after a title's chart run aren't considered in these standings. That detail, and the December-November time period, account for some of the differences between these lists and the calendar-year recaps that are compiled independently by either SoundScan or BDS.

Artist, imprint, label and distributor categories for all genres reflect accumulated chart performance for all titles on the pertinent chart.

The umbrella "label" categories refer to the distributing labels and/or promotion labels listed on our weekly charts. If only one label appears on a chart listing, that company counts as both "imprint" and "label" for that title.

Rankings for the following airplay categories are based on accumulated BDS-monitored plays for each week a song appeared on the chart: Mainstream Top 40, Rhythmic, Alternative, Active Rock, Heritage Rock, Triple A, Adult Contemporary, Adult Top 40, Dance, Mainstream R&B, Adult R&B, Gospel and Smooth Jazz.

Similarly, Hot 100 Airplay, Rap, Hot Country Songs, Christian Songs and Hot Latin Songs (and the four related Latin-format airplay charts) are determined by adding up the total number of gross audience impressions, as determined by BDS by cross-referencing the exact time of airplay with Arbitron listener data for each week a track charted.

The Billboard Hot 100 and Hot R&B/Hip-Hop Songs categories reflect accumulated radio and sales points, based specifically on BDS and Nielsen SoundScan, respectively. For the Hot 100, points from streamed music on AOL and Yahoo also shape the standings.

For the "top" country and R&B/hip-hop categories that combine data from album charts and singles charts, formulas have been weighted so that the sales units tallied on the Billboard 200, Top Country Albums and Top R&B/Hip-Hop Albums, respectively, have parity with the specific chart points that construct each week's Hot 100, Hot Country Songs and Hot R&B/Hip-Hop Songs.

The Dance Club Play rankings are based on an inverse point system, with titles collecting points based on rank for each week they were on the chart.

The publishing categories reflect accumulated points for all charted songs on the applicable weekly charts. If a song is held by more than one publisher, points are divided equally among those companies.

In the Publishing Corporation category, parent companies receive 100% of the points from publishers in which they own at least 50% equity and 25% of the points compiled by publishers that they administer but don't own.

Accompanying label listings on the top artists rankings are limited to the label each artist is signed to. An artist's title count will still include all charting efforts, even those recorded on other labels.

2009 YEAR-END CHARTS



TAYLOR SWIFT

TOP ARTISTS

Pos. ARTIST (No. Charted Titles) Imprint/Label

- 1 TAYLOR SWIFT (17) *Big Machine*
- 2 BEYONCE (9) *Music World/Columbia*
- 3 LADY GAGA (7) *Streamline/KonLive/Cherrytree/Interscope*
- 4 THE BLACK EYED PEAS (5) *Interscope*
- 5 MILEY CYRUS (17) *Hollywood*
- 6 KANYE WEST (14) *Roc-A-Fella/Def Jam/IDJMG*
- 7 BRITNEY SPEARS (9) *Jive/JLG*
- 8 T.I. (9) *Grand Hustle/Atlantic*
- 9 NICKELBACK (5) *Roadrunner*
- 10 PINK (5) *LaFace/JLG*
- 11 KINGS OF LEON (4) *RCA/RMG*
- 12 KATY PERRY (5) *Capitol*
- 13 FLO RIDA (6) *Poe Boy/Atlantic*
- 14 KELLY CLARKSON (4) *19/RCA/RMG*
- 15 JASON MRAZ (5) *Atlantic*
- 16 THE FRAY (6) *Epic*
- 17 NE-YO (8) *Def Jam/IDJMG*
- 18 LIL WAYNE (25) *Cash Money/Universal Motown*
- 19 RASCAL FLATTS (10) *Lyric Street*
- 20 ZAC BROWN BAND (6) *Roar/Home Grown/Bigger Picture/Atlantic*
- 21 PITBULL (4) *Mr. 305/Polo Grounds/J/RMG*
- 22 RIHANNA (7) *SRP/Def Jam/IDJMG*
- 23 JAMIE FOXX (5) *J/RMG*
- 24 EMINEM (8) *Web/Shady/Aftermath/Interscope*
- 25 THE ALL-AMERICAN REJECTS (3) *Doghouse/DGC/Interscope*

- 26 DRAKE (9) *Young Money/Cash Money/Universal Motown*
- 27 AKON (5) *Konvict/Upfront/SRC/Universal Motown*
- 28 JAY-Z (8) *Roc Nation*
- 29 KERI HILSON (4) *Mosley/Zone 4/Interscope*
- 30 SHINEDOWN (4) *Atlantic*
- 31 SOULJA BOY TELL'EM (5) *ColliPark/Interscope*
- 32 KEITH URBAN (8) *Capitol Nashville*
- 33 DAVID COOK (4) *19/RCA/RMG*
- 34 T-PAIN (14) *Konvict/Nappy Boy/Jive/JLG*
- 35 CARRIE UNDERWOOD (9) *19/Arista Nashville*
- 36 JASON ALDEAN (4) *Broken Bow*
- 37 DAUGHTRY (5) *19/RCA/RMG*
- 38 GREEN DAY (4) *Reprise*
- 39 LADY ANTEBELLUM (4) *Capitol Nashville*
- 40 SUGARLAND (6) *Mercury Nashville*
- 41 DARIUS RUCKER (5) *Capitol Nashville*
- 42 KID CUDI (4) *Fool's Gold/G.O.O.D./Universal Motown*
- 43 KENNY CHESNEY (7) *BNA*
- 44 COLDPLAY (4) *Capitol*
- 45 3OH3 (3) *Photo Finish*
- 46 JONAS BROTHERS (12) *Hollywood*
- 47 JEREMIH (3) *Mick Schultz/Def Jam/IDJMG*
- 48 TOBY KEITH (7) *Show Dog Nashville*
- 49 MARIAH CAREY (6) *Island/IDJMG*
- 50 MAXWELL (3) *Columbia*

Top Artists — Duo/Group

Pos. ARTIST (No. Charted Titles) Imprint/Label

- 1 THE BLACK EYED PEAS (5) *Interscope*
- 2 NICKELBACK (5) *Roadrunner*
- 3 KINGS OF LEON (4) *RCA/RMG*
- 4 THE FRAY (6) *Epic*
- 5 RASCAL FLATTS (10) *Lyric Street*
- 6 ZAC BROWN BAND (6) *Roar/Home Grown/Bigger Picture/Atlantic*
- 7 THE ALL-AMERICAN REJECTS (3) *Doghouse/DGC/Interscope*
- 8 SHINEDOWN (4) *Atlantic*
- 9 DAUGHTRY (5) *19/RCA/RMG*
- 10 GREEN DAY (4) *Reprise*

Top Artists — Female

Pos. ARTIST (No. Charted Titles) Imprint/Label

- 1 TAYLOR SWIFT (17) *Big Machine*
- 2 BEYONCE (9) *Music World/Columbia*
- 3 LADY GAGA (7) *Streamline/KonLive/Cherrytree/Interscope*
- 4 MILEY CYRUS (17) *Hollywood*
- 5 BRITNEY SPEARS (9) *Jive/JLG*
- 6 PINK (5) *LaFace/JLG*
- 7 KATY PERRY (5) *Capitol*
- 8 KELLY CLARKSON (4) *19/RCA/RMG*
- 9 RIHANNA (7) *SRP/Def Jam/IDJMG*
- 10 KERI HILSON (4) *Mosley/Zone 4/Interscope*

Top Artists — Male

Pos. ARTIST (No. Charted Titles) Imprint/Label

- 1 KANYE WEST (14) *Roc-A-Fella/Def Jam/IDJMG*
- 2 T.I. (9) *Grand Hustle/Atlantic*
- 3 FLO RIDA (6) *Poe Boy/Atlantic*
- 4 JASON MRAZ (5) *Atlantic*
- 5 NE-YO (8) *Def Jam/IDJMG*
- 6 LIL WAYNE (25) *Cash Money/Universal Motown*
- 7 PITBULL (4) *Mr. 305/Polo Grounds/J/RMG*
- 8 JAMIE FOXX (5) *J/RMG*
- 9 EMINEM (8) *Web/Shady/Aftermath/Interscope*
- 10 DRAKE (9) *Young Money/Cash Money/Universal Motown*

Top New Artists

Pos. ARTIST (No. Charted Titles) Imprint/Label

- 1 LADY GAGA (7) *Streamline/KonLive/Cherrytree/Interscope*
- 2 DRAKE (9) *Young Money/Cash Money/Universal Motown*
- 3 KERI HILSON (4) *Mosley/Zone 4/Interscope*
- 4 KID CUDI (4) *Dream On/G.O.O.D./Universal Motown*
- 5 JEREMIH (3) *Mick Schultz/Def Jam/IDJMG*
- 6 JAY SEAN (2) *Cash Money/Universal Republic*
- 7 DEMI LOVATO (8) *Hollywood*
- 8 JASON DERULO (1) *Beluga Heights/Warner Bros.*

- 9 OWL CITY (3) *Universal Republic*
- 10 KEVIN RUDOLF (3) *Cash Money/Universal Republic*

Top Imprints

Pos. IMPRINT (No. Charted Titles)

- 1 ATLANTIC (75)
- 2 COLUMBIA (78)
- 3 DEF JAM (51)
- 4 BIG MACHINE (17)
- 5 INTERSCOPE (52)
- 6 RCA (39)
- 7 JIVE (38)
- 8 CAPITOL NASHVILLE (31)
- 9 HOLLYWOOD (40)
- 10 MUSIC WORLD (10)

Top Labels

Pos. LABEL (No. Charted Titles)

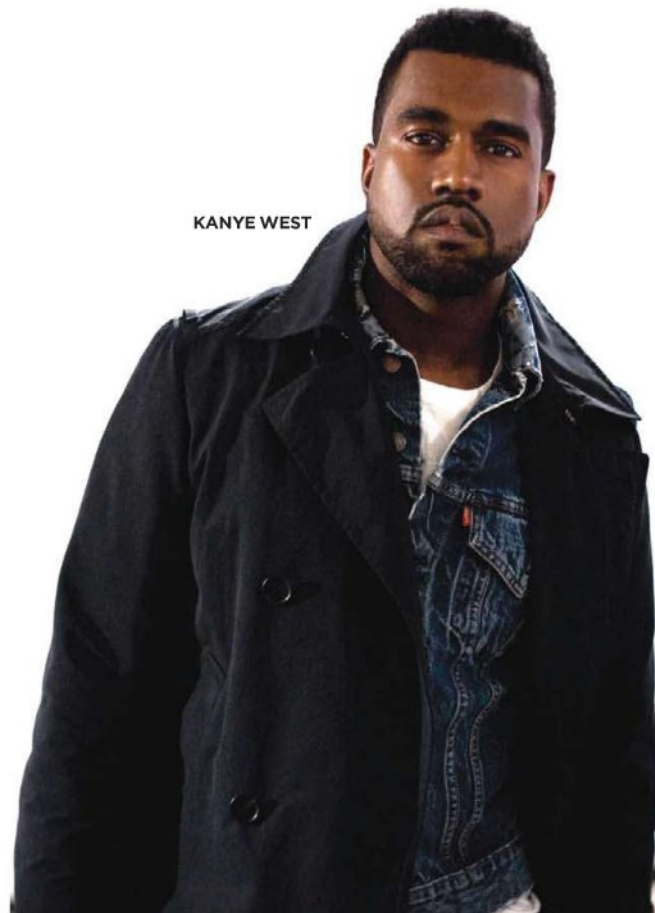
- 1 INTERSCOPE GEFKEN A&M (118)
- 2 SONY MUSIC (171)
- 3 ATLANTIC GROUP (98)
- 4 ISLAND DEF JAM MUSIC GROUP (86)
- 5 RCA MUSIC GROUP (67)
- 6 UNIVERSAL MOTOWN REPUBLIC GROUP (83)
- 7 JIVE LABEL GROUP (61)
- 8 WARNER BROS. (95)
- 9 ROADRUNNER (32)
- 10 SONY MUSIC NASHVILLE (51)

Top Billboard 200 Artists


Pos. ARTIST (No. Charted Titles) Imprint/Label

- 1 TAYLOR SWIFT (3) *Big Machine*
- 2 MILEY CYRUS (6) *Hollywood*
- 3 BEYONCE (2) *Music World/Columbia/Sony Music*
- 4 NICKELBACK (1) *Roadrunner*
- 5 RASCAL FLATTS (3) *Lyric Street*
- 6 BRITNEY SPEARS (3) *Jive/JLG*
- 7 KANYE WEST (1) *Roc-A-Fella/Def Jam/IDJMG*
- 8 LADY GAGA (1) *Streamline/KonLive/Cherrytree/Interscope/IGA*
- 9 EMINEM (1) *Web/Shady/Aftermath/Interscope/IGA*
- 10 THE BLACK EYED PEAS (1) *Interscope/IGA*
- 11 KINGS OF LEON (1) *RCA/RMG*
- 12 JAY-Z (2) *Roc Nation/AG*
- 13 JONAS BROTHERS (6) *Hollywood*
- 14 DAVID COOK (1) *19/RCA/RMG*
- 15 ZAC BROWN BAND (3) *Roar/Home Grown/Atlantic/AG*
- 16 SUGARLAND (3) *Mercury Nashville/UMGN*
- 17 PINK (1) *LaFace/JLG*
- 18 JAMIE FOXX (1) *J/RMG*
- 19 U2 (1) *Island/Interscope/IGA*
- 20 DAUGHTRY (2) *19/RCA/RMG*
- 21 CARRIE UNDERWOOD (2) *19/Arista Nashville/SMN*
- 22 KEYSHIA COLE (2) *Imani/Geffen/IGA*

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KANYE WEST



CMA Entertainer of the Year
CMA Album of the Year - FEARLESS
CMA Female Vocalist of the Year
CMA Video of the Year - "Love Story"
AMA Artist of the Year
AMA Pop/Rock Favorite Female Artist
AMA Country Favorite Female Artist
AMA Country Favorite Album - FEARLESS
AMA Contemporary/Inspirational - Favorite Artist
ACM Album of the Year - FEARLESS
ACM Chrystal Milestone Award
CMT Video of the Year - "Love Story"
CMT Female Video of the Year - "Love Story"
VMA Best Female Video - "You Belong With Me"

**Not to mention,
Coolest Charitable Spokesperson of the Year.**

**In light of Taylor's accomplishments,
we felt she deserved one more award.**

Congratulations, Taylor, on being recognized not only for your music, but for the difference you've made in the lives of teenagers through your partnership with the Best Buy® @15™ program.



at15.com



from >>p74

- 23 **DAVE MATTHEWS BAND** (2)
Bama Rags/RCA/RMG
- 24 **MAXWELL** (1) *Columbia*/
Sony Music
- 25 **GREEN DAY** (2) *Reprise*/Warner
Bros.

.biz A deeper version of this
chart appears on billboard.biz

**Top Billboard
200 Albums**

Pos. TITLE Artist-Imprint/Label

- 1 **FEARLESS** Taylor Swift-
Big Machine
- 2 **I AM...SASHA FIERCE**
Beyoncé-Music World/
Columbia/Sony Music
- 3 **DARK HORSE**
Nickelback-Roadrunner
- 4 **TWILIGHT**
Soundtrack-Summit/Chop
Shop/Atlantic/AG
- 5 **HANNAH MONTANA: THE
MOVIE** *Soundtrack*-Walt Disney
- 6 **CIRCUS** *Britney Spears*-Jive/JLG
- 7 **808S & HEARTBREAK**
Kanye West-Roc-A-Fella/Def
Jam/IDJMG
- 8 **THE FAME** *Lady Gaga*-
Streamline/KonLive/Cherrytree/
Interscope/IGA
- 9 **RELAPSE**
Eminem-Web/Shady/Aftermath/
Interscope/IGA
- 10 **THE E.N.D.** *The Black Eyed
Peas*-Interscope/IGA
- 11 **ONLY BY THE NIGHT** *Kings Of
Leon*-RCA/RMG
- 12 **THE BLUEPRINT 3** *Jay-
Z*-Roc Nation/AG
- 13 **DAVID COOK** *David
Cook*-19/RCA/RMG
- 14 **THE FOUNDATION**
*Zac Brown
Band*-Roar/Bigger
Picture/Home
Grown/Atlantic/AG
- 15 **NOW 29** *Various Artists*-
Universal/EMI/Sony
Music/JLG/UMe
- 16 **FUNHOUSE** *Pink*-LaFace/JLG
- 17 **INTUITION** *Jamie Foxx*-J/RMG
- 18 **NO LINE ON THE HORIZON**
U2-Island/Interscope/IGA
- 19 **UNSTOPPABLE** *Rascal
Flatts*-Lyric Street
- 20 **A DIFFERENT ME** *Keyshia
Cole*-Imani/Geffen/IGA
- 21 **BIG WHISKEY AND THE
GROOGRUX KING** *Dave
Matthews Band*-Bama
Rags/RCA/RMG
- 22 **BLACKSUMMERS'NIGHT**
Maxwell-Columbia/Sony Music
- 23 **LOVE ON THE INSIDE**
Sugarland-Mercury
Nashville/UMGN
- 24 **TAYLOR SWIFT** *Taylor Swift*-Big
Machine
- 25 **21ST CENTURY BREAKDOWN**
Green Day-Reprise/Warner
Bros.



BEYONCÉ

- 26 **PAPER TRAIL** *T.I.*-Grand
Hustle/Atlantic/AG
- 27 **LEARN TO LIVE** *Darius
Rucker*-Capitol Nashville
- 28 **WE SING. WE DANCE. WE
STEAL THINGS.** *Jason Mraz*-
Atlantic/AG
- 29 **I LOOK TO YOU** *Whitney
Houston*-Arista/RMG
- 30 **HIGH SCHOOL MUSICAL 3:
SENIOR YEAR** *Soundtrack*-Walt
Disney
- 31 **BLACK ICE** *AC/DC*-Columbia/
Sony Music
- 32 **NOW 31** *Various Artists*-EMI/
Universal/Zomba/Sony Music
- 33 **ALL I EVER WANTED** *Kelly
Clarkson*-S/19/RCA/Sony Music
- 34 **THE TIME OF OUR LIVES (EP)**
Miley Cyrus-Hollywood
- 35 **THE FRAY** *The Fray*-Epic/
Sony Music
- 36 **WIDE OPEN** *Jason Aldean*-
Broken Bow
- 37 **LEAVE THIS TOWN**
Daughtry-19/RCA/RMG
- 38 **NOW 30** *Various Artists*-
Universal/EMI/Sony Music/
Zomba/UMe
- 39 **VIVA LA VIDA OR DEATH AND
ALL HIS FRIENDS**
Coldplay-Capitol



MILEY CYRUS as Hannah Montana

- 40 **LADY ANTEBELLUM** *Lady
Antebellum*-Capitol Nashville
- 41 **THE PROMISE II** *Divo*-SYCO/
Columbia/Sony Music
- 42 **FREEDOM** *Akon*-Konvict/
Upfront/SRC/Universal
Motown/UMRG
- 43 **MICHAEL JACKSON'S THIS IS
IT (SOUNDTRACK)** *Michael
Jackson*-MJJ/Epic/Sony Music
- 44 **DAY & AGE** *The Killers*-Island/
IDJMG
- 45 **ROCK N ROLL JESUS** *Kid
Rock*-Top Dog/Atlantic/AG
- 46 **MAMMA MIA!** *Soundtrack*-
Decca
- 47 **DEFYING GRAVITY** *Keith
Urban*-Capitol Nashville
- 48 **CRAZY LOVE** *Michael
Buble*-143/Reprise/Warner
Bros.
- 49 **THA CARTER III** *Lil Wayne*-Cash
Money/Universal Motown/
UMRG
- 50 **THEATER OF THE MIND**
Ludacris-DTP/Def Jam/IDJMG
- 51 **ONE OF THE BOYS** *Katy
Perry*-Capitol
- 52 **GREATEST HITS VOLUME 1**
Rascal Flatts-Lyric Street
- 53 **THE SOUND OF MADNESS**
Shinedown-Atlantic/AG
- 54 **LINES, VINES AND TRYING
TIMES** *Jonas Brothers*-
Hollywood
- 55 **CHINESE DEMOCRACY** *Guns N'
Roses*-Black Frog/Geffen/IGA
- 56 **AND WINTER CAME...** *Enya*-
Reprise/Warner Bros.
- 57 **WORKING ON A DREAM** *Bruce
Springsteen*-Columbia/Sony
Music
- 58 **SCARS & SOUVENIRS** *Theory
Of A Deadman*-604/
Roadrunner
- 59 **DAVID ARCHULETA** *David
Archuleta*-19/Jive/JLG
- 60 **CARNIVAL RIDE** *Carrie
Underwood*-19/Arista Nashville/
SMN
- 61 **DEATH MAGNETIC**
Metallica-Warner Bros.
- 62 **19** *Adele*-XL/Columbia/Sony
Music
- 63 **YEAR OF THE GENTLEMAN**
Ne-Yo-Def Jam/IDJMG
- 64 **HANNAH MONTANA 3**
Soundtrack-Walt Disney
- 65 **THAT LONESOME SONG** *Jamey
Johnson*-Mercury
Nashville/UMGN
- 66 **SWAN SONGS** *Hollywood
Undead*-A&M/Octone/IGA
- 67 **GREATEST HITS II** *Kenny
Chesney*-BNA/SMN
- 68 **IN A PERFECT WORLD...**
Keri Hilson-Mosley/Zone
4/Interscope/IGA
- 69 **WHEN THE WORLD COMES
DOWN** *The All-American
Rejects*-Doghouse/DGC/
Interscope/IGA
- 70 **GOOD GIRL GONE BAD**
Rihanna-SRP/Def Jam/IDJMG
- 71 **LOVE V/S MONEY** *The Dream-
Radio Killa*/Def Jam/IDJMG
- 72 **THE POINT OF IT ALL** *Anthony
Hamilton*-Mister's Music/So So
Def/JLG
- 73 **PLAY ON** *Carrie Underwood*-
19/Arista Nashville/SMN
- 74 **THE TWILIGHT SAGA: NEW
MOON** *Soundtrack*-Summit/
Chop Shop/Atlantic/AG
- 75 **SOUL** *Seal*-143/Warner Bros.
- 76 **BREAKOUT** *Miley Cyrus*-Hollywood
- 77 **A LITTLE BIT LONGER** *Jonas
Brothers*-Hollywood
- 78 **TWANG** *George Strait*-MCA
Nashville/UMGN
- 79 **JOY TO THE WORLD** *Faith
Hill*-Warner Bros. (Nashville)/WRN
- 80 **DEEPER THAN RAP** *Rick Ross*-
Maybach/Slip-N-Slide/Def
Jam/IDJMG
- 81 **FOLIE A DEUX** *Fall Out Boy*-
Decaydance/Fueled By Ramen/
Island/IDJMG
- 82 **AMERICAN SATURDAY NIGHT**
Brad Paisley-Arista Nashville/SMN
- 83 **LOVE IS THE ANSWER** *Barbra
Streisand*-Columbia/Sony Music
- 84 **WOW HITS 2009: 30 OF THE
YEAR'S TOP CHRISTIAN
ARTISTS AND HITS** *Various
Artists*-EMI CMG/Proident-
Integrity/Word-Curb
- 85 **LOTUS FLOW3R/MPLSOUND/
ELIX3R** *Prince/Bria Valente*-NPG
- 86 **EVOLVER** *John Legend*-
G.O.O.D./Columbia/Sony Music
- 87 **THR33 RINGZ** *T-Pain*-Konvict/
Nappy Boy/Jive/JLG
- 88 **CHICKENFOOT**
Chickenfoot-Redline
- 89 **LUCKY OLD SUN** *Kenny
Chesney*-Blue Chair/BNA/SMN
- 90 **BACKSPACER** *Pearl
Jam*-Monkeywrench
- 91 **QUIET NIGHTS** *Diana
Krall*-Verve/VG
- 92 **TROUBADOUR** *George
Strait*-MCA Nashville/UMGN
- 93 **SLUMDOG MILLIONAIRE**
Soundtrack-Interscope/IGA
- 94 **DA REALIST** *Plies*-Big
Gates/Slip-N-Slide/Atlantic/AG
- 95 **GOOD TIME** *Alan Jackson*-
Arista Nashville/SMN
- 96 **EPIPHANY** *Christette Michele*-
Def Jam/IDJMG
- 97 **ONMYRADIO** *Musiq Soulchild*-
Atlantic/AG
- 98 **THE LAST KISS** *Jadakiss*-Ruff
Ryders/D-Block/Roc-A-Fella/
Def Jam/IDJMG
- 99 **ISOULJABOYTELLEM** *Soulja
Boy Tell'em*-ColliPark/
Interscope/IGA
- 100 **READY** *Trey Songz*-Song Book/
Atlantic/AG

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COLUMBIA RECORDS CONGRATULATES
MAXWELL 6 GRAMMY NOMINATIONS

Song Of The Year: **PRETTY WINGS**

Best Male Pop Vocal Performance: **LOVE YOU**

Best Pop Instrumental Performance: **PHOENIX RISE**

Best Male R&B Vocal Performance: **PRETTY WINGS**

Best R&B Song: **PRETTY WINGS**

Best R&B Album: **BLACKSUMMERS'NIGHT**



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WILCO

- 101 MEMOIRS OF AN IMPERFECT ANGEL *Mariah Carey*-Island/IDJMG
- 102 SPIRIT *Leona Lewis*-SYCO/J/RMG
- 103 JENNIFER HUDSON *Jennifer Hudson*-Arista/RMG
- 104 TAKE IT TO THE LIMIT *Hinder*-Universal Republic/UMRG
- 105 CRADLESONG *Rob Thomas*-Emblem/Atlantic/AG
- 106 TOGETHER THROUGH LIFE *Bob Dylan*-Columbia/Sony Music
- 107 BREAKTHROUGH *Colbie Caillat*-Universal Republic/UMRG
- 108 WANT *3OH!3*-Photo Finish
- 109 HERE WE GO AGAIN *Demi Lovato*-Hollywood
- 110 CHRISTMAS DUETS *Elvis Presley*-RCA Nashville/SMN
- 111 THE SOUND *Mary Mary*-My Block/Columbia/Sony Music
- 112 INCANTO *Andrea Bocelli*-Sugar/Decca
- 113 BRAND NEW EYES *Paramore*-Fueled By Ramen/AG
- 114 MY CHRISTMAS *Andrea Bocelli*-Sugar/Decca
- 115 KEEP ON LOVING YOU *Reba*-Starstruck/Valory
- 116 ALL HOPE IS GONE *Slipknot*-Roadrunner
- 117 ORACULAR SPECTACULAR *MGMT*-Columbia/Sony Music
- 118 DEAR AGONY *Breaking Benjamin*-Hollywood
- 119 OCEAN EYES *Owl City*-Universal Republic/UMRG
- 120 LOSO'S WAY (SOUNDTRACK) *Fabulous*-Desert Storm/Def Jam/IDJMG
- 121 SOUTHERN VOICE *Tim McGraw*-Curb
- 122 SAVING ABEL *Saving Abel*-Skiddco/Virgin/Capitol
- 123 INDESTRUCTIBLE *Disturbed*-Reprise/Warner Bros.
- 124 THE RESISTANCE *Muse*-Helium-3/Warner Bros.
- 125 UNCLE CHARLIE *Charlie Wilson*-P Music/Jive/JLG
- 126 TESTIMONY: VOL. 2, LOVE & POLITICS *India.Arie*-Soulbird/Universal Republic/UMRG
- 127 FEEL THAT FIRE *Dierks Bentley*-Capitol Nashville
- 128 THE RECEPTION *Young Jeezy*-CTE/Def Jam/IDJMG
- 129 YO-YO MA & FRIENDS: SONGS OF JOY & PEACE *Yo-Yo Ma*-Sony Classical/Sony Masterworks
- 130 DAUGHTRY *Daughtry*-19/RCA/RMG
- 131 RAISING SAND *Robert Plant*/Alison Krauss-Rounder
- 132 THAT DON'T MAKE ME A BAD GUY *Toby Keith*-Show Dog Nashville
- 133 DON'T FORGET *Demi Lovato*-Hollywood
- 134 INCREDIBAD *The Lonely Island*-Universal Republic/UMRG

- 138 LITTLE BIT OF EVERYTHING *Billy Currington*-Mercury Nashville/UMGN
- 139 A NEW HALLELUJAH *Michael W. Smith*-Reunion
- 140 WILCO (THE ALBUM) *Wilco*-Nonesuch/Warner Bros.
- 141 PEACE ON EARTH *Casting Crowns*-Beach Street/Reunion/Sony Music
- 142 FEARLESS *Jazmine Sullivan*-J/RMG
- 143 HELLO LOVE *Chris Tomlin*-Sixsteps/Sparrow
- 144 R.O.O.T.S. (ROUTE OF OVERCOMING THE STRUGGLE) *Flo Rida*-Poe Boy/Atlantic/AG
- 145 APPEAL TO REASON *Rise Against*-DGC/Interscope/IGA
- 146 WHAT A NIGHT! A CHRISTMAS ALBUM *Harry Connick, Jr.*-Columbia/Sony Music
- 147 KIDZ BOP 15 *Kidz Bop Kids*-Razor & Tie
- 148 IT'S NOT ME, IT'S YOU *Lily Allen*-Capitol
- 149 UNIVERSAL MIND CONTROL *Common*-G.O.O.D./Geffen/IGA
- 150 FOREVER IN A DAY *DAY26*-Bad Boy/AG
- 151 REVELATION *Third Day*-Essential
- 152 KELLIE PICKLER *Kellie Pickler*-19/BNA/SMN
- 153 ROCKFERRY *Duffy*-Mercury/IDJMG
- 154 FINDING BEAUTY IN NEGATIVE SPACES *Seether*-Wind-up
- 155 A SWINGIN' CHRISTMAS *Tony Bennett* Featuring *The Count Basie Big Band*-RPM/Columbia/Sony Music
- 156 AWAKE *Skillet*-Ardent/INO/Atlantic/AG
- 157 MAN ON THE MOON: THE END OF DAY *Kid Cudi*-Dream On!/G.O.O.D./Universal Motown/UMRG
- 158 THE ESSENTIAL NOW THAT'S WHAT I CALL CHRISTMAS *Various Artists*-Universal/EMI/Sony Music/UMe
- 159 MY LOVE: ESSENTIAL COLLECTION *Celine Dion*-Columbia/Sony Music
- 160 THE LAST Aventura-Premium Latin/Sony Music Latin
- 161 LIVE ON THE INSIDE *Sugarland*-Mercury Nashville/UMGN
- 162 35 BIGGEST HITS *Toby Keith*-Show Dog Nashville/UMe
- 163 LIFE STARTS NOW *Three Days Grace*-Jive/JLG
- 164 NOTHING BUT THE BEST *Frank Sinatra*-Reprise/Warner Bros.
- 165 GRAMMY NOMINEES 2009 *Various Artists*-Grammy/Rhino
- 166 ALL WRAPPED UP! (EP) *Various Artists*-Hollywood
- 167 3 DOORS DOWN *3 Doors Down*-Universal Republic/UMRG
- 168 KEEPS GETTIN' BETTER: A DECADE OF HITS *Christina Aguilera*-RCA/RMG
- 169 SONIC BOOM *Kiss*-Kiss
- 170 REVOLUTION *Miranda Lambert*-Columbia (Nashville)/SMN
- 171 IF ON A WINTER'S NIGHT... *Sting*-Cherrytree/DG/Universal Classics Group
- 172 AMERICAN RIDE *Toby Keith*-Show Dog Nashville
- 173 HUMAN *Brandy*-Knockout/EI/Epic/Sony Music
- 174 TRANSFORMERS: REVENGE OF THE FALLEN: THE ALBUM *Soundtrack*-Reprise/Warner Bros.
- 175 THE NEW GAME *Mudvayne*-Epic/Sony Music
- 176 ISOLATED INCIDENT *Dane Cook*-Comedy Central
- 177 WOLFGANG AMADEUS PHOENIX *Phoenix*-Loyaute/Glassnote

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WEB EXCLUSIVES THE YEAR IN MUSIC— ONLINE

Critics—And Readers—
Choose Best Albums
Of 2009

With more than 250 charts that track the best-selling albums and most-played singles of 2009 and 11 charts that analyze the concert industry, the printed version of Billboard's Year in Music provides an in-depth look at the state of the business.

But Billboard.com and Billboard.biz provide even more extensive year-end coverage.

On Billboard.com, a perennial favorite, the Critic's Choice poll, will present top 10 lists compiled from the votes of Billboard's worldwide team of writers

and editors. But this year, we also turned to the real experts—you. Compiling votes submitted online, Billboard.com presents the Readers' 20 Best Albums of the Year.

In addition, the Year in Music coverage on Billboard.com will include versions of our charts of the year's top Hot 100 Songs, Billboard 200 Albums, artists and tours, supplemented with video. You'll also find a gallery of photos of the year.

On Billboard.biz, the Year in Music package will include an extended version of our print stories, the 10 Biggest Business Stories of 2009 and exclusive content like the 10 most popular stories on Billboard.biz this year.

Billboard.biz will offer nearly 400 charts, including many exclusive to the Web. Deeper year-end recaps appear on Billboard.biz for categories including Top Billboard 200 Artists, Top Comprehensive Albums, Top Independent Albums and Top Internet Albums.

Deeper charts appear online for such genres as R&B, country, Latin, regional Mexican, tropical, dance, Christian and gospel, classical and jazz. Exclusive to Billboard.com are 18 additional top genre year-end charts.



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from >>p78

- 178 SWOON** *Silversun Pickups*-dangerbird
- 179 #1S ... AND THEN SOME** *Brooks & Dunn*-Arista Nashville/SMN
- 180 YOUR SONGS** *Harry Connick, Jr.*-Columbia/Sony Music
- 181 FULL CIRCLE** *Creed*-Wind-up
- 182 NOW 32** *Various Artists*-EMI/Universal/Zomba/Sony Music
- 183 GLEE: SEASON ONE: THE MUSIC VOLUME 1** *Soundtrack*-20th Century Fox TV/Columbia/Sony Music
- 184 HIT MAN: DAVID FOSTER & FRIENDS** *David Foster*-143/Reprise/Warner Bros.
- 185 HOT AUGUST NIGHT/NYC** *Neil Diamond*-Columbia/Legacy/Sony Music
- 186 DOLL DOMINATION** *The Pussycat Dolls*-Interscope/IGA
- 187 KISS AND TELL** *Selena Gomez & The Scene*-Hollywood
- 188 CAMP ROCK** *Soundtrack*-Walt Disney
- 189 THE CIRCLE** *Bon Jovi*-Island/IDJMG
- 190 FANTASY RIDE** *Ciara*-LaFace/JLG
- 191 UGK 4 LIFE** *UGK-Trill/UGK*-Jive/JLG
- 192 IT'S BLITZ!** *Yeah Yeah Yeahs*-Dress Up/DGC/Interscope/IGA
- 193 SPEAKING LOUDER THAN BEFORE** *Jeremy Camp*-BEC
- 194 METAMORPHOSIS** *Papa Roach*-DGC/Interscope/IGA
- 195 X: TEN** *Trace Adkins*-Capitol Nashville
- 196 FAR** *Regina Spektor*-Sire/Warner Bros.
- 197 CAGE THE ELEPHANT** *Cage The Elephant*-DSP/Jive
- 198 THE GREATEST SONGS OF THE EIGHTIES** *Barry Manilow*-Arista/RMG
- 199 LA REVOLUCION** *Wisin & Yandel*-WY/Machete/UMLE
- 200 SOUNDS OF THE UNIVERSE** *Depeche Mode*-Mute/Virgin/Capitol

TOP BILLBOARD 200 ARTISTS — DUO/GROUP

- Pos. ARTIST (No. Charted Titles) Imprint/Label
- 1 NICKELBACK** (1) *Roadrunner*
 - 2 RASCAL FLATTS** (3) *Lyric Street*
 - 3 THE BLACK EYED PEAS** (1) *Interscope/IGA*
 - 4 KINGS OF LEON** (1) *RCA/RMG*
 - 5 JONAS BROTHERS** (6) *Hollywood*
 - 6 ZAC BROWN BAND** (3) *Roar/Big Picture/Home Grown/Atlantic/AG*
 - 7 SUGARLAND** (3) *Mercury Nashville/UMGN*
 - 8 U2** (1) *Island/Interscope/IGA*
 - 9 DAUGHTRY** (2) *19/RCA/RMG*
 - 10 DAVE MATTHEWS BAND** (2) *Bama Rags/RCA/RMG*

Top Billboard 200 Artists — Female

- Pos. ARTIST (No. Charted Titles) Imprint/Label
- 1 TAYLOR SWIFT** (3) *Big Machine*
 - 2 MILEY CYRUS** (6) *Hollywood*
 - 3 BEYONCE** (2) *Music World/Columbia/Sony Music*
 - 4 BRITNEY SPEARS** (3) *Jive/JLG*
 - 5 LADY GAGA** (1) *Streamline/KonLive/Cherrytree/Interscope/IGA*
 - 6 PINK** (1) *LaFace/JLG*
 - 7 CARRIE UNDERWOOD** (2) *19/Arista Nashville/SMN*
 - 8 KEYSHIA COLE** (2) *Imani/Geffen/IGA*
 - 9 WHITNEY HOUSTON** (1) *Arista/RMG*
 - 10 KELLY CLARKSON** (1) *S/19/RCA/Sony Music*

Top Billboard 200 Artists — Male

- Pos. ARTIST (No. Charted Titles) Imprint/Label
- 1 KANYE WEST** (1) *Roc-A-Fella/Def Jam/IDJMG*
 - 2 EMINEM** (1) *Web/Shady/Aftermath/Interscope/IGA*
 - 3 JAY-Z** (2) *Roc Nation/AG*
 - 4 DAVID COOK** (1) *19/RCA/RMG*
 - 5 JAMIE FOXX** (1) *J/RMG*
 - 6 MAXWELL** (1) *Columbia/Sony Music*
 - 7 T.I.** (1) *Grand Hustle/Atlantic/AG*
 - 8 KENNY CHESNEY** (3) *BNA/SMN*
 - 9 JASON MRAZ** (2) *Atlantic/AG*
 - 10 DARIUS RUCKER** (1) *Capitol Nashville*

Top Billboard 200 Imprints

- Pos. IMPRINT (No. Charted Titles)
- 1 COLUMBIA** (66)
 - 2 ATLANTIC** (49)
 - 3 BIG MACHINE** (4)
 - 4 INTERSCOPE** (43)
 - 5 WALT DISNEY** (17)
 - 6 HOLLYWOOD** (24)
 - 7 RCA** (20)
 - 8 DEF JAM** (24)
 - 9 REPRISE** (31)
 - 10 CAPITOL NASHVILLE** (14)

Top Billboard 200 Labels

- Pos. LABEL (No. Charted Titles)
- 1 SONY MUSIC** (112)
 - 2 ATLANTIC GROUP** (54)
 - 3 INTERSCOPE GEFEN A&M** (61)
 - 4 RCA MUSIC GROUP** (28)
 - 5 ISLAND DEF JAM MUSIC GROUP** (45)
 - 6 WARNER BROS.** (75)
 - 7 JIVE LABEL GROUP** (32)
 - 8 UNIVERSAL MOTOWN REPUBLIC GROUP** (44)
 - 9 BIG MACHINE** (4)
 - 10 SONY MUSIC NASHVILLE** (22)

Top Billboard 200 Distributors

- Pos. DISTRIBUTOR (No. Charted Titles)
- 1 UNIVERSAL** (339)
 - 2 SONY MUSIC** (254)
 - 3 WEA** (205)
 - 4 INDEPENDENTS** (434)
 - 5 EMM** (142)

Top Comprehensive Album Artists

- Pos. ARTIST (No. Charted Titles) Imprint/Label
- 1 MICHAEL JACKSON** (17) *MJJ/Epic/Sony Music*
 - 2 TAYLOR SWIFT** (3) *Big Machine*
 - 3 MILEY CYRUS** (4) *Hollywood*
 - 4 NICKELBACK** (2) *Roadrunner*
 - 5 BEYONCE** (2) *Music World/Columbia/Sony Music*
 - 6 THE BEATLES** (18) *Apple/Capitol*
 - 7 RASCAL FLATTS** (3) *Lyric Street*
 - 8 BRITNEY SPEARS** (2) *Jive/JLG*
 - 9 KANYE WEST** (2) *Roc-A-Fella/Def Jam/IDJMG*
 - 10 LADY GAGA** (1) *Streamline/KonLive/Cherrytree/Interscope/IGA*

Top Comprehensive Albums

- Pos. TITLE Artist Imprint/Label
- 1 FEARLESS** *Taylor Swift*-Big Machine
 - 2 I AM...SASHA FIERCE** *Beyonce*-Music World/Columbia/Sony Music
 - 3 DARK HORSE** *Nickelback*-Roadrunner
 - 4 NUMBER ONES** *Michael Jackson*-MJJ/Epic/Sony Music
 - 5 TWILIGHT** *Soundtrack*-Summit/Chop Shop/Atlantic/AG
 - 6 HANNAH MONTANA: THE MOVIE** *Soundtrack*-Walt Disney
 - 7 CIRCUS** *Britney Spears*-Jive/JLG
 - 8 808& HEARTBREAK** *Kanye West*-Roc-A-Fella/Def Jam/IDJMG

- 9 THE FAME** *Lady Gaga*-Streamline/KonLive/Cherrytree/Interscope/IGA
- 10 RELAPSE** *Eminem*-Web/Shady/Aftermath/Interscope/IGA
- 11 THE E.N.D.** *The Black Eyed Peas*-Interscope/IGA
- 12 ONLY BY THE NIGHT** *Kings Of Leon*-RCA/RMG
- 13 THE BLUEPRINT 3** *Jay-Z*-Roc Nation/AG
- 14 DAVID COOK** *David Cook*-19/RCA/RMG
- 15 THE FOUNDATION** *Zac Brown Band*-Roar/Big Picture/Home Grown/Atlantic/AG
- 16 THRILLER** *Michael Jackson*-Epic/Legacy/Sony Music
- 17 NOW 29** *Various Artists*-Universal/EMI/Sony Music/JLG/UMe
- 18 FUNHOUSE** *Pink*-LaFace/JLG
- 19 INTUITION** *Jamie Foxx*-J/RMG
- 20 NO LINE ON THE HORIZON** *U2*-Island/Interscope/IGA
- 21 UNSTOPPABLE** *Rascal Flatts*-Lyric Street
- 22 THE ESSENTIAL MICHAEL JACKSON** *Michael Jackson*-Epic/Legacy/Sony Music
- 23 A DIFFERENT ME** *Keyshia Cole*-Imani/Geffen/IGA
- 24 BIG WHISKEY AND THE GROOGRUX KING** *Dave Matthews Band*-Bama Rags/RCA/RMG
- 25 BLACKSUMMERS'NIGHT** *Maxwell*-Columbia/Sony Music
- 26 LOVE ON THE INSIDE** *Sugarland*-Mercury Nashville/UMGN
- 27 TAYLOR SWIFT** *Taylor Swift*-Big Machine
- 28 21ST CENTURY BREAKDOWN** *Green Day*-Reprise/Warner Bros.
- 29 LEARN TO LIVE** *Darius Rucker*-Capitol Nashville
- 30 PAPER TRAIL** *T.I.*-Grand Hustle/Atlantic/AG
- 31 NOEL** *Josh Groban*-143/Reprise/Warner Bros.
- 32 WE SING. WE DANCE. WE STEAL THINGS.** *Jason Mraz*-Atlantic/AG
- 33 I LOOK TO YOU** *Whitney Houston*-Arista/RMG
- 34 NOW 31** *Various Artists*-EMI/Universal/Zomba/Sony Music
- 35 HIGH SCHOOL MUSICAL 3: SENIOR YEAR** *Soundtrack*-Walt Disney
- 36 BLACK ICE** *AC/DC*-Columbia/Sony Music
- 37 ALL I EVER WANTED** *Kelly Clarkson*-S/19/RCA/Sony Music
- 38 THE TIME OF OUR LIVES (EP)** *Miley Cyrus*-Hollywood
- 39 WIDE OPEN** *Jason Aldean*-Broken Bow
- 40 THE FRAY** *The Fray*-Epic/Sony Music
- 41 LEAVE THIS TOWN** *Daughtry*-19/RCA/RMG
- 42 NOW 30** *Various Artists*-





JASON ALDEAN

NEKO CASE



Top Independent Album Labels

Pos. LABEL (No. Charted Titles)

- 1 **BROKEN BOW** (5)
- 2 **EPITAPH** (17)
- 3 **STARBUCKS** (17)
- 4 **E1** (21)
- 5 **NPG** (1)
- 6 **REDLINE** (1)
- 7 **MONKEYWRENCH** (1)
- 8 **SUB POP** (7)
- 9 **COMEDY CENTRAL** (10)
- 10 **ATO** (12)

- 7 **THE PROMISE II** *Divo*-SYCO/Columbia/Sony Music
- 8 **NO LINE ON THE HORIZON** *U2*-Island/Interscope/IGA
- 9 **DAVID COOK** *David Cook*-19/RCA/RMG
- 10 **BAD** *Michael Jackson*-Epic/Legacy/Sony Music
- 11 **PLAYING FOR CHANGE: SONGS AROUND THE WORLD** *Various Artists*-Hear
- 12 **THE BEATLES IN STEREO** *The Beatles*-Apple/Capitol
- 13 **DARK HORSE** *Nickelback*-Roadrunner
- 14 **NUMBER ONES** *Michael Jackson*-MJJ/Epic/Sony Music
- 15 **WORKING ON A DREAM** *Bruce Springsteen*-Columbia/Sony Music

Top Internet Album Artists

Pos. ARTIST (No. Charted Titles) Imprint/Label

- 1 **MICHAEL JACKSON** (12) *MJJ/Epic/Sony Music*
- 2 **THE BEATLES** (16) *Apple/Capitol*
- 3 **TAYLOR SWIFT** (1) *Big Machine*
- 4 **DAVE MATTHEWS BAND** (2) *Bama Rags/RCA/RMG*
- 5 **IL DIVO** (2) *SYCO/Columbia/Sony Music*
- 6 **ENYA** (1) *Reprise/Warner Bros.*
- 7 **U2** (2) *Island/Interscope/IGA*
- 8 **DAVID COOK** (1) *19/RCA/RMG*
- 9 **BOB DYLAN** (2) *Columbia/Sony Music*
- 10 **ANDREA BOCELLI** (2) *Sugar/Decca*

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Top Internet Album Imprints

Pos. IMPRINT (No. Charted Titles)

- 1 **COLUMBIA** (33)
- 2 **EPIC** (22)
- 3 **REPRISE** (20)
- 4 **APPLE** (17)
- 5 **LEGACY** (12)

Top Internet Album Labels

Pos. LABEL (No. Charted Titles)

- 1 **SONY MUSIC** (64)
- 2 **WARNER BROS.** (35)
- 3 **ATLANTIC GROUP** (22)
- 4 **RCA MUSIC GROUP** (14)
- 5 **CAPITOL** (26)

Top Internet Albums

Pos. TITLE Artist-Imprint/Label

- 1 **FEARLESS** *Taylor Swift*-Big Machine
- 2 **THRILLER** *Michael Jackson*-Epic/Legacy/Sony Music
- 3 **TWILIGHT** *Soundtrack*-Summit/Chop Shop/Atlantic/AG
- 4 **BIG WHISKEY AND THE GROOGRUX KING** *Dave Matthews Band*-Bama Rags/RCA/RMG
- 5 **AND WINTER CAME...** *Enya*-Reprise/Warner Bros.
- 6 **OFF THE WALL** *Michael Jackson*-Epic/Legacy/Sony Music

- 9 **PHOENIX** (2) *Loyaute/Glassnote*
- 10 **FLEET FOXES** (2) *Sub Pop*
- 15 **MIDDLE CYCLONE** *Neko Case*-Anti-/Epitaph
- 16 **THE ULTIMATE HITS** *Garth Brooks*-Pearl
- 17 **HOMESICK** *A Day To Remember*-Victory
- 18 **INNOCENCE & INSTINCT** *Red*-Essential
- 19 **CHRISTMASVILLE** *Mannheim Steamroller*-American Gramophone
- 20 **STILL** *BeBe & CeCe Winans*-B&C/Malaco
- 21 **VECKATIMEST** *Grizzly Bear*-Warp
- 22 **REVELATION** *Journey*-Nomota
- 23 **VAMPIRE WEEKEND** *Vampire Weekend*-XL/Beggars Group
- 24 **LONG ROAD OUT OF EDEN** *Eagles*-ERC
- 25 **FOR EMMA, FOREVER AGO** *Bon Iver*-Jagjaguwar

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Top Independent Album Imprints

Pos. IMPRINT (No. Charted Titles)

- 1 **BROKEN BOW** (5)
- 2 **NPG** (1)
- 3 **REDLINE** (1)
- 4 **MONKEYWRENCH** (1)
- 5 **COMEDY CENTRAL** (9)
- 6 **SUB POP** (5)
- 7 **VICTORY** (9)
- 8 **AMERICAN GRAMAPHONE** (3)
- 9 **ANTI**- (9)
- 10 **JAGJAGUWAR** (5)

- 43 **LADY ANTEBELLUM** *Lady Antebellum*-Capitol Nashville
- 44 **THE PROMISE II** *Divo*-SYCO/Columbia/Sony Music
- 45 **MICHAEL JACKSON'S THIS IS IT (SOUNDTRACK)** *Michael Jackson*-MJJ/Epic/Sony Music
- 46 **FREEDOM** *Akon*-Konvict/Upfront/SRC/Universal Motown/UMRG
- 47 **VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS** *Coldplay*-Capitol
- 48 **ROCK N ROLL JESUS** *Kid Rock*-Top Dog/Atlantic/AG
- 49 **DAY & AGE** *The Killers*-Island/IDJMG
- 50 **MAMMA MIA!** *Soundtrack*-Decca

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Top Independent Album Artists

Pos. ARTIST (No. Charted Titles) Imprint/Label

- 1 **JASON ALDEAN** (2) *Broken Bow*
- 2 **CHICKENFOOT** (1) *Redline*
- 3 **PEARL JAM** (1) *Monkeywrench*
- 4 **PRINCE** (1) *NPG*
- 5 **MANNHEIM STEAMROLLER** (3) *American Gramophone*
- 6 **KISS** (1) *Kiss*
- 7 **SILVERSUN PICKUPS** (1) *dangerbird*
- 8 **DANE COOK** (3) *Comedy Central*

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Top Independent Albums

Pos. TITLE Artist-Imprint/Label

- 1 **WIDE OPEN** *Jason Aldean*-Broken Bow
- 2 **LOTUS FLOW3R/MPLSOUND/ELIX3R** *Prince/Bria Valente*-NPG
- 3 **CHICKENFOOT** *Chickenfoot*-Redline
- 4 **BACKSPACER** *Pearl Jam*-Monkeywrench
- 5 **SONIC BOOM** *Kiss*-Kiss
- 6 **SWOON** *Silversun Pickups*-dangerbird
- 7 **ISOLATED INCIDENT** *Dane Cook*-Comedy Central
- 8 **WOLFGANG AMADEUS PHOENIX** *Phoenix-Loyaute/Glassnote*
- 9 **WE STARTED NOTHING** *The Ting Tings*-Columbia
- 10 **GOSSIP IN THE GRAIN** *Ray LaMontagne*-RCA
- 11 **FLEET FOXES** *Fleet Foxes*-Sub Pop
- 12 **NOTHING PERSONAL** *All Time Low*-Hopeless
- 13 **CAGE THE ELEPHANT** *Cage The Elephant*-DSP/Jive
- 14 **WINTER WONDERLAND** *Various Artists*-EMI Special Markets/Starbucks



THE BLACK EYED PEAS

Top Digital Album Artists

- Pos. ARTIST (No. Charted Titles) Imprint/Label
- 1** MICHAEL JACKSON (12) MJJ/
Epic/Sony Music
 - 2** KINGS OF LEON (1) RCA/RMG
 - 3** TAYLOR SWIFT (2) Big Machine
 - 4** LADY GAGA (1) Streamline/
KonLive/Cherrytree/Interscope/
IGA
 - 5** JAY-Z (1) Roc Nation/AG
 - 6** DAVE MATTHEWS BAND (1)
Bama Rags/RCA/RMG
 - 7** KANYE WEST (2) Roc-A-
Fella/Def Jam/IDJMG
 - 8** THE BLACK EYED PEAS (1)
Interscope/IGA
 - 9** U2 (2) Island/Interscope/IGA
 - 10** EMINEM (1) Web/Shady/
Aftermath/Interscope/IGA

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Top Digital Albums

- Pos. TITLE Artist-Imprint/Label
- 1** TWILIGHT
Soundtrack-Summit/Chop
Shop/Atlantic/AG
 - 2** ONLY BY THE NIGHT Kings Of
Leon-RCA/RMG
 - 3** FEARLESS Taylor Swift-Big
Machine
 - 4** THE FAME Lady Gaga-
Streamline/KonLive/Cherrytree/
Interscope/IGA

- 5** THE BLUEPRINT 3 Jay-Z-Roc
Nation/AG
- 6** BIG WHISKEY AND THE
GROOGRUX KING Dave Matthews
Band-Bama Rags/RCA/RMG
- 7** THE E.N.D. The Black Eyed
Peas-Interscope/IGA
- 8** 808S & HEARTBREAK Kanye
West-Roc-A-Fella/Def Jam/
DJMG
- 9** RELAPSE
Eminem-Web/Shady/Aftermath/
Interscope/IGA
- 10** CIRCUS Britney Spears-Jive/JLG
- 11** THE ESSENTIAL MICHAEL
JACKSON Michael Jackson-
Epic/Legacy/Sony Music
- 12** NO LINE ON THE HORIZON
U2-Island/Interscope/IGA
- 13** THE FRAY The Fray-Epic/Sony
Music
- 14** DARK HORSE
Nickelback-Roadrunner
- 15** 21ST CENTURY BREAKDOWN
Green Day-Reprise/Warner
Bros.
- 16** OCEAN EYES Owl City-
Universal Republic/UMRG
- 17** DAY & AGE The Killers-
Island/IDJMG
- 18** HANNAH MONTANA: THE
MOVIE Soundtrack-Walt Disney
- 19** ALL I EVER WANTED Kelly
Clarkson-S/19/RCA/Sony Music
- 20** I AM...SASHA FIERCE
Beyonce-Music World/
Columbia/Sony Music
- 21** SLUMDOG MILLIONAIRE

- 22** LEAVE THIS TOWN Daughtry-
19/RCA/RMG
- 23** VIVA LA VIDA OR DEATH AND
ALL HIS FRIENDS Coldplay-
Capitol
- 24** THE TWILIGHT SAGA: NEW
MOON Soundtrack-Summit/
Chop Shop/Atlantic/AG
- 25** INCREDIBAD The Lonely Island-
Universal Republic/UMRG

biz A deeper version of this chart appears on billboard.biz

Top Digital Album Imprints

- Pos. IMPRINT (No. Charted Titles)
- 1** ATLANTIC (27)
 - 2** INTERSCOPE (25)
 - 3** RCA (11)
 - 4** EPIC (24)
 - 5** COLUMBIA (29)

Top Digital Album Labels

- Pos. LABEL (No. Charted Titles)
- 1** SONY MUSIC (56)
 - 2** INTERSCOPE GEFEN A&M
(32)
 - 3** ATLANTIC GROUP (32)
 - 4** RCA MUSIC GROUP (16)
 - 5** ISLAND DEF JAM MUSIC
GROUP (23)

Hot Digital Songs Artists

- Pos. ARTIST (No. Charted Titles) Imprint/Label
- 1** LADY GAGA (6) Streamline/
KonLive/Cherrytree/Interscope
 - 2** THE BLACK EYED PEAS (5)
Interscope
 - 3** BEYONCE (7) Music World/
Columbia
 - 4** TAYLOR SWIFT (16) Big Machine
 - 5** MILEY CYRUS (9) Walt Disney
 - 6** MICHAEL JACKSON (25) Epic/
Legacy
 - 7** KANYE WEST (14) Roc-A-Fella/
Def Jam/IDJMG
 - 8** BRITNEY SPEARS (5) Jive/JLG
 - 9** FLO RIDA (7) Poe Boy/Atlantic
 - 10** KATY PERRY (5) Capitol
 - 11** T.I. (8) Grand Hustle/Atlantic
 - 12** PINK (4) LaFace/JLG
 - 13** LIL WAYNE (23) Cash Money/
Universal Motown
 - 14** PITBULL (4) Mr. 305/Polo
Grounds/J/RMG
 - 15** KELLY CLARKSON (3) 19/RCA/
RMG
 - 16** RIHANNA (5) SRP/Def Jam/IDJMG
 - 17** KINGS OF LEON (2) RCA/RMG
 - 18** THE ALL-AMERICAN REJECTS
(1) Doghouse/DGC/Interscope
 - 19** THE FRAY (5) Epic
 - 20** JASON MRAZ (3) Atlantic/RRP
 - 21** AKON (6) Konvict/Upfront/
SRC/Universal Motown
 - 22** 3OH!3 (2) Photo Finish/Atlantic/RRP
 - 23** SOULJA BOY TELL'EM (8)
ColliPark/Interscope
 - 24** DRAKE (3) Young Money/Cash

Money/Universal Motown
25 SEAN KINGSTON (3) Beluga
Heights/Epic

biz A deeper version of this chart appears on billboard.biz

Hot Digital Songs

- Pos. TITLE Artist-Imprint/Label
- 1** BOOM BOOM POW The Black
Eyed Peas-will.i.am/Interscope
 - 2** POKER FACE Lady Gaga-
Streamline/KonLive/Cherrytree/
Interscope
 - 3** JUST DANCE Lady Gaga
Featuring Colby O'Donis-
Streamline/KonLive/Interscope
 - 4** RIGHT ROUND Flo Rida-Poe
Boy/Atlantic
 - 5** I GOTTA FEELING The Black
Eyed Peas-Interscope
 - 6** SINGLE LADIES (PUT A RING
ON IT) Beyonce-Music World/
Columbia
 - 7** GIVES YOU HELL The All-
American Rejects-Doghouse/
DGC/Interscope
 - 8** LOVE STORY Taylor Swift-
Big Machine
 - 9** HEARTLESS Kanye West-
Roc-A-Fella/Def Jam/IDJMG
 - 10** I'M YOURS Jason
Mraz-Atlantic/RRP
 - 11** THE CLIMB Miley Cyrus-
Walt Disney/Hollywood
 - 12** PARTY IN THE U.S.A. Miley
Cyrus-Hollywood
 - 13** USE SOMEBODY Kings Of
Leon-RCA/RMG
 - 14** DON'T TRUST ME 3OH!3-
Photo Finish/Atlantic/RRP
 - 15** YOU FOUND ME The Fray-Epic
 - 16** DEAD AND GONE T.I. Featuring
Justin Timberlake-Grand
Hustle/Atlantic
 - 17** CIRCUS Britney Spears-Jive/JLG
 - 18** KISS ME THRU THE PHONE
Soulja Boy Tell 'em Featuring
Sammie-ColliPark/Interscope
 - 19** DOWN Jay Sean Featuring Lil
Wayne-Cash Money/Universal
Republic
 - 20** I KNOW YOU WANT ME (CALLE
OCHO) Pitbull-Ultra
 - 21** FIRE BURNING Sean Kingston-
Beluga Heights/Epic
 - 22** LET IT ROCK Kevin Rudolf
Featuring Lil Wayne-Cash
Money/Universal Republic
 - 23** MY LIFE WOULD SUCK
WITHOUT YOU Kelly
Clarkson-19/RCA/RMG
 - 24** HOT N COLD Katy Perry-Capitol
 - 25** YOU BELONG WITH ME Taylor
Swift-Big Machine
 - 26** HALO Beyonce-Music
World/Columbia
 - 27** DAY 'N' NITE Kid Cudi-Fool's
Gold/G.O.O.D./Universal
Motown
 - 28** LIVE YOUR LIFE T.I. Featuring
Rihanna-Def Jam/Grand
Hustle/IDJMG/Atlantic
 - 29** WHATCHA SAY Jason DeRulo-

THE BLACK EYED PEAS: MEENO; T.I.: DARRIN ANKEMAN; LADY GAGA: HEDI SLIMANE

- Beluga Heights/Warner Bros.
- 30 **KNOCK YOU DOWN** Keri Hilson
Featuring Kanye West & Ne-Yo-Mosley/Zone 4/Interscope
 - 31 **BLAME IT** Jamie Foxx Featuring T-Pain-J/RMG
 - 32 **RUN THIS TOWN** Jay-Z, Rihanna & Kanye West-Roc Nation
 - 33 **SECOND CHANCE** Shinedown-Atlantic
 - 34 **CRACK A BOTTLE** Eminem, Dr. Dre & 50 Cent-Shady/Aftermath/Interscope
 - 35 **WOMANIZER** Britney Spears-Jive/JLG
 - 36 **LOVEGAME** Lady Gaga-Streamline/KonLive/Cherrytree/Interscope
 - 37 **LOVE LOCKDOWN** Kanye West-Roc-A-Fella/Def Jam/IDJMG
 - 38 **BEST I EVER HAD** Drake-Young Money/Cash Money/Universal Motown
 - 39 **GOOD GIRLS GO BAD** Cobra Starship Featuring Leighton Meester-Decaydance/Fueled By Ramen/Atlantic/RRP
 - 40 **I HATE THIS PART** The Pussycat Dolls-Interscope
 - 41 **FIREFLIES** Owl City-Universal Republic
 - 42 **NEW DIVIDE** Linkin Park-Machine Shop/Warner Bros.
 - 43 **WAKING UP IN VEGAS** Katy Perry-Capitol
 - 44 **SOBER** Pink-LaFace/JLG
 - 45 **BEAUTIFUL** Akon Featuring Colby O'Donis & Kardinal Offishall-Konvict/Upfront/SRC/Universal Motown
 - 46 **IF I WERE A BOY** Beyonce-Music World/Columbia
 - 47 **I LOVE COLLEGE** Asher Roth-SchoolBoy/Loud/SRC/Universal Motown
 - 48 **OBSESSED** Mariah Carey-Island/IDJMG
 - 49 **SO WHAT** Pink-LaFace/JLG
 - 50 **GOTTA BE SOMEBODY** Nickelback-Roadrunner/RRP

.biz A deeper version of this chart appears on billboard.biz

Hot Digital Songs Imprints

Pos. **IMPRINT** (No. Charted Titles)

- 1 **ATLANTIC** (23)
- 2 **EPIC** (34)
- 3 **JIVE** (18)
- 4 **MUSIC WORLD** (7)
- 5 **DEF JAM** (24)

.biz A deeper version of this chart appears on billboard.biz

Hot Digital Songs Labels

Pos. **LABEL** (No. Charted Titles)

- 1 **INTERSCOPE** (58)
- 2 **ATLANTIC** (34)
- 3 **ISLAND DEF JAM MUSIC GROUP** (39)
- 4 **COLUMBIA** (44)
- 5 **JIVE LABEL GROUP** (23)

.biz A deeper version of this chart appears on billboard.biz

Hot Master Ringtones Artists

Pos. **ARTIST** (No. Charted Titles) Imprint/Label

- 1 **T.I.** (7) Grand Hustle/Atlantic
- 2 **SOULJA BOY TELL'EM** (4) ColliPark/Interscope
- 3 **THE BLACK EYED PEAS** (3) Interscope
- 4 **KANYE WEST** (7) Roc-A-Fella/Def Jam/IDJMG
- 5 **BEYONCE** (5) Music World/Columbia
- 6 **ZAC BROWN BAND** (3) Homegrown/Atlantic/Bigger Picture
- 7 **LADY GAGA** (5) Streamline/KonLive/Cherrytree/Interscope
- 8 **JEREMIH** (2) Mick Schultz/Def Jam/IDJMG
- 9 **JASON ALDEAN** (2) Broken Bow
- 10 **MICHAEL JACKSON** (12) MJJ/Epic

.biz A deeper version of this chart appears on billboard.biz

Hot Master Ringtones

Pos. **TITLE** Artist-Imprint/Label

- 1 **KISS ME THRU THE PHONE** Soulja Boy Tell 'em Featuring Sammie-ColliPark/Interscope
- 2 **BLAME IT** Jamie Foxx Featuring T-Pain-J/RMG
- 3 **DEAD AND GONE** T.I. Featuring Justin Timberlake-Grand Hustle/Atlantic
- 4 **HEARTLESS** Kanye West-Roc-A-Fella/Def Jam/IDJMG
- 5 **BOOM BOOM POW** The Black Eyed Peas-will.i.am/Interscope
- 6 **DAY 'N' NITE** Kid Cudi-Fool's Gold/G.O.O.D./Universal Motown
- 7 **ALL SUMMER LONG** Kid Rock-Top Dog/Atlantic
- 8 **BIRTHDAY SEX** Jeremih-Mick Schultz/Def Jam/IDJMG
- 9 **WHATEVER YOU LIKE** T.I.-Grand Hustle/Atlantic
- 10 **RIGHT ROUND** Flo Rida-Poe Boy/Atlantic
- 11 **CHICKEN FRIED** Zac Brown Band-Home Grown/Atlantic/Bigger Picture
- 12 **BIG GREEN TRACTOR** Jason Aldean-Broken Bow
- 13 **POKER FACE** Lady Gaga-Streamline/KonLive/Cherrytree/Interscope
- 14 **BEST I EVER HAD** Drake-Young Money/Cash Money/Universal Motown
- 15 **TURNIN ME ON** Keri Hilson Featuring Lil Wayne-Mosley/Zone 4/Interscope
- 16 **LOVE STORY** Taylor Swift-Big Machine
- 17 **KNOCK YOU DOWN** Keri Hilson Featuring Kanye West & Ne-Yo-Mosley/Zone 4/Interscope
- 18 **GIVES YOU HELL** The All-American Rejects-Doghouse/DGC/Interscope
- 19 **JUST DANCE** Lady Gaga Featuring Colby O'Donis-Streamline/KonLive/Cherrytree/Interscope
- 20 **I GOTTA FEELING** The Black Eyed Peas-Interscope
- 21 **I'M YOURS** Jason Mraz-Atlantic/RRP
- 22 **TURN MY SWAG ON** Soulja Boy Tell'em-ColliPark/Interscope
- 23 **LIVE YOUR LIFE** T.I. Featuring Rihanna-Def Jam/Grand Hustle/IDJMG/Atlantic
- 24 **OBSESSED** Mariah Carey-Island/IDJMG
- 25 **YOU'RE A JERK** New Boyz-Shotty/Asylum/Warner Bros.

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LADY GAGA



HOT 100 ARTISTS

Pos. **ARTIST** (No. Charted Titles) Imprint/Label

- | | |
|---|--|
| <ol style="list-style-type: none"> 1 LADY GAGA (7) Streamline/KonLive/Cherrytree/Interscope 2 THE BLACK EYED PEAS (4) Interscope 3 BEYONCE (7) Music World/Columbia 4 TAYLOR SWIFT (14) Big Machine 5 KANYE WEST (13) Roc-A-Fella/Def Jam/IDJMG 6 T.I. (8) Grand Hustle/Atlantic 7 BRITNEY SPEARS (6) Jive/JLG 8 MILEY CYRUS (11) Hollywood 9 FLO RIDA (5) Poe Boy/Atlantic 10 KATY PERRY (4) Capitol 11 PINK (4) LaFace/JLG 12 PITBULL (3) Mr. 305/Polo Grounds/J/RMG 13 NE-YO (7) Def Jam/IDJMG 14 KELLY CLARKSON (3) 19/RCA/RMG 15 THE FRAY (5) Epic | <ol style="list-style-type: none"> 16 JASON MRAZ (3) Atlantic/RRP 17 DRAKE (8) Young Money/Cash Money/Universal Motown 18 LIL WAYNE (22) Cash Money/Universal Motown 19 RIHANNA (5) SRP/Def Jam/IDJMG 20 KINGS OF LEON (3) RCA/RMG 21 THE ALL-AMERICAN REJECTS (2) Doghouse/DGC/Interscope 22 KERI HILSON (3) Mosley/Zone 4/Interscope 23 SOULJA BOY TELL'EM (4) ColliPark/Interscope 24 AKON (4) Konvict/Upfront/SRC/Universal Motown 25 T-PAIN (12) Konvict/Nappy Boy/Jive/JLG |
|---|--|

.biz A deeper version of this chart appears on billboard.biz



T.I.



FLO RIDA

Hot 100 Songs

Pos. TITLE Artist-Imprint/Label

- 1 **BOOM BOOM POW** *The Black Eyed Peas*-will.i.am/Interscope
- 2 **POKER FACE** *Lady Gaga*-Streamline/KonLive/Cherrytree/Interscope
- 3 **JUST DANCE** *Lady Gaga* Featuring *Colby O'Donis*-Streamline/KonLive/Cherrytree/Interscope
- 4 **I GOTTA FEELING** *The Black Eyed Peas*-Interscope
- 5 **LOVE STORY** *Taylor Swift*-Big Machine/Universal Republic
- 6 **RIGHT ROUND** *Flo Rida*-Poe Boy/Atlantic
- 7 **I'M YOURS** *Jason Mraz*-Atlantic/RRP
- 8 **SINGLE LADIES (PUT A RING ON IT)** *Beyonce*-Music World/Columbia
- 9 **HEARTLESS** *Kanye West*-Roc-A-Fella/Def Jam/IDJMG
- 10 **GIVES YOU HELL** *The All-American Rejects*-Doghouse/DGC/Interscope
- 11 **YOU BELONG WITH ME** *Taylor Swift*-Big Machine/Universal Republic
- 12 **DEAD AND GONE** *T.I. Featuring Justin Timberlake*-Grand Hustle/Atlantic
- 13 **YOU FOUND ME** *The Fray*-Epic
- 14 **USE SOMEBODY** *Kings Of Leon*-RCA/RMG
- 15 **KNOCK YOU DOWN** *Keri Hilson* Featuring *Kanye West & Ne-Yo*-Mosley/Zone 4/Interscope
- 16 **BLAME IT** *Jamie Foxx* Featuring *T-Pain*-J/RMG
- 17 **I KNOW YOU WANT ME (CALLE OCHO)** *Pitbull*-Ultra
- 18 **LIVE YOUR LIFE** *T.I. Featuring Rihanna*-Def Jam/Grand Hustle/IDJMG/Atlantic

- 19 **KISS ME THRU THE PHONE** *Soulja Boy Tell 'em* Featuring *Sammie*-ColliPark/Interscope
- 20 **DOWN** *Jay Sean* Featuring *Lil Wayne*-Cash Money/Universal Republic
- 21 **THE CLIMB** *Miley Cyrus*-Walt Disney/Hollywood
- 22 **BEST I EVER HAD** *Drake*-Young Money/Cash Money/Universal Motown
- 23 **MY LIFE WOULD SUCK WITHOUT YOU** *Kelly Clarkson*-19/RCA/RMG

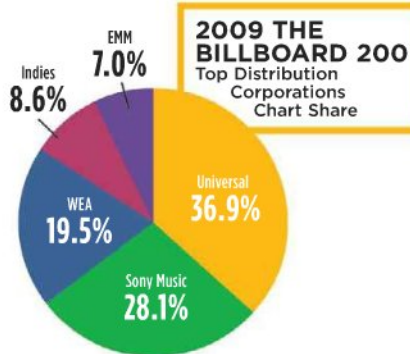
- 24 **HALO** *Beyonce*-Music World/Columbia
- 25 **HOT N COLD** *Katy Perry*-Capitol
- 26 **SECOND CHANCE** *Shinedown*-Atlantic
- 27 **CIRCUS** *Britney Spears*-Jive/JLG
- 28 **DAY 'N' NITE** *Kid Cudi*-Fool's Gold/G.O.O.D./Universal Motown
- 29 **PARTY IN THE U.S.A.** *Miley Cyrus*-Hollywood
- 30 **DON'T TRUST ME** *3OH!3*-Photo Finish/Atlantic/RRP
- 31 **RUN THIS TOWN** *Jay-Z, Rihanna & Kanye West*-Roc Nation

- 32 **LET IT ROCK** *Kevin Rudolf* Featuring *Lil Wayne*-Cash Money/Universal Republic
- 33 **FIRE BURNING** *Sean Kingston*-Beluga Heights/Epic
- 34 **WHATCHA SAY** *Jason DeRulo*-Beluga Heights/Warner Bros.
- 35 **LOVEGAME** *Lady Gaga*-Streamline/KonLive/Cherrytree/Interscope
- 36 **WAKING UP IN VEGAS** *Katy Perry*-Capitol
- 37 **BIRTHDAY SEX** *Jeremih*-Mick Schultz/Def Jam/IDJMG
- 38 **SOBER** *Pink*-LaFace/JLG
- 39 **WOMANIZER** *Britney Spears*-Jive/JLG
- 40 **WHATEVER YOU LIKE** *T.I.*-Grand Hustle/Atlantic
- 41 **OBSESSED** *Mariah Carey*-Island/IDJMG
- 42 **MAD** *Ne-Yo*-Def Jam/IDJMG
- 43 **GOOD GIRLS GO BAD** *Cobra Starship* Featuring *Leighton Meester*-Decaydance/Fueled By Ramen/Atlantic/RRP
- 44 **LOVE LOCKDOWN** *Kanye West*-Roc-A-Fella/Def Jam/IDJMG
- 45 **SO WHAT** *Pink*-LaFace/JLG
- 46 **HOTEL ROOM SERVICE** *Pitbull*-Mr. 305/Polo Grounds/J/RMG
- 47 **CRACK A BOTTLE** *Eminem, Dr. Dre & 50 Cent*-Shady/Aftermath/Interscope
- 48 **IF I WERE A BOY** *Beyonce*-Music World/Columbia
- 49 **TURNIN ME ON** *Keri Hilson* Featuring *Lil Wayne*-Mosley/Zone 4/Interscope
- 50 **I HATE THIS PART** *The Pussycat Dolls*-Interscope
- 51 **GOTTA BE SOMEBODY** *Nickelback*-Roadrunner/RRP
- 52 **PLEASE DON'T LEAVE ME** *Pink*-LaFace/JLG
- 53 **PAPARAZZI** *Lady Gaga*-Streamline/KonLive/Cherrytree/Interscope
- 54 **BEAUTIFUL** *Akon* Featuring *Colby O'Donis & Kardinal Offishall*-Konvict/Upfront/SRC/Universal Motown
- 55 **VIVA LA VIDA** *Coldplay*-Capitol
- 56 **RIGHT NOW (NA NA NA)** *Akon*-Konvict/Upfront/SRC/Universal Motown
- 57 **BATTLEFIELD** *Jordin Sparks*-19/Jive/JLG
- 58 **SUGAR** *Flo Rida* Featuring *Wynter*-Poe Boy/Atlantic
- 59 **MISS INDEPENDENT** *Ne-Yo*-Def Jam/IDJMG
- 60 **FIREFLIES** *Owl City*-Universal Republic
- 61 **NEW DIVIDE** *Linkin Park*-Machine Shop/Warner Bros.
- 62 **EMPIRE STATE OF MIND** *Jay-Z + Alicia Keys*-Roc Nation
- 63 **NO SURPRISE** *Daughtry*-19/RCA/RMG
- 64 **SHE WOLF** *Shakira*-Sony Music Latin/Epic
- 65 **BREAK UP** *Mario* Featuring *Gucci Mane & Sean Garrett*-J/RMG
- 66 **SWEET DREAMS** *Beyonce*-Music World/Columbia
- 67 **EVERY GIRL** *Young Money*-Young Money/Cash Money/Universal Motown
- 68 **FALLIN' FOR YOU** *Colbie Caillat*-Universal Republic
- 69 **UNTOUCHED** *The Veronicas*-EngineRoom/Sire/

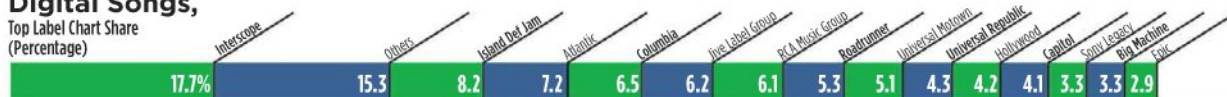
FEATS AND SHARES

A Detailed Look At The Year In Charts

Based on chart data from issue dates Dec. 6, 2008, to Nov. 28, 2009.



2009 Hot Digital Songs, Top Label Chart Share (Percentage)



2009 The Billboard 200, Top Five Sales Weeks (Title/Artist/Label/Chart Date/Sales)

| | | |
|--------------------------|-------------------------------|---------|
| "Relapse" | Eminem, IGA, 6/6/09 | 608,000 |
| "Circus" | Britney Spears, JLG, 12/20/08 | 505,000 |
| "No Line On The Horizon" | U2, IGA, 3/21/09 | 484,000 |
| "I Am ... Sasha Fierce" | Beyonce, Sony Music, 12/6/08 | 482,000 |
| "The Blueprint 3" | Jay-Z, AG, 9/26/09, | 476,000 |

2009 Hot 100 Airplay, Top Five Audience Weeks (Title/Artist/Label/Chart Date/Audience)

| | | |
|------------------|--|-------------|
| "Live Your Life" | T.I. featuring Rihanna, IDJMG/Atlantic, 12/13/08 | 165,788,700 |
| "Live Your Life" | T.I. featuring Rihanna, IDJMG/Atlantic, 12/06/08 | 162,204,300 |
| "Live Your Life" | T.I. featuring Rihanna, IDJMG/Atlantic, 12/20/08 | 161,888,200 |
| "Live Your Life" | T.I. featuring Rihanna, IDJMG/Atlantic, 12/27/08 | 152,545,400 |
| "Live Your Life" | T.I. featuring Rihanna, IDJMG/Atlantic, 1/03/09 | 150,698,600 |

2009 Hot Digital Songs, Top Five Sales Weeks (Title/Artist/Label/Chart Date/Sales)

| | | |
|------------------|--|---------|
| "Right Round" | Flo Rida, Atlantic, 2/28/09 | 636,000 |
| "Boom Boom Pow" | The Black Eyed Peas, Interscope, 4/18/09 | 465,000 |
| "Right Round" | Flo Rida, Atlantic, 3/7/09 | 460,000 |
| "Just Dance" | Lady Gaga featuring Colby O'Donis, Interscope, 1/10/09 | 419,000 |
| "Crack A Bottle" | Eminem, Dr. Dre & 50 Cent, Interscope, 2/21/09 | 418,000 |

KATY PERRY



- Warner Bros.
- 70 **IF TODAY WAS YOUR LAST DAY** *Nickelback*-Roadrunner/RRP
 - 71 **THROW IT IN THE BAG** *Fabulous Featuring The-Dream-Desert Storm/Def Jam/IDJMG*
 - 72 **LOVE DRUNK** *Boys Like Girls*-Columbia
 - 73 **I LOVE COLLEGE** *Asher Roth-SchoolBoy/Loud/SRC/Universal Motown*
 - 74 **IF U SEEK AMY** *Britney Spears-Jive/JLG*
 - 75 **BIG GREEN TRACTOR** *Jason Aldean*-Broken Bow
 - 76 **WHITE HORSE** *Taylor Swift*-Big Machine
 - 77 **DISTURBIA** *Rihanna*-SRP/Def Jam/IDJMG
 - 78 **21 GUNS** *Green Day*-Reprise
 - 79 **TURN MY SWAG ON** *Soulja Boy Tell'em*-ColliPark/Interscope
 - 80 **ROCKIN' THAT THANG** *The-Dream*-Radio Killa/Def Jam/IDJMG
 - 81 **CHICKEN FRIED** *Zac Brown Band*-Home Grown/Atlantic/Bigger Picture
 - 82 **DIVA** *Beyonce*-Music World/Columbia
 - 83 **REPLAY** *Iyaz*-Time Is Money/Beluga Heights/Reprise
 - 84 **THEN** *Brad Paisley*-Arista Nashville
 - 85 **HER DIAMONDS** *Rob Thomas*-Emblem/Atlantic
 - 86 **HOW DO YOU SLEEP?** *Jesse McCartney Featuring Ludacris*-Hollywood
 - 87 **3** *Britney Spears*-Jive/JLG
 - 88 **FOREVER** *Drake Featuring Kanye West, Lil Wayne & Eminem*-Harvey Mason/Zone 4/Streamline/Interscope
 - 89 **ONE TIME** *Justin Bieber*-Island/IDJMG
 - 90 **I RUN TO YOU** *Lady Antebellum*-Capitol Nashville
 - 91 **I DO NOT HOOK UP** *Kelly Clarkson*-19/RCA/RMG
 - 92 **GREEN LIGHT** *John Legend Featuring Andre 3000*-G.O.O.D./Columbia
 - 93 **PEOPLE ARE CRAZY** *Billy Currington*-Mercury Nashville
 - 94 **WHATEVER IT IS** *Zac Brown Band*-Home Grown/Atlantic/Bigger Picture
 - 95 **ALREADY GONE** *Kelly Clarkson*-19/RCA/RMG
 - 96 **GOODBYE** *Kristinia DeBarge*-SodaPop/Island/IDJMG
 - 97 **SAY HEY (I LOVE YOU)** *Michael Franti & Spearhead Featuring Cherine Anderson*-Boo Boo Wax/Anti-/Universal Republic
 - 98 **POP CHAMPAGNE** *Jim Jones & Ron Browz Featuring Juelz Santana*-Ether Boy/Universal Motown/Columbia/E1
 - 99 **PRETTY WINGS** *Maxwell*-Columbia
 - 100 **NEVER SAY NEVER** *The Fray*-Epic

EUROPE'S TOP SINGLES OF 2009

1. **"POKER FACE,"** **LADY GAGA** (Streamline/ KonLive/ Cherrytree/Interscope)
2. **"HOT N COLD,"** **KATY PERRY** (Capitol)
3. **"SEXY CHICK,"** **DAVID GUETTA FEATURING AKON** (Gum/Virgin)
4. **"I GOTTA FEELING,"** **THE BLACK EYED PEAS** (Interscope)
5. **"INFINITY 2008,"** **GURU JOSH PROJECT** (BigCityBeats/Intergalatic)

EUROPEAN CHART SHARE SINGLES %

| COMPANY | 2008 | 2009 |
|--------------|------|------|
| UMGI | 40.8 | 42.2 |
| SONY BMG | 22.5 | 21.6 |
| EMI | 13.1 | 16.6 |
| WARNER MUSIC | 17.6 | 11.1 |
| OTHERS | 6.0 | 8.5 |

Hot 100 Artists — Duo/Group

Pos. ARTIST (No. Charted Titles) Imprint/Label

- 1 **THE BLACK EYED PEAS** (4) Interscope
- 2 **THE FRAY** (5) Epic
- 3 **KINGS OF LEON** (3) RCA/RMG
- 4 **THE ALL-AMERICAN REJECTS** (2) Doghouse/DGC/Interscope
- 5 **SHINEDOWN** (3) Atlantic
- 6 **NICKELBACK** (4) Roadrunner/RRP
- 7 **ZAC BROWN BAND** (3) Home Grown/Atlantic/Bigger Picture
- 8 **3OH!3** (2) Photo Finish/Atlantic/RRP
- 9 **LADY ANTEBELLUM** (3) Capitol Nashville
- 10 **THE PUSSYCAT DOLLS** (4) Interscope

Hot 100 Artists — Female

Pos. ARTIST (No. Charted Titles) Imprint/Label

- 1 **LADY GAGA** (6) Streamline/ KonLive/Cherrytree/Interscope
- 2 **BEYONCE** (7) Music World/ Columbia
- 3 **TAYLOR SWIFT** (14) Big Machine
- 4 **BRITNEY SPEARS** (6) Jive/JLG
- 5 **MILEY CYRUS** (11) Hollywood
- 6 **KATY PERRY** (4) Capitol
- 7 **PINK** (4) LaFace/JLG
- 8 **KELLY CLARKSON** (3) 19/RCA/ RMG
- 9 **RIHANNA** (5) SRP/Def Jam/IDJMG
- 10 **KERI HILSON** (3) Mosley/Zone 4/ Interscope

Hot 100 Artists — Male

Pos. ARTIST (No. Charted Titles) Imprint/Label

- 1 **KANYE WEST** (13) Roc-A-Fella/ Def Jam/IDJMG
- 2 **T.I.** (8) Grand Hustle/Atlantic
- 3 **FLO RIDA** (5) Poe Boy/Atlantic
- 4 **PITBULL** (3) Mr. 305/Polo Grounds/J/RMG
- 5 **NE-YO** (7) Def Jam/IDJMG
- 6 **JASON MRAZ** (3) Atlantic/RRP
- 7 **DRAKE** (8) Young Money/Cash Money/Universal Motown
- 8 **LIL WAYNE** (22) Cash Money/ Universal Motown
- 9 **SOULJA BOY TELL'EM** (4) ColliPark/Interscope
- 10 **AKON** (4) Konvict/Upfront/ SRC/Universal Motown

Hot 100 Imprints

Pos. IMPRINT (No. Charted Titles)

- 1 **ATLANTIC** (26)
- 2 **DEF JAM** (27)
- 3 **MUSIC WORLD** (7)
- 4 **BIG MACHINE** (13)
- 5 **CASH MONEY** (14)
- 6 **JIVE** (22)
- 7 **RCA** (19)
- 8 **CAPITOL NASHVILLE** (17)
- 9 **INTERSCOPE** (9)
- 10 **19** (30)

Hot 100 Labels

Pos. LABEL (No. Charted Titles)

- 1 **INTERSCOPE** (56)
- 2 **ATLANTIC** (40)
- 3 **ISLAND DEF JAM MUSIC GROUP** (41)
- 4 **RCA MUSIC GROUP** (39)
- 5 **COLUMBIA** (43)
- 6 **JIVE LABEL GROUP** (29)
- 7 **UNIVERSAL REPUBLIC** (18)
- 8 **ROADRUNNER PROMOTIONS** (18)
- 9 **UNIVERSAL MOTOWN** (20)
- 10 **CAPITOL** (22)

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Hot 100 Producers

Pos. PRODUCER (No. Charted Titles)

- 1 **NADIR "REDONE" KHAYAT** (5)
- 2 **DR. LUKE** (9)
- 3 **JAMES "JIM JONSIN" SCHEFFER** (5)
- 4 **MAX MARTIN** (6)
- 5 **KANYE WEST** (8)
- 6 **WILL.I.AM** (4)
- 7 **ROB CAVALLO** (12)
- 8 **NATHAN CHAPMAN** (13)
- 8 **TAYLOR SWIFT** (13)
- 10 **MARTIN TEREFE** (4)



BEYONCÉ

Hot 100 Airplay

Pos. TITLE Artist-Imprint/Label

- 1 **LOVE STORY** Taylor Swift-Big Machine/Universal Republic
- 2 **YOU BELONG WITH ME** Taylor Swift-Big Machine/Universal Republic
- 3 **I'M YOURS** Jason Mraz-Atlantic/RRP
- 4 **KNOCK YOU DOWN** Keri Hilson Featuring Kanye West & Ne-Yo-Mosley/Zone 4/Interscope
- 5 **BOOM BOOM POW** The Black Eyed Peas-will.i.am/Interscope
- 6 **JUST DANCE** Lady Gaga Featuring Colby O'Donits-Streamline/KonLive/Cherrytree/Interscope
- 7 **BLAME IT** Jamie Foxx Featuring T-Pain-J/RMG
- 8 **I GOTTA FEELING** The Black Eyed Peas-Interscope
- 9 **POKER FACE** Lady Gaga-Streamline/KonLive/Cherrytree/Interscope
- 10 **LIVE YOUR LIFE** T.I. Featuring Rihanna-Def Jam/Grand Hustle/IDJMG/Atlantic
- 11 **SINGLE LADIES (PUT A RING ON IT)** Beyoncé-Music World/Columbia
- 12 **DEAD AND GONE** T.I. Featuring Justin Timberlake-Grand Hustle/Atlantic
- 13 **BEST I EVER HAD** Drake-Young Money/Cash Money/Universal Motown
- 14 **HEARTLESS** Kanye West-Roc-A-Fella/Def Jam/IDJMG
- 15 **YOU FOUND ME** The Fray-Epic
- 16 **I KNOW YOU WANT ME (CALLE OCHO)** Pitbull-Ultra

- 17 **RIGHT ROUND** Flo Rida-Poe Boy/Atlantic
- 18 **USE SOMEBODY** Kings Of Leon-RCA/RMG
- 19 **KISS ME THRU THE PHONE** Soulja Boy Tell 'em Featuring Sammie-ColliPark/Interscope
- 20 **GIVES YOU HELL** The All-American Rejects-Doghouse/DGC/Interscope
- 21 **DOWN** Jay Sean Featuring Lil Wayne-Cash Money/Universal Republic
- 22 **DAY 'N' NITE** Kid Cudi-Fool's Gold/G.O.O.D./Universal Motown
- 23 **MAD** Ne-Yo-Def Jam/IDJMG
- 24 **MY LIFE WOULD SUCK WITHOUT YOU** Kelly Clarkson-19/RCA/RMG
- 25 **HALO** Beyoncé-Music World/Columbia
- 26 **SECOND CHANCE** Shinedown-Atlantic
- 27 **BIRTHDAY SEX** Jeremih-Mick Schultz/Def Jam/IDJMG
- 28 **HOT N COLD** Katy Perry-Capitol
- 29 **RUN THIS TOWN** Jay-Z, Rihanna & Kanye West-Roc Nation
- 30 **WHATEVER YOU LIKE** T.I.-Grand Hustle/Atlantic
- 31 **THE CLIMB** Miley Cyrus-Walt Disney/Hollywood
- 32 **MISS INDEPENDENT** Ne-Yo-Def Jam/IDJMG
- 33 **TURNIN ME ON** Keri Hilson Featuring Lil Wayne-Mosley/Zone 4/Interscope
- 34 **WAKING UP IN VEGAS** Katy Perry-Capitol
- 35 **OBSESSED** Mariah Carey-Island/IDJMG

- 36 **LOVEGAME** Lady Gaga-Streamline/KonLive/Cherrytree/Interscope
- 37 **SOBER** Pink-LaFace/JLG
- 38 **BREAK UP** Mario Featuring Gucci Mane & Sean Garrett-J/RMG
- 39 **PLEASE DON'T LEAVE ME** Pink-LaFace/JLG
- 40 **CIRCUS** Britney Spears-Jive/JLG
- 41 **EVERY GIRL** Young Money-Young Money/Cash Money/Universal Motown
- 42 **LET IT ROCK** Kevin Rudolf Featuring Lil Wayne-Cash Money/Universal Republic
- 43 **HOTEL ROOM SERVICE** Pitbull-Mr. 305/Polo Grounds/J/RMG
- 44 **FIRE BURNING** Sean Kingston-Beluga Heights/Epic
- 45 **WOMANIZER** Britney Spears-Jive/JLG
- 46 **SO WHAT** Pink-LaFace/JLG
- 47 **WHATCHA SAY** Jason DeRulo-Beluga Heights/Warner Bros.
- 48 **THROW IT IN THE BAG** Fabolous Featuring The-Dream-Desert Storm/Def Jam/IDJMG
- 49 **ROCKIN' THAT THANG** The-Dream-Radio Killa/Def Jam/IDJMG
- 50 **DON'T TRUST ME 3OH!3-Photo Finish/Atlantic/RRP**

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Top R&B/Hip-Hop Artists

Pos. ARTIST (No. Charted Titles) Imprint/Label

- 1 **BEYONCÉ** (10) Music World/Columbia
- 2 **JAMIE FOXX** (6) J/RMG
- 3 **KEYSHIA COLE** (9) Imani/Geffen/Interscope
- 4 **MAXWELL** (4) Columbia
- 5 **KANYE WEST** (15) Roc-A-Fella/Def Jam/IDJMG
- 6 **NE-YO** (11) Def Jam/IDJMG
- 7 **T.I.** (14) Grand Hustle/Atlantic
- 8 **JAY-Z** (10) Roc Nation
- 9 **THE-DREAM** (9) Radio Killa/Def Jam/IDJMG
- 10 **DRAKE** (11) Young Money/Cash Money/Universal Motown/UMRG
- 11 **KERI HILSON** (8) Mosley/Zone 4/Interscope
- 12 **MUSIQ SOULCHILD** (5) Atlantic
- 13 **LIL WAYNE** (24) Cash Money/Universal Motown/UMRG
- 14 **T-PAIN** (16) Konvict/Nappy Boy/Jive/JLG
- 15 **ANTHONY HAMILTON** (3) Mister's Music/So So Def/JLG
- 16 **JENNIFER HUDSON** (4) Arista/RMG
- 17 **JAZMINE SULLIVAN** (6) J/RMG
- 18 **TREY SONGZ** (10) Song Book/Atlantic
- 19 **PLIES** (11) Big Gates/Slip-N-Slide/Atlantic
- 20 **CHARLIE WILSON** (4) P Music/Jive/JLG
- 21 **USHER** (6) LaFace/JLG
- 22 **LUDACRIS** (11) DTP/Def Jam/IDJMG
- 23 **CHRISSETTE MICHELE** (4) Def Jam/IDJMG
- 24 **WHITNEY HOUSTON** (4) Arista/RMG
- 25 **PLEASURE P** (6) Atlantic

biz A deeper version of this chart appears on billboard.biz

Top New R&B/Hip-Hop Artists

Pos. ARTIST (No. Charted Titles) Imprint/Label

- 1 **DRAKE** (11) Young Money/Cash Money/Universal Motown/UMRG
- 2 **KERI HILSON** (8) Mosley/Zone 4/Interscope
- 3 **PLEASURE P** (6) Atlantic
- 4 **JEREMIH** (4) Mick Schultz/Def Jam/IDJMG
- 5 **K'JON** (4) Up&Up/Universal Republic/UMRG
- 6 **YOUNG MONEY** (3) Young Money/Cash Money/Universal Motown/UMRG
- 7 **DORROUGH** (3) NGenius/EI
- 8 **KID CUDI** (3) Dream On/G.O.O.D./Universal Motown/UMRG
- 9 **LAURA IZIBOR** (3) Atlantic
- 10 **YUNG L.A.** (3) Grand Hustle/Interscope

Top R&B/Hip-Hop Artists — Duo/Group

Pos. ARTIST (No. Charted Titles) Imprint/Label

- 1 **MARY MARY** (3) My Block/Columbia
- 2 **THE BLACK EYED PEAS** (2) Interscope
- 3 **YOUNG MONEY** (3) Young Money/Cash Money/Universal Motown/UMRG
- 4 **DAY26** (4) Bad Boy
- 5 **UGK** (2) Trill/UGK/Jive/JLG

Top R&B/Hip-Hop Artists — Female

Pos. ARTIST (No. Charted Titles) Imprint/Label

- 1 **BEYONCÉ** (10) Music World/Columbia
- 2 **KEYSHIA COLE** (9) Imani/Geffen/Interscope
- 3 **KERI HILSON** (8) Mosley/Zone 4/Interscope
- 4 **JENNIFER HUDSON** (4) Arista/RMG
- 5 **JAZMINE SULLIVAN** (6) J/RMG
- 6 **CHRISSETTE MICHELE** (4) Def Jam/IDJMG
- 7 **WHITNEY HOUSTON** (4) Arista/RMG
- 8 **MARIAH CAREY** (9) Island/IDJMG
- 9 **RIHANNA** (8) SRP/Def Jam/IDJMG
- 10 **LETOYA** (4) Capitol

Top R&B/Hip-Hop Artists — Male

Pos. ARTIST (No. Charted Titles) Imprint/Label

- 1 **JAMIE FOXX** (6) J/RMG
- 2 **MAXWELL** (4) Columbia
- 3 **KANYE WEST** (15) Roc-A-Fella/Def Jam/IDJMG
- 4 **NE-YO** (11) Def Jam/IDJMG
- 5 **T.I.** (14) Grand Hustle/Atlantic
- 6 **JAY-Z** (10) Roc Nation
- 7 **THE-DREAM** (9) Radio Killa/Def Jam/IDJMG
- 8 **DRAKE** (11) Young Money/Cash Money/Universal Motown/UMRG
- 9 **MUSIQ SOULCHILD** (5) Atlantic
- 10 **LIL WAYNE** (24) Cash Money/Universal Motown/UMRG

Top R&B/Hip-Hop Imprints

Pos. IMPRINT (No. Charted Titles)

- 1 **DEF JAM** (91)
- 2 **ATLANTIC** (36)
- 3 **J** (22)
- 4 **COLUMBIA** (30)
- 5 **MUSIC WORLD** (14)
- 6 **ARISTA** (9)
- 7 **UNIVERSAL MOTOWN** (49)
- 8 **GRAND HUSTLE** (15)
- 9 **GEFFEN** (25)
- 10 **JIVE** (34)

Top R&B/Hip-Hop Labels

Pos. LABEL (No. Charted Titles)

- 1 ISLAND DEF JAM MUSIC GROUP (106)
- 2 ATLANTIC GROUP (74)
- 3 SONY MUSIC (55)
- 4 INTERSCOPE GEFFEN A&M (69)
- 5 RCA MUSIC GROUP (31)
- 6 UNIVERSAL MOTOWN REPUBLIC GROUP (58)
- 7 JIVE LABEL GROUP (52)
- 8 WARNER BROS. (42)
- 9 CAPITOL (23)
- 10 E1 (41)



EMINEM



KEYSHIA COLE

Top R&B/Hip-Hop Album Artists

Pos. ARTIST (No. Charted Titles) Imprint/Label

- 1 BEYONCE (2) *Music World*/Columbia/Sony Music
- 2 KEYSHIA COLE (1) *Imani*/Geffen/IGA
- 3 JAMIE FOXX (1) *J/RMG*
- 4 JAY-Z (3) *Roc Nation*/AG
- 5 KANYE WEST (2) *Roc-A-Fella*/Def Jam/IDJMG
- 6 MAXWELL (1) *Columbia*/Sony Music
- 7 EMINEM (1) *Web/Shady*/Aftermath/Interscope/IGA
- 8 ANTHONY HAMILTON (1) *Mister's Music*/So So Def/JLG
- 9 WHITNEY HOUSTON (1) *Arista*/RMG
- 10 LUDACRIS (2) *DTP*/Def Jam/IDJMG
- 11 T.I. (4) *Grand Hustle*/Atlantic/AG
- 12 THE-DREAM (2) *Radio Killa*/Def Jam/IDJMG
- 13 PLIES (3) *Big Gates*/Slip-N-Slide/Atlantic/AG
- 14 RICK ROSS (2) *Maybach*/Slip-N-Slide/Def Jam/IDJMG
- 15 MUSIQ SOULCHILD (2) *Atlantic*/AG
- 16 KERI HILSON (1) *Mosley*/Zone 4/Interscope/IGA
- 17 THE BLACK EYED PEAS (1) *Interscope*/IGA
- 18 LIL WAYNE (2) *Cash Money*/Universal Motown/UMRG
- 19 JADAKISS (1) *Ruff Ryders*/D-Block/Roc-A-Fella/Def Jam/IDJMG
- 20 CHRISSETTE MICHELE (1) *Def Jam*/IDJMG
- 21 NE-YO (1) *Def Jam*/IDJMG
- 22 CHARLIE WILSON (1) *P Music*/Jive/JLG
- 23 AKON (1) *Konvict*/Upfront/SRC/Universal Motown/UMRG
- 24 T-PAIN (1) *Konvict*/Nappy Boy/

- Jive*/JLG
- 25 TREY SONGZ (1) *Song Book*/Atlantic/AG

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Top R&B/Hip-Hop Albums

Pos. TITLE Artist - Imprint/Label

- 1 I AM...SASHA FIERCE *Beyonce*-Music World/Columbia/Sony Music
- 2 INTUITION *Jamie Foxx*-J/RMG
- 3 A DIFFERENT ME *Keyshia Cole*-Imani/Geffen/IGA
- 4 THE BLUEPRINT 3 *Jay-Z*-Roc Nation/AG
- 5 808S & HEARTBREAK *Kanye West*-Roc-A-Fella/Def Jam/IDJMG
- 6 BLACKSUMMERS'NIGHT *Maxwell*-Columbia/Sony Music
- 7 RELAPSE *Eminem*-Web/Shady/Aftermath/Interscope/IGA
- 8 THE POINT OF IT ALL *Anthony Hamilton*-Mister's Music/So So Def/JLG
- 9 I LOOK TO YOU *Whitney Houston*-Arista/RMG
- 10 THEATER OF THE MIND *Ludacris*-DTP/Def Jam/IDJMG
- 11 PAPER TRAIL *T.I.*-Grand Hustle/Atlantic/AG
- 12 LOVE V/S MONEY *The-Dream*-Radio Killa/Def Jam/IDJMG
- 13 DA REALIST *Plies*-Big Gates/Slip-N-Slide/Atlantic/AG
- 14 DEEPER THAN RAP *Rick Ross*-Maybach/Slip-N-Slide/Def Jam/IDJMG
- 15 IN A PERFECT WORLD... *Keri Hilson*-Mosley/Zone 4/Interscope/IGA
- 16 ONMYRADIO *Musiq Soulchild*-Atlantic/AG
- 17 THE E.N.D. *The Black Eyed Peas*-Interscope/IGA
- 18 THE LAST KISS *Jadakiss*-Ruff Ryders/D-Block/Roc-A-Fella/Def Jam/IDJMG
- 19 EPIPHANY *Chrisette Michele*-Def Jam/IDJMG
- 20 YEAR OF THE GENTLEMAN *Ne-Yo*-Def Jam/IDJMG
- 21 THA CARTER III *Lil Wayne*-Cash Money/Universal Motown/UMRG
- 22 UNCLE CHARLIE *Charlie Wilson*-P Music/Jive/JLG
- 23 FREEDOM *Akon*-Konvict/Upfront/SRC/Universal Motown/UMRG
- 24 THR33 RINGZ *T-Pain*-Konvict/Nappy Boy/Jive/JLG
- 25 READY *Trey Songz*-Song Book/Atlantic/AG
- 26 FEARLESS *Jazmine Sullivan*-J/RMG
- 27 JENNIFER HUDSON *Jennifer Hudson*-Arista/RMG
- 28 SOUL *Seal*-143/Warner Bros.
- 29 LOTUS FLOW3R/MPLSOUND/ELIX3R *Prince*/Bria Valente-NPG
- 30 LOSO'S WAY (SOUNDTRACK) *Fabulous*-Desert Storm/Def Jam/IDJMG
- 31 EVOLVER *John Legend*-G.O.O.D./Columbia/Sony Music
- 32 TESTIMONY: VOL. 2, LOVE & POLITICS *India.Arie*-Soulbird/Universal Republic/UMRG
- 33 THE SOUND *Mary Mary*-My Block/Columbia/Sony Music
- 34 THE RECESSION *Young Jeezy*-CTE/Def Jam/IDJMG
- 35 ISOULJABOYTELLEM *Soulja Boy**Tell'em*-ColliPark/Interscope/IGA
- 36 JEREMIH *Jeremih*-Mick Schultz/Def Jam/IDJMG
- 37 UGK 4 LIFE *UGK*-Trill/UGK/Jive/JLG
- 38 FOREVER IN A DAY *DAY26*-Bad Boy/AG
- 39 UNIVERSAL MIND CONTROL

- Common*-G.O.O.D./Geffen/IGA
- 40 HUMAN *Brandy*-Knockout/E1/Epic/Sony Music
 - 41 SO FAR GONE (EP) *Drake*-Young Money/Cash Money/Universal Motown/UMRG
 - 42 EMERITUS *Scarface*-Rap-A-Lot/Rap-A-Lot 4 Life/Asylum
 - 43 AVANT *Avant*-Capitol
 - 44 MEMOIRS OF AN IMPERFECT ANGEL *Mariah Carey*-Island/IDJMG
 - 45 GOOD GIRL GONE BAD *Rihanna*-SRP/Def Jam/IDJMG
 - 46 THE REBIRTH *Bobby V*-Blu Kolla Dreams
 - 47 MICHAEL JACKSON'S THIS IS IT (SOUNDTRACK) *Michael Jackson*-MJJ/Epic/Sony Music
 - 48 I GET AROUND *K'Jon*-Up&Up/Universal Republic/UMRG
 - 49 THE WAY I SEE IT *Raphael Saadiq*-Columbia/Sony Music
 - 50 SOMETHING ELSE *Robin Thicke*-Star Trak/Interscope/IGA

biz A deeper version of this chart appears on [billboard.biz](#)

Top R&B/Hip-Hop Album Imprints

Pos. IMPRINT (No. Charted Titles)

- 1 DEF JAM (38)
- 2 ATLANTIC (24)
- 3 COLUMBIA (21)
- 4 J (5)
- 5 INTERSCOPE (13)
- 6 MUSIC WORLD (4)
- 7 ARISTA (3)
- 8 GEFFEN (9)
- 9 UNIVERSAL MOTOWN (22)
- 10 ROC-A-FELLA (5)

Top R&B/Hip-Hop Album Labels

Pos. LABEL (No. Charted Titles)

- 1 ISLAND DEF JAM MUSIC GROUP (46)
- 2 SONY MUSIC (30)
- 3 ATLANTIC GROUP (28)
- 4 INTERSCOPE GEFFEN A&M (22)
- 5 RCA MUSIC GROUP (8)
- 6 JIVE LABEL GROUP (18)
- 7 UNIVERSAL MOTOWN REPUBLIC GROUP (24)
- 8 WARNER BROS. (10)
- 9 ASYLUM (10)
- 10 CAPITOL (9)

Top R&B/Hip-Hop Album Distributors

Pos. DISTRIBUTOR (No. Charted Titles)

- 1 UNIVERSAL (136)
- 2 SONY MUSIC (59)
- 3 WEA (60)
- 4 INDEPENDENTS (173)
- 5 EMM (27)

Hot R&B/Hip-Hop Songs Artists

Pos. ARTIST (No. Charted Titles) Imprint/Label

- 1 BEYONCE (8) Music World/Columbia
- 2 NE-YO (10) Def Jam/IDJMG
- 3 DRAKE (10) Young Money/Cash Money/Universal Motown/UMRG
- 4 MAXWELL (3) Columbia
- 5 T.I. (10) Grand Hustle/Atlantic
- 6 JAMIE FOXX (5) J/RMG
- 7 KEYSHIA COLE (7) Imani/Geffen/Interscope
- 8 KERI HILSON (7) Mosley/Zone 4/Interscope
- 9 THE-DREAM (7) Radio Killa/Def Jam/IDJMG
- 10 MUSIQ SOULCHILD (3) Atlantic
- 11 T-PAIN (15) Konvict/Nappy Boy/Jive/JLG
- 12 USHER (5) LaFace/JLG
- 13 JENNIFER HUDSON (3) Arista/RMG
- 14 JAZMINE SULLIVAN (5) J/RMG
- 15 LIL WAYNE (22) Cash Money/

Universal Motown/UMRG

- 16 TREY SONGZ (9) Song Book/Atlantic
- 17 PLEASURE P (5) Atlantic
- 18 KANYE WEST (13) Roc-A-Fella/Def Jam/IDJMG
- 19 SOULJA BOY TELL'EM (6) ColliPark/Interscope
- 20 CHARLIE WILSON (3) P Music/Jive/JLG
- 21 JEREMIH (3) Mick Schultz/Def Jam/IDJMG
- 22 GINUWINE (2) Notifi/Asylum/Warner Bros.
- 23 YOUNG MONEY (2) Young Money/Cash Money/Universal Motown/UMRG
- 24 PLIES (8) Big Gates/Slip-N-Slide/Atlantic
- 25 GUCCI MANE (12) Mizay/So Icey/Warner Bros.

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Hot R&B/Hip-Hop Songs

Pos. TITLE Artist-Imprint/Label

- 1 BLAME IT Jamie Foxx Featuring T-Pain-J/RMG
- 2 PRETTY WINGS Maxwell-Columbia
- 3 BREAK UP Mario Featuring Gucci Mane & Sean Garrett-J/RMG
- 4 BEST I EVER HAD Drake-Young Money/Cash Money/Universal Motown/UMRG
- 5 ROCKIN' THAT THANG The-Dream-Radio Killa/Def Jam/IDJMG
- 6 SINGLE LADIES (PUT A RING ON IT) Beyonce-Music World/Columbia
- 7 TURNIN ME ON Keri Hilson Featuring Lil Wayne-Mosley/Zone 4/Interscope
- 8 SHE GOT HER OWN Ne-Yo Featuring Jamie Foxx & Fabolous-Def Jam/IDJMG
- 9 SOBEAUTIFUL Musiq Soulchild-Atlantic
- 10 LAST CHANCE Ginuwine-Notifi/Asylum/Warner Bros.
- 11 KNOCK YOU DOWN Keri Hilson



MARIO

- 12 EVERY GIRL Young Money-Young Money/Cash Money/Universal Motown/UMRG
- 13 GOD IN ME Mary Mary Featuring Kierra "KiKi" Sheard-My Block/Columbia
- 14 EGO Beyonce-Music World/Columbia
- 15 MAD Ne-Yo-Def Jam/IDJMG
- 16 IF THIS ISN'T LOVE Jennifer Hudson-Arista/RMG
- 17 LIVE YOUR LIFE T.I. Featuring Rihanna-Def Jam/Grand Hustle/IDJMG/Atlantic
- 18 SUCCESSFUL Drake Featuring Trey Songz & Lil Wayne-Young Money/Cash Money/Universal Motown/UMRG
- 19 ON THE OCEAN K'Jon-Up&Up/Deh Tyme/Universal Republic/UMRG
- 20 BIRTHDAY SEX Jeremih-Mick Schultz/Def Jam/IDJMG
- 21 TRUST Keyshia Cole Duet With Monica-Imani/Geffen/Interscope
- 22 DIVA Beyonce-Music World/Columbia
- 23 MISS INDEPENDENT Ne-Yo-Def Jam/IDJMG
- 24 AIN'T I Yung L.A. Featuring Young Dro & T.I.-Grand Hustle/Interscope
- 25 BOYFRIEND #2 Pleasure P-Atlantic
- 26 THERE GOES MY BABY Charlie Wilson-P Music/Jive/JLG
- 27 I NEED A GIRL Trey Songz-Song Book/Atlantic
- 28 IFULEAVE Musiq Soulchild Featuring Mary J. Blige-Atlantic
- 29 SPOTLIGHT Jennifer Hudson-Arista/RMG

- 30 DEAD AND GONE T.I. Featuring Justin Timberlake-Grand Hustle/Atlantic
- 31 CHOPPED 'N' SKREWED T-Pain Featuring Ludacris-Konvict/Nappy Boy/Jive/JLG
- 32 TRADING PLACES Usher-LaFace/JLG
- 33 JUST LIKE ME Jamie Foxx Featuring T.I.-J/RMG
- 34 KISS ME THRU THE PHONE Soulja Boy Tell 'em Featuring Sammie-ColliPark/Interscope
- 35 YOU COMPLETE ME Keyshia Cole-Imani/Geffen/Interscope
- 36 POP CHAMPAGNE Jim Jones & Ron Browz Featuring Juelz Santana-Ether Boy/Universal Motown/Columbia/E1
- 37 WASTED Gucci Mane Featuring Plies Or OJ Da Juiceman-Mizay/So Icey/Warner Bros.
- 38 THROW IT IN THE BAG Fabolous Featuring The-Dream-Desert Storm/Def Jam/IDJMG
- 39 HEARTLESS Kanye West-Roc-A-Fella/Def Jam/IDJMG
- 40 COOL Anthony Hamilton Featuring David Banner-Mister's Music/So So Def/JLG
- 41 HERE I STAND Usher-LaFace/JLG
- 42 WETTER (CALLING YOU DADDY) Twista Featuring Erika Shevon-Get Money Gang/Capitol
- 43 GREEN LIGHT John Legend Featuring Andre 3000-G.O.O.D./Columbia
- 44 EPIPHANY (I'M LEAVING) Chrisette Michele-Def Jam/IDJMG
- 45 PLAYA CARDZ RIGHT Keyshia Cole Featuring 2Pac-Amaru/Imani/Geffen/Interscope

- 46 RUN THIS TOWN Jay-Z, Rihanna & Kanye West-Roc Nation
- 47 UNDER Pleasure P-Atlantic
- 48 ICE CREAM PAINT JOB Dorrough-NGenius/E1
- 49 BAD HABITS Maxwell-Columbia
- 50 TURN MY SWAG ON Soulja Boy Tell'em-ColliPark/Interscope

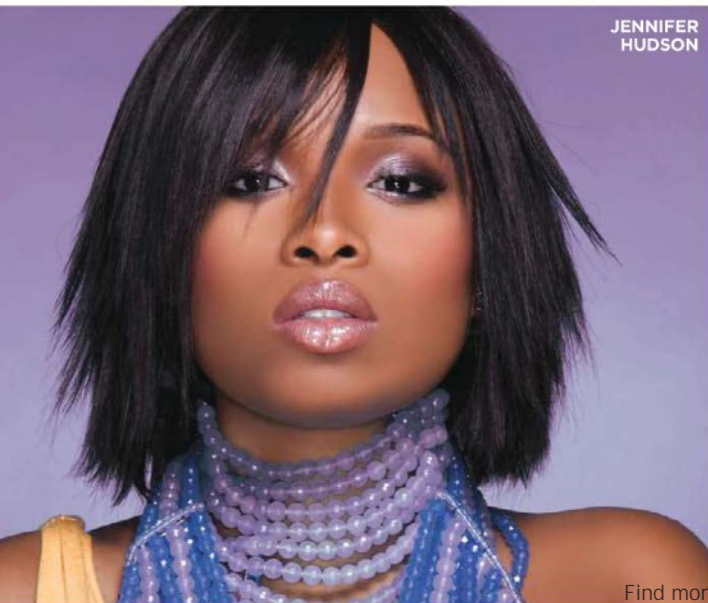
biz A deeper version of this chart appears on billboard.biz

EUROPE'S TOP ALBUMS OF 2009

1. "THE FAME," LADY GAGA (Streamline/Konlive/Cherrytree/Interscope)
2. "ONLY BY THE NIGHT," KINGS OF LEON (Hand Me Down/RCA)
3. "FUNHOUSE," PINK (LaFace/JLG)
4. "I AM . . . SASHA FIERCE," BEYONCÉ, (Music World/Columbia)
5. "NO LINE ON THE HORIZON," U2 (Mercury)

EUROPEAN CHART SHARE ALBUMS %

| COMPANY | 2008 | 2009 |
|--------------|------|------|
| UMGI | 47.5 | 35.0 |
| SONY BMG | 20.2 | 30.8 |
| WARNER MUSIC | 13.3 | 16.5 |
| EMI | 13.1 | 12.1 |
| OTHERS | 5.9 | 5.6 |



JENNIFER HUDSON

Hot R&B/Hip-Hop Songs Imprints

- Pos. IMPRINT (No. Charted Titles)
- 1 DEF JAM (53)
 - 2 J (17)
 - 3 ATLANTIC (12)
 - 4 MUSIC WORLD (10)
 - 5 COLUMBIA (9)
 - 6 GRAND HUSTLE (10)
 - 7 UNIVERSAL MOTOWN (27)
 - 8 JIVE (27)
 - 9 ARISTA (6)
 - 10 LAFACE (7)

Hot R&B/Hip-Hop Songs Labels

- Pos. LABEL (No. Charted Titles)
- 1 ISLAND DEF JAM MUSIC GROUP (60)
 - 2 ATLANTIC (46)
 - 3 INTERSCOPE (47)
 - 4 COLUMBIA (25)
 - 5 RCA MUSIC GROUP (23)
 - 6 UNIVERSAL MOTOWN REPUBLIC GROUP (34)
 - 7 JIVE LABEL GROUP (34)
 - 8 CAPITOL (14)
 - 9 WARNER BROS. (15)
 - 10 E1 (16)

Hot R&B/Hip-Hop Songs Producers

- Pos. PRODUCER (No. Charted Titles)
- 1 CHRISTOPHER "TRICKY" STEWART (15)
 - 2 TERIUS "THE-DREAM" NASH (14)
 - 3 STARGATE (6)
 - 4 POLOW DA DON (10)
 - 5 CHRISTOPHER "DEEP" HENDERSON (7)
 - 6 MICHAEL "BOI-IDA" SAMUELS (2)
 - 7 NE-YO (7)
 - 8 JAMES "JIM JONSIN" SCHEFFER (7)
 - 9 T-PAIN (6)
 - 10 SEAN "THE PEN" GARRETT (5)

.biz A deeper version of this chart appears on billboard.biz

Hot Mainstream R&B/Hip-Hop Artists

- Pos. ARTIST (No. Charted Titles) Imprint/Label
- 1 BEYONCE (6) Music World/Columbia
 - 2 DRAKE (8) Young Money/Cash Money/Universal Motown/UMRG
 - 3 NE-YO (8) Def Jam/IDJMG
 - 4 T.I. (7) Grand Hustle/Atlantic
 - 5 THE-DREAM (7) Radio Killa/Def Jam/IDJMG
 - 6 KERI HILSON (6) Mosley/Zone 4/Interscope
 - 7 JAMIE FOXX (5) J/RMG
 - 8 PLEASURE P (3) Atlantic
 - 9 KEYSHIA COLE (3) Imani/Geffen/Interscope
 - 10 TREY SONGZ (6) Song Book/Atlantic

Hot Mainstream R&B/Hip-Hop Songs

- Pos. TITLE Artist -Imprint/Label
- 1 BLAME IT Jamie Foxx Featuring T-Pain-J/RMG
 - 2 BREAK UP Mario Featuring Gucci Mane & Sean Garrett-J/RMG
 - 3 ROCKIN' THAT THANG The-Dream-Radio Killa/Def Jam/IDJMG
 - 4 TURNIN ME ON Keri Hilson Featuring Lil Wayne-Mosley/Zone 4/Interscope
 - 5 BEST I EVER HAD Drake-Young Money/Cash Money/Universal Motown/UMRG
 - 6 PRETTY WINGS Maxwell-Columbia
 - 7 EVERY GIRL Young Money-Young Money/Cash Money/Universal Motown/UMRG
 - 8 KNOCK YOU DOWN Keri Hilson Featuring Kanye West & Ne-Yo-Mosley/Zone 4/Interscope
 - 9 SINGLE LADIES (PUT A RING ON IT) Beyonce-Music World/Columbia
 - 10 BIRTHDAY SEX Jeremih-Mick Schultz/Def Jam/IDJMG
 - 11 SUCCESSFUL Drake Featuring Trey Songz & Lil Wayne-Young Money/Cash Money/Universal Motown/UMRG
 - 12 EGO Beyonce-Music World/Columbia
 - 13 SHE GOT HER OWN Ne-Yo Featuring Jamie Foxx & Fabolous-Def Jam/IDJMG
 - 14 TRUST Keyshia Cole Duet With Monica-Imani/Geffen/Interscope
 - 15 BOYFRIEND #2 Pleasure P-Atlantic
 - 16 DEAD AND GONE T.I. Featuring Justin Timberlake-Grand Hustle/Atlantic
 - 17 DIVA Beyonce-Music World/Columbia
 - 18 MAD Ne-Yo-Def Jam/IDJMG
 - 19 KISS ME THRU THE PHONE Soulja Boy Tell 'em Featuring Sammie-ColliPark/Interscope
 - 20 LIVE YOUR LIFE T.I. Featuring Rihanna-Def Jam/Grand Hustle/IDJMG/Atlantic

- 21 WETTER (CALLING YOU DADDY) Twista Featuring Erika Shevon-Get Money Gang/Capitol
- 22 UNDER Pleasure P-Atlantic
- 23 AIN'T I Yung L.A. Featuring Young Dro & T.I.-Grand Hustle/Interscope
- 24 I NEED A GIRL Trey Songz-Song Book/Atlantic
- 25 WASTED Gucci Mane Featuring Plies Or OJ Da Juiceman-Mizay/So Icey/Warner Bros.

.biz A deeper version of this chart appears on billboard.biz

Hot Mainstream R&B/Hip-Hop Imprints

- Pos. IMPRINT (No. Charted Titles)
- 1 DEF JAM (38)
 - 2 J (13)
 - 3 MUSIC WORLD (6)
 - 4 ATLANTIC (9)
 - 5 GRAND HUSTLE (6)

Hot Mainstream R&B/Hip-Hop Labels

- Pos. LABEL (No. Charted Titles)
- 1 ISLAND DEF JAM MUSIC GROUP (42)
 - 2 ATLANTIC (29)
 - 3 INTERSCOPE (28)
 - 4 COLUMBIA (16)
 - 5 RCA MUSIC GROUP (16)

.biz A deeper version of this chart appears on billboard.biz

Hot Adult R&B Artists

- Pos. ARTIST (No. Charted Titles) Imprint/Label
- 1 CHARLIE WILSON (2) P Music/Jive/JLG
 - 2 MUSIQ SOULCHILD (3) Atlantic
 - 3 MAXWELL (2) Columbia
 - 4 JENNIFER HUDSON (3) Arista/RMG
 - 5 ANTHONY HAMILTON (2) Mister's Music/So So Def/JLG
 - 6 K'JON (2) Up&Up/Universal Republic/UMRG
 - 7 USHER (3) LaFace/JLG
 - 8 JAZMINE SULLIVAN (4) J/RMG
 - 9 CHRISSETTE MICHELE (2) Def Jam/IDJMG
 - 10 AVANT (2) Capitol

Hot Adult R&B Songs

- Pos. TITLE Artist -Imprint/Label
- 1 THERE GOES MY BABY Charlie Wilson-P Music/Jive/JLG
 - 2 ON THE OCEAN K'Jon-Up&Up/Deh Tyme/Universal Republic/UMRG
 - 3 PRETTY WINGS Maxwell-Columbia
 - 4 SOBEAUTIFUL Musiq Soulchild-Atlantic
 - 5 HERE I STAND Usher-LaFace/JLG
 - 6 IF THIS ISN'T LOVE Jennifer Hudson-Arista/RMG
 - 7 IFULEAVE Musiq Soulchild Featuring Mary J. Blige-Atlantic
 - 8 THE POINT OF IT ALL Anthony Hamilton-Mister's Music/So So Def/JLG
 - 9 FROM MY HEART TO YOURS Laura Izibor-Atlantic
 - 10 LAST CHANCE Ginuwine-Notifi/Asylum/Warner Bros.
 - 11 THE SWEETEST LOVE Robin Thicke-Star Trak/Interscope
 - 12 CHOCOLATE HIGH India.Arie Featuring Musiq Soulchild-Soulbird/Universal Republic/UMRG
 - 13 COOL Anthony Hamilton Featuring David Banner-Mister's Music/So So Def/JLG
 - 14 CAN'T LIVE WITHOUT YOU Charlie Wilson-P Music/Jive/JLG
 - 15 NEVER GIVE YOU UP Raphael Saadiq Featuring Stevie Wonder & C.J.-Columbia
 - 16 BAD HABITS Maxwell-Columbia
 - 17 WHEN IT HURTS Avant-Capitol
 - 18 EPIPHANY (I'M LEAVING) Christette Michele-Def Jam/IDJMG

continued on >>p90



CHARLIE WILSON

from >>p89

- 19 SPOTLIGHT *Jennifer Hudson-*
Arista/RMG
- 20 NOTHING LEFT TO SAY *Mint*
Condition-Caged Bird/Image
- 21 I LOOK TO YOU *Whitney*
Houston-Arista/RMG
- 22 HEAVEN SENT *Keyshia*
Cole-Imani/Geffen/Interscope
- 23 BLAME IT ON ME *Chrisette*
Michele-Def Jam/IDJMG
- 24 YOU'RE THE ONLY ONE
Eric Benet-Friday/Reprise/
Warner Bros.
- 25 GOD IN ME *Mary Mary Featuring*
Kierra "KiKi" Sheard-My Block/
Columbia

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Hot Adult R&B Imprints

Pos. IMPRINT (No. Charted Titles)

- 1 ATLANTIC (6)
- 2 COLUMBIA (6)
- 3 ARISTA (6)
- 4 JIVE (8)
- 5 J (10)

Hot Adult R&B Labels

Pos. LABEL (No. Charted Titles)

- 1 JIVE LABEL GROUP (13)
- 2 RCA MUSIC GROUP (16)
- 3 COLUMBIA (15)
- 4 ATLANTIC (7)
- 5 UNIVERSAL MOTOWN
REPUBLIC GROUP (6)

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Hot Rap Songs Artists

Pos. ARTIST (No. Charted Titles) Imprint/Label

- 1 T.I. (5) *Grand Hustle/Atlantic*
- 2 DRAKE (5) *Young Money/*
Cash Money/Universal Motown/
UMRG
- 3 KANYE WEST (8) *Roc-A-Fella/*
Def Jam/IDJMG
- 4 SOULJA BOY TELL'EM (3)
ColliPark/Interscope
- 5 YOUNG MONEY (2) *Young*
Money/Cash Money/Universal
Motown/UMRG
- 6 PITBULL (6) *Mr. 305/Polo*
Grounds/J/RMG
- 7 LIL WAYNE (12) *Cash Money/*
Universal Motown/UMRG
- 8 FLO RIDA (4) *Poe Boy/Atlantic*
- 9 JAY-Z (5) *Roc Nation*
- 10 THE BLACK EYED PEAS (1)
will.i.am/Interscope



DRAKE

HOT RAP SONGS

Pos. TITLE/Artist -Imprint/Label

- 1 BEST I EVER HAD *Drake-Young Money/Cash Money/Universal Motown/UMRG*
- 2 DEAD AND GONE *T.I. Featuring Justin Timberlake-Grand Hustle/Atlantic*
- 3 LIVE YOUR LIFE *T.I. Featuring Rihanna-Def Jam/Grand Hustle/IDJMG/Atlantic*
- 4 HEARTLESS *Kanye West-Roc-A-Fella/Def Jam/IDJMG*
- 5 EVERY GIRL *Young Money-Young Money/Cash Money/Universal Motown/UMRG*
- 6 KISS ME THRU THE PHONE *Soulja Boy Tell'em Featuring Sammie-ColliPark/Interscope*
- 7 WHATEVER YOU LIKE *T.I.-Grand Hustle/Atlantic*
- 8 RUN THIS TOWN *Jay-Z, Rihanna & Kanye West-Roc Nation*
- 9 THROW IT IN THE BAG *Fabulous Featuring The-Dream-Desert Storm/Def Jam/IDJMG*
- 10 SUCCESSFUL *Drake Featuring Trey Songz & Lil Wayne-Young Money/Cash Money/Universal Motown/UMRG*
- 11 BOOM BOOM POW *The Black Eyed Peas-will.i.am/Interscope*
- 12 POP CHAMPAGNE *Jim Jones & Ron Browz Featuring Juelz Santana-Ether Boy/Universal Motown/Columbia/Koch*
- 13 WETTER (CALLING YOU DADDY) *Twista Featuring Erika Shevon-Get Money Gang/Capitol*
- 14 ICE CREAM PAINT JOB *Dorrough-NGenius/E1*
- 15 AIN'T I *Yung L.A. Featuring Young Dro & T.I.-Grand Hustle/Interscope*
- 16 MRS. OFFICER *Lil Wayne Featuring Bobby Valentino & Kidd Kidd-Cash Money/Universal Motown/UMRG*
- 17 ONE MORE DRINK *Ludacris Co-Starring T-Pain-DTP/Def Jam/IDJMG*
- 18 I KNOW YOU WANT ME (CALLE OCHO) *Pitbull-Ultra*
- 19 RIGHT ROUND *Flo Rida-Poe Boy/Atlantic*
- 20 TURN MY SWAG ON *Soulja Boy Tell'em-ColliPark/Interscope*
- 21 FOREVER *Drake Featuring Kanye West, Lil Wayne & Eminem-Harvey Mason/Zone 4/Streamline/Interscope*
- 22 WASTED *Gucci Mane Featuring Plies Or OJ Da Juiceman-Mizay/So Icey/Warner Bros.*
- 23 HOTEL ROOM SERVICE *Pitbull-Mr. 305/Polo Grounds/J/RMG*
- 24 YOU'RE A JERK *New Boyz-Shotty/Asylum/Warner Bros.*
- 25 ALWAYS STRAPPED *Birdman Featuring Lil Wayne-Cash Money/Universal Motown/UMRG*

Hot Rap Songs Imprints

Pos. IMPRINT (No. Charted Titles)

- 1 GRAND HUSTLE (4)
- 2 DEF JAM (17)
- 3 UNIVERSAL MOTOWN (13)
- 4 CASH MONEY (10)
- 5 COLLIPARK (3)

Hot Rap Songs Labels

Pos. LABEL (No. Charted Titles)

- 1 ATLANTIC (20)
- 2 UNIVERSAL MOTOWN
REPUBLIC GROUP (18)
- 3 ISLAND DEF JAM
MUSIC GROUP (18)
- 4 INTERSCOPE (17)
- 5 E1 (8)

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Hot Rhythmic Artists

Pos. ARTIST (No. Charted Titles) Imprint/Label

- 1 BEYONCE (6) *Music World/*
Columbia
- 2 T.I. (7) *Grand Hustle/Atlantic*
- 3 THE BLACK EYED PEAS (3)
Interscope
- 4 LADY GAGA (6) *Streamline/*
KonLive/Cherrytree/Interscope
- 5 KANYE WEST (10) *Roc-A-Fella/Def Jam/IDJMG*
- 6 NE-YO (7) *Def Jam/IDJMG*
- 7 PITBULL (8) *Mr. 305/Polo*
Grounds/J/RMG
- 8 DRAKE (6) *Young Money/Cash*
Money/Universal Motown
- 9 FLO RIDA (4) *Poe Boy/Atlantic*
- 10 KERI HILSON (4) *Mosley/Zone*
4/Interscope

Hot Rhythmic Songs

Pos. TITLE/Artist -Imprint/Label

- 1 BEST I EVER HAD *Drake-Young Money/Cash Money/Universal Motown*
- 2 BLAME IT *Jamie Foxx Featuring T-Pain-J/RMG*
- 3 KNOCK YOU DOWN *Keri Hilson Featuring Kanye West & Ne-Yo-Mosley/Zone 4/Interscope*
- 4 DEAD AND GONE *T.I. Featuring Justin Timberlake-Grand Hustle/Atlantic*
- 5 BOOM BOOM POW *The Black Eyed Peas-will.i.am/Interscope*
- 6 DAY 'N' NITE *Kid Cudi-Fool's Gold/G.O.O.D./Universal Motown*
- 7 HEARTLESS *Kanye West-Roc-A-Fella/Def Jam/IDJMG*
- 8 KISS ME THRU THE PHONE *Soulja Boy Tell'em Featuring Sammie-ColliPark/Interscope*
- 9 BIRTHDAY SEX *Jeremih-Mick Schultz/Def Jam/IDJMG*
- 10 LIVE YOUR LIFE *T.I. Featuring Rihanna-Def Jam/Grand Hustle/IDJMG/Atlantic*

- 11 I KNOW YOU WANT ME (CALLE OCHO) *Pitbull-Ultra*
- 12 DOWN *Jay Sean Featuring Lil Wayne-Cash Money/Universal Republic*
- 13 MAD *Ne-Yo-Def Jam/IDJMG*
- 14 OBSESSED *Mariah Carey-Island/IDJMG*
- 15 RIGHT ROUND *Flo Rida-Poe Boy/Atlantic*
- 16 JUST DANCE *Lady Gaga Featuring Colby O'Donis-Streamline/KonLive/Cherrytree/Interscope*
- 17 TURNIN ME ON *Keri Hilson Featuring Lil Wayne-Mosley/Zone 4/Interscope*
- 18 RUN THIS TOWN *Jay-Z, Rihanna & Kanye West-Roc Nation*
- 19 HOTEL ROOM SERVICE *Pitbull-Mr. 305/Polo Grounds/J/RMG*
- 20 I GOTTA FEELING *The Black Eyed Peas-Interscope*
- 21 EVERY GIRL *Young Money-Young Money/Cash Money/Universal Motown*
- 22 SINGLE LADIES (PUT A RING ON IT) *Beyonce-Music World/Columbia*
- 23 POKER FACE *Lady Gaga-Streamline/KonLive/Cherrytree/Interscope*
- 24 BE ON YOU *Flo Rida Featuring Ne-Yo-Poe Boy/Atlantic*
- 25 THROW IT IN THE BAG *Fabulous Featuring The-Dream-Desert Storm/Def Jam/IDJMG*

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Hot Rhythmic Imprints

Pos. IMPRINT (No. Charted Titles)

- 1 DEF JAM (26)
- 2 CASH MONEY (12)
- 3 GRAND HUSTLE (5)
- 4 J (9)
- 5 MUSIC WORLD (6)

Hot Rhythmic Labels

Pos. LABEL (No. Charted Titles)

- 1 INTERSCOPE (29)
- 2 ISLAND DEF JAM MUSIC GROUP (33)
- 3 ATLANTIC (23)
- 4 UNIVERSAL MOTOWN (17)
- 5 RCA MUSIC GROUP (14)

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Top Country Artists

Pos. ARTIST (No. Charted Titles) Imprint/Label

- 1 TAYLOR SWIFT (9) *Big Machine*
- 2 RASCAL FLATTS (11) *Lyric Street*
- 3 ZAC BROWN BAND (7) *Roar/Home Grown/Bigger Picture/Atlantic*
- 4 KEITH URBAN (8) *Capitol Nashville*
- 5 SUGARLAND (6) *Mercury*
- 6 DARIUS RUCKER (5) *Capitol Nashville*
- 7 KENNY CHESNEY (7) *BNA*
- 8 GEORGE STRAIT (8) *MCA Nashville*
- 9 TOBY KEITH (9) *Show Dog Nashville*

- 10 JASON ALDEAN (5) *Broken Bow*
- 11 CARRIE UNDERWOOD (12) *19/Arista/Arista Nashville*
- 12 LADY ANTEBELLUM (5) *Capitol Nashville*
- 13 BRAD PAISLEY (9) *Arista Nashville*
- 14 DIERKS BENTLEY (6) *Capitol Nashville*
- 15 TIM MCGRAW (10) *Curb*
- 16 BILLY CURRINGTON (4) *Mercury*
- 17 ALAN JACKSON (6) *Arista Nashville*
- 18 BLAKE SHELTON (4) *Warner Bros./WRN*
- 19 REBA MCENTIRE (6) *Starstruck/Valory*
- 20 MONTGOMERY GENTRY (6) *Columbia*
- 21 BROOKS & DUNN (7) *Arista Nashville*
- 22 TRACE ADKINS (7) *Capitol Nashville*
- 23 RANDY HOUSER (4) *Universal South*
- 24 JAMEY JOHNSON (4) *Mercury*
- 25 RODNEY ATKINS (4) *Curb*

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JUSTIN MOORE

Top New Country Artists

Pos. ARTIST (No. Charted Titles) Imprint/Label

- 1 JUSTIN MOORE (5) *Valory*
- 2 GLORIANA (3) *Emblem/Reprise/Warner Bros./WRN*
- 3 LOVE AND THEFT (2) *Carolwood/Lyric Street*
- 4 DAVID NAIL (2) *MCA Nashville*
- 5 JOEY + RORY (2) *Vanguard/Sugar Hill/Welk*
- 6 TRAILER CHOIR (3) *Show Dog Nashville*
- 7 COLT FORD (3) *Average Joe's*
- 8 DEAN BRODY (2) *Broken Bow*
- 9 BOMSHEL (3) *Curb*
- 10 JESSICA HARP (1) *Warner Bros./WRN*

Top Country Artists — Duo/Group

Pos. ARTIST (No. Charted Titles) Imprint/Label

- 1 RASCAL FLATTS (11) *Lyric Street*
- 2 ZAC BROWN BAND (7) *Roar/Home Grown/Bigger Picture/Atlantic*
- 3 SUGARLAND (3) *Mercury*
- 4 LADY ANTEBELLUM (5) *Capitol Nashville*
- 5 MONTGOMERY GENTRY (6) *Columbia*
- 6 BROOKS & DUNN (7) *Arista Nashville*
- 7 GLORIANA (3) *Emblem/Reprise/Warner Bros./WRN*
- 8 ELI YOUNG BAND (4) *Republic/Universal South*
- 9 LOVE AND THEFT (2) *Carolwood/Lyric Street*
- 10 THE LOST TRAILERS (4) *BNA*

RASCAL FLATTS



Top Country Artists — Female

Pos. ARTIST (No. Charted Titles) Imprint/Label

- 1 TAYLOR SWIFT (9) *Big Machine*
- 2 CARRIE UNDERWOOD (12) *19/Arista/Arista Nashville*
- 3 REBA MCENTIRE (6) *Starstruck/Valory*
- 4 KELLIE PICKLER (3) *19/BNA*
- 5 MIRANDA LAMBERT (5) *Columbia*
- 6 MARTINA MCBRIDE (4) *RCA*
- 7 FAITH HILL (7) *Warner Bros./WRN*
- 8 LEE ANN WOMACK (4) *MCA Nashville*
- 9 JULIANNE HOUGH (3) *Mercury*
- 10 ALISON KRAUSS (1) *Rounder*

Top Country Artists — Male

Pos. ARTIST (No. Charted Titles) Imprint/Label

- 1 KEITH URBAN (8)
Capitol Nashville
- 2 DARIUS RUCKER (5)
Capitol Nashville
- 3 KENNY CHESNEY (7) BNA
- 4 GEORGE STRAIT (8) MCA Nashville
- 5 TOBY KEITH (9)
Show Dog Nashville
- 6 JASON ALDEAN (5)
Broken Bow
- 7 BRAD PAISLEY (9)
Arista Nashville
- 8 DIERKS BENTLEY (6)
Capitol Nashville
- 9 TIM MCGRAW (10) Curb
- 10 BILLY CURRINGTON (4)
Mercury

Top Country Imprints

Pos. IMPRINT (No. Charted Titles)

- 1 CAPITOL NASHVILLE (43)
- 2 BIG MACHINE (17)
- 3 ARISTA NASHVILLE (28)
- 4 MERCURY (20)
- 5 LYRIC STREET (20)
- 6 MCA NASHVILLE (25)

- 7 BNA (18)
- 8 CURB (28)
- 9 RCA (25)
- 10 WARNER BROS. (34)

Top Country Labels

Pos. LABEL (No. Charted Titles)

- 1 SONY MUSIC NASHVILLE (94)
- 2 CAPITOL NASHVILLE (43)
- 3 UNIVERSAL MUSIC GROUP NASHVILLE (50)
- 4 BIG MACHINE (18)
- 5 LYRIC STREET (26)
- 6 WARNER REPRISE NASHVILLE (35)
- 7 ATLANTIC GROUP (8)
- 8 CURB (28)
- 9 BROKEN BOW (12)
- 10 SHOW DOG NASHVILLE (14)

Top Country Album Artists

Pos. ARTIST (No. Charted Titles) Imprint/Label

- 1 TAYLOR SWIFT (3) Big Machine
- 2 RASCAL FLATTS (3) Lyric Street
- 3 ZAC BROWN BAND (3)
Roar/Bigger Picture/Home Grown/Atlantic/AG
- 4 SUGARLAND (3) Mercury/UMGN
- 5 CARRIE UNDERWOOD (2) 19/
Arista Nashville/SMN
- 6 KENNY CHESNEY (4) BNA/SMN
- 7 GEORGE STRAIT (4) MCA Nashville/UMGN
- 8 DARIUS RUCKER (1) Capitol Nashville

- 9 JASON ALDEAN (2) Broken Bow
- 10 KEITH URBAN (3) Capitol Nashville
- 11 LADY ANTEBELLUM (1) Capitol Nashville
- 12 TOBY KEITH (3) Show Dog Nashville
- 13 TIM MCGRAW (6) Curb
- 14 BRAD PAISLEY (4) Arista Nashville/SMN
- 15 JAMEY JOHNSON (1)
Mercury/UMGN
- 16 FAITH HILL (2) Warner Bros./WRN
- 17 ALAN JACKSON (4) Arista Nashville/SMN
- 18 DIERKS BENTLEY (3) Capitol Nashville
- 19 ELVIS PRESLEY (3)
RCA/Legacy/Sony Music
- 20 REBA MCENTIRE (3)
Starstruck/Valory
- 21 TRACE ADKINS (2) Capitol Nashville
- 22 MIRANDA LAMBERT (2)
Columbia/SMN
- 23 BILLY CURRINGTON (1)
Mercury/UMGN
- 24 BROOKS & DUNN (3) Arista Nashville/SMN
- 25 JULIANNE HOUGH (2) Mercury Nashville/UMGN

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Top Country Albums

Pos. TITLE Artist—Imprint/Label

- 1 FEARLESS Taylor Swift—Big Machine
- 2 THE FOUNDATION Zac Brown Band—Roar/Bigger Picture/Home Grown/Atlantic/AG
- 3 HANNAH MONTANA: THE MOVIE Soundtrack—Walt Disney
- 4 UNSTOPPABLE Rascal Flatts—Lyric Street
- 5 LOVE ON THE INSIDE Sugarland—Mercury/UMGN
- 6 TAYLOR SWIFT Taylor Swift—Big Machine
- 7 LEARN TO LIVE Darius Rucker—Capitol Nashville
- 8 WIDE OPEN Jason Aldean—Broken Bow
- 9 LADY ANTEBELLUM Lady Antebellum—Capitol Nashville
- 10 DEFYING GRAVITY Keith Urban—Capitol Nashville
- 11 GREATEST HITS VOLUME 1 Rascal Flatts—Lyric Street
- 12 CARNIVAL RIDE Carrie Underwood—19/Arista Nashville/SMN
- 13 THAT LONESOME SONG Jamey Johnson—Mercury/UMGN
- 14 GREATEST HITS II Kenny Chesney—BNA/SMN
- 15 PLAY ON Carrie Underwood—19/Arista Nashville/SMN
- 16 TWANG George Strait—MCA Nashville/UMGN
- 17 JOY TO THE WORLD Faith Hill—Warner Bros./WRN

SUGARLAND

- 18 LUCKY OLD SUN Kenny Chesney—Blue Chair/BNA/SMN
- 19 AMERICAN SATURDAY NIGHT Brad Paisley—Arista Nashville/SMN
- 20 TROUBADOUR George Strait—MCA Nashville/UMGN
- 21 GOOD TIME Alan Jackson—Arista Nashville/SMN



KEITH URBAN



- 43 NBC SOUNDS OF THE SEASON: THE JULIANNE HOUGH HOLIDAY COLLECTION (EP)**
Julianne Hough-NBC/Universal Special Markets/UMe
- 44 SHINE** *Martina McBride*-RCA/SMN
- 45 GLORIANA** *Gloriana*-Emblem/Reprise/Warner Bros./WRN
- 46 THE ULTIMATE HITS** *Garth Brooks*-Pearl
- 47 ANYTHING GOES** *Randy Houser*-Universal South
- 48 JUSTIN MOORE** *Justin Moore*-Valory
- 49 GREATEST HITS 3** *Tim McGraw*-Curb
- 50 CRAZY EX-GIRLFRIEND**
Miranda Lambert-Columbia/SMN

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Top Country Album Imprints

Pos. **IMPRINT** (No. Charted Titles)

- 1 **BIG MACHINE** (5)
- 2 **CAPITOL NASHVILLE** (18)
- 3 **MERCURY** (7)
- 4 **ARISTA NASHVILLE** (13)
- 5 **LYRIC STREET** (6)
- 6 **WALT DISNEY** (2)
- 7 **MCA NASHVILLE** (11)
- 8 **WARNER BROS.** (14)
- 9 **CURB** (13)
- 10 **BNA** (7)

Top Country Album Labels

Pos. **LABEL** (No. Charted Titles)

- 1 **SONY MUSIC NASHVILLE** (31)
- 2 **BIG MACHINE** (5)
- 3 **CAPITOL NASHVILLE** (18)
- 4 **UNIVERSAL MUSIC NASHVILLE GROUP** (22)
- 5 **LYRIC STREET** (6)
- 6 **ATLANTIC GROUP** (3)
- 7 **WARNER REPRISE NASHVILLE** (13)
- 8 **WALT DISNEY** (1)
- 9 **CURB** (12)
- 10 **BROKEN BOW** (5)

Top Country Album Distributors

Pos. **DISTRIBUTOR** (No. Charted Titles)

- 1 **UNIVERSAL** (64)
- 2 **SONY MUSIC** (51)
- 3 **EMM** (29)
- 4 **WEA** (43)
- 5 **INDEPENDENTS** (48)

Hot Country Songs Artists

Pos. **ARTIST** (No. Charted Titles) *Imprint/Label*

- 1 **KEITH URBAN** (5) *Capitol Nashville*
- 2 **RASCAL FLATTS** (8) *Lyric Street*
- 3 **TOBY KEITH** (6) *Show Dog Nashville*
- 4 **ZAC BROWN BAND** (4) *Roar/Home Grown/Bigger Picture/Atlantic*
- 5 **TAYLOR SWIFT** (6) *Big Machine*
- 6 **DIERKS BENTLEY** (3) *Capitol Nashville*
- 7 **DARIUS RUCKER** (4) *Capitol Nashville*
- 8 **BRAD PAISLEY** (5) *Arista Nashville*
- 9 **JASON ALDEAN** (3) *Broken Bow*
- 10 **GEORGE STRAIT** (4) *MCA Nashville*
- 11 **LADY ANTEBELLUM** (4) *Capitol Nashville*
- 12 **KENNY CHESNEY** (3) *BNA*
- 13 **BILLY CURRINGTON** (3) *Mercury*
- 14 **BLAKE SHELTON** (3) *Warner Bros./WRN*
- 15 **SUGARLAND** (3) *Mercury*
- 16 **TIM MCGRAW** (4) *Curb*
- 17 **MONTGOMERY GENTRY** (4) *Columbia*
- 18 **CARRIE UNDERWOOD** (10) *19/Arista Nashville*
- 19 **RANDY HOUSER** (3) *Universal South*
- 20 **REBA MCENTIRE** (3) *Starstruck/Valory*
- 21 **RODNEY ATKINS** (3) *Curb*
- 22 **ALAN JACKSON** (3) *Arista Nashville*
- 23 **BROOKS & DUNN** (4) *Arista Nashville*
- 24 **JAKE OWEN** (2) *RCA*
- 25 **JUSTIN MOORE** (3) *Valory*

Hot Country Songs

Pos. **TITLE** *Artist*-*imprint/Label*

- 1 **I RUN TO YOU** *Lady Antebellum*-Capitol Nashville
- 2 **WHATEVER IT IS** *Zac Brown Band*-Home Grown/Atlantic/Bigger Picture
- 3 **BOOTS ON** *Randy Houser*-Universal South
- 4 **IT WON'T BE LIKE THIS FOR LONG** *Darius Rucker*-Capitol Nashville
- 5 **RIVER OF LOVE** *George Strait*-MCA Nashville
- 6 **SIDEWAYS** *Dierks Bentley*-Capitol Nashville
- 7 **PEOPLE ARE CRAZY** *Billy Currington*-Mercury
- 8 **ALRIGHT** *Darius Rucker*-Capitol Nashville
- 9 **SWEET THING** *Keith Urban*-Capitol Nashville
- 10 **BIG GREEN TRACTOR** *Jason Aldean*-Broken Bow
- 11 **SMALL TOWN USA** *Justin Moore*-Valory
- 12 **GETTIN' YOU HOME (THE BLACK DRESS SONG)** *Chris Young*-RCA
- 13 **YOU BELONG WITH ME** *Taylor Swift*-Big Machine
- 14 **SHE'S COUNTRY** *Jason Aldean*-Broken Bow
- 15 **THEN** *Brad Paisley*-Arista Nashville
- 16 **COWGIRLS DON'T CRY** *Brooks & Dunn* Featuring *Reba McEntire*-Arista Nashville
- 17 **IT'S AMERICA** *Rodney Atkins*-Curb
- 18 **GOD LOVE HER** *Toby Keith*-Show Dog Nashville
- 19 **ONLY YOU CAN LOVE ME THIS WAY** *Keith Urban*-Capitol Nashville
- 20 **SUMMER NIGHTS** *Rascal Flatts*-Lyric Street

- 21 **LIVING FOR THE NIGHT** *George Strait*-MCA Nashville
- 22 **AMERICAN RIDE** *Toby Keith*-Show Dog Nashville
- 23 **I'LL JUST HOLD ON** *Blake Shelton*-Warner Bros./WRN
- 24 **WELCOME TO THE FUTURE** *Brad Paisley*-Arista Nashville
- 25 **KISS A GIRL** *Keith Urban*-Capitol Nashville
- 26 **DON'T THINK I CAN'T LOVE YOU** *Jake Owen*-RCA
- 27 **WHITE HORSE** *Taylor Swift*-Big Machine
- 28 **I TOLD YOU SO** *Carrie Underwood* Featuring *Randy Travis*-19/Arista Nashville
- 29 **TOES** *Zac Brown Band*-Home Grown/Atlantic/Bigger Picture
- 30 **DOWN THE ROAD** *Kenny Chesney* With *Mac McAnally*-Blue Chair/BNA
- 31 **FEEL THAT FIRE** *Dierks Bentley*-Capitol Nashville
- 32 **OUT LAST NIGHT** *Kenny Chesney*-BNA
- 33 **IT HAPPENS** *Sugarland*-Mercury
- 34 **HERE COMES GOODBYE** *Rascal Flatts*-Lyric Street
- 35 **SHE WOULDN'T BE GONE** *Blake Shelton*-Warner Bros./WRN
- 36 **RUNAWAY** *Love And Theft*-Carolwood
- 37 **BEST DAYS OF YOUR LIFE** *Kellie Pickler*-19/BNA
- 38 **SOUNDS LIKE LIFE TO ME** *Darryl Worley*-Stroudavarious
- 39 **LOVE YOUR LOVE THE MOST** *Eric Church*-Capitol Nashville
- 40 **ONE IN EVERY CROWD** *Montgomery Gentry*-Columbia
- 41 **DO I** *Luke Bryan*-Capitol Nashville
- 42 **NOTHIN' TO DIE FOR** *Tim McGraw*-Curb
- 43 **DON'T** *Billy Currington*-Mercury
- 44 **I'M ALIVE** *Kenny Chesney* With *Dave Matthews*-BNA
- 45 **COWBOY CASANOVA** *Carrie Underwood*-19/Arista Nashville
- 46 **COUNTRY BOY** *Alan Jackson*-Arista Nashville
- 47 **BAREFOOT AND CRAZY** *Jack Ingram*-Big Machine
- 48 **NEED YOU NOW** *Lady Antebellum*-Capitol Nashville
- 49 **RED LIGHT** *David Nail*-MCA Nashville
- 50 **BONFIRE** *Craig Morgan*-BNA

Hot Country Songs Imprints

Pos. **IMPRINT** (No. Charted Titles)

- 1 **CAPITOL NASHVILLE** (25)
- 2 **ARISTA NASHVILLE** (15)
- 3 **MCA NASHVILLE** (14)
- 4 **MERCURY** (13)
- 5 **BIG MACHINE** (12)
- 6 **BNA** (11)
- 7 **RCA** (11)
- 8 **CURB** (15)
- 9 **LYRIC STREET** (14)
- 10 **SHOW DOG NASHVILLE** (9)



KEITH URBAN: DANNY CLINCH; ZAC BROWN BAND: JEFFOGRAPHY.COM; SUGARLAND: KATE POWERS; LADY ANTEBELLUM: ANDREW SOUTHAM



STEVE MARTIN

Hot Country Songs Labels

Pos. LABEL (No. Charted Titles)

- 1 CAPITOL NASHVILLE (25)
- 2 ARISTA NASHVILLE (25)
- 3 BNA (14)
- 4 MCA NASHVILLE (14)
- 5 MERCURY (13)
- 6 BIG MACHINE (13)
- 7 RCA (12)
- 8 CURB (16)
- 9 LYRIC STREET (16)
- 10 WARNER REPRIS NASHVILLE (22)

Hot Country Producers

Pos. PRODUCER (No. Charted Titles)

- 1 FRANK ROGERS (16)
- 2 DANN HUFF (26)
- 3 TOBY KEITH (7)
- 4 MARK BRIGHT (18)
- 5 KEITH STEGALL (8)
- 6 MICHAEL KNOX (4)
- 7 TONY BROWN (11)
- 8 JEREMY STOVER (7)
- 9 SCOTT HENDRICKS (4)
- 10 BRETT BEAVERS (4)

Top Bluegrass Artists

Pos. ARTIST (No. Charted Titles) Imprint/Label

- 1 STEVE MARTIN (1) 40 Share/Rounder
- 2 STEVE IVEY (5) IMI/Madacy Special Products/Madacy
- 3 BILL & GLORIA GAITHER (2) Gaither Music Group
- 4 OLD CROW MEDICINE SHOW (1) Nettwerk
- 5 PATTY LOVELESS (1) Saguro Road
- 6 DAILEY & VINCENT (3) Rounder

- 7 CHARLIE HADEN (1) Decca
- 8 RICKY SKAGGS (2) Skaggs Family
- 9 RHONDA VINCENT (2) Rounder
- 10 THE ISAACS (1) Gaither Music Group

Top Bluegrass Albums

Pos. TITLE Artist-Imprint/Label

- 1 THE CROW: NEW SONGS FOR THE FIVE-STRING BANJO Steve Martin-40 Share/Rounder
- 2 TENNESSEE PUSHER Old Crow Medicine Show-Nettwerk
- 3 BILL GAITHER PRESENTS: COUNTRY BLUEGRASS HOMECOMING VOLUME ONE Bill & Gloria Gaither With Their Homecoming Friends-Gaither Music Group
- 4 BILL GAITHER PRESENTS: COUNTRY BLUEGRASS HOMECOMING VOLUME TWO Bill & Gloria Gaither With Their Homecoming Friends-Gaither Music Group
- 5 MOUNTAIN SOUL II Patty Loveless-Saguro Road
- 6 ULTIMATE BLUEGRASS Steve Ivey-IMI/Madacy Special Products/Madacy
- 7 FAMILY & FRIENDS — RAMBLING BOY Charlie Haden-Decca
- 8 BROTHERS FROM DIFFERENT MOTHERS Dailey & Vincent-Rounder
- 9 BEST OF BLUEGRASS Steve Ivey-IMI/Madacy Special Products/Madacy
- 10 THE ISAACS ... NATURALLY: AN ALMOST A CAPPELLA COLLECTION The Isaacs-Gaither Music Group

- 11 25 BEST: BLUEGRASS FAVORITES Steve Ivey-IMI/Madacy Special Products/Madacy
- 12 CELTIC HYMNS Steve Ivey-Madacy Special Products/Madacy
- 13 DESTINATION LIFE Rhonda Vincent-Rounder
- 14 BEST OF BLUEGRASS Steve Ivey-IMI/Madacy Special Products/Madacy
- 15 SONG UP IN HER HEAD Sarah Jarosz-Sugar Hill/Welk

Top Bluegrass Imprints

Pos. IMPRINT (No. Charted Titles)

- 1 40 SHARE (1)
- 2 GAITHER MUSIC GROUP (3)
- 3 ROUNDER (12)
- 4 NETTWERK (2)
- 5 MADACY SPECIAL PRODUCTS (5)

Top Bluegrass Labels

Pos. LABEL (No. Charted Titles)

- 1 ROUNDER (14)
- 2 MADACY (6)
- 3 GAITHER MUSIC GROUP (3)
- 4 NETTWERK (2)
- 5 SAGUARO ROAD (1)

Top Bluegrass Distributors

Pos. DISTRIBUTOR (No. Charted Titles)

- 1 INDEPENDENTS (41)
- 2 UNIVERSAL (15)
- 3 EMM (8)
- 4 SONY MUSIC (2)
- 5 WEA (3)

Hot 100 Songwriters

Pos. SONGWRITER (No. Charted Titles)

- 1 TAYLOR SWIFT (15)
- 2 STEFANI GABRIELLA "LADY GAGA" GERMANOTTA (7)
- 3 NADIR "REDONE" KHAYAT (6)
- 4 DWAYNE "LIL WAYNE" CARTER (25)
- 5 LUKASZ GOTTWALD (11)
- 6 JASON MRAZ (3)
- 7 KARL "MAX" SANDBERG MARTIN (9)
- 8 TERIUS "THE-DREAM" NASH (12)
- 9 ALIAUNE "AKON" THIAM (5)
- 10 KANYE WEST (16)
- 17 REDONE PRODUCTIONS LLC,BMI (5)
- 18 BUG MUSIC, INC.,BMI (24)
- 19 BYEFALL PRODUCTIONS INC,ASCAP (5)
- 20 SMELLS LIKE PHYS ED,ASCAP (2)

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Hot 100 Publishing Corporations

Pos. PUBLISHING CORPORATION (No. Charted Titles)

- 1 EMI MUSIC (223)
- 2 SONY/ATV MUSIC (151)
- 3 UNIVERSAL MUSIC (190)
- 4 WARNER/CHAPPELL MUSIC (165)
- 5 KOBALT MUSIC (58)
- 6 BUG MUSIC (57)
- 7 CHRYSALIS MUSIC (16)
- 8 CHERRY LANE MUSIC (11)
- 9 STAGE THREE MUSIC (15)
- 10 KASZ MONEY PUBLISHING (11)

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Hot 100 Publishers

Pos. PUBLISHER (No. Charted Titles)

- 1 EMI APRIL MUSIC, INC., ASCAP (129)
- 2 WARNER-TAMERLANE PUBLISHING CORP.,BMI (95)
- 3 EMI BLACKWOOD MUSIC INC.,BMI (90)
- 4 WB MUSIC CORP.,ASCAP (63)
- 5 UNIVERSAL MUSIC CORPORATION,ASCAP (65)
- 6 SONY/ATV SONGS LLC, BMI (47)
- 7 SONY/ATV TUNES LLC, ASCAP (39)
- 8 SONY/ATV TREE PUBLISHING COMPANY,BMI (31)
- 9 UNIVERSAL MUSIC - MGB SONGS,ASCAP (14)
- 10 GOO EYED,ASCAP (3)
- 11 TAYLOR SWIFT MUSIC,BMI (13)
- 12 SONGS OF UNIVERSAL, INC.,BMI (55)
- 13 KOBALT MUSIC PUBLISHING AMERICA, INC.,ASCAP (27)
- 14 YOUNG MONEY PUBLISHING INC.,BMI (24)
- 15 MARATONE AB,STIM (9)
- 16 KASZ MONEY PUBLISHING,ASCAP (10)

Hot R&B/Hip-Hop Songwriters

Pos. SONGWRITER (No. Charted Titles)

- 1 TERIUS "THE-DREAM" NASH (18)
- 2 DWAYNE "LIL WAYNE" CARTER (26)
- 3 SHAFFER "NE-YO" SMITH (15)
- 4 CHRISTOPHER A. "TRICKY" STEWART (14)
- T5 HOD DAVID (3)
- T5 MUSZE (3)
- 7 CLIFFORD JOSEPH "T.I." HARRIS, JR. (9)
- 8 BEYONCE KNOWLES (6)
- 9 AUBREY "DRAKE" GRAHAM (12)
- T10 MIKKEL STORLEER ERIKSEN (7)
- T10 TOR ERIK HERMANSEN (7)

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THE-DREAM

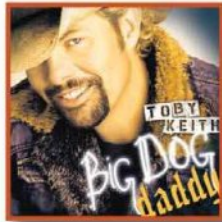
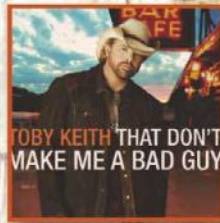
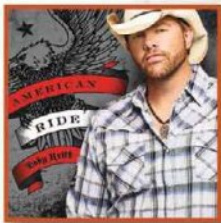
ENTERTAINER

★ **Just completed worldwide tour:**

UNITED STATES ★ CANADA ★ ENGLAND
IRELAND ★ SCOTLAND ★ DENMARK
SWEDEN ★ FINLAND ★ NORWAY

★ **7 Consecutive USO Tours** 2003-2009

ENTREPRENEUR



UNEQUALED

★ **17 #1 Hits** 2000-2009

★ **NSAI (NASHVILLE SONGWRITER'S ASSOCIATION INTERNATIONAL)**
Songwriter/Artist of the Decade Award
OCTOBER 2009

★ **3 time BMI Country Songwriter OF THE YEAR**

★ **Over 65 Million Spins** AND COUNTING

★ **Billboard #1 Country Artist of the Decade**
2000-2009

★ **Billboard #1 Country Songwriter**
of the Decade 2000-2009

WHAT A GREAT DECADE!

CONGRATULATIONS,

*Your
Show Dog
Family*



WWW.SHOWDOGNASHVILLE.COM

Hot R&B/Hip-Hop Publishers

Pos. PUBLISHER (No. Charted Titles)

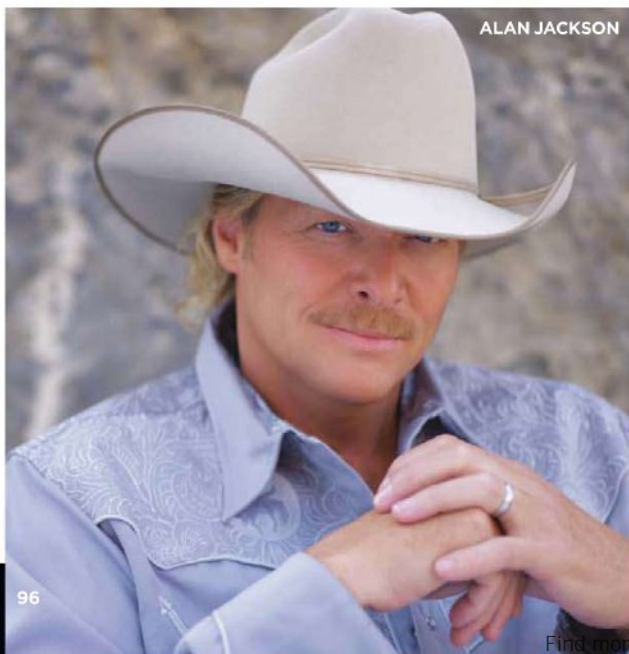
- 1 EMI APRIL MUSIC, INC., ASCAP (121)
- 2 WARNER-TAMERLANE PUBLISHING CORP.,BMI (88)
- 3 UNIVERSAL MUSIC CORPORATION,ASCAP (69)
- 4 EMI BLACKWOOD MUSIC INC.,BMI (87)
- 5 WB MUSIC CORP.,ASCAP (63)
- 6 SONGS OF UNIVERSAL, INC.,BMI (47)
- 7 UNIVERSAL MUSIC - Z SONGS,BMI (39)
- 8 SONY/ATV TUNES LLC, ASCAP (29)
- 9 YOUNG MONEY PUBLISHING INC.,BMI (26)
- 10 2082 MUSIC PUBLISHING,ASCAP (18)
- 11 UNIVERSAL MUSIC - Z TUNES LLC.,ASCAP (29)
- 12 JOHN RIFF,BMI (1)
- 13 PEN IN THE GROUND PUBLISHING,ASCAP (14)
- 14 UNIVERSAL MUSIC - MGB SONGS,ASCAP (10)
- 15 EMI MUSIC PUBLISHING LTD.,PRS (10)
- 16 B-DAY PUBLISHING,ASCAP (6)
- T17 MUSZEWELL,ASCAP (3)
- T17 BENAMI MUSIC,ASCAP (3)
- 19 CROWN CLUB PUBLISHING,BMI (9)
- 20 LIVE WRITE LLC,BMI (12)

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Hot R&B/Hip-Hop Publishing Corporations

Pos. PUBLISHING CORPORATION (No. Charted Titles)

- 1 EMI MUSIC (198)
- 2 UNIVERSAL MUSIC (175)
- 3 WARNER/CHAPPELL MUSIC (149)
- 4 SONY/ATV MUSIC (88)
- 5 PEERMUSIC (19)



ALAN JACKSON



ESPINOZA PAZ

- 6 CHRYSALIS MUSIC (14)
- 7 BUG MUSIC (35)
- 8 YOUNG MONEY MUSIC (26)
- 9 2082 MUSIC PUBLISHING (18)
- 10 JOHN RIFF MUSIC (1)

Hot Country Songwriters

Pos. SONGWRITER (No. Charted Titles)

- 1 TAYLOR SWIFT (7)
- 2 BRETT JAMES (9)
- 3 ALAN JACKSON (3)
- 4 CHRIS DUBOIS (5)
- T5 WYATT DURRETTE (4)
- T5 ZAC BROWN (4)
- T7 MONTY POWELL (3)
- T7 KEITH URBAN (3)
- 9 ASHLEY GORLEY (7)
- 10 DIERKS BENTLEY (3)

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Hot Country Publishers

Pos. PUBLISHER (No. Charted Titles)

- 1 SONY/ATV TREE PUBLISHING COMPANY,BMI (35)
- 2 EMI APRIL MUSIC, INC., ASCAP (19)
- 3 EMI BLACKWOOD MUSIC INC.,BMI (32)
- 4 HOUSE OF SEA GAYLE MUSIC,ASCAP (4)
- 5 WARNER-TAMERLANE PUBLISHING CORP.,BMI (27)
- 6 SONY/ATV ACUFF ROSE MUSIC,BMI (7)
- 7 TAYLOR SWIFT MUSIC,BMI (7)
- 8 SOMETIMES YOU WIN MUSIC,ASCAP (1)
- 9 BEGINNER,ASCAP (1)
- 10 BIG LOUD BUCKS,BMI (17)
- 11 ICG,BMI (7)
- T12 BRETT JAMES CORNELIUS MUSIC,ASCAP (8)
- T12 STAGE THREE SONGS,ASCAP (8)
- 14 I WANT TO HOLD YOUR SONGS,BMI (2)
- 15 SONY/ATV CROSS KEYS MUSIC PUBLISHING,ASCAP (13)
- T16 ANGELIKA MUSIC,BMI (4)
- T16 WEIMERHOUND MUSIC,BMI (4)
- 18 NEW SEA GAYLE MUSIC,ASCAP (6)
- 19 TRI-ANGELS MUSIC,ASCAP (3)
- 20 CROSSTOWN UPTOWN MUSIC,ASCAP (8)

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Hot Country Publishing Corporations

Pos. PUBLISHING CORPORATION (No. Charted Titles)

- 1 SONY/ATV MUSIC (56)
- 2 EMI MUSIC (62)
- 3 UNIVERSAL MUSIC (58)
- 4 WARNER/CHAPPELL MUSIC (53)
- 5 BUG MUSIC (29)
- 6 STAGE THREE MUSIC (17)

- 7 SEA GAYLE MUSIC (14)
- 8 BIG LOUD BUCKS (25)
- 9 WORDS & MUSIC (15)
- 10 BEGINNER MUSIC (1)

Hot Latin Songwriters

Pos. SONGWRITER (No. Charted Titles)

- 1 ISIDRO CHAVEZ "ESPINOZA PAZ" ESPINOZA (10)
- 2 HORACIO PALENCIA CISNEROS (4)
- 3 JOAN SEBASTIAN (5)
- 4 ANTHONY "ROMEO" SANTOS (3)
- 5 HUSSEIN BARRERA (1)
- 6 JOAN M. ORTIZ (1)
- 7 WILFRAN CASTILLO UTRIA (3)
- 8 RICARDO ARJONA (3)
- 9 CLAUDIA BRANT (4)
- 10 LUIS FONSI (4)

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Hot Latin Publishers

Pos. PUBLISHER (No. Charted Titles)

- 1 ARPA MUSICAL, LLC,BMI (22)
- 2 SONY/ATV DISCOS MUSIC PUBLISHING LLC,ASCAP (19)
- 3 PREMIUM LATIN PUBLISHING,ASCAP (5)
- 4 TITO EL PATRON PUBLISHING,ASCAP (2)
- 5 EMI BLACKWOOD MUSIC INC.,BMI (16)
- 6 MAXIMO AGUIRRE MUSIC PUBLISHING,ASCAP (7)
- 7 WB MUSIC CORP.,ASCAP (20)
- 8 RCP PUBLISHING,ASCAP (2)
- 9 WARNER-TAMERLANE PUBLISHING CORP.,BMI (17)
- 10 UNIVERSAL MUSICA, INC.,ASCAP (7)
- 11 SER-CA MUSIC PUBLISHING,BMI (5)
- 12 PACIFIC LATIN COPYRIGHT INC.,ASCAP (5)
- 13 UNIVERSAL-MUSICA UNICA

- PUBLISHING,BMI (8)
- 14 EMI APRIL MUSIC, INC.,ASCAP (18)
- 15 UNIVERSAL MUSIC - MGB SONGS,ASCAP (9)
- 16 AGUILA RAID,SESAC (2)
- 17 LGA MUSIC PUBLISHING,BMI (2)
- 18 RIO MUSICAL,BMI (1)
- 19 LOS CANGRIS PUBLISHING,ASCAP (4)
- 20 JULIANTLA MUSICAL,ASCAP (2)

.biz A deeper version of this chart appears on billboard.biz

Hot Latin Publishing Corporations

Pos. PUBLISHING CORPORATION (No. Charted Titles)

- 1 SONY/ATV MUSIC (48)
- 2 EMI MUSIC (61)
- 3 UNIVERSAL MUSIC (42)
- 4 WARNER/CHAPPELL MUSIC (39)
- 5 ARPA MUSIC (22)
- 6 TITO EL PATRON MUSIC (2)
- 7 PEERMUSIC (4)
- 8 CRISMA MUSIC (2)
- 9 WESTWOOD PUBLISHING S.A DE C.V. MUSIC (3)
- 10 NAYO INTERNATIONAL PUBLISHING MUSIC (3)

Hot Christian Songwriters

Pos. SONGWRITER (No. Charted Titles)

- 1 JASON INGRAM (16)
- 2 JEREMY CAMP (2)
- 3 JENNIE LEE RIDDLE (1)
- 4 BRANDON HEATH (4)
- 5 SAM MIZELL (10)
- 6 FRANCESCA BATTISTELLI (3)
- 7 BROOKE FRASER (3)
- 8 MAC POWELL (2)
- 9 MATTHEW WEST (5)
- T10 PHILLIP LARUE (2)
- T10 MIKE DONEHEY (2)

.biz A deeper version of this chart appears on billboard.biz



Hank Williams Jr. Jo Dee Messina Steve Holy Gloria Gaynor Tim McGraw Wynonna Rodney Atkins LeAnn Rimes Kimberley Locke Mercy Me Plumb



The Sylvers



Mel Tillis



Eric Burdon & War



Stone Poneys



Heidi Newfield



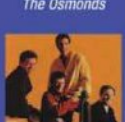
Clay Walker



Donny & Marie



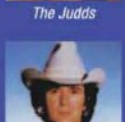
The Osmonds



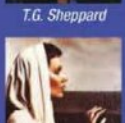
The Four Seasons



The Judds



T.G. Sheppard



Maureen McGovern



Sammy Davis, Jr.



The Mike Curb Congregation



Exile



Righteous Brothers



Sawyer Brown



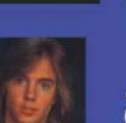
Bellamy Brothers



Lee Greenwood



Hal Ketchum



Shaun Cassidy

AS CURB RECORDS APPROACHES THE END OF OUR 5TH DECADE, WE THANK RADIO AND OUR ARTISTS & EMPLOYEES FOR OVER 300 #1 RECORDS.

A Place In The Sun
Tim McGraw
Ain't Misbehavin'
Hank Williams Jr.
All Along (Word/Curb)
Remedy Drive
All Around The World (Squint/Curb)
Soufjan
All For The Love Of Sunshine
Hank Williams Jr. & The Mike Curb Congregation
All I Want
Tim McGraw
All My Praise
Selah
All My Rowdy Friends Are Coming Over Tonight
Hank Williams Jr.
All My Rowdy Friends (Have Settled Down)
Hank Williams Jr.
All These Years
Sawyer Brown
Almost There (INO/Curb)
MercyMe
Angry All The Time
Tim McGraw
Are You On The Road To Lovin' Me Again
Debby Boone
Back In His Arms Again (Word/Curb)
Mark Schultz
Back When
Tim McGraw
Band Of Gold
Kimberley Locke
Better
Plumb
Big Deal
LeAnn Rimes
Bless The Broken Road
Selah
Blue
LeAnn Rimes
Blue Moon
Steve Holy
Born To Boogie
Hank Williams Jr.
Brand New Girlfriend
Steve Holy
Breathe Your Name (Squint/Curb)
Simpence None The Richer
Bring On The Rain
Jo Dee Messina
Broken & Beautiful (Word/Curb)
Mark Schultz
Burn
Jo Dee Messina
Burning Bridges
The Mike Curb Congregation
By Your Side
LeAnn Rimes
Bye Bye
Jo Dee Messina
Candy Man
Sammy Davis Jr. & The Mike Curb Congregation
Can't Be Really Gone
Tim McGraw
Can't Fight The Moonlight
LeAnn Rimes
Casanova Brown (If You Want It)
Do It Yourself / How High The Moon
Gloria Gaynor
Change
Kimberley Locke
Change Of Heart
Judds
Cleaning This Gun (Come On In Boy)
Rodney Atkins
Come Unto Me (Word/Curb)
Nicole G. Mullen
Comedy Video Classics
Ray Stevens
Country State Of Mind
Hank Williams Jr.
Cowboy In Me
Tim McGraw
Coyote Ugly
Soundtrack
Crazy From The Heart
Bellamy Brothers
Crazy Possessive
Kaci Battaglia
Cry Myself To Sleep
Judds
Da Doo Ron Ron
Shaun Cassidy

Dancin' Cowboys
Bellamy Brothers
Day By Day (Word/Curb)
Point Of Grace
Delicious Surprise
Jo Dee Messina
Dependence
Jamie Stocum
Devil In The Bottle
T.G. Sheppard
Different Worlds
Maureen McGovern
Dirt Road
Sawyer Brown
Dixie On My Mind
Hank Williams Jr.
Do You Love As Good As You Look
Bellamy Brothers
Do You Wanna Go To Heaven
T.G. Sheppard
Don't Take The Girl
Tim McGraw
Eleven Roses
Hank Williams Jr.
Every Time I Breathe (Fervent/Word/Curb)
Big Daddy Weave
Everywhere
Tim McGraw
Faking Love
T.G. Sheppard & Karen Brooks
Fall
Kimberley Locke
Feelin' That Feelin'
Bellamy Brothers
Fill The Earth (Word/Curb)
4Him
Finally
T.G. Sheppard
Five-O
Hank Williams Jr.
For All The Wrong Reasons
Bellamy Brothers
Forget And Not Slow Down (Word/Curb)
Relient K
Free To Be Me (Fervent/Curb)
Francesca Battistelli
Frosty The Snowman
Kimberley Locke
Girls Night Out
Judds
Glory
Selah
Glory Defined (Word/Curb)
Building 429
Go Away Little Girl
Donny Osmond
God Bless The USA
Lee Greenwood
Going Blind (Word/Curb)
P.O.D.
Good Morning Beautiful
Steve Holy
Grandpa (Tell Me 'Bout The Good Old Days)
Judds
Grown Men Don't Cry
Tim McGraw
Hang On
Plumb
Have Mercy
Judds
Heads Carolina Tails California
Jo Dee Messina
Healing Hands
Jonathan Pierce
Hear Me Cry (Squint/Curb)
38th Parallel
Heartland
Judds
Heaven On Earth
Tim Triggs
He Is (Word/Curb)
Mark Schultz
Held
Natalie Grant
Here With Me (INO/Curb)
MercyMe
He's Back And I'm Blue
Desert Rose Band
Hiding Place
Selah
Homosick (INO/Curb)
MercyMe
Honky Tonkin'
Hank Williams Jr.

Hosanna
Selah
How Do I Live
LeAnn Rimes
I Ain't Never
Mel Tillis
I Am (Word/Curb)
Mark Schultz
I Believe In Christ
Jonathan Pierce
I Can Only Imagine
Jeff Carson
I Can Only Imagine (INO/Curb)
MercyMe
I Cannot Turn Away
Jamie Stocum
I Can't Do This
Judds
I Desire
Natalie Grant
I Feel Like Lovin' You Again
T.G. Sheppard
I Know Where I'm Going
Judds
I Like It I Love It
Tim McGraw
I Loved Them Every One
T.G. Sheppard
I Need More Of You
Bellamy Brothers
I Need You
LeAnn Rimes
I Need You To Love Me (Fervent/Curb)
T.G. Sheppard
I Saw The Light
Wynonna
I Still Believe In You
Desert Rose Band
If I Never Stop Loving You
David Kersh
If I Said You Had Had A Beautiful Body Would You Hold It Against Me
Bellamy Brothers
If You're Going Through Hell
Rodney Atkins
I'll Be Coming Back For More
T.G. Sheppard
I'm Alright
Jo Dee Messina
I'm For Love
Hank Williams Jr.
I'm Leaving It All Up To You
Donny & Marie Osmond
I've Had The Time Of My Life (RCA/Curb Prod.)
Bill Medley w/Jennifer Warnes
In Better Hands
Natalie Grant
In My Arms
Plumb
In The Blink Of An Eye (INO/Curb)
MercyMe
Inside
Whiteheart
It's America
Rodney Atkins
It's Your Love
Tim McGraw w/Faith Hill
Jingle Bells
Kimberley Locke
Just To See You Smile
Tim McGraw
Kids Of The Baby Boom
Bellamy Brothers
Kiss You All Over
Exile
Last Cheater's Waltz
T.G. Sheppard
Last Dollar (Fly Away)
Judds
The Words I Would Say (Fervent/Curb)
Sidewalk Prophets
Payable On Death (Atlantic/Word/Curb)
P.O.D.
Please Remember Me
Tim McGraw
Press On
Selah
Puppy Love
Donny Osmond
Real Good Man
Tim McGraw
Real Life
Jeff Carson
Redneck Girl
Bellamy Brothers
Resurrection
Nicol Spanberg

Live
Hank Williams Jr.
Live In Texas
Lyle Lovett
Live Like You Were Dying
Tim McGraw
Live... This Is Your House (M20/Word/Curb)
Brooklyn Tabernacle Choir (The Live Video)
Ray Stevens
Long Haired Lover From Liverpool
Jimmy Osmond & The Mike Curb Congregation
Long Walk Back
Junior Brown
Love Is Alive
Judds
Love Me For A Reason
Osmonds
Major Moves
Hank Williams Jr.
Mama He's Crazy
Judds
Maybe Your Baby's Got The Blues
Judds
Me And Jesus (Word/Curb)
Stellar Kart
Meet Me In Montana
Marie Osmond & Don Seals
Mind Your Own Business
Amy Grant
Slow Burn
T.G. Sheppard
Small Town Saturday Night
Hal Ketchum
Some Gals Do
Sawyer Brown
Tim McGraw
Something Like That
Tim McGraw
My Give A Damn's Busted
Jo Dee Messina
My Next Thirty Years
Tim McGraw
My Strongest Weakness
Wynonna
Never Can Say Goodbye
Gloria Gaynor
No One Else On Earth
Wynonna
Not A Moment Too Soon
Tim McGraw
Not On Your Love
Jeff Carson
Nothin' Bout Love Makes Sense
LeAnn Rimes
Oh What A Night
Four Seasons
Old Hippie
Bellamy Brothers
One Bad Apple
Osmonds
One Of These Days
Tim McGraw
One Step Forward
Desert Rose Band
One Way Ticket
LeAnn Rimes
Only Love
Wynonna
Only One You
T.G. Sheppard
Over & Over
Nelly featuring Tim McGraw
Paper Roses
Marie Osmond
Party Time
T.G. Sheppard
Passion Of The Christ (Integrity/Word/Curb)
Soundtrack
Past The Point Of Rescue
Hal Ketchum
Payable On Death (Atlantic/Word/Curb)
P.O.D.
Please Remember Me
Tim McGraw
Press On
Selah
Puppy Love
Donny Osmond
Real Good Man
Tim McGraw
Real Life
Jeff Carson
Redneck Girl
Bellamy Brothers
Resurrection
Nicol Spanberg



Roy Orbison



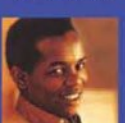
Selah



Natalie Grant



Solomon Burke



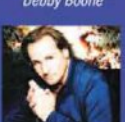
Lou Rawls



Kaci Battaglia



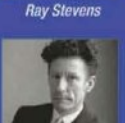
Debby Boone



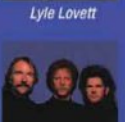
Michael English



Ray Stevens



Lyle Lovett



Desert Rose Band



Hot Christian Publishers

Pos. PUBLISHER (No. Charted Titles)

- 1 EMI CHRISTIAN MUSIC GROUP, ASCAP (35)
- 2 WB MUSIC CORP., ASCAP (23)
- 3 HILLSONG PUBLISHING, ASCAP (9)
- 4 WORD MUSIC, LLC, ASCAP (22)
- 5 CONSUMING FIRE MUSIC, ASCAP (2)
- 6 SIMPLEVILLE MUSIC, INC., ASCAP (15)
- 7 SIMPLE TENSE SONGS, ASCAP (14)
- 8 THIRSTY MOON RIVER PUBLISHING, ASCAP (8)
- 9 PEERTUNES LTD, SESAC (11)
- 10 STOLEN PRIDE MUSIC, ASCAP (3)
- 11 GRANGE HILL MUSIC, SESAC (11)
- 12 INTEGRITY'S HOSANNA! MUSIC, ASCAP (13)
- 13 WINDSOR WAY MUSIC, SESAC (10)
- 14 INTEGRITY'S PRAISE! MUSIC, BMI (4)
- 15 WORSHIPTOGETHER.COM SONGS, ASCAP (14)
- 16 WYZELL MUSIC, ASCAP (7)
- 17 SITKA 6 MUSIC, ASCAP (2)
- 18 GATEWAY CREATE PUBLISHING, BMI (2)
- 19 SIXSTEPSMUSIC, ASCAP (11)
- 20 JENNIE LEE RIDDLE, BMI (1)

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Hot Christian Publishing Corporations

Pos. PUBLISHING CORPORATION (No. Charted Titles)

- 1 EMI MUSIC (82)
- 2 WARNER/CHAPPELL MUSIC (40)
- 3 PEERMUSIC (13)
- 4 SONY/ATV MUSIC (14)
- 5 WORD MUSIC (38)
- 6 UNIVERSAL MUSIC (31)
- 7 SIMPLEVILLE MUSIC (15)
- 8 CONSUMING FIRE MUSIC (2)
- 9 STOLEN PRIDE MUSIC (3)
- 10 WET AS A FISH MUSIC (2)
- 5 DONMAC MUSIC, BMI (1)
- 6 EMTRO MUSIC PUBLISHING, SESAC (3)
- 7 LIL' BULL MUSIC, ASCAP (2)
- 8 NAYMAC, BMI (1)
- 9 EVERGREEN COPYRIGHTS, BMI (2)
- 10 Q W PUBLISHING, BMI (3)
- 11 ABOVE STANDARD PUBLISHING, ASCAP (2)
- 12 SHYTRO MUSIC PUBLISHING, ASCAP (1)
- 13 EMI APRIL MUSIC, INC., ASCAP (7)
- 14 GRAND MAESTRO MUSIC, BMI (2)
- 15 KERRY DOUGLAS PUBLISHING, ASCAP (1)
- 16 LILLY MACK MUSIC, BMI (2)
- 17 BONDED MUSIC, BMI (2)
- T18 MEADOWGREEN MUSIC COMPANY, ASCAP (1)
- T18 NORFUL MUSIC PUBLISHING, ASCAP (1)
- 20 KCARTUNES MUSIC, BMI (1)

Hot Gospel Songwriters

Pos. SONGWRITER (No. Charted Titles)

- 1 JAMES L. MOSS (4)
- 2 DONALD LAWRENCE (3)
- 3 DEON KIPPING (1)
- 4 ANTHONY BROWN (1)
- 5 SMOKIE NORFUL (1)
- 6 KURT CARR (1)
- 7 DONNIE MCCLURKIN (1)
- 8 E. ESTEE BULLOCK (2)
- 9 NATE MCNAIR (1)
- 10 BEBE WINANS (2)

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Hot Gospel Publishers

Pos. PUBLISHER (No. Charted Titles)

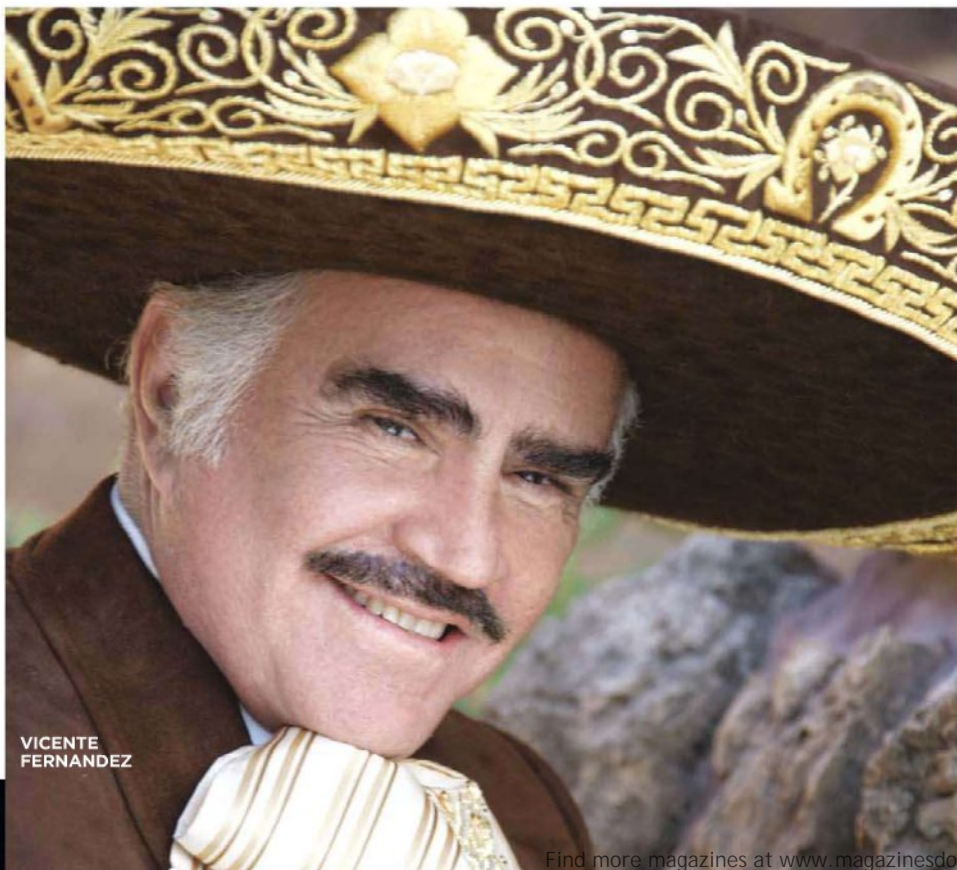
- 1 MILLENNI-ERA MUSIC, ASCAP (3)
- 2 FIYA PUBLISHING, ASCAP (2)
- 3 AJAMAR, ASCAP (1)
- 4 UNIVERSAL MUSIC - Z SONGS, BMI (9)

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Hot Gospel Publishing Corporations

Pos. PUBLISHING CORPORATION (No. Charted Titles)

- 1 EMI MUSIC (17)
- 2 UNIVERSAL MUSIC (17)
- 3 Q W PUBLISHING MUSIC (3)
- 4 LILLY MACK MUSIC (2)
- 5 NORFUL MUSIC PUBLISHING (1)
- 6 KCARTUNES MUSIC (1)
- 7 WET INK RED MUSIC (4)
- 8 216 MUSIC (1)
- 9 THAT'S PLUM'S SONG MUSIC (3)
- 10 IT'S TEA TYME MUSIC (2)



VICENTE FERNANDEZ

AVENTURA



TOP LATIN ALBUM ARTISTS

Pos. ARTIST (No. Charted Titles) Imprint/Label

- 1 AVENTURA (2) Premium Latin/Sony Music Latin
- 2 VICENTE FERNANDEZ (4) Sony Music Latin
- 3 WISIN & YANDEL (3) WY/Machete/UMLE
- 4 EL TRONO DE MEXICO (8) Fonovisa/UMLE
- 5 MARCO ANTONIO SOLIS (3) Fonovisa/UMLE
- 6 RICARDO ARJONA (2) Warner Latina
- 7 ESPINOZA PAZ (3) ASL/Disa/UMLE
- 8 FLEX (2) EMI Televisa
- 9 LUIS FONSI (1) Universal Music Latino/UMLE
- 10 DADDY YANKEE (1) El Cartel/Machete/UMLE
- 11 LOS INQUIETOS DEL NORTE (2) Eagle Music/Siente/Universal Music Latino/UMLE
- 12 DJ NESTY (1) WY/Machete/UMLE
- 13 LA ARROLLADORA BANDA EL LIMON (3) Disa/UMLE
- 14 TITO "EL BAMBINO" (1) Siente/UMLE
- 15 MARISELA (2) IM
- 16 BANDA EL RECODO (2) Fonovisa/UMLE
- 17 LOS TIGRES DEL NORTE (3) Fonovisa/UMLE
- 18 PATRULLA 81 (3) Disa/UMLE
- 19 ENRIQUE IGLESIAS (1) Universal Music Latino/UMLE
- 20 DON OMAR (2) Machete/UMLE
- 21 MANA (1) Warner Latina
- 22 EL CHAPO DE SINALOA (1) Disa/Univision/UMLE
- 23 PANCHO BARRAZA (1) Musart/Balboa
- 24 LOS TEMERARIOS (5) Disa/UMLE
- 25 LOS DAREYES DE LA SIERRA (4) Disa/UMLE

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Top Latin Albums

Pos. TITLE Artist-Imprint/Label

- 1 THE LAST Aventura-Premium Latin/Sony Music Latin
- 2 LA REVOLUCION Wisin & Yandel-WY/Machete/UMLE
- 3 PALABRAS DEL SILENCIO Luis Fonsi-Universal Music Latino/UMLE
- 4 PRIMERA FILA Vicente Fernandez-Sony Music Latin
- 5 TALENTO DE BARRIO (SOUNDTRACK) Daddy Yankee-El Cartel/Machete/UMLE
- 6 ALMAS GEMELAS El Trono De Mexico-Fonovisa/UMLE
- 7 PARA SIEMPRE Vicente Fernandez-Sony Music Latin
- 8 WISIN Y YANDEL PRESENTAN LA MENTE MAESTRA DJ Nesty-WY/Machete/UMLE
- 9 5TO PISO Ricardo Arjona-Warner Latina
- 10 EL PATRON Tito "El Bambino"-Siente/UMLE
- 11 NO MOLESTAR Marco Antonio Solis-Fonovisa/UMLE
- 12 95/08 Enrique Iglesias-Universal Music Latino/UMLE
- 13 KINGS OF BACHATA: SOLD OUT AT MADISON SQUARE

- GARDEN** *Aventura*-Discos 605/
Premium Latin/Norte/Sony
Music Latin
- 14 IDON** *Don Omar*-Machete/UMLE
- 15 ARDE EL CIELO** *Mana*-Warner
Latina
- 16 TE PRESUMO** *Banda El
Recodo*-Fonovisa/UMLE
- 17 TE QUIERO** *Flex*-EMI Televisa
- 18 EL CANTA AUTOR DEL
PUEBLO** *Espinoza
Paz*-ASL/Disa/UMLE
- 19 LA BORRACHERA** *Los Inquietos
Del Norte*-Eagle Music/Siente/
Universal Music Latino/UMLE
- 20 QUIEREME MAS** *Patrulla 81*-
Disa/UMLE
- 21 YO NO CANTO, PERO LO
INTENTAMOS** *Espinoza Paz*-
ASL/Disa/UMLE
- 22 LA EVOLUCION ROMANTIC
STYLE** *Flex*-EMI Televisa
- 23 MAS ADELANTE** *La Arrolladora
Banda El Limon*-Disa/UMLE
- 24 LAS ROMANTICAS DE PANCHITO
BARRAZA VOL. II** *Pancho
Barraza*-Musart/Balboa
- 25 SUPER 1'S** *Various Artists*-
Universal Music Latino/UMLE
- 26 20 EXITOS INMORTALES**
Marisela-IM
- 27 UNA NOCHE EN MADRID:
MARCO ANTONIO SOLIS EN
VIVO** *Marco Antonio Solis*-
Fonovisa/UMLE
- 28 16 NARCO CORRIDOS** *Larry
Hernandez-Mendieta*/Fonovisa/
UMLE
- 29 NECESITO DE TI** *Vicente
Fernandez*-Sony Music Latin
- 30 TE AMO** *Makano*-Panama/
Machete/UMLE
- 31 LA CLIKA: EDICION ESPECIAL**
Los Inquietos Del Norte-Eagle
Music/Siente/Universal Music
Latino/UMLE

- 32 WISIN VS. YANDEL: LOS
EXTRATERRESTRES** *Wisin &
Yandel*-Machete/UMLE
- 33 SIN FRENOS** *La Quinta
Estacion*-Sony Music Latin
- 34 LA GRANJA** *Los Tigres Del
Norte*-Fonovisa/UMLE
- 35 CICLOS** *Luis Enrique*-Top Stop
- 36 JENNI** *Jenni Rivera*-Ayana/
Fonovisa/UMLE
- 37 LA VIDA... ES UN RATICO**
Juanes-Universal Music Latino/
UMLE
- 38 VAMONOS PA'L RIO** *Los
Pikadientes De Caborca*-Norte/
Sony Music Latin
- 39 GRAN CITY POP** *Paulina
Rubio*-Universal Music
Latino/UMLE
- 40 DE NOCHE: CLASICOS A MI
MANERA...** *Alejandro
Fernandez*-Discos 605/Sony
Music Latin
- 41 NOW LATINO 4** *Various
Artists*-EMI/Universal/Sony
Music Latin
- 42 LA HISTORIA** *El
Chapo*-Disa/Univision/UMLE
- 43 CANTOS Y ALABANZAS**
*Mariachi Hermanos
Bargias*-Discos Barajas/Vina
- 44 DESDE LA PATRIA: EN VIVO** *El
Trono De Mexico*-Fonovisa/UMLE
- 45 Y QUE QUEDE CLARO** *La
Arrolladora Banda El
Limon*-Disa/Univision/UMLE
- 46 MI PLAN** *Nelly Furtado*-Nelstar/
Universal Music Latino/UMLE
- 47 RADIO EXITOS: EL DISCO DEL
ANO** *Various Artists*-Disa/UMLE
- 48 NECESITO MAS DE TI**
Duelo-Fonovisa/UMLE
- 49 LOS DE ATRAS VIENEN
CONMIGO** *Calle 13*-Norte/Sony
Music Latin

- 50 SI TU TE VAS** *Tierra
Cali*-Venemusic/Universal Music
Latino/UMLE

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chart appears on billboard.biz

Top Latin Album Imprints

- Pos. **IMPRINT** (No. Charted Titles)
- 1 FONOVISA** (77)
- 2 DISA** (71)
- 3 UNIVERSAL MUSIC LATINO**
(32)
- 4 SONY MUSIC LATIN** (26)
- 5 MACHETE** (25)
- 6 PREMIUM LATIN** (2)
- 7 WARNER LATINA** (9)
- 8 EMI TELEVISIA** (12)
- 9 DISCOS 605** (18)
- 10 NORTE** (17)

Top Latin Album Labels

- Pos. **LABEL** (No. Charted Titles)
- 1 UNIVERSAL MUSIC LATIN
ENTERTAINMENT** (207)
- 2 SONY MUSIC LATIN** (73)
- 3 WARNER LATINA** (9)
- 4 EMI TELEVISIA** (16)
- 5 BALBOA** (7)
- 6 IM** (2)
- 7 TOP STOP** (1)
- 8 VINA** (3)
- 9 THREE SOUND** (2)
- 10 A.R.C.** (1)

Top Latin Album Distributors

- Pos. **DISTRIBUTOR** (No. Charted Titles)
- 1 UNIVERSAL** (209)
- 2 SONY MUSIC** (74)
- 3 INDEPENDENTS** (55)

- 4 WEA** (10)
- 5 EMM** (16)

Hot Latin Songs Artists

- Pos. **ARTIST** (No. Charted Titles) *Imprint/Label*
- 1 LUIS FONSI** (3)
Universal Music Latino
- 2 AVENTURA** (3) *Premium Latin*
- 3 LA ARROLLADORA BANDA
EL LIMON** (3) *Disa*
- 4 TITO "EL BAMBINO"** (2) *Siente
Fonovisa*
- 5 BANDA EL RECODO** (3)
Fonovisa
- 6 WISIN & YANDEL** (4) *WY/Machete
Sony Music Latin*
- 7 ESPINOZA PAZ** (2) *Disa/ASL*
- 8 VICENTE FERNANDEZ** (4)
Sony Music Latin
- 9 GRUPO MONTEZ DE
DURANGO** (2) *Disa*
- 10 RICARDO ARJONA** (3)
Warner Latina
- 11 LA QUINTA ESTACION** (2)
Sony Music Latin
- 12 LOS DAREYES DE
LA SIERRA** (4) *Disa*
- 13 ALACRANES MUSICAL** (2)
Aguila/Fonovisa/Musivisa
- 14 PAULINA RUBIO** (2) *Universal
Music Latino*
- 15 FANNY LU** (2) *Universal
Music Latino*
- 16 EL TRONO DE MEXICO** (2)
Fonovisa/Musivisa
- 17 SHAKIRA** (1) *Epic/Sony
Music Latin*
- 18 ENRIQUE IGLESIAS** (1)
Universal Music Latino
- 19 REIK** (2) *Sony Music Latin*
- 20 MAKANO** (2) *Panama/Machete*
- 21 EL CHAPO DE
SINALOA** (3) *Disa*
- 22 DON OMAR** (4) *Machete*
- 23 RKM & KEN-Y** (2) *Pina/Machete*
- 24 PITBULL** (2) *Ultra*

- 25 INTOCABLE** (3) *EMI Televisa*

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chart appears on billboard.biz

Hot Latin Songs

- Pos. **TITLE** *Artist* - *Imprint/Label*
- 1 TE PRESUMO** *Banda El
Recodo*-Fonovisa
- 2 EL AMOR** *Tito "El
Bambino"*-Siente
- 3 POR UN SEGUNDO**
Aventura-Premium Latin
- 4 YA ES MUY TARDE** *La
Arrolladora Banda El
Limon*-Disa/ASL
- 5 NO ME DOY POR VENCIDO** *Luis
Fonsi*-Universal Music Latino
- 6 LO INTENTAMOS** *Espinoza
Paz*-Disa/ASL
- 7 AQUI ESTOY YO** *Luis Fonsi*-
Universal Music Latino
- 8 ESPERO** *Grupo Montez De
Durango*-Disa
- 9 LOBA** *Shakira*-Epic/
Sony Music Latin
- 10 LLORO POR TI** *Enrique
Iglesias*-Universal Music Latino
- 11 CAUSA Y EFECTO** *Paulina
Rubio*-Universal Music Latino
- 12 EL ULTIMO BESO** *Vicente
Fernandez*-Sony Music Latin
- 13 TU NO ERES PARA MI** *Fanny
Lu*-Universal Music Latino
- 14 ME ESTAS TENTANDO** *Wisin &
Yandel* *Featuring Nesty*-WY/
Machete
- 15 MANOS AL AIRE** *Nelly Furtado*-
Nelstar/Universal Music Latino
- 16 TE REGALO AMORES** *RKM &
Ken-Y*-Pina/Machete
- 17 QUE TE QUERIA** *La Quinta
Estacion*-Sony Music Latin
- 18 CINCO MINUTOS** *Gloria
Trevi*-Universal Music Latino

BANDA EL RECODO



- 19 **TE IRA MEJOR SIN MI** Joan Sebastian-Musart/Balboa
- 20 **I KNOW YOU WANT ME (CALLE OCHO)** Pitbull-Ultra
- 21 **SUFRE** Los Dareyes De La Sierra-Disa
- 22 **QUIEREME MAS** Patrulla 81-Disa
- 23 **COMPRENDEME** German Montero-Fonovisa/Musivisa
- 24 **EL KATCH** El Compa Chuy-Sony Music Latin
- 25 **ABUSADORA** Wisin & Yandel-WY/Machete
- 26 **FUE SU AMOR** Alacranes Musical-Aguila/Fonovisa/Musivisa
- 27 **TE AMO** Makano-Panama/Machete
- 28 **COMO UN TATUAJE** K-Paz De La Sierra-Disa
- 29 **ALMAS GEMELAS** El Trono De Mexico-Fonovisa/Musivisa
- 30 **MALDITO LICOR** El Chapo de Sinaloa-Disa
- 31 **YO NO SE MANANA** Luis Enrique-Top Stop
- 32 **INOLVIDABLE** Reik-Sony Music Latin
- 33 **NO ME DEJES DE AMAR** La Apuesta-Serca
- 34 **ALL UP 2 YOU** Aventura Featuring Akon & Wisin & Yandel-Premium Latin
- 35 **EL OTRO** Palomo-Disa
- 36 **DAME TU AMOR** Alacranes Musical-Aguila/Fonovisa/Musivisa

- 37 **DIME SI TE VAS CON EL** Flex-EMI Televisa
- 38 **Y QUE QUEDE CLARO** La Arrolladora Banda El Limon-Disa
- 39 **RECUERDAME** La Quinta Estacion-Sony Music Latin
- 40 **COMO DUELE** Ricardo Arjona-Warner Latina
- 41 **SU VENENO** Aventura-Premium Latin
- 42 **EL MECHON** Banda MS-ASL
- 43 **SIN TI... SIN MI** Ricardo Arjona-Warner Latina
- 44 **QUIEN ES USTED?** Sergio Vega-Disa
- 45 **EL CULPABLE SOY YO** Cristian Castro-Universal Music Latino
- 46 **NO MOLESTAR** Marco Antonio Solis-Fonovisa
- 47 **VIRTUAL DIVA** Don Omar-Machete
- 48 **MI CAMA HUELE A TI** Tito "El Bambino" Featuring Zion & Lennox-Siente
- 49 **ESCLAVO DE SUS BESOS** David Bisbal-Vale/Universal Music Latino
- 50 **QUE TENGO QUE HACER** Daddy Yankee-El Cartel

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LUIS FONSI

Hot Latin Songs Imprints

Pos. IMPRINT (No. Charted Titles)

- 1 **DISA** (31)
- 2 **FONOVISA** (36)
- 3 **UNIVERSAL MUSIC LATINO** (18)
- 4 **SONY MUSIC LATIN** (36)
- 5 **WARNER LATINA** (17)
- 6 **PREMIUM LATIN** (4)
- 7 **SIENTE** (2)

- 8 **EMI TELEVISIA** (9)
- 9 **WY** (4)
- 10 **ASL** (4)

Hot Latin Songs Labels

Pos. LABEL (No. Charted Titles)

- 1 **UNIVERSAL MUSIC LATINO** (21)
- 2 **SONY MUSIC LATIN** (44)
- 3 **DISA** (20)
- 4 **FONOVISA** (21)
- 5 **MACHETE** (17)
- 6 **ASL** (15)
- 7 **MUSIVISA** (15)
- 8 **WARNER LATINA** (17)
- 9 **PREMIUM LATIN** (5)
- 10 **SIENTE** (3)

Hot Latin Producers

Pos. PRODUCER (No. Charted Titles)

- 1 **ARMANDO AVILA** (8)
- 2 **FERNANDO CAMACHO** (6)
- 3 **CACHORRO LOPEZ** (5)
- 4 **TITO EL BAMBINO** (1)
- 5 **TOMMY TORRES** (8)
- 6 **JOSE LUIS TERRAZAS** (2)
- 7 **PEDRO AVILA** (2)
- 8 **ALEJANDRO GARZA** (1)
- 9 **ARTURO TORRES** (2)
- 10 **JOAN SEBASTIAN** (4)

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Top Latin Pop Album Artists

Pos. ARTIST (No. Charted Titles) Imprint/Label

- 1 **RICARDO ARJONA** (2) Warner Latina
- 2 **LUIS FONSI** (1) Universal Music Latino/UMLE
- 3 **MARISELA** (2) IM
- 4 **ENRIQUE IGLESIAS** (1) Universal Music Latino/UMLE
- 5 **MANA** (1) Warner Latina
- 6 **ALEJANDRO FERNANDEZ** (2) Discos 605/Sony Music Latin
- 7 **LA QUINTA ESTACION** (1) Sony

Music Latin

- 8 **JUANES** (1) Universal Music Latino/UMLE
- 9 **PAULINA RUBIO** (1) Universal Music Latino/UMLE
- 10 **REIK** (1) Day 1/Norte/Sony Music Latin

Top Latin Pop Albums

Pos. TITLE Artist - Imprint/Label

- 1 **PALABRAS DEL SILENCIO** Luis Fonsi-Universal Music Latino/UMLE
- 2 **5TO PISO** Ricardo Arjona-Warner Latina
- 3 **95/08** Enrique Iglesias-Universal Music Latino/UMLE
- 4 **ARDE EL CIELO** Mana-Warner Latina
- 5 **SUPER 1'S** Various Artists-Universal Music Latino/UMLE
- 6 **20 EXITOS INMORTALES** Marisela-IM
- 7 **SIN FRENOS** La Quinta Estacion-Sony Music Latin
- 8 **LA VIDA... ES UN RATICO** Juanes-Universal Music Latino/UMLE
- 9 **DE NOCHE: CLASICOS A MI MANERA...** Alejandro Fernandez-Discos 605/Sony Music Latin
- 10 **NOW LATINO 4** Various Artists-EMI/Universal/Sony Music Latin

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Top Latin Pop Album Imprints

Pos. IMPRINT (No. Charted Titles)

- 1 **UNIVERSAL MUSIC LATINO** (15)
- 2 **WARNER LATINA** (11)
- 3 **DISCOS 605** (11)
- 4 **SONY MUSIC LATIN** (11)
- 5 **IM** (2)



RICARDO ARJONA

MUSIC INDUSTRY'S
MVP

MOST
VALUABLE
PUBLISHER

SONY/ATV



Sony/ATV
MUSIC PUBLISHING

WWW.SONYATV.COM



PAULINA RUBIO

Top Latin Pop Album Labels

Pos. LABEL (No. Charted Titles)

- 1 **UMLE** (16)
- 2 **SONY MUSIC LATIN** (31)
- 3 **WARNER LATINA** (11)
- 4 **IM** (2)
- 5 **EMI TELEVISIVA** (9)

Hot Latin Pop Songs Artists

Pos. ARTIST (No. Charted Titles) Imprint/Label

- 1 **LUIS FONSI** (3) *Universal Music Latino*
- 2 **REIK** (3) *Sony Music Latin*
- 3 **AVENTURA** (6) *Premium Latin*
- 4 **LA QUINTA ESTACION** (2) *Sony Music Latin*

- 5 **RICARDO ARJONA** (3) *Warner Latina*
- 6 **ENRIQUE IGLESIAS** (2) *Universal Music Latino*
- 7 **PAULINA RUBIO** (2) *Universal Music Latino*
- 8 **TITO "EL BAMBINO"** (2) *Siente*
- 9 **FANNY LU** (2) *Universal Music Latino*
- 10 **SHAKIRA** (2) *Epic/Sony Music Latin*

Hot Latin Pop Songs

Pos. TITLE Artist-Imprint/Label

- 1 **AQUI ESTOY YO** *Luis Fonsi-Universal Music Latino*
- 2 **INOLVIDABLE** *Reik-Sony Music Latin*
- 3 **NO ME DOY POR VENCIDO** *Luis Fonsi-Universal Music Latino*
- 4 **LLORO POR TI** *Enrique Iglesias-Universal Music Latino*
- 5 **CAUSA Y EFECTO** *Paulina Rubio-Universal Music Latino*
- 6 **EL AMOR** *Tito "El Bambino"-Siente*
- 7 **QUE TE QUERIA** *La Quinta Estacion-Sony Music Latin*
- 8 **LOBA** *Shakira-Epic/Sony Music Latin*
- 9 **POR UN SEGUNDO** *Aventura-Premium Latin*
- 10 **TU NO ERES PARA MI** *Fanny Lu-Universal Music Latino*
- 11 **SI NO TE HUBIERAS IDO** *Mana-Warner Latina*
- 12 **CINCO MINUTOS** *Gloria*



FANNY LU

- 13 **MANOS AL AIRE** *Nelly Furtado-Nelstar/Universal Music Latino*
- 14 **COMO DUELE** *Ricardo Arjona-Warner Latina*
- 15 **RECUERDAME** *La Quinta Estacion-Sony Music Latin*
- 16 **SIN TI...SIN MI** *Ricardo Arjona-Warner Latina*
- 17 **I KNOW YOU WANT ME (CALLE OCHO)** *Pitbull-Ultra*
- 18 **FUI** *Reik-Sony Music Latin*
- 19 **EL CULPABLE SOY YO** *Cristian Castro-Universal Music Latino*
- 20 **ASI FUE** *Playa Limbo-Sony Music Latino*
- 21 **TE REGALO AMORES** *RKM & Ken-Y-Pina/Machete*
- 22 **TE AMO** *Alexander Acha-Warner Latina*
- 23 **ADIOS** *Jesse & Joy-Warner Latina*
- 24 **CUANDO TUS OJOS ME MIRAN** *Franco De Vita-Sony Music Latino*
- 25 **YO NO SE MANANA** *Luis Enrique-Top Stop*

Hot Latin Pop Songs Labels

Pos. LABEL (No. Charted Titles)

- 1 **UNIVERSAL MUSIC LATINO** (25)
- 2 **SONY MUSIC LATIN** (38)
- 3 **WARNER LATINA** (23)
- 4 **PREMIUM LATIN** (8)
- 5 **MACHETE** (14)

Top Regional Mexican Album Artists

Pos. ARTIST (No. Charted Titles) Imprint/Label

- 1 **VICENTE FERNANDEZ** (3) *Sony Music Latin*
- 2 **EL TRONO DE MEXICO** (4) *Fonovisa/UMLE*
- 3 **MARCO ANTONIO SOLIS** (3) *Fonovisa/UMLE*
- 4 **ESPINOZA PAZ** (2) *ASL/Disa/UMLE*
- 5 **LA ARROLLADORA BANDA EL LIMON** (3) *Disa/UMLE*
- 6 **LOS TIGRES DEL NORTE** (3) *Fonovisa/UMLE*
- 7 **LOS INQUIETOS DEL NORTE** (2) *Eagle Music/Siente/Universal Music Latino/UMLE*
- 8 **PATRULLA 81** (3) *Disa/UMLE*
- 9 **BANDA EL RECODO** (2) *Fonovisa/UMLE*
- 10 **LARRY HERNANDEZ** (1) *Mendieta/Fonovisa/UMLE*

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Hot Latin Pop Songs Imprints

Pos. IMPRINT (No. Charted Titles)

- 1 **UNIVERSAL MUSIC LATINO** (23)
- 2 **SONY MUSIC LATIN** (31)
- 3 **WARNER LATINA** (23)
- 4 **PREMIUM LATIN** (8)
- 5 **SIENTE** (2)

SESAC & SESAC Latina

HITS, AWARDS & ACCOLADES.

CONGRATULATIONS TO OUR SONGWRITERS ON AN INCREDIBLE 2009.
 (Let's do it again next year.)



"YOU BELONG WITH ME" – Taylor Swift #1 "NO ME DOY POR VENCIDO" – Luis Fonsi #1 "LAST CHANCE" – Ginuwine
 THE STEELDRIVERS – The Steeldrivers "CITY ON OUR KNEES" – tobyMac #1 "SOBER" – Pink THINK FREE – Ben Allison #1
 "AQUÍ ESTOY YO" – Luis Fonsi feat. Aleks Syntek, Noel Schajris & David Bisbal #1 "I RUN TO YOU" – Lady Antebellum #1
 "VIRTUAL DIVA" – Don Omar #1 "SWEET DREAMS" – Beyonce #1 "GIVE ME YOUR EYES" – Brandon Heath #1
 "CHECK MY BRAIN" – Alice in Chains #1 ONE FOOT IN THE ETHER – The Band Of Heathens #1
 "DAME TU AMOR" – Alacranes Musical #1 "KNOCK YOU DOWN" – Keri Hilson feat. Kanye West & Ne-Yo #1
 "NEED YOU NOW" – Lady Antebellum #1 "LOOKING FOR PARADISE" – Alejandro Sanz feat. Alicia Keys #1
 "WOMANIZER" – Britney Spears #1 "STEADY AS SHE GOES" – Walter Beasley #1 "SWEET THING" – Keith Urban #1
 "MILLION DOLLAR BILL" – Whitney Houston #1 "CINCO MINUTOS" – Gloria Trevi
 "MALA" – Yolandita Monge "HOLD MY HEART" – Tenth Avenue North "FUI" – Reik "EL OTRO" – Palomo "ARISE" – Avalon
 "SI TE LLAMÉ" – El Chapo de Sinaloa "KISS A GIRL" – Keith Urban "NI ROSAS NI JUGUETES" – Paulina Rubio
 "WHITE HORSE" – Taylor Swift "HANG ON" – Plumb "EMPIRE STATE OF MIND" – Jay-Z & Alicia Keys #1
 "¿Y AHORA QUÉ?" – Los Rieleros del Norte



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Top Regional Mexican Albums

Pos. TITLE Artist -Imprint/Label

- 1** **ALMAS GEMELAS** *El Trono De Mexico*-Fonovisa/UMLE
- 2** **PARA SIEMPRE** Vicente Fernandez-Sony Music Latin
- 3** **PRIMERA FILA** Vicente Fernandez-Sony Music Latin
- 4** **NO MOLESTAR** Marco Antonio Solis-Fonovisa/UMLE
- 5** **YO NO CANTO, PERO LO INTENTAMOS** Espinoza Paz-ASL/Disa/UMLE
- 6** **QUIEREME MAS** Patrulla 81-Disa/UMLE
- 7** **EL CANTA AUTOR DEL PUEBLO** Espinoza Paz-ASL/Disa/UMLE
- 8** **LA BORRACHERA** Los Inquietos Del Norte-Eagle Music/Siente/Universal Music Latino/UMLE
- 9** **MAS ADELANTE** La Arrolladora Banda El Limon-Disa/UMLE
- 10** **TE PRESUMO** Banda El Recodo-Fonovisa/UMLE

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Top Regional Mexican Album Imprints

Pos. IMPRINT (No. Charted Titles)

- 1** **FONOVISA** (49)
- 2** **DISA** (43)
- 3** **SONY MUSIC LATIN** (8)
- 4** **ASL** (9)
- 5** **MUSART** (5)

Top Regional Mexican Album Labels

Pos. LABEL (No. Charted Titles)

- 1** **UMLE** (98)
- 2** **SONY MUSIC LATIN** (13)
- 3** **BALBOA** (5)
- 4** **VINA** (1)
- 5** **PLATINO** (2)

Hot Regional Mexican Songs Artists

Pos. ARTIST (No. Charted Titles) Imprint/Label

- 1** **LA ARROLLADORA BANDA EL LIMON** (3) Disa
- 2** **BANDA EL RECODO** (3) Fonovisa
- 3** **GRUPO MONTEZ DE DURANGO** (3) Disa
- 4** **ESPINOZA PAZ** (2) Disa/ASL
- 5** **LOS DAREYES DE LA SIERRA** (4) Disa



- 6** **ALACRANES MUSICAL** (2) Aguila/Fonovisa/Musivisa
- 7** **VICENTE FERNANDEZ** (4) Sony Music Latin
- 8** **EL TRONO DE MEXICO** (3) Fonovisa/Musivisa
- 9** **EL CHAPO DE SINALOA** (3) Disa
- 10** **PATRULLA 81** (2) Disa

- 13** **MALDITO LICOR** *El Chapo de Sinaloa*-Disa
- 14** **EL MECHON** Banda MS-ASL
- 15** **NO ME DEJES DE AMAR** *La Apuesta*-Serca
- 16** **Y QUE QUEDE CLARO** *La Arrolladora Banda El Limon*-Disa
- 17** **DAME TU AMOR** *Alacranes Musical*-Aguila/Fonovisa/Musivisa
- 18** **TE IRA MEJOR SIN MI** *Joan Sebastian*-Musart/Balboa
- 19** **EL OTRO** *Palomo*-Disa
- 20** **DEJAME VACIO** *El Potro De Sinaloa*-Fonovisa/Musivisa
- 21** **QUIEN ES USTED?** *Sergio Vega*-Disa
- 22** **OJALA** *Pesado*-ASL
- 23** **SE FUE MI AMOR** *Los Tucanes De Tijuana*-Fonovisa/Musivisa
- 24** **FUEGO EN TU PIEL** *Los Primos De Durango*-ASL
- 25** **EL PROXIMO VIERNES** *Espinoza Paz*-Disa/ASL

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Hot Regional Mexican Songs Imprints

Pos. IMPRINT (No. Charted Titles)

- 1** **DISA** (41)
- 2** **FONOVISA** (51)
- 3** **SONY MUSIC LATIN** (15)
- 4** **ASL** (11)
- 5** **SERCA** (5)

Hot Regional Mexican Songs Labels

Pos. LABEL (No. Charted Titles)

- 1** **DISA** (26)
- 2** **MUSIVISA** (21)
- 3** **ASL** (26)
- 4** **FONOVISA** (31)
- 5** **SONY MUSIC LATIN** (19)

Top Tropical Album Artists

Pos. ARTIST (No. Charted Titles) Imprint/Label

- 1** **AVENTURA** (2) *Premium Latin*/Sony Music Latin
- 2** **GILBERTO SANTA ROSA** (3) *Sony Music Latin*
- 3** **LUIS ENRIQUE** (1) *Top Stop*
- 4** **HECTOR ACOSTA** (3) *D.A.M./Venemusic/Universal Music Latino/UMLE*
- 5** **XTREME** (1) *Machete/UMLE*
- 6** **OLGA TANON** (3) *ZMG/Sony Music Latin*
- 7** **VICTOR MANUELLE** (3) *Kiyavi/Sony Music Latin*
- 8** **BUENA VISTA SOCIAL CLUB** (1) *World Circuit/Nonesuch/Warner Bros.*
- 9** **TITE CURET ALONSO** (1) *Fania/Ermusica*
- 10** **TITO NIEVES** (1) *Machete/UMLE*



GILBERTO SANTA ROSA

Top Tropical Albums

Pos. TITLE Artist-Imprint/Label

- 1 THE LAST Aventura**-Premium Latin/Sony Music Latin
- 2 KINGS OF BACHATA: SOLD OUT AT MADISON SQUARE GARDEN Aventura**-Discos 605/Premium Latin/Norte/Sony Music Latin
- 3 CICLOS Luis Enrique**-Top Stop
- 4 EL CABALLERO DE LA SALSA Gilberto Santa Rosa**-Discos 605/Day 1/Sony Music Latin
- 5 CHAPTER DOS Xtreme**-Machete/UMLE
- 6 40 BACHATAS PODEROSAS Various Artists**-Mock & Roll/Sony Music Latin
- 7 BACHATAHITS 2009: THE #1 HITS SERIES Various Artists**-J & N/Sony Music Latin
- 8 UNA NAVIDAD CON GILBERTO Gilberto Santa Rosa**-Day 1/Norte/Sony Music Latin
- 9 BACHATA ROMANTICA: 1'S Various Artists**-Machete/UMLE
- 10 BACHATA # 1'S: VOL. 2 Various Artists**-Machete/UMLE

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Top Tropical Album Imprints

Pos. IMPRINT (No. Charted Titles)

- 1 PREMIUM LATIN (3)**
- 2 MACHETE (12)**
- 3 DISCOS 605 (8)**
- 4 NORTE (9)**
- 5 J & N (6)**

Top Tropical Album Labels

Pos. LABEL (No. Charted Titles)

- 1 SONY MUSIC LATIN (42)**
- 2 UNIVERSAL MUSIC LATIN ENTERTAINMENT (25)**
- 3 TOP STOP (1)**
- 4 WARNER BROS. (1)**
- 5 EMUSICA (5)**

Hot Tropical Songs Artists

Pos. ARTIST (No. Charted Titles) Imprint/Label

- 1 AVENTURA (5)** Premium Latin
- 2 WISIN & YANDEL (4)** WY/Machete
- 3 GILBERTO SANTA ROSA (6)** Sony Music Latin
- 4 LUIS ENRIQUE (2)** Top Stop
- 5 TITO "EL BAMBINO" (3)** Siente
- 6 DON OMAR (4)** Machete
- 7 HECTOR ACOSTA (2)** D.A.M./Venemusic
- 8 ADOLESCENT'S ORQUESTA (4)** Korta/Venemusic
- 9 MAKANO (2)** Panama/Machete
- 10 FLEX (2)** EMI Televisa

Hot Tropical Songs

Pos. TITLE Artist-Imprint/Label

- 1 POR UN SEGUNDO Aventura**-Premium Latin
- 2 LLEGO EL AMOR Gilberto Santa Rosa**-Sony Music Latin
- 3 YO NO SE MAÑANA Luis Enrique**-Top Stop
- 4 ME ESTAS TENTANDO Wisin & Yandel** Featuring Nesty-WY/Machete
- 5 EL AMOR Tito "El Bambino"**-Siente
- 6 AQUEL LUGAR Adolescent's Orquesta**-Korta/Venemusic
- 7 ABUSADORA Wisin & Yandel**-WY/Machete
- 8 HAGAMOSLO AUNQUE DUELA Marlon**-Machete
- 9 MARIALOLA Grupo Mania**-WW/New
- 10 TE REGALO AMORES RKM & Ken-Y**-Pina/Machete
- 11 SI TU TE VAS Rey Ruiz**-G&A/Sony Music Latin
- 12 VIRTUAL DIVA Don Omar**-Machete
- 13 LOBA Shakira**-Epic/Sony Music Latin

- 14 CON QUE OJOS Hector Acosta**-D.A.M./Venemusic
- 15 QUEDE SOLO EN LA POBREZA Kiko Rodriguez**-Perla/Venemusic
- 16 ALL UP 2 YOU Aventura** Featuring Akon & Wisin & Yandel-Premium Latin
- 17 QUIEN DE LOS DOS Jerry Rivera**-Platinum Melodies
- 18 SU VENENO Aventura**-Premium Latin
- 19 ME PUEDO MATAR Bachata Heightz**-Nu Life
- 20 TU PRIMERA VEZ Hector Acosta**-D.A.M./Venemusic
- 21 SEXY ROBOTICA Don Omar**-Machete
- 22 MANOS AL AIRE Nelly Furtado**-Nelstar/Universal Music Latino
- 23 CUANTO DUELE Carlos Y Alejandra**-UML
- 24 TE AMO Makano**-Panama/Machete
- 25 DIME SI TE VAS CON EL Flex**-EMI Televisa

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Hot Tropical Songs Imprints

Pos. IMPRINT (No. Charted Titles)

- 1 SONY MUSIC LATIN (19)**
- 2 PREMIUM LATIN (8)**
- 3 MACHETE (11)**
- 4 UNIVERSAL MUSIC LATIN (15)**
- 5 WY (3)**

Hot Tropical Songs Labels

Pos. LABEL (No. Charted Titles)

- 1 MACHETE (21)**
- 2 SONY MUSIC LATIN (37)**
- 3 UNIVERSAL MUSIC LATIN (19)**
- 4 VENEMUSIC (9)**
- 5 PREMIUM LATIN (9)**

Top Latin Rhythm Album Artists

Pos. ARTIST (No. Charted Titles) Imprint/Label

- 1 WISIN & YANDEL (3)** WY/Machete/UMLE
- 2 FLEX (2)** EMI Televisa
- 3 DADDY YANKEE (1)** El Cartel/Machete/UMLE



- 4 DJ NESTY (1)** WY/Machete/UMLE
- 5 TITO "EL BAMBINO" (1)** Siente/UMLE
- 6 DON OMAR (1)** Machete/UMLE
- 7 MAKANO (1)** Panama/Machete/UMLE
- 8 RKM & KEN-Y (1)** Pina/Machete/UMLE
- 9 CALLE 13 (1)** Norte/Sony Music Latin
- 10 ALEXIS & FIDO (2)** Sony Music Latin

Top Latin Rhythm Albums

Pos. TITLE Artist-Imprint/Label

- 1 LA REVOLUCION Wisin & Yandel**-WY/Machete/UMLE
- 2 TALENTO DE BARRIO (SOUNDTRACK) Daddy Yankee**-El Cartel/Machete/UMLE
- 3 WISIN Y YANDEL PRESENTAN LA MENTE MAESTRA DJ Nesty**-WY/Machete/UMLE
- 4 EL PATRON Tito "El Bambino"**-Siente/UMLE
- 5 IDON Don Omar**-Machete/UMLE
- 6 TE QUIERO Flex**-EMI Televisa
- 7 LA EVOLUCION ROMANTIC STYLE Flex**-EMI Televisa
- 8 TE AMO Makano**-Panama/Machete/UMLE
- 9 WISIN VS. YANDEL: LOS EXTRATERRESTRES Wisin & Yandel**-Machete/UMLE
- 10 THE ROYALTY/LA REALEZA RKM & Ken-Y**-Pina/Machete/UMLE

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Top Latin Rhythm Album Imprints

Pos. IMPRINT (No. Charted Titles)

- 1 MACHETE (28)**
- 2 WY (4)**
- 3 EMI TELEVISIA (2)**
- 4 SIENTE (2)**
- 5 EL CARTEL (1)**

Top Latin Rhythm Album Labels

Pos. LABEL (No. Charted Titles)

- 1 UMLE (34)**
- 2 EMI TELEVISIA (4)**
- 3 SONY MUSIC LATIN (6)**
- 4 BLACK PEARL (1)**
- 5 OUT HERE (1)**

Hot Latin Rhythm Songs Artists

Pos. ARTIST (No. Charted Titles) Imprint/Label

- 1 **WISIN & YANDEL** (4)
WY/Machete
- 2 **AVENTURA** (3) Premium Latin
- 3 **TITO "EL BAMBINO"** (4) Siente
- 4 **DON OMAR** (5) Machete
- 5 **DADDY YANKEE** (4) El Cartel
- 6 **RKM & KEN-Y** (4) Pina/Machete
- 7 **MAKANO** (2) Panama/Machete
- 8 **PITBULL** (5) Mr. 305/Polo
Grounds/J/RMG
- 9 **ALEXIS & FIDO**
(3) Sony Music Latin
- 10 **IVY QUEEN** (1) Drama/Machete

Hot Latin Rhythm Songs

Pos. TITLE Artist-Imprint/Label

- 1 **ME ESTAS TENTANDO** Wisin & Yandel Featuring Nesty-WY/Machete
- 2 **EL AMOR** Tito "El Bambino"-Siente
- 3 **POR UN SEGUNDO** Aventura-Premium Latin
- 4 **VIRTUAL DIVA** Don Omar-Machete
- 5 **TE AMO** Makano-Panama/Machete
- 6 **TE REGALO AMORES** RKM & Ken-Y-Pina/Machete
- 7 **QUE TENGO QUE HACER** Daddy Yankee-El Cartel
- 8 **I KNOW YOU WANT ME (CALLE OCHO)** Pitbull-Ultra
- 9 **ABUSADORA** Wisin & Yandel-WY/Machete
- 10 **DIME** Ivy Queen-Drama/Machete
- 11 **OJOS QUE NO VEN** Alexis & Fido-Sony Music Latin
- 12 **ALL UP 2 YOU** Aventura Featuring Akon & Wisin & Yandel-Premium Latin
- 13 **MI CAMA HUELE A TI** Tito "El Bambino" Featuring Zion & Lennox-Siente
- 14 **POR AMAR A CIEGAS** Arcangel-Mas Flow/Machete
- 15 **SEXY ROBOTICA** Don Omar-Machete
- 16 **CUERPO SENSUAL** RKM & Ken-Y-Pina/Machete
- 17 **DIME SI TE VAS CON EL** Flex-EMI Televisa
- 18 **TU TE IMAGINAS** De La Ghetto-Fight Klub Nation/Premium Latin
- 19 **NO ME DOY POR VENCIDO** Luis Fonsi-Universal Music Latino
- 20 **LOBA** Shakira-Epic/Sony Music Latin
- 21 **DEJAME ENTRAR** Makano-Panama/Machete
- 22 **MANOS AL AIRE** Nelly Furtado-Nelstar/Universal Music Latino
- 23 **LLAMADO DE EMERGENCIA** Daddy Yankee-El Cartel
- 24 **EL RITMO NO PERDONA (PRENDE)** Daddy Yankee-El Cartel

- 25 **TU NO ERES PARA MI** Fanny Lu-Universal Music Latino



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Hot Latin Rhythm Songs Imprints

Pos. IMPRINT (No. Charted Titles)

- 1 **WY** (4)
- 2 **MACHETE** (12)
- 3 **PREMIUM LATIN** (4)
- 4 **SONY MUSIC LATIN** (16)
- 5 **SIENTE** (4)

Hot Latin Rhythm Songs Labels

Pos. LABEL (No. Charted Titles)

- 1 **MACHETE** (28)
- 2 **PREMIUM LATIN** (6)
- 3 **UNIVERSAL MUSIC LATINO** (18)
- 4 **SONY MUSIC LATIN** (20)
- 5 **SIENTE** (8)

Hot Dance Club Play Artists

Pos. ARTIST (No. Charted Titles) Imprint/Label

- 1 **BEYONCE** (5) Music World/Columbia
- 2 **LADY GAGA** (3) Streamline/KonLive/Cherrytree/Interscope
- 3 **SOLANGE** (3) Music World/Geffen/Interscope
- 4 **THE PUSSYCAT DOLLS** (3) Interscope
- 5 **KRISTINE W** (3) Fly Again
- 6 **PET SHOP BOYS** (3) Astralwerks/Capitol
- 7 **MARIAH CAREY** (3) Island/IDJMG
- 8 **MADONNA** (2) Warner Bros.
- 9 **THE KILLERS** (2) Island/IDJMG
- 10 **LILY ALLEN** (2) Capitol



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Hot Dance Club Play Songs

Pos. TITLE Artist-Imprint/Label

- 1 **WHEN LOVE TAKES OVER** David Guetta Featuring Kelly Rowland-Gum/Astralwerks/Capitol
- 2 **WAKING UP IN VEGAS** Katy Perry-Capitol
- 3 **BEAUTIFUL U R** Deborah Cox-DECO/Image
- 4 **THE FEAR** Lily Allen-Capitol
- 5 **GIVE YOU EVERYTHING** Erika Jayne-E1
- 6 **SEXY BITCH** David Guetta Featuring Akon-Gum/Astralwerks/Capitol
- 7 **I HATE THIS PART** The Pussycat Dolls-Interscope
- 8 **LOVE ETC.** Pet Shop Boys-Astralwerks/Capitol
- 9 **EVERYBODY SHAKE IT** Ralphi Rosario Featuring Shawn



- 10 **HUSH HUSH** The Pussycat Dolls Featuring Nicole Scherzinger-Interscope
- 11 **BOOM** Anjulie-Hear/CMG
- 11 **SWEET DREAMS** Beyonce-Music World/Columbia
- 13 **SHE WOLF** Shakira-Sony Music Latin/Epic
- 14 **RELEASE ME** Agnes-King Island Rocky Star/NFM
- 15 **I'M NOT GETTING ENOUGH** Ono-Mind Train/Twisted
- 16 **POKER FACE** Lady Gaga-Streamline/KonLive/Cherrytree/Interscope
- 17 **CELEBRATION** Madonna-Warner Bros.
- 18 **SPACEMAN** The Killers-Island/IDJMG

- 19 **T.O.N.Y.** Solange-Music World/Geffen/Interscope
- 20 **BODY ROCK** Oceana-Silver Label/Tommy Boy
- 21 **BOTTLE POP** The Pussycat Dolls Featuring Snoop Dogg-Interscope
- 22 **BAD, BAD BOY** The Perry Twins Featuring Niki Haris-Perry Twins
- 23 **AWAY** Enrique Iglesias Featuring Sean Garrett-Interscope
- 24 **DIVA** Beyonce-Music World/Columbia
- 25 **MILLION DOLLAR BILL** Whitney Houston-Arista/RMG

Hot Dance Club Play Imprints

Pos. IMPRINT (No. Charted Titles)

- 1 **MUSIC WORLD** (9)
- 2 **ISLAND** (9)
- 3 **INTERSCOPE** (7)
- 4 **ASTRALWERKS** (6)
- 5 **CAPITOL** (7)



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Hot Dance Club Play Labels

Pos. LABEL (No. Charted Titles)

- 1 INTERSCOPE (24)
- 2 CAPITOL (16)
- 3 ISLAND DEF JAM MUSIC GROUP (14)
- 4 COLUMBIA (14)
- 5 JIVE LABEL GROUP (9)

Hot Dance Airplay Artists

Pos. ARTIST (No. Charted Titles) Imprint/Label

- 1 LADY GAGA (4) Streamline/KonLive/Cherrytree/Interscope
- 2 KIM SOZZI (2) Ultra
- 3 DAVID GUETTA (3) Gum/Astralwerks/Capitol
- 4 ANNAGRACE (2) Robbins
- 5 THE BLACK EYED PEAS (3) Interscope
- 6 GURU JOSH PROJECT (1) Ultra
- 7 BEYONCE (3) Music World/Columbia
- 8 BRITNEY SPEARS (4) Jive/JLG
- 9 MADONNA (2) Warner Bros.
- 10 PINK (3) LaFace/JLG

Hot Dance Airplay

Pos. TITLE Artist-Imprint/Label

- 1 FEEL YOUR LOVE Kim Sozzi-Ultra
- 2 POKER FACE Lady Gaga-Streamline/KonLive/Cherrytree/Interscope
- 3 WHEN LOVE TAKES OVER David Guetta Featuring Kelly Rowland-Gum/Astralwerks/Capitol
- 4 LET THE FEELINGS GO AnnaGrace-Robbins
- 5 INFINITY 2008 Guru Josh Project-Ultra
- 6 IMAGINATION Jes-Ultra
- 7 EVERY WORD Ercola Featuring Daniella-Nervous
- 8 DAY 'N' NITE Kid Cudi-Fool's Gold/G.O.O.D./Universal Motown
- 9 THE FEAR Lily Allen-Capitol
- 10 EVACUATE THE DANCEFLOOR Cascada-Robbins
- 11 MILES AWAY Madonna-Warner Bros.
- 12 JUST DANCE Lady Gaga Featuring Colby O'Donis-Streamline/KonLive/Cherrytree/Interscope
- 13 I REMEMBER deadmau5 + Kaskade-Mau5trap/AnD Press/Ultra
- 14 MEDICINE Kim Leoni-Robbins
- 15 I GOTTA FEELING The Black Eyed Peas-Interscope
- 16 I HATE THIS PART The Pussycat Dolls-Interscope
- 17 ONLY ONE Chris Lake-Nervous
- 18 THE SOUND OF MISSING YOU Ameerah-Robbins
- 19 SOBER Pink-LaFace/JLG
- 20 ANOTHER DAY Sophia May-Nervous
- 21 IF YOU KNEW Chris Lake Featuring Nastala-Nervous
- 22 ANGEL ON MY SHOULDER

- 23 BEHIND Flanders-Ultra
- 24 ME AND MYSELF BenDJ Featuring Sushy-Nervous
- 25 BOOM BOOM POW The Black Eyed Peas-will.i.am/Interscope

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Hot Dance Airplay Imprints

Pos. IMPRINT (No. Charted Titles)

- 1 ULTRA (21)
- 2 ROBBINS (12)
- 3 NERVOUS (10)
- 4 CAPITOL (4)
- 5 INTERSCOPE (5)

Hot Dance Airplay Labels

Pos. LABEL (No. Charted Titles)

- 1 ULTRA (23)
- 2 INTERSCOPE (13)
- 3 ROBBINS (12)
- 4 NERVOUS (10)
- 5 CAPITOL (6)

Top Dance/Electronic Album Artists

Pos. ARTIST (No. Charted Titles) Imprint/Label

- 1 LADY GAGA (1) Streamline/KonLive/Cherrytree/Interscope/IGA
- 2 3OH!3 (2) Photo Finish

- 3 OWL CITY (3) Universal Republic/UMRG
- 4 DJ SKRIBBLE (5) ThriveDance/Thrive
- 5 DEPECHE MODE (1) Mute/Virgin/Capitol
- 6 IMOGEN HEAP (1) Megaphonic/RCA/RMG
- 7 LMFAO (1) Party Rock/will.i.am/Cherrytree/Interscope/IGA
- 8 BEYONCE (1) Music World/Columbia/Sony Music
- 9 JASON NEVINS (2) Ultra
- 10 TONY OKUNGBOWA (1) ThriveDance/Thrive

Top Dance/Electronic Albums

Pos. TITLE Artist-Imprint/Label

- 1 THE FAME Lady Gaga-Streamline/KonLive/Cherrytree/Interscope/IGA
- 2 SLUMDOG MILLIONAIRE Soundtrack-Interscope/IGA
- 3 WANT 3OH!3-Photo Finish
- 4 OCEAN EYES Owl City-Universal Republic/UMRG
- 5 SOUNDS OF THE UNIVERSE Depeche Mode-Mute/Virgin/Capitol
- 6 TOTAL CLUB HITS 2 DJ Skribble-ThriveDance/Thrive
- 7 ELLIPSE Imogen Heap-Megaphonic/RCA/RMG
- 8 PARTY ROCK LMFAO-Party Rock/will.i.am/Cherrytree/Interscope/IGA
- 9 ABOVE AND BEYONCE: VIDEO COLLECTION & DANCE MIXES (EP) Beyonce-Music World/Columbia/Sony Music
- 10 TOTAL DANCE 2009 Tony Okungbowa-ThriveDance/Thrive
- 11 METRO STATION Metro Station-Red Ink/Columbia
- 12 SANTOGOLD Santogold-Lizard King/Downtown
- 13 JASON NEVINS PRESENTS: ULTRA DANCE 10 Jason Nevins-Ultra
- 14 KALA M.I.A.-XL/Interscope/IGA
- 15 NOW THAT'S WHAT I CALL CLUB HITS Various Artists-EMI/Universal/Sony Music
- 16 TOTAL CLUB HITS 3 DJ Skribble-ThriveDance/Thrive
- 17 WAIT FOR ME Moby-Little Idiot/Mute
- 18 INVADERS MUST DIE The Prodigy-Take Me To The Hospital/Cooking Vinyl
- 19 ONE LOVE David Guetta-Gum/Astralwerks
- 20 JUSTDANCE Various Artists-Ultra/Island/IDJMG
- 21 YES Pet Shop Boys-Astralwerks
- 22 GOOD GIRL GONE BAD: THE REMIXES Rihanna-SRP/Def Jam/IDJMG
- 23 ULTRA.DANCE 09 Various Artists-Ultra
- 24 RADIO RETALIATION Thievery Corporation-ESL
- 25 TOTAL CLUB HITS DJ Skribble-ThriveDance/Thrive



DEPECHE MODE

KIM SOZZI



Top Dance/Electronic Album Imprints

Pos. IMPRINT (No. Charted Titles)

- 1 INTERSCOPE (5)
- 2 CHERRYTREE (3)
- 3 KONLIVE (1)
- 3 STREAMLINE (1)
- 5 PHOTO FINISH (2)

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Top Dance/Electronic Album Labels

Pos. LABEL (No. Charted Titles)

- 1 INTERSCOPE GEFGEN A&M (5)
- 2 PHOTO FINISH (2)
- 3 THRIVE (9)
- 4 UNIVERSAL MOTOWN REPUBLIC GROUP (4)
- 5 ULTRA (22)

Top Dance/Electronic Album Distributors

Pos. DISTRIBUTOR (No. Charted Titles)

- 1 UNIVERSAL (15)
- 2 INDEPENDENTS (96)
- 3 EMM (20)
- 4 SONY MUSIC (8)
- 5 WEA (6)

Top Christian Album Artists

Pos. ARTIST (No. Charted Titles) Imprint/Label

- 1 **CASTING CROWNS** (3) *Beach Street/Reunion/Provident-Integrity*
- 2 **MARY MARY** (1) *My Block/Integrity/Columbia/Provident-Integrity*
- 3 **CHRIS TOMLIN** (2) *Sixsteps/Sparrow/EMI CMG*
- 4 **MICHAEL W. SMITH** (1) *Reunion/Provident-Integrity*
- 5 **THIRD DAY** (2) *Essential/Provident-Integrity*
- 6 **SKILLET** (3) *Ardent/INO/Atlantic/Provident-Integrity*
- 7 **JEREMY CAMP** (1) *BEC/EMI CMG*
- 8 **HILLSONG** (5) *Hillsong/Integrity/Provident-Integrity*
- 9 **MERCYME** (2) *INO/Provident-Integrity*
- 10 **RED** (2) *Essential/Provident-Integrity*

Top Christian Albums

Pos. TITLE Artist-Imprint/Label

- 1 **WOW HITS 2009** *Various Artists-EMI CMG/Provident-Integrity/Word-Curb*
- 2 **THE SOUND** *Mary Mary-My Block/Integrity/Columbia/Provident-Integrity*
- 3 **A NEW HALLELUJAH** *Michael W. Smith-Reunion/Provident-Integrity*
- 4 **HELLO LOVE** *Chris Tomlin-Sixsteps/Sparrow/EMI CMG*
- 5 **PEACE ON EARTH** *Casting Crowns-Beach Street/Reunion/Provident-Integrity*
- 6 **REVELATION** *Third Day-Essential/Provident-Integrity*
- 7 **SPEAKING LOUDER THAN BEFORE** *Jeremy Camp-BEC/EMI CMG*
- 8 **AWAKE** *Skillet-Ardent/INO/Atlantic/Provident-Integrity*
- 9 **INNOCENCE & INSTINCT** *Red-Essential/Provident-Integrity*
- 10 **OVER AND UNDERNEATH** *Tenth Avenue North-Reunion/Provident-Integrity*
- 11 **MY PAPER HEART** *Francesca Battistelli-Fervent/Word-Curb*
- 12 **WHAT IF WE** *Brandon Heath-Monomode/Reunion/Provident-Integrity*
- 13 **10** *MercyMe-INO/Provident-Integrity*
- 14 **THE PRIESTS** *The Priests-RCA Victor/Provident-Integrity*
- 15 **CITY OF BLACK & WHITE** *Mat Kearney-Aware/Columbia/Inpop/EMI CMG*
- 16 **THE CHRISTMAS COLLECTION** *Amy Grant-Amy Grant Productions/Sparrow/EMI CMG*
- 17 **THE POWER OF ONE** *Israel Houghton-Integrity/Provident-Integrity*

- 18 **NEW SURRENDER** *Anberlin-Universal Republic/EMI CMG*
- 19 **WITH ROOTS ABOVE AND BRANCHES BELOW** *The Devil Wears Prada-Ferret/Word-Curb*
- 20 **KARI JOBE** *Kari Jobe-Integrity/Provident-Integrity*
- 21 **CHURCH MUSIC** *David Crowder Band-Sixsteps/Sparrow/EMI CMG*
- 22 **UNITED: [A CROSS//THE EARTH]: TEAR...** *Hillsong-Hillsong/Integrity/Provident-Integrity*
- 23 **WOW HITS 2010** *Various Artists-Word-Curb/Provident-Integrity/EMI CMG*
- 24 **AUDIENCE OF ONE** *Heather Headley-EMI Gospel/EMI CMG*
- 25 **THE ALTAR AND THE DOOR** *Casting Crowns-Beach Street/Reunion/Provident-Integrity*

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Top Christian Album Imprints

Pos. IMPRINT (No. Charted Titles)

- 1 **REUNION** (10)
- 2 **SPARROW** (27)
- 3 **ESSENTIAL** (9)
- 4 **INTEGRITY** (14)
- 5 **INO** (20)
- 6 **BEC** (13)
- 7 **FERVENT** (11)

- 8 **GAITHER MUSIC GROUP** (25)
- 9 **PROVIDENT-INTEGRITY** (3)
- 10 **SIXSTEPS** (10)

Top Christian Album Labels

Pos. LABEL (No. Charted Titles)

- 1 **PROVIDENT-INTEGRITY** (62)
- 2 **EMI CHRISTIAN MUSIC GROUP** (120)
- 3 **WORD-CURB** (49)
- 4 **AMERICAN GRAMAPHONE** (1)
- 5 **INFINITY** (1)
- 6 **LUCID** (2)
- 7 **MORMON TABERNACLE CHOIR** (3)
- 8 **TIME LIFE** (3)
- 9 **COMPASS** (1)
- 10 **MADACY** (3)

Top Christian Album Distributors

Pos. DISTRIBUTOR (No. Charted Titles)

- 1 **SONY MUSIC** (59)
- 2 **EMM** (114)
- 3 **WEA** (47)
- 4 **INDEPENDENTS** (38)
- 5 **UNIVERSAL** (6)

Hot Christian Songs Artists

Pos. ARTIST (No. Charted Titles) Imprint/Label

- 1 **TENTH AVENUE NORTH** (2) *Reunion/PLG*

- 2 **CHRIS TOMLIN** (4) *Sixsteps/Sparrow/EMI CMG*
- 3 **MATTHEW WEST** (1) *Sparrow/EMI CMG*
- 4 **JEREMY CAMP** (4) *BEC/Tooth & Nail*
- 5 **BRANDON HEATH** (3) *Monomode/Reunion/PLG*
- 6 **THIRD DAY** (2) *Essential/PLG*
- 7 **PHILLIPS, CRAIG & DEAN** (2) *INO*
- 8 **FRANCESCA BATTISTELLI** (4) *Fervent/Word-Curb*
- 9 **JONNY DIAZ** (1) *INO*
- 10 **TOBYMAC** (2) *ForeFront/EMI CMG*

Hot Christian Songs

Pos. TITLE Artist-Imprint/Label

- 1 **THE MOTIONS** *Matthew West-Sparrow/EMI CMG*
- 2 **BY YOUR SIDE** *Tenth Avenue North-Reunion/PLG*
- 3 **REVELATION SONG** *Phillips, Craig & Dean-INO*
- 4 **THERE WILL BE A DAY** *Jeremy Camp-BEC/Tooth & Nail*
- 5 **I WILL RISE** *Chris Tomlin-Sixsteps/Sparrow/EMI CMG*
- 6 **MORE BEAUTIFUL YOU** *Jonny Diaz-INO*
- 7 **LEAD ME TO THE CROSS** *Chris And Conrad-VSR*
- 8 **WAIT AND SEE** *Brandon Heath-Monomode/Reunion/PLG*
- 9 **BORN AGAIN** *Third Day*



MATTHEW WEST

- Featuring Lacey Mosley-Essential/PLG
- 10 **FREE TO BE ME** *Francesca Battistelli-Fervent/Word-Curb*
 - 11 **IN THE HANDS OF GOD** *Newsboys-Inpop*
 - 12 **FINALLY HOME** *MercyMe-INO*



MARY MARY

CLOCKWISE FROM BOTTOM LEFT: SHALLZ & RASKIND; EMI CMG; MARK MANN



- B&C/Malaco*
- 4 HEZEKIAH WALKER & LFC (1) *Verity/JLG*
 - 5 ISRAEL HOUGHTON (2) *Integrity/Columbia/Sony Music*
 - 6 DONNIE MCCLURKIN (4) *Verity/JLG*
 - 7 HEATHER HEADLEY (1) *EMI Gospel*
 - 8 DONALD LAWRENCE (1) *Quiet Water/Verity/JLG*
 - 9 LECRAE (1) *Reach/Infinity*
 - 10 SHEKINAH GLORY MINISTRY (2) *Kingdom*

Top Gospel Albums

- Pos. TITLE Artist-Imprint/Label
- 1 THE SOUND *Mary Mary-My Block/Columbia/Sony Music*
 - 2 WOW GOSPEL 2009 *Various Artists-Word-Curb/EMI CMG/Verity/JLG*
 - 3 THIRSTY *Marvin Sapp-Verity/JLG*
 - 4 STILL *BeBe & CeCe Winans-B&C/Malaco*
 - 5 SOULED OUT *Hezekiah Walker & LFC-Verity/JLG*
 - 6 THE POWER OF ONE *Israel Houghton-Integrity/Columbia/Sony Music*
 - 7 WE ALL ARE ONE (LIVE IN DETROIT) *Donnie McClurkin-Verity/JLG*
 - 8 AUDIENCE OF ONE *Heather Headley-EMI Gospel*
 - 9 THE LAW OF CONFESSION, PART I *Donald Lawrence & Co.-Quiet Water/Verity/JLG*
 - 10 REBEL *Lecrae-Reach/Infinity*
 - 11 WOW GOSPEL ESSENTIALS: ALL-TIME FAVORITE SONGS *Various Artists-Word-Curb/Verity/EMI CMG*
 - 12 THE TRANSFORMATION *James Fortune & FIYA-Blacksmoke/WorldWide*
 - 13 LOVE UNSTOPPABLE *Fred Hammond-F Hammond/Verity/JLG*
 - 14 POUR MY LOVE ON YOU *Juanita Bynum-Flow*
 - 15 LIVE *Smokie Norful-TreMyles/EMI Gospel*
 - 16 VOICES: THE ULTIMATE GOSPEL COLLECTION *Various Artists-BET/Sony BMG Custom Marketing Group/Time Life*
 - 17 GOTTA HAVE GOSPEL! 6 *Various Artists-Integrity/Zomba/Columbia/Sony Music*
 - 18 JUST THE BEGINNING *Kurt Carr & The Kurt Carr Singers-KCG/JLG*
 - 19 CRY YOUR LAST TEAR *Bishop Paul S. Morton Presents The FGBCFMC-Tehillah/Light*
 - 20 WOW GOSPEL 2008 *Various Artists-Word-Curb/EMI CMG/Verity/JLG*
 - 21 CRYSTAL AIKIN *Crystal Aikin-BET/Verity/JLG*
 - 22 STAND OUT *Tye Tribbett & G.A.-Columbia/Sony Music*
 - 23 THE FIGHT OF MY LIFE *Kirk Franklin-Fo Yo Soul/Gospo Centric/JLG*
 - 24 REVEALED *Deitrick Haddon-Tyscot/Verity/JLG*
 - 25 HOW I GOT OVER *Vickie Winans-Destiny Joy*

- 13 HOLD MY HEART *Tenth Avenue North-Reunion/PLG*
- 14 REVELATION *Third Day-Essential/PLG*
- 15 CITY ON OUR KNEES *tobyMac-ForeFront/EMI CMG*
- 16 LAY 'EM DOWN *Needtobreathe-Atlantic/Word-Curb*
- 17 GIVE ME YOUR EYES *Brandon Heath-Monomode/Reunion/PLG*
- 18 THE LOST GET FOUND *Britt Nicole-Sparrow/EMI CMG*
- 19 LOSE MY SOUL *tobyMac Featuring Kirk Franklin & Mandisa-ForeFront/EMI CMG*
- 20 PERFECT PEOPLE *Natalie Grant-Curb*
- 21 CLOSER TO LOVE *Mat Kearney-Aware/Columbia/Inpop*
- 22 THE WORDS I WOULD SAY *Sidewalk Prophets-Fervent/Word-Curb*
- 23 UNTIL THE WHOLE WORLD HEARS *Casting Crowns-Beach Street/Reunion/PLG*
- 24 YOU FOUND ME *Big Daddy Weave-Fervent/Word-Curb*
- 25 FORGIVEN AND LOVED *Jimmy Needham-Inpop*
- 9 FOREFRONT (3)
- 10 WORD-CURB (10)

Hot Christian Songs Labels

- Pos. LABEL (No. Charted Titles)
- 1 PROVIDENT LABEL GROUP (30)
 - 2 EMI CHRISTIAN MUSIC GROUP (40)
 - 3 INO (30)
 - 4 WORD-CURB (30)
 - 5 TOOTH & NAIL (17)
 - 6 INPOP (8)
 - 7 CURB (11)
 - 8 VSR (1)
 - 9 INTEGRITY (9)
 - 10 BRASH (4)

Hot Christian Producers

- Pos. PRODUCER (No. Charted Titles)
- 1 BROWN BANNISTER (16)
 - 2 ED CASH (13)
 - 3 IAN ESKELIN (12)
 - 4 DAN MUCKALA (5)
 - 5 HOWARD BENSON (4)
 - 6 BERNIE HERMS (6)
 - 7 STEPHEN B. WILSON (2)
 - 8 JASON INGRAM (14)
 - 9 CHRIS STEVENS (7)
 - 10 RUSTY VARENKAMP (11)

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Top Gospel Album Artists

- Pos. ARTIST (No. Charted Titles) Imprint/Label
- 1 MARY MARY (1) *My Block/Columbia/Sony Music*
 - 2 MARVIN SAPP (1) *Verity/JLG*
 - 3 BEBE & CECE WINANS (1)



HEZEKIAH WALKER

- WorldWide
- 13 LOVE UNSTOPPABLE *Fred Hammond-F Hammond/Verity/JLG*
 - 14 POUR MY LOVE ON YOU *Juanita Bynum-Flow*
 - 15 LIVE *Smokie Norful-TreMyles/EMI Gospel*
 - 16 VOICES: THE ULTIMATE GOSPEL COLLECTION *Various Artists-BET/Sony BMG Custom Marketing Group/Time Life*
 - 17 GOTTA HAVE GOSPEL! 6 *Various Artists-Integrity/Zomba/Columbia/Sony Music*
 - 18 JUST THE BEGINNING *Kurt Carr & The Kurt Carr Singers-KCG/JLG*
 - 19 CRY YOUR LAST TEAR *Bishop Paul S. Morton Presents The FGBCFMC-Tehillah/Light*
 - 20 WOW GOSPEL 2008 *Various Artists-Word-Curb/EMI CMG/Verity/JLG*
 - 21 CRYSTAL AIKIN *Crystal Aikin-BET/Verity/JLG*
 - 22 STAND OUT *Tye Tribbett & G.A.-Columbia/Sony Music*
 - 23 THE FIGHT OF MY LIFE *Kirk Franklin-Fo Yo Soul/Gospo Centric/JLG*
 - 24 REVEALED *Deitrick Haddon-Tyscot/Verity/JLG*
 - 25 HOW I GOT OVER *Vickie Winans-Destiny Joy*

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Top Gospel Album Imprints

- Pos. IMPRINT (No. Charted Titles)
- 1 VERITY (27)
 - 2 COLUMBIA (10)
 - 3 MY BLOCK (1)

- 4 EMI GOSPEL (8)
- 5 B&C (1)
- 6 INTEGRITY (11)
- 7 WORD-CURB (4)
- 8 BLACKSMOKE (4)
- 9 REACH (3)
- 10 EMI CHRISTIAN MUSIC GROUP (3)

Top Gospel Album Labels

- Pos. LABEL (No. Charted Titles)
- 1 JIVE LABEL GROUP (25)
 - 2 SONY MUSIC (19)
 - 3 EMI GOSPEL (15)
 - 4 WORLDWIDE (4)
 - 5 MALACO (3)
 - 6 LIGHT (6)
 - 7 KINGDOM (4)
 - 8 TIME LIFE (6)
 - 9 INFINITY (2)
 - 10 EMI CHRISTIAN MUSIC GROUP (1)

Top Gospel Album Distributors

- Pos. DISTRIBUTOR (No. Charted Titles)
- 1 SONY MUSIC (50)
 - 2 INDEPENDENTS (101)
 - 3 EMM (16)
 - 4 WEA (13)
 - 5 UNIVERSAL (1)

Hot Gospel Songs Artists

- Pos. ARTIST (No. Charted Titles) Imprint/Label
- 1 HEZEKIAH WALKER & LFC (1) *Verity/JLG*
 - 2 JAMES FORTUNE & FIYA (2) *Blacksmoke/WorldWide*
 - 3 MARY MARY (3) *My Block/Columbia*
 - 4 MARVIN SAPP (3) *Verity/JLG*
 - 5 DONALD LAWRENCE (1) *Quiet Water/Verity/JLG*
 - 6 SMOKIE NORFUL (3) *TreMyles/EMI Gospel*
 - 7 MAURETTE BROWN-CLARK (1) *AIR Gospel/Malaco*
 - 8 KURT CARR & THE KURT CARR SINGERS (1) *KCG/JLG*
 - 9 KIERRA SHEARD (2) *EMI Gospel*
 - 10 BEBE & CECE WINANS (2) *B&C/Malaco*

Hot Gospel Songs

- Pos. TITLE Artist-Imprint/Label
- 1 SOULED OUT *Hezekiah Walker & LFC-Verity/JLG*
 - 2 BACK II EDEN *Donald Lawrence & Co.-Quiet Water/Verity/JLG*
 - 3 PRAISE HIM IN ADVANCE *Marvin Sapp-Verity/JLG*
 - 4 GOD IN ME *Mary Mary Featuring Kierra "KIKI" Sheard-My Block/Columbia*
 - 5 IT AIN'T OVER (UNTIL GOD SAYS IT'S OVER) *Maurette Brown-Clark-AIR Gospel/Malaco*

continued on >>p110

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Hot Christian Songs Imprints

- Pos. IMPRINT (No. Charted Titles)
- 1 SPARROW (33)
 - 2 INO (23)
 - 3 REUNION (18)
 - 4 ESSENTIAL (11)
 - 5 FERVENT (14)
 - 6 BEC (14)
 - 7 INPOP (7)
 - 8 CURB (14)

from >>p109

- 6 **I TRUST YOU** James Fortune & FIYA—Blacksmoke/WorldWide
- 7 **JUSTIFIED** Smokie Norful—TreMyles/EMI Gospel
- 8 **PEACE AND FAVOR REST ON US** Kurt Carr & The Kurt Carr Singers—KCG/JLG
- 9 **WAIT ON THE LORD** Donnie McClurkin Featuring Karen Clark-Sheard—Verity/JLG
- 10 **I WOULDN'T KNOW YOU** James Fortune & FIYA Featuring Keith "Wonderboy" Johnson & Nakitta Fox—Blacksmoke/WorldWide
- 11 **CLOSE TO YOU** BeBe & CeCe Winans—B&C/Malaco
- 12 **GET UP** Mary Mary—My Block/Columbia
- 13 **COVER ME 21:03 With Fred Hammond, Smokie Norful & J Moss—PAJAM/Gospo Centric/JLG**
- 14 **PRAISE HIM NOW** Kierra Sheard—EMI Gospel
- 15 **GOD IS ABLE** Joe Leavell & St. Stephen Temple Choir—Emtro Gospel
- 16 **THEY THAT WAIT** Fred Hammond Featuring John P. Kee—F Hammond/Verity/JLG
- 17 **LEAD ME JESUS** Greg O'Quin & iPraise—Pendulum
- 18 **I LIFT MY HANDS** Arkansas Gospel Mass Choir—T/Emtro Gospel
- 19 **ALL I NEED** Brian Courtney Wilson—Spirit Rising/Music World
- 20 **JUST WANNA SAY** Israel Houghton—Integrity
- 21 **MY NAME IS VICTORY** Jonathan Nelson Featuring Purpose—Integrity
- 22 **NO BATTLE, NO BLESSING** Shari Addison—BET/Verity/JLG
- 23 **RESTORED** J Moss—PAJAM/

- Gospo Centric/JLG
- 24 **JESUS IS LOVE** Heather Headley Featuring Smokie Norful—EMI Gospel
 - 25 **LORD PREPARE ME** The West Angeles COGIC Mass Choir—EMI Gospel

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Hot Gospel Songs Imprints

Pos. **IMPRINT** (No. Charted Titles)

- 1 **VERITY** (15)
- 2 **BLACKSMOKE** (7)
- 3 **MY BLOCK** (2)
- 4 **EMI GOSPEL** (4)
- 5 **AIR GOSPEL** (1)
- 6 **EMTRO GOSPEL** (5)
- 7 **INTEGRITY** (3)
- 8 **TREMYLES** (1)
- 9 **KCG** (1)
- 10 **QUIET WATER** (3)

Hot Gospel Songs Labels

Pos. **LABEL** (No. Charted Titles)

- 1 **JIVE LABEL GROUP** (20)
- 2 **EMI GOSPEL** (7)
- 3 **WORLDWIDE** (5)
- 4 **MALACO** (5)
- 5 **COLUMBIA** (3)
- 6 **EMTRO GOSPEL** (6)
- 7 **INTEGRITY** (2)
- 8 **PENDULUM** (3)
- 9 **TYSCOT** (4)
- 10 **MUSIC WORLD** (2)

Hot Gospel Producers

Pos. **PRODUCER** (No. Charted Titles)

- 1 **DONALD LAWRENCE** (6)
- 2 **WARRYN "BABY DUBB" CAMPBELL** (4)



THE PRIESTS

- 3 **AARON W. LINDSEY** (5)
- 4 **ASAPH ALEXANDER WARD** (2)
- 5 **PAJAM** (2)
- 6 **KEITH THOMAS** (3)
- 7 **KURT CARR** (1)
- 8 **DANIEL WEATHERSPOON** (4)
- 9 **JAMES FORTUNE** (2)
- 10 **TROY SNEED** (5)

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Top Traditional Classical Artists

Pos. **ARTIST** (No. Charted Titles) Imprint/Label

- 1 **THE PRIESTS** (1) RCA Victor/Sony Music
- 2 **LUCIANO PAVAROTTI** (4) Decca/Universal Classics Group
- 3 **PLACIDO DOMINGO** (3) DG/Universal Classics Group
- 4 **ANDRE RIEU** (7) Andre Rieu/Denon/SLG
- 5 **THE CISTERCIAN MONKS OF STIFT HEILIGENKREUZ** (1) Decca/Universal Classics Group
- 6 **ACADEMY OF SAINT MARTIN IN THE FIELDS** (2) Sony Classical/Sony Masterworks
- 7 **JOSHUA BELL** (3) Sony Classical/Sony Masterworks
- 8 **LANG LANG** (3) DG/Universal Classics Group
- 9 **RENEE FLEMING** (2) Decca/Universal Classics Group
- 10 **ANNE-SOPHIE MUTTER** (2) DG/Universal Classics Group

Top Traditional Classical Albums

Pos. **TITLE** Artist—Imprint/Label

- 1 **THE PRIESTS** *The Priests*—RCA Victor/Sony Music
- 2 **THE DUETS** Luciano Pavarotti—Decca/Universal Classics Group
- 3 **AMORE INFINITO: SONGS INSPIRED...** Placido Domingo—DG/Universal Classics Group
- 4 **CHANT: MUSIC FOR THE SOUL** *The Cistercian Monks Of Stift Heiligenkreuz*—Decca/Universal Classics Group
- 5 **VIVALDI: THE FOUR SEASONS** Joshua Bell/*Academy Of St. Martin In The Fields*—Sony Classical/Sony Masterworks
- 6 **BACH: CONCERTOS** Julia Fischer/*Academy Of St Martin In The Fields*—Decca/Universal Classics Group
- 7 **LIVE IN VIENNA** Andre Rieu—Denon/SLG
- 8 **GREATEST HITS** Andre Rieu—Denon/SLG
- 9 **CHOPIN: THE PIANO CONCERTOS** Lang Lang/*Vienna Philharmonic Orchestra* (Mehta)—DG/Universal Classics Group
- 10 **A CHRISTMAS FESTIVAL** John Rutter/*The Cambridge Singers/Farnham Youth Choir/Royal Philharmonic Orchestra*—Collegium
- 11 **THE SOLOIST** *Soundtrack*—DG/Universal Classics Group
- 12 **THE MELODY OF RHYTHM: TRIPLE CONCERTO & MUSIC FOR TRIO** Bela Fleck/Zakir Hussain/Edgar Meyer & the Detroit Symphony Orchestra

- 13 **FOUR LAST SONGS/STRAUSS: SONGS & ARIAS** Renee Fleming/*Munchner Philharmoniker Orchestra* (Thielemann)—Decca/Universal Classics Group
- 14 **IN PRINCIPIO** Arvo Part—ECM New Series/ECM/Universal Classics Group
- 15 **SOUVENIRS** Anna Netrebko—DG/Universal Classics Group

Top Traditional Classical Imprints

Pos. **IMPRINT** (No. Charted Titles)

- 1 **RCA VICTOR** (1)
- 2 **DECCA** (24)
- 3 **DEUTSCHE GRAMMOPHONE** (32)
- 4 **SONY CLASSICAL** (8)
- 5 **DENON** (5)

Top Traditional Classical Labels

Pos. **LABEL** (No. Charted Titles)

- 1 **UNIVERSAL CLASSICS GROUP** (64)
- 2 **SONY MUSIC** (1)
- 3 **SONY MASTERWORKS** (16)
- 4 **SAVOY LABEL GROUP** (5)
- 5 **BLUE NOTE LABEL GROUP** (27)

Top Classical Crossover Artists

Pos. **ARTIST** (No. Charted Titles) Imprint/Label

- 1 **IL DIVO** (1) SYCO/Columbia/Sony Music
- 2 **ANDREA BOCELLI** (5) Sugar/Decca



RENÉE FLEMING

- 3 **YO-YO MA** (1) *Sony Classical/Sony Masterworks*
- 4 **STING** (1) *Cherrytree/DG/Universal Classics Group*
- 5 **SARAH BRIGHTMAN** (3) *Manhattan/BLG*
- 6 **PAUL POTTS** (2) *SYCO/Columbia/Sony Music*
- 7 **DAVID GARRETT** (1) *Decca/Universal Classics Group*
- 8 **MORMON TABERNACLE CHOIR** (5) *Mormon Tabernacle Choir*
- 8 **ORCHESTRA AT TEMPLE SQUARE** (5) *Mormon Tabernacle Choir*
- 10 **JOSH GROBAN** (1) *143/Reprise/Warner Bros.*

Top Classical Crossover Albums

- Pos. TITLE/Artist-Imprint/Label
- 1 **THE PROMISE** *Il Divo-SYCO/Columbia/Sony Music*
 - 2 **INCANTO** *Andrea Bocelli-Sugar/Decca*
 - 3 **MY CHRISTMAS** *Andrea Bocelli-Sugar/Decca*
 - 4 **YO-YO MA & FRIENDS: SONGS OF JOY & PEACE** *Yo-Yo Ma-Sony Classical/Sony Masterworks*
 - 5 **IF ON A WINTER'S NIGHT...** *Sting-Cherrytree/DG/Universal Classics Group*
 - 6 **A WINTER SYMPHONY** *Sarah Brightman-Manhattan/BLG*
 - 7 **THE BEST OF ANDREA BOCELLI: VIVERE** *Andrea Bocelli-Sugar/Decca/Universal Classics Group*
 - 8 **PASSIONE** *Paul Potts-SYCO/Columbia/Sony Music*
 - 9 **DAVID GARRETT David Garrett-Decca/Universal Classics Group**
 - 10 **COME, THOU FOUNT OF EVERY BLESSING: AMERICAN FOLK HYMNS & SPIRITUALS** *Mormon Tabernacle Choir/Orchestra At Temple Square (Wilberg)-Mormon Tabernacle Choir*
 - 11 **VIVERE: LIVE IN TUSCANY** *Andrea Bocelli-Sugar/Decca/Universal Classics Group*
 - 12 **PRAISE TO THE MAN: SONGS HONORING THE PROPHET JOSEPH** *Mormon Tabernacle Choir/Orchestra At Temple Square (Wilberg)-Mormon Tabernacle Choir*
 - 13 **SYMPHONY** *Sarah Brightman-Manhattan/BLG*
 - 14 **SYMPHONY: LIVE IN VIENNA** *Sarah Brightman-Manhattan/BLG*
 - 15 **AWAKE LIVE** *Josh Groban-143/Reprise/Warner Bros.*

Top Classical Crossover Imprints

- Pos. IMPRINT (No. Charted Titles)
- 1 **SUGAR** (5)
 - 2 **COLUMBIA** (4)
 - 2 **SYCO** (4)
 - 4 **SONY CLASSICAL** (8)
 - 5 **MANHATTAN** (3)

Top Classical Crossover Labels

- Pos. LABEL (No. Charted Titles)
- 1 **SONY MUSIC** (4)
 - 2 **DECCA** (6)
 - 3 **SONY MASTERWORKS** (11)
 - 4 **UNIVERSAL CLASSICS GROUP** (10)
 - 5 **BLUE NOTE LABEL GROUP** (6)

Top Traditional Jazz Artists

- Pos. ARTIST (No. Charted Titles) Imprint/Label
- 1 **MICHAEL BUBLE** (2) *143/Reprise/Warner Bros.*
 - 2 **HARRY CONNICK, JR.** (2) *Columbia/Sony Music*
 - 3 **DIANA KRALL** (2) *Verve/VG*
 - 4 **FRANK SINATRA** (6) *Frank Sinatra Enterprises/Reprise*
 - 5 **TONY BENNETT** (4) *RPM/Columbia/Sony Music*
 - 6 **BARBRA STREISAND** (1) *Columbia/Sony Music*
 - 7 **MELODY GARDOT** (3) *Verve/VG*
 - 8 **NAT KING COLE** (2) *Capitol*
 - 9 **THE COUNT BASIE BIG BAND** (1) *RPM/Columbia/Sony Music*
 - 10 **NATALIE COLE** (2) *DMI/Atco/Rhino*

Top Traditional Jazz Albums

- Pos. TITLE/Artist-Imprint/Label
- 1 **CRAZY LOVE** *Michael Buble-143/Reprise/Warner Bros.*
 - 2 **QUIET NIGHTS** *Diana Krall-Verve/VG*
 - 3 **WHAT A NIGHT! A CHRISTMAS ALBUM** *Harry Connick, Jr.-Columbia/Sony Music*
 - 4 **A SWINGIN' CHRISTMAS** *Tony Bennett Featuring The Count Basie Big Band-RPM/Columbia/Sony Music*
 - 5 **YOUR SONGS** *Harry Connick, Jr.-Columbia/Sony Music*
 - 6 **LOVE IS THE ANSWER** *Barbra Streisand-Columbia/Sony Music*
 - 7 **SEDUCTION: SINATRA SINGS OF LOVE** *Frank Sinatra-Frank Sinatra Enterprises/Reprise*
 - 8 **MICHAEL BUBLE MEETS MADISON SQUARE GARDEN** *Michael Buble-143/Reprise/Warner Bros.*
 - 9 **NBC SOUNDS OF THE SEASON: THE NAT KING COLE HOLIDAY COLLECTION (EP)** *Nat King Cole-NBC/EMI Special Markets*
 - 10 **MY ONE AND ONLY THRILL** *Melody Gardot-Verve/VG*



IL DIVO

- 11 **LIVE AT THE MEADOWLANDS** *Frank Sinatra-Frank Sinatra Enterprises/Concord*
- 12 **STILL UNFORGETTABLE** *Natalie Cole-DMI/Atco/Rhino*
- 13 **BARE BONES** *Madeleine Peyroux-Rounder*
- 14 **TWO MEN WITH THE BLUES** *Willie Nelson Wynton Marsalis-Blue Note/BLG*
- 15 **ITALIA** *Chris Botti-Columbia/Sony Music*

- 4 **143** (3)
- 5 **FRANK SINATRA ENTERPRISES** (5)

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.biz A deeper version of this chart appears on billboard.biz

Top Traditional Jazz Album Imprints

- Pos. IMPRINT (No. Charted Titles)
- 1 **COLUMBIA** (9)
 - 2 **VERVE** (9)
 - 3 **REPRISE** (4)

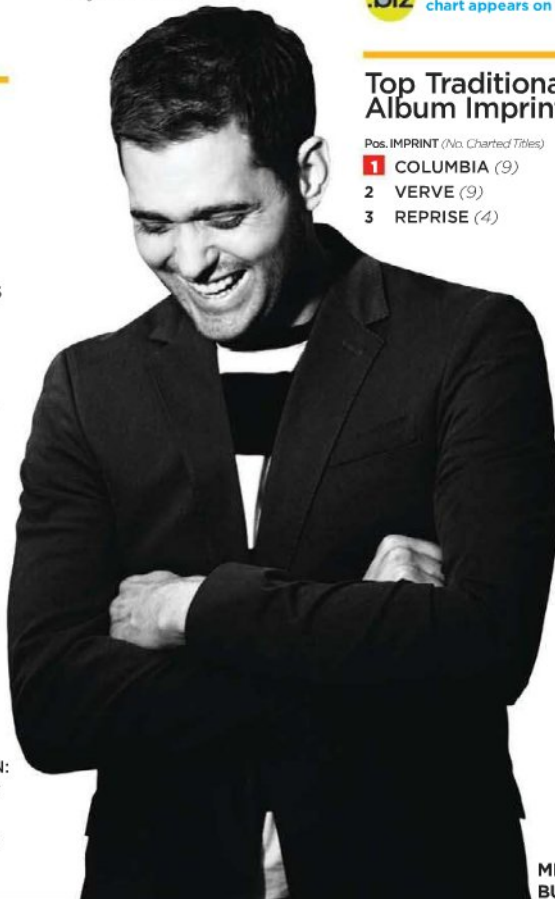
Top Traditional Jazz Album Labels

- Pos. LABEL (No. Charted Titles)
- 1 **SONY MUSIC** (11)
 - 2 **WARNER BROS.** (8)
 - 3 **VERVE GROUP** (9)
 - 4 **CONCORD** (27)
 - 5 **REPRISE** (1)

.biz A deeper version of this chart appears on billboard.biz

Top Contemporary Jazz Artists

- Pos. ARTIST (No. Charted Titles) Imprint/Label
- 1 **CHRIS BOTTI** (1) *Columbia/Sony Music*
 - 2 **BONEY JAMES** (1) *Concord*
 - 3 **KENNY G** (3) *Starbucks/Concord*
 - 4 **ESPERANZA SPALDING** (1) *Heads Up*
 - 5 **VANESSA WILLIAMS** (1) *Concord*
 - 6 **FOURPLAY** (1) *Heads Up*
 - 7 **BERNIE WILLIAMS** (1) *Reform/Rock Ridge*
 - 8 **BELA FLECK & THE FLECKTONES** (1) *Rounder*
 - 9 **DAVE KOZ** (1) *Capitol*
 - 10 **GEORGE BENSON** (1) *Monster/Concord*



MICHAEL BUBLÉ

TOP CONTEMPORARY JAZZ ALBUMS

Pos. TITLE/Artist-Imprint/Label

- 1 CHRIS BOTTI: IN BOSTON** *Chris Botti*-Columbia/Sony Music
- 2 SEND ONE YOUR LOVE** *Boney James*-Concord
- 3 RHYTHM & ROMANCE** *Kenny G*-Starbucks/Concord
- 4 ESPERANZA** *Esperanza Spalding*-Heads Up
- 5 THE REAL THING** *Vanessa Williams*-Concord
- 6 ENERGY** *Fourplay*-Heads Up
- 7 MOVING FORWARD** *Bernie Williams*-Reform/Rock Ridge
- 8 JINGLE ALL THE WAY** *Bela Fleck & The Flecktones*-Rounder
- 9 GREATEST HITS** *Dave Koz*-Capitol
- 10 SONGS AND STORIES** *George Benson*-Monster/Concord
- 11 MODERN ART** *The Rippingtons* Featuring *Russ Freeman*-Peak/Concord
- 12 REBOUND** *Wayman Tisdale*-Rendezvous
- 13 RIVER: THE JONI LETTERS** *Herbie Hancock*-Verve/VG
- 14 CHRISTMAS** *Al Jarreau*-Rhino
- 15 NEW BEGINNINGS** *Ski Johnson*-Wide-A-Wake

.biz A deeper version of this chart appears on billboard.biz



CHRIS BOTTI

Top Contemporary Jazz Album Imprints

Pos. IMPRINT (No. Charted Titles)

- 1 COLUMBIA** (1)
- 2 HEADS UP** (16)
- 3 CONCORD** (4)
- 4 PEAK** (9)
- 5 STARBUCKS** (2)

.biz A deeper version of this chart appears on billboard.biz

Top Contemporary Jazz Album Labels

Pos. LABEL (No. Charted Titles)

- 1 CONCORD** (20)
- 2 SONY MUSIC** (2)
- 3 HEADS UP** (19)
- 4 SHANACHIE** (13)
- 5 VERVE GROUP** (5)

.biz A deeper version of this chart appears on billboard.biz

Hot Smooth Jazz Artists

Pos. ARTIST (No. Charted Titles) Imprint/Label

- 1 BONEY JAMES** (3) *Concord/CMG*
- 2 EUGE GROOVE** (3) *Narada Jazz/Capitol*
- 3 WALTER BEASLEY** (1) *Heads Up*
- 4 DAVE KOZ** (3) *Capitol*

- 5 JACKIEM JOYNER** (1) *Artistry*
- 6 RICHARD ELLIOT** (2) *Artistry*
- 7 OLI SILK** (1) *Trippin 'n' Rhythm*
- 8 MICHAEL LINGTON** (2) *NuGroove*
- 9 TIM BOWMAN** (2) *Trippin 'n' Rhythm*
- 10 WARREN HILL** (2) *Evolution/EI*

Hot Smooth Jazz Songs

Pos. TITLE/Artist-Imprint/Label

- 1 STEADY AS SHE GOES** *Walter Beasley*-Heads Up
- 2 I'M WAITING FOR YOU** *Jackiem Joyner*-Artistry
- 3 RELIGIFY** *Euge Groove*-Narada Jazz/Capitol
- 4 CHILL OR BE CHILLED** *Oli Silk*-Trippin 'n' Rhythm
- 5 MOVE ON UP** *Richard Elliot*-Artistry
- 6 STOP, LOOK, LISTEN (TO YOUR HEART)** *Boney James*-Concord/CMG
- 7 SWEET SUNDAYS** *Tim Bowman*-Trippin 'n' Rhythm
- 8 LA DOLCE VITA** *Warren Hill*-Evolution/EI
- 9 YOU AND I** *Michael Lington*-NuGroove
- 10 LET'S GET ON IT** *Kim Waters*-Shanachie
- 11 FORTUNE TELLER** *Fourplay*-Heads Up

- 12 GO FOR IT** *Bernie Williams*-Reform/Rock Ridge
- 13 BADA BING** *Dave Koz* Featuring *Jeff Golub*-Capitol
- 14 TALK OF THE TOWN** *Darren Rahn*-NuGroove
- 15 WHO WILL COMFORT ME** *Melody Gardot*-Verve

.biz A deeper version of this chart appears on billboard.biz

Hot Smooth Jazz Imprints

Pos. IMPRINT (No. Charted Titles)

- 1 HEADS UP** (14)
- 2 TRIPPIN 'N' RHYTHM** (7)
- 3 CONCORD** (9)
- 4 PEAK** (14)
- 5 ARTISTRY** (4)

Hot Smooth Jazz Labels

Pos. LABEL (No. Charted Titles)

- 1 CONCORD MUSIC GROUP** (24)
- 2 CAPITOL** (9)
- 3 HEADS UP** (14)
- 4 TRIPPIN 'N' RHYTHM** (7)
- 5 ARTISTRY** (4)

BONEY JAMES



BOTTI: LEANN MUELLER; JAMES: HARPER SMITH; JACKSON: MJJ PRODUCTIONS

Top Pop Catalog Artists

Pos. ARTIST (No. Charted Titles) Imprint/Label

- 1** MICHAEL JACKSON (13) MJJ/Epic/Sony Music
- 2** THE BEATLES (16) Apple/Capitol
- 3** JOSH GROBAN (2) 143/Reprise/Warner Bros.
- 4** MICHAEL BUBLE (4) 143/Reprise/Warner Bros.
- 5** TRANS-SIBERIAN ORCHESTRA (3) Lava/AG
- 6** ABBA (3) Polar/Polydor/UMe
- 7** JOURNEY (2) Columbia/Legacy/Sony Music
- 8** JACKSON 5/THE JACKSONS (5) Motown/UMe
- 9** GUNS N' ROSES (2) Geffen/IGA
- 10** BOB MARLEY AND THE WAILERS (1) Tuff Gong/Island/UMe

Top Pop Catalog Albums

Pos. TITLE Artist -Imprint/Label

- 1** NUMBER ONES Michael Jackson-MJJ/Epic/Sony Music
- 2** THRILLER Michael Jackson-Epic/Legacy/Sony Music
- 3** THE ESSENTIAL MICHAEL JACKSON Michael Jackson-Epic/Legacy/Sony Music
- 4** NOEL Josh Groban-143/Reprise/Warner Bros.
- 5** OFF THE WALL Michael Jackson-Epic/Legacy/Sony Music
- 6** BAD Michael Jackson-Epic/Legacy/Sony Music
- 7** JOURNEY'S GREATEST HITS Journey-Columbia/Legacy/Sony Music
- 8** GOLD — GREATEST HITS ABBA-Polar/Polydor/UMe
- 9** GREATEST HITS Guns N' Roses-Geffen/IGA
- 10** LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS Bob Marley And The Wailers-Tuff Gong/Island/UMe
- 11** DANGEROUS Michael Jackson-Epic/Legacy/Sony Music
- 12** ALL THE RIGHT REASONS Nickelback-Roadrunner
- 13** CHRONICLE THE 20 GREATEST HITS Creedence Clearwater Revival-Fantasy/Concord
- 14** SOME HEARTS Carrie Underwood-19/Arista Nashville/SMN
- 15** BACK IN BLACK AC/DC-Epic/Legacy/Sony Music
- 16** ABBEY ROAD The Beatles-Apple/Capitol
- 17** RIOT! Paramore-Fueled By Ramen/AG
- 18** THE ULTIMATE COLLECTION Jackson 5-Motown/UMe
- 19** ENJOY THE RIDE Sugarland-Mercury Nashville/UMGN
- 20** WICKED Original Broadway Cast Recording-Decca Broadway/Decca

21 THE LOST CHRISTMAS EVE

Trans-Siberian Orchestra-Lava/AG

22 IT'S TIME

Michael Buble-143/Reprise/Warner Bros.

23 SGT. PEPPER'S LONELY

HEARTS CLUB BAND The Beatles-Apple/Capitol

24 JERSEY BOYS

Original Broadway Cast Recording-Rhino

25 GREATEST HITS

Tom Petty And The Heartbreakers-Geffen/UMe



A deeper version of this chart appears on billboard.biz

Top Pop Catalog Imprints

Pos. IMPRINT (No. Charted Titles)

- 1** EPIC (25)
- 2** LEGACY (21)
- 3** APPLE (16)
- 4** MJJ (4)
- 5** REPRISE (11)



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Top Pop Catalog Labels

Pos. LABEL (No. Charted Titles)

- 1** SONY MUSIC (57)
- 2** CAPITOL (33)
- 3** WARNER BROS. (24)
- 4** UNIVERSAL MUSIC ENTERPRISES (45)
- 5** ATLANTIC GROUP (13)

Top Pop Catalog Distributors

Pos. DISTRIBUTOR (No. Charted Titles)

- 1** SONY MUSIC (91)
- 2** WEA (58)
- 3** UNIVERSAL (84)
- 4** EMM (50)
- 5** INDEPENDENTS (27)

Hot Alternative Artists

Pos. ARTIST (No. Charted Titles) Imprint/Label

- 1** KINGS OF LEON (3) RCA/RMG
- 2** SHINEDOWN (3) Atlantic
- 3** RISE AGAINST (3) DGC/Interscope
- 4** ANBERLIN (2) Universal Republic
- 5** SILVERSUN PICKUPS (2) dangerbird
- 6** INCUBUS (2) Immortal/Epic
- 7** GREEN DAY (3) Reprise
- 8** CAGE THE ELEPHANT (2) DSP/Jive/JLG
- 9** THE OFFSPRING (3) Columbia
- 10** SEETHER (2) Wind-up

MICHAEL JACKSON



Hot Alternative Songs

Pos. TITLE Artist -Imprint/Label

- 1** USE SOMEBODY Kings Of Leon-RCA/RMG
- 2** FEEL GOOD DRAG Anberlin-Universal Republic
- 3** PANIC SWITCH Silversun Pickups-dangerbird
- 4** SEX ON FIRE Kings Of Leon-RCA/RMG
- 5** SECOND CHANCE Shinedown-Atlantic
- 6** NEW DIVIDE Linkin Park-Machine Shop/Warner Bros.
- 7** AIN'T NO REST FOR THE WICKED Cage The Elephant-DSP/Jive/JLG
- 8** LOVE HURTS Incubus-Immortal/Epic
- 9** I DON'T CARE Apocalyptica Featuring Adam Gontier-20-20/Jive/JLG
- 10** KIDS MGMT-Columbia
- 11** AUDIENCE OF ONE Rise Against-DGC/Interscope
- 12** SOMETIME AROUND MIDNIGHT The Airborne Toxic Event-Majordomo/Shout! Factory/Island/IDJMG
- 13** SAVIOR Rise Against-DGC/Interscope
- 14** KNOW YOUR ENEMY Green Day-Reprise
- 15** LIFELINE Papa Roach-DGC/Interscope
- 16** UPRISING Muse-Helium-3/Warner Bros.
- 17** YOU'RE GONNA GO FAR, KID The Offspring-Columbia
- 18** NO YOU GIRLS Franz Ferdinand-Domino/Epic
- 19** NOTION Kings Of Leon-RCA/RMG

20 JARS

Chevelle-Epic

21 DECODE

Paramore-Fueled By Ramen/Chop Shop/RRP

22 BREAKDOWN

Seether-Wind-up

23 21 GUNS

Green Day-Reprise

24 CARELESS WHISPER

Seether-Wind-up

25 THE FIXER

Pearl Jam-Monkeywrench



A deeper version of this chart appears on billboard.biz

Hot Alternative Imprints

Pos. IMPRINT (No. Charted Titles)

- 1** DGC (12)
- 2** RCA (7)
- 3** ATLANTIC (10)
- 4** REPRISE (7)
- 5** COLUMBIA (6)



A deeper version of this chart appears on billboard.biz

Hot Alternative Labels

Pos. LABEL (No. Charted Titles)

- 1** INTERSCOPE (22)
- 2** RCA MUSIC GROUP (7)
- 3** EPIC (10)
- 4** CAPITOL (15)
- 5** JIVE LABEL GROUP (6)



A deeper version of this chart appears on billboard.biz

Hot Heritage Rock Artists

Pos. ARTIST (No. Charted Titles) Imprint/Label

- 1** SHINEDOWN (3) Atlantic
- 2** NICKELBACK (4) Roadrunner/RRP
- 3** THEORY OF A DEADMAN (4) 604/Roadrunner/RRP
- 4** METALLICA (4) Warner Bros.
- 5** AC/DC (4) Columbia
- 6** DISTURBED (3) Reprise
- 7** SAVING ABEL (2) Skiddco/Virgin/Capitol
- 8** SEETHER (2) Wind-up
- 9** LINKIN PARK (1) Machine Shop/Warner Bros.
- 10** PAPA ROACH (1) DGC/Interscope

Hot Heritage Rock Songs

Pos. TITLE Artist -Imprint/Label

- 1** SECOND CHANCE Shinedown-Atlantic
- 2** SOMETHING IN YOUR MOUTH Nickelback-Roadrunner/RRP
- 3** SOUND OF MADNESS Shinedown-Atlantic
- 4** NEW DIVIDE Linkin Park-Machine Shop/Warner Bros.
- 5** LIFELINE Papa Roach-DGC/Interscope
- 6** HATE MY LIFE Theory Of A Deadman-604/Roadrunner/RRP
- 7** BURN IT TO THE GROUND Nickelback-Roadrunner/RRP
- 8** CYANIDE Metallica-Warner Bros.
- 9** CHAMPAGNE Cavo-Reprise
- 10** BAD GIRLFRIEND Theory Of A Deadman-604/Roadrunner/RRP

continued on >>p114



SHINEDOWN

from >>p113

- 11 WHISKEY HANGOVER
Godsmack-Universal Republic
- 12 INDESTRUCTIBLE
Disturbed-Reprise
- 13 I DON'T CARE *Apocalyptica*
Featuring *Adam Gontier*-20-20/Jive/JLG
- 14 ROCK N ROLL TRAIN
AC/DC-Columbia
- 15 BREAKDOWN *Seether*-Wind-up
- 16 DO WHAT YOU DO
Mudvayne-Epic
- 17 CHECK MY BRAIN *Alice In Chains*-Virgin/Capitol
- 18 DROWNING (FACE DOWN)
Saving Abel-Skiddco/Virgin/Capitol
- 19 I GET OFF *Halestorm*-Atlantic
- 20 KNOW YOUR ENEMY *Green Day*-Reprise
- 21 BROTHER *Pearl Jam*-Legacy/Epic
- 22 BIG JACK *AC/DC*-Columbia
- 23 OH YEAH *Chickenfoot*-Redline
- 24 OVERCOME *Creed*-Wind-up
- 25 18 DAYS *Saving Abel*-Skiddco/Virgin/Capitol

biz A deeper version of this chart appears on billboard.biz

Hot Heritage Rock Imprints

- Pos. IMPRINT (No. Charted Titles)
- 1 ROADRUNNER (12)
 - 2 ATLANTIC (4)
 - 3 REPRIS (8)
 - 4 WIND-UP (3)
 - 5 WARNER BROS. (5)

biz A deeper version of this chart appears on billboard.biz

Hot Heritage Rock Labels

- Pos. LABEL (No. Charted Titles)
- 1 ROADRUNNER PROMOTIONS (12)
 - 2 ATLANTIC (12)
 - 3 REPRIS (8)
 - 4 WARNER BROS. (9)
 - 5 CAPITOL (8)

biz A deeper version of this chart appears on billboard.biz

Hot Active Rock Artists

- Pos. ARTIST (No. Charted Titles) Imprint/Label
- 1 SHINEDOWN (3) Atlantic
 - 2 MUDVAYNE (3) Epic
 - 3 NICKELBACK (4) Roadrunner/RRP
 - 4 DISTURBED (2) Reprise
 - 5 METALLICA (4) Warner Bros.
 - 6 SLIPKNOT (4) Roadrunner/RRP
 - 7 THEORY OF A DEADMAN (4) 604/Roadrunner/RRP
 - 8 SEETHER (2) Wind-up
 - 9 SAVING ABEL (3) Skiddco/Virgin/Capitol
 - 10 CAVO (2) Reprise

Hot Active Rock Songs

- Pos. TITLE Artist - Imprint/Label
- 1 DO WHAT YOU DO *Mudvayne*-Epic
 - 2 SOUND OF MADNESS *Shinedown*-Atlantic
 - 3 SECOND CHANCE *Shinedown*-Atlantic
 - 4 CHAMPAGNE *Cavo*-Reprise
 - 5 DEAD MEMORIES *Slipknot*-Roadrunner/RRP

- 6 LIFELINE *Papa Roach*-DGC/Interscope
- 7 NEW DIVIDE *Linkin Park*-Machine Shop/Warner Bros.
- 8 WHISKEY HANGOVER *Godsmack*-Universal Republic
- 9 THE NIGHT *Disturbed*-Reprise
- 10 SOMETHING IN YOUR MOUTH *Nickelback*-Roadrunner/RRP
- 11 YOU'RE GOING DOWN *Sick Puppies*-RMR/Virgin/Capitol
- 12 JARS *Chevelle*-Epic
- 13 INDESTRUCTIBLE *Disturbed*-Reprise
- 14 HATE MY LIFE *Theory Of A Deadman*-604/Roadrunner/RRP
- 15 BREAKDOWN *Seether*-Wind-up
- 16 BURN IT TO THE GROUND *Nickelback*-Roadrunner/RRP
- 17 CYANIDE *Metallica*-Warner Bros.
- 18 I GET OFF *Halestorm*-Atlantic
- 19 37 STITCHES *Drowning Pool*-Eleven Seven
- 20 TWO WEEKS *All That Remains*-Prosthetic/Razor & Tie
- 21 I DON'T CARE *Apocalyptica* Featuring *Adam Gontier*-20-20/Jive/JLG
- 22 CHECK MY BRAIN *Alice In Chains*-Virgin/Capitol
- 23 I WILL NOT BOW *Breaking Benjamin*-Hollywood
- 24 DROWNING (FACE DOWN) *Saving Abel*-Skiddco/Virgin/Capitol
- 25 SCREAM *Avenged Sevenfold*-Hopeless/Warner Bros.

biz A deeper version of this chart appears on billboard.biz

Hot Active Rock Imprints

- Pos. IMPRINT (No. Charted Titles)
- 1 ROADRUNNER (14)
 - 2 REPRIS (9)
 - 3 ATLANTIC (5)
 - 4 EPIC (4)
 - 5 VIRGIN (9)

biz A deeper version of this chart appears on billboard.biz

Hot Active Rock Labels

- Pos. LABEL (No. Charted Titles)
- 1 ROADRUNNER PROMOTIONS (14)
 - 2 ATLANTIC (10)
 - 3 CAPITOL (16)
 - 4 INTERSCOPE (21)
 - 5 REPRIS (10)

biz A deeper version of this chart appears on billboard.biz

Hot Triple A Artists

- Pos. ARTIST (No. Charted Titles) Imprint/Label
- 1 SNOW PATROL (3) Polydor/Fiction/Geffen/Interscope
 - 2 U2 (3) Island/Interscope
 - 3 KINGS OF LEON (3) RCA/RMG
 - 4 COLDPLAY (3) Capitol
 - 5 DAVE MATTHEWS BAND (3) Bama Rags/RCA/RMG
 - 6 JAMES MORRISON (2) Polydor/Interscope
 - 7 THE FRAY (2) Epic
 - 8 DEATH CAB FOR CUTIE (4) Atlantic
 - 9 ERIC HUTCHINSON (2) Let's Break/Warner Bros.
 - 10 GREEN DAY (2) Reprise

Hot Triple A Songs

- Pos. TITLE Artist - Imprint/Label
- 1 USE SOMEBODY *Kings Of Leon*-RCA/RMG
 - 2 CRACK THE SHUTTERS *Snow Patrol*-Polydor/Fiction/Geffen/Interscope
 - 3 NOTHING EVER HURT LIKE YOU *James Morrison*-Polydor/Interscope
 - 4 YOU FOUND ME *The Fray*-Epic
 - 5 FUNNY THE WAY IT IS *Dave Matthews Band*-Bama Rags/RCA/RMG
 - 6 LIFE IN TECHNICOLOR II *Coldplay*-Capitol
 - 7 FUGITIVE *David Gray*-Mercer Street/Downtown
 - 8 MAGNIFICENT *U2*-Island/Interscope
 - 9 YOU ARE THE BEST THING *Ray LaMontagne*-RCA/RED
 - 10 CLOSER TO LOVE *Mat Kearney*-Aware/Columbia
 - 11 21 GUNS *Green Day*-Reprise
 - 12 YOU NEVER KNOW *Wilco*-Nonesuch/Warner Bros.
 - 13 MAYBE *Ingrid Michaelson*-Cabin

24/Original Signal/Universal Motown

- 14 I'LL GO CRAZY IF I DON'T GO CRAZY TONIGHT *U2*-Island/Interscope
- 15 WHY I AM *Dave Matthews Band*-Bama Rags/RCA/RMG
- 16 ROCK & ROLL *Eric Hutchinson*-Let's Break/Warner Bros.
- 17 FALLIN' FOR YOU *Colbie Caillat*-Universal Republic
- 18 WORKING ON A DREAM *Bruce Springsteen*-Columbia
- 19 THE FIXER *Pearl Jam*-Monkeywrench
- 20 AIRSTREAM DRIVER *Gomez*-ATO/RED
- 21 LITTLE BRIBES *Death Cab For Cutie*-Barsuk/Atlantic
- 22 LOVERS IN JAPAN *Coldplay*-Capitol
- 23 DON'T WANNA CRY *Pete Dinklage*-Columbia
- 24 WE LET HER DOWN *Chris Isaak*-Wicked Game/Reprise
- 25 OK, IT'S ALRIGHT WITH ME *Eric Hutchinson*-Let's Break/Warner Bros.

biz A deeper version of this chart appears on billboard.biz

Hot Triple A Imprints

- Pos. IMPRINT (No. Charted Titles)
- 1 RCA (8)
 - 2 ISLAND (6)
 - 3 ATLANTIC (11)
 - 4 POLYDOR (5)
 - 5 COLUMBIA (6)

biz A deeper version of this chart appears on billboard.biz

KINGS OF LEON



SHINEDOWN: DAVID BERGMAN; PINK: ANDREW MACPHERSON; KINGS OF LEON: RAY LEGO

Hot Triple A Labels

Pos. LABEL (No. Charted Titles)

- 1** INTERSCOPE (14)
- 2** COLUMBIA (12)
- 3** RCA MUSIC GROUP (8)
- 4** CAPITOL (9)
- 5** ATLANTIC (11)

.biz A deeper version of this chart appears on billboard.biz

Hot Mainstream Top 40 Artists

Pos. ARTIST (No. Charted Titles) Imprint/Label

- 1** LADY GAGA (5)
Streamline/KonLive/Cherrytree/Interscope
- 2** THE BLACK EYED PEAS (3)
Interscope
- 3** BEYONCE (4) Music
World/Columbia
- 4** BRITNEY SPEARS (5) Jive/JLG
- 5** TAYLOR SWIFT (4) Big
Machine/Universal Republic
- 6** PINK (4) LaFace/JLG
- 7** KELLY CLARKSON (3)
19/RCA/RMG
- 8** KATY PERRY (4) Capitol
- 9** T.I. (3) Grand Hustle/Atlantic
- 10** KANYE WEST (7) Roc-A-Fella/Def Jam/IDJMG

Hot Mainstream Top 40 Songs

Pos. TITLE Artist-Imprint/Label

- 1** GIVES YOU HELL *The All-American Rejects*-Doghouse/DGC/Interscope
- 2** JUST DANCE *Lady Gaga* Featuring Colby O'Donis-Streamline/KonLive/

- Cherrytree/Interscope
- 3** I GOTTA FEELING *The Black Eyed Peas*-Interscope
- 4** POKER FACE *Lady Gaga*-Streamline/KonLive/Cherrytree/Interscope
- 5** YOU BELONG WITH ME *Taylor Swift*-Big Machine/Universal Republic
- 6** BOOM BOOM POW *The Black Eyed Peas*-will.i.am/Interscope
- 7** RIGHT ROUND *Flo Rida*-Poe Boy/Atlantic
- 8** LOVE STORY *Taylor Swift*-Big Machine/Universal Republic
- 9** MY LIFE WOULD SUCK WITHOUT YOU *Kelly Clarkson*-19/RCA/RMG
- 10** YOU FOUND ME *The Fray*-Epic
- 11** USE SOMEBODY *Kings Of Leon*-RCA/RMG
- 12** WAKING UP IN VEGAS *Katy Perry*-Capitol
- 13** CIRCUS *Britney Spears*-Jive/JLG
- 14** DOWN *Jay Sean* Featuring *Lil Wayne*-Cash Money/Universal Republic
- 15** LIVE YOUR LIFE *T.I.* Featuring *Rihanna*-Def Jam/Grand Hustle/IDJMG/Atlantic
- 16** DON'T TRUST ME *3OH!3*-Photo Finish/Atlantic/RRP
- 17** SOBER *Pink*-LaFace/JLG
- 18** HALO *Beyonce*-Music World/Columbia
- 19** SINGLE LADIES (PUT A RING ON IT) *Beyonce*-Music World/Columbia
- 20** SECOND CHANCE *Shinedown*-Atlantic
- 21** KNOCK YOU DOWN *Keri Hilson* Featuring *Kanye West* & Ne-



PINK

- Yo-Mosley/Zone 4/Interscope
- 22** LOVEGAME *Lady Gaga*-Streamline/KonLive/Cherrytree/Interscope
- 23** DEAD AND GONE *T.I.* Featuring *Justin Timberlake*-Grand Hustle/Atlantic
- 24** HEARTLESS *Kanye West*-Roc-A-Fella/Def Jam/IDJMG
- 25** PARTY IN THE U.S.A. *Miley Cyrus*-Hollywood

.biz A deeper version of this chart appears on billboard.biz

Hot Mainstream Top 40 Imprints

Pos. IMPRINT (No. Charted Titles)

- 1** JIVE (12)
- 2** ATLANTIC (9)
- 3** MUSIC WORLD (4)
- 4** RCA (8)
- 5** DEF JAM (13)

.biz A deeper version of this chart appears on billboard.biz

Hot Mainstream Top 40 Labels

Pos. LABEL (No. Charted Titles)

- 1** INTERSCOPE (25)
- 2** JIVE LABEL GROUP (17)
- 3** RCA MUSIC GROUP (13)
- 4** UNIVERSAL REPUBLIC (14)
- 5** ISLAND DEF JAM MUSIC GROUP (20)

.biz A deeper version of this chart appears on billboard.biz

Hot Adult Top 40 Artists

Pos. ARTIST (No. Charted Titles) Imprint/Label

- 1** PINK (3) LaFace/JLG
- 2** THE FRAY (2) Epic
- 3** NICKELBACK (3) Roadrunner/RRP
- 4** KATY PERRY (3) Capitol
- 5** DAUGHTRY (3) 19/RCA/RMG
- 6** KELLY CLARKSON (3) 19/RCA/RMG
- 7** TAYLOR SWIFT (3) Big Machine/Universal Republic
- 8** DAVID COOK (2) 19/RCA/RMG

- 9** ROB THOMAS (2) Emblem/Atlantic
- 10** THE ALL-AMERICAN REJECTS (2) Doghouse/DGC/Interscope

Hot Adult Top 40 Songs

Pos. TITLE Artist-Imprint/Label

- 1** YOU FOUND ME *The Fray*-Epic
- 2** NO SURPRISE *Daughtry*-19/RCA/RMG
- 3** USE SOMEBODY *Kings Of Leon*-RCA/RMG
- 4** PLEASE DON'T LEAVE ME *Pink*-LaFace/JLG
- 5** GOTTA BE SOMEBODY *Nickelback*-Roadrunner/RRP
- 6** GIVES YOU HELL *The All-American Rejects*-Doghouse/DGC/Interscope
- 7** HER DIAMONDS *Rob Thomas*-Emblem/Atlantic
- 8** SOBER *Pink*-LaFace/JLG
- 9** SECOND CHANCE *Shinedown*-Atlantic

continued on >>p116





JASON MRAZ

from >>p115

- 10 MY LIFE WOULD SUCK WITHOUT YOU *Kelly Clarkson*-19/RCA/RMG
- 11 LOVE STORY *Taylor Swift*-Big Machine/Universal Republic
- 12 HOT N COLD *Katy Perry*-Capitol
- 13 IF TODAY WAS YOUR LAST DAY *Nickelback*-Roadrunner/RRP
- 14 FALLIN' FOR YOU *Colbie Caillat*-Universal Republic
- 15 YOU BELONG WITH ME *Taylor Swift*-Big Machine/Universal Republic
- 16 COME BACK TO ME *David Cook*-19/RCA/RMG
- 17 I'M YOURS *Jason Mraz*-Atlantic/RRP
- 18 LIGHT ON *David Cook*-19/RCA/RMG
- 19 SHATTERED (TURN THE CAR AROUND) *O.A.R.*-Everfine/Atlantic/RRP
- 20 NOT MEANT TO BE *Theory Of A Deadman*-604/Roadrunner/RRP
- 21 NEVER SAY NEVER *The Fray*-Epic
- 22 WAKING UP IN VEGAS *Katy Perry*-Capitol
- 23 I GOTTA FEELING *The Black Eyed Peas*-Interscope
- 24 SO WHAT *Pink*-LaFace/JLG

- 25 WHAT ABOUT NOW *Daughtry*-RCA/RMG

.biz A deeper version of this chart appears on billboard.biz

Hot Adult Top 40 Imprints

Pos. IMPRINT (No. Charted Titles)

- 1 RCA (13)
- 2 ATLANTIC (9)
- 3 LAFACE (3)
- 4 CAPITOL (7)
- 5 ROADRUNNER (6)

.biz A deeper version of this chart appears on billboard.biz

Hot Adult Top 40 Labels

Pos. LABEL (No. Charted Titles)

- 1 RCA MUSIC GROUP (15)
- 2 ROADRUNNER PROMOTIONS (12)
- 3 INTERSCOPE (24)
- 4 UNIVERSAL REPUBLIC (12)
- 5 ATLANTIC (11)

.biz A deeper version of this chart appears on billboard.biz

Hot Adult Contemporary Artists

Pos. ARTIST (No. Charted Titles) Imprint/Label

- 1 TAYLOR SWIFT (2) *Big Machine/Universal Republic*
- 2 JASON MRAZ (2) *Atlantic/RRP*
- 3 LEONA LEWIS (2) *SYCO/J/RMG*

THE FRAY



- 4 DAUGHTRY (3) *19/RCA/RMG*
- 5 COLDPLAY (1) *Capitol*
- 6 DAVID COOK (3) *19/RCA/RMG*
- 7 MILEY CYRUS (1) *Walt Disney/Hollywood*
- 8 THE FRAY (2) *Epic*
- 9 GAVIN ROSSDALE (1) *Interscope*
- 10 NATASHA BEDINGFIELD (1) *Phonogenic/Epic*

- 18 PLEASE DON'T LEAVE ME *Pink*-LaFace/JLG
- 19 1, 2, 3, 4 *Plain White T's*-Hollywood
- 20 FALLIN' FOR YOU *Colbie Caillat*-Universal Republic
- 21 JUST GO *Lionel Richie*-Island/IDJMG
- 22 NO SURPRISE *Daughtry*-19/RCA/RMG
- 23 LOVE SONG *Sara Bareilles*-Epic
- 24 LIGHT ON *David Cook*-19/RCA/RMG
- 25 HAVEN'T MET YOU YET *Michael Buble*-143/Reprise

Hot Adult Contemporary Songs

Pos. TITLE Artist-Imprint/Label

- 1 I'M YOURS *Jason Mraz*-Atlantic/RRP
- 2 LOVE STORY *Taylor Swift*-Big Machine/Universal Republic
- 3 BETTER IN TIME *Leona Lewis*-SYCO/J/RMG
- 4 WHAT ABOUT NOW *Daughtry*-RCA/RMG
- 5 VIVA LA VIDA *Coldplay*-Capitol
- 6 THE CLIMB *Miley Cyrus*-Walt Disney/Hollywood
- 7 YOU FOUND ME *The Fray*-Epic
- 8 LOVE REMAINS THE SAME *Gavin Rossdale*-Interscope
- 9 THE TIME OF MY LIFE *David Cook*-19/RCA/RMG
- 10 POCKETFUL OF SUNSHINE *Natasha Bedingfield*-Phonogenic/Epic
- 11 COME ON GET HIGHER *Matt Nathanson*-Vanguard/Capitol
- 12 HER DIAMONDS *Rob Thomas*-Emblem/Atlantic
- 13 CRUSH *David Archuleta*-19/Jive/JLG
- 14 YOU BELONG WITH ME *Taylor Swift*-Big Machine/Universal Republic
- 15 BLEEDING LOVE *Leona Lewis*-SYCO/J/RMG
- 16 IF YOU DON'T KNOW ME BY NOW *Seal*-143/Warner Bros.
- 17 HOT N COLD *Katy Perry*-Capitol

.biz A deeper version of this chart appears on billboard.biz

Hot Adult Contemporary Imprints

Pos. IMPRINT (No. Charted Titles)

- 1 RCA (9)
- 2 ATLANTIC (5)
- 3 BIG MACHINE (2)
- 4 CAPITOL (4)
- 5 EPIC (3)

.biz A deeper version of this chart appears on billboard.biz

Hot Adult Contemporary Labels

Pos. LABEL (No. Charted Titles)

- 1 RCA MUSIC GROUP (16)
- 2 CAPITOL (8)
- 3 UNIVERSAL REPUBLIC (7)
- 4 ROADRUNNER PROMOTIONS (6)
- 5 EPIC (5)

.biz A deeper version of this chart appears on billboard.biz

MRAZ: JUSTIN RUHL; THE FRAY: JAMES MINCHIN



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CELTIC THUNDER



CELTIC WOMAN

Top World Album Artists

Pos. ARTIST (No. Charted Titles) Imprint/Label

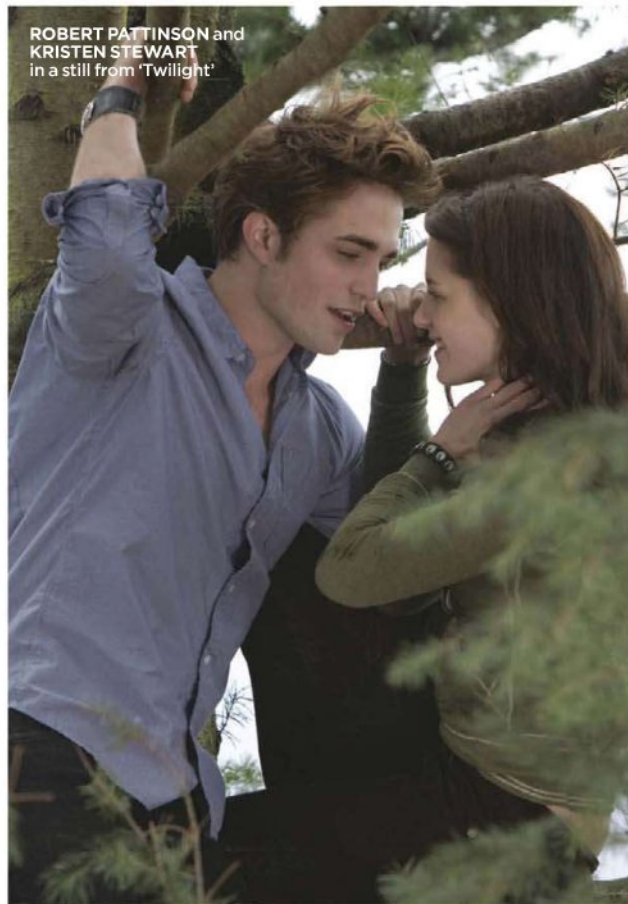
- 1** CELTIC THUNDER (4) Celtic Thunder/Decca
- 2** CELTIC WOMAN (2) Manhattan/BLG
- 3** RODRIGO Y GABRIELA (2) Rubyworks/ATO
- 4** LOREENA MCKENNITT (2) Quinlan Road/Verve/VG
- 5** BELA FLECK (1) Rounder
- 6** CARLA BRUNI (1) Teorema/naive/Downtown
- 7** BUENA VISTA SOCIAL CLUB (1) World Circuit/Nonesuch/Warner Bros.
- 8** THE BABY EINSTEIN MUSIC BOX ORCHESTRA (1) Walt Disney
- 9** THE HIGH KINGS (2) Manhattan/BLG
- 10** DANIEL O'DONNELL (5) DPTV Media

- 4** 11:11 Rodrigo Y Gabriela-Rubyworks/ATO
- 5** CELTIC THUNDER Celtic Thunder-Celtic Thunder/Decca
- 6** TAKE ME HOME Celtic Thunder-Celtic Thunder/Decca
- 7** A CELTIC FAMILY CHRISTMAS (EP) Celtic Woman Featuring The High Kings-Manhattan/BLG
- 8** A MIDWINTER NIGHT'S DREAM Loreena McKennitt-Quinlan Road/VG
- 9** TIS THE SEASON: CELTIC CHRISTMAS Various Artists-Compass
- 10** LIVE IN JAPAN Rodrigo Y Gabriela-ATO
- 11** PARIS MAGNIFIQUE Various Artists-EMI Special Markets/Starbucks
- 12** THROW DOWN YOUR HEART Bela Fleck-Rounder
- 13** WORLD IS AFRICA Various Artists-Universal Special Markets/Starbucks
- 14** COMME SI DE RIEN N'ETAIT Carla Bruni-Teorema/naive/Downtown
- 15** BUENA VISTA SOCIAL CLUB AT CARNEGIE HALL Buena Vista Social Club-World Circuit/Nonesuch/Warner Bros.

Top World Albums

Pos. TITLE Artist-Imprint/Label

- 1** PLAYING FOR CHANGE: SONGS AROUND THE WORLD Various Artists-Hear
- 2** THE GREATEST JOURNEY: ESSENTIAL COLLECTION Celtic Woman-Manhattan/BLG
- 3** ACT TWO Celtic Thunder-Celtic Thunder/Decca



ROBERT PATTINSON and KRISTEN STEWART in a still from 'Twilight'

Top World Album Imprints

Pos. IMPRINT (No. Charted Titles)

- 1** CELTIC THUNDER (4)
- 2** MANHATTAN (4)
- 3** HEAR (1)
- 4** RUBYWORKS (1)
- 5** QUINLAN ROAD (2)

Top World Album Labels

Pos. LABEL (No. Charted Titles)

- 1** DECCA (4)
- 2** BLUE NOTE LABEL GROUP (4)
- 3** HEAR (1)
- 4** ATO (2)
- 5** VERVE GROUP (3)

Top World Album Distributors

Pos. DISTRIBUTOR (No. Charted Titles)

- 1** UNIVERSAL (11) 405863
- 2** INDEPENDENTS (72) 316695
- 3** EMM (4) 167567
- 4** WEA (6) 41683
- 5** SONY MUSIC (3) 5877

Top Soundtrack Albums

Pos. TITLE Artist-Imprint/Label

- 1** TWILIGHT Soundtrack-Summit/Chop Shop/Atlantic/AG
- 2** HANNAH MONTANA: THE MOVIE Soundtrack-Walt Disney
- 3** HIGH SCHOOL MUSICAL 3: SENIOR YEAR Soundtrack-Walt Disney
- 4** MICHAEL JACKSON'S THIS IS IT Michael Jackson-MJJ/Epic/Sony Music
- 5** MAMMA MIA! Soundtrack-Decca
- 6** HANNAH MONTANA 3 Soundtrack-Walt Disney
- 7** THE TWILIGHT SAGA: NEW MOON Soundtrack-Summit/Chop Shop/Atlantic/AG
- 8** SLUMDOG MILLIONAIRE Soundtrack-Interscope/IGA
- 9** LOSO'S WAY (FABOLOUS) Fabolous-Desert Storm/Def Jam/IDJMG
- 10** A CHARLIE BROWN CHRISTMAS (VINCE GUARALDI TRIO) Vince Guaraldi Trio-Fantasy/Concord
- 11** TRANSFORMERS: REVENGE OF THE FALLEN: THE ALBUM Soundtrack-Reprise/Warner Bros.
- 12** CAMP ROCK Soundtrack-Walt Disney
- 13** TWILIGHT: THE SCORE (CARTER BURWELL) Soundtrack-Summit/Chop Shop/Atlantic/AG
- 14** GLEE: SEASON ONE: THE MUSIC VOLUME 1 Soundtrack-20th Century Fox TV/Columbia/Sony Music
- 15** THE 3D CONCERT EXPERIENCE (JONAS BROTHERS) Jonas Brothers-Hollywood



Full circle: U2 racked up 10 of the top 25 Boxscore engagements of the year, including multiple stadium dates and homecoming shows at Dublin's Croke Park.

longtime Springsteen manager Jon Landau says. "They were the biggest and clearest ever used and truly made every seat in the house a good one. The performances were all scorches and a great way to say goodbye to a building that we had played 24 times."

The lengthiest engagement among the highest-grossing Boxscores was Luis Miguel's 25 shows at the Auditorio Nacional in Mexico City that grossed \$11.6 million and drew 185,978 in January-March. The shows were promoted by Showtime, and these extended runs have become a biannual event for Miguel in Mexico City.

"Luis Miguel is a remarkable artist with an incredibly loyal audience," says Peter Grosslight, partner/head of music for William Morris Endeavor Entertainment. "He is certainly the leader in the Latin music field in terms of audience and longevity."

Another extended run came from Pink, with 17 shows at Rod Laver Arena in Melbourne, Australia. Those shows, which took place from May through August, were promoted by Michael Coppel Presents and drew 214,956.

The second-highest-grossing engagement of 2009 was the sixth annual Oxegen Fest July 10-12 at Punchestown Racecourse in Naas, Ireland. Produced by independent Dublin promoter Denis Desmond, director of MCD, Oxegen featured Kings of Leon, Snow Patrol, Blur and the Killers as headliners. "We pride ourselves on getting the best lineups. We have a great, appreciative audience, and being named a finalist is a huge credit to all the staff involved in the organization of the festival," Desmond says.

Further down the list are the Goldenvoice/AEG Live-produced Coachella Music & Arts Festival in Indio, Calif. (Paul McCartney, the Cure, My Bloody Valentine), which reported a gross of \$15.3 million; C3 Presents' Lollapalooza in Chicago (the Killers, Jane's Addiction, Lou Reed), with a \$14 million gross; and the Austin City Limits Music Festival (Kings of Leon, Dave Matthews Band, Pearl Jam), which pulled in \$13.5 million. AEG Live's other festivals—Mile High in Denver, Rothbury in Michigan and All Points West in New Jersey—didn't crack the top 25. AEG also co-produces the New Orleans Jazz & Heritage Festival, which drew an estimated 400,000 aggregate attendance but doesn't make its numbers public.

Notably absent from this year's Top Boxscores chart is the Bonnaroo Music & Arts Festival in Manchester, Tenn., which has been a fixture among the top grosses since its inception in 2002. Bonnaroo producers A.C. Entertainment and Superfly Presents opted not to report their numbers to Boxscore this year; Billboard estimates the event drew about 80,000 and grossed between \$17 million and \$18 million, which would have ranked Bonnaroo in the top 10 for all grosses had it reported its numbers.

Live Nation promoted 18 of the top 25 shows of the year. Sixteen of the top 25 were international stops, including seven of the top 10. The cutoff point to crack the top 25 this year was \$11.4 million, compared with \$9.4 million last year. Twenty-two of the top 25 Boxscores were outdoor events.

THE TOP 25 BOXSCORES OF 2009 LIST

doesn't include the sort of eye-popping extended runs of years past by the likes of Prince or Spice Girls or, regrettably, Michael Jackson (which would have extended into 2010 had his planned shows at London's O2 Arena come off).

This year, top engagements are mostly about U2 and Madonna, who between them account for 16 of the top 25 Boxscores. Mixed in are festivals and such superstars as Bruce Springsteen, Billy Joel and Elton John, along with a shining booking amid a remarkable year for Pink and the return of Luis Miguel to the top 25.

The Top 25 Boxscores chart recognizes the top-grossing single engagements for the chart year, compiled from Boxscore data reported for the Billboard issues dated from Dec. 6, 2008, through Nov. 21, 2009.

Mostly, this year's chart is about U2, with the band's 360° tour owning 10 of the top 25 spots, including the top-grossing date of the year in Dublin. U2's July 24-27 stop at Croke Park drew 243,198 to three sellouts, taking in \$28.8 million.

"U2 playing at Croke Park in Dublin is a national event—in fact, an international event, as there were also a significant number of people who came from around the world to experience U2 performing in their hometown and country," says Arthur Fogel, chairman of Live Nation Global Touring, producer of the 360° tour. "These were great shows and a brilliant experience for all."

Other big gigs for U2 on the 2009 leg of its 360° tour were the Stade de France in Paris

BOX TOPS

U2, Madonna, Springsteen Dominate Year's Top 25 Boxscores **By Ray Waddell**

(\$20.9 million), Wembley Stadium in London (\$20.7 million), Camp Nou in Barcelona (\$19.8 million) and Giants Stadium in East Rutherford, N.J. (\$16.1 million).

Live Nation Global Touring also produced Madonna's Sticky & Sweet tour, which chimed in with six top 25 dates, all international and mostly from the 2009 leg: Buenos Aires (\$18.3 million); Sao Paulo, Brazil (\$15.5 million); Tel Aviv, Israel (\$14.7 million); Goteborg, Sweden (\$14.6 million); Helsinki (\$12.1 million); and Santiago, Chile (\$11.4 million).

Fogel says South America in particular was "over-the-top amazing" for Madonna. "She

hadn't been there in 17 years, so it was Madonna-mania," he says.

One of the only shows comparable to U2 in Dublin is Bruce in Jersey. Bruce Springsteen & the E Street Band bid Giants Stadium a fond farewell to the tune of \$22.6 million during five shows that drew 260,668. Springsteen also has the distinction of being the only attraction in the top 25 with a top ticket price of less than \$100. In acknowledging the closing of Giants Stadium, Springsteen penned "Wrecking Ball" and debuted it in East Rutherford.

"One of the things that we were most proud of for Giants was the use of our [video] screens,"

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The YEAR In Music TOURING

TOP 25

BOXSCORES

RANKED BY GROSS.
COMPILED FROM BOXSCORES
REPORTED DEC. 6, 2009,
THROUGH NOV. 21, 2009.

| | GROSS SALES/ Ticket Scale | ARTIST(S) Venue, Location, Date(s) | Attendance, Capacity No. of Shows, Sellouts | Promoter(s) |
|----|--|---|--|--|
| 1 | \$28,815,352 (€20,258,345) \$214.07/\$130.15 | U2, GLASVEGAS, DAMIEN DEMPSEY, KAISER CHIEFS & OTHERS Croke Park, Dublin July 24-25, 27, 2009 | 243,198 three sellouts | Live Nation Global Touring, MCD |
| 2 | \$22,723,108 (€16,284,647) \$332.45/\$130.12 | OXEGEN Punchestown Racecourse, Naas, Ireland, July 10-12, 2009 | 211,182 222,000 three days | MCD |
| 3 | \$22,570,336 \$98./\$65./\$33 | BRUCE SPRINGSTEEN & THE E STREET BAND Giants Stadium, East Rutherford, N.J., Sept. 30, Oct. 2-3, 8-9, 2009 | 260,668 270,398 five shows four sellouts | Live Nation |
| | |  | | GIANTS STADIUM |
| 4 | \$20,902,760 (€15,020,305) \$347.91/\$41.75 | U2, KAISER CHIEFS Stade De France, Paris July 11-12, 2009 | 186,544 two sellouts | Live Nation Global Touring, Gérard Drouot Productions, Live Nation France |
| 5 | \$20,680,860 (£12,464,975) \$248.87/\$49.77 | U2, ELBOW, GLASVEGAS, THE HOURS Wembley Stadium, London Aug. 14-15, 2009 | 164,244 two sellouts | Live Nation Global Touring |
| 6 | \$19,825,497 (€14,138,950) \$210.33/\$77.12 | U2, SNOW PATROL Camp Nou, Barcelona June 30, July 2, 2009 | 182,055 two sellouts | Live Nation Global Touring, Doctor Music, Live Nation Spain |
| 7 | \$18,274,292 (63,478,860 pesos) \$181.36/\$27.35 | MADONNA, PAUL OAKENFOLD Estadio River Plate, Buenos Aires, Dec. 4-5, 7-8, 2008 | 263,693 four sellouts | Live Nation Global Touring, T4F-Time For Fun |
| 8 | \$17,234,669 (\$2,723,643 Australian) \$103.06/\$79.26 | PINK, FAKER, EVERMORE Rod Laver Arena, Melbourne, Australia, May 30-Aug. 20, 2009 | 214,956 222,214, 17 shows | Michael Coppel Presents |
| 9 | \$16,128,950 \$250./\$30 | U2, MUSE Giants Stadium, East Rutherford, N.J., Sept. 23-24, 2009 | 161,810 two sellouts | Live Nation Global Touring |
| 10 | \$15,462,185 (36,800,000 reales) \$252.10/\$67.23 | MADONNA, PAUL OAKENFOLD Estádio do Morumbi, São Paulo, Brazil, Dec. 18, 20-21, 2008 | 196,656 three sellouts | Live Nation Global Touring, T4F-Time For Fun |
| 11 | \$15,328,863 \$269./\$102 | COACHELLA VALLEY MUSIC AND ARTS FESTIVAL Empire Polo Field, Indio, Calif. April 17-19, 2009 | 152,962 180,000 three days | Goldenvoice/AEG Live |
| 12 | \$15,168,799 (€10,918,350) \$347.32/\$41.68 | U2, SNOW PATROL Stadio San Siro, Milan July 7-8, 2009 | 153,806 two sellouts | Live Nation Global Touring, Live Nation Italy |
| 13 | \$14,656,063 (55,915,810 shekels) \$655.27/\$104.84 | MADONNA, PAUL OAKENFOLD Hayarkon Park, Tel Aviv, Israel Sept. 1-2, 2009 | 99,674 two sellouts | Live Nation Global Touring, Shuki Weiss Promotion and Production |
| 14 | \$14,595,910 (104,340,030 krona) \$367.17/\$97.22 | MADONNA, PAUL OAKENFOLD Ullevi Stadion, Göteborg, Sweden, Aug. 8-9, 2009 | 119,709 two sellouts | Live Nation Global Touring |
| 15 | \$14,082,461 \$205./\$175 | LOLLAPALOOZA Grant Park, Chicago Aug. 7-9, 2009 | 225,000 three sellouts | C3 Presents |
| 16 | \$13,860,480 \$250./\$55 | U2, SNOW PATROL Soldier Field, Chicago Sept. 12-13, 2009 | 135,872 two sellouts | Live Nation Global Touring |
| 17 | \$13,503,345 \$185./\$135 | AUSTIN CITY LIMITS MUSIC FESTIVAL Zilker Park, Austin, Oct. 2-4, 2009 | 195,000 three sellouts | C3 Presents |
| 18 | \$12,859,778 \$252.50/\$32.50 | U2, SNOW PATROL Gillette Stadium, Foxboro, Mass. Sept. 20-21, 2009 | 138,805 two sellouts | Live Nation Global Touring |
| 19 | \$12,775,662 \$275./\$175./\$125/ \$49.50 | PAUL McCARTNEY Citi Field, Flushing, N.Y. July 17-18, 21, 2009 | 109,541 three sellouts | Concerts West/AEG Live, Marshall Arts, MPL |
| 20 | \$12,700,784 (65,876,425 kuna) \$350.51/\$43.76 | U2, SNOW PATROL, THE HOURS Stadion Maksimir, Zagreb, Croatia, Aug. 9-10, 2009 | 124,012 two sellouts | Live Nation Global Touring |
| 21 | \$12,583,998 (€8,834,470) \$213.66/\$78.34 | U2 Amsterdam Arena, Amsterdam July 20-21, 2009 | 125,866 two sellouts | Live Nation Global Touring, Mojo |
| 22 | \$12,148,455 (€8,635,000) \$367.42/\$139.28 | MADONNA, PAUL OAKENFOLD West Harbour, Helsinki Aug. 6, 2009 | 85,354 sellout | Live Nation Global Touring |
| 23 | \$11,853,455 \$181./\$55.50 | BILLY JOEL & ELTON JOHN Citizens Bank Park, Philadelphia July 30, Aug. 1, 2009 | 89,690 two sellouts | Live Nation |
| 24 | \$11,613,724 (161,234,546 pesos) \$144.06/\$21.61 | LUIS MIGUEL Auditorio Nacional, Mexico City Jan. 20-March 8, 2009 | 185,978 242,075 25 shows | ML Producciones |
| 25 | \$11,385,499 (7,427,000,000 pesos) \$314.87/\$35.33 | MADONNA Estadio Nacional, Santiago, Chile Dec. 10-11, 2008 | 146,242 two sellouts | Live Nation Global Touring, T4F-Time For Fun |

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"Thank you to the promoters."

"Thanks to my agent for getting me this sweet gig!"

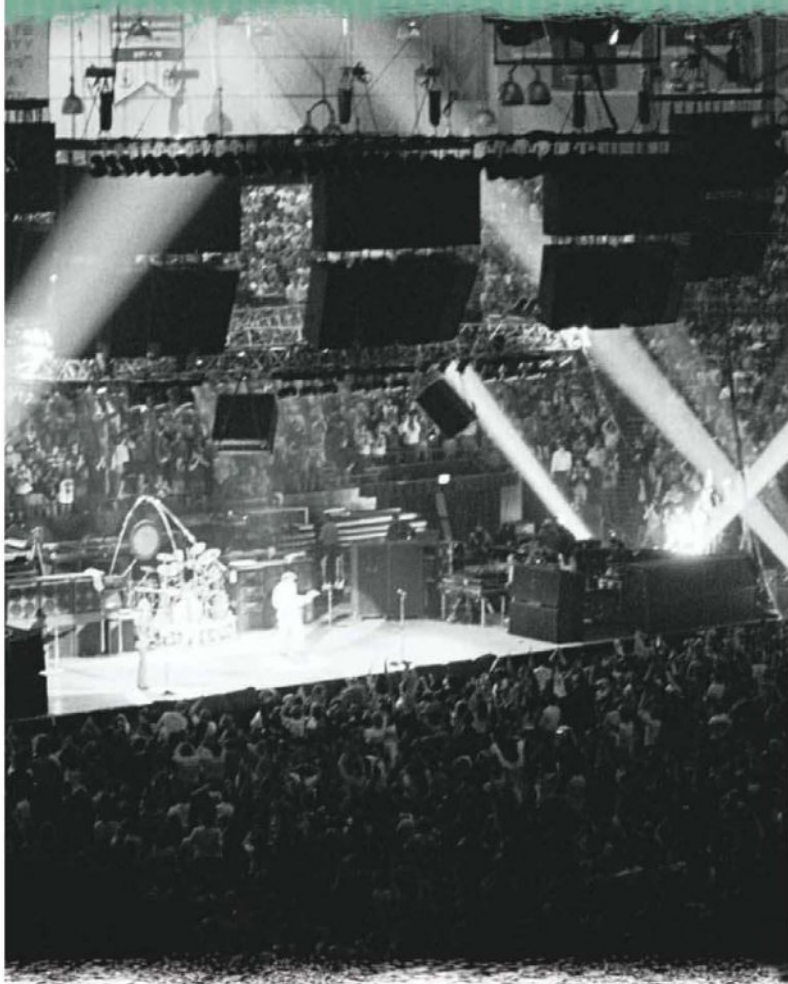
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The YEAR In Music
TOURING

TOP 25

TOURS

RANKED BY GROSS. COMPILED FROM BOXSCORES REPORTED DEC. 6, 2008, THROUGH NOV. 21, 2009.

| | TOTAL GROSS | ACT Total Attendance | Total Capacity | No. of Shows | No. of Sellouts |
|----|---------------|---|----------------|--------------|-----------------|
| 1 | \$311,637,730 | U2 3,071,290 | 3,071,290 | 44 | 44 |
| 2 | \$222,017,248 | MADONNA 2,187,993 | 2,187,993 | 46 | 46 |
| 3 | \$156,340,910 | BRUCE SPRINGSTEEN & THE E STREET BAND 1,736,926 | 1,850,109 | 72 | 45 |
| 4 | \$135,287,350 | AC/DC 1,583,143 | 1,623,565 | 76 | 52 |
| 5 | \$102,878,271 | PINK 1,550,026 | 1,574,955 | 131 | 69 |
| | | | | | |
| 6 | \$95,854,338 | ANDRÉ RIEU 834,992 | 1,106,935 | 112 | 18 |
| 7 | \$94,813,948 | BRITNEY SPEARS 1,097,229 | 1,102,478 | 70 | 61 |
| 8 | \$90,218,314 | BILLY JOEL & ELTON JOHN 719,423 | 720,193 | 32 | 31 |
| 9 | \$86,372,137 | TINA TURNER 822,083 | 840,934 | 59 | 47 |
| 10 | \$84,369,360 | COLDPLAY 1,199,862 | 1,328,324 | 66 | 31 |
| 11 | \$76,613,910 | METALLICA 1,120,917 | 1,142,295 | 66 | 47 |
| 12 | \$73,293,001 | JONAS BROTHERS 1,089,453 | 1,145,097 | 62 | 42 |
| 13 | \$70,999,090 | KENNY CHESNEY 1,034,021 | 1,084,832 | 52 | 36 |
| 14 | \$62,590,677 | FLEETWOOD MAC 640,201 | 748,539 | 59 | 9 |
| 15 | \$57,138,765 | BEYONCÉ 697,093 | 731,567 | 57 | 25 |
| 16 | \$56,984,471 | CELINE DION 526,438 | 530,341 | 33 | 31 |
| 17 | \$53,494,139 | IL DIVO 649,748 | 720,922 | 103 | 36 |
| 18 | \$52,338,154 | DAVE MATTHEWS BAND 997,158 | 1,103,884 | 58 | 23 |
| 19 | \$49,908,542 | NICKELBACK 1,046,973 | 1,133,220 | 70 | 42 |
| 20 | \$45,658,648 | DEPECHE MODE 690,936 | 770,125 | 31 | 9 |
| 21 | \$42,862,677 | TRANS-SIBERIAN ORCHESTRA 1,010,067 | 1,127,063 | 109 | 43 |
| 22 | \$42,298,302 | RASCAL FLATTS 768,152 | 800,791 | 55 | 40 |
| 23 | \$39,314,413 | LIL WAYNE 728,655 | 947,033 | 69 | 7 |
| 24 | \$35,736,893 | BRAD PAISLEY 841,228 | 903,870 | 66 | 39 |
| 25 | \$33,650,567 | PAUL McCARTNEY 275,256 | 291,174 | 10 | 7 |

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*Thank you for being here in 2009!
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The YEAR In Music TOURING



Back in black: After an eight-year absence, AC/DC's return to the stage drew 1.6 million fans and grossed \$135.3 million this year.

GOLDEN TICKETS

The Top Tours Of 2009 Filled Seats, Spanned Generations **By Ray Waddell**

A YEAR AGO, MANY WERE PREDICTING a downturn—if not disaster—for the touring industry in 2009 based on a gloomy economic forecast, particularly in North America.

A look at the top tours of this year shows that there were plenty of acts that people wanted to see. A dozen of the top 25 tours topped 1 million in attendance, and Madonna and U2 reported 2.1 million and 3 million tickets sold, respectively. The numbers are based on data reported to Billboard Boxscore in the issues dated Dec. 6, 2008, through Nov. 21, 2009.

In terms of gross, five tours exceeded \$100 million at the box office, and 18 were at \$50 million-plus. Leading everyone is U2 with its groundbreaking 360° tour, which reported a staggering \$311.6 million in gross and 3 million in attendance from 44 sellouts. And that's just the first leg. U2's strategy of boosting capacities by staging a first-ever mobile 360-degree configuration clearly paid off. The band averaged more than \$7 million in gross and attendance of nearly 70,000 per show, surely the highest averages ever reported to Billboard Boxscore.

Not only is the production fiscally sound, it's also a crowd-pleaser. Word-of-mouth is driving ticket sales well into 2010. "Basically, 80% of next year's tour is on sale and it's unbelievable," says Arthur Fogel, chairman of Live Nation Global Touring, producer of the 360° tour.

With around 50 stadium shows scheduled for next year, compared with 44 in 2009, U2 is on a pace to top \$600 million total, which will make it the highest-grossing tour ever, surpassing the

Rolling Stones' Bigger Bang tour of 2005-07.

Another Fogel-produced outing, the second leg of Madonna's Sticky & Sweet tour, finished second for the year, coming in at \$222 million, on her way to the top-grossing solo tour ever. Madonna's numbers are also among the highest per-show averages ever, taking in an average \$4.8 million in sales and 47,565 in attendance per show, despite the fact that several arena shows were added to the mix in North America.

Bruce Springsteen continued his marathon with his E Street Band in 2009, morphing the Magic tour into the Working on a Dream tour without missing a beat. Springsteen's take for the year was \$156.3 million from 72 shows and attendance of 1.7 million. The total take for the two tours, since October 2007, is \$388 million and 4.1 million in attendance from 171 shows. Among them: the closings of Giants Stadium in East Rutherford, N.J., and the Spectrum in Philadelphia and stunning renditions of full albums at his concerts near the end of the tour.

AC/DC's return to the road after an eight-year absence continued in 2009, with the Aussie rock act grossing \$135.3 million with attendance of 1.6 million in an international run that included stadiums and arenas. "More than any band of that era I think they're ageless," says Rob Light, managing partner and head of the music department at Creative Artists Agency, which books AC/DC. "And worldwide, there isn't a territory they didn't do great in."

If there's a surprise among the upper echelon of tours in 2009, it **continued on >>p126**

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The YEAR In Music TOURING

from >>p124 would have to be Pink, who put up superstar numbers on an international scale. Pink's \$102.9 million gross and 1.5 million in attendance is enough to rank her fifth among all tours and puts the artist on the map as one of the top earners in the world.

"She is the artist that comes along every decade and shines above all others as a new and unique talent that is truly part of the few real superstars of our business," says Barrie Marshall, whose Marshall Arts promoted many of Pink's shows. "She engages an audience with that special rapport that few can achieve."

Dutch violinist/composer André Rieu staged the sixth top-selling tour of year, playing 112 shows to 834,992 fans for a gross of \$95.8 million. "Andre has paved the way for the revival of cross-over classical music that we have seen the last few years," says Roel van Veggel, CFO/concert tour director of André Rieu Productions.

When Britney Spears teed up her Circus tour with AEG Live, the jury was still out as to whether her comeback would amount to solid ticket sales.

Not now. "People didn't know what to expect and it did incredibly well," says Peter Grosslight, William Morris Endeavor Entertainment (WME) worldwide head of music. "The show was terrific. It was very entertaining."

Coldplay's second year of touring in support of the band's "Viva la Vida or Death and All His Friends" album was strong, grossing more than \$84 million with worldwide attendance of 1.2 million. "Coldplay's dedication to touring North America, coupled with an amazing record, certainly factored greatly into their success," says Marty Diamond, the band's agent for North America at Paradigm.

Inducted into the Rock and Roll Hall of Fame this year, Metallica further laid claim as the titan of hard rock, putting up huge numbers globally in 2009. "Not only was this year's Metallica tour a treat for longtime fans, it was also great to see so many young faces in the crowd," says Adam Kornfeld, Metallica's longtime North American agent at Artists Group International. "Their fan base is actually still growing."

Jonas Brothers proved that their career is still on the upswing, reporting \$73.3 million and more than 1 million in attendance from 62 shows. This is the band's second straight appearance in the top 25. "This year was about

Jonas Brothers making the leap of playing in the round to deliver as many seats as possible, selling 97%-98% of every seat available, keeping the ticket price under \$90 and going to work every day," says Brad Wavra, VP of Live Nation, which promoted the group's tour.

Country superstar Kenny Chesney managed his seventh consecutive year with more than 1 million in attendance, as his Sun City Carnival tour drew 1,034,021 and grossed \$71 million. "Kenny just keeps on doing what he does and the fans keep coming," says promoter Louis Messina, president of TMG/AEG Live.

Seventies hitmaker Fleetwood Mac returned to the road in 2009 and quietly put up big numbers, grossing \$62.6 million and selling 640,201 tickets to 59 shows.

And it was another year, another top-ranked tour from Dave Matthews Band, which in 2009 had the added juice of touring on a new record, "Big Whiskey & the GrooGrux King." DMB grossed \$52 million and drew almost 1 million in attendance. "This year is another example of

how they are one of the true great career bands," says Chip Hooper, the group's agent at Paradigm.

Lil Wayne is the only hip-hop artist in the top 25, but he made a real commitment to touring in 2009 with an ambitious slate. "We wanted to go out and

Pink's tour puts her on the map as one of the top-grossing live artists in the world.

prove that Wayne was a real headline arena artist," said Shawn Gee, producer/business manager for Lil Wayne's tour, in an earlier Billboard interview.

The best news here: There's a real infusion of new headliners into touring's elite. A shift in the trend toward veterans is evident, with two of the top 25 tours by acts that broke in the '60s, four from the '70s, five in the '80s and four from the '90s. Spears, Coldplay and Brad Paisley (No. 24 on the recap) all released debut albums in 1999, but they're really development stories of this decade, along with fellow Top 25 Tour acts Jonas Brothers, Il Divo, Lil Wayne, Rascal Flatts, Pink and Nickelback. For a music business that many feel has struggled in the artist development arena, this is encouraging news for the future.

"There is a new wave of bands, that is really starting to sell hard tickets," CAA's Light says. "There is a great next generation of music coming and kids want to go. And that is happening while the perennial headliners have not gone away, so that's good news for the industry." ●●●

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TOP TOURS BY GENRE

RANKED BY GROSS
COMPILED FROM BOXSCORES
REPORTED DEC. 6, 2008,
THROUGH NOV. 21, 2009.

| TOTAL GROSS | GENRE Act | Total Attendance | Total Capacity | No. of Shows | No. of Sellouts |
|---------------|----------------------------|------------------|----------------|--------------|-----------------|
| \$311,637,730 | ROCK/POP U2 | 3,071,290 | 3,071,290 | 44 | 44 |
| \$70,999,090 | COUNTRY Kenny Chesney | 1,034,021 | 1,084,832 | 52 | 36 |
| \$86,372,137 | R&B/HIP-HOP Tina Turner | 822,083 | 840,934 | 59 | 47 |
| \$17,412,493 | LATIN Vicente Fernández | 181,260 | 216,045 | 25 | 10 |

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LONDON CALLING

O2 Arena Breaks MSG's Eight-Year Streak Atop Large-Venue Chart **By Mitchell Peters**

WITH THE HELP OF A RAFT OF TOP-TIER touring acts—Britney Spears, AC/DC, Pink, Green Day, Taylor Swift, Tina Turner, Metallica, Jonas Brothers, Billy Joel & Elton John, Beyoncé, Kings of Leon and Fleetwood Mac, among others—the international arena business remained stable in 2009.

“Overall, considering all of the economic issues, the arena side of the business—when you consider the touring element and family show business—held its own,” says John Page, COO of the facility management firm Global Spectrum, which oversees 88 venues.

Billboard’s year-end touring recaps are compiled from Boxscore data collected from Dec. 6, 2008, through Nov. 21, 2009.

In a change from past years, the O2 Arena in London nabs the No. 1 position from New York’s Madison Square Garden as top-grossing arena in the world on the Top 10 Venues chart for buildings with a capacity of 15,001 or more. (The Garden had been the highest-grossing arena for eight consecutive years.)

“This year has been a memorable year for the O2,” AEG Europe president/CEO David Campbell says. “There were many musical highlights in 2009.”

With concerts by world-class acts like John,

Turner, Spears, Madonna, Beyoncé, Kings of Leon, the Killers, Miley Cyrus and Paul McCartney, among many others, the O2 reported \$138.8 million in grosses and drew 2,433,497 concertgoers to 192 shows. (All Boxscore figures are in U.S. dollars.)

Although the year was filled with many highlights, Campbell expresses sorrow over the death of Michael Jackson, who was scheduled to perform an unprecedented number of concerts at the 23,000-capacity venue. “The film ‘This Is It’ has shown the world just how great his dates at the O2 were going to be, and it is tragic that they were never to be seen by the public,” he says.

Looking ahead to 2010, the O2 already has 60 confirmed dates from such acts as Jeff Beck & Eric Clapton, Whitney Houston, Leona Lewis and Bon Jovi, according to Campbell. As it did in 2009, the arena will continue to pursue musical productions and will host its first opera, “Carmen.”

The runner-up to the O2 is the Garden, which grossed \$72.9 million and drew more than 1 million people to 83 shows. Sold-out concerts at the 20,000-plus-capacity arena in 2009 included Swift, Spears, Bruce Springsteen, the Killers, Green Day, Metallica, Beyoncé, Pink, Rascal



World class: London's O2 Arena achieved chart-topping status after hosting Madonna, Beyoncé, Paul McCartney and others.

Flatts, the Dead, Kiss and Kings of Leon.

Among the Garden’s other highlights were the April opening of Dave Matthews Band’s recent tour, Jay-Z’s sold-out Sept. 11 benefit performance in support of the New York Police and Fire Widows’ and Children’s Benefit Fund and the two-night benefit concert for the 25th anniversary of the Rock and Roll Hall of Fame, according to MSG Entertainment COO Melissa Ormond.

“2009 proved to be a strong year for concerts and special events at Madison Square Garden in spite of the economy,” Ormond says. “From rock to pop to country, the biggest names in music made the Garden a stop on their tour.”

In Australia, Pink set a new record at Melbourne’s Rob Laver Arena, selling out 17 concerts. Other acts that helped the 16,820-capacity venue place third on the year-end list were Joel, Spears, Alicia Keys, **continued on >>p130**

| CAPACITIES 15,001 OR MORE | | TOP 10 VENUES | | RANKED BY GROSS. COMPILED FROM BOXSCORES REPORTED DEC. 6, 2008, THROUGH NOV. 21, 2009. | | | |
|---------------------------|---|------------------|----------------|--|-----------------|--|--|
| TOTAL GROSS | FACILITY, City Venue Capacity | Total Attendance | Total Capacity | No. of Shows | No. of Sellouts | | |
| 1 | \$138,793,407 O2 ARENA, LONDON 23,000 | 2,433,497 | 2,974,592 | 192 | 20 | | |
| 2 | \$72,858,696 MADISON SQUARE GARDEN, NEW YORK 20,697 | 1,022,217 | 1,130,131 | 83 | 35 | | |
| 3 | \$60,521,756 ROD LAVER ARENA, MELBOURNE, AUSTRALIA 16,820 | 769,434 | 912,823 | 84 | 18 | | |
| 4 | \$53,629,822 ACER ARENA, SYDNEY 21,000 | 622,114 | 665,289 | 73 | 31 | | |
| 5 | \$46,674,227 AIR CANADA CENTRE, TORONTO 19,800 | 634,525 | 726,310 | 56 | 31 | | |
| 6 | \$45,986,647 STAPLES CENTER, LOS ANGELES 20,000 | 748,496 | 817,530 | 64 | 18 | | |
| 7 | \$42,850,678 SPORTPALEIS, ANTWERP, BELGIUM 20,000 | 760,819 | 809,217 | 58 | 10 | | |
| 8 | \$42,284,942 BELL CENTRE, MONTREAL 21,242 | 615,914 | 724,086 | 82 | 15 | | |
| 9 | \$37,260,772 AMERICAN AIRLINES CENTER, DALLAS 20,021 | 593,548 | 848,480 | 77 | 10 | | |
| 10 | \$33,740,935 ST. PETE TIMES FORUM, TAMPA, FLA. 21,500 | 571,156 | 776,679 | 90 | 8 | | |

| TOP 10 | | STADIUMS | | RANKED BY GROSS. COMPILED FROM BOXSCORES REPORTED DEC. 6, 2008, THROUGH NOV. 21, 2009. | | | |
|-------------|---|------------------|----------------|--|-----------------|--|--|
| TOTAL GROSS | FACILITY, City Venue Capacity | Total Attendance | Total Capacity | No. of Shows | No. of Sellouts | | |
| 1 | \$51,266,584 GIANTS STADIUM, EAST RUTHERFORD, N.J. 79,646 | 692,638 | 740,585 | 17 | 10 | | |
| 2 | \$39,057,517 FORO SOL, MEXICO CITY 55,000 | 743,536 | 772,249 | 15 | 9 | | |
| 3 | \$36,186,695 CROKE PARK, DUBLIN 82,300 | 321,186 | 321,186 | 4 | 4 | | |
| 4 | \$30,013,430 ULLEVI STADION, GÖTEBORG, SWEDEN 58,000 | 295,574 | 295,574 | 5 | 5 | | |
| 5 | \$27,021,845 AMSTERDAM ARENA, AMSTERDAM 55,000 | 231,909 | 232,007 | 5 | 3 | | |
| 6 | \$26,565,262 STADE DE FRANCE, PARIS 77,000 | 251,549 | 251,549 | 3 | 3 | | |
| 7 | \$25,910,991 ESTADIO RIVER PLATE, BUENOS AIRES 76,687 | 500,865 | 644,576 | 10 | 4 | | |
| 8 | \$24,903,146 STADIO SAN SIRO, MILAN 85,700 | 266,688 | 274,338 | 4 | 3 | | |
| 9 | \$24,110,121 GILLETTE STADIUM, FOXBORO, MASS. 68,000 | 248,702 | 248,702 | 4 | 4 | | |
| 10 | \$20,680,860 WEMBLEY STADIUM, LONDON 80,000 | 164,244 | 164,244 | 2 | 2 | | |

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The YEAR In Music TOURING

from >>p128 Coldplay, Andre Rieu and Kylie Minogue.

The arena reported \$60.5 million in grosses for 84 shows that attracted nearly 770,000 concertgoers.

Brian Morris, CEO of Melbourne and Olympic Parks Trust, which manages the Rod Laver Arena, says the building honored Pink's sellouts by painting a pillar in her dressing room hot pink and erecting a plaque in her honor. "While she loved the pink dressing room it was the cheesecake that really impressed her the most, baked especially for her by our chef," Morris says.

Proving that the Australian market steadily produces significant arena touring dollars, Sydney's Acer Arena comes in at No. 4 on the top arena tally, reporting \$53.6 million in grosses from 73 events that drew 622,114 concertgoers.

Tim Worton, group director of arenas at AEG


Odgen, which oversees the Acer, notes that multiple-night engagements by Simon & Garfunkel (three shows), Minogue (three), Joel (two), Beyoncé (two), Pink (two), Rieu (two), Nickelback (two), the Pussycat Dolls (two) and the Black Eyed Peas (two) rounded out a busy year for the venue.

Back in North America, Toronto's Air Canada Centre rang up \$46.7 million in grosses and more than 634,000 in attendance from 56 reported shows. The number was enough to position the facility fifth on the year-end list. Patti-Anne Tarlton, VP of live entertainment at Maple Leaf Sports and Entertainment, says 2009 had "something for everyone."


The Staples Center in Los Angeles earned the ranking of No. 6 arena of the year. The 20,000-capacity venue reported nearly \$46 million in grosses for 64 shows that attracted more than 748,000 concertgoers. **continued on >>p132**



Dolls Down Under: Sydney's Acer Arena ranks No. 4 on the recap of venues with 15,000-plus capacity thanks to multiple-night bookings by acts including THE PUSSYCAT DOLLS.



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| | TOTAL GROSS | FACILITY, City Venue Capacity | Total Attendance | Total Capacity | No. of Shows | No. of Sellouts |
|----|--------------|---|------------------|----------------|--------------|-----------------|
| 1 | \$20,788,049 | COMCAST CENTER, MANSFIELD, MASS. 19,900 | 419,182 | 593,419 | 30 | 2 |
| 2 | \$15,919,558 | SUSQUEHANNA BANK CENTER, CAMDEN, N.J. 25,000 | 420,561 | 618,360 | 44 | 5 |
| 3 | \$15,274,617 | DTE ENERGY MUSIC CENTER, CLARKSTON, MICH. 15,274 | 721,687 | 883,718 | 59 | 18 |
| 4 | \$15,103,230 | MERRIWEATHER POST PAVILION, COLUMBIA, MD. 15,000 | 306,849 | 429,781 | 39 | 11 |
| 5 | \$14,461,699 | CYNTHIA WOODS MITCHELL PAVILION, THE WOODLANDS, TEXAS 15,802 | 316,922 | 377,438 | 24 | 9 |
| 6 | \$14,244,182 | MOLSON AMPHITHEATRE, TORONTO 16,000 | 284,059 | 331,603 | 26 | 7 |
| 7 | \$13,982,230 | NIKON AT JONES BEACH THEATER, WANTAGH, N.Y. 14,000 | 278,199 | 357,676 | 26 | 3 |
| 8 | \$13,585,970 | THE GORGE, GEORGE, WASH. 20,000 | 263,035 | 291,886 | 13 | 5 |
| 9 | \$13,155,651 | SUPERPAGES.COM CENTER, DALLAS 20,177 | 325,756 | 433,559 | 21 | 2 |
| 10 | \$13,056,491 | HOLLYWOOD BOWL, LOS ANGELES 17,954 | 147,862 | 160,295 | 11 | 4 |

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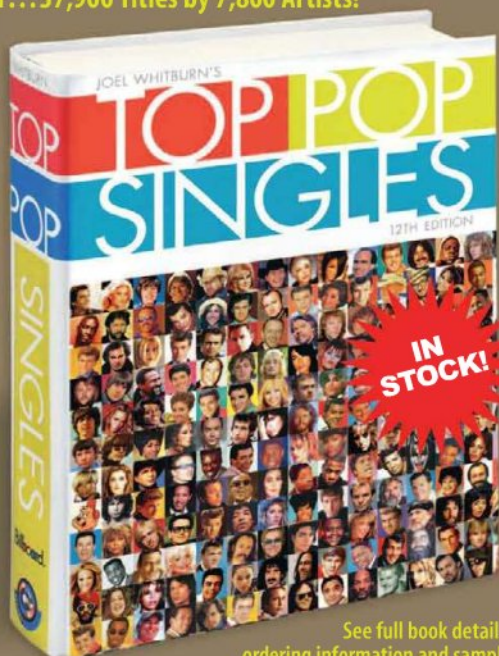
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The YEAR In Music TOURING

from >>p130 Strong grosses at the venue during the period included shows by Spears, Jonas Brothers, Swift, Oasis, Pink, Cyrus and Wisin & Yandel, says Lee Zeidman, senior VP/GM of the Staples Center, Nokia Theatre and L.A. Live.

The Staples Center will host about 25 concerts in 2010, according to Zeidman. "We've budgeted for 25 or 26 concerts," he adds. "Right now we're shaping up pretty good. We're excited about two Aventura shows, two sold-out Taylor Swift shows [and others by] Bon Jovi, John Mayer, Jay-Z, Michael Bublé, Brad Paisley and Joan Sebastian."

The Sportpaleis in Antwerp, Belgium, comes in seventh, reporting \$42.9 million in grosses and drawing more than 760,000 people to 58 events.

Sportpaleis CEO Jan Van Esbroeck says that his 20,000-capacity venue is proud to have hosted appearances by acts like John, Spears, Keys, Turner, Pink, Muse, Jonas Brothers, Green Day, Fleetwood

Mac, the Eagles, Leonard Cohen, Beyoncé, Metallica and AC/DC. But what made 2009 even more special was that 60% of the events at Sportpaleis came from home-grown musical acts like Clouseau (11 shows), Marco Borcato (nine) and Milk Inc (six).

The 21,242-capacity Bell Centre in Montreal, is No. 8, with a gross of \$42.2 million for 82 events. Gillett Entertainment Group VP/GM Jacques Aubé notes that in 2009 the venue experienced the "most multiple plays than any other year," with concerts by Walking With Dinosaurs (eight), Star Academie (seven), Celine Dion (three), Turner (two), Spears (two), Kiss (two), Metallica (two) and Marie-Mai (two).

"Our dollar is stronger right now," Aubé says. "So our offers are better and we're able to approach more agents with certain shows, because we've got the dollars and we're selling tickets. It's unreal how many tickets we're selling right now."

The American Airlines Center in Dallas earned the ranking of No. 9 arena of the year. The 20,000-plus-capacity venue reported \$37.3 million in grosses for 77 shows that attracted 593,548 concertgoers.

"One of the most exciting aspects of our programming was the young talent playing the [arena] for the first time," the venue's VP/GM Dave Brown says, citing performances by Swift, Pink, Kings of Leon and Keith Urban. "It's a good sign for the future of the concert business."

Placing 10th on the year-end tally is the St. Pete Times Forum in Tampa, Fla., reporting \$33.7 million in grosses and more than 571,000 in attendance for 90 events. In addition to shows by Star Wars:

A Musical Journey, Ringling Bros. and Barnum & Bailey, the Harlem Globetrotters, Cirque du Soleil and Walking With Dinosaurs, the 21,500-seat arena also hosted John/Joel, Spears, Green Day, Jonas Brothers, Sugarland and Metallica, venue VP of event booking Elmer Straub says.

Among the Top 10 Amphitheatres, the Comcast Center in Mansfield, Mass., captures the top position for the second year in a row, sliding past other Live Nation sheds, including runner-up Susquehanna Bank Center in Camden, N.J. The 19,900-capacity Comcast Center grossed \$20.8 million and drew 419,182 to 30 shows.

Shows by younger acts are 'a good sign for the future of the concert business.'

—DAVE BROWN, AMERICAN AIRLINES ARENA, DALLAS

| TOP 10 VENUES | | | | | | |
|--|--------------|---|------------------|----------------|--------------|-----------------|
| RANKED BY GROSS. COMPILED FROM BOXSCORES REPORTED DEC. 6, 2008, THROUGH NOV. 21, 2009. | | | | | | |
| CAPACITIES 10,001 TO 15,000 | | | | | | |
| | TOTAL GROSS | FACILITY, City Venue Capacity | Total Attendance | Total Capacity | No. of Shows | No. of Sellouts |
| 1 | \$32,222,374 | O2, DUBLIN 14,000 | 423,599 | 436,935 | 48 | 37 |
| 2 | \$24,559,432 | BRISBANE ENTERTAINMENT CENTRE, BRISBANE 13,500 | 276,425 | 305,683 | 29 | 4 |
| 3 | \$15,418,878 | NATIONAL INDOOR ARENA, BIRMINGHAM, U.K. 13,000 | 234,021 | 243,550 | 28 | 14 |
| 4 | \$15,231,938 | AHOY, ROTTERDAM 11,000 | 248,794 | 286,823 | 31 | 13 |
| 5 | \$14,598,519 | 1ST MARINER ARENA, BALTIMORE 14,000 | 370,153 | 580,297 | 65 | 3 |
| 6 | \$13,198,787 | SYDNEY ENTERTAINMENT CENTRE, SYDNEY 12,500 | 166,235 | 173,650 | 16 | 3 |
| 7 | \$12,750,339 | HARTWALL ARENA, HELSINKI 13,000 | 124,076 | 131,887 | 13 | 6 |
| 8 | \$12,729,896 | SHEFFIELD ARENA, SHEFFIELD, U.K. 11,500 | 205,728 | 219,081 | 21 | 10 |
| 9 | \$12,700,312 | SAN DIEGO SPORTS ARENA, SAN DIEGO 15,000 | 325,187 | 553,558 | 75 | 5 |
| 10 | \$12,403,699 | JOHN LABATT CENTRE, LONDON, ONTARIO 10,500 | 256,513 | 341,460 | 63 | 7 |

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Pluck of the Irish: The O2 in Dublin ranks No. 1 on the year-end recap of venues with a capacity between 10,001 and 15,000.

MIDSIZE GIANTS

O2 Dublin, Radio City And Caesars Palace Are Tops In Their Class **By Mitchell Peters**

THE 2009 CONCERT SEASON PROVED to be a steady year for midsize venues across the globe. The halls continued to fill dates with a variety of entertainment including top-name touring acts, family shows and other creative bookings.

In addition to the Top 10 Venues recaps of 15,001-plus capacity arenas, amphitheatres and stadiums, Billboard's Year in Music & Touring includes charts ranking smaller facilities in multiple categories.

The O2 in Dublin takes the No. 1 slot on the Top 10 Venues tally for buildings with capacities between 10,001 and 15,000. Radio City Music Hall in New York again captures the No. 1 ranking on the Top 10 Venues recap for facilities with capacities between 5,001 and 10,000. The Colosseum at Caesars Palace in Las Vegas retains its No. 1 position on the Top 10 Venues chart for buildings with capacities of 5,000 seats and fewer.

Along with the top 10 charts ranking stadi-

ums, arenas and sheds, these three charts are based on Billboard Boxscore grosses compiled between Dec. 6, 2008, and Nov. 21, 2009.

O2 Dublin/Live Nation Ireland CEO Mike Adamson says part of the venue's success in 2009 stems from its new amphitheater design. The venue reopened last December after being closed for 14 months for rebuilding.

"Our goal was to enhance the concertgoing experience via minimum seat-to-stage distances for all with superb auditorium acoustic qualities," Adamson says.

He notes that concerts by Pink, Snow Patrol, Tina Turner, Kings of Leon, Beyoncé, Coldplay, Lionel Richie, the Killers, Bob Dylan, AC/DC, Andrea Bocelli, Green Day, Fleetwood Mac, Paul McCartney and Miley Cyrus helped drive business at the O2 during the period.

The 14,000-seat facility grossed \$32.2 million and drew nearly 423,600 concertgoers to 48 shows.

The Brisbane **continued on >>p136**

CAPACITIES 5,001 TO 10,000 TOP 10 VENUES

RANKED BY GROSS. COMPILED FROM BOXSCORES REPORTED DEC. 6, 2008, THROUGH NOV. 21, 2009.

| | TOTAL GROSS | FACILITY, City Venue Capacity | Total Attendance | Total Capacity | No. of Shows | No. of Sellouts |
|---|--------------|---|------------------|----------------|--------------|-----------------|
| 1 | \$93,672,627 | RADIO CITY MUSIC HALL, NEW YORK 5,901 | 1,344,407 | 1,624,233 | 273 | 94 |
|  | | | | | | |
| RADIO CITY MUSIC HALL | | | | | | |
| 2 | \$44,862,245 | AUDITORIO NACIONAL, MEXICO CITY 9,683 | 1,367,311 | 2,335,601 | 242 | 4 |
| 3 | \$32,217,048 | THE WAMU THEATER AT MADISON SQUARE GARDEN, NEW YORK 5,610 | 487,225 | 699,823 | 151 | 8 |
| 4 | \$29,617,801 | MOHEGAN SUN ARENA, UNCASVILLE, CONN. 10,000 | 498,663 | 574,964 | 78 | 20 |
| 5 | \$21,110,276 | NOKIA THEATRE L.A. LIVE, LOS ANGELES 7,100 | 376,590 | 447,627 | 85 | 31 |
| 6 | \$18,891,866 | GIBSON AMPHITHEATRE, UNIVERSAL CITY, CALIF. 6,089 | 287,134 | 336,769 | 60 | 16 |
| 7 | \$18,035,973 | FORUM, COPENHAGEN 8,500 | 176,019 | 229,995 | 45 | 1 |
| 8 | \$15,968,150 | HEINEKEN MUSIC HALL, AMSTERDAM 5,500 | 286,189 | 312,759 | 62 | 33 |
| 9 | \$14,777,620 | ODYSSEY ARENA, BELFAST, NORTHERN IRELAND 10,000 | 311,707 | 325,818 | 52 | 24 |
| 10 | \$14,455,210 | CREDECARD HALL, SÃO PAULO, BRAZIL 7,500 | 315,543 | 526,784 | 127 | 2 |

CAPACITIES 5,000 OR LESS TOP 10 VENUES

RANKED BY GROSS. COMPILED FROM BOXSCORES REPORTED DEC. 6, 2008, THROUGH NOV. 21, 2009.

| | TOTAL GROSS | FACILITY, City Venue Capacity | Total Attendance | Total Capacity | No. of Shows | No. of Sellouts |
|----|--------------|--|------------------|----------------|--------------|-----------------|
| 1 | \$84,721,296 | THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS 4,000 | 625,047 | 736,134 | 194 | 61 |
| 2 | \$28,712,983 | FOX THEATRE, ATLANTA 4,600 | 564,553 | 1,133,127 | 252 | 12 |
| 3 | \$19,554,915 | BEACON THEATRE, NEW YORK 2,900 | 269,592 | 309,334 | 113 | 45 |
| 4 | \$12,449,915 | THE JOINT, HARD ROCK HOTEL, LAS VEGAS 4,000 | 139,860 | 165,422 | 67 | 34 |
| 5 | \$12,428,550 | BOB CARR PERFORMING ARTS CENTRE, ORLANDO, FLA. 2,518 | 242,067 | 390,765 | 162 | 0 |
| 6 | \$11,690,863 | ORPHEUM THEATRE, MINNEAPOLIS 2,618 | 179,137 | 204,177 | 82 | 43 |
| 7 | \$11,616,276 | TAMPA BAY PERFORMING ARTS CENTER, TAMPA, FLA. 2,610 | 223,314 | 355,245 | 140 | 3 |
| 8 | \$11,402,963 | CHICAGO THEATRE, CHICAGO 3,604 | 195,250 | 256,694 | 76 | 27 |
| 9 | \$10,865,802 | RUTH ECKERD HALL, CLEARWATER, FLA. 2,174 | 224,227 | 348,376 | 173 | 26 |
| 10 | \$9,781,592 | TEATRO ABRIL, SÃO PAULO, BRAZIL 1,550 | 226,269 | 447,636 | 292 | 0 |

RIGHT: COURTESY OF AEG; EUROPE: LEFT: MSG ENTERTAINMENT



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Simply divine: **BETTE MIDLER'S** residency at the Colosseum at Caesars Palace contributed to the venue's \$84.7 million in ticket sales for 2009.

from >>p134 Entertainment Centre in Australia trails behind the O2, reporting \$24.5 million in grosses for 29 shows. Ranking third is the 13,000-capacity National Indoor Arena in Birmingham, U.K., which grossed \$15.4 million from 28 events that drew 234,021 concertgoers.

At Radio City Music Hall, two sellouts by Leonard Cohen, performances by Dora the Explorer, Flight of the Conchords and the widely touted political speaker series the Minds That Move the World helped the 5,901-capacity venue ring up \$93.7 million and draw more than 1.3 million people to 273 events during the 2009 chart year.

"Radio City's diverse event bookings continued to contribute to a successful year," MSG Entertainment COO Melissa Ormond says. "Radio City continued to attract special events featuring the biggest names in music, including the David Lynch Benefit Concert and the Mandela Day Concert."

The runner-up to Radio City is Mexico City's Auditorio Nacional, which reported \$44.8 million in grosses from 242 performances in 2009. Venue COO Luis Carlos Romo says the past 12 months have been the most successful period since the venue reopened 18 years ago.

MSG Entertainment's WaMu Theater at Madison Square Garden in New York placed third in the year-end tally for venues with capacities between 5,001 and 10,000, earning \$32.2 million from 151 events that drew 487,225 people to the 5,610-capacity building.

"In the current economic environment, promoters tend to seek out venue sizes such as the WaMu Theatre or Radio City where they have a greater opportunity to sell out and add shows

based on additional demand," Ormond says, citing such successful WaMu shows as Kathy Griffin and Van Morrison.

In 2009, with the help of residency stars Cher and Bette Midler, the Colosseum at Caesars Palace rang up \$84.7 million and drew more than 625,000 fans to 194 shows. Other artists who contributed to that number include Jerry Seinfeld and Elton John, whose "The Red Piano" residency drew to a close with the final 22 engagements in February and April.

At No. 2 behind the Colosseum is the Fox Theatre in Atlanta, which reported a gross of \$28.7 million from 252 shows that drew 564,408 fans in 2009.

Ranking third on the Top 10 Venues tally of buildings

with capacities of 5,000 or less is New York's Beacon Theatre. The 2,900-capacity venue experienced a "huge year," according to Ormond, who cites sellouts by Paul Simon to help reopen the venue after a seven-month restoration as a major highlight.

"The momentum continued with the Allman Brothers Band igniting the Beacon with 15 sold-out shows in celebration of their 40th anniversary," she says.

"A primary focus for the Beacon this year was to leverage [MSG Entertainment's] unique partnerships and assets within the MSG family to attract bookings, promote shows and ultimately offer a one-of-a-kind experience to artists playing our legendary venue by garnering national television programming attention and serve as a platform for artists to reach their fans," Ormond says.

Other noteworthy highlights at the Beacon included concerts by Dave Matthews Band, Steely Dan and John Mayer, Ormond says. ●●●

TOP 25 PROMOTERS

RANKED BY GROSS, COMPILED FROM BOXSCORES REPORTED DEC. 6, 2008, THROUGH NOV. 21, 2009.

| | TOTAL GROSS ALL PROMOTIONS | PROMOTER Total Attendance | Total Capacity | No. of Shows | No. of Sellouts |
|----|-------------------------------|--|-------------------|--------------|-----------------|
| 1 | \$2,478,367,550 | LIVE NATION 40,958,293 | 48,618,778 | 9,085 | 2,686 |
| 2 | \$887,797,420 | AEG LIVE 12,781,673 | 14,512,046 | 2,531 | 867 |
| 3 | \$151,926,381 | T4F-TIME FOR FUN 2,984,500 | 4,581,567 | 1,044 | 16 |
| 4 | \$122,858,638 | MCD 1,642,794 | 1,761,212 | 602 | 149 |
| 5 | \$103,485,678 | MICHAEL COPPEL PRESENTS 1,276,595 | 1,507,502 | 258 | 7 |
| 6 | \$77,940,011 | JAM PRODUCTIONS 1,456,161 | 1,659,564 | 647 | 194 |
| 7 | \$77,043,125 | GILLETT ENTERTAINMENT GROUP 1,415,688 | 1,691,650 | 726 | 107 |
| 8 | \$70,153,646 | OCESA/CIE-MEXICO 1,652,577 | 2,169,843 | 162 | 17 |
| 9 | \$68,322,329 | EVENPRO/WATER BROTHER 1,343,418 | 1,613,794 | 325 | 14 |
| 10 | \$59,622,981 | C3 PRESENTS 1,331,068 | 1,810,346 | 954 | 192 |
| 11 | \$51,265,998 | 3A ENTERTAINMENT 1,047,988 | 1,147,495 | 379 | 102 |
| 12 | \$50,800,606 | FRONTIER TOURING CO. 796,782 | 834,917 | 153 | 93 |
| 13 | \$33,584,243 | DOCTOR MUSIC 329,427 | 360,366 | 7 | 3 |
| 14 | \$30,412,153 | NEDERLANDER CONCERTS 580,383 | 737,955 | 243 | 47 |
| 15 | \$28,673,891 | FRANK PRODUCTIONS 601,515 | 716,432 | 90 | 30 |
| 16 | \$27,163,968 | GÉRARD DROUOT PRODUCTIONS 242,185 | 242,185 | 3 | 3 |
| 17 | \$25,828,637 | OUTBACK CONCERTS 577,851 | 757,536 | 190 | 54 |
| 18 | \$25,118,951 | I.M.P. 632,308 | 888,880 | 372 | 128 |
| 19 | \$24,477,944 | ANDREW HEWITT CO. 284,136 | 307,228 | 24 | 8 |
| 20 | \$24,266,449 | AIKEN PROMOTIONS 304,899 | 305,775 | 53 | 51 |
| 21 | \$23,757,268 | BEAVER PRODUCTIONS 334,109 | 365,830 | 73 | 47 |
| 22 | \$19,951,783 | CHUGG ENTERTAINMENT 189,655 | 203,852 | 20 | 12 |
| 23 | \$18,964,326 | BILL SILVA PRESENTS 232,924 | 258,197 | 45 | 16 |
| 24 | \$16,258,601 | KNITTING FACTORY ENTERTAINMENT 541,824 | 849,703 | 580 | 64 |
| 25 | \$15,827,778 | METROPOLITAN TALENT PRESENTS 275,558 | 463,543 | 162 | 33 |

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AS TURNSTILES SPIN

How Billboard Boxscore Charts The Live Scene **By Bob Allen**

TOURING HAS PROVED TO BE A ROBUST part of the world of entertainment, with concert grosses growing from \$1.7 billion in 2000 to the unprecedented \$4.4 billion-plus in worldwide ticket sales this year. Billboard's weekly Boxscore charts provide a snapshot of the ins and outs and highs and lows of this business called touring.

The year 2009 was highlighted by two major success stories: U2's massive 360° tour that sold out stadiums on two continents and ended the year as Billboard's highest-grossing tour, and Madonna's Sticky & Sweet tour that solidified her claim as the top solo touring artist in Billboard Boxscore history. With the

touring charts in this Year in Music issue, we profile those touring artists, venues and concert promoters that have made major success on the road a reality.

The Year in Music touring charts are based on box-office totals reported during the 2009 chart year, which began with the Dec. 6, 2008, issue and ended with the Nov. 21, 2009, issue. The Boxscores that were reported during that span make up the data from which we produce our year-end charts. The touring charts, ranked by gross, are based on ticket sales from venues throughout the world.

Boxscore data is reported to Billboard from a variety of sources. Concert promoters pro-

vide the bulk of the box-office stats, but many venues report their own totals. Reports are also received from artist representatives, management or booking agents. Included in this issue are charts ranking the top tours of the year, top promoters, top Boxscores (individual concert engagements), top festivals and top venues in six categories based on size and type. Concert acts include bands, solo singers and vocal groups, rappers, orchestras, choral ensembles, comedians and performance artists.

Billboard ranks the top-grossing tours, venues and promoters twice per year, for the Year in Music issue and also during the summer for the midyear touring recaps. But Boxscore coverage is ongoing throughout the year. Boxscore charts are compiled on a weekly basis and appear on three platforms. The traditional Boxscore chart appears each week in the printed copy of Billboard ranking the week's 35 top-grossing concerts. But separate Boxscore charts are produced and posted each week on Billboard's Web sites.

The Boxscore chart on Billboard.biz includes

every concert that was reported during the seven-day reporting period prior to the day it goes online. Reported concerts will chart the week they're reported and remain on the site until the chart is refreshed the following week. The Billboard.biz chart varies in length from week to week depending on how many concerts were reported.

Traditionally fewer concerts occur in the winter months than during the busy summer season with stadiums and amphitheaters in full swing, and the Billboard.biz chart reflects that. In the winter, concert activity can be slow, yet during the summer—with superstars like Bruce Springsteen, AC/DC, Kenny Chesney and Paul McCartney filling stadiums as they did this year—reporting can increase dramatically. There were several times during the summer when more than 500 concerts were reported in one week.

Finally, there's the Top Tours chart on our consumer Web site, Billboard.com. This chart is different from the other two that are compiled from Boxscore data. It's also updated every week, but instead of listing each concert that was reported, it compiles all the shows for each tour and ranks the artists themselves, not the individual concerts. This chart is based only on what was reported during the previous week. It's not a running total of the year's top-grossing tours but a representation of what was reported during a particular week. The Top Tours chart ranks the week's top 10 artists by reported tours and lists each individual venue that was reported for those 10 tours.

All Boxscores that are reported to Billboard are counted when we compile the year-end and midyear rankings, regardless of whether they charted in the magazine or were included in one of the 10 Hot Tours on Billboard.com. The printed chart only lists the 35 top-grossing concerts each week, so most of the reported concert Boxscores never appear in the magazine, but they're all counted when compiling the touring charts for the Year in Music issue.



Summer nights: **KENNY CHESNEY** is among the superstars whose summer stadium shows bring a spike in Boxscore reports.

| GROSS SALES/ Ticket Scale | | FESTIVAL Venue, Location, Date(s) | Attendance, Capacity No. of Days, Sellouts | Promoter(s) |
|------------------------------|--|--|---|-----------------------------|
| 1 | \$22,723,108 (€16,284,647) \$332.45/\$130.12 | OXEGEN Punchestown Racecourse, Naas, Ireland, July 10-12, 2009 | 211,182 222,000 three days | MCD |
| 2 | \$15,328,863 \$269/\$102 | COACHELLA VALLEY MUSIC AND ARTS FESTIVAL Empire Polo Field, Indio, Calif. April 17-19, 2009 | 152,962 180,000 three days | Goldenvoice/AEG Live |
| 3 | \$14,082,461 \$205/\$175 | LOLLAPALOOZA Grant Park, Chicago Aug. 7-9, 2009 | 225,000 three sellouts | C3 Presents |
| 4 | \$13,503,345 \$185/\$135 | AUSTIN CITY LIMITS MUSIC FESTIVAL Zilker Park, Austin Oct. 2-4, 2009 | 195,000 three sellouts | C3 Presents |
| 5 | \$6,120,914 (22,524,829 pesos) \$118.09/\$10.81 | QUILMES ROCK Club Ciudad/Vélez Sarsfield/River Plate, Buenos Aires, March 24, 28, April 4-5 2009 | 170,934 221,000 four days | T4F-Time For Fun |
| 6 | \$6,051,804 \$499/\$79 | STAGECOACH FESTIVAL Empire Polo Field, Indio, Calif. April 25-26, 2009 | 79,528 100,000 two days | Goldenvoice/AEG Live |
| 7 | \$4,202,546 (£2,569,500) \$73.60 | WIRELESS FESTIVAL Hyde Park, London July 4-5, 2009 | 57,100 two sellouts | Live Nation-U.K. |
| 8 | \$4,035,682 \$76.50/\$51.50 | SASQUATCH MUSIC FESTIVAL The Gorge, George, Wash. May 23-25, 2009 | 71,154 75,006 three days two sellouts | Live Nation |
| 9 | \$1,851,604 \$100/\$62.50/ \$40.50 | CAPITAL JAZZ FEST Merriweather Post Pavilion, Columbia, Md., June 5-7, 2009 | 15,000 three sellouts | I.M.P. |
| 10 | \$1,706,910 \$300/\$125/\$110/ \$60 | BAMBOOZLE FESTIVAL Giants Stadium, East Rutherford, N.J., May 2-3, 2009 | 33,550 two sellouts | Live Nation |

RANKED BY GROSS.
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TOP DUO / GROUP OF THE DECADE

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THE DECADE IN MUSIC

Call it the decade of our discontent. We analyze what happened, aggregate insights from top decision-makers and showcase the charts that detail what the music industry has learned from a 10-year term in the school of hard knocks.

TOP 10 TRENDS OF THE DECADE

FUTURE SHOCK

New Digital Platforms Left The Recording Industry Playing Catch-Up **By Ed Christman**

As the millennium began, record labels saw the Internet in a very clear way: It was a medium that would allow word-of-mouth about music to spread even faster and generate a new outlet for artist compensation.

When the labels planned their digital future, it was based on the idea that customers would buy music downloads from an online store and then pass on their new favorite songs to their friends for a predetermined number of plays. Once those plays timed out, there would be an embedded link to buy the song.

Companies like InterTrust, Microsoft and AT&T Lab's a2b Music huddled with labels to talk about how music would be sold over the Internet. They envisioned an environment where customers going to online stores would purchase music encrypted with digital rights management to enable this controlled super distribution. In their vision, music would be sold from secure encrypted downloads that would ensure that labels were compensated for music.

If only it turned out that simple.

Near the end of 1998, the music industry created the Secure Digital Music Initiative, which had the goal of ensuring that digital music players and devices would only play encrypted, legally authorized music and that all players come equipped for interoperability, no matter the codec used for music files.

Despite the best intentions—and hundreds of deals and startups founded to build the infrastructure to sell digital downloads—the online industry didn't progress in a rational way. With piracy rampant and no controls in place, the industry was forced to constantly maneuver to put the MP3 genie back in the bottle and maintain the often-cited "perceived value of music."

At a time when the industry would have loved to play offense and embrace new technology and its revenue streams, it found itself perpetually on the defense, attempting to control distribution through its own infrastructure and restrictive licensing policies.

The majors began their digital efforts with the goal of building and owning an infrastructure that could enable high-volume file downloading and streaming in a secure, competitive environment "that would have supported great innovation," an executive from a technology company involved in these early efforts says. "Instead, the music industry becomes an armed camp to the point where litigation is now a revenue line for most owners of large master holders and publishing companies."

And it soon became apparent that the cost of building this kind of infrastructure made the entire vision unwieldy. "It's easy to place MP3s up on the Web," one major-label executive says. "But when you have to encode every song file with metadata and then ensure everyone gets paid their share, it takes hundreds of people with computers to try and manage that data, which is a very time-consuming and costly process."

Besides the cost, there was the issue of control, which ultimately would stifle the creativity of small groups of outside entrepreneurs looking to develop digital initiatives for music. The problem was that the majors initially wouldn't license music to anyone other than each other. Since they weren't licensing music to hardly anyone, the majors had to show music was available for sale on the Internet to gain the government's and the judicial system's support on copyright issues.

This led to fledgling stopgap measures that seemingly never stood a chance of resonating with the public as the ease and speed of piracy continued unabated. So even though Sony opened a download store from 2000 to 2002, "probably less than 100 people bought downloads in those

two years," a former company executive says.

"There were early notions that if you had the right infrastructure, you could control the destiny of music distribution on the net," says Larry Miller, who headed AT&T Lab's a2b Music.

The first company to coax the majors to directly license large amounts of music to outsiders was Apple, through its newly launched iTunes Music Store in 2003. With the immediately successful launch of the online store, all other efforts to monetize music on the Internet instantly became outdated, and it opened up a floodgate of new thinking on the part of the majors, which began licensing music to other services with various business models.

Today, at the end of the decade, the music industry has finally evolved to what its critics were clamoring for at its beginning. All four majors sell music in an unrestricted MP3 format and they've licensed music to many different kinds of digital service providers, which have various business models, including ones that involve free music.

"[The labels] thought that they would have the Web site and codec that would be the place and way to buy music because the market share of the two majors would lure consumers to the site and its traffic would force the other majors and indie labels to play ball," another executive involved in the early days of building the digital music marketplace says. "I told them, 'You are crazy. You can't control the Internet.'"

Instead of controlling the Internet, the majors lost control of music, a former major-label president says. "They always thought they could win back control with a magic formula," he says. "In the meantime, a whole generation of potential buyers were lost to them when they alienated that group of young music lovers, who thought taking music off the Internet was the same as taking information off the Internet and therefore not stealing."





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THE MUSIC INDUSTRY CONSOLIDATES

A wave of consolidation during the past decade turned the music industry into a wild frontier. On virtually all fronts—including recorded music, publishing, live entertainment and retailing—companies big and small merged in an effort to gain any kind of competitive advantage in an increasingly fraught marketplace.

Faced with plunging recorded-music sales, the major labels began diversifying into management, merchandising, agencies and promotion, driven by a search for new revenue, not just economies of scale and higher market share. Universal Music Group took its first foray into management with its 2007 acquisition of Sanctuary Group, which also gave it the Bravado merchandise company. Warner Music Group created a joint venture with Viator Management in 2007 and in 2009 unveiled new artist services and touring/merchandise divisions in Central Europe. Labels and publishers also used acquisitions to beef up their core businesses as well, such as when WMG bought Rykodisc in 2006 and Universal Music Publishing Group acquired BMG Music Publishing in 2007.

The decade started with five major labels, ended with four and could soon be down to three. Sony Music and BMG Music merged in 2004 and Bertelsmann sold Sony its 50% stake in the joint venture four years later. As 2009 comes to a close, EMI's precarious

financial situation once again sparked speculation that WMG, which tried to acquire EMI earlier in the decade, may try again in the coming years.

The sharp decline in music sales also triggered a shakeout in music retailing, with Tower Records, Virgin Megastore and Circuit City all closing and Trans World Entertainment acquiring Disc Jockey, Wherehouse Entertainment and Musicland. Consolidation also swept through the more buoyant artist management and live promotion sectors. Irving Azoff's Front Line Management, acquired by Ticketmaster in 2008, was a leading investor in smaller management companies during the latter half of the decade. Clear Channel's SFX Entertainment subsidiary, a leading consolidator of promoters, continued its acquisitive ways after being spun off in 2005 as Live Nation, picking up merch firm Signatures and music e-commerce company Musictoday. With merchandising added to its menu of ticketing, promotion and sponsorship services, Live Nation was able to strike multirights contracts with such acts as Madonna, Nickleback, Shakira and Jay-Z.

As the decade closes, regulators are mulling whether to approve the proposed merger of Live Nation and Ticketmaster. With a decision expected in early 2010, the face of the music industry could soon change yet again.

—Glenn Peoples

THE EVOLUTION OF THE TICKET

At the start of the decade, a concert ticket was a piece of paper sold at a store, over the phone, online or at the box office that admitted fans into the venue. Ten years later, no other aspect of the concert business is the focus of so much attention. While tickets are still sold through the same channels, the transaction and all things attached to it have endured a sea change.

Gone are the days of the 10 a.m. Saturday morning on-sale for all tickets to an event. By the time tickets for hot shows go on sale to the general public, there are often few left to buy on the primary market because they're only made available after various presales orchestrated through fan clubs, sponsors or VIP programs. On many tours now, presales are, for all practical purposes, the de facto public on-sale.

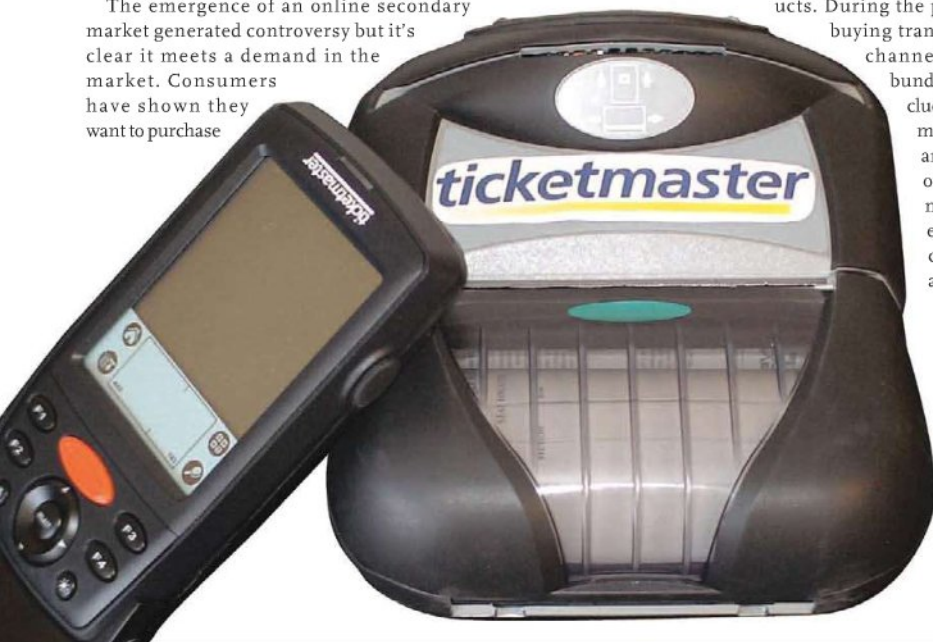
The emergence of an online secondary market generated controversy but it's clear it meets a demand in the market. Consumers have shown they want to purchase

tickets on their own schedules, and many of them are willing to pay premium prices.

A month before Ticketmaster and Live Nation announced their plans to merge, the latter had launched its own ticketing company. While generating revenue by selling its own tickets played a role, the primary reason Live Nation wanted to control its ticketing was to manage the fan connection and the treasure trove of data it holds. Knowing who buys each ticket, what they're willing to pay and how to contact them is the dream of any promoter or music marketer. This information provides targeted marketing opportunities for future shows and products and directs consumers to promoter, venue or ticketing company Web sites. Indeed, Ticketmaster has evolved to become a full-service marketing company that not only sells tickets but also boosts sales of tickets and other products.

During the past decade, the ticket-buying transaction became a sales channel to sell upgrades and bundled packages that can include music, merch, fan club memberships or amenities and an ever-growing menu of products. The ticketing market will continue to evolve, with pricing becoming more strategic and more dynamic.

—Ray Waddell



Paper chase: Tangible tickets could become a thing of the past.

THE DEATH OF RETAIL

BY RUSS SOLOMON, FOUNDER OF TOWER RECORDS AND OWNER OF INDIE STORE R5 IN SACRAMENTO, CALIF.

I think [music retail] died, but maybe it will come back to life. It's really a sad commentary on the overall attitude of the majors as a group. Some of them are better than others. They have turned their back on [physical] retail and think that digital will save them. They took away all the resources from them to concentrate on digital, especially at the top level of the music companies.

We drove the kids out of the record stores [at the beginning of the decade] when we cut out the single—something they could afford. If you don't capture the young, you don't have any future. Lose the kids, you lost the war. Find the kids and give them something to hold in their hands, and you have a real future.

Now if they're listening to music, it's digitally, but I don't think kids have the enthusiasm for music that they used to have. Today music is not important to the kids. The industry has to figure out how to get the kids to [understand] that it is more than a sound—it's an object and fashion. Old people still buy CDs but they are going to die off. The only way to grow is to give kids music that they can hold in their hands. You need a tangible product for them to buy.

If you really want to look at the future of music retail, look at Hastings Entertainment. They are a book dealer; they sell videos, magazines, electronics, music and used product for all categories all under one roof. Also you have to look at the indie stores, which are different in that they go for niche marketing. Those guys are concentrating on music and on used product, which I don't think builds new business, but those stores stay alive because they are into music and capture collectors. They exist and flourish for themselves as businesses, but there is no foundation to build that sector because there is no support for them from the industry.

—As told to Ed Christman



Aisle agony: Physical retail suffered with the advent of digital music.



Tim McDaniel & McDaniel Entertainment
would like to congratulate our client producer/songwriter

Gregg Alexander

Decade to decade...

2000

NEW RADICALS'
YOU GET WHAT YOU GIVE

- #38 Most played song on British Radio and Public Performance of Last 75 years (#10 Rock'n'Roll)
- #2 Most played song Pan European Radio Year End Chart 1999/2000*
- #87 Top Licensed Song in EMI Music Publishing's (multi-million song deep catalog) history**

2005

SANTANA's Grammy® winning
THE GAME OF LOVE

BMI and ASCAP Song Of The Year
- most performed on US radio

- #8 (tied) highest charting Hot Adult Top 40 Hit of All Time*** (#1 for thirteen weeks)

... In a family of a dozen top 15 UK and/or pan european hit singles driving over 25 million album sales and over 70 Recorded cuts including Tina Turner, Rivers Cuomo / Weezer, Rod Stewart, Texas, Enrique Iglesias, Ronan Keating, Michelle Branch, Sophie Ellis Bextor, Jon Foreman / Switchfoot, Hall And Oates featuring Todd Rundgren, etc.

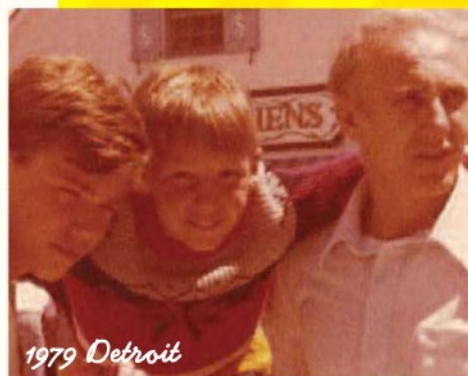
2010

Looking forward to another decade of ~~business~~, ~~semi-retirement~~, ~~hits~~
timeless music

Rock'n'Roll BBC Presents The People's Chart: 75 Most Heard Recordings in Britain of the Last 75 Years

BBC Radio counted down the 75 most-heard recordings in Britain over the last 75 years. The list was compiled by the PPL, which licenses recorded music in England, and takes into account not only radio play but also performances of records in public places such as pubs, restaurants, retail shops, jukeboxes, etc.

1. PROCOL HARUM A WHITER SHADE OF PALE, 1967
2. QUEEN BOHEMIAN RHAPSODY, 1975
3. THE EVERLY BROTHERS ALL I HAVE TO DO IS DREAM, 1958
4. WET WET WET LOVE IS ALL AROUND, 1994
5. BRYAN ADAMS (EVERYTHING I DO) I DO IT FOR YOU, 1991
6. ROBBIE WILLIAMS ANGELS, 1997
7. ELVIS PRESLEY ALL SHOOK UP, 1957
8. ABBA DANCING QUEEN, 1976
9. PERRY COMO MAGIC MOMENTS, 1958
10. BING CROSBY WHITE CHRISTMAS, 1942
11. THE BEATLES HELLO GOODBYE, 1967
12. ROD STEWART MAGGIE MAY, 1971
13. THE BEATLES GET BACK, 1969
14. ALL SAINTS PURE SHORES, 2000
15. CRISTIANO SPILLER FT SOPHIE ELLIS-BEXTOR
16. ROBBIE WILLIAMS ROCK DJ, 2000
17. WHITNEY HOUSTON I WILL ALWAYS LOVE YOU, 1992
18. GEORGE HARRISON MY SWEET LORD, 1971
19. THE ROLLING STONES HONKY TONK WOMEN, 1969
20. SINEAD O'CONNOR NOTHING COMPARES 2 U, 1990
21. THE VERVE BITTER SWEET SYMPHONY, 1997
22. NATALIE IMBRUGLIA TORN, 1997
23. ELTON JOHN & KIKI DEE DON'T GO BREAKING MY HEART, 1976
24. T REX HOT LOVE, 1971
25. MADONNA VOGUE, 1990
26. STARDUST MUSIC ZSOUNDS BETTER WITH YOU, 1998
27. DORIS DAY WHATEVER WILL BE WILL BE (QUE SERA, SERA), 1956
28. AL MARTINO HERE IN MY HEART, 1952
29. PAUL ANKA DIANA, 1957
30. BING CROSBY SANTA CLAUS IS COMING TO TOWN, 1943
31. FREDA PAYNE BAND OF GOLD, 1970
32. JOHN LENNON IMAGINE, 1971
33. CANDI STATON YOUNG HEARTS RUN FREE, 1976
34. GLENN MILLER IN THE MOOD, 1939
35. ELTON JOHN SACRIFICE/HEALING HANDS, 1990
36. TEXAS SAY WHAT YOU WANT, 1997
37. FRANKIE GOES TO HOLLYWOOD TWO TRIBES, 1984
38. NEW RADICALS YOU GET WHAT YOU GIVE, 1999
39. THE EVERLY BROTHERS CATHY'S CLOWN, 1960
40. JOHN TRAVOLTA & OLIVIA NEWTON JOHN YOU'RE THE ONE THAT I WANT, 1978
41. DAVID WHITFIELD CARA MIA, 1954
42. THE ARCHIES SUGAR SUGAR, 1969
43. ELVIS PRESLEY IT'S NOW OR NEVER, 1960
44. CLIFF RICHARD THE YOUNG ONES, 1962
45. HUMAN LEAGUE DON'T YOU WANT ME, 1981
46. JUDY GARLAND THE TROLLEY SONG, 1944
47. SLIM WHITMAN ROSE MARIE, 1955
48. CELINE DION THINK TWICE, 1994
49. MACY GRAY I TRY, 1999
50. NILSSON WITHOUT YOU, 1972
51. THE BEATLES FROM ME TO YOU, 1963
52. BAND AID DO THEY KNOW IT'S CHRISTMAS, 1984
53. LES BROWN AND HIS ORCHESTRA SENTIMENTAL JOURNEY, 1944
54. HARRY BELAFONTE MARY'S BOY CHILD, 1957
55. CHER SHOOP SHOOP SONG (IT'S IN HIS KISS), 1991
56. ROBBIE WILLIAMS STRONG, 1999
57. BILLY JOEL UPTOWN GIRL, 1983
58. FRANKIE LAINE I BELIEVE, 1953
59. GERRY & THE PACEMAKERS YOU'LL NEVER WALK ALONE, 1963
60. OUTKAST HEY YA, 2003
61. TONY CHRISTIE (IS THIS THE WAY TO) AMARILLO, 1971
62. SHADOWS WONDERFUL LAND, 1962
63. BARRY WHITE YOU'RE THE FIRST, THE LAST, MY EVERYTHING, 1974
64. EAST 17 STAY ANOTHER DAY, 1994
65. NO DOUBT DON'T SPEAK, 1997
66. BEE GEES STAYIN' ALIVE, 1977
67. SEAN "PUFFY" COMBS I'LL BE MISSING YOU, 1997
68. TOM JONES GREEN GREEN GRASS OF HOME, 1966
69. THE REAL THING YOU TO ME ARE EVERYTHING, 1976
70. JOHN TRAVOLTA & OLIVIA NEWTON JOHN SUMMER NIGHTS, 1978
71. ELLA FITZGERALD IT'S ONLY A PAPER MOON, 1945
72. WINGS MULL OF KINTYRE, 1977
73. EDDIE CALVERT OH MEIN PAPA, 1954
74. THE POLICE EVERY BREATH YOU TAKE, 1983
75. SNAP RHYTHM IS A DANCER, 1992



MUSIC GETS THE BEST OF ME - SOPHIE ELLIS BEXTOR • LOVIN' EACH DAY (AS IF IT'S YOUR LAST) - RONAN KEATING • I CAN'T DENY IT - ROD STEWART

I LOVE IT WHEN WE DO - RONAN KEATING • MIXED UP WORLD - SOPHIE ELLIS BEXTOR • ON THE HORIZON '03 - MEL C. • I WON'T CHANGE YOU - SOPHIE ELLIS BEXTOR

*Fono Magazine year-end issue January 2000 ** now published by stage three music ***Joel Whitburn Presents Billboard Top Adult Songs 1961 - 2006 Gregg's Mom... Thanks for the photos



Small screen, big dreams: **SUSAN BOYLE; KELLY CLARKSON; 'American Idol' contestants performing a Black Eyed Peas medley during the 2009 season finale (from left).**

5 REALITY MUSIC PROGRAMMING BREAKS OUT

While musical variety shows have a long history on TV—"American Bandstand" debuted in 1952 and "Soul Train" premiered in 1971—the addition of a competitive element to the proceedings attracted a tidal wave of viewers for U.S. versions of U.K. shows like "American Idol" and "Dancing With the Stars." Amid the distractions of hundreds of cable and satellite networks, the Internet and movies on demand, that kind of emo-

tional investment in a got-to-see-it-live TV show means big audiences—and, for the music industry, an outlet to generate sales.

In eight seasons, "American Idol" has churned out eight contestants who have had albums certified platinum by the RIAA: Kelly Clarkson, Ruben Studdard, Clay Aiken, Carrie Underwood, Chris Daughtry, Fantasia, Taylor Hicks and David Cook. After "Idol" teamed with iTunes in its sev-

enth season to offer studio versions of the songs performed during the competition, the singles market took off—and now iTunes sells performance videos as well. But it's not just the "Idol" contestants that benefit from the show's sales boost, it's also the original writers and performers of the works.

Reality music TV programming now stands at a crossroads. Since 2006, average viewer-

ship for "American Idol" has fallen from 30.6 million to 25.1 million, according to Nielsen. More important, where did most Americans first see Susan Boyle, the out-of-nowhere artist who went on to have the best single sales week of 2009? Sure, it was from a clip of her performance on music reality show "Britain's Got Talent." But it was disseminated globally by YouTube. —Ann Donahue

6 'SELLING OUT' BECOMES 'BUYING IN'

BY JON COHEN, CO-CEO OF CORNERSTONE

When we started in the '90s, it was still considered sacrilegious for bands to work with brands. There were very few deals and very little licensing.

I think electronic music paved the way for artists and brands to work together in a lot of respects, too. The genre is very friendly toward synchs and brings an energy that works in a lot of advertising. Most electronic artists are producers and DJs and can adapt or create music that fits a specific need. I also think it was a genre in its early days that did not get as much support from radio and MTV and needed an opportunity to expose its music.

Such games as "Grand Theft Auto" in 1997 and big sports franchises like Electronic Arts were also crucial in getting artists comfortable with licensing. The people who were more daring and willing to license tracks started with lifestyle deals. It was revolutionary when Sprite came to us and wanted to build their brand around hip-hop. Unfortunately, they abandoned the direction and have not stuck with music.

A great modern example is Mountain Dew's Green Label Sound, which is now about to enter its third year and has planted the seeds for some amazing careers. Nike has used people's passion for music to encourage more exercise and create new ways to interact with their products while offering artists some great partnerships at the same time.

Overall, there is much more of an openness from artists when it comes to branding. Licensing and brand partnerships have [become] part of the marketing mix alongside radio promotion, press and other things.

—As told to Cortney Harding

7 MUSIC VIDEOS MIGRATE ONLINE

BY TOM FRESTON, PRINCIPAL AT FIREFLY3; FORMER CEO OF MTV NETWORKS AND VIACOM

It seemed sort of a *fait accompli* from the beginning that music videos would migrate online. Rather than wait for your favorite music video to air, why not go online and get it immediately and watch it repeatedly?

In the late '80s, we came to the realization that for MTV to grow its ratings it had to move beyond music videos, which we feared could become a commodity. We saw the falloff in TV viewing for music videos. No matter how you mixed or matched them or how many countdowns you did, it was hard to build an audience beyond that true, hard music core.

In the early days, music videos were basically made available for free in exchange for the promotional value [the labels] felt they would get from airing them on TV. For a long period of time in the '80s and '90s when there was a mass cable audience, there were countless stories about artists selling just tons of records off the back of videos.

As the returns began to diminish,

and as MTV and others began to program less of them, I think music videos for a while were looked at as some sort of vanity

expense. Gradually, the labels began to extract licenses for them from the Yahoos of the world. That amount of money began to increase to the point where they could actually cover the costs of the music videos and make a profit to boot. So they went from being a promotion medium to being content in and of themselves. Now they are sold and monetized. You can buy them on iTunes.

It used to be MTV and VH1 and a handful of radio stations [were what] really drove [music promotion]. They had mass audiences of active music consumers. People would sit back and have music videos played for them. They didn't control what they saw, but they would see things they may not have chosen themselves.

The online experience is very different. You are looking generally for something you know or already heard of. There's a lot less surprise involved. You're less likely to stumble over something. That put a whole different wrench into the standard music business promotional machine.

—As told to Antony Bruno



Screen savers: As TV moved away from music video programming, the Internet picked up the pace.



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CONTRIBUTOR TO THE MICHIGAN JOURNAL



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INDIE LABELS STRIKE BACK

As the Internet broke down barriers to market entry, the past decade was one of unprecedented opportunities for independent artists and labels.

"The playing field became more level for indie labels during the past decade," Sub Pop co-founder Jonathan Poneman says. "This is mostly because there is not such a stranglehold on promotional outlets like radio and retail space. The dominant retailer now is iTunes, and while they have ways of making things prominent, they don't have the same pay-to-play model that brick-and-mortar retailers had."

iTunes parent Apple also offered select artists a much valued promotional platform through its ads for iPods and iMacs. It was part of the burgeoning market for indie-music synchs in TV ads and prime-time shows, many of which sought hip—and low-cost—sounds to hook young viewers. Licensing and social media gave birth to indie stars like Ingrid Michaelson, who landed an Old Navy ad after she was discovered on MySpace. Michaelson went on to sell 286,000 copies of her debut album, "Girls & Boys," according to Nielsen SoundScan.

The indie boom didn't just benefit newcomers. Superstars like Radiohead, the Eagles and Garth Brooks all left major labels and found new ways to release their music. Radiohead posted its "In Rainbows" album online with a "name your own price" concept, before distributing physical copies through ATO and RED. Brooks and the Eagles released music exclusively through Wal-Mart. Even Pearl Jam struck a partnership with Target to put out "Backspacer," its first album in the United States not on a major label.

The numbers reflect these new opportunities. When major-owned indie distributors are factored in, the indie sector's U.S. market share climbed from 16.3% in 2000 to 23.4% in 2009. —Cortney Harding



Sweater sweetheart:
INGRID MICHAELSON

Decoding the multirights deal: PARAMORE



9 EMERGENCE OF THE MULTIRIGHTS DEAL

BY JOHN JANICK, PRESIDENT OF FUELED BY RAMEN/CO-PRESIDENT OF ELEKTRA

The multirights deal, overall, has been good for the industry. It's been the way I've always run my label. When we started Fueled by Ramen, the only way we could get stuff to fans was by mail order, so it made sense for us to buy a printing press and get into doing merch. It all happened naturally, and when you do it the right way, synergies emerge.

You can get more floor space in a given retail outlet because you can sell a package that combines merch and an album. You can see that a band is playing in Chicago and starting to get radio play, so you can push more albums to stores there and do more marketing. You can keep a band on the road for a long time, like we did with Paramore, and build their career, because you're not only concerned with selling albums.

I always say I'll do pretty much anything for my artists, because I've invested so much—I don't think we're taking money from artists. If anything, this type of deal allows you to keep a closer watch on the money and be incentivized to monetize different things and be creative.

Other companies say things like, "We're not in the ticket business," which I think is shortsighted. That said, some labels are definitely not prepared to do multirights deals. But when you have a strong infrastructure, like we do at Warner, and can be in the ticket business, the merch business, the publishing business, then you are doing a service for your artists. Their concerns aren't all in silos anymore. The label has put more on the line and invested more, and they have a bigger incentive to really work on building a career. Of course, not every multirights deal includes all rights. There are plenty that are just merch or publishing or touring or fan clubs or any combination of those.

For a long time, everyone was so used to just making money from album sales, and now there is no way to just sit back and collect revenue—you have to go out and earn it.

—As told to Cortney Harding

10 INVESTORS DISCOVER PUBLISHING CATALOGS

BY JOHN RUDOLPH, CEO OF BUG MUSIC

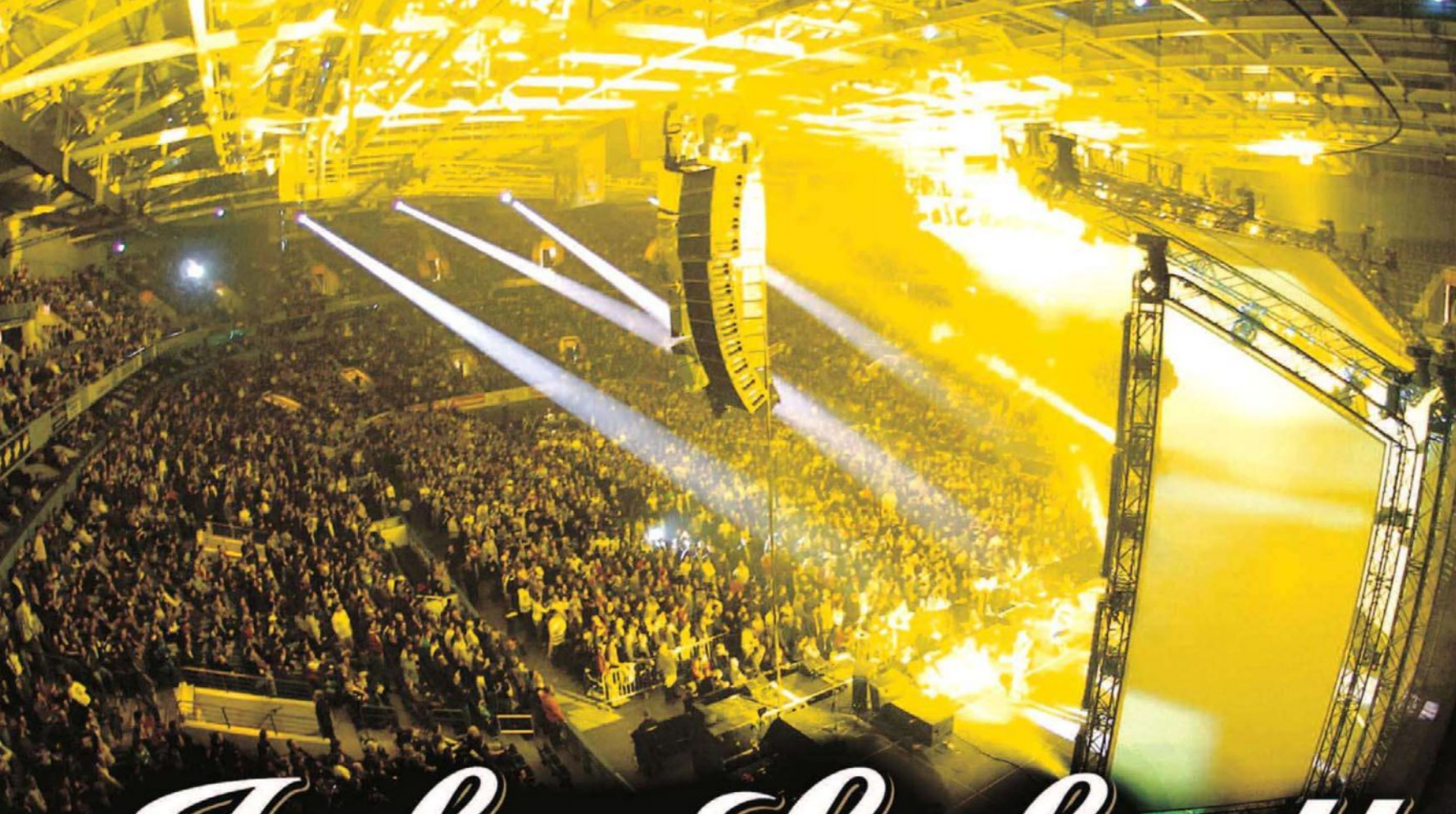
This is obviously the decade where Wall Street investors discovered the music publishing business. When Evan Meadow and I were trying to sell Windswept on behalf of Fuji TV to EMI in 1999, we talked to a bunch of banks and private equity firms. But no one could understand the publishing business, even though the [David] Bowie bonds were happening and the rating agencies were starting to pay attention to music. No one would loan against music publishing, unless it was part of a bigger company.

In 2001, the Chrysalis Group did a securitization and that was the first time that an outside third-party bank, the Royal Bank of Scotland, came in and set up financing on music publishing. It was a pretty big deal, and with that there started to be data that other investors could look at.

[Songwriters] Lieber & Stoller owned Trio Music and Quartet Music and sold them to Windswept [and Itochu] in 2003, and that attracted some interest from private equity. But one of the big catalysts was the 2003 acquisition of the Warner Music Group, of which music publishing was a major piece, from Time Warner by an investor group. All of the big banks showed up to provide debt financing for the big equity firms who said, "Look at this business, we like it, and this is why." When that happened, the debt side of the street and other private equity firms started sniffing around music publishing. The year [2006] closed with BMG Music Publishing up for sale, and although it was sold to Universal Music Publishing, that deal attracted more interested financial investors to the music publishing sector due to its size.

Eventually, investment companies began to understand that music publishing income performed on a stable trajectory of income, which they could understand.

—As told to Ed Christman



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THE VERDICTS

Top Decision-Makers In The Music Biz Reflect On A Troubled Decade

EXPERT PANEL

We asked the following executives to share their thoughts on the '00s.



MARTIN BANDIER
Chairman/CEO, Sony/ATV Music Publishing



LYOR COHEN
Chairman/CEO of recorded music for the Americas and the U.K., Warner Music Group



ROGER FAXON
Chairman/CEO, EMI Music Publishing



JULIE GREENWALD
Chairman/COO, Atlantic Records



DAVE HANSEN
GM, EpiTaph



DAVID JOHNSON
Chairman/CEO, Warner/Chappell Music



MATHEW KNOWLES
President/CEO, Music World Entertainment



DEBRA LEE
Chairman/CEO, BET



ELIO LEONI-SCETI
CEO, EMI Music



LUKE LEWIS
Chairman, Universal Music Nashville



JESUS LOPEZ
Chairman/CEO, Universal Music Latin America and Iberian Peninsula



KEVIN LYMAN
President, 4fini Productions; founder, Vans Warped tour



MICHAEL NASH
Executive VP of digital strategy and business development, Warner Music Group



ALI PARTOVI
Senior VP of business development, MySpace; former CEO, iLike



BIG JON PLATT
President of West Coast Creative, EMI Music Publishing



MICHAEL RAPINO
President/CEO, Live Nation



DAVID RENZER
Chairman/CEO, Universal Music Publishing Group



IAN ROGERS
CEO, Topspin Media



JOHN RUDOLPH
CEO, Bug Music



ROB STRINGER
Chairman, Epic/Columbia Label Group



JIM URIE
President/CEO, Universal Music Group Distribution



TIM WESTERGREN
Founder/chief strategy officer, Pandora



IÑIGO ZABALA
President, Warner Music Latin America

SIGNS OF TROUBLE

RUDOLPH: I think in the 1990s when the record companies started selling to big-box stores and they started using music as the loss leader, that was the start of the devaluing of music. Indie stores got annihilated. The industry saw what was happening, but got stuck on selling to the big stores. The labels weren't making anymore money with the sale pricing, but they were paying attention to the value of the infrastructure and the long tail that record stores provided. This decade was the further devaluing of music.

FAXON: I did have concerns about the industry back [in 2000], particularly that the recorded-music side of the business was not effectively anticipating or dealing with the changes that were occurring. I have to say that I didn't think there would be as prolonged of a decline in the recorded-music industry as there has been, but equally I wasn't as optimistic as I should have been about the growth of other revenues, particularly as they affect the music publishing business.

STRINGER: The mythology in the industry was that it would never end. And I think the warning signs were there. CD consumption had started to peak, and digital piracy was starting to rise. It's a gargantuan industry, the recording industry, and no one wants to be the first person to say, "Well actually, guess what? It's going to be five times smaller in 10-15 years." There were only so many times people would buy the catalog of records they already bought and only so many times kids would be told they couldn't download.

'There were only so many times people would buy the catalog of records they already bought and only so many times kids would be told they couldn't download.'

—ROB STRINGER

URIE: I thought that the CD would go down pretty much as it had, but thought it would level off in the latter part of the decade. I thought that digital and subscription would be much more vibrant than it is now. Most of all, I thought that we would be better at marketing and finding ways to monetize the product. I have always said that the promise of the Internet and its No. 1 benefit to the music business is marketing, and not distribution. I thought we would be better in using Internet marketing to get people to be willing to pay for music by now.

'I was incredulous that so many were in denial about the future. I caught a lot of shit from my music industry friends for the release of Gnutella, but for me it was simply unlocking the inevitable.'

—IAN ROGERS

ROGERS: It was already clear music was about to undergo "the great unbundling" and the business would move from \$17 discs at Best Buy to singles online, but the industry was still denying it and looking for a way to make CD sales last forever. Personally, I was incredulous that so many were in denial about the future. I caught a lot of shit from my music industry friends for the release of Gnutella, but for me it was simply unlocking the inevitable. I was naive—while it was obvious to those of us who could clearly see the technology trajectory, incumbent businesses aren't capable of disrupting themselves.

HANSEN: With file sharing and the early stages of digital music, it seemed like something was about to happen. But we weren't there scratching our heads and hung up on piracy. We were thinking about how to create more word-of-mouth and awareness for music and our artists. We didn't have any answers then but we saw plenty of opportunities.

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The Stats: Post-Launch

- 1 UNIQUE VISITORS: ↑ 17%
- 2 PAGEVIEWS: ↑ 94%
- 3 TIME ON SITE: ↑ 75%

Photo Courtesy of: Andrew Goetz

Source: Google Analytics, June '09 - Nov. '09

The Exclusives



LIVE

Footage From Madonna's Sticky & Sweet Tour

DEBUT

Three Songs From Carrie Underwood's New Album "Play On"

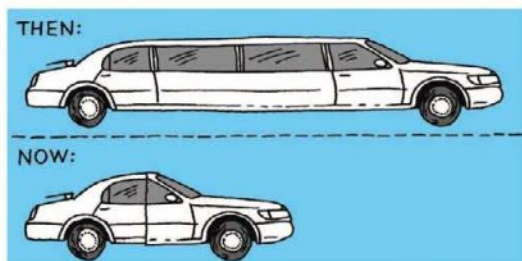
VIDEO

Interviews with Jay-Z, Mary J. Blige, Daughtry, Beyoncé, Lady Gaga and MANY MORE

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MISSTEPS

ROGERS: Countless dollars were spent as technology companies tried to assist in the inevitable unbundling, building technology platforms (Windows Media/Janus, MusicNet, Intertrust), consumer services (Yahoo, Real, imeem) and devices (iRiver, Samsung, Creative, SanDisk) which couldn't compete due to a disintegrated value chain and restrictions and unfavorable licensing terms by an industry terrified of the inevitable unbundling. These wasted dollars are black marks on music's reputation as an industry, and now investment in the space is more challenged than ever as entrepreneurs and investors alike find other industries to innovate with their time and money.



'It was bad for anyone who can't drive, since I hear that's the next thing to go for major-label presidents—their chauffeurs.'

—KEVIN LYMAN

COHEN: People in charge of the music business were completely out of position and flat-footed, not progressive enough, nor had the relationship with the fans to recognize the opportunities of the digital era. I believe there's a small segment of people who want to dedicate their lives to breaching and tricking the system by stealing. But the majority of consumers want ease, access and an affordable price. I think we focused on too many defensive measures.

LYMAN: It was [a good decade] for those who have realized that there is a way to be in music and make a living by working hard, keeping your overhead low and embracing technology. It was bad for anyone who can't drive, since I hear that's the next thing to go for major-label presidents—their chauffeurs. They have to let them go since they have gotten rid of all the young talent that could help them sell records.

'People in charge of the music business were completely out of position and flat-footed, not progressive enough, nor had the relationship with the fans to recognize the opportunities of the digital era.'

—LYOR COHEN

DEVELOPMENTAL ISSUES

KNOWLES: Change the focus back to artist development, which was missing in this decade. Every album out of the box isn't going to sell 500,000 or a million. We have to adopt the mindset where we embrace and spend appropriately for artists, begin operating like the independents and don't throw something on the wall and hope it sticks. We have to be more selective.

COHEN: The primary thing missing from this decade, which is the Warner signature, is artist development: the incubation, the long-term belief and support of artists over the long term. I think that was a huge void in our industry, when they were trying to defend very heavy infrastructures and thus the invention of quick facts and in-a-hurry results versus incubation and artist development.

PLATT: Artist development has to be a part of our business again in a major way. We have to make new stars. We can't continue to think we're going to find the next guy who's going to give us one or two albums, then go onto the next guy who's going to give us one or two albums. We have to get back into building careers again.

GREENWALD: We have to be able to fight against the pressure to turn and produce something quick. Real artists take time, they need sunlight and water. For me, that's my biggest need: to stay with a project for as long as necessary. Maybe it takes until the second or third album versus the pressure this industry puts on baby acts.

RENZER: Are we creating enough superstars that the listeners will have loyalty to? Is it a question of the way that music is marketed and broken today? Is "American Idol" and that style of artist putting pressure on the music industry to create a hit out of the box? Music is more diverse and people are finding it in new ways. While various subgenres are doing OK, it doesn't feel like we are creating as many global superstars today.

BANDIER: Music has not prospered because record labels didn't spend any money on artist development or marketing—and when they did spend money on marketing, it was only for platinum artists. They didn't spend the time and energy to foster a new wave of talent.

LET'S GET SMALL

LEWIS: Everything's become more challenging, no question. But on the other hand, I don't see it going away. Maybe it gets smaller. It's not like the music business wasn't small when I started 35 years ago, much smaller than it is now, particularly in Nashville. There were little outposts here back in the '70s. There were A&R outposts maybe with a promotions staff, and not much more than that. So maybe it all gets small again. I can't say it's particularly rosy but if you keep your head down and you're smart about the business, there is a business. There are opportunities for people who are smart and aggressive and fortunate.

COHEN: In many ways, we're back to the beautiful era where people in our industry are back to the basics and not fixated on all the trappings—the limousines and the private planes and all of that stuff—but on the music and about artists: engaging the artist and having intimate relationships with the artist, and not just waiting for the artist to send their masters in. I think that we tore down the infrastructure and the highfalutin behavior and got back to what was missing.



STRINGER: In a strange sort of way, I think the creativity now, and the selectivity about how we really do the right things properly, is far more exciting than it was 10 years ago. I honestly believe that. And if we have to go back to the size the industry was in 1972 or 1962, that's absolutely fine. I don't think it's a coincidence that so much of the creativity came out of when we were smaller. It was less people thinking more deeply. Why wouldn't we go back to that model and build back up from that again?

THE IMPACT OF APPLE

LEONI-SCETI: The iPod/iTunes phenomenon transformed the face of the music business. It was so successful because it was a response to a question asked to consumers: "What would you like to do when you are experiencing music?" And the answer was, "I want to have all my music available, I want to have it in a way that doesn't require a big piece of equipment for me to listen to it, I want it to be single tracks and not albums, etc." Apple is very good at that: They ask consumers, "What would you like?" and they go in the back room and develop stuff to answer that request. It's not imposed consumption, and the music business needs to think more like that."

HANSEN: The iPod allows people to have their collection with them. Everyone is listening to music more than they were because they have access to it all the time. It's part of their entire life now.

URIE: iTunes is a big story because they were the only ones to get it right. At the beginning of the decade you would have thought more people would have come up with a viable alternative. Instead, iTunes has become ubiquitous and the business' most dominant retailer.

WESTEREGREN: The iPhone will turn out to be another monumental pivot point for the industry. It's the first successful mobile computer. That opens up, in the case of radio and the whole digital delivery of music, to get truly ubiquitous.

PARTOVI: The first half of the decade was all about "I" and "my" (iPod, MySpace); the second half has been about making everything more social (Facebook, Twitter and iLike). iPod and iTunes delivered the winning experience for individual music consumption, and MySpace delivered the best platform for individual self-expression.

'Apple is very good at that: They ask consumers, "What would you like?" . . . The music business needs to think more like that.'

—ELIO LEONI-SCETI

#1 MOVIE #1 ALBUM

Over \$250 million worldwide in theatrical box office

THE HIGHEST GROSSING CONCERT FILM OF ALL TIME

MICHAEL JACKSON'S

THIS IS IT



INCLUDES
THE PREVIOUSLY
UNRELEASED RECORDING

“THIS IS IT”

WRITTEN BY MICHAEL JACKSON AND PAUL ANKA

CONSUMER IS KING

'If the consumer wants their music delivered a particular way, then the consumer has, in this age, the ability to achieve that . . . Technology has empowered the consumer to make those choices.'

—ROGER FAXON

FAXON: If the consumer wants their music delivered a particular way, then the consumer has, in this age, the ability to achieve that. As an industry and company you have to be focused on what the consumer wants, not just what you want to give them. In the old world there was a limited pathway to the consumers, so therefore the consumer had less choice and less ability to decide how and what they wanted, and how to get what they wanted and what it was that they wanted. Technology has empowered the consumer to make those choices.

RAPINO: This was a great decade for the music consumer, as music was freed from the living room stereo and available everywhere.

PARTOVI: With Facebook, MySpace and Twitter all increasingly opening access to people's social graphs, both on the Web and mobile, having your friends "present" in some form will eventually become the norm for digital content consumption. And this has even bigger ramifications for content "creation," because every consumer has become a content creator—if we're not writing our own blogs or recording our own songs, we're commenting on other people's creations.

LEONI-SCETI: We should engage with consumers on more fronts—not just from a contractual perspective, but from a real operational perspective. We should work with artists at maximizing that relationship, because in the long term that's where the value is created. In our industry, there is artistic innovation, and the artists are doing a great job. But we also need innovation in the way that music is delivered to consumers. The product should be much more in response to consumer needs than it has been in the past.

WHAT DIGITAL WROUGHT

STRINGER: It was quite a fragmented period for music. I think the digital explosion is partly responsible for that. There are a thousand artists, a thousand pieces of music that people pick up on, but it doesn't necessarily focus on a core. I'm not saying that's a bad thing, by the way; I'm just saying that's how people consume.

'Social networking has changed how everyone is living lives. It's a fundamental way to get connected with people on music.'

—DAVE HANSEN

HANSEN: Social networking has changed how everyone is living lives, from kids to senior citizens. For marketers like me, it creates the biggest opportunity to talk about music. It's a fundamental way to get connected with people on music. It's changed the game in a great way.

LOPEZ: Now with the arrival of the Internet as part of the distribution chain, we're becoming a multifor-mat industry. Right now we are in the middle of that change. We have to react faster so we don't end up late, as happened to us in the last decade.

LEWIS: At the tail end of [the decade], all of the sudden there is a youth movement, which is pretty encouraging, and I'm not just talking about Taylor Swift. There's a ton of really young talented people where country isn't stigmatized for them. For the first time in years, I've seen a ton of young singer/song-writers. I think it has a lot to do with the fact that young people have really diverse tastes now.

RENZER: We were surprised by the resilience of hip-hop in the U.S. marketplace, with Eminem still selling millions of records worldwide, 50 Cent still selling a lot of records and Jay-Z back on top. And we are surprised by the resilience of U2.

PLATT: It was a great decade for Southern hip-hop. That was really great to see, because it was probably a good 18-month to two-year period where they carried the culture on their back. You have like a Taylor Swift or Carrie Underwood being embraced in the pop world, where they're not just country artists anymore. And the same for Kanye West, to not just being looked at as a rapper. They're just music stars now.

KNOWLES: We saw and are seeing a transition with music. A more eclectic and changing array of pop, hip-hop, R&B and even country; more cross-pollination of artists collaborating together.

LEE: We lost two big icons: James Brown and Michael Jackson. Both losses are evidence of how important music is to our world. Then there's the fact that hip-hop is still alive. Ten years ago a lot of people would have bet, I think, that it wouldn't be around. And it will be around for a long time to come.



'Hip-hop is still alive. Ten years ago a lot of people would have bet, I think, that it wouldn't be around. And it will be around for a long time to come.'

—DEBRA LEE

EYEING NEW OPPORTUNITIES

JOHNSON: Very broadly speaking, the biggest opportunity for the music industry is to think globally. Take mainland China. Even in the height of the compact disc boom neither record companies nor music publishing companies enjoyed any revenue at all from that country. But now, both businesses make more money from mainland China than they ever did at the height of the CD boom. There is an expanding worldwide customer base and yes, they are consuming music in a different way.

RUDOLPH: The biggest opportunity or need is the right sizing of the cost infrastructure of the business. When things are fat, no one concentrates on fixing the cost side because the overall value chain is working. Now, things are bad so we can fix it and get back to a healthy place again.

ZABALA: New technologies have made it possible for music to reach a bigger audience and how this has changed the ways in which consumers buy music, providing access to different channels. I see this of course as a great challenge as well as a grand opportunity for the music industry.

GREENWALD: I'll be sad if all people want to talk about is the crumbling of the music business and how the industry is dying. There's been so much great music during what's been a crazy state of transformation and change. It's a tough time, but it's not the end, it's not doomsday. It's just change. And with this severe change, we're all learning how to do business differently, for example, like expanded rights deals with artists and growing companies in other ways.

'It's a tough time, but it's not the end, it's not doomsday. It's just change. And with this severe change, we're all learning how to do business differently.'

—JULIE GREENWALD

PARTOVI: For the next few years, there's still enormous opportunity in making content creation and consumption a truly social experience, where your friends are "there" for everything you read, write, hear or watch and where great content spreads virally faster than ever. The race is far from over. Facebook, MySpace and Twitter have shown how great the consumer demand is, but there is a long way to go to fully satisfy it.

NASH: With digital, the biggest area of opportunity is to properly capture the creation of value around music content that's happening in this connected digital ecosystem. Clearly the product model born of a previous century is not allowing us to capture all the value around our content. So changing our biz model so we can connect to the business drivers of our partners that are building out this channel is the greatest area of opportunity.

Interviews by Antony Bruno, Ed Christman, Cortney Harding, Louis Hau, Gail Mitchell, Mitchell Peters, Mark Sutherland and Ray Waddell.

**BILLBOARD
WOMAN OF THE
YEAR**

BEYONCÉ

What a year!

- SIX #1 International Hit Singles on multiple charts
- #1 Billboard 200 album, "I am... Sasha Fierce"
- #1 Billboard R&B/Hip Hop album
- Most Hot 100 Singles of the Decade by a Female
- Most Cumulative Weeks at #1 of the Decade, 36 weeks
- Top Grossing Tour of 2009, "I Am..."
- Top Music Award Winning Artist of 2009
- Top Music Video Award Winner of 2009
- #1 Record-Breaking Box Office Film, "Obsessed"
- Top Female Artist of the Decade
- Hot 100 Airplay Artist of the Decade
- Top Overall R&B/Hip Hop Artist
- Top Female R&B / Hip Hop Artist
- Top R&B / Hip Hop Album
- Top R&B / Hip Hop Songs Artist
- Top Mainstream R&B Artist
- Top Hot Dance Club Artist

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is yet to come.**

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Solange

A critically acclaimed creative force, Solange remains true to herself and loved by her fans. "Sol-Angel & The Hadley St. Dreams" spawned three consecutive #1 dance hit singles. Her style, her music, her artistry were celebrated in 2009. Solange will be the voice of 2010.



Michelle Williams

Making headlines as she crossed-over to the stage in London's West End. The award-winning music artist became the first African American to play Roxie Hart in the theatrical production of "Chicago." Michelle is coming home to Broadway in 2010.



Brian Courtney Wilson

Upon releasing his debut album "Just Love" Brian Courtney Wilson started a movement. The album entered the Billboard Gospel Chart at #2 and remains in the Top 10. Brian is the ONLY new artist that held two Top 20 singles on the Billboard Hot Gospel Chart.



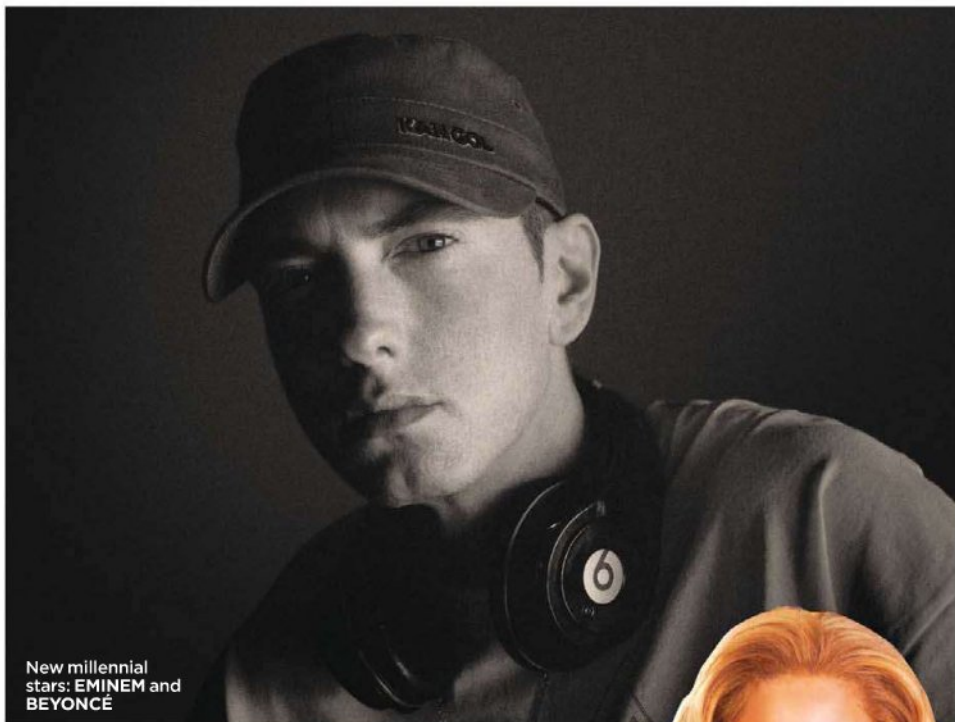
Trin-i-tee 5:7

The Grammy nominated, Stellar Award and Dove Award winning group has become the best selling trio in gospel music's history. This year, Trin-i-tee 5:7 released their premiere collection of holiday classics with "Love * Peace * Joy at Christmas" that will certainly become an evergreen favorite.



THE NAME GAME

Eminem, Beyoncé Grab Top Spots On Decade-End Charts **By Keith Caulfield**



New millennial stars: **EMINEM** and **BEYONCÉ**

Eminem earns Billboard's artist of the decade title, fittingly just slightly more than 10 years after he made his Billboard Hot 100 debut.

The decade-end artist recap ranks the best-performing acts of the past 10 years (from Dec. 4, 1999, to Nov. 28, 2009) based on activity on two charts: the Billboard 200 albums list and the Billboard Hot 100 songs tally.

The hip-hop king first graced the Hot 100 chart Feb. 27, 1999, with "My Name Is," then racked up another 27 entries from 2000 onward. On the Billboard 200, all five of his sets released in the decade reached No. 1. Additionally, his debut album, "The Slim Shady LP," debuted and peaked at No. 2 in the spring of 1999, but continued to chart in 2000.

Eminem is also the top male artist of the decade. The female honor goes to Beyoncé, while the top duo/group is Nickelback.

Beyoncé's solo career began in the '00s, notching 23 Hot 100 singles and five No. 1s. On the Billboard 200, she's racked six entries, including three studio efforts that all went to No. 1.

As for Nickelback, its entire Hot

100 history is contained in the '00s and it started off well with its first No. 1, "How You Remind Me." The rock act has since earned five more top 10 singles. The group's last four albums reached the top 10 on the Billboard 200, including the No. 1 set "All the Right Reasons," which spent 156 weeks on the list.

While Eminem is the decade's top artist, he was never the top performer for any single year as reported in Billboard's annual Year in Music issue. In 2000 and 2001, Destiny's Child netted the prize, followed by Nelly in '02, 50 Cent in '03 and '05, Usher in '04, Chris Brown in '06 and '08, Akon in '07 and Taylor Swift in '09.

Eminem helped kick off the decade with a bang, as his second set, "The Marshall Mathers LP," was one of five albums in 2000 to sell at least 1 million

copies in one week. On the Billboard 200 dated June 10, 2000, it opened at No. 1 with 1.8 million, just a week after Britney Spears' "Oops!... I Did It Again" debuted at No. 1 with 1.3 million and two months after 'N Sync set the one-week Nielsen SoundScan sales high of 2.4 million with "No Strings Attached." "Strings," the pop quintet's second album, tops the decade-end Billboard 200 albums tally, ahead of Usher's "Confessions" (No. 2) and Eminem's "The Eminem Show" (No. 3).

All told, of the 20 biggest one-week sales frames for an album in SoundScan's 18-and-a-half-year history, 14 of them were in the 2000s. On the flip side, of those 14 weeks, only three of them came in the last half of the decade, thanks to the debut weeks of 50 Cent's "The Massacre" (2005, 1.1 million), Kanye West's "Graduation" (2007, 957,000) and Lil Wayne's "Tha Carter III" (2008, 1 million).

So what happened in the late '00s? The collision of supernova-bright pop stars in the early 2000s with the limited availability of commercial singles yielded tremendous album sales achievements and Billboard 200 triumphs. However, by the middle of the decade, those wild and crazy days were mostly a thing of the past, thanks to the single biggest thing to change the music industry and Billboard's charts in 2000s: the Internet.

Once consumers popularized file-sharing services and utilized digital retailers like Apple's iTunes store, the Billboard 200 started to reflect many music buyers' desire for single-song purchases instead of a full album (or even more worrisome, no purchase at all).

In the first half of the 2000s, the No. 1 album on the Billboard 200, on average, sold 399,947 copies in a week. On the Hot 100 Singles Sales chart—which tracked physical singles—the average at No. 1 was just 43,895. Move forward to the second half of the decade, and the No. 1 on the Billboard 200 averaged 286,540, while the No. 1 on Hot Digital Songs averaged 154,445.

Digital retailers provided a jolt of energy to the charts after SoundScan began including download sales in its tallies in 2003. By that point, physical singles were essentially absent from the market, so the availability of individual song downloads juiced the sales/airplay hybrid Hot 100 chart. In turn, the 51-year-old list transformed from a ranking of officially promoted singles to an all-encompassing, anything-goes tally where numerous songs from one act could all chart concurrently.

Case in point: The young, digitally

oriented fans of 15-year-old singer Justin Bieber recently drove all seven of the songs on his debut CD, "My World," onto the Hot 100, even though not all of them were being officially promoted to radio stations or retailers as "singles."

Speaking of dizzying digitally driven feats, the reigning best-selling digital song of all time, Flo Rida's "Low" (5.2 million and counting), is anything but "low" on the decade-end Hot 100 songs recap, as it's ranked No. 3.

Ahead of it at No. 2 is Usher's inescapable 2004 single "Yeah!," while Mariah Carey's "We Belong Together" tops the decade-end list.

Usher takes the title of the Top Hot 100 Artist of the Decade, which can't be much of a surprise considering his stranglehold on the tally from 2001 through 2008. In that time, he racked up 13 consecutive top 20 singles, with seven of them reaching No. 1. And, those seven chart-toppers collectively spent 41 weeks at No. 1—the most weeks atop the list for any act in the decade.

With Carey's crowning of the decade-end Hot 100 songs list with "We Belong Together," she now owns the most popular songs of the '90s and the '00s, as her duet with Boyz II Men, "One Sweet Day," was No. 1 on the '90s-end recap.

"We Belong Together" spent 14 weeks at No. 1 on the Hot 100 chart during the decade, tying the Black Eyed Peas' "I Gotta Feeling" for the most weeks atop the list in that span. The Peas' anthem is at No. 5 on the decade-end Hot 100 Songs retrospective, one step below the duo/group of the decade, Nickelback, with "How You Remind Me."

Collectively, the top nine finishers on the Hot 100 Songs recap spent 90 cumulative weeks at No. 1, thanks in part to the one-two punch of "Together" and "Feeling." The highest-ranked non-No. 1 song on the Hot 100 songs review is at No. 10: "Apologize" by Timbaland featuring OneRepublic. The song peaked at No. 2 for a month, but due in part to its lengthy 47-week chart run, it ranks higher on the Hot 100 Songs recap than many No. 1 hits. "Apologize" not only lingered for nearly a year on the Hot 100, but it spent 25 weeks in the top 10—the most of any single in the past decade.

On the Hot 100 Songwriters decade-end tally, Timbaland finishes atop the list, courtesy of the performance of the 63 charted hits he wrote or co-wrote in the decade. Directly below Timbaland at No. 2 on the list (viewable in full at Billboard.biz) is Pharrell Williams, one-half of the production duo the Neptunes. On the Hot 100 Producers recap, the Neptunes come out on top while Timbaland is at No. 2.



MARY J. BLIGE

Top R&B/Hip-Hop Artists

| Rank | Artist |
|------|---------------|
| 1 | ALICIA KEYS |
| 2 | JAY-Z |
| 3 | USHER |
| 4 | R. KELLY |
| 5 | MARY J. BLIGE |
| 6 | BEYONCÉ |
| 7 | LUDACRIS |
| 8 | T.I. |
| 9 | KEYSHIA COLE |
| 10 | LIL WAYNE |

| | |
|----|---|
| 15 | STANKONIA <i>OutKast-LaFace/Zomba</i> |
| 16 | WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1 <i>Jill Scott-Hidden Beach/Epic</i> |
| 17 | RULE 3:36 <i>Ja Rule-The Inc./Def Jam/IDJMG</i> |
| 18 | B'DAY <i>Beyoncé-Columbia/Sony Music</i> |
| 19 | HOTSHOT <i>Shaggy-MCA</i> |
| 20 | THE DYNASTY ROCLAFAMILIA (2000 —) <i>Jay-Z-Roc-A-Fella/Def Jam/IDJMG</i> |

| | |
|----|--|
| 6 | LET ME LOVE YOU <i>Mario-3rd Street/J/RMG</i> |
| 7 | HEAVEN SENT <i>Keyshia Cole-Imani/Geffen/Interscope</i> |
| 8 | WHEN I SEE U <i>Fantasia-J/RMG</i> |
| 9 | IF I AIN'T GOT YOU <i>Alicia Keys-J/RMG</i> |
| 10 | LIKE YOU'LL NEVER SEE ME AGAIN <i>Alicia Keys-MBK/J/RMG</i> |
| 11 | NO ONE <i>Alicia Keys-MBK/J/RMG</i> |
| 12 | LET'S GET MARRIED <i>Jagged Edge-So So Def/Columbia</i> |
| 13 | DROP IT LIKE IT'S HOT <i>Snoop Dogg Featuring Pharrell-Doggystyle/Geffen/Interscope</i> |
| 14 | I REMEMBER <i>Keyshia Cole-Imani/Geffen/Interscope</i> |
| 15 | FOOLISH <i>Ashanti-The Inc./Def Jam/IDJMG</i> |
| 16 | SINGLE LADIES (PUT A RING ON IT) <i>Beyoncé-Music World/Columbia</i> |
| 17 | TEACHME <i>Musiq Soulchild-Atlantic</i> |
| 18 | YEAH! <i>Usher Featuring Lil Jon & Ludacris-LaFace/Zomba</i> |
| 19 | U GOT IT BAD <i>Usher-Arista</i> |

Top R&B/Hip-Hop Albums

| Pos. | TITLE | Artist | Imprint/Label |
|------|---------------------------------------|---------------|--------------------------------|
| 1 | DR. DRE — 2001 | Dr. Dre | Aftermath/Interscope |
| 2 | THE MARSHALL MATHERS LP | Eminem | Web/Aftermath/Interscope |
| 3 | ...AND THEN THERE WAS X | DMX | Ruff Ryders/Def Jam/IDJMG |
| 4 | COUNTRY GRAMMAR | Nelly-Fo' | Reel/Universal/UMRG |
| 5 | TP-2.COM | R. Kelly | Jive/Zomba |
| 6 | THE EMANCIPATION OF MIMI | Mariah Carey | Island/IDJMG |
| 7 | THE EMINEM SHOW | Eminem | Web/Aftermath/Interscope |
| 8 | CONFESSIONS | Usher | LaFace/Zomba |
| 9 | GET RICH OR DIE TRYIN' | 50 Cent | Shady/Aftermath/Interscope |
| 10 | THE MASSACRE | 50 Cent | Shady/Aftermath/Interscope/IGA |
| 11 | UNLEASH THE DRAGON | Sisqo | Dragon/Def Soul/IDJMG |
| 12 | SONGS IN A MINOR | Alicia Keys | J/RMG |
| 13 | THE BREAKTHROUGH | Mary J. Blige | Matriarch/Geffen/IGA |
| 14 | VOL. 3... LIFE AND TIMES OF S. CARTER | Jay-Z | Roc-A-Fella/Def |

Hot R&B/Hip-Hop Songs

| Pos. | TITLE | Artist | Imprint/Label |
|------|--------------------|---------------|----------------------|
| 1 | BE WITHOUT YOU | Mary J. Blige | Geffen/Interscope |
| 2 | WE BELONG TOGETHER | Mariah Carey | Island/IDJMG |
| 3 | PRETTY WINGS | Maxwell | Columbia |
| 4 | LOST WITHOUT U | Robin Thicke | Star Trak/Interscope |
| 5 | BLAME IT | Jamie Foxx | Featuring |

HOW WE TALLY THE DECADE-END MUSIC CHARTS

Most of the decade-end music charts in this section represent aggregated sales or radio airplay (audience impressions or total plays) for each artist and title from the weekly charts on which they appeared from the start of the 2000 chart year (Dec. 4, 1999) through the end of the 2009 chart year (Nov. 28, 2009).

The sales totals are based on data compiled by Nielsen SoundScan, with radio airplay measured by Nielsen BDS. Sales or airplay registered before or after a title's chart run aren't considered in the Billboard decade-end standings. That detail accounts for some of the differences between

these lists and the decade-end recaps that are compiled independently by either SoundScan or BDS. The SoundScan ranking of the best-selling albums of the decade appears on page 174.

Because of changes in Billboard chart methodology during the decade, some rankings are based on a point system, instead of aggregated sales or airplay compiled during a chart run. All recaps for the Billboard Hot 100, R&B Songs and Country Songs utilize an inverse point system, with weeks at No. 1 earning the greatest value and weeks at the lower end of the chart earning the least. This explains why some songs might be

ranked in a different order from how they appear in their corresponding year-end rankings.

The top artists of the decade category is based on a formula blending sales point totals from the Billboard 200 recap and recap points from the Hot 100. The top artists category for Latin, country and R&B were determined by employing an inverse point system based on an artist's weekly ranking on each format's respective albums and songs charts.

—Keith Caulfield

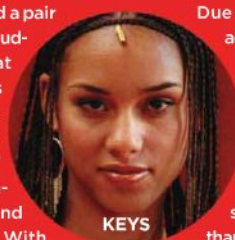
ALICIA ASCENDANT

With seven No. 1s on Hot R&B/Hip-Hop Songs and four consecutive chart-toppers on Top R&B/Hip-Hop Albums, Alicia Keys walks off as Billboard's Top R&B/Hip-Hop Artist of the decade.

The singer's 2001 debut album, "Songs in A Minor," reigned over Top R&B/Hip-Hop Albums for six weeks and launched a pair of top 10 singles, including the multiformat smash "Fallin'." Keys followed "Songs in A Minor" with "The Diary of Alicia Keys" (2003), "Unplugged" (2005) and "As I Am" (2007). With the exception of her third offering, each set ranks in the top 40 of the decade's Top R&B/Hip-Hop Albums. On Hot R&B/Hip-Hop Songs, Keys' No. 1 singles have led for 41 chart weeks, more than any other artist. Among them, "No One" and "Like You'll Never See Me Again" combined for 17 consecutive weeks at No. 1.

Keys' dominance reflects the broader picture of the era's top-ranked acts. Straight-ahead R&B artists like Keys, Beyoncé and Ne-Yo fare better than rap acts on the all-encompassing top artist ranking, despite being responsible for

fewer than half of the decade's top 50 R&B/hip-hop albums. R&B acts account for 31 of the decade's top 50 artists, while rap acts, led by Jay-Z at No. 2, round out the remaining slots. R&B's grip of the Top Artists list is buoyed by its greater appeal at adult R&B and mainstream R&B/hip-hop radio stations.



KEYS

Due to broader airplay across multiple formats of radio, R&B songs generally enjoy a longer life span and are more successful on the chart.

Since 2000, no rap song has spent more than nine weeks at No. 1 or more than 56 chart weeks on the Hot R&B/Hip-Hop Songs chart. Meanwhile, R&B singles have tallied nine leaders with at least 10 weeks at No. 1 and eight songs that spent at least 60 weeks on the chart. During the decade, "Be Without You" by Mary J. Blige established the record for the most weeks at No. 1 since 1958 (15).

All is not lost for rap. Of the aforementioned Top R&B/Hip-Hop Albums, rap holds seven of the top 10 positions. Jay-Z is the genre's Top Album Artist of the decade with 10 No. 1s, the most for any artist. —Raphael George

| | |
|----|--|
| 20 | UNTIL THE END OF TIME <i>Justin Timberlake Duet With Beyoncé-Jive/Zomba</i> |
|----|--|

Top Country Albums

| Pos. | TITLE | Artist | Imprint/Label |
|------|----------------------------|------------------|--------------------------------|
| 1 | SOME HEARTS | Carrie Underwood | 19/Arista/Arista Nashville/RMG |
| 2 | O BROTHER, WHERE ART THOU? | Soundtrack | Lost Highway/Mercury/UMGN |
| 3 | FLY | Dixie Chicks | Monument/Sony Music |
| 4 | HOME | Dixie Chicks | Monument/Columbia/Sony Music |
| 5 | BREATHE | Faith Hill | |

Top Country Artists

| Rank | Artist |
|------|------------------|
| 1 | TOBY KEITH |
| 2 | KENNY CHESNEY |
| 3 | TIM MCGRAW |
| 4 | RASCAL FLATTS |
| 5 | GEORGE STRAIT |
| 6 | ALAN JACKSON |
| 7 | KEITH URBAN |
| 8 | BRAD PAISLEY |
| 9 | DIXIE CHICKS |
| 10 | CARRIE UNDERWOOD |



Deeper versions of all decade-end charts appear on billboard.com and billboard.biz.

MEN AT WORK

Consistent with the genre's entire commercial history, the decade in country music largely revolved around male artists, led by Toby Keith, who finishes the 2000s as Billboard's top country artist and ranks as the genre's top songwriter of the past 10 years.

Keith is also No. 1 on the Top Country Albums Artists tally and is the runner-up on the Hot Country Songs Artists list, both viewable at Billboard.biz. He has three songs inside the top 20 of the Country Songs roundup and

three titles on the Top Country Albums tally. Keith Urban registers the decade's top song with "Somebody Like You," which ruled Hot Country Songs for six weeks in 2002. Kenny Chesney finishes as the Top Country Songs Artist, with 46 charting titles in the past 10 years.

Although female artists gained a tremendous amount of ground at country radio during the '90s, the ladies didn't sustain that presence during the '00s. Had it not been for the influence of "American Idol" victor Carrie Underwood, female artists (and female groups) on Billboard's decade-end lists would mostly be confined to the nine female sets that populate the top 20 on Top Country Albums, where Underwood's "Some Hearts" leads.

And within the top 20 of the Hot Country Songs recap, Underwood's "Before He Cheats" (No. 14) is the only track by a female artist.

However, by 2007, the arrival of Taylor Swift significantly elevated the female category on the country charts, where she places two titles inside the top 20 on the Country Albums list.

The Country Albums scorecard for the 10-year period underlines the artist turnover during the decade. The top 10 of the Top Country Albums list is dominated by acts that are currently inactive on the weekly Country Songs chart, including the Dixie Chicks,

who were the target of a country radio boycott early in the decade after lead singer Natalie Maines publicly criticized President George W. Bush.

Country radio also had a well-documented struggle with attempts to harness the runaway popularity of the "O Brother, Where Art Thou?" soundtrack, which finishes at No. 2 on the Top Country Albums list. Country radio programmers hesitantly—and ultimately awkwardly—took 25 weeks to drag the album's radio single, "I Am a Man of Constant Sorrow," to a No. 35 peak on Hot Country Songs. Yet during its 104 weeks on Top Country Albums, the soundtrack moved more than 6 million copies and has amassed total sales exceeding 7.5 million, according to Nielsen SoundScan. —Wade Jessen



KEITH

- Warner Bros./WRN
- 6 **UP!** Shania Twain—Mercury/UMGN
- 7 **ME AND MY GANG** Rascal Flatts—Lyric Street/Hollywood
- 8 **FEELS LIKE TODAY** Rascal Flatts—Lyric Street/Hollywood
- 9 **TAYLOR SWIFT** Taylor Swift—Big Machine
- 10 **FEARLESS** Taylor Swift—Big Machine
- 11 **HERE FOR THE PARTY** Gretchen Wilson—Epic/SMN
- 12 **SHOCK 'N' Y'ALL** Toby Keith—DreamWorks/UMGN
- 13 **UNLEASHED** Toby Keith—DreamWorks/Interscope
- 14 **WHEN THE SUN GOES DOWN** Kenny Chesney—BNA/SMN
- 15 **LIVE LIKE YOU WERE DYING** Tim McGraw—Curb
- 16 **GREATEST HITS** Shania Twain—Mercury/UMGN
- 17 **ELVIS: 30 #1 HITS** Elvis Presley—RCA/RMG
- 18 **DRIVE** Alan Jackson—Arista Nashville/SMN

- 19 **GREATEST HITS** Tim McGraw—Curb
- 20 **GREATEST HITS 2** Toby Keith—DreamWorks/UMGN

Hot Country Songs

- Pos. TITLE Artist—Imprint/Label
- 1 **SOMEBODY LIKE YOU** Keith Urban—Capitol Nashville
 - 2 **19 SOMETHIN'** Mark Wills—Mercury
 - 3 **IT'S FIVE O'CLOCK SOMEWHERE** Alan Jackson & Jimmy Buffett—Arista Nashville
 - 4 **HOW DO YOU LIKE ME NOW?!** Toby Keith—DreamWorks
 - 5 **THE GOOD STUFF** Kenny Chesney—BNA
 - 6 **AIN'T NOTHING 'BOUT YOU** Brooks & Dunn—Arista Nashville
 - 7 **LIVE LIKE YOU WERE DYING** Tim McGraw—Curb
 - 8 **THAT'S WHAT I LOVE ABOUT SUNDAY** Craig Morgan—Broken Bow
 - 9 **AS GOOD AS I ONCE WAS** Toby

- Keith—DreamWorks
- 10 **GOOD MORNING BEAUTIFUL** Steve Holy—Curb
- 11 **IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS)** Rodney Atkins—Curb
- 12 **BEER FOR MY HORSES** Toby Keith Duet With Willie Nelson—DreamWorks
- 13 **THESE DAYS** Rascal Flatts—Lyric Street
- 14 **BEFORE HE CHEATS** Carrie Underwood—Arista/Arista Nashville
- 15 **THE BEST DAY** George Strait—MCA Nashville
- 16 **MY BEST FRIEND** Tim McGraw—Curb
- 17 **WATCHING YOU** Rodney Atkins—Curb
- 18 **WHAT ABOUT NOW** Lonestar—BNA
- 19 **I'M ALREADY THERE** Lonestar—BNA
- 20 **MY NEXT THIRTY YEARS** Tim McGraw—Curb

Hot 100 Artists

- Rank Artist
- 1 **USHER**
 - 2 **BEYONCE**
 - 3 **ALICIA KEYS**
 - 4 **RIHANNA**
 - 5 **NELLY**
 - 6 **50 CENT**
 - 7 **THE BLACK EYED PEAS**
 - 8 **DESTINY'S CHILD**
 - 9 **KELLY CLARKSON**
 - 10 **KANYE WEST**

Hot 100 Songs

- Pos. TITLE Artist—Imprint/Label
- 1 **WE BELONG TOGETHER** Mariah Carey—Island/IDJMG

- 2 **YEAH!** Usher Featuring Lil Jon & Ludacris—LaFace/Zomba
- 3 **LOW** Flo Rida Featuring T-Pain—Poe Boy/Atlantic
- 4 **HOW YOU REMIND ME** Nickelback—Roadrunner/IDJMG
- 5 **I GOTTA FEELING** The Black Eyed Peas—Interscope
- 6 **NO ONE** Alicia Keys—MBK/J/RMG
- 7 **BOOM BOOM POW** The Black Eyed Peas—will.i.am/Interscope
- 8 **LET ME LOVE YOU** Mario—3rd Street/J/RMG
- 9 **GOLD DIGGER** Kanye West Featuring Jamie Foxx—Roc-A-Fella/Def Jam/IDJMG
- 10 **APOLOGIZE** Timbaland Featuring OneRepublic—Mosley/Blackground/Interscope
- 11 **DILEMMA** Nelly Featuring Kelly Rowland—Fo' Reel/Universal/UMRG
- 12 **FAMILY AFFAIR** Mary J. Blige—MCA
- 13 **BIG GIRLS DON'T CRY** Fergie—will.i.am/A&M/Interscope
- 14 **MARIA MARIA** Santana Featuring The Product G&B—Arista
- 15 **U GOT IT BAD** Usher—Arista

- 16 **WHATEVER YOU LIKE T.I.**—Grand Hustle/Atlantic
- 17 **BLEEDING LOVE** Leona Lewis—SYCO/J/RMG
- 18 **INDEPENDENT WOMEN PART I** Destiny's Child—Columbia
- 19 **FOOLISH** Ashanti—The Inc./Def Jam/IDJMG
- 20 **HEY YA!** OutKast—LaFace/Zomba
- 21 **BURN** Usher—LaFace/Zomba
- 22 **THE WAY YOU MOVE** OutKast Featuring Sleepy Brown—LaFace/Zomba
- 23 **CRANK THAT (SOULJA BOY)** Soulja Boy Tell'em—ColliPark/Interscope
- 24 **IN DA CLUB** 50 Cent—Shady/Aftermath/Interscope
- 25 **IRREPLACEABLE** Beyoncé—Columbia
- 26 **HANGING BY A MOMENT** Lifehouse—DreamWorks
- 27 **BREATHE** Faith Hill—Warner Bros. (Nashville)/Warner Bros./WRN
- 27 **LOSE YOURSELF** Eminem—Shady/Interscope
- 29 **FALLIN'** Alicia Keys—J
- 30 **I'M REAL** Jennifer Lopez Featuring Ja Rule—Epic
- 31 **GOODIES** Ciara Featuring Petey Pablo—Sho'Nuff/Music Line/LaFace/Zomba
- 32 **HOT IN HERRE** Nelly—Fo' Reel/Universal/UMRG
- 33 **SMOOTH** Santana Featuring Rob Thomas—Arista
- 34 **RUN IT!** Chris Brown—Jive/Zomba
- 35 **JUST DANCE** Lady Gaga Featuring Colby O'Donis—Streamline/KonLive/Cherrytree/Interscope
- 36 **MY BOO** Usher And Alicia Keys—LaFace/Zomba



MARIAH CAREY

- 37 **LIVE YOUR LIFE** T.I. Featuring Rihanna—Def Jam/Grand Hustle/IDJMG/Atlantic
- 38 **BABY BOY** Beyoncé Featuring Sean Paul—Columbia
- 39 **LOLLIPOP** Lil Wayne Featuring Static Major—Cash Money/Universal Motown
- 40 **CRAZY IN LOVE** Beyoncé Featuring Jay-Z—Columbia
- 41 **HOLLABACK GIRL** Gwen Stefani—Interscope
- 42 **POKER FACE** Lady Gaga—Streamline/KonLive/Cherrytree/Interscope

CARRIE UNDERWOOD





- 43 **KRYPTONITE** 3 Doors
Down-Republic/Universal
- 44 **PROMISCUOUS** Nelly Furtado
Featuring Timbaland-Mosley/Geffen
- 45 **LEAN BACK** Terror Squad-SRC/
Universal/UMRG
- 46 **WITH ARMS WIDE OPEN**
Creed-Wind-up
- 47 **SINCE U BEEN GONE** Kelly
Clarkson-RCA/RMG
- 48 **DROP IT LIKE IT'S HOT** Snoop
Dogg Featuring Pharrell-Doggystyle/Geffen
- 49 **VIVA LA VIDA** Coldplay-Capitol
- 50 **GET BUSY** Sean Paul-
VP/Atlantic
- 51 **IF I AIN'T GOT YOU**
Alicia Keys-J/RMG
- 52 **CANDY SHOP** 50 Cent
Featuring Olivia-Shady/Aftermath/Interscope
- 53 **THE WAY I ARE** Timbaland
Featuring Keri Hilson-Mosley/Blackground/Interscope
- 54 **I KNEW I LOVED YOU** Savage
Garden-Columbia
- 55 **EVERYTHING YOU WANT**
Vertical Horizon-RCA
- 56 **BAD DAY** Daniel Powter-
Warner Bros.
- 57 **UMBRELLA** Rihanna Featuring
Jay-Z-SRP/Def Jam/IDJMG
- 58 **HOW TO SAVE A LIFE**
The Fray-Epic
- 59 **1, 2 STEP** Ciara Featuring Missy
Elliott-Sho'Nuff/Music Line/LaFace/Zomba
- 60 **SEXYBACK** Justin Timberlake-
Jive/Zomba
- 61 **I'M YOURS** Jason Mraz-Atlantic/RRP
- 62 **AIN'T IT FUNNY** Jennifer Lopez
Featuring Ja Rule-Epic
- 63 **TEMPERATURE** Sean Paul-VP/
Atlantic

SNOOP DOGG

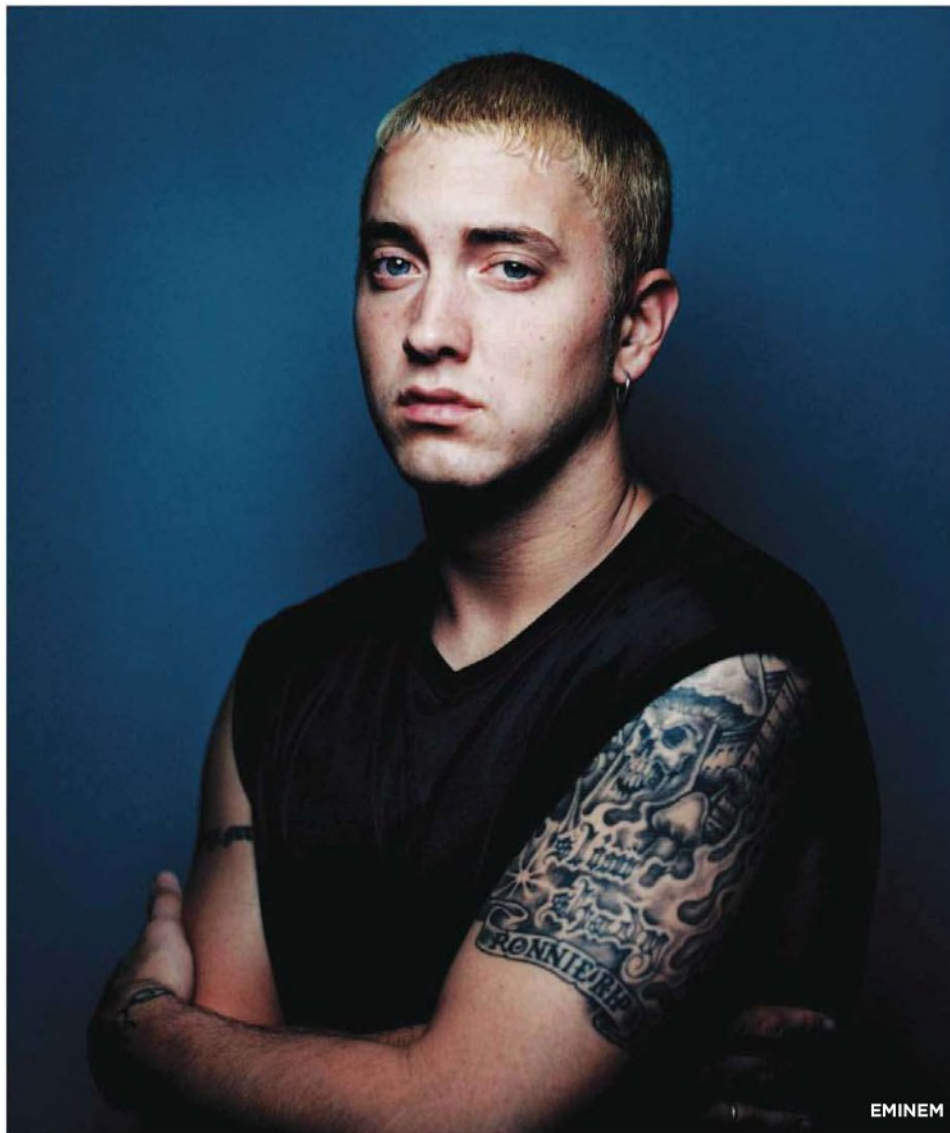
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- 64 **DISTURBIA** *Rihanna*-SRP/Def Jam/IDJMG
- 65 **ALL FOR YOU** *Janet*-Virgin/Capitol
- 66 **I KISSED A GIRL** *Katy Perry*-Capitol
- 67 **UNWELL** *matchbox twenty*-Atlantic
- 68 **HERE WITHOUT YOU 3** *Doors* Down-Republic/Universal/UMRG
- 69 **HOT N COLD** *Katy Perry*-Capitol
- 70 **GET LOW** *Lil Jon & The East Side Boyz* Featuring *Ying Yang Twins*-BME/TVT
- 71 **BUY U A DRANK (SHAWTY SNAPPIN')** *T-Pain* Featuring *Yung Joc*-Konvict/Nappy Boy/Jive/Zomba
- 72 **RIGHT THURR** *Chingy*-DTP/Capitol
- 73 **LOVE STORY** *Taylor Swift*-Big Machine/Universal Republic
- 74 **IGNITION** *R. Kelly*-Jive
- 75 **I WANNA KNOW** *Joe*-Jive
- 76 **SMACK THAT** *Akon* Featuring *Eminem*-Konvict/Upfront/SRC/Universal Motown
- 77 **LOVE SONG** *Sara Bareilles*-Epic
- 78 **BENT** *matchbox twenty*-Lava/Atlantic
- 79 **BUBBLY** *Colbie Caillat*-Universal Republic
- 80 **RIGHT ROUND** *Flo Rida*-Poe Boy/Atlantic
- 81 **IT WASN'T ME** *Shaggy* Featuring *Ricardo "RikRok" Ducent*-MCA
- 82 **ALWAYS ON TIME** *Ja Rule* Featuring *Ashanti*-The Inc./Def Jam/IDJMG
- 83 **COMPLICATED** *Avril Lavigne*-Arista
- 84 **MY HUMPS** *The Black Eyed Peas*-A&M/Interscope
- 85 **LOVE IN THIS CLUB** *Usher* Featuring *Young Jeezy*-LaFace/Zomba
- 86 **YOU'RE BEAUTIFUL** *James Blunt*-Custard/Atlantic
- 87 **STAND UP** *Ludacris* Featuring *Shawna*-DTP/Def Jam South/IDJMG
- 88 **CHECK ON IT** *Beyonce* Featuring *Slim Thug*-Columbia
- 89 **PHOTOGRAPH** *Nickelback*-Roadrunner/IDJMG
- 90 **U REMIND ME** *Usher*-Arista
- 91 **STRONGER** *Kanye West*-Roc-A-Fella/Def Jam/IDJMG
- 92 **SO WHAT** *Pink*-LaFace/JLG
- 93 **KISS KISS** *Chris Brown* Featuring *T-Pain*-Jive/Zomba
- 94 **GIRLFRIEND** *Avril Lavigne*-RCA/RMG
- 95 **LET ME BLOW YA MIND** *Eve* Featuring *Gwen Stefani*-Ruff Ryders/Interscope
- 96 **WORK IT** *Missy "Misdemeanor" Elliott*-The Gold Mind/Elektra/EEG
- 97 **HEY THERE DELILAH** *Plain White T's*-Fearless/Hollywood
- 98 **TRY AGAIN** *Aaliyah*-Blackground/Virgin/Capitol
- 99 **SINGLE LADIES (PUT A RING ON IT)** *Beyonce*-Music World/Columbia



Top Artists Of The Decade

| Rank | Artist |
|------|---------------------|
| 1 | EMINEM |
| 2 | USHER |
| 3 | NELLY |
| 4 | BEYONCE |
| 5 | ALICIA KEYS |
| 6 | 50 CENT |
| 7 | NICKELBACK |
| 8 | BRITNEY SPEARS |
| 9 | DESTINY'S CHILD |
| 10 | JAY-Z |
| 11 | MARIAH CAREY |
| 12 | THE BLACK EYED PEAS |
| 13 | PINK |
| 14 | KELLY CLARKSON |
| 15 | KANYE WEST |
| 16 | LUDACRIS |
| 17 | RIHANNA |
| 18 | CREED |
| 19 | LINKIN PARK |
| 20 | CHRISTINA AGUILERA |

Top Artists Of The Decade — Female

| Rank | Artist |
|------|----------------|
| 1 | BEYONCE |
| 2 | ALICIA KEYS |
| 3 | BRITNEY SPEARS |
| 4 | MARIAH CAREY |
| 5 | PINK |

Top Artists Of The Decade — Duo/Group

| Rank | Artist |
|------|---------------------|
| 1 | NICKELBACK |
| 2 | DESTINY'S CHILD |
| 3 | THE BLACK EYED PEAS |
| 4 | CREED |
| 5 | LINKIN PARK |

Top Artists Of The Decade — Male

| Rank | Artist |
|------|---------|
| 1 | EMINEM |
| 2 | USHER |
| 3 | NELLY |
| 4 | 50 CENT |
| 5 | JAY-Z |

Top Latin Artists

| Rank | Artist |
|------|---------------------|
| 1 | MARCO ANTONIO SOLIS |
| 2 | JUANES |
| 3 | VICENTE FERNANDEZ |
| 4 | CONJUNTO PRIMAVERA |
| 5 | DADDY YANKEE |
| 6 | WISIN & YANDEL |
| 7 | ENRIQUE IGLESIAS |
| 8 | SHAKIRA |
| 9 | INTOCABLE |
| 10 | MANA |

Hot Latin Songs

| Pos. | TITLE | Artist | Imprint/Label |
|------|-----------------------|-------------|--|
| 1 | A PURO DOLOR | Son By Four | Sony Discos |
| 2 | TE QUIERO | Flex | EMI Televisa |
| 3 | LA TORTURA | Shakira | Featuring Alejandro Sanz-Epic/Sony Music Latin |
| 4 | NO ME DOY POR VENCIDO | Luis Fonsi | Universal Music Latino |
| 5 | ME ENAMORA | Juanes | Universal Music Latino |
| 6 | MI CORAZONCITO | Aventura | Premium Latin |
| 7 | ALIADO DEL TIEMPO | Mariano | |

- Barba*-Three Sound
- 8 **ELLA Y YO** *Aventura* Featuring *Don Omar*-Premium Latin
- 9 **SI NO TE HUBIERAS IDO** *Mana*-Warner Latina
- 10 **ABRAZAME MUY FUERTE** *Juan Gabriel*-Ariola/BMG Latin
- 11 **MAYOR QUE YO** *Baby Ranks, Daddy Yankee, Tonny Tun Tun, Wisin, Yandel & Hector*-Mas Flow/Machete
- 12 **PAM PAM** *Wisin & Yandel*-Machete
- 13 **LLORO POR TI** *Enrique Iglesias*-Universal Music Latino
- 14 **Y TU TE VAS** *Chayanne*-Sony Discos
- 15 **SUERTE [WHENEVER, WHEREVER]** *Shakira*-Epic/Sony Discos
- 16 **LA CAMISA NEGRA** *Juanes*-Surco/Universal Music Latino
- 17 **RAKATA** *Wisin & Yandel*-Mas Flow/Machete
- 18 **ROMPE** *Daddy Yankee*-El Cartel/Interscope
- 19 **DOWN** *RKM & Ken-Y*-Pina/Universal Music Latino
- 20 **TU RECUERDO** *Ricky Martin* Featuring *La Mari De Chambao Y Tommy Torres*-Norte/Sony Music Latin

Top Latin Albums

| Pos. | TITLE | Artist | Imprint/Label |
|------|---|--------------------|------------------------------|
| 1 | BARRIO FINO | Daddy Yankee | El Cartel/VI/Machete |
| 2 | FIJACION ORAL: VOL. 1 | Shakira | Epic/Sony Music |
| 3 | BARRIO FINO: EN DIRECTO | Daddy Yankee | El Cartel/Interscope/IGA |
| 4 | MI SANGRE | Juanes | Surco/Universal Music Latino |
| 5 | AMAR ES COMBATIR | Mana | Warner Latina |
| 6 | UN DIA NORMAL | Juanes | Surco/Universal Music Latino |
| 7 | PA'L MUNDO | Wisin & Yandel | Machete |
| 8 | KING OF KINGS | Don Omar | VI/Machete/UMLE |
| 9 | CELESTIAL | RBD | EMI Televisa/Capitol |
| 10 | PARA SIEMPRE | Vicente Fernandez | Sony Music Latin |
| 11 | REBELDE | RBD | EMI Televisa |
| 12 | WISIN VS. YANDEL: LOS EXTRATERRESTRES | Wisin & Yandel | Machete/UMLE |
| 13 | MI REFLEJO | Christina Aguilera | RCA/BMG Latin |
| 14 | NUUESTRO AMOR | RBD | EMI Televisa |
| 15 | DESDE UN PRINCIPIO — FROM THE BEGINNING | Marc Anthony | RMM/Sony Discos |
| 16 | LIBRE | Marc Anthony | Columbia/Sony Discos |
| 17 | SON BY FOUR | Son By Four | Sony Discos |
| 18 | REVOLUCION DE AMOR | Mana | Warner Latina |
| 19 | PAULINA | Paulina Rubio | Universal Music Latino |



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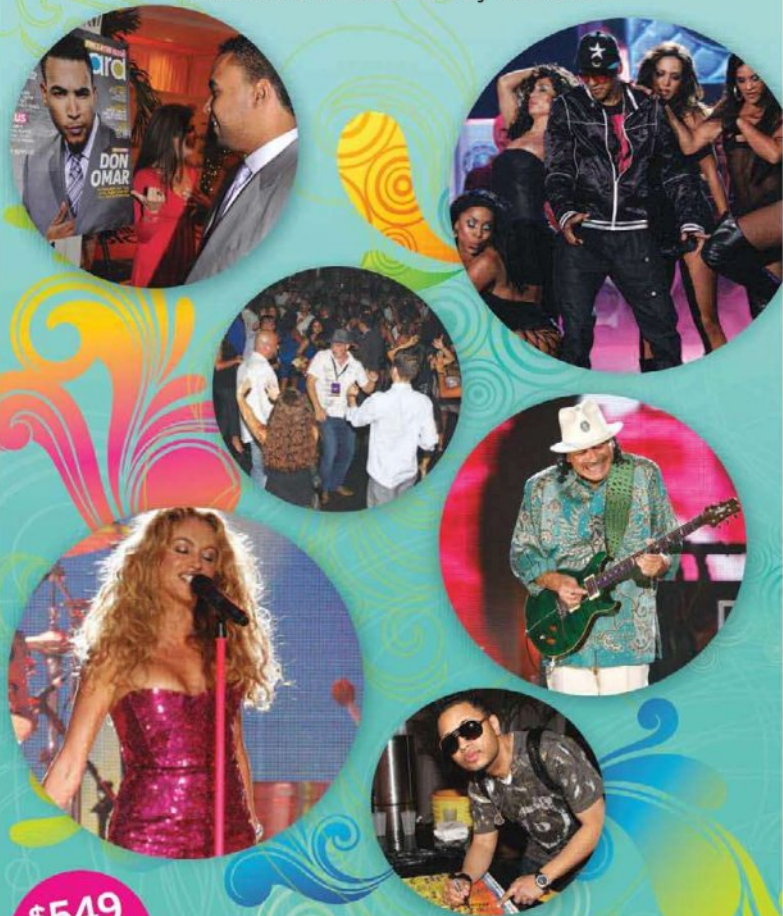
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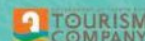


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ALBUMS BOOST SOLÍS

Veteran singer/songwriter Marco Antonio Solís rounds out the decade as Billboard's top Latin artist, an achievement earned by his combined performance on the Top Latin Albums and Hot Latin Songs charts during the past 10 years.

While his 20 hit singles on the Latin Songs chart during the decade were impressive, Solís' steady success on the Latin Albums chart really pushed him to the top. Since 2000, he's earned eight No. 1 albums, tying Los Temerarios for the most leaders in that span.

Strangely enough, while Solís was a mainstay on the weekly Latin Albums chart with numerous releases, none of them rank within the top 10 on the decade-end Latin Albums recap. That region of the tally paints a different, much younger picture.

Latin pop songstress Shakira, for example, began her ascent to superstardom at the turn of the decade and is the only female to rank in the top 10 on the top artists recap (No. 8). Her smash single "La Tortura" with Alejandro Sanz spent a record 25 weeks at the summit of Hot Latin

Songs in 2005, good enough to garner the No. 3 position on the Hot Latin Songs decade-end rankings.

The youth explosion was also felt thanks to the emergence of the reggaetón movement in the early 2000s. Billboard created the Latin Rhythm chart in 2005 and it became home to such now-household names as Daddy Yankee, Wisin & Yandel and Don Omar.



SOLÍS

Four of the top 10 Latin Albums of the decade are credited to rhythmic artists, most notably Daddy Yankee's "Barrio Fino" and "Barrio Fino: En Directo," which finish at Nos. 1 and 3, respectively. Additionally, Daddy Yankee tops the decade's Latin Albums Artists list, viewable at Billboard.biz.

Regardless of age, love still prevails on the Latin charts. This is evidenced by the surprising top two titles on the Hot Latin Songs decade-end tally. No. 2 on the list is rapper Flex's breakout single from 2008, "Te Quiero," which spent 20 weeks at the summit. And the No. 1 title on the Hot Latin Songs decade recap belongs to pop group Son by Four, with its crossover hit "A Puro Dolor." The song spent 20 weeks at the top of Hot Latin Songs in 2000. —Raully Ramirez

20 LA MEJOR...

COLECCION Marco Antonio Solís
-Fonovisa/UMLE

Hot Alternative Artists

Rank Artist

- 1 LINKIN PARK
- 2 INCUBUS
- 3 FOO FIGHTERS
- 4 STAINED
- 5 RED HOT CHILI PEPPERS

Hot Alternative Songs

Pos. TITLE Artist-Imprint/Label

Rank Title Artist Imprint/Label

- 1 HEADSTRONG *Trap!*-Warner Bros.
- 2 IN THE END *Linkin Park*-Warner Bros.
- 3 SEVEN NATION ARMY *he White Stripes*-Third Man/V2
- 4 HOW YOU REMIND ME *Nickelback*-Roadrunner
- 5 LIKE A STONE *Audioslave*-Interscope/Epic
- 6 ALL MY LIFE *Foo Fighters*-Roswell/RCA/RMG
- 7 BLURRY *Puddle Of Mudd*-Flawless/Geffen/Interscope
- 8 FAINT *Linkin Park*-Warner Bros.

9 (I HATE) EVERYTHING ABOUT YOU

Three Days Grace-Jive/Zomba

11 WISH YOU WERE HERE *Incubus*-Immortal/Epic

12 SEND THE PAIN BELOW *Chevelle*-Epic

13 THE PRETENDER *Foo Fighters*-Roswell/RCA/RMG

14 SO FAR AWAY *Staind*-Flip/Elektra/EEG

15 NUMB *Linkin Park*-Warner Bros.

16 DRIVE *Incubus*-Immortal/Epic

17 HEMORRHAGE (IN MY HANDS) *Fuel*-550 Music/Epic

18 FEEL GOOD INC *Gorillaz*-Parlophone/Capitol

19 THE RED *Chevelle*-Epic

20 THE MIDDLE *Jimmy Eat World*-DreamWorks

Hot Rock Artists

Rank Artist

- 1 LINKIN PARK
- 2 STAINED
- 3 FOO FIGHTERS
- 4 INCUBUS
- 5 NICKELBACK

Hot Rock Songs

Pos. TITLE Artist-Imprint/Label

- 1 HOW YOU REMIND ME *Nickelback*-Roadrunner/IDJMG
- 2 IN THE END *Linkin Park*-Warner Bros.
- 3 KRYPTONITE *3 Doors Down*



DADDY YANKEE



'N SYNC

LINKIN PARK ON TOP

Linkin Park's trademark anthemic hooks came to represent a core sound in rock music in the 2000s, so it's no surprise the band ranks as the top act of the decade on Billboard's Rock Songs and Alternative Songs decade-end tallies.

The group's "In the End" places at No. 2 on the Rock and Alternative decade-encompassing charts. On the former survey—which encapsulates airplay from alternative, mainstream rock and triple A radio stations—Nickelback's "How You Remind Me" claims top song honors. On the latter chart, Trapt's "Headstrong" stands tallest.

Among all acts, Linkin Park collected the most Alternative No. 1s—eight—during the decade.

On Mainstream Rock Songs Artists, viewable at Billboard.biz, Nickelback is the decade's top act. "Kryptonite" by 3 Doors Down is the chart's top song of the decade.

After establishing itself as one of the alternative format's cornerstones in the '90s, Green Day enjoyed its first trip to the summit of the Billboard 200 with "American Idiot" in 2004. The group returned to the penthouse with "21st Cen-

tury Breakdown" this year.

U2 was inducted into the Rock and Roll Hall of Fame in 2005 and remained a Billboard chart force for a third decade. The band upped its total to seven career No. 1s on the Billboard 200 with "No Line on the Horizon" in March.

Notably, the decade sported a near-monopoly of bands occupying the summit on Alternative Songs. While 19 No. 1s belonged to solo acts in the '90s, only two such tracks reigned in the '00s: "Hero" by Chad Kroeger featuring Josey Scott (the respective frontmen, incidentally, of Nickelback and Sallva) in 2002 and "E-Pro" by Beck in 2005.

Toward the end of the decade, Kings of Leon soared to widespread success with a traditional, straight-ahead rock approach, as "Use Somebody" topped multiple rock and pop airplay charts. The track is the No. 1 song on the Billboard.biz-exclusive Triple A decade-end tally.

Coldplay is the decade's top Triple A act, with its seminal "Viva La Vida" having become the first song to top each of the Billboard Hot 100, Adult Contemporary, Adult Top 40, Alternative and Triple A lists.

Just before the decade's closing, Billboard recognized the softer side of rock with the launch of the Folk Albums chart in the Dec. 5 issue. —Gary Trust



KROEGER

- Republic/Universal
- 4 **BLURRY** *Puddle Of Mudd*-Flawless/Geffen/Interscope
 - 5 **HEMORRHAGE (IN MY HANDS)** *Fuel*-550 Music/Epic
 - 6 **IT'S BEEN AWHILE** *Staind*-Flip/Elektra/EEG
 - 7 **HEADSTRONG** *Trapt*-Warner Bros.
 - 8 **LIKE A STONE** *Audioslave*-Interscope/Epic
 - 9 **LOSER** *3 Doors Down*-Republic/Universal
 - 10 **ALL MY LIFE** *Foo Fighters*-Roswell/RCA/RMG
 - 11 **WHEN I'M GONE** *3 Doors Down*-Republic/Universal/UMRG
 - 12 **SO FAR AWAY** *Staind*-Flip/Elektra/EEG
 - 13 **FAINT** *Linkin Park*-Warner Bros.
 - 14 **BOULEVARD OF BROKEN DREAMS** *Green Day*-Reprise
 - 15 **BY THE WAY** *Red Hot Chili Peppers*-Warner Bros.
 - 16 **WISH YOU WERE HERE** *Incubus*-Immortal/Epic
 - 17 **LAST RESORT** *Papa Roach*-DreamWorks
 - 18 **WASTING MY TIME** *Default*-TVT
 - 19 **THE RED** *Chevelle*-Epic
 - 20 **DRIVE** *Incubus*-Immortal/Epic

Top Billboard 200 Artists

- | Rank | Artist |
|------|----------------|
| 1 | EMINEM |
| 2 | BRITNEY SPEARS |
| 3 | TOBY KEITH |
| 4 | NELLY |
| 5 | LINKIN PARK |
| 6 | TIM MCGRAW |
| 7 | JAY-Z |
| 8 | KENNY CHESNEY |
| 9 | NICKELBACK |
| 10 | CREED |

Top Billboard 200 Albums

- | Pos. | TITLE | Artist-Imprint/Label |
|------|-----------------------------|---------------------------------|
| 1 | NO STRINGS ATTACHED 'N Sync | Jive/Zomba |
| 2 | CONFESSIONS | Usher-LaFace/Zomba |
| 3 | THE EMINEM SHOW | Eminem-Web/Aftermath/Interscope |
| 4 | COME AWAY WITH ME | Norah Jones-Blue Note |
| 5 | HUMAN CLAY | Creed-Wind-up |
| 6 | OOPS!...I DID IT AGAIN | Britney Spears-Jive/Zomba |
| 7 | THE MARSHALL MATHERS LP | Eminem-Web/Aftermath/Interscope |
| 8 | 1 The Beatles | Apple/Capitol |
| 9 | SUPERNATURAL | |

- | | | |
|----|---|---|
| | Santana-Arista | |
| 10 | COUNTRY GRAMMAR | Nelly-Fo' Reel/Universal/UMRG |
| 11 | [HYBRID THEORY] | Linkin Park-Warner Bros. |
| 12 | GET RICH OR DIE TRYIN' | 50 Cent-Shady/Aftermath/Interscope |
| 13 | ALL THE RIGHT REASONS | Nickelback-Roadrunner |
| 14 | SOME HEARTS | Carrie Underwood-19/Arista/Arista Nashville/RMG |
| 15 | HOTSHOT | Shaggy-MCA |
| 16 | A DAY WITHOUT RAIN | Erya-Reprise/Warner Bros. |
| 17 | DR. DRE — 2001 | Dr. Dre-Aftermath/Interscope |
| 18 | CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER | Limp Bizkit-Flip/Interscope |
| 19 | FALLEN | Evanescence-Wind-up |
| 20 | O BROTHER, WHERE ART THOU? | Soundtrack-Lost Highway/Mercury/IDJMG |
| 21 | LET GO | Avril Lavigne-Arista/RMG |
| 22 | WEATHERED | Creed-Wind-up |
| 23 | CHRISTINA AGUILERA | Christina Aguilera-RCA |
| 24 | NELLYVILLE | Nelly-Fo' Reel/Universal/UMRG |
| 25 | FLY | Dixie Chicks-Monument/Sony Music |
| 26 | ALL THE WAY...A DECADE OF SONG | Celine Dion-550 Music/Epic |
| 27 | THE EMANCIPATION OF MIMI | Mariah Carey-Island/IDJMG |
| 28 | HOME | Dixie Chicks-Monument/Columbia/Sony Music |
| 29 | BREAKAWAY | Kelly Clarkson-S/19/RCA/RMG |
| 30 | AMERICAN IDIOT | Green Day-Reprise/Warner Bros. |
| 31 | BREATHE | Faith Hill-Warner Bros. (Nashville)/WRN |
| 32 | SONGS IN A MINOR | Alicia Keys-J/RMG |
| 33 | SPEAKERBOXXX/THE LOVE BELOW | OutKast-LaFace/Zomba |
| 34 | BLACK & BLUE | Backstreet Boys-Jive/Zomba |
| 35 | UP! | Shania Twain-Mercury/UMGN |
| 36 | METEORA | Linkin Park-Warner Bros. |
| 37 | THE MASSACRE | 50 Cent-Shady/Aftermath/Interscope/IGA |
| 38 | MISSUNDAZTOOD | Pink-Arista |
| 39 | THE WRITING'S ON THE WALL | Destiny's Child-Columbia/Sony Music |
| 40 | ENCORE | Eminem-Shady/Aftermath/Interscope |
| 41 | BREAK THE CYCLE | Staind-Flip/Elektra/EEG |
| 42 | CELEBRITY 'N Sync | Jive/Zomba |
| 43 | CLOSER | Josh Groban-143/Reprise/Warner Bros. |
| 44 | HIGH SCHOOL MUSICAL | Soundtrack-Walt Disney |
| 45 | MILLENNIUM | Backstreet Boys-Jive/Zomba |
| 46 | THE BETTER LIFE | 3 Doors Down- |

- Republic/Universal/UMRG
- 47 SILVER SIDE UP** *Nickelback*-Roadrunner/IDJMG
- 48 DAUGHTRY** *Daughtry*-19/RCA/RMG
- 49 8 MILE** *Soundtrack*-Shady/Interscope
- 50 ME AND MY GANG** *Rascal Flatts*-Lyric Street/Hollywood
- 51 NOW 5** *Various Artists*-Sony Music/Zomba/Universal/EMI/Sony Music
- 52 FEELS LIKE TODAY** *Rascal Flatts*-Lyric Street/Hollywood
- 53 TAYLOR SWIFT** *Taylor Swift*-Big Machine
- 54 ...AND THEN THERE WAS X** *DMX*-Ruff Ryders/Def Jam/IDJMG
- 55 THE DIARY OF ALICIA KEYS** *Alicia Keys*-J/RMG
- 56 FEARLESS** *Taylor Swift*-Big Machine
- 57 HERE FOR THE PARTY** *Gretchen Wilson*-Epic (Nashville)/SMN
- 58 FEELS LIKE HOME** *Norah Jones*-Blue Note
- 59 DANGEROUSLY IN LOVE** *Beyonce*-Columbia/Sony Music
- 60 FUTURESEX/LOVESOUNDS** *Justin Timberlake*-Jive/Zomba
- 61 UNLEASHED** *Toby Keith*-DreamWorks (Nashville)/Interscope



- 62 UNLEASH THE DRAGON** *Sisqo*-Dragon/Def Soul/IDJMG
- 63 8701** *Usher*-Arista
- 64 BRITNEY** *Britney Spears*-Jive/Zomba
- 65 COCKY** *Kid Rock*-Lava/AG

- 66 SHOCK'N Y'ALL** *Toby Keith*-DreamWorks (Nashville)/UMGN
- 67 MONKEY BUSINESS** *The Black Eyed Peas*-A&M/Interscope/IGA
- 68 ALL THAT YOU CAN'T LEAVE BEHIND** *U2*-Interscope

- 69 SONGS ABOUT JANE** *Maroon 5*-Octone/J/RMG
- 70 SURVIVOR** *Destiny's Child*-Columbia/Sony Music
- 71 WHEN THE SUN GOES DOWN** *Kenny Chesney*-BNA/SMN
- 72 LOVE. ANGEL. MUSIC. BABY.** *Gwen Stefani*-Interscope/IGA
- 73 NOEL** *Josh Groban*-143/Reprise/Warner Bros.
- 74 LIVE LIKE YOU WERE DYING** *Tim McGraw*-Curb
- 75 STANKONIA** *OutKast*-LaFace/Zomba
- 76 AS I AM** *Alicia Keys*-MBK/J/RMG
- 77 STRIPPED** *Christina Aguilera*-RCA/RMG
- 78 THE DUTCHESS** *Fergie*-will.i.am/A&M/Interscope/IGA
- 79 DEVIL WITHOUT A CAUSE** *Kid Rock*-Top Dog/Lava/Atlantic/AG
- 80 METAMORPHOSIS** *Hilary Duff*-Buena Vista/Hollywood
- 81 ...BABY ONE MORE TIME** *Britney Spears*-Jive/Zomba
- 82 GREATEST HITS** *Lenny Kravitz*-Virgin/Capitol
- 83 JOSH GROBAN** *Josh Groban*-143/Reprise/Warner Bros.
- 84 HANNAH MONTANA** *Soundtrack*-Walt Disney
- 85 MAD SEASON** *matchbox*

- twenty*-Lava/Atlantic/AG
- 86 PAIN IS LOVE** *Ja Rule*-The Inc./Def Jam/IDJMG
- 87 J.L.O** *Jennifer Lopez*-Epic/Sony Music
- 88 A RUSH OF BLOOD TO THE HEAD** *Coldplay*-Capitol
- 89 JUSTIFIED** *Justin Timberlake*-Jive/Zomba
- 90 THE VERY BEST OF SHERYL CROW** *Sheryl Crow*-A&M/Interscope/IGA
- 91 COME CLEAN** *Puddle Of Mudd*-Flawless/Geffen/Interscope
- 92 GREATEST HITS** *Shania Twain*-Mercury/UMGN
- 93 ELVIS: 30 #1 HITS** *Elvis Presley*-RCA/RMG
- 94 TP-2.COM** *R. Kelly*-Jive/Zomba
- 95 GREATEST HITS** *Tim McGraw*-Curb
- 96 EVERYDAY** *Dave Matthews Band*-RCA
- 97 NO ANGEL** *Dido*-Arista
- 98 GREATEST HITS 2** *Toby Keith*-DreamWorks (Nashville)/UMGN
- 99 NO SHOES, NO SHIRT, NO PROBLEMS** *Kenny Chesney*-BNA/SMN
- 100 DRIVE** *Alan Jackson*-Arista Nashville/SMN

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Rudy Perez

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PUBLISHING GROUP



A still from 'High School Musical 2'

- 101 **ASHANTI** *Ashanti*-The Inc./Def Jam/IDJMG
- 102 **HIGH SCHOOL MUSICAL 2** *Soundtrack*-Walt Disney
- 103 **THA CARTER III** *Lil Wayne*-Cash Money/Universal Motown/UMRG
- 104 **COYOTE UGLY** *Soundtrack*-Curb
- 105 **GREATEST HITS** *Guns N' Roses*-Geffen/Interscope
- 106 **LONG ROAD OUT OF EDEN** *Eagles*-ERC
- 107 **BE HERE** *Keith Urban*-Capitol Nashville
- 108 **ESCAPE** *Enrique Iglesias*-Interscope
- 109 **LOVERS ROCK** *Sade*-Epic
- 110 **AWAY FROM THE SUN 3** *Doors*-Down-Republic/Universal/UMRG
- 111 **NOW 8** *Various Artists*-EMI/Universal/Sony Music/Zomba/Capitol
- 112 **HANNAH MONTANA 2 (SOUNDTRACK)/MEET MILEY CYRUS** *Miley Cyrus*-Hollywood/Walt Disney
- 113 **NOW 6** *Various Artists*-Sony Music/Zomba/Universal/EMI/Epic
- 114 **LAUNDRY SERVICE** *Shakira*-Epic/Sony Music

- 115 **WORD OF MOUTH** *Ludacris*-DTP/Def Jam South/IDJMG
- 116 **B'DAY** *Beyonce*-Columbia/Sony Music
- 117 **NOW 7** *Various Artists*-EMI/Universal/Sony Music/Zomba/Capitol
- 118 **SIGNIFICANT OTHER** *Limp Bizkit*-Flip/Interscope
- 119 **GENIUS LOVES COMPANY** *Ray Charles*-Hear/Concord
- 120 **RULE 3:36** *Ja Rule*-The Inc./Def Jam/IDJMG
- 121 **ROOM FOR SQUARES** *John Mayer*-Aware/Columbia/Sony Music
- 122 **INFEST** *Papa Roach*-DreamWorks/Interscope
- 123 **TOXICITY** *System Of A Down*-American/Columbia/Sony Music
- 124 **HOW TO DISMANTLE AN ATOMIC BOMB** *U2*-Interscope
- 125 **ROCK N ROLL JESUS** *Kid Rock*-Top Dog/Atlantic/AG
- 126 **THE YOUNG AND THE HOPELESS** *Good Charlotte*-Daylight/Epic/Sony Music
- 127 **TIM MCGRAW AND THE DANCEHALL DOCTORS** *Tim McGraw*-Curb
- 128 **NOW 17** *Various Artists*-EMI/

- Universal/Sony Music/Zomba/Capitol
- 129 **ON HOW LIFE IS** *Macy Gray*-Epic
- 130 **X&Y** *Coldplay*-Capitol
- 131 **HOT FUSS** *The Killers*-Island/IDJMG
- 132 **CARNIVAL RIDE** *Carrie Underwood*-19/Arista Nashville/SMN
- 133 **DESTINY FULFILLED** *Destiny's Child*-Columbia/Sony Music
- 134 **SUIT** *Nelly*-Derrty/Fo' Reel/UMRG
- 135 **THE BREAKTHROUGH** *Mary J. Blige*-Matriarch/Geffen/IGA
- 136 **THE BLACK ALBUM** *Jay-Z*-Roc-A-Fella/Def Jam/IDJMG
- 137 **SATELLITE** *P.O.D.*-Atlantic/AG
- 138 **CALIFORNICATION** *Red Hot Chili Peppers*-Warner Bros.
- 139 **THE ROAD AND THE RADIO** *Kenny Chesney*-BNA/SMN
- 140 **WHO LET THE DOGS OUT** *Baha Men*-S-Curve/Artemis
- 141 **ALL FOR YOU** *Janet*-Virgin/Capitol
- 142 **BRAND NEW DAY** *Sting*-A&M/Interscope
- 143 **IN THE ZONE** *Britney Spears*-Jive/Zomba



COLDPLAY

- 144 **KONVICTED** *Akon*-Konvict/Upfront/SRC/Universal Motown/UMRG
- 145 **A NEW DAY HAS COME** *Celine Dion*-Epic/Sony Music
- 146 **NOW 14** *Various Artists*-Columbia/Universal/EMI/Zomba/Sony Music
- 147 **ISSUES** *Korn*-Immortal/Epic
- 148 **AUTOBIOGRAPHY** *Ashlee Simpson*-Geffen/Interscope
- 149 **UNDER MY SKIN** *Avril Lavigne*-RCA/RMG
- 150 **PCD** *The Pussycat Dolls*-A&M/Interscope/IGA
- 151 **JACKPOT** *Chingy*-DTP/Capitol
- 152 **SCARECROW** *Garth Brooks*-Capitol Nashville
- 153 **IN THIS SKIN** *Jessica Simpson*-Columbia/Sony Music
- 154 **MINUTES TO MIDNIGHT** *Linkin Park*-Machine Shop/Warner Bros.
- 155 **THE COLLEGE DROPOUT** *Kanye West*-Roc-A-Fella/Def Jam/IDJMG
- 156 **LATE REGISTRATION** *Kanye West*-Roc-A-Fella/Def Jam/IDJMG
- 157 **THE LONG ROAD** *Nickelback*-Roadrunner/IDJMG
- 158 **COME ON OVER** *Shania Twain*-Mercury Nashville/UMGN
- 159 **MUSIC** *Madonna*-Maverick/Warner Bros.
- 160 **ELEPHUNK** *The Black Eyed Peas*-A&M/Interscope
- 161 **CURTAIN CALL: THE HITS** *Eminem*-Shady/Aftermath/Interscope/IGA
- 162 **HORSE OF A DIFFERENT COLOR** *Big & Rich*-Warner Bros. (Nashville)/WRN
- 163 **50 NUMBER ONES** *George Strait*-MCA Nashville/UMGN
- 164 **NOW 16** *Various Artists*-Universal/EMI/Sony Music/Zomba/UME
- 165 **VOL. 3... LIFE AND TIMES OF S. CARTER** *Jay-Z*-Roc-A-Fella/Def Jam/IDJMG
- 166 **ROCK STEADY** *No Doubt*-

- Interscope
- 167 **BACK FOR THE FIRST TIME** *Ludacris*-DTP/Def Jam South/IDJMG
- 168 **VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS** *Coldplay*-Capitol
- 169 **CHOCOLATE FACTORY** *R. Kelly*-Jive/Zomba
- 170 **MEASURE OF A MAN** *Clay Aiken*-RCA/RMG
- 171 **AUDIOSLAVE** *Audioslave*-Interscope/Epic/Sony Music
- 172 **NOW 4** *Various Artists*-EMI/Sony Music/Zomba/UMRG
- 173 **BACK TO BEDLAM** *James Blunt*-Custard/Atlantic/AG
- 174 **EXTREME BEHAVIOR** *Hinder*-Universal Republic/UMRG
- 175 **IT HAD TO BE YOU ... THE GREAT AMERICAN SONGBOOK** *Rod Stewart*-J/RMG
- 176 **GOODIES** *Ciara*-Sho'Nuff/Music Line/LaFace/Zomba
- 177 **HEAVIER THINGS** *John Mayer*-Aware/Columbia/Sony Music
- 178 **I AM... SASHA FIERCE** *Beyonce*-Music World/Columbia/Sony Music
- 179 **CRY** *Faith Hill*-Warner Bros. (Nashville)/WRN
- 180 **NOW 20** *Various Artists*-Sony Music/Zomba/EMI/UME
- 181 **AALIYAH** *Aaliyah*-Blackground
- 182 **GOOD GIRL GONE BAD** *Rihanna*-SRP/Def Jam/IDJMG
- 183 **DUTTY ROCK** *Sean Paul*-VP/Atlantic/AG
- 184 **AARON'S PARTY (COME GET IT)** *Aaron Carter*-Jive/Zomba
- 185 **ENJOY THE RIDE** *Sugarland*-Mercury Nashville/UMGN
- 186 **CHICKEN 'N' BEER** *Ludacris*-DTP/Def Jam South/IDJMG
- 187 **FROM UNDER THE CORK TREE** *Fall Out Boy*-Fueled By Ramen/Island/IDJMG
- 188 **IN BETWEEN DREAMS** *Jack Johnson*-Jack Johnson/



TOP SINGLES SALES ARTIST,
HOT DANCE SINGLES SALES ARTIST,
HOT DANCE CLUB PLAY ARTIST,
HOT DANCE AIRPLAY ARTIST,
HOT DANCE SINGLES ARTIST,
HOT DANCE CLUB PLAY SONG "Hung Up"
of *THE DECADE*

MADONNA



TOP POP GROUP,
TOP MAINSTREAM ROCK SONGS ARTIST,
TOP ADULT TOP 40 ARTIST
of *THE DECADE*

TOP ROCK ALBUM ARTIST,
TOP ROCK ALBUM - "Dark Horse",
TOP ALTERNATIVE ARTIST,
TOP ALTERNATIVE ALBUM ARTIST
of *THE YEAR*

NICKELBACK



*We salute all of our
writers and artists
every day, every year
every decade...*



TOP R&B HIP HOP SONGWRITER
of *THE YEAR*

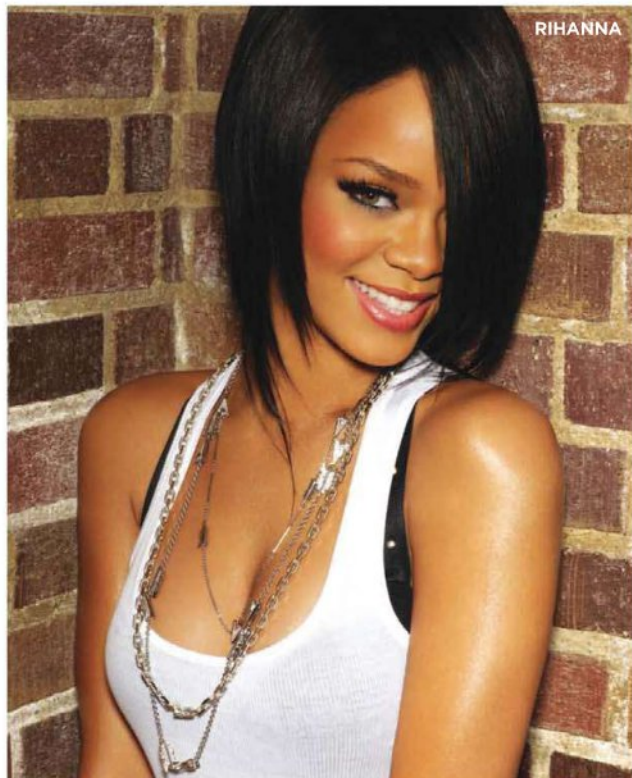
THE DREAM



TOP POP CATALOG ARTIST
of *THE DECADE*

TOP CATALOG ARTIST,
TOP R&B CATALOG ALBUM "#1's",
TOP CATALOG ALBUM "#1's"
of *THE YEAR*

MICHAEL JACKSON



R&B/Hip-Hop Songwriters

1 ROBERT KELLY

R&B/Hip-Hop Producers

1 THE NEPTUNES

Country Producers

1 DANN HUFF

Country Songwriters

1 TOBY KEITH

Hot 100 Producer

1 THE NEPTUNES

Hot 100 Songwriter

1 TIMOTHY V. "TIMBALAND" MOSLEY

Latin Songwriters

1 MARCO ANTONIO SOLIS

Latin Producers

1 RUDY PEREZ

- Brushfire/Universal Republic/UMRG
- 189 THIS IS ME...THEN** Jennifer Lopez-Epic/Sony Music
- 190 BEG FOR MERCY** G Unit-G Unit/Interscope
- 191 DARK HORSE** Nickelback-Roadrunner
- 192 NOW 9** Various Artists-Universal/EMI/Zomba/Sony Music/UMRG
- 193 THE LEGEND OF JOHNNY CASH** Johnny Cash-Legacy/Columbia (Nashville)/American/Island/UME
- 194 MY NAME IS JOE** Joe-Jive/Zomba
- 195 THE BEAUTIFUL LETDOWN** Switchfoot-Columbia/Sony Music
- 196 AFFIRMATION** Savage Garden-Columbia/Sony Music
- 197 THE SICKNESS** Disturbed-Giant/Warner Bros.
- 198 BEWARE OF DOG** Lil Bow Wow-So So Def/Columbia/Sony Music
- 199 AS TIME GOES BY ... THE GREAT AMERICAN SONGBOOK VOL. II** Rod Stewart-J/RMG
- 200 GREATEST HITS VOLUME II AND SOME OTHER STUFF** Alan Jackson-Arista Nashville/SMN

DECADE-END TOP 25 TOURS

RANKED BY GROSS. COMPILED FROM BOXSCORES REPORTED DEC. 11, 1999, THROUGH NOV. 21, 2009.

| | TOTAL GROSS | ACT Total Attendance | Total Capacity | No. of Shows | No. of Sellouts |
|-----------|---------------|--|----------------|--------------|-----------------|
| 1 | \$869,471,325 | THE ROLLING STONES 8,236,586 | 8,441,850 | 264 | 190 |
| 2 | \$844,157,925 | U2 9,869,953 | 9,869,953 | 288 | 288 |
| 3 | \$801,299,671 | MADONNA 6,387,124 | 6,407,071 | 248 | 244 |
| 4 | \$688,136,476 | BRUCE SPRINGSTEEN 8,605,238 | 9,092,507 | 403 | 248 |
| 5 | \$603,804,670 | ELTON JOHN 5,789,833 | 5,872,508 | 541 | 470 |
| 6 | \$536,593,262 | CELINE DION 4,099,963 | 4,206,893 | 792 | 597 |
| 7 | \$505,447,901 | DAVE MATTHEWS BAND 11,230,696 | 11,986,800 | 547 | 282 |
| 8 | \$477,931,760 | KENNY CHESNEY 9,210,288 | 9,903,894 | 622 | 409 |
| 9 | \$419,481,741 | BON JOVI 5,384,747 | 5,439,262 | 249 | 224 |
| 10 | \$418,421,266 | BILLY JOEL 4,141,287 | 4,171,982 | 241 | 213 |
| 11 | \$361,851,102 | THE POLICE 3,327,161 | 3,357,428 | 144 | 134 |
| 12 | \$347,640,186 | EAGLES 3,107,832 | 3,229,764 | 240 | 174 |
| 13 | \$303,950,209 | TIM MCGRAW 5,203,501 | 6,023,753 | 388 | 175 |
| 14 | \$292,201,481 | AEROSMITH 4,646,827 | 5,599,522 | 320 | 61 |
| 15 | \$271,904,093 | TOBY KEITH 6,355,046 | 7,496,072 | 542 | 200 |
| 16 | \$264,810,659 | NEIL DIAMOND 3,845,603 | 3,875,238 | 288 | 244 |
| 17 | \$257,319,809 | CHER 3,402,569 | 3,728,520 | 383 | 171 |
| 18 | \$238,755,522 | PAUL McCARTNEY 1,870,274 | 1,903,963 | 106 | 85 |
| 19 | \$233,773,789 | ROD STEWART 3,022,292 | 3,548,275 | 281 | 148 |
| 20 | \$227,568,718 | METALLICA 3,581,445 | 4,156,853 | 187 | 93 |
| 21 | \$222,256,153 | RASCAL FLATTS 4,514,282 | 4,832,935 | 401 | 274 |
| 22 | \$216,229,560 | BRITNEY SPEARS 3,704,826 | 3,829,001 | 255 | 158 |
| 23 | \$215,367,754 | JIMMY BUFFETT 3,927,053 | 3,983,061 | 196 | 131 |
| 24 | \$212,012,527 | TINA TURNER 3,205,895 | 3,345,219 | 168 | 106 |
| 25 | \$203,605,519 | TRANS-SIBERIAN ORCHESTRA 5,045,297 | 5,687,179 | 728 | 309 |

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agents, partners and fans who have made us
the #4 building in the world.

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DAVE MATTHEWS

MOVE THE CROWD

Rolling Stones, U2, Dave Matthews Band Are Touring Titans Of The 2000s
By Ray Waddell

A LOOK AT THE TOP TOURS, concerts and venues of the past decade may yield few surprises, but it does herald what could be perceived as a gradual passing of the torch.

When it comes to the highest-grossing touring acts since 2000, it should surprise no one that the Rolling Stones top the list, as they have any list related to box-office success since Michael Cohl began producing their tours in 1989.

But the title of the biggest ticket seller on the planet for the decade goes to Dave Matthews Band, which moved 11,230,696 tickets to 547

shows, according to Billboard Boxscore. No other band topped 10 million in attendance, though U2 came close. What makes DMB's ticket-selling prowess even more remarkable is that it grew without the benefit of international touring, tapping almost exclusively into North American ticket buyers. Save for country acts, nearly all the top-selling artists of the past decade toured overseas markets, many of them playing stadiums across Europe and elsewhere.

For the first decade of the new millennium, the Stones reported grosses totaling \$870 **continued on >>p170**

DECADE-END TOP 25 BOXSCORES

RANKED BY GROSS
COMPILED FROM BOXSCORES
REPORTED DEC. 11, 1999,
THROUGH NOV. 21, 2009.

| | GROSS SALES/ Ticket Scale | ARTIST(S) Venue, Location, Date(s) | Attendance, Capacity No. of Shows, Sellouts | Promoter(s) |
|----|--|---|--|--|
| 1 | \$38,684,050 \$75/\$55 | BRUCE SPRINGSTEEN & THE E STREET BAND Giants Stadium, East Rutherford, N.J., July 15-Aug. 31, 2003 | 566,560 10 sellouts | New Jersey Sports & Exposition Authority, Meadowlands Sports Complex |
| 2 | \$33,829,250 (€16,637,563) \$150/\$110 | SPICE GIRLS O2 Arena, London Dec. 15-Jan. 22, 2007 | 256,647 17 sellouts | AEG Live, S.J.M. Concerts |
| 3 | \$28,815,352 (€20,258,345) \$214.07/\$130.15 | U2, GLASVEGAS, DAMIEN DEMPSEY, KAISER CHIEFS & OTHERS Croke Park, Dublin July 24-27, 2009 | 243,198 three sellouts | Live Nation Global Touring, MCD |
| 4 | \$23,135,338 (\$31,622.78 Canadian) \$183.37/\$612 | CELINE DION Bell Centre, Montreal Aug. 15-Sept. 1, 2008 | 167,957 eight sellouts | Concerts West/AEG Live |
| 5 | \$22,723,108 (€16,284,647) \$332.45/\$130.12 | OXEGEN Punchestown Racecourse, Naas, Ireland, July 10-12, 2009 | 211,182 222,000 three days | MCD |
| 6 | \$22,570,336 \$98/\$65/\$33 | BRUCE SPRINGSTEEN & THE E STREET BAND Giants Stadium, East Rutherford, N.J., Sept. 30-Oct. 9, 2009 | 260,668 270,388 five shows four sellouts | Live Nation |
| 7 | \$22,090,582 (€11,786,430) \$299.88/\$149.94 | MADONNA Wembley Arena, London Aug. 1-16, 2006 | 86,061 eight sellouts | The Next Adventure |
| 8 | \$22,052,026 (€10,971.57) \$62.73 | PRINCE O2 Arena, London Aug. 1-Sept. 21, 2007 | 351,527 21 sellouts | Concerts West, Marshall Arts, AEG Live/London |
| 9 | \$21,163,695 (€17,573,441) \$96.34/\$65.63 | U2, THE RADIATORS, THE THRILLS, THE BRAVERY & OTHERS Croke Park, Dublin June 24-27, 2005 | 246,743 three sellouts | The Next Adventure, Solo Entertainment, MCD |
| 10 | \$20,902,760 (€15,020,305) \$347.91/\$175 | U2, KAISER CHIEFS Stade De France, Paris July 11-12, 2009 | 186,544 two sellouts | Live Nation Global Touring, Gerard Drouot Productions, Live Nation France |
| 11 | \$20,680,860 (€12,464,975) \$248.87/\$49.77 | U2, ELBOW, GLASVEGAS, THE HOURS Wembley Stadium, London Aug. 14-15, 2009 | 164,244 two sellouts | Live Nation Global Touring |
| 12 | \$20,179,520 (€10,150,000) \$288.28 | DOWNLOAD FESTIVAL Donington Park, Castle Donington, England June 8-10, 2007 | 70,000 three sellouts | Live Nation-U.K. |
| 13 | \$19,825,497 (€14,138,950) \$210.33/\$77.12 | U2, SNOW PATROL Camp Nou, Barcelona June 30-July 2, 2009 | 182,055 two sellouts | Live Nation Global Touring, Doctor Music, Live Nation Spain |
| 14 | \$19,286,000 (203,653,410 pesos) \$170/\$20 | LUIS MIGUEL Auditorio Nacional, Mexico City Jan. 18-Feb. 27, 2006 | 267,528 283,590 30 shows | Showtime de Mexico |
| 15 | \$19,215,942 \$89.50/\$49.50 | BILLY JOEL Madison Square Garden, New York Jan. 23-April 24, 2006 | 226,038 12 sellouts | Live Nation |
| 16 | \$18,538,724 (\$24,062.52 Australian) \$116.77/\$39.52 | U2, KANYE WEST Telstra Stadium, Sydney Nov. 10-13, 2006 | 206,568 three sellouts | The Next Adventure, Michael Coppel Presents |
| 17 | \$18,274,292 (63,178,860 pesos) \$181.36/\$27.35 | MADONNA, PAUL OAKENFOLD Estadio River Plate, Buenos Aires Dec. 4-8, 2008 | 263,693 four sellouts | Live Nation Global Touring, T4F-Time For Fun |
| 18 | \$18,231,213 \$2500/\$1,500/ \$750/\$500 | BARBRA STREISAND MGM Grand Garden, Las Vegas Dec. 31, 1999-Jan. 1, 2000 | 15,842 two sellouts | in-house |
| 19 | \$17,583,211 (€12,197,474) \$216.23/\$27.10 | MADONNA, BOB SINCLAR Stade De France, Paris Sept. 20-21, 2008 | 138,163 two sellouts | Live Nation Global Touring |
| 20 | \$17,234,669 (\$21,723.63 Australian) \$103.06/\$79.26 | PINK, FAKER, EVERMORE Rod Laver Arena, Melbourne, Australia May 30-Aug. 20, 2009 | 214,956 222,214 17 shows | Michael Coppel Presents |
| 21 | \$17,187,324 (€9,345,000) \$82.76/\$64.37 | RED HOT CHILI PEPPERS, JAMES BROWN Hyde Park, London June 19-25, 2004 | 258,000 three sellouts | Clear Channel Entertainment-U.K. |
| 22 | \$17,059,900 \$244.50/\$229.50/ \$209.50 | BONNAROO MUSIC FESTIVAL Festival Site, Manchester, Tenn. June 12-15, 2008 | 80,000 four days | Superfly Productions, A.C. Entertainment |
| 23 | \$16,767,987 \$184.50/\$169.50 | BONNAROO MUSIC FESTIVAL Festival Site, Manchester, Tenn. June 14-17, 2007 | 80,000 four days | Superfly Productions, A.C. Entertainment |
| 24 | \$16,633,870 \$1000/\$303/\$128/ \$49.50 | BON JOVI, MY CHEMICAL ROMANCE, BIG & RICH & OTHERS Prudential Center, Newark, N.J. Oct. 25-Nov. 10, 2007 | 138,322 10 sellouts | AEG Live |
| 25 | \$16,507,855 \$350/\$60 | MADONNA Madison Square Garden, New York June 28-July 19, 2006 | 91,841 six sellouts | The Next Adventure |

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from >>p168 million to Billboard Boxscore, from 264 shows that moved 8.2 million tickets. The bulk of this touring came from the band's 2005-07 Bigger Bang tour, which remains the top-grossing tour of all time.

But narrowing the gap, and poised to one day take over the mantle of biggest band in the world, is U2, which reported more than \$844 million from 288 shows (all sellouts) and nearly 10 million in attendance. And, if all goes to plan, U2's current 360° tour will also assume supremacy as the highest-grossing tour ever.

Madonna is the third and final member of the decade's \$800 million club with \$801 million in grosses, as well as 6.4 million in attendance from 248 shows. More than half of this dollar total came from Madonna's 2008-09 Sticky & Sweet tour, the biggest ever from a solo artist.

The top 25 list contains familiar veterans who emerged decades ago, including Bruce Springsteen (\$688 million), Elton John (\$603.8 million), Bon Jovi (\$419 million), Billy Joel (\$418 million), the Eagles (\$348 million), Aerosmith (\$347 million), Neil Diamond (\$265 million), Cher (\$257 million), Paul McCartney (\$238 million), Rod Stewart (\$234 million), Metallica (\$227 million), Jimmy Buffett (\$215 million) and Tina Turner (\$212 million).

Country has been developing arena-level acts more consistently in recent years, and it shows in the top touring earners of the decade: Kenny Chesney (\$478 million and the most shows of any act at 622), Tim Mc-

Grav (\$304 million), Toby Keith (\$272 million) and Rascal Flatts (\$222 million) all make the list, and all offer conservative ticket prices.

Youth isn't well-served in the top 25, with Rascal Flatts and Britney Spears the only relative newcomers on the list. Two acts made it on the strength of one tour: the Police for its 2007-08 reunion tour (\$362 million) and Celine Dion (\$537 million), who toured only once but raked in nearly \$400 million from her residency at the Colosseum at Caesars Palace in Las Vegas. The Stones owned the highest per-show average at \$3,293,451, followed closely by Madonna at \$3,231,047.

SUPER GIGS

The highest-grossing engagement of the decade will never be topped at the venue at which it happened. Bruce Springsteen & the E Street Band's record-shattering 10 sellouts at Giants

Stadium in East Rutherford, N.J., in the summer of 2003 was an unqualified monster and remains the highest-grossing Boxscore of all time at \$38.7 million (even with a top ticket of \$75). Springsteen shows up again at Giants Stadium in the top 25 Boxcores of the decade with this year's venue-closing run that took in \$22.6 million from five shows.

Extended runs rule the day and were a trend of the past 10 years. Among them are 21 sellouts by Prince at the O2 in London in 2007 (\$22 million), 17 sellouts by the Spice Girls at the **continued on >>p172**

Nearly all the top-selling artists of the past decade toured overseas markets.



SPICE GIRLS

| DECADE-END TOP 10 VENUES | | | | | | |
|---------------------------|--|---|----------------|--------------|-----------------|--|
| CAPACITIES 15,001 OR MORE | | RANKED BY GROSS. COMPILED FROM BOXSCORES REPORTED DEC. 11, 1999, THROUGH NOV. 21, 2009. | | | | |
| TOTAL GROSS | FACILITY, City Venue Capacity | Total Attendance | Total Capacity | No. of Shows | No. of Sellouts | |
| 1 | \$776,865,086 MADISON SQUARE GARDEN, NEW YORK 20,697 | 11,297,409 | 13,641,824 | 880 | 349 | |
| 2 | \$376,456,556 AIR CANADA CENTRE, TORONTO 19,800 | 6,086,092 | 6,948,353 | 562 | 272 | |
| 3 | \$357,932,898 WACHOVIA CENTER, PHILADELPHIA 21,000 | 7,028,598 | 9,751,015 | 682 | 252 | |
| 4 | \$332,476,112 BELL CENTRE, MONTREAL 21,242 | 6,230,545 | 7,090,820 | 894 | 167 | |
| 5 | \$312,148,248 STAPLES CENTER, LOS ANGELES 20,000 | 4,324,729 | 4,895,481 | 378 | 145 | |
| 6 | \$303,276,866 IZOD CENTER, EAST RUTHERFORD, N.J. 21,000 | 7,057,029 | 10,482,390 | 802 | 136 | |
| 7 | \$287,677,780 TD GARDEN, BOSTON 19,600 | 4,594,459 | 5,726,035 | 403 | 179 | |
| 8 | \$274,184,398 PALACE OF AUBURN HILLS, AUBURN HILLS, MICH. 20,654 | 7,721,032 | 10,577,924 | 844 | 164 | |
| 9 | \$260,356,393 VERIZON CENTER, WASHINGTON, D.C. 20,000 | 4,155,773 | 5,756,827 | 442 | 137 | |
| 10 | \$259,628,395 PHILIPS ARENA, ATLANTA 20,919 | 6,177,601 | 8,629,589 | 695 | 152 | |

| DECADE-END TOP 10 VENUES | | | | | | |
|--------------------------|---|---|----------------|--------------|-----------------|--|
| CAPACITIES 5,001-10,000 | | RANKED BY GROSS. COMPILED FROM BOXSCORES REPORTED DEC. 11, 1999, THROUGH NOV. 21, 2009. | | | | |
| TOTAL GROSS | FACILITY, City Venue Capacity | Total Attendance | Total Capacity | No. of Shows | No. of Sellouts | |
| 1 | \$804,224,170 RADIO CITY MUSIC HALL, NEW YORK 5,901 | 13,483,031 | 15,252,408 | 2,601 | 454 | |
| 2 | \$334,461,748 AUDITORIO NACIONAL, MEXICO CITY 9,683 | 10,425,996 | 15,846,650 | 1,699 | 83 | |
| 3 | \$229,576,336 GIBSON AMPHITHEATRE, UNIVERSAL CITY, CALIF. 6,089 | 4,163,581 | 4,787,255 | 922 | 253 | |
| 4 | \$188,850,538 THE WAMU THEATER AT MADISON SQUARE GARDEN, NEW YORK 5,610 | 3,598,304 | 4,949,864 | 979 | 168 | |
| 5 | \$109,596,984 MOHEGAN SUN ARENA, UNCASVILLE, CONN. 10,000 | 1,931,004 | 2,175,880 | 292 | 88 | |
| 6 | \$74,168,011 SCOTTISH EXHIBITION & CONFERENCE CENTRE, GLASGOW, SCOTLAND 9,600 | 1,201,468 | 1,238,739 | 155 | 75 | |
| 7 | \$73,337,244 NOKIA THEATRE, GRAND PRAIRIE, TEXAS 6,333 | 1,606,748 | 2,008,443 | 544 | 63 | |
| 8 | \$63,552,070 NOKIA THEATRE L.A. LIVE, LOS ANGELES 7,100 | 885,519 | 1,042,635 | 188 | 72 | |
| 9 | \$61,011,160 ODYSSEY ARENA, BELFAST, NORTHERN IRELAND 10,000 | 965,919 | 992,674 | 138 | 91 | |
| 10 | \$49,349,288 SOVEREIGN BANK ARENA, TRENTON, N.J. 8,500 | 1,997,365 | 3,569,952 | 596 | 56 | |

CAPACITIES
10,001-15,000
**DECADE-END
TOP 10 VENUES**
RANKED BY GROSS.
COMPILED FROM BOXSCORES
REPORTED DEC. 11, 1999,
THROUGH NOV. 21, 2009.

| | TOTAL GROSS | FACILITY, City Venue Capacity | Total Attendance | Total Capacity | No. of Shows | No. of Sellouts |
|----|---------------|--|------------------|----------------|--------------|-----------------|
| 1 | \$149,876,617 | ATLANTIC CITY BOARDWALK HALL, ATLANTIC CITY, N.J. 13,800 | 1,890,033 | 2,680,911 | 284 | 60 |
| 2 | \$126,524,794 | VAN ANDEL ARENA, GRAND RAPIDS, MICH. 12,864 | 3,462,621 | 5,234,591 | 618 | 81 |
| 3 | \$125,319,330 | BRISBANE ENTERTAINMENT CENTRE, BRISBANE, AUSTRALIA 13,500 | 1,631,082 | 1,817,310 | 219 | 28 |
| 4 | \$119,982,487 | SAN DIEGO SPORTS ARENA, SAN DIEGO 15,000 | 3,494,388 | 5,825,863 | 640 | 68 |
| 5 | \$119,595,668 | WEMBLEY ARENA, LONDON 12,530 | 1,436,646 | 1,488,872 | 151 | 73 |
| 6 | \$100,390,634 | DCU CENTER, WORCESTER, MASS. 15,000 | 2,888,995 | 4,978,740 | 549 | 71 |
| 7 | \$90,597,661 | MANDALAY BAY EVENTS CENTER, LAS VEGAS 12,200 | 1,085,171 | 1,207,241 | 160 | 50 |
| 8 | \$89,259,758 | MGM GRAND GARDEN, LAS VEGAS 14,500 | 699,970 | 719,648 | 59 | 43 |
| 9 | \$84,256,640 | JOHN LABATT CENTRE, LONDON, ONTARIO 10,500 | 2,053,602 | 2,770,469 | 482 | 93 |
| 10 | \$81,578,017 | LG ARENA, BIRMINGHAM, ENGLAND 12,500 | 1,354,514 | 1,403,896 | 142 | 66 |

CAPACITIES
5,000 OR LESS
**DECADE-END
TOP 10 VENUES**
RANKED BY GROSS.
COMPILED FROM BOXSCORES
REPORTED DEC. 11, 1999,
THROUGH NOV. 21, 2009.

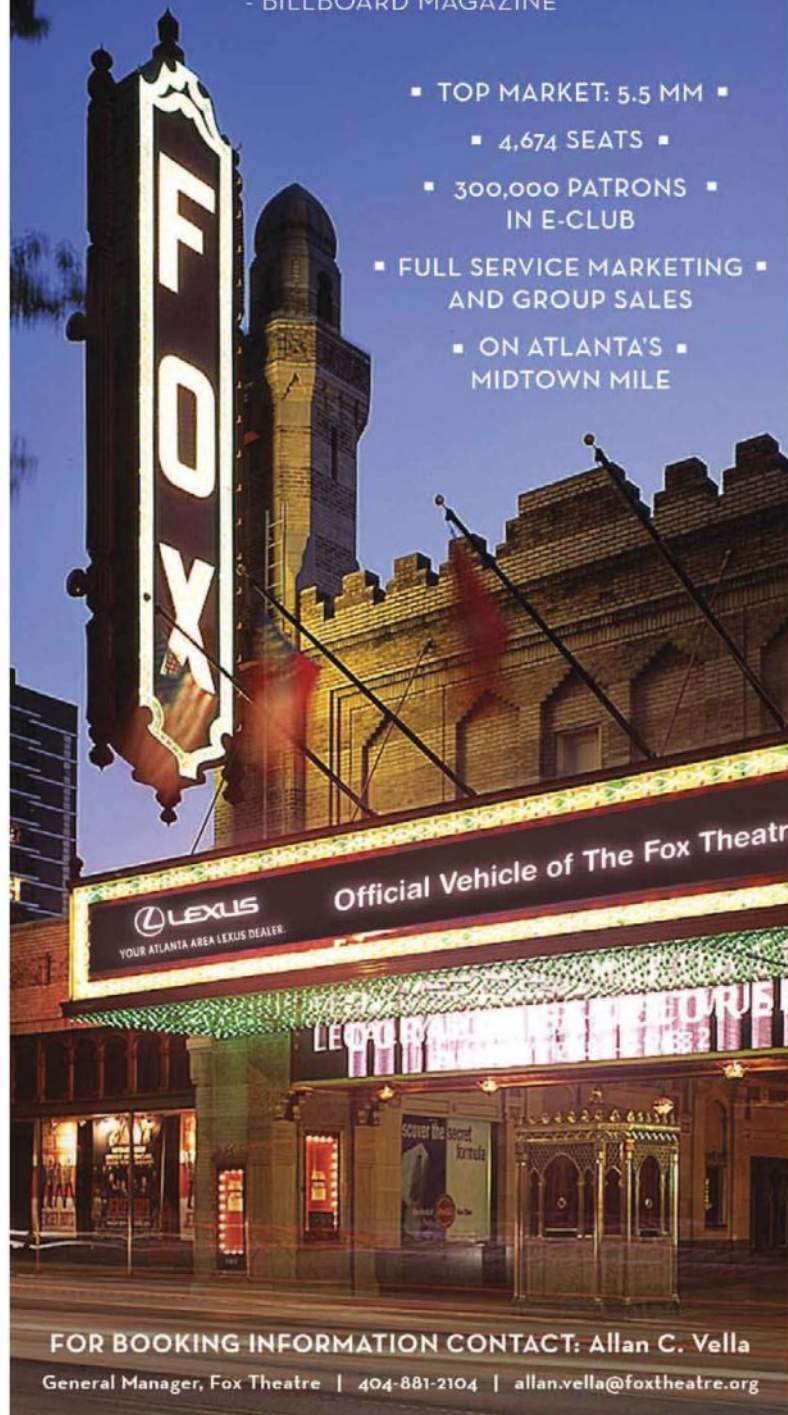
| | TOTAL GROSS | FACILITY, City Venue Capacity | Total Attendance | Total Capacity | No. of Shows | No. of Sellouts |
|----|---------------|---|------------------|----------------|--------------|-----------------|
| 1 | \$669,772,093 | THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS 4,000 | 4,740,111 | 4,955,442 | 1,237 | 882 |
| 2 | \$275,189,718 | FOX THEATRE, ATLANTA 4,600 | 6,196,966 | 11,702,874 | 2,593 | 77 |
| 3 | \$163,492,718 | TAMPA BAY PERFORMING ARTS CENTER, TAMPA, FLA. 2,610 | 3,164,501 | 4,116,706 | 1,676 | 150 |
| 4 | \$136,429,922 | TEMPLE HOYNE BUELL THEATRE, DENVER 2,830 | 2,839,307 | 3,979,821 | 1,396 | 38 |
| 5 | \$130,235,283 | FOX THEATRE, DETROIT 4,800 | 3,315,703 | 5,213,375 | 1,179 | 126 |
| 6 | \$100,751,750 | BEACON THEATRE, NEW YORK 2,900 | 1,803,281 | 2,050,946 | 717 | 312 |
| 7 | \$84,322,206 | CAPITAL ONE BANK THEATRE AT WESTBURY, WESTBURY, N.Y. 2,742 | 2,148,927 | 2,986,325 | 1,219 | 163 |
| 8 | \$84,004,732 | RUTH ECKERD HALL, CLEARWATER, FLA. 2,174 | 1,919,710 | 2,525,479 | 1,291 | 320 |
| 9 | \$74,994,453 | ROSEMONT THEATRE, ROSEMONT, ILL. 4,300 | 1,814,682 | 2,638,372 | 699 | 76 |
| 10 | \$71,093,150 | MURAT THEATRE, INDIANAPOLIS 2,476 | 1,810,212 | 2,892,200 | 1,153 | 44 |

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General Manager, Fox Theatre | 404-881-2104 | allan.vella@foxtheatre.org

from >>p170 O2 in 2007 (\$34 million), 12 sellouts by Joel at Madison Square Garden in New York in 2006 (\$19.2 million), eight sellouts by Madonna at Wembley Arena in London in 2006 (\$22 million), eight sellouts by Dion at the Bell Centre in Montreal in 2008 (\$23 million) and 30 shows by Luis Miguel at Auditorio Nacional in Mexico City in 2006 (\$19.3 million).

The Bonnaroo Music & Arts Festival cracked the top 25 twice for its 2007 (\$16.8 million) and 2008 (\$17 million) events. Bonnaroo would've made it a third time had organizers reported their estimated \$17 million-\$18 million gross for 2009.

Seventeen of the top 25 Boxscores are from markets outside the United States, which speaks to exchange rates, the growing international appeal of superstar artists and the maturation of the international touring market.

Madison Square Garden is the highest-grossing arena in the world for the decade, with \$777 million in box office from 880 shows. All of the top 10 arenas are in North America. For midsize arenas in the 10,000- to 15,000-capacity range, the Atlantic City (N.J.) Boardwalk Hall was tops,

with \$150 million in box office. Nine of the top 10 amphitheatres are Live Nation sheds (the exception being the DTE Energy Center near Detroit), with the Comcast Center in Mansfield, Mass., coming out on top with \$207 million in gross. DTE, however, known for its price promotions and full schedule of events, had the top attendance of any shed at more than 10 million, as well as the most shows at 691.

Thanks in part to Springsteen, Giants Stadium was the top-grossing stadium for concerts in the decade. But six of the top 10 stadiums are international, reflecting a '00s trend of artists playing arenas in North America and stadiums abroad.

On the strength of residencies from the likes of Dion and John, the Colosseum at Caesars Palace is far and away the decade's highest-grossing venue among those with capacities of 5,000 or less. Not taking residencies in account, Atlanta's Fox Theatre did best, with \$275 million in the past 10 years. Radio City Music Hall in New York rode its Christmas Spectacular to the top of the pile for 5,000- to 10,000-seat venues at \$804 million, even more than sister venue the Garden. ■■■



CELINE DION

| DECADE-END TOP 10 | | STADIUMS | | RANKED BY GROSS. COMPILED FROM BOXSCORES REPORTED DEC. 11, 1999, THROUGH NOV. 21, 2009. | | |
|-------------------|---------------|---|------------------|---|--------------|-----------------|
| | TOTAL GROSS | FACILITY, City Venue Capacity | Total Attendance | Total Capacity | No. of Shows | No. of Sellouts |
| 1 | \$291,773,929 | GIANTS STADIUM, EAST RUTHERFORD, N.J. 79,646 | 5,185,271 | 6,498,802 | 136 | 51 |
| 2 | \$109,074,935 | FORO SOL, MEXICO CITY 55,000 | 2,785,464 | 3,008,795 | 64 | 25 |
| 3 | \$95,984,493 | AMSTERDAM ARENA, AMSTERDAM 55,000 | 966,987 | 971,211 | 20 | 12 |
| 4 | \$89,579,540 | STADE DE FRANCE, PARIS 77,000 | 960,357 | 979,198 | 13 | 10 |
| 5 | \$82,810,466 | CROKE PARK, DUBLIN 82,300 | 782,081 | 782,081 | 10 | 10 |
| 6 | \$82,711,266 | HERSHEYPARK STADIUM, HERSHEY, PA. 30,000 | 1,725,535 | 2,254,065 | 143 | 22 |
| 7 | \$79,692,870 | TWICKENHAM STADIUM, LONDON 50,200 | 647,461 | 666,210 | 13 | 8 |
| 8 | \$73,851,299 | GILLETTE STADIUM, FOXBORO, MASS. 68,000 | 894,114 | 924,720 | 18 | 10 |
| 9 | \$68,054,011 | RELIANT STADIUM, HOUSTON 69,500 | 2,711,163 | 3,172,212 | 53 | 8 |
| 10 | \$67,721,501 | TOKYO DOME, TOKYO 55,700 | 590,498 | 600,099 | 16 | 11 |

| DECADE-END TOP 10 | | AMPHITHEATERS | | RANKED BY GROSS. COMPILED FROM BOXSCORES REPORTED DEC. 11, 1999, THROUGH NOV. 21, 2009. | | |
|-------------------|---------------|---|------------------|---|--------------|-----------------|
| | TOTAL GROSS | FACILITY, City Venue Capacity | Total Attendance | Total Capacity | No. of Shows | No. of Sellouts |
| 1 | \$207,547,167 | COMCAST CENTER, MANSFIELD, MASS. 19,900 | 4,665,421 | 6,219,671 | 326 | 65 |
| 2 | \$180,363,907 | SUSQUEHANNA BANK CENTER, CAMDEN, N.J. 25,000 | 4,842,942 | 7,269,101 | 456 | 78 |
| 3 | \$177,817,886 | NIKON AT JONES BEACH THEATER, WANTAGH, N.Y. 14,000 | 3,671,984 | 4,896,144 | 363 | 43 |
| 4 | \$171,002,123 | DTE ENERGY MUSIC CENTER, CLARKSTON, MICH. 15,274 | 8,080,990 | 10,436,030 | 691 | 190 |
| 5 | \$140,698,582 | PNC BANK ARTS CENTER, HOLMDEL, N.J. 17,000 | 3,516,225 | 5,802,070 | 350 | 29 |
| 6 | \$124,717,068 | VERIZON WIRELESS MUSIC CENTER, NOBLESVILLE, IND. 18,000 | 3,977,197 | 6,142,038 | 294 | 47 |
| 7 | \$121,377,916 | NISSAN PAVILION AT STONE RIDGE, BRISTOW, VA. 22,500 | 3,421,219 | 5,017,218 | 229 | 34 |
| 8 | \$120,965,375 | GREEK THEATRE, LOS ANGELES 6,162 | 2,309,629 | 2,780,287 | 513 | 149 |
| 9 | \$119,703,971 | CYNTHIA WOODS MITCHELL PAVILION, THE WOODLANDS, TEXAS 15,802 | 3,580,524 | 5,051,692 | 338 | 67 |
| 10 | \$111,185,069 | FIRST MIDWEST BANK AMPHITHEATRE, TINLEY PARK, ILL. 28,000 | 3,166,237 | 5,080,408 | 195 | 24 |

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Pretty Ricky ★ Hinder ★ **The Killers** ★ Marilyn Manson ★ Katt Williams
Avril Lavigne ★ **Foo Fighters** ★ Backstreet Boys ★ **Pussycat Dolls**
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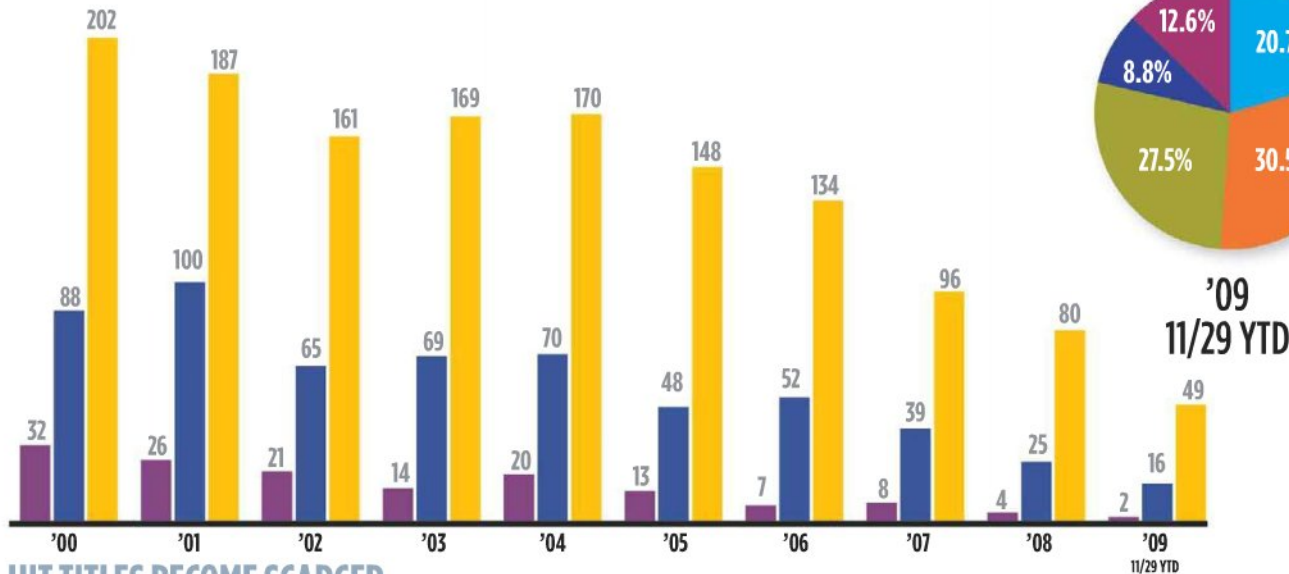
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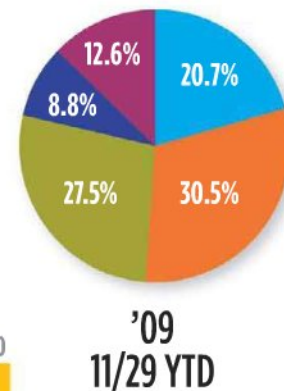
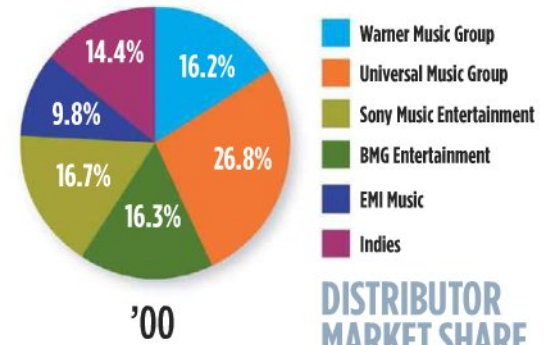
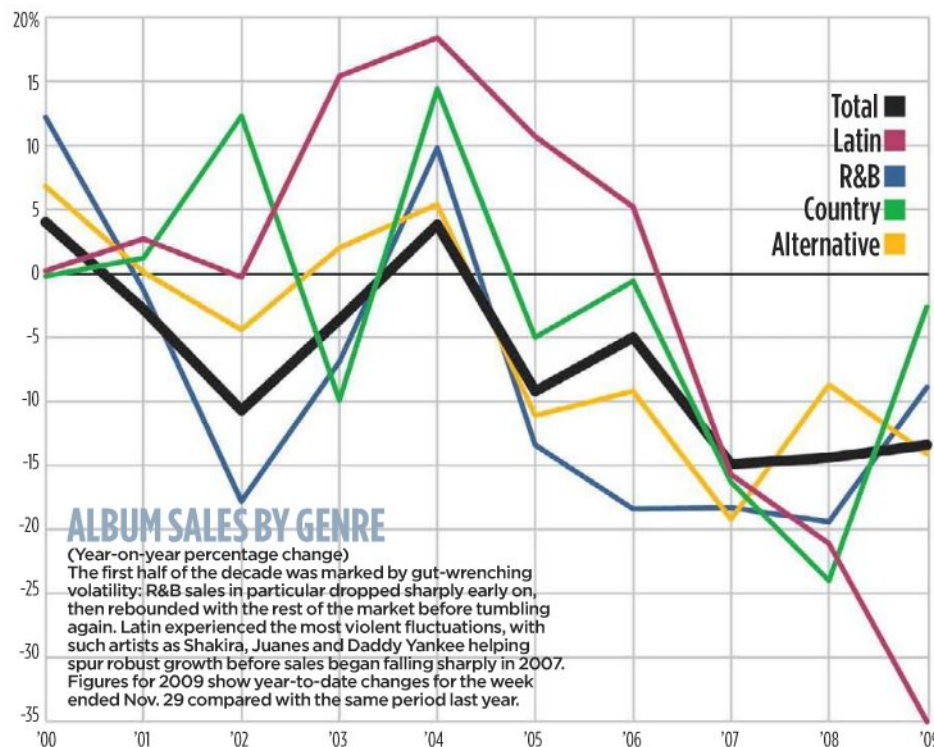
THE FINAL COUNTDOWN

After a decade of unprecedented sales growth in the '90s, the recording industry entered the new millennium with the wind at its back, only to flounder as new digital technologies disrupted traditional business models. **By Ed Christman**



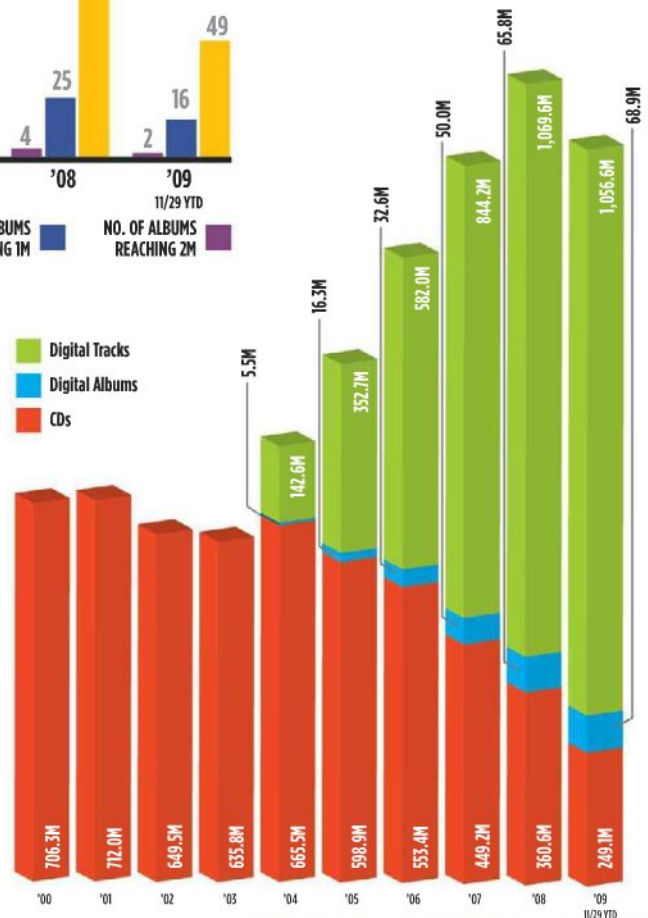
HIT TITLES BECOME SCARCER

As overall album sales plunged during the decade, the number of titles that could generate blockbuster unit sales of 2 million fell sharply from 32 in 2000 to just four in 2008, with only two titles reaching that sales milestone through the first 11 months of 2009. Tellingly, the number of albums to generate sales of 500,000 in 2008 was far short of the number of titles that sold 1 million in 2001.



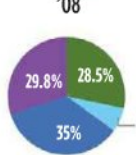
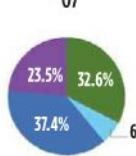
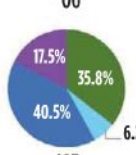
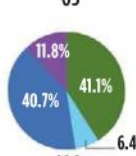
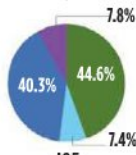
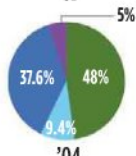
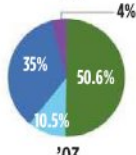
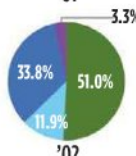
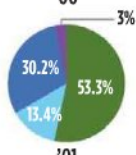
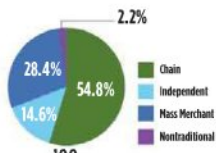
DISTRIBUTOR MARKET SHARE

Sony merged with (and eventually took over) BMG, but that didn't stop Universal Music Group from a dominant U.S. market position. Although this chart shows a decline for the indies, that sector would have grown from 16.3% in 2000 to 23.4% today if major-affiliated indies were included. The 2000 chart shows U.S. album sales, while the chart for 2009 includes track-equivalent album sales, where 10 digital tracks equal an album.



RECORDED-MUSIC UNIT SALES BY CONFIGURATION

The sales story of the decade centered on the accelerating plunge in CD sales and the rapid growth in sales of digital tracks, with most of the latter dominated by just one retailer—Apple's iTunes store. The much slower growth in sales of digital albums demonstrated that the digital market's primary appeal for consumers is the ability to cherry-pick tracks.



SOUNSCAN TOP ARTIST BY ALBUM SALES OF THE DECADE

| RANK | ARTIST | ALBUM SALES |
|------|--------------------|-------------|
| 1 | Eminem | 32,241,000 |
| 2 | The Beatles | 30,182,000 |
| 3 | Tim McGraw | 24,769,000 |
| 4 | Toby Keith | 24,469,000 |
| 5 | Britney Spears | 22,969,000 |
| 6 | Kenny Chesney | 22,034,000 |
| 7 | Linkin Park | 21,421,000 |
| 8 | Nelly | 21,232,000 |
| 9 | Creed | 20,594,000 |
| 10 | Jay-Z | 20,424,000 |
| 11 | Nickelback | 19,817,000 |
| 12 | Rascal Flatts | 19,408,000 |
| 13 | Josh Groban | 19,348,000 |
| 14 | Alan Jackson | 18,857,000 |
| 15 | 'N Sync | 18,303,000 |
| 16 | Dixie Chicks | 18,178,000 |
| 17 | Johnny Cash | 18,143,000 |
| 18 | Kid Rock | 17,614,000 |
| 19 | Metallica | 17,403,000 |
| 20 | Celine Dion | 17,363,000 |
| 21 | George Strait | 17,275,000 |
| 22 | Michael Jackson | 17,261,000 |
| 23 | Norah Jones | 17,087,000 |
| 24 | U2 | 16,817,000 |
| 25 | Elvis Presley | 16,486,000 |
| 26 | Usher | 16,329,000 |
| 27 | Dave Matthews Band | 16,025,000 |
| 28 | AC/DC | 15,935,000 |
| 29 | 50 Cent | 15,868,000 |
| 30 | Alicia Keys | 15,561,000 |
| 31 | Rod Stewart | 15,511,000 |
| 32 | Santana | 14,975,000 |
| 33 | Destiny's Child | 14,878,000 |
| 34 | Coldplay | 14,604,000 |
| 35 | Mariah Carey | 14,341,000 |
| 36 | Pink Floyd | 14,164,000 |
| 37 | Shania Twain | 13,850,000 |
| 38 | Ludacris | 13,442,000 |
| 39 | Enya | 13,422,000 |
| 40 | Green Day | 13,363,000 |
| 41 | Andrea Bocelli | 13,353,000 |
| 42 | OutKast | 13,277,000 |
| 43 | R. Kelly | 13,234,000 |
| 44 | Faith Hill | 12,899,000 |
| 45 | Mary J. Blige | 12,614,000 |
| 46 | 3 Doors Down | 12,551,000 |
| 47 | Christina Aguilera | 12,380,000 |
| 48 | Limp Bizkit | 12,378,000 |
| 49 | Bon Jovi | 12,378,000 |
| 50 | Frank Sinatra | 12,221,000 |

SOURCE: Nielsen SoundScan for the period of January 2000 through the week ending Nov. 29, 2009.



SOUNSCAN TOP ALBUMS OF DECADE

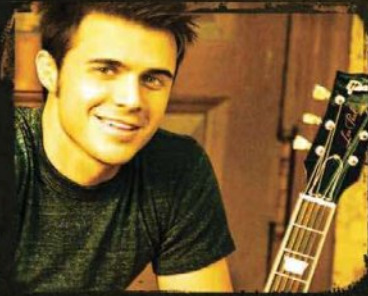
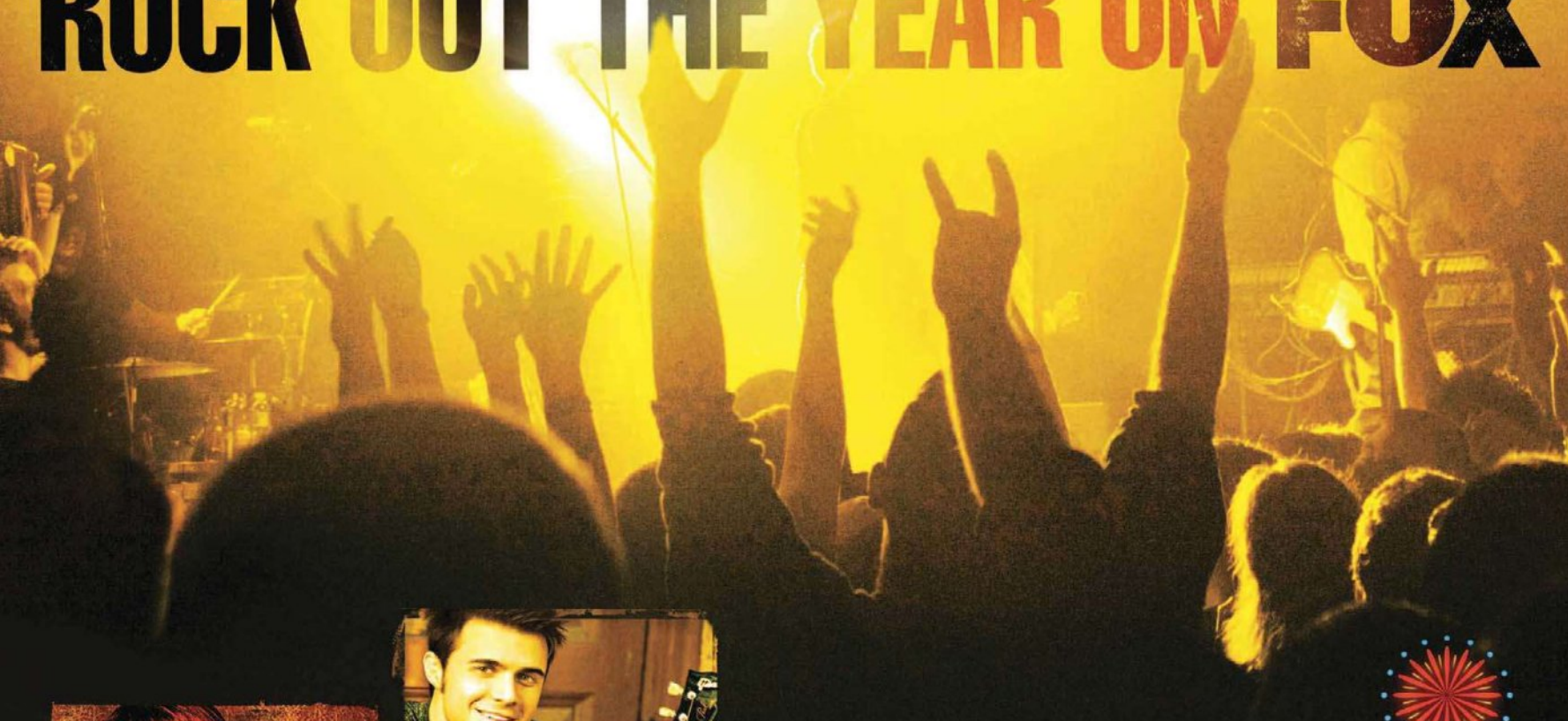
| RANK | ARTIST | TITLE | LABEL | SALES |
|------|------------------|---|---|------------|
| 1 | THE BEATLES | "1" | Apple/Capitol | 11,515,000 |
| 2 | 'N SYNC | "No Strings Attached" | Jive/Zomba | 11,112,000 |
| 3 | NORAH JONES | "Come Away With Me" | Blue Note | 10,557,000 |
| 4 | EMINEM | "The Marshall Mathers LP" | Web/Aftermath/Interscope | 10,208,000 |
| 5 | EMINEM | "The Eminem Show" | Web/Aftermath/Interscope | 9,806,000 |
| 6 | USHER | "Confessions" | LaFace/Zomba | 9,719,000 |
| 7 | LINKIN PARK | "Hybrid Theory" | Warner Bros. | 9,676,000 |
| 8 | CREED | "Human Clay" | Wind-up | 9,492,000 |
| 9 | BRITNEY SPEARS | "Oops! . . . I Did It Again" | Jive/Zomba | 9,185,000 |
| 10 | NELLY | "Country Grammar" | Fo' Reel/Universal/UMRG | 8,462,000 |
| 11 | 50 CENT | "Get Rich or Die Tryin' " | Shady/Aftermath/Interscope | 7,906,000 |
| 12 | SOUNDTRACK | "O Brother, Where Art Thou?" | Lost Highway/Mercury/IDJMG | 7,517,000 |
| 13 | EVANESCENCE | "Fallen" | Wind-up | 7,318,000 |
| 14 | NICKELBACK | "All the Right Reasons" | Roadrunner | 7,264,000 |
| 15 | SANTANA | "Supernatural" | Arista | 6,953,000 |
| 16 | ENYA | "A Day Without Rain" | Reprise/Warner Bros. | 6,926,000 |
| 17 | CARRIE UNDERWOOD | "Some Hearts" | 19/Arista/Arista Nashville/RMG | 6,876,000 |
| 18 | SHAGGY | "Hotshot" | MCA | 6,800,000 |
| 19 | AVRIL LAVIGNE | "Let Go" | Arista/RMG | 6,732,000 |
| 20 | LIMP BIZKIT | "Chocolate Starfish and the Hot Dog Flavored Water" | Flip/Interscope | 6,703,000 |
| 21 | NELLY | "Nellyville" | Fo' Reel/Universal/UMRG | 6,458,000 |
| 22 | CREED | "Weathered" | Wind-up | 6,380,000 |
| 23 | ALICIA KEYS | "Songs in A Minor" | J/RMG | 6,210,000 |
| 24 | KELLY CLARKSON | "Breakaway" | S/19/RCA/RMG | 6,109,000 |
| 25 | TIM MCGRAW | "Greatest Hits" | Curb | 6,020,000 |
| 26 | DIXIE CHICKS | "Home" | Monument/Columbia/Sony Music | 6,007,000 |
| 27 | MARIAH CAREY | "The Emancipation of Mimi" | Island/IDJMG | 5,922,000 |
| 28 | GREEN DAY | "American Idiot" | Reprise/Warner Bros. | 5,911,000 |
| 29 | JOSH GROBAN | "Closer" | 143/Reprise/Warner Bros. | 5,792,000 |
| 30 | LINKIN PARK | "Metemora" | Warner Bros. | 5,732,000 |
| 31 | OUTKAST | "Speakerboxxx/The Love Below" | LaFace/Zomba | 5,674,000 |
| 32 | DIXIE CHICKS | "Fly" | Monument/Sony Music | 5,640,000 |
| 33 | STAINED | "Break the Cycle" | Flip/Elektra/EEG | 5,593,000 |
| 34 | 3 DOORS DOWN | "The Better Life" | Republic/Universal/UMRG | 5,563,000 |
| 35 | NICKELBACK | "Silver Side Up" | Roadrunner/IDJMG | 5,446,000 |
| 36 | PINK | "M!ssundazt00d" | Arista | 5,441,000 |
| 37 | BACKSTREET BOYS | "Black & Blue" | Jive/Zomba | 5,414,000 |
| 38 | DR. DRE | "Dr. Dre—2001" | Aftermath/Interscope | 5,404,000 |
| 39 | SHANIA TWAIN | "Up!" | Mercury/UMGN | 5,396,000 |
| 40 | 50 CENT | "The Massacre" | Shady/Aftermath/Interscope/IGA | 5,217,000 |
| 41 | EMINEM | "Encore" | Shady/Aftermath/Interscope | 5,156,000 |
| 42 | RASCAL FLATTS | "Feels Like Today" | Lyric Street/Hollywood | 5,152,000 |
| 43 | FAITH HILL | "Breathe" | Warner Bros. (Nashville)/WRN | 5,083,000 |
| 44 | KID ROCK | "Cocky" | Lava/AG | 5,072,000 |
| 45 | JOSH GROBAN | "Josh Groban" | 143/Reprise/Warner Bros. | 5,047,000 |
| 46 | CELINE DION | "All the Way . . . A Decade of Song" | 550 Music/Epic | 4,997,000 |
| 47 | 'N SYNC | "Celebrity" | Jive/Zomba | 4,903,000 |
| 48 | SOUNDTRACK | "High School Musical" | Walt Disney | 4,849,000 |
| 49 | RASCAL FLATTS | "Me and My Gang" | Lyric Street/Hollywood | 4,802,000 |
| 50 | VARIOUS ARTISTS | "Now 5" | Sony Music/Zomba/Universal/EMI/Sony Music | 4,789,000 |

SOURCE: Nielsen SoundScan for the period of January 2000 through the week ending Nov. 29, 2009.

ALBUM SALES BY STORE TYPE
Chain stores and independent retailers were under attack from mass merchants led by Wal-Mart. Nontraditional retailers saw their share of sales surge, thanks mostly to digital and online CD vendors.

LIVE

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AND LAS VEGAS...
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DEC 31 **THU** 11PM **FOX**

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

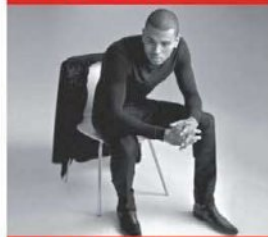


WELCOME BACK

>>After only one day of airplay, Sade's "Soldier of Love" debuts at No. 49 on Hot R&B/Hip-Hop Songs. The single was serviced to radio stations Dec. 8 and is the title cut from the group's first studio album in nine years, due Feb. 8.

'NOW' HEAR THIS

>>Lady Antebellum's "Need You Now" becomes just the second title this year to lead Hot Country Songs for four weeks, following Jason Aldean's "Big Green Tractor" in September. "Need" is only the fifth song by a group this decade to command the list for at least four frames.



STAY TUNED

>>On Dec. 16, head to Billboard.com, where we'll detail next week's Billboard 200. It's likely Susan Boyle will retain the lead with more than 500,000 sold while the second "Glee" soundtrack and Chris Brown's "Graffiti" will be the two highest bows.

CHART BEAT

>>Despite its status as a modern-era holiday standard, "Last Christmas," originally released by Wham in 1984, had not appeared on the Billboard Hot 100 until this week. Thanks to a cover by the "Glee" cast, the song marks its 25th anniversary with a bow at No. 63. Two years ago, Taylor Swift's version reached No. 28 on Hot Country Songs.

>>Christian crossover artist Plumb posts her first No. 1 on Hot Dance Club Songs, as "Hang On" rises 2-1. The singer says, " 'Hang On' was written about finding hope when you feel hopeless. For it to be No. 1 is not just a fantastic feeling, it's incredibly satisfying knowing I gave my fans what they wanted."

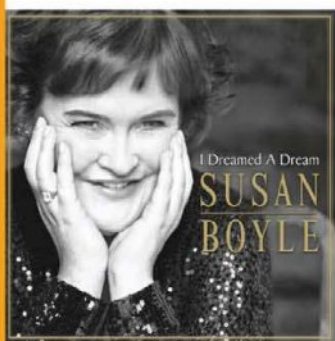
Read Chart Beat every week at billboard.com/chartbeat.

CHARTS

Boyle Sets Swift Course In Year-End Charge

Susan Boyle and Andrea Bocelli team up for a second week to rule the top two slots, respectively, on the Billboard 200 as the former's "I Dreamed a Dream" retains the top slot with 527,000 sold (down only 25%), while the latter's "My Christmas" shifts 428,000 (up 97%).

Since Nielsen SoundScan began



tracking sales in 1991, "Dream" becomes only the 16th album to sell more than 500,000 in each of its first two weeks, and the first to do so since 50 Cent's "The Massacre" in 2005 (1.1 million in its debut frame, followed by 771,000 in week No. 2).

And, with only a 25% decline in sales in its second week, "Dream" has the smallest sophomore-frame erosion for a No. 1-debuting album (released on a

Monday or Tuesday) since Barry Manilow's "Greatest Songs of the Fifties" dropped just 9% in its second week after bowing at No. 1 with 157,000. "Fifties" was helped in its second stanza, as that was the week ending Feb. 12, so it included Valentine's Day shopping.

So, now after just two weeks of release, "Dream" is the 10th-biggest-selling album of the year with 1.2 million copies sold.

For Boyle, her "Dream" is chasing after Taylor Swift's "Fearless" (2.5 million sold this year) for the title of 2009's best-selling album.

With four sales weeks left in the SoundScan tracking year, and with industry sources suggesting "Dream" will sell another 600,000 copies next week, Boyle may overtake Swift's sales figure by year's end.

This wouldn't be the first time a surprise fourth-quarter release rallies to overtake the assumed top seller of the year.

In 2007, Josh Groban's "Noel" was released 12 weeks before the end of the year and blew through 3.7 million in that span of time. Two weeks before the year was over, it had overtaken the soundtrack to "High School

Musical 2" (3 million) to become the year's best seller.

Two years ago this week, in the frame that ended Dec. 9, 2007, "Noel" moved 582,000 copies and then scored 669,000 and 757,000 stanzas in the two successive weeks, respectively. All told, "Noel" earned four weeks of at least a half-million in sales.

"Noel" is still selling strongly, more than two years after its release.

This week, it's No. 14 on the Billboard 200 with 63,000 (up 43%).

Over The Counter



MIDDLE AGES: Andrea Bocelli's "My Christmas" album surpasses 1 million in total sales in its fifth week (1.1 million) and becomes his best-selling set since the release of "Amore" in 2006 (1.7 million).

Conventional wisdom indicates that with Christmas approaching, sales for "My Christmas" should increase as we inch closer to Dec. 25. Thus, "My Christmas" has a chance of approaching the total sales racked up by Bocelli's two best-selling sets: 1997's "Romanza" (4.2 million) and 1999's "Sogno" (2.5 million).

Seeing Bocelli and Susan Boyle at the top of the Billboard 200 with such

big sales figures perhaps points to how the charts illustrate a divide among young and older consumers.

Boyle, 48, and Bocelli, 51, both likely attract much of their core audience from older fans—those who are still fond of the album configuration.

Conversely, the biggest-selling digital song from Boyle this week is the set's title track (17,000), and Bocelli's best is "What Child Is This" (No. 63 on Hot Digital Songs, with 20,000).

But I'm not quite sure it's as clear cut as saying older people buy albums and young people don't.

With Boyle, there's something that is resonating with consumers on a pure emotional level. They see a part of themselves in the rags-to-riches story of a middle-aged woman that stared down Simon Cowell in front of millions, surprising the world with her unexpected singing ability. Her fans are invested in Boyle's story, and they want a tangible piece of this cultural moment.

AND TO ALL . . . While this is the final printed issue of Billboard for 2009, don't fret—the charts department never sleeps. Our entire menu of charts will continue to be available weekly on Billboard.com and Billboard.biz.

Until we see you again in 2010, happy holidays!

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

| | ALBUMS | DIGITAL ALBUMS* | DIGITAL TRACKS |
|---------------------|------------|-----------------|----------------|
| This Week | 10,144,000 | 1,554,000 | 18,753,000 |
| Last Week | 10,727,000 | 1,754,000 | 19,791,000 |
| Change | -5.4% | -11.4% | -5.2% |
| This Week Last Year | 11,318,000 | 1,526,000 | 18,718,000 |
| Change | -10.4% | 1.8% | 0.2% |

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

| | 2008 | 2009 | CHANGE |
|---------------------------|----------------------|----------------------|-------------|
| OVERALL UNIT SALES | | | |
| Albums | 381,286,000 | 330,361,000 | -13.4% |
| Digital Tracks | 981,701,000 | 1,075,379,000 | 9.5% |
| Store Singles | 1,552,000 | 1,667,000 | 7.4% |
| Total | 1,364,539,000 | 1,407,407,000 | 3.1% |
| Albums w/TEA* | 479,456,100 | 437,898,900 | -8.7% |

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

ALBUM SALES

| | |
|-----|---------------|
| '08 | 381.3 million |
| '09 | 330.4 million |

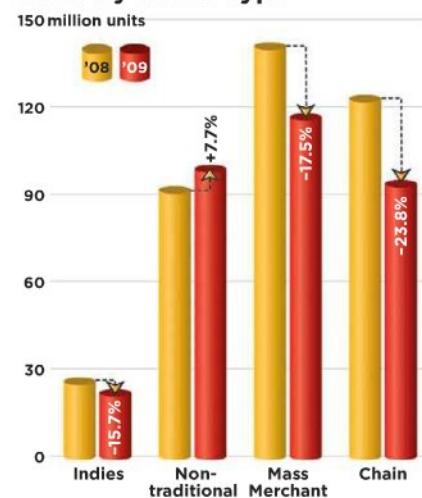
SALES BY ALBUM FORMAT

| | | | |
|---------|-------------|-------------|--------|
| CD | 319,036,000 | 257,631,000 | -19.2% |
| Digital | 60,453,000 | 70,437,000 | 16.5% |
| Vinyl | 1,674,000 | 2,240,000 | 33.8% |
| Other | 123,000 | 53,000 | -56.9% |

For week ending Dec. 6, 2009. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

Year-To-Date Album Sales By Store Type



Main Billboard 200 chart table with columns for Rank, Artist, Title, Cert., Peak Position, and Weeks on Chart. Includes featured text for #1 Susan Boyle and #12 Taylor Swift.

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

See Charts Legend for rules and explanations. © 2009, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. STING, CLIVE BARRON, ALICE IN CHAINS, JAMES MCHINCH.

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | ARTIST | Title | CERT. | PEAK POSITION | | THIS WEEK | LAST WEEK | WEEKS ON CHIT | ARTIST | Title | CERT. | PEAK POSITION |
|-----------|-----------|---------------|---|--|-------|---------------|-----|-----------|-----------|---------------|--|---|-------|---------------|
| | | | | | | | | | | | | | | |
| 101 | 56 | 52 | WEEZER DGC/INTERSCOPE 013510* (13.99) | Radiance | 7 | | 151 | 149 | 105 | 6 | JACK JOHNSON BRUSH FIRE 012673*/UMRG (13.99) | En Concert | | 11 |
| 102 | 168 | 183 | SOUNDTRACK NEW LINE 35028 (12.99) | Elf | 102 | | 152 | RE-ENTRY | 12 | | CARPENTERS A&M 215173/UMG (14.98) | Christmas Portrait | | 145 |
| 103 | 146 | 129 | ROSANNE CASH NASHVILLE 96576/RMG (18.99) | The List | 22 | | 153 | 175 | 136 | 15 | VARIOUS ARTISTS EMI/UNIVERSAL 56235/SONY MUSIC (18.99) | NOW That's What I Call Country Vol. 2 | | 10 |
| 104 | 108 | 118 | THE BEATLES APPLE 51383/CAPITOL (16.99) | Abbey Road | 1 | | 154 | 166 | 130 | 23 | BRAD PAISLEY ARISTA NASHVILLE 47352/SMN (13.99) | American Saturday Night | | 2 |
| 105 | 93 | 81 | PARAMORE FUELED BY RAMEN 518250/AG (18.99) | Brand New Eyes | 2 | | 155 | 165 | 108 | 5 | ALAN JACKSON CRACKER BARREL/ARISTA NASHVILLE/SONY CUSTOM MARKETING GROUP 755184 EX/SMN (11.99) | Songs Of Love And Heartache | | 34 |
| 106 | 161 | 166 | HARRY CONNICK, JR. COLUMBIA 370720/SONY MUSIC (18.99) | What A Night! A Christmas Album | 20 | | 156 | 138 | 88 | 9 | BEBE & CECE WINANS B&C 31105/MLA/CO (14.99) | Still | | 12 |
| 107 | 127 | 110 | KEITH URBAN CAPITOL NASHVILLE 35751* (18.99) | Defying Gravity | 1 | | 157 | RE-ENTRY | 13 | | MANNHEIM STEAMROLLER AMERICAN GRAMOPHONE 1227 (18.99) | Christmas Song | | 5 |
| 108 | 155 | 132 | JACKSON 5 MOTOWN 013448/UMG (13.98) | Ultimate Christmas Collection | 108 | | 158 | 135 | 109 | 15 | COLBIE CAILLAT UNIVERSAL REPUBLIC 013194/UMRG (13.99) | Breakthrough | | 1 |
| 109 | 110 | 83 | PINK LAFACE 36759/ULG (13.99) | Funhouse | 2 | | 159 | NEW | 1 | | BING CROSBY CAPITOL 63928 (18.99) | Christmas Classics | | 159 |
| 110 | 176 | - | BLAKROC BLAKROC 33032* EX (13.99) | BlakRoc | 110 | | 160 | 179 | 150 | 7 | VARIOUS ARTISTS COMPASS 43735 EX (9.99) | Tis The Season: Kids Christmas Sing-Along | | 105 |
| 111 | 188 | 185 | ELVIS PRESLEY RCA NASHVILLE 35479/SMN (17.99) | Christmas Duets | 17 | | 161 | 154 | 120 | 26 | CHICKENFOOT REDLINE 20091* (13.99) | Chickenfoot | | 4 |
| 112 | 172 | 178 | MARTINA MCBRIDE RCA NASHVILLE 67654/SMN (18.99) | White Christmas | 68 | | 162 | 80 | 121 | 3 | SOUNDTRACK SUMMIT 20751/1 (18.99) | The Twilight Saga: New Moon: The Score | | 80 |
| 113 | 54 | 58 | SWITCHFOOT LOWERCASE PEOPLE/ATLANTIC 527070*/AG (18.99) | Hello Hurricane | 13 | | 163 | 190 | - | 24 | JONAS BROTHERS HOLLYWOOD 002820 (18.99) | Lines, Vines And Trying Times | | 1 |
| 114 | 109 | 106 | MAXWELL COLUMBIA 85142/SONY MUSIC (11.99) | BLACKsummers' night | 1 | | 164 | NEW | 1 | | NAT KING COLE CAPITOL 31227 (18.99) | The Christmas Song | | 164 |
| 115 | 113 | 98 | GEORGE STRAIT MCA NASHVILLE 013173*/UMGN (13.99) | Twang | 1 | | 165 | RE-ENTRY | 29 | | CHRISSETTE MICHELE DEF JAM 012797/IDJMG (13.99) | Epiphany | | 1 |
| 116 | 184 | - | VARIOUS ARTISTS SPECIAL OLYMPICS/A&M 013527/UMG (11.99) | A Very Special Christmas 7 | 116 | | 166 | NEW | 1 | | BING CROSBY MCA SPECIAL PRODUCTS 731143/UMG (7.99) | White Christmas | | 166 |
| 117 | 145 | 117 | KENNY CHESNEY BNA 49530/SMN (11.99) | Greatest Hits II | 3 | | 167 | 162 | 149 | 5 | VARIOUS ARTISTS WALT DISNEY 004580 EX (8.99) | Disney: Holiday Magic 2009 | | 98 |
| 118 | 142 | 95 | MARIAH CAREY ISLAND 013226/IDJMG (19.99) | Memoirs Of An Imperfect Angel | 3 | | 168 | 185 | 133 | 14 | CHRIS YOUNG RCA NASHVILLE 22818/SMN (10.99) | The Man I Want To Be | | 19 |
| 119 | 125 | 115 | VARIOUS ARTISTS EMI/UNIVERSAL/ZOMBA 29917/SONY MUSIC (18.99) | NOW 31 | 1 | | 169 | NEW | 1 | | THALIA SONY MUSIC LATIN 56091 (11.99) | Primera Fila | | 169 |
| 120 | 177 | 172 | KIDZ BOP KIDS RAZOR & TIE 89208 (11.99) | Kidz Bop Christmas | 120 | | 170 | 187 | 154 | 43 | BILLY CURRINGTON MERCURY NASHVILLE 005550/UMGN (13.99) | Little Bit Of Everything | | 13 |
| 121 | 63 | - | TOM WAITS ANTI- 87053/EPITAPH (17.99) | Glitter And Doom: Live | 63 | | 171 | 196 | 189 | 178 | THE BEATLES APPLE 5MAG 03653/CAPITOL (18.99) | Sgt. Pepper's Lonely Hearts Club Band | | 141 |
| 122 | 70 | 22 | JANET A&M 013812/UMG (18.99) | Number Ones | 22 | | 172 | RE-ENTRY | 29 | | PHOENIX LOYALTY 0105*/GLASSNOTE (11.99) | Wolfgang Amadeus Phoenix | | 37 |
| 123 | 65 | 127 | MICHAEL BUBLE 143/REPRISE 48946/WARNER BROS. (18.99) | It's Time | 3 | | 173 | NEW | 1 | | DEAN MARTIN THE DEAN MARTIN FAMILY TRUST/HMP-0 013340/UMG (13.99) | My Kind Of Christmas | | 173 |
| 124 | 102 | 78 | DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 013456/UMRG (9.99) | So Far Gone (EP) | 6 | | 174 | 153 | 175 | 20 | DEMI LOVATO HOLLYWOOD 003453 (18.99) | Here We Go Again | | 1 |
| 125 | 181 | 167 | DAVE MATTHEWS BAND BAMA RAGS/RCA 48712*/RMG (18.99) | Big Whiskey And The GrooGrux King | 1 | | 175 | 73 | 99 | 5 | STEVEN CURTIS CHAPMAN SPARROW 26516 (17.99) | Beauty Will Rise | | 27 |
| 126 | 101 | 104 | SKILLET ARDENT/WO/ATLANTIC 519927/AG (13.99) | Awake | 2 | | 176 | RE-ENTRY | 10 | | SOUNDTRACK WALT DISNEY 003007 (12.99) | Disney: Phineas And Ferb | | 59 |
| 127 | RE-ENTRY | 2 | BARRY MANILOW ARISTA 57460/RMG (11.99) | In The Swing Of Christmas | 127 | | 177 | NEW | 1 | | BURL IVES MCA SPECIAL PRODUCTS 322177/UMG (8.99) | Rudolph The Red-Nosed Reindeer | | 177 |
| 128 | 129 | 116 | SHINEDOWN ATLANTIC 51124/AG (18.99) | The Sound Of Madness | 8 | | 178 | RE-ENTRY | 13 | | VARIOUS ARTISTS EMI/ZOMBA/SONY MUSIC/UNIVERSAL 585620/UMRG (11.99) | NOW That's What I Call Christmas! | | 3 |
| 129 | 124 | 93 | LUKE BRYAN CAPITOL NASHVILLE 65833 (18.99) | Doin' My Thing | 6 | | 179 | 200 | 157 | 57 | RASCAL FLATTS LYRIC STREET 002764 (13.99) | Greatest Hits Volume 1 | | 6 |
| 130 | 57 | 134 | MICHAEL BUBLE 143/REPRISE 100313/WARNER BROS. (18.99) | Call Me Irresponsible | 1 | | 180 | RE-ENTRY | 105 | | THE BEATLES APPLE 29325/CAPITOL (18.99/12.99) | 1 | | 1 |
| 131 | 103 | 79 | BRITNEY SPEARS JIVE 58675/ULG (13.99) | The Singles Collection | 22 | | 181 | NEW | 1 | | ANDREA BOCELLI SUGAR/SONY/UNIVERSAL MUSIC LATIN 653836/UMLE (18.99) | Mi Navidad | | 181 |
| 132 | 171 | 182 | FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR CAPITOL 42710 (18.99) | Christmas With The Rat Pack | 122 | | 182 | 194 | 147 | 9 | KISS KISS 200901 EX (14.98 CD/DVD) | Sonic Boom | | 2 |
| 133 | RE-ENTRY | 14 | MARIAH CAREY COLUMBIA/LEGACY 64222/SONY MUSIC (8.99) | Merry Christmas | 5 | | 183 | NEW | 1 | | JENNI RIVERA FONOVISA 354398/UMLE (13.99) | La Gran Senora | | 183 |
| 134 | 45 | 91 | PEARL JAM MONKEYWRENCH 8274* (18.99) | Backspacer | 1 | | 184 | NEW | 1 | | ENYA REPRISE 157803/WARNER BROS. (27.98 CD/DVD) | The Very Best Of Enya | | 184 |
| 135 | NEW | 1 | THE BRAVERY ISLAND 013602*/IDJMG (13.99) | Stir The Blood | 135 | | 185 | 114 | - | 2 | BOYZ II MEN DECCA 013393 (17.99) | Love | | 114 |
| 136 | 180 | 164 | KENNY G ARISTA/SONY BMG CUSTOM MARKETING GROUP 86734/SONY MUSIC (8.99) | Holiday Collection | 85 | | 186 | NEW | 1 | | COSCULLUELA REGGAETON/SIENTE/UNIVERSAL MUSIC LATIN 653835/UMLE (13.99) | El Principe | | 186 |
| 137 | 146 | 153 | YO-YO MA SONY CLASSICAL 24414/SONY MASTERWORKS (18.99) | Yo-Yo Ma & Friends: Songs Of Joy & Peace | 20 | | 187 | RE-ENTRY | 43 | | THE FRAY EPIC 10202*/SONY MUSIC (13.99) | The Fray | | 1 |
| 138 | 164 | 158 | THE BEATLES APPLE 92414/CAPITOL (24.99) | The Beatles | 1 | | 188 | 186 | 188 | 18 | KIDZ BOP KIDS RAZOR & TIE 89208 (18.99) | Kidz Bop 16 | | 8 |
| 139 | 111 | 124 | RASCAL FLATTS LYRIC STREET 002764 (18.99) | Unstoppable | 1 | | 189 | 99 | 159 | 95 | JOURNEY COLUMBIA 44493 (13.99) | Journey's Greatest Hits | | 10 |
| 140 | 152 | 111 | BROOKS & DUNN ARISTA NASHVILLE 49922/SMN (13.99) | #1s ... And Then Some | 5 | | 190 | 133 | - | 2 | ANGIE STONE STAX 31288/CONCORD (18.99) | Unexpected | | 133 |
| 141 | 134 | 144 | SOUNDTRACK WALT DISNEY 002970 (18.99) | Hannah Montana 3 | 2 | | 191 | 68 | 181 | 90 | MICHAEL JACKSON EPIC DE 40600 (11.99) | Bad | | 1 |
| 142 | RE-ENTRY | 10 | DIANA KRALL FEAT. THE CLAYTON/HAMILTON JAZZ ORCHESTRA VERVE 004717*/VJG (18.99) | Christmas Songs | 17 | | 192 | 96 | 191 | 48 | MICHAEL BUBLE 143/REPRISE 48976/WARNER BROS. (18.99) | Michael Buble | | 47 |
| 143 | 121 | 171 | KELLY CLARKSON S/19/RCA 32715/SONY MUSIC (13.99) | All I Ever Wanted | 1 | | 193 | RE-ENTRY | 5 | | TRAIN COLUMBIA 07736/SONY MUSIC (12.99) | Save Me, San Francisco | | 17 |
| 144 | 141 | 92 | MUSE HELIUM-3 521130/WARNER BROS. (18.99) | The Resistance | 3 | | 194 | RE-ENTRY | 31 | | VARIOUS ARTISTS SPECIAL OLYMPICS/A&M 213811/UMG (9.99) | A Very Special Christmas | | 4 |
| 145 | 120 | 112 | THREE DAYS GRACE JIVE 46256/ULG (13.99) | Life Starts Now | 3 | | 195 | 83 | - | 149 | DAUGHTRY 19/RCA 88860/RMG (9.99) | Daughtry | | 1 |
| 146 | RE-ENTRY | 13 | JAMES TAYLOR COLUMBIA 00323/SONY MUSIC (9.99) | James Taylor At Christmas | 16 | | 196 | RE-ENTRY | 2 | | MICHAEL MCDONALD CHOPIN 83036/RAZOR & TIE (11.98) | This Christmas | | 95 |
| 147 | 151 | 89 | JAMEY JOHNSON MERCURY NASHVILLE 011237*/UMGN (13.99) | That Lonesome Song | 28 | | 197 | RE-ENTRY | 97 | | CARRIE UNDERWOOD 19/ARISTA NASHVILLE 11221/SMN (12.99) | Carnival Ride | | 1 |
| 148 | 75 | 21 | ONEREPUBLIC MOSLEY/INTERSCOPE 013607/AGA (13.98) | Waking Up | 21 | | 198 | RE-ENTRY | 8 | | KIDZ BOP KIDS RAZOR & TIE 89155 (18.99) | The Coolest Kidz Bop Christmas Ever! | | 57 |
| 149 | RE-ENTRY | 18 | CELINE DION 550 MUSIC/EPIC 69523/SONY MUSIC (8.99) | These Are Special Times | 2 | | 199 | RE-ENTRY | 12 | | SARAH MCLACHLAN ARISTA 81504/RMG (18.99) | Wintersong | | 7 |
| 150 | 118 | 113 | EMINEM WEBB/SHADY/AFTERMATH/INTERSCOPE 012863*/AGA (13.98) | Relapse | 1 | | 200 | 199 | - | 12 | BOYS LIKE GIRLS COLUMBIA 49182/SONY MUSIC (11.99) | Love Drunk | | 8 |



125
The set's surprise Grammy Award nomination for album of the year, in addition to a \$9.99 sale tag at Best Buy, help power its 36% increase to 10,000 copies and its best sales week since September.



163
The Grammy nominations TV special may prompt the increase for the Jonas Brothers' set (up 7%) as Nick Jonas (pictured) performed on the show, debuting the first single from his upcoming solo album.

177
The singer/actor, who would have turned 100 in June, returns to the chart for the first time since 1965. The set's "A Holly Jolly Christmas" falls from No. 1 to No. 2 on Holiday Songs this week (see page 180).

181
This isn't quite the Spanish-language equivalent of "My Christmas" (No. 2), but it's fairly close. On Top Latin Albums, it rises 3-2 with a 33% jump.



184
The singer's new hits compilation comes in two flavors: a nuts-and-bolts offering at No. 55 (22,000) and a double-length version here, with a much different tracklist (6,000).

| | | | | | | | | |
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TOP HOLIDAY™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | IMPRINT / DISTRIBUTING LABEL | PRICE | Title | CERT. |
|-----------|----------------|----------------|---|--|------------------------|--|-------|
| 1 | 1 | 5 | #1 ANDREA BOCELLI | SUGAR | 013437/DECCA (18.98) ⊕ | My Christmas | 5 |
| 2 | 4 | 40 | JOSH GROBAN | 143/REPRISE 231548/WARNER BROS. | (18.98) ⊕ | Noel | 5 |
| 3 | 2 | 24 | CASTING CROWNS | BEACH STREET/REUNION 10129/SONY MUSIC | (13.98) | Peace On Earth | ● |
| 4 | 5 | 6 | STING | CHERRYTREE/DG 013329*/UNIVERSAL CLASSICS GROUP | (16.98) ⊕ | If On A Winter's Night... | ● |
| 5 | 3 | 17 | TAYLOR SWIFT | BIG MACHINE 0715 EX | (6.99) | The Taylor Swift Holiday Collection (EP) | ● |
| 6 | 6 | 8 | SUGARLAND | MERCURY NASHVILLE 013328/UMGN | (13.98) | Gold And Green | ● |
| 7 | 7 | 8 | MANNHEIM STEAMROLLER | AMERICAN GRAMOPHONE 2525 | (18.98) | Christmas: 25th Anniversary Collection | ● |
| 8 | 9 | 45 | MICHAEL BUBLE | 143/REPRISE 279036/WARNER BROS. | (7.99) | Let It Snow! (EP) | ● |
| 9 | 10 | 8 | DAVID ARCHULETA | 19/JIVE 57494/JLG | (13.98) | Christmas From The Heart | ● |
| 10 | 19 | 5 | STRAIGHT NO CHASER | ATCO/ATLANTIC 520740/AG | (18.98) | Christmas Cheers | ● |
| 11 | 11 | 71 | TRANS-SIBERIAN ORCHESTRA | LAVA 93146/AG | (18.98) | The Lost Christmas Eve | ● |
| 12 | 8 | 9 | CHRIS TOMLIN | GLORY IN THE HIGHEST 93261/SPARROW | (12.98) | Glory In The Highest: Christmas Songs Of Worship | ● |
| 13 | 14 | 127 | TRANS-SIBERIAN ORCHESTRA | LAVA 92736/AG | (15.98) | Christmas Eve And Other Stories | 2 |
| 14 | 20 | 23 | FAITH HILL | WARNER BROS. (NASHVILLE) 511500/WRN | (18.98) ⊕ | Joy To The World | ● |
| 15 | 17 | 45 | VARIOUS ARTISTS | EMI/UNIVERSAL/ZOMBA/SONY STRATEGIC MARKETING GROUP 80482/SONY MUSIC | (19.98) | NOW That's What I Call Christmas! 3 | ● |
| 16 | 27 | 19 | ENYA | REPRISE 512383/WARNER BROS. | (18.98) | And Winter Came... | ● |
| 17 | 21 | 9 | BOB DYLAN | COLUMBIA 57323/SONY MUSIC | (13.98) | Christmas In The Heart | ● |
| 18 | 23 | 8 | NEIL DIAMOND | COLUMBIA 56892/SONY MUSIC | (11.98) | A Cherry Cherry Christmas | ● |
| 19 | 13 | 9 | VARIOUS ARTISTS | EMI/UNIVERSAL 56260/SONY MUSIC | (19.98) | NOW That's What I Call A Country Christmas | ● |
| 20 | 12 | 3 | VARIOUS ARTISTS | EMI SPECIAL MARKETS 86608 EX/STARBUCKS | (12.98) | Making Merry | ● |
| 21 | 16 | 20 | THE CHIPMUNKS WITH DAVID SEVILLE | CAPITOL 36558 | (13.98) | Christmas With The Chipmunks | ● |
| 22 | 22 | 50 | CELTIC WOMAN | MANHATTAN 70124/BLG | (18.98) | A Christmas Celebration | ● |
| 23 | 35 | 17 | STRAIGHT NO CHASER | ATCO/ATLANTIC 515785/AG | (18.98) | Holiday Spirits | ● |
| 24 | 15 | 4 | VARIOUS ARTISTS | CONCORD 2319068 EX | (8.99) | Letters To Santa: A Holiday Musical Collection | ● |
| 25 | 32 | 164 | VINCE GUARALDI TRIO | FANTASY 30066/CONCORD | (15.98) | A Charlie Brown Christmas (Soundtrack) | 3 |
| 26 | 28 | 70 | ELVIS PRESLEY | RCA SPECIAL PRODUCTS/SONY STRATEGIC MARKETING GROUP 44931/SONY MUSIC | (8.98) | It's Christmas Time | 2 |
| 27 | 30 | 108 | TRANS-SIBERIAN ORCHESTRA | LAVA 83145/AG | (15.98) | The Christmas Attic | ● |
| 28 | 26 | 20 | VARIOUS ARTISTS | UNIVERSAL/EMI/SONY MUSIC 011941/UME | (18.98) | The Essential NOW That's What I Call Christmas | ● |
| 29 | 29 | 60 | IL DIVO | SYCO/COLUMBIA 97715/SONY MUSIC | (18.98) | The Christmas Collection | ● |
| 30 | 25 | 42 | ELVIS PRESLEY | RCA/SONY STRATEGIC MARKETING GROUP 88908/SONY MUSIC | (18.98) | Elvis Christmas | ● |
| 31 | 31 | 24 | AMY GRANT | AMY GRANT PRODUCTIONS 13781/SPARROW | (17.98) | The Christmas Collection | ● |
| 32 | 38 | 43 | SOUNDTRACK | NEW LINE 39028 | (12.98) | Elf | ● |
| 33 | 36 | 20 | HARRY CONNICK, JR. | COLUMBIA 37020/SONY MUSIC | (18.98) | What A Night! A Christmas Album | ● |
| 34 | 34 | 8 | JACKSON 5 | MOTOWN 013446/UME | (13.98) | Ultimate Christmas Collection | ● |
| 35 | 45 | 21 | ELVIS PRESLEY | RCA NASHVILLE 35479/SMN | (17.98) | Christmas Duets | ● |
| 36 | 40 | 148 | MARTINA MCBRIDE | RCA NASHVILLE 15469/SMN | (18.98) | White Christmas | ● |
| 37 | 44 | 2 | VARIOUS ARTISTS | SPECIAL OLYMPICS/A&M 013527/UME | (11.99) | A Very Special Christmas 7 | ● |
| 38 | 41 | 8 | KIDZ BOP KIDS | RAZOR & TIE 89206 | (11.99) | Kidz Bop Christmas | ● |
| 39 | RE-ENTRY | 8 | BARRY MANLOW | ARISTA 57480/RMG | (11.98) | In The Swing Of Christmas | ● |
| 40 | 39 | 83 | FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR | CAPITOL 42210 | (18.98) | Christmas With The Rat Pack | ● |
| 41 | 47 | 169 | MARIAH CAREY | COLUMBIA 64222/SONY MUSIC | (13.98) ⊕ | Merry Christmas | 5 |
| 42 | 43 | 29 | KENNY G | SONY CLASSICAL 24414/SONY MASTERWORKS | (8.98) | Holiday Collection | ● |
| 43 | 33 | 23 | YO-YO MA | SONY CLASSICAL 24414/SONY MASTERWORKS | (18.98) ⊕ | Yo-Yo Ma & Friends: Songs Of Joy & Peace | ● |
| 44 | RE-ENTRY | 8 | DIANA KRALL FEAT. THE CLAYTON/HAMILTON JAZZ ORCHESTRA | VERVE 004717/VG | (18.98) | Christmas Songs | ● |
| 45 | 48 | 39 | JAMES TAYLOR | COLUMBIA 00323/SONY MUSIC | (18.98) | James Taylor At Christmas | ● |
| 46 | 50 | 160 | CELINE DION | 550 MUSIC/EPIC 69523/SONY MUSIC | (13.98) | These Are Special Times | 5 |
| 47 | 46 | 155 | CARPENTERS | A&M 215173/UME | (14.98) | Christmas Portrait | ● |
| 48 | 49 | 29 | MANNHEIM STEAMROLLER | AMERICAN GRAMOPHONE 1227 | (18.98) ⊕ | Christmas Song | ● |
| 49 | HOT SHOT DEBUT | 8 | BING CROSBY | CAPITOL 63928 | (18.98) | Christmas Classics | ● |
| 50 | 42 | 8 | VARIOUS ARTISTS | COMPASS 43735 EX | (9.98) | Tis The Season: Kids Christmas Sing-Along | ● |

What's the most popular Christmas song of all time? This week, "Silent Night" makes a case for itself as it appears on six of the top 10 sets on **Top Holiday Albums** (Nos. 1-3, 5, 6 and 9). However, the song doesn't have a definitive version, as it has appeared for only one week on the **Hot Holiday Songs** chart, in 2001, thanks to a rendition by Christina Aguilera.



TOP DIGITAL™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | IMPRINT / DISTRIBUTING LABEL | Title | BB-200 RANKING | CERT. |
|-----------|-----------|----------------|--------------------------|--|---|-----------------------|-------|
| 1 | 13 | 3 | #1 ANDREA BOCELLI | SUGAR | 013437/DECCA ⊕ | My Christmas | 2 |
| 2 | 3 | 54 | LADY GAGA | STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE | /AGA | The Fame | 5 |
| 3 | 4 | 2 | SUSAN BOYLE | SYCO/COLUMBIA /SONY MUSIC | I Dreamed A Dream | 1 | ● |
| 4 | 1 | 2 | LADY GAGA | STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE | /AGA | The Fame Monster (EP) | 13 |
| 5 | NEW | 2 | R. KELLY | JIVE /JLG | Untitled | 4 | ● |
| 6 | 6 | 3 | JOHN MAYER | COLUMBIA /SONY MUSIC | Battle Studies | 17 | ● |
| 7 | 19 | 5 | TAYLOR SWIFT | BIG MACHINE | The Taylor Swift Holiday Collection (EP) | 21 | ● |
| 8 | RE-ENTRY | 5 | MICHAEL BUBLE | 143/REPRISE /WARNER BROS. | Let It Snow! (EP) | 32 | ● |
| 9 | 2 | 2 | RIHANNA | SRP/DEF JAM /JD/JAG | Rated R | 16 | ● |
| 10 | 7 | 8 | SOUNDTRACK | SUMMIT/CHOP SHOP/ATLANTIC /AG | The Twilight Saga: New Moon | 9 | ● |
| 11 | 9 | 26 | THE BLACK EYED PEAS | INTERSCOPE /AGA | The E.N.D. | 23 | ● |
| 12 | 10 | 21 | OWL CITY | UNIVERSAL REPUBLIC /UMRG | Ocean Eyes | 27 | ● |
| 13 | NEW | 3 | BING CROSBY | CAPITOL | Christmas Classics | 159 | ● |
| 14 | NEW | 4 | Allison Iraheta | 19/JIVE /JLG | Just Like You | 35 | ● |
| 15 | NEW | 4 | STRAIGHT NO CHASER | ATCO/ATLANTIC /AG | Christmas Cheers | 38 | ● |
| 16 | RE-ENTRY | 3 | VINCE GUARALDI TRIO | FANTASY /CONCORD | A Charlie Brown Christmas (Soundtrack) | 79 | 3 |
| 17 | RE-ENTRY | 5 | KINGS OF LEON | RCA /RMG | Only By The Night | 58 | ● |
| 18 | RE-ENTRY | 5 | JOSH GROBAN | 143/REPRISE /WARNER BROS. | Noel | 14 | 5 |
| 19 | 12 | 5 | SOUNDTRACK | 20TH CENTURY FOX TV/COLUMBIA /SONY MUSIC | Glee: Season One: The Music Volume 1 | 20 | ● |
| 20 | NEW | 3 | Blakroc | BLAKROC | BlakRoc | 110 | ● |
| 21 | RE-ENTRY | 1 | TRANS-SIBERIAN ORCHESTRA | ATLANTIC /AG | Night Castle | 26 | ● |
| 22 | NEW | 2 | VARIOUS ARTISTS | WARNER BROS. | Gift Wrapped: 20 Songs That Keep On Giving! | — | ● |
| 23 | 11 | 13 | JAY-Z | ROC NATION /AG ⊕ | The Black Album 3 | 43 | ● |
| 24 | NEW | 1 | VARIOUS ARTISTS | EMI/ZOMBA/SONY MUSIC/UNIVERSAL /JUMRG | NOW That's What I Call Christmas! | 178 | 6 |
| 25 | RE-ENTRY | 1 | DAVID ARCHULETA | 19/JIVE /JLG | Christmas From The Heart | 34 | ● |

TOP INTERNET™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | IMPRINT / DISTRIBUTING LABEL | Title | BB-200 RANKING | CERT. |
|-----------|-----------|----------------|--------------------------|--|---|----------------|-------|
| 1 | 1 | 2 | #1 SUSAN BOYLE | SYCO/COLUMBIA 59829/SONY MUSIC | I Dreamed A Dream | 1 | ● |
| 2 | 3 | 5 | ANDREA BOCELLI | SUGAR 013437/DECCA ⊕ | My Christmas | 2 | ● |
| 3 | 9 | 40 | TAYLOR SWIFT | BIG MACHINE 0200 ⊕ | Fearless | 3 | 4 |
| 4 | 11 | 5 | SOUNDTRACK | 20TH CENTURY FOX TV/COLUMBIA 54900/SONY MUSIC | Glee: Season One: The Music Volume 1 | 20 | ● |
| 5 | 4 | 3 | NORAH JONES | BLUE NOTE 99286*/BLG | The Fall | 7 | ● |
| 6 | 6 | 9 | MICHAEL BUBLE | 143/REPRISE 520733/WARNER BROS. | Crazy Love | 10 | ● |
| 7 | 5 | 5 | CARRIE UNDERWOOD | 19/ARISTA NASHVILLE 49923/SMN | Play On | 6 | ● |
| 8 | 17 | 8 | SOUNDTRACK | SUMMIT/CHOP SHOP/ATLANTIC 519421/AG | The Twilight Saga: New Moon | 9 | ● |
| 9 | 24 | 9 | THE BEATLES | APPLE 99449/CAPITOL ⊕ | The Beatles In Stereo | 89 | ● |
| 10 | 18 | 6 | MICHAEL JACKSON | MJJ/EPIC 76067/SONY MUSIC | Michael Jackson's This Is It (Soundtrack) | 8 | ● |
| 11 | 2 | 2 | ADAM LAMBERT | 19/RCA 54801/RMG | For Your Entertainment | 22 | ● |
| 12 | 7 | 9 | LADY GAGA | STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE | 011805*/AGA | The Fame | 5 |
| 13 | 16 | 6 | STING | CHERRYTREE/DG 013329*/UNIVERSAL CLASSICS GROUP ⊕ | If On A Winter's Night... | 19 | ● |
| 14 | 10 | 3 | JOHN MAYER | COLUMBIA 53087/SONY MUSIC | Battle Studies | 17 | ● |
| 15 | RE-ENTRY | 1 | ROSANNE CASH | MANHATTAN 96578/BLG | The List | 103 | ● |
| 16 | 15 | 3 | PAUL MCCARTNEY | MPL/HEAR 31557/CONCORD ⊕ | Good Evening New York City | 42 | ● |
| 17 | 14 | 3 | MANNHEIM STEAMROLLER | AMERICAN GRAMOPHONE 1227 | Christmas: 25th Anniversary Collection | 29 | ● |
| 18 | RE-ENTRY | 1 | STRAIGHT NO CHASER | ATCO/ATLANTIC 515785/AG | Holiday Spirits | 71 | ● |
| 19 | 13 | 4 | BON JOVI | ISLAND 013790/DJMG ⊕ | The Circle | 36 | ● |
| 20 | RE-ENTRY | 1 | JUSTIN BIEBER | SCHOOLBOY/RAYMOND BRAUN/ISLAND 013719/DJMG | My World (EP) | 12 | ● |
| 21 | RE-ENTRY | 1 | LADY ANTEBELLUM | CAPITOL NASHVILLE 03206 | Lady Antebellum | 25 | ● |
| 22 | 19 | 6 | TRANS-SIBERIAN ORCHESTRA | ATLANTIC 520271/AG | Night Castle | 26 | ● |
| 23 | 21 | 6 | ROD STEWART | J 30256/RMG | Soubook | 39 | ● |
| 24 | RE-ENTRY | 1 | BOB DYLAN | COLUMBIA 57323/SONY MUSIC | Christmas In The Heart | 59 | ● |
| 25 | 12 | 2 | TOM WAITS | ANTI- 87053/EPIAPH | Glitter And Doom: Live | 121 | ● |

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| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT/LABEL) |
|-----------|-----------|----------------|--------------------------------|--|
| 1 | 1 | 11 | #1 EMPIRE STATE OF MIND | JAY-Z + ALICIA KEYS (ROC NATION) |
| 2 | 4 | 14 | SWEET DREAMS | BEYONCÉ (MUSIC/WEA/COLUMBIA) |
| 3 | 3 | 16 | WHATCHA SAY | JASON DERULO (BELUGA HEIGHTS/WARNER BROS.) |
| 4 | 2 | 14 | PAPARAZI | LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE) |
| 5 | 5 | 10 | SEXY CHICK | DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL) |
| 6 | 7 | 9 | REPLAY | IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE) |
| 7 | 6 | 20 | DOWN | JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC) |
| 8 | 8 | 13 | ALREADY GONE | KELLY CLARKSON (19/RCA/RMG) |
| 9 | 9 | 9 | 3 | BRITNEY SPEARS (JIVE/JLG) |
| 10 | 12 | 9 | FIREFLIES | OWL CITY (UNIVERSAL REPUBLIC) |
| 11 | 10 | 13 | FOREVER | DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE) |
| 12 | 16 | 6 | TIK TOK | KESHA (KASZ MONEY/RCA/RMG) |
| 13 | 19 | 6 | BAD ROMANCE | LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE) |
| 14 | 11 | 32 | YOU BELONG WITH ME | TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC) |
| 15 | 13 | 12 | MEET ME HALFWAY | THE BLACK EYED PEAS (INTERSCOPE) |

HOT DIGITAL SONGS™ **.com**

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT/LABEL) |
|-----------|-----------|----------------|--|---|
| 1 | 1 | 6 | #1 BAD ROMANCE | LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE) |
| 2 | 3 | 9 | TIK TOK | KESHA (KASZ MONEY/RCA/RMG) |
| 3 | 2 | 13 | EMPIRE STATE OF MIND | JAY-Z + ALICIA KEYS (ROC NATION) |
| 4 | 4 | 16 | FIREFLIES | OWL CITY (UNIVERSAL REPUBLIC) |
| 5 | 5 | 16 | REPLAY | IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE) |
| 6 | 6 | 11 | MEET ME HALFWAY | THE BLACK EYED PEAS (INTERSCOPE) |
| 7 | 8 | 19 | SEXY BITCH | DAVID GUETTA FEATURING AKON (GUM/ASTRALWERKS/CAPITOL) |
| 8 | 7 | 17 | WHATCHA SAY | JASON DERULO (BELUGA HEIGHTS/WARNER BROS.) |
| 9 | 9 | 9 | 3 | BRITNEY SPEARS (JIVE/JLG) |
| 10 | 13 | 16 | NEED YOU NOW | LADY ANTEBELLUM (CAPITOL NASHVILLE) |
| 11 | 10 | 17 | PARTY IN THE U.S.A. | MILEY CYRUS (HOLLYWOOD) |
| 12 | 14 | 26 | I GOTTA FEELING | THE BLACK EYED PEAS (INTERSCOPE) |
| 13 | 11 | 22 | DOWN | JAY SEAN FEATURING LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC) |
| 14 | 18 | 28 | ALL I WANT FOR CHRISTMAS IS YOU | MARIAH CAREY (COLUMBIA) |
| 15 | 32 | 2 | BEDROCK | YOUNG MONEY FEAT. LLOYD (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) |

HOT HOLIDAY SONGS™ **.biz**

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / DISTRIBUTING LABEL) |
|-----------|-----------|----------------|--|---------------------------------------|
| 1 | 2 | 53 | #1 ROCKIN' AROUND THE CHRISTMAS TREE | BRENDA LEE (MCA/UMG) |
| 2 | 1 | 55 | A HOLLY JOLLY CHRISTMAS | BURL IVES (MCA SPECIAL PRODUCTS/UMG) |
| 3 | 6 | 55 | IT'S THE MOST WONDERFUL TIME OF THE YEAR | ANDY WILLIAMS (COLUMBIA/LEGACY) |
| 4 | 4 | 52 | JINGLE BELL ROCK | BOBBY HELMS (DECCA/MCA/UMG) |
| 5 | 3 | 52 | THE CHRISTMAS SONG (MERRY CHRISTMAS TO YOU) | NAT KING COLE (CAPITOL) |
| 6 | | | | |

THE BILLBOARD HOT 100

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT / PROMOTION LABEL, PEAK POSITION. Contains chart data for weeks 1 through 55.



The track by Jay-Z and Alicia Keys has the biggest audience lead of the year on Hot 100 Airplay as 36.6 million impressions separate it from Beyoncé's "Sweet Dreams" at No. 2.

The group had two of the six titles to spend at least 10 weeks at No. 1 this decade. That's down from 10 double-digit No. 1 stays in the '90s.

She's the only artist this decade to have two albums—"Dangerously in Love" and "I Am... Sasha Fierce"—each produce four top 10 Hot 100 singles.



The Hot 100 Artist of the Decade spent a total of 126 weeks in the top 10 during the past 10 years, the only artist to reach triple digits. Beyoncé, with 74 weeks, was next in line.



The cast equals Lil Wayne for most charted tracks in 2009 with 21 and has a chance to surpass the rapper next week on the final chart of the calendar year.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT / PROMOTION LABEL, PEAK POSITION. Contains chart data for weeks 56 through 100.

BETWEEN THE BULLETS DECADE NO. 1 TOTAL IS ALL-TIME LOW

With one week left until the close of the calendar year (according to Billboard chart dates), it appears that Jay-Z and Alicia Keys' "Empire State of Mind" will be the 129th and final song to top the Billboard Hot 100 this decade. Since a high of 253 No. 1s in the '70s, the decade tally of No. 1s has steadily declined. There were 231 songs that ruled the list in the '80s, and 140 climbed to the top in the '90s. The period from the chart's launch in August 1958 to 1969 produced 227 No. 1s. The drastic dip in No. 1s the past two decades can be tied to the increased accuracy of the Hot 100, courtesy of Nielsen-based monitored airplay and point-of-purchase sales data, which has formed the basis of the chart since 1991. —Silvio Pietrolungo

The most popular songs, according to all-format audience impressions, measured by Nielsen Broadcast Data Systems and sales data, are listed in this chart. For more information on the chart, visit www.billboard.com. © 2009 Nielsen Business Media, Inc. All rights reserved. GLEE is a trademark of Twentieth Century Fox Film Corporation.

MAINSTREAM TOP 40 chart with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL).

ADULT CONTEMPORARY chart with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL).

ADULT TOP 40 chart with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL).

ROCK SONGS chart with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL).

ALTERNATIVE chart with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL).

TRIPLE A chart with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL).

Not content with claiming the honor of top title of the decade ("How You Remind Me") on Rock Songs... "Never Gonna Be Alone," the third format single from "Dark Horse," rises 11-10 on the latter chart to become the band's 10th top 10...



CAILLAT

The oldest entry on Alternative and Triple A—Kings of Leon's "Use Somebody"—is the top title of the year on each tally. The song is also the No. 1 Triple A track of the decade; view the format's top cuts of the 2000s exclusively on billboard.biz



HOT COUNTRY SONGS™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | Artist | PEAK POSITION | WEEKS ON CHART | LAST WEEK | WEEKS ON CHART | TITLE | Artist | PEAK POSITION |
|-----------|-----------|----------------|---|---|---------------|----------------|-----------|----------------|--|--|---------------|
| 1 | 1 | 17 | #1 NEED YOU NOW P. WOLFE, L. BRYAN, C. KELLEY (H. WAYWOOD, C. KELLEY, SCOTT, J. KEAR) | Lady Antebellum CAPITOL NASHVILLE | 1 | 26 | 26 | 28 | BEER ON THE TABLE M. KNOX (J. THOMPSON, K. JOHNSON, A. ZACK) | Josh Thompson COLUMBIA | 26 |
| 2 | 2 | 33 | DO I J. STEVENS (L. BRYAN, C. KELLEY, H. WAYWOOD) | Luke Bryan CAPITOL NASHVILLE | 2 | 27 | 30 | 30 | HILLBILLY BONE S. HENDRICKS (C. WISEMAN, L. LAIRD) | Blake Shelton Featuring Trace Adkins WARNER BROS./JRN | 27 |
| 3 | 3 | 4 | CONSIDER ME GONE R. MCENTIRE, M. BRIGHT (S. DIAMOND, M. GREEN) | Reba STARBUCK/VOLADY | 3 | 28 | 25 | 27 | DIDN'T YOU KNOW HOW MUCH I LOVED YOU C. LINDSEY (C. LINDSEY, M. MAYO, T. VERGES) | Kellie Pickler 19/RNA | 25 |
| 4 | 5 | 29 | BONFIRE P. O'DONNELL, C. MORGAN (T. BOTKIN, K. DENNEY, C. MORGAN, M. ROGERS) | Craig Morgan BNA | 4 | 29 | 29 | 23 | OUTSIDE MY WINDOW S. BURTON (S. BURTON, V. SHAW, M. J. HUDSON, G. BURR) | Sarah Buxton LYRIC STREET | 26 |
| 5 | 6 | 7 | I WANNA MAKE YOU CLOSE YOUR EYES B. BEAVERS, D. BENTLEY (B. BEAVERS, D. BENTLEY) | Dierks Bentley CAPITOL NASHVILLE | 5 | 30 | 28 | 31 | KEEP ON LOVIN' YOU D. HUFF (C. STAPLETON, T. WILLMON) | Steel Magnolia BIG MACHINE | 28 |
| 6 | 4 | 3 | COWBOY CASANOVA M. BRIGHT (C. UNDERWOOD, M. ELIZONDO, B. JAMES) | Carrie Underwood 19/ARISTA NASHVILLE | 1 | 31 | 32 | 34 | BACKWOODS J. STOVER (J. MOORE, J. PAULIN, J. S. STOVER) | Justin Moore VALORY | 31 |
| 7 | 8 | 10 | RED LIGHT F. LIDDELL, M. WRUCKE (J. SINGLETON, M. PEIRCE, D. MATOSKY) | David Nail MCA NASHVILLE | 7 | 32 | 31 | 33 | SARA SMILE D. HUFF (D. HALL, J. DATES) | Jimmy Wayne Featuring Daryl Hall & John Oates VALORY | 31 |
| 8 | 10 | 11 | SOUTHERN VOICE B. GALLIMORE, T. MCGRAW D. SMITH (T. DOUGLAS, B. DAPIERO) | Tim McGraw CURB | 8 | 33 | 33 | 36 | HELL ON THE HEART J. JOYCE (E. CHURCH, D. RUTAN, J. SPILLMAN) | Eric Church CAPITOL NASHVILLE | 33 |
| 9 | 7 | 8 | FIFTEEN N. CHAPMAN, T. SWIFT (T. SWIFT) | Taylor Swift BIG MACHINE | 7 | 34 | 34 | 35 | GIMMIE THAT GIRL M. WRIGHT (R. AKINS, D. DAVIDSON, B. HAYSLIP) | Joe Nichols UNIVERSAL SOUTH | 34 |
| 10 | 11 | 13 | WHITE LIAR F. LIDDELL, M. WRUCKE (M. LAMBERT, N. HEMBY) | Miranda Lambert COLUMBIA | 10 | 35 | 45 | 52 | HIGHWAY 20 RIDE K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETTE) | Zac Brown Band HOME GROWN/ATLANTIC/BIGGER PICTURE | 35 |
| 11 | 12 | 14 | HISTORY IN THE MAKING F. ROGERS (D. RUCKER, F. ROGERS, C. MILLS) | Darius Rucker CAPITOL NASHVILLE | 11 | 36 | 48 | - | TEMPORARY HOME M. BRIGHT (C. UNDERWOOD, L. LAIRD, Z. MALOY) | Carrie Underwood 19/ARISTA NASHVILLE | 36 |
| 12 | 13 | 14 | THE TRUTH M. KNOX (B. JAMES, A. MONROE) | Jason Aldean BROKEN BOW | 12 | 37 | 35 | 41 | WHISTLIN' DIXIE M. WRIGHT, C. AUDRETCH, III (R. HOUSER, K. TRIBBLE) | Randy Houser UNIVERSAL SOUTH | 35 |
| 13 | 14 | 16 | EIGHT SECOND RIDE J. RITCHEY (J. OWEN, E. DURRANCE) | Jake Owen RCA | 13 | 38 | 36 | 37 | EVERYWHERE I GO P. VASSAR (P. VASSAR, J. STEELE) | Phil Vassar UNIVERSAL SOUTH | 36 |
| 14 | 9 | 6 | I'M ALIVE B. CANNON, K. CHESNEY (K. CHESNEY, D. DILLON, M. TAMBURINO) | Kenny Chesney With Dave Matthews BNA | 6 | 39 | 39 | 39 | 19 AND CRAZY M. IRWIN, J. KEAR, K. O'MUNSON (M. IRWIN, J. KEAR, K. OSMUNSON, K. SHEPARD) | Bomshel CURB | 39 |
| 15 | 15 | 31 | ALL I ASK FOR ANYMORE F. ROGERS (C. BEATHARD, T. JAMES) | Trace Adkins CAPITOL NASHVILLE | 14 | 40 | 37 | 40 | LOVE LIKE CRAZY D. JOHNSON (D. JOHNSON, T. JAMES) | Lee Brice CURB | 37 |
| 16 | 17 | 19 | WHY DON'T WE JUST DANCE F. ROGERS (J. BEAVERS, J. SINGLETON, D. BROWN) | Josh Turner MCA NASHVILLE | 16 | 41 | 40 | 45 | HIP TO MY HEART N. CHAPMAN (K. PERRY, R. PERRY, B. BEAVERS) | The Band Perry REPUBLIC NASHVILLE | 40 |
| 17 | 16 | 17 | TWANG G. STRAIT, L. BROWN (J. LAUDERDALE, K. MARVEL, J. RITCHEY) | George Strait MCA NASHVILLE | 16 | 42 | 41 | 46 | HOW FAR DO YOU WANNA GO? M. SERLETIC (M. SERLETIC, J. STEELE, D. MYRICK) | Gloriana EMBLEM/WARNER BROS./JRN | 41 |
| 18 | 21 | 24 | GREATEST GAINER AMERICAN SATURDAY NIGHT F. ROGERS (B. PAISLEY, A. GOLEY, K. LOVELACE) | Brad Paisley ARISTA NASHVILLE | 18 | 43 | 47 | 48 | THE CALL J. STROUD (M. KENNON, N. GORDON, J. CAMPBELL) | Matt Kennon BAMA/JAM/STROUD/VARIOUS | 43 |
| 19 | 18 | 21 | THAT'S HOW COUNTRY BOYS ROLL C. CHAMBERLAIN, B. CURRINGTON (B. CURRINGTON, D. DAVIDSON, B. JONES) | Billy Currington MERCURY | 18 | 44 | 43 | 47 | THE MAN I WANT TO BE J. STROUD (B. JAMES, N. NICHOLS) | Chris Young RCA | 43 |
| 20 | 22 | 23 | CRYIN' FOR ME (WAYMAN'S SONG) T. KEITH, M. WRIGHT (T. KEITH) | Toby Keith SHOW DOG NASHVILLE | 20 | 45 | 42 | 43 | LOVE LIVES ON D. BASON (M. HOPE, S. STEVENS, M. WEST) | Mallory Hope MCA NASHVILLE | 42 |
| 21 | 20 | 22 | HURRY HOME D. GEMMAN (Z. WILLIAMS) | Jason Michael Carroll ARISTA NASHVILLE | 20 | 46 | 38 | 38 | LONG AFTER I'M GONE B. KENNY, C. STONE (W. K. ALPHIN, M. BEESON, R. SUPA) | Big Kenny LOVE EVERYBODY/GLOTOWN/BIGGER PICTURE | 34 |
| 22 | 19 | 11 | WHY D. HUFF, R. SCALLOTT (A. SHAMBLIN, R. MATHES) | Rascal Flatts LYRIC STREET | 18 | 47 | 46 | 42 | STUCK R. CANNON (E. J. MYERS, B. MONTANA) | Ash Bowers STONEY CREEK | 42 |
| 23 | 23 | 26 | A LITTLE MORE COUNTRY THAN THAT C. CHAMBERLAIN (D. POYTHRESS, N. L. FEEK, W. VARIABLE) | Easton Corbin MERCURY | 23 | 48 | 44 | 44 | THERE IS A GOD T. BROWN (A. GOLEY, C. DUBOIS) | Lee Ann Womack MCA NASHVILLE | 44 |
| 24 | 27 | 32 | TIL SUMMER COMES AROUND D. HUFF, K. URBAN (M. POWELL, K. URBAN) | Keith Urban CAPITOL NASHVILLE | 24 | 49 | 49 | 49 | DOUGHTA BE MORE SONGS ABOUT THAT B. CHANCEY (E. MONTGOMERY, G. HANNAN, P. O'DONNELL, K. TRIBBLE) | Montgomery Gentry COLUMBIA | 49 |
| 25 | 24 | 25 | TODAY M. WRIGHT, G. ALLAN (B. LONG, T. JAMES) | Gary Allan MCA NASHVILLE | 24 | 50 | 51 | 53 | SHE WON'T BE LONELY LONG K. STEGALL (D. JOHNSON, P. O'DONNELL, G. GRIFFIN) | Clay Walker CURB | 50 |



Singer's No. 2 peak with last single ended a decade-best streak of 10 straight No. 1s (from 2006 to 2009). Third release and title track from "American Saturday Night" draws Greatest Gainer applause (up 3 million audience impressions).



Singer/comedian Carrington posts the Hot Shot Debut with his highest rank to date (viewable at billboard.com/charts). The seasonal track is from his new album, "Make It Christmas."

TOP COUNTRY ALBUMS™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | Title | PEAK POSITION |
|-----------|-----------|----------------|---|--|---------------|
| 1 | 1 | 56 | #1 TAYLOR SWIFT BIG MACHINE 0200 (18.99) ⊕ | Fearless | 1 |
| 2 | 2 | 1 | CARRIE UNDERWOOD 19/ARISTA NASHVILLE 49923/SMN (13.98) | Play On | 1 |
| 3 | 5 | 6 | GREATEST GAINER SUGARLAND MERCURY 013326/UMGN (13.99) | Gold And Green | 3 |
| 4 | 3 | 3 | LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.99) | Lady Antebellum | 1 |
| 5 | 4 | 4 | TIM MCGRAW CURB 79152 (18.99) | Southern Voice | 1 |
| 6 | 6 | 5 | ZAC BROWN BAND RGR/RGR PICTURE HOME GROWN/ATLANTIC 51603/AG (13.98) | The Foundation | 1 |
| 7 | 7 | 10 | TAYLOR SWIFT BIG MACHINE 079012 (18.99) ⊕ | Taylor Swift | 1 |
| 8 | 8 | 35 | JASON ALDEAN BROKEN BOW 767 (19.99) | Wide Open | 2 |
| 9 | 10 | 7 | DARIUS RUCKER CAPITOL NASHVILLE 85506 (18.99) | Learn To Live | 1 |
| 10 | 9 | 33 | SOUNDTRACK WALT DISNEY 0303101 (18.99) | Hannah Montana: The Movie | 1 |
| 11 | 12 | 13 | VARIOUS ARTISTS UNIVERSAL 528352/SMN (15.98) | NOW That's What I Call A Country Christmas | 11 |
| 12 | 11 | 11 | MIRANDA LAMBERT COLUMBIA 46854/SMN (12.99) | Revolution | 1 |
| 13 | 13 | 12 | TOBY KEITH SHOW DOG NASHVILLE 027 (18.99) | American Ride | 1 |
| 14 | 14 | 16 | REBA STARBUCK/M100/VALORY (18.99) ⊕ | Keep On Loving You | 1 |
| 15 | 15 | 14 | SUGARLAND MERCURY 0112173/UMGN (13.99) | Love On The Inside | 2 |
| 16 | 21 | 24 | ROSANNE CASH MANHATTAN 96576/BLG (18.99) | The List | 5 |
| 17 | 19 | 20 | KEITH URBAN CAPITOL NASHVILLE 35751* (18.99) | Defying Gravity | 1 |
| 18 | 17 | 18 | GEORGE STRAIT MCA NASHVILLE 0113173/UMGN (13.99) | Twang | 1 |
| 19 | 20 | 22 | KENNY CHESNEY BNA 49530/SMN (11.99) | Greatest Hits II | 1 |
| 20 | 18 | 17 | LUKE BRYAN CAPITOL NASHVILLE 65833 (18.99) | Doin' My Thing | 2 |
| 21 | 16 | 23 | RASCAL FLATTS LYRIC STREET 002604 (18.99) | Unstoppable | 1 |
| 22 | 23 | 21 | BROOKS & DUNN ARISTA NASHVILLE 49922/SMN (13.99) | #1s ... And Then Some | 1 |
| 23 | 22 | 15 | JAMEY JOHNSON MERCURY 011237/UMGN (13.99) | That Lonesome Song | 6 |
| 24 | 26 | 27 | VARIOUS ARTISTS BAMA/UNIVERSAL 52835/SMN (18.99) | NOW That's What I Call Country Vol. 2 | 4 |
| 25 | 25 | 23 | BRAD PAISLEY ARISTA NASHVILLE 47352/SMN (13.99) | American Saturday Night | 1 |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | Title | PEAK POSITION |
|-----------|-----------|----------------|--|--------------------------------|---------------|
| 26 | 24 | 19 | ALAN JACKSON SONS OF LOVE AND HEARTACHE | Songs Of Love And Heartache | 10 |
| 27 | 27 | 14 | CHRIS YOUNG RCA 22818/SMN (10.99) | The Man I Want To Be | 6 |
| 28 | 28 | 28 | BILLY CURRINGTON MERCURY 009550/UMGN (13.99) | Little Bit Of Everything | 2 |
| 29 | 29 | 29 | RASCAL FLATTS LYRIC STREET 002764 (13.99) | Greatest Hits Volume 1 | 2 |
| 30 | 30 | 31 | JUSTIN MOORE VALORY 0100 (10.99) | Justin Moore | 3 |
| 31 | 34 | 30 | SUGARLAND MERCURY 013181 EX/UMGN (14.98 CD/DVD) ⊕ | LIVE On The Inside | 1 |
| 32 | 35 | 32 | KELLIE PICKLER 19/RNA 22811/SMN (11.99) ⊕ | Kellie Pickler | 1 |
| 33 | 31 | 37 | GLORIANA EMBLEM/REPRISE/WARNER BROS. 519780/WFN (13.99) | Gloriana | 2 |
| 34 | 37 | 35 | DIERKS BENTLEY CAPITOL NASHVILLE 02158 (18.99) | Feel That Fire | 1 |
| 35 | 36 | 32 | LYLE LOVETT SHANGHAI/BIGWAY 013174/UMGN (13.99) | Natural Forces | 7 |
| 36 | 32 | - | JIMMY WAYNE VALORY JWO200 (12.99) | Sara Smile | 32 |
| 37 | 38 | 34 | COLT FORD AVERAGE JOE'S 1001 (16.99) | Ride Through The Country | 24 |
| 38 | 41 | 40 | RANDY HOUSER UNIVERSAL SOUTH 011699 (10.99) | Anything Goes | 21 |
| 39 | 39 | 39 | MARTINA MCBRIDE RCA 34190/SMN (17.99) | Shine | 1 |
| 40 | 47 | 42 | JAKE OWEN RCA 31287/SMN (12.99) | Easy Does It | 2 |
| 41 | 40 | 38 | KENNY CHESNEY BLUE CHAIR/BNA 34553/SMN (18.99) | Lucky Old Sun | 1 |
| 42 | 45 | 43 | ERIC CHURCH CAPITOL NASHVILLE 20810* (12.99) | Carolina | 4 |
| 43 | 46 | 44 | TIM MCGRAW CURB 79118 (11.99) | Greatest Hits 3 | 1 |
| 44 | 48 | - | RASCAL FLATTS LYRIC STREET DIGITAL EX (6.99) | Unwrapped | 44 |
| 45 | 49 | 45 | VARIOUS ARTISTS CAPITOL NASHVILLE 002081/MCA 017200/UMGN (16.99) | NOW That's What I Call Country | 1 |
| 46 | 52 | 48 | TRACE ADKINS CAPITOL NASHVILLE 020281 (18.99) | X: Ten | 7 |
| 47 | 44 | 47 | WILLIE NELSON SHANGHAI/LABILE NOTE 67197/BLG (17.99) | American Classic | 14 |
| 48 | 50 | 41 | JOE NICHOLS UNIVERSAL SOUTH 012989 (13.99) | Old Things New | 15 |
| 49 | 60 | 57 | REBA MCGENTIRE MCA NASHVILLE 011664/UMG (39.99) | 50 Greatest Hits | 49 |
| 50 | 53 | 46 | DAVID NAIL MCA NASHVILLE 011003/UMGN (10.99) | I'm About To Come Alive | 19 |

TOP BLUEGRASS ALBUMS™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | Title | PEAK POSITION |
|-----------|-----------|----------------|---|---|---------------|
| 1 | 1 | 42 | #1 STEVE MARTIN 40 SHARE 610647/ROUNDER | The Crow: New Songs For The Five-String Banjo | 1 |
| 2 | 2 | 10 | PATTY LOVELESS SAGUARO ROAD 24976 | Mountain Soul II | 1 |
| 3 | 6 | 12 | RICKY SKAGGS SKAGGS FAMILY 901009 | Solo: Songs My Dad Loved | 1 |
| 4 | 4 | 58 | STEVE IVEY IMA/MADACY SPECIAL PRODUCTS 53859/MADACY | Ultimate Bluegrass | 1 |
| 5 | 3 | 13 | THE ISAACS GAIHER MUSIC GROUP 46014 | The Isaacs ... Naturally: An Almost A Cappella Collection | 1 |
| 6 | 13 | 11 | LOUDON WAINWRIGHT III 2ND STORY SOUND 001 | High Wide & Handsome: The Charlie Poole Project | 1 |
| 7 | RE-ENTRY | | JERRY DOUGLAS E1 2021 | Jerry Christmas | 1 |
| 8 | 5 | 63 | OLD CROW MEDICINE SHOW NETTWERK 30912* | Tennessee Pusher | 1 |
| 9 | 10 | 67 | BILL & GLORIA GATHER WITH THEIR HOMEOWNING FRIENDS GAIHER MUSIC GROUP 42736 | Bill & Gloria Gather With Their Homeowning Friends | 1 |
| 10 | RE-ENTRY | | DAILEY & VINCENT ROUNDER 610610 EX | Singing From The Heart | 1 |

BETWEEN THE BULLETS
'WHITE' LIGHTNING

Miranda Lambert's fastest-rising single to date becomes her second top 10 on Hot Country Songs. Up 1.2 million impressions, "White Liar" steps 11-10 in its 16th chart week—that's lightning speed compared with her prior top 10, "Gunpowder & Lead," which needed 28 weeks to crack that part of the chart in July 2008. That song peaked at No. 7 on the Aug. 16, 2008, tally. Although her overall reception at country radio has been mixed, her retail track record is more consistent. Each of her three studio sets has opened at No. 1 on Top Country Albums, including her latest, "Revolution," which debuted atop the Oct. 17 chart.

—Wade Jensen

TOP R&B/HIP-HOP ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT / PROMOTION LABEL. Top entries include R. Kelly's 'Untitled Jive', Michael Jackson's 'This Is It', and Whitney Houston's 'I Look to You'.

MAINSTREAM R&B/HIP-HOP

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT / PROMOTION LABEL. Top entries include Drake's 'Money to Blow', Jay-Z & Alicia Keys' 'Empire State of Mind', and Drake's 'Forever'.

RHYTHMIC

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT / PROMOTION LABEL. Top entries include Jay-Z & Alicia Keys' 'Empire State of Mind', Drake's 'Sweet Dreams', and Drake's 'Forever'.

ADULT R&B

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT / PROMOTION LABEL. Top entries include Whitney Houston's 'Million Dollar Bill', Maxwell's 'Black Habits', and Charlie Wilson's 'I Wanna Rock'.

HOT RAP SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT / PROMOTION LABEL. Top entries include Jay-Z & Alicia Keys' 'Empire State of Mind', Drake's 'Forever', and Drake's 'Money to Blow'.

Advertisement for R. Kelly's album 'Untitled Jive'. Features the headline 'NEW NO. 1s FOR KELLY, HOUSTON' and a photo of R. Kelly. Text describes his 11th chart-topper and Whitney Houston's return to No. 1.

Capping 2009 with two Grammy Award nominations, Billboard's Adult R&B artist of the year, Charlie Wilson, soars 51-32 (up 37%) on Top R&B/Hip-Hop Albums.

HOT R&B/HIP-HOP SONGS™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | Artist | PEAK POSITION |
|-----------|----------------|----------------|---|---|---------------|
| 1 | 2 | 3 | 4 | 5 | 6 |
| 1 | 1 | 2 | #1 PAPERS S. GARRETT, ZAYTOVEN (U. RAYMOND, V.S. GARRETT, X. DOTSON, A. MATHIS) | Usher LAFACE/JLG | 1 |
| 2 | 2 | 3 | I INVITED SEX LOS DAMYSTRO (C. MCKINNEY, T. SCALES, T. NEVEISON, A. GRAHAM) | Trey Songz Featuring Drake SONG BOOK/ATLANTIC | 2 |
| 3 | 4 | 5 | MONEY TO BLOW DRUMMA BOY (B. WILLIAMS, A. GRAHAM, D. CARTER, C. GHOLSON) | Birdman Featuring Lil Wayne & Drake CASH MONEY/UNIVERSAL MOTOWN/UMRG | 3 |
| 4 | 3 | 14 | EMPIRE STATE OF MIND SHUK, J. SEWELL, EPIC A. HUNTE (S. CARTER, A. SHUK, R. FUGH, J. SEWELL, L. ULEPC, A. HUNTE, A. KEYS, B. KEYES, S. ROBINSON) | Jay-Z & Alicia Keys ROC NATION | 4 |
| 5 | 8 | 12 | GREATEST GAINER/AIRPLAY IT KILLS ME JENNIFER, A. MARTIN (A. MARTIN, R. LITTLE, JOHN, JR., L. CARR, E. SHILLAM) | Melanie Fiona SRC/UNIVERSAL MOTOWN/UMRG | 5 |
| 6 | 5 | 4 | BAD HABITS H. DAVID, MUSZE (H. DAVID, MUSZE) | Maxwell COLUMBIA | 4 |
| 7 | 7 | 9 | BABY BY ME POLOW DA DON (C. J. JACKSON, JR., J. JONES, S. SMITH) | 50 Cent Featuring Ne-Yo SHADY/AFTEMATH/INTERSCOPE | 7 |
| 8 | 12 | 14 | SAY AAH YONNYVY CORELL, T. TAYLOR (R. M. FERBERE, JR., T. NEVEISON, T. SCALES, N. WALKA, D. CARTER) | Trey Songz Featuring Fabolous SONG BOOK/ATLANTIC | 8 |
| 9 | 6 | 7 | PRETTY WINGS H. DAVID, MUSZE (H. DAVID, MUSZE) | Maxwell COLUMBIA | 1 |
| 10 | 9 | 6 | FOREVER BOJ-10A (M. SAMUELS, A. GRAHAM, K. WEST, D. CARTER, M. MATHERS) | Drake Featuring Kanye West, Lil Wayne & Eminem HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE | 2 |
| 11 | 11 | 11 | I CAN TRANSFORM YA SWIZZ BEATZ (C. BROWN, J. BOYD, J. A. BERAL, D. CARTER) | Chris Brown Featuring Lil Wayne & Swizz Beatz JIVE/JLG | 11 |
| 12 | 10 | 8 | WASTED FATBOI (L. DOUGLAS, R. DAVIS, A. WASHINGTON) | Gucci Mane Featuring Plies Or OJ Da Juceiman MIZAY/ICEY/WARNER BROS. | 3 |
| 13 | 23 | 6 | BEDROCK KATE (D. CARTER, L. U. GARRARD, M. WALLA, M. MILLS, STEVENSON, C. HARRIS, S. GARRETT, W. WOODLEY, J. CABERON) | Young Money Featuring Lloyd YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG | 13 |
| 14 | 14 | 10 | REGRET TANK, J. FRANKLIN (TANK, K. STEPHENSON, J. VALENTINE, L. LUCKETT, R. NEWT, SR., J. FRANKLIN, C. BRIDGES) | LeToya Featuring Ludacris CAPITOL | 8 |
| 15 | 13 | 55 | GOD IN ME W. CAMPBELL (W. CAMPBELL, E. ATKINS-CAMPBELL, T. ATKINS-CAMPBELL) | Mary Mary Featuring Kierra "Kiki" Sheard MY BLOCK/COLUMBIA | 5 |
| 16 | 18 | 19 | MILLION DOLLAR BILL SWIZZ BEATZ, A. KEYS (A. KEYS, K. DEAN, N. HARRIS, A. W. FELDER, R. TYSON) | Whitney Houston ARISTA/RMG | 16 |
| 17 | 32 | 9 | TRY SLEEPING WITH A BROKEN HEART J. BHASKER (J. BHASKER, A. KEYS, PREYNOLDS) | Alicia Keys IMB/KJ/RMG | 17 |
| 18 | 16 | 7 | HARD C. STEWART, T. NASH (T. NASH, C. A. STEWART, R. FENTY, J. W. JENKINS) | Rihanna Featuring Jezeq SRP/DEF. JAM/IDJMG | 16 |
| 19 | 22 | 3 | SPOTLIGHT POLOW DA DON (B. DAVIS, U. RAYMOND, IV, J. JONES) | Gucci Mane Featuring Usher BRICK SQUAD/ASYLUM/WARNER BROS. | 19 |
| 20 | 24 | 6 | AIN'T LEAVIN WITHOUT YOU KRYSEE (K. GIBEL, J. ABLES, M. BALASORPO, M. HAWKINS, J. CARTER, J. BIRDHOUSE, D. DRUMMOND, S. GLENN, N. THORNTON, P. JUREG) | Jaheim DINE/ILLUMINATE | 20 |
| 21 | 17 | 21 | DOESN'T MEAN ANYTHING K. BROTHERS, A. KEYS (A. KEYS, K. BROTHERS, JR.) | Alicia Keys IMB/KJ/RMG | 14 |
| 22 | 15 | 31 | BREAK UP S. GARRETT, S. CRAWFORD (S. GARRETT, S. CRAWFORD, R. DAVIS) | Mario Featuring Gucci Mane & Sean Garrett JRMG | 2 |
| 23 | 21 | 20 | I GET IT IN SONG DYNASTY (DANK, J. FRANKLIN, R. NEWT, SR., G. GRANDBERRY, J. VALENTINE, R. DAVIS) | Omarion Featuring Gucci Mane STARWORLD/BLACKSWAN/STU/D, CAPITOL | 20 |
| 24 | 39 | 4 | I AM STARHOTE (M. J. BLIGE, M. S. ERIKSEN, T. E. HERMENSEN, J. AUSTIN, E. DEAN, M. BEITE) | Mary J. Blige MTRACHR/GEFFE/INTERSCOPE | 24 |
| 25 | 20 | 24 | I LOOK GOOD J. BRAYE (C. WILLIAMS) | Chalie Boy DIRTY 3RD/JIVE/BATTERY | 24 |
| 26 | 35 | 5 | HOW LOW T-MINUS (C. BRIDGES, T. WILLIAMS, C. RIDENHOUR, E. SADLER, H. SHOCKLEE) | Ludacris DTP/DEF. JAM/IDJMG | 26 |
| 27 | 19 | 16 | NUMBER ONE R. KELLY, R. HAMILTON, R. HAMILTON (R. KELLY, R. HAMILTON, R. HAMILTON, K. L. HILSON) | R. Kelly Featuring Keri Hilson JIVE/JLG | 8 |
| 28 | 29 | 31 | GANGSTA LUV C. STEWART, T. NASH (T. NASH, C. A. STEWART, C. C. BROADDUS, JR.) | Snoop Dogg Featuring The-Dream DOGGYSTYLE/PRIORITY/CAPITOL | 28 |
| 29 | 31 | 27 | CLOSE TO YOU K. THOMAS (B. WINANS) | BeBe & CeCe Winans B&C/MALACO | 21 |
| 30 | 27 | 26 | CAN'T LIVE WITHOUT YOU THE UNDERDOGS (H. J. MAISON, JR., D. E. THOMAS, J. FAUNTLEROY II, S. L. RUSSELL) | Charlie Wilson P. MUSIC/JIVE/JLG | 19 |
| 31 | 33 | 37 | FRESH ETREG, KEN P. (B. HUGHES, K. O. PATTON, D. DAVIS, R. WALTERS) | 6 Tre G MOONSTONE/JIVE/BATTERY | 31 |
| 32 | 38 | 32 | WHAT I'VE BEEN WAITING FOR B. MCKNIGHT (B. MCKNIGHT) | Brian McKnight HARD WOOD/E1 | 28 |
| 33 | 26 | 9 | THIS IS IT M. JACKSON, J. MCCLAIN, M. WARREN (M. JACKSON, PANKA) | Michael Jackson Featuring The Jacksons MJJ/EPIC/COLUMBIA | 18 |
| 34 | 25 | 18 | UNDER TANK (TANK, A. DIXON, L. BEREAL, R. NEW, J. FRANKLIN, T. JONES, K. STEPHENSON, M. COOPER) | Pleasure P ATLANTIC | 5 |
| 35 | 28 | 34 | I'M GOING IN NEEDZ, K. CARI (A. GRAHAM, D. CARTER, J. W. JENKINS) | Drake Featuring Lil Wayne & Young Jeezy YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG | 28 |
| 36 | 30 | 28 | 5 STAR CHICK HOT ROD (M. MIMMS, R. TATE, JR.) | Yo Gotti POLO GROUNDS/RMG | 29 |
| 37 | 41 | 52 | VIDEO PHONE S. CRAWFORD, S. GARRETT, B. KNOWLES (B. KNOWLES, S. CRAWFORD, S. GARRETT, B. REYNCE) | Beyonce MUSIC WORLD/COLUMBIA | 37 |
| 38 | 34 | 64 | ON THE OCEAN K'JON, PROTEUS (K. JOHNSON) | K'Jon UP&UP/DEF. TYME/UNIVERSAL REPUBLIC/UMRG | 12 |
| 39 | 43 | 54 | SEX THERAPY POLOW DA DON, HOT SAUCE (R. THORPE, E. DEAN, J. JONES, D. RYANSON, H. WIENERS, G. TOTTLEB, J. GLUCK, W. GOLD) | Robin Thicke STAR TRAK/INTERSCOPE | 39 |
| 40 | 47 | 51 | I GET CRAZY RON BROWZ (D. MARAJ, D. CARTER) | Nicki Minaj Featuring Lil Wayne YOUNG MONEY | 40 |
| 41 | 48 | 63 | O LET'S DO IT TAY BEATZ (J. MALPHURS) | Waka Flocka Flame SO ICEY/ASYLUM/WARNER BROS. | 41 |
| 42 | 40 | 35 | RUN THIS TOWN K. WEST, N. I. D. (S. C. CARTER, K. WEST, E. WILSON, R. FENTY, A. ALATAS) | Jay-Z, Rihanna & Kanye West ROC NATION | 3 |
| 43 | 45 | 47 | WE BE STEADY MOBBIN' NOT LISTED (D. CARTER, D. JOHNSON, R. DAVIS) | Lil Wayne Featuring Gucci Mane NOT LISTED | 43 |
| 44 | 52 | 59 | YESTERDAY FRANK E. H. MASON, JR. (J. FRANKS, J. ARMSTRONG, M. WHITE, B. BATTLE, T. BRAXTON) | Toni Braxton Featuring Trey Songz ATLANTIC | 44 |
| 45 | 49 | 56 | THINKIN' ABOUT YOU THE RUNNERS, RICO LOVE (RICO LOVE, A. HARR, J. JACKSON, A. DAVIDSON, S. DAVIDSON, K. RAMSEY) | Mario JRMG | 45 |
| 46 | 36 | 35 | THE POINT OF IT ALL L. AVILA, B. R. AVILA, J. WRIGHT (A. HAMILTON, J. J. AVILA, B. R. AVILA, J. Q. WRIGHT) | Anthony Hamilton MISTER'S MUSIC/SO SO DEF/JLG | 19 |
| 47 | 46 | 42 | TIE ME DOWN JAY-NARI (E. H. BENJAMIN, V. D. A. THOMAS) | New Boyz Featuring Ray J SHOTT/ASYLUM/WARNER BROS. | 42 |
| 48 | 42 | 33 | SUCCESSFUL N. SHEBIB (A. GRAHAM, N. SHEBIB, T. NEVEISON, D. CARTER) | Drake Featuring Trey Songz & Lil Wayne YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG | 3 |
| 49 | HOT SHOT DEBUT | 1 | SOLDIER OF LOVE SADE, M. PELA (S. ADU, A. HALE, S. MATTHEWMAN, P. S. DENMAN) | Sade EPIC | 49 |
| 50 | 37 | 44 | THROW IT IN THE BAG C. STEWART, T. NASH (J. D. JACKSON, C. A. STEWART, T. NASH) | Fabulous Featuring The-Dream DESERT STORM/DEF. JAM/IDJMG | 4 |
| 51 | 58 | 46 | BULLETPROOF KENNY DOPE (C. GONZALEZ, R. S. DEVAUGHN, C. BRIDGES, C. MAYFIELD) | Raheem DeVaughn Featuring Ludacris JIVE/JLG | 7 |
| 52 | 62 | - | I AIN'T HEARIN' U S. WHITE (J. WYNN) | Angie Stone STAX/CMG | 52 |
| 53 | 60 | 64 | ECHO INFINITO, D. CAMPER, R. KELLY (R. KELLY, J. SUECOF, D. CAMPER, C. KELLY) | R. Kelly JIVE/JLG | 53 |
| 54 | 54 | 53 | GOTTA GET IT PRECISE (JUVENILE, L. EDWARDS) | Juvenile UTPIE/ATLANTIC | 53 |
| 55 | 56 | 60 | FLEX DJ MR. ROGERS (J. ROGERS, B. JACKSON, C. HIGH, T. JACKSON, J. GILBERT II) | The Party Boyz CAMOUFLAGE/MTZ COMMITTEE/BATTERY | 55 |



This track earns the Virginia native his seventh top 10 on this chart while his previous offering plows to No. 1 on Mainstream R&B/Hip-Hop, his fourth chart-topper on that tally.



With 10 chart appearances, including five top 10s and a No. 1 single, Drake (pictured) ends a brilliant year as Billboard's Top New R&B/Hip-Hop Artist of 2009. His debut single, "Best I Ever Had," also ranks at No. 4 among the year's top R&B/Hip-Hop Songs.



Beyonce earns her second Top R&B/Hip-Hop Artist of the year honor two years after her first victory in that category. This is also the fourth consecutive year a female has won the top artist trophy.



2009 has become Maxwell's most successful Billboard chart year with his highest career rankings yet on Top R&B/Hip-Hop Artists (No. 4), Top R&B/Hip-Hop Songs (No. 2) and Top R&B/Hip-Hop Albums (No. 6).

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | Artist | PEAK POSITION |
|-----------|-----------|----------------|---|--|---------------|
| 1 | 2 | 3 | 4 | 5 | 6 |
| 56 | 67 | - | I WANNA ROCK S. DEVILLE (C. C. BROADDUS, JR., E. MOLINA, R. GINYARD, JR.) | Snoop Dogg DOGGYSTYLE/PRIORITY/CAPITOL | 56 |
| 57 | 55 | 61 | RELIGIOUS THE PENTAGON (R. KELLY, E. DAWKINS, A. DIXON) | R. Kelly JIVE/JLG | 55 |
| 58 | 59 | 70 | ALL THE WAY TURN IT UP KE (J. L. JOHNSON, D. WAX, K. ERONDU, C. ARCEO) | Roscoe Dash Featuring Souja Boy Tel'em MUSIC LINE | 58 |
| 59 | 64 | 68 | SAY SOMETHING TIMBALAND, JROC (T. V. MOSLEY, J. HARMON, A. GRAHAM, T. CLAYTON, J. MAULTSBY) | Timbaland Featuring Drake MOSLEY/BLACKGROUND/INTERSCOPE | 59 |
| 60 | 92 | - | HEY DADDY (DADDY'S HOME) THE RUNNERS, RICO LOVE (RICO LOVE, A. HARR, J. JACKSON, U. RAYMOND IV) | Usher Featuring Plies LAFACE/JLG | 60 |
| 61 | 61 | 58 | DROP IT LOW POLOW DA DON (J. JONES, E. DEAN, C. BROWN) | Ester Dean Featuring Chris Brown HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE | 33 |
| 62 | 65 | 66 | LOVE COME DOWN R. HOLLADAY, K. WICK, L. WATSON, H. L. JONES, S. C. CARTER, R. GORDY, A. MELL, J. J. PERRELL, D. RICHARDS, K. WEST) | Diddy - Dirty Money SO SO DEF/MALACO | 62 |
| 63 | 63 | 57 | IM GOOD THE NEPTUNES (P. L. WILLIAMS, G. THORNTON, T. THORNTON) | Clipse Featuring Pharrell Williams RE UP/COLUMBIA | 27 |
| 64 | 69 | 73 | FED UP THE RUNNERS (K. M. HALE, U. RAYMOND IV, W. JENKINS, W. ROBERTS, L. A. GRAHAM, A. HARR, J. JACKSON, J. BOYD, T. P. N) | DJ Khaled Featuring Usher, Drake, Young Jeezy & Rick Ross WE THE BEST/E1 | 64 |
| 65 | 68 | 67 | MEDICINE POLOW DA DON (A. L. WASHINGTON) | Plies Featuring Keri Hilson BIG GATES/ATLANTIC | 64 |
| 66 | 72 | 97 | INDEPENDENT J. RILEY (V. RHODES) | Candi Redd DEF VIBE/HALL-A-FAME/UNAUTHORIZED/ASYLUM/WARNER BROS. | 66 |
| 67 | 74 | 78 | NEVER KNEW I NEEDED C. HARMONY, NE-YO (S. SMITH, C. HARMON) | Ne-Yo DEF. JAM/WALT DISNEY/IDJMG | 67 |
| 68 | 53 | 43 | EVERYTHING, EVERYDAY, EVERYWHERE R. LESLIE (J. JACKSON, R. LESLIE, K. L. HILSON) | Fabulous Featuring Keri Hilson DESERT STORM/DEF. JAM/IDJMG | 31 |
| 69 | NEW | 1 | LUV 2 BALL J. BRITT, C. MANY, S. THOMAS (M. GAYE, G. GORDY, F. UOQUA, S. GREEN) | Impromp2 JCS/OPHEUS | 69 |
| 70 | 73 | 96 | FISTFUL OF TEARS H. DAVID, MUSZE (MUSZE, H. DAVID) | Maxwell COLUMBIA | 70 |
| 71 | 66 | 62 | OH G. G. CURTIS, SR. (G. G. CURTIS, SR., K. EDMONDS, J. J. NETTLESBEY) | Kevon Edmonds MAKE | 56 |
| 72 | 57 | 55 | SWEET DREAMS JIM JONSON, W. WILKINS, RICO LOVE (B. KNOWLES, J. G. SCHEFFER, W. WILKINS, RICO LOVE) | Beyonce MUSIC WORLD/COLUMBIA | 48 |
| 73 | 78 | 85 | DON'T MAKE 'EM LIKE U NO MORE SYENCE (B. PERRY, G. EALY) | Ruben Studdard 19/HIGHROCK/RED | 73 |
| 74 | 83 | 69 | CRAWL A. MESSINGER, N. ATWEH (C. BROWN, A. MESSINGER, N. ATWEH, L. BOYD) | Chris Brown JIVE/JLG | 69 |
| 75 | 93 | - | HOME GURL J. BROWN (D. HAMILTON, T. BURNETT, J. BROWN, S. ATWATER) | Bone CITI UNDER SEIGE/DEF. JAM/IDJMG | 75 |
| 76 | 76 | 72 | HEADBOARD THE HURDLES (C. DOOLEY, M. CARPENTER, L. ELIOTT, M. COLLINS, M. COLLINS, K. COSSOM, A. L. WASHINGTON) | Hurricane Chris Featuring Mario & Plies FOOD GROUNDS/UMRG | 63 |
| 77 | 84 | - | MY HOOD M. FRESH (C. N. DORSEY, B. D. THOMAS) | B.G. Featuring Mannie Fresh & Gar CHOPPA CITY/ATLANTIC/E1 | 77 |
| 78 | 70 | 65 | TRY IT OUT ZAYTOVEN (R. HOLSEY, K. BURRUSS, X. DOTSON) | Big Bank Black Featuring Kandi DUCT TAPE/DEF. JAM/IDJMG | 52 |
| 79 | 71 | 71 | THUG MR. LEE (G. THOMAS, WILLIAMS, G. CLINTON, JR., W. COLLINS, L. PETERSON, A. TUMONG, W. HORRELL, E. WRIGHT, A. YOUNG) | Slim Thug ROSS HOGG/DUTYLE/ET | 70 |
| 80 | 86 | 89 | H.A.T.E.U. M. CAREY, C. STEWART, T. NASH (M. CAREY, T. NASH, C. A. STEWART) | Mariah Carey ISLAND/IDJMG | 76 |
| 81 | 77 | - | EMPIRE STATE OF MIND (PART II) BROKEN DOWN A. SHUK, A. KEYS (A. KEYS, S. C. CARTER, J. SEWELL, ULEPC, A. HUNTE, B. KEYES, S. ROBINSON) | Alicia Keys IMB/KJ/RMG | 77 |
| 82 | 90 | 74 | STAYING IN LOVE R. SAADIQ (R. SAADIQ) | Raphael Saadiq COLUMBIA | 74 |
| 83 | 85 | 76 | BETTER BELIEVE IT MOUSE ON THE TRACK (T. HATCH, W. GRADNEY, JR., J. W. JENKINS, W. WILLIAMS) | Lil Boosie Featuring Young Jeezy & Webbie TRILL/ASYLUM/WARNER BROS. | 40 |
| 84 | 79 | - | TIP OF MY WING NOT LISTED (NOT LISTED) | Jagged Edge Featuring Trina & Gucci Mane SLIP-N-SLIDE | 79 |
| 85 | RE-ENTRY | 2 | LOVE SUGGESTIONS W. DOWNING, R. RIDEOUT (W. DOWNING, R. RIDEOUT, T. TOLBERT) | Will Downing CONCORD/CMG | 83 |
| 86 | RE-ENTRY | 2 | I CAN'T MAKE YOU LOVE ME R. D. JACKSON, BOYZ II MEN (M. FEILD, A. SHAMBLIN) | Boyz II Men DECCA | 86 |
| 87 | 88 | 83 | HELL OF A LIFE DANJA (C. J. HARRIS, JR., F. N. HILLS) | T.I. GRAND HUSTLE/ATLANTIC | 71 |
| 88 | NEW | 1 | ON TO THE NEXT ONE SWIZZ BEATZ (S. C. CARTER, K. DEAN, G. AUGE, X. DEROSNAY, J. CHATON) | Jay-Z & Swizz Beatz ROC NATION | 88 |
| 89 | 87 | 95 | BREAK UP TO MAKE UP M. SCHULTZ (J. FELTON, M. SCHULTZ) | Jeremih MICK SCHULTZ/DEF. JAM/IDJMG | 87 |
| 90 | RE-ENTRY | 12 | I WANT TO KNOW WHAT LOVE IS C. NANTY, J. WRIGHT (M. JONES) | Mariah Carey ISLAND/IDJMG | 40 |
| 91 | 80 | 93 | CAN'T HARDLY WAIT L. F. SYLVERS III (N. D. AMBELL, R. BUTLER, JR., R. L. BREAU, S. M. ELMEHDAOUL, F. SYLVERS III) | N'Dambi COCO RED/STAX/CMG | 80 |
| 92 | 81 | 75 | I LOOK TO YOU C. STEWART, E. KIRIAKOU, R. MASON, JR. (R. KELLY) | Whitney Houston ARISTA/RMG | 19 |
| 93 | 75 | 100 | DON'T STAY S. LUNT, L. IZBOR, L. IZBOR | Laura Izbor ATLANTIC | 58 |
| 94 | 97 | - | SPEAK FRENCH S. GARRETT, S. CRAWFORD (S. GARRETT, S. CRAWFORD, R. DAVIS) | Jamie Foxx Featuring Gucci Mane JRMG | 94 |
| 95 | NEW | 1 | POPULAR DEMAND (POPEYES) THE NEPTUNES (P. L. WILLIAMS, G. THORNTON, T. THORNTON, C. GILES) | Clipse Featuring Cam'ron & Pharrell RE UP/COLUMBIA | 95 |
| 96 | 95 | 92 | THIS TIME K'JON, PROTEUS (K. JOHNSON) | K'Jon Featuring Lee England Jr. & Augustine Alvarez UP&UP/UNIVERSAL REPUBLIC/UMRG | 68 |
| 97 | NEW | 1 | RIGHT HERE NOT LISTED (NOT LISTED) | Erk Tha Jerk RED PLANET | 97 |
| 98 | 82 | 80 | PRETTY BROWN M. PHAZIS, J. ANFER (A. M. J. ROGERE, SERRAKO, M. LANDOUL, W. DOBELL, S. WILLIAMS, K. LEWIS, A. LLENOR, ODELL, K. RINCHEN) | America Featuring Trey Songz DEF. JAM/CMG | 78 |
| 99 | 99 | - | NOVEMBER 18TH NOT LISTED (A. GRAHAM, D. CARTER) | Drake YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG | 58 |
| 100 | NEW | 1 | YOU'RE THE ONE J. DUPRI, B. M. COX (J. DUPRI, B. M. COX) | Dondria SO SO DEF/MALACO | 100 |

BETWEEN THE BULLETS
YEAR-END KUDOS CONTINUE



Multifaceted entertainer Jamie Foxx earns Billboard's Top R&B/Hip-Hop Artist-Male of 2009 honor. During the chart year, Foxx collected three weeks at No. 1 on Top R&B/Hip-Hop Albums and 14 weeks atop Hot R&B/Hip-Hop Songs with "Blame It." That track takes its place as the top R&B/hip-hop song of the year. Meanwhile, "Intuition" is No. 2 on the year's Top R&B/Hip-Hop Albums list. Mary Mary also celebrates its first honor as the Top R&B/Hip-Hop Artist-Duo/Group. The sister act's "God in Me"—No. 15 in its 55th chart week—peaked at No. 5 in September on Hot R&B/Hip-Hop Songs.

CHRISTIAN SONGS

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist/Imprint/Promotion Label, Cent. Includes entries like 'CITY ON OUR KNEES' and 'UNTIL THE WHOLE WORLD HEARS'.

TOP CHRISTIAN ALBUMS

Table with 5 columns: This Week, Last Week, Weeks on Chart, Artist, Title/Imprint/Number/Distributing Label, Cent. Includes entries like 'CASTING CROWNS' and 'CHRIS TOMLIN'.

HOT CHRISTIAN AC SONGS

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist/Imprint/Promotion Label, Cent. Includes entries like 'UNTIL THE WHOLE WORLD HEARS' and 'CITY ON OUR KNEES'.

TOP GOSPEL ALBUMS

Table with 5 columns: This Week, Last Week, Weeks on Chart, Artist, Title/Imprint/Number/Distributing Label, Cent. Includes entries like 'BEBE & CECE WINANS' and 'VARIOUS ARTISTS'.

Mary Mary opens at No. 29 on Hot Gospel Songs (viewable in full at billboard.com/charts) with "Seattle," the third track from the duo's album "The Sound."



Up 263 plays, the holiday duet "Give This Christmas Away" blasts 29-5 with the Greatest Gainer nod on Hot Christian AC Songs.



CHRISTIAN SONGS: All album charts are based on sales data from Nielsen SoundScan, Inc. All rights reserved. See charts legend for TOP CHRISTIAN ALBUMS and TOP GOSPEL ALBUMS for more information on how these charts are compiled. CHRISTIAN CHR: All songs are monitored 24 hours a day, 7 days a week. See charts legend for more information on how these charts are compiled.

HOT LATIN SONGS™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE (ARTIST / (IMPRINT / DISTRIBUTING LABEL)) |
|-----------|----------------|----------------|---|
| 1 | 4 | 15 | #1 GRACIAS A TI WISIN & YANDEL FEATURING ENRIQUE MILES (WY/MACHETE) |
| 2 | 2 | 7 | ME GUSTA TODO DE TI BANDA EL RECODO (FONOVISIA) |
| 3 | 1 | 11 | LOOKING FOR PARADISE ALEJANDRO SANZ FEATURING ALICIA KEYS (WARNER LATINA) |
| 4 | 3 | 13 | ESCLAVO DE SUS BESOS DAVID BISBAL (VALE/UNIVERSAL MUSIC LATINO) |
| 5 | 5 | 9 | HAY OJITOS INTOCABLE (GIM/SONY MUSIC LATIN) |
| 6 | 6 | 21 | TE IRA MEJOR SIN MI JOAN SEBASTIAN (MUSART/BALBOA) |
| 7 | 8 | 9 | LA CALABAZA LA ARROLLADORA BANDA EL LIMON (DISA) |
| 8 | 11 | 11 | DERECHO DE ANTIGUEDAD LA ORIGINAL BANDA EL LIMON (FONOVISIA) |
| 9 | 12 | 13 | NI ROSAS NI JUGUETES PAULINA RUBIO (UNIVERSAL MUSIC LATINO) |
| 10 | 10 | 33 | LO INTENTAMOS ESPINOZA PAZ (DISA/ASL) |
| 11 | 28 | 6 | GREATEST GAINER ESTUVE ALEJANDRO FERNANDEZ (FONOVISIA) |
| 12 | 7 | 22 | TE VENES FATAL EL TRONO DE MEXICO (FONOVISIA/MUSIVISA) |
| 13 | 13 | 8 | NI CON OTRO CORAZON PEDRO FERNANDEZ (FONOVISIA) |
| 14 | 9 | 19 | SU VENENO AVENTURA (PREMIUM LATIN) |
| 15 | 23 | 13 | ERES TODO TODO JULION ALVAREZ Y SU NORTEO BANDA (DISA/ASL) |
| 16 | 21 | 5 | EQUIVOCADA THALIA (SONY MUSIC LATIN) |
| 17 | 19 | 27 | SUFRE LOS DAREYES DE LA SIERRA (DISA) |
| 18 | 15 | 17 | MI COMPLEMENTO LOS HURACANES DEL NORTE (DISA) |
| 19 | 20 | 4 | ME ENAMORA DE TI CHAYANNE (SONY MUSIC LATIN) |
| 20 | 17 | 21 | MANOS AL AIRE NELLY FURTADO (NELSTAR/UNIVERSAL MUSIC LATINO) |
| 21 | 26 | 5 | EL DOCTORADO TONY DIZE (PINA) |
| 22 | 14 | 18 | MI CAMA HUELE A TI TITO "EL BAMBINO" FEATURING ZION & LENNOX (SIENTE) |
| 23 | 27 | 3 | DID IT AGAIN (LO HECHO ESTA HECHO) SHAKIRA (EPIC/SONY MUSIC LATIN) |
| 24 | 22 | 7 | SE ME VA LA VOZ ALEJANDRO FERNANDEZ (UNIVERSAL MUSIC LATINO) |
| 25 | 43 | 3 | DILE AL AMOR AVENTURA (PREMIUM LATIN) |
| 26 | 25 | 5 | SIN EVIDENCIAS BANDA MS (DISA/ASL) |
| 27 | 29 | 8 | CAMINOS DIFERENTES ROBERTO TAPIA (FONOVISIA/MUSIVISA) |
| 28 | 16 | 13 | FELIZ KANY GARCIA (SONY MUSIC LATIN) |
| 29 | 41 | 7 | TE AMO CUMBRE NORTEÑA (SONY MUSIC LATIN) |
| 30 | 24 | 6 | GRITO MUNDIAL DADDY YANKEE (EL CARTEL) |
| 31 | 49 | 2 | FELIZ NAVIDAD TITO "EL BAMBINO" (SIENTE) |
| 32 | 47 | 4 | YO ME CONFIE ANDRES MARQUEZ "EL MACIZO" (DISA) |
| 33 | HOT SHOT DEBUT | | YA LO SE JENNI RIVERA (FONOVISIA) |
| 34 | 30 | 5 | SIN QUERER EDITH NAZARIO (SONY MUSIC LATIN) |
| 35 | 42 | 4 | AMOR QUEDATE JENCARLOS (BULLSEYE) |
| 36 | 36 | 17 | TU DEFECTO LOS CHIFRADOS DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ (DISA) |
| 37 | 31 | 5 | PAPARAZZI LADY GA-GA (STREAMELINE/MONKEY/CHERRYTREE/INTERSCOPE) |
| 38 | 38 | 6 | SOY TODO TUYO LOS TUCANES DE TUJMANA (FONOVISIA/MUSIVISA) |
| 39 | NEW | | COLGANDO EN TUS MANOS CARLOS BAUTE CON MARTA SANCHEZ (WARNER LATINA) |
| 40 | 37 | 3 | EMPIRE STATE OF MIND JAY-Z & ALICIA KEYS (ROC NATION) |
| 41 | 32 | 4 | SEXY CHICK DAVID GIQUETA FEATURING AKON (GUM/ASTRALWORKS/CAPTOL) |
| 42 | 40 | 5 | CIELO AZUL, CIELO NUBLADO AKA CIELO NEVADO PESADO (DISA/ASL) |
| 43 | 34 | 12 | ENCONTRE CONJUNTO ATARDECER (DISA/ASL) |
| 44 | 33 | 12 | COMO VOLVER A SER FELIZ LUIS ENRIQUE (TOP STOP) |
| 45 | NEW | | MIENTES CAMILA (SONY MUSIC LATIN) |
| 46 | 48 | 14 | SENTIMIENTOS DE CARTON DUELO (FONOVISIA/MUSIVISA) |
| 47 | NEW | | MIRAME VICTOR MANUELLE (KIYAVI) |
| 48 | NEW | | SIN TI NO VIVO PATRULLA 81 (DISA) |
| 49 | 39 | 17 | EL BORRACHO GRUPO MONTEZ DE DURANGO (DISA) |
| 50 | NEW | | HASTA BAJO DON OMAR (MACHETE) |

Wisin & Yandel score their sixth No. 1 title on Hot Latin Songs as "Gracias a Ti" jumps 4-1 (13 million listener impressions, up 18%). This chart-topper pushes the duo past Maná for the most No. 1s by a group or duo in the chart's 23-year history. They first led the list in 2006 with "Llame Pa' Verte."



TOP LATIN ALBUMS™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL) | CERT. |
|-----------|----------------|----------------|--|-------|
| 1 | HOT SHOT DEBUT | | #1 THALIA PRIMERA FILA SONY MUSIC LATIN 56091 | |
| 2 | 3 | 2 | GREATEST GAINER ANDREA BOCELLI MIS CANCIONES DISCOS 605-57726/SONY MUSIC LATIN | 4 |
| 3 | NEW | | JENNI RIVERA LA GRAN SEÑORA FONOVISIA 354398/UML | |
| 4 | NEW | | COSCULLUELA EL PRINCIPE RESISTENTE/UNIVERSAL MUSIC LATINO 653636/UML | |
| 5 | 1 | 28 | WISIN & YANDEL LA REVOLUCION WY/MACHETE 012967/UML | 4 |
| 6 | 2 | 26 | AVENTURA THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN | 2 |
| 7 | NEW | | BANDA EL RECODO ME GUSTA TODO DE TI FONOVISIA 354394/UML | |
| 8 | 11 | 2 | PACE DRACO SETTER DRACO SONY MUSIC LATIN 59999 | |
| 9 | NEW | | INTOCABLE CLASSIC GIM 60130/SONY MUSIC LATIN | |
| 10 | 7 | 4 | JENCARLOS BUSCAME BULLSEYE 8914 | |
| 11 | 9 | 3 | TONY DIZE LA MELODIA DE LA CALLE (UPDATES) PINA 70201/SONY MUSIC LATIN | |
| 12 | 13 | 3 | TITO "EL BAMBINO" EL PATRON LA VICTORIA SIENTE/UNIVERSAL MUSIC LATINO 653632/UML | |
| 13 | 5 | 2 | PATRULLA 81 SIN TI NO VIVE DISA 721404/UML | |
| 14 | 8 | 5 | MARCO ANTONIO SOLIS MAS DE MARCO ANTONIO SOLIS FONOVISIA 354216/UML | 4 |
| 15 | 6 | 3 | LARRY HERNANDEZ EN VIVO: DESDE COLIACAN (MENDIETA) FONOVISIA 570037/UML | 4 |
| 16 | NEW | | PESADO DESDE LA CANTINA: VOLUMEN 1 DISA 726553/UML | |
| 17 | 14 | 5 | GILBERTO SANTA ROSA LO MEJOR DE GILBERTO EN LA NAVIDADES SONY MUSIC LATIN 60667 | |
| 18 | 10 | 5 | EL TRONO DE MEXICO HASTA MI FINAL FONOVISIA 354315/UML | |
| 19 | 12 | 6 | EDNITA SOY SONY MUSIC LATIN 55934 | |
| 20 | 21 | 11 | DON CHETO EL KTIME DE USTEDES PLATINO 8932 | |
| 21 | 28 | 18 | TERCER CIELO SIN OMAR: DESDE ESTADOS UNIDOS/UNIVERSAL MUSIC LATINO 653634/UML | |
| 22 | 16 | 4 | ALEJANDRO SANZ PARADISO EXPRESS WARNER LATINA 522519 | |
| 23 | 15 | 22 | VICENTE FERNANDEZ NECESITO DE TI SONY MUSIC LATIN 53282 | |
| 24 | 30 | 36 | LARRY HERNANDEZ 16 MARCO CORRIDOS MENDIETA/FONOVISIA 570037/UML | |
| 25 | 27 | 39 | TITO "EL BAMBINO" EL PATRON SIENTE 653633/UML | |
| 26 | 22 | 4 | VICTOR MANUELLE YO MISMO KIYAVI 24754/SONY MUSIC LATIN | |
| 27 | 18 | 29 | ESPINOZA PAZ YO NO CANTO, PERO LO INTENTAMOS ASL/DISA 73025/UML | |
| 28 | 19 | 3 | LOS RIELEROS DEL NORTE EN VIVO: PARA TI FONOVISIA 354286/UML | 4 |
| 29 | 47 | 43 | MARIACHI HERMANOS BARGIAS CANTOS Y ALABANZAS DISCOS BARRAJAS 559/VINA | 4 |
| 30 | 17 | 67 | LUIS FONSI PALABRAS DEL SILENCIO UNIVERSAL MUSIC LATINO 013618/UML | 4 |
| 31 | 23 | 13 | LOS TIGRES DEL NORTE LA GRANJA FONOVISIA 354192/UML | 4 |
| 32 | 55 | 8 | INDIRA MONTES Y LAS FLORES LA ROSA DE GUADALUPE PLATINO 11047 | |
| 33 | 30 | 28 | HECTOR ACOSTA SIN PLAN NELSTAR/UNIVERSAL MUSIC LATINO 013318/UML | |
| 34 | 37 | 15 | JOAN SEBASTIAN PEGADITO AL CORAZON MUSART 4208/BALBOA | |
| 35 | 33 | 9 | JUAN GABRIEL MIS CANCIONES MIS AMIGOS DISCOS 605-57726/SONY MUSIC LATIN | |
| 36 | 31 | 7 | DAVID BISBAL SIN MIRAR ATRAS VALE/UNIVERSAL MUSIC LATINO 013491/UML | 4 |
| 37 | 25 | 9 | VARIOUS ARTISTS RADIO EXITOS: EL DISCO DEL AÑO 2009 DISA 724187/UML | 4 |
| 38 | 24 | 56 | EL TRONO DE MEXICO ALMAS GEMEAS FONOVISIA 353804/UML | |
| 39 | 52 | 5 | JOSEPH FONSECA AMANTE BACHATA VENUS/UNIVERSAL MUSIC LATINO 653753/UML | |
| 40 | 44 | 4 | OLGA TANON 419 ZMG 002035/SONY MUSIC LATIN | |
| 41 | 36 | 37 | MARISELA 20 EXITOS INMORTALES IM 6614 | |
| 42 | 26 | 3 | TIERRA CALI ULTIME COLLECTION 14 HIS VENEZUELA/UNIVERSAL MUSIC LATINO 653750/UML | |
| 43 | 38 | 29 | LUIS ENRIQUE CICLOS TOP STOP 8910 | |
| 44 | 32 | 2 | EL CHAPO CON LA FUERZA DEL CORRIDO DISA 721403/UML | |
| 45 | 29 | 24 | LAURA PAUSINI PRIMAVERA ANTICIPADA WARNER LATINA 516627 | |
| 46 | 42 | 7 | VARIOUS ARTISTS SUPER #1: CON LA MUSICA DE MEXICO FONOVISIA 354185/UML | |
| 47 | 48 | 12 | NELLY FURTADO MI PLAN NELSTAR/UNIVERSAL MUSIC LATINO 013318/UML | |
| 48 | 35 | 3 | LUIS FONSI 6 SUPER HITS (EP) UNIVERSAL MUSIC LATINO 013618/UML | |
| 49 | 51 | 69 | DADDY YANKEE TALENTO DE BARRIO (SOUNDTRACK) EL CARTEL MACHETE 280029/UML | 2 |
| 50 | 40 | 5 | TRIO LOS ANDINOS ANTOLOGIA NAVIDENA LA MUSIC 746 | |

Thalia returns to the top of the charts as new set "Primera Fila" debuts at No. 1 on Top Latin Albums and Latin Pop Albums (7,000 copies). On the former, the title is her second chart-topper following "Thalia," which also debuted at No. 1 in the June 8, 2002, issue and stayed there for five weeks.



REGIONAL MEXICAN ALBUMS™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL) | CERT. |
|-----------|-----------|----------------|--|-------|
| 1 | NEW | | #1 JENNI RIVERA LA GRAN SEÑORA FONOVISIA 354398/UML | |
| 2 | NEW | | BANDA EL RECODO ME GUSTA TODO DE TI FONOVISIA 354394/UML | |
| 3 | NEW | | INTOCABLE CLASSIC GIM 60130/SONY MUSIC LATIN | |
| 4 | 1 | 2 | PATRULLA 81 SIN TI NO VIVE DISA 721404/UML | |
| 5 | 3 | 5 | MARCO ANTONIO SOLIS MAS DE MARCO ANTONIO SOLIS FONOVISIA 354216/UML | 4 |
| 6 | 2 | 3 | LARRY HERNANDEZ EN VIVO: DESDE COLIACAN (MENDIETA) FONOVISIA 570037/UML | |
| 7 | NEW | | PESADO DESDE LA CANTINA: VOLUMEN 1 DISA 726553/UML | |
| 8 | 4 | 5 | EL TRONO DE MEXICO HASTA MI FINAL FONOVISIA 354315/UML | |
| 9 | 9 | 9 | DON CHETO EL KTIME DE USTEDES PLATINO 8932 | |
| 10 | 5 | 22 | VICENTE FERNANDEZ NECESITO DE TI SONY MUSIC LATIN 53282 | |
| 11 | 8 | 33 | LARRY HERNANDEZ 16 MARCO CORRIDOS MENDIETA/FONOVISIA 570037/UML | |
| 12 | 6 | 29 | ESPINOZA PAZ YO NO CANTO, PERO LO INTENTAMOS ASL/DISA 73025/UML | |
| 13 | 7 | 3 | LOS RIELEROS DEL NORTE EN VIVO: PARA TI FONOVISIA 354286/UML | 4 |
| 14 | RE-ENTRY | | MARIACHI HERMANOS BARGIAS CANTOS Y ALABANZAS DISCOS BARRAJAS 559/VINA | 4 |
| 15 | 10 | 13 | LOS TIGRES DEL NORTE LA GRANJA FONOVISIA 354192/UML | 4 |
| 16 | NEW | | INDIRA MONTES Y LAS FLORES LA ROSA DE GUADALUPE PLATINO 11047 | |
| 17 | 15 | 12 | JOAN SEBASTIAN PEGADITO AL CORAZON MUSART 4208/BALBOA | |
| 18 | 12 | 9 | VARIOUS ARTISTS RADIO EXITOS: EL DISCO DEL AÑO 2009 DISA 724187/UML | |
| 19 | 11 | 56 | EL TRONO DE MEXICO ALMAS GEMEAS FONOVISIA 353804/UML | |
| 20 | 13 | 3 | TIERRA CALI ULTIME COLLECTION 14 HIS VENEZUELA/UNIVERSAL MUSIC LATINO 653750/UML | |

TROPICAL ALBUMS™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL) | CERT. |
|-----------|-----------|----------------|--|-------|
| 1 | 1 | 26 | #1 AVENTURA THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN | 2 |
| 2 | 2 | 5 | GILBERTO SANTA ROSA LO MEJOR DE GILBERTO EN LA NAVIDADES SONY MUSIC LATIN 60667 | |
| 3 | 3 | 4 | VICTOR MANUELLE YO MISMO KIYAVI 24754/SONY MUSIC LATIN | |
| 4 | 4 | 28 | HECTOR ACOSTA SIN PLAN NELSTAR/UNIVERSAL MUSIC LATINO 013318/UML | |
| 5 | 7 | 5 | JOSEPH FONSECA AMANTE BACHATA VENUS/UNIVERSAL MUSIC LATINO 653753/UML | |
| 6 | 6 | 4 | OLGA TANON 419 ZMG 002035/SONY MUSIC LATIN | |
| 7 | 5 | 30 | LUIS ENRIQUE CICLOS TOP STOP 8910 | |
| 8 | 8 | 35 | VARIOUS ARTISTS 30 TROPICALES DE AYER, HOY Y SIEMPRE VINA 610 | |
| 9 | 10 | 8 | GRUPO MANIA SE PEGO LA MANA MIA MUSART/SONY MUSIC LATIN | |
| 10 | 14 | 4 | VARIOUS ARTISTS LA TRULLA DEL PAM PAM PAM GSA 60055/SONY MUSIC LATIN | |
| 11 | 15 | 19 | OMEGA EL DUENO DEL FLOW PLANET 80118/SONY MUSIC LATIN | |
| 12 | 12 | 43 | GILBERTO SANTA ROSA EL CABALLERO DE LA GASA DISCOS 605-57726/SONY MUSIC LATIN | |
| 13 | 9 | 21 | VARIOUS ARTISTS SUPER 15 MEGA HITS MACHETE 013149/UML | |
| 14 | 19 | 26 | VARIOUS ARTISTS 38 BACHATA PERIODO LO MEJOR/LO MEJOR 2009/VALE & ROLL 80039/SONY MUSIC LATIN | |
| 15 | 17 | 55 | VARIOUS ARTISTS 40 BACHATAS PODEROSAS ROCK & ROLL 00348/SONY MUSIC LATIN | |
| 16 | 11 | 3 | VARIOUS ARTISTS SUPER BACHATA 2010 PLANET 90106/SONY MUSIC LATIN | |
| 17 | 16 | 48 | XTREME CHAPTER DOS MACHETE/UML | |
| 18 | RE-ENTRY | | VARIOUS ARTISTS FIESTA LATINA DISCOS 605 37203/SONY MUSIC LATIN | |
| 19 | NEW | | JOHNNY VENTURA VOLVIO LA NAVIDAD HOMEBOYS 3 | |
| 20 | NEW | | BACHATA HEIGHTZ THE FIRST WARNER LATINA 23778 | |

BETWEEN THE BULLETS

JUANES: STAR OF THE DECADE



Colombian pop star Juanes finishes the '00s as Latin music's breakout star. After releasing his debut album, "Fijate Bien," to moderate success in 2001, his following three sets spent many weeks atop Top Latin Albums and Top Latin Pop Albums. On Hot Latin Songs, he posted six No. 1s, including "Me Enamora," which spent 20 weeks at the top. Due to these feats, he's the only artist to rank within the top five on the Decade-End Latin Albums, Songs and Artists recaps (see page 160). —Raully Ramirez

HOT LATIN SONGS: 16 stations (61 regional Mexican, 30 Latin pop, 17 tropical, & Latin rhythm) are electronically monitored 24 hours a day, 7 days a week. TOP LATIN ALBUMS: 16 stations (61 regional Mexican, 30 Latin pop, 17 tropical, & Latin rhythm) are electronically monitored 24 hours a day, 7 days a week. *HOT LATIN SONGS: 16 stations (61 regional Mexican, 30 Latin pop, 17 tropical, & Latin rhythm) are electronically monitored 24 hours a day, 7 days a week. **TOP LATIN ALBUMS: 16 stations (61 regional Mexican, 30 Latin pop, 17 tropical, & Latin rhythm) are electronically monitored 24 hours a day, 7 days a week. © 2009 Nielsen Business Media, Inc. All rights reserved. See Charts Legend for rules and explanations. All charts as of 2009. Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

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Please direct inquiries, nominations and applications to: **Dr. Perri Lee Roberts, Chair, Theatre Arts Chair Search Committee, University of Miami, College of Arts and Sciences, P.O. Box 248004, Coral Gables, FL 33124-4620 or via e-mail to: theatreartschair@as.miami.edu**. Application materials requested: A cover letter, including the applicant's administrative philosophy; current curriculum vitae, and names, addresses & contact information of five professional and/or academic references. The Search Committee will begin reviewing materials immediately. Applications and nominations will be given full consideration until the position is filled. The projected start date is June 1, 2010.

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IN MEMORIAM

BERLE ADAMS

Mercury Records co-founder/talent agent Berle Adams, 92, Sept. 1 in Los Angeles. Adams signed the Who and Neil Diamond, booked road dates for Glenn Miller and helped build Louis Jordan's career. He was among the founders of Mercury Radio and Television, which became Mercury Records.



Mercury man: **BERLE ADAMS** (right)

reckless abandon, theatrics and pummeling style, a clear precursor for punk and alternative rock.

BARRY BECKETT

Keyboardist/producer Barry Beckett, 66, June 10 in Hendersonville, Tenn. A member of the celebrated Muscle Shoals Rhythm Section, Beckett played on tracks by Aretha Franklin, Wilson Pickett and many others. As a producer or co-producer, he manned the boards for many prominent rock and country artists, from Bob Dylan to Kenny Chesney.

JAY BENNETT

Multi-instrumentalist Jay Bennett, 45, May 24 in Urbana, Ill. Bennett was best-known for his work with Wilco, with whom he wrote and recorded on albums including "Being There," "Summerteeth" and "Yankee Hotel Foxtrot." He also released four albums of his own this decade.

FREDDY BIENSTOCK

Music publisher Freddy Bienstock, 86, Sept. 20 in New York. Bienstock, who served on the National Music Publishers' Assn.'s board of directors for

nearly 20 years, founded Carlin Music in 1966 by acquiring the Belinda Music catalog and built it into a portfolio with more than 100,000 songs.

JOE BOYLAND

Artist manager Joe Boyland, 61, March 17 in Nashville. For 13 years he was a partner in Legend Artist Management, which managed Bad Company, Nazareth and B.J. Thomas. Boyland also co-managed Lynyrd Skynyrd, organizing the band's first reunion tour. More recently, he founded Big Street Entertainment.

SAM BUTERA

Saxophonist Sam Butera, 81, June 3 in Las Vegas. Butera played with such jazz greats as Ella Fitzgerald and Louie Bellson. But he was most notable for leading Louis Prima's band the Witnesses, who captivated Las Vegas audiences with their loud, rambunctious jazz style, from 1954 to 1975.

JIM CARROLL

Punk poet Jim Carroll, 60, Sept. 11 in New York. A teenage poetry prodigy and the author of "The Basketball Diaries," a 1978 memoir about growing up in New York, he later formed the Jim Carroll Band, whose 1980 debut album, "Catholic Boy," included the punk anthem "People Who Died."

CHRIS CONNOR

Jazz singer Chris Connor, 81, Aug. 29 in Toms River, N.J. Connor first came to prominence with the orchestras of Claude Thornhill and Stan Kenton and recorded the hits "All About Ronnie," "Trust in Me" and "I Miss You So."

PIERRE COSSETTE

Manager/talent agent/record executive/TV producer Pierre Cossette, 85, Sept. 26 in St. Anicet, Quebec. In 1971, he brought the Grammy Awards to TV. For the next 35 years, he personally oversaw the production of the show, as it grew into a massively prominent event.

JIM DICKINSON

Record producer/session musician Jim Dickinson, 67, Aug. 15 in Memphis. Dickinson played on recordings by the Rolling Stones, Aretha Franklin and Sam & Dave, among others.



ELLIE GREENWICH

Songwriters Hall of Fame inductee Ellie Greenwich, 68, Aug. 26 in New York. Working in the Brill Building and with Phil Spector, Greenwich and her husband, Jeff Barry, wrote several signature hits of the '60s, including "Be My Baby," "Da Doo Ron Ron," "Chapel of Love," "Leader of the Pack," "Hanky Panky" and "Do Wah Diddy." She also played a key role in the early career of Neil Diamond.

Starting in the mid-'70s, he made his mark producing numerous acts, among them Big Star, Ry Cooder and the Replacements.

HAL GABA

Concord Music Group chairman/co-owner Hal Gaba, 63, March 9 in Los Angeles. Concord released music by such legends as Ray Charles and Frank Sinatra. In 2003, Concord and Starbucks aided Charles in releasing "Genius Loves Company," his multi-Grammy-winning final recording. The two companies went on to launch Hear Music. Gaba also served as co-chairman of Village Roadshow Pictures and CEO of ACT III Communications.

VERN GOSDIN

Country singer Vern Gosdin, 74, April 28 in Nashville. Nicknamed "the Voice" for his expressive baritone, Gosdin charted 41 solo singles between 1976 and 1993. His No. 1 country songs include "I Can Tell by the Way You Dance," "Set 'Em Up Joe" and "I'm Still Crazy."

MICHAEL JACKSON

Unparalleled superstar performer Michael Jackson, 50, June 25 in Los Angeles. Initially captivating pop audiences with the Jackson 5, Jackson matured into a performer of electric charisma and unprecedented crossover appeal. Signed to Motown in 1968, the Jackson 5 quickly scored several No. 1 pop and R&B hits, and Jackson's distinctive voice and dancing made him the group's focal point. In the late '70s, teaming up with producer Quincy Jones, he came into his own as a creative force; by 1982's "Thriller," his sales and visibility left his pop contemporaries in the dust. While he never again approached that album's stratospheric numbers, Jackson continued to top album charts into the '90s, and his worldwide popularity never abated.

BOB GREENBERG

Record executive Bob Greenberg, 75, Sept. 11 in West Hills, Calif. Greenberg's career spanned more than 50 years, at several labels: Eastern, Warner Bros., Atlantic and United Artists. In 1980, he co-founded Mirage Records. Acts he worked with include Led Zeppelin, the Rolling Stones, AC/DC, Aretha Franklin, ABBA and Bette Midler.

JEFF HANSON

Singer/songwriter Jeff Hanson, 31, June 5 in St. Paul, Minn. Hanson recorded three albums for the Kill Rock Stars label, earning critical acclaim for his haunting compositions and hushed, expressive singing.

ISRAEL HOROWITZ

Classical music producer and longtime Billboard editor/columnist Israel Horowitz, 92, Dec. 26 in Closter, N.J. He gave Decca Records a footing in the classical field and produced hundreds of recordings, including albums by Andrés Segovia and Leopold Stokowski. He worked at Billboard from 1948 to 1956, then returned in 1973.

LUX INTERIOR

Cramps frontman Lux Interior, 60, Feb. 4 in Glendale, Calif. The Cramps formed in 1976 and released 14 albums in their career. Such bands as the White Stripes, Pearl Jam and the Jon Spencer Blues Explosion have credited their rockabilly-infused punk sound as an influence.

URIEL JONES

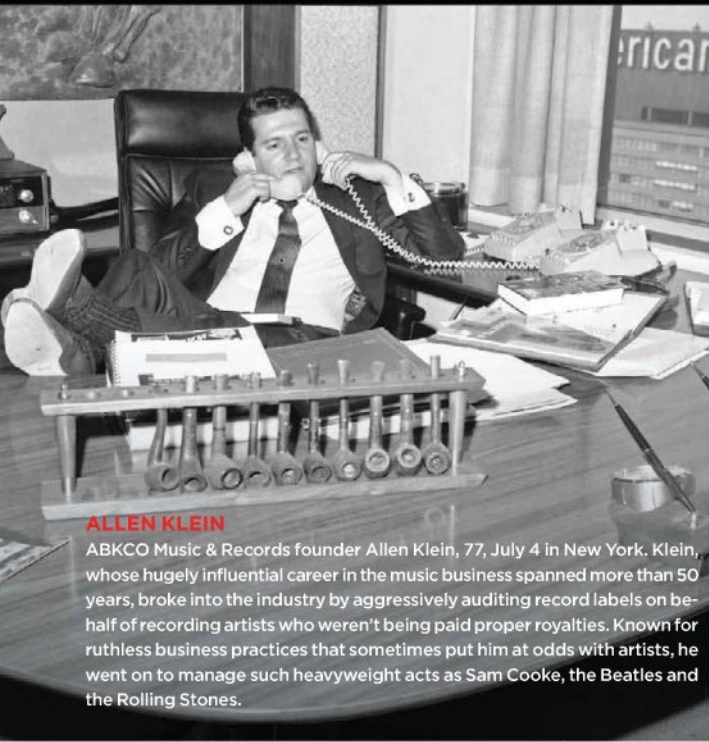
Drummer Uriel Jones, 74, March 24 in Dearborn, Mich. Jones was a member of Motown Records' legendary Funk Brothers studio band. He played on classic hits like "Ain't Too Proud to Beg," "The Tracks of My Tears" and Marvin Gaye's "I Heard It Through the Grapevine."



RUTH BOWEN

Booking agent Ruth Bowen, 84, April 21 in New York. During her more than five decades in the business, Bowen represented such jazz and R&B luminaries as Dinah Washington, Ray Charles and Aretha Franklin. She founded Queen Booking in 1959, eventually renaming it the Bowen Agency.

GREENWICH: DON PALLUS/MICHAEL LOCKS ARCHIVES/GETTY IMAGES; ADAMS: ANDREW LETHLEY/REDFERNS/GETTY IMAGES; BUTERA: JAY LORIAN/PERSON/REDFERNS/GETTY IMAGES; JACKSON: JEFF MAYER/REDFERNS/GETTY IMAGES



ALLEN KLEIN

ABKCO Music & Records founder Allen Klein, 77, July 4 in New York. Klein, whose hugely influential career in the music business spanned more than 50 years, broke into the industry by aggressively auditing record labels on behalf of recording artists who weren't being paid proper royalties. Known for ruthless business practices that sometimes put him at odds with artists, he went on to manage such heavyweight acts as Sam Cooke, the Beatles and the Rolling Stones.

BOB KEANE

Label owner Bob Keane, 87, Nov. 28 in Los Angeles. Best-known for discovering and signing Ritchie Valens to Del-Fi Records, Keane also co-founded Keen Records, which released Sam Cooke's No. 1 hit "You Send Me." He later signed the Bobby Fuller Four to his Mustang imprint, scoring a top 10 hit with "I Fought the Law."

MICHAEL KLENFNER

Record man Michael Klenfner, 62, July 14 in New York. Klenfner worked for several record labels, including Columbia, Arista and Atlantic, where he helped break AC/DC in the United States. He then worked as a consultant, doing radio promotion and advising such clients as Madison Square Garden and MTV.

ERICH KUNZEL

Conductor Erich Kunzel, 74, Sept. 1 in Swan's Island, Maine. In 1965, Kunzel joined the Cincinnati Symphony Orchestra as an associate conductor and conducted his first "8 O'Clock Pops" concert. He spent 44 years with the orchestra, achieving accolades worldwide.

GARY KURFIRST

Artist manager Gary Kurfirst, 61, Jan. 13 in the Bahamas. Kurfirst began his career in 1967, opening New York's Village Theater. He went on to manage some of the leading lights of New York's new wave scene, including Blondie, the Ramones and notably Talking Heads, with whom he delved into film production in the '80s.

SEAN LaROCHE

Concert industry veteran Sean LaRoche, 71, in Ocala, Fla. In the early '70s, after getting his start as Roger Miller's road manager, LaRoche joined Premier Talent, booking acts like Led

Zeppelin and the Who. In 1994, he helped form the booking firm Drake & LaRoche.

WILLIAM D. LITTLEFORD

Longtime Billboard GM William D. Littleford, 94, May 14 in Princeton, N.J. Littleford, whose grandfather William H. Donaldson founded the magazine in 1894, was GM of Billboard from 1943 until 1958, when he became president/CEO. He held those positions until 1985, when he became chairman emeritus.

ALAN LIVINGSTON

Label executive Alan Livingston, 91, March 13 in Beverly Hills, Calif. As an A&R executive for Capitol Records, Livingston signed Frank Sinatra to a record deal in 1953, marking the start of the singer's commercial comeback.

A decade later, as label president, Livingston signed the Beatles.

AL MARTINO

Singer Al Martino, 82, Oct. 13 in Springfield, Pa. The Italian-American crooner had a run of chart singles in the early '50s, but rock'n'roll's appearance stalled his career. He caught fire again in 1963 and continued to hit the pop charts through the '70s, when he also appeared in the "Godfather" movies.

RALPH MERCADO

RMM Records founder executive Ralph Mercado, 67, March 10 in Hackensack, N.J. A pivotal force in extending tropical music's reach worldwide, he was seen as the Berry Gordy of salsa. Marc Anthony, La India and Tito Nieves are three international stars whose careers he launched on RMM.

ALVIN 'SKIP' MILLER

Record executive Alvin "Skip" Miller, 62, Sept. 4 in Los Angeles. He spent 17 years at Motown, advancing to president and working with such icons as Smokey Robinson, Stevie Wonder and Diana Ross. In 1988, Miller became RCA senior VP of black, jazz and progressive music.

REINHARD MOHN

Bertelsmann chief executive Reinhard Mohn, 88, Oct. 3 in Guetersloh, Germany. During a career that lasted more than six decades, Mohn transformed BMG's parent company from a German printer and book publisher into a gigantic international enterprise. In the late '50s, he oversaw Bertelsmann's entry into the music business.

DAVID 'FATHEAD' NEWMAN

Jazz saxophonist/flutist David "Fathead" Newman, 75, Jan. 20 in upstate New York. His 12-year stint as tenor



LES PAUL

Guitar/recording innovator Les Paul, 94, Aug. 12 in White Plains, N.Y. A pioneer in electric guitar sounds, responsible for developing and lending his name to what many consider rock'n'roll's definitive instrument, Paul's career spanned from the jazz age through the new millennium. His early innovations in the development of the solid-body guitar would become the template for Gibson's best-selling electric, the iconic Les Paul model, introduced in 1952. An inveterate tinkerer who harbored an interest in electronics and amplification since his youth, Paul is also responsible for major developments in multitrack recording, guitar effects and the mechanics of sound in general.

KOKO TAYLOR

Blues singer Koko Taylor, 80, June 3 in Chicago. In 1962, Taylor signed to Chess Records, where her 1965 hit "Wang Dang Doodle" eventually became her signature song. She moved to Alligator Records in 1975. Of her nine albums there, eight were nominated for Grammys.



sax soloist in Ray Charles's band led to collaborations with B.B. King, Aretha Franklin, Joe Cocker and Eric Clapton. From 1980 to 2008, he released several mainstream jazz albums.

BILLY POWELL

Lynyrd Skynyrd keyboardist Billy Powell, 56, Jan. 28 in Orange Park, Fla. Powell's fluid piano runs spiced such archetypal '70s Southern rock songs as "Freebird," "Call Me the Breeze" and "Sweet Home Alabama." Upon re-forming in 1987, Skynyrd re-established itself as a solid concert draw.

BILLY LEE RILEY

Rockabilly singer Billy Lee Riley, 75, Aug. 2 in Jonesboro, Ark. Riley recorded memorable rockabilly sides for Sam Phillips' Sun Records label, including "Red Hot" and "Flying Saucer Rock and Roll."

AARON SCHROEDER

Songwriter/publisher/record producer Aaron Schroeder, 83, Dec. 2 in Englewood, N.J. Schroeder wrote more than 2,000 songs and appears as composer, lyricist and/or pro-

ducer of more than 1,500 recordings. His gold and platinum musical successes include 17 songs recorded by Elvis Presley, five of which reached No. 1.

SHELBY SINGLETON

Producer/label executive Shelby Singleton, 77, Oct. 7 in Nashville. Starting in the late '50s, Singleton spent nearly a decade at Mercury Records and its sister label Smash, where he signed or produced artists like Brook Benton, Lesley Gore and Jerry Lee Lewis. He went on to produce Jeannie C. Riley's No. 1 hit "Harper Valley P.T.A." and to purchase Sun Records.

LEE SOLTERS

Publicity agent Lee Solters, 89, May 18 in West Hollywood, Calif. Solters' career in public relations spanned 70 years, during which he promoted hundreds of theater productions and celebrity clients from Mae West, Stan Getz and Frank Sinatra to Dolly Parton, the Eagles and Led Zeppelin.

MERCEDES SOSA

Argentine singer Mercedes Sosa, 74, Oct. 4 in Buenos Aires. During some of the continent's most turbulent and dictatorship-racked years, millions of Latin Americans turned to her signature contralto voice, social messages and interpretations of many of the most powerful issue-oriented songs in the Spanish language.

MARY TRAVERS

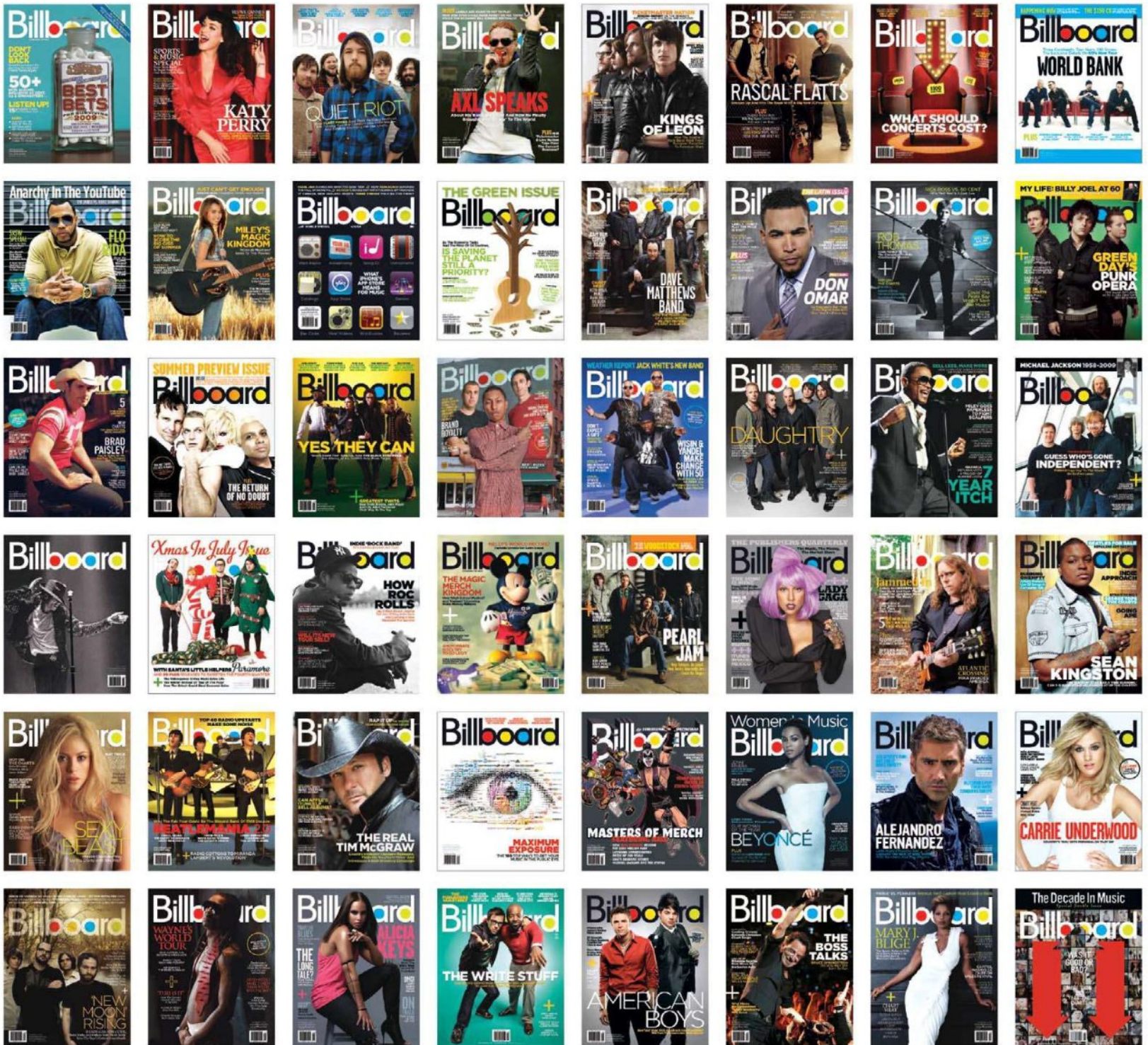
Folk singer Mary Travers, 72, Sept. 16 in Danbury, Conn. As a member of Peter, Paul & Mary, Travers played a key role in bringing the '60s folk revival to mainstream audiences with hits like "If I Had a Hammer" and "Leaving on a Jet Plane."

DAVID 'POP' WINANS SR.

Gospel singer and patriarch David "Pop" Winans Sr., 74, April 8 in Nashville. Winans saw his children, some of whom he also managed, record numerous gospel hits. In 1989, David and his wife, Delores, garnered a Grammy nomination for their own debut album, "Mom & Pop Winans." ...

REWIND: 2009

The People, Albums And Stories That Defined The Music Business Of The Last 12 Months



A FUSE TELEVISION EVENT



DAVE MATTHEWS BAND
LIVE FROM THE BEACON THEATRE
JUNE 1, 2009



JAY-Z ANSWER THE CALL
LIVE FROM MADISON SQUARE GARDEN
SEPTEMBER 11, 2009



JOHN MAYER
LIVE FROM THE BEACON THEATRE
NOVEMBER 17, 2009

#1 SOUNDSCAN DEBUTS



2009 BILLBOARD ARTIST OF THE YEAR

Taylor Swift

8 GRAMMY NOMINATIONS • Album of the Year (FEARLESS), Record of the Year (“You Belong With Me”), Song of the Year (“You Belong With Me”), Best Country Album (FEARLESS), Best Country Song (“White Horse”), Best Country Female Performance (“White Horse”), Best Pop Female Performance (“You Belong With Me”), Best Pop Collaboration with Vocals (“Breathe” feat. Colbie Caillat)

5 CMA AWARDS • Entertainer of the Year, Female Vocalist, Album, Video, International Award

5 AMA AWARDS • Artist of the Year, Female (Country), Country Album, Female (Pop/Rock), AC Artist

2 ACM AWARDS • Album of the Year, Crystal Milestone Award

2 CMT AWARDS • Video of the Year, Female Video

MTV VMA AWARD • Best Female Video

SOLD OUT NORTH AMERICAN TOUR • Initial dates on 2010 FEARLESS Tour sell out

#1 ALBUM OF THE YEAR ALL GENRES

FEARLESS Featuring the #1 hits “Love Story”, “White Horse” and “You Belong With Me”

Thank You For An Unforgettable Year!

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