

**THE PUBLISHERS QUARTERLY**

**EMI TOPS PUBLISHERS CHART IN THREE-PEAT**

**NEW EU LICENSING RULES CHANGE EUROPE'S MAP**

**10 WRITERS. FIVE DAYS. ONE GOAL: WRITE HITS**

**UNIVERSAL'S RENZER TALKS ONLINE OPPORTUNITIES**

# Billboard

NOV  
21  
2009

## THE WRITE STUFF

How **RIVERS CUOMO** Redefined Weezer With **JERMAINE DUPRI**, **Dr. Luke** And Other Top Hitmakers



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# BMI Country Awards '09



**Songwriter of the Year**  
**BOBBY PINSON**



**Song of the Year**  
**"Love Story"**  
**TAYLOR SWIFT**

Sony/ATV Tree  
Taylor Swift Music



**President's Award**  
**BROOKS & DUNN**



**BMI Icon**  
**KRIS KRISTOFFERSON**

**Publisher of the Year**

**SONY/ATV MUSIC PUBLISHING NASHVILLE**

## Most Performed Country Songs of the Year

**ALL I WANT TO DO**  
Kristian Bush  
Bobby Pinson  
Bobby's Song and Salvage  
Dirkpit Music  
EMI-Blackwood Music, Inc.  
Music of Stage Three

**ALL SUMMER LONG**  
Kid Rock  
Gary Rossington  
Uncle Kracker  
Ronnie VanZant  
Warren Zevon  
EMI-Longitude Music  
Gaje Music, Inc.  
Robert James Ritchie Music  
Songs of Universal, Inc.  
Warner-Tamerlane Publishing Corp.  
Zevon Music

**ALREADY GONE**  
Kristian Bush  
Bobby Pinson  
Bobby's Song and Salvage  
Dirkpit Music  
EMI-Blackwood Music, Inc.  
Music of Stage Three

**BACK WHEN I KNEW IT ALL**  
Gary Hannan  
Phil O'Donnell  
Chobe Music  
Daphil Music  
Gary James Hannan Music  
Immokalee Music  
Little Biscuit Music

**BETTER AS A MEMORY**  
Lady Goodman  
Midwest Midnight Music

**CHICKEN FRIED**  
Zac Brown  
Wyatt Durrette  
Angelika Music  
Heart Above Your Head Music  
Welmerhound Publishing

**COUNTRY MAN**  
Luke Bryan  
Jason Matthews  
Bug Music  
Murrah Music Corporation  
Planet Peanut Music

**COWGIRLS DON'T CRY**  
Ronnie Dunn  
Terry McBride  
Showbilly Music  
Sony/ATV Tree  
Still Working For The Man Music, Inc.  
Turn Me On Music

**DO YOU BELIEVE ME NOW**  
Dave Pahanish  
Joe West  
Songs For My Good Girl  
Sony/ATV Tree  
Totally Wrioughteous Music

**DON'T**  
Jim Beavers  
Beavertime Tunes  
Sony/ATV Tree

**DON'T THINK I CAN'T LOVE YOU**  
Kendell Marvel  
Jake Owen  
Jimmy Ritchey  
Jimbilaya Music  
Marvel Man Music  
Shiitake Maki Publishing  
Songs of Windswept Pacific  
Universal Music-Careers  
Vibe Room Music

**EVERY DAY**  
Alissa Moreno  
Jeffrey Steele  
Jeffrey Steele Music  
My Own Parade Publishing  
Songs of Universal, Inc.

**EVERYBODY WANTS TO GO TO HEAVEN**  
Jim Collins  
Marty Dodson  
Black to Black Songs  
Hope-N-Cal Music  
Sexy Tractor Music  
Songs That Sell

**FEEL THAT FIRE**  
Brett Beavers  
Brad Warren  
Brett Warren  
Bucky and Clyde Music  
State One Music America  
StyleSonic Music

**GOD LOVE HER**  
Toby Keith  
Vicky McGehee  
EMI-Blackwood Music, Inc.  
Franklin Road Music  
Reservoir 416

**GOD MUST BE BUSY**  
Clint Daniels  
Michael Heeney  
Sony/ATV Acuff Rose

**GUNPOWDER & LEAD**  
Miranda Lambert  
Heather Little  
Nashville Star Music  
Sony/ATV Tree  
Tiltawhirl Music

**HERE**  
Jeffrey Steele  
Jeffrey Steele Music

**HOLLER BACK**  
Tim James  
Stokes Nielson  
EMI-Blackwood Music, Inc.  
Geoffrey Stokes Nielson  
Publishing  
T-Bird's Music  
Warner-Tamerlane  
Publishing Corp.

**HOME**  
Alan Chang  
Amy Foster  
Almost October Songs  
Ihan Zhan Music  
Songs of Universal, Inc.

**I SAW GOD TODAY**  
Rodney Clawson  
Monty Criswell  
Wade Kirby  
Big Red Toe Music  
Blind Mule Music  
Extremely Loud Music  
Steel Wheels Music

**I STILL MISS YOU**  
Tim Nichols  
Contentment Music  
Made For This Music  
Warner-Tamerlane Publishing  
Corp.

**I'M STILL A GUY**  
Lee Thomas Miller  
New Songs of Sea Gayle  
Noah's Little Boat Music

**IN COLOR**  
Jamey Johnson  
Lee Thomas Miller  
James Otto  
Big Gassed Hitties  
Eldorotto Music Publishing  
EMI-Blackwood Music, Inc.  
Lucky Thumb Music  
New Songs of Sea Gayle  
Noah's Little Boat Music  
Warner-Tamerlane Publishing  
Corp.

**JOHNNY AND JUNE**  
Heidi Newfield  
Stephony Smith  
Big Hitmakers Music  
Rainy Graham Publishing LLC  
Souljet Music

**JUST A DREAM**  
Steve McEwan (PRS)  
Birds With Ears Music  
EMI-Blackwood Music, Inc.

**JUST GOT STARTED LOVIN' YOU**  
James Otto  
D. Vincent Williams  
Eldorotto Music Publishing  
Keith's Wild Bunch Music  
Moon Maker Music  
Warner-Tamerlane Publishing  
Corp.

**LAST NAME**  
Luke Laird  
Carrie Underwood  
Carrie Okie Music

**LET IT GO**  
Tom Douglas  
Bill Luther  
Aimee Mayo  
Evansville Music  
Little Blue Typewriter Music  
Sony/ATV Tree  
TomDouglasMusic  
Universal Music-Careers

**LOOKIN' FOR A GOOD TIME**  
Keith Follse  
Dave Haywood  
Charles Kelley  
DWHaywood Music  
Jamanarye Music  
Magic Midas  
RADIOBULLETPUBLISHING  
Warner-Tamerlane Publishing  
Corp.

**LOVE DON'T LIVE HERE**  
Dave Haywood  
Charles Kelley  
DWHaywood Music  
RADIOBULLETPUBLISHING  
Warner-Tamerlane Publishing  
Corp.

**LOVE IS A BEAUTIFUL THING**  
Jeffrey Steele  
My Life's Work Music  
Songs of Windswept Pacific

**LOVE REMEMBERS**  
Craig Morgan  
Phil O'Donnell  
Daphil Music  
Immokalee Music  
Magic Mustang Music, Inc.  
Triple Shoes Music

**LOVE STORY**  
Taylor Swift  
Sony/ATV Tree  
Taylor Swift Music

**PICTURE TO BURN**  
Liz Rose  
Taylor Swift  
Cake Taker Music  
Sony/ATV Tree  
Taylor Swift Music

**PUT A GIRL IN IT**  
Rhett Akins  
Dallas Davidson  
Big Borassa Music LLC  
EMI-Blackwood Music, Inc.  
Rhettneck Music

**RIVER OF LOVE**  
Billy Burnette  
Shawn Camp  
Dennis Morgan  
All Mighty Dog Music  
Burnette A Billy Music  
Little Shop of Morgansongs  
Sony/ATV Tree  
Still Working For The Man  
Music, Inc.  
Travelin' Arkansawyer Music

**ROLL WITH ME**  
Clint Daniels  
Sony/ATV Acuff Rose

**SHE NEVER CRIED IN FRONT OF ME**  
Toby Keith  
Bobby Pinson  
Bobby's Song and Salvage  
Music of Stage Three  
Tokeco Tunes

**SHE WOULDN'T BE GONE**  
Jennifer Adan  
Cory Batten  
I Want To Hold Your Songs  
Tommy Jo Publishing

**SHOULD'VE SAID NO**  
Taylor Swift  
Sony/ATV Tree  
Taylor Swift Music

**START A BAND**  
Dallas Davidson  
Big Borassa Music LLC

**SWEET THING**  
Keith Urban  
Mary Rose Music  
Songs of Universal, Inc.

**TROUBADOUR**  
Leslie Satcher  
Leslie Satcher Music  
Sony/ATV Tree

**TRYING TO STOP YOUR LEAVING**  
Brett Beavers  
Jim Beavers  
Cake Taker Music  
Sony/ATV Tree  
State One Music America

**WAITIN' ON A WOMAN**  
Wynn Varble  
Warner-Tamerlane Publishing  
Corp.

**WE WEREN'T CRAZY**  
Josh Gracin  
Tony Lopacinski  
Bobby Pinson  
Beautiful Monkey Publishing  
Big Mouth Music  
Bobby's Song and Salvage  
Music of Stage Three

**WHAT KINDA GONE (2nd Award)**  
Chip Davis  
Fozzyboy Music

**YOU LOOK GOOD IN MY SHIRT**  
Tony Martin  
Mark Nesler  
Tom Shapiro  
EMI-Blackwood Music, Inc.  
Nashviltaville Songs  
NEZ Music  
Sony/ATV Tree

**YOU'RE GONNA MISS THIS**  
Lee Thomas Miller  
Noah's Little Boat Music  
Songs of Sea Gayle

# No. 1

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ON THE COVER: Rivers Cuomo and Jermaine Dupri photographed for Billboard by Erin Patrice O'Brien. GROOMING BY CHRISTINE HERBECK/KILLERDOOS.COM

360 DEGREES OF BILLBOARD

## HOME FRONT

### Online

#### NEW BILLBOARD.COM

Check out the new exclusive content on Billboard.com, including behind-the-scenes video from the Billboard cover shoot with Weezer's Rivers Cuomo and Jermaine Dupri. Plus, John Mayer talks about his new album and tour.

#### PHOTO GALLERY

Take a look at Billboard's online photo gallery for shots of **Monsters of Folk** performing live in New York, with M. Ward, Mike Mogis, My Morning Jacket's Jim James and Bright Eyes' Conor Oberst showing off their acoustic moves.



### Events

#### MUSIC AND MONEY

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





**THE NEW MATH**  
Older titles to join the Billboard 200



**TWANG TIME**  
CMAs mark good times for country sales



**TICKET TALK**  
Resellers heat up touring conference



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Fania's new owners take stock of catalog



**UNDER THE RADAR**  
El Trono de Mexico ventures into the U.S.

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**>>> VINYL, DIGITAL SALES HIT NEW HIGHS**

Vinyl and single track download sales set new records, according to data from Nielsen SoundScan. As of Nov. 8, four acts broke Rihanna's single-year digital tracks sales record of 9.9 million tracks: Michael Jackson (11.3 million tracks year to date), Lady Gaga (11.1 million), the Black Eyed Peas (10.3 million) and Taylor Swift (9.9 million). Year-to-date vinyl sales topped 2 million copies last week, breaking the previous record of 1.9 million set last year.

**>>> UMG REVENUE DROPS 12%**

Universal Music Group revenue fell nearly 12% (14% at constant currency) in the third quarter and slipped 5% (8.4% at constant currency) through the first three quarters of 2009. Revenue was €969 million (\$1.4 billion) in the third quarter and €3 billion (\$4.4 billion) through the first three quarters. UMG's revenue through the three quarters was 5.2% lower than the same period in 2008 and 8.8% lower than the same period in 2007.

**>>> COWELL IS TOP MALE TV EARNER**

"American Idol" judge Simon Cowell, who is also creator of "America's Got Talent" and a record producer, is the top earning male on prime-time U.S. TV with an estimated haul of \$75 million, according to Forbes.com. Cowell beat out "The Apprentice" host Donald Trump (\$50 million) and "Idol" presenter Ryan Seacrest (\$38 million), based on estimated pretax earnings from June 1, 2008, to June 1, 2009.

# UP FRONT



Love you live: Stills from new concert films featuring (from left) DAVE MATTHEWS BAND, KENNY CHESNEY and THIRD EYE BLIND.

FILM BY AYALA BEN-YEHUDA

## COMING ATTRACTIONS

A New Crop Of Concert Films Is Headed To U.S. Cinemas

After playing a handful of supporting roles in movies like "Because of Winn-Dixie" and "You Don't Mess With the Zohan," Dave Matthews will soon appear on the big screen in a starring role as himself.

Coming to a movie theater near you: the Dave Matthews Band in concert, brought to you by AEG.

The film is part of a new crop of concert movies featuring Kenny Chesney, Creed and other acts that are headed to U.S. cinemas, fueled by demand from theater owners looking to fill seats and artists, managers and promoters seeking new ways to reach fans and monetize their touring business.

AEG's Network Live division has teamed with Action 3D to shoot artist performances at its own festivals, such as All Points West, and some it doesn't promote, like C3's Lollapalooza and Austin City Limits. With 56 performances so far in its library, AEG will release the first of its feature-length movies in theaters Dec. 11-17. The movie compiles performance footage from Dave Matthews Band, Ben

Harper & Relentless7 and Gogol Bordello on 300-400 screens.

Network Live president John Rubey—whose division was already shooting 2-D footage for webcasting, mobile video, cinema and on-demand TV release—says the company got onboard with 3-D when Action 3D's technology brought the cost down significantly. Also, "the owners of C3, AEG Live and Goldenvoice bought into the strategy that the only way to scale this is to put it all in one bucket." Until now, 3-D concert films have been "a one-off business."

With the exception of the Hannah Montana/Miley Cyrus "Best of Both Worlds Concert Tour" movie, which grossed \$70.6 million worldwide, according to Box Office Mojo, theatrically released 3-D concert movies have yet to show a consistent track record of success. The Jonas Brothers' "3D Concert Experience," released in February, pulled in \$23 million worldwide, while last year's "U2 3D" grossed \$16.6 million. Both were considered relative box-office disappointments.

AEG/Action 3D's concert films will have more limited runs and lower production costs than those movies, or other major releases like the Rolling Stones' 2008 IMAX film "Shine a Light," which was directed by Martin Scorsese, or the recent Michael Jackson documentary "This Is It."

"We are many, many times smaller than the production budget for U2," Action 3D chairman Jeff Lewis says, noting that the footage comes from single performances—without cobbling together different dates by the artist or adding special effects in the studio.

Fueling demand for more 3-D content are movie studios and theater owners, who are looking to fill seats midweek or during non-summer months when there aren't as many blockbuster movies to draw people in, Exhibitor Relations analyst Jeff Bock says. Theater owners also want to offset declining attendance by charging a few dollars more per ticket for a 3-D experience that DVDs can't offer.

Sony Worldwide Distribution president Rory Bruer ex-

pects high per-screen averages for Chesney's limited-engagement concert movie, "Summer in 3D," filmed during the artist's Sun City Carnival tour. Bruer expects the film to be shown on at least 750 screens in April, with seven or eight showings per screen.

Chesney's is the first artist concert film released by Hot Ticket, the Sony division created to release theater, sports and other live entertainment at multiplexes. In a completely separate initiative, Sony Electronics has launched a "Sony Club Dates" series of high-definition concert films, which debuted in theaters last month with Third Eye Blind. Creed is next in line for the series, with a one-night-only showing on about 50 screens in early December of a recent concert in Houston.

Mike Fidler, senior VP of digital cinema solutions and services for Sony Electronics, said there would be six "Club Dates" by March in the pro-

gram's initial pilot run. The idea is for each release to also be available for a limited window as an exclusive on-demand product on Sony's Bravia Internet video platform for Blu-ray players and Bravia TVs.

Sweetening the deal for participating artists on concert films is the ability to release them on DVD, as Creed plans to do. Creed manager Paul Geary says the band received a \$250,000 advance for "Creed Live" against royalties for sales and licenses associated with DVD sales. "The theater [run] was a by-product of the initial idea" for a concert DVD, Geary says.

"[Creed] can make more in one concert date than they can from producing and releasing a film like this," Geary says, adding, however, that "only a small fraction of the people who will ever hear your music or buy your album will see you live. This is a way to get out there far beyond the reach the band will ever have."

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## >>> JONAS BROTHERS BACK TO DISNEY

The Disney Channel ordered a second season of the Jonas Brothers' comedy series "Jonas." Production on season two is slated to begin in February for a midyear premiere. It will follow Kevin, Joe and Nick Jonas as they set out on a summer vacation in Los Angeles that leads to them landing gigs in show business. In real life, the brothers are in Italy as part of the European leg of a world concert tour.

## >>> IBIZA ROCKS EXPANDS INTO MALLORCA

Ibiza Rocks, an annual music event on the island of Ibiza, will expand to the Spanish island of Mallorca in 2010 with the opening of the 330-room Mallorca Rocks Hotel in Magaluf. It will be based on the same model as the Ibiza Rocks Hotel, which launched in 2008 to offer accommodations and live music in one location as part of a travel package. Formerly known as Club Paraiso, the hotel was reopened as Ibiza Rocks Hotel in May 2008 with an open-air stage at the center of the building.

## >>> BEST BUY CLEARS SPACE FOR DR. DRE

Best Buy partnered with Monster Cable and Beats by Dr. Dre headphones to launch its new in-store "Club Beats" area. The retailer is creating a new section in all its stores where consumers can sample the latest audio, music, entertainment and technology products including DJ equipment, mixing software, turntables, headphones and laptops. To help promote Club Beats, Best Buy will host a series of events featuring appearances from artists like Dr. Dre, Lady Gaga and Will.i.am.

Compiled by Chris M. Walsh. Reporting by Nellie Andreeva, Ayala Ben-Yehuda, Alex Palmer, Glenn Peoples, Mike Shields and Reuters.

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# Rank And File

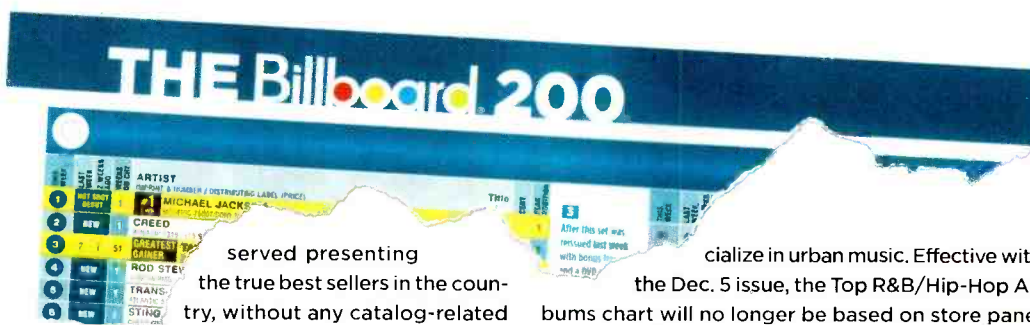
## Billboard 200, Top R&B/Hip-Hop Albums Charts To Implement Changes

Starting next month, the Billboard 200 will shift from a ranking of the top-selling current albums in the United States to an all-inclusive list of the top-selling albums in the country, regardless of release date. The change will take effect with the 2010 chart year, which starts with the Dec. 5 issue.

The Billboard 200 will be based on Nielsen SoundScan sales data that has been used to compile the Top Comprehensive Albums chart, which has appeared in the magazine periodically this year and has been available on billboard.biz for the past three years.

Replacing the Top Comprehensive Albums chart online will be Top Current Albums, which will use the same current/catalog criteria applied to the Billboard 200 since 1991. Under those criteria, the chart excludes any album that ranks below No. 100 on the chart, is more than 18 months old and doesn't have a current charting single at radio. While those rules will no longer apply to the Billboard 200, they will remain in effect for all other current-based album charts.

"The events of 2009 and the continuing creativity in the repackaging of catalog titles have led us to conclude that the Billboard 200 would be best-



served presenting the true best sellers in the country, without any catalog-related rules or stipulations, to our readers, the media and music fans," says Billboard director of charts Silvio Pietroluongo. "The ability of consumers to impulsively purchase new or catalog titles electronically has changed music sales behavior. There is a more immediate cause and effect between artist exposure and album sales in this day and age, and the Billboard 200 should reflect this activity, regardless of an album's release date."

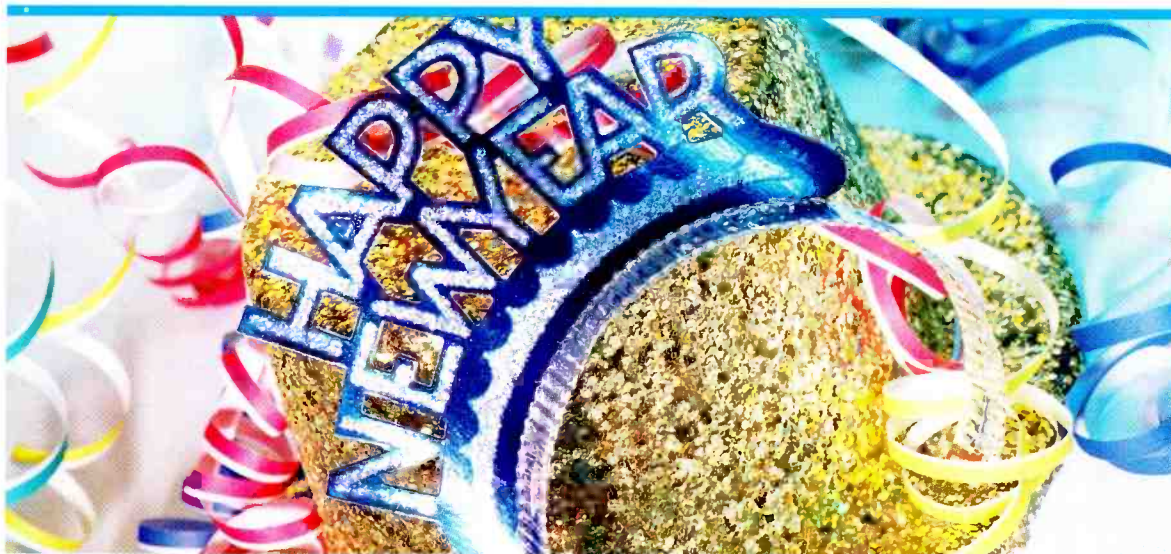
If last week's Billboard 200 had been based on overall sales, catalog titles would have accounted for 11 entries in the top 100 and 35 on the entire chart. "The comprehensive chart that Billboard is publishing provides an extensive overview of all sales and popular taste and culture," says Nielsen Entertainment president Eric Weinberg. "Nielsen Music and SoundScan remain committed to developing methodologies that accurately reflect our industry and its ongoing changes and evolution to the benefit of our clients."

Billboard is also implementing changes in charts that have been based on sales data from the R&B Core Store Panel, a select group of retailers that spe-

cialize in urban music. Effective with the Dec. 5 issue, the Top R&B/Hip-Hop Albums chart will no longer be based on store panel sales and will instead reflect album sales of current titles at all U.S. retailers. As a result, the chart will be compiled in the same manner as Billboard's country, Latin and jazz album charts. Other charts that have been based on R&B Core Store Panel sales—including Rap Albums, R&B/Hip-Hop Catalog Albums and R&B/Hip-Hop Singles Sales—will also be ranked based on sales at all retailers.

Lastly, Billboard is launching a new Folk Albums chart that will track SoundScan sales data for new releases from acts like Joan Baez, Ani DiFranco and Monsters of Folk, as well as appropriate titles by acoustic-based singer/songwriters like Carly Simon, Rosanne Cash and Joshua Radin. The 15-position chart, which will be managed by Gary Trust, will run periodically in print and appear weekly on billboard.biz and billboard.com.

"The Folk Albums chart will reflect retail activity of a niche genre with a rich history," Trust says. "Folk artists are among the most insightful songwriters and intimate storytellers in music and we're proud to offer a chart highlighting their sales achievements." Trust can be reached at gtrust@billboard.com.



## BILLBOARD PARTNERS WITH FOX FOR NEW YEAR'S EVE SPECIAL

Billboard and Fox will ring in 2010 with "Billboard's New Year's Eve Live," a special broadcast of musical performances from the Las Vegas Strip by hot acts on the Billboard charts. The live 90-minute broadcast will air at 11 p.m. ET (and on tape delay in other time zones) and include archival footage of the most memorable performances from the Billboard Music Awards, as well as a top 10 countdown of the year in music, movies and TV. The special will also broadcast from New York, where it will cover the ball drop in Times Square.

Hosts and musical guests will be announced shortly. The broadcast will be executive-produced by Bob Bain, pro-

duced by Paul Flattery and directed by Michael Dempsey.

## BILLBOARD'S LEILA COBO PUBLISHES DEBUT NOVEL

Leila Cobo, Billboard's executive director of content and programming for Latin music and entertainment, recently published her first novel, "Tell Me Something True." Published by the Grand Central imprint of Hachette Book Group, the novel explores the experience of a young Colombian woman named Gabriella who discovers the diary of her deceased mother

and learns that she had been secretly involved in a passionate love affair. As Gabriella's own romance with an alluring mobster heats up, she seeks the truth about the night her mother died: Was she planning to end the affair or leave her family forever?



The novel has been praised by Booklist, Publisher's Weekly and Examiner.com and was named a New Voices Pick in October by the book distributor Ingram Book Group. To promote the book, Cobo recently took part in a panel at the 24th annual Hispanic Women's Conference in Phoenix and will be

signing books Nov. 15 at the Miami Book Fair International.

"Tell Me Something True" is available at bookstores everywhere, including Amazon and BN.com. For more information, go to leilacobo.com.

## BILLBOARD TO LAUNCH JAPAN MUSIC AWARDS

The first Billboard Japan Music Awards will be held Jan. 31 in Tokyo and broadcast live on Next Fuji, a cable channel of Fuji Television.

The inaugural event will honor Japan's top recording artists in 2009 based on the Billboard Japan charts and votes from music fans. The charts include the Billboard Japan Hot 100, which ranks songs based on retail and airplay data. The chart was launched by Japan-based Hanshin Contents Link (HCL) and Billboard in 2008.

Chart-based awards will be presented in a variety of categories, including Hot 100 song, Billboard 200 album and new artist of the year. Awards to be determined by fan votes include best artist of the year and separate honors for the best artists in pop, classical, jazz and indies.

The Billboard Japan Music Awards and the Billboard Japan charts are part of a master licensing agreement that Billboard publisher Nielsen Business Media and HCL entered in 2006.



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COUNTRY BY KEN TUCKER

## Country Comfort

The CMA Awards Honor Taylor Swift Amid Strong Overall Country Sales

Taylor Swift wasn't the only country artist with something to celebrate at the 43rd annual Country Music Assn. (CMA) Awards.

While Swift went home with the biggest awards haul, including entertainer of the year honors (billboard.biz, Nov. 11), country music executives had good reason to pause and give thanks for what has been a remarkably stable year in terms of sales.

Year to date, country album sales in the United States have totaled 35.2 million, down just 0.9% from the same period last year, according to Nielsen SoundScan. That compares with a 13.2% year-to-date plunge in overall album sales.

Country sales have been buoyed not only by the blockbuster success of Swift's "Fearless," which has sold 4.2 million copies in the States since its November 2008 release, but also by hit albums from the Zac Brown Band, Lady Antebellum, Jason Aldean, Sugarland and other acts.

Weekly sales are now poised to experience their customary post-CMAs boost, although it's highly unlikely the gain will approach the 47% surge that country album sales enjoyed during the week of last year's CMAs, which coincided with the release of "Fearless."

By becoming the CMA's youngest winner of its entertainer of the year award, the 19-year-old Swift further cemented her status as a mainstream media star who transcends her genre.

After serving as an opening act in 2008 for most of her fellow entertainer of the year nominees, Swift stepped up to arena headliner status this year. She raked in nearly \$23.7 million in grosses from attendance of 501,999 to 43 shows reported to

Billboard Boxscore, and Swift was a finalist for the breakthrough act honor at the 2009 Billboard Touring Awards, along with Kings of Leon, Lil Wayne and winner Il Divo.

Swift's tour, produced by Chesney promoter Louis Messina, president of TMG/AEG Live, sparked a box-office frenzy and robust secondary-market sales, and included sellouts at the Staples Center in Los Angeles and New York's Madison Square Garden. Swift is booked by William Morris Endeavor Entertainment.

The entertainer of the year award was as much a tribute to her success as an album and ticket seller as it was to her pop culture appeal. Her Nov. 7 appearance as host/musical guest on NBC's "Saturday Night Live" brought the show its best ratings of the season. Next year she'll appear in the movie "Valentine's Day," which follows on the heels of her cameo in "Hannah Montana: The Movie."

"I never imagined that the unattainable thing that I'd held in my mind, my imagination, would happen to me at 19," Swift said backstage at the CMAs. "I couldn't be more grateful. But I love a challenge, and right now the challenge is to find the next challenge."

Swift also won album of the year for "Fearless," which she



Good times: VINCE GILL (above left) with DAUGHTRY; inset: TAYLOR SWIFT

co-produced with Nathan Chapman; female vocalist, besting three-time winner and the show's co-host Carrie Underwood; and music video of the year for "Love Story."

Meanwhile, Lady Antebellum, the CMA's 2008 new artist of the year, won single of the year for "I Run to You." The act also won top vocal group, unseating Rascal Flatts, which had won the award every year since 2003. Lady A's self-titled debut has sold 935,000 copies and "I Run to You" sold 805,000 digital tracks, according to SoundScan.

Meanwhile, Hootie & the Blowfish frontman Darius Rucker was named new artist of the year. His album "Learn to Live" has sold 1 million copies, crossing that threshold last week when it sold another 13,000, according to SoundScan.

Rucker wasn't the only country convert at the CMAs. Kid Rock performed with Jamey Johnson, Daughtry played with Vince Gill, Dave Matthews duetted with Chesney, and ZZ Top's Billy Gibbons appeared with Brooks & Dunn, who were making their last appearance on the show as a duo before splitting in 2010.

Additional reporting by Keith Caulfield and Ray Waddell.

## Punching Tickets

Resellers, Paperless Initiatives Spur Heated Exchanges At Billboard Touring Conference

Few topics in the touring business generate as much impassioned debate as the humble concert ticket.

That much was clear during the sixth annual Billboard Touring Conference Nov. 4-5 at the Roosevelt Hotel in New York, where talk about ticketing threw off plenty of sparks.

Holding back concert tickets from public on-sale to feed the secondary market "is a disgusting bottom-feeder practice and I'd like to see it eliminated—it's unacceptable," said Mike Martinovich, manager at Flatiron Management, which manages My Morning Jacket and other acts.

Allen Kovac, president of 10th Street Entertainment, called out Ticketmaster Entertainment for what he said was its practice of withhold-

ing data on ticket buyers from management. David Butler, North American president of Ticketmaster, responded from the audience by clarifying the ownership of the consumer data collected.

"It's the venue and promoters' data," Butler said. "And if they agree to share that with you, we will give it to you."

Paperless ticketing, which is primarily aimed at squashing the secondary market, was another hot-button topic.

"The issue we have right now is that [paperless ticketing] takes away fans' rights and it essentially allows the primary ticketing company to become monopolists when it comes to the secondary," said Chris Tsakalakis, CEO of the leading reseller StubHub. "It eliminates competition... Consumers are losing rights with paperless ticketing."

Similarly, Don Vaccaro, CEO of the secondary vendor TicketNetwork, warned that paperless ticketing will hurt sales because it limits consumer options.

"There is a cost to having your patrons have tickets non-transferable," Vaccaro said. "They're going to buy less; the sales process is going to slow down because they know they can't resell them."

But primary-ticketing stakeholders shot back that paperless ticketing has been a success. "Fan response has been fantastic and logistical issues did not exist," Butler said, noting that Ticketmaster has moved some 600,000 paperless tickets so far this year on tours by AC/DC, Miley Cyrus and Bruce Springsteen.

The Verizon Arena in North Little Rock, Ark., has been offering paperless ticketing at all its events, amounting to about 3,500-4,000 premium seats per show, said the venue's GM Michael Marion, who quipped that "the only people who have complained are the scalpers." If paperless ticketing incon-



Secondary modern: TicketNetwork CEO DON VACCARO

veniences consumers as much as resellers claim, "where is the outrage right now?" asked Nathan Hubbard, president of Live Nation Ticketing. "The right to resell a ticket is about 105 on their list of issues with the live experience. We have much deeper and important issues to solve."

Whose ticket is it anyway? Butler said the artists, the venues and the promoters own the tickets. "Content is king and it's their ticket," he contended.

But Vaccaro countered that "once you spend \$200 on a ticket, you deserve the right to do what you want with it."

Other takeaways from the touring conference:

**Ticket discounting:** While marking down tickets may have been necessary during the past year because of the economy, it's a strategy that could

eventually hurt artists if it continues, according to Brian Manning, an agent at Creative Artists Agency.

"While the discounts help bring people in, it's harmful for us to train audiences to wait to buy instead of rewarding them when tickets hit the market," Manning said. "I would like to be more proactive in trying to force those discounts early on and rewarding those fans who come to the table in the beginning."

**Digital marketing:** C3 Presents partner Charles Attal recalled he had told the touring conference last year that 75% of C3's marketing budget was spent on digital campaigns. Now, he said, his company spends close to 90% of its festival marketing on digital initiatives. Meanwhile, Rob Beckham, an

agent with William Morris Endeavor Entertainment, said that digital marketing doesn't play nearly as big a role in marketing performances by country acts.

"I don't know how many people who go to a George Strait show are looking at digital advertising online," Beckham said. "They're listening to the radio station and they're looking at the arts section of their newspapers."

**Label downsizing:** As labels downsize, artist managers agreed on the importance of bringing more services in-house.

"There used to be a lot more people at the labels, a lot more depth in the departments, and the labels were able to move the meter more regularly," said Bill Botwin, CEO of Red Light Management, which manages Dave Matthews Band and Tim McGraw, among others. "It's important for management to take a lead in the process. You need to know about strategic partners; you need to be talking to them regularly."

Additional reporting by Chris M. Walsh.

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



# BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$10,160,146 (\$7,121,581) \$199.73/\$171.33	<b>ANDRÉ RIEU</b> Amsterdam Arena, Amsterdam, Sept. 5-6	55,502 55,600 two shows	André Rieu Productions
2	\$7,235,000 \$2,500/\$450/ \$225/\$75	<b>25TH ANNIVERSARY ROCK &amp; ROLL HALL OF FAME CONCERTS</b> Madison Square Garden, New York, Oct. 29-30	25,850 two sellouts	Rock & Roll Hall of Fame Foundation
3	\$4,787,851 (\$5,275,055 Australian) \$226/\$80.78	<b>ANDRÉ RIEU</b> Rod Laver Arena, Melbourne, Australia, Oct. 29-Nov. 1	30,179 34,000 four shows	André Rieu Productions
4	\$4,449,852 (\$2,741,880) \$97.38	<b>CLIFF RICHARD &amp; THE SHADOWS</b> O2 Arena, London, Sept. 25-26, 28	45,698 three sellouts	Live Nation-U.K.
5	\$3,459,026 \$98/\$65	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> Madison Square Garden, New York, Nov. 7-8	37,064 two sellouts	MSG Entertainment
6	\$3,336,668 (\$2,082,840) \$96.12	<b>CLIFF RICHARD &amp; THE SHADOWS</b> National Indoor Arena, Birmingham, England, Oct. 1, 3-4	34,714 three sellouts	Live Nation-U.K.
7	\$3,325,991 (\$3,645,641 Australian) \$227.17/\$81.20	<b>ANDRÉ RIEU</b> Acer Arena, Sydney, Oct. 15-16	21,195 22,000 two shows	André Rieu Productions
8	\$3,227,078 (\$2,262,441) \$114.11/\$78.45	<b>ANDRÉ RIEU</b> Thialf, Heerenveen, Netherlands, Aug. 28-30	23,844 26,835 three shows	André Rieu Productions
9	\$2,884,671 (\$1,766,280) \$97.99	<b>CLIFF RICHARD &amp; THE SHADOWS</b> Manchester Evening News Arena, Manchester, England, Oct. 17-18	29,438 two sellouts	Live Nation-U.K.
10	\$2,764,408 (\$3,654,836 New Zealand) \$264.73/\$74.88	<b>ANDRÉ RIEU</b> Vector Arena, Auckland, New Zealand, Oct. 24-25	19,014 two sellouts	André Rieu Productions
11	\$2,689,572 (\$2,903,026 Australian) \$230.68/\$82.45	<b>ANDRÉ RIEU</b> Brisbane Entertainment Centre, Brisbane, Australia, Oct. 21-22	16,931 17,000 two shows	André Rieu Productions
12	\$2,557,957 (\$1,554,630) \$115.18	<b>FLEETWOOD MAC</b> Wembley Arena, London, Oct. 30-31	22,209 22,368 two shows	Live Nation-U.K.
13	\$2,506,375 (\$3,655,280,000 pesos) \$146.88/\$51.41	<b>DEPECHE MODE</b> Club Hípico, Santiago, Chile, Oct. 15	40,280 43,500	T4F-Time For Fun
14	\$2,376,835 (\$1,661,170) \$71.54/\$50.08	<b>COLDPLAY</b> Stadio Friuli, Udine, Italy, Aug. 31	41,042 42,549	Live Nation International
15	\$2,171,690 (\$1,316,040) \$99.01	<b>CLIFF RICHARD &amp; THE SHADOWS</b> Wembley Arena, London, Oct. 22-23	21,934 two sellouts	Live Nation-U.K.
16	\$2,126,877 (\$1,344,780) \$94.89	<b>CLIFF RICHARD &amp; THE SHADOWS</b> Sheffield Arena, Sheffield, England, Oct. 14-15	22,415 two sellouts	Live Nation-U.K.
17	\$2,093,208 (\$2,746,320 pesos) \$66.15/\$21.05	<b>THE KILLERS, HELLO SEAHORSE</b> Palacio de los Deportes, Mexico City, Nov. 7-8	43,226 43,452 two shows	OCESA/CIE-Mexico
18	\$2,090,972 \$79.50/\$39.50	<b>MILEY CYRUS, METRO STATION</b> Prudential Center, Newark, N.J., Nov. 7-8	30,416 two sellouts	AEG Live
19	\$1,998,840 (\$2,287,500 Australian) \$96.12/\$72.09	<b>THE BLACK EYED PEAS, LMFAO</b> Rod Laver Arena, Melbourne, Australia, Oct. 6-7	23,135 23,350 two shows one sellout	Frontier Touring
20	\$1,894,705 (\$959,870 kroner) \$217.20/\$88.85	<b>FLEETWOOD MAC</b> Parken Stadion, Copenhagen, Oct. 8	16,655 20,415	Live Nation International
21	\$1,882,290 (\$2,039,936 Australian) \$229.76/\$82.12	<b>ANDRÉ RIEU</b> Adelaide Entertainment Centre, Adelaide, Australia, Oct. 26-27	11,869 12,500 two shows	André Rieu Productions
22	\$1,738,120 (\$1,083,900) \$96.21	<b>CLIFF RICHARD &amp; THE SHADOWS</b> Scottish Exhibition & Conference Centre, Glasgow, Scotland, Oct. 9-10	18,065 two sellouts	Live Nation-U.K.
23	\$1,713,273 (\$1,044,895) \$196.76/\$73.78	<b>ANDREA BOCELLI</b> O2 Arena, London, Sept. 24	17,528 17,822	Kilimanjaro Live
24	\$1,708,601 (\$1,863,231 Australian) \$228.34/\$81.61	<b>ANDRÉ RIEU</b> Newcastle Entertainment Centre, Newcastle, Australia, Oct. 18-19	11,594 11,600 two shows	André Rieu Productions
25	\$1,649,086 (\$1,010,940) \$114.19	<b>FLEETWOOD MAC</b> Manchester Evening News Arena, Manchester, England, Oct. 27	14,442 15,187	Live Nation-U.K.
26	\$1,613,969 (\$74,780,200 pesos) \$83.03/\$25.83	<b>LOS FABULOSOS CADILLACS</b> Club Hípico, Santiago, Chile, Oct. 11	53,987 56,364	T4F-Time For Fun
27	\$1,373,013 (\$1,588,450 Australian) \$99.46/\$74.60	<b>THE BLACK EYED PEAS, LMFAO</b> Burswood Dome, Perth, Australia, Oct. 10	15,450 sellout	Frontier Touring
28	\$1,342,634 (\$818,440) \$114.83	<b>FLEETWOOD MAC</b> National Indoor Arena, Birmingham, England, Nov. 3	11,692 sellout	Live Nation-U.K.
29	\$1,287,536 (\$863,330) \$111.85/\$67.11	<b>ELTON JOHN</b> Palau Sant Jordi, Barcelona, Oct. 20	15,759 17,960	Live Nation International
30	\$1,209,364 \$79.50/\$39.50	<b>MILEY CYRUS, METRO STATION</b> Wachovia Center, Philadelphia, Nov. 4	17,153 sellout	AEG Live
31	\$1,183,332 (\$719,390) \$115.14	<b>FLEETWOOD MAC</b> Sheffield Arena, Sheffield, England, Nov. 2	10,277 11,000	Live Nation-U.K.
32	\$1,148,500 \$79.50/\$39.50	<b>MILEY CYRUS, METRO STATION</b> United Center, Chicago, Oct. 27	16,600 sellout	AEG Live
33	\$1,111,590 \$79.50/\$39.50	<b>MILEY CYRUS, METRO STATION</b> TD Garden, Boston, Nov. 9	14,981 sellout	AEG Live
34	\$1,104,080 (\$745,743) \$106.60/\$59.22	<b>FLEETWOOD MAC</b> Sportpaleis, Antwerp, Belgium, Oct. 14	12,589 12,687	Live Nation International
35	\$1,079,851 \$149/\$70	<b>RASCAL FLATTS, DARIUS RUCKER</b> Konociti Field Amphitheater, Kelseyville, Calif., Oct. 17-18	9,214 two sellouts	Live Nation, Konociti Harbor

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# Hot Salsa

Under New Ownership, Iconic Label Fania Seeks To Exploit Its Catalog

Following the acquisition of all its assets by Codigo Group last May, Fania, the most recognizable name in tropical music, is poised for a new phase. The label has revamped its logo, launched a renewed marketing push and remastered and digitized much of its catalog.

Codigo, an entertainment company funded by New York-based private equity group Signo Equity, also purchased the Westside Latino catalog last December, which includes the Discuba, Seeco and United Artists Latino catalogs.

All told, the combined assets of Codigo Music, which will now fall under the iconic Fania brand, include more than 20,000 tracks, 2,400 albums and 200 artists, includ-

ing **Tito Puente, Celia Cruz, Beny More, Ruben Blades, Willie Colon, Johnny Pacheco, Ray Barreto** and **Hector Lavoe**, with recordings going back to the '40s.

## Latin Notas

LEILA COBO



It's a jaw-dropping span of music history now under one roof. It's one thing that Fania is emblematic of salsa, but quite another to walk into Codigo's

Miami offices and physically see the database of recordings, meticulously archived by format, from LPs to master CDs. The walls of Codigo's offices tell the story in countless album covers—the records that generations grew up on—featuring an enormous, breathtaking supply of artistry that appears impossible to ever emulate again.



“Our objective is to leverage the brand and build long-term relationships with Fania fans,” Codigo Group chief marketing officer **Michael Rucker** says, noting that Fania's Facebook page has nearly 20,000 fans. “With a brand like Fania, people want everything: CDs, books, pictures, vinyl, everything. And we want to be the ones to facilitate that.”

One of the first things Rucker did after Codigo acquired Fania was to archive the label's assets and store all the master tapes at a New Jersey facility owned by Iron Mountain, the information management services company.

The first Fania set to come out under Codigo is “Tito Rodriguez: A Man and His

Music—El Inolvidable,” due Nov. 17. The two-CD, 30-track set is part of the “A Man and His Music” series launched last year under Fania's previous owner. The sets boast 32-page liner notes and typically retail for \$18.99-\$19.99—an acceptable price for Fania fans, who tend to buy the expensive sets instead of the single CD releases.

Last year, Fania sold 400,000 albums, including boxed sets, according to Rucker. The label does put out mid-line price sets, including “Historia de la Salsa” and “Greatest Hits,” both single 10-track CDs without liner notes that retail for \$12.99. But the top-selling series is “A Man,” with the bulk of sales

coming from retailers like Best Buy and one-stops like Distribuidora Nacional in Puerto Rico as opposed to mass merchants.

Early this month, Fania launched its Web site, Fania.com, from which it directly sells physical and digital music, with close to 500 albums available digitally. Fania's physical and digital distributor, the Orchard, is also handling worldwide synchs and licensing, a major source of revenue for the company.

Next month, Fania.com will begin selling other merchandise, for which Rucker has “big, big expectations.” He adds that there are also plans for vinyl sales in the near future.

For 2010, Rucker says, “our goal is to evaluate success not by ‘Did we sell 400,000 copies?’ but by ‘Did we reach 200,000 fans?’” he says. “Our goal is to evaluate success by how much our consumer spends a month as opposed to ‘Did we sell them one CD?’”

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



Perched on the throne: EL TRONO DE MEXICO

# Princely Sums

El Trono De Mexico Reigns Under The Radar

El Trono de Mexico's latest studio album has spent the last 52 weeks on Billboard's regional Mexican albums chart, with only two of those weeks outside the top 10. The band has sold 350,000 copies of its albums in two years, according to Nielsen SoundScan, and a collection of previously released and brand-new songs, “Hasta Mi Final,” debuts at No.

2 on the chart this week.

But don't feel too bad if you have never heard of the group. The sextet has had consistently strong sales amid a relatively low profile north of the border. (The group made its first extended trip to the United States this year to promote its album and play shows.)

With a somewhat delicate, low-fi sound, El Trono de

Mexico also differs from its counterparts in the duranguense genre in that its members hail not from Chicago or Durango, Mexico, but from Santo Tomas de los Plátanos, outside Mexico City.

The band put out its first album five years ago on its manager Arturo Torres Flores' indie label Skalona Records, breaking big enough to eventually se-

cure distribution licenses with Universal Mexico. In the States, Universal Latino initially distributed the band's albums before the regional Mexican market leader, Univision Music Group, was acquired by Universal. El Trono's current album, “Almas Gemelas,” was its first as a direct signing to Fonovisa/Universal and has sold 100,000 copies, according to Nielsen SoundScan. (El Trono also released some of its earlier recordings independently in the States through DBC last year.)

In years past, El Trono had sold well at U.S. mom-and-pop stores, but by the time Fonovisa secured priority positioning for “Almas Gemelas” at major retailers, there was still pent-up demand, Fonovisa/Disa president Gustavo Lopez says. “People may have been looking for it before and couldn't find it,” Lopez says, adding that the band did its first stateside promotional tour close to the album's release, not months later.

Though Fonovisa convinced music buyers to position “Almas Gemelas” near bigger

acts, in endcaps and in circulars, its success “has a lot to do with the group starting to work in the U.S. and people seeing them. They started to have better rotation on radio,” Fonovisa Mexico GM Toño Silva says. (The single “Te Ves Fatal,” one of many written for the band by prolific Mexican songwriter Fato, is No. 8 on Billboard's Hot Latin Songs chart.)

Lopez says the band's success in Mexico was a help and a hindrance in breaking it stateside. “They were so busy in Mexico and having so much success that they didn't want to sacrifice shows to break a new market,” Lopez says. Then there's the cost of transporting a group with many members to the States for promotion; El Trono has six, but another band that Fonovisa expects to break bigger in the States, La Original Banda el Limón, has close to 20. “There has to be a major financial commitment from the band. There's no way we could move them around in this economic environment,” Lopez says.

—Ayala Ben-Yehuda

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# EN BREVE

## LATIN GRAMMYS SEEN & HEARD

Several acts including David Bisbal, Gilberto Santa Rosa, Tucanes de Tijuana and Laura Pausini spontaneously sang for reporters in the media room during the Latin Grammy Awards, which were telecast live Nov. 5 from the Mandalay Bay Hotel in Las Vegas.

The conversation was also lively, beginning with Enrique Iglesias, who was there to introduce Person of the Year Juan Gabriel.

“It's my first time at the Latin Grammys,” Iglesias said. “I didn't even know I was a member [of the Latin Recording Academy]. I guess I'll have to start to vote and see if I can win one.”

Later, Italian artist Pausini said that come January she will take a leave from the stage to spend time with her mother. She also said she wants to record an album of songs by songwriters from different Latin countries and an album of duets with female Latin singers including Gloria Estefan and Julieta Venegas.

And perhaps trying to atone for his acerbic comments during the MTV Latin America Music Awards, where he lambasted the presidents of Colombia and Argentina, Rene Perez of Calle 13 dedicated his wins to both countries. However, he reiterated his stance on the recent mass firing of government employees in his native Puerto Rico. “I hope the government reconsiders,” he said.

On the other end of the spectrum, Colombia's Peter Manjarres dedicated his Latin Grammy win for best vallenato album to, among others, Colombian president Alvaro Uribe. “He's a great supporter, and he's improved security in the country's roads so now we're able to travel and promote our music,” Manjarres said.

Jorge Villamizar, who with Jorge Luis Piloto wrote “Yo No Se Mañana,” which won best tropical song and was recorded by Luis Enrique, said the track is based on the romantic experiences he's had since his divorce four years ago. Villamizar praised Enrique as a “great musician” and “very handsome.” “For some reason, people think handsome dudes are bad musicians,” he said with a laugh. —Leila Cobo



## COME TOGETHER

"Music makes the people come together," a wise woman once said. That also goes for those who write it, not all of whom do their best work alone. Think Carole King and Gerry Goffin, Barry Mann and Cynthia Weil or Rivers Cuomo and . . . Jermaine Dupri?! Yes, really. For his new album, "Raditude," the Weezer frontman worked with several songwriting pros, including Dupri, Butch Walker and Lukasz "Dr. Luke" Gottwald. This isn't as unusual as it might seem. At an EMI "song camp," writers from different genres searched for the elusive chemistry that creates hits (page 20). And the indie publisher peermusic has already enjoyed some success encouraging cross-genre collaboration (page 23). The right song, they all hope, will unite fans as well.

Air force: RIVERS CUOMO  
worked with Jermaine Dupri and  
Lil Wayne on 'Radtude.'



# The Importance Of Being Earnest

**When Rivers Cuomo Dons His Snuggie And Writes Songs For Weezer,  
He Does It Out Of Love For His Fans. Really. • By Cortney Harding**

PHOTOGRAPHS BY ERIN PATRICE O'BRIEN

**CONTRARY TO WHAT SEEMS LIKE POPULAR** opinion, Rivers Cuomo is not screwing with his fans. • At first, it might be a little hard to believe. After all, Weezer tends to do things like play late-night shows in Snuggies emblazoned with the band's name and make music videos featuring a cast of YouTube stars in hopes of creating the ultimate viral clip. • But on Weezer's new album, "Raditude," Cuomo is nothing if not sincere in trying to appeal to listeners: It features a number of tracks that adhere to the band's tried-and-true pop rock formula as well as collaborations with Jermaine Dupri, Lil Wayne and songwriter Dr. Luke. Released Nov. 3, the set sold 66,000 copies in its first week, according to Nielsen SoundScan. • "My goal is to make music that I love and that my fans love," Cuomo says, sitting on a sofa at a hotel in midtown Manhattan. "The thing that bothers me most is people think I am intentionally trying to piss off the audience." • Cuomo adds, "It's been the case since our first album that people thought we were just being sarcastic and ironic. When I wrote 'The Sweater Song,' to me it was a very sad song about depression, and people heard it on the radio and thought it was hysterical. Then I wrote 'Beverly Hills,' a very sincere song about my cravings for notoriety and celebrity, and everyone thought I was making fun of the Beverly Hills lifestyle." • Cuomo says that one of the biggest inspirations for the collaborative nature of the new album came from Weezer fans themselves and their response to the Hootenanny tour, formally dubbed the Troublemaker tour, where fans were asked to come onstage and play songs with the band. "It was so fun I wanted to keep the collaborative process going, and I started calling other musicians up and asking them to jam," he says. • Butch Walker was one of those musicians, and he just so happened to live down the street from the Weezer frontman in Los Angeles. "I walked over to his house and we started talking about high school reunions," Walker says. "We looped the idea back and forth on the guitar for a few hours and came up with 'The Girl Got Hot.' "

Walker says that on another occasion he brought some old Meatloaf albums to Cuomo's house. "Rivers wasn't familiar with Meatloaf, and he loved the idea of coming up with something that had a crazy, long, parenthetical title," he says. "The end result of that was '(If You're Wondering If I Want You To) I Want You To.' "

Dupri might not have lived as close to Cuomo, but he's been following Weezer's career since the '90s. "I wrote the song 'Can't Stop Partying' one night, and in my mind, I had always been a big Weezer fan, from the 'Buddy Holly' song they did with that video and 'Happy Days,'" he says. "The things Rivers was saying in that record caught me—'What's with these homies dissing my girl'—he was talking my type of language on a rock record.

It was something that always stayed with me."

Dupri says Cuomo's ability to write across genres was what convinced him to work with Weezer. "One night I was messing around writing songs, and this idea came and I was like, 'It'll be perfect for Weezer because they talk that language, they speak like I do, but to a different crowd,'" he says. "It doesn't come off exactly the same but basically they are the same words. I immediately asked if someone can get the song to Weezer."

Until "Raditude," Cuomo had written all of Weezer's songs either by himself or with his bandmates. He usually didn't write while touring; instead he waited until he got off the road before working on new material.

"As a songwriter, I usually have to do a lot of revision to get the exact right tone," he says.

"The first draft can sound too cliché or ironic or just be off, and I have to keep moving things around. I struggled with that on the first single, '(If You're Wondering If I Want You To) I Want You To,' because the lyrics are very sweet, but I wanted to give it some edge."

Cuomo's songwriting process has changed throughout his career. "When I was starting out, I wrote more stuff in just one shot," Cuomo says. "Now I'm able to walk away for a week or two and then come back and pick it up and rework it."

But despite the fact that Cuomo had written so many hits on his own, he shied away from writing with others until fairly recently. "The first time I co-wrote with someone was about two years ago," he says. "Shirley Manson [from Garbage] said she was calling up her favorite



Feelin' rad: Guitarist BRIAN BELL, RIVERS CUOMO, guest guitarist JIM MCGORMAN, drummer PATRICK WILSON and bassist SCOTT SHRINER (from left)

**‘When Weezer finished our first album, the best offer we got from publishers was \$150,000. Even though I didn’t have a dime to my name, I said, “That’s not enough—Weezer is going to sell millions of records.” ’**

—RIVERS CUOMO

artists and getting together with them to write songs. It was really fun for me, and I started to get into it.”

Cuomo then decided to try writing with the teen pop duo Aly & AJ, describing the sessions as a “great learning experience.” After those two projects—and the inspiration of the hootenannies—he decided to reach out to other writers for the new Weezer album.

“I remember going to Dr. Luke’s house, thinking that we were going to write a song for someone else, but a few of them started to sound like good songs for Weezer,” he says. “The way it has always worked is that I play all the songs I write for the other members of Weezer, and the band decides which songs they want to move forward with.”

Not all the collaborations made the cut for “Raditude.” Cuomo says he wrote a song with Greg Wells that wound up on the forthcoming Adam Lambert album, and a song written with Brendon Urie of Panic! at the Disco is still in limbo. “If Panic wants it, they have first dibs, but if not, it could work for Weezer,” he says. And he’s been working with Katy Perry on some tracks for her forthcoming album, although he’s unsure which, if any, she’ll use.

#### ALL BY HIMSELF

While Cuomo was willing to hand over the reins when it came to songwriting on “Raditude,” there’s another place he has kept all the control in-house: publishing. Cuomo and Weezer have never signed a deal with an indie or major, instead hiring Wixen Music president Randall Wixen to administer their publishing agreements. Cuomo adds that BMI pays him directly for performance royalties and the label pays him for mechanicals.

“When Weezer finished our first album in 1994, our manager passed it around to different publishers, and I think the best offer we got at the time was something like \$150,000,” Cuomo says. “Even though I didn’t have a dime to my name, I said, ‘That’s not enough; Weezer is going to sell millions of records.’ My manager was pretty upset with me because that was his first chance to make any real commission.”

Even though Weezer’s catalog would fetch far more than \$150,000 now, Cuomo says he prefers not to sign any deals.

“It just came up again, actually,” he says. “A whole different type of corporation is getting interested in buying catalogs, and a couple made offers. They were two figures greater than what I was getting offered in 1994, but I still feel like Weezer is worth more.”

Wixen says acts like Weezer that don’t need to use their publishing to secure advances or loans are smart to hold on to their own rights. “I have 1,700 clients, including Cheap Trick and Neil Young, that have gotten off the advance cycle,” he says. “Rivers is in the same mold. They want greater control and to be more involved in the decision-making processes when it comes to their songs.”

Wixen adds that Cuomo takes his publishing business very seriously. “I took Rivers to lunch a while back to explain how some things work, and he took notes the entire time,” he says. “He makes very cautious, very well-reasoned decisions.”

But being cautious doesn’t mean Cuomo is reticent about licensing. “I have a few guidelines, like no alcohol, no fast food, that sort of thing,” he says. “But we license stuff about once a month.”

Cuomo adds that the most-licensed track in the Weezer catalog is “Islands in the Sun,” from its self-titled 2001 album. “The funny thing is, the song wasn’t a real radio hit,” he says. “I can only speculate that it’s because the song has a cleaner guitar sound, which makes it easier for a more mainstream audience.”

Weezer had more success with “Beverly Hills,” a track from “Make Believe,” which was released in 2005. While the album received a critical drubbing, the single took off, peaking at No. 10 on the Billboard Hot 100.

Weezer’s sales have varied widely during its career. Both of the band’s self-titled albums, one released in 1994 and the other in 2001, are its top sellers, with the earlier album selling 3.3 million copies and the later selling 1.6 million, according to Nielsen SoundScan. “Make Believe” sold 1.2 million, “Pinkerton” (1996) sold 850,000, and “Maladroit” (2002) sold 614,000. “The Red Album,” which was released just last year, sold 450,000.

But even with a strong sales record, Cuomo says Weezer didn’t always feel secure in its relationship with its label. “We

were waiting for a call telling us we were going to be dropped in 1998 and 1999,” he says. “‘Pinkerton’ came out in 1996 and did nothing, and Geffen got bought by Interscope. We were expecting the call to tell us it was game over, but the call never came.”

Cuomo says the band’s strong fan base revived it from the dead after the commercial disappointment of “Pinkerton.” “We just started playing shows again, and everything was selling out,” he says. “We jumped on the Warped tour in 2000, which was not something a lot of people expected. I think the main thing for us is that we don’t get caught in playing a role, acting how a band like us is supposed to act.”

#### WEEZER-IZING

“I don’t think we’re doing anything radically different with the campaign for ‘Raditude,’” says Steve Sherr, head of rock marketing at Interscope. “What we do have is a plan that is ‘Weezer-ized.’ For instance, we would normally do a TV campaign, but Rivers came up with the idea of creating a Weezer Snuggie and an infomercial about the Snuggie to run on TV. So he reinvented it within the parameters of the idea.”

Sherr says that, despite conventional wisdom, the fact that Weezer put out another album so recently is an asset, not a liability. “A lot of artists who go away have trouble,” he says. “With Weezer’s last album, they had been gone for a bit, so there was an element of them needing to reintroduce themselves. This is a better strategy, and I wish more artists would do it. I certainly think Weezer will benefit from it.”

“The great thing about Rivers is that he’s not concerned with genres and he wants to reach a lot of people,” Sherr says. For example, Cuomo and his bandmates recently taped an interview for the teen site Alloy.com—not a traditional media outlet for a band of men in their late 30s and early 40s.

Reaching people can sometimes mean absurd performances; at KROQ Los Angeles’ Weenie Roast, the band members not only performed in their Snuggies but also covered Lady Gaga’s “Poker Face.” At a series of intimate shows in New York, Weezer covered Coldplay’s “Viva La Vida” and the Killers’ “Human”; for the former, Cuomo read the lyrics off a printed sheet, to the delight of the crowd.

Cuomo says the band’s live set is usually a mix of old and new tracks. “We’re really trying to create as much joy in the room as we can,” he says. “So we have to factor in our own interests, as well as the interests of the other 15,000 people in the room.”

He adds that the atmosphere of joy is a departure from earlier Weezer sets. “I was a real shoegazer up until 2005, and then I started to break out of my shell a bit,” he says. “Last year I started to go a little bit crazier, and now I’m totally off the wall.”

The band is also playing shows for Hot Topic and MySpace and is planning to tour in December and January, then again in the summer. Weezer hosted an album signing on the day of release at a Los Angeles Best Buy, and an AOL session, including a duet with Sara Bareilles, aired before the album was released.

The video for “(If You’re Wondering If I Want You To) I Want You To” recently began making the rounds on the Internet, and keeping with the band’s tradition of making quirky, high-quality videos, depicts an over-the-top, comically violent small-town scene. “We really like to do videos and interact with music video directors,” guitarist Brian Bell says. “We’ve never worked on the technical side of the videos, but we think it’s good to be involved with their creation on some level.”

“We feel that videos are still super important for Weezer,” Cuomo says. “When we put out ‘The Red Album’ last year, the video for ‘Pork and Beans’ [which featured stars of other viral videos] did such a great job for us in terms of getting the song out there and getting the word out about the album. Something like 15 million people saw it in a short period of time, so I feel like it was worth the investment.”

Cuomo is well aware that he has invested plenty in “Raditude” and that the gamble might not pay off. But, as his collaborator Walker notes, even if he stumbles, he’s still moving forward. “I think Rivers sees this as a social experiment to try and push himself creatively,” he says. “He’s willing to embrace the weird, because he thinks he owes it to his fans not to repeat himself.”

# The Billboard Q&A: Jermaine Dupri

After Writing Two Songs For Weezer's 'Raditude,'  
The Songwriter/Producer/Label Chief Wants To Keep  
Rolling With Rock • By Mariel Concepcion

**WHEN RIVERS CUOMO** penned the opening lyrics to Weezer's "Buddy Holly," he probably never imagined he'd be making a fan out of R&B/hip-hop producer/songwriter Jermaine Dupri.

"When I heard Rivers saying, 'What's with the homies dissin' my girl/Why do they got to front,' I became a big fan," says the Atlanta-based music mogul, who has crafted tunes for major artists like Usher, Mariah Carey and Janet Jackson. "He was talking my type of language in a rock record and it always stayed with me. They talk like I do, but to a different crowd—we're basically speaking the same words."

The admiration has now turned into collaboration, with Dupri

getting a songwriter's credit on Weezer's latest album, "Raditude," released Nov. 3 on Geffen Records. Dupri talked to Billboard about jumping genres in his songwriting—and how his label, So So Def, is expanding into branding.

**This is the first time you ventured outside of hip-hop and R&B and wrote for a rock act. How did "I Can't Stop Partying" come about?**

I was in the studio one night and I was on my wild shit, like, "I can't stop partying"—that's exactly how I felt that night. Like, "This is my life. This is what's going on." So, I recorded myself playing the drums and singing, freestyling, and then I had my engineer put some guitar licks on there. I immediately got into it and I asked someone to get it to Weezer.

**Were you just trying your luck? Or did you really think Weezer would go for it?**

I didn't think they'd do the song at all. This is the first time someone's taken a song I wrote from a different genre—it was a shot in the dark.

Plus, I'd done this a hundred times before—I go in the studio, I write what I'm feeling, and sometimes I just throw that stuff away. That's actually what happened with [Usher's] "Confessions"—that's what I was going through at the time: I had to confess to my girl I had a baby by someone else. I write songs all the time and don't give them to others, but this time I talked to [producer] Dallas Austin and I told him I had rock songs that I wanted to get placed.

**Have you always been a rock fan?**

I've been a big rock fan all my life and Nirvana is probably one of my favorite groups. But I also pay attention to lyrics. If you listen to "Let It All Hang Out"—the other song I wrote for Weezer—I have Rivers quote a Jay-Z line ["I feel like Jay-Z/This can't be life"]. I thought about it for a minute and I wondered how people were going to take it. But, I kept referencing the "Buddy Holly" record and I knew we spoke the same language. It was a perfect marriage.

**How did Lil Wayne end up on the track? And how did Polow Da Don become the producer on it?**

I don't know how they got Polow to do the beat. I think the label had it remixed to make it a bit more dance and rock, and that's how it came about. It's kind of funny because I

was in the studio with Usher and Polow was working with him and he was like, "Did you hear the song you wrote for Weezer? I produced it." It was weird. It was the first project where I didn't have my hands all over it, but, this is how it feels to be a songwriter and it's something I definitely want to do more of. Now I hope I've opened the door for other producers to ask me to write songs for them.

Universal is also responsible for getting Lil Wayne on the track. I think with Wayne wanting to do rock, it is a smart move.

**How does it feel to get songwriting credit apart from your production work, especially on a rock project?**

It just feels like I personally went somewhere else in my life. I'm always watching what people say and speak about me, and I'm always known as a producer. Even with Mariah and Usher's records—I wrote all of those and they never talk about me as the writer. But this time Polow did the beat and I wrote it, and it just puts me in a different place. That's what longevity is about in this business. I've written millions of records, but this is my first time experiencing this feeling. It's like Jermaine Dupri coming from a whole different place. It's definitely one of the most proud moments of my career because I get to do something that hasn't been done in my era. It's a beautiful thing that I can be a part of something I believe will turn into something big.

**Now that you've attained this feat, what's next for you and So So Def?**

So So Def is independent now. The brand is worldwide and for the things I want to do and the places I want to take my artists, I don't have to have major-label backing anymore. Right now I want to help introduce my first female artist in a long time: Dondria. I found her on YouTube and on Nov. 23 I'm putting her first single out titled "You're the One." I'm very excited about her project. We also have [producer/songwriter] Johnata Austin's album coming soon after.

I have a new watch, Nu Pop Movement, available now. I started this company with Pascal Mouawad and it's inspired by pop music. Mouawad came to me with the idea. He already had a luxury line of watches with diamonds, and although people always used to think of me as the flashy money guy, I felt like I wanted to do something else. So, we're starting with a digital watch with a big face and loud colors that runs for about \$150. It's in the same neighborhood of G-Shock and Swatch watches.

**How about your own songwriting and producing?**

Aside from my weekly DJ'ing residency in Vegas, I'm also on upcoming projects by Usher, Monica and Nelly. But, for right now, I want to go back and focus on finding and creating my own artists—that's the So So Def mentality moving forward.

I just want to find ways to continue to make it exciting or else I won't be around anymore. I've been doing it the same for the past 20 years, but now I want to promote Dondria and figure her out. I want to reach people and have them see something I've created.

If you don't have this social networking and blogging game figured out, then you're dead in the water. Labels aren't taking care of artists like they used to. People have to get with the new way of promoting artists and music and I, for one, am definitely not trying to be left out.





# EMI Stays On Top

For Third Straight Quarter, Publisher Snares Most U.S. Airplay For Top Songs

**EMI MUSIC PUBLISHING GROUP** captured the largest share of the 100 most popular U.S. radio airplay songs in the third quarter, outdistancing its rivals for the third consecutive three-month period.

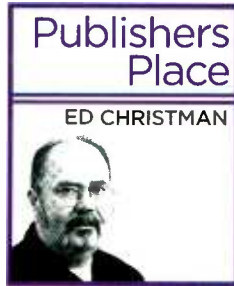
The company snared a 19.5% share of the quarter's top 100 airplay songs, with a share in 45 songs in the rankings, up from 39 in the second quarter when it had a 17.3% share. EMI's third-quarter showing this year exceeded the 18.3% share it had during the same period a year earlier and represented its best performance since first-quarter 2008, when it topped the publisher rankings with a 21.4% share.

EMI's top tracks in the third quarter included the No. 2 song "I Gotta Feeling" by **the Black Eyed Peas**, the No. 3 "Knock You Down" by **Keri Hilson** featuring **Kanye West** and **Ne-Yo**, and the No. 4 "Best I Ever Had" by **Drake**.

Radio airplay is calculated based on the overall top 100 detecting songs from the 1,630 radio stations monitored electronically by Nielsen BDS for the three months that ended Sept. 30. The Harry Fox Agency researches the publishers' split for each track to calculate their share of those songs.

Sony/ATV Music Publishing ranked second for the third quarter in a row with a 17.1% share, up from 14.2% in the second quarter and 15.5% in the same period last year, when the company ranked third. In the most recent quarter, Sony/ATV had a share in 35 of the top 100 airplay songs, improving on the 25 songs it had a piece of during the second quarter of this year. Its top songs included shares in

second quarter and halting a continuous decline in the company's market share since third-quarter 2008, when it had a 20.6% share. Universal had a share in 24 of the quarter's top 100 airplay songs, matching its tally from the previous quarter. Songs it had a share in included "Knock You Down," "Best I Ever Had" and **Pitbull's** "I Know You Want Me (Calle Ocho)" (No. 8).



Coming in fourth place was Warner/Chappell Music, which scored an 11.9% share of the third quarter's top songs, down from 14.1% in the second quarter when the company ranked third, but up from 11.7% in the third quarter of last year. Warner/Chappell had a share in 34 of the top 100 songs, down from 35 in the second quarter. In addition to "Knock You Down" and "Best I Ever Had," it had a share in **Katy Perry's** "Waking Up in Vegas" (No. 6).

Kobalt Music Group came in fifth place for the sixth consecutive quarter, with a 6.1% share in the third quarter, down from 7.4% in the second quarter but up from 3.8% in the third quarter of last year. Kobalt had a share in 12 top airplay songs, including "Knock You Down," "Waking Up in Vegas" and **Pink's** "Please Don't Leave Me" (No. 10).

Bug Music/Windswept Holdings ranked sixth with a 4% market share, slipping from 4.2% in the second quarter but marking a slight improvement from 3.8% during the same period last year. Bug had a share in eight of the top songs, including **Kings of Leon's** "Use Somebody" (No. 5).

Cherry Lane Music Publishing captured a 2.9% share to come in seventh for the third quarter, marking its fifth ap-

pearance on the top 10 publishers airplay chart since Billboard launched the chart in second-quarter 2006. Its 2.9% showing was up from its 2.7% share in the second quarter and was its largest market share in any quarter since the chart's launch. Cherry Lane had shares in two of the top airplay songs, both from the Black Eyed Peas: "I Gotta Feeling" and "Boom Boom Pow" (No. 15).

Evergreen Copyrights ranked eighth, making its debut on the chart with 2.3% thanks to a share in three songs: "You Belong With Me," Pitbull's "Hotel Room Service" (No. 16) and **Randy Houser's** "Boots On" (No. 31).

Words and Music Copyright Administration snared a 2% share to rank ninth, representing its fourth appearance on the chart. It had a piece of five top 100 songs, including **Brad Paisley's** "Welcome to the Future" (No. 60) and "Then" (No. 75) and **Chris Young's** "Gettin' You Home (The Black Dress Song)" (No. 61).

Rounding out the top 10 is Stage Three Music, which makes its second appearance on the publishers airplay chart, after making its debut in the previous quarter. It tallied a 1.9% share, down from 3.1% in the second quarter, when it ranked seventh. It had shares in five songs, including **Miley Cyrus'** "The Climb" (No. 20), **Rascal Flatts'** "Summer Nights" (No. 32) and **Matt Nathanson's** "Come On Get Higher" (No. 71).

Swift was the quarter's top-ranking songwriter, thanks to three songs in the top 100: "You Belong With Me," "Love Story" and "Best Days of Your Life," which she co-wrote with **Kellie Pickler**.

After ranking as the top songwriter of the second quarter, **Nadir "RedOne" Khayat** slips one notch to second in the third quarter, owing his still-strong showing to his share in Lady Gaga's "LoveGame," "Poker Face" (No. 42) and "Just Dance" (No. 68); **Sean Kingston's** "Fire Burning" (No. 14); and "Make Her Say" (No. 100) by **Kid Cudi** featuring West and **Common**.

Words and guitar: "You Belong With Me" by **TAYLOR SWIFT** was the third quarter's top airplay song.

## TOP 10 PUBLISHER AIRPLAY CHART

RANK	PUBLISHER NAME	MARKET SHARE
1	<b>EMI MUSIC PUBLISHING GROUP</b>	19.5%
2	SONY/ATV MUSIC PUBLISHING	17.1%
3	UNIVERSAL MUSIC PUBLISHING GROUP	12.5%
4	WARNER/CHAPPELL MUSIC	11.9%
5	KOBALT MUSIC GROUP	6.1%
6	BUG MUSIC/WINDSWEPT HOLDINGS	4.0%
7	CHERRY LANE MUSIC PUBLISHING	2.9%
8	EVERGREEN COPYRIGHTS	2.3%
9	WORDS & MUSIC COPYRIGHT ADMINISTRATION	2.0%
10	STAGE THREE MUSIC	1.9%

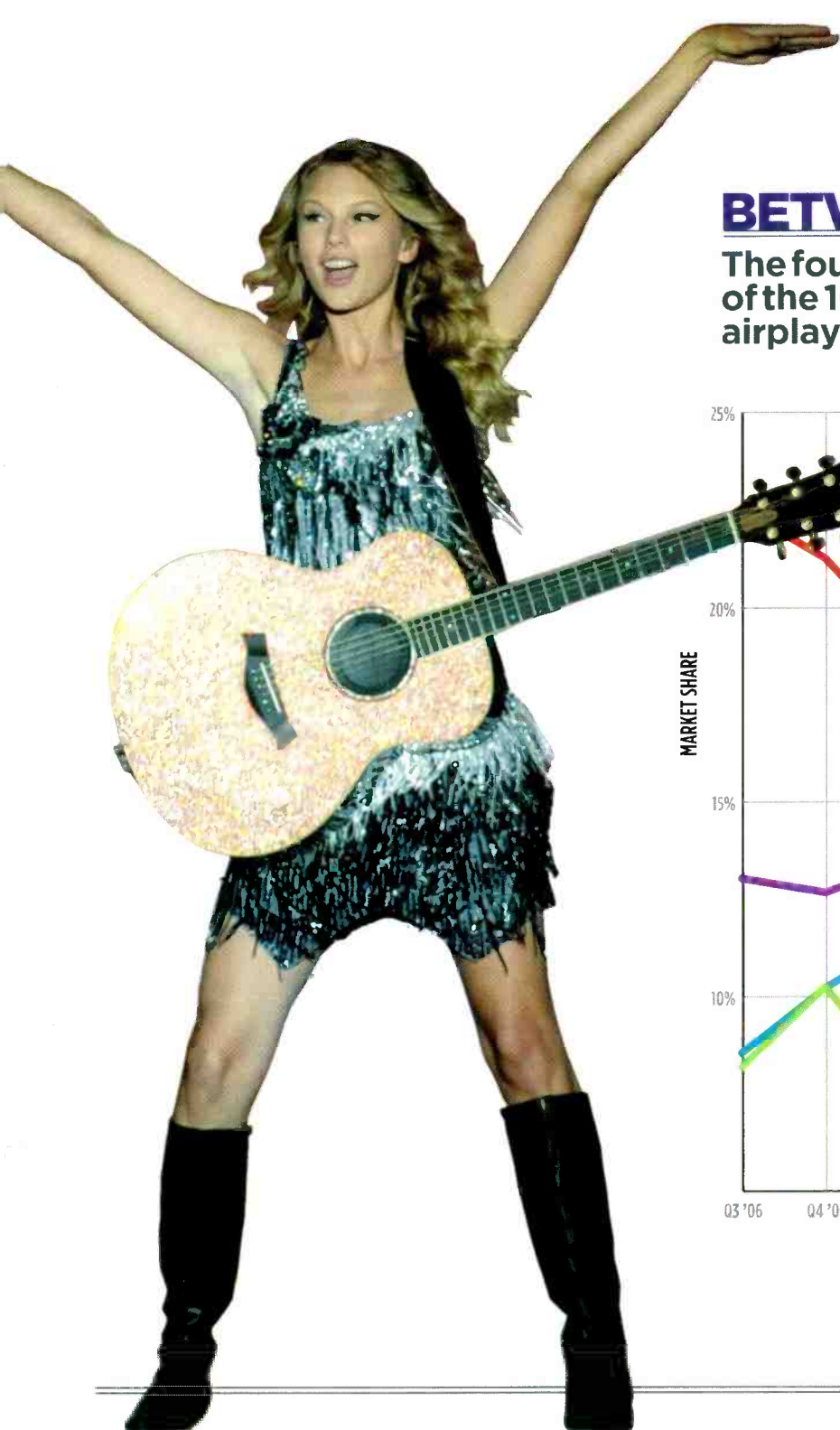
Percentage calculations based upon the overall top 100 detecting songs from 1,630 U.S. radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days a week during the period of July 1-Sept. 30. Publisher information for musical works has been identified by the Harry Fox Agency. A "publisher" is defined as an administrator, copyright owner and/or controlling party.

## TOP 10 SONGWRITERS

RANK	ARTIST
1	<b>TAYLOR SWIFT</b>
2	NADIR "REDONE" KHAYAT
3	LIZ ROSE
4	STEFANI GABRIELLA "LADY GAGA" GERMANOTTA
5	KARL "MAX" SANDBERG MARTIN
6	ROB THOMAS
7	DWAYNE "LIL WAYNE" CARTER
8	JASON MRAZ
9	CHAD KROEGER
10	LINKIN PARK

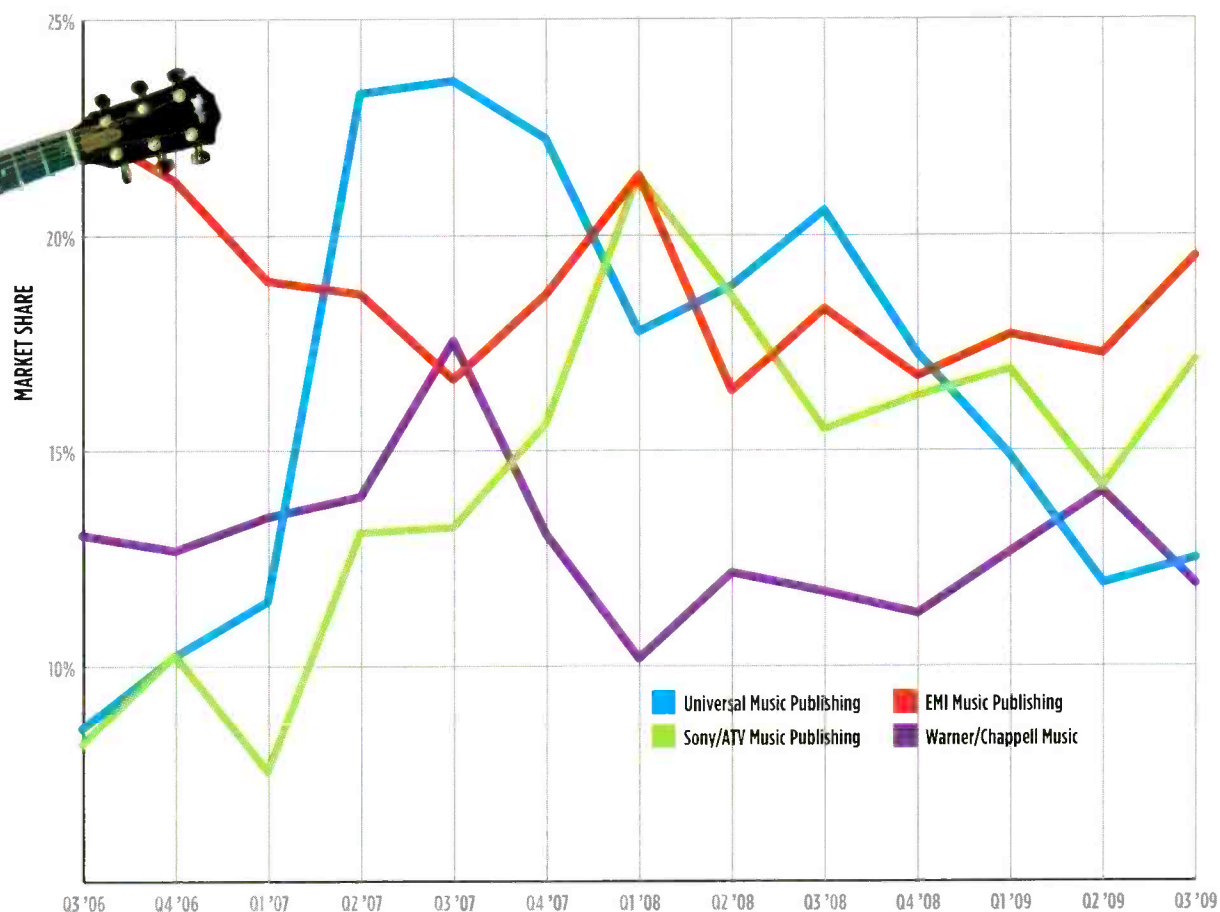
Ranking based on the number of aggregated plays each songwriter had among the overall top 100 detecting songs from 1,630 U.S. radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days a week during the period of July 1-Sept. 30. Unlike the accompanying publisher airplay charts, this ranking doesn't take into account the publishing splits among songwriters for a given song, but rather divides credits equally among each listed songwriter.





## BETWEEN THE LINES

The four major publishers' quarterly share of the 100 most popular U.S. radio airplay songs



## TOP 20 PUBLISHING SONGS

RANK	SONG	LABEL
1	<b>"YOU BELONG WITH ME," TAYLOR SWIFT</b>	<b>BIG MACHINE</b>
2	"I GOTTA FEELING," THE BLACK EYED PEAS	INTERSCOPE
3	"KNOCK YOU DOWN," KERI HILSON FEAT. KANYE WEST & NE-YO	MOSLEY/ZONE 4/ INTERSCOPE
4	"BEST I EVER HAD," DRAKE	YOUNG MONEY/CASH MONEY/ UNIVERSAL MOTOWN
5	"USE SOMEBODY," KINGS OF LEON	RCA/RMG
6	"WAKING UP IN VEGAS," KATY PERRY	CAPITOL
7	"LOVEGAME," LADY GAGA	STREAMLINE/KONLIVE/ CHERRYTREE/INTERSCOPE
8	"I KNOW YOU WANT ME (CALLE OCHO)," PITBULL	ULTRA
9	"OBSESSED," MARIAH CAREY	ISLAND/IDJMG
10	"PLEASE DON'T LEAVE ME," PINK	LaFACE/JLG

RANK	SONG	LABEL
11	"DOWN," JAY SEAN FEAT. LIL WAYNE	CASH MONEY/ UNIVERSAL REPUBLIC
12	"NO SURPRISE," DAUGHTRY	19/RCA/RMG
13	"SECOND CHANCE," SHINEDOWN	ATLANTIC
14	"FIRE BURNING," SEAN KINGSTON	BELUGA HEIGHTS/EPIC
15	"BOOM BOOM POW," THE BLACK EYED PEAS	WILL.I.AM/ INTERSCOPE
16	"HOTEL ROOM SERVICE," PITBULL	MR. 305/POLO GROUNDS/ J/RMG
17	"EVERY GIRL," YOUNG MONEY	YOUNG MONEY/CASH MONEY/ UNIVERSAL MOTOWN
18	"BATTLEFIELD," JORDIN SPARKS	19/JIVE/JLG
19	"BIRTHDAY SEX," JEREMIH	MICK SCHULTZ/ DEF JAM/IDJMG
20	"THE CLIMB," MILEY CYRUS	WALT DISNEY/HOLLYWOOD

Ranking based on the number of aggregated plays each song had among 1,630 U.S. radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days a week during the period of July 1-Sept. 30.

LIL WAYNE: C. BRANDON/REDFERNS/GETTY IMAGES; SWIFT: RICK DIAMOND/GETTY IMAGES

# Continental Drift

Pan-European Licensing Inches Closer · By Tom Ferguson

**WHEN THE EUROPEAN COMMISSION** Online Roundtable on Music issued an October statement signed by publishers, collecting societies and online music services that pledged to improve access to music online for European consumers, one might have thought that the fog of confusion around Pan-European licensing of publishing rights was finally lifting.

The statement included a commitment to “pursuing new [European Union] licensing platforms comprising the repertoires of several collecting societies.” And Neelie Kroes, EC commissioner for competition and the roundtable’s chair, hailed the document as “the first time players from various parts of the market have agreed on a common road map” (Billboard.biz, Oct. 20).

But there’s still no guarantee that the road map won’t lead to a dead end, since PRS for Music (United Kingdom), SACEM (France) and STIM (Sweden)—all of which signed the statement—are also among the rights groups appealing the EC’s July 2008 decision that they must facilitate Pan-European licensing of performance rights.

Jeremy Fabinyi, the London-based acting CEO of PRS for Music, says the two actions “do not affect each other,” noting that the roundtable was organized by the EC’s Competition Directorate but the statement was not an official EC document.

Meanwhile, the collecting society appeals grind through the labyrinthine European legal system, even as the societies themselves attempt to meet the EC requirements.

“We’re doing everything we can to comply with the [2008] decision even though we don’t agree with it,” Fabinyi says. “We don’t want further action against us, and we don’t want to be fined.”

In total, 22 societies appealed the EC decision in the European Court of First Instance in Luxembourg. The EC told the 24 member societies of the umbrella organization CISAC to review their system of reciprocal contracts and drop territorial exclusivity clauses on the grounds that they presented “a significant impediment” to single-market development.

The EC wants collecting societies to offer online services/broadcasters a single license covering repertoire represented by CISAC’s members. But the vast majority of CISAC members argue against changing existing practices, which allow them to ensure that license fees reach appropriate rights holders across the continent.

The CISAC members’ series of national reciprocal agreements let each member collect rights for repertoire used in their market on behalf of their fellow societies. They then pass that revenue—minus an administration fee—to the appropriate national entity for distribution to rights holders; the national society receiving that revenue also takes an administration fee.

Reform, Kroes said, would let collecting societies compete on cost and quality of service, and Pan-European licenses would facilitate the development of satellite, cable and Internet broadcasting. Such a process would also allow services like iTunes and 7digital to operate a single Pan-European music store. Kroes added that authors would also benefit

from only a single administration fee.

It could also mean that a handful of larger societies could dominate the continent, however.

With decisions on the appeals not expected until 2010, each society has devised its own Pan-European licensing strategy.

“There’s a huge amount of activity here,” says Jez Bell, executive director for broadcast and online at PRS, which has issued Pan-European licenses for its own repertoire to Amazon, Beatport, Nokia’s Comes With Music, Qtrax and Spotify, with others on the way. Other societies have formed continent-wide alliances like Armonia, which groups the repertoire of SACEM (France), SIAE (Italy) and SGAE (Spain)—although it has yet to strike any deals.

The major publishers also have their own strategies. Mechanical rights for EMI Music Publishing’s Anglo-American catalog are handled by CELAS, a joint venture between PRS and the German society GEMA. Warner/Chappell, Sony/ATV and Universal Music Publishing all have their own partnerships with European societies for continent-wide licensing (see map, page 19).

The only CISAC members not appealing the EC decision are the Belgian society SABAM (which declined to comment for this article) and BUMA/STEMRA of the Netherlands.

BUMA/STEMRA CEO Cees Vervoord backs the EC decision, saying that “it is not [appropriate for] these times that societies such as BUMA/STEMRA can only license Internet music stores in their own country, for distribution in their own country.”

CISAC director of legal, political and strategic affairs David Uwemedimo disagrees. “The system of reciprocal representation and the network of contracts built up over the past 100 years have certainly served the interests of our members and the users,” he says.

Among those backing CISAC is the European Broadcasting Union, which represents national broadcasters and their online services across the continent.

Heijo Ruijsenaars, head of intellectual property at the EBU’s legal and public affairs department, says the EC “underestimated the risk for a fragmentation of rights and/or repertoire.” The EBU favors access to all available repertoire through reciprocal deals, rather than competition among societies offering Europe-wide rights.

A coalition of other broadcasters headed by the Luxembourg-based giant RTL back the EC, as do the European Digital Media Assn.—whose members include Amazon, iTunes and Napster—and the IFPI.

“The societies must adapt to the new digital cross-border environment,” an IFPI representative says. “Effective collective licensing that would enable Pan-European licenses for world repertoire would help the digital markets grow in Europe.”

But, despite Kroes’ road map, this has some way to go, according to Alyssa Tisné, director of strategy and business affairs at 7digital. “In practice,” she says, “we are a long way off from a seamless single European market and a user-friendly licensing system.”

## UNITED KINGDOM

**CISAC MEMBER:** PRS for Music

**HEAD:** Jeremy Fabinyi, acting CEO

**MEMBERS:** 60,000

PRS for Music has been Europe’s most proactive society in striking Pan-European deals for its own repertoire. “Business moves on,” says executive director for broadcast and online Jez Bell. “We’ve had the [European Commission] decision—whatever happens with the appeal process, we needed to comply in the meantime, and we need to push and make sure that we’re acting and licensing in the members’ best interests.” PRS has also been active through CELAS, the joint venture it set up with the German society GEMA in December 2007 to digitally license the mechanical rights of EMI Music Publishing’s Anglo-American catalog. CELAS has about 30 significant Pan-European deals with music services, including 7digital, iTunes, Nokia and Omnipone. PRS is also a member of Warner/Chappell’s Pan-European digital licensing initiative (PEDL), which allows digital services to license Pan-European mechanical rights for Anglo-American repertoire from any PEDL member society.

## FRANCE

**CISAC MEMBER:** SACEM

**HEAD:** Bernard Miyet, chairman

**MEMBERS:** 128,000

Along with the respective Spanish and Italian organizations SGAE and SIAE, SACEM is part of the Armonia alliance that offers Pan-European licensing of the three societies’ domestic repertoire. While appealing the EC decision, in September 2008 it also declared its willingness in principle to entrust other collecting societies with the Pan-European licensing of its own repertoire. SACEM has an agreement with Universal Music Publishing Group to handle Pan-European digital licensing of Universal’s catalog through its Direct European Administration and Licensing initiative, which has deals with a number of services, including Amazon, Nokia’s Comes With Music and Spotify. SACEM is also part of the Warner/Chappell PEDL initiative. “SACEM wishes to actively contribute,” a representative says, “in conditions guaranteeing the respect of authors’, composers’ and publishers’ interests, to granting multiterritorial licenses that are needed to support the growth of legitimate online and mobile services in Europe.”

## SPAIN

**CISAC MEMBER:** SGAE

**HEAD:** Eduardo “Teddy” Bautista, executive president

**MEMBERS:** 95,000

In addition to being a member of Armonia with SIAE and SACEM, SGAE also does Pan-European licensing as part of Warner/Chappell’s PEDL initiative. In June, it struck a Pan-European deal with the digital music subscription service eMusic for the Latin and Spanish-language catalogs administered by SGAE through deals with Sony/ATV, EMI Music Publishing and peermusic, plus several Latin American authors’ collecting societies. Earlier in the year, it struck a Pan-European licensing agreement with Nokia’s Comes With Music for the same catalog. According to director of legal services Pablo Hernandez, SGAE is open to striking alliances with other societies “to guarantee efficiency in the administration of each piece of repertoire.”

## ITALY

**CISAC MEMBER:** SIAE

**HEAD:** Giorgio Assumma, president

**MEMBERS:** 83,500

Although, like the majority of CISAC members, SIAE appealed the EC decision in the Court of First Instance in Luxembourg, it has complied with it. In the future, the group plans to organize its non-domestic activities under the Armonia project, which will license its repertoire on a multiterritorial basis. “We believe that the commission’s decision is just an attempt to achieve a more effective management of digital rights in Europe,” an SIAE representative says. “Further steps will be necessary in respect of the interests of all the rights holders involved.”

## REDRAWING THE MAP

### How Pan-European Licensing Is Changing The Publishing Business

#### BELGIUM

**CISAC MEMBER:** SABAM

**HEAD:** Christophe Depreter, CEO

**MEMBERS:** 30,000

With its close neighbor BUMA/STEMRA, the Belgian society SABAM is one of only two CISAC member societies that didn't file an appeal at the Court of First Instance in Luxembourg. SABAM declined to comment on its position for this story. But it was one of the first European societies to attempt to set up the mechanism for Pan-European licensing with the launch of its SOLEM initiative in late 2007. SOLEM was intended to be a European one-stop shop for online and broadcast rights, but SABAM put SOLEM on hold in 2008. In October, SABAM joined Warner/Chappell's PEDL, allowing it to offer Pan-European digital licenses for the publisher's Anglo-American repertoire.

#### THE NETHERLANDS

**CISAC MEMBER:** BUMA/STEMRA

**HEAD:** Cees Vervoord, CEO

**MEMBERS:** 16,000

BUMA/STEMRA ruffled the feathers of other collecting societies in 2008 by issuing a Pan-European license to Beatport. In response, the United Kingdom's PRS for Music and Germany's GEMA successfully took court action against BUMA/STEMRA. Since January, BUMA/STEMRA has been a member of Warner/Chappell's PEDL initiative. It hasn't appealed the EC decision because "we need a European solution to a uniquely European situation," Vervoord says, "which promotes more competition between collecting societies while protecting the incomes of all rights holders."

#### GERMANY

**CISAC MEMBER:** GEMA

**HEAD:** Harald Heker, CEO

**MEMBERS:** 63,752

In addition to jointly representing EMI Music Publishing's Anglo-American catalog with PRS for Music in CELAS, GEMA operates a subsidiary, PAECOL, which licenses Sony/ATV Europe Music Publishing's Anglo-American repertoire for mechanical exploitation online. GEMA is also involved in Warner/Chappell's PEDL initiative. But GEMA has also appealed the EC decision on the grounds that it is an inadequate solution to continent-wide licensing. "We need very urgently European guidelines for collecting societies that clearly tell us what our rights and our duties are," Heker says. In August 2008, GEMA successfully obtained an injunction against the Dutch society BUMA/STEMRA and the online music service Beatport after BUMA/STEMRA issued a Pan-European license that included GEMA's repertoire. GEMA has yet to strike its own deal with the service.

#### THE REST

So far, 17 other national societies in European Union member countries have appealed the 2008 EC decision.

**AEPI:** Greece

**AKKA-LAA:** Latvia

**AKM:** Austria

**ARTISJUS:** Hungary

**EAU:** Estonia

**IMRO:** Ireland

**KODA:** Denmark

**LATGA-A:** Lithuania

**OSA:** Czech Republic

**SAZAS:** Slovenia

**SOZA:** Slovakia

**SPA:** Portugal

**STEF:** Iceland

**STIM:** Sweden

**TEOSTO:** Finland

**TONO:** Norway

**ZAIKS:** Poland

*Reporting by Tom Ferguson in London, Howell Llewellyn in Madrid, Marc Maes in Brussels, Aymeric Pichevin in Paris, Wolfgang Spahr in Hamburg, Cesco van Gool in Amsterdam and Mark Worden in Milan.*



From left: KEEFUS GIANCIA, DAMON SHARPE, STEVE McEWAN and TOBY GAD



From left: EMI VP of East Coast creative JAKE OTTMANN, Senior VP of East Coast creative DECLAN MORRELL, executive VP of North American creative DAN McCARROLL and director of creative ANDREW GOULD



From left: JIM JONSIN, JAMES BOURNE and BRIAN HOWES



From left: DAVID HODGES, DAVID RYAN HARRIS and DQ

# 10 Songwriters. Five Days. Three Recording Studios. One Tattoo Of An MPC Sampler

**How EMI Music Publishing Uses Its Talent To Brainstorm The Next Hit Song • By David J. Prince**

PHOTOGRAPHS BY TIM SOTER

**TOBY GAD AND BRIAN HOWES AREN'T WASTING ANY TIME.** It's 3 p.m. on a June Monday at Chung King Studios in lower Manhattan, and they're already deep into the melody of a song. Howes, acoustic guitar on his knee, is strumming out a chord progression while singing nonsensical syllables. Gad, one hand on his Macbook Pro keyboard and the other on the keys of a full-size grand piano, taps out a steady beat on the floor with his bare foot. • On the opposite side of the recording complex, Keefus Ciancia is still nervously jury-rigging the already twisted wires of his keyboards, Moogs, synths and other low-fi gadgets he brought cross-country from his home studio in Los Angeles. In the control room with him, arrayed along a leather couch, grown-up British teen pop idol James Bourne, John Mayer's bandleader David Ryan Harris and blue-eyed neo-soul artist DQ watch on a computer screen as the newest iPhone models are revealed in real time. • In the main studio—the one where Biggie Smalls was famously felled before recording one of his best-known raps—Jim Jonsin is punching drum patterns into his MPC, a coveted, out-of-production sampler that serves as his control panel (it's also represented in tattoo ink on his arm). David Hodges, pale and also tattooed, tunes his guitar while Damon Sharp paces back and forth with his laptop in hand. Later, they're joined by Steve McEwan, a curly-haired Brit with an almost permanently bemused look on his face.

None of these 10 guys are household names—nor would you recognize any of them passing on the street—but you undoubtedly know their work. This group of songwriters is responsible for some of the catchiest pop hits of the past five years—from Beyoncé's "If I Were a Boy" to Lil Wayne's "Lollipop" to Celine Dion's "This Time." Between them, they have written numerous No. 1 songs on the Billboard Hot 100, dozens of top 10 tunes and hundreds of tracks that have been cut by the biggest singers and pop stars working today.

These 10 songwriters share a partner—EMI Music Publishing—which brought them together and paid for the stu-

dio time in the hopes that several of the songs they create will become staples of the airwaves before the end of the year.

They call it Song Camp.

#### ROOKIE OF THE YEAR

The process of creating a hit—the magic combination of inspiration and relevancy that causes a song to resonate with the public—is intangible. But when EMI gathers songwriters with a track record, or the potential to invigorate a creative process, it's a very low risk for something that could turn into a significant financial reward.

Plus, it's fun.

Keefus Ciancia is EMI's new kid on the block. Known around his L.A. hometown as the go-to keyboard session guy for everyone from Dr. Dre to Macy Gray to T-Bone Burnett (who considers him his personal "secret weapon" both in the studio and onstage), Ciancia is a lo-fi studio whiz in the vein of Money Mark Nishita and the Dust Brothers. He honed his chops as Everlast's musical director and played with one of L.A.'s biggest unsung heroes, the 300-plus-pound Benji Hughes, whose double-album collaboration with Ciancia is an underground favorite among Southern California studio rats but sold virtually nothing after its release on New West late last year.



Song camp: EMI Publishing chairman/CEO ROGER FAXON (left); songwriters TOBY GAD, DAVID RYAN HARRIS and DAMON SHARPE; opposite page: Harris



EMI Publishing A&R director Dan McCarroll is convinced Ciancia has the makings of a hit songwriter and recently brought him into the company. Unlike everyone else in the studio this week, Ciancia has yet to write a hit, but McCarroll thinks that the combination of his musical instincts and some of the more experienced songwriters' lyrical and melodic ideas can deliver the winning combination.

For his part, Ciancia is cautiously optimistic. "I'd like to step in and at least see what I can do in there, just to see that side," he says during a break in the setup. "I have a few friends that started doing it, and they're really enjoying it. Plus, I have that thing inside of me where I'm hoping to sneak in, but be able to maybe make radio a little bit better, little by little."

## TATTOO YOU

With his fedora, goatee and knee-length shorts, Jim Jonsin very much looks the part of one of hip-hop and R&B's top producers. A one-time DJ, Jonsin's box of gold is a trusted MPC-3000, the long-obsolete sampler coveted for its simplicity and tactile pads that allow producers a hands-on entry point for their beats. Jonsin wears his love for the device—and the sounds it allows him to create—on his sleeve, literally: a lavish tattoo of the box and a mad-looking producer runs up his right arm from wrist to elbow.

Jonsin was at first surprised to find himself the "it" songwriter of the moment. Even though he's been on a hot streak that stretches back to the 2005 Trick Daddy hit "Let's Go," a track that garnered him BMI's urban songwriter of the year award, the former club DJ viewed himself more a producer than writer. But with songwriting credits that include Lil Wayne's "Lollipop," T.I.'s "Whatever You Like" and Soulja Boy Tell'Em's "Kiss Me Thru the Phone," plus studio sessions with everyone from Beyoncé and Ludacris to Flo Rida and Jordin Sparks, he's come to a better understanding of his talent.

"My favorite kind of music on my iPod is classic rock. I listen to rock, R&B, pop music more than hip-hop," he says. "But hip-hop is what I grew up with, it was the thing to do, and you know, I'm 39 now . . . it's more of a younger man's thing, especially with the newer artists. My favorite thing to do is to kick back and listen to some Lynyrd Skynyrd or some Bad Company, Fleetwood Mac, Pink Floyd, you know?"

## WRITER'S MARKET

While many professional songwriters relish the virtually anonymous role of musical Wizard of Oz, others are wanna-be rock stars trapped in a mere mortal's body. At first glance, it would be hard to see David Hodges as simply a studio geek: With his translucent white skin covered with inked-on religious iconography; boyish, square face; and pitch-perfect tenor, he looks and sounds like the kind of guy who would set millions of "Twilight"-loving teenagers' hearts atwitter. He certainly knows how to speak their language.

Born and bred in Arkansas, Hodges grew up in a musical fundamentalist family. He wrote his first song at 15 and by his next birthday had decided his destiny was to become a professional musician. Five years later, in 2000, he teamed up with two local high school kids named Ben Moody and Amy Lee and formed the band Evanescence. The band signed to Wind-up within a year and spent the next two holed up in L.A.'s notorious Oakwood Apartments writing and recording the dozen songs that would make up the band's debut album.

Hodges quit the group in December 2002, three months before the release of "Fallen," an album that would go on to sell 7.3 million copies in the United States, according to Nielsen SoundScan; put the band on stage in front of 60,000 people per night; and eventually earn the musicians Grammy Awards in 2004 for best new artist and best hard rock performance.

Instead, Hodges returned to Little Rock, read books, drank coffee and occasionally watched his former bandmates on TV. "I would see Ben and Amy on the Jay Leno show and part of me really was jealous of it," he says. "But there was a big part of me that was like, 'Man, I've got a good gig here.' Collect the checks and sit at home and hang out with friends and just kind of figure out the next thing. It was a pretty wild experience."

## MOVIE MAGIC

Jonsin has "Twilight" on the brain. Specifically, he's thinking about "New Moon," the forthcoming sequel to the hugely popular teenage vampire movie, and in particular, the song that will play as the final credits roll. His wife, sister and niece are deeply immersed in the series and its lore; Atlantic Records chairman/CEO Craig Kallman is calling for soundtrack advice; and the series' author, Stephenie Meyer, is a friend.

But Jonsin realizes that the hip-hop sounds for which he's known don't fit the mood of the film nor the hordes of teenage girls who get off on the themes of repressed sexual desire and danger. But his thundering drums are proving to be an excellent departure point for the lyricists to explore those emotions.

"I try to start with sounds or noises that are unique . . . keyboard sounds, drum sounds," Jonsin says. "Once I have that set up, it's just pulling out the right guitar, setting up the right amp, getting the right bass guitar. Getting the right sound set up. Once that's done we add chord changes, find the right chord changes. Then we add melody, then we start adding drums, stuff like that. That's pretty much how we do it."

"Jim always amazes me, because out of nowhere he just gets these huge amazing sounds," Steve McEwan says. "They always sound refreshing and always sound really current and modern, and he's always a pleasure to work with."

Jonsin is a veteran of several EMI camp outings, the previous one hosted in his own Florida studios.

"Oh, yeah, it's less pressure," he says. "I'd like to say that these people were handpicked to work together—we've done

it before. Most of us are like family. If we can hang out in a room, drink a beer and eat some food, we sure as hell can jam and make music. There are writers and producers with egos, but they're not here."

## BRIT POP

"I always wanted to get a cut to the Backstreet Boys, because I was a big fan of the way their records have sounded in the past," James Bourne says with a light British lilt. "They recently recorded one of the songs that I wrote with a bunch of people at one of these camps."

Bourne is the baby-faced youngster in this group of veteran songwriters, but he's had more hits on the charts as a performer than anyone else in the studio this week. His band Busted's U.K. No. 1s include "You Said No," "Crashed the Wedding," "Who's David?" and "Thunderbirds Are Go." He bounces energetically from room to room, quick with a lyric or a melody.

Bourne learned the power and reach of pop music at an early age. His self-guided guitar lessons consisted of playing along to the top 40 songs he heard on the radio as a tween, and he quickly recognized the patterns and similarities that emerged from his favorite ones. By the age of 12 he was writing his own, and at 17 he had his first hit, "What I Go to School For," with his band Busted.

"We were an unknown band, but it went straight to No. 3 on the U.K. charts—ahead of 'Cleaning Out My Closet' by Eminem," he says. "It was a real amazing time. I was in my first year of college and a lot of big songs released that week—Bon Jovi, Eminem—and it went in front of both of them."

Signed to Universal in 2002, Busted went on to score eight top 10 singles in the United Kingdom with four of them going to No. 1 before breaking up abruptly three years later. The model was clearly a formula for success—two of Bourne's Busted chart hits, "School" and "Year 3000," were rerecorded and repackaged by the Jonas Brothers on their debut, serving as a springboard for Disney's young discovery to get a foothold on the charts. "Those kids are really cool, and it's really amazing to watch them have the kind of success they're having," he says.

At 26, Bourne's years as a teen pop star are behind him, but he's settled quite comfortably into the role of behind-the-scenes songwriter. Having been in several bands, he's particularly adept at working with upcoming singer/songwriters looking to crack the code of the charts. He's done more Song Camp sessions that he can count and is a firm believer in the power of numbers when it comes to writing.

"It's a proven formula that works," he says. "You put [together] a number of people who've had successful songs in the past and it normally happens. You maximize the chances of the good result. Here, you don't have to write down and sign off on who did what. Most people here have a reputation that they don't really want to ruin. It's the ones with no rep that can get



Up from Down  
Under: RENEE  
CASSAR

## HYBRID THEORY

### In Search Of Songs, Peermusic Nurtures Cross-Cultural Collaborations • By Ed Christman

you into trouble. If you write with people you don't really know, you can get in really dodgy situations when they go. 'I wrote that and you didn't.' Here, there's an understanding that it works a certain way and everyone accepts it."

#### CREATIVE FREEDOM

Ciancia long lived in a musical world where pop music rarely crept in. "This week was a lot of names I've never heard of before," he says with a laugh. "It's like, 'Oh, we've got a track for such-and-such,' and I'm like, 'Oh, yeah, cool.' Almost all of them I didn't know. My daughter needs to keep me hip to it. I'm 36. She's 13. She's great; I said, 'OK, you're going to be my consultant.'"

But as the week wears on, he grows more comfortable and at times is downright giddy as the songs in his studio start coming together.

"This is really the first time I've been in a room with a bunch of people writing," he says during a cigarette break on the studio's fire escape. "What surprised me the most is just how quick these guys are, but they're careful. I love throwing everything at the wall. I think getting in the mind-set is the biggest thing, like how these guys just come in and you can't think too much, you just go forward. You just dig into it. Once they got the storyline, the guys would be going crazy, like, 'What if it's this? What if it's this?' OK, bam, bam, bam. Melodies always came quick. My favorite was just putting up a drum beat, playing some chords and each guy was saying, 'That's great!'"

#### BUSINESS SENSE

Slim, silver-haired and seemingly soft-spoken, EMI Publishing chairman/CEO Roger Faxon doesn't seem as comfortable in a recording studio as he is in the boardroom. But as the chief benefactor of the Song Camp, he does have an interest in how the process is going.

So while there's been nary a suit in sight for four long days—and several long nights—of creativity, his arrival is greeted as a welcome respite. But it's also a moment of reckoning. For the first time all week, the whole group of songwriters gathers together—first in Ciancia's studio, then in Jonsin's—to listen to their songs.

Faxon sits behind the control board, nodding his head as the songs are cued up and blasted out of the oversized speakers built into every nook of the studio. He nods, he smiles, he makes a suggestion for a minor tweak here and there, while the songwriters bounce around the room, miming their various parts, laughing at a lyric or wishing there had been time for another take.

Faxon smiles, offers a round of congratulations and slips out the door. Song Camp is over, but the creative fires still burn. • • •

*Songs written at EMI's songwriter event were recorded by Mario and Flo Rida, as well as major acts on Atlantic, Epic, Jive and Disney.*

**WHEN IT COMES** to finding and developing musical talent, peermusic sees the world without borders.

In addition to pursuing the traditional means of searching for songwriting talent, peermusic's staff looks for ways to cross-pollinate musical cultures and styles and move them from one territory to another.

With 34 offices in 28 countries, that philosophy "is very much in the DNA of this firm," chairman/CEO Ralph Peer II says.

While Peer acknowledges that it isn't unusual for publishers to try their luck with a song outside of their home market, such efforts tend to be limited to big hits.

"In addition to the hits that we are fortunate enough to have, we need to also find new sources of music that are outside the mainstream," Peer says. "It's important to us."

How does peermusic nurture cross-border collaborations? Besides circulating music to peermusic staffers, the company holds meetings around the world where employees from different countries have the opportunity to get acquainted with one another. Not only do staffers get to match faces to names, the meetings allow them to communicate and work better together and to more effectively convey their enthusiasm for a song, according to Kathy Spanberger, president/COO of peermusic's Anglo-American region.

When peermusic VP of A&R and film and TV Sam Kling discovered the Australian pop artist Renee Cassar on MySpace, he enlisted the help of the company's Aussie staffers to meet the artist and woo her, which resulted in a joint signing between peermusic's Sydney and Los Angeles offices.

Sydney staffers also helped Cassar's management get the artist signed to Island Australia, while the L.A. office worked closely with the label to develop

the album, co-sponsoring songwriting trips for Cassar to L.A. and Nashville, as well as co-funding her U.S. trip to work with producer Luke Ebbin. "Here was a case where our offices in Nashville and L.A. were able to work with someone from another part of the world and get them with the right people," Peer says.

In another example, Yvonne Gomez, peermusic's Latin creative director for the West Coast and Mexico, was listening to music by Swedish songwriters signed to the company and noticed that "sonically and rhythmically, it was similar to what works well in Latin America," Gomez says.

So she had peermusic's Sweden office send her a selection of songs. She picked 10 and sent them to the company's Argentina and Venezuela offices for Spanish lyrical adaptations. For a few of the songs, Gomez had Spanish demo vocals recorded in L.A. to add to the original Swedish instrumental tracks. Armed with those demos, she has been pitching the songs to Latin labels in the United States and Mexico and has distributed them to the company's offices in Latin America so staffers there can pitch the songs in

those countries.

In yet another example of cross-border collaboration, peermusic arranged for Anahí, a former member of the Latin pop act RBD, to work with U.S.-based British songwriter Richard Harris and a lyricist from Argentina to write songs for her debut solo album. Kling says the trio produced one of the stronger songs on her album "Mi Delirio," due Nov. 24 on EMI Latin.

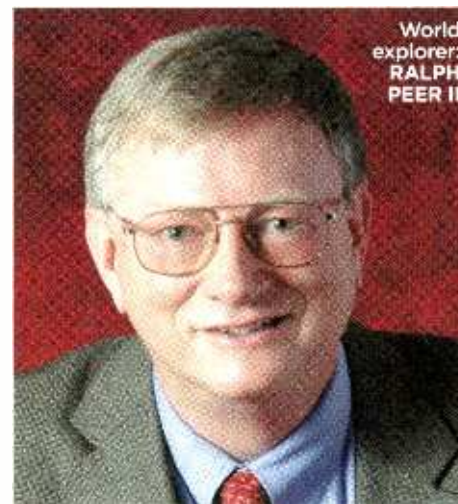
An unlikely case of transporting a song successfully to a different market occurred when peermusic's Germany office pitched Rihanna's "Umbrella," co-written by peermusic writer Tricky Stewart, to the German rockabilly band the Baseballs, who covered it in English for their debut album, "Strike," released in May on Warner Music International.

"It's easier to move songs from one country to another," Peer says. "Songs can be molded and changed around, and sometimes the song travels better than the songwriter."

Of course, not every collaboration bears fruit right away, especially in areas where the concept of copyright is still catching on. Peermusic formed a partnership last year with the Ghana-based

Kampsite Music to develop the West African music publishing marketplace and boost the international profile of the region's music (Billboard, Oct. 18, 2008). A year later, the company is still working with CISAC and other organizations to establish the necessary legal infrastructure.

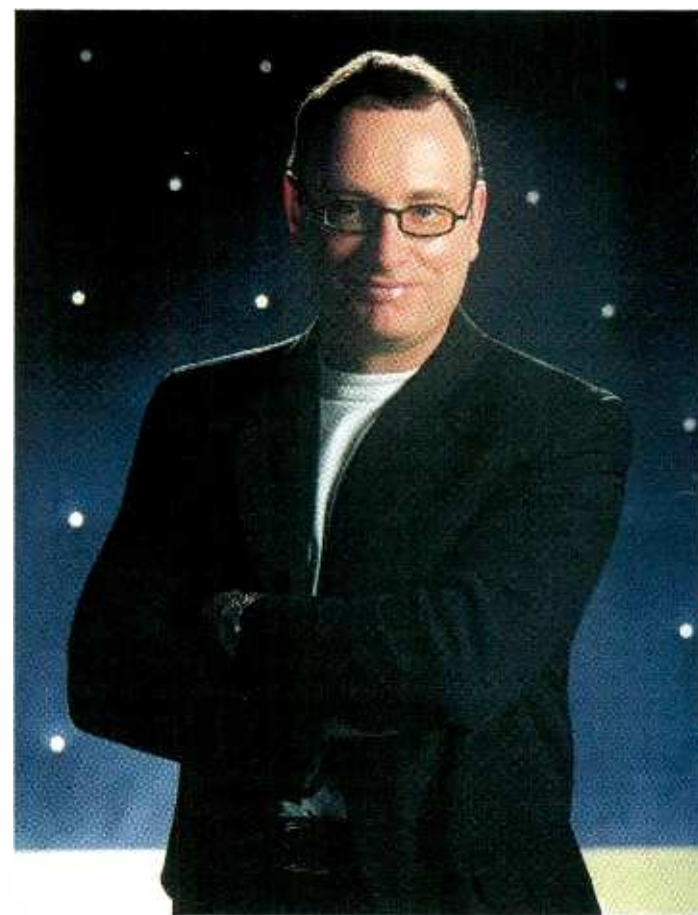
Even in areas where the necessary copyright protections are in place, exposing musical talent from one country to listeners in another isn't always easy. Or, as Peer puts it, "You have to respect the fact that ears are different somewhere else." • • •



World explorer:  
RALPH  
PEER II

# The Billboard Q&A

David Renzer, chairman/CEO of Universal Music Publishing Group, hails new digital opportunities but warns of challenges for mechanical and performance income. • By Ed Christman



**UNIVERSAL MUSIC PUBLISHING** Group chairman/CEO David Renzer oversees a company with revenue nearing the \$1 billion mark and a global presence that spans 53 offices and 56 countries.

Since Renzer joined the company in 1996 when it was known as MCA Music Publishing, UMPG has grown dramatically through direct signings and catalog acquisitions, including those of BMG Music Publishing, PolyGram, Ronder and Zomba, where he began his music publishing career and rose to become senior VP/GM in his 10 years there.

Under Renzer's leadership, the company has grown into a powerhouse in production music and launched its Latin music division, which won ASCAP's music publisher of the year award four times, and saw its songwriters win, among many other accolades, 27 Grammy Awards and 22 Latin Grammy Awards, including Latin record, song and album of the year awards.

UMPG has had a busy 2009 on the deal front, acquiring the Warner Bros. Entertainment music catalog and the French production music company Kapagama S.A., securing the exclusive administration rights to the Jimi Hendrix catalog outside of the United States and signing worldwide publishing agreements with Eminem, country star Keith Urban, Academy Award-winning composer A.R. Rahman and Grammy-winning composer/Oingo Boingo co-founder Danny Elfman, among others.

In an interview with *Billboard*, Renzer talks about his company's recent performance, developments in synch licensing and why publishers should collect a performance right in downloads.

## How is UMPG faring in the market?

It's definitely a challenging marketplace. If we look at the various segments of our business, mechanical income continues to decline for the entire industry. We are seeing for the first time some challenges even in the performance income area, which traditionally has shown reliable annual growth. Because radio has taken a significant hit in advertising revenues due to the recession, we are starting to see what might be a flat year for performance income.

Likewise, we are seeing some challenges in traditional synchronization areas [due to] the impact the economy has had on industries like automotive. However, we are doing reasonably well in television and film synch licensing and we are still seeing significant growth in videogames. We are pushing the envelope here all the time in new, nontraditional synch—that is everything from the videogame area to lyric merchandise. Some of that is spilling over into digital areas. Also, we have an incredibly strong release schedule from important artists and songwriters. We have an incredibly strong

global production music library business. Our classical publishing and Christian publishing businesses are holding up quite well.

## What about the settlement revenue coming from pending and unmatched funds and the new digital revenue coming your way?

We are also seeing some nice seven-figures-type of money for online video streaming. Our company has deals in place with MySpace and YouTube and lots of other digital companies. We are projecting our digital collections to grow significantly next year. Digital is in the 7%-8% range and I think it will grow a couple of percentage points [in 2010].

Having said that, one of the challenges for our business remains the slow growth of digital throughout Europe and many other markets. Europe remains a frustrating market. We continue to emphasize to the European Commission that licensing may be a bit burdensome, but the big issue is we are still competing with free. Piracy remains the No. 1 challenge. What we are seeing in Europe with the

French initiative, with their "three strikes" anti-piracy legislation, is very positive and we certainly love that. We look forward to seeing similar legislation enacted in other markets.

## What are the challenges that you are facing around the globe?

We are seeing a continued stream of deals from our Pan-European licensing initiative, with big providers like Spotify, Nokia, Omniphone and iTunes. In terms of international issues, Europe has to be an important focus because of the euro value of that region.

In the Latin region, we have concluded digital licensing deals with the other major record companies. We are hoping that this will result in some retroactive money being paid and ease digital licensing across the region. There is also an initiative under discussion in Mexico with the publishers and the local society that could ease digital licensing in that territory.

In Southeast Asia, we've successfully launched our Pan-Asian digital deals with several of the major companies and are seeing solid results from those deals. Finally,

we remain focused on emerging markets around the globe, such as our recent deal for Dubai and our growing [joint ventures] in India and Turkey.

## How are the revenue streams for interactive streaming, music subscriptions and ad-supported services shaping up? Were payments in line with expectations?

The whole subscription area remains a challenging marketplace. It doesn't appear to be a panacea for our industry. Distributions [from digital service providers] are coming in perhaps a little slower than we would like. The amount of data that has to be gone through in the statements is perhaps causing the process to move slower than we would like. The volume is in the ballpark of our expectations and our projections.

The area online attracting the greatest growth is the streaming services, Pandora and Spotify in Europe. While we are happy to see those sites attract listeners, I believe that they are also potentially replacing sales and the performance right [royalty] might not present enough upside to our writers. So I am a little concerned

about that, because I see those sites growing rapidly and not the other sites like the legal subscription sites.

## What are the legislative agendas that you wish the industry would pursue next?

Certainly, in the U.S., the issue of performance right in a download is very high on the agenda of both ASCAP and BMI. In terms of getting a fix to that issue, it will be a significant uphill battle. But there is an inequity when you download a TV show or a film or a song [because] the performing right exists in a song download outside the U.S. The emphasis is on the audiovisual download, but it's difficult to separate the issues.

There is definitely an equity issue for a film or television composer who may be getting upfront fees, which are under pressure. They get no mechanical royalty when a TV show is downloaded, so they are really getting shut out with no mechanical and no per-

formance royalty when their shows are downloaded.

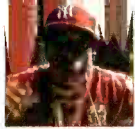
## What are the opportunities going forward and what's the outlook for 2010?

For the first time, we are seeing revenue from all the new digital services and the new business models beginning to emerge, whether it's the iPhone applications that we are licensing, or online lyrics from Gracenote, which has done deals with many sites like Yahoo.

While we have all these challenges in our business, I am still optimistic. As the industry is fragmenting, it does require the clout and sophistication of major publishers to license many of these sites. That's one of the areas that perhaps these days major publishers might be at an advantage in the marketplace. We have the structure to offer Pan-European licensing. I am optimistic about our position in the industry and what these new revenue streams portend for the future. •••

**While we are happy to see [music streaming] sites attract listeners, I believe that they are also potentially replacing sales and the performance right [royalty] might not present enough upside to our writers.**





**SIGNED, SEALED**  
Rakim delivers on his third solo album

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**NIGHT AND DAY**  
The Bravery do pop hits and dark dance

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**BEHIND THE SCENES**  
Contested Lil Wayne documentary on DVD

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# MUSIC

**COUNTRY** BY DEBORAH EVANS PRICE

## Survival Of The Fittest

Jimmy Wayne Pulls Himself Up By His (Cowboy) Bootstraps

The bright lights and roaring crowds of New York's Madison Square Garden are a long way from the juvenile detention centers of North Carolina where Jimmy Wayne spent parts of his youth. With a new single, a cover of the Hall & Oates classic "Sara Smile," at No. 32 on Billboard's Hot Country Songs chart; a new album of the same name scheduled for release Nov. 23; and a coveted opening slot on Brad Paisley's American Saturday Night tour, Wayne has finally left his turbulent past behind.

Wayne's early life could almost be the subject of a country song. He grew up in and out of foster care and was a homeless teen when he was picked up and placed in a detention center. An elderly couple took him in and helped turn his life around; he went on to college and worked as a prison guard before moving to Nashville.

After the move, Wayne auditioned for industry veteran Scott Borchetta, who then signed him to his first deal on DreamWorks Records in 2001. His self-titled debut, released in 2003, spawned the top 10 hits "I Love You This Much" and "Stay Gone" before DreamWorks closed.

Borchetta, now president/CEO of Big Machine Records and Valory Music, didn't want to let Wayne go and signed him to his new label. In 2008, Wayne released the album "Do You Believe Me Now"; the title track spent three weeks at No. 1 on Hot Country Songs.

"This Jimmy album came together so quickly," Borchetta says of the new release. "Some of these tracks were cut during the 'Do You Believe Me Now' sessions and they kept coming back to me—they were just so good. We then made the decision to cut 'Sara Smile' while Jimmy was still out with Brad Paisley, basically because his fans demanded it. Producer Dann Huff was the final catalyst and injected another level of energy into the album."



He shall overcome: **JIMMY WAYNE**

The new album was produced by three of country music's heavy hitters—Huff (Rascal Flatts, Bon Jovi, Keith Urban), Nathan Chapman (Taylor Swift) and Mark Bright (Carrie Underwood). The single was produced by Huff and features vocals from Daryl Hall and John Oates. "It's just kind of surreal to hear my voice and their voices on the same song," Wayne says.

"Sara Smile" also includes a song by John Shanks and Keith Urban called "Things I Believe." "Dann said, 'I might have to go ask Keith Urban if he would mind if we cut this song on you,'" Wayne recalls.

"He said 'yes' and Dann was surprised that Keith didn't record that himself."

Among the new tunes Wayne penned for the album are "Just Knowing You Love Me," "I'll Never Leave You" and "Elephant Ears," the last of which holds special significance. "It's a combination of my own personal experience and my sister adopting a little girl and just thinking about what kids out there go through in foster homes," Wayne says. "It's a song to bring awareness that those kids need our help."

"I'll Never Leave You" is a tune Wayne wrote

●●●●  
**'My goal is to be successful in this career and never have to struggle again. I've found something that I really love, not something that I feel like is a job.'**

—JIMMY WAYNE

with Hall & Oates in mind. "I thought, 'What would I write if I were going to write a Hall & Oates song? What would it sound like?'" he says.

Wayne performed that song and others during a Nov. 2 taping of "Live From Daryl's House," an online show Hall tapes at his home. The episode will be broadcast Dec. 15 on Hall's site (livefromdarylshouse.com).

Wayne also utilizes Twitter, sending frequent messages, photos and even inviting fans to join him at a local restaurant in Nashville after an Oct. 27 Grand Ole Opry appearance. Starting Nov. 23 the label is running a contest asking fans to send a photo of themselves smiling to Wayne's Twitter account for a chance to talk to the artist. The label is also running a radio contest for fans to receive a customized version of the album that puts the winner's name in the title instead of "Sara."

Wayne has been selected as a Breaker Artist in LP33's "Music Magazine" show that airs in McDonald's locations nationwide. The episode featuring Wayne and the video for "Sara Smile" will run Nov. 30-Dec. 14.

"My goal is to be successful in this career and never have to struggle again," says Wayne, who also helps underprivileged youth. "I've found something that I really love, not something that I feel like is a job. I love it with heart and soul. I worked at it and believed with all my heart that it was going to happen."

# 2009 YEAR IN MUSIC

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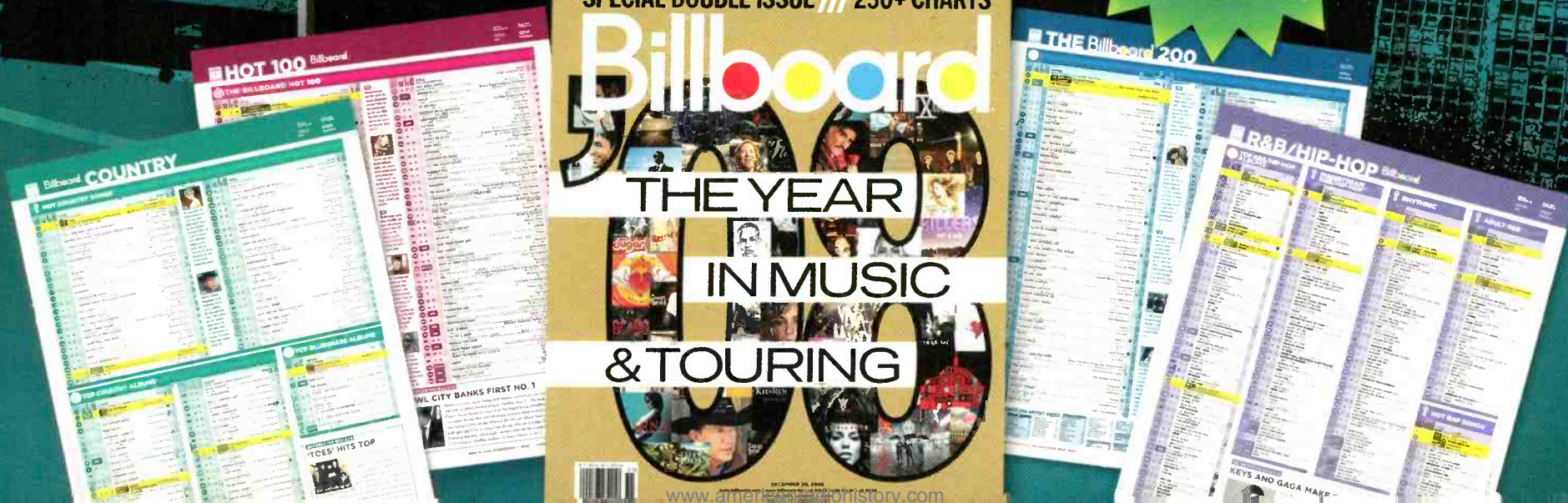
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IN MUSIC  
& TOURING



## 6 QUESTIONS

with **RAKIM**  
by **MARIEL CONCEPCION**



Rakim has long been touted as one of the most influential MCs of all time. But even with all the accolades, the New York rapper hasn't forgotten his humble beginnings.

On his third solo album—and first effort in nearly a decade—“The Seventh Seal,” due Nov. 17 on his own Ra Records, Rakim says he hopes to “put some love back in New York.”

“The majority of this album has that melodic New York sound—I just tried to make it a good, all-around New York album,” he says. “That’s why I did songs like ‘Euphoria,’ with [New York rappers] Jadakiss, Busta Rhymes and Styles P—I wanted to make sure our presence was felt.”

**1 You're about to release your first album in almost a decade. Why did you choose the track “Walk These Streets,” featuring newcomer Maino, to reintroduce yourself?**

Maino is an artist that I feel walks what he talks—you can tell what he raps about and what he’s been through is very similar. You’ve got a lot of rappers that rap about what they’ve heard or seen, but I think Maino is one of the rappers that has actually lived it. He has credibility. And that’s one of the things I wanted to point out with this album: There’s nothing fake on this album. I wanted to make a real album and at the same time show some love to the people I got respect for and vice versa.

**2 Which rappers are authentic and excellent right now?**

Lil Wayne is doing his thing and so is Drake. But I really like the way Fabolous is holding down New York right now. Jadakiss is also repping New York, heavy.

**3 Speaking of New York, what do you think of critics claiming the Big Apple isn't holding its weight in terms of the genre these days?**

New York is kind of all over the place with its sound right now. Overall, I think the substance of hip-hop is a little shallow and I think listeners and consumers realize that. We need to get back to a little more consciousness—to the essence of hip-hop, not just partying and negativity.

**4 What's to blame for the current state of hip-hop?**

Radio plays a big part. Before, labels were able to predict what would be a hit or not, but these days, radio has so much control and power that labels sign acts based on what radio will play. It's unfortunate because a lot of it is politics instead of talent. Everyone is trying to make money, and the genre is being manipulated by money. You have a lot of material out there, especially from New York, that should be getting airplay, but then you have powers that be that push that to the side. If your label puts a lot of money behind your project, then you'll hear your music on the radio. Otherwise, it's a struggle.

**5 You signed your last deal in 2000 with Dr. Dre's Aftermath label. Why did you decide to walk away from it three years later?**

One of the main reasons why it didn't work out for me and Aftermath is because I felt my music should sound one

way and they felt it should sound another. But, I learned a lot from watching Dre, and when I left California, I knew it was time for me to get my own label. I was fortunate enough to team up with Montana and Tuscan Villa for distribution and to be able to drop my album myself.

**6 You released your first album, “Paid in Full,” in 1987 with your former partner Eric B. Considering your long career, do you feel you get your due?**

I feel like I deserve a little more credit. There are certain things that I wish people knew—certain things that I feel I started and certain things that I'm responsible for. Sometimes you wish people knew where a certain style of rapping came from or who was the first one to say whatever. That isn't always the case, though. Hopefully, I can get back to where I start setting trends again. Even more, I hope I make that happen with this album. ...

ROCK BY EVIE NAGY

## PRETTY HATE MACHINES

### The Bravery Brings Darkness To The Dancefloor

The songs on the Bravery's third studio album, “Stir the Blood,” due Dec. 1 on Island Records, have titles like “Red Hands and White Knuckles,” “Hatefuck” and “Slow Poison” (the first single)—quite a change from earlier tracks like “An Honest Mistake” and “Believe.” Frontman/songwriter Sam Endicott says that the songs on “Stir the Blood” came from a “darker, angrier place” than previous work. But sonically it's a dance album, much like the band's self-titled debut.

This return to form is one reason behind the band's decision to take an unusual step to promote the album—completing a U.S. tour before its release, with only one single sent to radio.

“It's risky, because the profile of the band is down a little

bit. We haven't been on tour for a year-and-a-half; our last album [“The Sun and the Moon”] came out over two years ago,” manager Pete Galli says. “You're going to play a bit smaller venues than you normally do, because there isn't as much heat.” But the idea, he says, is to “rejuvenate the fan base,” get long-time listeners excited about the new material and offer opportunities like a presale where

those who order the album for \$10 at a concert get to meet the band after the show.

“It's old school—they sign up on a piece of paper with their address and we send them a physical CD,” Galli says. “We'd talked about doing a download card that fans could use on the day of release, but there's something about getting it in the mail, and that way we can send them the Friday

before release. There's a value in getting it first.”

Another grass-roots success has been the video for “Hatefuck,” which the Bravery produced and distributed online without the label's participation. “‘Hatefuck’ has become the biggest fan favorite of any of the new songs,” Galli says. “It probably has more momentum than the actual single itself, from a groundswell perspective. But you can't exactly convince your label that your first single should be called ‘Hatefuck.’”

Also giving a significant bump to the Bravery's profile before the album's release is Endicott's recent turn as a pop songwriter: He wrote the title track single for Shakira's upcoming album “She Wolf,” which has peaked at No. 11 on the Billboard Hot 100 and No. 8 on the Hot Digital Songs chart, in addition to two more songs included on various international releases of the album. The

collaboration came about when Shakira contacted “Stir the Blood” producer John Hill, who asked Endicott to write a few tracks to play for her while working on the Bravery album. And while the match seems unlikely at first, Endicott says it was an easy musical transition.

“‘She Wolf’ is in a way very similar to Bravery music in that it's based on a dance beat and a disco bassline,” Endicott says. “I'm a bass player first and a singer second, so a lot of our stuff is based on that kind of rhythm.”

“In the beginning I was worried about what writing a song for Shakira would do for the Bravery's credibility, but it's turned out to be the opposite,” says Galli, who adds that Endicott co-wrote a song for an upcoming Christina Aguilera album, and demand for his time as a songwriter is growing. “I think people saw style over substance at the beginning [of the band's career]. But they've weathered that and have grown through the records, and what's funny is that people have partly realized it because Sam has written a global pop smash.” ...



THE BRAVERY: BRANTLEY GUITIERREZ

## LATEST BUZZ

### >>>YOUNG MONEY ALBUM TITLE ANNOUNCED

According to Universal Music Group's Web site, the title of the Young Money disc that will be packaged with Lil Wayne's rock album, “Rebirth” (Dec. 15), will be “We Are Young Money.” Originally scheduled for April 7, the first single, “Prom Queen,” was produced by Infamous and Andrew “Drew” Correa; producers Cool and Dre and Develop also have tracks on “Rebirth.” Although the album is mostly rock, one of its leaked songs, “Fix My Hat,” is one of the few rap tracks that the set contains.

### >>>“CRAZY LOVE” GETS RERELEASE

Canadian singer Michael Bublé tells [Billboard.com](http://Billboard.com) that he plans to reissue “Crazy Love”—which spent its first two weeks at No. 1 on the Billboard 200—next year with additional songs that he recorded during the album's sessions. Among them will be “Hollywood Dead,” which will be the set's third single after “Have I Met You” and “Hold On.” A release date for the album's new edition hasn't yet been announced.

### >>>GERMANY BANS RAMMSTEIN ALBUM

The album “Liebe Ist Für Alle Da” by the German hard rock group Rammstein has been banned from public display in German stores due to its depictions of sadism and masochism, which have been deemed harmful to children and young people. Announcing this ruling, Petra Meier, the deputy president of the Federal Office for the Examination of Media Harmful to Young People, cited multiple tracks as well as the artwork showing guitarist Richard Kruse with a masked, naked woman on his knees. The album may no longer be advertised or placed on open exhibition where children younger than 18 may access it.

Reporting by Crystal Bell, Gary Graff and Wolfgang Spahr.

# ALBUMS

## GOSPEL

### TRIN-I-TEE 5:7 Love, Peace, Joy at Christmas

**Producers:** *The Bama Boyz Spirit Rising/Music World Music*

**Release Date:** Oct. 27

The girl group Trin-I-Tee 5:7 delivers its first holiday album with the combined CD/DVD package "Love, Peace, Joy at Christmas." Those expecting the award-winning act to stay within gospel's confines will be pleasantly surprised. In addition to inspirational standards and contemporary Christian offerings like "Joy to the World," "O Holy Night" and "Mary Did You Know," members Chanelle Hayes, Angel Taylor and Adrian Anderson stretch their wings on attention-grabbing, jazzed-up versions of "White Christmas" and "Winter Wonderland" as well as a poignant cover of the Jackson 5's "Give Love on Christmas Day." Rounding out the album is a bonus track by Trin-I-Tee 5:7 labelmate Brian Courtney Wilson, who renders a credible cover of the Donny Hathaway classic "This Christmas." The companion DVD comprises five live Trin-I-Tee 5:7

performances from the recent TV special "Gospel Music Channel Presents: Christmas at Union Station." Overall, the package shines a deserved light on Trin-I-Tee 5:7's vocal hallmark—smooth, effortless harmonies.—*GM*

### THE CLARK SISTERS Family Christmas

**Producer:** *Asaph Alexander Ward*

*Karew Records/EMI Gospel*

**Release Date:** Oct. 13

The Clark Sisters' new holiday album, "Family Christmas," is truly a family affair as sisters Twinkie, Karen, Jacky and Dorinda are joined by younger members of the Clark clan. Karen's son, J. Drew Sheard, penned the gorgeous track "Beautiful Christmas," which features sister and chart-topping gospel artist Kierra Sheard on lead vocals. J. Moss serves up a potent version of Donny Hathaway's "This Christmas," while his brother, Bill Moss Jr., contributes a warm take on "We Are the Reason." And the sisters deliver stellar new renditions of "Silver Bells," "Silent Night" and "Hark the Herald Angels Sing." It's been more than 30 years since the



## STING

### If on a Winter's Night . . .

**Producers:** *Robert Sadin, Sting Cherrytree/Deutsche Grammophon*

**Release Date:** Oct. 27

Sting has said that his latest album, "If on a Winter's Night . . ." was inspired by his favorite cold-weather season. But what's surprising about the best cuts from the 15-track set is how much heat the Police frontman and his varied collaborators create. On "Christmas at Sea"—a Robert Louis Stevenson poem set to music by Sting and Scottish harpist Mary MacMaster—the players layer folky string-band licks over a percolating African-inspired groove, and "The Burning Babe"—based on a 16th-century poem by the Jesuit writer Robert Southwell—climaxes in a surprisingly fierce bit of sax-and-drums clatter by jazz veterans Kenny Garrett and Jack DeJohnette. Elsewhere, Sting recasts "The Hounds of Winter" (from his 1996 album "Mercury Falling") as a slow-mo bossa nova with percussion by Brazil's Cyro Baptista. And "Hurdy Gurdy Man" turns a bit of Schubert into a fireside lullaby.—*MW*



Clark Sisters issued "New Dimensions of Christmas Carols"—here's hoping they don't wait that long again to deliver another holiday gift like this glorious album.—*DEP*

## POP

### STRAIGHT NO CHASER

**Christmas Cheers**  
**Producers:** *Straight No Chaser, Deke Sharon ATCO/Atlantic*

**Release Date:** Nov. 3

The a cappella group Straight No Chaser's second holiday-themed album, "Christmas Cheers," may feature traditional songs like "We Three Kings," "O Holy Night" and "Jingle Bells," but the vocal ensemble puts its own spin on the tunes using a variety of genres to spread winter cheer. The familiar "Let It Snow" is reworked as a sassy R&B tune with a funky interlude, while the swinging "Rudolph the Red-Nosed Reindeer" features the pizzazz of big band music. Straight No Chaser loosens up from the straight-ahead approach of its first holiday album by weaving jokes in between songs and often pausing for wisecracks—a cover of "Santa Claus Is Back in Town" features a spot-on impersonation of Elvis Pres-

ley, where a group member says, "Santa's left the building, baby, he's comin' for you." "Christmas Cheers" offers a few originals, including the tongue-in-cheek title track, which references Christmas sweaters and spiked eggnog.—*SG*

### DAVID ARCHULETA

**Christmas From the Heart**  
**Producer:** *Jeff Archuleta 19/Jive Records*

**Release Date:** Oct. 13

Former "American Idol" contestant David Archuleta's new holiday album, "Christmas From the Heart," puts the singer's mellifluous voice front and center and wins over the listener with his original renditions of classic holiday music. Archuleta's velvety delivery of "Silent Night" lulls the listener into a dreamlike state, while the string arrangements on "Oh Holy Night" add to the intensity. And his Latin vocals combined with an urgent backbeat on "Pat-a-Pan" lend a more contemporary feeling to the set. Archuleta pays tribute to his Latin heritage by singing in Spanish on "Riu Riu Chiu"; elsewhere, the singer summons his usual pop style (while slipping in light sleigh bells) for "Melodies of Christmas," a

song he co-wrote. Archuleta's vocal virtuosity gives "Christmas From the Heart" a timelessness that should appeal to his fans and lovers of the traditional.—*KP*

## ROCK

### NEIL DIAMOND

**A Cherry Cherry Christmas**  
**Producers:** *various Columbia Records*

**Release Date:** Oct. 13

The listener's reaction to the

concept of Neil Diamond covering Adam Sandler's "The Chanukah Song" is a pretty good predictor of how he or she will respond to the third holiday compilation of Diamond's career. While many of the classic songs are remasters from earlier recordings—including the tenor sax-heavy "The Christmas Song" and the gospel choir-assisted "Joy to the World"—the new



## ANDREA BOCELLI

### My Christmas

**Producers:** *David Foster, Glen Ballard, Alan Silvestri Sugar/Decca*

**Release Date:** Nov. 3

It's difficult to know which of Andrea Bocelli's duet partners on his first holiday album, "My Christmas," makes for the most unlikely match with the Italian pop-classical crooner. There's Mary J. Blige, who bends the melody of "What Child Is This" into new R&B shapes. There's also Reba McEntire, next to whom Bocelli couldn't sound less down-home, in a gently swinging version of "Blue Christmas." Of course, neither of those stars usually work in children's venues, nor are they made of felt—both of which are the case with the Muppets, who show up for "Jingle Bells." (More characteristic guests on the set include Natalie Cole, Katherine Jenkins and the Mormon Tabernacle Choir.) Though there's no shortage of starchy church-service fare ("Angels We Have Heard on High," "Adeste Fideles"), much of "My Christmas" seems intended to show off Bocelli's previously disguised playfulness. That doesn't mean it's terribly playful—his version of "Santa Claus Is Coming to Town" doesn't contain a drop of wit. But isn't it nice to hear the big guy try?—*MW*



## BOB DYLAN

### Christmas in the Heart

**Producer:** *Jack Frost Columbia Records*

**Release Date:** Oct. 13

Bob Dylan is so far into the creative renaissance that began with his 1997 album, "Time out of Mind," that even fans could forget his knack for taking unexpected left turns. But even by Dylan's standards, his new album "Christmas in the Heart" is an odd one—a collection of straight-ahead Christmas songs that benefits Feeding America, as well as food charities in other countries. But it will remind listeners that for nearly a decade Dylan has been working on his croon—exploring musical styles that are more polished than folk and blues. This set, which mixes holiday classics like "Here Comes Santa Claus" with lesser-known songs like "Christmas Island" and a raved-up, accordion-heavy take on "Must Be Santa," includes a breadth of styles that reminds one of Dylan's satellite radio show as much as his albums. And speaking of left turns, he sings part of "O Come All Ye Faithful" in Latin—and gets away with it.—*RL*

# THE BILLBOARD REVIEWS

## SINGLES

tracks come off as though they were recorded over a glass or two of mulled cider. The title track name-drops a slew of Diamond hits as ways to celebrate the season, wishing listeners a "merry cherry, holly holy, rockin' roly Christmas"; one that "feels like pretty amazin' grace, if you know what I mean." Meanwhile, "The Chanukah Song" is exactly what one might imagine—Diamond having some fun with Sandler's modern holiday hit, with some added electric guitar.—EN

### COUNTRY

#### SUGARLAND Gold and Green

**Producers:** various  
Mercury

**Release Date:** Oct. 13

Christmas collections can present a slippery slope—albums of covers rarely stand up to the classics and sets of all new material struggle to capture the comfort and joy of the season. Thankfully, Sugarland delivers with its new holiday album, "Gold and Green," a smart and comfortable mix of standards and new songs penned by the duo's Jennifer Nettles and Kristian Bush and a few friends. Nettles' trademark growl and playfulness on "Winter Wonderland" and "Nuttin' for Christmas" are just what the December doctor ordered. Bush's lead vocal on the steel guitar-laden "Holly Jolly Christmas" beautifully blends with Nettles' intertwining reprise of "Winter Wonderland." But the proof in the pudding is the fresh yet familiar-feeling originals. The gorgeous opener, "City of Silver Dreams" (penned

with Ellis Paul), tells the tale of a town transformed, while the soulful "Coming Home" borders on a full-on gospel number complete with B-3 organ. Bush's take on "Maybe Baby (New Year's Day)" shares the modern classicism of Dan Fogelberg's "Same Old Lang Syne."—KT

### VITAL REISSUES

#### VARIOUS ARTISTS A Christmas Gift for You From Phil Spector

**Producer:** Phil Spector  
Phil Spector Records/  
Legacy

**Release Date:** Oct. 26

The first song on Phil Spector's famous Christmas album is Irving Berlin's "White Christmas," one Russian-American Jew's holiday greeting to another. But Spector's version—sung by Darlene Love and arranged with his famous Wall of Sound—gives the song a distinctly Los Angeles twist as Love sings of warm weather and palm trees. The Ronettes, the Crystals and Bob B. Soxx & the Blue Jeans help Spector reinvent classics like "Frosty the Snowman" and "Winter Wonderland" as what the producer once called "little symphonies for the kids." It was for this album that Spector, Ellie Greenwich and Jeff Barry wrote "Christmas (Baby Please Come Home)," which made the holidays sound downright sexy. And the Crystals' version of "Santa Claus Is Coming to Town" inspired a similarly dramatic version by Spector fan Bruce Springsteen. Winter wonderland never got any weirder—or more grandly beautiful.—RL

## LEGEND & CREDITS

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

**CONTRIBUTORS:** Judy Cantor-Navas, Mariel Concepcion, Sandy Gordon, Monica Herrera, Robert Levine, Michael Menachem, Gail Mitchell, Evie Nagy, Kelsey Paine, Deborah Evans Price, Ken Tucker, Mikael Wood

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

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

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

### HIP-HOP

#### SNOOP DOGG FEATURING THE- DREAM

**Gangsta Luv (4:17)**

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

**Writers:** T. Nash, C. A. Stewart, C. C. Broadus Jr.

**Publishers:** various  
Doggystyle/Priority/Capitol  
At first listen, Snoop Dogg's "Gangsta Luv" appears to have all the necessary elements for a hit. Co-writer/co-producer the-Dream delivers a likable chorus, singing, "Everytime I come around, shawty love me down/Run off on me like click-clack/Throw it out like, 'Take that,'" atop keyboard licks that recall Kid Cudi's "Day N Nite." The track also continues the lady-loving theme of Snoop's 2003 hit "Beautiful," but six years later, it's the Doggfather's own lyrics that seem to fall short. While he hasn't been as lyrically inventive for some time now, the rapper sounds almost indolent on "Gangsta Luv," coasting with lines like, "I bowled up a winner, and put it up in the air/Got that lil dress on, you coming up outta there." Let's hope fans can overlook those lackluster rhymes and focus on the song's stronger, radio-friendly elements.—MC

### POP

#### LADY GAGA Bad Romance (4:54)



*El Cartel*

With the 2010 FIFA World Cup in South Africa around the corner, Daddy Yankee aims to score the kind of goal Ricky Martin did with his 1998 hit, "The Cup of Life." Yankee's "Grito Mundial"—in Spanish, the title can mean "Worldwide Shout" or "World Cup Shout"—opens with carnival-esque fanfare, matching rowdy chants to a dance beat that could bring a stadium's worth of soccer diehards to their feet. Fans are pushing for this first single from the Puerto Rican artist's upcoming album, "Daddy Yankee Mundial," to be used as the official World Cup anthem. With so many samba whistles, "Grito" could easily be dedicated to Brazil, but Yankee's self-penned lyrics call for unity among all Latin American countries. It's another potential radio hit with plenty of gasolina.—JCN

#### DADDY YANKEE

**Grito Mundial (3:05)**

**Producers:** Raymond Ayala, Eli "El Musicólogo," Menes

**Writer:** R. Ayala

**Publisher:** Los Cangri

**Producers:** RedOne, Lady Gaga

**Writers:** N. Khayat, S. G. Germanotta

**Publishers:** various  
Streamline/Konlive/  
Cherrytree/Interscope

"I want your ugly, I want your disease/I want your everything as long as it's free," a mischievous Lady Gaga croons on the opening lines of "Bad Romance." "I want your psycho, your vertigo stick/Want you in my rear window/Baby, you're sick." Hardly the stuff of a loving relationship, but according to this new track from Gaga's expanded debut album, "The Fame: Monster," no coupling is complete without a healthy dose of dysfunction. As she did on her previous No. 1 hit "Poker Face," Gaga splinters the song's title into singsongy syllables, interspersing them with "Ooh la las" over industrial-dance synths that rev up in dizzying fashion, giving an otherwise fairly simple production an illicit feel. "Bad Romance" isn't quite as catchy as the other songs from Gaga's 2009 hit streak, but it has wicked sex appeal.—MH

### PINK

**Funhouse (3:24)**

**Producers:** Tony Kanal, Jimmy Harry

**Writers:** Pink, T. Kanal, J. Harry

**Publishers:** various

### CHRIS YOUNG

**The Man I Want to Be (3:27)**

**Producer:** James Stroud

**Writers:** B. James, T. Nichols

**Publishers:** various  
RCA

Chris Young's previous single, the sultry "Gettin' You Home (The Black Dress Song)," earned the Murfreesboro, Tenn., native his first No. 1 country hit, and his follow-up also has the potential to reach the summit. Penned by Brett James and Tim Nichols, "The Man I Want to Be" is a thoughtful ballad written from the perspective of a man who knows he's made mistakes, as Young sings, "I want to be a good man/A do-like-I-should man/The kind of man the mirror likes to see." Young has a rich, resonant voice and delivers a potent vocal that is emotional, yet restrained. It's a remarkably seasoned performance by a young talent who has the vocal chops and sensibility to follow in the footsteps of his hero, Keith Whitley. Yes, that's high praise, but Young has earned it.—DEP



*LaFace/Jive Records*

On Pink's biggest pop hits, art has almost always imitated life. It's no different on the title track and fourth single from her "Funhouse" album, which readdresses the singer's rocky relationship with husband Corey Hart—and thank goodness for that. Pink again displays her versatility on this complex number, which calls for blues, funk and rock vocal stylings that few other pop stars could pull

off. The singer delivers with full force, colliding with lively guitar licks and hints of synth. Co-producers Jimmy Harry and No Doubt's Tony Kanal, who also co-produced Pink's previous hit, "Sober," provide a bluesy shuffle and pulsing, organ-driven bridge that drives the song home. "Funhouse" is the latest hit from Pink's most varied and compelling set since her 2001 breakthrough album, "Missundaztood."—MM





Musical catharsis: STEVEN CURTIS CHAPMAN

CHRISTIAN BY DEBORAH EVANS PRICE

# Finding Strength in Music

Steven Curtis Chapman Comes Back With Album Following Daughter's Tragic Death

Steven Curtis Chapman wishes he had never written the songs on his new album, "Beauty Will Rise" (Sparrow Records/EMI, Nov. 3), which debuts this week at No. 1 on Billboard's Top

Christian Albums chart. That's because the songs were written following the death of his 5-year-old daughter Maria, who was killed May 21, 2008, when Chapman's 17-year-old son accidentally hit her while pulling into the family's driveway in a sport utility vehicle.

"The last thing I wanted was to turn any of this into a song," Chapman says. "After we lost Maria, I did not know if I would ever write anymore songs or ever sing again."

His songwriting, however, became a cathartic experience. "You realize, 'God, this is what happened and now what would you have me do? How would beauty come out of this and what would that look like?'" Chapman says of the questions he asked as he wrestled with his faith. "Songs slowly began to come out as I tried to process what my family and I were thinking and feeling."

Chapman—the Christian music industry's most-awarded artist with more than 50 Dove Awards and five Grammys to his credit—wasn't signed to a label when he recorded "Beauty Will Rise." The singer/songwriter, who has recorded with Sparrow for more than two decades, decided at the time that if he signed another record deal, it would be after he finished recording this project. "If there was ever a recording I was

going to make that I could not let anyone speak to me about the process, this was it. For better or worse, it just had to come straight out of my gut."

Chapman recruited Brent Milligan as his co-producer. More than half of the album was recorded in dressing rooms and hotels during Chapman's United tour with Michael W. Smith. "We would set up a little makeshift studio and record," Chapman says. And although several labels were vying to release "Beauty," he returned to the familiarity of the Sparrow team.

"People will find encouragement and hope in this album regardless of their life situation," says David Sylvester, product marketing director for EMI Christian Music Group. The label hosted a release-date webcast from Chapman's home studio as well as a webcast for Christian radio. "Over 40 stations signed up to watch and about a third of them watched with their entire staff," Sylvester says.

Christian retail has also supported the project. "Family Christian Stores and Lifeway both worked to deliver significant positioning even though we were right up against their deadlines," Sylvester says. "Family Christian implemented a presell in all their stores, with consumers immediately receiving a CD single of [the lead single] 'Heaven Is the Face.'"

While "Beauty" is a very personal project, it also strikes a universal chord. The lyrics are honest and vulnerable, especially on songs like "Heaven Is the Face"—No. 16 on the Hot Christian Songs chart—and "Questions," on which Chapman asks, "Who are you God?/Cause you are turning out to be so much different than I imagined." Yet hope reverberates as well on other tunes like "Spring Is Coming," "Our God Is in Control" and "I Will Trust You."

As evidenced by those songs, Chapman's faith remains strong. "The hope that we have has allowed me to share this music and this recording with people," he says. "'Beauty' will always be the album that I wished I would have never written. But part of the process in doing this is to see God bring beauty out of the ashes and see the comfort in other people that can come from this." ...

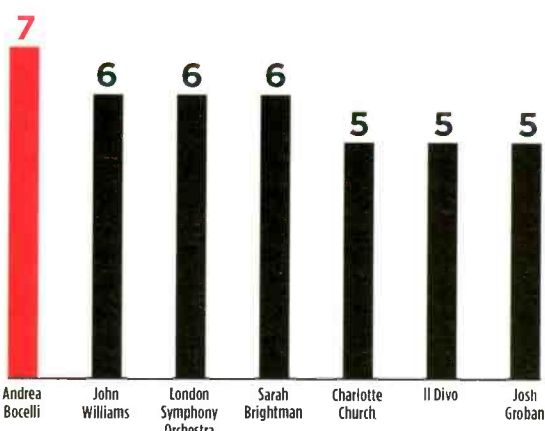


Deck the halls: ANDREA BOCELLI

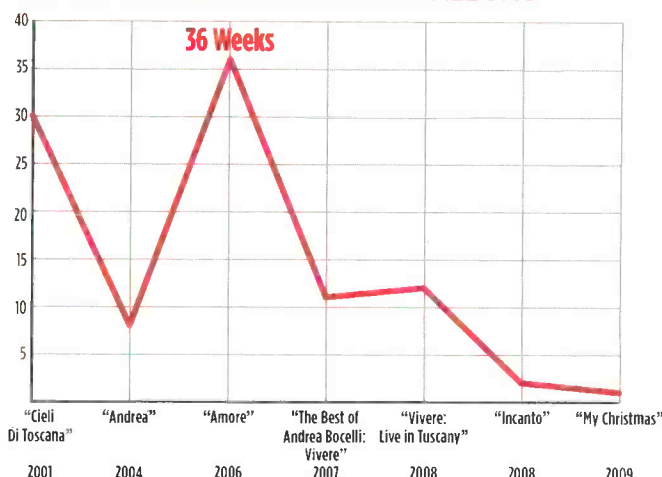
## 'TIS BOCELLI SEASON

Andrea Bocelli's "My Christmas" debuts on the Billboard 200 at No. 3 with 149,000 copies sold, according to Nielsen SoundScan. It is the Italian singer's fifth top 10 release and his best sales week since "Cieli Di Toscana" sold 177,000 during Christmas week in 2001. ¶ The new album's sales total is also Bocelli's second-best opening week—the 1999 "Songo" sold just a couple of hundred more copies in its first week. "My Christmas" begins at No. 1 on both Top Holiday Albums and Top Classical Crossover Albums. ¶ The latter tally gives Bocelli a record seventh chart-topper. He was previously tied for most No. 1s in the 16-year history of the chart with John Williams, Sarah Brightman and the London Symphony Orchestra. And the arrival of "Christmas" atop the Classical Crossover chart is the artist's 100th cumulative week at No. 1 (see chart). ¶ The David Foster-produced album primarily features English recordings of seasonal songs like "White Christmas," "Santa Claus Is Coming to Town" and "Silent Night." Bocelli is joined by guests including Natalie Cole, Reba McEntire, Mary J. Blige and the Muppets. —Keith Caulfield

ARTISTS WITH THE MOST NO. 1s ON TOP CLASSICAL CROSSOVER ALBUMS



ANDREA BOCELLI'S NO. 1s ON TOP CLASSICAL CROSSOVER ALBUMS



CHAPMAN: DALE MANNING; NAZARO: OMAR CRUZ; MATSUYAHU; BEAU GREALY; WAYNE JONES; COURTESY OF CD3 ENTERTAINMENT; BOCELLI: GIOVANNI DE SANDRE

# Are Awards In Synch With Consumer Desires?

Ednita Nazario Continues At No. 1 As Latin Grammys Help Post Gains For Others

Following the recent 10th annual Latin Grammy Awards in Las Vegas, veteran Puerto Rican artist Ednita Nazario continues her reign at No. 1 on Billboard's Top Latin Albums chart for a second consecutive week with "Soy" (Sony, Oct. 27). Sales of the album (23,000 copies, according to Nielsen SoundScan), primarily from Puerto Rico, nearly doubled those of this week's No. 2 album, Aventura's "The Last." That Sony album has already spent 22 weeks on or near the top of the Latin Albums chart.

But looking beyond the top echelon, an important part of the Latin sales chart movement this week is related to the Latin Grammy Awards—but not always in obvious ways.

In terms of percentages, the Latin Grammys resulted in some of the biggest across-the-board increases in album sales for the weekend following the Nov. 5 telecast. But in terms of copies sold, the results were more modest—befitting the times—with not a single artist selling more than 1,000 copies from the previous week. This also illustrates how awards aren't always in synch with consumer sentiment.

The biggest percentage gainer this week is the Puerto Rican duo Calle 13, which won

five Latin Grammys and posted a 134% sales increase. But the unit sales gain was minuscule. The pair's album, "Los de Atras Vienen Conmigo" (Sony), barely re-entered the chart at No. 74, despite a high-power performance alongside Ruben Blades and members of Cirque du Soleil.

The biggest gainer in terms of sales was Person



Still No. 1: EDNITA NAZARIO

of the Year honoree Juan Gabriel. His 30-plus-minute performance—unheard of on a Latin music awards show—resulted in an 88% gain and the biggest rise in copies sold—close to 1,000—for his hits album "Mis Canciones" (Discos 605/Sony).

Next up behind Calle 13 in terms of percentage hikes is Wisin & Yandel, who saw an 81% increase in sales for their album "La Revolucion" (Machete/Universal). Luis Fonsi received an 80.4% boost for "Palabras del Silencio" (Universal Music Latino), which climbed from No. 19 to No. 14 after 63 weeks on the chart. Other gainers include Luis Enrique's "Ciclos" (Top Spot), which jumped 39-21 on an 89% increase in sales but sold fewer copies than Fonsi, and Laura Pausini's "Primavera Anticipada" (Warner), which rose 26-17 on a 55% increase in copies sold.

Surprise best pop duo or group winner Reik nearly doubled its album sales as "Un Dia Mas" entered the chart at No. 30. But as with Calle 13, Reik's unit gain was very small.

In all fairness, expecting substantial increases at a time when Latin music sales have taken a major beating is unrealistic. Plus, Latin music awards shows never deliver the kind of sales gain like that of mainstream awards programs. In terms of ratings, however, the Latin Grammys posted higher numbers than last year. This year's show had a 25.4 rating among Hispanic viewers, according to Nielsen; was watched by an average of 5.8 million viewers; and finished as the most-watched show on Spanish-language TV for the week that ended Nov. 8. In that context, the sales results are very disappointing. And it again underscores the fact that what people like to watch on TV and what they actually buy can be two different things.



Come together: MATISYAHU

## OLYMPIC DREAMS

Apart from the gold, silver and bronze medals, the Olympics are about bringing together various countries and cultures. As an artist who merges Hasidic Judaism with reggae beats—plus hip-hop and rock—Matisyahu can definitely relate. The artist's uplifting anthem, "One Day," has been tapped as the theme song for NBC's "Countdown to Vancouver" promotional campaign for the 2010 Winter Olympics (Feb. 12-28).

"One Day" is the lead single from Matisyahu's third album, "Light," released in August. The Epic artist describes the song as being about "unity and coming together for one common cause; about putting aside all differences and issues to connect in some way."

The spot premiered Nov. 3, ran all day Nov. 4 on all of NBC's affiliated cable networks, including Bravo, Oxygen, MSNBC and USA, and will air on NBC through February. It features Vancouver contenders Apolo Ohno (speed skating), Lindsey Vonn (alpine skiing), Shaun White (snowboarding), Gretchen Bleiler (snowboarding) and Tanith Belbin and Ben Agosto (figure skating) describing what the Olympics mean to athletes and spectators alike. Matisyahu says, "When you see what those athletes go through and being the background for that... it pulls on the heartstrings."

For the week that ended Nov. 8, "One Day" experienced a 13% increase in download sales—its first weekly increase since the beginning of October. To date, the song has sold 117,000 downloads, according to Nielsen SoundScan. In keeping with his cross-genre style, Matisyahu says fans can expect a new version of "One Day" featuring Akon to premiere in the next few weeks.

In the meantime, Matisyahu is touring in support of "Light," working with Kenneth Cole on the "One Day for Change" viral campaign on Twitter and participating in a Charity Folks online auction—the prize being a Brooklyn bike ride with the artist. Matisyahu is also finalizing details for his fourth annual Festival of Light in New York during Hanukkah, which begins Dec. 11.

—Kelly Staskel

## WAYNE'S WORLD

Delayed by a lawsuit, the Lil Wayne documentary "The Carter" will now come out on DVD Nov. 17 in the United States. Produced by Quincy "QD3" Jones III and directed by Adam Lough, the 90-minute film is currently the focus of a presale and on-sale promotion in partnership with LimeWire.

"The Carter" offers an engaging, fascinating and sometimes humorous look at one of music's most popular artists. Filmed seven months before and a couple of months after the momentous release of Lil Wayne's 2008 platinum-selling "Tha Carter III," the documentary follows the rapper and his entourage on- and offstage in locales like Amsterdam, New York and Los Angeles.

Yes, blunts and cough syrup are in evidence. But more compelling is the man behind the star persona and the creative force that drives him. As he notes about growing up: "I didn't want to play hide and

seek. I watched 'Star Search' and 'Showtime at the Apollo.' " Offering personal perspectives are manager Cortez Bryant, Cash Money principal Brian "Baby" Williams and Wayne's daughter, Reginae Carter.

"Like James Brown, this guy works 100 times harder," says Jones, who operates Digerati Holdings (which contracted with Wayne and Young Money to do the film) and QD3 Entertainment. "He's obsessed about excelling as a lyricist and recording more songs." Lough adds, "Beyond the media hype, I hope viewers will realize how much of a genius Lil Wayne is."

Premiering last January at the Sundance Film Festival, the documentary's wide release was delayed when Wayne filed suit in March for breach of contract regarding the final edit of the project. The court rejected the claim after Digerati filed a countersuit. Although Jones' company was given the right to release the film, appeals filed by both par-

ties are still pending. Wayne also faces jail time in 2010 after pleading guilty to a charge of attempted criminal possession of a weapon.

In the meantime, self-described "super tech geek" Jones is mounting a major viral campaign around the DVD. In a marketing first for LimeWire, the portal is hosting a pre-order campaign and special giveaway promotion. LimeWire CEO George Searle says, "It's no secret that we'd like to work with the entire music industry." Rounding out the film's digital push are Twitter contests for free screening passes, a Web site (thecarterdoc.com) and iTunes as well as YouTube and MySpace.

Jones says, "We wanted to do this film five years ago but the distributor didn't understand the Lil Wayne movement. We were lucky this time; we caught a special window in his life and career."

—Gail Mitchell



Creative forces: LIL WAYNE and JONES (inset)

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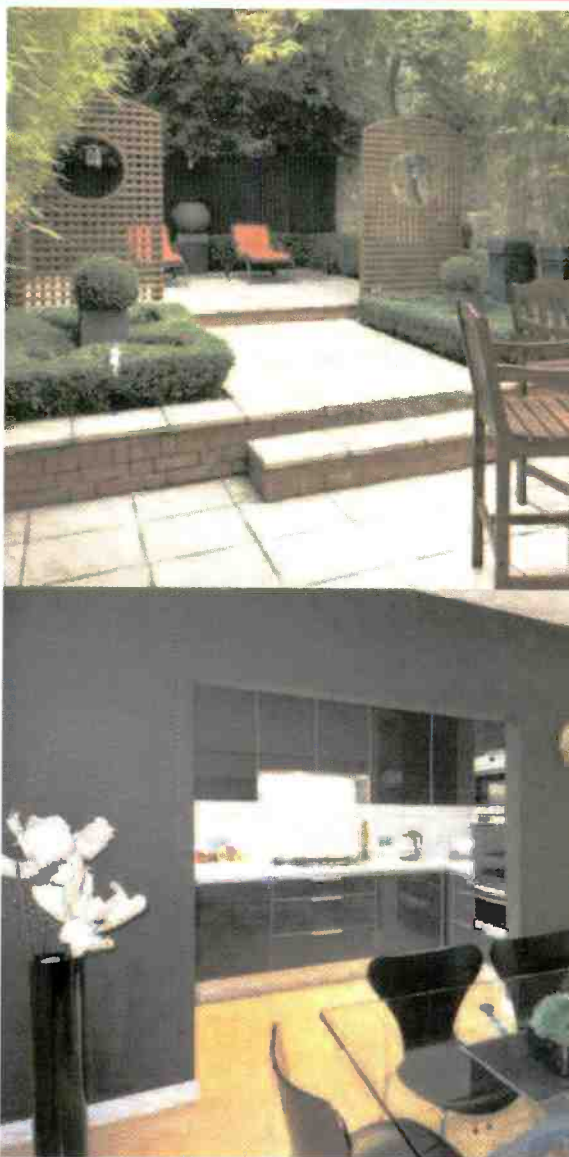
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# CHARTS

## THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

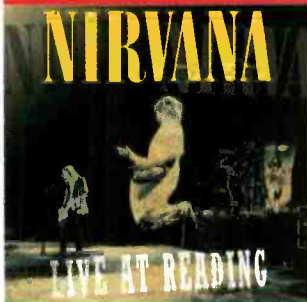


### BARREL'S BOUNTY

>> Alan Jackson claims his 20th top 10 set on the Top Country Albums chart with the Cracker Barrel-exclusive "Songs of Love and Heartache." The hits package is the first of three albums in his deal with the retailer that also includes a variety of branded merchandise.

### HOLIDAY RETURNS

>> From now through mid-January, the seasonal Top Holiday Albums chart will appear every week in print, in lieu of the Top Pop Catalog chart. The Catalog tally will continue to be available weekly at [billboard.biz/charts](http://billboard.biz/charts).



### LIVE AT NO. 1

>> In the same week that Dave Grohl bows at No. 11 on the Billboard 200 with his group Foo Fighters, his former band Nirvana's "Live at Reading" debuts atop Top Music Video Sales (see page 36). The set captures the act's performance at the 1992 Reading Festival.

## CHART BEAT

>> Pet Shop Boys are the first duo or group to reach a double-digit No. 1 total on Hot Dance Club Songs, as "Did You See Me Coming?" becomes their 10th topper. 2009 marks the first year in which the pair, which has been charting since 1986, has notched a trio of top fives on the tally, having risen to No. 5 in January as a guest on Robbie Williams' "We're the Pet Shop Boys."

>> Jay-Z and Alicia Keys' "Empire State of Mind" becomes just the sixth title to ascend to No. 1 on Hot R&B/Hip-Hop Songs this year. With five chart weeks remaining, 2009 could pass 2007 (with eight leaders) for fewest No. 1s since the survey launched in 1958.

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

## Carrie's Big 'Play'; Chart Changes On The Horizon

Carrie Underwood's "Play On" bows at No. 1 on the Billboard 200, selling 318,000 copies in its first week, according to Nielsen SoundScan.

The country artist's album is her second to top the tally, after her second set, "Carnival Ride," bowed in the penthouse with 527,000 in 2007. Her 2005 debut, "Some Hearts," started at No. 2 on the Billboard 200 and at No. 1 on Top Country Albums with 315,000.

She is only the fourth artist since Billboard's sales charts began using SoundScan data in 1991 to bow at No. 1 on Top Country Albums with their first three chart entries. LeAnn Rimes, Gretchen Wilson and Miranda Lambert also managed the feat.

The 318,000 sum for "Play On" is the largest sales week for a female artist's album in 2009 and the year's second-best frame for a country release. Among this year's country sets, only Rascal Flatts' "Unstoppable" netted a bigger week, when it started at No. 1 with 351,000 sold.

Underwood joins an elite group of artists whose first three studio albums all debuted with more than 300,000 copies in the SoundScan era.

Aside from her, only Snoop Dogg, 50 Cent, Beyoncé and Kanye West have achieved that feat, and West did it with his first four

studio albums.

By earning her second No. 1 on the Billboard 200, Underwood becomes only the sixth female country artist to do so. Before Underwood, only Rimes, Olivia Newton-John, Linda Ronstadt, Faith Hill and Reba McEntire had roped a pair of toppers on the Billboard 200.

Newton-John earned her No. 1s in 1974—when she was considered a country artist—with "If You Love Me, Let Me Know" and "Have You Never Been Mellow." Ronstadt notched a trio of chart-toppers between 1975 and 1978 with "Heart Like a Wheel," "Simple Dreams" and "Living in the U.S.A."—all of which also charted on Top Country Albums.

**CH-CH-CHANGES:** Beginning with the Dec. 5 issue of Billboard (which will report the sales tracking week of Nov. 16-22), the Billboard 200 will be based on Nielsen SoundScan's Comprehensive Albums chart instead of the Current Albums chart. With this change, the Billboard 200 will now rank the top overall selling albums in the country, regardless of their release date (see story, page 6).

The change in the Billboard 200 will not affect SoundScan's own presentation of the charts or its calculations of marketing reports, as the Top Current Albums, Top Comprehensive Albums and Top Catalog

Albums charts remain unchanged.

The only change is which of those charts make up the basis of the Billboard 200 rankings. In addition, the move to a current/catalog hybrid chart will only affect the Billboard 200. All of our other currents-based albums charts will still abide by our longstanding catalog criteria.

Some may ask, why didn't this happen sooner? A change as significant as this required much discussion and consultation. In addition, Billboard's new 2010 chart year was an appropriate time to make the change.

If you have any questions regarding the change to the Billboard 200 or the alterations to the R&B/Hip-Hop Albums chart (see story, page 6), contact director of charts Silvio Pietroluongo at [silvio@billboard.com](mailto:silvio@billboard.com).

### Over The Counter

KEITH CAULFIELD



### FOR THE RECORD:

On Thursday, Nov. 5, Nielsen SoundScan reprocessed its digital songs and tracks charts after receiving revised data from a digital provider. However, this revision came after the Billboard pages that house the Hot Digital Songs chart and the Billboard Hot 100 were shipped to our printer. On Nov. 6, the online versions of these charts were corrected to reflect the revised data, as were the charts-based stories on [billboard.com](http://billboard.com) and [billboard.biz](http://billboard.biz). In this week's issue, the charts' "last week" column shows the corrected ranking.

Due to an editing error, last week's column should have reported that Michael Jackson's "This Is It" had the fifth-best sales frame of any one album in 2009, not the fifth-best debut week.



UNDERWOOD

## Market Watch

A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,860,000	1,424,000	18,419,000
Last Week	6,316,000	1,424,000	19,100,000
Change	8.6%	0.0%	-3.6%
This Week Last Year	7,028,000	1,168,000	18,609,000
Change	-2.4%	21.9%	-1.0%

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

### Weekly Album Sales (Million Units)



### Year-To-Date

	2008	2009	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	339,393,000	294,463,000	-13.2%
Digital Tracks	905,715,000	998,254,000	10.2%
Store Singles	1,440,000	1,560,000	8.3%
<b>Total</b>	<b>1,246,548,000</b>	<b>1,294,277,000</b>	<b>3.8%</b>
Albums w/TEA*	429,964,500	394,288,400	-8.3%

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

### DIGITAL TRACKS SALES

'08	905.7 million
'09	998.3 million

### SALES BY ALBUM FORMAT

CD	283,313,000	228,378,000	-19.4%
Digital	54,458,000	63,973,000	17.5%
Vinyl	1,507,000	2,061,000	36.8%
Other	115,000	50,000	-56.5%

For week ending Nov. 8, 2009. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen  
SoundScan

	2008	2009	CHANGE
<b>YEAR-TO-DATE SALES BY ALBUM CATEGORY</b>			
Current	194,461,000	160,952,000	-17.2%
Catalog	144,932,000	133,511,000	-7.9%
Deep Catalog	104,338,000	100,177,000	-4.0%

### CURRENT ALBUM SALES

'08	194.5 million
'09	161.0 million

### CATALOG ALBUM SALES

'08	144.9 million
'09	133.5 million

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





THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
<b>101</b>	NEW	1	<b>SERENA RYDER</b> ATLANTIC 516985/AG (13.98)	Is It O.K.		<b>101</b>
<b>102</b>	107	81	<b>DAVID CROWDER BAND</b> SIX STEPS 26515/SPARROW (17.98)	Church Music		<b>7</b>
<b>103</b>	98	79	<b>PHOENIX</b> LOYAUTE 01057/GLASSNOTE (11.98)	Wolfgang Amadeus Phoenix		<b>37</b>
<b>104</b>	85	70	<b>FIVE FINGER DEATH PUNCH</b> PROSPECT PARK 50100* (13.98)	War Is The Answer		<b>7</b>
<b>105</b>	97	88	<b>SUGARLAND</b> MERCURY NASHVILLE 011273/UMGN (13.98)	Love On The Inside		<b>2</b>
<b>106</b>	59	10	<b>JOSS STONE</b> VIRGIN 67059/EX/CAPITL (16.98)	Colour Me Free!		<b>10</b>
<b>107</b>	87	73	<b>THEORY OF A DEADMAN</b> 604 618009/ROADRUNNER (13.98)	Scars & Souvenirs		<b>26</b>
<b>108</b>	NEW	1	<b>VARIOUS ARTISTS</b> EMI/UNIVERSAL ZOMBA 60492/SONY MUSIC (18.98)	NOW That's What I Call Dance Classics		<b>108</b>
<b>109</b>	89	75	<b>FRED HAMMOND</b> F HAMMOND/VERITY 43341/JLG (13.98)	Love Unstoppable		<b>26</b>
<b>110</b>	81	63	<b>THE AVETT BROTHERS</b> AMERICAN/COLUMBIA 35099/SONY MUSIC (12.98)	I and Love and You		<b>16</b>
<b>111</b>	84	65	<b>DETHKLOK</b> WILLIAMS STREET 60008/[ADULT SWIM] (13.98)	Metalocalypse: Dethalbum II (Soundtrack)		<b>15</b>
<b>112</b>	111	69	<b>FOREIGNER</b> ATLANTIC 521324/EX/RHINO (18.98 CD/DVD)	Can't Slow Down		<b>29</b>
<b>113</b>	100	93	<b>KELLY CLARKSON</b> S 19 RCA 32715/SONY MUSIC (13.98)	All I Ever Wanted		<b>35</b>
<b>114</b>	99	82	<b>RASCAL FLATTS</b> LYRIC STREET 002764 (13.98)	Greatest Hits Volume 1		<b>53</b>
<b>115</b>	103	-	<b>VARIOUS ARTISTS</b> RHINO CUSTOM PRODUCTS 8410/STARBUCKS (12.98)	Up, Down, Turn Around: Circa 80		<b>103</b>
<b>116</b>	NEW	1	<b>BEE GEES</b> REPRISE 521352/WARNER STRATEGIC MARKETING (19.98)	The Ultimate Bee Gees		<b>116</b>
<b>117</b>	45	-	<b>PINK MARTINI</b> HEINZ 6 (15.98)	Splendor In The Grass		<b>45</b>
<b>118</b>	116	106	<b>BRAD PAISLEY</b> ARISTA NASHVILLE 47352/SMN (13.98)	American Saturday Night		<b>19</b>
<b>119</b>	123	105	<b>SOUNDTRACK</b> WALT DISNEY 002970 (18.98)	Hannah Montana 3		<b>18</b>
<b>120</b>	44	-	<b>TRIPLE C'S</b> MAYBACH/DEF JAM 013568/0JMG (13.98)	Custom Cars & Cycles		<b>44</b>
<b>121</b>	73	13	<b>RAMMSTEIN</b> PILGRIM UNIVERSAL 2721358/VAGRANT (18.98)	Liebe Ist Fur Alle Da		<b>13</b>
<b>122</b>	108	101	<b>HOLLYWOOD UNDEAD</b> A&M/OCTONE 011331/GA (12.98)	Swan Songs		<b>22</b>
<b>123</b>	101	76	<b>MONSTERS OF FOLK</b> SHANGRI-LA 101044* (18.98)	Monsters Of Folk		<b>15</b>
<b>124</b>	34	-	<b>GOV'T MULE</b> EVIL TEEN 12052 (14.98)	By A Thread		<b>34</b>
<b>125</b>	144	125	<b>DEMI LOVATO</b> HOLLYWOOD 003493 (18.98)	Here We Go Again		<b>16</b>
<b>126</b>	105	80	<b>VARIOUS ARTISTS</b> EMI/UNIVERSAL 56259/SONY MUSIC (18.98)	NOW That's What I Call Country Vol. 2		<b>10</b>
<b>127</b>	127	136	<b>NEIL DIAMOND</b> COLUMBIA 56892/SONY MUSIC (11.98)	A Cherry Cherry Christmas		<b>126</b>
<b>128</b>	118	91	<b>SOUNDTRACK</b> WALT DISNEY 003007 (12.98)	Disney: Phineas And Ferb		<b>59</b>
<b>129</b>	129	123	<b>LIL WAYNE</b> CASH MONEY/UNIVERSAL MOTOWN 011977/UMRG (13.98)	Tha Carter III		<b>3</b>
<b>130</b>	NEW	1	<b>SOUNDTRACK</b> CBS 029 (13.98)	NCIS: The Official TV Soundtrack Vol.-2		<b>130</b>
<b>131</b>	71	-	<b>JOE NICHOLS</b> UNIVERSAL SOUTH 012989 (13.98)	Old Things New		<b>2</b>
<b>132</b>	96	51	<b>THE FLAMING LIPS</b> WARNER BROS 520857* (13.98)	Embryonic		<b>3</b>
<b>133</b>	193	-	<b>PAGE SETTER</b> <b>VARIOUS ARTISTS</b> EMI/UNIVERSAL 56260/SONY MUSIC (13.98)	NOW That's What I Call A Country Christmas		<b>133</b>
<b>134</b>	109	102	<b>CHEVELLE</b> EPIC 41225/SONY MUSIC (11.98)	Sci-Fi Crimes		<b>10</b>
<b>135</b>	92	43	<b>KAREN O AND THE KIDS</b> DGC/INTERSCOPE 013164*/GA (13.98)	Where The Wild Things Are (Soundtrack)		<b>35</b>
<b>136</b>	NEW	1	<b>EVERY AVENUE</b> FEARLESS 30128 (14.98)	Picture Perfect		<b>136</b>
<b>137</b>	36	-	<b>BETWEEN THE BURIED AND ME</b> VICTORY 533 (13.98)	The Great Misdirect		<b>36</b>
<b>138</b>	83	19	<b>FLIGHT OF THE CONCHORDS</b> HBO 800*/SUB POP (15.98)	I Told You I Was Freaky (Soundtrack)		<b>19</b>
<b>139</b>	104	29	<b>LYLE LOVETT</b> CURB/LOST HIGHWAY 013174/UMGN (13.98)	Natural Forces		<b>29</b>
<b>140</b>	130	107	<b>BOYS LIKE GIRLS</b> COLUMBIA 49192/SONY MUSIC (11.98)	Love Drunk		<b>9</b>
<b>141</b>	128	90	<b>GREEN DAY</b> REPRISE 517153*/WARNER BROS. (18.98)	21st Century Breakdown		<b>26</b>
<b>142</b>	122	116	<b>JASON MRAZ</b> ATLANTIC 448508*/AG (18.98)	We Sing. We Dance. We Steal Things.		<b>78</b>
<b>143</b>	121	95	<b>LIL' BOOSIE</b> TRILLIAY/ATLANTIC 519781/WARNER BROS. (18.98)	SuperBad: The Return Of Boosie Bad Azz		<b>8</b>
<b>144</b>	126	97	<b>PITBULL</b> MNR 3041/REPUBLIC 51991/RMG (13.98)	Rebution		<b>10</b>
<b>145</b>	124	108	<b>DAVE MATTHEWS BAND</b> BAMA RAGS/RCA 48712*/RMG (18.98)	Big Whiskey And The GrooGrux King		<b>23</b>
<b>146</b>	135	115	<b>ROB THOMAS</b> EMBLEM/ATLANTIC 517814/AG (18.98)	Cradlesong		<b>19</b>
<b>147</b>	145	94	<b>BRANDI CARLILE</b> COLUMBIA 24740/SONY MUSIC (11.98)	Give Up The Ghost		<b>5</b>
<b>148</b>	131	122	<b>JEREMIH</b> MICK SCHULTZ/DEF JAM 013095*/IDJMG (12.98)	Jeremih		<b>19</b>
<b>149</b>	138	120	<b>BILLY CURRINGTON</b> MERCURY NASHVILLE 009550/UMGN (13.98)	Little Bit Of Everything		<b>39</b>
<b>150</b>	119	113	<b>K'JON</b> UP&UP/UNIVERSAL REPUBLIC 013162/UMRG (13.98)	I Get Around		<b>14</b>

### 108

The "Now" series nets its 52nd and 53rd charting albums this week with the bow of "Now 32" at No. 5 and this dance effort, which includes rhythmic-leaning dance cuts like Jody Watley's "Real Love," Paula Abdul's "Straight Up" and Young MC's "Bust a Move."



This debut returns the Bee Gees to the Warner family on the Billboard 200 for the first time since 1989. The act obtained the rights to its catalog in 2006 from Universal and now licenses its recordings to Reprise/Warner.



This album, which also arrives at No. 9 on Top Soundtracks, boasts the unreleased Bob Dylan song "California." The track was prominently featured in the Nov. 3 episode of the CBS TV show.



The album's 20% sales increase was at least partially owed to her Nov. 8 guest turn on ABC's "Extreme Makeover: Home Edition."

### 176

This compilation (3,000 sold), which mostly features tunes voiced by Mickey and his animated pals, is exclusively sold through Target and iTunes and carries a list price of \$6.99.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
<b>151</b>	132	118	<b>JUSTIN MOORE</b> VALORY 0100 (10.98)	Justin Moore		<b>10</b>
<b>152</b>	155	127	<b>AVENTURA</b> PREMIUM LATIN 20800/SONY MUSIC LATIN (14.98)	The Last		<b>2</b>
<b>153</b>	149	135	<b>JAMEY JOHNSON</b> MERCURY NASHVILLE 011237/UMGN (13.98)	That Lonesome Song		<b>28</b>
<b>154</b>	141	104	<b>AFI</b> DGC/INTERSCOPE 013380/GA (13.98)	Crash Love		<b>12</b>
<b>155</b>	112	92	<b>CHRISSETTE MICHELE</b> DEF JAM 012977/DJMG (13.98)	Epiphany		<b>27</b>
<b>156</b>	172	143	<b>KIDZ BOP KIDS</b> RAZOR & TIE 89200 (18.98)	Kidz Bop 16		<b>14</b>
<b>157</b>	115	99	<b>DAVID GRAY</b> IHT 70109*/MERCER STREET (13.98)	Draw The Line		<b>7</b>
<b>158</b>	161	-	<b>JACKSON 5</b> MOTOWN 013448/UME (13.98)	Ultimate Christmas Collection		<b>158</b>
<b>159</b>	110	89	<b>SOUNDTRACK</b> REPRISE 519264/WARNER BROS. (18.98)	Transformers: Revenge Of The Fallen: The Album		<b>16</b>
<b>160</b>	NEW	1	<b>NILE</b> NUCLEAR BLAST 2224 (16.98)	Those Whom The Gods Detest		<b>160</b>
<b>161</b>	137	111	<b>FABOLOUS</b> DESERT STORM/DEF JAM 013098*/IDJMG (13.98)	Loso's Way (Soundtrack)		<b>15</b>
<b>162</b>	179	152	<b>JONAS BROTHERS</b> HOLLYWOOD 002820 (19.98)	Lines, Vines And Trying Times		<b>21</b>
<b>163</b>	142	103	<b>SICK PUPPIES</b> RMR/VIRGIN 28631/CAPITOL (12.98)	Tri-Polar		<b>17</b>
<b>164</b>	148	124	<b>THE FRAY</b> EPIC 10202*/SONY MUSIC (13.98)	The Fray		<b>40</b>
<b>165</b>	134	-	<b>CARLY SIMON</b> IRIS 014 (16.98)	Never Been Gone		<b>2</b>
<b>166</b>	133	72	<b>PETE YORN &amp; SCARLETT JOHANSSON</b> BOYLETOWN/ATCO 511166*/RHINO (13.98)	Break Up		<b>8</b>
<b>167</b>	150	126	<b>LMFAO</b> PARTY ROCK/WILL J AM/CHERRYTREE/INTERSCOPE 012932/GA (10.98)	Party Rock		<b>18</b>
<b>168</b>	117	-	<b>EMILY OSMENT</b> WIND-UP 13192 (4.98)	All The Right Wrongs (EP)		<b>2</b>
<b>169</b>	182	173	<b>KELLIE PICKLER</b> RCA 22811/SMN (11.98)	Kellie Pickler		<b>47</b>
<b>170</b>	102	-	<b>BYRON CAGE</b> GOSP/EMM/CENTRICITY/VERITY 43343/JLG (12.98)	Faithful To Believe		<b>2</b>
<b>171</b>	136	117	<b>VARIOUS ARTISTS</b> EMI/UNIVERSAL 56256/SONY MUSIC (18.98)	Now That's What I Call Club Hits		<b>7</b>
<b>172</b>	125	-	<b>ORIANTHI</b> 19 TAL/GEFFEN 013502/GA (9.98)	Believe		<b>2</b>
<b>173</b>	153	148	<b>NEW BOYZ</b> SHOTTY ASYLUM 520425/WARNER BROS. (13.98)	Skinny Jeans And A Mic		<b>8</b>
<b>174</b>	154	134	<b>3OH!3</b> PHOTO FINISH 511181 (13.98)	Want		<b>51</b>
<b>175</b>	NEW	1	<b>WE CAME AS ROMANS</b> EQUAL VISION 175 (13.98)	To Plant A Seed		<b>175</b>
<b>176</b>	NEW	1	<b>VARIOUS ARTISTS</b> WALT DISNEY 004580 EX (6.98)	Disney: Holiday Magic 2009		<b>176</b>
<b>177</b>	NEW	1	<b>MARCO ANTONIO SOLIS</b> FONOVISA 354216/UMLE (14.98 CD/DVD)	Mas de Marco Antonio Solis		<b>177</b>
<b>178</b>	174	164	<b>COLDPLAY</b> CAPITOL 16888* (18.98)	Viva La Vida Or Death And All His Friends		<b>73</b>
<b>179</b>	RE-ENTRY	41	<b>JOURNEY</b> NORBITA 4108 EX (14.98 CD/DVD)	Revelation		<b>41</b>
<b>180</b>	171	100	<b>RISE AGAINST</b> DGC/INTERSCOPE 011904*/GA (13.98)	Appeal To Reason		<b>57</b>
<b>181</b>	156	149	<b>MEGADETH</b> ROADRUNNER 617885 (18.98)	Endgame		<b>8</b>
<b>182</b>	186	178	<b>FRANK SINATRA</b> REPRISE 438652/WARNER BROS. (18.98)	Nothing But The Best		<b>78</b>
<b>183</b>	166	129	<b>RAEKWON</b> ICE H20 68794 (18.98)	Only Built 4 Cuban Linx... Pt. II		<b>9</b>
<b>184</b>	165	121	<b>RELIENT K</b> MONO VS STEREI-LIVE 59215/JLG (12.98)	Forget And Not Slow Down		<b>5</b>
<b>185</b>	170	114	<b>BACKSTREET BOYS</b> JIVE 56504/JLG (13.98)	This Is Us		<b>5</b>
<b>186</b>	95	-	<b>R.E.M.</b> WARNER BROS. 520872 (21.98)	Live At The Olympia: In Dublin		<b>2</b>
<b>187</b>	NEW	1	<b>EL TRONO DE MEXICO</b> FONOVISA 354315/UMLE (11.98)	Hasta Mi Final		<b>187</b>
<b>188</b>	157	131	<b>SUGARLAND</b> MERCURY NASHVILLE 013191/EX/UMGN (14.98 CD/DVD)	Live On The Inside		<b>14</b>
<b>189</b>	194	177	<b>VARIOUS ARTISTS</b> INTEGRITY 24702/TIME LIFE (19.98)	Songs 4 Worship 50: 50 Greatest Praise And Worship Songs		<b>5</b>
<b>190</b>	158	96	<b>FIVE FOR FIGHTING</b> AWARE/COLUMBIA 18754/SONY MUSIC (12.98)	Slice		<b>4</b>
<b>191</b>	173	160	<b>LETOYA</b> CAPITOL 97259 (18.98)	Lady Love		<b>11</b>
<b>192</b>	177	168	<b>UNCLE KRACKER</b> TOP DOG ATLANTIC 519817/AG (18.98)	Happy Hour		<b>8</b>
<b>193</b>	151	-	<b>A DAY TO REMEMBER</b> VICTORY 448* (13.98)	Homesick		<b>21</b>
<b>194</b>	195	181	<b>COLT FORD</b> AVERAGE JOE S 1001 (16.98)	Ride Through The Country		<b>19</b>
<b>195</b>	RE-ENTRY	4	<b>JOSHUA BELL</b> SONY CLASSICAL 52716/SONY MASTERWORKS (13.98)	At Home With Friends		<b>4</b>
<b>196</b>	RE-ENTRY	33	<b>DIERKS BENTLEY</b> CAPITOL NASHVILLE 02158 (18.98)	Feel That Fire		<b>33</b>
<b>197</b>	NEW	1	<b>KANDI</b> KANDI COATED DIGITAL EX (4.98)	Fly Above (EP)		<b>197</b>
<b>198</b>	RE-ENTRY	32	<b>KERI HILSON</b> MOSLEY/ZONE 4/INTERSCOPE 012000/GA (13.98)	In A Perfect World...		<b>32</b>
<b>199</b>	164	138	<b>MARK KNOPFLER</b> REPRISE 520206*/WARNER BROS. (18.98)	Get Lucky		<b>8</b>
<b>200</b>	200	180	<b>MARY MARY</b> MY BLOCK/COLUMBIA 28087*/SONY MUSIC (11.98)	The Sound		<b>55</b>

ARTIST	LAST WEEK	WEEKS ON CHART	ARTIST	LAST WEEK	WEEKS ON CHART	ARTIST	LAST WEEK	WEEKS ON CHART
TIM MCCRAW	16	131	JOE NICHOLS	118	186	MARCO ANTONIO SOLIS	177	60
BRIAN MCKNIGHT	84	NICKELBACK	118	R.E.M.	186	CHRIS TOMLIN	74	83
MEGADETH	181	NILE	160	SHANE & SHANE	96	TRAIN	70	
CHRISSETTE MICHELE	155	NIRVANA	37	RAEKWON	183	TRANS-SIBERIAN	19	
MONSTERS OF FOLK	123	PEARL JAM	54	SHINEDOWN	82	DRCHSTRA	19	
JUSTIN MOORE	151	PHOENIX	103	SHWAYZE	55	TREY SONGZ	51	
JASON MRAZ	142	KELLY CLARKSON	109	SICK PUPPIES	163	TRIPLE C'S	120	
MUSE	63	KAREN O AND THE KIDS	135	CARLY SIMON	165	EL TRONO DE MEXICO	187	
		PINK	61	FRANK SINATRA	182			
		PINK MARTINI	117	SKILLET	71			
		ORIANTHI	172	SERENA RYDER	101			
		EMILY OSMENT	168					

TOP HOLIDAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	HOT SHOT DEBUT	#1	ANDREA BOCELLI	My Christmas	
2	1	2	STING	If On A Winter's Night...	
3	2	20	GREATEST CASTING CROWNS	Peace On Earth	●
4	3	13	TAYLOR SWIFT	The Taylor Swift Holiday Collection (EP)	
5	8	36	JOSH GROBAN	Noel	5
6	7	4	SUGARLAND	Gold And Green	
7	9	9	MANNHEIM STEAMROLLER	Christmas, 25th Anniversary Collection	
8	6	5	CHRIS TOMLIN	Glory In The Highest: Christmas Songs Of Worship	
9	5	4	DAVID ARCHULETA	Christmas From The Heart	
10	4	5	BOB DYLAN	Christmas In The Heart	
11	NEW		STRAIGHT NO CHASER	Christmas Cheers	
12	14	41	MICHAEL BUBLE	Let It Snow! (EP)	
13	10	4	NEIL DIAMOND	A Cherry Cherry Christmas	
14	15	5	VARIOUS ARTISTS	NOW That's What I Call A Country Christmas	
15	11		ENYA	And Winter Came...	●
16	19	19	FAITH HILL	Joy To The World	●
17	16	67	TRANS-SIBERIAN ORCHESTRA	The Lost Christmas Eve	■
18	24	46	CELTIC WOMAN	A Christmas Celebration	
19	12		JACKSON 5	Ultimate Christmas Collection	
20	26	123	TRANS-SIBERIAN ORCHESTRA	Christmas Eve And Other Stories	2
21	22	16	THE CHIPMUNKS WITH DAVID SEVILLE	Christmas With The Chipmunks	
22	21	19	YO-YO MA	Yo-Yo Ma & Friends: Songs Of Joy & Peace	
23	23		VARIOUS ARTISTS	NOW That's What I Call Christmas! 3	■
24	18	56	IL DIVO	The Christmas Collection	■
25	45	2	VARIOUS ARTISTS	Disney: Holiday Magic 2009	
26	34	66	ELVIS PRESLEY	It's Christmas Time	2
27	25		AMY GRANT	The Christmas Collection	
28	RE-ENTRY		VARIOUS ARTISTS	Tis The Season: Kids Christmas Sing-Along	
29	44	25	KENNY G	Holiday Collection	
30	40	16	VARIOUS ARTISTS	The Essential NOW That's What I Call Christmas	
31	30	104	TRANS-SIBERIAN ORCHESTRA	The Christmas Attic	■
32	31	3	JIM BRICKMAN	Joy	
33	20		BARRY MANILOW	In The Swing Of Christmas	
34	28	16	HARRY CONNICK, JR.	What A Night! A Christmas Album	
35	RE-ENTRY		SOUNDTRACK	Elf	
36	37	38	ELVIS PRESLEY	Elvis Christmas	
37	32	79	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR.	Christmas With The Rat Pack	■
38	27	13	STRAIGHT NO CHASER	Holiday Spirits	
39	29	17	ELVIS PRESLEY	Christmas Duets	
40	RE-ENTRY		BURL IVES	Rudolph The Red-Nosed Reindeer	●
41	NEW		VARIOUS ARTISTS	Tis The Season: Santa Baby: A Romantic Christmas	
42	38	4	KIDZ BOP KIDS	Kidz Bop Christmas	
43	48	144	MARTINA MCBRIDE	White Christmas	■
44	33	4	VARIOUS ARTISTS	All Wrapped Up: Vol. 2 (EP)	
45	39	7	MORMON TABERNACLE CHORUS	Parry Christmas Bells	
46	RE-ENTRY		CARPENTERS	Christmas Portrait	■
47	36	160	VINCE GUARALDI TRIO	A Charlie Brown Christmas (Soundtrack)	3
48	41	3	WYNTON MARSALIS	Christmas Jazz Jam	
49	NEW		VARIOUS ARTISTS	Tis The Season: Jingle Bell Rock: 15 Christmas Classics From The Mall Shop	
50	RE-ENTRY		KIDZ BOP KIDS	The Coolest Kidz Bop Christmas Ever!	

The 40th-anniversary reissue of the Rolling Stones' 1970 live album, "Get Yer Ya-Ya's Out! (The Rolling Stones In Concert)," is No. 18 on Top Internet Albums and No. 24 on Top Pop Catalog (viewable at billboard.biz/charts) with slightly more than 4,000 copies sold. The reissue, which captures the Stones at New York's Madison Square Garden in November 1969, includes five bonus tracks, opening sets from B.B. King and Ike & Tina Turner, and a DVD.



TOP DIGITAL™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	BB 200 RANKING	CERT.
1	NEW	#1	CARRIE UNDERWOOD	Play On	1	
2	NEW		SOUNDTRACK	Glee: Season One: The Music Volume 1	4	
3	NEW		WEEZER	Raditude	7	
4	6	17	OWL CITY	Ocean Eyes	18	
5	25	56	KINGS OF LEON	Only By The Night	23	■
6	7	9	JAY-Z	The Blueprint 3	15	
7	4	50	TAYLOR SWIFT	Fearless	6	■
8	3	2	MICHAEL JACKSON	Michael Jackson's This Is It (Soundtrack)	2	
9	NEW		SAY ANYTHING	Say Anything	25	
10	NEW		SHWAYZE	Let It Beat	55	
11	NEW		JULIAN CASABLANCAS	Phrases For The Young	35	
12	10	4	SOUNDTRACK	The Twilight Saga: New Moon	10	
13	2		CREED	Full Circle	14	
14	NEW		FOO FIGHTERS	Greatest Hits	11	
15	15		MICHAEL BUBLE	Crazy Love	8	
16	NEW		STEVEN CURTIS CHAPMAN	Beauty Will Rise	27	
17	21		THE BLACK EYED PEAS	The E.N.D.	20	■
18	NEW		SLAYER	World Painted Blood	12	
19	20	50	LADY GAGA	The Fame	21	■
20	NEW		RAMONES	Greatest Hits	—	
21	RE-ENTRY		DARIUS RUCKER	Learn To Live	44	■
22	NEW		THE ALMOST	Monster Monster	67	
23	13		THE SWELL SEASON	Strict Joy	26	
24	NEW		ANDREA BOCELLI	My Christmas	3	
25	NEW		NIRVANA	Live At Reading	37	

TOP INTERNET™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	BB 200 RANKING	CERT.
1	NEW	#1	ANDREA BOCELLI	My Christmas	3	
2	18	5	THE BEATLES	The Beatles in Stereo	48	
3	NEW		CARRIE UNDERWOOD	Play On	1	
4	1		MICHAEL JACKSON	Michael Jackson's This Is It (Soundtrack)	2	
5	2		TRANS-SIBERIAN ORCHESTRA	Night Castle	19	
6	NEW		SOUNDTRACK	Glee: Season One: The Music Volume 1	4	
7	3	2	STING	If On A Winter's Night...	9	
8	8	5	MICHAEL BUBLE	Crazy Love	8	
9	4	2	ROD STEWART	Soulbook	13	
10	NEW		FOO FIGHTERS	Greatest Hits	11	
11	NEW		SLAYER	World Painted Blood	12	
12	NEW		STRAIGHT NO CHASER	Christmas Cheers	90	
13	19		BOB DYLAN	Christmas In The Heart	87	
14	5	36	TAYLOR SWIFT	Fearless	6	■
15	NEW		WEEZER	Raditude	7	
16	14	5	ROSANNE CASH	The List	79	
17	11	4	SOUNDTRACK	The Twilight Saga: New Moon	10	
18	NEW		THE ROLLING STONES	Get Yer Ya-Ya's Out! The Rolling Stones In Concert	—	
19	15	2	THE SWELL SEASON	Strict Joy	26	
20	21	6	BARBRA STREISAND	Love Is The Answer	33	
21	12	2	PINK MARTINI	Splendor In The Grass	117	
22	NEW		CARLY SIMON	Never Been Gone	165	
23	10		CREED	Full Circle	14	
24	17	2	U2	The Unforgettable Fire	—	3
25	RE-ENTRY		HARRY CONNICK, JR.	Your Songs	68	

I LIKE PROFILES: MOST ADDED

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/LABEL)
1	1	16	#1 I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
2	2	42	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
3	3	68	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)
4	4	53	SINGLE LADIES (PUT A RING ON IT)	BEYONCE (MUSIC WORLD/COLUMBIA)
5	7	20	THRILLER	MICHAEL JACKSON (EPIC/LEGACY)
6	6	56	IF I WERE A BOY	BEYONCE (MUSIC WORLD/COLUMBIA)
7	5	9	UPRISING	MUSE (HELIUM-3/WARNER BROS.)
8	10	8	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
9	52		LOVE STORY	TAYLOR SWIFT (BIG MACHINE)
10	8	20	BILLIE JEAN	MICHAEL JACKSON (EPIC/LEGACY)
14	3		FIREFLIES	OWL CITY (UNIVERSAL REPUBLIC)
12	11	9	PAPARAZZI	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
13	13	6	WHATCHA SAY	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
14	12	41	HALO	BEYONCE (MUSIC WORLD/COLUMBIA)
15	15	2	SEXY BITCH	DAVID GUETTA FEATURING AKON (GUM/VIRGIN)

LALA SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/LABEL)
1	1	7	#1 FIREFLIES	OWL CITY (UNIVERSAL REPUBLIC/UNIVERSAL)
2	2	5	FOREVER	DRAKE FEAT. KANYE WEST, LIL WAYNE & EMINEM (HARVEY MASNIV/ZONE 4/STREAMLINE/INTERSCOPE/UNIVERSAL)
3	3	9	WHATCHA SAY	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
4	4	14	DOWN	JAY SEAN FEATURING LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
6	8	8	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS (ROC NATION)
6	7	7	PAPARAZZI	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
7	5	4	BRITNEY SPEARS	JIVE/JLG
8	10	3	REPLAY	IYAZ (TIME IS MONEY BELUGA HEIGHTS/REPRISE)
9	9	18	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
10	8	9	ONE TIME	JUSTIN BIEBER (ISLAND/DMG)
11	18	2	SEXY BITCH	DAVID GUETTA FEATURING AKON (GUM/VIRGIN)
12	11	3	MEET ME HALFWAY	THE BLACK EYED PEAS (INTERSCOPE)
13	12	18	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE)
14	13	3	MONEY TO BLOW	BIRDMAN FEATURING LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN)
15	17	12	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST (ROC NATION)

TOP VIDEO MUSIC SALES™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	LABEL/DISTRIBUTING LABEL (PRINCIPAL PERFORMER)
1	1		#1 LIVE AT READING	DGC/GEFFEN/UMF/UNIVERSAL MUSIC & VIDEO DIST. (NIRVANA)
2	1	5	LIVE IN MANILA	JOURNEY (JOURNEY)
4	4	62	ROCK AND ROLL HALL OF FAME + MUSEUM: LIVE	TIME LIFE (VARIOUS ARTISTS)
4	4	62	LIVE IN BUCHAREST: THE DANGEROUS TOUR	EPIC/SONY MUSIC VIDEO (MICHAEL JACKSON)
3	281		NUMBER ONES	EPIC MUSIC VIDEO/SONY MUSIC VIDEO (MICHAEL JACKSON)
2	2		FUNHOUSE TOUR: LIVE IN AUSTRALIA	LAFACE/JIVE/SONY MUSIC VIDEO (PINK)
5	92		VIDEO GREATEST HITS: HISTORY	EPIC/SONY MUSIC VIDEO (MICHAEL JACKSON)
8	7	6	CELEBRATION: THE VIDEO COLLECTION	WARNER BROS. WARNER MUSIC VISION (MADONNA)
9	8	193	HISTORY ON FILM: VOLUME II	EPIC/SONY MUSIC VIDEO (MICHAEL JACKSON)
10	18	11	JOY IN MY HEART	GATHER MUSIC VIDEO/EMM MUSIC VIDEO (BILL & GLORIA GATHER AND THEIR HOME-COMING FRIENDS)
9	11		WIDE OPEN: LIVE & MORE!	EAGLE VISION/EAGLE ROCK (JASON ALDEAN)
12	1		DEAR JACK	SIRE WARNER MUSIC VISION (JACK'S MANNEQUIN)
13	1		COMIN' DOWN THE ROAD: THE CONCERT AT ROYAL ALBERT HALL	FORTUNATE SON/VERVE FORECAST/UNIVERSAL MUSIC & VIDEO DIST. (JOHN FOGERTY)
14	6	2	EN CONCERT	BRUSHFIRE/UNIVERSAL MUSIC & VIDEO DIST. (JACK JOHNSON)
15	19	20	DANGEROUS: THE SHORT FILMS	EPIC MUSIC VIDEO/SONY MUSIC (MICHAEL JACKSON)

TOP HOLIDAY ALBUMS: All Christmas, Hanukkah, and Kwanzaa collections, including new ones, and those released in earlier years, are eligible to appear on the Top Holiday Albums. TOP DIGITAL: Reflects releases sold as a complete album bundle through digital download services. TOP INTERNET: Reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. See Charts Legend for rules and explanations. All charts © 2009 Nielsen Business Media, Inc. and Nielsen SoundScan. All rights reserved.

### HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	10	#1 PAPERAZZI	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
2	3	10	SWEET DREAMS	BEYONCÉ (MUSIC WORLD/COLUMBIA)
3	1	16	DOWN	JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
4	4	12	WHATCHA SAY	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
5	5	28	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
6	7	7	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS (ROC NATION)
7	6	16	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
8	8	25	USE SOMEBODY	KINGS OF LEON (RCA/RMG)
9	9	12	PARTY IN THE U.S.A.	MILEY CYRUS (HOLLYWOOD)
10	10	9	FOREVER	DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
11	12	9	ALREADY GONE	KELLY CLARKSON (19/RCA/RMG)
12	14	5	3	BRITNEY SPEARS (JIVE/JLG)
13	11	22	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
14	13	8	MEET ME HALFWAY	THE BLACK EYED PEAS (INTERSCOPE)
15	18	6	SEXY CHICK	DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)
16	17	5	FIREFLIES	OWL CITY (UNIVERSAL REPUBLIC)
17	20	5	REPLAY	IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
18	16	13	FALLIN' FOR YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
19	19	9	COWBOY CASANOVA	CARRIE UNDERWOOD (19/ARISTA NASHVILLE)
20	26	5	PAPERS	USHER (LAFAÇE/JLG)
21	15	20	BREAK UP	MARIO FEAT. GUCCI MANE & SEAN GARRETT (J/RMG)
22	21	8	NEED YOU NOW	LADY ANTEBELLUM (CAPITOL NASHVILLE)
23	29	8	DO I	LUKE BRYAN (CAPITOL NASHVILLE)
24	32	8	FIFTEEN	TAYLOR SWIFT (UNIVERSAL REPUBLIC/BIG MACHINE)
25	34	6	I INVENTED SEX	TREY SONGZ FEAT. DRAKE (SONG BOOK/ATLANTIC)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	30	5	I CAN TRANSFORM YA	CHRIS BROWN FEAT. LIL WAYNE & SWIZZ BEATZ (JIVE/JLG)
27	22	12	TOES	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE)
28	27	13	WASTED	GUCCI MANE FEAT. PLIES (MIZAY/SD ICEY/WARNER BROS.)
29	24	19	THROW IT IN THE BAG	FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/IDJMG)
30	23	19	OBSESSED	MARIAH CAREY (ISLAND/IDJMG)
31	40	5	CONSIDER ME GONE	REBA (STARSTRUCK/VALORY)
32	33	7	ONE TIME	JUSTIN BIEBER (ISLAND/IDJMG)
33	37	11	I'M ALIVE	KENNY CHESNEY WITH DAVE MATTHEWS (BNA)
34	39	10	EVACUATE THE DANCEFLOOR	CASCADA (ROBBINS)
35	36	3	RUSSIAN ROULETTE	RIHANNA (SRP/DEF JAM/IDJMG)
36	41	7	BONFIRE	CRAIG MORGAN (BNA)
37	44	20	HOTEL ROOM SERVICE	PITBULL (MR. 305 POLO GROUNDS/J/RMG)
38	25	15	WELCOME TO THE FUTURE	BRAD PAISLEY (ARISTA NASHVILLE)
39	38	8	BAD HABITS	MAXWELL (COLUMBIA)
40	54	2	BAD ROMANCE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
41	28	15	ONLY YOU CAN LOVE ME THIS WAY	KEITH URBAN (CAPITOL NASHVILLE)
42	55	4	BABY BY ME	50 CENT FEAT. NE-YO (SHADY/AFTERMATH/INTERSCOPE)
43	31	14	GETTIN' YOU HOME (THE BLACK DRESS SONG)	CHRIS YOUNG (RCA NASHVILLE)
44	48	6	I WANNA MAKE YOU CLOSE YOUR EYES	DIERKS BENTLEY (CAPITOL NASHVILLE)
45	58	2	MONEY TO BLOW	BIRDMAN FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN)
46	42	7	REGRET	LETOYA FEAT. LUACRIS (CAPITOL)
47	43	20	GOD IN ME	MARY MARY FEAT. KIERRA SHEARD (MY BLOCK/COLUMBIA)
48	53	6	RED LIGHT	DAVID NAIL (MCA NASHVILLE)
49	46	13	SAY HEY (I LOVE YOU)	MICHAEL FRANTI & SPEARHEAD (800 900 WAX/ANTI-UNIVERSAL REPUBLIC)
50	74	2	TIK TOK	KESHA (KASZ MONEY/RCA/RMG)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	56	4	SOUTHERN VOICE	TIM MCGRAW (CURB)
52	47	7	DOESN'T MEAN ANYTHING	ALICIA KEYS (MBC/J/RMG)
53	35	12	LOVE DRUNK	BOYS LIKE GIRLS (COLUMBIA)
54	57	18	GOOD GIRLS GO BAD	COBRA STARSHIP FEAT. LIGHTNIN' MCSESTER (DECA/CANCER/DEF JAM/ATLANTIC/RRP)
55	59	2	GANGSTA LUV	SNOOP DOGG FEAT. THE-DREAM (DOGGYSTYLE/PRIORITY/CAPITOL)
56	50	12	UNDER	PLEASURE P (ATLANTIC)
57	63	3	HISTORY IN THE MAKING	DARIUS RUCKER (CAPITOL NASHVILLE)
58	60	4	ALL I ASK FOR ANYMORE	TRACE ADKINS (CAPITOL NASHVILLE)
59	45	16	AMERICAN RIDE	TOBY KEITH (SHOW DOG NASHVILLE)
60	68	3	WHITE LIAR	MIRANDA LAMBERT (COLUMBIA (NASHVILLE))
61	-	1	DO YOU REMEMBER	JAY SEAN FEAT. SEAN PAUL & LIL JON (CASH MONEY/UNIVERSAL REPUBLIC)
62	49	11	NUMBER ONE	R. KELLY FEAT. KERI HILSON (JIVE/JLG)
63	73	2	THE TRUTH	JASON ALDEAN (BROKEN BOW)
64	67	2	LOOKING FOR PARADISE	ALEJANDRO SANZ FEAT. ALICIA KEYS (WARNER LATINA)
65	51	18	SUCCESSFUL	DRAKE FEAT. TREY SONGZ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
66	66	4	SMILE	UNCLE KRACKER (TOP DOG/ATLANTIC)
67	-	1	IF YOU ONLY KNEW	SHINEDOWN (ATLANTIC)
68	61	17	SHE WOLF	SHAKIRA (SONY MUSIC LATIN/EPIC)
69	69	2	EVERYTHING, EVERYDAY, EVERYWHERE	FABOLOUS FEAT. KERI HILSON (DESERT STORM/DEF JAM/IDJMG)
70	-	1	TWANG	GEORGE STRAIT (MCA NASHVILLE)
71	72	2	I JUST CALL YOU MINE	MARTINA MCBRIDE (RCA NASHVILLE)
72	-	1	HAVEN'T MET YOU YET	MICHAEL BUBLE (143/REPRISE)
73	70	3	WHY	RASCAL FLATTS (LYRIC STREET)
74	-	1	SOMEDAY	ROB THOMAS (EMBLEM/ATLANTIC)
75	52	12	RUNAWAY	LOVE AND THEFT (CAROLWOOD)

1,263 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

### HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	12	#1 FIREFLIES	OWL CITY (UNIVERSAL REPUBLIC)	
2	10	12	REPLAY	IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)	
3	4	9	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS (ROC NATION)	
4	-	1	RUSSIAN ROULETTE	RIHANNA (SRP/DEF JAM/IDJMG)	
5	5	13	WHATCHA SAY	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	
6	6	13	PARTY IN THE U.S.A.	MILEY CYRUS (HOLLYWOOD)	
7	7	5	TIK TOK	KESHA (KASZ MONEY/RCA/RMG)	
8	8	5	3	BRITNEY SPEARS (JIVE/JLG)	
9	3	2	BAD ROMANCE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
10	12	18	DOWN	JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
11	17	15	SEXY BITCH	DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)	
12	-	1	FAVORITE GIRL	JUSTIN BIEBER (ISLAND/IDJMG)	
13	13	7	MEET ME HALFWAY	THE BLACK EYED PEAS (INTERSCOPE)	
14	15	13	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST (ROC NATION)	
15	16	11	PAPERAZZI	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
16	20	22	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)	
17	24	5	I CAN TRANSFORM YA	CHRIS BROWN FEAT. LIL WAYNE & SWIZZ BEATZ (JIVE/JLG)	
18	23	8	FOREVER	DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)	
19	33	7	COWBOY CASANOVA	CARRIE UNDERWOOD (19/ARISTA NASHVILLE)	
20	25	12	NEED YOU NOW	LADY ANTEBELLUM (CAPITOL NASHVILLE)	
21	27	15	ONE TIME	JUSTIN BIEBER (ISLAND/IDJMG)	
22	2	2	JUMP THEN FALL	TAYLOR SWIFT (BIG MACHINE)	
23	-	1	DO YOU REMEMBER	JAY SEAN FEAT. SEAN PAUL & LIL JON (CASH MONEY/UNIVERSAL REPUBLIC)	
24	26	14	SWEET DREAMS	BEYONCÉ (MUSIC WORLD/COLUMBIA)	
25	31	15	ALREADY GONE	KELLY CLARKSON (19/RCA/RMG)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	30	28	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE)	2
27	34	6	BODY LANGUAGE	JESSE MCCARTNEY FEAT. T-PAIN (HOLLYWOOD)	
28	29	2	BABY BY ME	50 CENT FEAT. NE-YO (SHADY/AFTERMATH/INTERSCOPE)	
29	32	13	EVACUATE THE DANCE FLOOR	CASCADA (ROBBINS)	
30	39	39	USE SOMEBODY	KINGS OF LEON (RCA/RMG)	
31	35	6	FUNHOUSE	PINK (LAFAÇE/JLG)	
32	36	5	HEY, SOUL SISTER	TRAIN (AWARE/COLUMBIA)	
33	22	2	LOVE ME	JUSTIN BIEBER (ISLAND/IDJMG)	
34	38	18	OBSESSED	MARIAH CAREY (ISLAND/IDJMG)	
35	9	2	UNTOUCHABLE	TAYLOR SWIFT (BIG MACHINE)	
36	37	15	SAY HEY (I LOVE YOU)	MICHAEL FRANTI & SPEARHEAD (800 900 WAX/ANTI-UNIVERSAL REPUBLIC)	
37	45	15	TOES	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE)	
38	40	19	LOVE DRUNK	BOYS LIKE GIRLS (COLUMBIA)	
39	49	19	FALLING FOR YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
40	47	4	MONEY TO BLOW	BIRDMAN FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN)	
41	41	8	DROP IT LOW	ESTER DEAN FEAT. CHRIS BROWN (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)	
42	54	23	GOOD GIRLS GO BAD	COBRA STARSHIP FEAT. LIGHTNIN' MCSESTER (DECA/CANCER/DEF JAM/ATLANTIC/RRP)	
43	44	17	SHE WOLF	SHAKIRA (SONY MUSIC LATIN/EPIC)	
44	-	3	HAPPY	LEONA LEWIS (SYCO/J/RMG)	
45	50	13	IMMA STAR (EVERYWHERE WE ARE)	JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)	
46	11	2	OTHER SIDE OF THE DOOR	TAYLOR SWIFT (BIG MACHINE)	
47	58	14	SMILE	UNCLE KRACKER (TOP DOG/ATLANTIC)	
48	64	9	UPRISING	MUSE (HELIUM-3/WARNER BROS.)	
49	52	20	21 GUNS	GREEN DAY (REPRISE)	
50	59	5	ONE LESS LONELY GIRL	JUSTIN BIEBER (ISLAND/IDJMG)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	43	8	FACE DROP	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
52	53	19	HOTEL ROOM SERVICE	PITBULL (MR. 305 POLO GROUNDS/J/RMG)	
53	-	1	DEFYING GRAVITY	GLEE CAST FEAT. CHRIS COLFER, LEA MICHELE (FOX/COLUMBIA)	
54	55	46	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
55	57	32	BOOM BOOM POW	THE BLACK EYED PEAS (WILL I AM/INTERSCOPE)	
56	21	4	FOREVER & ALWAYS	TAYLOR SWIFT (BIG MACHINE)	
57	70	3	TWO IS BETTER THAN ONE	BOYS LIKE GIRLS FEAT. TAYLOR SWIFT (COLUMBIA)	
58	60	5	ALL THE RIGHT MOVES	ONEREPUBLIC (MOSLEY/INTERSCOPE)	
59	51	12	STARSTRUKK	3OH3 (PHOTO FINISH/ATLANTIC/RRP)	
60	56	4	WHO SAYS	JOHN MAYER (COLUMBIA)	
61	63	7	WASTED	GUCCI MANE FEAT. PLIES OR DJ DUECENAN (MIZAY/SD ICEY/WARNER BROS.)	
62	-	1	TIE ME DOWN	NEW BOYZ FEAT. RAY J (SHOUTY/ASYLUM/WARNER BROS.)	
63	65	3	AIN'T NO REST FOR THE WICKED	CAGE THE ELEPHANT (DSP/JIVE/JLG)	
64	61	25	NEW DIVIDE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)	
65	71	4	VANILLA TWILIGHT	OWL CITY (UNIVERSAL REPUBLIC)	
66	68	8	I'M GOING IN	DRAKE FEAT. LIL WAYNE & YOUNG JEEZ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
67	-	1	SECRETS	ONEREPUBLIC (MOSLEY/INTERSCOPE)	
68	62	3	PAPERS	USHER (LAFAÇE/JLG)	
69	67	3	GANGSTA LUV	SNOOP DOGG FEAT. THE-DREAM (DOGGYSTYLE/PRIORITY/CAPITOL)	
70	14	2	SUPERSTAR	TAYLOR SWIFT (BIG MACHINE)	
71	-	1	TILL I COLLAPSE	EMINEM FEAT. NATE DOGG (WEB/AFTERMATH/INTERSCOPE)	
72	69	2	SHOTS	LMFAO FEAT. LIL JON (PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE)	
73	-	20	BIG GREEN TRACTOR	JASON ALDEAN (BROKEN BOW)	
74	19	22	THRILLER	MICHAEL JACKSON (EPIC/LEGACY)	
75	-	1	CHANGE	CARRIE UNDERWOOD (19/ARISTA NASHVILLE)	

Legend for HOT 100 AIRPLAY: located below chart; HOT DIGITAL SONGS: top-selling paid download songs compiled from internet sales reports collected and provided by Nielsen SoundScan. This data is used to compile both The Billboard Hot 100 and Hot 100. See Charts Legend for additional rules and explanations. All charts © 2009, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

### ALBUM CHARTS

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

- ALBUMS WITH THE GREATEST SALES GAIN THIS WEEK:**
- GREATEST GAINER 66:** Where included, this award indicates the title with the chart's largest unit increase.
- PAGE SETTER:** Where included, this award indicates the title with the chart's biggest percentage growth.
- HEATSEEKER GRADUATE:** Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

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

### SONG CHARTS

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

**RADIO AIRPLAY CHARTS**  
Hot 100 Airplay, Rock Songs, Hot Country Songs, Hot Rap Songs, Christian Songs, Hot Latin Songs and Latin Airplay charts are compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. Mainstream Top 40, Adult Contemporary, Adult Top 40, Alternative, Triple A, Active Rock, Heritage Rock, Mainstream R&B/Hip-Hop, Rhythmic, Adult R&B, Hot Christian AC Songs, Hot Gospel Songs, Hot Dance Airplay, and Smooth Jazz Songs are ranked by total detections. ● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

**GREATEST GAINER 66:** Where included, this award indicates the title with the chart's largest airplay increase.

**RECURRENT RULES**  
Songs are removed from the Billboard Hot 100 and Hot 100 Airplay charts simultaneously after 20 weeks on the Billboard Hot 100 and if ranking below No. 50. Songs are removed from Hot R&B/Hip-Hop Songs after 20 weeks if ranking below No. 50. Songs are removed from Hot Country Songs after 20 weeks if ranking below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet or if they rank below No. 10 and post a third consecutive week of audience decline, regardless of total chart weeks. Songs are removed from Mainstream Top 40, Rock Songs, Alternative, Active Rock, Mainstream R&B/Hip-Hop, Rhythmic, Hot Latin Songs and Latin Airplay charts after 20 weeks if ranking below No. 20. Descending songs are removed from Adult Contemporary and Adult Top 40 after 20 weeks if ranking below No. 15, after 26 weeks if ranking below No. 10, or after 52 weeks if ranking below No. 5. Descending songs are removed from the Triple A, Heritage Rock, Adult R&B, Christian Songs, Hot Christian AC Songs, Christian CHR, Hot Gospel Songs, Hot Dance Airplay and Smooth Jazz Songs charts after 20 weeks and if ranking below No. 15.

**CONFIGURATIONS**  
D CD single available. DD Digital Download available. DD DVD single available. V Vinyl Single available. VS Vinyl single available. C CD Maxi-Single available. Configurations are not included on all singles charts.

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

### AWARD CERT. LEVELS

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

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

**MUSIC VIDEO SALES CHARTS**  
● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. ◆ RIAA platinum certification for sales of 100,000 units for shortform or longform videos. Numeral within platinum symbol indicates song's multiplatinum level.

**DVD SALES/VHS SALES/VIDEO RENTALS**  
● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. ◆ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs; and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

## MAINSTREAM TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	#1 PAPARAZZI	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
2	4	13	WHATCHA SAY	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
3	3	16	DOWN	JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
4	2	14	PARTY IN THE U.S.A.	MILEY CYRUS (HOLLYWOOD)
5	5	16	SWEET DREAMS	BEYONCE (MUSIC WORLD/COLUMBIA)
6	9	6	3	BRITNEY SPEARS (JIVE/JLG)
7	8	12	ALREADY GONE	KELLY CLARKSON (19/RCA/RMG)
8	10	9	FIREFLIES	OWL CITY (UNIVERSAL REPUBLIC)
9	7	22	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
10	12	8	MEET ME HALFWAY	THE BLACK EYED PEAS (INTERSCOPE)
11	14	8	REPLAY	IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
12	6	20	USE SOMEBODY	KINGS OF LEON (RCA/RMG)
13	11	11	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
14	15	23	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
15	16	15	ONE TIME	JUSTIN BIEBER (ISLAND/IDJMG)
16	13	18	LOVE DRUNK	BOYS LIKE GIRLS (COLUMBIA)
17	18	7	SEXY CHICK	DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)
18	17	11	FALLIN' FOR YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
19	21	11	EVACUATE THE DANCEFLOOR	CASCADA (ROBBINS)
20	25	3	GREATEST GAINER BAD ROMANCE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
21	23	3	RUSSIAN ROULETTE	RIHANNA (SRP/DEF JAM/IDJMG)
22	22	8	FUNHOUSE	PINK (LAFACE/JLG)
23	26	4	TIK TOK	KESHA (KASZ MONEY/RCA/RMG)
24	24	5	BODY LANGUAGE	JESSE MCCARTNEY FEAT. T-PAIN (HOLLYWOOD)
25	29	3	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS (ROC NATION)
26	27	5	IF YOU ONLY KNEW	SHINEDOWN (ATLANTIC)
27	20	15	OBSESSED	MARIAH CAREY (ISLAND/IDJMG)
28	31	2	TWO IS BETTER THAN ONE	BOYS LIKE GIRLS FEAT. TAYLOR SWIFT (COLUMBIA)
29	28	17	HOTEL ROOM SERVICE	PITBULL (MR. 305/POLO GROUND/IRMG)
30	38	2	GIVE IT UP TO ME	SHAKIRA FEAT. LIL WAYNE (EPIC)
31	35	2	S.O.S. (LET THE MUSIC PLAY)	JORDIN SPARKS (19/JIVE/JLG)
32	34	5	HAPPY	LEONA LEWIS (SYCO/J/RMG)
33	37	2	NEVER GONNA BE ALONE	NICKELBACK (ROADRUNNER/RRP)
34	30	14	SAY HEY (I LOVE YOU)	MICHAEL FRANTI & SPEARHEAD (BOO BOO WAX/ANTI-UNIVERSAL REPUBLIC)
35	33	20	BEST I EVER HAD	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
36	36	6	DOLHOUSE	PRISCILLA REEA (CAPITOL)
37	NEW		HEAVEN CAN WAIT	WE THE KINGS (S-CURVE)
38	32	11	STARSTRUKK	3OH3 FEAT. KATY PERRY (PHOTO FINISH/ATLANTIC/RRP)
39	40	3	HOW YOU LOVE ME NOW	HEY MONDAY (DECA/DANCE/COLUMBIA)
40	NEW		LIVE LIKE WE'RE DYING	KRIS ALLEN (19/JIVE/JLG)

Owl City, the group helmed by singer/songwriter Adam Young, becomes the first lead act in almost three years to claim the Adult Top 40 Greatest Gainer award with a debut chart single for four consecutive weeks, as "Fireflies" rises 17-12 (up 45) plays, a 32% increase). Daughtry's "It's Not Over" earned the honor for four straight weeks in January and February 2007.

On the Billboard 200, Owl City's "Ocean Eyes" registers its highest weekly sales total (32,000 sold, up 24%) and rebounds 19-18 after reaching its current peak of No. 8 two weeks ago. On the Billboard Hot 100, "Fireflies" rebounds 2-1 for a second week at the summit.

The Black Eyed Peas' "Meet Me Halfway" climbs 12-10 on Mainstream Top 40 (where "Fireflies" rises 10-8), putting the band into a tie with Destiny's Child for most top 10s (eight) among groups this decade.



OWL CITY

## ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	17	#1 YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
2	3	14	FALLIN' FOR YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
3	5	35	THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
4	2	26	HER DIAMONDS	ROB THOMAS (EMBLEM/ATLANTIC)
5	4	39	COME ON GET HIGHER	MATT NATHANSON (VANGUARD/CAPITOL)
6	6	42	YOU FOUND ME	THE FRAY (EPIC)
7	7	10	HAVEN'T MET YOU YET	MICHAEL BUBLE (143/REPRISE)
8	8	20	PLEASE DON'T LEAVE ME	PINK (LAFACE/JLG)
9	9	22	NO SURPRISE	DAUGHTRY (19/RCA/RMG)
10	10	8	I WANT TO KNOW WHAT LOVE IS	MARIAH CAREY (ISLAND/IDJMG)
11	12	10	CHANCES	FIVE FOR FIGHTING (AWARE/COLUMBIA)
12	11	12	KISS A GIRL	KEITH URBAN (CAPITOL NASHVILLE/CAPITOL)
13	14	10	USE SOMEBODY	KINGS OF LEON (RCA/RMG)
14	13	17	CLOSER TO LOVE	MAT KEARNEY (AWARE/COLUMBIA)
15	15	14	BEAUTIFUL WORLD (WE'RE ALL HERE)	JIM BRICKMAN & ADAM CROSSLEY (SOMERSET/BRICKHOUSE DIRECT)
16	17	23	SECOND CHANCE	SHINEDOWN (ATLANTIC)
17	19	5	ALREADY GONE	KELLY CLARKSON (19/RCA/RMG)
18	18	4	THIS IS IT	MICHAEL JACKSON FEAT. THE JACKSONS (MJJ/EPIC)
19	21	3	WE WEREN'T BORN TO FOLLOW	BON JOVI (MERCURY/IDJMG)
20	16	8	BATTLEFIELD	JORDIN SPARKS (19/JIVE/JLG)
21	20	14	THEN	BRAD PAISLEY (ARISTA NASHVILLE/RMG)
22	22	5	WHEN IT COMES TO LOVE	FOREIGNER (ATLANTIC/RHINO)
23	23	6	SMILE	UNCLE KRACKER (TOP DOG/ATLANTIC)
24	NEW		GREATEST GAINER CHASING PIRATES	NORAH JONES (BLUE NOTE/CAPITOL)
25	25	6	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)

## ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	28	#1 USE SOMEBODY	KINGS OF LEON (RCA/RMG)
2	3	22	FALLIN' FOR YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
3	4	14	ALREADY GONE	KELLY CLARKSON (19/RCA/RMG)
4	2	21	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
5	6	18	SAY HEY (I LOVE YOU)	MICHAEL FRANTI & SPEARHEAD (BOO BOO WAX/ANTI-UNIVERSAL REPUBLIC)
6	5	27	NO SURPRISE	DAUGHTRY (19/RCA/RMG)
7	7	19	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
8	8	16	SMILE	UNCLE KRACKER (TOP DOG/ATLANTIC)
9	9	8	SOMEDAY	ROB THOMAS (EMBLEM/ATLANTIC)
10	10	30	PLEASE DON'T LEAVE ME	PINK (LAFACE/JLG)
11	12	12	WE WEREN'T BORN TO FOLLOW	BON JOVI (MERCURY/IDJMG)
12	17	5	GREATEST GAINER FIREFLIES	OWL CITY (UNIVERSAL REPUBLIC)
13	14	12	HEY, SOUL SISTER	TRAIN (AWARE/COLUMBIA)
14	6	11	PARTY IN THE U.S.A.	MILEY CYRUS (HOLLYWOOD)
15	15	14	CHANCES	FIVE FOR FIGHTING (AWARE/COLUMBIA)
16	18	7	NEVER GONNA BE ALONE	NICKELBACK (ROADRUNNER/RRP)
17	19	11	MAYBE	INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/UNIVERSAL MOTOWN)
18	21	6	PAPARAZZI	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
19	20	6	WHO SAYS	JOHN MAYER (COLUMBIA)
20	2E	2	HALFWAY GONE	LIFEHOUSE (GEMINI/INTERSCOPE)
21	22	10	COME ON	GREEN RIVER ORDINANCE (VIRGIN/CAPITOL)
22	27	3	LIVE LIKE WE'RE DYING	KRIS ALLEN (19/JIVE/JLG)
23	23	6	ALL THE RIGHT MOVES	ONEREPUBLIC (MOSLEY/INTERSCOPE)
24	24	9	BREAKEYEN	THE SCRIPT (PHONOGENIC/EPIC)
25	26	7	IF YOU ONLY KNEW	SHINEDOWN (ATLANTIC)

## ROCK SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	7	#1 WHEELS	FOO FIGHTERS (ROSWELL/RCA/RMG)
2	3	13	I WILL NOT BOW	BREAKING BENJAMIN (HOLLYWOOD)
3	2	13	CHECK MY BRAIN	ALICE IN CHAINS (VIRGIN/CAPITOL)
4	4	10	BREAK	THREE DAYS GRACE (JIVE/JLG)
5	7	12	(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU TO	WEezer (DGC/INTERSCOPE)
6	6	14	UPRISING	MUSE (HELIUM-3/WARNER BROS.)
7	5	20	JARS	CHEVELLE (EPIC)
8	8	16	THE FIXER	PEARL JAM (MONKEYWRENCH)
9	9	21	SAVIOR	RISE AGAINST (DGC/INTERSCOPE)
10	10	23	YOU'RE GOING DOWN	SICK PUPPIES (RMR/VIRGIN/CAPITOL)
11	16	9	IF YOU ONLY KNEW	SHINEDOWN (ATLANTIC)
12	13	5	KINGS AND QUEENS	30 SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
13	11	12	OVERCOME	CREED (WIND-UP)
14	12	23	NEW DIVIDE	LINIKIN PARK (MACHINE SHOP/WARNER BROS.)
15	15	23	USE SOMEBODY	KINGS OF LEON (RCA/RMG)
16	17	11	MEDICATE	AFI (DGC/INTERSCOPE)
17	14	23	PANIC SWITCH	SILVERSN PICKUPS (DANGERBIRD)
18	18	8	MEET ME ON THE EQUINOX	DEATH CAB FOR CUTIE (CHOP SHOP/ATLANTIC)
19	20	18	1901	PHOENIX (LOYAUTE/GLASSNOTE)
20	22	2	NEW FANG	THEM CROOKED VULTURES (INTERSCOPE)
21	24	12	BACK AGAINST THE WALL	CAGE THE ELEPHANT (DSP/JIVE/JLG)
22	28	4	GREATEST GAINER JUST BREATHE	PEARL JAM (MONKEYWRENCH)
23	23	12	CRAWL BACK IN	DEAD BY SUNRISE (WARNER BROS.)
24	21	18	IGNORANCE	PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)
25	25	11	AGAIN	FYLEAF (A&M/OCTONE/INTERSCOPE)
26	29	3	SPACESHIP	PIDULE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)
27	27	7	EAST JESUS NOWHERE	GREEN DAY (REPRISE)
28	30	4	SNUFF	SLIPKNOT (ROADRUNNER/RRP)
29	26	14	HARD TO SEE	FIVE FINGER DEATH PUNCH (PROSPECT PARK)
30	31	12	INVINCIBLE	ADELITAS WAY (VIRGIN/CAPITOL)
31	33	8	MONSTER	SKILLER (ARDENT/NO/ATLANTIC)
32	32	11	FUGITIVE	DAVID GRAY (MERCER STREET/DOWNTOWN)
33	36	3	BROKEN, BEAT & SCARRED	METALLICA (WARNER BROS.)
34	34	5	SUBSTITUTION	SILVERSN PICKUPS (DANGERBIRD)
35	35	11	FOREVER IN YOUR HANDS	ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
36	40	3	WHO SAYS	JOHN MAYER (COLUMBIA)
37	44	3	CRASH	CAVD (REPRISE)
38	39	9	MAYBE	INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/UNIVERSAL MOTOWN)
39	43	3	STORM TO PASS	ATREYU (HOLLYWOOD)
40	45	3	HEY, SOUL SISTER	TRAIN (AWARE/COLUMBIA)
41	38	17	I'LL GO CRAZY IF I DON'T GO CRAZY TONIGHT	U2 (ISLAND/INTERSCOPE)
42	46	13	FIREFLIES	OWL CITY (UNIVERSAL REPUBLIC)
43	41	6	SLOW POISON	THE BRAVERY (ISLAND/IDJMG)
44	37	8	BLOOD ON MY HANDS	THE USED (REPRISE)
45	49	2	JUST SAY YES	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
46	NEW		CHASING PIRATES	NORAH JONES (BLUE NOTE/CAPITOL)
47	47	14	BY THE WAY	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
48	42	14	WHY I AM	DAVE MATTHEWS BAND (BAMA RAGS/RCA/RMG)
49	48	2	MESS OF ME	SWITCHFOOT (ATLANTIC)
50	NEW		EYESORE	JANUS (REAL/DJLG)

John Mayer ties Jack Johnson for most Triple A. No. 5 among male artists, as "Who Says" becomes his sixth chart-topper (3-1). On Rock Songs, the lead track from "Battle Studies" rises 40-36 with an audience of 2 million (up 19%).



MAYER

## ALTERNATIVE

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	#1 UPRISING	MUSE (HELIUM-3/WARNER BROS.)
2	2	12	(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU TO	WEezer (DGC/INTERSCOPE)
3	3	7	WHEELS	FOO FIGHTERS (ROSWELL/RCA/RMG)
4	4	21	SAVIOR	RISE AGAINST (DGC/INTERSCOPE)
5	7	5	KINGS AND QUEENS	30 SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
6	5	13	I WILL NOT BOW	BREAKING BENJAMIN (HOLLYWOOD)
7	8	10	BREAK	THREE DAYS GRACE (JIVE/JLG)
8	6	20	JARS	CHEVELLE (EPIC)
9	9	11	MEDICATE	AFI (DGC/INTERSCOPE)
10	11	8	MEET ME ON THE EQUINOX	DEATH CAB FOR CUTIE (CHOP SHOP/ATLANTIC)
11	15	14	BACK AGAINST THE WALL	CAGE THE ELEPHANT (DSP/JIVE/JLG)
12	13	35	PANIC SWITCH	SILVERSN PICKUPS (DANGERBIRD)
13	17	18	1901	PHOENIX (LOYAUTE/GLASSNOTE)
14	16	43	USE SOMEBODY	KINGS OF LEON (RCA/RMG)
15	12	16	THE FIXER	PEARL JAM (MONKEYWRENCH)
16	10	13	CHECK MY BRAIN	ALICE IN CHAINS (VIRGIN/CAPITOL)
17	14	18	IGNORANCE	PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)
18	19	8	IF YOU ONLY KNEW	SHINEDOWN (ATLANTIC)
19	25	2	GREATEST GAINER NEW FANG	THEM CROOKED VULTURES (INTERSCOPE)
20	18	25	NEW DIVIDE	LINIKIN PARK (MACHINE SHOP/WARNER BROS.)
21	23	7	EAST JESUS NOWHERE	GREEN DAY (REPRISE)
22	21	11	AGAIN	FYLEAF (A&M/OCTONE/INTERSCOPE)
23	22	8	SUBSTITUTION	SILVERSN PICKUPS (DANGERBIRD)
24	24	9	SLOW POISON	THE BRAVERY (ISLAND/IDJMG)
25	31	3	JUST BREATHE	PEARL JAM (MONKEYWRENCH)

## TRIPLE A

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	6	#1 WHO SAYS	JOHN MAYER (COLUMBIA)
2	1	17	FUGITIVE	DAVID GRAY (MERCER STREET/DOWNTOWN)
3	2	18	MAYBE	INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/UNIVERSAL MOTOWN)
4	4	12	HEY, SOUL SISTER	TRAIN (AWARE/COLUMBIA)
5	6	4	CHASING PIRATES	NORAH JONES (BLUE NOTE/CAPITOL)
6	11	5	WHEELS	FOO FIGHTERS (ROSWELL/RCA/RMG)
7	8	6	JUST SAY YES	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
8	7	21	FALLIN' FOR YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
9	5	17	WHY I AM	DAVE MATTHEWS BAND (BAMA RAGS/RCA/RMG)
10	10	11	DREAMS	BRANDI CARLISLE (COLUMBIA)
11	13	16	THE FIXER	PEARL JAM (MONKEYWRENCH)
12	12	40	USE SOMEBODY	KINGS OF LEON (RCA/RMG)
13	16	9	(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU TO	WEezer (DGC/INTERSCOPE)
14	17	6	MEET ME ON THE EQUINOX	DEATH CAB FOR CUTIE (CHOP SHOP/ATLANTIC)
15	9	20	I'LL GO CRAZY IF I DON'T GO CRAZY TONIGHT	U2 (ISLAND/INTERSCOPE)
16	14	12	SOMETHING BEAUTIFUL	NEEDTOBREATHE (ATLANTIC)
17	21	3	JUST BREATHE	PEARL JAM (MONKEYWRENCH)
18	15	12	BACKWARDS DOWN THE NUMBER LINE	PHISH (JEMP)
19	18	8	40 DOGS	BOB SCHNEIDER (SHOCKORAMA/KIRTLAND)
20	19	9	I AND LOVE AND YOU	THE AVETT BROTHERS (AMERICAN/COLUMBIA)

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	WEEKS AGO	TITLE	Artist	CERT.	PEAK POSITION
1	3	5	<b>#1</b> COWBOY CASANOVA M. BRIGHT (C. UNDERWOOD, M. ELIZONDO, B. JAMES)	Carrie Underwood MCA NASHVILLE	1	1
2	4	6	NEED YOU NOW P. WORLEY, L. ADY ANTEBELLUM (D. HAYWOOD, C. KELLEY, H. SCOTT, J. KEAR)	Lady Antebellum CAPITOL NASHVILLE	2	2
3	6	8	DO I J. STEVENS (L. BRYAN, C. KELLEY, D. HAYWOOD)	Luke Bryan CAPITOL NASHVILLE	3	3
4	1	1	TOES K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETTE, J. HOPKINS, S. MULLINS)	Zac Brown Band HOME GROWN/ATLANTIC/PICTURE	1	1
5	10	13	<b>GREATEST GAINER</b> CONSIDER ME GONE R. MCENTIRE, M. BRIGHT (S. DIAMOND, M. GREEN)	Reba STARSTRUCK/VALORY	5	5
6	2	2	WELCOME TO THE FUTURE F. ROGERS (B. PAISLEY, C. DUBOIS)	Brad Paisley ARISTA NASHVILLE	2	2
7	8	9	I'M ALIVE B. GANNON, K. CHESNEY (K. CHESNEY, D. DILLON, M. TAMBURINO)	Kenny Chesney With Dave Matthews BNA	7	7
8	5	3	ONLY YOU CAN LOVE ME THIS WAY D. HUFF, K. URBAN (S. MCGRAW, J. REID)	Keith Urban CAPITOL NASHVILLE	1	1
9	9	10	FIFTEEN N. CHAPMAN, T. SWIFT (T. SWIFT)	Taylor Swift BIG MACHINE	9	9
10	11	11	BONFIRE P. O'DONNELL, C. MORGAN (T. BODKIN, K. DENNEY, C. MORGAN, M. ROGERS)	Craig Morgan BNA	10	10
11	12	14	I WANNA MAKE YOU CLOSE YOUR EYES D. BEAVERS, D. BENTLEY (D. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE	11	11
12	13	15	RED LIGHT F. LIJDELL, M. WRUCKE (J. SINGLETON, M. PEIRCE, D. MATKOSKY)	David Nail MCA NASHVILLE	12	12
13	14	16	SOUTHERN VOICE B. GALLIMORE, J. MCGRAW, D. SMITH (T. DOUGLAS, B. DIPIERO)	Tim McGraw Curb	13	13
14	15	17	ALL I ASK FOR ANYMORE F. ROGERS (C. BEATHARD, T. JAMES)	Trace Adkins CAPITOL NASHVILLE	14	14
15	16	19	HISTORY IN THE MAKING F. ROGERS (D. RUCKER, F. ROGERS, C. MILLS)	Darius Rucker CAPITOL NASHVILLE	15	15
16	17	21	WHITE LIAR F. LIJDELL, M. WRUCKE (M. LAMBERT, N. HEMBY)	Miranda Lambert Columbia	16	16
17	21	26	<b>AIR POWER</b> THE TRUTH M. KNOX (B. JAMES, A. MONROE)	Jason Aldean BROKEN BOW	17	17
18	18	22	WHY D. HUFF, R. RASCAL FLATTS (A. SHAMBLIN, R. MATHES)	Rascal Flatts LYRIC STREET	18	18
19	19	20	I JUST CALL YOU MINE D. HUFF, M. MCBRIDE (J. CATES, T. LACY, D. MATKOSKY)	Martina McBride RCA	19	19
20	22	24	TWANG G. STRAIT, T. BROWN (J. LAUDERDALE, K. MARVEL, J. RITCHEY)	George Strait MCA NASHVILLE	20	20
21	23	23	EIGHT SECOND RIDE J. RITCHEY (J. OWEN, E. DURRANCE)	Jake Owen RCA	21	21
22	24	27	THAT'S HOW COUNTRY BOYS ROLL C. CHAMBERLAIN, B. CURRINGTON (B. CURRINGTON, D. DAVIDSON, B. JONES)	Billy Currington Mercury	22	22
23	26	28	WHY DON'T WE JUST DANCE F. ROGERS (J. BEAVERS, J. SINGLETON, D. BROWN)	Josh Turner MCA NASHVILLE	23	23
24	25	25	HURRY HOME D. GEHMAN (Z. WILLIAMS)	Jason Michael Carroll ARISTA NASHVILLE	24	24
25	33	39	CRYN' FOR ME (WAYMAN'S SONG) T. KEITH (T. KEITH)	Toby Keith SHOW DOG NASHVILLE	25	25



Improving by 5.1 million audience impressions (up 23%) in its 14th chart week, this song grabs Greatest Gainer honors with the heftiest increase inside the top 10 since Brad Paisley and Keith Urban's "Start a Band" added 6.9 million impressions on the Jan. 17 chart.



The third single and title track from Paisley's eighth studio album re-enters with 1.8 million impressions at 45 of the 126 stations monitored for the survey. Unsolicited album play first lifted the track onto the chart (No. 59) for one week in July.

THIS WEEK	LAST WEEK	WEEKS AGO	TITLE	Artist	CERT.	PEAK POSITION
26	27	29	TODAY M. WRIGHT, G. ALLAN (B. LONG, T. L. JAMES)	Gary Allan MCA NASHVILLE		26
27	28	30	OUTSIDE MY WINDOW S. BUXTON (S. BUXTON, V. SHAW, M. J. HUDSON, G. BURR)	Sarah Buxton LYRIC STREET		27
28	29	32	BEER ON THE TABLE M. KNOX (J. THOMPSON, K. JOHNSON, A. ZACK)	Josh Thompson Columbia		28
29	30	31	A LITTLE MORE COUNTRY THAN THAT C. CHAMBERLAIN (D. PODYTHRESS, R. L. FEEK, W. VARBLE)	Easton Corbin Mercury		29
30	31	33	DIDN'T YOU KNOW HOW MUCH I LOVED YOU C. LINDSEY (C. LINDSEY, A. MAYO, T. VERGES)	Kellie Pickler BNA		30
31	34	35	KEEP ON LOVIN' YOU D. HUFF (C. STAPLETON, T. WILLMDN)	Steel Magnolia BIG MACHINE		31
32	32	34	SARA SMILE D. HUFF (D. HALL, J. DATES)	Jimmy Wayne Featuring Daryl Hall & John Oates VALORY		32
33	36	42	BACKWOODS J. STOVER (M. MOORE, J. PAULIN, J. S. STOVER)	Justin Moore VALORY		33
34	35	36	LONG AFTER I'M GONE B. KENNY, C. STONE (W. K. ALPHIN, M. BEESON, R. SUPA)	Big Kenny LOVE EVERYBODY/LOTUS/BIGGER PICTURE		34
35	38	45	HILLBILLY BONE S. HENDRICKS (C. WISEMAN, L. LAIRD)	Blake Shelton Featuring Trace Adkins WARNER BROS./WRN		35
36	37	38	EVERYWHERE I GO P. VASSAR (P. VASSAR, J. STEELE)	Phil Vassar UNIVERSAL SOUTH		36
37	40	47	HELL ON THE HEART J. JOYCE (E. CHURCH, D. RUTAN, J. SPILLMAN)	Eric Church CAPITOL NASHVILLE		37
38	39	41	LOVE LIKE CRAZY D. JOHNSON (D. JOHNSON, T. JAMES)	Lee Brice Curb		38
39	42	40	19 AND CRAZY M. IRWIN, J. KEAR, K. OMUNSON (M. IRWIN, J. KEAR, K. D. SMUNSON, K. SHEPARD)	Bomshel Curb		39
40	41	48	GIMMIE THAT GIRL M. WRIGHT (R. AKINS, D. DAVIDSON, B. HAYSLIP)	Joe Nichols UNIVERSAL SOUTH		40
41	RE-ENTRY		AMERICAN SATURDAY NIGHT F. ROGERS (B. PAISLEY, A. GORLEY, K. LOVEFACE)	Brad Paisley ARISTA NASHVILLE		41
42	46	53	WHISTLIN' DIXIE M. WRIGHT, C. AUDRETCH, III (R. HOUSER, K. TRIBBLE)	Randy Houser UNIVERSAL SOUTH		42
43	44	44	LOVE LIVES ON D. BASON (M. HOPE, S. STEVENS, M. WEST)	Mallory Hope MCA NASHVILLE		43
44	43	43	STUCK B. GANNON (F. J. MYERS, B. MONTANA)	Ash Bowers STONE CREEK		43
45	47	50	THE CALL J. STROUD (M. KENNON, N. GORDON, J. CAMPBELL)	Matt Kennon BAMA/JAM STROUD/AVARIOUS		45
46	45	46	HOW FAR DO YOU WANNA GO? M. SERLETIC (M. SERLETIC, J. STEELE, D. MYRICK)	Gloriana EMBLEM/WARNER BROS./WRN		45
47	50	55	COUNTRY LIVIN' N. GOLDEN, D. GEORGE (S. J. WILLIAMS, D. GEORGE, T. OWENS)	Williams Riley GOLDEN NASHVILLE		47
48	49	54	CHASIN' GIRLS T. HEWITT, R. ATKINS (R. ATKINS, T. HEWITT, S. DEAN)	Rodney Atkins Curb		48
49	52	-	HIP TO MY HEART N. CHAPMAN (K. PERRY, R. PERRY, N. PERRY, B. BEAVERS)	The Band Perry REPUBLIC NASHVILLE		49
50	60	-	THERE IS A GOD T. BROWN (A. GORLEY, C. DUBOIS)	Lee Ann Womack MCA NASHVILLE		50

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS AGO	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	<b>#1</b> CARRIE UNDERWOOD MCA NASHVILLE 49923/SMN (13.98)	Play On	1	1
2	1	2	TAYLOR SWIFT BIG MACHINE 0200 (18.98)	Fearless	4	1
3	2	1	TIM MCGRAW CURB 79152 (18.98)	Southern Voice	1	1
4	3	3	ZAC BROWN BAND RCA/BIGGER PICTURE/HOME GROWN/ATLANTIC 516931/AG (13.98)	The Foundation	2	2
5	4	6	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum	1	1
6	6	5	MIRANDA LAMBERT COLUMBIA 46854/SMN (12.98)	Revolution	1	1
7	8	9	SOUNDTRACK WALT DISNEY 003101 (18.98)	Hannah Montana: The Movie	1	1
8	7	10	JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open	2	2
9	5	4	TOBY KEITH SHOW DOG NASHVILLE 027 (18.98)	American Ride	1	1
10	NEW		ALAN JACKSON DUBOIS 84847/ARISTA NASHVILLE 03934/WARNER BROS. 3839 (18.98)	Songs Of Love And Heartache	10	
11	13	16	<b>GREATEST GAINER</b> DARIUS RUCKER CAPITOL NASHVILLE 85506 (18.98)	Learn To Live	1	1
12	9	7	LUKE BRYAN CAPITOL NASHVILLE 65833 (18.98)	Doin' My Thing	2	2
13	11	15	TAYLOR SWIFT BIG MACHINE 079012 (18.98)	Taylor Swift	4	1
14	18	18	SUGARLAND MERCURY 013326/UMGN (13.98)	Gold And Green	12	12
15	16	13	REBA STARSTRUCK 100100/VALORY (18.98)	Keep On Loving You	1	1
16	12	14	BROOKS & DUNN ARISTA NASHVILLE 49922/SMN (13.98)	#1s... And Then Some	1	1
17	10	11	ROSANNE CASH MANHATTAN 98576/BMG (18.98)	The List	5	5
18	19	19	KEITH URBAN CAPITOL NASHVILLE 35751 (18.98)	Defying Gravity	1	1
19	14	12	GEORGE STRAIT MCA NASHVILLE 013173/UMGN (13.98)	Twang	1	1
20	17	17	CHRIS YOUNG RCA 22818/SMN (10.98)	The Man I Want To Be	6	6
21	21	23	KENNY CHESNEY BNA 49530/SMN (11.98)	Greatest Hits II	1	1
22	20	22	RASCAL FLATTS LYRIC STREET 002604 (18.98)	Unstoppable	1	1
23	22	25	SUGARLAND MERCURY 011273/UMGN (13.98)	Love On The Inside	2	1
24	23	21	RASCAL FLATTS LYRIC STREET 002714 (13.98)	Greatest Hits Volume 1	2	2
25	26	26	BRAD PAISLEY ARISTA NASHVILLE 47352/SMN (13.98)	American Saturday Night	1	1

THIS WEEK	LAST WEEK	WEEKS AGO	ARTIST	Title	CERT.	PEAK POSITION
26	25	20	VARIOUS ARTISTS EMI/UNIVERSAL 36293/SONY MUSIC (18.98)	NOW That's What I Call Country Vol. 2	4	4
27	15	-	JOE NICHOLS UNIVERSAL SOUTH 012989 (13.98)	Old Things New	15	15
28	34	38	<b>PACE SETTER</b> VARIOUS ARTISTS EMI/UNIVERSAL 36293/SONY MUSIC (18.98)	NOW That's What I Call A Country Christmas	28	28
29	24	8	LYLE LOVETT CURB/LOST HIGHWAY 013174/UMGN (13.98)	Natural Forces	8	8
30	28	28	BILLY CURRINGTON MERCURY 009550/UMGN (13.98)	Little Bit Of Everything	2	2
31	27	27	JUSTIN MOORE VALORY 0100 (10.98)	Justin Moore	3	3
32	29	30	JAMEY JOHNSON MERCURY 011237/UMGN (13.98)	That Lonesome Song		
33	33	33	KELLIE PICKLER 19/BNA 22811/SMN (11.98)	Kellie Pickler	1	1
34	30	29	SUGARLAND MERCURY 013191/UMGN (14.98 CD/DVD)	LIVE On The Inside	1	1
35	35	34	COLT FORD AVERAGE JOES 1001 (16.98)	Ride Through The Country	24	24
36	36	40	DIERKS BENTLEY CAPITOL NASHVILLE 02158 (18.98)	Feel That Fire	1	1
37	32	32	GLORIANA EMBLEM/PREMIERE/WARNER BROS. 519780/WRN (13.98)	Gloriana	2	2
38	39	37	ERIC CHURCH CAPITOL NASHVILLE 20810 (12.98)	Carolina	4	4
39	42	50	MARTINA MCBRIDE RCA 34190/SMN (17.98)	Shine	1	1
40	50	-	LORRIE MORGAN COUNTRY CROSSINGS 01004/RONNIE GILLEY (13.98)	A Moment In Time	40	40
41	43	52	JAKE OWEN RCA 31287/SMN (12.98)	Easy Does It	2	2
42	31	24	BOMSHEL CURB 78946 (18.98)	Fight Like A Girl	24	24
43	41	36	PATTY LOVELESS SAGUARO ROAD 24976 (17.98)	Mountain Soul II	19	19
44	44	43	RANDY HOUSER UNIVERSAL SOUTH 011699 (10.98)	Anything Goes	21	21
45	45	45	LOVE AND THEFT CAROLWOOD 002125/LYRIC STREET (11.98)	World Wide Open	10	10
46	40	35	TIM MCGRAW CURB 79118 (11.98)	Greatest Hits 3	1	1
47	46	48	KENNY CHESNEY BLUE CHAIR/BNA 34553/SMN (18.98)	Lucky Old Sun	1	1
48	49	47	BIG & RICH WARNER BROS. 519706/WRN (18.98)	Greatest Hits	27	27
49	53	54	COLT FORD AVERAGE JOES 212 EX (13.98 CD/DVD)	Country Is As Country Does	41	41
50	54	55	DAVID NAIL MCA NASHVILLE 011003/UMGN (10.98)	I'm About To Come Alive	19	19

TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS AGO	ARTIST	Title	CERT.	PEAK POSITION
1	1	6	<b>#1</b> PATTY LOVELESS SAGUARO ROAD 24976	Mountain Soul II		
2	2	38	STEVE MARTIN 40 SHARE 610647/ROUNDER	The Crow: New Songs For The Five-String Banjo		
3	3	9	THE ISAACS GATHER MUSIC GROUP 46014	The Isaacs... Naturally: An Almost A Cappella Collection		
4	5	3	SAM BUSH SUGAR HILL 4055 WELK	Circles Around Me		
5	9	5	STEEP COUNTRY RANGERS REBEL 1834	Deep In The Shade		
6	10	59	OLD CROW MEDICINE SHOW NETTWERK 30012*	Tennessee Pusher		
7	8	54	STEVE IVEY IMI/MADACY SPECIAL PRODUCTS 53859/MADACY	Ultimate Bluegrass		
8	4	2	THE DEL MCCOURY BAND MCCOURY 0014	Family Circle		
9	7	8	RICKY SKAGGS SKAGGS FAMILY 901009	Solo: Songs My Dad Loved		
10	RE-ENTRY		LOUDON WAINWRIGHT III 2ND STORY SOUND 001	High Wide & Handsome: The Charlie Poole Project		

### BETWEEN THE BULLETS

## CARRIE'S FAST RIDE

As her new album hits Billboard's retail charts (see *Over the Counter*, page 33), Carrie Underwood makes her fastest rise to the summit on Hot Country Songs with her eighth No. 1, the most by any solo female this decade. Up 3.4 million impressions in its 10th chart week, "Cowboy Casanova" also posts the fastest No. 1 run since June, when Brad Paisley's "Then" needed 10 weeks to reach the top. Among solo females in the Nielsen BDS era (since January 1990), Underwood is second to Faith Hill and Reba McEntire, who have nine apiece, while Shania Twain has seven, Jo Dee Messina six and Martina McBride five.

—Wade Jensen

HOT COUNTRY SONGS: 126 country stations are electronically monitored by Nielsen Broadcast Data Systems. 24 hours a day, 7 days a week. Airplay awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both directions and audience. TOP COUNTRY ALBUMS: See Charts Legend for rules and explanations. All charts © 2009 Nielsen Business Media, Inc. All rights reserved.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	3	<b>#1</b> MICHAEL JACKSON	2 WEEKS: MICHAEL JACKSON'S THIS IS IT (SOUNDTRACK) (MLL/EPIC/COLUMBIA)
2	2	9	JAY-Z	THE BLUEPRINT 3 (ROC NATION) 520856*/AG ⊕
3	NEW		<b>HOT SHOT DEBUT</b> AMERIE	IN LOVE & WAR FEAT. FEENEZ RISING/DEF JAM 013225/DJMG
4	NEW		RYAN LESLIE	TRANSITION NEXT SELECTION CASABLANCA/UNIVERSAL MOTOWN 013447/LMRG
5	8	10	<b>GG</b> TREY SONOZ	READY SONG BOOK/ATLANTIC 518794/AG
6	4	6	BEBE & CECE WINANS	STILL B&C 31105/MALACO
7	0	1	DRAKE	SO FAR SO GOOD (EP) (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) 013456/LMRG
8	6	10	WHITNEY HOUSTON	I LOOK TO YOU ARISTA 10033/RMG
9	9	18	MAXWELL	BLACKSUMMERS NIGHT COLUMBIA 89142/SONY MUSIC ⊕
10	12	22	THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE 012887*/IGA
11	13	7	MARIAH CAREY	MEMPHIS OF AN IMPERFECT ANGEL ISLAND 013226/DJMG
12	11	4	MARIO	D.N.A. J 49657/RMG
13	5	2	TRIPLE C'S	CUSTOM CARS & CYCLES MAYBACH/DEF JAM 013568/DJMG
14	3	2	BRIAN MCKNIGHT	EVOLUTION OF A MAN HARD WORK 5122/E1 ⊕
15	14	14	K'JON	I GET AROUND UP&UP/UNIVERSAL REPUBLIC 013162/LMRG
16	7	2	TECH N9NE	K.O.D. STRANGE 64/RBC
17	16	8	LIL' BOOSIE	SUPERBAD: THE RETURN OF BOOSIE BAD AZZ TRILLA/ASYLUM 519781/WARNER BROS.
18	18	25	EMINEM	RELAPSE WEB/SHADY/AFTERMATH/INTERSCOPE 012863*/AGA
19	15	27	CHRISSETTE MICHELE	EPIPHANY DEF JAM 012797/DJMG ⊕
20	24	9	RAEKwon	ONLY BUILT 4 CUBAN LINC... PT. II ICE H2O 68794
21	25		VARIOUS ARTISTS	SILENT SOUL MUSIC... AN ALL STAR TRIBUTE TO MAZ FEATURING FRANKIE BEVERLY BRANTNER E18
22	22	8	KID CUDI	MAN ON THE MOON: THE END OF DAY DREAM (CD/DVD) (UNIVERSAL MOTOWN) 013189/LMRG ⊕
23	23	15	FABOLOUS	LOS'PS WAY (SOUNDTRACK) DESERT STORM/DEF JAM 013008*/LMRG ⊕
24	26	52	BEYONCE	I AM... SASHA FRENCH MUSIC WORLD/COLUMBIA 19492/SONY MUSIC 2
25	17		LETOYA	LADY LOVE CAPITOL 97259
26	32	19	JEREMIH	JEREMIH MICK SCHULTZ/DEF JAM 013095*/DJMG
27	30	4	CHARLIE WILSON	UNCLE CHARLIE P MUSIC/JIVE 23389/JLG
28	20	4	KEVON EDMONDS	WHO KNEW MAKE 07961
29	29	6	GHOSTFACE KILLAH	GHOSTFACE: WIZARD OF POETRY IN EMERALD CITY DEF JAM 013395*/DJMG
30	33	10	PITBULL	REBELLIION MR. 305/POLO GROUNDS/J 51991/RMG
31	31	8	NEW BOYZ	SKAWNY BEANZ AND A MIC SHOTTY/ASYLUM 520425/WARNER BROS.
32	34	55	MARY MARY	THE SOUND MY BLOCK/COLUMBIA 28087*/SONY MUSIC ⊕
33	27	12	LEDISI	TURN ME LOOSE VERVE FORECAST 012677/VG ⊕
34	38	75	LIL WAYNE	THA CARTER II (CASH MONEY/UNIVERSAL MOTOWN) 011977*/LMRG 3
35	19	2	Z-RO	COCAINE J PRINCE 522426/RAP-A-LOT 4 LIFE
36	28	6	MACK 10	SOFT WHITE HOO-BANGIN' 082509
37	35	34	KERI HILSON	IN A PERFECT WORLD... M03LEY/ZONE 4/INTERSCOPE 012000/AGA
38	23		JOSS STONE	COLOUR ME FREE! VIRGIN 67059 EX/CAPITOL
39			JACKSON 5	ULTIMATE CHRISTMAS COLLECTION MOTOWN 013448/LME
40	37	35	THE-DREAM	LOVE VS MONEY RADIO KILLA/DEF JAM 012579*/DJMG
41			THE WHISPERS	THANKFUL KINGDOM 11081
42	39	47	ANTHONY HAMILTON	THE POINT OF IT ALL MISTERS MUSIC/SO DEF 23387/JLG
43	41	30	RICK ROSS	DEEPER THAN RAY MAYBACH/SLIP-N-SLIDE/DEF JAM 012772*/DJMG ⊕
44	42	6	PLAYAZ CIRCLE	FLIGHT 360: THE TAKEOFF DTP/DEF JAM 012679*/DJMG
45	63		YOUNG JEEZY	THE RECESSION CTE/DEF JAM 011536*/DJMG
46	22		PLEASURE P	THE INTRODUCTION OF MARCUS COOPER ATLANTIC 516393/AG ⊕
47	45	19	VARIOUS ARTISTS	NOW 31 (EMI/UNIVERSAL/ZOMBA 28617/SONY MUSIC)
48	47	6	SOUNDTRACK	MORE THAN A GAME HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE 013332/AGA
49	59	17	JOE	SIGNATURE 563 00005/KEDAR
50	56	10	IMPROMPTU	IT IS WHAT IT IS JCS 91209/ORPHEUS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	3	6	<b>#1 GREATEST GAINER</b> EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS (ROC NATION)
2			FOREVER	DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
3	1		WASTED	GUCCI MANE FEAT. PLIES OR DJ DA JUICEMAN (MIZAY/ICEY/WARNER BROS.)
4	5	5	PAPERS	USHER (LAFACE/JLG)
5	4	12	REGRET	LETOYA FEAT. LUDACRIS (CAPITOL)
6	6	10	I INVENTED SEX	TREY SONOZ FEAT. DRAKE (SONG BOOK/ATLANTIC)
7	14	7	MONEY TO BLOW	BIRDMAN FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN)
8	15		NUMBER ONE	R. KELLY FEAT. KERI HILSON (JIVE/JLG)
9	18		UNDER	PLEASURE P (ATLANTIC)
10	12	6	I CAN TRANSFORM YA	CHRIS BROWN FEAT. LIL WAYNE & SWIZZ BEATZ (JIVE/JLG)
11			RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
12	15	0	BABY BY ME	50 CENT FEAT. NE-YO (SHADY/AFTERMATH/INTERSCOPE)
13	10	23	BREAK UP	MARIO FEAT. GUCCI MANE & SEAN GARRETT (J/RMG)
14		24	PRETTY WINGS	MAXWELL (COLUMBIA)
15	17	7	BAD HABITS	MAXWELL (COLUMBIA)
16	13	19	SUCCESSFUL	DRAKE FEAT. TREY SONOZ & LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
17	22	7	EVERYTHING, EVERYDAY, EVERYWHERE	FABOLOUS FEAT. KERI HILSON (DESERT STORM/DEF JAM/DJMG)
18	23	4	I GET IT IN	OMARION FEAT. GUCCI MANE (STARWORLD/MUSICWORKS/T.U.G./CAPITOL)
19			IT KILLS ME	MELANIE Fiona (SRC/UNIVERSAL MOTOWN)
20			5 STAR CHICK	YO GOTTI (POLO GROUNDS/J/RMG)
21			DOESN'T MEAN ANYTHING	ALICIA KEYS (MBK/J/RMG)
22			I'M GOOD	CLIPSE FEAT. PHARRELL WILLIAMS (RE UP/COLUMBIA)
23			THINKIN' ABOUT YOU	MARIO (J/RMG)
24	35	2	SPOTLIGHT	GUCCI MANE FEAT. USHER (MIZAY/ASYLUM/WARNER BROS.)
25	28		I LOOK GOOD	CHARLIE BOY (DIRTY 3RD/JIVE/BATTERY)
26	31	3	GANGSTA LUV	SNOOP DOGG FEAT. THE-DREAM (DOGGYSTYLE/PRIORITY/CAPITOL)
27			FRESH	6 TRE G (MOONSTONE/JIVE/BATTERY)
28			GOTTA GET IT	JUVENILE (UTP/E1/ATLANTIC)
29	25	11	DROP IT LOW	ESTER DEAN FEAT. CHRIS BROWN (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
30	38	2	TIE ME DOWN	NEW BOYZ FEAT. RAY J (SHOTTY/ASYLUM/WARNER BROS.)
31	33		VIDEO PHONE	BEYONCE (MUSIC WORLD/COLUMBIA)
32	27	12	SWEAT IT OUT	THE-DREAM (RADIO KILLA/DEF JAM/DJMG)
33	NEW		RUSSIAN ROULETTE	RIHANNA (SRP/DEF JAM/DJMG)
34	30	7	BODY	MARQUEE HOUSTON (MUSICWORKS/T.U.G.)
35			I'M GOING IN	DRAKE FEAT. LIL WAYNE & YOUNG JEEZY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
36	NEW		SAY AAH	TREY SONOZ (SONG BOOK/ATLANTIC)
37			LOL :-)	TREY SONOZ FEAT. GUCCI MANE & SOULJA BOY TELLEM (SONG BOOK/ATLANTIC)
38	39	3	HEADBOARD	HURRICANE CHRIS FEAT. MARIO + PLIES (POLO GROUNDS/J/RMG)
39			THIS IS IT	MICHAEL JACKSON FEAT. THE JACKSONS (MLL/EPIC/COLUMBIA)
40	37	3	SO GOOD	DAY26 (BAD BOY/ATLANTIC)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	13	<b>#1</b> WHATCHA SAY	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
2	4	8	SWEET DREAMS	BEYONCE (MUSIC WORLD/COLUMBIA)
3		19	DOWN	JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
4		15	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
5			FOREVER	DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
6	7	7	<b>GREATEST GAINER</b> EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS (ROC NATION)
7			PAPARAZZI	LADY GAGA (STREAMLINE/KONLIVE/CHEERYTREE/INTERSCOPE)
8	6	17	BREAK UP	MARIO FEAT. GUCCI MANE & SEAN GARRETT (J/RMG)
9			SEXY CHICK	DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)
10			THROW IT IN THE BAG	FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/DJMG)
11			MEET ME HALFWAY	THE BLACK EYED PEAS (INTERSCOPE)
12	11	5	I CAN TRANSFORM YA	CHRIS BROWN FEAT. LIL WAYNE & SWIZZ BEATZ (JIVE/JLG)
13			IMMA STAR (EVERYWHERE WE ARE)	JEREMIH (MICK SCHULTZ/DEF JAM/DJMG)
14	14	20	OBSESSED	MARIAH CAREY (ISLAND/DJMG)
15	12	19	BE ON YOU	FLO RIDA FEAT. NE-YO (P0E BOY/ATLANTIC)
16		5	REPLAY	IYAZ (TIME S MONEY/BELUGA HEIGHTS/REPRISE/WARNER BROS.)
17	20	4	GANGSTA LUV	SNOOP DOGG FEAT. THE-DREAM (DOGGYSTYLE/PRIORITY/CAPITOL)
18	19		TIE ME DOWN	NEW BOYZ FEAT. RAY J (SHOTTY/ASYLUM/WARNER BROS.)
19	21		ONE TIME	JUSTIN BIEBER (ISLAND/DJMG)
20	17	27	BEST I EVER HAD	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
21			BABY BY ME	50 CENT FEAT. NE-YO (SHADY/AFTERMATH/INTERSCOPE)
22	28	3	RUSSIAN ROULETTE	RIHANNA (SRP/DEF JAM/DJMG)
23			PAPERS	USHER (LAFACE/JLG)
24	26	9	WASTED	GUCCI MANE FEAT. PLIES OR DJ DA JUICEMAN (MIZAY/ICEY/WARNER BROS.)
25	31		DO YOU REMEMBER	JAY SEAN FEAT. SEAN PAUL & LIL JON (CASH MONEY/UNIVERSAL REPUBLIC)
26	23	17	SUCCESSFUL	DRAKE FEAT. TREY SONOZ & LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
27		5	EVERYTHING, EVERYDAY, EVERYWHERE	FABOLOUS FEAT. KERI HILSON (DESERT STORM/DEF JAM/DJMG)
28	34	3	SHUT IT DOWN	PITBULL FEAT. AKON (MR. 305/POLO GROUNDS/J/RMG)
29	25	11	DROP IT LOW	ESTER DEAN FEAT. CHRIS BROWN (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
30	31	6	PARTY IN THE U.S.A.	MILEY CYRUS (HOLLYWOOD)
31	33		3	BRITNEY SPEARS (JIVE/JLG)
32	40	2	MONEY TO BLOW	BIRDMAN FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN)
33	NEW		SPOTLIGHT	GUCCI MANE FEAT. USHER (MIZAY/ASYLUM/WARNER BROS.)
34	39		I'M GOING IN	DRAKE FEAT. LIL WAYNE & YOUNG JEEZY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
35	36		OH YEAH	JAICKO FEAT. SNOOP DOGG (CAPITOL)
36	38		GOOD MORNING	CHAMILLIONAIRE (CHAMILLITARY/UNIVERSAL REPUBLIC)
37	35	9	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
38	NEW		BAD ROMANCE	LADY GAGA (STREAMLINE/KONLIVE/CHEERYTREE/INTERSCOPE)
39	29	7	DOESN'T MEAN ANYTHING	ALICIA KEYS (MBK/J/RMG)
40	NEW		TIK TOK	KESHA (KASZ MONEY/RCA/RMG)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	21	<b>#1</b> BAD HABITS	MAXWELL (COLUMBIA)
2	2	28	PRETTY WINGS	MAXWELL (COLUMBIA)
3	3	25	CAN'T LIVE WITHOUT YOU	CHARLIE WILSON (P MUSIC/JIVE/JLG)
4	5	8	DOESN'T MEAN ANYTHING	ALICIA KEYS (MBK/J/RMG)
5		26	CLOSE TO YOU	BEBE & CECE WINANS (B&C/MALACO)
6			WHAT I'VE BEEN WAITING FOR	BRIAN MCKNIGHT (HARD WORK/E1)
7			MILLION DOLLAR BILL	WHITNEY HOUSTON (ARISTA/RMG)
8	7	38	ON THE OCEAN	KJON (UP&UP/DEH TYME/UNIVERSAL REPUBLIC)
9			THIS IS IT	MICHAEL JACKSON FEAT. THE JACKSONS (MLL/EPIC/COLUMBIA)
10	8	35	GOD IN ME	MARY MARY FEAT. KIERRA "KIKI" SHEARD (MY BLOCK/COLUMBIA)
11	15	5	PAPERS	USHER (LAFACE/JLG)
12	10	25	BLAME IT ON ME	CHRISSETTE MICHELE (DEF JAM/DJMG)
13	11	33	THE POINT OF IT ALL	ANTHONY HAMILTON (MISTERS MUSIC/JIVE/JLG)
14	17	7	YESTERDAY	TONI BRAXTON FEAT. TREY SONOZ (ATLANTIC)
15	13	16	I LOOK TO YOU	WHITNEY HOUSTON (ARISTA/RMG)
16	16	13	OH	KEVON EDMONDS (MAKE)
17	18	18	GOIN' THRU CHANGES	LEDISI (VERVE FORECAST/VERVE)
18	23	4	RELIGIOUS	R. KELLY (JIVE/JLG)
19	26	2	<b>GREATEST GAINER</b> AIN'T LEAVIN WITHOUT YOU	JAHEIM (DIVINE MILL/ATLANTIC)
20	19		DON'T STAY	LAURA IZIBOR (ATLANTIC)
21			I WANT TO KNOW WHAT LOVE IS	MARIAH CAREY (ISLAND/DJMG)
22	22	15	THIS TIME	KJON FEAT. LEE ENGLAND JR. & AUGUSTINE ALVAREZ (UP&UP/UNIVERSAL REPUBLIC)
23			MY CHILD	ALL-4-ONE (PEAK/CMG)
24	27	6	IT KILLS ME	MELANIE Fiona (SRC/UNIVERSAL MOTOWN)
25			DON'T MAKE 'EM LIKE U NO MORE	RUBEN STUDDARD (19/HICKORY/RED)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	2	9	<b>#1 GREATEST GAINER</b> EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS (ROC NATION)
2	1	11	FOREVER	DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
3	3	16	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
4	4	15	WASTED	GUCCI MANE FEAT. PLIES OR DJ DA JUICEMAN (MIZAY/ICEY/WARNER BROS.)
5	5	22	THROW IT IN THE BAG	FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/DJMG)
6	7		BABY BY ME	50 CENT FEAT. NE-YO (SHADY/AFTERMATH/INTERSCOPE)
7			MONEY TO BLOW	BIRDMAN FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN)
8			SUCCESSFUL	DRAKE FEAT. TREY SONOZ & LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
9			GANGSTA LUV	SNOOP DOGG FEAT. THE-DREAM (DOGGYSTYLE/PRIORITY/CAPITOL)
10		8	EVERYTHING, EVERYDAY, EVERYWHERE	FABOLOUS FEAT. KERI HILSON (DESERT STORM/DEF JAM/DJMG)
11		29	BEST I EVER HAD	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
12	21	3	SPOTLIGHT	GUCCI MANE FEAT. USHER (MIZAY/ASYLUM/WARNER BROS.)
13	15		I'M GOING IN	DRAKE FEAT. LIL WAYNE & YOUNG JEEZY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
14	16		TIE ME DOWN	NEW BOYZ FEAT. RAY J (SHOTTY/ASYLUM/WARNER BROS.)
15	17	21	HOTEL ROOM SERVICE	PITBULL (MR. 305/POLO GROUNDS/J/RMG)
16	18		BE ON YOU	FLO RIDA FEAT. NE-YO (P0E BOY/ATLANTIC)
17	19	10	I LOOK GOOD	CHARLIE BOY (DIRTY 3RD/JIVE/BATTERY)
18	14	30	ICE CREAM PAINT JOB	DORROUGH (GENIUS/E1)
19	17	16	5 STAR CHICK	YO GOTTI (POLO GROUNDS/J/RMG)
20	22	4	FRESH	6 TRE G (MOONSTONE/JIVE/BATTERY)
21	18	11	I'M GOOD	CLIPSE FEAT. PHARRELL WILLIAMS (RE UP/COLUMBIA)
22	23	2	WE BE STEADY MOBBIN'	LIL WAYNE FEAT. GUCCI MANE (NOT LISTED)
23			GOTTA GET IT	JUVENILE (UTP/E1/ATLANTIC)
24			I GET CRAZY	NICKI MINAJ FEAT. LIL WAYNE (YOUNG MONEY)
25	NEW		SHUT IT DOWN	PITBULL FEAT. AKON (MR. 305/POLO GROUNDS/J/RMG)

### BETWEEN THE BULLETS AMERIE, RYAN LESLIE START HIGH



Amerie returns from a four-year hiatus as “In Love & War” debuts at No. 3 on Top R&B/Hip-Hop Albums, marking her third consecutive top three entry. While able to maintain her streak on this chart, Amerie’s top 10 run on the Billboard 200 ends as “Love” bows at No. 46 with 13,000 sold. Previous releases “All I Have” (2002) and “Touch” (2005) debuted in the top 10 with 89,000 and 124,000 copies sold, respectively. “Love” is on its third single, “Pretty Brown,” which dips 78-88 on Hot R&B/Hip-Hop Songs.

Ryan Leslie makes a quicker return between albums as his second set, “Transition,” enters at No. 4 on Top R&B/Hip-Hop Albums and No. 50 on the Billboard 200. With 24,000 copies sold, his self-titled debut opened at Nos. 9 and 35, respectively, in February.

—Raphael George

Alicia Keys now has more No. 1s on Mainstream R&B/Hip-Hop than any other female artist, as Jay-Z’s “Empire State of Mind,” on which she guests, rises 3-1 and becomes her sixth. Tied for second place, with five No. 1s apiece, are Beyoncé, Mariah Carey, Keyshia Cole and Monica.

TOP R&B/HIP-HOP ALBUMS: See Charts Legend for rules and explanations. 64 ADULT R&B stations are electronically monitored 24 hours a day, 7 days a week. HOT RAP SONGS: Reflects the top rap titles at Mainstream R&B/Hip-Hop and Rhythmic radio. See Charts Legend for rules and explanations. All charts © 2009, Nielsen Business Media, Inc. and Nielsen SoundScan.



HOT DANCE CLUB SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST IMPRINT / PROMOTION LABEL. Top entry: DID YOU SEE ME COMING? by PET SHOP BOYS.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST IMPRINT / PROMOTION LABEL. Top entry: LOSING MY MIND by ALI KING.

TOP DANCE/ELECTRONIC ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT & NUMBER / DISTRIBUTING LABEL. Top entry: OWL CITY.

HOT DANCE AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST IMPRINT / PROMOTION LABEL. Top entry: I WILL BE HERE by TIESTO & SNEAKY SOUND SYSTEM.

TOP TRADITIONAL JAZZ ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT & NUMBER / DISTRIBUTING LABEL. Top entry: MICHAEL BUBLE.

TOP TRADITIONAL CLASSICAL ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT & NUMBER / DISTRIBUTING LABEL. Top entry: CECILIA BARTOLI.

TOP CONTEMPORARY JAZZ ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT & NUMBER / DISTRIBUTING LABEL. Top entry: CHRIS BOTTI.

TOP CLASSICAL CROSSOVER ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT & NUMBER / DISTRIBUTING LABEL. Top entry: ANDREA BOCELLI.

SMOOTH JAZZ SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST IMPRINT / PROMOTION LABEL. Top entry: BRIGHT by PETER WHITE.

TOP WORLD ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT & NUMBER / DISTRIBUTING LABEL. Top entry: RODRIGO Y GABRIELA.

HOT LATIN SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST. Top entry: 1. LOOKING FOR PARADISE by Alejandro Sanz featuring Alicia Keys.

Alejandro Sanz earns his fourth consecutive No. 1 on Hot Latin Songs (15.6 million listener impressions) as "Looking for Paradise" rises 2-1. He is only the sixth artist to have that many consecutive chart-toppers and the first since Ricky Martin had four straight No. 1s in 2000-03.



TOP LATIN ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE. Top entry: 1. EDNITA NAZARIO, SOY SONY MUSIC LATIN 55934.

Marco Antonio Solís notches his 13th top five debut on Top Latin Albums as his latest set, "Mas de Marco Antonio Solís," bows at No. 3 (selling slightly less than 3,000 copies). He now has the most top five debuts in the chart's 16-year history; Luis Miguel and Los Temerarios each have 12.



REGIONAL MEXICAN ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE. Top entry: 1. MARCO ANTONIO SOLIS, MAS DE MARCO ANTONIO SOLIS FONOVISA 354216/UMLE.

TROPICAL ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE. Top entry: 1. AVENTURA, THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN.

LATIN POP ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE. Top entry: 1. EDNITA NAZARIO, SOY SONY MUSIC LATIN 55934.

LATIN RHYTHM ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE. Top entry: 1. WISIN & YANDEL, LA REVOLUCION WY/MACHETE 012967/UMLE.

BETWEEN THE BULLETS

TITO'S TOP 20 THREESOME



"Mi Cama Huele A Ti" by Tito "El Bambino" claims a fifth week at the summit (2-1) on Latin Rhythm Airplay (viewable at billboard.biz/charts) with 2.7 million audience impressions, up 13%, while "El Amor," in its 39th week, rises 16-15 with 1.2 million, up 5%. His latest single, "Feliz Navidad," from the revamped "El Patrón: La Victoria," debuts at No. 20 with 1 million, up 438%. The last act to post three top 20 titles as a lead artist was Wisin & Yandel in the June 21, 2008, issue. —Rauly Ramirez

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

JAPAN BILLBOARD JAPAN HOT 100. Chart listing top 10 singles including KYUU JOU SHOW!! and ICHYO.

UNITED KINGDOM SINGLES. Chart listing top 10 singles including EVERYBODY IN LOVE and FIGHT FOR THIS LOVE.

GERMANY SINGLES. Chart listing top 10 singles including PFLASTER and SEXY CHICK.

EUROPEAN HOT 100 SINGLES. Chart listing top 20 singles across Europe including EVERYBODY IN LOVE and I GOTTA FEELING.

EURO DIGITAL SONGS. Chart listing top 15 digital songs including EVERYBODY IN LOVE and MEET ME HALFWAY.

FRANCE SINGLES. Chart listing top 10 singles including J'AIME RAIS TELLEMENT and LADY MELODY.

CANADA BILLBOARD CANADIAN HOT 100. Chart listing top 10 singles including TIK TOK and SEXY CHICK.

AUSTRALIA SINGLES. Chart listing top 10 singles including TIK TOK and MEET ME HALFWAY.

EURO DIGITAL SONGS SPOTLIGHT UK. Chart listing top 10 digital songs in the UK including EVERYBODY IN LOVE.

EUROPEAN ALBUMS. Chart listing top 15 albums including MICHAEL JACKSON'S THIS IS IT and BON JOVI.

ITALY DIGITAL SONGS. Chart listing top 10 digital songs including TI VORREI SOLLEVARRE and I GOTTA FEELING.

SPAIN SINGLES. Chart listing top 10 singles including QUE NADIE and I GOTTA FEELING.

BRAZIL ALBUMS. Chart listing top 10 albums including VARIOUS ARTISTS and MICHAEL JACKSON'S THIS IS IT.

The British vocal quartet JLS is No. 1 on the U.K. Singles chart for the second time this year with "Everybody in Love."

EUROPEAN AIRPLAY. Chart listing top 15 airplay songs including I GOTTA FEELING and SEXY CHICK.

SWEDEN SINGLES. Chart listing top 5 singles including VIVA LA VIDA and I GOTTA FEELING.

IRELAND SINGLES. Chart listing top 5 singles including FIGHT FOR THIS LOVE and EVERYBODY IN LOVE.

NEW ZEALAND SINGLES. Chart listing top 5 singles including TIK TOK and WHATCHA SAY.

FLANDERS SINGLES. Chart listing top 5 singles including MAMAME! and PAPARAZZI.

Hits of the World is compiled at Billboard/London. RE: Enter EUROPEAN ALBUMS. Compiled from the national singles and album sales charts, respectively, of 19 European countries. EUROPEAN AIRPLAY: Compiled from 18 European countries as monitored and tabulated by Nielsen Music Control.





Virgin Mobile senior director of brand marketing **Ron Faris** (center) tells Clorox senior group manager of PR/sponsorships **Drew McGowan** (left) and 4fini director of tour sponsorships/marketing **Sarah Baer** that his department's budget is underfunded so they can be "scrappy."



Billboard editorial director **Bill Werde** (right) with AEG Live CEO **Randy Phillips** and his top arena award for London's O2.



From left: Cut Merch president **Steve Gerstman**, Greenlight marketing and media president **Dominic Sandifer** and Roadrunner Records VP of touring/artist development **Harlan Frey** talk new models.

## 2009 BILLBOARD TOURING CONFERENCE AND AWARDS

The sixth annual Billboard Touring Conference and Awards, the premiere gathering for the concert industry, took place Nov. 4-5 at the Roosevelt Hotel in New York. The two-day event featured panels, discussions, networking opportunities and an awards reception that targeted promoters, agents, managers, venues, sponsors and production professionals. The conference put up record attendance numbers this year, drawing registrants from all segments of the industry for discussions on the most critical issues facing the live entertainment business. The 2009 Billboard Touring Awards are based on worldwide data reported to Billboard Boxscore for the period of Oct. 1, 2008, through Sept. 30, 2009. Madonna's Sticky & Sweet tour was the big winner, taking home honors for top tour and top draw; Madonna's manager Guy Oseary won the top manager award. Other winners include Kenny Chesney's Sun City Carnival tour (which was the sixth straight time that Chesney won for top package), Il Divo (the breakthrough award) and U2 (top boxscore for the band's shows at Croke Park in Dublin last July). Vans Warped tour founder Kevin Lyman received the Humanitarian Award, and Ozzy Osbourne was named Legend of Live. The event was sponsored by Eventful, Ticketmaster, Verizon Arena, Ford Center, Mozes, Pioneer Coach, Wells Fargo Theatre and Time Warner Cable Arena, among others. PHOTOS: COURTESY OF LUIS GARZA/JOWDY PHOTOGRAPHY

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Live Nation COO of global touring **Gerry Barad** accepted awards for Madonna's Sticky & Sweet tour (top tour and top draw) and U2 at Dublin's Croke Park (top boxscore).



Billboard executive director of content and programming for touring and live entertainment **Ray Waddell** (far left) moderates the keynote Q&A on Michael Jackson's "This Is It" saga with (from left) AEG Live CEO **Randy Phillips** and AEG Live/Concerts West co-CEOs **John Meglen** and **Paul Gongaware**.



The opening reception of the Billboard Touring Conference, sponsored by Ticketmaster, rocks.



More than 200,000 votes were cast for the Eventful Fans' Choice Award, with the Jonas Brothers taking home the prize. From left: Jonas Brothers booking agent **Brian Manning** of Creative Artists Agency, CAA managing partner/head of music **Rob Light** and Eventful CEO **Jordan Glazier**.



Taking on the issue of artist development are (from left) MSG Entertainment/Fuse VP of concerts/marketing and integration **Liana Farnham**, Creative Artists Agency agent **Brian Manning**, William Morris Endeavor Entertainment agent **Rob Beckham**, C3 Presents partner **Charles Attal**, Bowery Presents partner **Jim Glancy**, Cornerstone co-founder **Jon Cohen** and Headquarters Media/Live Nation talent buyer **Harvey Leeds**.

### INSIDE TRACK

#### PANIC PLANS NEW ALBUM

A relatively light year of touring for Widespread Panic has let the band concentrate on a new album to follow up the 2008 "Free Somehow."

Bassist Dave Schools reports that the group "convened at our home studio in Athens, Ga.," this year, returning to producer John Keane for the first time since the 2003 "Ball" to work on fresh material. "We committed about six or seven ideas to tape, as the whole band, to start working on it, and I know there are a lot more in the hopper," Schools says. "They're not songs yet. Some have shown up as worked-out instrumentals and melodies. Words haven't found their way in yet. The stage we're at now is developing those things."

The band plans to return to the studio in January to continue working the ideas into songs, and Schools predicts that an album could be out "some time before summertime, maybe late spring." Meanwhile, he expects the group to refine those ideas a bit while it's on the road this fall.

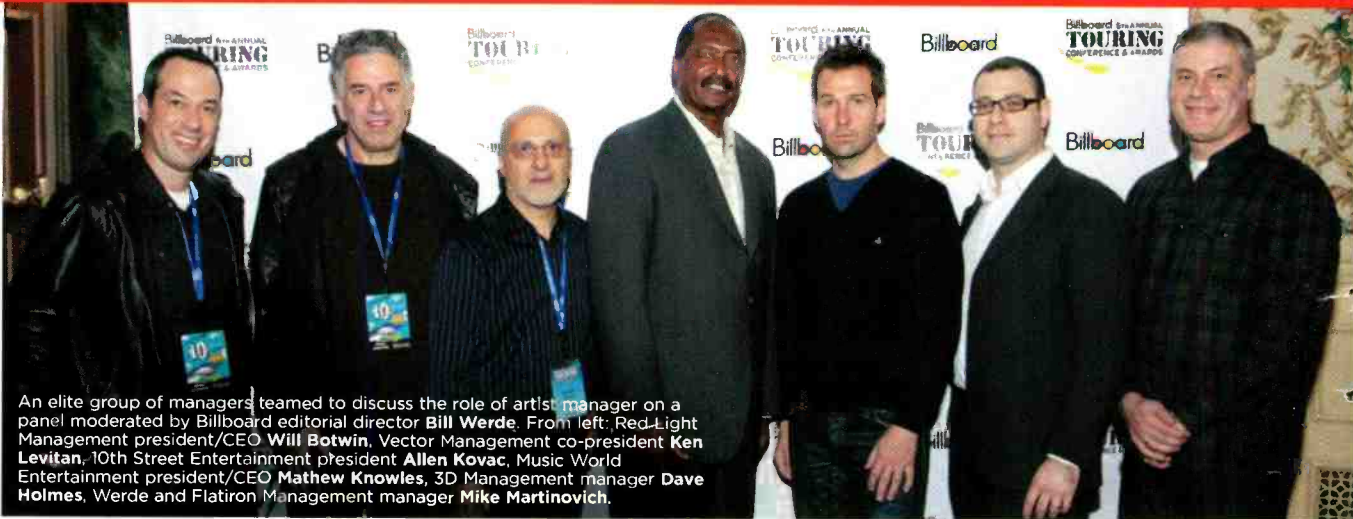
"I wouldn't be surprised if some of those ideas work their way into jams," Schools says, "maybe make an appearance as actual songs if we get them together. That's kind of the way we do things."



WIDESPREAD PANIC



"The Professor"—Artists Group International president **Dennis Arfa** (right)—holds forth with moderator and Eventful CEO **Jordan Glazier**.



An elite group of managers teamed to discuss the role of artist manager on a panel moderated by Billboard editorial director **Bill Werde**. From left: Red-Light Management president/CEO **Will Botwin**, Vector Management co-president **Ken Levitan**, 10th Street Entertainment president **Allen Kovac**, Music World Entertainment president/CEO **Mathew Knowles**, 3D Management manager **Dave Holmes**, Werde and Flatiron Management manager **Mike Martinovich**.

## 2009 BILLBOARD TOURING CONFERENCE AND AWARDS



**Ozzy Osbourne** makes practical use of his Legend of Live award with Billboard executive director of content and programming for touring and live entertainment **Ray Waddell** and Ozzy's wife and manager **Sharon Osbourne**.



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While it didn't quite come to blows, the ticketing panel was the conference's most fiery session. Live Nation Ticketing president **Nathan Hubbard** (far left) makes a point, while (from left) Verizon Arena GM **Michael Marion**, Gold Coast Tickets partner **Dan Finkel** and Ticket Network CEO **Don Vaccaro** listen.



Red Light Management owner/manager **Coran Capshaw** makes a rare appearance at an industry conference panel—the music industry equivalent of a Bigfoot sighting.



Creative Artists Agency agent **David Zedeck** lives up to his marquee value at the Pop round table.



Paradigm agent **Marty Diamond** (center) makes a run at explaining quantum physics to moderator and 23 Omnimedia president **Larry Peryer** (left) and Crystal Math Management co-founder **Mathieu Drouin**.



Superfly Presents president **Jon Mayers** (center) explains the Bonnaroo experience to Rehage Entertainment president **Steve Rehage** (left) and Top Artist Productions president **Jon Topper**.



**Daniella Cotton** performs during the Mozes Bands and Brands cocktail party.

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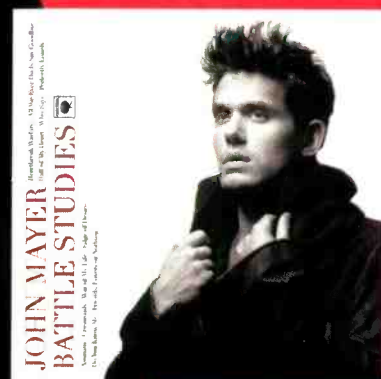
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