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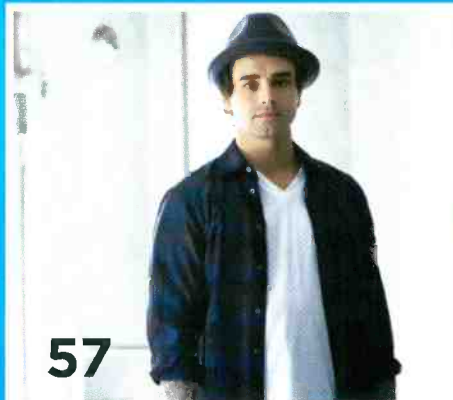
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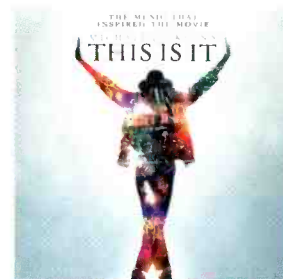
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NEW BILLBOARD.COM
Check out new, exclusive content on Billboard.com, including video interviews with Taylor Swift and Jason DeRuiro. Plus, watch Madonna's Argentina performance of "Into the Groove" from the Sticky & Sweet tour.

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TOURING
At the Billboard Touring Conference—Nov. 4-5 in New York—AEG executives will discuss the Michael Jackson movie "This Is It," and the Billboard Touring Awards will be handed out. More at billboardtouringconference.com.



MEDIA AND MONEY
This conference—Nov. 12-13 in New York—brings together leaders in media, entertainment and finance. Also, AOL chairman/CEO Tim Armstrong will participate in a keynote Q&A. Register at mediaandmoneyconference.com.

Celluloid Heroes

Music Documentary Filmmakers Deserve A Break On Licensing Fees

BY STEVE GORDON

I believe in copyright and the right of artists and songwriters to make a decent living. But as a lawyer who represents the makers of music documentaries, I also believe that the owners of music copyrights should exercise greater flexibility when dealing with my clients.

Unlike feature films, which license music to enhance scenes, my clients often celebrate the music itself, and usually shoot their documentaries on limited budgets. Examples of recent projects I've worked with include "Big Pun: The Legacy," a documentary about the first Latin rapper to go platinum; "Let Freedom Sing," a movie celebrating the music that inspired the civil rights movement; "Punk Attitude," a survey about the punk era; "And You Don't Stop: 30 Years of Hip-Hop," a multipart series about the history of hip-hop for VH1; and two documentaries about Elvis Presley for network TV, "Elvis Lives" and "Elvis by the Presleys."

Because music documentaries can be an effective means of introducing new generations of audiences to legacy artists, labels and publishers should recognize that they're good for business. When I worked at Sony Music, Ken Burns' "Jazz" series on PBS spurred sales of our jazz catalog titles. For "Elvis by the Presleys," what was then known as Sony BMG released a companion CD because the label recognized the power of the documentary to move product.

But too often, owners of music copyrights fail to recognize the promotional value of such works, forcing producers of music documentaries to always weigh the value of using as much music as possible against the cost of doing so. Generally, labels and publishers charge



Music documentaries can be an effective means of introducing new generations of audiences to legacy artists; labels and publishers should recognize that they're good for business.

less for use of their music in documentaries than in feature films because they know that documentary budgets are typically much smaller. But greater flexibility is needed.

Complicating matters is the fact that labels and publishers nearly always insist on "most favored nation" treatment, meaning that if the producers pay more money for one song, they must pay that higher amount to the owners of all the other songs in the film. Recently I was clearing the music

rights for a documentary on the history of gospel music. Although most of the songs in the program were so old that they were in the public domain and didn't require payment, about a dozen other songs were still protected by copyright. One of them was more widely known than the others, but fortunately the song's owner agreed to license it at a reasonable rate. This was essential to the project because if the owner had asked for more, we would've had to pay the same amount for all the other non-public-domain songs, which would've exceeded our budget.

Under U.S. copyright law, producers of documentaries for PBS or other public broadcasting stations aren't obligated to pay for publishing rights or the use of master recordings for music they use in their works. Instead, PBS, with funding from the Corp. for Public Broadcasting, pays copyright owners the relevant licensing costs.

But this provision of U.S. law doesn't exempt PBS documentary producers from having to pay for the cost of licensing compositions and master recordings when their documentaries are released on DVD or in foreign territories. This is important because PBS stations often like to give away DVDs of music documentaries during pledge drives in return for contributions and filmmakers usually want options to distribute their work on foreign TV or other media to recoup production costs.

As a clearance professional, I always try to get the most reasonable rates and the most expansive rights for my clients' documentaries, even as I remain conscious and respectful of the value of the music as well. Publishers and labels, however, should recognize that these celebrations and histories of their music are great promotional tools and should enable documentary filmmakers to make the best work possible.

Steve Gordon is an entertainment lawyer and the author of "The Future of the Music Business," published by Hal Leonard. He also hosts a podcast by the same name at MyRealBroadcast.com.

FOR THE RECORD

- An Oct. 3 review of Alicia Keys' latest single, "Doesn't Mean Anything," listed the incorrect title for that song as well as for her previous hit, "Superwoman."
- Ashley Jex is director of new media at Bill Silva Entertainment. A photo caption in the Oct. 24 issue misspelled her last name and listed an incomplete name for the company.
- A story in the Oct. 31 issue listed incorrect song titles for Mario's new album, "D.N.A."

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Mobile toolbox grows for touring biz



CUBAN CLASSIC
A chat with singer Omara Portuondo



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China ups oversight of foreign lyrics



GET APPY
VC firm looks at music's place in app market

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>>>STUDY: PIRATE BAY CLOSURE SLOWED PIRACY TEMPORARILY

The closure of the Pirate Bay disrupted global file sharing but volumes are recovering to previous levels, according to a white paper by DtecNet, a provider of piracy detection services. In "With Pirate Bay Foundering, Where Have File Sharers Gone?," the company describes a sudden, sharp decrease in BitTorrent traffic after the site closed and a gradual rise in the time since. According to DtecNet, file trading on the BitTorrent protocol dropped by nearly 80% Aug. 24, the day that Pirate Bay's service was cut.

>>>VEVO LINKS WITH AT&T

The Vevo music video joint venture between Universal Music Group and Sony Music Entertainment has landed AT&T as one of its first advertising partners. Precisely how AT&T will integrate its branding into Vevo's services won't be clear until the service launches later this year, but the company says it will involve multiple platforms.

>>>JUSTIN'S TEQUILA IS TO LIVE NATION'S TASTE

Live Nation inked a multiyear sponsorship deal with 901 Silver Tequila, which Justin Timberlake and Diab Importers launched earlier this year. The deal makes 901 the official tequila sponsor of the majority of Live Nation's U.S. venues. As part of the deal, 901 gains the opportunity for ticket promotions, in-venue visibility and signage placement in venues.

UP FRONT

DIGITAL BY ANTONY BRUNO

DISCOVERY CHANNEL

Google's Enhanced Music Search Could Boost Artists And Digital Services

Google's new music search service has done something few Silicon Valley firms have been able to pull off in recent years—make record labels happy.

By supplementing its music-related search results with full-track streams from MySpace Music and Lala and links to authorized music services like imeem, Pandora and Rhapsody (Billboard.biz, Oct. 28), Google will not only provide the largest platform for music discovery on the Internet, it will drive traffic and revenue to these partners.

That's brought a smile to the faces of frustrated label executives who have licensed their music to these services, only to see them struggle to generate revenue.

What's more, Google is doing so without taking a dime from anyone—a rare development at a time when most digital music deals are forged under the threat of litigation or scuttled by the inability of the parties to come to terms.

"The business model for this one is to create a better search experience for our users," says R.J. Pittman, Google's director of project management. "There is no monetization accompanying this and no financial transactions."

Google isn't the first company to add streaming capabilities to search results. Yahoo has offered a similar Rhapsody-powered music sampling feature for more than a year,



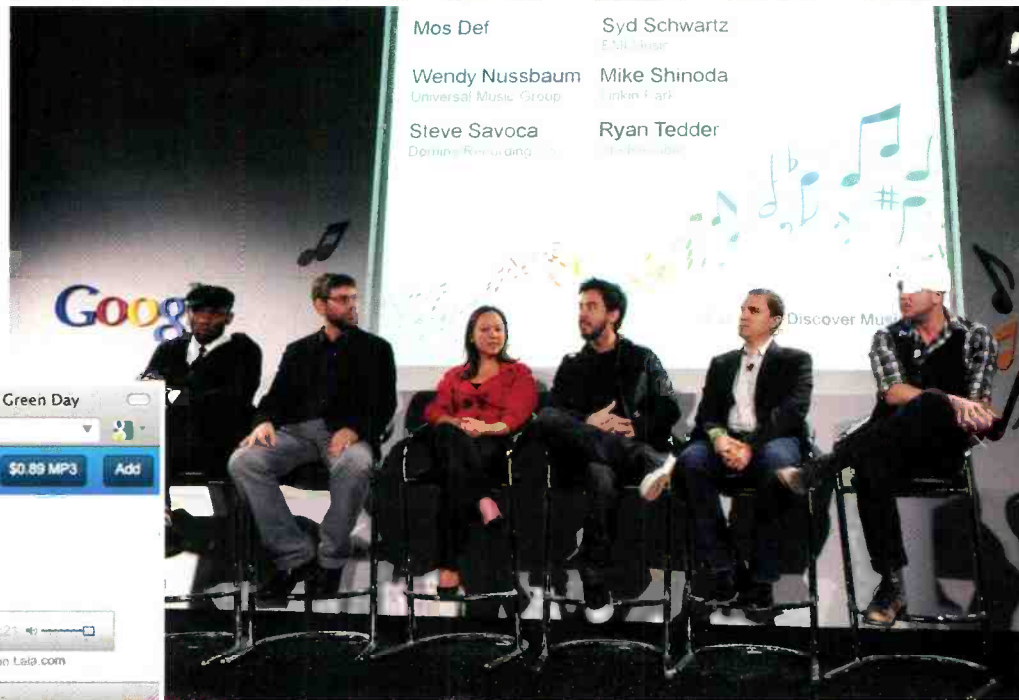
but sources familiar with the deal say it has had little impact on music sales or streams. Microsoft's MSN also used Rhapsody to power streaming music in search results for a short time in 2006.

But with 64.6% of the Internet search market, according to August figures from Nielsen MegaView Search, Google is considered the big win. Yahoo is a distant second at 16%, with MSN/Bing trailing at 10.7%.

Google already sends more Internet traffic to artist Web sites than any other single source, according to the Internet tracking firm Hitwise.

On average more than 28% of the traffic to all artist Web sites comes from Google. That's three times more than the second-ranking source, Yahoo Search, at 8%.

That explains why labels are excited about the Google initiative. While they've grappled for years with unauthorized music search engines like SeeqPod, only a relative handful of music fans knew about



Mos Def
Wendy Nussbaum
Steve Savoca
Syd Schwartz
Mike Shinoda
Ryan Tedder

Search mission: Gathering to discuss Google's new music search service were (from left) MOS DEF; SYD SCHWARTZ, EMI Music senior VP of global digital marketing; WENDY NUSSBAUM, VP of business development for Universal Music Group's eLabs division; MIKE SHINODA of Linkin Park; STEVE SAVOCA of Domino Recording; and RYAN TEDDER of OneRepublic; inset: the pop-up music player that appears when Web surfers click on a song title in Google search results.

those music-specific search services. Google takes it to the mainstream, and it pays.

"Google is the biggest possible partner in search," says Syd Schwartz, EMI Music senior VP of global digital marketing. "There's a terrific commerce element involved here. Google's partnership with some of the more innovative online services, in addition to making sure there are buy buttons next to the streaming buttons, means we can address the fact that there are many different types of consumers out there that are interested in acquiring music in different ways. Removing any friction from the acquisition process works to our advantage."

Hand in hand with facilitating music discovery, the new search tool is expected to raise consumer awareness of the participating digital music services. According to Hitwise, Google is already responsible

for driving 30% of the traffic on average to various digital music services. Heather Dougherty, director of research at Hitwise, says she expects that figure to increase.

"You would expect to see they would get an even higher share, because of the obvious placement," Dougherty says. "A lot of folks are going to Google looking for music or music content to begin with, so it serves as a natural aggregator for these services."

Lala ranks 70th among online music destinations, with 12% of that traffic coming from Google already, according to Hitwise. Lala founder Bill Nguyen predicts the combination of its Google and Facebook partnerships will drive its monthly unique visitor figures from 15 million per month to 140 million per

month in a matter of weeks.

So what's in it for Google? It won't receive a cut of the transactions that result from music searches, nor is it requiring participating services to pay for being listed in search results.

Instead, Google expects to make money the way it always does: through text ads. By creating the best music search tool on the Internet, Google hopes to draw the lion's share of Web surfers searching for music online, as well as advertisers looking to reach those fans.

Expect to see labels and concert promoters to be among those lining up for ad buys. EMI's Schwartz says, "Given this new opportunity, we certainly will be taking a close look at how we can leverage this to maximum advantage."

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>>> U2 TO PLAY FREE CONCERT FOR MTV EUROPE AWARDS

U2 will play a free concert in front of Berlin's iconic Brandenburg Gate as part of a star-studded bill for the 2009 MTV Europe Music Awards. Other acts confirmed to perform at the EMAs include Jay-Z, Green Day, Robbie Williams, Tokio Hotel, Leona Lewis, Foo Fighters and Shakira. U2's outdoor concert will be beamed live into the awards ceremony, which takes place Nov. 5 at Berlin's O2 World Arena.

>>> LILITH FAIR TO RETURN

Lilith Fair will relaunch with a tour in 2010, according to an announcement from Nettwerk Music Group. The festival will visit cities including New York, Los Angeles, Vancouver, Toronto and Chicago. Dates for the shows haven't yet been announced. The 18 cities that the tour will visit can be viewed at LilithFair.com, and more cities will be announced in the coming weeks. Acts that played Lilith Fair in the past include Sheryl Crow, Christina Aguilera, Erykah Badu, Dixie Chicks and Missy Elliott.

>>> ZUNE TUNES IN KIDZ BOP

The kids' genre in the Zune Marketplace has been rebranded Kidz Bop as part of a five-week promotion between the two brands. Kidz Bop GM Liz Nealon says she hopes the partnership will help teach kids ages 5-12 about downloading music "since the kids' business tends to be more physical than digital." Consumers can download tracks from the Kidz Bop catalog as well as a free weekly track and other exclusive content.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Kenneth Hein, Glenn Peoples, Wolfgang Spahr, Robert Thompson and Ray Waddell.

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BRANDING BY CORTNEY HARDING

BILLBOARD EXCLUSIVE

Synch And Swim

Downtown Music Launches Licensing And Branding Agency

Downtown Music, the parent company of Downtown Records, Downtown Music Publishing and Downtown Music Studios, is launching a strategic marketing agency to provide synch licensing and branding services to independent labels.

Dubbed Downtown Music Services, the agency will seek out licensing opportunities for indie music in film, TV, advertising, videogames and online communities.

"The genesis for all of this was that we noticed a big hole in the licensing world," says Justin Kalifowitz, president of Downtown Music Publishing and a co-founder and head of DMS. "We were having a lot of success licensing our own artists [which include Kid Sister, Mos Def and Santigold], and our partner labels [including Char Dim Mak, Fool's Gold and Mad Decent] started to have an interest in working with us on this, and then the artists we publish wanted to have us handle their masters. We recognized this was a separate business and started working on the plan for DMS."

Kalifowitz adds that indie music has lacked a central licensing hub. "It's a fairly disparate community," he says. "A lot of small labels don't have the staff to pitch their music, and niche labels often don't do much licensing. DMS can offer both sides of the coin, doing both pitching and admin."

DMS has already had some success placing tracks, including licensing the use of the Prodigy song "Stand Up" in trailers for the upcoming Universal Pictures release "Repo Man," securing a synch in "Gossip Girl" for "Something We're Becoming" by Glow in the Dark Records artist Time Machine and licensing "Hello My Love" by Bonded Records' Cindy Santini for a Reese's ad campaign.

DMS' catalog includes more than 40,000 masters, including recordings by Charlie Parker, Frankie Goes to Hollywood and Mötley Crüe. Additionally, DMS represents a number of independent labels, including Downtown partner imprints and other labels like Eleven Seven and Cooking Vinyl. Finally, the catalog includes 10,000 song

copyrights for tracks recorded by such acts as the Black Eyed Peas ("Meet Me Halfway") and Miley Cyrus ("See You Again," "Fly on the Wall" and "7 Things").

Kalifowitz says he envisions DMS serving as a one-stop-shop for music supervisors and



Calling all brands: CHARLIE PARKER (right); inset: MÖTLEY CRÜE

ad agencies. This is possible, he adds, because in some cases DMS controls both the master recording and the underlying publishing rights. And in January 2010, DMS plans to launch an online platform that will let users license pre-cleared tracks with one click.

Convenience is only part of the reason why Gabe McDonough, senior producer of music and integration at the ad

agency DDB Worldwide, is excited about DMS. "Previously, I would go to Downtown Publishing for one thing, which was very cool, contemporary stuff," he says. "But with DMS, they're going to a whole other level. Now I can go to them for everything—Mötley Crüe, rerecords, you name it."

McDonough says the DMS process is "very simple and very streamlined, with really quick

turnaround. I never hear about any drama or ruffles."

Downtown Music Publishing executives Jedd Katrancha and Chad Greer have taken on additional duties at DMS as VP of strategic marketing and VP of creative services, respectively.

DMS also plans to add staff as its catalog grows, Kalifowitz says.

"We just brought in another executive," he says, "so the labels will have a central contact in the DMS office."

OBITUARY BY MONICA HERRERA

DEE ANTHONY
1926-2009

Dee Anthony, an artist manager who shepherded the careers of Peter Frampton, Tony Bennett and Peter Allen and helped bring '60s U.K. rock acts to prominence in the United States, died Oct. 25 in Connecticut. He was 83 years old.

Born Anthony D'Addario, Anthony grew up in the Bronx and served in the U.S. Navy submarine force before returning home to pursue a career in the music industry. From 1949 to 1962, he served as personal manager to Bennett and then transitioned to managing U.K. artists in the United States, during which time he helped achieve stateside success for Traffic, Jethro Tull and King Crimson.

In 1968, Anthony leveraged that success and founded the global management company Bandana Enterprises with his brother, Bill. The two worked with acts including Joe Cocker, Humble Pie, the J. Geils Band, MC5, Ten Years After and Emerson, Lake & Palmer.

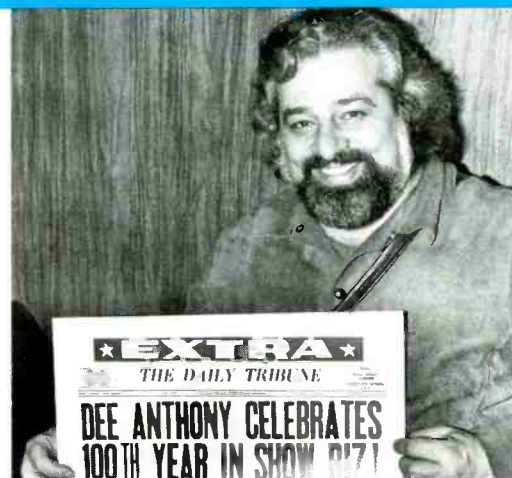
However, it was Frampton—a member of Humble Pie who went solo—who would become Anthony's greatest success story. Anthony began managing Frampton when he was just 18; when the singer/songwriter left Humble Pie in 1971, Anthony guided

him through his first two albums.

Anthony emphasized to his acts the importance of developing their live performance to become a viable touring entity. In Frampton's case, a performance also became the key to album sales, in the form of the breakthrough 1976 double-album "Frampton Comes Alive." The set topped the Billboard 200, where it spent 10 weeks at No. 1, and also went to No. 1 on the year-end Top Billboard 200 albums chart. The success of "Frampton Comes Alive," which has sold 6 million copies, according to the RIAA, led to Anthony being honored as Billboard's manager of the year in 1976 and 1977.

In a "Day in the Life" profile in the Nov. 26, 1997, issue of Billboard, Anthony spoke of his and Frampton's bond. "Everyone says it's a father-son relationship. I don't know, maybe it is. Maybe he's the son I never had."

Anthony is survived by his wife, four daughters, two brothers and six grandchildren. His eldest daughter, Michele Anthony, followed in his footsteps to become president/COO at Sony Music and is now a consultant for acts including Pearl Jam, Prince and Björk.



"He guided and influenced my career enormously," Michele says of her father. "He instilled in me a passion and respect for artists and their music... from the age of 5 I was constantly by his side, whether at the Copacabana, then later the Fillmore East or on the road with him and his bands. I had an education that money just can't buy."

Anthony continued to manage several top acts in the '80s, including Devo, Peter Allen and Basia, before retiring from the music business in the mid-'90s.

"Unless you can offer a performance, people will just come to hear your last hit record and you'll always be only as strong as that record," Anthony told Billboard in 1977. "An act has to get to the point where his worst performance still has the audience captured."



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DIGITAL BY ANTON BRUNO

Mobile Comes Alive

Still Early Days For Touring Business' Embrace Of Wireless Applications

Once upon a time, artists and live venues flirted with the idea of banning mobile phones from concerts, fearing that their ability to capture video and photos would undermine the exclusiveness of the event.

That idea never materialized. Today, mobile phones are recognized as essential tools that have transformed the live experience.

But it's time to expand the capabilities of the mobile handset. Artists, sponsors and promoters could all benefit from a more creative approach to mobile integration at live events, and not just with advanced devices like the iPhone.

For example, sending text messages to an onstage screen was a cute novelty at first, but there are other ways for artists to use texting beyond letting the audience express how much the band rules. The band Umphrey's McGee is one example: The group holds special Stew Art Series shows limited to 50 fans, where attendees can influence the playlist by texting ideas for the act to improvise on during an extended jam session.

According to longtime Umphrey's sound man Kevin Browning, who helped conceive and now manages the process, the group received more than 400 texts during the first Stew Art show Oct. 3 in Milwaukee. Next up are performances in Portland, Ore., and Washington, D.C., after which the band will assess what it learned and consider applying the concept to regular shows in the year ahead.

"A lot of our success today we owe to the fans, and mobile technology helps us bet-



Golden road: KEITH URBAN at a barbecue party in Nashville sponsored by KC Masterpiece and Kingsford Charcoal. Fans vied for a chance to attend the barbecue by sending a text message to Urban's Mozes mobile fan club.

ter understand their wants and communicate in an intimate way," Browning says. "Using a mobile platform in this kind of circumstance gives the fans a sense of inclusion and involvement that's never been possible before. It really connects the band and an audience in a way that texting 'I love you' doesn't really do."

Acts could use the same feature to let fans submit requests or influence encores, or even create an ad-hoc music video from the action in the crowd.

Mobile technologies also enable sponsors to go beyond simply placing a banner near the stage and hosting a kiosk next to a venue's entrance. In today's economy, brands are seeking a return on investment that they can track. Incorporating mobile communications into their campaigns allows them to track engagement as well as build their mobile contact lists—just like artists do.

For example, during Keith Urban's Escape Together world tour this year, sponsors KC Masterpiece and Kingsford Charcoal backed a sweepstakes where fans could vie to win a barbecue featuring a performance by Urban by sending a text to the artist's Mozes mobile fan club. Each venue on the tour was decked out with banners and posters detailing how fans could get involved.

Such campaigns let fans choose to sign up for alerts and news from the sponsoring company as well as from the artist. Based on data collected from five nationwide tours for which Mozes provided text-messaging services, 17% of attendees responded to sponsor messages, while 9% opted to receive texts from the sponsor after the event.

"The engagement rates at shows are quite remarkable, so there is a proven desire on the part of the fan to participate," Mozes CEO Dorrian Porter says. "I don't believe you will be able to go to a concert in two years where mobile is not integrated into the show for the benefit of the artist, fan and sponsor."

And then there's mobile ticketing. The ability to send a ticket alert to fans' phones, allow them to buy a concert ticket through their handset and then send a bar code that can be scanned on the phone's screen the day of the event still accounts for only a tiny niche of the ticket market. For example, Derek Palmer, chief com-

mercial officer at the online vendor and ticketing service provider Tickets.com, estimates that mobile tickets account for only a low single-digit percentage of the company's ticket sales. But Palmer says he expects a sharp increase in the next 12 months as more venues embrace the technology.

"It's been rather slow adopting," he says, "but we're starting to see some traction with the prevalence of smart-phone devices in the marketplace."

In the last year, Tickets.com has experienced a sevenfold increase in traffic to its mobile Web site, with about one-third of those visits resulting in the purchase of a ticket through a mobile phone on the day of an event.

But Palmer says it's up to innovative venues like the Royal Oak (Mich.) Music Theatre—which has a separate entrance for mobile ticketholders and grants them early entry—to help push the use of mobile ticketing beyond its 10% usage share.

These examples show that technology is no longer an impediment to adding new and creative mobile initiatives to the live experience. The challenge now is for the artists, managers, promoters and sponsors to become more innovative with the technology available to them. If touring is to make up for the decline in recorded-music revenue, then creativity shouldn't be limited to the music alone.

BITS & BRIEFS

MP3LYRICS, GRACENOTE INK LICENSING DEAL

MP3lyrics.org is going legit, signing a lyric-licensing pact with Gracenote. Previously, the site had displayed lyrics uploaded by users without obtaining permission from songwriters and publishers. Under the licensing agreement, user-uploaded lyrics will pass through Gracenote's system to ensure accuracy and compensation to artists, songwriters and publishers. Gracenote is a subsidiary of Sony Corp.

PANDORA ADDS SHARING TOOLBAR

The online music streaming service Pandora has added a toolbar to its onscreen player that enables users to share a song or a station with friends on Facebook and Twitter. When a Pandora user posts a song to Facebook, friends can

stream a sample of the song straight from their news feed. When a song is posted to Twitter, Pandora provides a shortened URL to a page featuring the song or station. The toolbar also features a gifting feature that lets users create a Pandora station and send it to a friend in an e-mail.

NEW IPHONE APP OFFERS STREAMS, RECOMMENDATIONS

A new iPhone app called Panel compiles weekly music recommendations from industry veterans and lets users stream two albums in their entirety every week. Panelists at launch include Under the Radar magazine founders Mark and Wendy Redfern, Sonic Boom Records owner Jason Hughes, music blogger Justin Gage and producer Matt Bayles. Additional panelists will eventually be added.

HOT MASTER RINGTONES™ NOV 7 2009 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ORIGINAL ARTIST
1	1	6	#1 FOREVER	DRAKE FEATURING KANYE WEST, LIL WAYNE & EMINEM
2	2	6	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS
3	3	10	PARTY IN THE U.S.A.	MILEY CYRUS
4	4	8	WHATCHA SAY	JASON DERULD
5	5	13	DOWN	JAY SEAN FEATURING LIL WAYNE
6	6	22	BIG GREEN TRACTOR	JASON ALDEAN
7	11	5	NEED YOU NOW	LADY ANTEBELLUM
8	15	4	FIREFLIES	OWL CITY
9	9	16	HALLOWEEN (MOVIE THEME)	JOHN CARPENTER
10	8	10	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST
11	10	13	TOES	ZAC BROWN BAND
12	20	3	MEET ME HALFWAY	THE BLACK EYED PEAS
13	12	19	I GOTTA FEELING	THE BLACK EYED PEAS
14	13	7	PAPARAZZI	LADY GAGA
15	7	16	OBSESSED	MARIAH CAREY
16	22	14	THRILLER	MICHAEL JACKSON
17	18	13	IMMA STAR (EVERYWHERE WE ARE)	JEREMIH
18	19	6	DO I	LUKE BRYAN
19	17	10	WASTED	GUCCI MANE FEATURING PLIES OR OJ DA JUICEMAN
20	16	15	BEST I EVER HAD	DRAKE

The electro-pop act Owl City appears on a host of Billboard charts this week: "Fireflies" moves 7-1 on the Hot 100, 2-1 on Digital Songs and 15-8 on this chart. It is from the album "Ocean Eyes," which unseats Lady Gaga at No. 1 on Dance/Electronic while rising 20-8 on the Billboard 200.

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

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Allman Brothers
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Michael McDonald
Farm Aid
So You Think You
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James Taylor
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Robin Williams

Coldplay
Billy Joel
Brad Paisley
Usher
Emmylou Harris
Patty Griffin
Shawn Colvin
Buddy Miller
Rolling Stones
Brooks & Dunn
Ray LaMontagne
Dane Cook
The Police

Elton John
Styx
REO Speedwagon
Kenny Chesney
Diana Krall
Creed
Santana
Tori Amos
Counting Crows
Jimmy Buffett
Pearl Jam

Chickenfoot
New York
Philharmonic
Widespread Panic
Boston Symphony
Orchestra
Barbra Streisand
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Pete Seeger
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Sugarland
Rachel Fuller
Pete Townshend



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The Envelope Please...

Here's Who We Think Will Take Home Latin Grammys This Year

As is our tradition, here are our annual predictions for the Latin Grammy Awards, which will be handed out Nov. 5 at the Mandalay Bay Events Center in Las Vegas. As always, our choices are based on past voting behavior and recent trends in the Latin music market.

ALBUM OF THE YEAR: Calle 13 member **René Pérez's** profane rant against regional political leaders during the MTV Latin American Awards came after the Oct. 12 close of voting for the Latin Grammys. That means Calle 13 still has a shot at scoring album of the year for "Los de Atrás Vienen Conmigo." Then again, **Mercedes Sosa's** death just one week before voting closed makes her a possible winner, out of respect and appreciation for "Cantora 1."

SONG OF THE YEAR:

The winner has to be the continental hit "Aquí Estoy Yo," written by **Luis Fonsi, Claudia Brant** and **Gen Rubin** for Fonsi's album "Palabras del Silencio." The only other contender here is "Yo No Sé Mañana," penned by **Jorge Luis Piloto** and **Jorge Vilamizar** for **Luis Enrique**. Although a smash stateside, the song is just starting to hit big in other countries.

Latin Notas

LEILA COBO



RECORD OF THE YEAR: "Aquí Estoy Yo" will probably win in this category as well, but **Laura Pausini's** "En Cambio No" has a shot too, given its beauty and its hit status in many markets.

BEST NEW ARTIST: We love it when this category is hotly contested, but—alas—it rarely is. Among this year's impressive list of nominees, the winner will

be **Alexander Achá**, who has the most name recognition in different countries. **Luz Ríos**, who can sing and write, is a deserving nominee who is, unfortunately, little-known outside the United States.

PRODUCER OF THE

YEAR: Nominees **Sergio George** and **Cachorro López** have both won this award before. This year, due to sheer output as well as his impeccable handling of multiple genres, the honor should go to **Aureo Baqueiro**.



It is her song: LAURA PAUSINI

BEST POP DUO OR GROUP ALBUM:

This is a hotly contested category with a major Spanish component. Our bet is with **La Quinta Estación**, which straddles Spain and Mexico and whose "Sin Frenos" is one of the most beautiful—and commercially successful—albums of the year.

BEST MALE POP VOCAL ALBUM:

Who's glaringly absent among the nominees? Luis Fonsi, whose "Palabras del Silencio" would have won hands down. Given the Latin Recording Academy's inexplicable failure to nominate him in this category, our vote goes to **Fito Paez's** "No Se Si Es Baires o Es Madrid," which was accompanied by a region-wide tour.

BEST URBAN MUSIC ALBUM:

While many people might be quick to dismiss reggaetón (or the music it's

evolved into) and back Calle 13, our bet is on **Wisín & Yandel's** "La Revolución," a hard-worked, hard-earned album that has great hit singles.

BEST TROPICAL SONG:

Notwithstanding the success of "El Amor" by **Tito "El Bambino,"** the song of the year was "Yo No Sé Mañana," performed by Luis Enrique. And Enrique's album "Ciclos" will nab best salsa album as well.

BEST SINGER/SONGWRITER ALBUM:

Now this is a hot category. Will **Franco De Vita** finally get a long-deserved Latin Grammy with "Simplemente La Verdad"? Probably not, although the beauty of his album and his decision to invite emerging singer/songwriters to tour with him this year should make him a shoo-in. "Zi e Zie" by **Caetano Veloso**, a past winner in this category, will likely prevail over "Simplemente" and **Ricardo Arjona's** "So Piso," another gem. ★★★

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

EN BREVE

SHAKIRA ALBUM ARRIVES NOV. 23

Shakira's "She Wolf" will be released in the United States Nov. 23, more than a month after its arrival in Europe and Latin America.

The U.S. date for the Epic set was Oct. 13, but a new Timbaland-produced single with Shakira and Lil Wayne, "Give It Up to Me," has been added to the U.S. release. The title track hit No. 11 on the *Billboard* Hot 100, but peaked at No. 17 on the Hot 100 Airplay chart. The Spanish-language single "Loba" reached No. 1 on *Billboard's* Hot Latin Songs chart and is No. 4 this week. Shakira could be looking to repeat the U.S. sales that she achieved with "Oral Fixation, Vol. 2," which generated two-thirds of its U.S. sales after it was reissued with bonus tracks, including her smash hit with Wyclef Jean, "Hips Don't Lie."

"She Wolf" debuted this week at No. 1 on Mexico's album sales chart.

—Ayala Ben-Yehuda

FOURTH NEW ACT CRACKS TROPICAL TOP FIVE

Doble T y El Crok are only the fourth new act this year to score a top five tropical airplay hit, following Makano, Bachata Heightz and Omega. Their first charting song, "Pepe," peaked last week at No. 5 on *Billboard's* Tropical Songs chart and slips one notch this week.

—Raully Ramirez

BILLBOARD BRAZIL LAUNCHES

Billboard and BPP Promocoes e Publicacoes LTDA are launching *Billboard Brazil*, a Portuguese-language version of *Billboard* for the Brazilian market. BPP will be the publisher of the monthly magazine, which will cover all genres of music and include the U.S.-based *Billboard* Hot 100 and *Billboard* 200 charts, as well as Brazilian radio airplay charts monitored by Crowley Broadcast Analysis. The service covers 265 stations in Brazil.

Billboard Brazil's monthly circulation is 40,000. The inaugural issue features the Brazilian singer/songwriter Roberto Carlos on the cover. *Billboard* also has local editions in Russia and Turkey.

—ABY

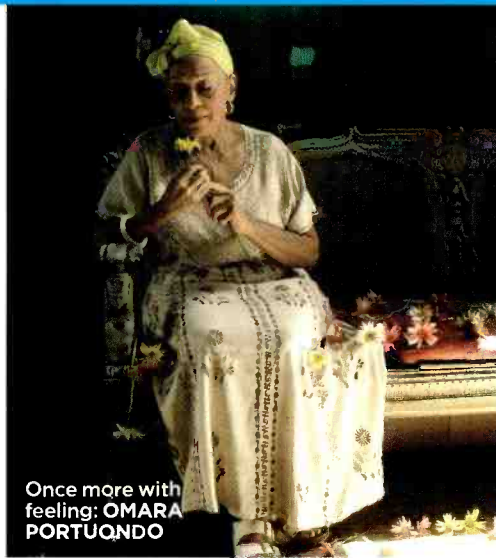
THE BILLBOARD Q&A?

Although Omara Portuondo's Latin Grammy Award-nominated "Gracias" (Producciones Montuno) was released in the United States in 2008, she wasn't able to tour stateside in support of the album until now. Like other Cuban singers, Portuondo, best-known as one of the stars of the "Buena Vista Social Club" album, had been barred from performing in the States since 2003, when the administration of President George W. Bush tightened visa regulations.

Her recent shows in Los Angeles and San Francisco mark the start of what is expected to be a new wave of Cuban artist performances in the United States. The 79-year-old singer recently spoke with *Billboard* about "Gracias" and her tour.

Was it upsetting for you to be kept out of the United States?

Yes. The first time I came here to perform was in 1951, and I came many times after that. In Cuba, I also met so many American artists, like Nat "King" Cole, Sarah Vaughan, Stan Kenton. I used to sing "Stormy Weather," and later I met Lena Horne. For



Once more with feeling: OMARA PORTUONDO

musical reasons that don't hurt anyone and only make people happy, I wanted to come here again.

Is "Gracias" a retrospective of your career?

I tried to include styles that people who only know me from "Buena Vista Social Club" might not know I sing and that are part of our Cuban culture: filin, African rhythms, songs by Pablo Milanés and Silvio Rodríguez. Jorge Drexler wrote the song "Gracias."

Is there a song on the album that's particularly special for you?

I recorded a Cuban lullaby, "Drume Negrita." My

father sang it to me when I was a baby, and I sang it to my children and granddaughter.

You're best-known in Cuba as a member of the filin movement.

It was started by a group of young people in Havana who were influenced by the traditional Cuban trova [folk] and also Tommy Dorsey and other big bands who would play in Havana. When we heard a good song we'd say, "Hey, that song has feeling," and that's how the movement got its name.

Most of the musicians who recorded "Buena Vista Social Club" have passed away in recent years. Do you worry about the legacy of Cuban music?

No, young people in Cuba are interested in what came before them, like we were. Today, the most popular music is reggaetón, but the young artists are mixing it with Cuban rhythms from the past.

What's ahead for you?

I think I still have a lot left to do. If an interesting project comes up and they invite me, I'll do it. Music gives you peace, it gives you happiness. And through music, you can remember all of the interesting things that happened to you in your own life.

—Judy Cantor-Navas

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LEGAL MATTERS

DISSECTING THE COURT RULING AGAINST RINGTONES AS 'PUBLIC PERFORMANCES'

by BEN SHEFFNER



Though sales of ringtones appear to have peaked, they remain a multibillion-dollar business globally.

So it isn't surprising that record labels, music publishers, mobile carriers and ringtone aggregators are still vying for as large a slice of the pie as they can grab. And that has led to inevitable fights over how copyright law, written decades before ringtones ever existed, applies to this technology.

The performing rights society ASCAP—and the publishers, composers and songwriters it represents—lost a key round in this battle when a federal judge in New York ruled Oct. 14 that the use of a ringtone that plays copyrighted music doesn't count as a "public performance" for which a license fee is required.

Much of the press coverage of the decision portrayed publishers as greedy Luddites

seeking to stick their fingers in the pockets of consumers every time their phones ring. But as with all digital music licensing, the issues are a lot more complicated than they appear.

Mobile carriers like Verizon Wireless and AT&T sell ringtones directly to their subscribers. When customers purchase a ringtone, the song file is downloaded onto their handsets, where it remains as long as they keep paying their monthly bill. Then, when the subscriber receives a call, the provider sends a signal to the handset, telling it to play the ringtone, which anyone within earshot can hear.

So who gets paid and how much? Upon the initial download of a ringtone there's no question that the publisher is entitled to a mechanical royalty of 24 cents per song for use of the composition—a

huge premium over the 9.1-cent mechanical rate for a full-track download. For "mastertone" ringtones that use a snippet of an actual master recording, the label gets paid as well; these rates are individually negotiated.

The ASCAP case addressed related but murkier questions: Is the publisher also entitled to a performance royalty when the song file is transmitted to the handset? And is it entitled to yet another performance royalty when the

phone rings, thereby playing a snippet of music?

U.S. District Court Judge Denise Cote answered "no" to both questions. Regarding the initial download from the cell provider to the handset, Cote relied heavily on a 2007 decision (now on appeal) by a different federal judge involving a music download service operated by AOL, which held that a transmission doesn't qualify as a performance unless it is designed for "contemporaneous perception" by the listener. Thus a radio broadcast and playing music in a nightclub are public performances that require payment to per-

forming rights societies like ASCAP, BMI and SESAC. The download of a song file to a computer or a cell phone, where the consumer doesn't simultaneously hear the music, is not, Cote ruled.

Trickier still is the question regarding whether a mobile carrier must pay when a phone rings playing a song snippet. ASCAP argued that music playing in a public place fits the standard definition of a public performance, no different from when a song plays in a restaurant or a store. As an amicus brief filed by BMI and SESAC argued, when a ringtone plays, "members of the public are momentarily entertained, and the songwriter is entitled to be compensated for that performance of his or her work."

But Cote held that even when a ringtone plays in a public place, it isn't a public performance because of a provision in the U.S. Copyright Act exempting performances where there isn't a "purpose of direct or indirect commercial

advantage." Because the mobile carrier doesn't receive any additional fee each time the ringtone plays, Cote ruled that the rings themselves are non-commercial and that the carrier doesn't owe any additional royalties to the publishers.

Most mobile carriers paid performing rights societies for ringtones until the 2007 download decision. And unless Cote's decision is overturned on appeal, it will likely shut off the performance spigot for good. In a music world full of shrinking pies, that's not news the industry wanted to hear.

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

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Complete Control

China's Online Crackdown Could Boost Anti-Piracy Efforts

TAIPEI, Taiwan—China's online music community is racing to meet new government requirements that could help fight piracy but also raise the specter of increased censorship.

Top100.cn has deals with 7,000 labels—including the majors—for international and domestic repertoire and provides streaming content to Google China.

The Chinese government

Taipei-based independent label Rock Records, which claims to have the most extensive catalog of Mandarin hits in the region and operates a music download site in China (RockMobile.com).

He singles out the rapper MC HotDog, renowned for expletive-laden lyrics and biting social commentary, as an artist unlikely to gain clearance. While accessible on unauthorized sites in China, HotDog's music isn't legally available. "We've pretty much given up on him [there]," Duann says.

Representatives at the Ministry of Culture didn't respond to requests for comment. In a reflection of the sensitivity surrounding censorship issues in China, major labels declined to comment.

If enforcement efforts reduce the number of links to unauthorized product, it could level the playing field between Baidu—widely credited as hosting 70% of China's search engine traffic—and Google, which has an estimated 24%, Hou says.

"Google is really good at searching for music," she says, "but Baidu's better at connecting users with a wide variety of 'free' entertainment."

The music industry has had several clashes with Baidu, but Hou says it's unlikely to end its deep-linking practices despite the circular.

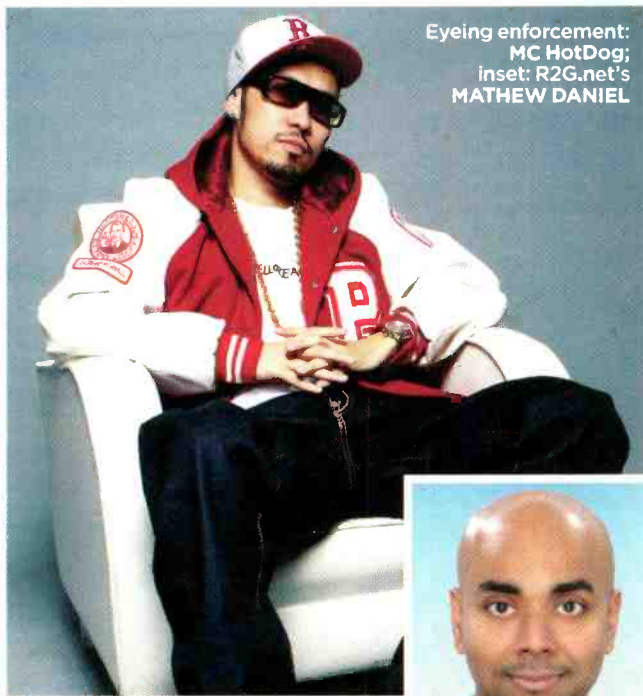
"This regulation is difficult to enforce," she says. "What [the culture ministry] wants is for corporations to self-censor."

May-Seey Leong, the IFPI's Asia regional director, acknowledges that "record companies are already careful about what they release in China—to a certain extent, they already self-censor."

Despite the new policy's anti-piracy potential, Leong notes that Chinese authorities have previously made little progress on that front.

"It would be great if this meant the Ministry of Culture would step up enforcement," Leong says. "But based on their track record, I'm not overly optimistic."

Eyeing enforcement: MC HotDog; inset: R2G.net's MATHEW DANIEL



In September, China's Ministry of Culture issued a circular requiring online music "disseminators" to submit translations of all foreign song lyrics for approval by Dec. 31. The ministry considers international repertoire and music from Taiwan, Hong Kong and Macau as "foreign."

The ministry said in the circular that it will prohibit services from offering uncleared songs as part of measures aimed at addressing "vulgar content" and the market's "lack of supervision and regulation."

The requirement covers search engines like Baidu and Yahoo China, which "deep-link" to unauthorized music files. Gary Chen, chief executive of the digital music retailer Top100.cn, calls that "a very positive move."

Previously, the Chinese government had said that "if [an online service] links to music on illegitimate sites, it's fine," Chen says, adding that under the new directive, "whether you're a search engine or a download music site, you must link to legitimate sites."

The requirements will affect vast swathes of catalog.

has "drawn a line in the sand," says Mathew Daniel, VP of the digital music distributor R2G.net. "Now it's a question of how strongly they impose it."

R2G.net operates China's Wawawa online music store, which has deals with the aggregator the Independent Online Distribution Alliance and what Daniel describes as "thousands" of international and domestic indie labels.

According to the IFPI, China had 298 million Internet users in 2008. But while physical releases faced censors' checks, online music was hitherto largely unregulated. That's because "the government doesn't know whether to classify it as commerce or content," says analyst Tian Hou at Pali Research in New York.

Under the existing system, albums can be banned for political content, sexual references and obscenity.

"Everyone in Taiwan knows how far you can push the limit [in China]," says Sam Duann, president of the

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Basking In 'Sunshine'

Kenyan Artists Look To Capitalize On MTV Africa Music Awards Wins

NAIROBI, Kenya—When Kenya's Nameless picked up the best male artist award Oct. 10 at the MTV Africa Music Awards, even the security guards whooped along with the 4,000 music fans filling Nairobi's Moi International Sports Complex.

Then, when the pop singer's track "Sunshine" also won the Listener's Choice Award and Kenya's Afro-pop singer Amani was named best female, the audience's celebration was unrestrained.

"I was praying for a win because of the home crowd," Nameless says. "I really went out there, on radio, on Facebook to motivate people to vote—to be the host [country] and have no wins would have been disastrous."

The three wins at the MTV Africa Music Awards—or MAMAs, as they're known—provided a welcome diversion for the former British colony, which suffered violent political upheaval following disputed presidential elections in December 2007. They also provided a moment in the spotlight for Kenya's piracy-ravaged recording industry, which is hoping to capitalize on the visibility to reach a broader audience.

Nameless says he's looking to record

material that appeals to audiences beyond East Africa—"less Swahili, less focus on local issues but still keeping the Nameless sound." And Amani says she's already fielding increased offers for endorsements and live work.

"The most important thing for me right now is to market myself more in Africa," she says. "Winning means it's much easier to maximize radio play or live bookings on the continent and seek distribution in countries like South Africa."

Bahrain-based Norman Moyo, group marketing director of strategic programs at MAMAs headline sponsor Zain, says the mobile phone operator is working on plans to improve access to award winners' music through its portals.

Zain, he says, is considering a pan-African MAMAs tour and has also struck a deal with the aggregator Inmobia for MAMAs-associated music content.

MTV claims a potential audience of 1 billion for the MAMAs through its global network and terrestrial TV partnerships in Africa. Nameless' "Sunshine" and Amani's "Tonight" have just been added to the Pan-African channel MTV Base's "hot recurrent" playlist and both have tracks featured in the

channel's new drama series "Shuga."

MTV is also concluding a distribution deal for a MAMAs winners CD release in Kenya, Nigeria and South Africa, giving the Kenyan acts on the disc a rare opportunity to be heard outside their homeland.

At home, the MAMAs have generated "an unprecedented buzz around our artists," says Nairobi-based Homeboyz Radio presenter Corrine Onyango. She reports a change in listener requests from the likes of Lil Wayne and Jay-Z to artists like the Kenyan female rapper (and best new act nominee) STL.

Arthur Kamau, a Nairobi-based independent TV producer who has helmed the music shows "The Stomp" and "The Beat" for the Kenyan channel NTV, says domestic acts benefited from sharing a platform with international stars like Akon and host



Anonymous no more: NAMELESS

Wyclef Jean, who spoke during his visit of his interest in collaborating with African artists.

Although international acts remain popular in Kenya, they rarely perform here. But, Kamau says, "Wyclef and Akon's good experience here is likely to open doors for international acts to visit Nairobi."

Kenyan artists estimate that about 90% of domestic music sales are of pirated product in street markets. Kenyan artists typically self-release their music, which is also available through some stores in major metropolitan markets. "It's been a while since I recorded a full-length album," Amani says. "The high piracy rate means it's just not worthwhile putting albums out. I'd rather focus on recording new songs that can be played on radio or turned into videos—[driving] the endorsements and live work."

Nameless runs his own label Alternative Concepts and, like most performers, handles his own publishing and mobile deals. "We're finally seeing income flow from ringtone and ringback sales," he says.

Meanwhile, live shows are a key source of income for local artists. Kenya's live circuit centers around club shows and occasional festivals, where hip-hop and urban music are hugely popular, as are domestic genres like Swahili pop. Acts like Wahu, Nameless and Amani incorporate Swahili pop elements into their songs, mixing Swahili and English-language lyrics.

Demand for young, urban-based home-grown artists has grown steadily in the past decade, says Nairobi-based magazine columnist/broadcaster Olivia Otieno. That, she says, has fostered the development of "world class" artists like Nameless and Wahu. "Now's the time," Otieno says, "for the rest of the world to experience our music."

>>>SALES OF U.K. SINGLES HIT RECORD HIGH

Sales of singles in the United Kingdom topped 117 million copies through the week that ended Oct. 17, exceeding the previous annual record of 115.1 million copies in 2008, according to the labels group the BPI. This year's total has been reached with 10 weeks of sales still left to go in 2009, including the Christmas shopping season. Digital downloads have accounted for 98.6% of all singles sold in the United Kingdom in 2009, according to the Official Charts Co.

>>>RECORD TURNOUT AT AMSTERDAM DANCE EVENT

The 14th annual Amsterdam Dance Event attracted a record 2,100 registered attendees, according to event organizers. An additional 90,000 electronic music fans descended on the Dutch capital to attend various events scheduled around the live music showcase and industry conference, which was held Oct. 21-24. Speakers during the conference program included DJs Richie Hawtin and Carl Craig, as well as former Joy Division/New Order bassist Peter Hook. David Guetta, Faithless, Fatboy Slim and Groove Armada were among the 700-plus acts that played during the event.

>>>BACHARACH EXPANDS WARNER/CHAPPELL TIES

Warner/Chappell Music has extended its administration deal with composer Burt Bacharach's New Hidden Valley Music to cover the United Kingdom and Ireland. Warner/Chappell already administers New Hidden Valley in the United States, Canada, Scandinavia, Israel, Italy and Greece. U.K./Ireland administration was previously handled by the London-based independent P & P Songs. The catalog includes songs like "Close to You," "I Say a Little Prayer" and "Walk On By," as well as new Bacharach compositions.

Reporting by Tom Ferguson, Richard Smirke and Gary Smith.

THREE KENYAN ACTS TO WATCH

WAHU

Based: Nairobi

Current release: "Sweet Love" (Alternative Concepts)

Booking agent: Self-booked

Singer Wahu Kagwi confirmed her standing as a standard-bearer for her country's pop scene by becoming the sole Kenyan winner at the inaugural MTV Africa Music Awards (MAMAs) ceremony last year in Abuja, Nigeria. Nominated this year for best video (for "Little Things You Do," featuring Uganda's Bobi Wine), Wahu performed at the ceremony with Amani and Tanzanian artist A.Y. Her "ability to connect emotionally and personally with her fans" is what ensures Wahu stands out, says Nairobi-based music TV producer Arthur Kamau. She further enhanced her celebrity status with her 2005 marriage to fellow artist David Mathenge, aka Nameless. Both record for Nameless' Alternative Concepts label and are keen to move their careers into new territories on the African continent and beyond.

AMANI

Based: Nairobi

Current release: "Tamani" (Ogopo DJs)

Booking agent: Self-booked (Kenya); Kampala, Uganda-based Talent 256 (outside Kenya)

A string of urban/dance-leaning pop songs from her album "Tamani" have scored Amani major radio chart action in Kenya. Her best female artist win at the MAMAs, together with

Nameless' best male artist award, revived memories of "Ninanoki" (Ogopo DJs), the enduringly popular duet the pair released in 2002. "Amani is all about fun," Kamau says. "She gets Kenyans dancing and smiling with upbeat and infectious songs." Like Wahu and Nameless, Amani sings in a mixture of Swahili and English. "I want to represent African pop music all over the world," she says, "because it has such a different flavor that people are really starting to relate to."

STL

Based: Nairobi/Oslo

Current release: "Living for Music" (STLMUSIC)

Booking agent: Self-booked (Africa); Norway-based ArtistPartner (outside Africa)

A best new act nominee at the MAMAs, the Queen Latifah-inspired rapper Stella Mwangi—aka STL—moved to Norway with her parents in 1991 but has retained an intimate connection with her African roots. She has recorded with the Senegalese hip-hop group Wagable, rapped about the joy of going back to Kenya on "Take It Back" (from her debut album, "Living for Music") and released "Biacara Ni Biacara," her first song in Kenya's Kikuyu dialect, in June. "I'm so glad STL was nominated for a MAMA," says Corrine Onyango, a DJ at the Nairobi-based Homeboyz Radio. "She hit the scene here with force about a year ago and really represents a new generation of Kenyan music." —DC

Standard-bearer: WAHU at the MTV Africa Music Awards in October.





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Matt Murphy

The manager of the iFund, which invests in iPhone app developers, discusses music's appeal in the surging mobile app market.



Several months before Apple opened its App Store in July 2008, the venerable Bay Area venture capital firm Kleiner Perkins Caufield & Byers launched the iFund, a \$100 million investment vehicle focused on backing companies developing applications for the iPhone and the iPod Touch. The fund is a collaboration with Apple: Kleiner Perkins contributes funding and Apple provides marketing support for the resulting apps.

After investing in a variety of social networking, utility and communications companies, in October the iFund finally made its first bet on a music-related application: the song-identification company Shazam. With more than 50 million users, Shazam is one of the few iPhone apps that has maintained its high ranking in the App Store download charts and its monthly usage rates.

Matt Murphy, the Kleiner Perkins partner who manages the iFund, says he expects Shazam to expand deeper into mobile music sales, advertising, recommendations and even other types of content as the audience for mobile entertainment expands in the years ahead.

Murphy, who's been with Kleiner Perkins since 1999, serves as either director or adviser for all the companies that receive an investment from the iFund. He recently spoke with *Billboard* about the investment in Shazam, the state of digital music services and why startups are better off launching on mobile phones instead of on the Internet.

What sparked your interest in Shazam?

If you think about what companies have been around for the year-and-a-half since the App Store launched and are really popular, there's really only a handful because so many come out, and people find them interesting for a few days, and then disappear. But Shazam has been one of those consistently high-ranking apps like Pandora and Facebook that everybody seems to love. People love the action of tagging a song in real time, the delight of seeing what it is and then the ability to buy it in real time or share with friends. As much as anything, they defined a widely used use case that people are loyal to. To build an iconic brand around that is very hard to do and very few companies have done it.

So what's the future opportunity for Shazam?

It's basically getting into a more holistic experience around music. Broader forms of discovery, recommendation, music management and even moving beyond music into all different forms of entertainment.

How important are the new in-app purchase and subscription

capabilities for the iPhone in terms of driving new business models for mobile apps?

It's terrific that Apple has listened to its constituents of developers who said they need more ways to monetize . . . this free-to-pay model we've seen as being very successful. You need to make it so the masses can do whatever they want for free, but those who want additional or more functionality will be able to pay. Maximizing the number of ways that this vibrant developer community can make money is really important, and Apple has responded. In 2010, we're going to see a lot of much more scalable companies emerge from a revenue perspective, and that has us really excited.

You've only invested in one music-related service. Why?

You take a look across the categories we think are important—social networking, communications, games, entertainment, utilities—there's a wide landscape of things to invest in. Frankly, our model generally is to invest in one company in a category and go really long on that and make that the biggest winner. So if we feel there's an adjacent opportunity in music, instead of funding

another company to do that, we try to make it so Shazam can subsume that opportunity as well. That's how you build the largest company, by carving off as much of the value proposition as you can.

As the music industry focuses more on mobile apps, what features should they focus on?

Partnering with Tapulous for "Tap Tap Revenge" and coming out with artist-specific versions of that. There's the T-Pain app with Smule. I think we're going to see a lot of [artist-centered apps]. You can get some short-term pops and monetization out of that. It probably breaks down if you have 50 versions of the same app, each with different artists. But we're in a stage right now where everybody is trying to experiment. The music industry is trying to monetize all these digital assets on mobile, and mobile developers are basically experimenting with their apps by bringing content into it. So it's early days.

I kind of like the fact that people on both sides are being experimental. And ultimately things will shake out of that where people are doing things that are more strategic, durable and long-lasting. I can't predict what that will be right

now, but I do believe the combination of applications, functionality and content is here to stay. Doing that in ways that increase the value of the application is good for the app developers and good for the music industry.

Are venture capital dollars starting to loosen up again for music services?

It would be hard for me to say that dollars are loosening up for music, but they are being loosened up for mobile. You look within mobile and ask what one of the absolute hit use cases on mobile is going to be. People love music and people love to take music with them wherever they go. They like to discover music and socialize around music. So that's going to be a hit area. If I think of the big five application opportunities, music is one of them.

Are developers then better off focusing on a mobile app than on Internet-based services?

Mobile is the new platform. When there are platform disruptions, there's always opportunity. For the companies that are there first as the platform evolves and come up with a hit use case and application that

creates a large audience, the rewards will generally accrue to that class of company. Music on the Internet is a minefield that has been battled for several years. So any time you're thinking about a new service, think about where the green field opportunity is. The one benefit of the Web, of course, is that it has 10 times the users of the mobile Web right now. That's going to change meaningfully in the next couple of years. But in that environment, you have to have something that's just so different from everything that's out there. Mobile is an easier platform to win that initial audience.

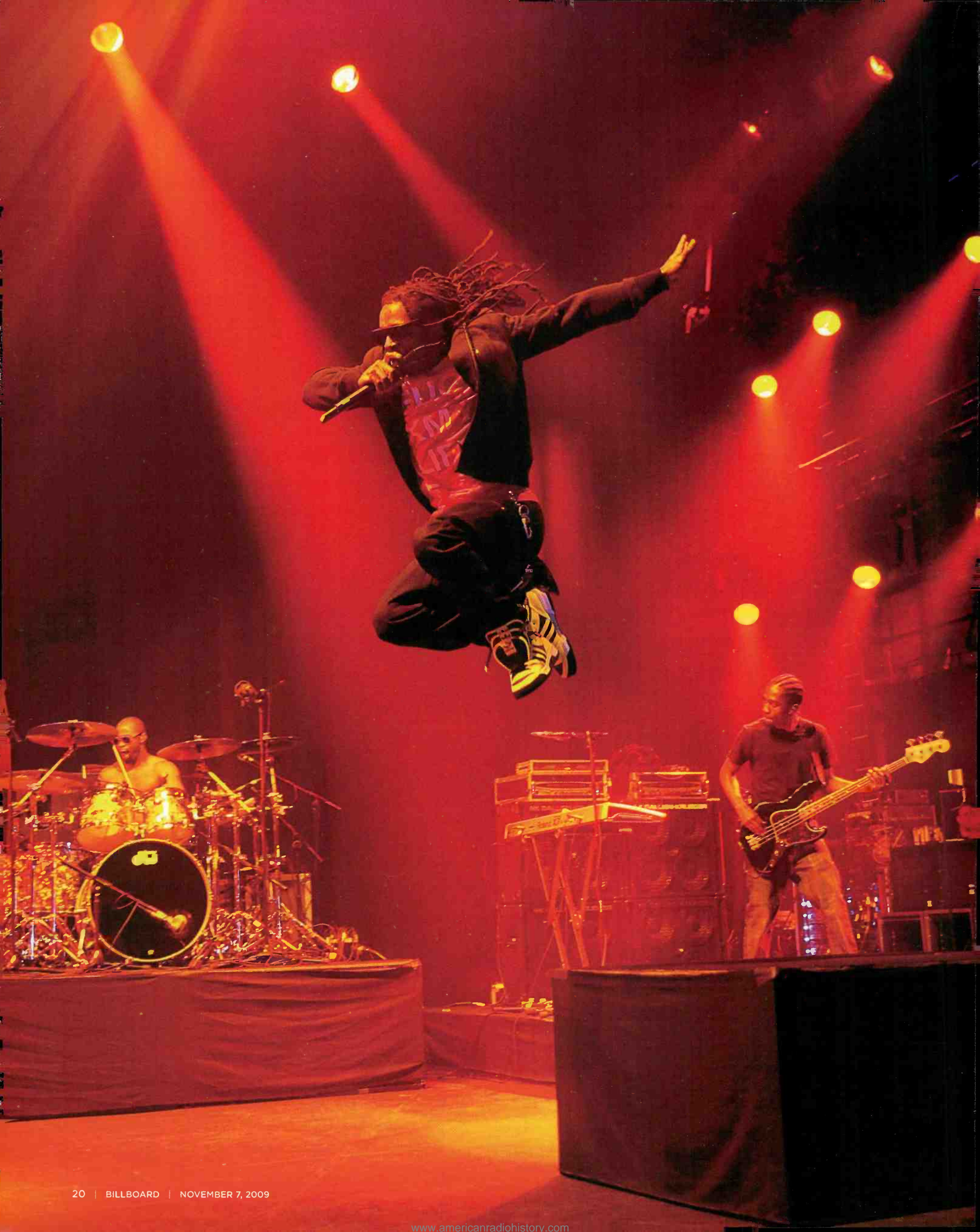
Do you have any plans to launch a fund for the app stores from iPhone competitors like Android and BlackBerry?

The way we're looking at it right now is that the best entrepreneurs and the most popular applications will be built on the iPhone and then look to expand their distribution to other platforms. We don't dictate what platforms companies are on, but I do think the iPhone will be the best experience.

If you could give one piece of advice to labels as they look to monetize digital music, what would it be?

I would say be really flexible and be really experimental. It's early days. We don't want to cut off anything that would stifle the innovation we've seen all around us. This platform is set to explode two to three times a year on the iPhone alone, four to five times a year across all platforms. The [mobile pie] is going to be so much bigger. Right now, we should all maximize our learnings, and we can tighten up the models over time. Unless we're all more open and experimental, we're not going to learn what's going to work and what's not going to work. . . .

People love music and people love to take music with them wherever they go . . . That's going to be a hit area [for app developers]. If I think of the big five application opportunities, music is one of them.



LIL WAYNE'S LAST TOUR GENERATED \$39 MILLION—AND SET THE STAGE FOR HIP-HOP ACTS TO BOOST TOURING REVENUE

BY MITCHELL PETERS

STREET CRED

The week after the June 2008 release of "Tha Carter III," Lil Wayne performed a sold-out concert at the 1,000-capacity House of Blues on the Sunset Strip in Los Angeles.

Along with the sellout, the New Orleans rapper had something else to celebrate—he had just become the first artist since 50 Cent in 2005 to sell more than 1 million copies of an album in a single week. Those who attended the House of Blues concert remember it as a "madhouse," says Paul McGuigan, the club's talent buyer. "I've never seen anything like that."

The raucous scene included crazed fans attempting to get in through fake windows on the rooftop—and by scaling the fences next door. "I turned away tons of people," McGuigan says. "Everybody wanted to be inside and part of the show that night."

At the time, Lil Wayne was no stranger to the stage. But even though the rapper had performed live since his early teenage years, he had traded in a heavy touring schedule for sporadic—but lucrative—club dates or one-off radio show concerts. So it was a surprise to some when Lil Wayne returned to L.A. seven months after the House of Blues show and sold more than 23,000 tickets to back-to-back concerts at the Gibson Amphitheatre. The shows grossed \$877,345.

Historically, hip-hop artists have relied mostly on album sales to sustain their careers; rap acts that release platinum-selling albums rarely see the same success in concert. For example, since 2006, T.I. has released two albums that have sold more than 1 million copies, but only eight of his concert grosses have been reported to Billboard Boxscore.

But as sales continue to decline—through the week ending Oct. 18, album sales were down 13% in 2009 compared with the same point last year, according to Nielsen SoundScan—more rappers are taking a serious look at touring as part of their long-term strategy. "They don't have the income coming from big record labels," says Peter Schwartz, a booking agent at the Agency Group who represents acts like Method Man, Redman, De La Soul, Raekwon, Ghostface Killah, Immortal Technique and Del Tha Funky Homosapien. "So they go on the road, play live and sell merch."

McGuigan has seen this firsthand at the club and theater level. "There's far more hip-hop touring now than there was even two years ago, and 100 times more than there was 10 years ago," he says. "Ten years ago, hip-hop acts just didn't tour."

Fueled by the success of "Tha Carter III"—it has sold 3.3 million copies in the United States, according to SoundScan, and spawned seven Billboard Hot 100 hits, including three top 10s—Lil Wayne put on what became the most lucrative rap tour in the history of Billboard Boxscore. And the lessons of that tour, especially the decisions to focus on his showmanship and present diverse supporting acts, could be useful to anyone in hip-hop.

"You have to perform every night and you have to execute every night," Lil Wayne says. "You build it and they will come."

In 2008 and 2009, Lil Wayne's I Am Music and America's Most Wanted arena and amphitheater tours grossed \$39 million in North America and drew more than 724,000 fans to 68 concerts, according to Billboard Boxscore. Ticket prices for the I Am Music trek cost \$40-\$159, and tickets for the America's Most Wanted jaunt ranged from \$29.99 to \$150.

"I received positive feedback on the grosses, but more so on the amount of shows that we played," says Sports & Entertainment Financial Group president Shawn Gee, who also serves as Lil Wayne's tour producer and tour business manager. "It was amazing that we did the amount of shows that we did domestically over a short period of time."

The numbers will likely earn Lil Wayne a spot on Billboard's year-end list of the top 25 grossing tours, a rare feat for a hip-hop artist. The most recent rap act to land on the year-end tally was Jay-Z, whose 2008 co-headlining trek with Mary J. Blige ranked No. 21.

The gross from Lil Wayne's tour (which started Dec. 14, 2008, and wrapped Sept. 6) tops Jay-Z's jaunt with Blige, which grossed \$34.5 million and drew 310,694 concertgoers to 27 shows, and Kanye West's 2008 Glow in the Dark tour, which pulled in \$30.8 million from 49 concerts that attracted 507,853 fans, accord-

ing to Billboard Boxscore.

After seeing how well West and Jay-Z did on the road, Lil Wayne's management team knew there was money to be made from concerts, especially given the momentum behind "Tha Carter III." Unlike those acts, however, Wayne hadn't yet established himself as a large-scale venue headliner in the eyes of concert promoters.

So last fall, the rapper's camp recruited Gee, who is no stranger to ambitious rap tours. His first step was to book a support package that would appeal to all musical segments of the rapper's fan base, including devotees of R&B, pop and alternative rock. He divided the tour into three legs that featured support on various dates from Keyshia Cole, T-Pain, Gym Class Heroes, Keri Hilson, Young Jeezy, Drake, Soulja Boy Tell'Em, Jeremih and Pleasure P.

"It was the mixture [of musical genres] that allowed for the package to work, because Wayne has a potpourri fan base," Gee says. "You have to make sure the consumer not only connects with the headliner in the package, but the entire package as a whole."

The same strategy worked for West's Glow in the Dark tour, which featured Rihanna, N*E*R*D and Lupe Fiasco. Eminem and 50 Cent's 2005 co-headlining jaunt featured support from Lil Jon & the Eastside Boyz, G-Unit, D12, Obie Trice and Stat Quo. The latter tour cracked Billboard's year-end list of the top 25 tours, grossing \$21.2 million and drawing nearly 326,000 fans to 21 shows, according to Billboard Boxscore.

Gee also found Lil Wayne an experienced road crew. During the tour's planning stages, Gee says venue execs and promoters had a "negative perception" of Lil Wayne as a touring act. To put their minds at ease, he surrounded the rapper with veterans who previously worked on outings for West, Eminem and Beyoncé.

"They were experienced in moving large tours from a production side, a security side and a tour management side," he says. "So it made the marketplace comfortable, but it also helped with the efficiency of the tour as well."

FOLLOWING MR. CARTER Lil Wayne's success on the road may not have been possible without the accomplishments of Jay-Z, whose decade-plus touring career is "the blueprint of what we wanted to do with our own clients," according to Hip Hop Since 1978 CEO Gee Roberson, who manages West and co-manages Lil Wayne.

Jay-Z, now signed to a multirights deal with Live Nation, is the only rapper headlining arenas without the support of another big act. He's currently playing North American college arenas through November, with openers N*E*R*D, Wale and J. Cole. Additional dates are planned for February and March 2010, according to Live Nation senior VP of touring Faisal Durrani.

Jay-Z has paid his dues on the road since the '90s, teaming up on various tours with Blige, DMX, R. Kelly, 50 Cent and others. "You can't ignore his history," Gee says. "Jay-Z's team has been great at developing him as a live artist, and he's reached the point where he can go out and headline without a big package."

Lil Wayne's team hopes to bring their artist to the same level. But Gee admits they may not get there on the rapper's next tour. "Packaging will always be important," he says. "Will you need as many artists to support, or as high-profile artists to support? Obviously, the goal is no. The goal is to provide a great show where you don't have to overspend on support."

Lil Wayne's future now holds some uncertainty, since the rapper in late October pled guilty to attempted weapon possession that could land him a one-year prison sentence. Gee and Roberson declined to comment on how that would affect touring plans, but Gee believes Wayne's next tour will again visit large-sized venues in North America (see story, page 22). Lil Wayne is expected to be sentenced in February, two months after the planned Dec. 15 release of his new album, "Rebirth."

Wayne, West, Jay-Z, 50 Cent and Eminem are among the few hip-hop artists who have graduated to arena-level status, since tours at this level require heavy radio play and a marquee co-headliner or support package. Industry executives also blame the lack of viable hip-hop headliners on artists' decision to cash in on lucrative one-off gigs instead of developing a touring base.



That's a rap: JAY-Z performs at KPWR Los Angeles' Powerhouse concert Aug. 8 at the Honda Center in Anaheim, Calif.; right: DRAKE performs at the BET Awards June 28 in Los Angeles.



"Some of these acts are knocking down \$20,000-\$50,000 to do a club—they roll in, walk onstage, do 30-40 minutes and they're done," says Jeff Sharp, VP of urban touring at AEG Live/Atlanta Worldwide Touring. "They can afford to do two shows a week and they end up netting more than they could ever do going out and doing the arena business."

Gee says that "most hip-hop artists don't necessarily know how to tour what level of commitment it takes to build a touring career." Others say the genre's singles-driven nature makes it hard for acts to stay in the spotlight long enough to cultivate a fan base that can support arena tours. "The guy who's hot today might not be hot at all three months from now," McGuigan says. "It's hard to plan five years from now when you have a single that's currently hot on the radio and that's how you're getting booked."

Most executives agree that nonstop touring is the only way to build a lasting live career, which could require sacrificing attractive one-off paychecks for lower-paying support slots. "That takes a certain mentality of saying, 'I'm going to take this hit, because I know I'm performing in front of 30,000-plus people per night and

that in turn is going to open the door for me to have my own tour one day,'" Roberson says. Early on in West's career, he notes, the artist was turning down attractive single-show engagement offers to open concerts for Mos Def, Usher, U2 and the Rolling Stones.

DRAKE'S GOT NEXT

Will the success of Lil Wayne's tour encourage up-and-coming rappers to hone their live shows? For now, Roberson and Gee are focusing their efforts on newcomer Drake, who will promote the release of his upcoming album next year with a North American headlining tour of small clubs and theaters. "The good thing about Drake is that he loves to perform live and he's willing to put in the necessary work to build a touring career," Gee says. "He understands that it's a grind—it's a marathon, not a sprint."

Drake will also attempt to build a live fan base overseas in a way few rappers do. "We're going to work the international angle from the beginning, because that's a mistake I think a lot of artists make—they wait until they're hot in the U.S.

before they start looking at the rest of the world," Gee says.

Roberson has big ambitions for Drake, who has already been exposed to thousands of concertgoers opening for Lil Wayne. "He's been cultivating on the arena level already and we don't even have an album out," he says.

Gee and Roberson have even bigger plans for hip-hop tours: stadiums. "I can't speak on it right now," Roberson says, "but we will absolutely be on the phone within a year or year-and-a-half talking about the model of hip-hop stadium tours." A single-artist stadium tour could be hard to sell, but the pair has also been taking meetings with other artist representatives about organizing one-off events.

"If we don't do that, who will?" Roberson asks rhetorically. "We're not stopping, we're only starting."

LOCAL FLAVOR

IS U.S. HIP-HOP LOSING ITS PLACE ON THE WORLD STAGE?

Lil Wayne's looming legal issues will no doubt put a damper on his 2010 worldwide touring plans. But the good news is that the rapper has already laid the groundwork for a promising overseas live career in the coming years.

In late October, Lil Wayne was forced to give up his passport after pleading guilty to attempted weapon possession that could land him a year in prison. (Sentencing isn't expected until February.) But two weeks prior to the guilty plea, the rapper sold out three makeup concerts at the 5,000-capacity HMV Hammersmith Apollo in London, as well as shows at the 5,500-capacity Heineken Music Hall in Amsterdam and the 7,000-capacity Zenith in Paris, according to his representatives.

Those involved with the London shows say Lil Wayne could've moved up to a larger venue if the proper production had been in place. "If Wayne had been ready and had the production, we

could've done [London's 12,500-seat Wembley Arena]," says AEG Live president of international touring Rob Hallett, whose company co-promoted the shows with SJM Concerts.

Sports & Entertainment Financial Group president Shawn Gee, who also serves as Lil Wayne's tour producer and tour business manager, says the ballroom and theater stint was meant to expose the rapper's live prowess to European audiences.

"Although a lot of them purchased his record, they didn't know Lil Wayne the live performance artist," he says. "From an international perspective, you truly have to go and develop those markets."

Prior to the guilty plea, Lil Wayne's team had planned for the artist to perform internationally in 2010, including dates in Europe, Japan, Australia and New Zealand. Gee declined to comment on how Lil Wayne's legal troubles could hinder those plans, but he notes that the rapper will likely perform in larger European venues on his next tour.

If all goes as planned, Lil Wayne could someday achieve arena-level headlining status in certain parts of the world, as seen in recent years

with superstar artists Kanye West, Jay-Z, Eminem and 50 Cent. But while they are certainly capable of playing bigger venues in select international markets, concert promoters throughout Europe, Japan and Australia seem to agree that the demand for midlevel hip-hop is decreasing and generally concertgoers prefer home-grown rappers who deliver shows in their own language—or at least in their own accent.

For example, West may have nearly sold out Paris' 17,000-capacity Bercy venue in 2008, but "the demand for U.S. acts is not growing in France," says Angelo Gopee, production director for Nous Productions, which has booked shows for West and Jay-Z. But domestic rappers like NTM, Diam's, Iam, Rohff and Booba are consistent sellers at the box office.

Meanwhile, some German promoters aren't willing to pay the fees that top American hip-hop acts demand, according to Four Artists managing director Michael Sand. "There are so many strong national acts," he says, "that U.S. acts are not necessarily the be-all and end-all. They also have wrong ideas about what can be paid and the num-

bers of [fans] they can attract."

The core rap touring market in Japan is weakening, says Naoki Shimizu, president of Creativeman Productions, Japan's primary promoter for major international hip-hop acts. "There used to be many club tours by U.S. hip-hop artists around four or five years ago, but it's quite hard to find now," he says. "Tickets don't sell these days."

Some popular American rappers occasionally play dates in Australia, but recently canceled or postponed dates—sometimes at the last minute—by hip-hop artists like Pitbull, Busta Rhymes, Coolio and Timbaland have hurt the genre's reputation among fans.

"I've seen more cancellations of hip-hop tours than I have seen tours go through," says Frontier Touring tour coordinator Michael Harrison. As a result, he adds, "over the years, there has been a lot of mistrust of hip-hop acts amongst Australian audiences. That doesn't generally happen with local rappers, such as Hilltop Hoods and Bliss n Eso." —MP

Additional reporting by Lars Brandle, Andre Paine, Aymeric Pichevin, Rob Schwartz and Wolfgang Spahr.



WEEZY RAPS ABOUT ROCK, 'REBIRTH' AND LIFE ON THE ROAD

BY GAIL MITCHELL

Lil Wayne always keeps it moving. That's the one absolute you learn about the rapper after talking with him.

When Billboard caught up with Lil Wayne—real name Dwayne Michael Carter Jr.—it was a couple of days after he had finished a set of shows in London, Paris and Amsterdam—and a week before he pled guilty to attempted weapon possession for an incident that occurred in 2007. Having barnstormed his way through 68 stateside shows during his top-grossing *I Am Music* and *America's Most Wanted* tours in 2008 and 2009 (see story, page 21), he deserved a few days off. Instead, the Miami-based rapper was busy completing his free "No Ceilings" mixtape—"A big thank you to fans for coming out and showing me love every single night" of the tours.

Several leaks from the Halloween release feature Wayne rapping over beats from Jay-Z's "Run This Town" and Fabolous' "Throw It in the Bag." Slated for release just after the mixtape, on Nov. 23, is the "Mr. Carter" EP, exclusive to Best Buy.

It's all in anticipation of Wayne's "Rebirth." While his Universal Motown publicist didn't respond to several requests for comment, another source at the label says that Wayne's legal issues—the rapper faces a one-year sentence in February—will not impede the often-delayed album's Dec. 15 release. But one question looms: Can Lil Wayne keep it moving when it comes to maintaining his sales and touring success?

How has touring helped shape your success thus far?

It's played a big part in my career. I've been on the road since I was about 14. Since then there's never been one city that I've been stable in for six months. Honestly, touring is just another part of my day. The stage comes at 9 p.m. OK, I eat at 12 [laughs]. It's natural for me, not a preparation. And I thank God for that every day.

Whether it's a club or arena, I perform my ass off. I go out there and give it my all every single night. I would die onstage. Some people like to just go out there and have their song played with five people onstage, and you don't even know who four of them are. You've got to go out there and perform. Once that works, people will come. And as long as people keep screaming when I step out there, I'll keep giving them me.

Do you have a sense of withdrawal when you're not on the road?

As soon as you start to develop that sense of withdrawal, you get a call from your manager [in Wayne's case, Cortez Bryant] telling you that you've got 60 nights coming up somewhere so you'll be all right [laughs]. Honestly, the way my schedule is, my days—even when I'm not on tour—are still full. I'm in the studio every single night. There's really never a moment for me to actually sit and breathe and even notice if I'm having withdrawal symptoms because I have to keep it moving. I just turned 27 on Sept. 27, so I'm not in a rush to take any downtime.

Speaking of keeping it moving, "Rebirth" is finally coming. Given earlier leaks from the project, did you make many changes to the final version?

As of now "Rebirth" is coming out as a double-disc with a [disc of songs] by Young Money. I had to add new cuts because a lot of things leaked, making people think

they had an idea of what I was doing with "Rebirth" and what it would sound like. And I hated that because I never want anybody to think they know what I'm doing until I present it. So what I did was make it totally different—I flipped it.

Does the album still lean toward rock?

Yes, the album is still rock. I play guitar on 80% of the songs and there's a lot of rock influences and rock beats. I also have Travis Barker on the album.

But I don't want people to think I'm trying to do something I can't do. Don't think you're going to put on the album and hear me screaming and singing... Don't worry about that [laughs]. When people hear me say rock, they may get a little scared like, "Oh, God. What is he going to do?"

When I said I was doing a rock album, it was about doing a freedom thing. This album isn't hip-hop. When I do my "Carter" albums, I know I've got to rap, I know I've got to spit—I know the words I've got to say and the subjects I've got to talk about. I also know the things I shouldn't say, the things I shouldn't talk about.

There's none of those limits on this album. I say what I want, how I want. That's what this album is: a freedom album. And rock is the avenue that gives you that freedom.

I'm just having fun, that's all. Trust me: People will like these songs. It's my job to make them love them, but I know for a fact they'll like them.

What can we expect from the second disc by Young Money?

The expectations for Young Money are great. But I think they'll meet them because everybody—Drake, Nicki Minaj, Lil Chuckee, Shanell, Lil Twist, Tyga, Jae Millz, Gudda Gudda, Mack Maine and T-Streets—works their asses off. Every song is great, which creates a dilemma because we don't know what to pick as singles.

Any truth to rumors that "Tha Carter IV" is coming this year as well?

No, no. "Carter IV" is coming next year at a proper time like it's supposed to.

You recently did a guest feature on the new Weezer album. Any more rock projects on the horizon?

Weezer gave me a vivid picture of what they were trying to accomplish and it was wonderful to be a part of that. I also worked with Kid Rock and with Fall Out Boy—Pete Wentz and I are real tight. Other than that, I've worked with Gym Class Heroes. And I've been kicking it with Green Day, but I'm not sure if we'll get anything done real soon. You know me—I've been out there doing things with everybody.

Including working with Chris Brown, Madonna and Shakira. Do you get concerned about overexposure?

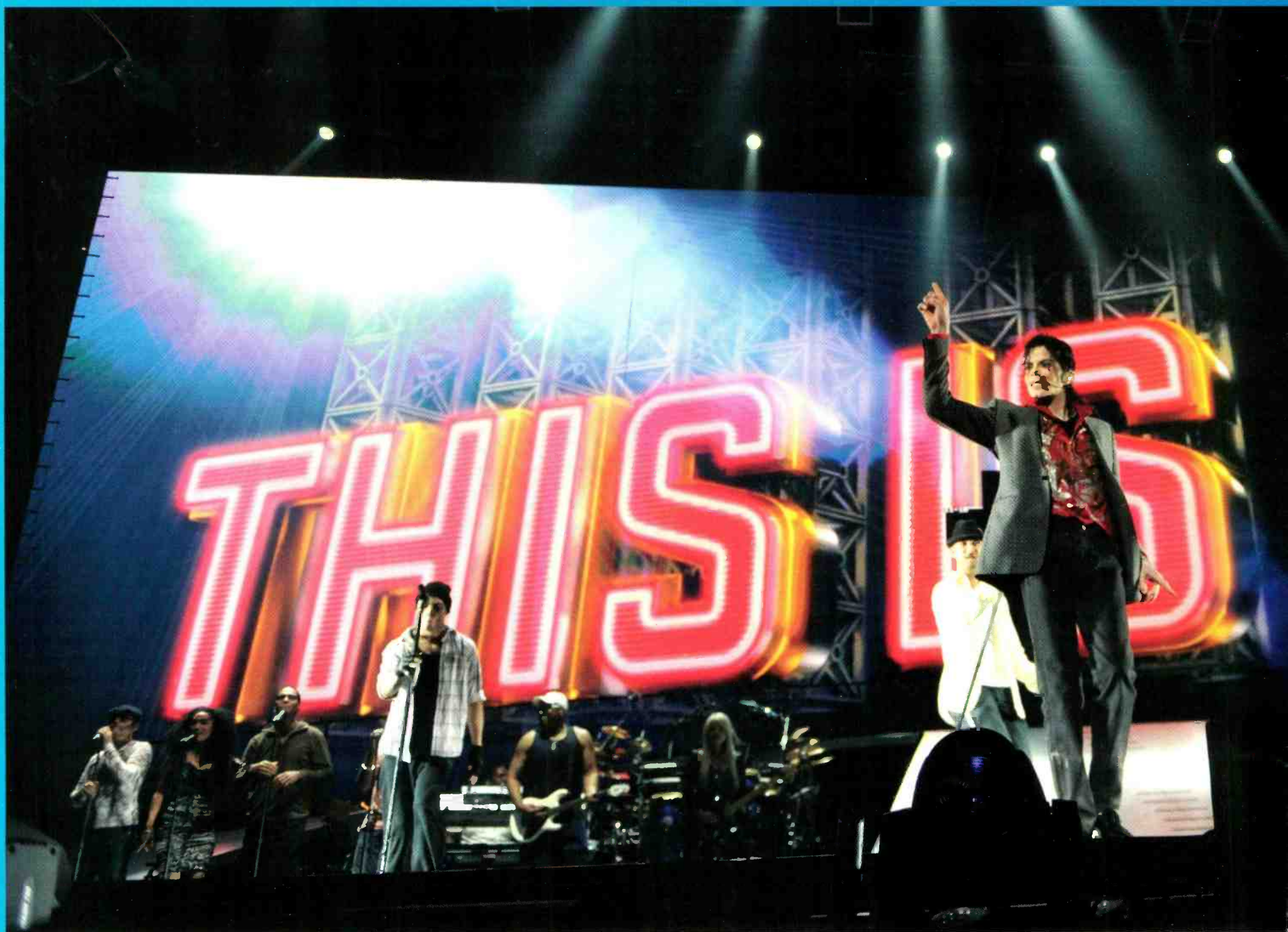
I just don't understand the whole point about using yourself too much or doing too many features. This is work; this is a job that we're doing and you want to work as much as you can. I've been wanting to ask people, "You know, I get paid for those features, right? So do you think I'm getting paid too much or do you think I'm working too much? Is that what you're asking me?" I don't get it. All I'm doing is putting in overtime [laughs].

How is Drake's solo album coming along?

He's one of those guys who needs no help [laughs]. I don't do anything but say, "Let me hear that song." And I'm blown away with every word. I'm honored to have him. Knowing Drake, I want to say he's probably finished with the project. But he's one of those guys who keeps going back to put more icing on the cake.

Is a Hot Boyz reunion still in the works?

I still agree with it—let's put it like that. There are four sides to this, and it's hard getting four sides to come to the table. But I still agree. ...



That Was That And 'This Is It'

The Inside Story Of How The Biggest Disaster In The History Of The Concert Business Turned Into The Most Anticipated Music Film Of The Year **BY RAY WADDELL**



The last show: **MICHAEL JACKSON'S** final rehearsal, held June 23 at the Staples Center in Los Angeles.

For “This Is It,” Michael Jackson’s planned 50-concert residency at London’s O2 Arena, the star’s sudden, tragic death really could have been *it*, with millions of dollars lost for producer/promoter AEG Live and the star’s vision never realized. ■ Instead, the movie and music divisions of Sony have a film and soundtrack to sell, and AEG will share in the proceeds. But neither would have happened if the companies hadn’t had fire-drill-paced meetings to turn a human tragedy into what is already being described as a creative and financial triumph. ■ On Oct. 26, Sony’s Epic label released the double-disc set “This Is It” to coincide with the release of the movie of the same name, which arrived in theaters Oct. 28 and will run for a limited two-week engagement. It opened Wednesday with a one-day gross of \$7.4 million in the United States and \$20.1 million worldwide.

“The film answers a lot of questions,” says Rob Stringer, chairman of Sony Music. “I can’t comment on a lot of issues that were going on with Michael, nor can anyone else, it’s very difficult. But you want to know that he was still a fantastic entertainer, that he still cared, that he was still musically amazing, and all those things are just obvious in this film.”

The saga began with the announcement last March of Jackson’s string of shows at the O2, the result of two years of talks between Jackson and AEG Live, spearheaded by AEG Live CEO Randy Phillips. The ideas discussed included a tour, a few shows and, finally, a residency. “It took a while for [Jackson] to get comfortable with this, but when he finally made the decision that he wanted to do something, we were in the unique position where London was obviously the perfect place to do it,” says AEG CEO Tim Leiweke.

Ticket sales for the initial 10 shows blew up at the box office, and the number of dates was raised to 50. Although all parties were taken aback by the demand, Leiweke says Jackson was fully committed to 50 shows, despite reports to the contrary. “We’ve heard all of the speculation and opinions out there, but the reality is this is something Michael wanted to do,” he says.

Conceptually, Leiweke says the production was “all Michael’s” vision—and that vision was expensive. “It was budgeted to be \$12 million, but Michael had big dreams and big vision,” Leiweke says. “By the time we were ready to go to London we were at \$35 million.”

In March Jackson reached out to Frank DiLeo, who managed him during a spectacular ’80s run that included the star’s most successful albums and tours. “Even though he fired me, Michael was still my friend. We never lost the friendship,” says DiLeo, who had “no hesitation” about coming back to work for Jackson. “I was extremely excited about being back with him, because we were a magical team in the ’80s. He missed it, I missed it.”

As rehearsals got under way, public skepticism turned into anticipation. Even the rehearsals two nights before Jackson’s death “were extraordinary,” Leiweke says. “Everyone came out of there talking about how incredible it was.”

The June 24 rehearsal didn’t run as long, Leiweke says, and Jackson spent much of that time reviewing video production elements. “He wasn’t taxing his voice that night because he was getting ready for London,” Leiweke says.

At 12:30 p.m. June 25, Leiweke received a call informing him Jackson had been taken to the hospital. “Like the rest of the world, we were on the outside,” he says. “Randy [Phillips] didn’t know specifics until he got to the hospital, and by then, unfortunately, it was our worst scenario. It was shocking because what we knew was he was healthy—of that we were certain.”

As word of Jackson’s death spread, AEG had no time to mourn. The company shifted from

preproduction to damage control. “A lot of decisions were made between Tim Leiweke and myself on cell phone while I was standing outside the emergency room,” Phillips says. “The first thing we did was have our security close off Staples Center, shut down the production and put all of our intellectual property into the vault at Staples Center so nobody could get near it or leave with it.”

As Jackson’s death became a media circus, Leiweke ordered Staples Center GM Lee Zeidman to turn the arena into a fortress. “We locked the building down and said, ‘No one goes in and no one goes out,’” Leiweke says. The instructions were clear: No pictures of the set, no one in Jackson’s dressing room, no one touches anything. “We fired a couple of employees because they took pictures of the stage and we thought that was inappropriate.”

Jackson died on a Thursday, which meant AEG executives in London and the company’s Los Angeles headquarters had a marathon meeting. Amid their grief, AEG executives started trying to figure out what to do about their investment, even as the words “financial disaster” started to creep into news reports.

“We weren’t thinking that way,” Leiweke says. “We knew we were in a bad spot and dealing with a crisis, but we believed eventually we’d work our way out of this. Needless to say, those were really difficult, long days—bad days—but I don’t think we ever panicked. We had faith that we would eventually find a way to come out of this and recoup the investment.”

The decision that saved “This Is It”—as both AEG’s investment and Jackson’s legacy—had been made weeks before. Rehearsals had been filmed, and it is that edited footage that became the Sony Pictures film.

“I said, ‘We’ve got to archive your comeback because this is going to be historical,’ and [Jackson] agreed,” Phillips says. “We never expected it to be a movie. This was really for his personal archives—and also to be B-roll and behind-the-scenes footage that probably would have been a DVD concert film.”

Within days of Jackson’s death, AEG started editing the rehearsal footage into a narrative at AEG’s L.A. Live facilities. “Under armed guards we had the editors working for three weeks collating 130 hours [of footage] and distilling it down to three-and-a-half hours in the first pass,” Phillips says. “And then we took 12 minutes of that and used it as a demo.”

Up until longtime Jackson associates John Branca and John McLain, who had been named executors in Jackson’s will, were officially named administrators July 6, AEG had been able to act unilaterally. There was some doubt about who would control Jackson’s estate, and “we didn’t even know there was a will for over a week,” Phillips says. As those details were resolved, however, AEG began negotiating with the executors—Branca and McLain, and attorneys Joel Katz and Howard Weitzman—to determine how to proceed.

Fortunately, AEG’s corporate cousins in-

Welcome To Paradise

Alejandro Sanz Steps Up His Marketing Game On 'Paraíso Express'
BY LEILA COBO • PHOTOGRAPH BY RUBEN MARTIN

Alejandro Sanz knows his fans have different definitions of paradise. For some, it's a walk in the rain; others, one child's love of running; and others, a group of friends frolicking at the beach. Sanz's fans captured these moments, and hundreds more, in home videos they've uploaded to Sanz's YouTube channel. In the videos, which range from 10 seconds to a minute in length, they illustrate what paradise means to them in an allusion to Sanz's new album—"Paraíso Express"—and the single "Looking for Paradise," featuring Alicia Keys.

The campaign is as whimsical as it is brilliant, and it's part of a broad marketing effort that seeks to bring the usually reticent Sanz closer to his fan base as he prepares to release "Paraíso" Nov. 10 on Warner Music Latina.

Sanz's total world album sales surpass 25 million, according to Warner. In the United States, he's collectively sold 1.5 million albums, according to Nielsen SoundScan.

But three years after his latest studio set, Sanz returns to find a challenging marketplace, one where traditional promotion no longer applies. In response, Sanz and his label are consciously trying to get closer to his broad and widespread fan base in ways they hadn't done before.

They include the "Looking for Paradise" promotion, a one-hour special and TV spot campaign with DirecTV, a Verizon TV campaign and the launch of an interactive Web page, administered by Warner, where Sanz and fans comment and blog almost nonstop.

A key factor in the effort was the Web site, whose entire setup invites direct communication between Sanz—who is constantly tweeting and uploading content—and his fans, who are invited to do the same and then comment. The result is a page that is almost live and whose content changes literally by the hour, with Sanz chronicling every single step of his promotion. While the notion of big acts actively blogging is commonplace in the mainstream market, few Latin names do the same (although tweeting is becoming far more commonplace). Blogs vary from videos and photos to press releases to content that is uniquely Sanz; prior to a visit to Mexico, for example, he posted a poem dedicated to the country, clearly penned by him.

"We're working very hard on my Web page and it's exciting because people are responding," Sanz says. "They're delighted with this new way of promoting the music. Because when the industry no longer has the power to fill up the streets with posters or TV with ads, there is a need for imagination and creativity. And for me, this promotion is far more effective and thrilling."

The most unique piece of Sanz's online promotions may be the "Looking for Paradise" campaign, which stemmed from the single's title.

He liked it so much, in fact, that he asked several of his artist friends—including Shakira, Laura Pausini and Paulina Rubio—to tape 10-second video segments of what paradise

meant for them. The videos were posted on Sanz's YouTube channel and garnered enough traffic that he then asked fans to upload their own clips. Of the approximately 800 submissions, 30 were chosen for inclusion in one long video that runs the length of the song and is also posted on Sanz's Web page and YouTube channel.

But the notion of bringing Sanz closer to his fans transcends the home video campaign.

DirecTV also chose Sanz to be the first Latin musician featured in an extensive promotional campaign that includes TV spots and a one-hour special.

"He fits perfectly with our brand," DirecTV PR senior manager Naomi Rodriguez says, noting that Sanz is the first Latin musician with a promotional campaign on DirecTV (although the channel has featured other Latin celebrities) and the first Latin name to get a one-hour special on DirecTV's proprietary, noncommercial 101 channel, which has featured artists like Beyoncé and Katy Perry in the past and reaches 18 million DirecTV subscribers.

'When the industry no longer has the power to fill up the streets with posters or TV with ads, there is a need for imagination and creativity.'

—ALEJANDRO SANZ

In the spots, Sanz is sitting in his living room, talking about his music and tastes as "Looking for Paradise" plays in the background. While viewers are urged to subscribe to DirecTV to get the same soccer channels Sanz likes to watch, they're also urged to purchase "Paraíso Express." The spots began airing this week on all Spanish-language TV stations and will be shown throughout the year.

The second component, the TV special "Más Allá del Paraíso: Un Encuentro con la Música y la Pasión de Alejandro Sanz," will air Nov. 23 on 101 and feature interviews with Sanz and performances that haven't appeared before on TV.

The campaign was negotiated purely for its promotional value, with no sponsorship fees involved. A similar agreement was reached with Verizon, which launched a TV campaign timed with the Latin Grammy Awards.

The spots, which began airing Oct. 16 on Univision-owned stations, will run through the first week of November and feature a Sanz fan who wants access to the artist.

"He's doing promotion he hadn't done in a long time," says Gabriella Martinez, VP of marketing for Warner Music Latin America. "For example, he's in Mexico now visiting radio stations, something I don't think he's done in the last two albums."

Warner has also negotiated several radio promotions, including a private Univision Radio show for fans only in Las Vegas later this year.

Sanz will reach out to the masses with a Nov. 5 perform-

ance at the Latin Grammys, then perform eight shows at Madrid's Compac Gran Vía Theater, which seats 8,000. The shows—which will take place between the last week of November and the first week of December—were promoted under the tag line "Sit down and feel next to him" and sold out in less than an hour. (By comparison, Sanz's last U.S. tour took him to 28 cities, grossed \$8.7 million and had an attendance of 161,000, according to Billboard Boxscore.)

Sanz, a soulful vocalist with a distinctive raspy voice and complex compositions, is regarded worldwide as one of Latin music's top singer/songwriters. His songs, which blend pop with traditional Spanish rhythms, funk and jazz, were first showcased on his 1997 breakthrough album "Más," which yielded the hit "Corazón Partío" and has sold 3.2 million copies worldwide, according to Warner.

"Paraíso Express" is a departure from the more moodier and ruminative "El Tren de los Momentos" (2006) and showcases Sanz's airier, more melodic side. And, maybe more than any other Spanish artist (save perhaps the recent exception of David Bisbal), Sanz, who lives in Miami, has been able to effectively erase the boundaries between Spain and Latin America. He's seen by fans as a continental artist who belongs to everyone.

This is charmingly evident in the "Looking for Paradise" promotion, since the videos hail from every possible place imaginable, from Argentina to Germany. The impetus for the promotion came from the track itself, a song Sanz co-wrote and performed with Alicia Keys, whom he'd met several years before at Rock in Rio in Lisbon, Portugal. The two ran into each other again in New York this year and Sanz asked her to sing on his album. Keys agreed based on the music and isn't using the track for her album.

The song, which this week is No. 3 on Billboard's Hot Latin Songs chart, is an uptempo, almost bubbly track that features the singers trading verses in English and Spanish and singing about what they're looking for in paradise.

It's the first stab at English for Sanz, although there was talk of him doing so years ago. In this instance, all involved say, the decision wasn't motivated by crossover appeal but was merely an artistic one that came about through Sanz's meeting with Keys. The track isn't being promoted to English-language radio. But this does mark the first time that Sanz's first radio single is a duet.

In the meantime, Sanz's longtime manager Rosa Lagarigue is concentrating on putting together Sanz's 2010 world tour and negotiating sponsorships; Sanz's last tour, in 2007, had 76 stops worldwide. Conversations are also ongoing to release "Paraíso Express" in non-Spanish-speaking territories, including European countries where Sanz's albums haven't been released before. For the time being, "Paraíso" will be released simultaneously in Spain, Latin America, Brazil and Portugal.

"Everyone is so motivated, I honestly haven't given it much thought," he says. "I think people will like it, and we'll see what happens with sales. Today, sales are not a reflection of success. I only think I have a great record that can reach many people. And fortunately, ours is an industry that markets emotions, and this is an album that excites people." ■■■



How do the biggest names
in the concert industry
spell "Atlanta"?

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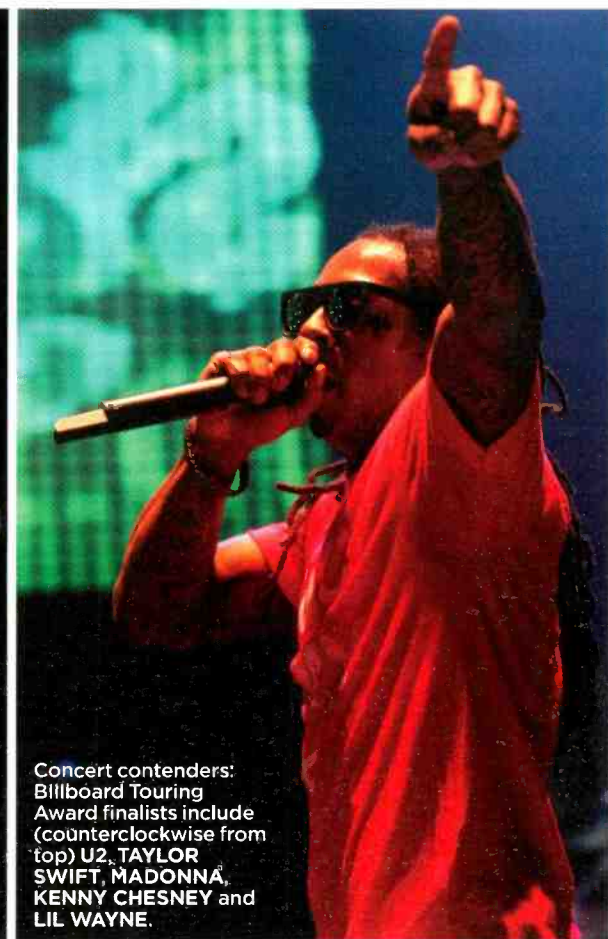



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The Billboard Touring Conference & Awards Celebrate The Best Of The Live Business

Concert contenders: Billboard Touring Award finalists include (counterclockwise from top) U2, TAYLOR SWIFT, MADONNA, KENNY CHESNEY and LIL WAYNE.

BONO: PHILIP MASSEY/WIREIMAGE.COM; SWIFT: AUSTIN K. SWIFT/GETTY IMAGES; MADONNA: MORENA BRENGOLA/GETTY IMAGES; CHESNEY: EUGENE GOLOGORSKY/WIREIMAGE.COM; LIL WAYNE: DANNY MARTINDALE/WIREIMAGE.COM

ROAD WARRIORS

Ticket Tallies Determine Winners Of Top Billboard Touring Awards; Industry And Fan Votes Also Measured BY RAY WADDELL

Hometown heroes: With multiple dates at Croke Park in Dublin (shown here) and at Stade de France in Paris, U2 claims two of three finalist slots in the top boxscore category.



Despite all the forecasts of doom and gloom floating around last January, the concert industry survived just fine in '09. ¶ In fact, many tours, venues, live entertainment companies and events actually thrived this year, as the finalists for the 2009 Billboard Touring Awards demonstrate. ¶ Unlike most other industry awards, the Billboard Touring Awards are primarily based on actual numbers, real business being done, real butts in seats and actual turnstiles spinning. ¶ The exceptions: The recipients of the Legend of Live and Humanitarian Awards each year are chosen by Billboard editors, and the honorees for the concert marketing and promotion award and the Eventful Fans' Choice Award are selected through online voting by members of the touring industry and by fans, respectively. ¶ The nature of the business and the prep time involved in tabulating finalists and winners sometimes doesn't neatly match up with tour schedules, which means that some tours have to be broken up between different years. Still, for a given year, the Billboard Touring Awards showcase which acts, venues and firms were doing the greatest level business in the preceding months. The awards are based on numbers reported to Billboard Boxscore from Oct. 1, 2008, through Sept. 30, 2009.

The big enchiladas are the top tour and top draw awards, which acknowledge the top grossing and ticket-selling tours, respectively. The same three acts occupy the upper echelons in both categories: a pop diva that has transcended her genre, four guys from Ireland who are rewriting the stadium tour paradigm and a hard-rocking Aussie band that returned after a lengthy absence from the road to a jubilant global reception.

Two of the three finalists in the top draw and top tour categories are produced by Live Nation and steered by Live Nation global music chairman Arthur Fogel. The second leg of Madonna's Sticky & Sweet tour solidified the artist's stature as having the highest-grossing solo tour of all time and one of the biggest tours ever. Madonna previously captured the top tour award for Re-Invention in 2004.

For its part, U2 notched Europe and about half of North America under its belt on its record-shattering 360° tour by the cutoff point. The innovative "in-the-round" staging of the tour is allowing U2 to shatter box-office records without pricing tickets in the stratosphere. U2 won top tour and top draw for Vertigo in 2005.

AC/DC joins Madonna and U2 as contenders in the top tour and top draw categories.

For Fogel, it has been another monster year in a career of monster years. His tours by the Police, Madonna and U2 have been previous winners at the Billboard Touring Awards.

"To have both the biggest band in the world in U2 and the biggest female artist in Madonna as finalists is really fantastic," Fogel says. "It is a true testament to their global appeal, ticket-selling power and brilliant talent. I am truly privileged to be involved with these great artists who are at the top of their game."

It's likely that Fogel and Live Nation will be in a similar position in the coming years, as both U2 and Madonna are in the early stages of 10-year multirights deals with Live Nation. "The successful partnership with Live Nation [with U2 and Madonna] demonstrates the true potential that exists in the live business," Fogel says.

PROPERLY PACKAGED

The top package award, which goes to the top-grossing tour with three or more artists on the bill, is designed to reward synergistic packaging and value offered to consumers. This year's diverse mix of finalists includes tours headlined by a familiar country superstar, a teen-pop sensation and a mainstream rock juggernaut.

Five-time top package winner Kenny Chesney is back again among the finalists with the Sun City Carnival tour. Promoted nationally again by TMG/AEG Live, Chesney played a mix of arenas, amphitheaters and NFL stadiums and included Miranda Lambert, Lady Antebellum, Sugarland and Montgomery Gentry on the bill.

Chesney has pretty much taken ownership of this award, and TMG/AEG Live president Louis Messina says Chesney's focus on providing value dates back to the artist's own days as a fan.

"Kenny knows that buying a ticket and going to a show is expensive, so he always wants his fans to have a great time from the opener until his set," Messina says. "He does not need to spend the money [on support], but he does."

Jonas Brothers continue their upward trend as finalists this year in the top package category following their World Tour 2009 with Jordin Sparks. Honor

continued on >>p34



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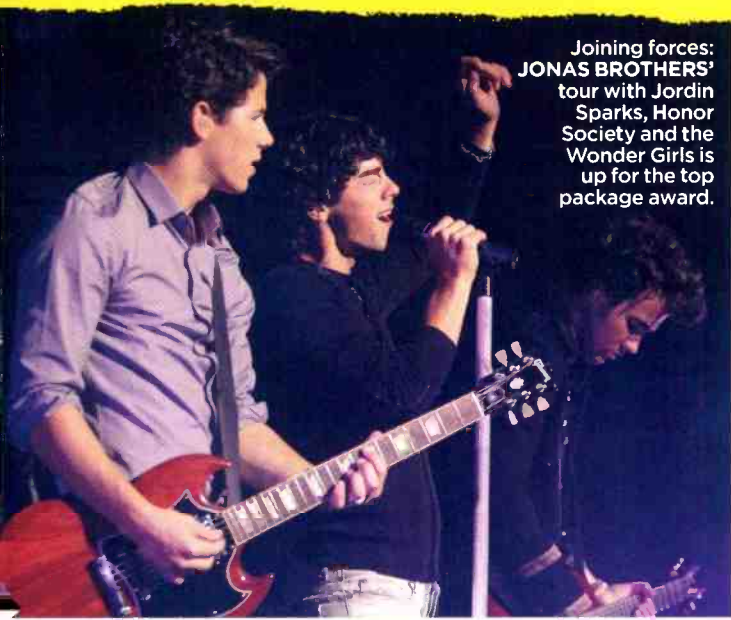
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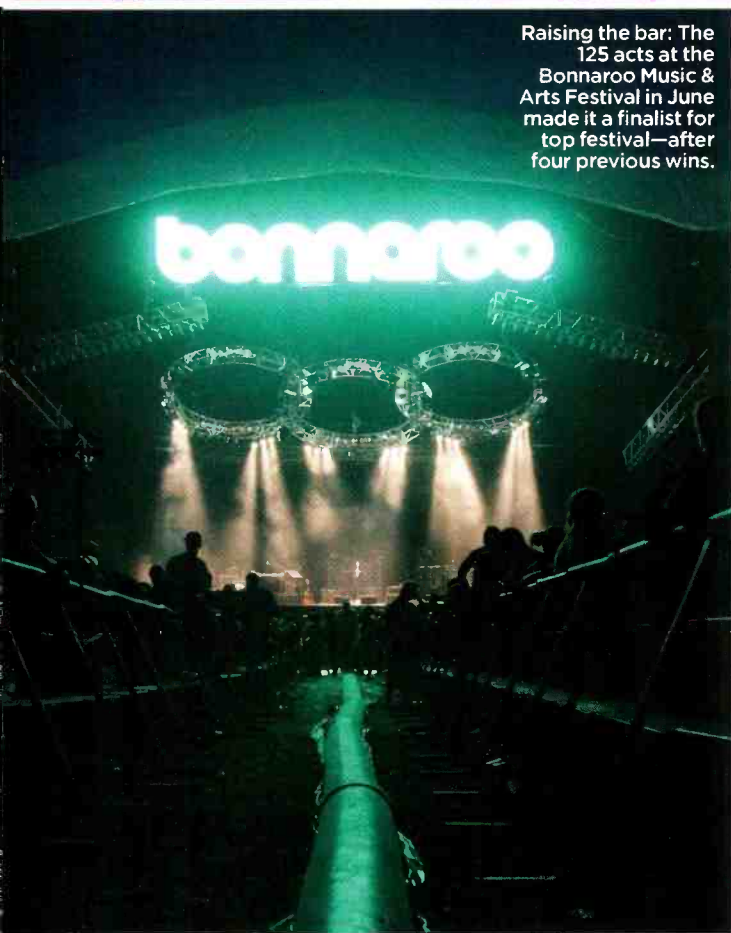
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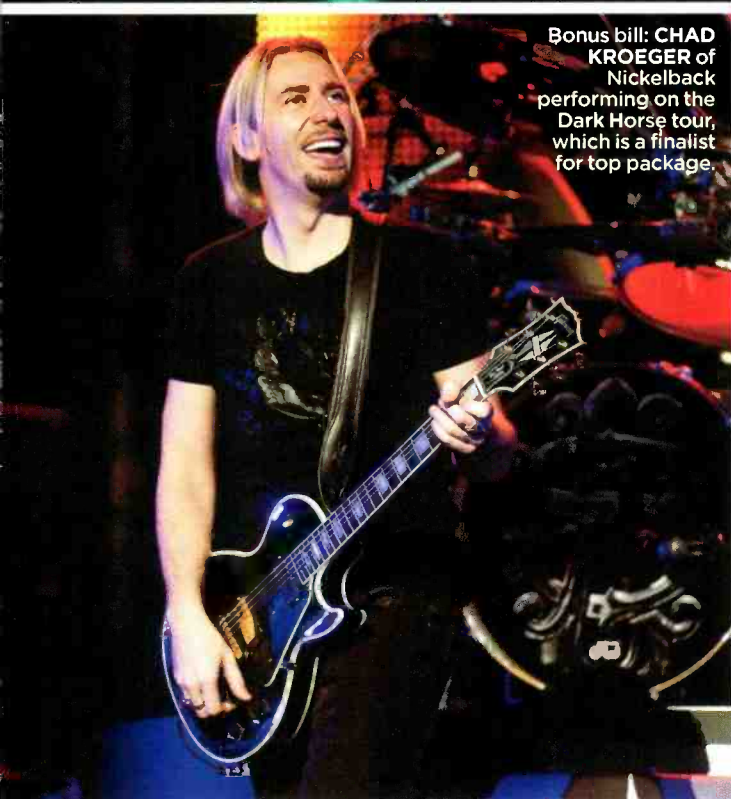
 **10**
MILLENNIUM STADIUM
ANNIVERSARY



Joining forces: JONAS BROTHERS' tour with Jordin Sparks, Honor Society and the Wonder Girls is up for the top package award.



Raising the bar: The 125 acts at the Bonnaroo Music & Arts Festival in June made it a finalist for top festival—after four previous wins.



Bonus bill: CHAD KROEGER of Nickelback performing on the Dark Horse tour, which is a finalist for top package.

from >>p32 Society and Wonder Girls. Sparks and Honor Society are both managed by Jonas Brothers' co-managers Phillip McIntyre and Kevin Jonas.

"This year was about Jonas Brothers making the leap of playing in the round to deliver as many seats as possible, selling 97%-98% of every seat available, keeping the ticket price under \$90 and going to work every day," Live Nation VP Brad Wavra says. "The packaging happened to be self-serving in one sense, with Honor Society and Jordin managed by the same management company and on the same label. But the guys also took a leap of faith on a little band from South Korea called Wonder Girls. They believed in them and wanted to cultivate another touring act."

And Nickelback, the 2006 winner of the breakthrough award, is also a finalist for top package for its Dark Horse tour, with Hinder, Papa Roach and Saving Abel onboard for most of the run. The Dark Horse outing is also a finalist for the concert marketing and promotion award for the band's tour partnership with Nikon and Internet Explorer 8.

TOP BOXSCORE

The top boxscore award recognizes the top-grossing single engagement for the time period, the biggest of the big gigs. Two of these came from U2: July 24-27 at Croke Park in Dublin (U2's dates at Croke Park won this award in 2005) and July 11-12 at Stade de France in Paris.

The third finalist is also from Ireland, but is a festival: the sixth annual Oxegen Fest held July 10-12 at Punchestown Racecourse in Naas, Ireland. Produced by Dublin independent promoter Denis Desmond, director of MCD, Oxegen featured Kings of Leon, Snow Patrol, Blur and the Killers as headliners.

MCD owner Desmond says he is delighted that Oxegen has been named a finalist. "We pride ourselves on getting the best lineups. We have a great, appreciative audience, and being named a finalist is a huge credit to all the staff involved in the organization of the festival," he adds.

TOP FESTIVAL

In addition to being a top boxscore finalist, Oxegen is a finalist for the top festival award, along with a four-time winner—the Bonnaroo Music & Arts Festival in Manchester, Tenn.—and a frequent finalist, the Coachella Valley Music & Arts Festival in Indio, Calif.

Coachella headliners included Paul McCartney, Leonard Cohen, the Killers and the Cure. "Coachella is in good company with the other festival finalists," says Paul Tollett, producer of Coachella for Goldenvoice/AEG Live, who says professionally produced and promoted festivals lift the entire festival business. "We feel the other promoting teams take their events as seriously as we do ours. This has elevated the festivals in this country and it's only going to get better."

At Bonnaroo, the lineup of 125 acts included Bruce Springsteen & the E Street Band, Phish, Wilco, Elvis Costello, the Decemberists and Merle Haggard. "Each year we try to raise the bar in every facet of the festival," says Jonathan Mayers, president of Superfly Presents, co-producer of Bonnaroo with A.C. Entertainment. "You have to keep evolving. You don't want to stay static, or you go backward. Every year you want to look back and say, 'Wow, this was better than the last year.'"

TOP PROMOTERS

The global concert mega-promoters Live Nation and AEG Live are joined by São Paulo, Brazil, promoter Time 4 Fun as finalists for the top promoter award. T4F is also a finalist, with MCD and the Australian promoter Michael Coppel Presents, in the international independent promoter division.

For Live Nation, tours by U2, Coldplay, Jonas Brothers, Nickelback, Dave Matthews Band, Fleetwood Mac, Rascal Flatts, New Kids on the Block and many others helped drive the year, along with a massive promotion schedule at the amphitheaters and a wealth of European festivals and tours.

AEG Live did very well with Chesney, Britney Spears, Tina Turner and American Idols Live, along with festivals like Coachella, Rothbury, Stagecoach, Mile High and All Points West. AEG lost what would have likely been the top boxscore of the year with the death of Michael Jackson, who would have played 50 sold-out shows at London's O2 Arena.

Four-time winner Jam Productions in Chicago, the 2007 winner C3 Presents in Austin and Madison, Wis.-based Frank Productions are the finalists for top independent promoter, U.S.

"Jam has continued to operate our business with the same philosophy we've always had: service, loyalty and treat people like they want to be treated," Jam co-founder Army Granat says. "That does not mean we get any kudos or love back in today's world, but [co-founder] Jerry [Mickelson] and I choose to continue on this path."

Rock did the trick for Frank Brothers, who did well with tours in secondary markets from Buckcherry/Avenged Sevenfold, a Disturbed package and a Mudvayne/Black Label Society package, along with several Metallica dates. "We look at ourselves as being very fortunate," partner Fred Frank says. "There are not a whole lot of independent promoters left. They've either been bought out or squashed out. But we continue to fight for our niche, and we feel like we're in a pretty good spot right now. And we're trying to stay a little under the radar."

TOP MANAGER, TOP AGENCY

The top manager award recognizes the management firm with the combined highest-grossing clients among the top 50 tours. This year's finalists are Maverick Management (Madonna), Principle Management (U2) and Front Line Management with a strong list of affiliated acts, including Chesney, the Eagles, Fleetwood Mac, New Kids on the Block, Neil Diamond, Kings of Leon and Luis Miguel.

Headed by Paul McGuinness, Principle Management won in 2005. Maverick, steered by Guy Oseary, won the top manager award in 2004 on the strength of Madonna's Re-Invention tour.

The top agency finalists have the highest-grossing combined tours among the top 50, with William Morris Endeavor Entertainment, Creative Artists Agency and Artists Group International being the top three this year.

CAA's tours that ranked in the top 50 include Bruce Springsteen & the E Street Band, AC/DC, Jonas Brothers, Fleetwood Mac, Il Divo, New Kids on the Block, Kings of Leon, Eric Clapton and top comedy tour finalists Robin Williams and Dane Cook.

"From emerging artists to icons of the industry, 2009 has been an exceptional year for our clients and we are fortunate to play a role in their success," says Rob Light, managing partner/music head for CAA. "This is a testament to CAA's culture of collaboration—working closely with our colleagues across all areas of the agency and hand in hand with promoters, labels, managers, sponsors and venues."

William Morris Endeavor Entertainment saw success this year with acts like Spears, Trans-Siberian Orchestra, Rascal Flatts, Brad Paisley, the Eagles, Luis Miguel and the Killers.

The lone independent agency in the group, Artists Group International, has been a perennial finalist among the top agencies. "I am proud of my team and the tremendous work ethic that exists at AGI," president Dennis Arfa says. Among the tours fielded by AGI in 2009 were treks by Billy Joel & Elton John (with the Howard Rose Agency), Metallica, Mötley Crüe and Def Leppard.

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KINGS OF THE ROAD

Touring Experts Tackle Top Concerns On Conference Panels

BY RAY WADDELL

The issues facing the touring industry are growing increasingly complex, and the most pressing ones will be addressed Nov. 4-5 with provocative panels and intimate round tables at the sixth annual Billboard Touring Conference in New York. ¶ Taking on these topics will be a diverse lineup of industry players, ranging from innovative up-and-comers to savvy veterans, all of whom are playing a role in reshaping this critical part of the music business. ¶ Ticketing, marketing and promotion, new models, artist development, sponsorships, festivals, the evolution of management companies and the big-picture landscape will all be discussed on in-depth panels. Also, AEG Live CEO Randy Phillips will lead a behind-the-scenes look at the aftermath of the This Is It tour plans following Michael Jackson's death in June.

LOWDOWN FROM LIANA

Artist development remains one of the most critical issues in the music business, and a panel on this topic has opened every Billboard Touring Conference since year one. In what has become a remarkably prescient session, this group of managers, promoters and agents will delve into key career-building components. They'll offer insight on which acts should be on everyone's radar and how the next generation of arena headliners is being fostered.

MSG Entertainment VP of concert marketing Liana Farnham will again moderate the panel. Onboard are C3 Presents partner Charles Attal; William Morris Endeavor Entertainment (Rascal Flatts, Brad Paisley) agent Rob Beckham; Cornerstone co-founder Jon Cohen; Bowery Presents partner Jim Glancy; Harvey Leeds, president of the artist management firm Headquarters and a talent buyer for Live Nation; and Brian Manning, agent at Creative Artists Agency (Jonas Brothers, Maroon 5).

Farnham is known for calling out panelists on their past breakout picks and says panelists keep her informed as to how their picks are performing.



CAPSHAW



FARNHAM

CONTROLLING THE KEYS

The "Let 'Em In" panel takes on what is arguably the most controversial topic in live entertainment today: ticketing. The ticket, and the fan connection it carries, is the key to the kingdom before, during and after an event. At the forefront of just about any discussion of ticketing is the question of harnessing the secondary market.

Moderated by Carla Varriale, partner at the sports and entertainment law firm Hawkins Rosenfeld Ritzert & Varriale, "Let 'Em In" will break down ticketing with a panel that includes reps from the two (at this point) biggest ticket sellers in the world, Live Nation Ticketing president Nathan Hubbard and Ticketmaster North American president David Butler, along with Jeff Kline, president of Veritix, a pioneer in the world of paperless ticketing; Chris Tsakalakis, CEO of StubHub, the leader in online secondary-market sales; Don Vacarro, CEO of TicketNetwork, a leading ticketing aggregator; Michael Marion, GM of the Verizon Arena in North Little Rock, Ark., an arena on the front line of ticketing issues; and a rare appearance from one of the country's leading ticket brokers, Barry Rudin, president of Barry's Tickets.

THINGS THAT WORK

Live music weathered the storms of a brutal economy quite well in 2009, and the "Good Vibrations" panel looks at some of the most successful concert and tour promotion concepts of the year. Eventful CEO Jordan Glazier will find out what worked, and why, with the decision-makers who helped make these initiatives happen.

Panelists include Shawn Gee, president of music and entertainment at Sports & Entertainment Financial Group (Lil Wayne); Ticketmaster Entertainment senior VP of music services Vito Iaia; C3 Presents partner Charlie Jones (Lollapalooza, Austin City Limits Music Festival); Rockstar Mayhem/Taste of Chaos co-founder John Reese; Live Nation senior VP Brad Wavra; and Progressive Global Agency owner/agent Buck Williams (Widespread Panic, R.E.M.).

Each of these panelists was involved in winners this year, tours and events spurred by creative marketing and effective promotions. Wavra, for example, was part of Live Nation's successful amphitheater promotions for tours like No Doubt's. Iaia oversees Ticketmaster Entertainment's music services division, which runs paperless ticketing programs and successful VIP tour packages and promotions. Widespread Panic, booked and co-managed by Williams, teamed with the Allman Brothers Band in an inspired co-headlining bill. And moderator Glazier's Eventful, a music-oriented social networking site that lets fans "demand" artists come to their city, worked with Kiss in routing the band's current Alive 35 tour.

NEW MODELS

This is the era of new models, and artists, managers, labels and promoters are finding unique methods to reach fans. "Brand New Key" will explore some of the novel and exciting ways the stakeholders are taking control of their own destiny in breaking acts, selling tickets and building careers.

Moderated by direct-to-fan trailblazer 23 Omnimedia president Larry Peryer, the panel's speakers include Paradigm (Coldplay) agent Marty Diamond, Crystal Math Management co-founder Mathieu Drouin, Roadrunner Records VP of touring marketing/artist development Harlan Frey, Cut Merch president Steve Gerstman, Artist Nation president Steve Herman and Dominic Sanderfer, president of Greenlight Marketing & Media, a sister company of Red Light Management.

"This panel features a cross-section of wise old hands and young up-and-comers who all have one thing in common: the desire to innovate, tweak and push the boundaries in pursuit of methods and models," says Peryer.

SIGNS OF CHANGE

Corporate sponsorships are playing a major role in the touring industry, as companies increasingly turn to live music to

reach coveted consumers. Returning in his role of moderating this panel, IEG Sponsorship Report senior editor Bill Chipps will engage an A-team of innovators in uniting bands, brands and fans.

Panelists are 4fini Productions director of tour sponsorships/marketing Sarah Baer, William Morris Endeavor Entertainment agent/sponsorships Strand Conover, Virgin Mobile senior director of brand marketing and innovation Ron Faris, Atlantic Records director of brand partnership and sports marketing Jonathan Feldman, Clorox senior group manager of PR/sponsorships Drew McGowan and Live Nation Alliances VP Russell Wallach.

The explosion of the festival business is one of the most important developments in the concert industry in recent times. The top festival producers and talent buyers in the business will discuss how artists, agents, venues, managers and others can maximize these events and where this market is headed. Moderated by industry veteran Jim Lewi, head of live events at the Agency Group, the panel includes Buddy Lee Attractions (Country Music Assn. Music Fest) president/CEO Tony Conway, Superfly Presents (Bonnaroo, Outside Lands) president Jon Mayers, Top Artist Productions (moe.) president Jon Topper, C3 Presents (Lollapalooza, Austin City Limits Music Festival) promoter Huston Powell and Rehage Entertainment (Voodoo Fest) president Steve Rehage.



CAPTAINS COURAGEOUS

Power and leverage belong to the artist manager, and all revenue streams flow through the offices of consolidated mega managers and fierce independents alike.

If content is king—and it is—then managers are now indisputably in charge of growing this content. Some of the most influential and creative managers in the business will provide their take on the new paradigm during "Every Breath You Take."

Moderated by Billboard editorial director Bill Werde, the panel includes a stellar group of visionary artist managers: Will Botwin, manager at Red Light Management (Dave Matthews Band, Ben Harper); Dave Holmes, manager at 3D Management (Coldplay); Mathew Knowles, president/CEO of Music World Entertainment (Beyoncé); Allen Kovac, president of 10th Street Entertainment (Mötley Crüe, Buckcherry); Ken Levitan, co-president of Vector Management (Kings of Leon, Bon Jovi); and Mike Martinovich, manager of Flatiron Management (My Morning Jacket).

The touring industry has reacted to a challenging environment with innovation and remarkable resiliency. In a panel that has become known for its visionary ideas, candid exchanges and insightful opinions, some of the key stakeholders of the industry discuss where the concert business is today and where it may be headed in an era when the very future of this industry is being shaped.

Moderated by high-powered music attorney Elliot Groffman, the "Sultans of Swing" panel includes Coran Capshaw, owner/manager of Red Light Management (Dave Matthews Band, Phish, Tim McGraw); Live Nation Midwest president Rick Franks; Chip Hooper, agent at Paradigm Talent & Literary Agency (Dave Matthews Band, Coldplay, Phish); 4fini Productions president Kevin Lyman; Concerts West/AEG Live CEO John Meglen; and C3 Presents partner Charlie Walker.

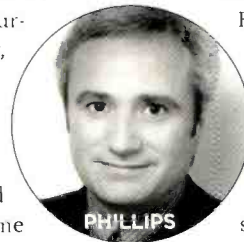
"Whether independent entrepreneurs like Kevin Lyman, Charlie Walker, Chip Hooper or Coran Capshaw, or the big corporate guys like John Meglen and Rick Franks, we can look forward to a spirited discussion about the big problems," says Groffman, "such as how to fight the threat of devaluation of the live business in the face of ticketing giveaways, the need to meet consumer demand for good packages and interesting, alternative venues and, of course, the ongoing battles over pricing."



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RIISING STARS

Finalists For Breakthrough Award Draw Varied But Growing Audiences

BY MITCHELL PETERS

Four diverse acts are vying for this year's Breakthrough Award at the Billboard Touring Conference & Awards, to be held Nov. 4-5 in New York. ¶ The finalists—Il Divo, Kings of Leon, Lil Wayne and Taylor Swift—may attract decidedly different demographics, but all have proved to be equally passionate about building their touring careers in 2009. ¶ The Breakthrough Award goes to the top-grossing act that cracks Billboard Boxscore's top tours recap for the first time in its career and is based on ticket sales reported to Boxscore from Oct. 1, 2008, through Sept. 30, 2009. Previous winners include Miley Cyrus, Josh Groban, Linkin Park, Rascal Flatts and Justin Timberlake.

IL DIVO

Three primary factors played into the success of classical pop act Il Divo's international touring success in 2009: playing the right-sized buildings, heavy TV marketing and appearances, and nonstop press from group members, says Live Nation senior VP of global touring Mark Norman.

Following arena dates throughout Europe earlier this year, Il Divo supported its latest album, "The Promise," with a 40-plus-date, Live Nation-produced North American arena and theater tour that ended in late July. In markets that didn't have large theaters, the group chose to book scaled-down arenas.

Going into the trek, the group gained momentum stateside by performing on TV shows like "Live With Regis and Kelly" and "Good Morning America," says David Zedeck, Il Divo's booking agent at Creative Artists Agency.

In addition to appearances on popular programs, the group benefited from Live Nation's advertising budget, about 60% of which was spent on TV marketing. The final piece of the puzzle was the willingness of the members of Il Divo—David Miller, Sebastien Izambard, Urs Bühler and Carlos Marín—to promote themselves with nonstop press.

KINGS OF LEON

The rock act Kings of Leon sent a clear message to the concert industry that it's here to stay following a sold-out performance Jan. 29 at New York's Madison Square Garden. The band followed that concert with another run of North American arena shows that ended in late October.

"We were hoping for the explosion that's occurred," says Ken Levitan, Kings of Leon's manager at Vector in Nashville. "But we also wanted to take chances and set it up by playing places like Madison Square Garden."

Prior to playing arenas, Kings of Leon were selling out large theaters, including New York's 6,000-seat Radio City Music Hall. "We booked [the Garden concert] really early on, thinking that was the next level of where we wanted to go everywhere," Levitan says.

The band's recent North American run supports its latest album, "Only by the Night," which has sold 1.4 million copies in the United States, according to Nielsen SoundScan.

After a brief break from touring, "we'll play the U.S., then run over to Europe. Then we'll come back to the U.S., then go to Australia. We've just tried to build it."



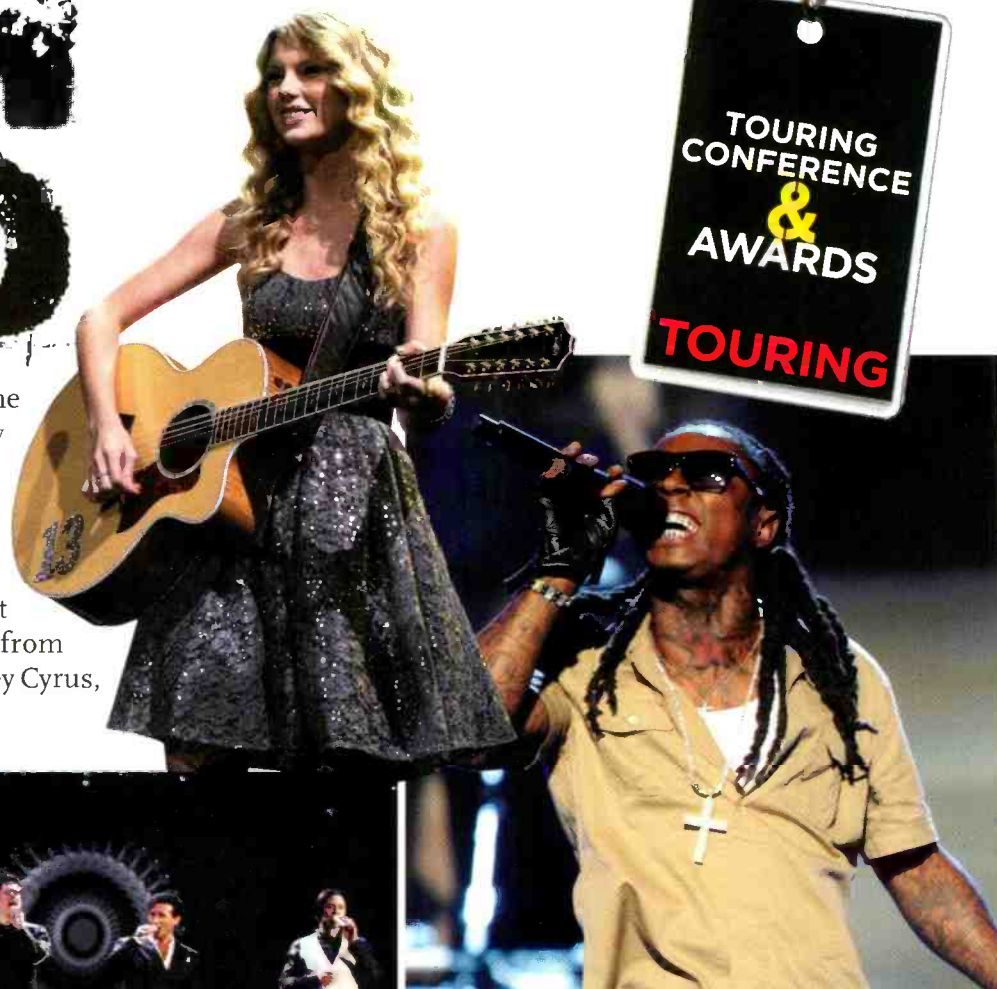
To the next level: Breakthrough Award finalists, who have cracked the top tours chart for the first time in their careers, include (clockwise from top) TAYLOR SWIFT, LIL WAYNE, KINGS OF LEON and IL DIVO.

LIL WAYNE

After his 2008 album "Tha Carter III" sold 3.2 million U.S. copies, according to Nielsen SoundScan, Lil Wayne took his success on the road. He ranked No. 15 on Billboard's 2009 midyear list of the highest-grossing tours, earning \$23.8 million from 40 shows that drew more than 364,000 concertgoers, according to Billboard Boxscore.

In September, Lil Wayne's tour producer/tour business manager Shawn Gee told Billboard that the rapper's 2008-09 tour drew nearly 804,000 fans to 78 concerts. The numbers make it the most lucrative rap tour that Billboard has ever tracked, topping Jay-Z's 2008 jaunt with Mary J. Blige, which grossed \$34.6 million and drew 310,694 concertgoers to 28 shows., according to Boxscore.

Gee, who serves as principal/president of music and entertainment at Sports & Entertainment Financial Group, says the initial strategy was to "prove that Wayne was a real headline arena artist." To accomplish that, he and management hired touring professionals who've previously worked with artists like Beyoncé. The other key component was "overdelivering" to fans. Lil Wayne's 2008-09 tour—promoted exclusively by Haymon Events/Live Nation—was split into three legs and featured support on various dates by Keyshia Cole, T-Pain, Gym Class Heroes, Keri Hilson, Young Jeezy, Drake, Soulja Boy Tell 'Em, Jeremih and Pleasure P.

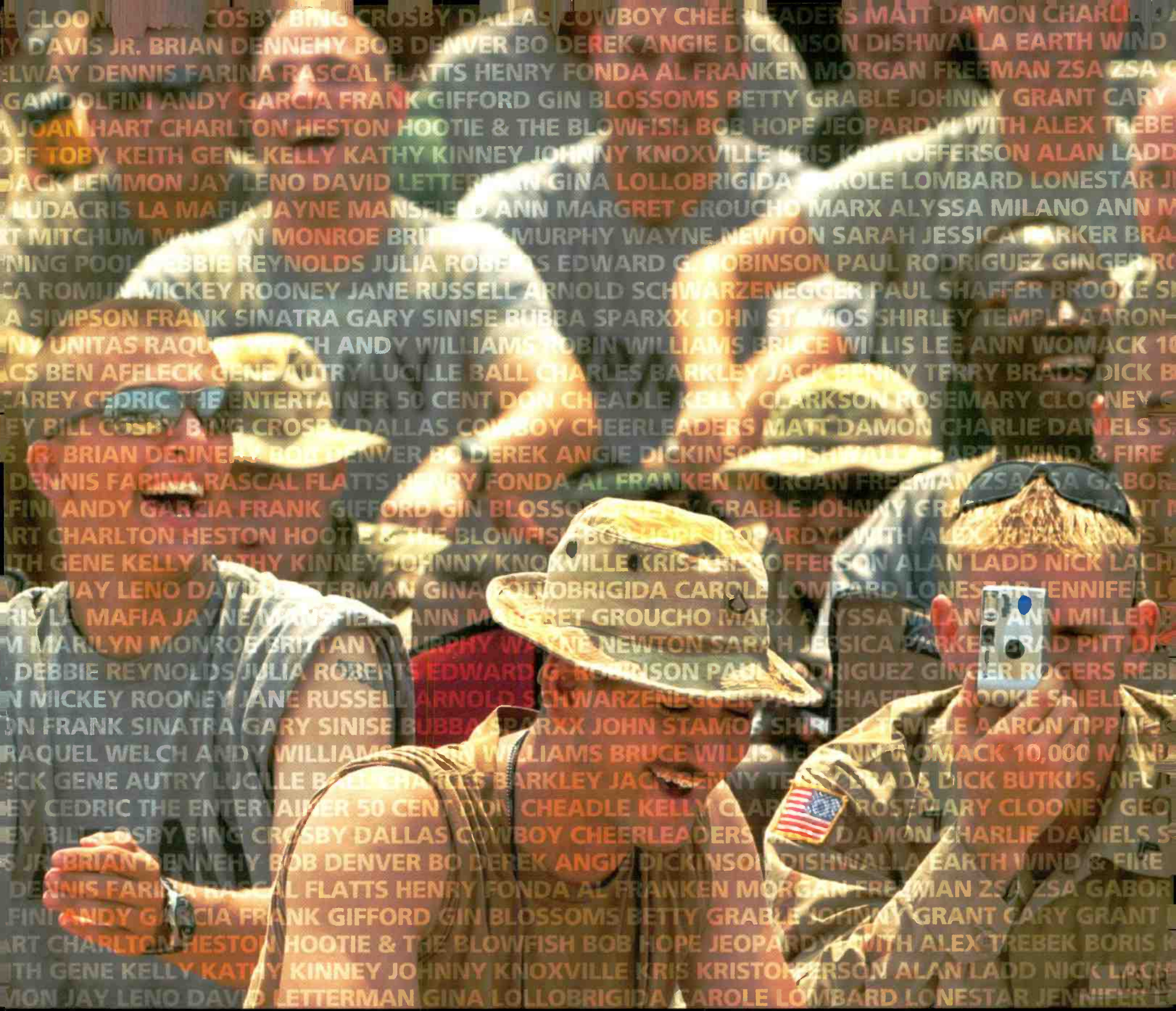


TAYLOR SWIFT

Before her arena headlining tour this year, 19-year-old country artist Taylor Swift opened shows for top-tier country acts like Rascal Flatts and Brad Paisley. Propelled by the success of her chart-topping album, "Fearless"—which has sold nearly 4 million copies in the United States, according to Nielsen SoundScan—Swift recently completed the first leg of a sold-out U.S. arena tour, promoted by TMG/AEG Live.

"We knew she could do the arena business based on the way that the album was performing," says Greg Oswald, Swift's booking agent at William Morris Endeavor Entertainment in Nashville. While supporting Rascal Flatts in 2008, Swift tested the headlining waters by performing a handful of one-off dates in 6,000- to 9,000-seat venues in various markets.

Her Fearless arena tour started April 23 in Evansville, Ind., and sold solidly through its last reported date on June 12, according to Billboard Boxscore. Beginning in February 2010, the singer will play arena dates in Australia before performing 37 arena shows across North America. "It's meteoric, plus some," Oswald says, "especially when you consider that it's global." ♦♦♦



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Winning streak: Madison Square Garden is a finalist for the top arena award, which it has claimed for the past five years.



HOT SPOTS

Venues At Multiple Levels Vie For Billboard Honors
BY MITCHELL PETERS

Driven by road warriors like Madonna, AC/DC, Tina Turner, Britney Spears and Green Day, 2009 was another strong year for business at venues across the globe. At the Billboard Touring Conference & Awards, to be held Nov. 4-5 at the Roosevelt Hotel in New York, the awards will recognize the top-grossing venues for the '09 touring season. Here's a look at the finalists, based on Billboard Boxscore results from Oct. 1, 2008, through Sept. 30, 2009.

TOP ARENA

Despite a difficult economy, "2009 proved to be a strong year for concerts and special events at Madison Square Garden," says Melissa Ormond, COO of MSG Entertainment (MSGE), whose New York building has captured the top arena honor for the past five consecutive years.

"From rock to pop to country, the biggest names in music made the Garden a stop on their tour, including Taylor Swift, the Killers, Green Day, Britney Spears, Beyoncé, Pink, Rascal Flatts, the Dead and Kings of Leon," she says, noting that all of the concerts were sellouts.

Among the year's highlights, Ormond notes, was the opening of the recent tour by the Dave Matthews Band at the Garden in April. Another was Jay-Z's sold-out Sept. 11 benefit performance in support of the New York Police and Fire Widows' and Children's Benefit Fund.

While honored to be among the top-grossing arenas in the world, London's O2 Arena staffers were saddened by the sudden death of Michael Jackson, whose planned 50-show run at the venue would've been the highest-grossing single-concert engagement. "It is tragic that the world did not get to see what would undoubtedly have been a series of groundbreak-

ing shows from the King of Pop," says Caroline McNamara, head of sales at O2 Arena.

Aside from the loss, the O2 Arena has presented major talent during the past year, including concerts by Turner, Spears, Madonna, AC/DC, Beyoncé and Pink. "We are up 25% ahead of last year on the number of shows in the arena, bringing our total up to 175 by the end of the year," McNamara says.

At the Acer Arena in Sydney, "the global financial crisis seemingly has not had much of an impact on the level of concert and entertainment product coming to our part of the world," says Tim Worton, group director of arenas at AEG Odgen, which oversees the operation of Acer Arena. "And even more significantly, the fans seem largely unaffected by it."

Worton says that some of the highlights at Acer Arena during the past year included multiple-show engagements by Coldplay (four), Simon & Garfunkel (three), Beyoncé (two), Pink (two) and the Pussycat Dolls (two) and single-night concerts by Fall Out Boy, Kings of Leon, Brooks & Dunn and the Who.

TOP AMPHITHEATER

On the strength of the summertime outdoor concert business, three Live Nation amphitheaters are again finalists in this category: Comcast Center in Mansfield, Mass.; Susquehanna Bank Center in Camden, N.J.; and Molson Amphitheatre in Toronto.

"This award belongs to the artists, fans and our great local

teams that make these venues successful," says Jason Garner, CEO of global music for Live Nation. "These amphitheaters enjoyed a great summer featuring the best artists in the world and promotions like No Service Fee Wednesday that brought fans out in record numbers."

With a 2009 schedule that included such longtime venue favorites as Phish, Jimmy Buffett, Aerosmith and the Allman Brothers, the Comcast Center "met the challenge of an uncertain economy," says Live Nation Boston senior VP Dave Marsden. "Headlining the venue for the first time were Bruce Springsteen & the E Street Band, Slightly Stoopid and Kings of Leon, who played to over 18,000 fans." The Comcast Center won last year's top shed award.

One of the highlights at Susquehanna Bank Center was "watching how young, diverse and strong the audience was for our country shows," says Geoff Gordon, president at Live Nation Philadelphia. "Country touring does an amazing job of building

headliners, which makes you feel great about the future of the business."

The Camden shed's annual radio shows were another highlight, he notes. "We have four yearly radio shows with stacked lineups that are either free or extraordinarily reasonably priced," Gordon says. "These dovetailed really nicely into all of the smart packaging this summer, which gave fans a lot of bang for their buck."

This year marked the 15th season at Molson Amphitheatre, and the venue's '09 lineup "re-

continued on >>p44

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DREAM THEATER
US #6 ALBUM
REPRESENTED WORLDWIDE

THE DEAD WEATHER
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REPRESENTED USA ONLY

FIVE FINGER DEATH PUNCH
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UK #7 ALBUM
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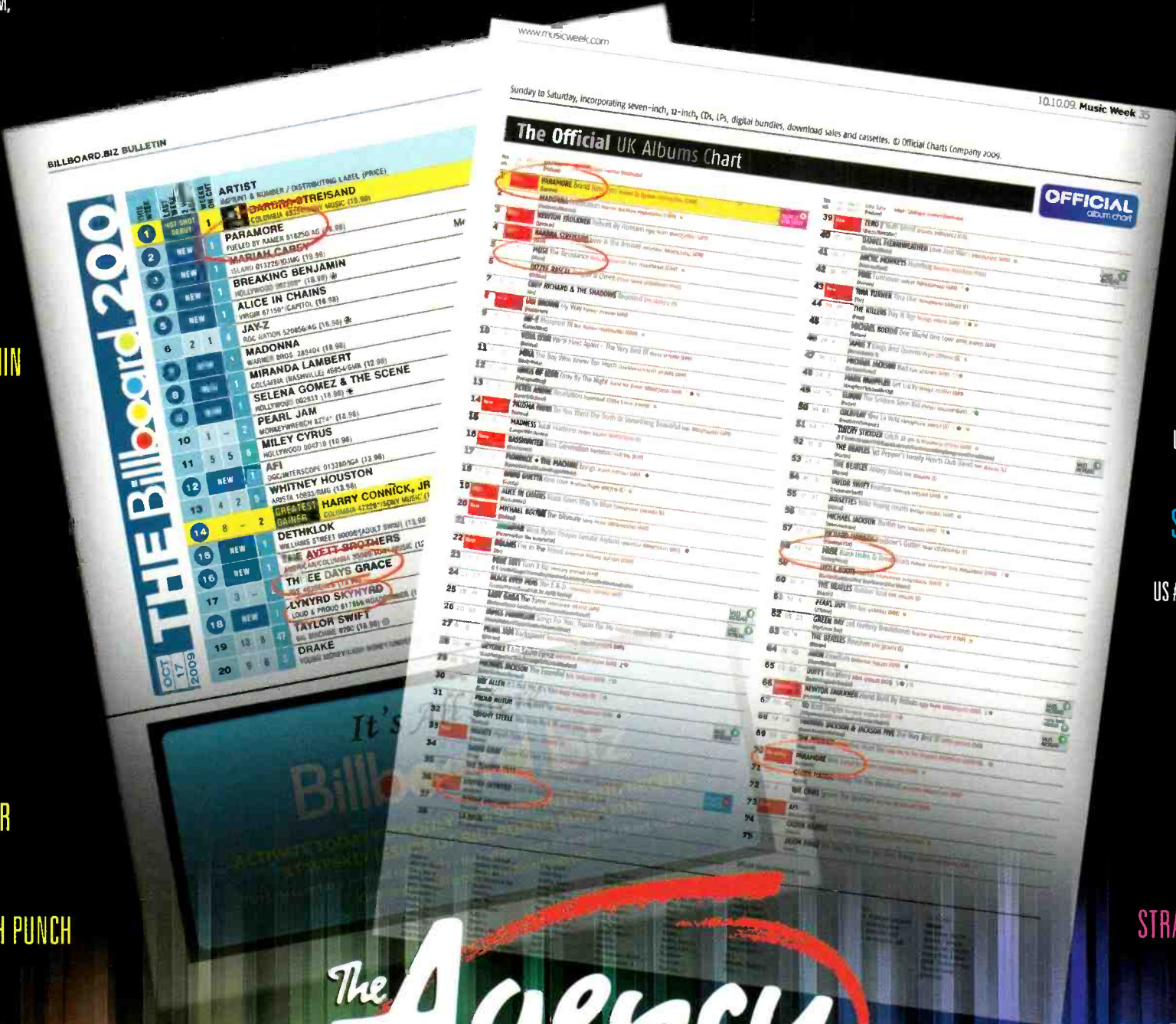
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11/22	WASHINGTON D.C.	PATRIOT CENTER
11/25	ATLANTA, GA	ARENA AT GWINNETT
11/27	ATLANTIC CITY, NJ	TAJ MAHAL
11/28	BOSTON, MA	AGGANIS ARENA
11/29	ATLANTIC CITY, NJ	TAJ MAHAL
12/02	DALLAS, TX	NOKIA THEATRE
12/04	HOUSTON, TX	TOYOTA CENTER
12/10	LAS VEGAS, NV	HARD ROCK
12/11	PHOENIX, AZ	JOBING.COM ARENA
12/12	SAN DIEGO, CA	SAN DIEGO SPORTS ARENA
12/13	SAN JOSE, CA	HP PAVILLION
12/15	LOS ANGELES, CA	STAPLES CENTER
12/16	LOS ANGELES, CA	STAPLES CENTER
12/18	ORLANDO, FL	ANWAY ARENA
12/19	MIAMI, FL	AMERICAN AIRLINES ARENA
01/20	NEW YORK, NY	MADISON SQUARE GARDEN
01/21	NEW YORK, NY	MADISON SQUARE GARDEN
01/30	UNCASVILLE, CT	MOHEGUN SUN ARENA
02/01	NEW YORK, NY	MADISON SQUARE GARDEN
02/02	NEW YORK, NY	MADISON SQUARE GARDEN





Hosts with the most: Top venue finalists include (clockwise from left) the WaMu Theater in New York, which presented VAN MORRISON in February; the Colosseum at Caesars Palace in Las Vegas, where ELTON JOHN has logged 241 shows; and the House of Blues club in Boston.



from >>p40 flected the growing careers of young artists [in] country, hip-hop and classic rock," says Riley O'Connor, chairman of Live Nation Canada. "Canada's premier outdoor live music venue continues to be a trendsetter with innovative marketing and fan-friendly ticketing promotions, such as Mega Ticket, four-packs and the wireless box office."

TOP VENUE, 10,000 SEATS OR LESS

As the winners of last year's top award in this category, New York's Radio City Music Hall management team understands firsthand that venues with 10,000 seats are the sweet spot of the concert industry.

"Diverse event bookings" contributed to Radio City's continued success in 2009, including a political speakers series, a sold-out run of Dora the Explorer performances and sellouts by Leonard Cohen and Flight of the Conchords, according to MSGE's Ormond. "Award shows also contributed to our success with the return of the MTV [Video Music Awards] to New York City, as well as the annual Tony Awards," she says.

Proving that MSGE remains a dominant force in New York, the company's WaMu Theatre at Madison Square Garden is also competing in the category, boosted by a year that heralded multiple-night bookings by such talents as comedian Kathy Griffin (four) and Van Morrison (two). Other highlights included performances by Keyshia Cole, Jennifer Hudson and a number of family shows, Ormond says.

"We have great flexibility in booking the WaMu Theatre due to its size and expansive stage, while still providing the intimate feel of a smaller venue," she says. "In the current economic environment, promoters tend to seek out venue sizes such as the WaMu Theatre or Radio City where they have a greater opportunity to sell out and add shows based on additional demand."

The Auditorio Nacional in Mexico City will attempt to regain the top award in November. (The venue won this honor in 2007.) In addition to family fare, the building hosted shows by Luis Miguel, Il Divo, Gloria Trevi, Chicago, Alanis Morissette, Backstreet Boys, Enrique Iglesias, Sarah Brightman, Yanni and Gloria Estefan.

"We have tried to diversify our talent for 2009 to include every type of entertainment to help maintain our programming for 2009," says Maria Cristina Garcia Cepeda, CEO of Auditorio Nacional. "This has greatly helped our tickets sell over the year."



TOP VENUE, 5,000 SEATS OR LESS

Last year, with the help of residency stars Cher and Bette Midler, the Colosseum at Caesars Palace in Las Vegas experienced solid business that helped it earn the top venue award for 5,000 seats or less. (The building also nabbed a top venue award in 2007, thanks to the final year of Celine Dion's five-year residency.)

Between January and September 2009, the Colosseum "maintained its status as one of the busiest houses in the industry with 139 program nights," says Harrah's Entertainment VP of entertainment Scott Schecter.

In addition to performances by Cher, Midler, Jerry Seinfeld, Jeff Dunham and Luis Miguel, Elton John's "The Red Piano" run drew to a close with the final 22 engagements in February and April. "It was a fantastic run that closed very strong and with great fan enthusiasm," Schecter says.

The programming at the Fox Theatre in Atlanta "remains fairly diverse and routinely includes Broadway, concerts, comedy, family shows, arts events and film," GM Allan Vella says, not-

ing that the venue's primary Broadway clients are Broadway Across America and Theatre of the Stars.

Along with Broadway, the theater also hosted a number of comedians and musical acts including Il Divo, Larry the Cable Guy, George Lopez, Death Cab for Cutie, John Legend, Ryan Adams, George Jones, Celtic Woman, Robin Thicke and Jennifer Hudson.

Meanwhile, following a seven-month restoration, the Beacon Theatre in New York reopened in February with two sold-out shows by Paul Simon. "The momentum continued with the Allman Brothers Band igniting the Beacon with 15 sold-out shows in celebration of their 40th anniversary," Ormond says.

The Beacon's primary focus in 2009 was to leverage MSGE's partnerships to give artists performing at the theater national TV exposure. "The Beacon hosted a sold-out performance by the Dave Matthews Band that was televised on Fuse," she says. "The Beacon also maximized MSGE's relationship with Fuse and MSG Network to attract an eight-night run of Steely Dan."

TOP CLUB

Clubs are perhaps the concert industry's most important venues, because they foster developing acts and help build healthy fan bases that ultimately allow artists to move into larger-sized buildings as their careers progress. As such, the top club award is based on attendance and not gross.

Live Nation clubs dominated the finalists in 2008. This year, two of the company's venues compete: House of Blues in Boston and the Fillmore in San Francisco. "The historic Fillmore San Francisco and our new House of Blues Boston are two of the best live music venues in the country," Live Nation's Garner says.

At House of Blues Boston, "we are on track to do more than 200 shows in our first 10 months in business," says John Innamorata, the club's talent buyer. "So it's been a whirlwind year for the entire HOB team, and we are all honored to be recognized in our very first year of operation."

The Fillmore and House of Blues Boston will compete against the 9:30 Club in Washington, D.C., which had another steady year, according to venue co-owner Seth Hurwitz.

"We're doing as well as we ever say," says Hurwitz, who's also chairman of I.M.P. Productions. "I believe that it comes from day-to-day hard work and trying not to book shows we shouldn't and being saddled with having to sell them later. Every show should be looked at as a single avail and a single date."



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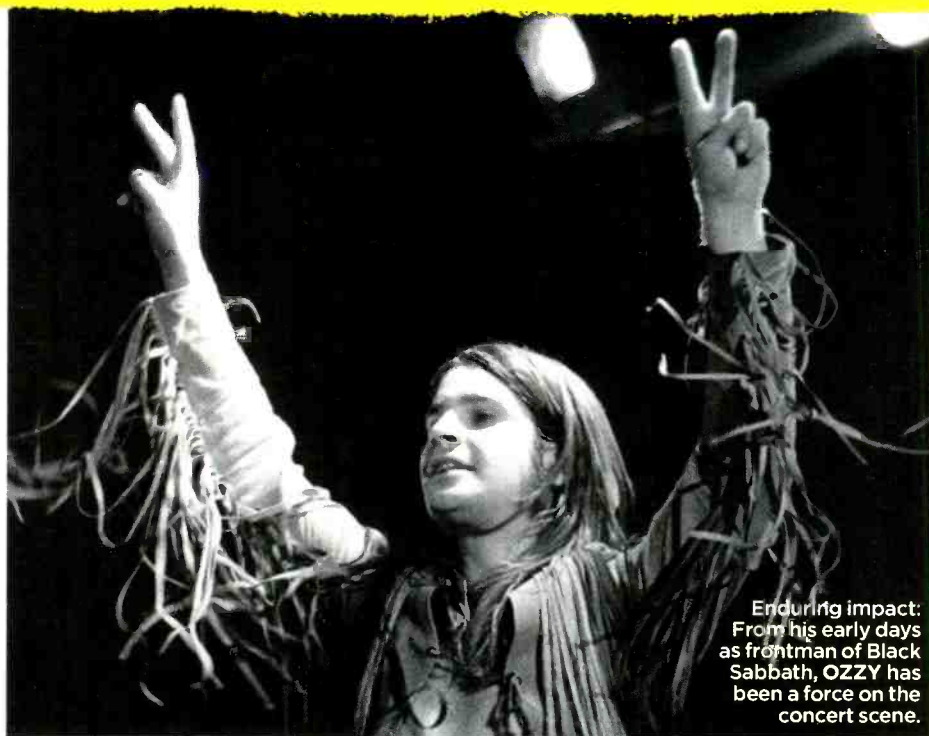
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Enduring impact: From his early days as frontman of Black Sabbath, OZZY has been a force on the concert scene.

Osbourne Captures Billboard's Legend Of Live Honor BY RAY WADDELL

Unlike most rock music tall tales, stories about Ozzy Osbourne contain more truth than myth. But beyond the diary of this madman is the story of one of rock's most unique and enduring frontmen, with fan appeal that transcends generations and popular trends. ¶ And for nearly 40 years and countless shows, Ozzy has won his fans over from the stage, often with a fire hose in hand, wielded with love. ¶ "I love my fans more than they'll ever love me," Ozzy says. "I'm not one of those guys that would ever say that they're privileged to see me. To be honest, and I'm not trying to be slurpy, it's a privilege for me to see them. My job is to give them the best fucking night out they could possibly have—that's what we're there for. There's no sex, drugs or rock'n'roll that could compete with a great gig. It's fucking awesome."

continued on >>p49

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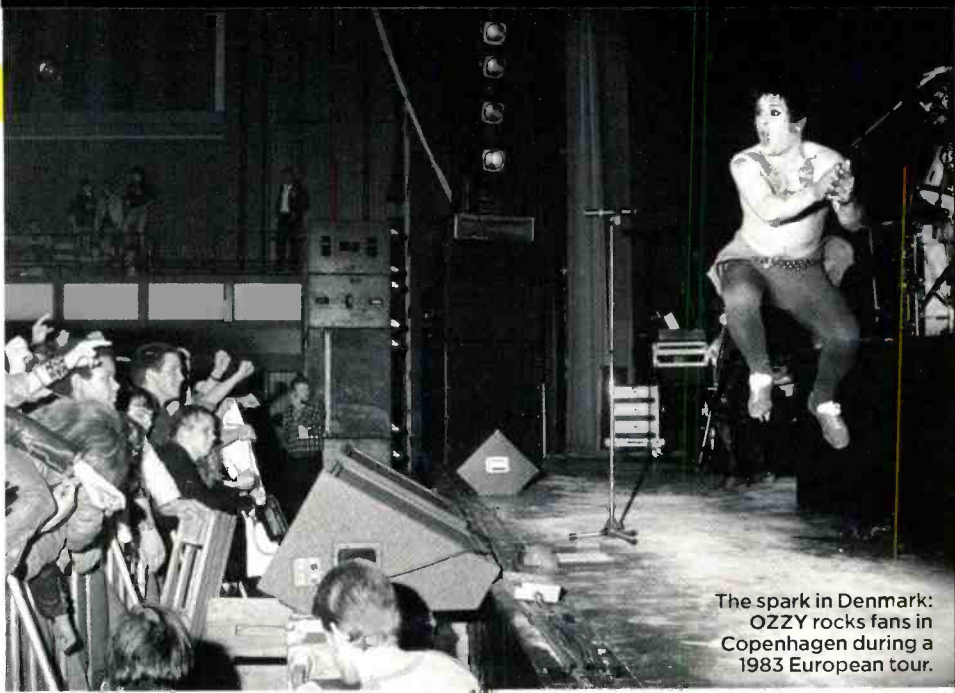


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The spark in Denmark: OZZY rocks fans in Copenhagen during a 1983 European tour.

from >>p46 Billboard will fete Ozzy with the Legend of Live Award at the 2009 Billboard Touring Awards Nov. 5 at the Roosevelt Hotel in New York. The honor recognizes an individual who has made significant and lasting contributions to live music and the touring business and acknowledges a commitment to the art of performing live and reaching fans through the concert experience. Ozzy has reached—and mooned, and doused—hundreds of thousands of fans, and rocked them all.

“Ozzy’s whole thing has always been touring and performing live,” says Sharon Osbourne, his wife and manager.

Simply put, Ozzy has altered the course of rock music and live performance, first through his work with Black Sabbath and then as a hugely popular solo artist. His impact on live music, including pioneering with Sharon the multi-act hard rock festival tour Ozzfest, will be felt for many years to come.

Ozzy’s career has spanned four decades and he has sold more than 100 million albums worldwide—50 million with Black Sabbath and millions more as a solo artist, according to his representatives. But few would have forecast such a future for him during his humble, gritty beginnings in Birmingham, England.

“Where I was raised as a young guy there was not much hope for the future,” Ozzy says. As a youth, he says he loved the Four Seasons, Chuck Berry and “Little Richard was fucking great.”

And then, as with so many artists, the Beatles came along and opened Ozzy’s eyes. “They came from Liverpool, which was approximately 60 miles north of where I come from,” he recalls. “So all of a sudden it was in my grasp, but I never thought it would be as successful as it became.”

Sharon first saw her future husband perform with Black Sabbath as a young teenager, as Sabbath was managed by her father, Don Arden.

“It was in 1970 at the Marquis in London,” she recalls. “I remember that it was absolutely packed in the club in London, perspiration was dripping from the walls. I don’t know whether it was the music I liked, or rather the atmosphere that the music got going when it was performed live. I

was just trying to make it out: ‘What is this?’”

Sabbath fired Ozzy in 1979, reportedly for his legendary excesses. Once again, his prospects didn’t look good. In the wake of leaving Sabbath, Ozzy did what Ozzy did in those days. “I remember staying in an apartment in Los Angeles ordering alcohol from the local liquor store and having a single-minded party on my own, a last blast,” he says. “And one day Sharon came ’round and I remember her saying to me, ‘If you get yourself together, I want to manage you.’ I was knocked out. Why would anybody want to manage me? I was an alcoholic fucking drugged-out wreck at that point.”

But Sharon saw Ozzy’s potential as a solo artist. “Before the Sabbath shows would start, they were just screaming his name over and over. So we knew Ozzy had this huge fan base.”

Sharon might have seen the potential, but the music businesses didn’t, even if Sabbath had been a hit for Warner Bros.

“We still have a letter from [then-Warner Bros. president] Mo Ostin saying, ‘Nice try, Ozzy, but we’re going to have to pass on the record,’” she recalls. “That would have been [the 1980 album] ‘Blizzard of Ozz’ that went on to sell probably 6 million worldwide.”

Meanwhile, for Ozzy, his legendary onstage behavior came naturally, including spraying the audience with a hose. “I threw a bucket of water into the audience one night. I don’t know when, and it went from there,” Ozzy says. “I love all that stuff. It’s a bit fucking hokey, it’s a bit fucking slapstick, but getting the people off is what it’s all about. I’ve had some memorable shows when I worked the audience and it’s been sort of a giant party for me. I love that.”

GOING CRAZY

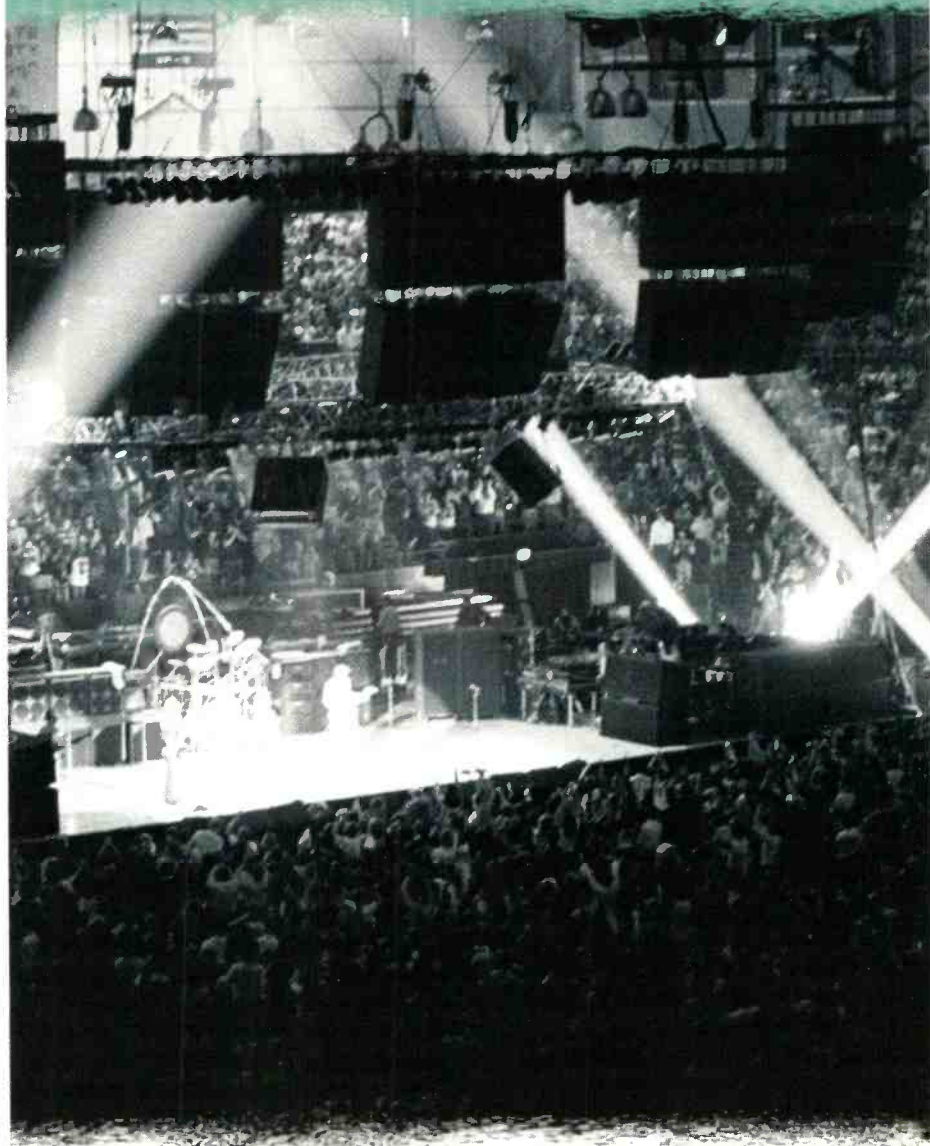
Touring was always a key in the strategy of Ozzy’s solo career, beginning with the Blizzard tour in 1980. “We stayed on the road the first three years of his solo career, touring and touring,” Sharon says. “With Ozzy’s music and what Ozzy represents, that’s the way to do it. That’s what kept Ozzy different from all these other groups; we didn’t rely on whether the radio was playing the lead track from his **continued on >>p50**



‘OZZY’S WHOLE THING HAS BEEN TOURING AND PERFORMING LIVE.’

—SHARON OSBOURNE, WIFE AND MANAGER

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from >>p49 album, because Ozzy just sold tickets on Ozzy. People wanted to see him perform, people wanted to wear his merchandise.”

Both in the studio and on the road, Ozzy was backed by top-flight musicians, initially including the late guitar hero Randy Rhoads, who died in a 1982 plane crash. Ozzy’s bandmates since Sabbath have been among hard music’s best, including Metallica bassist Robert Trujillo and Black Label Society guitarist Zakk Wylde. Ozzy’s criteria for bandmates begins, obviously, with the songs. “A lot of musicians want to rewrite the fucking songs, and that ain’t right for me—you’ve got to do the songs as they were written,” he says.

“They’ll say, ‘If you change the key to C,’ I’m [saying], ‘No, no, what key is the fucking song in? Play it in fucking D.’”

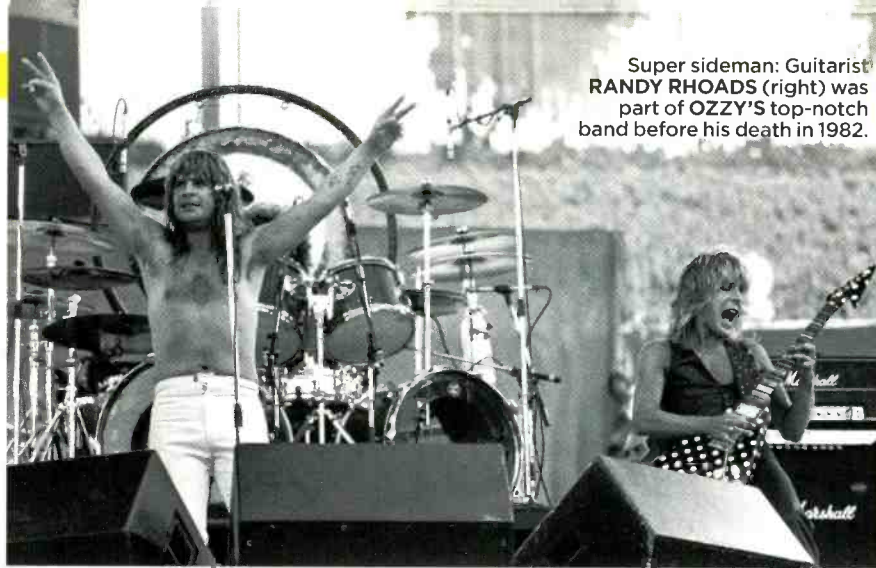
The songs from Ozzy’s solo career remain staples of his live shows. “Those first two Ozzy albums were magic,” he says, referring to “Blizzard” and the 1981 set “Diary of a Madman.” “Then Randy got killed and the band broke up and so on and so on.”

Despite this setback and many other well-chronicled struggles, Ozzy’s popularity “never missed a beat,” according to Sharon. “He’s gone through flower power, disco, pop, grunge; he survived,” she says. “Ozzy wasn’t one of these people that had one huge record and spent the rest of his career trying to get that hit again.”

Along the way, “I’ve done my fair share of bad concerts as well as good concerts, and you kind of remember the good ones more than the bad ones,” Ozzy says. “When I first played Madison Square Garden with Black Sabbath, when I first played the [L.A.] Forum with Black Sabbath, those memories are good. Then in my solo career I did Castle Donnington, the festival; I did that one time and had a great time.”

THE OZZFEST

Ozzfest was launched first as a couple of one-off events in 1996 after Ozzy was rejected from the lineup of what was then the top touring music festival, Lollapalooza.



Super sideman: Guitarist RANDY RHOADS (right) was part of OZZY’S top-notch band before his death in 1982.

“Lollapalooza at that time was very experimental, taking different genres of music and mixing it all together, which I thought was brilliant,” Sharon says. “So when they refused Ozzy because he wasn’t perceived as being cool enough, I was like, ‘OK we’ll do something on our own, with our own genre of music, stick to what we know. We’ll do our own harder-edged festival.’ And we outlasted others, we opened the doors for similar tours, and it’s been great.”

Ozzy says a lot of luck was involved. “When we tried to get on Lollapalooza, they said, ‘Ozzy’s a dinosaur, there’s no room for him,’ so Sharon said, ‘We’ll do our own Ozzfest,’” he says. “A very lucky person, I am.”

Ozzfest became the most financially successful of all touring festivals, taking in nearly \$205 million and drawing attendance in excess of 5 million to 313 shows since debuting in 1996, according to Billboard Boxscore.

Virtually every hard rock band that has broken through in the past decade spent time on the Ozzfest stages, which is a source of pride for Ozzy.

“I’m proud of the fact that we’ve given a platform for other bands to have a go, because it’s getting harder and harder,” he

looks at reviving Ozzfest as a tour, and Ozzy says he’s in.

“Ozzy loves doing [Ozzfest],” Sharon says. “He moans about it all the time, but that’s Ozzy, he loves to moan. But he really misses Ozzfest, and that’s why we’re going to do it again, hopefully next year, because I think the economy will be a little better next year and we won’t have to worry so much whether people will show up.”

WORKING WITH THE OZZMAN

New York promoter Ron Delsener says solo Ozzy was an arena-level attraction from the beginning. Sometimes, much patience was required when working with the Prince of Darkness. “In those days if the crowd wasn’t going nuts, he’d throw his hands up in the air and scream, ‘Go crazy, go crazy.’ It was mostly guys in the audience at that time, all young guys, and they would go crazy by taking the cushions and carving them out of the seats and flipping them through the air like Frisbees toward the stage.”

Louis Messina, president of TMG/AEG Live, has worked with the Osbournes for decades and was one of the original promoters of

continued on >>p53



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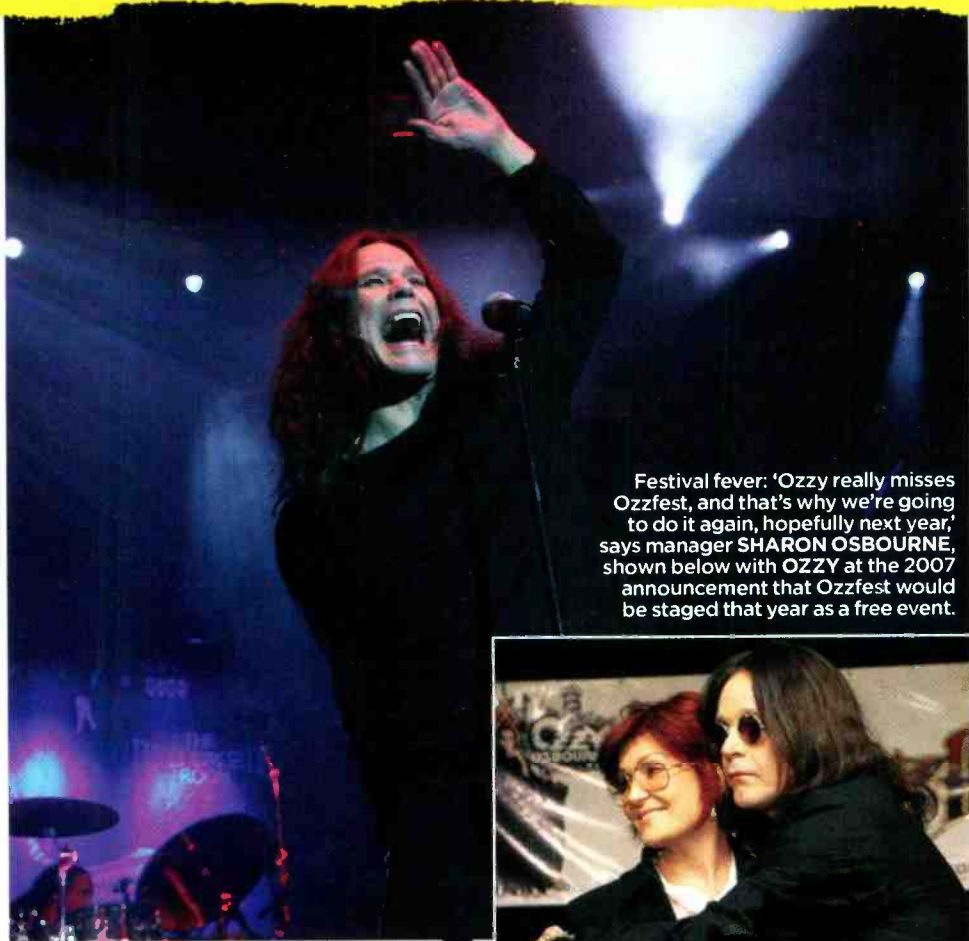
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Festival fever: 'Ozzy really misses Ozzfest, and that's why we're going to do it again, hopefully next year,' says manager SHARON OSBOURNE, shown below with OZZY at the 2007 announcement that Ozzfest would be staged that year as a free event.

from >>p50 Ozzfest. "The wizard of Oz," he says. "I love Ozzy both on and off the stage. There is never a dull minute, it's a 24-hour show. Working with him and Sharon is definitely one of my career highlights."

Other promoters express their affection for the Osbournes. "Ozzy's devotion to his audience, as well as his family, is unmatched and a standard which all others should strive to achieve," says Danny Zelisko, president of Live Nation Southwest. "I always look so forward to seeing him and Sharon. They were both there for me as I battled colon cancer, right after Sharon was getting over the same disease. [It is] just one of the wonderful examples of how our lives have interwoven."

Promoters love working with Ozzy, and seemingly not just because he makes them money.

"We don't break their balls," Ozzy says. "Some bands go, 'The guarantee is the guarantee, I don't care if you had four people there, that was our guarantee.' We cut them slack. It's always a crapshoot, really. Sometimes you win, sometimes you lose."

Mostly they win, and Ozzy has also won respect as a performer. "No one turns it on like he does when he hits that stage," says Randy Phillips, CEO of AEG Live, producer of last year's Ozzfest. "And remember, with Ozzy, it's the 'Ozzie and Harriet' show—you get Ozzy and Sharon, and they're an incredible team together. She's a great manager for him and he is iconic. He invented metal in a lot of ways."

Along the way, Sharon has earned a reputation as a savvy, tough-as-nails manager, a reputation she shrugs off. "It's expected to be a hard businessperson when you're a man, especially in this genre of music that we deal in," she says. "We're not like the Philharmonic Orchestra, where people are gentle. But when a woman's



hard, it's like, 'Whoa, she's a bitch.' Women are not supposed to be tough, but you have to be."

Being married in both career and life has its own dynamic. "Sometimes I wonder, 'Is she telling me this as my wife or is she telling me this as my fucking manager?'" Ozzy says.

"Sometimes it's great, sometimes it ain't. But you know what? She ain't done such a bad job with me over the years."

Ozzy recently moved his booking responsibilities to William Morris Endeavor Entertainment, where his responsible agent is contemporary music head Marc Geiger, ironically one of the founders of Lollapalooza.

"WME is thrilled that we get to work with Ozzy," Geiger says. "I don't even know what to say, as he has accomplished so much in so many areas, let alone

his influence on thousands of rock musicians and fans. We are just lucky to be able to work with him. He will show us all how it's done live again next summer. Ozzy rules."

Ozzy rules, sure, but he would be the first to admit he's not perfect, and the road can become a grind these days. "I want to give the audience my heart and soul every night, but sometimes I pull it off, sometimes I don't," he says. "We're human. I don't use any tricks. I don't lip-synch my voice. What you see is what you get. I've done my fair share of fucking bad gigs. I'm not embarrassed to say that."

Such honesty is typical of Ozzy, who's clearly in a good place these days. "People ask if I have any advice to give them, [but] the only thing I could say really is, 'If you've got any dreams of a better life or you want to do something, hold onto the dream because sometimes they come true,'" he says. "That's the case for me. My prospects for the rest of my life weren't that good when I was a kid. The whole journey for me has been magical."



We salute you Kevin.

Kevin Lyman - 2009 Humanitarian Award honoree



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.biz An extended version of this profile can be found online at billboard.com/ozzy.

BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$13,503,345 \$185/\$135	AUSTIN CITY LIMITS MUSIC FESTIVAL Zilker Park, Austin, Oct. 2-4	195,000 three sellouts	C3 Presents
2	\$4,190,448 (\$7,497,917 pesos) \$102.03/\$18.22	DEPECHE MODE, THE RAVEONETTES Foro Sol, Mexico City, Oct. 3-4	88,380 99,962 two shows	OCESA/CIE-Mexico
3	\$3,734,928 \$250/\$175/\$140/ \$95	BETTE MIDLER The Colosseum at Caesars Palace, Las Vegas, Oct. 14, 16-18, 20-21, 23-25	32,601 37,914 nine shows two sellouts	Concerts West/AEG Live
4	\$2,805,195 \$244.50/\$78.50/ \$54	STEELY DAN, SAM YAHIEL Beacon Theatre, New York, July 28, 31, Aug. 1, 3-4, 10-12	20,779 22,322 eight shows four sellouts	Live Nation
5	\$1,428,058 \$92/\$82	JONAS BROTHERS Mohegan Sun Arena, Uncasville, Conn., Oct. 9-10	21,840 21,854 three shows two sellouts	Live Nation, in-house
6	\$1,261,941 (\$1,368,447 Australian) \$115.27/\$91.29	AKON, T-PAIN, PHINESSE, DIZZY DOOLAN, D.O.M.E. & OTHERS Acer Arena, Sydney, Oct. 27	13,729 sellout	Paperchase Touring & Entertainment, Entourage Management
7	\$1,253,820 (16,922,938 pesos) \$185.23/\$28.15	DEPECHE MODE Arena VFG, Guadalajara, Mexico, Oct. 1	14,234 sellout	OCESA/CIE-Mexico
8	\$1,090,009 \$79.50/\$39.50	MILEY CYRUS, METRO STATION Palace of Auburn Hills, Auburn Hills, Mich., Oct. 6	16,142 sellout	AEG Live
9	\$1,043,433 \$79.50/\$39.50	MILEY CYRUS, METRO STATION Bradley Center, Milwaukee, Oct. 10	15,335 sellout	AEG Live
10	\$1,005,453 \$79.50/\$39.50	MILEY CYRUS, METRO STATION Wells Fargo Arena, Des Moines, Iowa, Oct. 9	14,174 sellout	AEG Live
11	\$972,592 \$79.50/\$39.50	MILEY CYRUS, METRO STATION Nationwide Arena, Columbus, Ohio, Oct. 7	14,191 15,135	AEG Live
12	\$937,265 \$79.50/\$39.50	MILEY CYRUS, METRO STATION BOK Center, Tulsa, Okla., Oct. 12	13,151 14,063	AEG Live
13	\$853,150 \$135/\$125/\$85/ \$63.75	KYLIE MINOGUE Hammerstein Ballroom, New York, Oct. 11-13	9,650 10,100 three shows two sellouts	Live Nation, Bill Silva Presents
14	\$848,180 \$345.50/\$295.50/ \$195.50/\$85.50	VAN MORRISON WaMu Theater at Madison Square Garden, New York, Oct. 25	5,131 5,489	MSG Entertainment
15	\$845,211 (11,156,427 pesos) \$44.13	MARCO ANTONIO SOLÍS Auditorio Nacional, Mexico City, Sept. 18-19	19,151 19,366 two shows	OCESA/CIE-Mexico
16	\$724,391 (9,413,788 pesos) \$75.41/\$21.55	KINGS OF LEON, THE FEATURES Palacio de los Deportes, Mexico City, Oct. 22	19,506 19,660	OCESA/CIE-Mexico
17	\$718,727 \$79.50/\$25	MILEY CYRUS, METRO STATION EnergySolutions Arena, Salt Lake City, Sept. 29	10,885 12,525	AEG Live
18	\$673,219 \$70/\$39.50	DAVE MATTHEWS BAND, ROBERT RANDOLPH & THE FAMILY BAND Toyota Pavilion, Scranton, Pa., Sept. 23	13,145 17,482	Live Nation
19	\$672,639 (\$731,925 Canadian) \$82.25/\$36.53	THE TRAGICALLY HIP Centennial Concert Hall, Winnipeg, Manitoba, Sept. 7, 9-11	8,884 9,122 four shows	Live Nation
20	\$669,882 \$59/\$25	BRAD PAISLEY, DIERKS BENTLEY, JIMMY WAYNE USANA Amphitheatre, West Valley City, Utah, Sept. 19	16,856 18,903	Live Nation
21	\$668,757 \$49.50/\$39.50/ \$20	TAYLOR SWIFT, KELLIE PICKLER, GLORIANA Time Warner Cable Arena, Charlotte, N.C., Sept. 5	14,298 sellout	The Messina Group/AEG Live
22	\$667,085 \$123/\$23	DEF LEPPARD, POISON, CHEAP TRICK New Orleans Arena, New Orleans, Aug. 18	10,079 12,579	Live Nation, in-house
23	\$660,253 \$95/\$75/\$49.50	ROBIN WILLIAMS Rosemont Theatre, Rosemont, Ill., Oct. 2-3	8,577 two sellouts	Jam Productions
24	\$659,577 \$59.50/\$29.50	DAVE MATTHEWS BAND, SWITCHFOOT Verizon Wireless Amphitheater, Irvine, Calif., Sept. 13	13,713 15,000	Live Nation
25	\$658,892 \$125/\$35	DEF LEPPARD, POISON, CHEAP TRICK Cynthia Woods Mitchell Pavilion, The Woodlands, Texas, Aug. 19	15,070 15,941	Live Nation, in-house
26	\$658,824 \$59/\$25	BRAD PAISLEY, DIERKS BENTLEY, JIMMY WAYNE Fiddler's Green Amphitheatre, Englewood, Colo., Sept. 18	16,780 sellout	Live Nation
27	\$655,507 \$129/\$99/\$49.50/ \$39.50	BRITNEY SPEARS, JORDIN SPARKS Phillips Arena, Atlanta, Sept. 4	11,900 sellout	Concerts West/AEG Live
28	\$654,332 (\$704,615 Canadian) \$78.47/\$18.57	KEITH URBAN, LADY ANTEBELLUM John Labatt Centre, London, Ontario, Oct. 1	8,778 sellout	Live Nation
29	\$654,089 \$49.50/\$39.50/ \$20	TAYLOR SWIFT, KELLIE PICKLER, GLORIANA Verizon Arena, North Little Rock, Ark., Sept. 26	13,978 sellout	The Messina Group/AEG Live
30	\$652,695 \$75/\$55/\$40	WPOC SUNDAY IN THE COUNTRY: DARIUS RUCKER & OTHERS Merriweather Post Pavilion, Columbia, Md., Sept. 27	15,000 sellout	I.M.P.
31	\$649,228 \$59/\$25	BRAD PAISLEY, DIERKS BENTLEY, JIMMY WAYNE Shoreline Amphitheatre, Mountain View, Calif., Sept. 25	17,859 19,588	Live Nation
32	\$646,999 \$125.75/\$19.80	LIL WAYNE, YOUNG JEEZY, SOULJA BOY TELL'EM & OTHERS Darien Lake Performing Arts Center, Darien Center, N.Y., Aug. 27	15,144 21,288	Live Nation, Haymon Entertainment
33	\$646,914 \$125/\$24.75	DEF LEPPARD, POISON, CHEAP TRICK USANA Amphitheatre, West Valley City, Utah, Aug. 25	15,406 20,000	Live Nation, United Concerts
34	\$645,086 \$69/\$26	BLINK-182, FALL OUT BOY, PANIC! AT THE DISCO, CHESTER FRENCH Post-Gazette Pavilion at Star Lake, Burgettstown, Pa., Aug. 14	22,044 sellout	Live Nation
35	\$643,369 \$59/\$25	BRAD PAISLEY, DIERKS BENTLEY, JIMMY WAYNE Ford Amphitheatre, Tampa, Fla., Oct. 16	17,812 19,374	Live Nation

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ON THE ROAD



From the heart: KEVIN LYMAN (left) joins Pennywise guitarist FLETCHER DRAGGE at the Vans Warped tour's 15th-anniversary celebration Sept. 6 in Los Angeles.

VANS WARPED TOUR FOUNDER HONORED

Kevin Lyman Recognized For Social Activism

Vans Warped tour founder Kevin Lyman, who marked the traveling festival's 15th anniversary this summer, has long been known for innovative touring concepts. His projects, including Taste of Chaos, Rockstar Mayhem and others, focus on creative partnerships, direct-to-fan marketing and succeeding with rising bands in a tough artist development environment.

What's less well-known is that Lyman's tours always carry a heavy focus on humanitarian and environmental issues.

For considering the needs of others along with the need to produce profitable tours, Lyman will receive the 2009 Humanitarian Award Nov. 5 at the Billboard Touring Awards in New York.

The award recognizes the philanthropic efforts of a touring professional. Lyman's recognition as the 2009 honoree reflects his involvement in a wide range of humanitarian and environmentally conscious efforts.

"After 15 years of working together, and six years as partners together on various projects, there is no one more deserving than Kevin for this award," says John Reese, Lyman's partner on the Mayhem tour. "Kevin consistently thinks of others first. It is an honor to work with him on a daily basis, and I am proud to have the opportunity to enjoy his humanism daily."

The portfolio of Lyman's humanitarian efforts is deep. This summer, the Vans Warped tour began working with MusiCares, the foundation created by the Recording Academy, to assist musicians in times of financial, personal or medical crisis. On Sept. 6, at Warped's 15th-anniversary show in Los Angeles, Lyman presented MusiCares with a check for \$50,000. A theatrical film, CD and DVD of the event will further benefit MusiCares.

Since the inception of the Warped tour in 1994 (Vans came on as title sponsor a year later), 25 cents from every ticket goes to Los Angeles-based Hollywood Heart, which provides recreational and educational opportunities to at-risk youth.

In the wake of Hurricane Katrina, Lyman started the Unite the United Foundation to coordinate philanthropic efforts by fans, artists and industry leaders. Between the Warped and Taste of Chaos tours, nearly \$500,000 has been donated to charity through Unite the United.

Lyman has created blood drives with Music Saves Lives on the Warped and Taste of Chaos tours for the past three years. Warped has been named best independent blood drive for 2008 and 2009 by Music Saves Lives and the Red Cross.

On the environmental front, the tour-funded Warped Eco Initiative includes recycling, a solar stage and the use of biodiesel fuel in all production trucks and buses. The Warped tour works with Earth Echo to integrate more environmental activities into WEI.

Warped has long provided free space on festival concourses to nonprofit groups, including Rainforest Action Network, People for the Ethical Treatment of Animals, My Friend's Place, Music Saves Lives, Music for Relief, Invisible Children, Keep a Breast, Create a Skate, Greenpeace, Boarding for Breast Cancer, Amnesty International, Shirts for a Cure and To Write Love on Her Arms.

This year, for the first time, Warped worked with Living the Dream, a nonprofit that helps make dreams come true for children with life-threatening diseases. In 19 cities this summer, kids came as Warped guests, where they met artists and received VIP treatment.

"Music has been in my heart, and to have the chance to be around it on a daily basis is amazing, and to actually make a living at it is even better," Lyman says. "Given that music has made my life better, I am honored to have the chance to give a little back on a daily basis."

Lyman, president of 4fini Productions, follows previous Humanitarian Award honorees Jon Bon Jovi for his Philadelphia Soul project (2008), Kevin Wall for Live Earth (2007), Bob Ezrin and the Edge for Music Rising (2006), Dave Matthews for his Bama Rags Foundation (2005) and Clear Channel Entertainment for its hurricane relief efforts (2004).

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Bond babe Shirley Bassey returns



EASY RYDER
Singer Serena Ryder heads south



BROADWAY BABY
A musical tackles the life of Fela Kuti



STORM WATCH
Switchfoot readies Atlantic debut



LEADING LADY
Girls Aloud's Cheryl Cole enjoys solo success

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MUSIC

ROCK BY LAURA LEEBOVE

Best Of Both Worlds

Dashboard Confessional Releases Two Versions Of The Same Album

Dashboard Confessional's founding singer/songwriter, Chris Carrabba, was having a hard time deciding whether his next album should be a full-on electric rock project or a stripped-down, acoustic affair when he came up with a novel solution. On Nov. 10, when the band releases its sixth album, "Alter the Ending" (Interscope), fans will be able to buy both versions of the same collection of songs.

While the regular edition of the release contains electric versions of songs, the deluxe version comes with a second recording of the same songs done acoustically, for an extra \$3. "If you're a Dashboard fan, it either gives you insight into how these songs began or is a stripped-down version of these songs," says Dennis Dennehy, head of marketing and publicity at Interscope. "It's just something different—a broader exploration into what Dashboard is, both the acoustic and the electric sides."

Carrabba says the acoustic set still features the full band, but with a minimalist approach more reminiscent of when the group was mostly a solo project in the early 2000s. "I can even point to one track, and I won't tell you which it is, that was my least favorite track once completed on the full-band version of 'Alter the Ending,' even though other people love it," Carrabba says. "And the acoustic version has become my favorite song on the record."

Dennehy adds that he hopes the double-album will expose the band to a broader audience. "It brings a value to somebody who might first be getting into the band and knows that Dashboard Confessional started with an acoustic lean to it," he says. "And I think it showcases both sides of Dashboard Confessional, which is important to the people who have been fans for years."

The two versions of "Alter the Ending" strike a balance between Carrabba's 2007 release, "The Shade of Poison Trees" (Vagrant)—which his manager and Vagrant Records founder Rich



Plugged and unplugged:
DASHBOARD CONFESSIONAL

Egan calls a "fans-only" record—and the 2006 "Dusk and Summer" (Interscope). "The Shade of Poison Trees" was kind of a between-records record for the fans. It was an acoustic record that we decided to put out on six weeks' notice and we didn't involve our partners at Interscope," Egan says. "We weren't going for big sales debuts, we weren't playing the chart game. It was really more of a solo record."

"Poison Trees," which didn't have a commercial single or extensive promotion, still reached No. 18 on the Billboard 200 and has sold 152,000 copies, according to Nielsen SoundScan. Dashboard's two records prior to that, "Dusk" and "A Mark, a Mission, a Brand, a Scar," both debuted at No. 2 on the Billboard 200 and sold 559,000 and 922,000, respectively. "Poison Trees" was meant for the diehard fans that had been with us from the get-go, and I was confident that they would find out about it without a lot of gregar-

ious marketing," Carrabba says.

Dennehy says that in the past, Dashboard has also benefited from using songs in other outlets, which has included placements in "Spider-Man 2," the MTV show "Laguna Beach" and the videogame "Madden NFL 07." The band currently is featured on the soundtrack to "Jennifer's Body," and Egan says its music also will be featured in upcoming episodes of "One Tree Hill" and "Melrose Place," as well as on the iPhone game "Tap Tap Revolution."

As for the band's upcoming tour with New Found Glory, Never Shout Never and Meg & Dia, Carrabba says the performance style of the new songs will be decided on the fly. "We made an agreement the other day that we were going to do very little planning now for this tour," he says. "I guess we'll just take our temperature in how we feel about the music that night and decide."

He says fans can also expect Dashboard and

New Found Glory to play some of each other's music and, according to New Found Glory guitarist Chad Gilbert, the two bands will release a covers album.

Carrabba, who says his interaction with fans has traditionally been one on one, has also been active on Twitter. Although he says he's "very late" to the microblogging site, he's become a prolific tweeter with more than 13,500 followers. (After this conversation, he posted, "The wait here at Conan is filled with interviews billboard and spin. It starting to feel like we have an album coming out!")

"It's interesting to have that kind of access to the audience that has embraced you, and you know as well as I do that you don't get to choose the audience that embraces you," he says. "I've been lucky in that I feel that I can actually relate to the people that do listen to my music on a personal level."

LATEST BUZZ

>>>CHRIS BROWN TWEETS RELEASE DATE

Chris Brown has announced on Twitter the long-awaited street date for his upcoming album, "Graffiti." "Official album date: December 15. Graffiti. Now blog about this. Lol," Brown tweeted in all caps about the Jive Records release; the label confirmed the date. As previously reported, Brown will embark on a 19-city, small-venue Fan Appreciation tour starting Nov. 4. His latest single, "I Can Transform Ya," featuring Lil Wayne and producer Swizz Beatz, is No. TK on Billboard's R&B/Hip-Hop songs chart.

>>>TRAIN BACK WITH ALBUM, TOUR

After a two-year hiatus following a support tour for the 2008 "For Me It's You," Train is back with its fifth album, "Save Me, San Francisco," which arrived Oct. 27. To reintroduce fans to the band, Train stripped its lineup back to the three remaining founding members, along with some adjunct musicians; brought in new management and a new producer (Martin Terefe); and wrote dozens of songs with writers like OneRepublic's Ryan Tedder and Better Than Ezra's Kevin Griffin. The group is touring North America with Uncle Kracker and expects to tour abroad in 2010.

>>>ALICIA KEYS' ALBUM DELAYED

On the heels of presenting her latest single, "Try Sleeping With a Broken Heart," during a lecture and performance for New York University students, Alicia Keys announced Oct. 25 on her Twitter page that her upcoming album has been pushed back two weeks. Originally slated for a Dec. 1 release—which is World AIDS Day—"The Element of Freedom" will now be available Dec. 15. "Luv having the freedom to create beautiful music, so I'm pushing the album back to DEC 15th. So many more amazing songs!!!" she tweeted about the J Records release. Label reps confirmed the new date.

Reporting by Mariel Concepcion and Gary Graff.

6 QUESTIONS

with SHIRLEY BASSEY
by PAUL SEXTON

With global career sales estimated at 135 million by her label and a legacy as one of Britain's most beloved entertainers, Shirley Bassey hardly needs to make albums.

But on Nov. 9 in the United Kingdom, Geffen/Universal will release "The Performance," produced by James Bond soundtrack master David Arnold and featuring songs predominantly custom-written for her by Take That's Gary Barlow, the Pet Shop Boys, Rufus Wainwright, KT Tunstall and others.

Bassey's manager, album executive producer Paul Carey, suggested the project after the "incredible" reaction to Bassey's 2007 Glastonbury Festival performance. In July 2008, he met with the 72-year-old artist to explain the concept of "a true Bassey album: classic-sounding yet contemporary."

Carey took the idea to Geffen U.K. president Colin Barlow and, with Arnold onboard, the album took shape. A U.S. release is under discussion.

1 You've had compilations and remix albums, but this is your first all-new record in more than 20 years. Is that because the material wasn't right for you before?

Well, not only that. I'd really retired, to tell you the truth, and was just coming out for special occasions. These writers have brought me back. Only that could have done it, and it was a challenge, because you wouldn't have thought they were my songs. I took them on holiday

with me, and I would say, "I can't do this, they're too difficult." But I was listening to the way the writers were singing them, and trying to sing in their key, which never helps. It wasn't until I actually went into the studio, with a piano, and put my voice on, that I started to get excited. I could hear myself. I'm always up for a challenge, and it paid off.

2 How was the experience of working with David Arnold? He's very gentle. He lets you

find your own way. And I love him for allowing my music director, Mike Dixon, to be in the studio, because Mike knows me. He knows the notes I would want to hold. If I hit a note and I like it, I want to stay on it—you can't get me off, but Mike was able to do that.

3 What are your expectations for the album?

We would all love to have No. 1s—oh, my gosh, yes. It would be great, great, great.



5 Why do you think you still draw big crowds and have a loyal fan base after all these years?

My down-to-earthness, I think. But if I knew what makes success, I'd bottle it. That's the magic of this business—you don't know why you're successful. Those critics who say it's an all-gay audience ... not at all. There's mums and dads, and their children bring their children, so it's a family audience.

4 Will you tour after your Electric Proms performance Oct. 23 at the London Roundhouse?

No. It's very tiring, it takes so much out of you, especially now in the September of my years. You wake up and the whole day is concentrated on the performance, so you have no life. You do your performance, get on your bus and go off through the night to the next town, and that's what it's like until the tour finishes. Then you're in bed for two or three days. I loved it, but I doubt I'd do it again. I say "doubt," because you should never say "never."

6 Do you have a favorite song on the album?

I love all of them. But the Pet Shop Boys' song ["The Performance of My Life"] got right into my head and made me sob, and not many songs do that. You can get too carried away with a song, especially onstage, but you can't be crying during every one. When I heard that, after doing all the other songs, it was just too much for me. I don't need to write a book. The record is my autobiography. ...

GLOBAL ARTIST SERENA RYDER

CANADA
By ROBERT THOMPSON



Not only was Serena Ryder blessed with a remarkable voice and a gift for live performance, but the Canadian native also apparently received a generous helping of patience.

Ryder needed all of that fortitude while she awaited the Nov. 3 U.S. arrival of her third full-length studio album, "Is It O.K.," on Atlantic Records, almost a year after its Nov. 11, 2008, release on EMI Music in Canada. The album's rootsy, soulful pop was a solid success in Ryder's home country, peaking at No. 22 on Billboard's Top Canadian Albums chart and selling 35,000 copies, according to Nielsen SoundScan. The album also picked up the 2009 Juno Award for adult alternative album.

Ryder spent the wait setting up the album in the United States with numerous tours—including sharing stages with the likes of Paolo Nutini, Eric Hutchinson and Marc Broussard—visits to radio stations and press in publications including USA Today and the New York Post. It's an approach that perfectly suits the record: a collection of gutsy, bittersweet songs that showcase the impressive range of Ryder's voice but take a few listens

before revealing their full charm.

"I keep thinking, 'Wow, I haven't seen a record set up like this for a long time,'" Ryder says. "Over that time—and it has been a while—I've found a lot of my success has come organically through meeting people and developing relationships."

According to Atlantic U.S. GM/executive VP Livia Tortella, the label delayed the release to allow Ryder to build her live fan base. Meanwhile, fueled by that touring, the album's lead single, the gruffly emotional "Little

Bit of Red," peaked at No. 8 on Billboard's Triple A chart.

"We were set to release the record a little later than Canada, but she was creating a lot of traction with her live show," Tortella says. "She comes from a very cool indie pedigree and we thought it was important she live in that space a little longer."

The album was further delayed to tie in with Ryder's selection for MySpace's "Introducing" program, designed to spotlight new artists. That saw the U.S. video for the second

single, "All for Love," premiere on the site Oct. 16, and the album streamed Nov. 2, alongside other exclusive content.

Atlantic now hopes to crack AC radio formats as well as triple A with the chiming, strident anthem "All for Love," which goes to radio Nov. 3.

"This is where time and patience works well," Tortella says. "We know triple A is about music lovers and we know they'll love Serena. But they also like to be first and it can take time. She's taken the time to play their shows, getting to know the programmers, and that takes time."

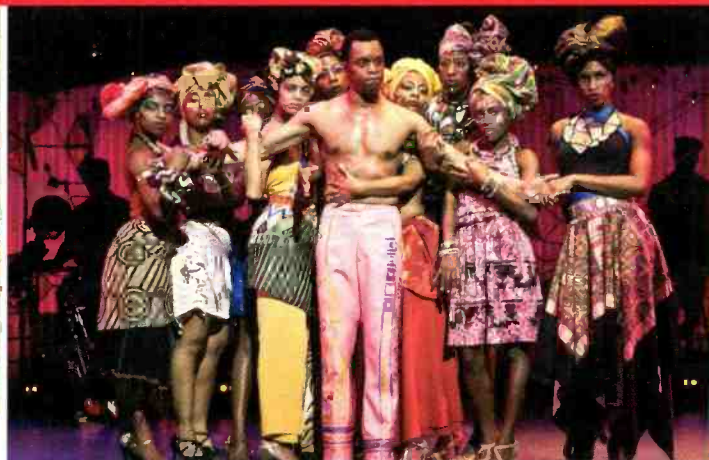
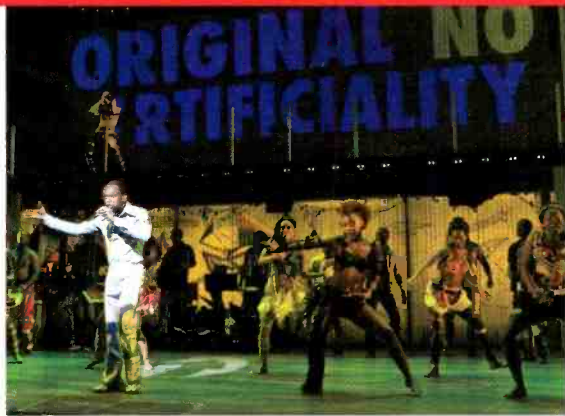
Ryder has further U.S. and Canadian dates, booked by the Toronto-based Paquin Entertainment, through Dec. 5 before heading out for more touring in 2010.

And while Ryder's early recordings may have been issued on indie labels in Canada, she has nothing but praise for the way in which Atlantic has developed her U.S. career.

"You hear tons of things about how it doesn't work out with major labels," Ryder says. "But I feel very blessed to have worked with Atlantic. All the little steps have worked out ideally." ...



Heading south:
SERENA RYDER



Channeling the spirit: SAHR NGAUJAH as Fela Kuti

WORLD BY MONICA HERRERA

FELABRATION TIME

Fela Kuti's Music And Legacy Find A New Audience

Starting Nov. 23, musical theater fans visiting New York won't just be angling for tickets to Broadway productions of "Chicago," "Mamma Mia!" and "Rock of Ages." They'll also have the chance to see "Fela!"—a new musical at the Eugene O'Neill Theater about the influential Nigerian artist Fela Anikulapo-Kuti—and choose Afrobeat music over show tunes, Disney songs and ABBA hits.

What's at stake in this Broadway venture, however, is much more than recreational tourist dollars. The show will help find a larger audience for Kuti, who pioneered Afrobeat from the sounds of James Brown and West African high-life music, became a political icon in his native Nigeria and earned the admiration of everyone from Paul McCartney to the Brazilian singer Gilberto Gil before dying in 1997. Rikki Stein, Kuti's former co-manager and the executor of his estate, plans to capitalize on this exposure to cement his legacy as one of the greatest artists of the 20th century.

"I have an abiding regret that Fela never achieved the recognition he deserved during his lifetime," Stein says. "We have a long row to hoe in terms of general knowledge and acceptance."

In addition to greenlighting "Fela!," Kuti's estate has licensed his catalog to the newly revived Knitting Factory Records. The well-timed deal will result in the reissue of Kuti's complete catalog—45 albums—during the next 12 years.

"The industry always talks about who the next big legacy artist will be," says Ian Wheeler, label manager of Knitting Factory Records. "It should have been Fela years ago. We're really trying to bring a new audience around the world, and particularly in the U.S., to his music."

Up first is the Oct. 27 release "The Best of the Black President," a compilation of Kuti's best-known material. The set is being sold at previews of "Fela!" and at Felabration, a series of Afrobeat DJ parties organized by Knit-

ting Factory Records and its marketing partner, Giant Step.

"We're a conduit for raising awareness of Afrobeat," says DJ Rich Medina, who founded the Kuti tribute party Jump N' Funk in 2001 and headlined four of 18 Felabration nationwide. "It's a way of helping the cause."

"The first thing we're doing is galvanizing the core base of Fela fans," Giant Step founder/CEO Maurice Bernstein says, "then using the messaging to make him relevant in a universal way. You can live in Detroit and understand what [the famous Kuti saying] 'Music is the weapon' means, just

like you would Bob Marley's 'One Love' or Marvin Gaye's 'What's Going On?'"

The first batch of reissues, to be distributed by Sony RED, arrive Feb. 2, 2010: "The '69 Los Angeles Sessions," "Live With Ginger Baker," "London Scene"/"Shakara," "Rodoforofo Fight," "Open & Close"/"Afrodisiac" and "Gentleman"/"Confusion." It's not only the first time Kuti's early London recordings with Koola Loobitos will be reissued but also the debut of his catalog on vinyl, which Knitting Factory hopes will attract a new generation of music collectors who listen to African-influenced bands like Vampire Weekend.

"Every day there are traces of new people discovering Fela's music," Wheeler says. "But there has never been a swell of activity around him like this."

Though MCA reissued Kuti's catalog in 2001, Bernstein, who also helped market that series, says its potential wasn't fully realized. "MCA was a major label, and no matter how much they said they loved Fela and how important he was, he was definitely lost in the shuffle," he says.

Stein is all too familiar with labels' conflicted admiration for Kuti. In the mid-'80s, he says he met with every major about the prospect of a deal. "They all received me respectfully and saw Fela as akin to Miles Davis or any of the jazz greats," Stein recalls. "But they'd ask: 'Rikki, which three minutes of this 18-minute song do you want me to put on the radio?'"

"I'd ask Fela to write me a small tune," Stein adds. "He used to say, 'I'm writing African classical music. Don't mess with Tchaikovsky.'"

A deal nearly came to fruition in 1993, when then-Motown Records president Jheryl Busby offered Kuti a five-album deal under his new Africa-oriented label, with a \$1.3 million advance for each album and another \$1 million for full ownership of Kuti's catalog, Stein says. But after talking to his spirit advisers, Kuti refused to sign until April 1995. Busby left Motown the week of the scheduled signing, and Andre Harrell's first action as Motown's new president was to axe the African label. "[Andre] came from Uptown Music; we needed downtown music," Stein jokes.

In Knitting Factory Records and the producers of "Fela!," Stein has found partners who are more faithful to the cause of growing Kuti's legacy. "Fela!" re-creates the Shrine—the Lagos, Nigeria, nightclub where Kuti played multiple nights each week with his band, Africa 70—in startlingly accurate detail. A collective of singers, dancers and musicians perform Kuti songs including "Shakara," "Zombie" and "Teacher Don't Teach Me Nonsense" behind lead actor Sahr Ngaujah, who has al-

ready won an Obie Award for his spot-on portrayal of Kuti in the show's Off-Broadway run last year. The effect is less stuffy theater and more raucous concert—just as its creators intended.

"The Broadway experience can be like sitting with blinders on," "Fela!" director/choreographer Bill T. Jones says. "This is a show you enjoy as much with your body as with your mind. It's free and communal."

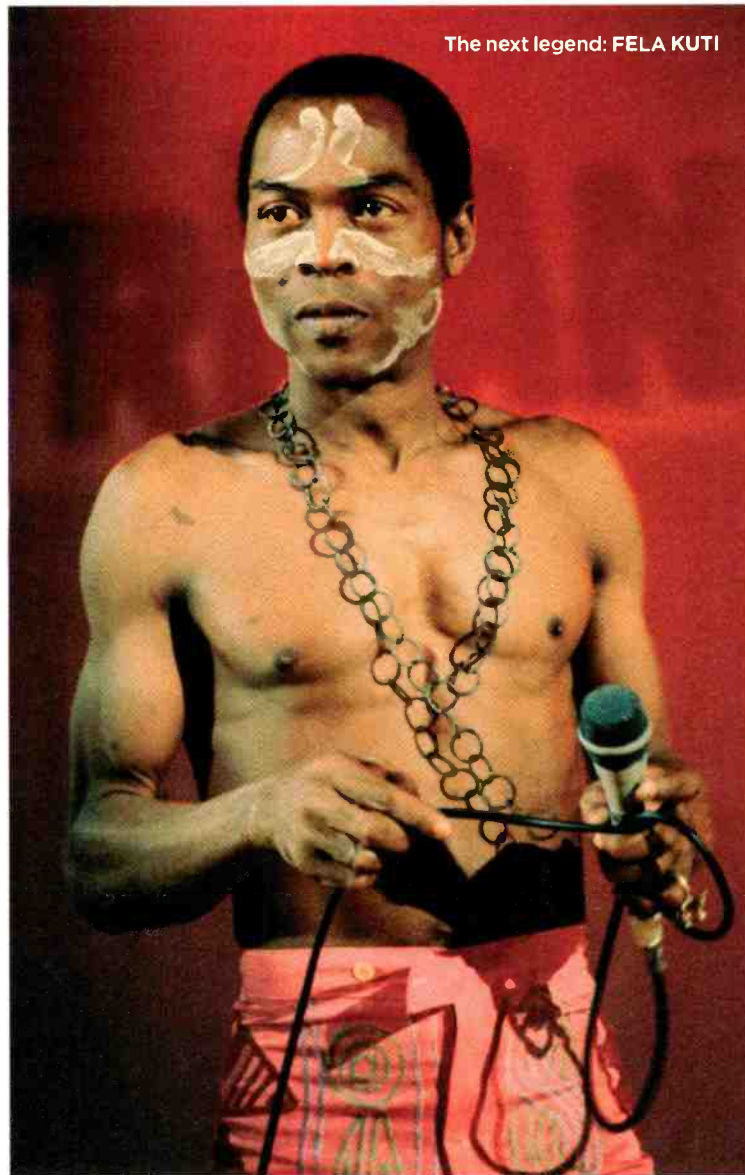
"There was a constant struggle between keeping Fela's music pure and deconstructing it for the audience," says the show's musical director Aaron Johnson, who translated Kuti's Yoruba and pidgin lyrics and is also the conductor/trombonist of the acclaimed Afrobeat band Antibalas. "I've been very pleasantly surprised with the response so far."

Nor have the most controversial aspects of Kuti's life been smoothed over, from his simultaneous "wedding" to 27 women to his clashes with the Nigerian government that led to a brutal 1977 attack on his Kalakuta compound. "It's all out there," Stein says. "Fela has not been sanitized."

That hasn't done anything to quell the show's hype, due in no small part to the fact that tastemaker musicians like the Roots' Ahmir "Questlove" Thompson have sung its praises. Jay-Z called it "fantastic" after attending a show, fueling reports that the rapper will become involved with it in an official capacity. "There's going to be an enormous incentive for people to investigate Fela when they know that Jay-Z, Will Smith and Alicia Keys are all rabid fans," Stein says. "It's a sign that the underground is moving overground."

And there's even further proof that a Kuti revival of sorts is under way: A screenplay for a biopic is in the works, to be directed by the U.K. filmmaker Steve McQueen ("Hunger").

"I believe that with the show, the film and the reissues, a lot is going to change," Stein says. "We'll see a much wider audience for Fela. There were a million people at his funeral shouting, 'Fela will live forever.' Of course, they were right." ■



ALBUMS

SOUNDTRACK

VARIOUS ARTISTS

The Twilight Saga: New Moon Original Motion Picture Soundtrack

Producers: various

Atlantic/Chop Shop Records

Release Date: Oct. 16

Given that last year's "Twilight" soundtrack sold more than 2 million copies, according to Nielsen SoundScan, it's not surprising that the sequel's companion album largely reproduces the first set's alt-rock grab-bag approach—albeit with bigger names befitting the higher profile of "New Moon." Music supervisor Alexandra Patsavas landed top-shelf exclusives from the Killers (the spacey, piano-led "A White Demon Love Song"), Thom Yorke ("Hearing Damage," a tense piece of digital electro-funk) and Death Cab for Cutie ("Meet Me on the Equinox," guitar-guy melancholia at its prettiest). But Patsavas' real accomplishment is using "New Moon" to introduce mainstream listeners to hipster-beloved indie acts: Grizzly Bear contributes a typically gorgeous psych-folk incantation called "Slow Life" (with guest vocals from Beach

House's Victoria Legrand), and Bon Iver's Justin Vernon duets with St. Vincent on "Roslyn," which could warm even a vampire's heart.—MW

POP

KRISTINA TRAIN

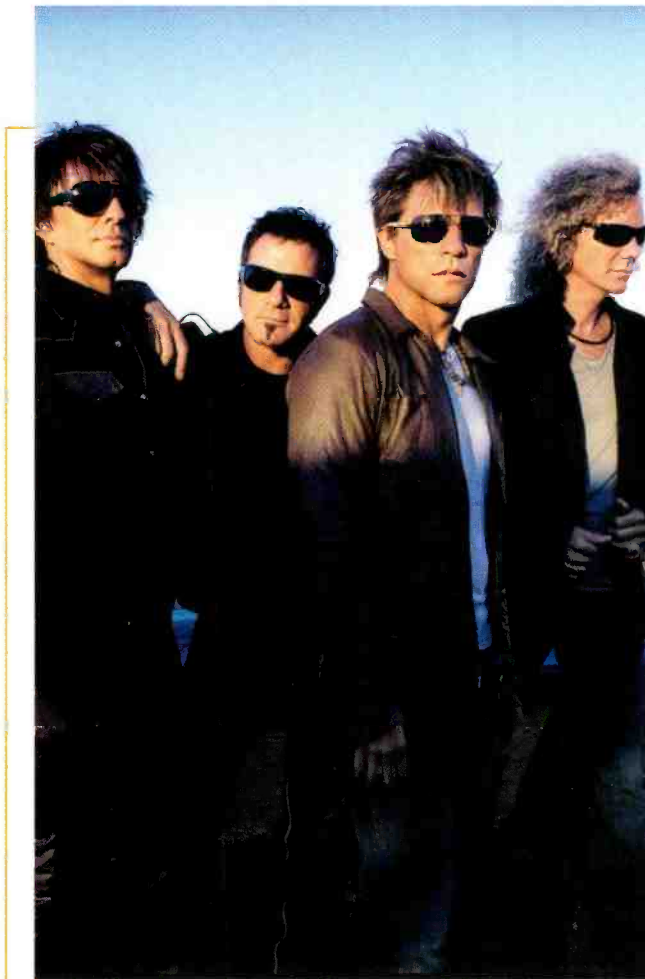
Spilt Milk

Producer: Jimmy Hogarth

Blue Note Records

Release Date: Oct. 20

Sorrow over a breakup rarely sounds as exalted as it does on singer/songwriter Kristina Train's debut album, "Spilt Milk," where her lyrics are often awash in isolation. "I start out each morning full of good intentions," she belts on "You're Still Going to Lose," over sparse acoustic plucks that soon give way to exuberant strings. "And watch all those people go home with happy endings/I'll keep on pretending." The album draws from Train's background as a church singer in Savannah, Ga., which would account for the gospel-informed "Call in the Maker" and the soulful "No Man's Land," where a post-breakup Train laments, "I'm so ashamed you're still living rent-free in my brain." The



BON JOVI

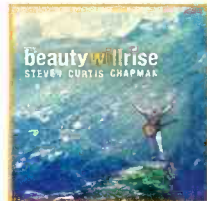
The Circle

Producers: John Shanks, Jon Bon Jovi, Richie Sambora

Island Def Jam

Release Date: Nov. 10

Bon Jovi had great crossover success after putting a little bit of country into its rock'n'roll with the 2007 "Lost Highway." But the New Jersey group gets back to the business of rocking on its 11th studio album, "The Circle." The band hits a classic Bon Jovi stride out of the gate with the first single, "We Weren't Born to Follow." The song is a common-man anthem that announces, "This ain't about giving up or giving in," drawing its buoyant chorus straight out of its 1988 song "Born to Be My Baby." Also in that mold are tracks like "Work for the Working Man," "Thorn in My Pride" and "Broken Promiseland." Meanwhile, U2's trademark ambient dynamics can be found on "Love's the Only Rule," "Happy Now" and "Learn to Love." Bon Jovi gets political on "Bullet," while "When We Were Beautiful" is wistfully nostalgic, right down to the shal-la backing vocals, with its own brief social commentary about living on a continuing prayer. The country-friendly elements are still there—the fiddle and steel on "Live Before You Die," for example—but "The Circle" rides closer to the New Jersey turnpike than the band's "Highway" run.—GG



STEVEN CURTIS CHAPMAN

Beauty Will Rise

Producers: Steven Curtis Chapman, Brent Milligan

Sparrow Records

Release Date: Nov. 3

There's no denying that songwriting is among the most cathartic professions. And never has a writer's pain sounded more achingly raw than on Steven Curtis Chapman's new album, "Beauty Will Rise," a collection of songs written about the death of his 5-year-old daughter. (Maria Sue died in 2008 after her brother accidentally hit her with a car in the family's driveway.) The new set examines unfathomable grief, but also celebrates an extraordinary young life. On the song "Heaven Is the Face," Chapman looks forward to seeing his daughter someday in heaven, while on "Just Have to Wait," he sings, "I can't wait to watch your brother's face/When he can finally see with his own eyes/That everything's OK." The track "Questions" asks, "Who are you God?/Cause you are turning out to be so much different than I imagined/And where are you God?/Cause I am finding life to be so much harder than I had planned." The lyrics are heartbreaking yet hopeful. Though he's been tested, Chapman's faith remains strong and shines through on songs like "Our God Is in Control," "Faithful," "I Will Trust You" and the comforting "Jesus Will Meet You There."—DEP

songs on "Spilt Milk" have a tendency to rely on lush orchestration during the choruses, but ultimately Train's words resonate with the listener.—MH

TINY TIM

I've Never Seen a Straight Banana: Rare Moments, Vol. 1

Producer: Richard Barone

Collectors' Choice Music

Release Date: Oct. 20

Consider this a 16-track wake-up call to those who consider Tiny Tim—tip-toeing through the tulips with his ukulele—little more than an entertaining novelty act. Recorded by a 16-year-old Richard Barone at a motel and nearby studio in 1976, "I've Never Seen a Straight Banana: Rare Moments, Vol. 1" showcases the late Tim as an ace musicologist. He rips through a variety of early-20th-century ragtime, Dixieland and folk tunes. The most mind-blowing of the lot is the "Tiny Meets Dylan" medley, a recreation of a dialogue with Bob Dylan for which Tim performs "Like a Rolling Stone" a la Rudy Vallee and Vallee's "Vagabond Lover" in Dylan's nasal cadence. Barone took

the title track back into the studio for some overdubs from famous friends like Terre Roche and Steve Addabbo. But it's hard to improve on the unbridled joy of Tim doing his thing alone that the rest of this set so arrestingly captures.—GG

R&B

MARIO

D.N.A.

Producers: various

J Records

Release Date: Oct. 13

Mario has a broken heart and he's pouring it all out on his latest set, "D.N.A." Over simple violin strings on "Stranded," he sings, "All that we had is gone in a second/And I'm sad baby/What am I gonna do now?" Accompanied by a drum machine on "I Miss My Friend," Mario belts out lyrics about feeling despair since his lady friend left him, while "Get Out" finds the artist cursing the woman who ripped a hole inside his chest. Even uptempo songs like the first single, "Break Up"—where guest collaborator Gucci Mane raps, "Swag so stupid, still the bitch straight dumped me"—touch on

heartache. But the best representation of Mario's desolation comes courtesy of the appropriately titled "Soundtrack to My Broken Heart," where he gripes over a piano-based beat, "This is how it sounds when my heart cries/You won't even come to my rescue."—MC

LATIN

CONCHA BUIKA & CHUCHO VALDES

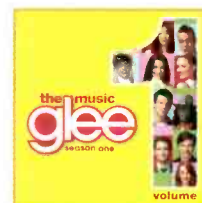
El Último Trago

Producer: Javier Limon

Warner Music Latina

Release Date: Oct. 20

It's not surprising that the Afro-Spanish singer Concha Buika is a favorite of the film-



VARIOUS ARTISTS

Glee: The Music Volume 1

Producers: Adam Anders, Ryan Murphy

Columbia Records

Release Date: Nov. 3

The great thing about "Glee"—Fox's new glammy musical comedy series—is that when you see the cast has covered "Somebody to Love" on the show's first soundtrack, you know straightaway that they're doing the hit by Queen instead of Jefferson Airplane. Co-created by Ryan Murphy, who put together the high-camp cult fave "Popular," "Glee" speaks to the same constituency that recoiled in horror when Kris Allen beat Adam Lambert on this year's season of "American Idol." And as on "Idol," that aesthetic is most appealingly expressed here in the material that seems the least suited for it—i.e., mushy heartland rock ballads like Journey's "Don't Stop Believin'" and REO Speedwagon's "Can't Fight This Feeling," both of which these kids transform into stylish jazz-hands anthems. Spirited glee-club versions of Rihanna's "Take a Bow" and Jazmine Sullivan's "Bust Your Windows" are nice, too, but they lack a certain revenge-of-the-nerds triumph.—MW

THE BILLBOARD REVIEWS

SINGLES

maker Pedro Almodovar. Her husky handling of the copla, a Spanish torch song with flamenco flourishes, and other styles suitable for late-night listening are as knowingly decadent as Almodovar's movies. And with her street-wise style, she could easily be cast in one of them. Like the director, Buika has gained a cult following since her self-titled debut album in 2005. On the new release, "El Último Trago" (The Last Round), she pairs up with the master Cuban pianist Chucho Valdes for a set of jazz boleros with Afro-Cuban rhythms that honors the repertoire of the Mexican bohemian legend Chavela Vargas (another Almodovar pick). On acoustic arrangements, Valdes' subtle playing has the retro elegance of an episode of the TV show "Mad Men," setting off Buika's more emotional vocals. While neither artist really stretches here, together they create a smooth and potentially addictive musical cocktail.—JCN

ROCK

THE FLAMING LIPS

Embryonic

Producers: various

Warner Bros. Records

Release Date: Oct. 13

For some longtime Lips fans, the band's 12th studio album, "Embryonic," will be hailed as a welcome return to the experimental, psychedelic form of its early years. But the group's newer fans who only know the Lips' recent pop-infused tunes and obtuse but harmless lyrics may be surprised by the new album's return to atonal Krautrock jams, buried vocals and a notable lack of memorable melodies. The act should be credited for

not hewing to the tried-and-true formula it pretty much invented with previous releases ("The Soft Bulletin," "Yoshimi Battles the Pink Robots," "At War With the Mystics"), but many of the double-disc's 18 tracks feel like they are embryonic rather than fully formed. The exceptions include "Convinced of the Hex" and the closer "Watching the Planets," which should fit nicely into the band's always-entertaining live show.—DJP

JAZZ

BEN ALLISON

Think Free

Producers: Ben Allison, Matt Balitsaris

Palmetto Records

Release Date: Oct. 13

A New York underground jazz scene mainstay, bassist Ben Allison has broken away from traditional jazz into crossover hybrids and developed a distinctive voice. Allison's latest release, "Think Free," is a seamless follow-up to last year's "Little Things Run the World" and delivers sensual-to-mystical lyricism with subtle grooves. His easy-flowing quintet includes the trumpeter Shane Endsley and violinist Jenny Scheinman, who is a remarkably imaginative leader in her own right. But it's the contributions of guitarist Steve Cardenas that help shape and color "Think Free." Case in point: his slow solo through the poignant "Broke." Larger-than-life monsters lurk in Allison's music, with the word "Godzilla" appearing in two song titles. But the sweet-sounding closer, "Green AI"—perhaps Allison's strongest and most alluring composition to date—disperses all fear.—DO

ROCK

THEM CROOKED VULTURES

New Fang (3:47)

Producers: Them Crooked Vultures

Writers: D. Grohl, J. Homme, J. P. Jones

Publishers: Board Stiff Music/MJ Twelve Music (BMI), Cap Three (ASCAP) DGC/Interscope

Ever since Them Crooked Vultures cranked up their own hype machine with a 14-second YouTube clip and a brief club tour for which no one could seem to score tickets, people have been clamoring to hear the band's recorded material. "New Fang"—the first single from this collaboration among Queens of the Stone Age's Josh Homme, Foo Fighters' Dave Grohl and Led Zepelin's John Paul Jones—finally proves that all the buzz is justified. Though the song leans a little heavily toward Queens of the Stone Age's sound due to Homme's distinctive voice, it chugs along on a monolithic blues riff that's more aligned with Blue Cheer than Led Zeppelin. Enhanced by the seamless chemistry of its principles—who currently make up the most anticipated power rock trio since Cream—this track rocks hard.—RH

POP

ADAM LAMBERT



Time for Miracles (3:49)

Producer: Rob Cavallo

Writers: A. Johannes, N. Shneider

Publishers: various

His debut album and single are just weeks away, but Adam Lambert is giving fans an early taste of his post-"American Idol" material by lending his voice to the "2012" film soundtrack. Recording rock anthems for Hollywood is a move that has worked well for Linkin Park and Aerosmith in the past, and Lambert is well-suited to this power ballad, which wavers between tender and painful. The track is also a bittersweet reminder of the talented late songwriter Natasha Shneider, who was best-known for her and co-songwriter Alain Johannes' work with Chris Cornell and Queens of the Stone Age. Thanks to epic orchestration and an octave-straddling bridge—one that Lambert sends home with his impressive vocal theatrics—no miracles are needed here.—MM

ELECTRONIC

LCD SOUNDSYSTEM

Bye Bye Bayou (7:11)

Producer: James Murphy

Writer: A. Vega

Publisher: Saturn Strip DFA

In honor of Vinyl Saturday (Nov. 7), the dance-punk out-

CHRIS BROWN

Crawl (3:55)

Producers: Adam Messinger, Nasri Atweh

Writers: various

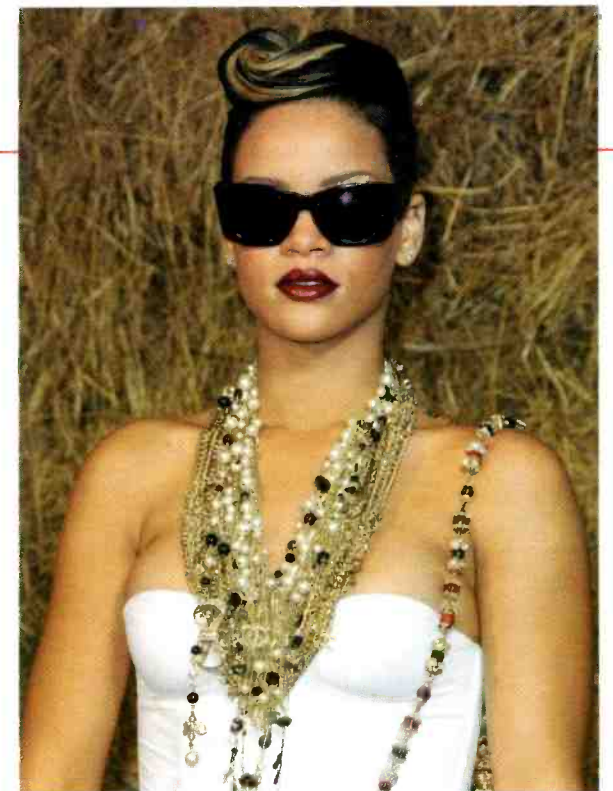
Publishers: various



Jive
It's probably no coincidence that Chris Brown premiered his new single—a ballad that departs significantly from his recently released "I Can Transform Ya"—on the same day Rihanna debuted hers. While both songs obliquely refer to the demise of their relationship, Brown's is all about his hope for reconciliation. "Where do we go from here/With all this fear in our eyes?" Brown wonders. "And where can love take us now/We've been so far down, we can still touch the sky if we crawl." "Crawl" might be the most straightforward pop song Brown has ever recorded, with a production that's missing the rhythmic appeal of "With You" and "Forever." Removed from the context of his real-life troubles, its lyrics feel cliché, but Brown still displays a deft ability to convey passion and sincerity in his delivery, ultimately selling his message of redemption.—MH

fit LCD Soundsystem is targeting discerning music collectors with an exclusive 12-inch single: a cover of Alan Vega's "Bye Bye Bayou." The very different-sounding original song is from the Suicide frontman's 1980 solo debut, but here LCD's James Murphy transforms it into a hazy dancefloor workout. Murphy takes the swampy, art-damaged rockabilly and

anxious delivery of Vega's track and replaces it with a razor-sharp club beat and dubbed-out vocals. What saves this new edition from becoming a generic rump shaker is Murphy's loyalty to Vega's paranoid vision. With masterful synthesizer work, Murphy brings the "helicopters flyin'" and coiled "rattlesnakes" of "Bye Bye Bayou" to life.—RH



LEGEND & CREDITS

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

CONTRIBUTORS: Judy Cantor-Navas, Mariel Concepcion, Gary Graff, Ron Hart, Monica Herrera, Michael Menachem, Dan Ouellette, Deborah Evans Price, David J. Prince, 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.

Rihanna has yet to publicly discuss the February altercation with her ex-boyfriend, Chris Brown. But on "Russian Roulette"—her first single since the incident occurred—she seems to touch upon the agony it caused her. "Say a prayer to yourself/He says close your eyes, sometimes it helps," Rihanna sings over a steady pulse. "And you can see my heart beating/You can see it through my chest/That I'm terrified, but I'm not leaving/Know that I must pass this test." The song recalls Rihanna's previous dark ballad "Unfaithful," but it's far grittier in tone—it ends with the sound of a gun being cocked and fired—and her vocals are heavier with emotion. When Rihanna takes a final, dramatic breath before the song's haunting conclusion, the listener instinctively braces, too, wondering what will happen next.—MC



Hurricane force: SWITCHFOOT

ROCK BY SARAH MacRORY

'Hurricane' Sighting

Switchfoot Prepares First Release For Atlantic Records

Best-known for the hits "Dare You to Move" and "Meant to Live," San Diego's Switchfoot is back with its first single in three years: "Mess of Me." It's also the lead single from the alternative rock band's seventh album—and first for Atlantic—"Hello Hurricane" (Nov. 10).

During the three years that Switchfoot has been off the commercial radar, the group has made a dramatic shift from the aforementioned romantic ballads from its 2003 multiplatinum album, "The Beautiful Letdown." The shift is most evident on "Mess of Me," whose raw, forceful sound and edgy, introspective lyrics reveal Switchfoot's darker side on an album that deals with life's stormy side.

"I am my own affliction/I am my own disease/There ain't no drug that they could sell/There ain't no drugs to make me well," vocalist/guitarist Jon Foreman sings. "I made a mess of me/I wanna get back the rest of me."

Foreman notes the "shock element" of "Mess" is what originally drew the group to the song. "We wanted to do something that was a drastic change from anything we'd done before." In addition to Foreman, Switchfoot's members include his brother Tim Foreman (bass), Chad Butler (drums), Jerome Fontamillas (keys/guitar) and Drew Shirley (guitar).

While "Mess" and another track, "Free," showcase the group's expanded musical range, other songs like "Enough to Let Me Go" are reminiscent of the original Switchfoot. Another song, "The Sound," has been selected by Verizon Wireless for its national ad campaign for the BlackBerry Storm 2.

Signed to Columbia until 2006, Switchfoot's last album for the label was "Oh! Gravity." However, the band left the label because it wasn't in tune with its restructuring. "Our music is very communal

and to assemble a new team of people to represent it every few months was very counterproductive," Foreman says. "We also wanted the autonomy to explore and rediscover what we love about what we do."

After leaving Columbia, Switchfoot built its own studio in San Diego. During the next three years, the band tracked 80 songs before narrowing the list down to the 12 that appear on "Hello Hurricane." Atlantic approached the group after listening to the project, recorded with noted producer/bassist Mike Elizondo (Dr. Dre, Eminem, Pink). Although Foreman says the band was leery about dealing with another major label, "it was a dream to have people who are passionate about songs that you've spent months and months working on."

After a busy summer—co-headlining with Universal Motown's Blue October on the Crazy Making Summer tour and opening for Dave Matthews Band—Switchfoot is gearing up for an even busier fall. The group will kick off its headlining tour Nov. 8 in San Diego. Ending Dec. 9 in Boston, the 18-city trek includes stops in Los Angeles, Houston, New Orleans and New York. Along the tour route, Switchfoot will collect donations for local food banks.

In addition to a Nov. 12 appearance on "Jimmy Kimmel Live!," Switchfoot is relaunching a new Web site: TheWorldYouWant.com. Fans are being asked to contribute stories about people who are making the world a better place. The band plans to read some of those contributions onstage during the tour. Upcoming appearances include Yahoo Music's new live concert program, "Maximum Performance Guitar Hero 5." Fans who preorder "Hello Hurricane" will immediately receive a free download of "Mess of Me" and four videos. They have five preorder options: a standard CD; a deluxe CD/DVD, with 60 minutes of special footage; vinyl with a CD; a collector's edition (CD, DVD, an additional CD with studio outtakes, a limited-edition poster and a 84-page hardcover book); and digital download.

Switchfoot isn't worried that fans may dislike its change in sound. "There's a moment when we come across something beautiful," Foreman says. "Maybe it's a sunset or we're reminded just how fragile life is. These moments remind us that we're alive. I want this album to be that for people."

HOLDING ON

This week, as Taylor Swift's self-titled debut album logs its 157th straight week on the Billboard 200 at No. 60, it becomes the longest-running album on the chart this decade since 2000. The previous record-holder, Nickelback's "All the Right Reasons," spent 156 weeks on the chart. ¶ The feat is remarkable not only because of the set's longevity, but also because it has become increasingly difficult for albums to stay on the chart. In previous decades, it wasn't unusual for an album to spend hundreds of weeks on the tally. However, in January 1997, Billboard changed its charting rules, making it harder for an album to linger. ¶ First, a little history about the Billboard 200. On May 25, 1991, the chart converted from ranked sales reports submitted by retailers to point-of-sale data from Nielsen SoundScan compiled from the actual scanning of album bar codes. It wasn't until Jan. 18, 1997, however, that the recurrent policy—similar to the one now in place—was instituted. As of the latter date, albums that were more than 2 years old were removed if they ranked below No. 100. Last year, the two-year limit was changed to 78 weeks.



—Gary Trust

(PEAK) THE TOP 10 LONGEST-RUNNING ALBUMS SINCE JAN. 18, 1997

1997	SHANIA TWAIN, "COME ON OVER"	151 WEEKS
1998	BACKSTREET BOYS, "BACKSTREET BOYS"	133 WEEKS
1999	DIXIE CHICKS, "WIDE OPEN SPACES"	134 WEEKS
2003	NORAH JONES, "COME AWAY WITH ME"	148 WEEKS
2004	GUNS N' ROSES, "GREATEST HITS"	138 WEEKS
2005	CARRIE UNDERWOOD, "SOME HEARTS"	137 WEEKS
2005	NICKELBACK, "ALL THE RIGHT REASONS"	156 WEEKS
2007	FLYLEAF, "FLYLEAF"	133 WEEKS
2007	DAUGHTRY, "DAUGHTRY"	147 WEEKS
2008	TAYLOR SWIFT, "TAYLOR SWIFT"	157 WEEKS



In demand:
CHERYL COLE

POP BY TOM FERGUSON

Star Trek

Girls Aloud's Cheryl Cole Steps Into The Solo Limelight

Girls Aloud singer Cheryl Cole's U.K. profile couldn't be much higher. But that's still not enough for Polydor U.K. president Ferdy Unger-Hamilton. "We're not selling her profile," he says. "We're selling her music."

Cole is a tabloid fixture in the United Kingdom, thanks to her marriage to the soccer star Ashley Cole and her role as a judge alongside Simon Cowell on the TV ratings-topper "The X Factor." She's also a model for the cosmetics brand L'Oréal and still a member of Girls Aloud, which has enjoyed 20 U.K. top 10 hit singles since 2002.

At the moment, though, the focus is firmly on Cole the solo star. Her debut single, "Fight for This Love" (Fascination/Polydor), entered the Official Charts Co. listing this week at No. 1 with sales of 293,000 copies, according to the OCC. Cole performed the track Oct. 18 on "The X Factor," with ITV1 claiming an audience of 9.3 million viewers. The biggest-selling single of 2009 to date, it set up the Oct. 26 release of Cole's debut album, "Three Words." Unger-Hamilton expects first-week sales of 120,000-150,000 copies.

Unger-Hamilton handled A&R chores on the album himself and expects it to produce "at least four" U.K. singles. The next one, due before Christmas, is the title track. It was co-written by Cole with session guitarist

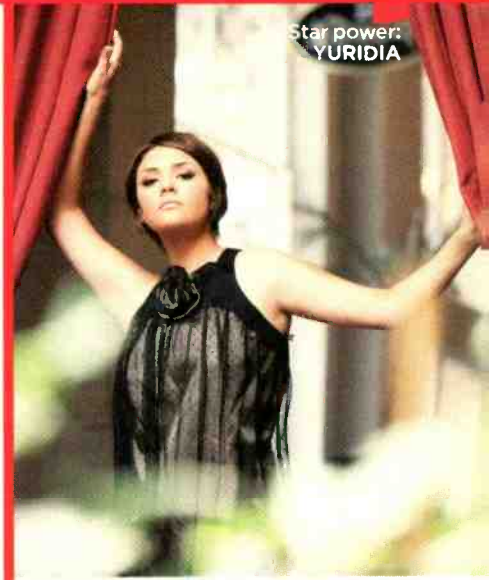
George Pajon and the Black Eyed Peas' Will.i.am, who also produced and duets on it. "That's a really astounding track," Unger-Hamilton says. "It feels like the next step for pop music."

The title track will be followed in early 2010 by a third single, "Parachute," helmed by the production team Syience. The album will roll out internationally early next year as well, starting with Europe, Unger-Hamilton says. A U.S. release through Interscope will follow at an as-yet-undefined date.

"Globally, this music has a place," Unger-Hamilton says. "The writers and producers all have enormous track records."

The U.K. campaign involved a heavy online factor: Cole conducted a live video Web chat on MySpace; Bebo users were offered a chance to interview the singer using Twitter to ask her questions. Polydor also targeted online retailers with exclusive content.

At the market-leading retailer HMV, head of music Rudy Osorio reports the album has been "out-selling its closest rivals by a margin of nearly two to one" this week. Cole, he says, "has a fantastically broad demographic appeal: kids, moms and dads all like her, as do guys and girls. We always felt this would be one of the best sellers of the Christmas period." ■■■



Star power:
YURIDIA

DRAMA LOVER

Four years and as many albums after taking second place in a televised reality competition, the Mexican pop star Yuridia's magic number is still one. Her latest Sony Music release, "Nada Es Color De Rosa," topped Mexico's album sales chart this month. It's also No. 4 on Billboard's Top Latin Pop Albums chart and No. 14 on the overall Latin albums tally, although her single "Irremediable" has yet to be promoted in the United States. (The song is in the top 10 on Mexico's pop airplay chart.)

Yuridia rose to fame as the breakout star during the 2005 season of TV Azteca's "La Academia," a Mexican singing competition/reality show that was also broadcast in the States. Her first two covers albums have sold more than 1 million copies; her first album of original material, 2007's "Entre Mariposas," went platinum on sales of more than 100,000 copies in Mexico.

Yuridia has ramped up her touring by tapping into her "La Academia" experience. "I've performed over a hundred shows in the last year," says Yuridia, who grew up in Arizona and now lives in Mexico City. "I consider myself a very shy person; I used to get embarrassed about everything. But I've grown out of all those things that kept me from doing what I do now."

Possessing a voice both big and sultry, Yuridia is known for her soaring power ballads. And "Nada Es Color De Rosa" is chock-full of them. Italian producer Ettore Grenci's sophisticated, string-laden production lends a more elegant touch. Collaborating songwriters include pop star Julio Ramirez of the band Reik, Monica Velez, backup singer Cecy Leos and Yuridia herself on a duet with the Italian act Sonohra.

"People think of me as the girl who sings power ballads," Yuridia says. "I enjoy them a lot but I've also been trying to grow professionally and do other things." Still, she confesses she'll always connect with "songs that dig inside your heart and make you cry. I really love the drama." —Ayala Ben-Yehuda



Coming alive:
DAVID NAIL

NAILING IT

David Nail, whose single "Red Light" is No. 15 on Billboard's Hot Country Songs chart after 35 weeks on the tally, proves that the phrase "overnight sensation" oversimplifies things.

Nail's first single, "Memphis," peaked at No. 52 on Hot Country Songs in 2002. But the Mercury debut album he recorded was never released. He had signed with the label eight months after moving to Nashville from his birthplace, Kennett, Mo. The town is also home to Sheryl Crow, whose mother taught Nail piano.

Ginny Rogers, music director at country WKLB Boston, remembers meeting Nail on a

Mercury promotional visit. "I liked his songs back then, but thought he was ahead of his time musically," she says.

When his producer and head of A&R Keith Stegall left Mercury, so did Nail, who moved back to Missouri. The singer/songwriter returned to Music City two years later and eventually signed with MCA Nashville, a Universal Music Group sister to his former label.

Still, success eluded him. Then Nail released a cover of Train's "I'm About to Come Alive" in 2008, which hit No. 47 on Hot Country Songs. But the release of his MCA debut album of the

same name, produced by Frank Liddell and Mike Wrucke (Miranda Lambert), was pushed back.

"Red Light," a song about a breakup in unlikely circumstances, was released in March. Weeks later, Nail finally had a slow-but-sure hit.

WKLB is one of the stations having success with the song. "Listeners like story songs and this one is no exception," Rogers says. "Although I think it took them a little longer to catch on because it's a new artist. They got it, though, and that's the sign of a true hit."

The single has sold 132,000 copies, according to Nielsen SoundScan. For the week ending Oct. 25, it sold 11,000 downloads—its best sales week yet and fifth straight weekly gain. Meanwhile, the "I'm About to Come Alive" album, released Aug. 18, has sold 22,000 copies.

Nail promoted the single by embarking on a Red Light Road Trip tour across the United States, tied to the Major League Baseball season. While on the road, a camera-toting Nail tried to convince locals he was a major-label artist who wanted to perform for free. The often hilarious webisodes premiered on CMT.com and are also posted on DavidNail.com.

"There's reality TV and there's what we were doing," Nail says. "There was no editing, no crew. You can't script some of the stuff we were doing."

At a recent celebration with friends and fellow artists for his top 15 single, Nail got a little emotional. "There were a couple of moments when I had to take a deep breath and soak it in," he says. "There's no greater feeling than acceptance by your peers." —Ken Tucker

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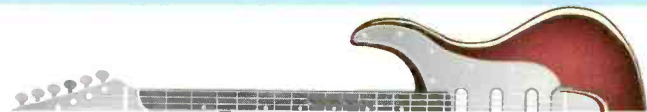
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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



WORLDWIDE

>> Loreena McKennitt bows at No. 2 on Top World Albums with "A Mediterranean Odyssey," her ninth consecutive top 10 hit. That pulls her ahead of Angélique Kidjo as the female artist with the most top 10 albums in the chart's 19-year history.

THANK YOU

>> The Whispers return to Top R&B/Hip-Hop Albums with "Thankful" at No. 25, the act's highest-charting set since the 1995 "Toast to the Ladies" hit No. 8. All told, the group has charted 26 albums on the tally, stretching back to 1972's "Love Story" (No. 34).



'MILLION' TO 1

>> On the Hot Dance Club Songs chart, Whitney Houston earns her 13th No. 1 with "Million Dollar Bill," her first chart-topper on that list since the 2003 "Love That Man." Her first Dance No. 1 was the 1987 hit "I Wanna Dance With Somebody."

CHART BEAT

>> Mariah Carey notches her 20th top 10 on Adult Contemporary with "I Want to Know What Love Is." Since 1990, the year that Carey first reached the upper bracket with "Vision of Love," she is tied with Elton John for the second-most AC top 10s, trailing only Celine Dion (21).

>> How sweet it is: The "Glee" cast returns "Sweet Caroline" to the Billboard Hot 100 at No. 34. The Neil Diamond classic rose to No. 4 in 1969, and a cover by Bobby Womack & Peace reached No. 51 in 1972. At No. 10 on the Hot 100, Beyoncé's "Sweet Dreams" is the third such-titled song to reach the top 10, following hits by Air Supply (No. 5 in 1982) and Eurythmics (No. 1 in 1983).

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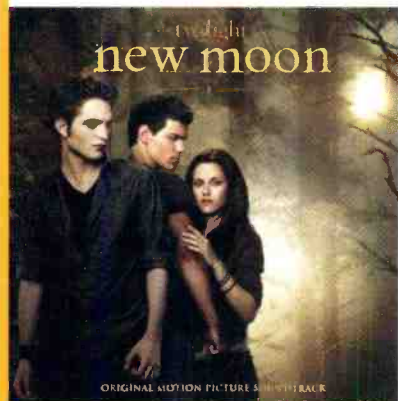
'Moon' Rises, WEA Rules, Jackson's On Deck

The "Twilight Saga: New Moon" soundtrack rises to No. 1 on the Billboard 200 with 153,000 copies sold (up 33%) in its first full week of release. The Summit/Chop Shop/Atlantic album debuted on last week's chart with 115,000 sold after an early release on Friday, Oct. 16, pushed it onto the list with just three days of sales. Meanwhile, **Tim McGraw's** 10th studio album, "Southern Voice," arrives in the runner-up slot with 137,000 copies.

"New Moon" is the second soundtrack this year to top the Billboard 200, following "Hannah Montana: The Movie."

"New Moon" is the sequel to "Twilight," whose soundtrack debuted at No. 1 on the Nov. 22, 2008, Billboard 200 with 165,000 sold.

McGraw's opening frame of 137,000



sold for "Southern Voice" is off a bit from the 325,000 first-week copies sold of his last studio set, the 2007 "Let It Go." The new album's arrival is the smallest debut sales week for a studio set from the country artist since his 1995 album "All I Want" began with 110,000 sold at No. 4.

Sales for "Southern" are enough to give McGraw the No. 1 slot on Top Country Albums—his 12th chart-topper on that list. All 13 of McGraw's Billboard 200 entries—10 studio albums and three greatest-hits sets—have reached the top 10.

FANTASTIC FOUR: With the "New Moon" soundtrack, **Tim McGraw**, **Michael Bublé** and **Jay-Z** at Nos. 1-4, respectively, on the Billboard 200, WEA Distribution holds down the top four slots on the chart for the first time since the Sept. 7, 1991, list. That's when the company held court with **Metallica's** "Metallica" at No. 1 followed by **Natalie Cole's** "Unforgettable," **Color Me Badd's** "C.M.B." and **Van Halen's** "For Unlawful Carnal Knowledge."

It's also the first time a distributor has claimed the top four spots since the June 30, 2007, chart. That's when Universal Music Group Distribution ruled with **Toby Keith's** "Big Dog Daddy," **Fabulous' "From**

Nothin' to Somethin'," **Paul McCartney's** "Memory Almost Full" and **Maroon 5's** "It Won't Be Soon Before Long."

THIS IS REALLY IT:

Next week the Billboard 200's Hot Shot Debut will likely be **Michael Jackson's** "This Is It," the companion set to the music film of the same name. Industry prognosticators say the Epic Records album—which was released on Monday, Oct. 26—could shift 275,000-300,000 copies.

With numbers like that, Jackson could be a sure thing for the No. 1 slot on next week's Billboard 200. If the King of Pop hits No. 1, it will be his sixth chart-topper, following "Thriller," "Bad," "Dangerous," "HIStory" and "Invincible."

Jackson already owns the best-selling album of the 2009 calendar year with "Number Ones," with 2 million-plus sold and counting. "Thriller" is the year's 11th best seller (1.1 million) and "The Essential Michael Jackson" the 15th biggest (986,000).

"Number Ones" is the only album to sell more than 2 million copies in 2009, though **Taylor Swift's** "Fearless" (with 1.9 million) is nip-

ping at that threshold. And, with the expanded "platinum" edition of "Fearless" impacting the chart next week, expect the album to sail past the 2 million mark.

Over The Counter

KEITH CAULFIELD



A year ago this week, only one album had sold more than 2 million copies: **Lil Wayne's** "Tha Carter III," with 2.6 million through the week that ended Oct. 26. All told, only 13 sets had

sold 1 million copies at this point last year, compared with the 14 to do so this year. Of those 14, two are catalog sets from Jackson.

TAKE A BOW: This week, our still-young Top Cast Albums chart (viewable at billboard.biz/charts) turns 200 weeks old. At No. 1 for the 58th non-consecutive week is the original Broadway cast recording of "Jersey Boys," which spends its 198th straight week on the 15-position chart. The album arrived on the list two weeks after the tally bowed in the Jan. 14, 2006, issue. Two sets have stayed on the tally since bowing in the chart's premiere week: the original Broadway cast recording of "Wicked" and the original cast recording of "Mamma Mia!," which are now Nos. 2 and 3, respectively.

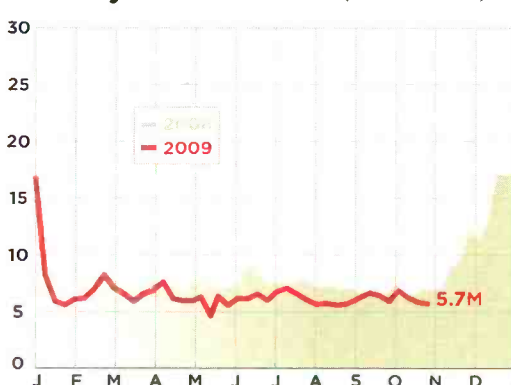
Market Watch

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,729,000	1,301,000	18,628,000
Last Week	5,849,000	1,384,000	19,188,000
Change	-2.1%	-6.0%	-2.9%
This Week Last Year	7,078,000	1,143,000	17,988,000
Change	-19.1%	13.8%	3.6%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2008	2009	CHANGE
OVERALL UNIT SALES			
Albums	325,406,000	281,287,000	-13.6%
Digital Tracks	869,038,000	960,735,000	10.6%
Store Singles	1,390,000	1,498,000	7.8%
Total	1,195,834,000	1,243,520,000	4.0%
Albums w/TEA*	412,309,800	377,360,500	-8.5%

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

DIGITAL TRACKS SALES



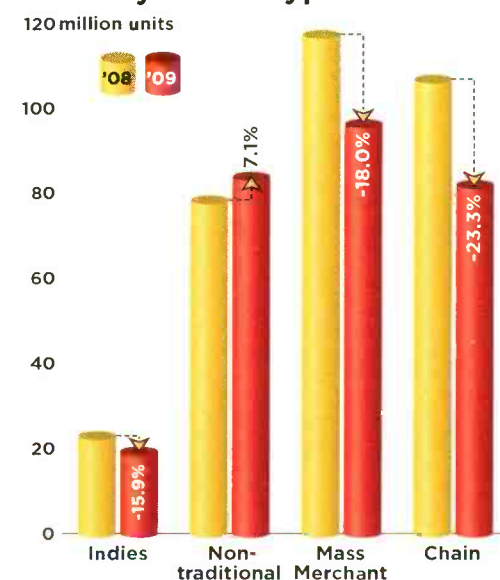
SALES BY ALBUM FORMAT

	2008	2009	CHANGE
CD	271,828,000	218,127,000	-19.8%
Digital	52,038,000	61,125,000	17.5%
Vinyl	1,428,000	1,987,000	39.1%
Other	111,000	48,000	-56.8%

For week ending Oct. 25, 2009. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

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SoundScan

Year-To-Date Album Sales By Store Type



Go to www.billboard.biz for complete chart data | 65

Main Billboard 200 chart table with columns for Rank, Artist, Title, Weeks on Chart, and Peak Position. Includes entries for Soundtrack (The Twilight Saga: New Moon), Tim McGraw (Southern Voice), Michael Buble (Crazy Love), Jay-Z (The Blueprint 3), Miley Cyrus (The Time Of Our Lives), The Black Eyed Peas (The E.N.D.), Taylor Swift (Fearless), Owl City (Ocean Eyes), Barbra Streisand (Love Is The Answer), Joss Stone (Colour Me Free!), Zac Brown Band (The Foundation), Bebe & Cece Winans (Still), Ramstein (Liebe Ist Fur Alle Da), Mariah Carey (Memoirs Of An Imperfect Angel), Breaking Benjamin (Dear Agony), Lady Gaga (The Fame), Kiss (Sonic Boom), Toby Keith (American Ride), Flight Of The Conchords (I Told You I Was Freaky), Whitney Houston (I Look To You), Kings Of Leon (Only By The Night), Miranda Lambert (Revolution), Drake (So Far Gone), Alice In Chains (Black Gives Way To Blue), Paramore (Brand New Eyes), Lady Antebellum (Lady Antebellum), Selena Gomez & The Scene (Kiss And Tell), Luke Bryan (Doin' My Thing), Lyle Lovett (Natural Forces), Soundtrack (Hannah Montana: The Movie), Pearl Jam (Backspacer), Jason Aldean (Wide Open), Various Artists (WOW Hits 2010), Harry Connick, Jr. (Your Songs), Three Days Grace (Life Starts Now), Muse (The Resistance), Trey Songz (Ready), Rosanne Cash (The List), Various Artists (NOW 31), Mario (D.N.A.), Nickelback (Dark Horse), Kutless (It Is Well), Karen O And The Kids (Where The Wild Things Are), Maxwell (BLACKsummers' night), The Beatles (The Beatles In Mono), Pink (Funhouse), Madonna (Celebration), George Strait (Twang), Colbie Caillat (Breakthrough), Natalie Cole (Still Unforgettable), The Flaming Lips (Embryonic), Lynyrd Skynyrd (God & Guns), Reba (Keep On Loving You), Daughtry (Leave This Town), Brooks & Dunn (#1s ... And Then Some), Bob Dylan (Christmas In The Heart), Soundtrack (Twilight), Skillet (Awake), Cartel (Cycles), Taylor Swift (Taylor Swift), Kid Cudi (Man On The Moon: The End Of Day), Eminem (Relapse), The Avett Brothers (I and Love and You), Darius Rucker (Learn To Live), Dethklok (Metalocalypse: Dethalbum II), Chris Young (The Man I Want To Be), Shinedown (The Sound Of Madness), Beyonce (I Am...Sasha Fierce), Foreigner (Can't Slow Down), Five Finger Death Punch (War Is The Answer), David Archuleta (Christmas From The Heart), Pete Dinklage & Scarlett Johansson (Break Up), The Theory Of A Deadman (Scars & Souvenirs), Converge (Axe To Fall), Fred Hammond (Love Unstoppable), Monsters Of Folk (Monsters Of Folk), Sugarland (Gold And Green), Keith Urban (Defying Gravity), Phoenix (Wolfgang Amadeus Phoenix), Various Artists (NOW That's What I Call Country Vol. 2), David Crowder Band (Church Music), Rascal Flatts (Greatest Hits Volume 1), Rascal Flatts (Unstoppable), Cage The Elephant (Cage The Elephant), Kenny Chesney (Greatest Hits II), Chris Tomlin (Glory In The Highest: Christmas Songs Of Worship), BOMSHEL (Fight Like A Girl), Sugarland (Love On The Inside), Soundtrack (Transformers: Revenge Of The Fallen: The Album), Green Day (21st Century Breakdown), Soundtrack (Disney: Phineas And Ferb), Chrisette Michele (Epiphany), Kelly Clarkson (All I Ever Wanted), Brandi Carlile (Give Up The Ghost), Lil' Boosie (SuperBad: The Return Of Boosie Bad Azz), Five For Fighting (Slice), Pitbull (Rebellion), Dead By Sunrise (Out Of Ashes), David Gray (Draw The Line), PACE SETTER (Appeal To Reason), Rise Against (Appeal To Reason).

10 The Target- and iTunes-exclusive Virgin album arrives with 27,000 copies. The singer last graced the tally in 2007, when "Introducing Joss Stone" debuted and peaked at No. 2 with 118,000 sold.



After the duo performed on "The Oprah Winfrey Show" Oct. 23, the album rebounds with 22,000 sold (up 14%), surpassing its No. 14 debut two weeks ago. On Top Gospel Albums, it holds at No. 1 for a third week, but with Greatest Gainer honors.

13 This is the German rock band's highest-charting album (22,000 copies). Previously, the group's best rank was its 1998 chart debut, "Sehnsucht," which peaked at No. 45 on the strength of its only U.S. radio chart hit, "Du Hast."



As new stock of this boxed set reaches retailers, it returns to the chart, with nearly 11,000 copies sold.



The singer performed on HSN Oct. 17 to promote the shopping network's exclusive version of this album, which comes with five bonus Christmas songs. The set sells 10,000 copies, returning to the list after nearly a year.

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

Continuation of THE BILLBOARD 200 ARTIST INDEX table.

Continuation of THE BILLBOARD 200 ARTIST INDEX table.

Continuation of THE BILLBOARD 200 ARTIST INDEX table.

See Chart Legend for rules and explanations © 2009 Nielsen Business Media, Inc. All rights reserved. BEATLES © APPLE CORP. LTD., COLE MATTHEW ROLSTON

Main Billboard 200 chart table with columns for Week, Artist, Title, and Peak Position. Includes entries for Hollywood Undead, Chevelle, Sick Puppies, AFI, Soundtrack, Brad Paisley, Boys Like Girls, Dave Matthews Band, Jay Farrar & Benjamin Gibbard, Royce Da 5'9", Fabolous, Kings Of Convenience, K'Jon, Backstreet Boys, Rob Thomas, Jason Mraz, Various Artists, Justin Moore, David Bisbal, Billy Currington, Relient K, Jeremih, Lil Wayne, The Fray, Demi Lovato, LMFAO, Aventura, Melanie Fiona, Raekwon, U2, Sugarland, Mayday Parade, Rodrigo Y Gabriela, 3OH!3, Jamey Johnson, Neil Diamond, Kevon Edmonds, Mark Knopfler, Mannheim Steamroller, Tiesto, Brand New, Zac Brown Band, Kidz Bop Kids, Ghostface Killah, Ingrid Michaelson, Tokio Hotel, Built To Spill, New Boyz, Megadeth, Third Day.



The album was offered as a \$1.99 daily deal in Amazon's MP3 store Oct. 25, giving it a 60% overall gain and a 171% jump in downloads.



This Sick Puppies album, which is up 22%, was one of a number of releases on the chart to benefit from a \$7.99 price at Best Buy. Other sale-influenced titles include Nos. 8, 79, 191 and 200.



Following the singer's performance on the Oct. 19 edition of "Good Morning America," her album rebounds on the tally with a 25% gain.



The band's new "iTunes Originals" set was prominently placed in the iTunes store's weekly e-mail blast, while "It's Blitz!" was priced at \$7.99 (3,000 copies sold; up 86% overall and 206% in downloads).



This CD/DVD package was recorded at her March 21 concert in Annhem, the Netherlands. It's Turner's first live album release since the 1988 "Tina Live in Europe," which peaked at No. 86.

Continuation of the Billboard 200 chart table, including entries for Yeah Yeah Yeahs, Jonas Brothers, The Used, Regina Spektor, Gloriana, Ledisi, Mika, Jessie James, Halestorm, Letoya, Keri Hilson, John Fogerty/The Blue Ridge Rangers, Michael Jackson, Coldplay, Sean Kingston, Neil Diamond, Various Artists, Uncle Kracker, Tina Turner, Journey, SuFjan Stevens, The Whispers, Kellie Pickler, Soundtrack, Michael Jackson, Imogen Heap, Various Artists, Frank Sinatra, Florence + The Machine, Mary Mary, Colt Ford, Atlas Sound, Steel Panther, Michael Franti & Spearhead, Soundtrack, Building 429, T.I., Tim McGraw, Needtobreathe, Phish, Nick Swardson, Hatebreed, Soundtrack, The XX, Patty Loveless, Charlie Wilson, Katy Perry, Chickenfoot, Wisin & Yandel, Cavo.

See Charts Legend for rules and explanations. © 2009 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Summary table at the bottom of the page listing various artists and their chart positions, including Lil' Lovett, Lynyrd Skynyrd, Madonna, Mannheim Steamroller, Mario, Mary Mary, Dave Matthews Band, Mayday Parade, Tim McGraw, Megadeth, Ingrid Michaelson, Nick Swardson, Christy Michelle, Mike, Monsters of Folk, Justin Moore, Jason Mraz, MUSE, Needtobreathe, New Boyz, Pearl Jam, Nickelback, Karen O and The Kids, Owl City, Brad Paisley, Paramore, Pearl Jam, Katy Perry, Phish, Phoenix, Kellie Pickler, Pink, Pitbull, Raekwon, Ramstein, Rascal Flatts, Reba, Relient K, Rise Against, Royce Da 5'9", Darius Rucker, Shinedown, Sick Puppies, Frank Sinatra, Skillet, Regina Spektor, Steel Panther, SuFjan Stevens, Joss Stone, George Strait, Barbra Streisand, SUGARLAND, Taylor Swift, REVENGE OF THE FALLEN: THE ALBUM, TWILIGHT, THE TWILIGHT SAGA: NEW MOON, WIZARDS OF WAVERLY PLACE, THREE DAYS GRACE, T.I., TIESTO, TOKIO HOTEL, CHRIS TOMLIN, TREY SONGZ, TINA TURNER, THE USED, GREATEST PRAISE AND WORSHIP SONGS, WOW HITS 2010, YEAH YEAH YEAHS, PETE YORN & SCARLETT JOHANSSON, CHRIS YOUNG, VARIOUS ARTISTS: NOW 30, THE WHISPERS, BEBE & CECE WILANS, WISIN & YANDEL, NOW THAT'S WHAT I CALL CLUB HITS, NOW THAT'S WHAT I CALL COUNTRY VOL. 2, SONGS 4 WORSHIP 50, THE XX.

TOP POP CATALOG™

Table with columns: This Week, Last Week, Weeks on Chart, Artist, Title, Cert. Top entries include Michael Jackson's 'Number Ones', 'Thriller', and 'The Essential Michael Jackson'.

Sufjan Stevens' "BQE," a concept album about New York's Brooklyn-Queens Expressway, bows at No. 18 on Top Independent Albums...



TOP DIGITAL™

Table with columns: This Week, Last Week, Weeks on Chart, Artist, Title, BB 200 Ranking, Cert. Top entries include Soundtrack 'The Twilight Saga: New Moon' and Tim McGraw's 'Southern Voice'.

TOP INTERNET™

Table with columns: This Week, Last Week, Weeks on Chart, Artist, Title, BB 200 Ranking, Cert. Top entries include Soundtrack 'The Twilight Saga: New Moon' and The Beatles' 'The Beatles in Mono'.

LIKE PROFILES: MOST ADDED

Table with columns: This Week, Last Week, Weeks on Chart, Title, Artist (Imprint/Label). Top entries include 'Meet Me Halfway' by The Black Eyed Peas and 'Fireflies' by Owl City.

LALA SONGS

Table with columns: This Week, Last Week, Weeks on Chart, Title, Artist (Imprint/Label). Top entries include 'Fireflies' by Owl City and 'Forever' by Drake.

TOP BLUES ALBUMS™

Table with columns: This Week, Last Week, Weeks on Chart, Title, Artist (Imprint / Distributing Label). Top entries include 'The Ballad of John Henry' by Joe Bonamassa.

TOP POP CATALOG: Reflects 18-month old titles or older that have fallen below No. 100 on the Billboard 200 or reissues of older albums... TOP DIGITAL: Reflects physical albums ordered through internet merchants...

HOT 100 AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: 1, 1, 14, DOWN, JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC).

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: 26, 26, 11, WASTED, GUCCI MANE FEAT. PLIES (MIZAY/SO ICEY/WARNER BROS.).

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: 51, 59, 3, CONSIDER ME GONE, REBA (STARSTRUCK/VALORY).

286 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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), CERT. Top entry: 1, 2, 10, FIREFLIES, OWL CITY (UNIVERSAL REPUBLIC).

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), CERT. Top entry: 26, 22, 16, OBSESSED, MARIAH CAREY (ISLAND/IDJMG).

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), CERT. Top entry: 51, 26, 3, ONE LESS LONELY GIRL, JUSTIN BIEBER (ISLAND/IDJMG).

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.

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. @ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available.

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.

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.

CONFIGURATIONS: CD single available. Digital Download available. DVD single available. Vinyl Maxi-Single available.

HOT DANCE CLUB SONGS: Compiled from a national sample of reports from club DJs.

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).

SINGLES CHARTS: RIAA certification for 500,000 paid downloads (Gold). RIAA certification for 1 million paid downloads (Platinum).

MUSIC VIDEO SALES CHARTS: RIAA gold certification for net shipment of 25,000 units for video singles.

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.

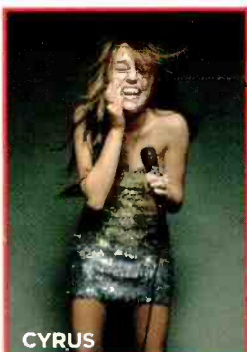
MAINSTREAM TOP 40				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	12	#1 PARTY IN THE U.S.A.	MILEY CYRUS (HOLLYWOOD)
2	1	14	DOWN	JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
3	4	9	PAPARAZZI	LADY GAGA (STREAMLINE/KONLIVE/CERRYTREE/INTERSCOPE)
4	5	11	WHATCHA SAY	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
5	7	14	SWEET DREAMS	BEYONCE (MUSIC WORLD/COLUMBIA)
6	3	18	USE SOMEBODY	KINGS OF LEON (RCA/RMG)
7	20	2	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
8	9	9	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
9	10	16	LOVE DRUNK	BOYS LIKE GIRLS (COLUMBIA)
10	12	10	ALREADY GONE	KELLY CLARKSON (19/RCA/RMG)
11	5	21	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
12	14	4	GREATEST GAINER	BRITNEY SPEARS (JIVE/JLG)
13	13	6	MEET ME HALFWAY	THE BLACK EYED PEAS (INTERSCOPE)
14	15	7	FIREFLIES	OWL CITY (UNIVERSAL REPUBLIC)
15	11	13	OBSESSED	MARIAH CAREY (ISLAND/IDJMG)
16	20	6	REPLAY	IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
17	16	13	ONE TIME	JUSTIN BIEBER (ISLAND/DJMG)
18	17	19	GOOD GIRLS GO BAD	COBRA STARSHIP FEAT. LEGITIM MEEBSTER (DEJAYDANCE/FUELED BY RAMEN/ATLANTIC/RRP)
19	21	9	FALLIN' FOR YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
20	18	22	BATTLEFIELD	JORDIN SPARKS (19/JIVE/JLG)
21	24	9	EVACUATE THE DANCEFLOOR	CASCADA (ROBINS)
22	28	5	SEXY CHICK	DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)
23	26	6	FUNHOUSE	PINK (LAFACE/JLG)
24	22	12	SAY HEY (I LOVE YOU)	MICHAEL FRANTI & SPEARHEAD (BOB BOO WAX/ANTI-UNIVERSAL REPUBLIC)
25	25	9	STARSTRUCK	3OH3 FEAT. KATY PERRY (PHOTO FINISH/ATLANTIC/RRP)
26	31	3	NEW LANGUAGE	JESSE MCCARTNEY FEAT. T-PAIN (HOLLYWOOD)
27	27	15	HOTEL ROOM SERVICE	PITBULL (MR. 305/POLO GROUNDS/J/RMG)
28	30	7	FACE DROP	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
29	32	12	BE ON YOU	FLO RIDA FEAT. NE-YO (PDE BOY/ATLANTIC)
30	29	18	BEST I EVER HAD	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
31	35	1	NEW IF YOU ONLY KNEW	SHINEDOWN (ATLANTIC)
32	32	7	DROP IT LOW	ESTER DEAN FEAT. CHRIS BROWN (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
33	4	3	HAPPY	LEONA LEWIS (SYCO/J/RMG)
34	36	4	DOLLHOUSE	PRISCILLA RENEA (CAPITOL)
35	40	2	TIK TOK	KESHA (KASZ MONEY/RCA/RMG)
36	NEW	RUSSIAN ROULETTE	RIHANNA (SRP/DEF JAM/IDJMG)	
37	33	7	THROW IT IN THE BAG	FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/IDJMG)
38	NEW	BAD ROMANCE	LADY GAGA (STREAMLINE/KONLIVE/CERRYTREE/INTERSCOPE)	
39	NEW	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS (ROC NATION)	
40	38	2	LA LA LA	LMFAO (PARTY ROCK/WILL.I.AM/CERRYTREE/INTERSCOPE)

Miley Cyrus celebrates her first chart-topper on Mainstream Top 40 with the tally's 200th No. 1. The list launched in the Oct. 3, 1992, issue (seven weeks before Cyrus was born).

"Party in the U.S.A." is the second No. 1 on the chart for Hollywood Records. The label, which has appeared on the survey since 1993, previously reigned in 2008 with Jesse McCartney's "Leavin'."

Bookending the Mainstream Top 40 chart's upper tier, Kelly Clarkson notches her 10th top 10, as "Already Gone" advances 12-10.

On Adult Top 40, Uncle Kracker returns to the top 10 for the first time since September 2003, as "Smile" rises 11-8. The lead track from the singer's fourth studio album, "Happy Hour," also nabs the Hot Shot Debut on Hot Country Songs at No. 57. (The entire 60-position chart can be viewed at billboard.biz/charts.)



CYRUS

ADULT CONTEMPORARY				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	#1 YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
2	2	33	THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
3	11	7	HER DIAMONDS	ROB THOMAS (EMBLEM/ATLANTIC)
4	4	37	COME ON GET HIGHER	MATT NATHANSON (VANGUARD/CAPITOL)
5	40	2	YOU FOUND ME	THE FRAY (EPIC)
6	6	12	FALLIN' FOR YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
7	7	18	PLEASE DON'T LEAVE ME	PINK (LAFACE/JLG)
8	8	8	HAVEN'T MET YOU YET	MICHAEL BUBLE (143/REPRISE)
9	10	20	NO SURPRISE	DAUGHTRY (19/RCA/RMG)
10	11	6	GREATEST GAINER	I WANT TO KNOW WHAT LOVE IS MARIAH CAREY (ISLAND/IDJMG)
11	13	10	KISS A GIRL	KEITH URBAN (CAPITOL NASHVILLE/CAPITOL)
12	14	8	CHANCES	FIVE FOR FIGHTING (AWARE/COLUMBIA)
13	15	15	CLOSER TO LOVE	MAT KEARNEY (AWARE/COLUMBIA)
14	18	12	BEAUTIFUL WORLD (WE'RE ALL HERE)	JIM BRICKMAN & ADAM CROSSLEY (SOMERSET/BRICKHOUSE DIRECT)
15	15	8	USE SOMEBODY	KINGS OF LEON (RCA/RMG)
16	17	21	SECOND CHANCE	SHINEDOWN (ATLANTIC)
17	20	6	BATTLEFIELD	JORDIN SPARKS (19/JIVE/JLG)
18	19	2	THIS IS IT	MICHAEL JACKSON FEAT. THE JACKSONS (M.J.J./EPIC)
19	29	12	THEN	BRAD PAINLEY (ARISTA NASHVILLE/RMG)
20	22	3	ALREADY GONE	KELLY CLARKSON (19/RCA/RMG)
21	RE-ENTRY	WHEN IT COMES TO LOVE	FOREIGNER (ATLANTIC/RHINO)	
22	23	4	SMILE	UNCLE KRACKER (TOP OGG/ATLANTIC)
23	26	15	SHE IS LOVE	PARACHUTE (MERCURY/DJMG)
24	24	3	SAY HEY (I LOVE YOU)	MICHAEL FRANTI & SPEARHEAD (BOB BOO WAX/ANTI-UNIVERSAL REPUBLIC)
25	25	11	I DON'T WANT TO HEAR ANYMORE	EAGLES (ERC)

ADULT TOP 40				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	26	#1 USE SOMEBODY	KINGS OF LEON (RCA/RMG)
2	2	19	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
3	1	20	FALLIN' FOR YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
4	25	2	NO SURPRISE	DAUGHTRY (19/RCA/RMG)
5	17	1	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
6	6	16	SAY HEY (I LOVE YOU)	MICHAEL FRANTI & SPEARHEAD (BOB BOO WAX/ANTI-UNIVERSAL REPUBLIC)
7	1	1	ALREADY GONE	KELLY CLARKSON (19/RCA/RMG)
8	11	14	SMILE	UNCLE KRACKER (TOP OGG/ATLANTIC)
9	28	9	PLEASE DON'T LEAVE ME	PINK (LAFACE/JLG)
10	7	25	NEVER SAY NEVER	THE FRAY (EPIC)
11	10	21	21 GUNS	GREEN DAY (REPRISE)
12	13	6	SOMEDAY	ROB THOMAS (EMBLEM/ATLANTIC)
13	14	10	WE WEREN'T BORN TO FOLLOW	BON JOVI (MERCURY/IDJMG)
14	16	10	HEY, SOUL SISTER	TRAIN (AWARE/COLUMBIA)
15	17	12	CHANCES	FIVE FOR FIGHTING (AWARE/COLUMBIA)
16	18	9	PARTY IN THE U.S.A.	MILEY CYRUS (HOLLYWOOD)
17	19	5	NEVER GONNA BE ALONE	NICKELBACK (ROADRUNNER/RRP)
18	20	9	MAYBE	INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/UNIVERSAL MOTOWN)
19	22	4	WHO SAYS	JOHN MAYER (COLUMBIA)
20	26	3	GREATEST GAINER	FIREFLIES OWL CITY (UNIVERSAL REPUBLIC)
21	31	4	PAPARAZZI	LADY GAGA (STREAMLINE/KONLIVE/CERRYTREE/INTERSCOPE)
22	27	8	COME ON	GREEN RIVER ORDINANCE (VIRGIN/CAPITOL)
23	25	18	BE THERE	HOWIE DAY (EPIC)
24	23	19	NEW DIVIDE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
25	21	17	BATTLEFIELD	JORDIN SPARKS (19/JIVE/JLG)

ROCK SONGS				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	#1 CHECK MY BRAIN	ALICE IN CHAINS (VIRGIN/CAPITOL)
2	2	5	WHEELS	FOO FIGHTERS (ROSWELL/RCA/RMG)
3	4	11	I WILL NOT BOW	BREAKING BENJAMIN (HOLLYWOOD)
4	5	8	BREAK	THREE DAYS GRACE (JIVE/JLG)
5	3	18	JARS	CHEVELLE (EPIC)
6	6	12	UPRISING	MUSE (HELIUM-3/WARNER BROS.)
7	8	10	(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU TO	WEEZER (DGC/INTERSCOPE)
8	14	7	THE FIXER	PEARL JAM (MONKEYWRENCH)
9	10	11	YOU'RE GOING DOWN	SICK PUPPIES (RMR/VIRGIN/CAPITOL)
10	12	19	SAVIOR	RISE AGAINST (DGC/INTERSCOPE)
11	10	10	OVERCOME	CREED (WIND-UP)
12	11	21	NEW DIVIDE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
13	12	21	PANIC SWITCH	SILVERSN PICKUPS (DANGERBIRD)
14	13	21	USE SOMEBODY	KINGS OF LEON (RCA/RMG)
15	20	10	KINGS AND QUEENS	30 SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
16	15	7	IF YOU ONLY KNEW	SHINEDOWN (ATLANTIC)
17	16	9	MEDICATE	AFI (DGC/INTERSCOPE)
18	17	21	SOUND OF MADNESS	SHINEDOWN (ATLANTIC)
19	19	21	NOTION	KINGS OF LEON (RCA/RMG)
20	18	21	BURN IT TO THE GROUND	NICKELBACK (ROADRUNNER/RRP)
21	25	7	MEET ME ON THE EQUINOX	DEATH CAB FOR CUTIE (CHOP SHOP/ATLANTIC)
22	21	16	IGNORANCE	PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)
23	28	16	1901	PHOENIX (LOYAUTE/GLASSNOTE)
24	22	20	WHISKEY HANGOVER	GODSMACK (UNIVERSAL REPUBLIC)
25	24	10	CRAWL BACK IN	DEAD BY SUNRISE (WARNER BROS.)
26	30	10	BACK AGAINST THE WALL	CAGE THE ELEPHANT (DSP/JIVE/JLG)
27	29	12	HARD TO SEE	FIVE FINGER BUNCH (PROSPECT PARK)
28	33	9	AGAIN	FLYLEAF (A&M/OCTONE/INTERSCOPE)
29	34	5	EAST JESUS NOWHERE	GREEN DAY (REPRISE)
30	35	9	FUGITIVE	DAVID GRAY (MERCER STREET/DOWNTOWN)
31	42	2	JUST BREATHE	PEARL JAM (MONKEYWRENCH)
32	36	10	INVINCIBLE	ADELITAS WAY (VIRGIN/CAPITOL)
33	40	2	SNUFF	SLIPKNOT (ROADRUNNER/RRP)
34	HOT SHOT DEBUT	GREATEST GAINER	SPACESHIP	Puddle of Mudd (LAWLESS/GEFFEN/INTERSCOPE)
35	37	6	MONSTER	SKILLER (ARDENT/IN/O/ATLANTIC)
36	39	12	WHY I AM	DAVE MATTHEWS BAND (BAMA RAGS/RCA/RMG)
37	35	15	I'LL GO CRAZY IF I DON'T GO CRAZY TONIGHT	U2 (ISLAND/INTERSCOPE)
38	45	6	BLOOD ON MY HANDS	THE USED (REPRISE)
39	NEW	BROKEN, BEAT & SCARRED	METALLICA (WARNER BROS.)	
40	50	3	SUBSTITUTION	SILVERSN PICKUPS (DANGERBIRD)
1	47	9	FOREVER IN YOUR HANDS	ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
42	44	7	MAYBE	INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/UNIVERSAL MOTOWN)
43	41	11	FIREFLIES	OWL CITY (UNIVERSAL REPUBLIC)
44	49	4	SLOW POISON	THE BRAVERY (ISLAND/IDJMG)
45	46	12	BY THE WAY	THEORY OF A DEAMAN (604/ROADRUNNER/RRP)
46	NEW	WHO SAYS	JOHN MAYER (COLUMBIA)	
47	NEW	CRASH	CAVO (REPRISE)	
48	43	17	SHE'S A GENIUS	JET (REAL HORRORSHOW/FIVE SEVEN/CAPITOL)
49	NEW	STORM TO PASS	ATREYU (HOLLYWOOD)	
50	NEW	HEY, SOUL SISTER	TRAIN (AWARE/COLUMBIA)	

Puddle of Mudd previews its fourth studio set, "Volume 4: Songs in the Key of Love & Hate," due Dec. 8, with "Spaceship." The track launches on Rock Songs at No. 34 with the Greatest Gainer honor, registering an audience of 2.4 million (up 82%) on 61 stations.



ALTERNATIVE				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	#1 UPRISING	MUSE (HELIUM-3/WARNER BROS.)
2	2	10	(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU TO	WEEZER (DGC/INTERSCOPE)
3	3	5	WHEELS	FOO FIGHTERS (ROSWELL/RCA/RMG)
4	4	19	SAVIOR	RISE AGAINST (DGC/INTERSCOPE)
5	18	18	JARS	CHEVELLE (EPIC)
6	9	8	BREAK	THREE DAYS GRACE (JIVE/JLG)
7	8	11	I WILL NOT BOW	BREAKING BENJAMIN (HOLLYWOOD)
8	11	3	GREATEST GAINER	KINGS AND QUEENS 30 SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
9	5	11	CHECK MY BRAIN	ALICE IN CHAINS (VIRGIN/CAPITOL)
10	7	9	MEDICATE	AFI (DGC/INTERSCOPE)
11	14	14	THE FIXER	PEARL JAM (MONKEYWRENCH)
12	13	33	PANIC SWITCH	SILVERSN PICKUPS (DANGERBIRD)
13	16	16	IGNORANCE	PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)
14	15	6	MEET ME ON THE EQUINOX	DEATH CAB FOR CUTIE (CHOP SHOP/ATLANTIC)
15	14	41	USE SOMEBODY	KINGS OF LEON (RCA/RMG)
16	16	12	BACK AGAINST THE WALL	CAGE THE ELEPHANT (DSP/JIVE/JLG)
17	19	16	1901	PHOENIX (LOYAUTE/GLASSNOTE)
18	17	22	NOTION	KINGS OF LEON (RCA/RMG)
19	18	23	NEW DIVIDE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
20	20	23	YOU'RE GOING DOWN	SICK PUPPIES (RMR/VIRGIN/CAPITOL)
21	21	6	IF YOU ONLY KNEW	SHINEDOWN (ATLANTIC)
22	22	9	AGAIN	FLYLEAF (A&M/OCTONE/INTERSCOPE)
23	23	1	SUBSTITUTION	SILVERSN PICKUPS (DANGERBIRD)
24	27	5	EAST JESUS NOWHERE	GREEN DAY (REPRISE)
25	24	7	SLOW POISON	THE BRAVERY (ISLAND/IDJMG)

TRIPLE A				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	#1 FUGITIVE	DAVID GRAY (MERCER STREET/DOWNTOWN)
2	2	16	MAYBE	INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/UNIVERSAL MOTOWN)
3	4	4	WHO SAYS	JOHN MAYER (COLUMBIA)
4	3	15	WHY I AM	DAVE MATTHEWS BAND (BAMA RAGS/RCA/RMG)
5	5	10	HEY, SOUL SISTER	TRAIN (AWARE/COLUMBIA)
6	6	19	FALLIN' FOR YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
7	7	14	THE FIXER	PEARL JAM (MONKEYWRENCH)
8	13	2	GREATEST GAINER	CHASING PIRATES NORAH JONES (BLUE NOTE/CAPITOL)
9	8	18	I'LL GO CRAZY IF I DON'T GO CRAZY TONIGHT	U2 (ISLAND/INTERSCOPE)
10	9	38	USE SOMEBODY	KINGS OF LEON (RCA/RMG)
11	14	4	JUST SAY YES	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
12	11	10	BACKWARDS DOWN THE NUMBER LINE	PHISH (JEMP)
13	15	10	SOMETHING BEAUTIFUL	NEEDTOBREATHE (ATLANTIC)
14	10	9	DREAMS	BRANDI CARLILE (COLUMBIA)
15	12	23	21 GUNS	GREEN DAY (REPRISE)
16	16	3	WHEELS	FOO FIGHTERS (ROSWELL/RCA/RMG)
17	17	7	(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU TO	WEEZER (DGC/INTERSCOPE)
18	18	4	MEET ME ON THE EQUINOX	DEATH CAB FOR CUTIE (CHOP SHOP/ATLANTIC)
19	24	7	I AND LOVE AND YOU	THE AVETT BROTHERS (AMERICAN/COLUMBIA)
20	21	10	SAY PLEASE	MONST

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	18	#1 TOES K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETT, J. HOPKINS, S. MULLINS)	Zac Brown Band HOME GROWN/ATLANTIC 3/GIGGER PICTURE	1	1
2	4	18	WELCOME TO THE FUTURE F. ROGERS (B. PAISLEY, C. DUBOIS)	Brad Paisley ARISTA NASHVILLE	2	2
3	1	3	ONLY YOU CAN LOVE ME THIS WAY D. HUFF, K. URBAN (S. MCEWAN, J. REID)	Keith Urban CAPITOL NASHVILLE	1	1
4	3	1	GETTIN' YOU HOME (THE BLACK DRESS SONG) J. STROUD (C. YOUNG, C. BATTEN, K. BLAZY)	Chris Young RCA	1	1
5	5	6	COWBOY CASANOVA M. BRIGHT (C. UNDERWOOD, M. ELIZONDO, B. JAMES)	Carrie Underwood 19 ARISTA NASHVILLE	5	5
6	7	7	NEED YOU NOW P. WOLEY, L. ADY ANTEBELLUM (D. HAYWOOD, C. KELLEY, H. SCOTT, J. KEAR)	Lady Antebellum CAPITOL NASHVILLE	6	6
7	6	2	AMERICAN RIDE T. KEITH (J. WEST, D. PAHANISH)	Toby Keith SHOW DOG NASHVILLE	1	1
8	8	9	DO I J. STEVENS (L. BRYAN, C. KELLEY, D. HAYWOOD)	Luke Bryan CAPITOL NASHVILLE	8	8
9	9	8	I'M ALIVE B. CANNON, K. CHESNEY (K. CHESNEY, D. DILLON, M. TAMBURINO)	Kenny Chesney With Dave Matthews BNA	8	8
10	11	11	FIFTEEN N. CHAPMAN, T. SWIFT (T. SWIFT)	Taylor Swift BIG MACHINE	10	10
11	12	12	BONFIRE P. DONNELL, C. MORGAN (T. BOTKIN, K. DENNEY, C. MORGAN, M. ROGERS)	Craig Morgan BNA	11	11
12	10	10	RUNAWAY J. COPLAN, R. E. ORRALL (S. B. LILES, C. SMITH, R. BLACKLEDGE)	Love & Theft CAROLWOOD	10	10
13	13	15	CONSIDER ME GONE R. MCENTIRE, M. BRIGHT (S. DIAMOND, M. GREEN)	Reba STARSTRUCK/VALDY	13	13
14	15	14	I WANNA MAKE YOU CLOSE YOUR EYES B. BEAVERS, D. BENITLY (B. BEAVERS, D. BENITLY)	Dierks Bentley CAPITOL NASHVILLE	14	14
15	14	13	RED LIGHT F. LIDDELL, M. WRUCKE (J. SINGLETON, M. PEIRCE, D. MATKOSKY)	David Nail MCA NASHVILLE	13	13
16	18	18	SOUTHERN VOICE B. GALLMORE, T. MCGRAW, D. SMITH (T. DOUGLAS, B. DIPIERO)	Tim McGraw CURB	16	16
17	17	17	ALL I ASK FOR ANYMORE F. ROGERS (C. BEATHARD, T. JAMES)	Trace Adkins CAPITOL NASHVILLE	17	17
18	16	16	HONKY TONK STOMP R. DUNN, T. MCBRIDE (R. DUNN, T. MCBRIDE, B. PINSON)	Brooks & Dunn Featuring Billy Gibbons ARISTA NASHVILLE	16	16
19	19	20	HISTORY IN THE MAKING F. ROGERS (D. RUCKER, F. ROGERS, C. MILLS)	Darius Rucker CAPITOL NASHVILLE	19	19
20	20	19	I JUST CALL YOU MINE D. HUFF, M. MCBRIDE (J. CATES, T. LACY, D. MATKOSKY)	Martina McBride RCA	19	19
21	22	21	WHITE LIAR F. LIDDELL, M. WRUCKE (M. LAMBERT, N. HEMBY)	Miranda Lambert COLUMBIA	21	21
22	21	22	WHY D. HUFF, RASCAL FLATTS (A. SHAMBLIN, R. MATHES)	Rascal Flatts LYRIC STREET	21	21
23	23	24	EIGHT SECOND RIDE J. RITCHEY (J. OWEN, E. DURRANCE)	Jake Owen RCA	23	23
24	30	34	GREATEST TWANG G. STRAIT, T. BROWN (J. LAUDERDALE, K. MARVEL, J. RITCHEY)	George Strait MCA NASHVILLE	24	24
25	24	25	HURRY HOME D. GEHMAN (Z. WILLIAMS)	Jason Michael Carroll ARISTA NASHVILLE	24	24



The song gains 1.5 million impressions to become Swift's ninth top 10. Since her first top 10 in December 2006, she is tied for second place with Brad Paisley among artists with the most top 10s. Kenny Chesney leads with 10 such tracks during that period.



With 9.2 million impressions at 117 monitored stations (up 4.2 million), the title track from Strait's latest album gets the Greatest Gainer nod in its sixth chart week. He will perform on the Nov. 11 Country Music Assn. Awards on ABC-TV.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	25	26	THE TRUTH M. KNOX (B. JAMES, A. MONROE)	Jason Aldean BROKEN BOW	25	25
27	26	27	THAT'S HOW COUNTRY BOYS ROLL C. CHAMBERLAIN, B. CURRINGTON (B. CURRINGTON, D. DAVIDSON, B. JONES)	Billy Currington MERCURY	26	26
28	27	28	WHY DON'T WE JUST DANCE F. ROGERS (J. BEAVERS, J. SINGLETON, D. BROWN)	Josh Turner MCA NASHVILLE	27	27
29	29	29	TODAY M. WRIGHT, G. ALLAN (B. LONG, T. L. JAMES)	Gary Allan MCA NASHVILLE	29	29
30	31	30	OUTSIDE MY WINDOW S. BUXTON (S. BUXTON, V. SHAW, M. J. HUDSON, G. BURR)	Sarah Buxton LYRIC STREET	30	30
31	32	31	A LITTLE MORE COUNTRY THAN THAT C. CHAMBERLAIN (D. POYTHRESS, R. L. FEEK, W. VARBLE)	Easton Corbin MERCURY	31	31
32	33	32	BEER ON THE TABLE M. KNOX (J. THOMPSON, K. JOHNSON, A. ZACK)	Josh Thompson COLUMBIA	32	32
33	34	33	DIDN'T YOU KNOW HOW MUCH I LOVED YOU C. LINDESEY (C. LINDESEY, A. MAYO, T. VERGES)	Kellie Pickler 19 BNA	33	33
34	35	36	SARA SMILE J. HUFF (D. HALL, J. DATES)	Jimmy Wayne Featuring Daryl Hall & John Oates VALDY	34	34
35	37	38	KEEP ON LOVIN' YOU C. HUFF (C. STAPLETON, T. WILLMON)	Steel Magnolia BIG MACHINE	35	35
36	38	39	LONG AFTER I'M GONE E. KENNY, S. STONE (W. K. ALPHIN, M. BEESON, R. SUPA)	Big Kenny LOVE EVERYBODY/GLOTTOWN/BIGGER PICTURE	36	36
37	36	37	COUNTRY FOLKS (LIVIN' LOUD) S. NIELSON, R. LEE (S. NIELSON, R. LEE)	The Lost Trailers BNA	36	36
38	39	40	EVERYWHERE I GO P. VASSAR (P. VASSAR, J. STEELE)	Phil Vassar UNIVERSAL SOUTH	38	38
39	55	59	CRYIN' FOR ME (WAYMAN'S SONG) T. KEITH (T. KEITH)	Toby Keith SHOW DOG NASHVILLE	39	39
40	41	43	19 AND CRAZY M. IRWIN, J. KEAR, K. OMUNSON (M. IRWIN, J. KEAR, K. OMUNSON, K. SHEPARD)	Bomshel CURB	40	40
41	42	41	LOVE LIKE CRAZY D. JOHNSON (D. JOHNSON, T. JAMES)	Lee Brice CURB	41	41
42	50	54	BACKWOODS J. STOVER (J. MOORE, J. PAULIN, J. S. STOVER)	Justin Moore VALDY	42	42
43	44	45	STUCK B. CANNON (F. J. MYERS, B. MONTANA)	Ash Bowers SHENY CREEK	43	43
44	43	44	LOVE LIVES ON D. BASON (M. HOPE, S. STEVENS, M. WEST)	Mallory Hope MCA NASHVILLE	43	43
45	51	-	HILLBILLY BONE S. HENDRICKS (C. WISEMAN, L. LAIRD)	Blake Shelton Featuring Trace Adkins WARNER BROS./WRN	45	45
46	45	46	HOW FAR DO YOU WANNA GO? M. SERLETIC (M. SERLETIC, J. STEELE, D. MYRICK)	Gloriana EMBLEM/WARNER BROS. WRN	45	45
47	48	52	HELL ON THE HEART J. JOYCE (E. CHURCH, D. RUTIAN, J. SPILLMAN)	Eric Church CAPITOL NASHVILLE	47	47
48	57	60	GIMMIE THAT GIRL M. WRIGHT (R. AKINS, D. DAVIDSON, B. HAYSLIP)	Joe Nichols UNIVERSAL SOUTH	48	48
49	40	35	RADIO WAVES M. WRUCKE (B. SANDERS, M. ELI)	Eli Young Band REPUBLIC/UNIVERSAL SOUTH	35	35
50	47	49	THE CALL J. STROUD (M. KENNON, N. GORDON, J. CAMPBELL)	Matt Kennon BAMA/JAM STROUD/AVARIOUS	47	47

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	#1 TIM MCGRAW CURB 79352 (18.98)	Southern Voice	1	1
2	1	3	TAYLOR SWIFT BIG MACHINE 0200 (18.98) +	Fearless	4	1
3	3	6	ZAC BROWN BAND RCA/BIGGER PICTURE/ARISTA NASHVILLE 516931/AG (13.98)	The Foundation	2	2
4	2	1	TOBY KEITH SHOW DOG NASHVILLE 027 (18.98)	American Ride	1	1
5	4	4	MIRANDA LAMBERT COLUMBIA 46854/SMN (12.98)	Revolution	1	1
6	7	9	LADY ANTEBELLUM CAPITOL NASHVILLE 03205 (12.98)	Lady Antebellum	1	1
7	6	2	LUKE BRYAN CAPITOL NASHVILLE 65833 (18.98)	Doin' My Thing	2	2
8	NEW	1	LYLE LOVETT CURB/LOST HIGHWAY 013174 UMGN (13.98)	Natural Forces	8	8
9	8	7	SOUNDTRACK WALT DISNEY 003101 (18.98)	Hannah Montana: The Movie	1	1
10	9	8	JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open	2	2
11	5	5	ROSANNE CASH MANHATTAN 96576/BLG (18.98)	The List	5	5
12	11	11	GEORGE STRAIT MCA NASHVILLE 013173/UMGN (13.98)	Twang	1	1
13	16	12	GREATEST GAINER REBA STARSTRUCK/MCA/VALDY (18.98) +	Keep On Lovin' You	1	1
14	10	10	BROOKS & DUNN ARISTA NASHVILLE 49222/SMN (13.98)	#1s ... And Then Some	1	1
15	13	15	TAYLOR SWIFT BIG MACHINE 079012 (18.98) +	Taylor Swift	4	1
16	15	13	DARIUS RUCKER CAPITOL NASHVILLE 85306 (18.98)	Learn To Live	1	1
17	14	16	CHRIS YOUNG RCA 22818/SMN (10.98)	The Man I Want To Be	6	6
18	12	-	SUGARLAND MERCURY 013326 UMGN (13.98)	Gold And Green	12	12
19	17	18	KEITH URBAN CAPITOL NASHVILLE 35751 (18.98)	Defying Gravity	1	1
20	18	14	VARIOUS ARTISTS EVA/UNIVERSAL 56256/SONY MUSIC (18.98)	NOW That's What I Call Country Vol. 2	4	4
21	21	19	RASCAL FLATTS LYRIC STREET 002764 (13.98)	Greatest Hits Volume 1	2	2
22	19	20	RASCAL FLATTS LYRIC STREET 002604 (18.98)	Unstoppable	1	1
23	22	21	KENNY CHESNEY BNA 49530/SMN (11.98)	Greatest Hits II	1	1
24	NEW	1	BOMSHEL CURB 78946 (18.98)	Fight Like A Girl	24	24
25	20	17	SUGARLAND MERCURY 011273 UMGN (13.98)	Love On The Inside	2	1

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	23	22	BRAD PAISLEY ARISTA NASHVILLE 47352/SMN (13.98)	American Saturday Night	1	1
27	24	23	JUSTIN MOORE VALDY 0100 (10.98)	Justin Moore	3	3
28	27	25	BILLY CURRINGTON MERCURY 009550/UMGN (13.98)	Little Bit Of Everything	2	2
29	26	24	SUGARLAND MERCURY 013191 EX/UMGN (14.98 CD/DVD) +	LIVE On The Inside	1	1
30	28	26	JAMEY JOHNSON MERCURY 011237 UMGN (13.98)	That Lonesome Song	6	6
31	25	28	ZAC BROWN BAND RCA/BIGGER PICTURE/ARISTA NASHVILLE 516931/AG (13.98)	The Foundation	2	2
32	32	30	GLORIANA EMBLEM REPRISE WARNER BROS. 519780/WRN (13.98)	Gloriana	1	1
33	30	32	KELLIE PICKLER 19 BNA 22811/SMN (11.98) +	Kellie Pickler	1	1
34	33	31	COLT FORD AVERAGE JOE'S 1001 (16.98)	Ride Through The Country	24	24
35	65	71	GREATEST GAINER TIM MCGRAW CURB 79118 (11.98)	Greatest Hits 3	1	1
36	31	27	PATTY LOVELESS SAGUARO ROAD 24976 (17.98)	Mountain Soul II	1	1
37	34	35	ERIC CHURCH CAPITOL NASHVILLE 20810 (12.98)	Carolina	4	4
38	45	-	VARIOUS ARTISTS EMI/UNIVERSAL 96362/SONY MUSIC (19.98)	NOW That's What I Call A Country Christmas	38	38
39	35	34	TOBY KEITH SHOW DOG NASHVILLE 010334/UME (19.98)	35 Biggest Hits	1	1
40	37	42	DIERKS BENTLEY CAPITOL NASHVILLE 02158 (18.98)	Feel That Fire	1	1
41	44	46	TIM MCGRAW CURB 79086 (14.98)	Greatest Hits: Limited Edition	1	1
42	36	37	GEORGE JONES CRAVER BARRELL/UNIVERSAL SPECIAL WARETS 31268/EX/UMGN (13.98)	A Collection Of My Best Recollection	22	22
43	38	38	RANDY HOUSER UNIVERSAL SOUTH 011699 (10.98)	Anything Goes	21	21
44	RE-ENTRY	2	TERRI CLARK BARE TRACK DIGITAL EX/CAPITOL NASHVILLE (9.98)	Long Way Home	44	44
45	29	44	LOVE AND THEFT CAROLWOOD 002133 LYRIC STREET (11.98)	World Wide Open	10	10
46	39	40	WILLIE NELSON SHANGRI-LA/BLU NOTE 67197/BLG (17.98)	American Classic	14	14
47	41	33	BIG & RICH WARNER BROS. 519706/WRN (18.98)	Greatest Hits	27	27
48	48	45	KENNY CHESNEY BLUE CHAIR BNA 34553/SMN (18.98)	Lucky Old Sun	1	1
49	43	36	ROBERT EARL KEEN LOST HIGHWAY 013332 UMGN (13.98)	The Rose Hotel	17	17
50	46	49	MARTINA MCBRIDE RCA 34190/SMN (17.98)	Shine	1	1

TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	4	#1 PATTY LOVELESS SAGUARO ROAD 24976	Mountain Soul II	1
2	2	36	STEVE MARTIN 4D SHARE 610647/ROUNDER	The Crow: New Songs For The Five-String Banjo	2
3	NEW	1	SAM BUSH SUGAR HILL 4055/WELK	Circles Around Me	3
4	4	7	THE ISAACS GATHER MUSIC GROUP 46014	The Isaacs ... Naturally: An Almost A Cappella Collection	4
5	3	3	STEEP CANYON RANGERS REBEL 1834	Deep In The Shade	5
6	5	6	RICKY SKAGGS SKAGGS FAMILY 901009	Solo: Songs My Dad Loved	6
7	8	52	STEVE IVEY IMI/MADACY SPECIAL PRODUCTS 53859/MADACY	Ultimate Bluegrass	7
8	10	61	BILL & GLORIA GATHER WITH THEIR HOMECOMING FRIENDS GATHER MUSIC GROUP 42736	Country Bluegrass Homecoming Volume One	8
9	7	57	OLD CROW MEDICINE SHOW NETTWERK 30812	Tennessee Pusher	9
10	RE-ENTRY	1	CHERRYHOLMES SKAGGS FAMILY 902020	Cherryholmes III: Don't Believe	10

BETWEEN THE BULLETS

'TOES' HITS TOP

Up 1.1 million audience impressions, Zac Brown Band claims its second Hot Country Songs No. 1 as "Toes" advances 2-1. With 36.4 million audience impressions in its 18th chart week, "Toes" follows the No. 2 peak of "Whatever It Is" on the July 11 chart. The band's debut single, "Chicken Fried," spent the last of four straight weeks at No. 1 on the Dec. 6, 2008, chart. No act has scored two chart-toppers out of its first three singles on Hot Country Songs since Dixie Chicks in 1998. Concurrently, Tim McGraw opens at No. 1 on Top Country Albums with "Southern Voice" (see Over the Counter, page 65).

—Wade Jensen

THIS WEEK		LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	7	6 WKS	#1 JAY-Z	THE BLUEPRINT 3 (ROC NATION 520856)*AG
2	4	4		BEBE & CECE WINANS	STILL B&C 31105/MALACO
3	8	8		WHITNEY HOUSTON	I LOOK TO YOU ARISTA 10033/RMG
4	7	7		DRAKE	SO FAR DONE (EP) YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 013456/UMRG
5	2	2		MARIO	D.N.A. J 49657/RMG
6	3	5		MARIAH CAREY	MEMOIRS OF AN IMPERFECT ANGEL ISLAND 013226/IDJMG
7	8	8		TREY SONGZ	READY SONG BOOK/ATLANTIC 518794/AG
8	16	16		MAXWELL	BLACKSUMMERS NIGHT COLUMBIA 89142/SONY MUSIC
9	HOT SHOT DEBUT			JOSS STONE	COLOR ME FREE! VIRGIN 67059/EX/CAPITOL
10	10	20		THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE 012887*/IGA
11	19	25		CHRISSETTE MICHELE	EPHANY DEF JAM 012797/IDJMG
12	11	6		LIL' BOOSIE	SUPERBAD: THE RETURN OF BOOSIE BAC AZZ TRILL/LASLUM 51970/WARNER BROS.
13	12	12		K'JON	I GET AROUND UP&UP/UNIVERSAL REPUBLIC 013162/UMRG
14	18	13		FABOLOUS	LOSOS WAY (SONOTRACK) DESERT STORM/DEF JAM 013038*/IDJMG
15	4	4		MACK 10	SOFT WHITE 'HOOD-BANGIN' 082509
16	9	2		KEVON EDMONDS	WHO KNEW MAKE 07961
17	14	6		KID CUDI	MAN ON THE MOON: THE END OF DAY DREAM (EP) CASH MONEY/UNIVERSAL MOTOWN 070395/UMRG
18	13	7		RAEKWON	ONLY BUILT 4 CUBAN LIXX... PT. II ICE H2O 68794
19	28	10		LEDISI	TURN ME LOOSE VERVE FORECAST 012677/VG
20	17	23		EMINEM	RELAPSE WEB/SHADY/AFTERMATH/INTERSCOPE 012863*/IGA
21	21			LETOYA	LADY LOVE CAPITOL 97259
22	50			BEYONCE	I AM... SASHA FRENCH MUSIC WORLD/COLUMBIA 19492/SONY MUSIC
23	7			VARIOUS ARTISTS	SLAY SOUL MUSIC... BY ALL SONS/TROUBLE TO MAKE FEATURING FRANCE BERRYLL SPANITER 618
24	20	4		GHOSTFACE KILLAH	GHOSHTONE: WIZARD OF POETRY IN EMERALD CITY DEF JAM 013336*/IDJMG
25	NEW			THE WHISPERS	THANKFUL KINGDOM 11081
26	27	3		FAT JOE	JEALOUS ONES STILL ENVI (U.O.S.E. 2) TERROR SQUAD 97371
27	31	36		CHARLIE WILSON	UNCLE CHARLIE P MUSIC/JIVE 23389/JLG
28	24			JEREMIH	JEREMIH MICK SCHULTZ/DEF JAM 013095*/IDJMG
29	NEW			ROYCE DA 5'9"	STREET HOP GRACE/M.I.C. 0014/ONE RECORDS
30	23	8		PITBULL	REBELUTION MR. 305/POLO GROUNDS/J 51991/RMG
31	4			SOUNDTRACK	MORE THAN A GAME HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE 013337/IGA
32	45			ANTHONY HAMILTON	THE POINT OF IT ALL MISTERS MUSIC/SO DEF 23387/JLG
33	50	19		LAURA IZIBOR	LET THE TRUTH BE TOLD ATLANTIC 512240/AG
34	32	32		KERI HILSON	IN A PERFECT WORLD... MOSLEY/ZONE 4/INTERSCOPE 012000/IGA
35				MARY MARY	THE SOUND MY BLOCK/COLUMBIA 28087*/SONY MUSIC
36	6			NEW BOYZ	SKONNY JEANZ AND A MIC SHOTTY/ASYLUM 520425/WARNER BROS.
37	73			LIL WAYNE	THE CARTER III CASH MONEY/UNIVERSAL MOTOWN 011977/UMRG
38	4			PLAYAZ CIRCLE	FLIGHT 360: THE TAKEOFF DTP/DEF JAM 012679*/IDJMG
39	6			TRICK DADDY	FINALLY FAMOUS... BORN A THUG... STILL A THUG DUNK RYDERS DOT
40	39	17		VARIOUS ARTISTS	NOW 31 EMI/UNIVERSAL/ZOMBA 28617/SONY MUSIC
41	43	28		RICK ROSS	DEEPER THAN RAP MAYBACH/SLIP-N-SLIDE/DEF JAM 012772*/IDJMG
42	34			MARQUES HOUSTON	MR. HOUSTON MUSICWORKS 001/T.U.G.
43				MICHAEL JACKSON	THE REMIX SUITE UNIVERSAL MOTOWN 013517*/UMRG
44	38	15		TWISTA	CATEGORY F5 GMG 96412
45	45			KEYSHIA COLE	A DIFFERENT ME IMANI/GEFFEN 012395/IGA
46	15			JOE	SIGNATURE 563 00005/KEDAR
47	57			T.I.	PAPER TRAIL GRAND HUSTLE/ATLANTIC 512267*/AG
48	47	33		THE-DREAM	LOVE VS MONEY RADIO KILLA/DEF JAM 012579*/IDJMG
49	42	3		N'DAMBI	PINK ELEPHANT COCO RED/STAX 30235/CONCORD
50	48	18		GINUWINE	A MAN'S THOUGHTS NOTFI/ASYLUM 519147/WARNER BROS.

The Whispers have their highest-charting album since 1995 as "Thankful," the act's first inspirational release, bows at No. 25 on Top R&B/Hip-Hop Albums. The set also starts at No. 3 on Top Gospel Albums (see chart, page 76).



THIS WEEK		LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	14	1 WK	#1 WASTED	GUCCI MANE FEAT. PUES OR DJ DA JUICEMAN (MIZAY/ICEY/WARNER BROS.)
2	1	13		RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
3	4	8		FOREVER	DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
4	16			UNDER PLEASURE P	(ATLANTIC)
5	11			NUMBER ONE	R. KELLY FEAT. KERI HILSON (JIVE/JLG)
6	9	10		REGRET	LETOYA FEAT. LUDACRIS (CAPITOL)
7				EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS (ROC NATION)
8				BREAK UP	MARIO FEAT. GUCCI MANE & SEAN GARRETT (J/RMG)
9				SUCCESSFUL	DRAKE FEAT. TREY SONGZ & LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
10	14	3		GREATEST PAPERS	USHER (LAFACE/JLG)
11	12	8		I INVENTED SEX	TREY SONGZ FEAT. DRAKE (SONG BOOK/ATLANTIC)
12	8	22		PRETTY WINGS	MAXWELL (COLUMBIA)
13	13	4		I CAN TRANSFORM YA	CHRIS BRONN FEAT. LIL WAYNE & SWIZZ BEATZ (JIVE/JLG)
14	15			DOESN'T MEAN ANYTHING	ALICIA KEYS (MBK/J/RMG)
15	11	13		LOL :-)	TREY SONGZ FEAT. GUCCI MANE & SOULJA BOY TELLEM (SONG BOOK/ATLANTIC)
16	18	11		I'M GOOD	CLIPSE FEAT. PHARRELL WILLIAMS (RE UP/COLUMBIA)
17	21	5		MONEY TO BLOW	BRODMAN FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN)
18	7	18		5 STAR CHICK	YO GOTTI (POLO GROUNDS/J/RMG)
19	11	6		GOD IN ME	MARY MARY FEAT. KIERRA 'KIKI' SHEARD (MY BLOCK/COLUMBIA)
20				THROW IT IN THE BAG	FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/IDJMG)
21	4			BABY BY ME	50 CENT FEAT. NE-YO (SHADY/AFTERMATH/INTERSCOPE)
22	22	5		BAD HABITS	MAXWELL (COLUMBIA)
23				DROP IT LOW	ESTER DEAN FEAT. CHRIS BRONN (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
24	23	10		SWEAT IT OUT	THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)
25				EVERYTHING, EVERYDAY, EVERYWHERE	FABOLOUS FEAT. KERI HILSON (DESERT STORM/DEF JAM/IDJMG)
26				I GET IT IN	OMARION FEAT. GUCCI MANE (STARWORLD/MUSICWORKS/T.U.G./CAPITOL)
27				THINKIN' ABOUT YOU	MARIO (J/RMG)
28	2			IT KILLS ME	MELANIE FIONA (SRC/UNIVERSAL MOTOWN)
29	3			I LOOK GOOD	CHALIE BOY (DIRTY 3RD/JIVE/BATTERY)
30	27	18		OBSESSED	MARIAH CAREY (ISLAND/IDJMG)
31				BODY	MARQUES HOUSTON (MUSICWORKS/T.U.G.)
32	6			FRESH	6 TRE B (MOONSTONE/JIVE/BATTERY)
33	4			VIDEO PHONE	BEYONCE (MUSIC WORLD/COLUMBIA)
34	13			THE ONE	MARY J. BLIGE FEAT. DRAKE (MTRIARCH/GEFFEN/INTERSCOPE)
35	38	2		GOTTA GET IT	JUVENILE (UTP/E1/ATLANTIC)
36	NEW			I'M GOING IN	DRAKE FEAT. LIL WAYNE & YOUNG JEEZY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
37	NEW			GANGSTA LUV	SNOOP DOGG FEAT. THE-DREAM (DOGGYSTYLE/PRIORITY/CAPITOL)
38	37	13		BECKY PLIES	(BIG GATES/SLIP-N-SLIDE/ATLANTIC)
39	NEW			HEADBOARD	HURRICANE CHRIS FEAT. MARIO + PLIES (POLO GROUNDS/J/RMG)
40	NEW			SO GOOD	DAY26 (BAD BOY/ATLANTIC)

BETWEEN THE BULLETS

KEYS AND GAGA MAKE STRIDES



Alicia Keys scores the longest active top 10 streak at Adult R&B as "Doesn't Mean Anything" rises 12-7, earns the Greatest Gainer honor and becomes her sixth straight trip to the chart's upper region. Keys was tied with Maxwell for five straight top 10s among active streaks. "Anything" is Keys' 12th top 10, tying her with Whitney Houston for the second-most among females. Both are one track behind Mary J. Blige, Toni Braxton and Mariah Carey, who lead with 13 each.

On the Rhythmic chart, Lady Gaga becomes the fourth female to earn four top 10s from a debut album as "Paparazzi" rises 16-10. Her "The Fame" set has also placed "Just Dance" (No. 3), "Poker Face" (No. 5) and "LoveGame" (No. 7) in the upper tier. Prior to Gaga, Christina Aguilera, Beyoncé and Fergie launched their debut albums with four top 10s.

—Raphael George

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

THIS WEEK		LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	19	4 WKS	#1 BAD HABITS	MAXWELL (COLUMBIA)
2	1	26		PRETTY WINGS	MAXWELL (COLUMBIA)
3	1	26		CAN'T LIVE WITHOUT YOU	CHARLIE WILSON (P MUSIC/JIVE/JLG)
4	4	14		I LOOK TO YOU	WHITNEY HOUSTON (ARISTA/RMG)
5	24			CLOSE TO YOU	BEBE & CECE WINANS (B&C/MALACO)
6	5	31		THE POINT OF IT ALL	ANTHONY HAMILTON (MISTERS' MUSIC/JIVE/JLG)
7	12	6		GREATEST DOESN'T MEAN ANYTHING	ALICIA KEYS (MBK/J/RMG)
8	6	36		ON THE OCEAN	K'JON (UP&UP/DEF TUNE/UNIVERSAL REPUBLIC)
9	8	33		GOD IN ME	MARY MARY FEAT. KIERRA 'KIKI' SHEARD (MY BLOCK/COLUMBIA)
10	9	9		WHAT I'VE BEEN WAITING FOR	BRIAN MCKNIGHT (HARD WORK/E1)
11	23			BLAME IT ON ME	CHRISSETTE MICHELE (DEF JAM/IDJMG)
12	35			LAST CHANCE	GINUWINE (NOTFI/ASYLUM/WARNER BROS.)
13	6	6		MILLION DOLLAR BILL	WHITNEY HOUSTON (ARISTA/RMG)
14	2			THIS IS IT	MICHAEL JACKSON FEAT. THE JACKSONS (MJJ/EPIC/COLUMBIA)
15	11			OH	KEVON EDMONDS (MAKE)
16	3			PAPERS	USHER (LAFACE/JLG)
17	18	16		GOIN' THRU CHANGES	LEDSHI (VERVE FORECAST/VERVE)
18	17	6		I WANT TO KNOW WHAT LOVE IS	MARIAH CAREY (ISLAND/IDJMG)
19				YESTERDAY	TONI BRAXTON FEAT. TREY SONGZ (ATLANTIC)
20	19	14		DON'T STAY	LAURA IZIBOR (ATLANTIC)
21	11			MY CHILD	ALL-4-ONE (PEAK/CMG)
22	22	13		THIS TIME	K'JON FEAT. LEE ENGLAND JR. & AUGUSTINE ALVAREZ (UP&UP/UNIVERSAL REPUBLIC)
23	33	2		RELIGIOUS	R. KELLY (JIVE/JLG)
24	24	15		TRUST	KEYSHIA COLE DUET WITH MONICA (MAN/GEFFEN/INTERSCOPE)
25	27	5		CAN'T HARDLY WAIT	N'DAMBI (COCO RED/STAX/CMG)

HOT RAP SONGS

THIS WEEK		LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	7 WKS	#1 RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
2	2	9		GREATEST FOREVER	DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
3	1			EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS (ROC NATION)
4	13			WASTED	GUCCI MANE FEAT. PUES OR DJ DA JUICEMAN (MIZAY/ICEY/WARNER BROS.)
5	20			THROW IT IN THE BAG	FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/IDJMG)
6	18			SUCCESSFUL	DRAKE FEAT. TREY SONGZ & LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
7	27			BEST I EVER HAD	DRAKE (YOUN

HOT DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	6	#1 MILLION DOLLAR BILL	WHITNEY HOUSTON	ARISTA/RMG
2	3	6	PAPARAZZI	LADY GAGA	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
3	4	4	DID YOU SEE ME COMING?	PET SHOP BOYS	ASTRALWERKS/CAPITOL
4	11	5	F*CK YOU	LILY ALLEN	CAPITOL
5	8	8	S.O.S. (LET THE MUSIC PLAY)	JORDIN SPARKS	19/JIVE/JLG
6	1	10	RELEASE ME	AGNES KING	ISLAND ROCKY STAR/NFM
7	6	10	SEXY BITCH	DAVID GUETTA	FEATURING AKON GUM/ASTRALWERKS/CAPITOL
8	13	8	DO WHAT U LIKE	BAO BOY BILL	NETTWERK
9	14	9	LOVE SONGS	ANJULIE	HEAR/CMG
10	5	9	THIS TIME BABY	EDDIE X	PRESENTS NIKI HARIS 3MP
11	9	12	EVERYBODY SHAKE IT	RAI PHI ROSARIO	FEATURING SHAWN CHRISTOPHER BLUE/PLATE
12	15	9	LOSING MY MIND	ALI KING	JELLYBEAN
13	17	7	SAD SONG	BLAKE LEWIS	TOMMY BOY
14	12	13	WOULD'VE BEEN THE ONE	SOLANGE	MUSIC WORLD/GEFFEN/INTERSCOPE
15	18	8	SUPERSTAR	DAVID MAY	FEATURING MOISES MODESTO ABKCO
16	16	14	KEEP IT GOIN' LOUDER	MAJOR LAZER	FEATURING NINA SKY & HUCKY BLAZE MAD DECENT/COO/WATOWN
17	7	10	FINE PRINT	NADIA ALI	SMILE IN BED
18	21	7	STRAIGHT THROUGH MY HEART	BACKSTREET BOYS	JIVE/JLG
19	24	5	WE ARE GOLDEN	MIKA	CASABLANCA UNIVERSAL MOTOWN
20	22	7	BRAND NEW DAY	GEORGIE PORGIE	MUSIC PLANT
21	25	6	TURN IT OUT	ALTAR	FEATURING JEANIE TRACY MAMAHOUSE
22	19	11	THE REAL THING	VANESSA WILLIAMS	CONCORD/CMG
23	24	6	WAKE UP	SLIMY PEREZ	CIOUS/WARNER BROS.
24	26	6	BODY LANGUAGE	JESSE MCCARTNEY	FEATURING T-PAIN HOLLYWOOD
25	28	6	SMOKE	JUS JACK	WITH PHIL GARANT FEATURING MATINA PARISI MOOA

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
27	31	5	HANG ON	PLUMB	CURB
28	20	13	FIGHT FOR YOU	MORGAN PAGE	NETTWERK
29	29	5	RIGHT HERE	CARMEN REECE	REAL MF
30	34	2	POWER PICK I WANT TO KNOW WHAT LOVE IS	MARIAH CAREY	ISLAND/DMJM
31	33	3	PERFECT	DEPECHE MODE	MUTE/VIRGIN/CAPITOL
32	23	9	FAME 2009	NATURI NAUGHTON	LAKESHORE
33	10	12	SHE WOLF	SHAKIRA	SONY MUSIC LATIN/EPIC/SONY MUSIC
34	36	4	BAD HABITS	MAXWELL	COLUMBIA
35	38	3	OUTTA HERE	ESMEE DENTERS	TENNMAN/INTERSCOPE
36	37	4	MISS YOU	RON PERKOV	ARPEE
37	32	9	I DIDN'T KNOW MY OWN STRENGTH	WHITNEY HOUSTON	ARISTA/RMG
38	42	3	WISH U LOVE	CHAD JACK & TIM LETTEER	VS. FAWN HADES
39	50	2	PUSH N PULL	NOFERINI & MARIN	VS SYLVIA TOSUN LOVERUSH/SEA TO SUN
40	44	3	TONIGHT	CAZVELL	PEACE BISQUIT
41	49	2	MANOS AL AIRE	NELLY FURTADO	NELSTAR/UNIVERSAL MUSIC LATINO
42	48	2	AINT NO STOPPIN' US NOW	TABORAH & DARRYL D'BORNEAU	DI
43	NEW	DEBUT	HOT SHOT MISTAKE	MOBY	LITTLE IDIOT/MUTE
44	45	7	FREEWAY OF LOVE	PEPPER	MASHAY CAPP
45	NEW	NEW	YOU USED TO KNOW	ANDREA CARNELL	CURVY
46	NEW	NEW	ANGEL ON THE DANCEFLOOR	DAVE MATTHIAS	FEATURING NATALIA FLORES CARRILLO
47	39	10	WE ALL WANNA BE PRINCE	FELIX DA HOUSECAT	NETTWERK
48	47	3	GRINGA QUIERO BAILA	BODEGA CHARLIE	FEATURING D.O.S.E. (FULANITO) CARRILLO
49	40	12	CELEBRATION	MADONNA	WARNER BROS.
50	NEW	NEW	LOVE & HAPPINESS 2009	RIVER OCEAN	FEATURING INDIA STRICTLY RHYTHM

TOP TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	3	#1 MICHAEL BUBLE	3 WKS	DRAZY LOVE 143/REPRISE 520733/WARNER BROS.	⊕
2	2	2	BARBRA STREISAND	LOVE IS THE ANSWER	COLUMBIA 43354/SONY MUSIC	
3	3	6	HARRY CONNICK, JR.	YOUR SONGS	COLUMBIA 47228*/SONY MUSIC	
4	NEW	NEW	NATALIE COLE	STILL UNFORGETTABLE	DM/ATCO 512320*/RHINO	
5	4	2	THE BRIAN SETZER ORCHESTRA	SONGS FROM LONELY AVENUE	SURFDOG 521223*	
6	5	2	NELLIE MCKAY	NORMAL AS BLUEBERRY PIE: A TRIBUTE TO DORIS DAY	VERVE 013218/VG	
7	6	31	DIANA KRALL	QUIET NIGHTS	VERVE 012433/VG ⊕	
8	8	26	MELODY GARDOT	MY ONE AND ONLY THRILL	VERVE 012563*/VG	
9	7	10	MICHAEL BUBLE	MEETS MANDY PATTON	REPRISE 5175/WARNER BROS.	⊕
10	NEW	NEW	WYNTON MARSALIS	CHRISTMAS JAZZ	JAM SOMERSET 49023 EX	
11	12	3	FRANK SINATRA	COLLECTOR'S EDITION: FRANK SINATRA WARNER CUSTOM PRODUCTS	54199/MADACY	
12	RE-ENTRY	RE-ENTRY	JOHN COLTRANE	SIDE STEPS	PRESTIGE 31345/C&M	
13	NEW	NEW	BUKA CON LA COLABORACION DE CHUCHO VALDES	EL ULTIMO TRAGO	WARNER LATINA 522330	
14	9	24	FRANK SINATRA	LIVE AT THE MEADOWLANDS	THE FRANK SINATRA COLLECTION 31331/CONCORD	
15	11	3	VINCE GUARALDI	THE DEFINITIVE VINCE GUARALDI	FANTASY 31462/CONCORD	

TOP TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	NEW	NEW	#1 GUSTAVO DUDAMELOS	ANGELES PHILHARMONIC	MAHER SYMPHONY NO. 1/16 DIGITAL EXCLUSIVE CLASSICS GROUP	
2	3	6	RENEE FLEMING	VERISMO	DECCA 013279/UNIVERSAL CLASSICS GROUP	
3	2	1	BELA FLECK	ZAKIR HUSSAIN/EDGAR MEYER	THE MELODY OF RHYTHM: TRIPLE CONCERTO & MUSIC FOR TRIO E1 2024	
4	4	49	THE PRIESTS	THE PRIESTS	RCA VICTOR 33969/SONY MUSIC	
5	1	33	PLACIDO DOMINGO	AMORE INFINITO	SONOS INSPIRED 010752/UNIVERSAL CLASSICS GROUP	
6	NEW	NEW	LANG LANG	VADIM REPIN/MISCHA MAISKY	TCHAIKOVSKY RACHMANINOV PIANO TRIOS DG 01350/UNIVERSAL CLASSICS GROUP	
7	6	5	JOSHUA BELL	THE BEST OF JOSHUA BELL: THE 1980s YEARS	DECCA 013372/UNIVERSAL CLASSICS GROUP	
8	12	3	JOYCE DIDONATO	ROSSINI: COLBRAN	THE MUSE VIRGIN CLASSICS 94579/BLG	
9	15	8	MURRAY PERAHIA	BACH: PARTITAS 1.5 & 6	SONY CLASSICAL 44361/SONY MASTERWORKS	
10	NEW	NEW	ANDREW PARROTT	TAVERNER CONSORT CHOIR & PLAYERS	MONTEVERDI VIRGIN CLASSICS 66965/BLG	
11	8	1	JOSHUA BELL	VIVALDI: THE FOUR SEASONS	SONY CLASSICAL 11013/SONY MASTERWORKS	
12	17	44	GUSTAVO DUDAMELOS	SIMON SOUZA YOUTH ORCHESTRA OF VENEZUELA	FIESTA DG 011340/UNIVERSAL CLASSICS GROUP	
13	NEW	NEW	GUSTAVO DUDAMELOS	DUDAMELOS DISCOVERIES	DG 013458/UNIVERSAL CLASSICS GROUP	
14	10	50	LUCIANO PAVAROTTI	THE DUETS	DECCA 012245/UNIVERSAL CLASSICS GROUP	
15	13	72	THE CISTERCIAN MONKS	OF STIFT HEILIGENKREUZ	CHANT MUSIC FOR THE SOUL DECCA 011489/UNIVERSAL CLASSICS GROUP	

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.	
1	1	31	#1 CHRIS BOTTI	22 WKS	CHRIS BOTTI IN BOSTON	COLUMBIA 38733/SONY MUSIC	⊕
2	2	9	GEORGE BENSON	SONGS AND STORIES	MONSTER 30364/CONCORD	⊕	
3	3	7	PETER WHITE	GOOD DAY	PEAK 31006/CONCORD		
4	5	38	BONEY JAMES	SEND ONE YOUR LOVE	CONCORD 30815	⊕	
5	4	9	NAJEE	MIND OVER MATTER	HEADS UP 3156		
6	NEW	NEW	KENNY G	SUPER HITS	SONY MUSIC CUSTOM MARKETING GROUP	46252	
7	10	54	DAVE KOZ	GREATEST HITS	CAPITOL 34163		
8	21	21	VANESSA WILLIAMS	THE REAL THING	CONCORD 30816		
9	1	4	AL JARREAU	THE VERY BEST OF AN EXCELLENT ADVENTURE	REPRISE/WARNER BROS. 521468/RHD		
10	14	22	PAUL HARDCASTLE	THE COLLECTION	TRIPPIN' 'N' RHYTHM 36		
11	7	28	BERNIE WILLIAMS	MOVING FORWARD	REFORM 61217/ROCK RIDGE		
12	16	8	IMPROMPTU	IT IS WHAT IT IS	JCS 91209/DRPHEUS		
13	22	6	SPENCER DAY	VAGABOND	YONAS MEDIA/CONCORD JAZZ 31317/CONCORD		
14	25	5	ESPERANZA SPALDING	ESPERANZA	HEADS UP 3140		
15	NEW	NEW	CANDY DULFER	FUNKED UP!	HEADS UP 3152/CONCORD		

TOP CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.	
1	1	4	#1 JOSHUA BELL	4 WKS	AT HOME WITH FRIENDS	SONY CLASSICAL 52748/SONY MASTERWORKS	
2	2	50	IL DIVO	THE PROMISE	SYCO/COLUMBIA 39968/SONY MUSIC	⊕	
3	3	21	DAVID GARRETT	DAVID GARRETT	DECCA 012872/UNIVERSAL CLASSICS GROUP		
4	5	51	ANDREA BOCELLI	INCANTO	SUGAR 012161/DECCA	⊕	
5	7	10	MORMON TABERNACLE CHOIR	RING CHRISTMAS BELLS	MORMON TABERNACLE CHOIR 5023338		
6	5	3	CHARLIE BAGGETT	I ONLY DREAM OF YOU	8 WKS 1288		
7	6	33	SARAH BRIGHTMAN	SYMPHONY: LIVE IN VIENNA	MANHATTAN 21681/BLG	⊕	
8	8	26	PAUL POTTS	PASSIONE	SYCO/COLUMBIA 47439/SONY MUSIC		
9	9	31	MORMON TABERNACLE CHOIR	COME, THOU FOUNT OF EVERY BLESSING	MORMON TABERNACLE CHOIR 5014332		
10	10	18	NEAL E. BOYD	MY AMERICAN DREAM	DECCA 012897		
11	10	22	ESCALA	ESCALA	SYCO/COLUMBIA 47423/SONY MUSIC		
12	16	31	SHARON ISBIN	JOURNEY TO THE NEW WORLD	SONY CLASSICAL 45456/SONY MASTERWORKS		
13	15	14	MORMON TABERNACLE CHOIR	PRaise TO THE MAN	MORMON TABERNACLE CHOIR 5012323		
14	11	77	JOSH GROBAN	AWAKE	LIVE 1433/REPRISE 412668/WARNER BROS.	⊕	
15	13	3	A JOYFUL NOISE	HANDEL'S MESSIAH	ROCKS INTEGRITY/SONY CLASSICAL 52243/SONY MASTERWORKS		

TOP DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.	
1	2	15	#1 OWL CITY	1 WK	OCEAN EYES	UNIVERSAL REPUBLIC 013141*/UMJG	
2	1	52	LADY GAGA	THE FAME	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805*/AGA	⊕	
3	4	5	VARIOUS ARTISTS	NOW THAT'S WHAT I CALL CLUB HITS	EMI/UNIVERSAL 56256/SONY MUSIC		
4	16	16	LMFAO	PARTY ROCK	PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE 012932/IGA		
5	5	68	3OH!3	WANT PHOTO	FINISH 511181		
6	3	3	TIESTO	KALEIDOSCOPE	MUSICAL FREEDOM 2082/ULTRA		
7	7	9	IMOGEN HEAP	ELLIPSE	MEGAPHONIC/RCA 50605/RMG		
8	9	9	DAVID GUETTA	ONE LOVE	GUM 88847*/ASTRALWERKS		
9	NEW	NEW	FUCK BUTTONS	TAROT SPORT	ATP 35*		
10	10	19	BEYONCE	ABOVE AND BEYONCE	FEATURING MUSIC WORLD/COLUMBIA 53949 EX/SONY MUSIC	⊕	
11	8	3	AIR	LOVE 2 AIRCROLOGY	66396/ASTRALWERKS		
12	14	48	SOUNDTRACK	SLUMDOG	MILLIONAIRE INTERSCOPE 012502/GA		
13	12	5	LA ROUX	LA ROUX	BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE 013389*/AGA		
14	17	5	LUIS MIGUEL	NO CULPES A LA NOCHE: CLUB REMIXES	WARNER LATINA 521318		
15	NEW	NEW	PHOENIX	WOLFMAN AMONGUS	PHOENIX REMIXES G/ETROBLASTER/DIGITAL EXCLUS/NOTE		
16	18	5	DEADMAU5	FOR LACK OF A BETTER NAME	MAUSTRAP 2174/ULTRA		
17	15	14	DJ SKRIBBLE	TOTAL CLUB HITS 3	THRIVE/DANCE/THRIVEMIX 90814/THRIVE		
18	11	2	NEON INDIAN	PSYCHIC CHASMS	LEFSE 001		
19	20	10	CASCADA	EVAQUATE THE DANCEFLOOR	ROBBINS 75084		
20	NEW	NEW	ELECTRIC SIX	KILL METROPOLIS	614		
21	RE-ENTRY	RE-ENTRY	BASSHUNTER	BASS GENERATION	ULTRA 2176		
22	16	4	ZERO 7	YEAH GHOST	ATLANTIC 520260/AG		
23	9	3	FAMILY FORCE 5	FAMILY FORCE 5S	CHRISTMAS PAGEANT TMG 9/937/TOOTH & NAIL		
24	13	3	BLAKE LEWIS	HEARTBREAK	ON VINYL TOMMY BOY 1741		
25	23	10	BREATHE CAROLINA	HELLO FASCINATION	FEARLESS 30127		

HOT DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	9	#1 SEXY CHICK	2 WKS	DAVID GUETTA FEATURING AKON GUM/ASTRALWERKS/CAPITOL
2	2	17	I REMEMBER	DEADMAU5	+ KASKADE MAUSTRAP/AND PRESS/ULTRA
3	8	11	SWEET DREAMS	BEYONCE	MUSIC WORLD/COLUMBIA
4	6	7	PAPARAZZI	LADY GAGA	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
5	3	15	EVACUATE THE DANCEFLOOR	CASCADA	ROBBINS
6	4	16	THE SOUND OF MISSING YOU	AMEERAH	ROBBINS
7	5	6	RELEASE ME	AGNES KING	ISLAND ROCKY STAR/NFM
8	7	7	I WILL BE HERE	TIESTO & SNEAKY SOUND	SYSTEM ULTRA
9	13	5	KISS ME BACK	KIM SOZZI	ULTRA
10	10	25	LET THE FEELINGS GO	ANAGRACE	ROBBINS
11	23	2	HANG ON	PLUMB	CURB
12	12	18	I GOTTA FEELING	THE BLACK EYED PEAS	INTERSCOPE
13	9	6	RIGHT HERE	CARMEN REECE	REAL MF
14	21	2	PARTY IN THE U.S.A.	MILEY CYRUS	HOLLYWOOD
15	16	16	I BELIEVE	CYBERSUTRA	FEATURING JULIE THOMPSON RED STICK/STRICTLY RHYTHM
16	17	9	DOWN	JAY SEAN	FEATURING LIL WAYNE CASH MONEY/UNIVERSAL REPUBLIC
17	18	3	FIGHT FOR YOU	MORGAN PAGE	NETTWERK
18	11	12	SHAME ON ME	ALEX SAYZ	FEATURING LAWRENCE ALEXANDER PAPER/NEXT PLATEAU
19	NEW	NEW	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS	ROC NATION
20	RE-ENTRY	RE-ENTRY	SAD SONG	BLAKE LEWIS	TOMMY BOY
21	14	12	CELEBRATION	MADONNA	WARNER BROS.
22	NEW	NEW	3	BRITNEY SPEARS	JIVE/JLG
23	NEW	NEW	GHOSTS 'N STUFF	DEADMAU5	FEATURING ROB SWIRE MAUSTRAP/ULTRA
24	RE-ENTRY	RE-ENTRY	REPLAY	IYAZ	TIME IS MONEY/BELUGA HEIGHTS/REPRISE
25	NEW	NEW	EVERY MORNING	BASSHUNTER	ULTRA

SMOOTH JAZZ SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	2	14	#1 BRIGHT	2 WKS	PETER WHITE PEAK/CMG
2	1	16	TROPICAL RAIN	JESSY J	PEAK/CMG
3	3	25	TALK OF THE TOWN	DARREN RAHN	HUGOBOO
4	6	16	LIVING IN HIGH DEFINITION	GEORGE BENSON	CONCORD/CMG
5	5	16	BURNIN	PAUL TAYLOR	PEAK/CMG
6	4	28	GO FOR IT	BERNIE WILLIAMS	REFORM/ROCK RIDGE
7	7	26	WHO WILL COMFORT ME	MELODY GARDOT	VERVE
8	21	21	TIJUANA DANCE	RICK BRAUN	MANCK AVENUE/ARTISTRY
9	NEW	NEW	SONGBIRD	CHRAIG CHAQUICO	SHANACHIE
10	9	35	MOVE ON UP	RICHARD ELLIOT	ARTISTRY
11	10	41	STEADY AS SHE GOES	WALTER BEASLEY	HEADS UP
12	12				

HOT LATIN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	7	#1 ESCLAVO DE SUS BESOS	DAVID BISBAL (VALE/UNIVERSAL MUSIC LATIN)
2	3	15	TE IRA MEJOR SIN MI	JOAN SEBASTIAN (MUSART/BALBOA)
3	4	5	LOOKING FOR PARADISE	ALEJANDRO SANZ FEATURING ALICIA KEYS (WARNER LATINA)
4	2	17	LOBA	SHAKIRA (EPIC/SONY MUSIC LATIN)
5	5	13	SU VENENO	AVENTURA (PREMIUM LATIN)
6	6	27	LO INTENTAMOS	ESPIÑOZA PAZ (DISA ASL)
7	7	15	MANOS AL AIRE	NELLY FURTADO (NELSTAR/UNIVERSAL MUSIC LATIN)
8	9	12	MI CAMA HUELE A TI	TITO "EL BAMBINO" FEATURING ZIDN & LENNOX (SIENTE)
9	11	16	TE VES FATAL	EL TRONO DE MEXICO (FONOVISIA/MUSIVISA)
10	10	21	SUFRE	LOS DAREYES DE LA SIERRA (DISA)
11	18	3	GREATEST HAY OJITOS	GAINER INTOCABLE (GIM/SONY MUSIC LATIN)
12	8	16	RECUERDAME	LA QUINTA ESTACION (SONY MUSIC LATIN)
13	12	34	YA ES MUY TARDE	LA ARROLLADORA BANDA EL LIMON (DISA/EDIM/DISA)
14	16	9	GRACIAS A TI	WISIN & YANDEL (WY/MACHETE)
15	15	7	FELIZ	KANY GARCIA (SONY MUSIC LATIN)
16	14	37	EL AMOR	TITO "EL BAMBINO" (SIENTE)
17	13	13	ADIOS	JESSE & JOY (WARNER LATINA)
18	21	5	DERECHO DE ANTIGUEDAD	LA ORIGINAL BANDA EL LIMON (FONOVISIA)
19	25	11	MI COMPLEMENTO	LOS HUACANES DEL NORTE (DISA)
20	19	26	NO ME DEJES DE AMAR	LA APUESTA (SERCA)
21	20	11	EL BORRACHO	GRUPO MONTEZ DE DURANGO (DISA)
22	24	6	COMO VOLVER A SER FELIZ	LUIS ENRIQUE (TOP STOP)
23	22	7	NI ROSAS NI JUGUETES	PAULINA RUBIO (UNIVERSAL MUSIC LATIN)
24	31	7	ERES TODO TODO	JULION ALVAREZ Y SU NORTEÑO BANDA (ASL)
25	23	10	CELOS	FANNY LU (UNIVERSAL MUSIC LATIN)
26	26	11	TU DEFECTO	LOS CREADORES DEL PASTO DURANGUENSE DE ALFREDO RAMIREZ (DISA/EDIM/DISA)
27	28	3	LA CALABAZA	LA ARROLLADORA BANDA EL LIMON (DISA)
28	28	3	ME GUSTA TODO DE TI	BANDA EL RECODO (FONOVISIA)
29	17	15	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
30	29	12	DEJAME ENTRAR	MAKANO (PANAMA/MACHETE)
31	44	2	NI CON OTRO CORAZON	PEDRO FERNANDEZ (FONOVISIA)
32	37	6	ENCONTRE	CONJUNTO ATARDECER (DISA/ASL)
33	46	5	HOTEL ROOM SERVICE	PITBULL (MR. 305/POLO GROUNDS/JRMG)
34	38	5	SENTIMIENTO	VICO C FEATURING ARCANGEL (EMI TELEVISION)
35	30	5	AL DIABLO CON TU AMISTAD	EL CHAPO DE SINALOA (DISA)
36	34	8	SENTIMIENTOS DE CARTON	DUETO (FONOVISIA)
37	33	6	LLUEVE POR DENTRO	LUIS FONSI (UNIVERSAL MUSIC LATIN)
38	48	2	CAMINOS DIFERENTES	ROBERTO TAPIA (FONOVISIA/MUSIVISA)
39	31	19	ME GUSTA ME GUSTA	LOS BUTTRES DE CALI/JUAN SINALOA (LADIS/MUSICA/UNIVERSAL MUSIC LATIN)
40	35	5	CELEBRATION	MADONNA (WARNER BROS.)
41	39	15	Y AHORA QUE?	LOS RIELEROS DEL NORTE (FONOVISIA)
42	27	13	LA GRANJA	LOS TIGRES DEL NORTE (FONOVISIA)
43	NEW	TE AMO	CUMBRE NORTEÑA (SONY MUSIC LATIN)	
44	41	3	CIAO BELLA	DON OMAR (MACHETE)
45	NEW	SE ME VA LA VOZ	ALEJANDRO FERNANDEZ (UNIVERSAL MUSIC LATIN)	
46	45	5	LOS PRIMOS	LOS MORROS DEL NORTE (DISA/ASL)
47	36	13	MARIPOSA MIA	VIVANTIVA (VIV/PIMP/KING MUSIK)
48	50	2	TENGO UNA AMANTE	VICENTE FERNANDEZ (SONY MUSIC LATIN)
49	47	11	FIRE BURNING	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
50	43	6	ALMA EN PENA	LOS INQUIETOS DEL NORTE (EAGLE MUSIC)

Bronx-bred lyricist Sensato of the reggaeton duo Del Patio (pictured), scores his first top 10 as "Watagatapisberry" rises 13-9 on Latin Rhythm Airplay (1.4 million audience impressions, up 18%). Sensato is the fourth new artist to reach the chart's top 10 this year following Makano, El Joey and PeeWee.



TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	1	7	#1 DAVID BISBAL	SIN MIRAR ATRAS VALE/UNIVERSAL MUSIC LATIN 013491/UMLE	
2	1	20	AVENTURA	THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN	2
3	2	22	WISIN & YANDEL	LA REVOLUCION WY/MACHETE 012967/UMLE	
4	3	7	LOS TIGRES DEL NORTE	LA GRANJA FONOVISIA 354192/UMLE	
5	4	30	LARRY HERNANDEZ	16 NARCO CORRIDOS MENDIETA/FONOVISIA 570037/UMLE	
6	NEW	LO INTENTAMOS	GENTE PELIGROSA SONY MUSIC LATIN 54719		
7	5	3	VARIOUS ARTISTS	RADIO EXITOS: EL DISCO DEL AÑO 2009 DISA 724187/UMLE	
8	6	33	TITO "EL BAMBINO"	EL PATRON SIENTE 653883/UMLE	
9	NEW	VARIOUS ARTISTS	SUPER #1: CON LA MUSICA DE MEXICO FONOVISIA 354185/UMLE		
10	10	3	JUAN GABRIEL	MIS CANCIONES, MIS AMIGOS DISCOS 605 57725/SONY MUSIC LATIN	
11	9	50	EL TRONO DE MEXICO	ALMAS GEMELAS FONOVISIA 353804/UMLE	
12	8	23	ESPIÑOZA PAZ	YO NO CANTO, PERO LO INTENTAMOS ASL/DISA 730251/UMLE	
13	7	6	NELLY FURTADO	MI PLAN NELSTAR/UNIVERSAL MUSIC LATIN 013318/UMLE	
14	16	2	YURIDIA	NADA ES DE COLOR ROSA SONY MUSIC LATIN 57437	
15	3	5	DON CHETO	EL KTIME DE USTEDES PLATINO 8832	
16	20	5	LUIS MIGUEL	NO CULPES A LA NOCHE: CLUB REMEXES WARNER LATINA 521318	
17	14	16	VICENTE FERNANDEZ	NECESITO DE TI SONY MUSIC LATIN 53282	
18	12	19	EL TRONO DE MEXICO	DESDE LA PATRIA: EN VIVO FONOVISIA 354088/UMLE	
19	11	5	GRUPO MONTEZ DE DURANGO	EL BORRACHO DISA 721389/UMLE	
20	26	31	MARISELA	20 EXITOS INMORTALES IM 6614	
21	17	61	LUIS FONSI	PALABRAS DEL SILENCIO UNIVERSAL MUSIC LATIN 011810/UMLE	
22	15	12	TERCER CIELO	GENTE COMIN, SUENTO... KASAVENUS/SONY MUSIC LATIN 653702/UMLE	
23	10	7	VARIOUS ARTISTS	LOS SUPER UNOS DISA 724181/UMLE	
24	24	10	CONJUNTO ATARDECER	CONTIGO PARA SIEMPRE DISA 721307/UMLE	
25	22	18	LAURA PAUSINI	PRIMAVERA ANTICIPADA WARNER LATINA 516627	
26	21	49	MAKANO	TE AMO PANAMA/MACHETE 460031/UMLE	
27	25	16	TIERRA CALI	SI TU TE VAS VENEMUS/UNIVERSAL MUSIC LATIN 653700/UMLE	
28	29	15	CONJUNTO PRIMAVERA	20 SUPER TEMAS: LA HISTORIA DE LOS EXITOS FONOVISIA 354118/UMLE	
29	28	22	HECTOR ACOSTA	SIMPLEMENTE... EL TROPICO D'AMALMENA/UNIVERSAL MUSIC LATIN 653881/UMLE	
30	NEW	LOS PRIMOS DE DURANGO	SOLO PARA FANS: 15 HITS ASL/DISA 730267/UMLE		
31	31	63	DADDY YANKEE	TALENTO DE BARRO (SOUNDTRACK) EL CARTEL/MACHETE 280020/UMLE	2
32	NEW	AMANTE A LA ANTIGUA	FONOVISIA 354085/UMLE		
33	33	13	LOS CREADORES DEL PASTO DURANGUENSE DE ALFREDO RAMIREZ	AVANZANDO EN LA VIDA UNIDOS/DISA 721282/UMLE	
34	48	56	PANCHO BARRAZA	LAS ROMANTICAS DE PANCHO BARRAZA VOL. II MUSART 735/BALBOA	
35	38	9	JOAN SEBASTIAN	PEGADITO AL CORAZON MUSART 4208/BALBOA	
36	NEW	LOS MORROS DEL NORTE	ALLA NOS JUNTAMOS ASL/DISA 730269/UMLE		
37	32	8	VARIOUS ARTISTS	DURANGUENSE #1'S 2009 DISA 721301/UMLE	
38	47	49	RICARDO ARJONA	5TO PISO WARNER LATINA 516669	
39	45	78	MANA	ARDE EL CIELO WARNER LATINA 481788	2
40	40	7	LA ARROLLADORA BANDA EL LIMON	COLECCION PRIVADA: LAS 20 EXCLUSIVAS DISA 729498/UMLE	
41	23	6	KANY GARCIA	BOLETO DE ENTRADA SONY MUSIC LATIN 47340	
42	37	44	LOS INQUIETOS DEL NORTE	LA BORRACHERA LALE MUSIC/SONY MUSIC LATIN 653851/UMLE	
43	36	32	LA QUINTA ESTACION	SIN FRENSOS SONY MUSIC LATIN 44947	
44	18	3	VICO C	BABILLA CARIBBEAN 84806/EMI TELEVISION	
45	34	8	VARIOUS ARTISTS	BANDA #1'S 2009 DISA 721302/UMLE	
46	27	2	NOEL SCHAJRIS	UNO NO ES UNO SONY MUSIC LATIN 58390	
47	42	9	ROCIO DURCAL	DUETO DISCOS 605 56808/SONY MUSIC LATIN	
48	30	2	GRUPO MANIA	SE PEGO LA MANIA ZMG 33002/SONY MUSIC LATIN	
49	35	23	LUIS ENRIQUE	CICLOS TOP STOP 8910	
50	46	10	PATRULLA 81	COLECCION PRIVADA: LAS 20 EXCLUSIVAS DISA	

Following the success of the 2008 "Te Presumo" (15 weeks at No. 1), Banda El Recodo returns with "Me Gusta Todo De Ti," debuting at No. 15 on Regional Mexican Airplay (4.4 million impressions). It's the act's best bow since "Cada Vez Te Extranó Mas" opened at No. 11 in the March 10, 2001, issue.



REGIONAL MEXICAN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	1	7	#1 LOS TIGRES DEL NORTE	LA GRANJA FONOVISIA 354192/UMLE	
2	2	27	LARRY HERNANDEZ	16 NARCO CORRIDOS MENDIETA/FONOVISIA 570037/UMLE	
3	NEW	EL COMPA CHUY	GENTE PELIGROSA SONY MUSIC LATIN 54719		
4	3	3	VARIOUS ARTISTS	RADIO EXITOS: EL DISCO DEL AÑO 2009 DISA 724187/UMLE	
5	NEW	VARIOUS ARTISTS	SUPER #1: CON LA MUSICA DE MEXICO FONOVISIA 354185/UMLE		
6	5	50	EL TRONO DE MEXICO	ALMAS GEMELAS FONOVISIA 353804/UMLE	
7	4	23	ESPIÑOZA PAZ	YO NO CANTO, PERO LO INTENTAMOS ASL/DISA 730251/UMLE	
8	8	3	DON CHETO	EL KTIME DE USTEDES PLATINO 8832	
9	9	16	VICENTE FERNANDEZ	NECESITO DE TI SONY MUSIC LATIN 53282	
10	7	19	EL TRONO DE MEXICO	DESDE LA PATRIA: EN VIVO FONOVISIA 354088/UMLE	
11	6	5	GRUPO MONTEZ DE DURANGO	EL BORRACHO DISA 721389/UMLE	
12	10	7	VARIOUS ARTISTS	LOS SUPER UNOS DISA 724181/UMLE	
13	11	10	CONJUNTO ATARDECER	CONTIGO PARA SIEMPRE DISA 721307/UMLE	
14	12	16	TIERRA CALI	SI TU TE VAS VENEMUS/UNIVERSAL MUSIC LATIN 653700/UMLE	
15	13	15	CONJUNTO PRIMAVERA	20 SUPER TEMAS: LA HISTORIA DE LOS EXITOS FONOVISIA 354118/UMLE	
16	NEW	LOS PRIMOS DE DURANGO	SOLO PARA FANS: 15 HITS ASL/DISA 730267/UMLE		
17	NEW	PEDRO FERNANDEZ	AMANTE A LA ANTIGUA FONOVISIA 354085/UMLE		
18	15	13	LOS CREADORES DEL PASTO DURANGUENSE DE ALFREDO RAMIREZ	AVANZANDO EN LA VIDA UNIDOS/DISA 721282/UMLE	
19	RE-ENTRY	PANCHO BARRAZA	LAS ROMANTICAS DE PANCHO BARRAZA VOL. II MUSART 735/BALBOA		
20	18	9	JOAN SEBASTIAN	PEGADITO AL CORAZON MUSART 4208/BALBOA	

TROPICAL ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	1	20	#1 AVENTURA	THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN	2
2	2	22	HECTOR ACOSTA	SIMPLEMENTE... EL TROPICO D'AMALMENA/UNIVERSAL MUSIC LATIN 653881/UMLE	
3	3	2	GRUPO MANIA	SE PEGO LA MANIA ZMG 33002/SONY MUSIC LATIN	
4	4	24	LUIS ENRIQUE	CICLOS TOP STOP 8910	
5	6	29	VARIOUS ARTISTS	30 TROPICALES DE AYER, HOY Y SIEMPRE VINA 610	
6	5	15	VARIOUS ARTISTS	SUPER 1'S MEGA HITS MACHETE 013149/UMLE	
7	8	8	VARIOUS ARTISTS	URBANO/ACTION PERFECTO MEJOR DE LO MEJOR ZMG 30020/SONY MUSIC LATIN	
8	13	13	OMEGA	EL DUENO DEL FLOW PLANET 90118/SONY MUSIC LATIN	
9	9	20	VARIOUS ARTISTS	30 BACHATAS ROMANTICAS LO MEJOR Y LO MEJOR MCK & ROLL 60380/SONY MUSIC LATIN	
10	10	37	GILBERTO SANTA ROSA	EL CABALLERO DE LA SALSA DISCOS 605 DAY 1 44130/SONY MUSIC LATIN	
11	13	30	VARIOUS ARTISTS	FIESTA LATINA DISCOS 605 37203/SONY MUSIC LATIN	
12	11	49	VARIOUS ARTISTS	40 BACHATAS PODEROSAS MCK & ROLL 60348/SONY MUSIC LATIN	
13	12	37	VARIOUS ARTISTS	BACHATA DE AMOR VOL. 4 J & N 50343/SONY MUSIC LATIN	
14	16	46	VARIOUS ARTISTS	BACHATAS 2009: THE #1 HITS SERIES J & N 50309/SONY MUSIC LATIN	
15	15	63	VARIOUS ARTISTS	BACHATA #1'S VOL. 2 MACHETE 011705/UMLE	
16	14	6	MARIO ORTIZ ALL STAR BAND	TRIBUTO 45 ANIVERSARIO ZMG 30020/SONY MUSIC LATIN	
17	RE-ENTRY	BUENA VISTA SOCIAL CLUB	BUENA VISTA SOCIAL CLUB AT CARIBBEAN HALL WFLD/ORB/IMPRESO/SCH 1545/WARNER BROS		
18	17	16	VARIOUS ARTISTS	LOS MEJORES DE LA BACHATA 2009 MCK & ROLL 60269/SONY MUSIC LATIN	
19	RE-ENTRY	XTREME	CHAPTER DOS MACHETE /UMLE		
20	18	3	ADOLESCENT'S ORQUESTA	LA HISTORIA... LOS EXITOS VENEMUS/UNIVERSAL MUSIC LATIN 653855/UMLE	

LATIN POP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	NEW	#1 DAVID BISBAL	SIN MIRAR ATRAS VALE/UNIVERSAL MUSIC LATIN 013491/UMLE		
2	2	3	JUAN GABRIEL	MIS CANCIONES, MIS AMIGOS DISCOS 605 57725/SONY MUSIC LATIN	
3	1	6	NELLY FURTADO	MI PLAN NELSTAR/UNIVERSAL MUSIC LATIN 013318/UMLE	
4	4	2	YURIDIA	NADA ES DE COLOR ROSA SONY MUSIC LATIN 57437	
5	6	5	LUIS MIGUEL	NO CULPES A LA NOCHE: CLUB REMEXES WARNER LATINA 521318	
6	9	31	MARISELA	20 EXITOS INMORTALES IM 6614	
7	5	61	LUIS FONSI	PALABRAS DEL SILENCIO UNIVERSAL MUSIC LATIN 011810/UMLE	
8	3	18	TERCER CIELO	GENTE COMIN, SUENTO... KASAVENUS/UNIVERSAL MUSIC LATIN 653702/UMLE	
9	7	28	LAURA PAUSINI	PRIMAVERA ANTICIPADA WARNER LATINA 516627	
10	15	49	RICARDO ARJONA	5TO PISO WARNER LATINA 516669	
11	14	78	MANA	ARDE EL CIELO WARNER LATINA 481788	2
12	8	6	KANY GARCIA	BOLETO DE ENTRADA SONY MUSIC LATIN 47340	
13	11	32	LA QUINTA ESTACION	SIN FRENSOS SONY MUSIC LATIN 44947	
14	10	2	NOEL SCHAJRIS	UNO NO ES UNO SONY MUSIC LATIN 58390	
15	13	9	ROCIO DURCAL	DUETO DISCOS 605 56808/SONY MUSIC LATIN	
16	16	18	PAULINA RUBIO	GRAN CITY POP UNIVERSAL MUSIC LATIN 013075/UMLE	
17	17	47	VARIOUS ARTISTS	SUPER 1'S UNIVERSAL MUSIC LATIN 012361/UMLE	
18	18	31	MARISELA	20 EXITOS INMORTALES VOL. 2 IM 6615	
19	NEW	BUENA VISTA SOCIAL CLUB	BUENA VISTA SOCIAL CLUB AT CARIBBEAN HALL WFLD/ORB/IMPRESO/SCH 1545/WARNER BROS		
20	12	4	MERCEDES SOSA	CANTORA DISCOS 605 56785/SONY MUSIC LATIN	

LATIN RHYTHM ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CH
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JAPAN

BILLBOARD JAPAN HOT 100

(IHASHIN/SOUNDSCAN JAPAN/PLANTECH) OCTOBER 28, 2009

THIS WEEK	LAST WEEK	ARTIST	SONG
1	4	BOKUWA KIMINI KOIWO SURU KEN HIRAI/DEFSTAR	
2	45	RIVER AKB48 KING	
3	12	MOTTO... KANA NISHINO SONY MUSIC	
4	5	HOUSE ON A HILL MAMAS GUN TEARBRIDGE	
5	1	MY LONELY TOWN B7 VERMILLION	
6	3	STORY YU SAKAI ADJ	
7	8	SHUNKASHUTOU HILCRHYME UNIVERSAL	
8	93	HIDE-AWAY AAA AVE-X-MORE	
9	2	GOLDENTIME RABA SUKIMA SWITCH SONY MUSIC	
10	19	IGNORANCE PARAMORE FUELED BY RAMEN/WARNER	

UNITED KINGDOM

SINGLES

(THE OFFICIAL UK CHARTS CO.) OCTOBER 25, 2009

THIS WEEK	LAST WEEK	ARTIST	SONG
1	NEW	FIGHT FOR THIS LOVE CHERYL COLE POLYDOR	
2	1	BAD BOYS ALEXANDRA BURKE FT. FLO RIDA SYCO	
3	3	OOPSY DAISY CHIPMUNK JIVE/JLG	
4	2	BODIES ROBBIE WILLIAMS CHRYSALIS/VIRGIN	
5	14	MILLION DOLLAR BILL WHITNEY HOUSTON ARISTA	
6	4	BREAK YOUR HEART TAIO CRUZ UNIVERSAL REPUBLIC	
7	6	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE	
8	5	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS ROC NATION	
9	9	HAVEN'T MET YOU YET MICHAEL BUBLE 143/REPRISE	
10	NEW	I GOT SOUL YOUNG SOUL REBELS ISLAND	

GERMANY

SINGLES

(MEDIA CONTROL) OCTOBER 27, 2009

THIS WEEK	LAST WEEK	ARTIST	SONG
1	1	BODIES ROBBIE WILLIAMS CHRYSALIS/VIRGIN	
2	2	PAPARAZZI LADY GAGA STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE	
3	3	SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN	
4	NEW	HEY DU SIDO UNIVERSAL	
5	4	IF A SONG COULD GET ME YOU MARIT LARSEN VIRGIN	
6	NEW	ALLES KANN BESSER WERDEN XAVIER NAIDOO	
7	6	HEAVY CROSS THE GOSSIP COLUMBIA	
8	NEW	KRIEGER DES LICHTS SILBERMOND COLUMBIA	
9	7	RELEASE ME AGNES COPENHAGEN/3 BEAT BLUE/AATW	
10	9	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE	

EUROPEAN HOT 100 SINGLES

(NIELSEN/BILLBOARD) OCTOBER 28, 2009

THIS WEEK	LAST WEEK	ARTIST	SONG
1	1	BODIES ROBBIE WILLIAMS CHRYSALIS/VIRGIN	
2	2	SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN	
3	3	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE	
4	NEW	FIGHT FOR THIS LOVE CHERYL COLE POLYDOR	
5	4	PAPARAZZI LADY GAGA STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE	
6	7	J'AIMERAIS TELLEMENT JENA LEE MERCURY	
7	5	BAD BOYS ALEXANDRA BURKE FT. FLO RIDA SYCO	
8	8	CELEBRATION MADONNA WARNER BROS.	
9	10	LADY MELODY TOM FRAGER/GWAYAV AZ	
10	6	SHE WOLF SHAKIRA SONY MUSIC LATIN/EPIC	
11	9	EVACUATE THE DANCEFLOOR CASCADA ZOO LAND/ZEBRALATION/AATW	
12	11	OOPSY DAISY CHIPMUNK JIVE	
13	NEW	HEY DU SIDO UNIVERSAL	
14	12	RELEASE ME AGNES COPENHAGEN/3 BEAT BLUE/AATW	
15	35	MILLION DOLLAR BILL WHITNEY HOUSTON ARISTA	
16	15	IF A SONG COULD GET ME YOU MARIT LARSEN VIRGIN	
17	22	COMME DES ENFANTS COEUR DE PIRATE BARCLAY	
18	19	HEAVY CROSS THE GOSSIP COLUMBIA	
19	16	WHEN LOVE TAKES OVER DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN	
20	18	HOTEL ROOM SERVICE PITBULL MR. 305/POLO GROUNDS/J	

EURO DIGITAL SONGS

(NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 7, 2009

THIS WEEK	LAST WEEK	ARTIST	SONG
1	3	FIGHT FOR THIS LOVE CHERYL COLE POLYDOR	
2	1	BAD BOYS ALEXANDRA BURKE FT. FLO RIDA SYCO	
3	2	BODIES ROBBIE WILLIAMS CHRYSALIS/VIRGIN	
4	4	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE	
5	5	SEXY BITCH DAVID GUETTA FT. AKON GUM/VIRGIN	
6	16	MILLION DOLLAR BILL WHITNEY HOUSTON ARISTA	
7	6	OOPSY DAISY CHIPMUNK JIVE	
8	20	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE	
9	10	HAVEN'T MET YOU YET MICHAEL BUBLE 143/REPRISE	
10	7	SHE WOLF SHAKIRA SONY MUSIC LATIN/EPIC	
11	8	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS ROC NATION	
12	9	BREAK YOUR HEART TAIO CRUZ UNIVERSAL REPUBLIC	
13	11	HOTEL ROOM SERVICE PITBULL MR. 305/POLO GROUNDS/J	
14	NEW	I GOT SOUL YOUNG SOUL REBELS ISLAND	
15	13	PAPARAZZI LADY GAGA STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE	

FRANCE

SINGLES

(SNEP/IFOP/TITE-LIVE) OCTOBER 27, 2009

THIS WEEK	LAST WEEK	ARTIST	SONG
1	1	J'AIMERAIS TELLEMENT JENA LEE MERCURY	
2	2	LADY MELODY TOM FRAGER/GWAYAV AZ	
3	3	SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN	
4	4	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE	
5	5	COMME DES ENFANTS COEUR DE PIRATE BARCLAY	
6	6	EVACUATE THE DANCEFLOOR CASCADA ZOO LAND/ZEBRALATION/AATW	
7	9	LASSE-TOI ALLER BEBE COLLECTIF METISSE UNIVERSAL	
8	7	HUSH HUSH THE PUSSYCAT DOLLS INTERSCOPE	
9	10	CELEBRATION MADONNA WARNER BROS.	
10	8	BODIES ROBBIE WILLIAMS CHRYSALIS/VIRGIN	

CANADA

BILLBOARD CANADIAN HOT 100

(NIELSEN BDS/SOUNDSCAN) NOVEMBER 7, 2009

THIS WEEK	LAST WEEK	ARTIST	SONG
1	1	SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN/EMI	
2	13	FIREFLIES OWL CITY UNIVERSAL REPUBLIC/UNIVERSAL	
3	3	PARTY IN THE U.S.A. MILEY CYRUS HOLLYWOOD/UNIVERSAL	
4	3	BRITNEY SPEARS JIVE/SONY MUSIC	
5	6	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE/UNIVERSAL	
6	10	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE/UNIVERSAL	
7	5	DOWN JAY SEAN FT. LIL WAYNE CASH MONEY/UNIVERSAL REPUBLIC/UNIVERSAL	
8	7	WHATCHA SAY JASDN DERULO BELUGA HEIGHTS/WARNER	
9	4	EVACUATE THE DANCEFLOOR CASCADA ROBBINS/AWESOME	
10	19	TIK TOK KESHA KASZ MONEY/RCA/SONY MUSIC	

AUSTRALIA

SINGLES

(ARIA) OCTOBER 25, 2009

THIS WEEK	LAST WEEK	ARTIST	SONG
1	1	THIS IS WHO I AM VANESSA AMOROSI UNIVERSAL	
2	3	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE	
3	2	SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN	
4	5	LIKE IT LIKE THAT GUY SEBASTIAN SONY MUSIC	
5	8	EVACUATE THE DANCEFLOOR CASCADA ZOO LAND/ZEBRALATION/AATW	
6	7	3 BRITNEY SPEARS JIVE/JLG	
7	6	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE	
8	9	I KNOW YOU WANT ME (CALLE OCHO) PITBULL ULTRA	
9	12	PARTY IN THE U.S.A. MILEY CYRUS HOLLYWOOD	
10	4	BODIES ROBBIE WILLIAMS CHRYSALIS/VIRGIN	

EURO DIGITAL SONGS SPOTLIGHT

SPAIN

(NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 7, 2009

THIS WEEK	LAST WEEK	ARTIST	SONG
1	5	QUE NADIE MANUEL CARRASCO DUO CON MALU VALE/UNIVERSAL	
2	1	LOBA SHAKIRA SONY MUSIC LATIN/EPIC	
3	2	ESCLAVO DE SUS BESOS DAVID BISBAL VALE/UNIVERSAL	
4	3	LOOKING FOR PARADISE ALEJANDRO SANZ FEAT. ALICIA KEYS WARNER	
5	4	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE	
6	6	I KNOW YOU WANT ME (CALLE OCHO) PITBULL ULTRA	
7	9	WHEN LOVE TAKES OVER DAVID GUETTA FEAT. KELLY ROLAND GUM/VIRGIN	
8	7	RECUERDAME LA QUINTA ESTACION A DUETO CON MARC ANTHONY SONY MUSIC	
9	10	HALO BEYONCE MUSIC WORLD/COLUMBIA	
10	8	MANOS AL AIRE NELLY FURTADO NELSTAR/UNIVERSAL MUSIC LATINO	

EUROPEAN ALBUMS

(NIELSEN/BILLBOARD) OCTOBER 28, 2009

THIS WEEK	LAST WEEK	ARTIST	SONG
1	15	RAMMSTEIN LIEBE IST FUR ALLE DA MOTOR/UNIVERSAL	
2	NEW	MICHAEL BUBLE CRAZY LOVE 143/REPRISE	
3	1	MADONNA CELEBRATION WARNER BROS.	
4	17	WHITNEY HOUSTON I LOOK TO YOU ARISTA	
5	4	MUSE THE RESISTANCE A&E/HELIUM 3/WARNER	
6	NEW	SOUNDTRACK THE TWILIGHT SAGA: NEW MOON SUMMIT/CHOP SHOP/ATLANTIC	
7	NEW	ALEXANDRA BURKE OVERCOME SYCO	
8	2	SHAKIRA SHE WOLF EPIC	
9	5	XAVIER NAIDOO ALLES KANN BESSER WERDEN NAIDOO	
10	6	MARK KNOPFLER GET LUCKY VERTIGO	
11	16	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE	
12	7	HELENE FISCHER SO WIE ICH BIN CAPITOL	
13	11	DAVID GUETTA ONE LOVE GUM/VIRGIN	
14	3	EDITORS IN THIS LIGHT AND ON THIS EVENING KITCHENWARE	
15	9	MIKA THE BOY WHO KNEW TOO MUCH CASABLANCA/ISLAND	

ITALY

DIGITAL SONGS

(FIMI/NIELSEN) OCTOBER 26, 2009

THIS WEEK	LAST WEEK	ARTIST	SONG
1	2	BODIES ROBBIE WILLIAMS CHRYSALIS/VIRGIN	
2	3	L'AMORE SI OZIA NOEMI SONY MUSIC	
3	NEW	TI VORREI SOLLEVARE ELISA CON GIULIANO SANGIORGI SUGAR	
4	1	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE	
5	4	LOBA/SHE WOLF SHAKIRA SONY MUSIC LATIN/EPIC	
6	14	RESTO DELL'IDEA MARCIO CARTA ATLANTIC	
7	7	ESTRANEI A PARTIRE DA IERI ALESSANDRA AMOROSO EPIC	
8	8	CELEBRATION MADONNA WARNER BROS.	
9	9	WANT NATALIE IMBRUGLIA MALABAR/WHITE LILIES/ISLAND	
10	6	AD OGNI COSTO VASCO ROSSI CAPITOL	

SPAIN

SINGLES

(PROMUSICAE/MEDIA) OCTOBER 28, 2009

THIS WEEK	LAST WEEK	ARTIST	SONG
1	1	QUE NADIE MANUEL CARRASCO DUO CON MALU VALE	
2	2	ESCLAVO DE SUS BESOS DAVID BISBAL VALE	
3	4	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE	
4	6	LOOKING FOR PARADISE ALEJANDRO SANZ FT. ALICIA KEYS WARNER	
5	3	LOBA SHAKIRA EPIC/SONY MUSIC LATIN	
6	8	RECUERDAME LA QUINTA ESTACION SONY MUSIC	
7	7	HALO BEYONCE MUSIC WORLD/COLUMBIA	
8	5	I KNOW YOU WANT ME (CALLE OCHO) PITBULL ULTRA	
9	9	MANOS AL AIRE NELLY FURTADO NELSTAR/UNIVERSAL LATINO	
10	10	WHEN LOVE TAKES OVER DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN	

MEXICO

ALBUMS

(BIMSA) OCTOBER 21, 2009

THIS WEEK	LAST WEEK	ARTIST	SONG
1	2	MADONNA CELEBRATION WARNER BROS.	
2	1	PANDA POETICS CAPITOL/EMI	
3	4	VARIOUS ARTISTS ATREVETE A SONAR UNIVERSAL	
4	5	MIJARES VIVIR ASI WARNER	
5	3	LUIS MIGUEL NO CULPES A LA NOCHE DRO	
6	91	YURIDIA NADA ES COLOR DE ROSA SONY MUSIC LATIN/EPIC	
7	NEW	PARAMORE BRAND NEW EYES FUELED BY RAMEN	
8	NEW	VARIOUS ARTISTS ATREVETE A SONAR VOL. 2 UNIVERSAL	
9	37	PEDRO FERNANDEZ AMARTE A LA ANTIGUA UNIVERSAL	
10	10	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE	

Girls Aloud member and "X Factor" judge Cheryl Cole nets her first solo No. 1 on the U.K. Singles tally, one year after her group's last chart-topper, "The Promise."



EUROPEAN AIRPLAY

(NIELSEN Music Control) OCTOBER 28, 2009

THIS WEEK	LAST WEEK	ARTIST	SONG
1	1	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE	
2	2	SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN	
3	3	BODIES ROBBIE WILLIAMS CHRYSALIS/VIRGIN	
4	6	HOTEL ROOM SERVICE PITBULL MR. 305/POLO GROUNDS/J	
5	4	WHEN LOVE TAKES OVER DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN	
6	5	PAPARAZZI LADY GAGA STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE	
7	8	RELEASE ME AGNES COPENHAGEN/3 BEAT BLUE/AATW	
8	11	FUNHOUSE PINK LAFACE/JLG	
9	7	WE ARE GOLDEN MIKA CASABLANCA/ISLAND	
10	13	SWEET DREAMS BEYONCE MUSIC WORLD/COLUMBIA	
11	15	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS ROC NATION	
12	9	SHE WOLF SHAKIRA SONY MUSIC LATIN/EPIC	
13	22	EVACUATE THE DANCEFLOOR CASCADA ZOO LAND/ZEBRALATION/AATW	
14	12	F**K YOU LILLY ALLEN REGAL/PARLOPHONE	
15	14	AYO TECHNOLOGY MILOW HOMERUN/MUNICH	

WALLONIA

SINGLES

(ULTRATOP/GFK) OCTOBER 28, 2009

THIS WEEK	LAST WEEK	ARTIST	SONG
1	1	ALORS ON DANSE STROMAE WERE	
2	2	SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN	
3	4	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE	
4	10	GRRRR DAVID GUETTA GUM/VIRGIN	
5	7	SHE WOLF SHAKIRA EPIC	

ALBUMS

THIS WEEK	LAST WEEK	ARTIST	SONG
1	1	PASCAL OBISPO WELCOME TO THE MAGIC WORLD OF CAPTAIN... EPIC	
2	2	RENAN LUCE LE CLAN DES MIROS BARCLAY	
3	3	MUSE THE RESISTANCE A&E/HELIUM 3/WARNER	
4	5	RAMMSTEIN LIEBE IST FUR ALLE DA MOTOR/UNIVERSAL	
5	4	JOHNNY HALLYDAY TOUR 66 (STADE DE FRANCE 2009) MERCURY	

SWITZERLAND

SINGLES

(MEDIA CONTROL) OCTOBER 27, 2009

THIS WEEK	LAST WEEK	ARTIST	SONG
1	1	BODIES ROBBIE WILLIAMS CHRYSALIS/VIRGIN	
2	2	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE	
3	3	SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN	
4	4	PAPARAZZI LADY GAGA STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE	
5	6	HEAVY CROSS THE GOSSIP COLUMBIA	

ALBUMS

THIS WEEK	LAST WEEK	ARTIST	SONG
1	NEW	RAMMSTEIN LIEBE IST FUR ALLE DA MOTOR/UNIVERSAL	
2	47	BLISS 0816 UNIVERSAL	
3	3	YELLO TOUCH YELLO UNIVERSAL	
4	NEW	MICHAEL BUBLE CRAZY LOVE 143/REPRISE/WARNER	
5	2	XAVIER NAIDOO ALLES KANN BESSER WERDEN NAIDOO	

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Universal Motown Republic Group promotes **Cameo Carlson** to executive VP. She was senior VP of digital business development.

Battery Records appoints **Jeff Sledge** VP of A&R. He was senior director at Jive Label Group.

E1 Entertainment promotes **Dan Gurlitz** to senior VP of video. He was VP.

Hitman Records names **Anthony K.S. Sebro** VP of licensing. He was head consultant at the entertainment and sports services firm VIA Music Group.

Golden Music Nashville names **Lisa Strickland** regional director for Northeast promotion and marketing, effective Nov. 2. She was assistant program director/music director at KZLA-FM Los Angeles.



PUBLISHING: EMI Music Publishing promotes **Big Jon Platt** to president of North American creative. He was president of West Coast creative and urban.

BMI promotes **Perry Howard** to director of writer/publisher relations. He was associate director.

TOURING: Creative Artists Agency in London taps **Paul Franklin** as a music agent. He was an agent at the Helter Skelter Agency in London.

DIGITAL: TuneCore.com names **Lise Barbanti** chief marketing officer. She served in the same role at Frontier Communications.

RELATED FIELDS: The video and music network Music Choice names **Sean Salo** director of marketing. He was senior director for VH1 consumer marketing at MTV Networks.

—Edited by Mitchell Peters

GOODWORKS

JAWBOX HELPING ITS OWN

When Callum Robbins was born in 2006 with spinal muscular atrophy, doctors didn't expect him to live past the age of 2. But Callum, the son of Jawbox guitarist/vocalist J. Robbins, defied the odds and will celebrate his 4th birthday in January.

Since Jawbox disbanded in the late '90s, Robbins has played in other groups and opened a recording studio. But the income from those projects was little match for the mounting doctors' bills.

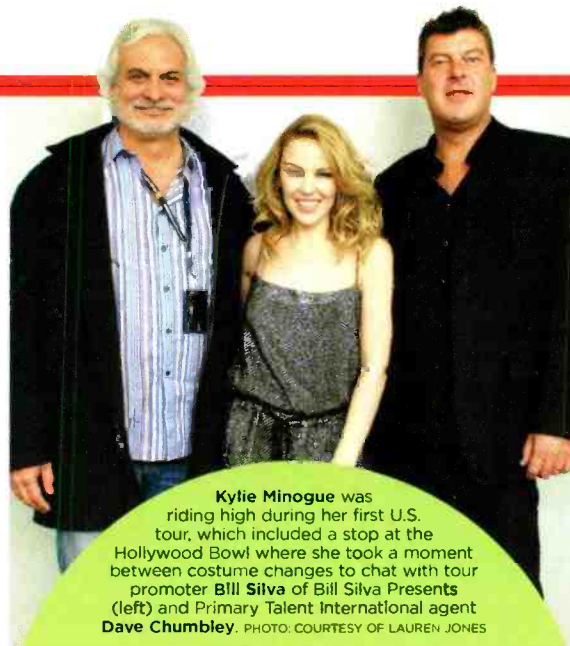
"J. and his wife were in a tight financial bind," says Jawbox bassist Kim Coletta, who founded DeSoto Records. To help her bandmate, Coletta posted a PayPal link on her label's Web site (desotorecords.com) requesting small donations to the Robbins family. She noticed a spike in donations after sending an e-mail to about 3,000 of the band's fans and friends.

Coletta says, "Even when people didn't have a lot of money, they brainstormed creative ways to do some fund-raising. . . . It makes me understand even more that J. is a really beloved figure in the independent music scene." She adds that the efforts have also helped spotlight a lesser-known disease. According to Coletta, enough money has been raised for the Robbins family to afford a wheelchair ramp for their Baltimore home.

Meanwhile, Jawbox will perform for the first time in 12 years Dec. 8 on "Late Night With Jimmy Fallon" to help promote the reissue of the band's 1994 album, "For Your Own Special Sweetheart," which will be released Nov. 24 through a partnership between DeSoto Records and Dischord Records.

—Mitchell Peters

BACKBEAT



Kylie Minogue was riding high during her first U.S. tour, which included a stop at the Hollywood Bowl where she took a moment between costume changes to chat with tour promoter **Bill Silva** of Bill Silva Presents (left) and Primary Talent International agent **Dave Chumbley**. PHOTO: COURTESY OF LAUREN JONES



The 2009 BMI-sponsored CMJ Music Marathon Festival showcase was held Oct. 21 at New York's Crash Mansion and showcased the acts Crush Club, Die Die Die, **Rob Roy**, Space Capone, Modern Skirts, the Enemy Lovers and Mike Ciel Rio. In the back, from left: BMI senior director of writer/publisher relations **Samantha Cox** and Rob Roy band members **Tim Henry** and **Elmo Lovano**. In the front, from left: BMI associate director **Brandon Haas**, Roy, BMI director of writer/publisher relations **Casey Robison** and Rob Roy DJ **Eric Hamilton**. PHOTO: COURTESY OF GAVIN THOMAS



Imagem Music entered an administration agreement with the members of Genesis earlier this year and will represent the catalogs of the band and its members Tony Banks, **Phil Collins** and Mike Rutherford, including Rutherford's band Mike + the Mechanics. In a separate deal with Philip Collins Ltd., Imagem Music has bought a 50% share of the copyrights in Collins' catalog. From left, at the Mandarin Oriental Hotel in London: Imagem Music Group CFO **Denis Wlgman**, Imagem U.K. CEO **John Minch**, Collins, Imagem Music Group CEO **Andre De Raaff** and Collins' manager **Tony Smith**. PHOTO: COURTESY OF CHRIS FRAZER-SMITH



BMI country artists were honored at the 2009 Nashville Songwriters Assn. International Awards, held Oct. 18 in Nashville. **Taylor Swift** was named artist/songwriter of the year; songwriter **Wynn Varble** was named songwriter of the year; "Waitin' On a Woman," which Varble co-wrote, was voted song of the year; and **Toby Keith** was recognized as the songwriter/artist of the decade. The ceremony also featured the Nashville Songwriters Hall of Fame induction of **Tammy Wynette** and songwriter **Kye Fleming**. From left: BMI VP of writer/publisher relations **Jody Williams**, Swift, Keith, Fleming, Varble and BMI senior VP of writer/publisher relations **Phil Graham**. PHOTO: COURTESY OF BEVERLY MOSER



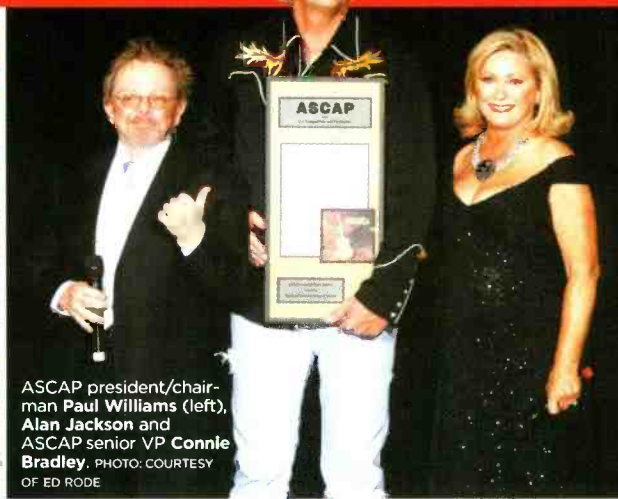
Slash and Joe Perry pose at the Mirage's 20th-anniversary party at Bare in Las Vegas. PHOTO: COURTESY OF WIREIMAGE.COM



On the eve of the New York date of her Funhouse U.S. tour, **Pink** received a platinum plaque of her latest release, "Funhouse." The album has sold more than 4.5 million copies worldwide, according to the label, and Pink is currently on the European leg of her tour. The CD/DVD set "Funhouse Tour Live in Australia" was released Oct. 27. From left: Jive Label Group executive VP **Peter Thea** and executive VP/GM **Tom Carrabba**, Pink, RCA/Jive Label Group chairman/CEO **Barry Weiss** and Roger Davies Worldwide Management manager **Roger Davies**. PHOTO: COURTESY OF JIVE LABEL GROUP



Mac McAnally (left), Vicki McAnally and Kenny Chesney celebrated the award-winning song "Down the Road" backstage.



ASCAP president/Chairman Paul Williams (left), Alan Jackson and ASCAP senior VP Connie Bradley. PHOTO: COURTESY OF ED RODE



From left: EMI Music Publishing executive VP/GM Gary Overton, JD Souther, Jackson Browne, ASCAP senior VP Connie Bradley and Ashley Gorley.

47TH ANNUAL ASCAP COUNTRY MUSIC AWARDS

INSIDE TRACK

COUNTRY DUO RETURNS

After spinning off a couple of No. 1 country singles from the 2008 "Back When I Knew It All," Montgomery Gentry is finishing work on the duo's seventh studio album. The set is due in early 2010, with a first single expected to be released shortly.

"We've got all the songs cut and four or five of them mixed," Troy Gentry says of the currently untitled 10-song set, which will have a bonus song for digital buyers. He says the album's sound is "a little bit of everything from the past." He adds that one song, with the working title of "Shotgun Wedding," "sounds like a newer version of 'Hillbilly Shoes,'" the first of the duo's 17 top 20 country hits.

The album is produced by Blake Chancey and recorded in Nashville, and Gentry says he and Eddie Montgomery "wrote a little bit more on this project than they did in the past," including a the patriotic-themed "Freedom Never Goes out of Style" with Gary Hannan and Phil "Philbilly" O'Donnell. Neil Thrasher, Ira Dean, Rivers Rutherford and Tommy Karlas also wrote for the album, and there aren't any guest spots planned.

Gentry says the duo and Columbia Nashville are in the midst of determining a first single from the album, which should be out in time to be considered for next spring's Academy of Country Music Awards.



From left: Award-winning songwriters Kelley Lovelace, Don Sampson and Chris DuBois backstage.

ASCAP held its 47th annual Country Music Awards Oct. 19 at the Ryman Auditorium in Nashville before an audience of more than 1,500 songwriters, country stars and music industry leaders. Ashley Gorley was named songwriter of the year; Alan Jackson was named songwriter/artist of the year; "You're Gonna Miss This," written by Ashley Gorley and published by Songs of Combustion Music and Bug Music/Windswept, received the country song of the year award; and EMI Music Publishing took home the publisher of the year prize. JD Souther was presented with the Golden Note Award, an honor given to songwriters, composers and artists who have achieved extraordinary career milestones, while Gerry House and the House Foundation received the Partners in Music Award for their contributions toward the promotion and support of songwriters, musicians and artists. ASCAP also recognized a distinguished group of songwriters with the Silver Circle honor in recognition of 25-plus years of membership. The evening included performances by ASCAP president/Chairman Paul Williams, as well as Gorley, Jackson, Souther, Lee Ann Womack, Rodney Crowell, Don Sampson, Clay Mills and Tommy Karlas. PHOTOS: COURTESY OF KAY WILLIAMS (except where noted)



Award-winning songwriters Craig Wiseman (left) and Clint Lagerberg backstage.



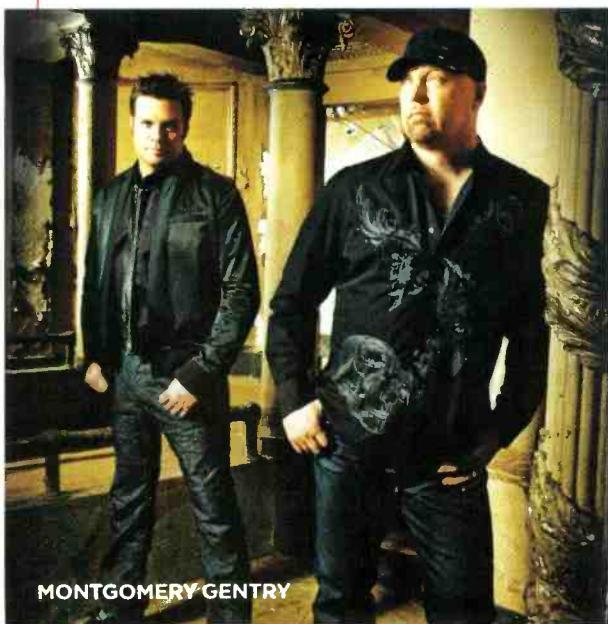
Lee Ann Womack (left) with Kellie Pickler on the red carpet. Womack performed "Faithless Love" as part of the tribute to JD Souther.



ASCAP board of directors member Wayland Holyfield (right) presents Ashley Gorley with the award for country songwriter of the year as well as a special-edition Les Paul Gibson guitar. PHOTO: COURTESY OF ED RODE



From left: EMI Music Publishing executive VP/GM Gary Overton, Alan Jackson, ASCAP president/Chairman Paul Williams, EMI Music Publishing president of North American creative Big Jon Platt, ASCAP senior VP Connie Bradley, Ashley Gorley, EMI Music Publishing senior director of A&R Tom Luteran, executive VP of North America Dan McCarroll, VP of A&R Ben Vaughn, senior adviser to A&R Glenn Middleworth and manager of A&R Josh Van Valkenburg. PHOTO: COURTESY OF KAY WILLIAMS



MONTGOMERY GENTRY

MONTGOMERY GENTRY: CHAPMAN BAEHLER

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