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360 DEGREES OF BILLBOARD

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**COM EXCLUSIVES**  
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### Events

**NEW YEAR'S EVE LIVE**  
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Join members of the music, legal and financial communities March 4 at the St. Regis in New York to explore challenges and key opportunities shaping the future of the music business. More: billboardmusicandmoney.com.

### LATIN MUSIC

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

Billboard

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MUSIC ENTERTAINMENT

MISS WORLD

# A DECADE IN REFLECT

What The Oughts Wrought **By Bill Werde**

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

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

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

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

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

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

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

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

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

ieces they've been willing to license have yet to show much profit, with many of the most current efforts (flirty, inmeem, Lalú) getting sold in a recent flurry of five-sale prices. It's almost as if the music business gods wanted to book-end charged friends and send a reminder: Sorry, guys, you're not quite there yet. Was it a good decade? It was great for music, which is everywhere now. People take it with them on their phones and in their sneakers; they hear it during movies and TV shows and commercials; they make it for cheap and can distribute it in tens of millions for free. None of that existed on Dec. 31, 1999. Nor did the careers of such hold new talents as Beyoncé, Eminem, M.I.A., Alicia Keys, Justin Timberlake, the Yeah Yeah Yeahs, Kanye West, Lady Gaga, Taylor Swift, Coldplay, Susan Boyle. I could keep going.

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

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

article I wrote about the MP3, in January 1999. The RIAA was suing to prevent the release of one of the first consumer MP3 players. Indie labels were embracing digital distribution because they felt it would "even the playing field." And major-label executives, speaking an condition of anonymity, addressed the need of control. "I've always the right kind of technology and agreements, we can have a system where it's clear what is authorized, and can be played or recorded," one of them said. Let's be honest: Those beliefs really led to start to change until two or three years ago, and only then in CD purchases, not to mention bottom lines.

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

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**ON THE COVER**

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



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## CHRISTMAS VIGIL

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

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

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

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

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

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

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

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

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

Super Doc-owner Bruce Ogilvie says sales feel better this year than last. "We are up 43% this



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

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

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

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

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

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

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

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

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

Additional reporting by Courtney Harding.

# TOP 10 STORIES OF THE YEAR

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

## TERRA FIRMA FAILS TO RESTRUCTURE EMI DEBT

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

## RECORDED-MUSIC SALES PLUNGE AGAIN

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

## APPLE BUYS LALA

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

## TAYLOR SWIFT, MEDIA JUGGERNAUT

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

## LATE FEES STRENGTHEN PUBLISHERS' HAND

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

## MICHAEL JACKSON SALES FRENZY

Michael Jackson's June 25 death set off one of the biggest sales explosions ever seen for an artist's catalog. As Sony scrambled to meet demand for product, U.S. sales of the late artist's solo albums totaled 422,000 units in the week of his death, surging from 10,000 units in the prior week, according to Nielsen SoundScan. In the following week, sales of his solo titles hit 794,000 units, benefiting from a full seven days of sales and replenished supplies. From his death through the week ending Nov. 29, Jackson's U.S. sales totaled 7 million albums, 10.2 million track downloads and 13.3 million DVDs, skyrocketing from year-to-date sales before his death of 300,000 albums, 1.2 million track downloads and 70,000 DVDs.

## MILEY CYRUS EMBRACES PAPERLESS TICKETING

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



## VEVO LAUNCHES

Already a pioneer in the monetization of online music videos, Universal Music Group broke new ground by spearheading the Dec. 8 launch of Vevo—a label-owned and -operated "Hulu for music" powered by YouTube. The difference between Vevo and previous efforts to generate revenue from videos is that stakeholders Universal and Sony Music Entertainment—with EMI Music licensing its content but not taking an equity stake in the venture—will control ad sales and content and syndicating it to others. Vevo will create a scarcity of inventory, with the hope of creating higher per-impression ad rates and broader sponsorship/branding opportunities.

## NEW MUSIC DISCOVERY INITIATIVES

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

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



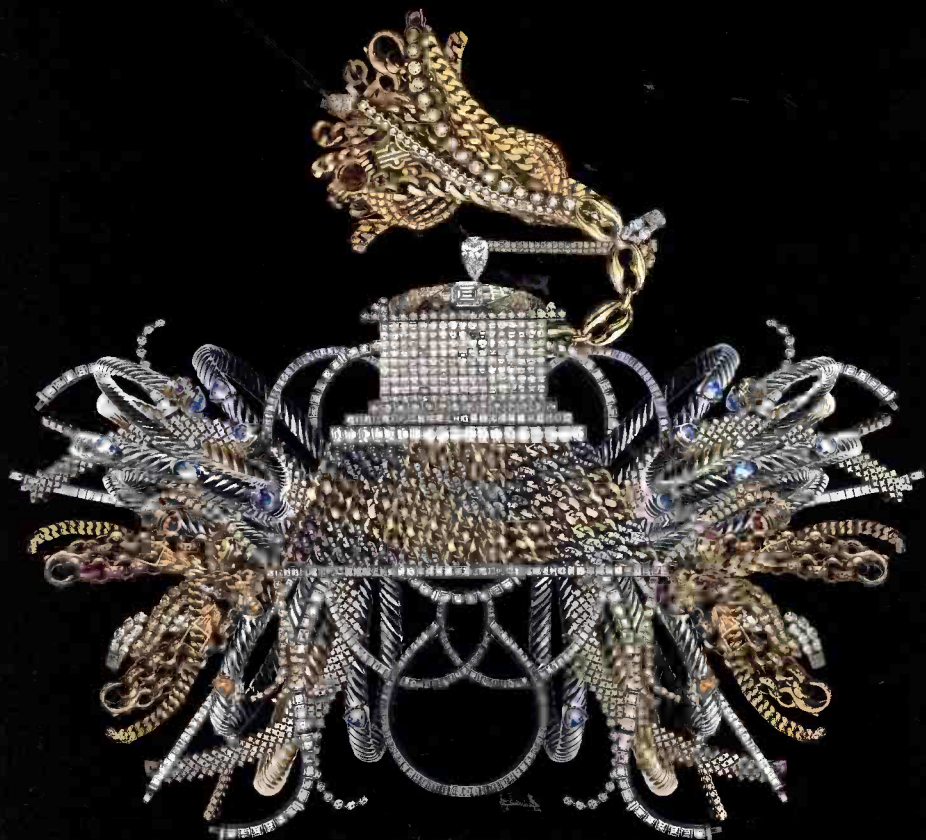
## TICKETMASTER-LIVE NATION MERGER PACT

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

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

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





## CONGRATULATIONS

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

ROCKAWAY

# SWIMMING UPSTREAM

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

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

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

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

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

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

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

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

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

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

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

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

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

"If you want to give away something



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

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

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

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

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

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

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

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

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

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

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

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

"We're evaluating different businesses," Holt says. "We were never building a business that was 100% dependent on advertising. We're looking at diversified revenue streams with ad-supported streaming at its core." Just as subscription services like Rhapsody and Napster gave away two-week free trials to potential customers, consider 2009 the year the music industry gave ad-supported music services a trial period of their own. Next year, that trial ends. How digital music fans react will be a story worth following. >>>

Additional reporting by Juliana Koranteng and Andre Patine in London.

## TUNES YOU CAN USE

Key Streaming Music Services And Their Offerings

### MYSPACE MUSIC:

**OFFER:** Free, unlimited on-demand streaming of music and videos. Links to iTunes and Amazon to purchase tracks. Music video hub.

**AVAILABILITY:** United States, United Kingdom, Australia

**USERS/TRAFFIC:** Doesn't disclose numbers

**MODEL:** Ad-supported, supplemented by sales of digital downloads and, soon, concert tickets and merch.



### SPOTIFY:

**OFFER:** Free, unlimited on-demand streaming of music. Links to digital to purchase tracks. Mobile access from iPhone and Android apps.

**AVAILABILITY:** United Kingdom, Sweden, Norway, Finland, France, Spain

**USERS/TRAFFIC:** 6 million combined

**MODEL:** Ad-supported, supplemented by sales of digital downloads and converting users to a \$15-per-month subscription tier, which offers mobile access and better-quality files.

### IIMEEM

**OFFER:** Free, unlimited on-demand streaming of music and videos. Users upload tracks to the catalog. Links to purchase via iTunes, Amazon and its SnooCap-powered store. Mobile access via iPhone and Android apps.

**AVAILABILITY:** More than 20 countries across North America, Europe and Asia

**USERS/TRAFFIC:** Claims more than 20 million visitors per month

**MODEL:** Ad-supported, supplemented by sales of digital downloads and converting users to a multitracked subscription premium service. —AB

**TOP FIVE DIGITAL STORIES OF '09**

- 1 Apple buys Lala.
- 2 Spotify becomes a streaming music sensation in Europe.
- 3 Online video service Vevo launches.
- 4 MySpace acquires Iimeem and Like.
- 5 Webcasters, SoundExchange reach royalty settlement.



# CONGRATULATIONS

to these five independent pioneers on their Grammy nominations.

*For Your Consideration:*

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

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

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

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

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

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# THE SONG



# INSATIABLE APP-ETITE

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

**TWO YEARS SINCE** "Buy U a Drink (Shavey Sruppin)" was the top-selling masterpiece of 2007. R&B artist/j生产者 T-Pain is rocking the mobile world again, this time with the iPhone app "I Am T-Pain."

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

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

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

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

and news updates and perhaps a song snippet or two.

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

## AT YOUR SERVICE

Five Innovative, Music-Focused iPhone App Developers

### SMULE

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

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

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

### TAPULOUS

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

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

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

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

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

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

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

venge" competitor "TapStar" from EpicTilt in the coming months.

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

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

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

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

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

### EPICILT

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

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

### MODERATI

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

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

### MELODIO

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

Other apps include "Name That Guitar Riff" and "Kids Song Quiz Game," which is sort of a "Name That Tune" for children's music. —AB

# ON PAUSE

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

## WHAT A DIFFERENCE A YEAR MAKES.

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

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

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

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

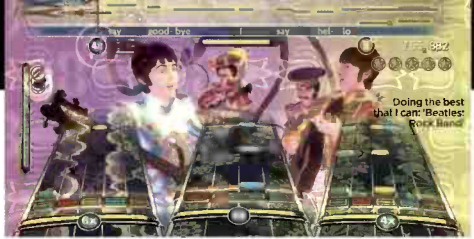
So what happened to this once-promising category, which so many in the music industry looked to for much-needed revenue? According to Pachter, the answer is, "Too many games with too much music in too short a time."

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

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

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

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



## BYTE BY BYTE

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

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

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

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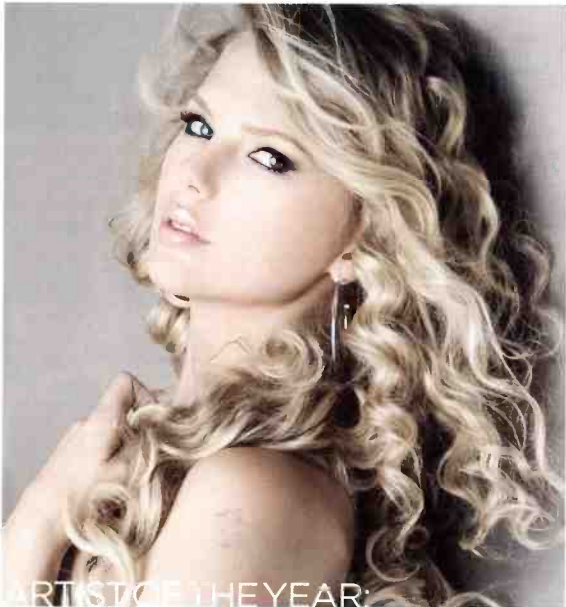
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ARTIST OF THE YEAR  
**TAYLOR SWIFT**

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

TO SAY TAYLOR SWIFT had a remarkable year would be a comic understatement. She sold more albums than any artist not named Michael Jackson. Her first headlining tour, Fearless 2009, sold out every show within minutes. She became the youngest woman to win the Country Music Assn.'s entertainer of the year award, and she set seemingly every chart record that exists. (For more on that, see page 4B.) But most important, she proved herself a graceful, timeless celebrity, handling hosting duties on "Saturday Night Live" and a rambaging Kanye West at the MTV

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

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

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

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

And you spent more weeks on the Billboard 200 than any other artist this decade. It's really hard for me to swap my mind around that one. In a business where longevity is what you aim for and hope for and strive for, having my album on the charts that long just absolutely floors me. That is such a long time. That's another one of those times where I've gotten a phone call and I really had to ask the person several times if they were serious and if they had really checked the math.

You were the 12th person in 35 years of "Saturday Night Live" to host and perform, and the first female country star in 20 years to do so, the last being Dolly Parton. Hosting "Saturday Night Live" was the best week of my life. It started as a theater kid, so "SNL" has been up on a pedestal for me and I've always wondered what it would be like to actually experience it. You don't even notice you're busy that you have to eat while walking to your next meeting. I was at 30 Rock at 7 a.m. until 1 or 2 at night a lot of times. I didn't want to leave.

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

Do you have a single favorite moment from the past year? The highest moment of this year was my Fearless tour. Every night of that tour felt like a celebration. I never expected it to be as successful as it was.

And what about a low point? [Pauses] I've had a few days—and everyone has them—where you feel humiliated or you're shocked by something or something knocks you down a few pegs. But in those moments I've been very quick to realize and remind myself that there are people out there without problems. To get hung up on any bad moment that happened this

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

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

Have you had time to write amid all this craziness?

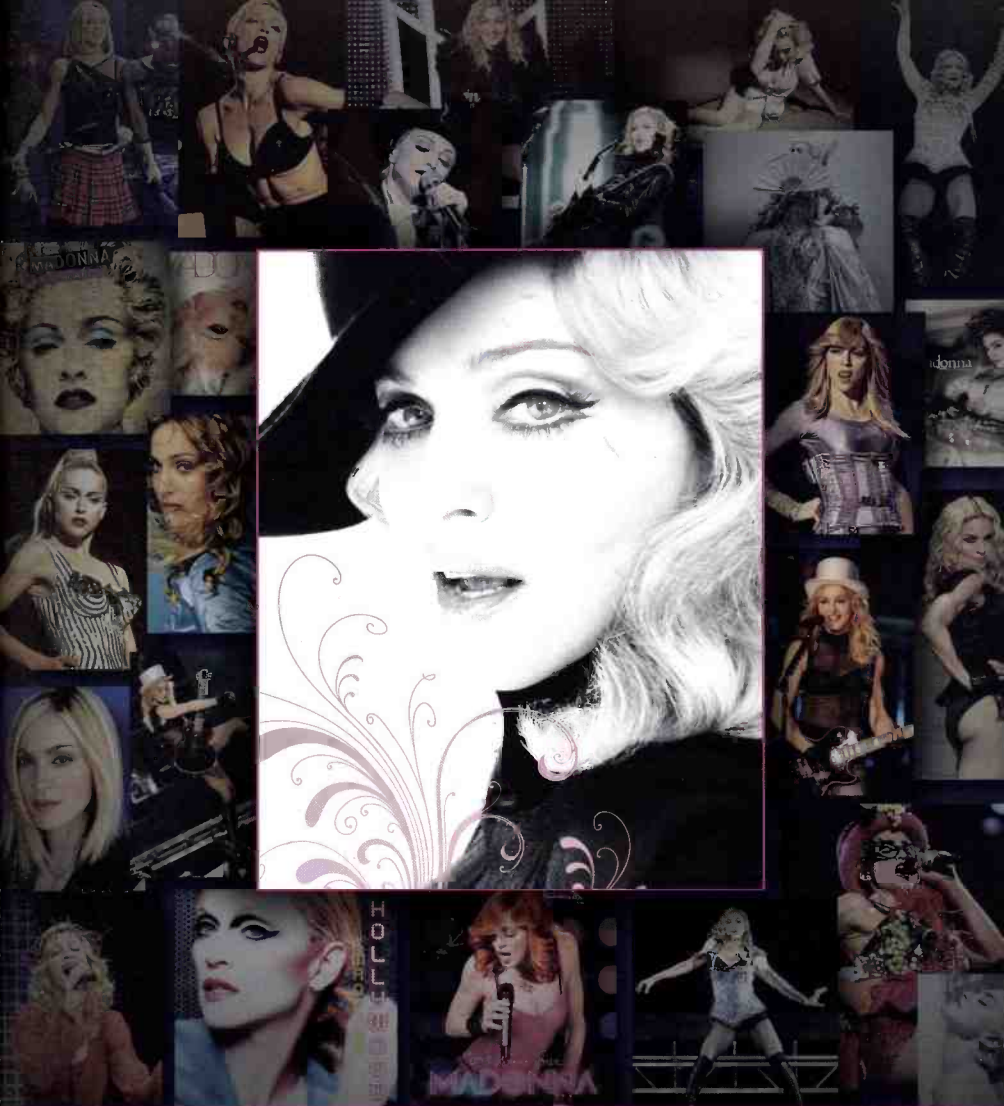
I actually am *leaving* writing on the road. I only have time to write the songs that hit me the hardest. Those are songs like "Fifteen"—that's one I wrote on the road. It hits me and I needed to write it so I found time to write it, whether it's 15 minutes between meet-and-greets or at 4 a.m. If they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

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

So what's left for you now? Will we see an album next year? My next goals are to continue on with the Fearless tour. I'd love to be able to perform on the Grammys again. They gave me a unique opportunity last year to perform a song I hadn't even released as a single. Obviously I'll be releasing my third record. I'll be taking time to make **everything** I've got dreamed up in my head so far. I like to have about two years between records—so possibly next year. <<<<

For the full version of this Q&A, go to [Billboard.com](http://Billboard.com).

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



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# SWEET HARMONY

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



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

## COKE GETS HAPPY

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

The song was used in ads that aired



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

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

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

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

## FROM AN AD . . . TO AN ALBUM?

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

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

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

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

## U2 LOVES BLACKBERRY

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

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

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



ESTELLE

## MUSIC BRANDING TRENDS IN '09

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

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

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

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

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

## TOP FIVE BRANDING STORIES OF '09

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



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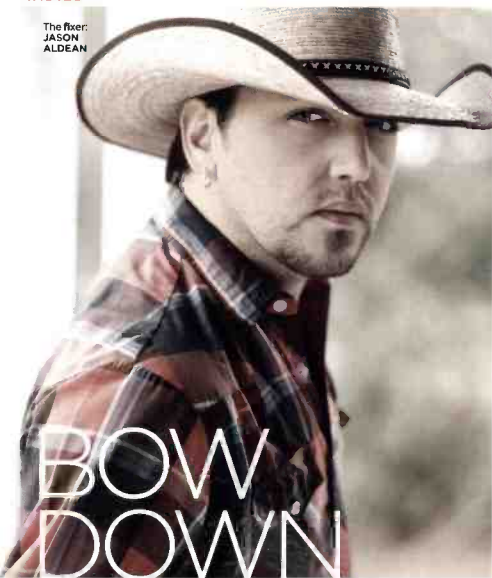
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The fixer:  
JASON  
ALDEAN



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

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

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

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

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

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

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

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

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

**BREAKING AND ENTERING**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Additional reporting by Ken Tucker.

**TOP FIVE INDIE STORIES OF '09**

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

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# PAID BY THE WORD

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

## TOP FIVE PUBLISHING STORIES OF '09

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

## AGENDA ITEMS

Bright Ideas For Publishers In The Coming Year

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



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

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

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



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

—John Rudolph, CEO, Bug Music

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

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

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





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# STAYIN' ALIVE

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

## TRANS WORLD EXPERIMENTS WITH PRICING

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

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

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

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

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

**ITUNES OFFERS VARIABLE PRICING**  
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CHICKENFOOT

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

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

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

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

## CONGRATULATIONS TO OUR GRAMMY NOMINEES

### BLACK EYED PEAS:

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

### JOHN LEGEND:

- Best Male Pop Vocal Performance - "This Time"

### BEYONCÉ:

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

### SHREK THE MUSICAL:

- Best Musical Show Album (DreamWorks Theatricals)

### TWILIGHT:

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

### THE DEREK TRUCKS BAND:

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



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## TOP FIVE RETAIL STORIES OF '09

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

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

### NEWBURY COMICS GOES SOCIAL

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

### HASTINGS FOCUSES ON VALUE

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

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

### VERIZON STAYS RELEVANT

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

### TARGET SNARES KEY EXCLUSIVES

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

### ALLIANCE STAYS DEFENSIVE

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

### BEST BUY SCORES WITH CHICKENFOOT

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

## "MUSIC IS THE UNIVERSAL LANGUAGE AND WE SPOKE FLUENTLY."



"This AFÉ tour was incredible. I got to see things I've never seen before; meet and connect with so many interesting, fun, amazing people; eat new foods; perform for thousands; gain new fans; and best of all, I got to play MUSIC every day. How awesome it was to bring aloha to the lives of the troops who are working so far away from home. It made me so happy to see the young American kids and teens rocking out to the music alongside Okinawan or Japanese natives. Music is the universal language. It knows no boundaries in age, color, or gender. It almost brought a tear to my eye to realize that what I was playing and singing was bringing people together. What an honor. I can't wait to do it again."

— Hawaiian-born singer/songwriter Anusha on her blog



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

# LAYING DOWN THE LAW

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

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

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## UMG RECORDINGS V. VEOH NETWORKS

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

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

## CAPITOL RECORDS V. THOMAS-RASSETT; SON Y BMG MUSIC ENTERTAINMENT V. TENENBAUM



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

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

#### SWEDEN VS. THE PIRATE BAY

It wasn't your average legal proceeding—it was part trial, part spectacle. And the case against the operators of the Pirate Bay, the world's most popular access point to the BitTorrent file-sharing network, was odd to U.S. legal observers for another reason: It combined a criminal case brought by the government of Sweden with a civil copyright action pressed by major record labels, movie studios and game publishers. But the end result was familiar to those who had witnessed similar fights in the United States against piracy facilitators like Napster, Grokster, Almar, Torrent-Spy and Usenet.com: a verdict for the plaintiffs and harsh punishment—a year in prison and an award of \$1.5 million in damages—for the four individual defendants.

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

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

#### BRIDGEPORT MUSIC V. UMG RECORDINGS

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

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

#### ARISTA RECORDS V. USENET.COM

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

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

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28/03/09 NURNBERG ARENA NURNBERGER	20/08/09 MELBOURNE ROD LAYER ARENA
30/03/09 COLOGNE LANZES ARENA	22/08/09 WOLLONGONG ENTERTAINMENT CENTRE
01/04/09 HAMBURG COLORLINE ARENA	23/08/09 WOLLONGONG ENTERTAINMENT CENTRE
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11/04/09 GLASGOW SEC ARENA	17/09/09 SAN JOSE HP PAVILION
12/04/09 GLASGOW SEC ARENA	18/09/09 LOS ANGELES STAPLES CENTRE
13/04/09 ABERDEEN ACC ARENA	20/09/09 PHOENIX JOBING COM ARENA
16/04/09 BIRMINGHAM NIA	23/09/09 DALLAS AMERICAN AIRLINES CENTRE
17/04/09 BIRMINGHAM NIA	24/09/09 HOUSTON TOYOTA CENTRE
19/04/09 DUBLIN THE O2	26/09/09 CHICAGO ALLSTATE ARENA
20/04/09 DUBLIN THE O2	28/09/09 FORTAX PATRIOT CENTRE
22/04/09 BELFAST ODYSSEY ARENA	30/09/09 TORONTO AIR CANADA CENTRE
23/04/09 BELFAST ODYSSEY ARENA	02/10/09 BOSTON TD CENTRE
25/04/09 MANCHESTER MEN ARENA	03/10/09 PHILADELPHIA WACHOVIA CENTRE
26/04/09 MANCHESTER MEN ARENA	05/10/09 NEW YORK MADISON SQUARE GARDEN
28/04/09 NEWCASTLE METRO RADIO ARENA	14/10/09 DUBLIN THE O2
29/04/09 LIVERPOOL ECHO ARENA	15/10/09 DUBLIN THE O2
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02/05/09 LONDON THE O2 ARENA	18/10/09 BELFAST ODYSSEY ARENA
04/05/09 LONDON THE O2 ARENA	20/10/09 GLASGOW SEC
22/05/09 PERTH BURSWOOD DOME	21/10/09 GLASGOW SEC
23/05/09 PERTH BURSWOOD DOME	23/10/09 MANCHESTER MEN ARENA
24/05/09 ADELAIDE ENTERTAINMENT CENTRE	24/10/09 MANCHESTER MEN ARENA
27/05/09 ADELAIDE ENTERTAINMENT CENTRE	25/10/09 MANCHESTER MEN ARENA
30/05/09 MELBOURNE ROD LAYER ARENA	27/10/09 LIVERPOOL ECHO ARENA
31/05/09 MELBOURNE ROD LAYER ARENA	28/10/09 SHEFFIELD ARENA
03/06/09 NEWCASTLE ENTERTAINMENT CENTRE	30/10/09 BIRMINGHAM NIA
04/06/09 NEWCASTLE ENTERTAINMENT CENTRE	31/10/09 BIRMINGHAM NIA
06/06/09 SYDNEY ENTERTAINMENT CENTRE	02/11/09 NEWCASTLE METRO RADIO ARENA
07/06/09 SYDNEY ENTERTAINMENT CENTRE	03/11/09 NOTTINGHAM TRENT FM ARENA
09/06/09 SYDNEY ENTERTAINMENT CENTRE	09/11/09 ANTWERP SPORTPALEIS
10/06/09 SYDNEY ENTERTAINMENT CENTRE	07/11/09 COPENHAGEN THE FORUM
12/06/09 BRISBANE ENTERTAINMENT CENTRE	09/11/09 OSLO THE SPEKTRUM
13/06/09 BRISBANE ENTERTAINMENT CENTRE	10/11/09 STOCKHOLM THE GLOBE
15/06/09 BRISBANE ENTERTAINMENT CENTRE	12/11/09 HELSINKI HARTWELL ARENA
16/06/09 BRISBANE ENTERTAINMENT CENTRE	19/11/09 PRAGUE O2 ARENA
18/06/09 MELBOURNE ROD LAYER ARENA	20/11/09 FRANKFURT FESTHALLE
20/06/09 MELBOURNE ROD LAYER ARENA	22/11/09 MUNICH OLYMPIAHALLE
21/06/09 MELBOURNE ROD LAYER ARENA	23/11/09 FREIBOURG ROTHUUS ARENA
23/06/09 SYDNEY ENTERTAINMENT CENTRE	25/11/09 STUTTGART SCHEUERHALLE
25/06/09 SYDNEY ENTERTAINMENT CENTRE	26/11/09 ERPFURT MESSEHALLE
27/06/09 SYDNEY ENTERTAINMENT CENTRE	28/11/09 DUISBURG ESSE DOME
30/06/09 SYDNEY ENTERTAINMENT CENTRE	30/11/09 OBERHAUSEN KOPI ARENA
01/07/09 NEWCASTLE ENTERTAINMENT CENTRE	02/12/09 ZURICH HALLESTADION
04/07/09 NEWCASTLE ENTERTAINMENT CENTRE	03/12/09 ZURICH HALLESTADION
14/07/09 MELBOURNE ROD LAYER ARENA	05/12/09 LUXEMBOURG ROCKHAL
15/07/09 MELBOURNE ROD LAYER ARENA	06/12/09 ROTTERDAM THE ABOY
17/07/09 SYDNEY ENTERTAINMENT CENTRE	08/12/09 LONDON THE O2 ARENA
18/07/09 SYDNEY ENTERTAINMENT CENTRE	10/12/09 LONDON THE O2 ARENA
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# SING LIKE YOU MEAN IT

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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

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

## TOP FIVE FILM/TV SERIES OF '09

- 1 "Hannah Montana" and "Twilight" franchises continue to dominate soundtrack sales. 2 "Glee" shows unprecedented cooperation between a TV network and a record label. 3 "Michael Jackson's 'This Is It'" earns \$72 million at domestic box office, becoming top-grossing concert film of all time. 4 "Mark! Cantello!" remains most-watched TV show, averaging 25 million per week. 5 The 2009 Grammy Awards' viewership totals 19.3 million, up 10% from previous year.

# METER MADE

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

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

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

The PPM is significantly affecting

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

longer are watching their ratings slip.

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

Even before the number of PPM markets expanded, a 2008 study of eight major markets conducted by Annapolis, Md.-based research firm Research Director identified the formats most negatively affected

by the initial transition to the meter. Smooth jazz, at one time a vibrant upper-demo format, lost 24.6% of its audience, while adult R&B declined by 17.2%, mainstream R&B/hip-hop 14.4%, classical 10.7% and Spanish 10.3%. Mainstream top 40, by contrast, saw a 5.3% gain, spurring broadcast chains to flip stations with low ratings to the format.

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

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

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

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

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

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

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

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

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

## TOP FIVE RADIO STORIES OF '09

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





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#2 Lady Gaga "Just Dance"

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#4 Black Eyed Peas "Boom Boom Pow"



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

*for Another Great Year*



# OFF THE RAILS

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

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

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

For the week ending Nov. 22, sales of Latin music albums in the United States stood at 14.7 million units, according to Nielsen SoundScan, a precipitous 35% decline compared with the same period the year before. Even taking into account the expected upcoming surge of holiday sales, it's unlikely that will compensate for the loss, which is markedly higher than the 2.1% decline of Latin music sales posted for year-end 2008 compared with year-end 2007.

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

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

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

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

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

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

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

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

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

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

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

come alive.

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

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

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

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

grow to 30% in 2010.

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

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

## WE CAN WORK IT OUT

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

### AVENTURA

The top-selling Latin album of the year is Aventura's "The Last" (Premium Latin) at 21,000 copies, according to Nielsen SoundScan. Building on the group's already massive following, Premium invested heavily in a three-week TV spot campaign on the Univision network and nine in-store throughout the country. Those were accompanied by heavy promotion including radio buys in each city and was a resounding success, with 2,000 units sold at the in-store in the Bronx, Aventura's home turf. Beyond the record sales, Premium has a percentage of Aventura's ancillary revenue and all the group's songs are signed to Premium's publishing company, a key factor in recouping its marketing investment.



### TITO 'EL BAMBINO'

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



### THE PUERTO RICO CONNECTION

When Ednita Nazario debuted at No. 1 with her album "Soy" in November, more than 90% of her sales came from Puerto Rico. Small, manageable and enthralled with music, Puerto Rico is still a place to break artists and to focus market-



ing dollars for maximum success. Such was the strategy taken by indie Top Spot with Luis Enrique's comeback album, "Cielos," before breaking it nationally. "Our break zero was Puerto Rico. That's where we were going to put our money," says Jeff Young, president/CEO of Venetian Marketing Group, who worked "Cielos."

### PRICING, LEVERAGE AND CROSS-MARKETING

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

### STAND BY YOUR ART

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





Rock 'My Party': The cast of 'Chuck' in a PLASTILINA MOSH



# SYNCHS CROSSOVER

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

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

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

Torres says placements have grown exponentially since she started her job four years ago (recent ones include Plastilina Mosh on NBC's "Chuck" and Juanes on Fox's "Glee"), but not without a focused "marketing strategy" to get on music supervisors' radar. While peer's back catalog, which includes many mambo and bolero standards, is in constant demand, getting new material onto prime-time TV or into a film is far more challenging.

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

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

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

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

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

**Finding creative uses for the music.**

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

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

"That's the kind of business we're going after next year."

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

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

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

## WHAT'S IN A NAME?

### Superstars Not Essential For Effective Latin Sponsorship Deals

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

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

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

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

Crucial to sealing the deal were the timing and markets of Fonseca's tour, which coincided with a key period for money transfers to Latin America: Mother's Day. The sponsorship was a cash deal that also involved a back with wrap-around ad, as well as backstage passes and meet-and-greets with Fonseca for fans, manager Felipe Jaramillo says.

The tour's other presenting sponsor was Colombia Es Pasión, a government campaign to promote trade for the country and improve its global

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

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

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

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

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

### TOP FIVE LATIN STORIES OF '09

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



## SELECTED PROPERTIES

Local Experts Worldwide



### PARK SQUARE WEST: London, UK

Within Regent's Park itself, this property has been extensively refurbished to provide contemporary living whilst retaining wonderful period features. £9,750,000  
WEB: 0121619 Peter Bevan 44 20 7495 9586  
London Brokerage



RARE 8.5 ACRE ESTATE WITH PRIVATE BEACH: Tiburon, CA  
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\$37,000,000 WEB: 0084124  
Missy Echeverria 415.716.7340  
San Francisco Brokerage



MONTECITO ITALIAN VILLA ESTATE: Montecito, CA  
1920's vintage Italian villa, graces 7½ acres with panoramic ocean views, tennis court, pool and pool house. \$29,000,000  
WEB: 0113171 Harry Kalb 805 452.2500  
Montecito Coast Village Road Brokerage



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



RESTORED GW SMITH HOME: Montecito, CA  
Beautiful period fixtures, wrought-iron details, hand-hewn beams. 1st floor master, 5 bedrooms, gardens, pool.  
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Harry Kalb 805.452.2500  
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BEAUTIFUL PENTHOUSE: San Francisco, CA  
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Mark Lemmon 415.901.1785  
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HUGE OCEAN VIEWS: Montecito, CA  
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# KOREA OPPORTUNITIES

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

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

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

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

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

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

But IFPI figures show digital revenue rose to \$9 million won (\$42.5 million) in the first half of 2009, up 32% over the same period the year before. While physical sales rose 5% to \$0.8 billion won (\$35.4 million), the IFPI credits this growth to the educational effect of publicity surrounding the imminent new law and says preliminary figures show it has accelerated since the introduction of the three strikes policy, with digital revenue up 53% for the year through Sept. 30.

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

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

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

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

Official figures haven't been released, but IFPI Asia regional director May-Seung Leong says she understands that about 500 first warnings have been sent since July 23, all recipients of which have complied with the order to remove infringing material. "We have not issued any warnings yet," says Sandy Monteiro, senior VP of the Assn. of Southeast Asian Nations for Universal Music Group International. "The implementation of the three strikes policy was basically a psychological closing of the net on die-hard subscribers to illegal services."

While the law proved controversial when first proposed, post-introduction it seems to have avoided the widespread opposition from the public and ISPs that similar legislation has received elsewhere. Many credit this to a perceived emphasis on targeting offending sites rather than individual users. Individuals can face measures including restriction of Internet access if they ignore the first two warnings, while offending sites—whether open peer-to-peer (P2P) file-sharing sites or the growing Korean phenomenon of invite-only "cyber lockers"—can be summarily shut down on the third warning.

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

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

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

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

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

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

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

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

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

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

Additional reporting by Tom Ferguson in London.

## TOP FIVE GLOBAL STORIES OF '09

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

## WORKS IN PROGRESS

A Status Report On Other 'Three Strikes' Legislative Efforts

### UNITED KINGDOM

The Digital Economy Bill published Nov. 20 would, if adopted, obligate Internet service providers (ISP) to send warning letters to subscribers suspected of

online piracy. It also contains provision for tougher measures, including temporary account suspension. Although May's general election could stall the bill's progress, "we hope it will be in force in the second half of 2010," says Geoff

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

### FRANCE

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

### NEW ZEALAND

A revised version of the Copyright Act's controversial Section 92A—introducing graduated-response measures—is awaiting Parliamentary approval in September but could be introduced by mid-2010.

### TAIWAN

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

### response measures. The

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

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



# JACKSON REACTION

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

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

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

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

The glory of what could have been

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

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

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

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

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

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

The arena itself looked beyond



Got to be there. Jackson fans created a shrine to the dead singer outside the O2 on July 15, the scheduled first night of his run at the venue.

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

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

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

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

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

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

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

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

Additional reporting by Richard Smirke in Manchester, England.

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

# ARABIAN HEIGHTS

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

**COLDPLAY'S VIVA LA VIDA TOUR**

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

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

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

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

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

Dubai, the UAE's most populous emirate, is the Middle East's live business hub. AEG Live launched there in February 2008, when Live Nation took a 45% stake in Dubai-based Mirage Promotions.

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

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

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

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

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

While the live sector has been largely unaffected by the global financial crisis, Hussain "Spek" Yousuf, managing director of UAE-based publisher Fairwood Arabia, says that an advertising downturn in the first half of 2009 hit its business.

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

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

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

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

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

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

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

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

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



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# THE YEAR IN MUSIC 2009

# A SWIFT ASCENT

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

## 2009 WAS THE YEAR OF TAYLOR SWIFT.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

**TOP ROCK/POP TOUR OF '09**

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

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



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

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

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

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

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

# THE GREAT ESCAPE

Global Live Business Sets Records In Tough Economy  
By Ray Waddell

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

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

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

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

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

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

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

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

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

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

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

continued on >>P52





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## The YEAR In Music TOURING

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

"Packaging has gotten much stronger, much smarter over the last couple of years," Light says. "I also think one reason there are fewer shows is that everybody—agents, managers and promoters—is smarter. And in a tough economy, that sort of victory lap where you go around the country or the world a second time didn't happen as much. I think people were smart enough to say, 'Maybe there isn't a second

play. Let's skip it.' And that intelligence helps the original grosses, because you're not diluting the market, and probably cuts into why shows are down a little bit and attendance is up."

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

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

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

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

average per-show gross and attendance are up 7.6% and 8%, respectively.

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

continued on >>p54

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



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





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91% BRITNEY SPEARS' Circus tour stopped at the Prudential Center in Newark, N.J., March 13.

nom >>952 post-consolidation era of the touring industry. Typically, gross vs. attendance comparisons have reflected higher ticket prices and lower per-show attendance, but 2009 was a year of pricing promotions, discounts and conservative pricing in general. Gross ticket prices were slightly down this year on average, again surely partly reflective of large-scale discounting.

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

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

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

In general, ticket-pricing has become more

savvy and flexible. Light believes.

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

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

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

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

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

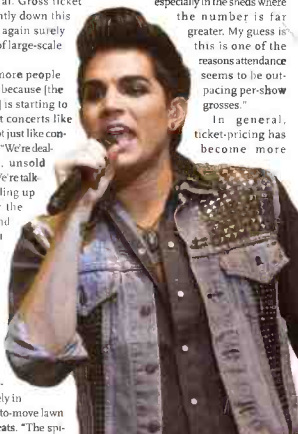
To look at the global numbers only in terms of U.S. dollars wouldn't provide the full picture, Zysblat advises.

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

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

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

continued on >>386



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



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

—ROB LIGHT, CREATIVE ARTISTS AGENCY

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

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

"Going into the year we sat down

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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

# STICKY & SWEET— AND SOLD OUT

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

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





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from >>57 Madonna's manager, Guy Oseary, says the touring strategy "just felt like the right thing to do. Thankfully, it all worked out. It was a success. It was fun. It was rewarding. The numbers don't lie, as they say."

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

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

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

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

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

The routing was, of course, strate-

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

—GUY OSEARY,  
MADONNA'S MANAGER

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

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

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

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

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

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

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

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

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

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

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

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

"She was always a great performer, but over the last 10 years or so she's really come into her own in terms of the type of continued on >>62

## WHERE CREDIT IS DUE

Who's Who On Sticky & Sweet

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

KEYBOARDS: Kevin Antunes and Ric'key Pageot

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

DRUMS: Brian Frasier-Moore

VIOLIN: Arkady Gips

PIANO: Ric'key Pageot

ACCORDION: Ric'key Pageot

COWBELL: Monte Pittman

TOUR DJ: Eric Jao

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

LIVE NATION GLOBAL TOURING

TOUR DIRECTOR: Tres Thomas

DIRECTOR OF PRODUCTION: Chris Lamb

ARTIST TOUR MANAGER: Frankie Enfield

ENTOURAGE TOUR MANAGER: Jason Milner

SHOW DESIGNER: Jamie King

MUSIC DIRECTOR: Kevin Antunes

SHOW DIRECTOR: Mike Morobitto

VIDEO DIRECTOR: Christian Lamb

LIGHTING DIRECTOR: Mac Mosier

STAGE MANAGER: Jerry Vierna

SOUND ENGINEER: Tim Colvard

MONITOR ENGINEER: Matt Napier

SOUND CREW CHIEF: Mark Brnich

LIVE NATION MERCHANDISE: John Spink

PRODUCTION DESIGN/ENGINEERING: John McGraw for Plain View

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

SOUND: 8th Day Sound, Tom Arko

LIGHTING: PRG Lighting, Curry Grant

VIDEO: Nocturne, Paul Becker

LASERS: Light Wave, George Dodsworth

MOTOR CONTROLS: Cyber Hoist, Marc Vanderwel

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

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



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

# MADONNA

## STICKY & SWEET & SOLD OUT

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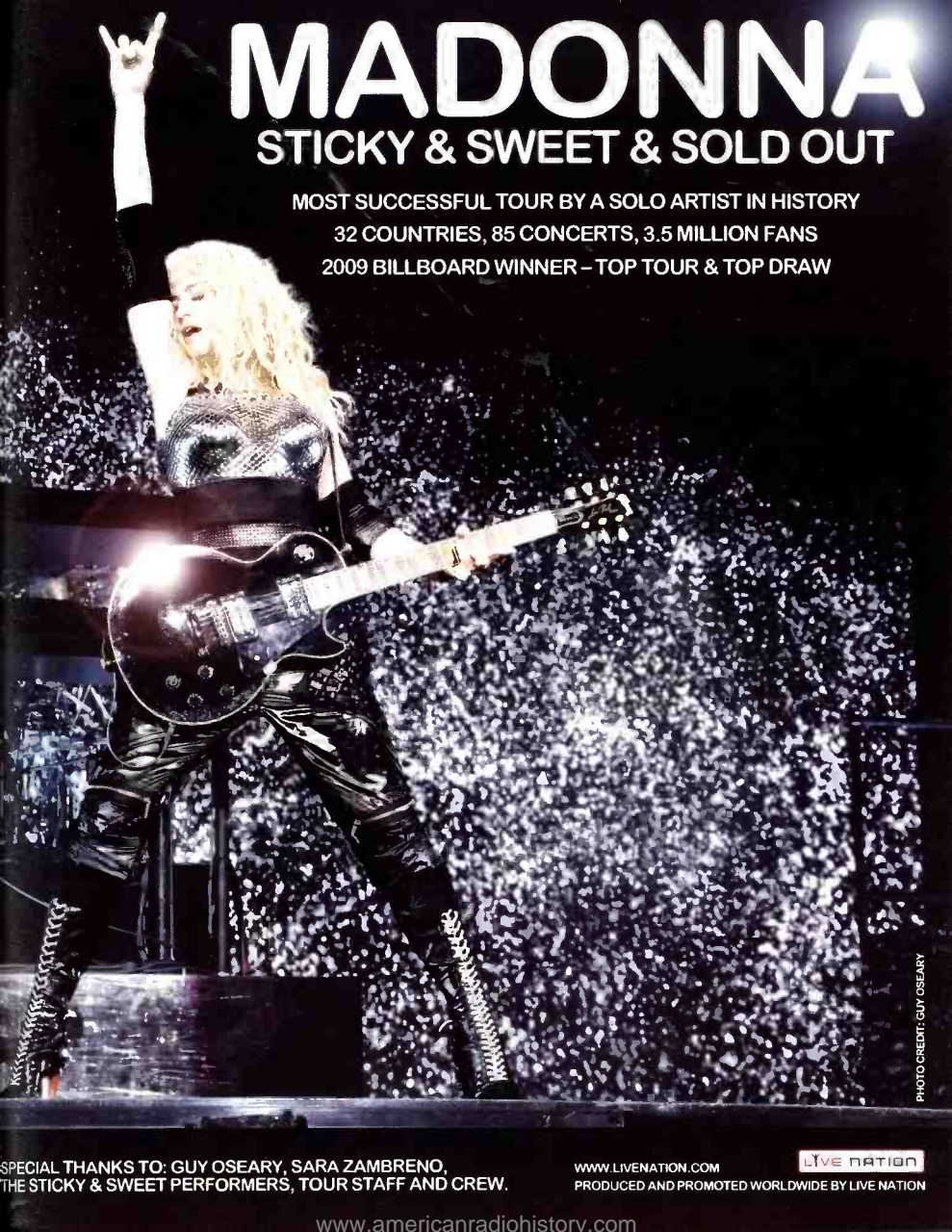


PHOTO CREDIT: GUY OSEARY

SPECIAL THANKS TO: GUY OSEARY, SARA ZAMBRENO,  
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Dulcet duet: **MADONNA** and **PHARELL** during the Sticky & Sweet tour's Nov. 26, 2008, stop at Dolphin Stadium in Miami.



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

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

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

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

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

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

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

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

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

# THE LONG GOODBYE

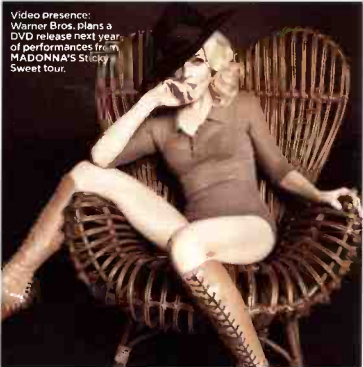
Warner Bros. Relationship With Madonna Endures **By Ray Waddell**

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

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

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

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



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

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

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

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

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

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

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

Whalley notes that the parting with Madonna is bittersweet.

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



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# MADONNA

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## ON THE CHARTS

Madonna's Record-Setting Run

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

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

When Madonna first debuted on the Billboard Hot 100 on Oct. 29, 1983, with "Holiday," little did anyone know she would go on to earn a record 37 top 10 singles. (Well, save for maybe Madonna herself.) In second place on the all-time list of most top 10 hits is the Beatles, who have notched 34 top 10 singles in the Hot 100's 55-year history.

All told, Madonna has tallied 72 No. 1s. On our exclusive recap of Madonna's top 50 Hot 100 hits, her first No. 1, "Like a Virgin," leads the list. The 1984 single spent six weeks atop the tally, but it isn't her longest-running chart-topper. That honor goes to 1995's "Take a Bow," which logged seven weeks at No. 1, but is found at No. 4 on her career recap. (Her No. 1s can be found on the roundup at Nos. 1-11 and 22.)

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

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



## MADONNA'S TOP ALBUMS

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

# MADONNA

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



# INTO THE GROOVE

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

## HOW EPIX PICKED MADONNA

New Channel Launched With Sticky & Sweet Show

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

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

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

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

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

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

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

"It's a great opportunity for us to

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

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



Dear Madonna,

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

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

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

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

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

Your friends at  
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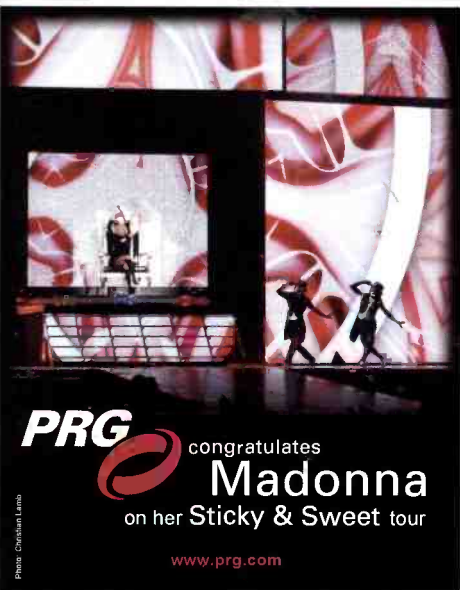


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**PRG** congratulates  
**Madonna**  
on her Sticky & Sweet tour

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Photo: Christian Lambo

The **YEAR** in Music  
TOURING

# MADONNA'S TOP SINGLES

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

<sup>1</sup> Featuring Justin Timberlake & Timbaland  
<sup>2</sup> Britney Spears featuring Madonna

Dear Madonna,

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

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

With much love and respect,

Allen Grubman

# SHAKING IT UP

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

A different beat: Newcomer Keri Hilson and comeback star Maxwell headed up the R&B charts.



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

ARTIST: Tina Turner ■ TOTAL GROSS: \$86.4 million ■ NO. OF SHOWS: 59 ■ SELL-OUTS: 47 ■ TOTAL ATTENDANCE: 822,083

Compiled from Billboard Boxscores dated Dec. 6, 2008, through Nov. 21, 2009.

**TOP COUNTRY  
TOUR OF '09**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

# TAYLOR TOPS COUNTRY RECAPS

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

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

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

end recaps of Hot Country Songwriters and Hot 100 Songwriters.

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

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

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

Country Songs year-end tally.

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

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

# THE NEW WAVE

Young, Urban Acts Rise on Latin Charts  
By Leila Cobo

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

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

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

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

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

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

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



## TOP LATIN TOUR '09

**ARTIST:** Vicente Fernández  
**■ TOTAL GROSS:** \$17.4 million  
**■ NO. OF SHOWS:** 25  
**■ SELLOUTS:** 10  
**■ TOTAL ATTENDANCE:** 181,260

Compiled from Billboard Boxscores dated Dec. 6, 2008, through Nov. 21, 2009.

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

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

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

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

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

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



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

## CHRISTIAN & GOSPEL REIGN ON

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

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

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

strength of the band's previous releases.

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

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

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

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

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

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

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

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



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

# HOW WE CHART THE YEAR

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

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

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

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

Those additions provide chart-topping achievements this year for acts including Michael Jackson, Tench Avenue North, Shinedown, Madsine, Snow Patrol, Steve Martin, James L. Moss and T.I. Exclusive to billboard.biz are a host

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

As before, each of the year-end music tallies in this section represent aggregated numbers for each artist, title and music company from the weekly charts on which they appeared. Most of those numbers are based on data from Nielsen Entertainment, with sales of physical and digital product compiled by Nielsen SoundScan and radio airplay and digital streams measured by Nielsen BDS. The Master Ringtunes category is based on sales tracked by Nielsen RingScan.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

2009 YEAR-END CHARTS



TAYLOR SWIFT

## TOP ARTISTS

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

- 1 TAYLOR SWIFT (17)** Big Machine
- 2 BEYONCÉ (9)** Music World/Columbia
- 3 LADY GAGA (7)** Streamline/KonLive/Cherrytree/Interscope
- 4 THE BLACK EYED PEAS (5)** Interscope
- 5 MILEY CYRUS (17)** Hollywood
- 6 KANYE WEST (14)** Roc-A-Fella/Def. Jam/J.D./JMG
- 7 BRITNEY SPEARS (9)** Jive/JLG
- 8 T.I. (9)** Grand Hustle/Atlantic
- 9 NICKELBACK (5)** Roadrunner
- 10 PINK (5)** LaFace/JLG
- 11 KINGS OF LEON (4)** RCA/RMG
- 12 KATY PERRY (5)** Capitol
- 13 FLO RIDA (6)** Poe Boy/Atlantic
- 14 KELLY CLARKSON (4)** 19/RCA/RMG
- 15 JASON MRAZ (5)** Atlantic
- 16 THE FRAY (6)** Epic
- 17 NE-YO (8)** Def. Jam/J.D./JMG
- 18 L.L. WAYNE (25)** Cash Money/Universal Motown
- 19 RASCAL FLATTS (10)** Lyric Street
- 20 ZAC BROWN BAND (6)** Row/Home Growin'/Bigger Picture/Atlantic
- 21 PITBULL (4)** Mr. 305/Polo Grounds/J/RMG
- 22 RIHANNA (7)** SRP/Def. Jam/J.D./JMG
- 23 JAMIE FOXX (5)** J/RMG
- 24 EMINEM (8)** Web/Shady/Aftermath/Interscope
- 25 THE ALL-AMERICAN REJECTS (3)** Doghouse/DGC/Interscope
- 26 DRAKE (9)** Young Money/Cash Money/Universal Motown
- 27 AKON (5)** Konvict/Uptown/SRC/Universal Motown
- 28 JAY-Z (8)** Roc-A-Fella
- 29 KERI HILSON (4)** Interscope
- 30 SHINEDOWN (4)** Atlantic
- 31 SOULJA BOY TELLEH (5)** Cash/RMG/Interscope
- 32 KEITH URBAN (8)** Capitol Nashville
- 33 DAVID COOK (4)** 19/RCA/RMG
- 34 T-PAIN (14)** Konvict/Nappy Boy/Jive/JLG
- 35 CARRIE UNDERWOOD (9)** 19/Arista Nashville
- 36 JASON ALDEAN (4)** Broken Bow
- 37 DAUGHTRY (5)** 19/RCA/RMG
- 38 GREEN DAY (4)** Reprise
- 39 LADY ANTEBELLUM (4)** Capitol Nashville
- 40 SUGARLAND (6)** Mercury Nashville
- 41 DARIUS RUCKER (5)** Capitol Nashville
- 42 KID CUDI (4)** Fool's Gold/G.O.O.D./Universal Motown
- 43 KENNY CHESNEY (7)** BNA
- 44 COLDPLAY (4)** Capitol
- 45 3OH3S (3)** Photo Finish
- 46 JONAS BROTHERS (12)** Hollywood
- 47 JEREMIH (3)** Mick Schultz/Def. Jam/J.D./JMG
- 48 TOBY KEITH (7)** Show Dog Nashville
- 49 MARIAH CAREY (6)** Island/J.D./JMG
- 50 MAXWELL (3)** Columbia

## Top Artists — Duo/Group

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

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

## Top Artists — Female

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

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

## Top Artists — Male

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

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

## Top New Artists

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

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

9 OWL CITY (3) Universal Republic

10 KEVIN RUDOLF (3) Cash Money/Universal Republic

## Top Imprints

Pos. IMPRINT (No. Charted Titles)

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

## Top Labels

Pos. LABEL (No. Charted Titles)

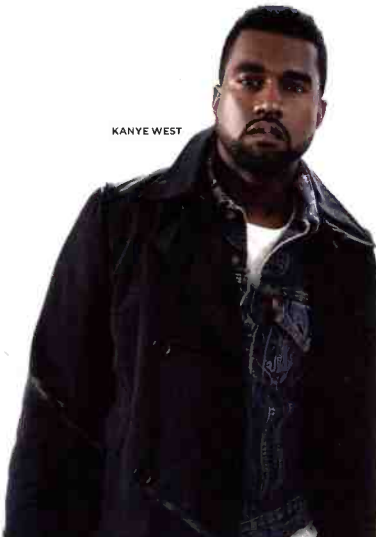
- 1 INTERSCOPE GEFEN** A&M (78)
- 2 SONY MUSIC (17)**
- 3 ATLANTIC GROUP (98)**
- 4 ISLAND DEF JAM MUSIC GROUP (86)**
- 5 RCA MUSIC GROUP (67)**
- 6 UNIVERSAL MOTOWN REPUBLIC GROUP (83)**
- 7 JIVE LABEL GROUP (61)**
- 8 WARNER BROS. (95)**
- 9 ROADRUNNER (32)**
- 10 SONY MUSIC NASHVILLE (53)**

## Top Billboard 200 Artists

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

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

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KANYE WEST





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

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

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

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



at15.com



# The YEAR in Music CHARTS

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

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

## Top Billboard 200 Albums

Pos. TITLE *Artist/Label*

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

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



MILEY CYRUS as Hannah Montana

- 40 **LADY ANTEBELLUM** Lady Antebellum-Capitol Nashville
- 41 **THE PROMISE II** Divo-SYCO/Columbia/Sony Music
- 42 **FREEDOM** Akon-Konvict/Upfront/SRC/Universal Motown/UMRG
- 43 **MICHAEL JACKSON'S THIS IS IT (SOUNDTRACK)** Michael Jackson-MJJ/Epic/Sony Music
- 44 **DAY & AGE** The Killers-Island/IDJMG
- 45 **ROCK N ROLL JESUS** Kid Rock-Top Dog/Atlantic/AG
- 46 **MAMMA MIA!** Soundtrack-Decca
- 47 **DEFYING GRAVITY** Keith Urban-Capitol Nashville
- 48 **KERZY LOVE** (Michael Bublé-143/Reprise/Warner Bros.
- 49 **THE CARTER III** Lil Wayne-Cash Money/Universal Motown/UMRG
- 50 **THEATER OF THE MIND** Custom: DTP/Daf Jam/IDJMG
- 51 **ONE OF THE BOYS** Katy Perry-Capitol
- 52 **GREATEST HITS VOLUME 1** Rascal Flatts-Lyric Street
- 53 **THE SOUND OF MADNESS** Shinedown-Atlantic/AG
- 54 **LINES, VINES AND TRYING TIMES** Jonas Brothers-Hollywood
- 55 **CHINESE DEMOCRACY** Guns N' Roses-Black Frog/Hollywood/IGA
- 56 **AND WINTER CAME...** Enya-Reprise/Warner Bros.
- 57 **WORKING ON A DREAM** Bruce Springsteen-Columbia/Sony Music
- 58 **SCARS & SOUVENIRS** Theory Of A Deadman-604/Roadrunner
- 59 **DAVID ARCHULETA** David Archuleta-19/Jive/JLG
- 60 **CARNIVAL RIDE** Carrie Underwood-19/Arista Nashville/SMN
- 61 **DEATH MAGNETIC** Metallica-Warner Bros.
- 62 **ADOLE-XL** Columbia/Sony Music
- 63 **YEAR OF THE GENTLEMAN** NewYo-Def Jam/IDJMG
- 64 **HAWNAH MONTANA 3** Soundtrack-Walt Disney
- 65 **THAT LONESOME SONG** Jamey Johnson-Mercury Nashville/UMGN
- 66 **SWAN SONGS** Hollywood Deudex-A&M/Octone/IGA
- 67 **GREATEST HITS II** Kenny Chesney-BNA/SMN
- 68 **IN A PERFECT WORLD...** Kerz Hilson-Mosley/Zone 4/Interscope/IGA
- 69 **WHEN THE WORLD COMES DOWN** The All-American Rejects-Doghouse/DGC/Interscope/IGA
- 70 **GOOD GIRL GONE BAD** Rihanna-SRP/Def Jam/IDJMG
- 71 **LOVE VS MONEY** The Dream-Radio/Killa/Def Jam/IDJMG
- 72 **THE POINT OF IT ALL** Anthony Hamilton-Mister's Music/50 So De/JLG
- 73 **PLAY ON** Carrie Underwood-19/Arista Nashville/SMN
- 74 **THE TWILIGHT SAGA: NEW MOON** Soundtrack-Summit/Chop Shop/Atlantic/AG
- 75 **SOL SEAL-143** Warner Bros.
- 76 **BREAKOUT** Miley Cyrus-Hollywood
- 77 **A LITTLE BIT LONGER** Jonas Brothers-Hollywood
- 78 **TWANG GEAR** Strait-MCA Nashville/UMGN
- 79 **JOY TO THE WORLD** Hill-Warner Bros. (Nashville)/WRN
- 80 **DEEPER THAN RAP** Rick Ross-Maybach/SRP/No-Si.de/Def Jam/IDJMG
- 81 **FOLIE A DEUX** Fall Out Boy-

- Decaydance/Fueled By Ramen/Island/IDJMG
- 82 **AMERICAN SATURDAY NIGHT** Brad Paisley-Arista Nashville/SMN
- 83 **LOVE IS THE ANSWER** Barbra Streisand-Columbia/Sony Music
- 84 **YOUR HITS 2009: 30 OF THE YEAR** Various Artists-EMI/CW/Provident-Intersy/Word-Curt
- 85 **LOTUS FLOW3R/MPLSOUND/ELIX3R** Prince/Bria Valente-NPG
- 86 **EVOLVER** John Legend-G.O.O.D./Columbia/Sony Music
- 87 **THR33 RINGZ** T-Pain-Konvict/Nappy Boy/Live/JLG
- 88 **CHICKENFOOT** Chickenfoot-Redline
- 89 **LUCKY OLD SUN** Kenny Chesney-Blue Chair/BNA/SMN
- 90 **BACKSPACER** Pearl Jam-Monkeywrench
- 91 **QUIET NIGHTS** Diana Krall-Verve/VG
- 92 **TROUBADOUR** George Strait-MCA Nashville/UMGN
- 93 **5 LUMINOX MILLIONAIRE** Soundtrack-Interscope/IGA
- 94 **DA REALIST** Pile-Big Gates/SRP-N-Side/Atlantic/AG
- 95 **GOOD TIME** Alan Jackson-Arista Nashville/SMN
- 96 **EPIPHANY** Christette Michele-Def Jam/IDJMG
- 97 **ONMYRADY** Miquel Soulichil-Atlantic/AG
- 98 **THE LAST KISS** Jadakiss-Ruff Ryders/D-Block/Roc-A-Fella/Def Jam/IDJMG
- 99 **ISOUJABOYTELLEM** Soula Boy Telem-CollPark/Interscope/IGA
- 100 **READY** Trey Songz-Song Book/Atlantic/AG

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COLUMBIA RECORDS CONGRATULATES  
**MAXWELL 6 GRAMMY NOMINATIONS**

Song Of The Year: PRETTY WINGS

Best Male Pop Vocal Performance: LOVE YOU

Best Pop Instrumental Performance: PHOENIX RISE

Best Male R&B Vocal Performance: PRETTY WINGS

Best R&B Song: PRETTY WINGS

Best R&B Album: BLACKSUMMERS'NIGHT





WILCO

- 10 MEMOIRS OF AN IMPERFECT ANGEL *Marah* Core\*/Island/IDJMG
- 102 SPIRIT *Leona Lewis*-SYCO/J/RMG
- 103 JENNIFER HUDSON *Jennifer Hudson*-Anista/RMG
- 104 TAKE IT TO THE LIMIT *Hinder*-Universal Republic/UMRG
- 105 CRADLESONG *Rob Thomas*-Emblem/Atlantic/AG
- 106 TOGETHER THROUGH LIFE *Bob Dylan*-Columbia/Sony Music
- 107 BREAKTHROUGH *Colbie Calet*-Universal Republic/UMRG
- 108 WANT SOME? *Photo Finish*
- 109 HERE WE GO AGAIN *Demi Lovato*-Hollywood
- 110 CHRISTMAS DUETS *Elvis Presley*-RCA Nashville/SMN
- 111 THE SOUND *Mary Mary*-My Brick/Columbia/Sony Music
- 112 INCANTO *Andrea Bocelli*-Sugar/Dacca
- 113 BRAND NEW EYES *Paramore*-Fueled By Ramen/AG
- 114 MY CHRISTMAS *Andrea Bocelli*-Sugar/Dacca
- 115 KEEP ON LOVING YOU *Reba*-Starstruck/Vaory
- 116 ALL HOPE IS GONE *Slimast*-Roadrunner
- 117 CRACULAR SPECTACULAR *MCJET*-Columbia/Sony Music
- 118 DEAR AGONY *Breaking*

- Benjamin*-Hollywood
- 119 OCEAN EYES *Chvr* City-Universal Republic/UMRG
- 120 LOSO'S WAY (SOUNDTRACK) *Fabulous*-Desert Storm/Del Jany/IDJMG
- 121 SOUTHERN VOICE *Tim McGraw*-Curb
- 122 SAYING ABEI *Saving Abel*-Skidco/Virgin/Capitol
- 123 INDESTRUCTIBLE *Disturbed*-Reprise/Warner Bros.
- 124 THE RESISTANCE *Muse*-Helium-3/Warner Bros.
- 125 UNCLE CHARLIE *Charlie Wilson*-P Music/DeVe/AG
- 126 TESTIMONY: VOL. 2, LOVE & POLITICS *India Arie*-Soubaird/Universal Republic/UMRG
- 127 FEEL THAT FIRE *Dierks Bentley*-Capitol Nashville
- 128 THE RECEPTION *Young Jeezy*-CTE/Del Jany/IDJMG
- 129 YO-YO MA & FRIENDS: SONGS OF JOY & PEACE *Yo-Yo Ma*-Sony Classical/Sony Masterworks
- 130 DAUGHTRY *Daughtry*-19/RCA/RMG
- 131 RAISING SAND *Robert Plant*/Aison Krauss-Rounder
- 132 THAT OON'T MAKE ME A BAD GUY *Toby Keith*-Show Dog Nashville
- 133 DON'T FORGET *Demi Lovato*-Hollywood
- 134 INCREDIBAD *The Lonely Island*-Universal Republic/

- UMRG
- 135 JEREMIH *Jeremih*-Mick Smith/Del Jany/IDJMG
- 136 BLACK GIVES WAY TO BLUE *Alice In Chains*-Virgin/Capitol
- 137 SO FAR GONE (EP) *Drake*-Young Money/Cash Money/Universal Motown/UMRG

- 138 LITTLE BIT OF EVERYTHING *Billy Currington*-Mercury Nashville/UMGN
- 139 A NEW Hallelujah *Michael W. Smith*-Reunion
- 140 WILCO (THE ALBUM) *Wilco*-Nonesuch/Warner Bros.
- 141 PEACE ON EARTH *Casting Crowns*-Beach Street/Reunion/Sony Music
- 142 FEARLESS *Jazmine Sullivan*-J/RMG
- 143 HELLO LOVE *Chris Tomlin*-Sixsteps/Sparrow
- 144 R.O.O.T.S. (ROUTE OF OVERCOMING THE STRUGGLE) *Flo Rida*-Poe Boy/Atlantic/AG
- 145 APPEAL TO REASON *Rise Against*-DGC/Interscope/IGA
- 146 WHAT A NIGHT! A CHRISTMAS ALBUM *Harry Connick Jr.*-Columbia/Sony Music
- 147 KIDZ BOP 15 *Kidz Bop Kids*-Razor & Tie
- 148 IT'S NOT ME, IT'S YOU *Lily Allen*-Capitol
- 149 UNIVERSAL MIND CONTROL *Common*-G.O.O.D./Geffan/IGA
- 150 FEVER IN A DAY *Day26*-Bad Boy/AG
- 151 REVELATION *Third Day*-Essential
- 152 KELLIE PICKLER *Kellie Pickler*-19/BNA/SMN
- 153 ROCKFERRY *Duffy*-Mercury/IDJMG
- 154 FINDING BEAUTY IN NEGATIVE SPACES *Seether*-Wind-up
- 155 A SWINGIN' CHRISTMAS *Tony Bennett*-Featuring *The Count Basie Big Band*-RPM/Columbia/Sony Music
- 156 AWAKE *Skillet*-Ardent/INCA/Atlantic/AG
- 157 MAN ON THE MOON: THE END OF DAY *Kid Cudi*-Dream On/G.O.O.D./Universal/UMRG
- 158 THE ESSENTIAL NOW THAT'S WHAT I CALL CHRISTMAS *Various Artists*-Universal/EMI/Sony Music/UMte
- 159 MY LOVE: ESSENTIAL COLLECTION *Celine Dion*-Columbia/Sony Music
- 160 THE LAST AVENURE *Premium Latin*-Sony Music/Latin
- 161 LIVE ON THE INSIDE *Sugarland*-Mercury Nashville/UMGN
- 162 35 BIGGEST HITS *Toby Keith*-Show Dog Nashville/UMte
- 163 LIFE STARTS NOW *Three Days Grace*-Jive/AG
- 164 NOTHING BUT THE BEST *Frank Sinatra*-Reprise/Warner Bros.
- 165 GRAMMY NOMINEES 2009 *Various Artists*-Grammy/Rhino
- 166 ALL WRAPPED UP! (EP) *Various Artists*-Hollywood
- 167 3 DOORS DOWN *3 Doors Down*-Universal Republic/UMRG
- 168 KEEPS GETTIN' BETTER: A DECADE OF HITS *Christina Aguilera*-RCA/RMG
- 169 SONIC BOOM *Kiss*-Kiss
- 170 REVOLUTION *Miranda Lambert*-Columbia (Nashville)/SMN
- 171 IF ON A WINTER'S NIGHT... *Sting*-Cherrytree/DG/Universal Classics Group
- 172 AMERICAN RIDE *Toby Keith*-Show Dog Nashville
- 173 HUMAN *Brandy*-Knockout/EV/Epic/Sony Music
- 174 TRANSFORMERS: REVENGE OF THE FALLEN: THE ALBUM *Soundtrack*-Reprise/Warner Bros.
- 175 THE NEW GAME *Melvin Van Peebles*-Sony Music
- 176 ISOLATED INCIDENT *Dane Cook*-Comedy Central
- 177 WOLF-GANG AMADEUS *PHOENIX* *Phoenix*-Loyoute/Glassnote

continued on >>>10

## WEB EXCLUSIVES THE YEAR IN MUSIC— ONLINE

Critics—And Readers—  
Choose Best Albums  
Of 2009

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

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

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

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

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

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

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

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



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- from >>>P.8  
178 SWOON *Silversun Pickups-Dangerbird*
- 179 **RIS... AND THEN SOME** *Brooks & Dunn/Arista Nashville/S1M*
- 180 **YOUR SONGS** *Harry Connick Jr./Columbia/Sony Music*
- 181 **FULL CIRCLE** *Creed-Wind-up*
- 182 **NOW 32** *Various Artists-EMI/Universal/Zomba/Sony Music*
- 183 **GLEE: SEASON ONE: THE MUSIC VOLUME 1** *Soundtrack-20th Century Fox TV/Columbia/Sony Music*
- 184 **HIT MAN: DAVID FOSTER & FRIENDS** *David Foster-143/Reprise/Warner Bros*
- 185 **HOT AUGUST NIGHT** *NYC Neil Diamond-Columbia/Legacy/Sony Music*
- 186 **DOLL DOMINATION** *The Pussycat Dolls-Interscope/IGA*
- 187 **KISS AND TELL** *Celena Gomez & The Scene-Hollywood*
- 188 **CAMP ROCK** *Soundtrack-Walt Disney*
- 189 **THE CIRCLE** *Bon Jovi-Island/IDJMG*
- 190 **FANTASY RIDE** *Clara-LaFace/JLG*
- 191 **UGK 4 LIFE** *UGK-Till/UGK/Live/JLG*
- 192 **IT'S BLITZ!** *Yeah Yeah Yeahs-Dress Up/DGC/Interscope/IGA*
- 193 **SPEAKING LOUDER THAN BEFORE** *Jeremy Camp-BEC*
- 194 **METAMORPHOSIS** *Papa Roach-DGC/Interscope/IGA*
- 195 **X: TEN** *Trace Adkins-Capitol Nashville*
- 196 **FAR** *Regina Spektor-Sire/Warner Bros*
- 197 **CAGE THE ELEPHANT** *Cage The Elephant-DSP/VEE*
- 198 **THE GREATEST SONGS OF THE EIGHTIES** *Barry Manilow-Arista/RMG*
- 199 **LA REVOLUCION** *Wisin & Yandel-WY/Machete/UMLE*
- 200 **SOUNDS OF THE UNIVERSE** *Depeche Mode-Mute/Virgin/Capitol*

**TOP BILLBOARD 200 ARTISTS — DUO/GROUP**

- 1 **NICKELBACK** (1) *Roadrunner*
- 2 **RASCAL FLATTS** (3) *Lyric Street*
- 3 **THE BLACK EYED PEAS** (7) *Interscope/IGA*
- 4 **KINGS OF LEON** (1) *RCA/RMG*
- 5 **JONAS BROTHERS** (6) *Hollywood*
- 6 **ZAC BROWN BAND** (3) *Roar/Big Picture/Home Grown/Atlantic/AG*
- 7 **SUGARLAND** (3) *Mercury Nashville/UMGN*
- 8 **U2** (1) *Island/Interscope/IGA*
- 9 **DAUGHTRY** (2) *19/RCA/RMG*
- 10 **DAVE MATTHEWS BAND** (2) *Bama Ragz/RCA/RMG*

**Top Billboard 200 Artists — Female**

- 1 **TAYLOR SWIFT** (3) *Big Machine*
- 2 **MILEY CYRUS** (6) *Hollywood*
- 3 **BEYONCÉ** (2) *Music World/Columbia/Sony Music*
- 4 **BRITNEY SPEARS** (3) *Live/JLG*
- 5 **LADY GAGA** (1) *Streamline/KonLive/Cherrytree/Interscope/IGA*
- 6 **PINK** (1) *LaFace/JLG*
- 7 **CARRIE UNDERWOOD** (2) *19/RCA Nashville/S1M*
- 8 **KEYSHIA COLE** (2) *Imani/Geffen/IGA*
- 9 **WHITNEY HOUSTON** (1) *Arista/RMG*
- 10 **KELLY CLARKSON** (1) *S/19/RCA/Sony Music*

**Top Billboard 200 Artists — Male**

- 1 **KANYE WEST** (1) *Roc-A-Fella/Def Jam/DJMG*
- 2 **EMINEM** (1) *Webb/Shady/Aftermath/Interscope/IGA*
- 3 **JAY-Z** (2) *Roc Nation/AG*
- 4 **DAVID COOK** (1) *19/RCA/RMG*
- 5 **JAMIE FOXX** (1) *J/RMG*
- 6 **MAXWELL** (1) *Columbia/Sony Music*
- 7 **T.I.** (1) *Grand Hustle/Atlantic/AG*
- 8 **KENNY CHESNEY** (3) *BNA/S1M*
- 9 **JASON MRAZ** (2) *Atlantic/AG*
- 10 **DARIUS RUCKER** (1) *Capitol Nashville*

**Top Billboard 200 Imprints**

- 1 **COLUMBIA** (66)
- 2 **ATLANTIC** (49)
- 3 **BIG MACHINE** (4)
- 4 **INTERSCOPE** (43)
- 5 **WALT DISNEY** (17)
- 6 **HOLLYWOOD** (24)
- 7 **RCA** (20)
- 8 **DEF JAM** (24)
- 9 **REPRISE** (37)
- 10 **CAPITOL NASHVILLE** (14)

**Top Billboard 200 Labels**

- 1 **SONY MUSIC** (112)
- 2 **ATLANTIC GROUP** (54)
- 3 **INTERSCOPE GEFEN A&M** (61)
- 4 **RCA MUSIC GROUP** (78)
- 5 **ISLAND DEF JAM MUSIC GROUP** (45)
- 6 **WARNER BROS.** (75)
- 7 **LIVE LABEL GROUP** (32)
- 8 **UNIVERSAL MOTOWN REPUBLIC GROUP** (44)
- 9 **BIG MACHINE** (4)
- 10 **SONY MUSIC NASHVILLE** (22)

**Top Billboard 200 Distributors**

- 1 **UNIVERSAL** (339)
- 2 **SONY MUSIC** (254)
- 3 **WEA** (205)
- 4 **INDEPENDENTS** (434)
- 5 **EMM** (742)

**Top Comprehensive Album Artists**

- 1 **MICHAEL JACKSON** (17) *MJJ/Epic/Sony Music*
- 2 **TAYLOR SWIFT** (3) *Big Machine*
- 3 **MILEY CYRUS** (4) *Hollywood*
- 4 **NICKELBACK** (2) *Roadrunner*
- 5 **BEYONCÉ** (2) *Music World/Columbia/Sony Music*
- 6 **THE BEATLES** (18) *Apple/Capitol*
- 7 **RASCAL FLATTS** (3) *Lyric Street*
- 8 **BRITNEY SPEARS** (3) *Live/JLG*
- 9 **KANYE WEST** (2) *Roc-A-Fella/Def Jam/DJMG*
- 10 **LADY GAGA** (1) *Streamline/KonLive/Cherrytree/Interscope/IGA*

**Top Comprehensive Albums**

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

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





JASON ALDEAN

- 3 **MISSISSIPPI** *EMI/Sony Music*  
*Various Artists*
- 4 **LADY ANTEBELLUM** *Lady Antebellum-Capitol Nashville*
- 4 **THE PROMISE II** *Divo-SYCO/Columbia/Sony Music*
- 4 **MICHAEL JACKSON'S THIS IS IT (SOUNDTRACK)** *Michael Jackson-MJLJ/Epic/Sony Music*
- 4 **FREEDOM** *Akon-Konvict/Universal SRC/Universal*
- 6 **WHY LA VIDA OR DEATH AND ALL HIS FRIENDS** *Colony-Playbo*
- 8 **ROCK N ROLL JESUS KID** *Brooklyn Dog/Atlantic/A&R*
- 8 **DAY & AGE** *The Killers-Island/Interscope*
- 10 **MANNA** *MUJI-Atlantic/Decca*

- 9 **PHOENIX (2)** *Loyoute/Glassnote*
- 10 **FLEET FOXES (2)** *Sub Pop*

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

### Top Independent Albums

- Pos. TITLE** *Artist-Record/Label*
- 1 **WIDE OPEN** *Jason Aldean-Broken Bow*
- 2 **LDTUS FLOW3R/MPLSOUND/ELIX3R** *Prince/Bria Valente-NPG*
- 3 **CHICKENFOOT** *Chickenfoot-Redline*
- 4 **BACKSPACER** *Pearl Jam-Monkeywrench*
- 5 **SONIC BOOM** *Kiss-Kiss*
- 6 **SWOON** *Silverstein Pickups-danjaberd*
- 7 **ISOLATED INCIDENT** *Dane Cook-Comedy Central*
- 8 **WOLFGANG AMADEUS PHOENIX** *Phoenix-Loyoute/Glassnote*

- 9 **WE STARTED NOTHING** *The Ting Tings-Columbia*
- 10 **GOSSIP IN THE GRAIN** *Ray LaMontagne-RCA*
- 11 **FLEET FOXES** *Fleet Foxes-Sub Pop*
- 12 **NOTHING PERSONAL** *All Time Low-Hopeless*
- 13 **CAGE THE ELEPHANT** *Cage The Elephant-DSPT/Zone*
- 14 **WINTER WONDERLAND** *Various Artists-EMI Special Markets/Starbucks*

- 15 **MIDDLE CYCLONE** *Neko Case-Art (Lodge)*
- 16 **THE ULTIMATE HITS** *Gorch Brooks-Pearl*
- 17 **HOMESICK** *A Day To Remember-Victory*
- 18 **INNOCENCE & INSTINCT** *Red-Essential*
- 19 **CHRISTMASVILLE** *Mannheim Steamroller-American Gramophone*
- 20 **STILL** *BeBe & CeCe Winans-B&C/Melaco*
- 21 **VECKATIMEST** *Grizzly Bear-Warp*
- 22 **REVELATION** *Journey-Namora*
- 23 **VAMPIRE WEEKEND** *Vampire Weekend-XL/Beggars Group*
- 24 **LONG ROAD OUT OF EDEN** *Eagles-ERC*
- 25 **FOR EMMA, FOREVER AGO** *Bon Wer-jagjaguar*

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

### Top Independent Album Imprints

- Pos. IMPRINT** *(No. Charted Titles)*
- 1 **BROKEN BOW (5)**
- 2 **NPG (1)**
- 3 **REDLINE (1)**
- 4 **MONKEYWRENCH (1)**
- 5 **COMEDY CENTRAL (3)**
- 6 **SUB POP (5)**
- 7 **VICTORY (3)**
- 8 **AMERICAN GRAMAPHONE (3)**
- 9 **ANTI- (3)**
- 10 **JAG.JAGUWAR (5)**

### NEKO CASE



### Top Independent Album Labels

- Pos. LABEL** *(No. Charted Titles)*
- 1 **BROKEN BOW (5)**
- 2 **EPITAPH (17)**
- 3 **STARBUCKS (17)**
- 4 **E1 (21)**
- 5 **NPG (1)**
- 6 **REDLINE (1)**
- 7 **MONKEYWRENCH (1)**
- 8 **SUB POP (7)**
- 9 **COMEDY CENTRAL (10)**
- 10 **ATO (2)**

### Top Internet Album Artists

- Pos. ARTIST** *(No. Charted Titles, Inferred Label)*
- 1 **MICHAEL JACKSON (12)** *MJLJ/Epic/Sony Music*
- 2 **THE BEATLES (16)** *Apple/Capitol*
- 3 **TAYLOR SWIFT (1)** *Big Machine*
- 4 **DAVE MATTHEWS BAND (2)** *Bama Rags/RCA/RMG*
- 5 **IL DIVO (2)** *SYCO/Columbia/Sony Music*
- 6 **ENYA (1)** *Reprise/Warner Bros*
- 7 **UZ (2)** *Island/Interscope/IGA*
- 8 **DAVID COOK (1)** *19/RCA/RMG*
- 9 **BOB DYLAN (2)** *Columbia/Sony Music*
- 10 **ANDREA BOCELLI (2)** *Sugar/Decca*

### Top Internet Albums

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

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

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

### Top Internet Album Imprints

- Pos. IMPRINT** *(No. Charted Titles)*
- 1 **COLUMBIA (33)**
- 2 **EPIC (22)**
- 3 **REPRISE (20)**
- 4 **APPLE (17)**
- 5 **LEGACY (12)**

### Top Internet Album Labels

- Pos. LABEL** *(No. Charted Titles)*
- 1 **SONY MUSIC (64)**
- 2 **WARNER BROS. (35)**
- 3 **ATLANTIC GROUP (22)**
- 4 **RCA MUSIC GROUP (14)**
- 5 **CAPITOL (26)**



THE BLACK EYED PEAS

### Top Digital Album Artists

Pop: [ARTIST](#) *(No. Charted)* *(Week)*

- 1 MICHAEL JACKSON** (12) *MJJ/Epic/Sony Music*
- 2 KINGS OF LEON** (1) *RCA/RMG*
- 3 TAYLOR SWIFT** (2) *Big Machine*
- 4 LADY GAGA** (1) *Streamline/KonLive/Cherrytree/Interscope/IGA*
- 5 JAY-Z** (1) *Roc Nation/AG*
- 6 DAVE MATTHEWS BAND** (1) *Barna Raps/RCA/RMG*
- 7 KANYE WEST** (2) *Roc-A-Fella/Def Jam/IDJMG*
- 8 THE BLACK EYED PEAS** (1) *Interscope/IGA*
- 9 U2** (2) *Island/Interscope/IGA*
- 10 EMINEM** (1) *Web/Shady/Aftermath/Interscope/IGA*

**biz** A deeper version of this chart appears on [billboard.biz](#)

### Top Digital Albums

Pop: [TITLE](#) *(No. Charted)* *(Week)*

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

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

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

**biz** A deeper version of this chart appears on [billboard.biz](#)

### Top Digital Album Imprints

Pop: [LABEL](#) *(No. Charted)* *(Week)*

- 1 ATLANTIC** (27)
- 2 INTERSCOPE** (25)
- 3 RCA** (11)
- 4 EPIC** (24)
- 5 COLUMBIA** (29)

### Top Digital Album Labels

Pop: [LABEL](#) *(No. Charted)* *(Week)*

- 1 SONY MUSIC** (56)
- 2 INTERSCOPE** *GEFFEN A&M* (32)
- 3 ATLANTIC GROUP** (32)
- 4 RCA MUSIC GROUP** (16)
- 5 ISLAND DEF JAM MUSIC GROUP** (23)

### Hot Digital Songs Artists

Pop: [ARTIST](#) *(No. Charted)* *(Week)* *(Label)*

- 1 LADY GAGA** (2) *Streamline/KonLive/Cherrytree/Interscope*
- 2 THE BLACK EYED PEAS** (5) *Interscope*
- 3 BEYONCÉ** (7) *Music World/Columbia*
- 4 TAYLOR SWIFT** (16) *Big Machine*
- 5 MILEY CYRUS** (9) *Wait Disney*
- 6 MICHAEL JACKSON** (25) *Epic/Legacy*
- 7 KANYE WEST** (14) *Roc-A-Fella/Def Jam/IDJMG*
- 8 BRITNEY SPEARS** (5) *Jive/IGJ*
- 9 FLO RIDA** (7) *Poe Boy/Atlantic*
- 10 KATY PERRY** (5) *Capitol*
- 11 T.I.** (5) *Grand Hustle/Atlantic*
- 12 PINK** (4) *LaFace/JLG*
- 13 LIL WAYNE** (23) *Cash Money/Universal Motown*
- 14 PITBULL** (4) *Mr. 305/Polo Grounds/4/RMG*
- 15 KELLY CLARKSON** (3) *19/RCA/RMG*
- 16 RHIANNA** (5) *SBP/Def Jam/IDJMG*
- 17 KINGS OF LEON** (2) *RCA/RMG*
- 18 THE ALL-AMERICAN REJECTS** (1) *Doghouse/DGC/Interscope*
- 19 THE FRAY** (5) *Epic*
- 20 JASON MRAZ** (3) *Atlantic/RRP*
- 21 AKON** (6) *Konnect/Upfront/SRC/Universal Motown*
- 22 SOHJ'S** (2) *Philo/Finch/Atlantic/RRP*
- 23 UNLJA BOY TEL'EM** (2) *Capitol/Interscope*
- 24 DRAKE** (3) *Young Money/Cash*

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

**biz** A deeper version of this chart appears on [billboard.biz](#)

### Hot Digital Songs

Pop: [TITLE](#) *(No. Charted)* *(Week)* *(Label)*

- 1 BOOM BOOM POW** *The Black Eyed Peas—will.i.am/Interscope*
- 2 POKER FACE** *Lady Gaga—Streamline/KonLive/Cherrytree/Interscope*
- 3 JUST DANCE** *Lady Gaga—Featuring Colby O'Donis—Streamline/KonLive/Interscope*
- 4 RIGHT ROUND** *Flo Rida—Poe Boy/Atlantic*
- 5 I GOTTA FEELING** *The Black Eyed Peas—Interscope*
- 6 SINGLE LADIES (PUT A RING ON IT)** *Beyoncé—Music World/Columbia*
- 7 GIVES YOU HELL** *The All-American Rejects—Doghouse/DGC/Interscope*
- 8 LOVE STORY** *Taylor Swift—Big Machine*
- 9 HEARTLESS** *Kanye West—Roc-A-Fella/Def Jam/IDJMG*
- 10 I'M YOURS** *Jason Mraz—Atlantic/RRP*
- 11 THE CLIMB** *Miley Cyrus—Wait Disney/Hollywood*
- 12 PARTY IN THE U.S.A.** *Miley Cyrus—Hollywood*
- 13 USE SOMEBODY** *Kings Of Leon—RCA/RMG*
- 14 DON'T TRUST ME** *3OH3—Philo/Finch/Atlantic/RRP*
- 15 YOU FOUND ME** *The Fray—Epic*
- 16 DEAD AND GONE** *T.I.—Featuring Justin Timberlake—Grand Hustle/Atlantic*
- 17 CIRCUS** *Britney Spears—Jive/IGJ*
- 18 KISS ME THROUGH THE PHONE** *Soulja Boy Tell 'em/Featuring Sammie—Cotl Park/Interscope*
- 19 DOWN JAY** *Sean Featuring Lil Wayne—Cash Money/Universal Republic*
- 20 I KNOW YOU WANT ME** *(CALLE OCHO)* *Pitbull—Ultra*
- 21 FIRE BURNING** *Sean Kingston—Beluga Heights/Epic*
- 22 LET IT ROCK** *Kevin Rudolf—Featuring Lil Wayne—Cash Money/Universal Republic*
- 23 MY LIFE WOULD SUCK WITHOUT YOU** *Kelly Clarkson—19/RCA/RMG*
- 24 HOT N' COLD** *Katy Perry—Capitol*
- 25 YOU BELONG WITH ME** *Taylor Swift—Big Machine*
- 26 HALO** *Beyoncé—Music World/Columbia*
- 27 DAY 'N' NITE** *Kid Cudi—Fool's Gold/G.O.O.D./Universal Motown*
- 28 LIVE YOUR LIFE** *T.I.—Featuring Rihanna—Def Jam/Grand Hustle/IDJMG/Atlantic*
- 29 WHATCHA SAY** *Jason DeRulo—*



Beluga Heights/Warner Bros.

31 **KNOCK YOU DOWN** *Keri Hilson*  
Featuring Kanye West & Ne-Yo  
Mosley/Zone 4/Interscope

32 **BLAME IT** *Jamie Foxx*  
Featuring T-Pain—J/RMG

33 **RUN THIS TOWN** *Jay-Z, Rihanna*  
& Kanye West—Roc-A-Fella

34 **SECOND CHANCE**  
*Shinedown*—Atlantic

35 **CRACK A BOTTLE** *Eminem, Dr. Dre & 50 Cent*—Shady/Aftermath/Interscope

36 **WOMANIZER** *Britney Spears*—Jive/JLG

37 **LOVEGAME** *Lady Gaga*—Streamline/KonLive/Cherrytree/Interscope

38 **LOVE LOCKDOWN** *Kanye West*—Roc-A-Fella/Def Jam/IDJMG

39 **BEST I EVER HAD** *Drake*—Young Money/Cash Money/Universal Motown

40 **GOOD GIRLS GO BAD** *Cobra Smoove*  
Featuring Leighton Meester—Decadance/Fueled by Ramen/Atlantic/RRP

41 **I HATE THIS PART** *The Pussycat Dolls*—Interscope

42 **FIREFLIES** *Owl City*—Universal Republic

43 **NEW DIVIDE** *Linkin Park*—Machine Shop/Warner Bros.

44 **WAKING UP IN VEGAS** *Katy Perry*—Capitol

45 **SOBER** *Pink*—LaFace/JLG

46 **BEAUTIFUL** *Akon*  
Featuring Cory O Donis & Kardinal Offishall—KonLive/Upfront/SRC/Universal Motown

47 **IF I WERE A BOY** *Beyoncé*—Music World/Columbia

48 **I LOVE COLLEGE** *Asher Roth*—SchoolBoy/Loud/SRC/Universal Motown

49 **OBSESSED** *Mariah Carey*—Island/IDJMG

50 **SO WHAT** *Pink*—LaFace/JLG

51 **GOTTA BE SOMEBODY**  
Nickelback—Roadrunner/RRP

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

## Hot Digital Songs Imprints

POP LABEL (No. Charted Titles)

- 1 ATLANTIC (2/3)
- 2 EPIC (3/4)
- 3 JIVE (1/1)
- 4 MUSIC WORLD (7)
- 5 DEF JAM (2/4)

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

## Hot Digital Songs Labels

POP LABEL (No. Charted Titles)

- 1 INTERSCOPE (5/1)
- 2 ATLANTIC (3/4)
- 3 ISLAND DEF JAM MUSIC GROUP (3/3)
- 4 COLUMBIA (1/4)
- 5 JIVE LABEL GROUP (2/3)

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

## Hot Master Ringtone Artists

POP ARTIST (No. Charted Titles Imprints/Label)

- 1 T.I. (7) *Grand Hustle/Atlantic*
- 2 SOULJA BOY TELLEM (4) *ColliPark/Interscope*
- 3 THE BLACK EYED PEAS (3) *Interscope*
- 4 KANYE WEST (7) *Roc-A-Fella/Def Jam/IDJMG*
- 5 BEYONCÉ (3) *Music World/Columbia*
- 6 ZAC BROWN BAND (3) *Home Grown/Atlantic/Bigger Picture*
- 7 LADY GAGA (5) *Streamline/KonLive/Cherrytree/Interscope*
- 8 JEREMIH (2) *Mick Schultz/Def Jam/IDJMG*
- 9 JASON ALDEAN (2) *Broken Bow*
- 10 MICHAEL JACKSON (2) *NJW/Epic*

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

## Hot Master Ringtones

POP TITLE (No. Imprints/Label)

- 1 KISS ME THRU THE PHONE  
*Soulja Boy Tell'em* Featuring Sammie—ColliPark/Interscope
- 2 BLAME IT *Jamie Foxx* Featuring T-Pain—J/RMG
- 3 DEAD AND GONE *T.I.* Featuring Justin Timberlake—Grand Hustle/Atlantic
- 4 HEARTLESS *Kanye West*—Roc-A-Fella/Def Jam/IDJMG
- 5 BOOM BOOM POW *The Black Eyed Peas*—will.i.am/Interscope
- 6 DAY 'N' NITE *Kid Cudi*—Fool's Gold/G.O.O.D./Universal Motown
- 7 ALL SUMMER LONG *Kid Rock*—Tip/Dog/Atlantic
- 8 BIRTHDAY SEX *Jeremiah-Mick Schultz*/Def Jam/IDJMG
- 9 WHATEVER YOU LIKE *T.I.*—Grand Hustle/Atlantic
- 10 RIGHT ROUND *Flo Rida*—Poe Boy/Atlantic
- 11 CHICKEN FRIED *Zac Brown Band*—Home Grown/Atlantic/Bigger Picture
- 12 BIG GREEN TRACTOR *Jason Aldean*—Broken Bow
- 13 POKER FACE *Lady Gaga*—Streamline/KonLive/Cherrytree/Interscope
- 14 BEST I EVER HAD *Drake*—Young Money/Cash Money/Universal Motown
- 15 TURNIN ME ON *Keri Hilson* Featuring Lil Wayne—Mosley/Zone 4/Interscope
- 16 LOVE STORY *Taylor Swift*—Big Machine
- 17 KNOCK YOU DOWN *Keri Hilson* Featuring Kanye West & Ne-Yo—Mosley/Zone 4/Interscope
- 18 GIVES YOU HELL *The All-American Rejects*—Doghouse/DGC/Interscope
- 19 JUST DANCE *Lady Gaga* Featuring Colby O Donis—Streamline/KonLive/Cherrytree/Interscope
- 20 I GOTTA FEELING *The Black Eyed Peas*—Interscope
- 21 I'M YOURS *Jason Mraz*—Atlantic/RRP
- 22 TURN MY SWAG ON *Soulja Boy Tell'em*—ColliPark/Interscope
- 23 LIVE YOUR LIFE *T.I.* Featuring Rihanna—Def Jam/Grand Hustle/IDJMG/Atlantic
- 24 OBSESSED *Mariah Carey*—Island/IDJMG
- 25 YOU'RE A JERK *New Boyz*—ShoNasty/Asylum/Warner Bros.

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

LADY GAGA



## HOT 100 ARTISTS

POP ARTIST (No. Charted Titles Imprints/Label)

- 1 LADY GAGA (7) *Streamline/KonLive/Cherrytree/Interscope*
- 2 THE BLACK EYED PEAS (4) *Interscope*
- 3 BEYONCÉ (7) *Music World/Columbia*
- 4 TAYLOR SWIFT (14) *Big Machine*
- 5 KANYE WEST (3) *Roc-A-Fella/Def Jam/IDJMG*
- 6 T.I. (8) *Grand Hustle/Atlantic*
- 7 BRITNEY SPEARS (6) *Jive/JLG*
- 8 MILEY CYRUS (11) *Hollywood Boy/Atlantic*
- 9 KATY PERRY (4) *Capitol*
- 10 PINK (4) *LaFace/JLG*
- 11 PITBULL (3) *Mt. 305/Polo Grounds/J/RMG*
- 12 NE-YO (7) *Def Jam/IDJMG*
- 13 KELLY CLARKSON (3) *19/RCA/RMG*
- 14 JASON MRAZ (3) *Atlantic/RRP*
- 15 DRAKE (8) *Young Money/Cash Money/Universal Motown*
- 16 LIL WAYNE (22) *Cash Money/Universal Motown*
- 17 RIHANNA (5) *SR9/Def Jam/IDJMG*
- 18 AKON (4) *KonLive/Upfront/SRC/Universal Motown*
- 19 T-PAIN (17) *KonLive/Nappy Boy/Jive/JLG*
- 20 THE ALL-AMERICAN REJECTS (2) *Doghouse/DGC/Interscope*
- 21 KERI HILSON (3) *Mosley/Zone 4/Interscope*
- 22 SOULJA BOY TELLEM (4) *ColliPark/Interscope*
- 23 AKON (4) *KonLive/Upfront/SRC/Universal Motown*
- 24 T-PAIN (17) *KonLive/Nappy Boy/Jive/JLG*
- 25 THE FRAY (5) *Epic*

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



T.I.



FLO RIDA

## Hot 100 Songs

- Pos. **TITLE** Artist/Inners/Label
- 1 BOOM BOOM POW** The Black Eyed Peas-will.i.am/Interscope
  - 2 POKER FACE** Lady Gaga-Streamline/KonLive/Cherrytree/Interscope
  - 3 JUST DANCE** Lady Gaga Featuring Colby O'Donis-Streamline/KonLive/Cherrytree/Interscope
  - 4 I GOTTA FEELING** The Black Eyed Peas-Interscope
  - 5 LOVE STORY** Taylor Swift-Big Machine/Universal Republic
  - 6 RIGHT ROUND** Flo Rida-Poe Boy/Atlantic
  - 7 I'M YOURS** Jason Mraz-Atlantic/RRP
  - 8 SINGLE LADIES (PUT A RING ON IT)** Beyonce-Music World/Columbia
  - 9 HEARTLESS** Kanye West-Roc-A-Fella/Def Jam/IDJMG
  - 10 GIVES YOU HELL** The All-American Rejects-Doghouse/DGC/Interscope
  - 11 YOU BELONG WITH ME** Taylor Swift-Big Machine/Universal Republic
  - 12 DEAD AND GONE 2.1** Featuring Justin Timberlake-Grand Hustle/Atlantic
  - 13 YOU FOUND ME** The Fray-Epic
  - 14 USE SOMEBODY** Kings Of Leon-RCA/RMG
  - 15 KNOCK YOU DOWN** Keri Hilson Featuring Kanye West & Ne-Yo-Mosley/Zone 4/Interscope
  - 16 BLAME IT** Jamie Foxx Featuring T-Pain-J/RMG
  - 17 I KNOW YOU WANT ME (CALLE OCHO)** Pitbull-Quinta
  - 18 LIVE YOUR LIFE 2.1** Featuring Rihanna-Def Jam/Grand Hustle/IDJMG/Atlantic

- 19 KISS ME THRU THE PHONE** Soulja Boy Tell 'em Featuring Sammie-Coll/Park/Interscope
- 20 DOWN** Jay Sean Featuring Lil Wayne-Cash Money/Universal Republic
- 21 THE CLIMB** Milly Cyrus-Walt Disney/Republic
- 22 BEST I EVER HAD** Drake-Young Money/Cash Money/Universal Motown
- 23 MY LIFE WOULD SUCK WITHOUT YOU** Kelly Clarkson-19/RCA/RMG

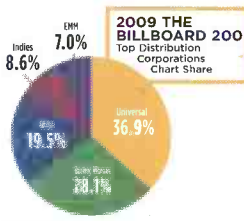
- 24 HALO** Beyonce-Music World/Columbia
- 25 HOT 'N COLD** Katy Perry-Capitol
- 26 SECOND CHANCE** Shinedown-Atlantic
- 27 CIRCUS** Britney Spears-Jive/JLG
- 28 DAY 'N NITE** Kid Cudi-Fool's Gold/IGG/D/Universal Motown
- 29 PARTY IN THE U.S.A.** Milly Cyrus-Hollywood
- 30 DON'T TRUST ME** 3OH3S-Photo Finish/Atlantic/RRP
- 31 RUN THIS TOWN** Jay-Z, Rihanna & Kanye West-Roc Nation
- 32 LET IT ROCK** Kevin Rudolf Featuring Lil Wayne-Cash Money/Universal Republic
- 33 FIRE BURNING** Sean Kingston-Beluga Heights/Epic
- 34 WHATCHA SAY** Jason DeRulo-Beluga Heights/Warner Bros.
- 35 LOVEGAME** Lady Gaga-Streamline/KonLive/Cherrytree/Interscope
- 36 WAKING UP IN VEGAS** Katy Perry-Capitol
- 37 BIRTHDAY SEX** Jeremih-Mick Schultz/Def Jam/IDJMG
- 38 SOBER** Pink-LaFace/JLG
- 39 WOMANIZER** Britney Spears-Jive/JLG
- 40 WHATEVER YOU LIKE** T.I.-Grand Hustle/Atlantic
- 41 OBSESSED** Mariah Carey-Jars/JMG
- 42 MAD** Ne-Yo-Def Jam/IDJMG
- 43 GOOD GIRLS GO BAD** Cobra Starship Featuring Leighton Meester-Decadance/Fueled By Raman/Atlantic/RRP
- 44 LOVE LOCKDOWN** Kanye West-Roc-A-Fella/Def Jam/IDJMG
- 45 SO WHAT** Pink-LaFace/JLG
- 46 HOTEL ROOM SERVICE** Pitbull-M. 305/Polo Grounds/J/RMG
- 47 CRACK A BOTTLE** Eminem, Dr. Dre & 50 Cent-Shady/Aftermath/Interscope
- 48 IF I WERE A BOY** Beyonce-Music World/Columbia
- 49 TURNIN ME ON** Keri Hilson Featuring Lil Wayne-Mosley/Zone 4/Interscope
- 50 I HATE THIS PART** The Pussycat Dolls-Interscope

- 51 GOTTA BE SOMEBODY** Newkirk-Roadrunner/RRP
- 52 PLEASE DON'T LEAVE ME** Pink-LaFace/JLG
- 53 PAPARAZZI** Lady Gaga-Streamline/KonLive/Cherrytree/Interscope
- 54 BEAUTIFUL** Akon Featuring Colby O'Donis & Kardinal Offishall-Konvict/Upfront/SRC/Universal Motown
- 55 VIVA LA VIDA** Coldplay-Capitol
- 56 RIGHT NOW (NA NA NA)** Akon-Konvict/Upfront/SRC/Universal Motown
- 57 BATTLEFIELD** Jordan Sparks-19/Jive/JLG
- 58 SUGAR** Flo Rida Featuring Wynter-Poe Boy/Atlantic
- 59 MISS INDEPENDENT** Ne-Yo-Def Jam/IDJMG
- 60 FIREFLIES** Owl City-Universal Republic
- 61 NEW D'VINE** Linkin Park-Machine Shop/Warner Bros.
- 62 EMPIRE STATE OF MIND** Jay-Z & Alicia Keys-Roc Nation
- 63 NO SURPRISE** Daughtry-19/RCA/RMG
- 64 SHE WOLF** Shakira-Sony Music Latin/Epic
- 65 BREAK UP** Mano Featung Gucci Mane & Sean Garrett-J/RMG
- 66 SWEET DREAMS** Beyonce-Music World/Columbia
- 67 EVERY GIRL** Young Money-Young Money/Cash Money/Universal Motown
- 68 FALLIN FOR YOU** Colbie Caillat-Universal Republic
- 69 UNTOUCHED** The Veronicas-EngineRoom/Sire/

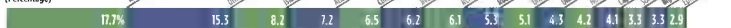
## FEATS AND SHARES

A Detailed Look At The Year In Charts

BASED ON CHART DATA FROM WEEKS 51-52, 6, 2008 TO NOV. 20, 2009



**2009 Hot Digital Songs, Top Label Chart Share (Percentage)**



### 2009 The Billboard 200, Top Five Sales Weeks (Title/Artist/Label/Chart Date/Sales)

"Relapse"	Eminem, JGA, 6/6/09	608,000
"Circus"	Britney Spears, JLG, 12/20/08	505,000
"No Line On The Horizon"	U2, JGA, 3/21/09	484,000
"I Am ... Sasha Fierce"	Beyonce, Sony Music, 12/6/08	482,000
"The Blueprint 3"	Jay-Z, AG, 9/26/09	476,000

### 2009 Hot 100 Airplay, Top Five Audience Weeks (Title/Artist/Label/Chart Date/Audience)

"Live Your Life"	T.I. featuring Rihanna, IDJMG/Atlantic, 12/13/08	165,788,700
"Live Your Life"	T.I. featuring Rihanna, IDJMG/Atlantic, 12/6/08	162,204,300
"Live Your Life"	T.I. featuring Rihanna, IDJMG/Atlantic, 12/20/08	161,888,200
"Live Your Life"	T.I. featuring Rihanna, 10/16/Atlantic, 12/27/08	152,545,400
"Live Your Life"	T.I. featuring Rihanna, IDJMG/Atlantic, 1/23/09	150,698,600

### 2009 Hot Digital Songs, Top Five Sales Weeks (Title/Artist/Label/Chart Date/Sales)

"Right Round"	Flo Rida: Atlantic, 2/28/09	636,000
"Boom Boom Pow"	The Black Eyed Peas, Interscope, 4/18/09	465,000
"Right Round"	Flo Rida, Atlantic, 3/7/09	460,000
"Just Dance"	Lady Gaga featuring Colby O'Donis, Interscope, 1/20/09	419,000
"Crack A Bottle"	Eminem, Dr. Dre & 50 Cent, Interscope, 3/21/09	418,000

- Warner Bros.
- 70 IF TODAY WAS YOUR LAST DAY**  
*Nickelback-Roadrunner/RRP*
- 71 THROW IT IN THE BAG**  
*Fabulous Featuring The Dream-Desert Storm/Def Jam/IDJMG*
- 72 LOVE DRUNK** *Boys Like Girls-Columbia*
- 73 I LOVE COLLEGE** *Asher Roth-School Boy/Loud/SRC/Universal Motown*
- 74 IF U SEEK AMY** *Britney Spears-Jive/JLG*
- 75 BIG GREEN TRACTOR** *Jason Aldean-Broken Bow*
- 76 WHITE HORSE** *Taylor Swift-Big Machine*
- 77 DISTURBIA** *Rihanna-SRP/Def Jam/IDJMG*
- 78 21 GUNS** *Green Day-Reprise*
- 79 TURN MY SWAG ON** *Souja Boy Bellarm-ColliPark/Interscope*
- 80 ROCKIN' THAT THANG** *The-Dream-Radio Killa/Def Jam/IDJMG*
- 81 CHICKEN FRIED** *Zac Brown Band-Home Grown/Atlantic/Bigger Picture*
- 82 DIVA** *Beyonce-Music World/Columbia*
- 83 REPLAY** *Iyaz-Time Is Money/Beluga Heights/Reprise*
- 84 THEN** *Brad Paisley-Arista Nashville*
- 85 HER DIAMONDS** *Rob Thomas-Emblem/Atlantic*
- 86 HOW DO YOU SLEEP?** *Jesse McCartney Featuring Ludacris-Hollywood*
- 87 3** *Britney Spears-Jive/JLG*
- 88 FOREVER** *Drake Featuring Kanye West, Lil Wayne & Eminem-Harvey Mason/Zone 4/Streamline/Interscope*
- 89 ONE TIME** *Justin Bieber-Island/IDJMG*
- 90 I RUN TO YOU** *Lady Antebellum-Capitol Nashville*
- 91 I DO NOT HOOK UP** *Kelly Clarkson-19/RCA/RMG*
- 92 GREEN LIGHT** *John Legend Featuring Andre 3000-G.O.O.D./Columbia*
- 93 PEOPLE ARE CRAZY** *Billy Currington-Mercury Nashville*
- 94 WHATEVER IT IS** *Zac Brown Band-Home Grown/Atlantic/Bigger Picture*
- 95 ALREADY GONE** *Kelly Clarkson-19/RCA/RMG*
- 96 GOODBYE** *Kristina DeBarge-SodaPop/Interscope*
- 97 SAY HEY (I LOVE YOU)** *Michael Franti & Spearhead Featuring Cherrie Anderson-Boo Boo Wax/Anti-/Universal Republic*
- 98 POP CHAMPAGNE** *Jim Jones & Ron Browz Featuring Juelz Santana-Et'her Boy/Universal Motown/Columbia/E1*
- 99 PRETTY WINGS** *Marwell-Columbia*
- 100 NEVER SAY NEVER** *The Piny-Epic*

**EUROPE'S TOP SINGLES OF 2009**

1. "POKER FACE," **LADY GAGA** (Streamline/Konlive/Cherrytree/Interscope)
2. "HOT N COLD," **KATY PERRY** (Capitol)
3. "SEXY CHICK," **DAVID GUETTA FEATURING AKON** (Gum/Virgin)
4. "I GOTTA FEELING," **THE BLACK EYED PEAS** (Interscope)
5. "INFINITY 2008," **GURU JOSH PROJECT** (BigCityBeats/Intergalactic)

**EUROPEAN CHART SHARE SINGLES %**

COMPANY	2008	2009
UMGI	40.8	42.2
SONY BMG	22.5	21.6
EMI	13.1	16.6
WARNER MUSIC	17.6	11.1
OTHERS	6.0	8.5

**Hot 100 Artists — Duo/Group**

- POP ARTIST** (No. Charted This Year/Label)
- 1 **THE BLACK EYED PEAS** (4) Interscope
- 2 **THE FRAY** (5) Epic
- 3 **KINGS OF LEON** (3) RCA/RMG
- 4 **THE ALL-AMERICAN REJECTS** (2) Doghouse/DGC/Interscope
- 5 **SHINEDOWN** (3) Atlantic
- 6 **NICKELBACK** (4) Roadrunner/RRP
- 7 **ZAC BROWN BAND** (3) Home Grown/Atlantic/Bigger Picture
- 8 **3OH3** (2) Photo Finish/Atlantic/RRP
- 9 **LADY ANTEBELLUM** (3) Capitol Nashville
- 10 **THE PUSSYCAT DOLLS** (4) Interscope

**Hot 100 Artists — Female**

- POP ARTIST** (No. Charted This Year/Label)
- 1 **LADY GAGA** (6) Streamline/Konlive/Cherrytree/Interscope
- 2 **BEYONCÉ** (7) Music World/Columbia
- 3 **TAYLOR SWIFT** (14) Big Machine
- 4 **BRITNEY SPEARS** (5) Jive/JLG
- 5 **MILEY CYRUS** (11) Hollywood
- 6 **KATY PERRY** (4) Capitol
- 7 **PINK** (4) LaFace/JLG
- 8 **KELLY CLARKSON** (3) 19/RCA/RMG
- 9 **RIHANNA** (5) SRP/Def Jam/IDJMG
- 10 **KERI HILSON** (3) Mosley/Zone 4/Interscope

KATY PERRY



**Hot 100 Artists — Male**

- POP ARTIST** (No. Charted This Year/Label)
- 1 **KANYE WEST** (13) Roc-A-Fella/Def Jam/IDJMG
- 2 **T.I.** (8) Grand Hustle/Atlantic
- 3 **FLO RIDA** (5) Poe Boy/Atlantic
- 4 **PITBULL** (3) Mr. 305/Polo Grounds/J/RMG
- 5 **NE-YO** (7) Def Jam/IDJMG
- 6 **JASON MRAZ** (3) Atlantic/RRP
- 7 **DRAKE** (8) Young Money/Cash Money/Universal Motown
- 8 **LIL WAYNE** (22) Cash Money/Universal Motown
- 9 **SOULJA BOY TEL'EM** (4) ColliPark/Interscope
- 10 **AKON** (4) Konvict/Ubiquitous/SRC/Universal Motown

**Hot 100 Imprints**

- POP IMPRINT** (No. Charted This Year)
- 1 **ATLANTIC** (26)
- 2 **DEF JAM** (27)
- 3 **MUSIC WORLD** (7)
- 4 **BIG MACHINE** (13)
- 5 **CASH MONEY** (14)
- 6 **JIVE** (22)
- 7 **RCA** (19)
- 8 **CAPITOL NASHVILLE** (17)
- 9 **INTERSCOPE** (9)
- 10 **19** (30)

**Hot 100 Labels**

- POP LABEL** (No. Charted This Year)
- 1 **INTERSCOPE** (56)
- 2 **ATLANTIC** (40)
- 3 **ISLAND DEF JAM MUSIC GROUP** (41)
- 4 **RCA MUSIC GROUP** (39)
- 5 **COLUMBIA** (43)
- 6 **JIVE LABEL GROUP** (29)
- 7 **UNIVERSAL REPUBLIC** (18)
- 8 **ROADRUNNER PROMOTIONS** (18)
- 9 **UNIVERSAL MOTOWN** (20)
- 10 **CAPITOL** (22)

**biz** A deeper version of this chart appears on [billboard.biz](http://billboard.biz)

**Hot 100 Producers**

- POP PRODUCER** (No. Charted This Year)
- 1 **NADIR "REDONE" KHAYAT** (5)
- 2 **DR. LUKE** (9)
- 3 **JAMES "MIM JONSON" SCHEFFER** (5)
- 4 **MAX MARTIN** (6)
- 5 **KANYE WEST** (8)
- 6 **WILL.I.AM** (4)
- 7 **ROB CAVALLIO** (12)
- 8 **NATHAN CHAPMAN** (3)
- 9 **TAYLOR SWIFT** (13)
- 10 **MARTIN TEREFE** (4)



BEYONCÉ

## Hot 100 Airplay

- 1 LOVE STORY** Taylor Swift-Big Machine/Universal Republic
- 2 YOU BELONG WITH ME** Taylor Swift-Big Machine/Universal Republic
- 3 MY YOUNG BOSS** Meek-Atlantic/RRP
- 4 KNOCK YOU DOWN** Keri Hilson Featuring Kanye West & Ne-Yo-Mosley/Zone 4/Interscope
- 5 BOOM BOOM POW** The Black Eyed Peas-will.i.am/Interscope
- 6 JUST DANCE** Lady Gaga Featuring Colby O'Donoghue-Streamline/KonLive/Cherrytree/Interscope
- 7 BLAME IT** Jamie Foxx Featuring T-Pain-J/RMG
- 8 I GOTTA FEELING** The Black Eyed Peas-Interscope
- 9 POKER FACE** Lady Gaga-Streamline/KonLive/Cherrytree/Interscope
- 10 LIVE YOUR LIFE** T.I. Featuring Rihanna-Def Jam/Grand Hustle/IDJMG/Atlantic
- 11 SINGLE LADIES (PUT A RING ON IT)** Beyoncé-Music World/Columbia
- 12 DEAD AND GONE** T.I. Featuring Justin Timberlake-Grand Hustle/Atlantic
- 13 BEST I EVER HAD** Drake-Young Money/Cash Money/Universal Motown
- 14 HEARTLESS** Kanye West-Roc-A-Fella/Def Jam/IDJMG
- 15 YOU FOUND ME** The Fray-Epic
- 16 I KNOW YOU WANT ME (CALL ME OCHO)** Pitbull-Ultra

- 17 RIGHT ROUND** Flo Rida-Poe Boy/Atlantic
- 18 USE SOMEBODY** Kings Of Leon-RCA/RMG
- 19 KISS ME THRU THE PHONE** Soulja Boy Tell 'em Featuring Sammie-Collabro/Interscope
- 20 GIVES YOU HELL** The All-American Rejects-Doghouse/DGC/Interscope
- 21 DOWN** Jay Sean Featuring Lil Wayne-Cash Money/Universal Republic
- 22 DAY 'N NITE** Kid Cudi-Fool's Gold/G.O.O.D./Universal Motown
- 23 MAD** Ne-Yo-Def Jam/IDJMG
- 24 MY LIFE WOULD SUCK WITHOUT YOU** Kelly Clarkson-19/RCA/RMG
- 25 HALO** Beyoncé-Music World/Columbia
- 26 SECOND CHANCE** Shinedown-Atlantic
- 27 BIRTHDAY** Sex Jermih-Mick Schultz/Def Jam/IDJMG
- 28 HOT 'N COLD** Katy Perry-Capitol
- 29 RUN THIS TOWN** Jay-Z, Rihanna & Kanye West-Roc Nation
- 30 WHATEVER YOU LIKE** T.I.-Grand Hustle/Atlantic
- 31 THE CLIMB** Miley Cyrus-Walt Disney/ Hollywood
- 32 MISS INDEPENDENT** Ne-Yo-Def Jam/IDJMG
- 33 TURNIN ME ON** Keri Hilson Featuring Lil Wayne-Mosley/Zone 4/Interscope
- 34 WAKING UP IN VEGAS** Katy Perry-Capitol
- 35 OBSESSED** Mariah

- 36 LOVEGAME** Lady Gaga-Streamline/KonLive/Cherrytree/Interscope
- 37 SOBER** Pink-LaFace/JLG
- 38 BREAK UP** Maro Featuring Gucci Mane & Sean Garrett-J/RMG
- 39 PLEASE DON'T LEAVE ME** Pink-LaFace/JLG
- 40 CIRCUS** Britney Spears-Jive/JLG
- 41 EVERY GIRL** Young Money-Young Money/Cash Money/Universal Motown
- 42 LET IT ROCK** Kevin Rudolf Featuring Lil Wayne-Cash Money/Universal Republic
- 43 HOTEL ROOM SERVICE** Pitbull-Mr. 305/Polo Grounds/J/RMG
- 44 FIRE BURNING** Sean Kingston-Beluga Heights/Epic
- 45 WOMANIZER** Britney Spears-Jive/JLG
- 46 SO WHAT** Pink-LaFace/JLG
- 47 WHATCHA SAY** Jason DeRulo-Beluga Heights/Warner Bros.
- 48 THROW IT IN THE BAG** Fabolous Featuring The Dream-Desert Storm/Def Jam/IDJMG
- 49 ROCKIN' THAT THANG** The Dream-Radio Killa/Def Jam/IDJMG
- 50 DON'T TRUST ME** 3OH3i-Photo Finish/Atlantic/RRP

A deeper version of this chart appears on [billboard.biz](#)

## Top R&B/Hip-Hop Artists

Pos. ARTIST (No. Charted Weeks) Impres./Label

- 1 BEYONCÉ** (10) Music World/Columbia
- 2 JAMIE FOXX** (6) J/RMG
- 3 KEYSHIA COLE** (9) Imani/Geffen/Interscope
- 4 MAXWELL** (4) Columbia
- 5 KANYE WEST** (15) Roc-A-Fella/Def Jam/IDJMG
- 6 NE-YO** (17) Def Jam/IDJMG
- 7 T.I.** (14) Grand Hustle/Atlantic
- 8 JAY-Z** (7) Roc Nation
- 9 THE DREAM** (9) Radio Killa/Def Jam/IDJMG
- 10 DRAKE** (11) Young Money/Cash Money/Universal Motown/UMRG
- 11 KERI HILSON** (8) Mosley/Zone 4/Interscope
- 12 MUSIQ SOULCHILD** (5) Atlantic
- 13 KERI HILSON** (8) Mosley/Zone 4/Interscope
- 14 T-PAIN** (16) Konvict/Naopy Boy/Jive/JLG
- 15 ANTHONY HAMILTON** (3) Mister's Music/So So Def/JLG
- 16 JENNIFER HUDSON** (4) Arista/RMG
- 17 JAZMINE SULLIVAN** (6) J/RMG
- 18 TREY SONGZ** (10) Song Book/Atlantic
- 19 PLIES** (11) Big Gates/Ship-N-Slide/Atlantic
- 20 CHARLIE WILSON** (4) P Music/Jive/JLG
- 21 USHER** (6) LaFace/JLG
- 22 LUDACRIS** (11) DTP/Def Jam/IDJMG
- 23 CHRISSETTE MICHELE** (4) Def Jam/IDJMG
- 24 WHITNEY HOUSTON** (4) Arista/RMG
- 25 PLEASURE P** (6) Atlantic

A deeper version of this chart appears on [billboard.biz](#)

## Top New R&B/Hip-Hop Artists

Pos. ARTIST (No. Charted Weeks) Impres./Label

- 1 DRAKE** (1) Young Money/Cash Money/Universal Motown/UMRG
- 2 KERI HILSON** (1) Mosley/Zone 4/Interscope
- 3 PLEASURE P** (1) Mick Schultz
- 4 JEREMIH** (4) Nick Schartz/Def Jam/IDJMG
- 5 K'ON** (4) Up4Up/Universal Republic/UMRG
- 6 YOUNG MONEY** (3) Young Money/Cash Money/Universal Motown/UMRG
- 7 DORRHOUGH** (3) NGenius/E1
- 8 KID CUDI** (3) Dream On!/G.O.O.D./Universal Motown/UMRG
- 9 LAURA IZBOR** (3) Atlantic
- 10 YUNG L.A.** (3) Grand Hustle/Interscope

## Top R&B/Hip-Hop Artists — Duo/Group

Pos. ARTIST (No. Charted Weeks) Impres./Label

- 1 MARY MARY** (3) My Block/Columbia
- 2 THE BLACK EYED PEAS** (2) Interscope
- 3 YOUNG MONEY** (3) Young Money/Cash Money/Universal Motown/UMRG
- 4 DAY26** (4) Bad Boy
- 5 UGK** (2) Trill/UGK/Jive/JLG

## Top R&B/Hip-Hop Artists — Female

Pos. ARTIST (No. Charted Weeks) Impres./Label

- 1 BEYONCÉ** (10) Music World/Columbia
- 2 KEYSHIA COLE** (9) Imani/Geffen/Interscope
- 3 KERI HILSON** (8) Mosley/Zone 4/Interscope
- 4 JENNIFER HUDSON** (4) Arista/RMG
- 5 JAZMINE SULLIVAN** (6) J/RMG
- 6 CHRISSETTE MICHELE** (4) Def Jam/IDJMG
- 7 WHITNEY HOUSTON** (4) Arista/RMG
- 8 MARIAH CAREY** (9) Island/IDJMG
- 9 RIHANNA** (8) SRB/Def Jam/IDJMG
- 10 LETOYA** (4) Capitol

## Top R&B/Hip-Hop Artists — Male

Pos. ARTIST (No. Charted Weeks) Impres./Label

- 1 JAMIE FOXX** (6) J/RMG
- 2 MAXWELL** (4) Columbia
- 3 KANYE WEST** (15) Roc-A-Fella/Def Jam/IDJMG
- 4 NE-YO** (17) Def Jam/Atlantic
- 5 T.I.** (14) Grand Hustle/Atlantic
- 6 JAY-Z** (10) Roc Nation
- 7 THE DREAM** (9) Radio Killa/Def Jam/IDJMG
- 8 DRAKE** (11) Young Money/Cash Money/Universal Motown/UMRG
- 9 MUSIQ SOULCHILD** (5) Atlantic
- 10 LIL WAYNE** (24) Cash Money/Universal Motown/UMRG

## Top R&B/Hip-Hop Imprints

Pos. IMPRINT (No. Charted Weeks)

- 1 DEF JAM** (91)
- 2 ATLANTIC** (36)
- 3 J** (22)
- 4 COLUMBIA** (30)
- 5 MUSIC WORLD** (14)
- 6 ARISTA** (9)
- 7 UNIVERSAL MOTOWN** (49)
- 8 GRAND HUSTLE** (15)
- 9 GEFENN** (25)
- 10 JIVE** (34)

Top R&B/Hip-Hop Labels

- Pos. LABEL (No. Charted Titles)
- 1 ISLAND DEF JAM MUSIC GROUP (106)
  - 2 ATLANTIC GROUP (74)
  - 3 SONY MUSIC (55)
  - 4 INTERSCOPE GEFFEN A&M (69)
  - 5 RCA MUSIC GROUP (31)
  - 6 UNIVERSAL MOTOWN REPUBLIC GROUP (58)
  - 7 JIVE LABEL GROUP (52)
  - 8 WARNER BROS. (42)
  - 9 CAPITOL (23)
  - 10 EI (4)



KEYSHIA COLE



EMINEM

Top R&B/Hip-Hop Album Artists

Pos. ARTIST (No. Charted Titles) Record Label

- 1 BEYONCÉ (2) *Music World/Columbia/Sony Music*
- 2 KEYSHIA COLE (1) *Iman!/Geffen/IGA*
- 3 JAMIE FOXX (1) *J/RMG*
- 4 JAY-Z (3) *Roc-A-Fella/AG*
- 5 KANYE WEST (2) *Roc-A-Fella/Def Jam/IDJMG*
- 6 MAXWELL (1) *Columbia/Sony Music*
- 7 EMINEM (1) *Web/Shady/Aftermath/Interscope/IGA*
- 8 ANTHONY HAMILTON (1) *Mister's Music/So So Def/ILG*
- 9 WHITNEY HOUSTON (1) *Arista/RMG*
- 10 LUDACRIS (2) *DTP/Def Jam/IDJMG*
- 11 TL (4) *Grand Hustle/Atlantic/AG*
- 12 THE DREAM (2) *Radio Killa/Def Jam/IDJMG*
- 13 PLIES (3) *Big Gales/Slip-N-Slide/Atlantic/AG*
- 14 RICK ROSS (2) *Maybach/Slip-N-Slide/Def Jam/IDJMG*
- 15 MUSIQ SOULCHILD (2) *Atlantic/AG*
- 16 KERI HILSON (1) *Mosley/Zone 4/Interscope/IGA*
- 17 THE BLACK EYED PEAS (1) *Interscope/IGA*
- 18 LIL WAYNE (2) *Cash Money/Universal Motown/UMRG*
- 19 JADAKISS (1) *Ruff Ryders/D-Block/Roc-A-Fella/Def Jam/IDJMG*
- 20 CHRISSETTE MICHELE (1) *Def Jam/IDJMG*
- 21 NE-YO (1) *Def Jam/IDJMG*
- 22 CHARLIE WILSON (1) *P Music/UMRG*
- 23 AKON (1) *Konvict/Upfront/SRC/Universal Motown/UMRG*
- 24 T-PAIN (1) *Konvict/Naopy Boy/*

- Jive/ILG
- 25 TREY SONGZ (1) *Song Book/Atlantic/AG*

**.biz** A deeper version of this chart appears on [billboard.biz](http://billboard.biz)

Top R&B/Hip-Hop Albums

Pos. TITLE Artist Record Label

- 1 I AM...SASHA FIERCE Beyoncé-Cole-Iman/Columbia/Sony Music
- 2 INTUITION Jamie Foxx-J/RMG
- 3 A DIFFERENT ME Keyshia Cole-Iman/Geffen/IGA
- 4 THE BLUEPRINT 3 Jay-Z-Roc-A-Fella/AG
- 5 BOBS & HEARTBREAK Kanye West-Roc-A-Fella/Def Jam/IDJMG
- 6 BLACKSUMMERS'NIGHT Maxwell-Columbia/Sony Music
- 7 RELAPSE Eminem-Web/Shady/Aftermath/Interscope/IGA
- 8 THE POINT OF IT ALL Anthony Hamilton-Mister's Music/So So Def/ILG
- 9 I LOOK TO YOU Whitney Houston-Arista/RMG
- 10 THEATER OF THE MIND Ludacris-DTP/Def Jam/IDJMG
- 11 PAPER TRAIL T.I.-Grand Hustle/Atlantic/AG
- 12 LOVE V'S MONEY The-Dream-Radio Killa/Def Jam/IDJMG
- 13 DA REALIST Plies-Big Gales/Slip-N-Slide/Atlantic/AG
- 14 DEEPER THAN RAP Rick Ross-Maybach/Slip-N-Slide/Def Jam/IDJMG
- 15 IN A PERFECT WORLD... Keri Hilson/Mosley/Zone 4/Interscope/IGA
- 16 ONMYRADIO Musiq Soulchild-Atlantic/AG
- 17 THE E.N.D. The Black Eyed Peas-Interscope/IGA
- 18 THE LAST KISS Jadakiss-Ruff Ryders/D-Block/Roc-A-Fella/Def Jam/IDJMG
- 19 EPIPHANY Chrisette Michelle-Def Jam/IDJMG
- 20 YEAR OF THE GENTLEMAN Ne-Yo-Def Jam/IDJMG
- 21 THA CARTER III Lil Wayne-Cash Money/Universal Motown/UMRG
- 22 UNCLE CHARLIE Charlie Wilson-P Music/Jive/ILG
- 23 FREEDOM Akon-Konvict/Upfront/SRC/Universal Motown/UMRG
- 24 THR33 RINGZ T-Pain-Konvict/Naopy Boy/Jive/ILG
- 25 READY Trey Songz-Song Book/Atlantic/AG
- 26 FEARLESS Jazmine Sullivan-J/RMG
- 27 JENNIFER HUDSON Jennifer Hudson-Arista/RMG
- 28 SOUL SLEP-M3/Warner Bros.
- 29 LOTUS FLOW3R/MP/SOUND/ELIXSR Prince/Bria Valente-IMP
- 30 LOSO'S WAY (SOUNDTRACK) Fabolous-Desert Storm/Def Jam/IDJMG
- 31 EVOLVER John Legend-G.O.O.D./Columbia/Sony Music
- 32 TESTIMONY: VOL. 2, LOVE & POLITICS India.Arie-Soulbair/Universal Republic/UMRG
- 33 THE SOUND Mary Mary-My Block/Columbia/Sony Music
- 34 THE RECEPTION Young Jeezy-CTE/Def Jam/IDJMG
- 35 ISOUJIAOBOYTELLEM Soujia Boy/Tell'em-ColiPark/Interscope/IGA
- 36 JEREMIH Jeremih-Mick Schultz/Def Jam/IDJMG
- 37 UGG 4 LIFE UGG-Till/UGK/Jive/ILG
- 38 FOREVER IN A DAY DAY26-Bad Boy/AG
- 39 UNIVERSAL MIND CONTROL

- Common-G.O.O.D./Geffen/IGA
- 40 HUMAN Brandy-Knockout!/E1/Epic/Sony Music
  - 41 SO FAR GONE (EP) Drake-Young Money/Cash Money/Universal Motown/UMRG
  - 42 EMERITUS Scarface-Rap-A-Lot/Rap-A-Lot 4 Life/Asylum
  - 43 AVANT Avant-Capitol
  - 44 MEMOIRS OF AN IMPERFECT ANGEL Mariah Carey-Interscope/IDJMG
  - 45 GOOD GIRL GONE BAD Rihanna-SRP/Def Jam/IDJMG
  - 46 THE REBIRTH Bobby V-Blu Kolla Dreams
  - 47 MICHAEL JACKSON'S THIS IS IT (SOUNDTRACK) Michael Jackson-MJ/J/Epic/Sony Music
  - 48 I GET AROUND K-Jon-Ups/Up/Universal Republic/UMRG
  - 49 THE WAY I SEE IT Raphael Saadiq-Columbia/Sony Music
  - 50 SOMETHING ELSE Robin Thicke-Star Trak/Interscope/IGA

**.biz** A deeper version of this chart appears on [billboard.biz](http://billboard.biz)

Top R&B/Hip-Hop Album Imprints

Pos. IMPRINT (No. Charted Titles)

- 1 DEF JAM (38)
- 2 ATLANTIC (24)
- 3 COLUMBIA (21)
- 4 J (5)
- 5 INTERSCOPE (13)
- 6 MUSIC WORLD (4)
- 7 ARISTA (3)
- 8 GEFFEN (3)
- 9 UNIVERSAL MOTOWN (22)
- 10 ROC-A-FELLA (5)

Top R&B/Hip-Hop  
Album Labels

- Pop LABEL (No. Charted Titles)  
**1** ISLAND DEF JAM MUSIC GROUP (46)  
 2 SONY MUSIC (30)  
 3 ATLANTIC GROUP (26)  
 4 INTERSCOPE GEFFEN A&M (22)  
 5 RCA MUSIC GROUP (8)  
 6 LIVE LABEL GROUP (18)  
 7 UNIVERSAL MOTOWN REPUBLIC GROUP (24)  
 8 WARNER BROS. (10)  
 9 ASYLUM (10)  
 10 CAPITOL (9)

Top R&B/Hip-Hop  
Album Distributors

- Pop DISTRIBUTOR (No. Charted Titles)  
**1** UNIVERSAL (136)  
 2 SONY MUSIC (59)  
 3 WEA (60)  
 4 INDEPENDENTS (173)  
 5 EMM (27)

Hot R&B/Hip-Hop  
Songs Artists

- Pop ARTIST (No. Charted Titles in Current Label)  
**1** BEYONCÉ (8) Music World/Columbia  
 2 NE-YO (10) Def Jam/IDJMG  
 3 DRAKE (10) Young Money/Cash Money/Universal Motown/UMRG  
 4 MAXWELL (3) Columbia  
 5 T.I. (10) Grand Hustle/Atlantic  
 6 JAMIE FOXX (3) J/RMG  
 7 KEYSHA COLE (7) Innu/Geffen/Interscope  
 8 KERI HILSON (7) Mosley/Zone 4/Interscope  
 9 THE-DREAM (7) Radio Killa/Def Jam/IDJMG  
 10 MUSIQ SOULCHILD (3) Atlantic  
 11 T-PAIN (15) Konvict/Nappy BoyLive/JLG  
 12 USHER (5) LaFace/JLG  
 13 JENNIFER HUDSON (3) Anstar/RMG  
 14 ZAMINE SULLIVAN (5) J/RMG  
 15 LIL WAYNE (22) Cash Money/

- Universal Motown/UMRG  
 16 TREY SONGZ (9) Song Book/Atlantic  
 17 PLEASURE P (5) Atlantic  
 18 KANYE WEST (13) Roc-A-Fella/Def Jam/IDJMG  
 19 SOULJA BOY TELL'EM (6) ColliPark/Interscope  
 20 CHARLIE WILSON (3) P Music/Live/JLG  
 21 JEREMIH (3) Mick Schultz/Def Jam/IDJMG  
 22 GINUWINE (2) Notifi/Asylum/Warner Bros.  
 23 YOUNG MONEY (2) Young Money/Cash Money/Universal Motown/UMRG  
 24 PLIES (6) Big Gates/Slip-N-Slide/Atlantic  
 25 GUCCI MANE (12) Mizay/So Icey/Warner Bros.

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

Hot R&B/Hip-Hop  
Songs

- Pop TITLE ARTIST (Current Label)  
**1** BLAME IT Jamie Foxx Featuring T-Pain -J/RMG  
 2 PRETTY WINGS Maxwell-Columbia  
 3 BREAK UP Manó Featuring Gucci Mane & Sean Garrett -J/RMG  
 4 BEST I EVER HAD Drake-Young Money/Cash Money/Universal Motown/UMRG  
 5 ROCKIN' THAT THANG The-Dream-Radio Killa/Def Jam/IDJMG  
 6 SINGLE LADIES (PUT A RING ON IT) Beyoncé-Music World/Columbia  
 7 TURNIN ME ON Keri Hilson Featuring Lil Wayne-Mosley/Zone 4/Interscope  
 8 SHE GOT HER OWN Ne-Yo Featuring Jamie Foxx & Fabolous-Def Jam/IDJMG  
 9 SOBEAUTIFUL Musiq Soulchild-Atlantic  
 10 LAST CHANCE Ginuwine-Notifi/Asylum/Warner Bros.  
 11 KNOCK YOU DOWN Keri Hilson

JENNIFER HUDSON



MARIO

- Featuring Kanye West & Ne-Yo-Mosley/Zone 4/Interscope  
 12 EVERY GIRL Young Money-Young Money/Cash Money/Universal Motown/UMRG  
 13 GOD IN ME Mary Mary Featuring Kierra "Kiki" Sheard-My Block/Columbia  
 14 EGO Beyoncé-Music World/Columbia  
 15 MAD Ne-Yo-Def Jam/IDJMG  
 16 IF THIS ISN'T LOVE Jennifer Hudson-Anstar/RMG  
 17 LIVE YOUR LIFE T.I. Featuring Rihanna-Def Jam/Grand Hustle/IDJMG/Atlantic  
 18 SUCCESSFUL Drake Featuring Trey Songz & Lil Wayne-Young Money/Cash Money/Universal Motown/UMRG  
 19 ON THE OCEAN K'Jon-Up&Up!/Deh Tymes/Universal Republic/UMRG  
 20 BIRTHDAY SEX Jeremih-Mick Schultz/Def Jam/IDJMG  
 21 TRUST Keyshia Cole Duet With Monica-Innu/Geffen/Interscope  
 22 DIVA Beyoncé-Music World/Columbia  
 23 MISS INDEPENDENT Ne-Yo-Def Jam/IDJMG  
 24 AIN'T I Yung L.A. Featuring Young Dro & T.I.-Grand Hustle/Interscope  
 25 BOYFRIEND #2 Pleasure P-Atlantic  
 26 THERE GOES MY BABY Charlie Wilson-P Music/Live/JLG  
 27 I NEED A GIRL Trey Songz-Song Book/Atlantic  
 28 IFULAEVE Musiq Soulchild Featuring Macy L. Biggs-Atlantic  
 29 SPOTLIGHT Jennifer Hudson-Anstar/RMG

- 30 DEAD AND GONE T.I. Featuring Justin Timberlake-Grand Hustle/Atlantic  
 31 CHOPPED 'N' SKREWED T-Pain Featuring Ludacris-Konvict/Nappy BoyLive/JLG  
 32 TRADING PLACES Usher-LaFace/JLG  
 33 JUST LIKE ME Jamie Foxx Featuring T.I.-J/RMG  
 34 KISS ME THRU THE PHONE Soulja Boy Tell'Em Featuring Sammie-ColliPark/Interscope  
 35 YOU COMPLETE ME Keyshia Cole-Imanu/Geffen/Interscope  
 36 POP CAMPAGNE Jim Jones & Ron Browz Featuring Juelz Santana-Ether Boy/Universal Motown/Columbia/EI  
 37 WASTED Gucci Mane Featuring Plies Or OJ Da Juiceman-Mozay/So Icey/Warner Bros.  
 38 THROW IT IN THE BAG Fabolous Featuring The-Dream-Despot Storm/Def Jam/IDJMG  
 39 HEARTLESS Kanye West-Roc-A-Fella/Def Jam/IDJMG  
 40 COOL Anthony Hamilton Featuring David Banner-Mister's Music/So So Def/JLG  
 41 HERE I STAND Usher-LaFace/JLG  
 42 WEITER (CALLING YOU DRIP) Twista Featuring Erika Sheen-Get Money Gang/Capitol  
 43 GREEN LIGHT John Legend Featuring Andre 3000-G.O.G.D./Columbia  
 44 EPIPHANY (I'M LEAVING) Christette Michele-Def Jam/IDJMG  
 45 PLAYA CARDZ RIGHT Keyshia Cole Featuring 2Pac-Amanu/Imanu/Geffen/Interscope

- 46 RUN THIS TOWN Jay-Z, Rihanna & Kanye West-Roc Nation  
 47 UNDER Pleasure P-Atlantic  
 48 ICE CREAM PAINT JOB Donrough-NGenius/EI  
 49 BAD HABITS Maxwell-Columbia  
 50 TURN MY SWAG ON Soulja Boy Tell'Em-ColliPark/Interscope

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

EUROPE'S TOP  
ALBUMS OF 2009

1. "THE FAME," LADY GAGA (Streaming/Konvict/Cherrytree/Interscope)  
 2. "ONLY BY THE NIGHT," KINGS OF LEON (Hand Me Down/RCA)  
 3. "FUNHOUSE," PINK (LaFace/JLG)  
 4. "I AM... SASHA FIERCE," BEYONCÉ, (Music World/Columbia)  
 5. "NO LINE ON THE HORIZON," U2 (Mercury)

EUROPEAN  
CHART SHARE  
ALBUMS %

COMPANY	2008	2009
UMGI	47.5	38.0
SONY BMG	20.2	30.8
WARNER MUSIC	13.3	16.5
EMI	13.1	12.1
OTHERS	8.9	5.6



## Hot R&B/Hip-Hop Songs Imprints

Pos. **TITLE** *(Artist)* *(Label)*

- 1 DEF JAM (53)
- 2 J (17)
- 3 ATLANTIC (12)
- 4 MUSIC WORLD (10)
- 5 COLUMBIA (9)
- 6 GRAND HUSTLE (10)
- 7 UNIVERSAL MOTOWN (27)
- 8 JIVE (27)
- 9 ARISTA (6)
- 10 LAFACE (7)

## Hot R&B/Hip-Hop Songs Labels

Pos. **LABEL** *(No. of Songs)*

- 1 ISLAND DEF JAM MUSIC GROUP (60)
- 2 ATLANTIC (46)
- 3 INTERSCOPE (47)
- 4 COLUMBIA (25)
- 5 RCA MUSIC GROUP (23)
- 6 UNIVERSAL MOTOWN REPUBLIC GROUP (34)
- 7 JIVE LABEL GROUP (34)
- 8 CAPITOL (14)
- 9 WARNER BROS. (15)
- 10 EI (16)

## Hot R&B/Hip-Hop Songs Producers

Pos. **PRODUCER** *(No. of Songs)*

- 1 CHRISTOPHER "TRICKY" STEWART (15)
- 2 TERIUS "THE-DREAM" NASH (14)
- 3 STARGATE (6)
- 4 POLOW DA DON (10)
- 5 CHRISTOPHER "DEEP" HENDERSON (7)
- 6 MICHAEL "BOI-1DA" SAMUELS (2)
- 7 NE-YO (7)
- 8 JAMES "JIM JONSIN" SCHEFFER (7)
- 9 T-PAIN (6)
- 10 SEAN "THE PEN" GARRETT (5)

**biz** A deeper version of this chart appears on [billboard.biz](#)

## Hot Mainstream R&B/Hip-Hop Artists

Pos. **ARTIST** *(No. of Songs)* *(Label)*

- 1 BEYONCÉ (6) *Music World/Columbia*
- 2 DRAKE (8) *Young Money/Cash Money/Universal Motown/UMRG*
- 3 NE-YO (8) *Def Jam/IDJMG*
- 4 T.I. (7) *Grand Hustle/Atlantic*
- 5 THE-DREAM (7) *Radio Killa/Def Jam/IDJMG*
- 6 KERI HILSON (6) *Mosley/Zone 4/Interscope*
- 7 JAMIE FOXX (5) *J/RMG*
- 8 PLEASURE P (3) *Atlantic*
- 9 KEYSHIA COLE (3)
- 10 TREY SONGZ (6) *Song Book/Atlantic*

## Hot Mainstream R&B/Hip-Hop Songs

Pos. **TITLE** *(Artist)* *(Label)*

- 1 BLAME IT Jamie Foxx Featuring T-Pain/J/RMG
- 2 BREAK UP Mario Featuring Gucci Mane & Sean Garrett-J/RMG
- 3 ROCKIN' THAT THANG The-Dream-Radio Killa/Def Jam/IDJMG
- 4 TURNIN ME ON Keri Hilson Featuring Lil Wayne-Mosley/Zone 4/Interscope
- 5 BEST I EVER HAD Drake-Young Money/Cash Money/Universal Motown/UMRG
- 6 PRETTY WINGS Maxwell-Columbia
- 7 EVERY GIRL Young Money-Young Money/Cash Money/Universal Motown/UMRG
- 8 KNOCK YOU DOWN Keri Hilson Featuring Kanye West & Ne-Yo-Mosley/Zone 4/Interscope
- 9 SINGLE LADIES (PUT A RING ON IT) Beyoncé-Music World/Columbia
- 10 BIRTHDAY SEX Jeremih-Mick Schultz/Def Jam/IDJMG
- 11 SUCCESSFUL Drake Featuring Trey Songz & Lil Wayne-Young Money/Cash Money/Universal Motown/UMRG
- 12 EGO Beyoncé-Music World/Columbia
- 13 SHE GOT HER OWN Ne-Yo Featuring Jamie Foxx & Fabolous-Def Jam/IDJMG
- 14 TRUST Keysha Cole Duets With Monica-Imani/Geffen/Interscope
- 15 BOYFRIEND #2 Pleasure P-Atlantic
- 16 DEAD AND GONE T.I. Featuring Justin Timberlake-Grand Hustle/Atlantic
- 17 DIVA Beyoncé-Music World/Columbia
- 18 MAD Ne-Yo-Def Jam/IDJMG
- 19 KISS ME THRU THE PHONE Soulja Boy Teri'em Featuring Sammie-CollPaik/Interscope
- 20 LIVE YOUR LIFE T.I. Featuring Rihanna-Def Jam/Grand Hustle/IDJMG/Atlantic

- 21 WETTER (CALLING YOU DADDY) Twista Featuring Erika Shevon-Get Money Gang/Capitol
- 22 UNDER Pleasure P-Atlantic
- 23 AIN'T I Yung L.A. Featuring Young Dro & T.I.-Grand Hustle/Interscope
- 24 I NEED A GIRL Trey Songz-Song Book/Atlantic
- 25 WASTED Gucci Mane Featuring Pies Or OJ Da Juice-man-Mizay/So Icey/Warner Bros.

**biz** A deeper version of this chart appears on [billboard.biz](#)

## Hot Mainstream R&B/Hip-Hop Imprints

Pos. **IMPRINT** *(No. of Songs)*

- 1 DEF JAM (38)
- 2 J (13)
- 3 MUSIC WORLD (6)
- 4 ATLANTIC (9)
- 5 GRAND HUSTLE (6)



CHARLIE WILSON

## Hot Mainstream R&B/Hip-Hop Labels

Pos. **LABEL** *(No. of Songs)*

- 1 ISLAND DEF JAM MUSIC GROUP (42)
- 2 ATLANTIC (29)
- 3 INTERSCOPE (28)
- 4 COLUMBIA (16)
- 5 RCA MUSIC GROUP (16)

**biz** A deeper version of this chart appears on [billboard.biz](#)

## Hot Adult R&B Artists

Pos. **ARTIST** *(No. of Songs)* *(Label)*

- 1 CHARLIE WILSON (2) *P Music/Universal*
- 2 MUSIQ SOULCHILD (3) *Atlantic*
- 3 MAXWELL (2) *Columbia*
- 4 JENNIFER HUDSON (3) *Arista/RMG*
- 5 ANTHONY HAMILTON (2) *Mister's Music/So Sa Def/JLG*
- 6 K'ONN (2) *Up&Up/Universal Republic/UMRG*
- 7 USHER (3) *LaFace/JLG*
- 8 JAZMINE SULLIVAN (4) *J/RMG*
- 9 CHRISSETTE MICHELE (2) *Def Jam/IDJMG*
- 10 AVANT (2) *Capitol*

## Hot Adult R&B Songs

Pos. **TITLE** *(Artist)* *(Label)*

- 1 THERE GOES MY BABY Charlie Wilson-P Music/Universal/JLG
- 2 ON THE OCEAN K'onn-Up&Up/Deh Tyne/Universal Republic/UMRG
- 3 PRETTY WINGS Maxwell-Columbia
- 4 SOBEAUTIFUL Musiq Soulchild-Atlantic
- 5 HERE I STAND Usher-LaFace/JLG
- 6 IF THIS ISN'T LOVE Jennifer Hudson-Arista/RMG
- 7 IFU LEAVE Musiq Soulchild Featuring Mary J. Blige-Atlantic
- 8 THE POINT OF IT ALL Anthony Hamilton-Mister's Music/So Sa Def/JLG
- 9 FROM MY HEART TO YOURS Laura Izibor-Atlantic
- 10 LAST CHANCE Ginuwine-Notifi/Asylum/Warner Bros.
- 11 THE SWEETEST LOVE Robin Thicke-Star Trak/Interscope
- 12 CHOCOLATE HIGH India Arie Featuring Musiq Soulchild-Soulbnd/Universal Republic/UMRG
- 13 COOL Anthony Hamilton Featuring David Banner-Mister's Music/So Sa Def/JLG
- 14 CAN'T LIVE WITHOUT YOU Charlie Wilson-P Music/Universal/JLG
- 15 NEVER GIVE YOU UP Raphael Saadiq Featuring Stevie Wonder & C.J.-Columbia
- 16 BAD HABITS Maxwell-Columbia
- 17 WHEN IT HURTS Avant-Capitol
- 18 EPIPHANY (I'M LEAVING) Chrisette Michele-Def Jam/IDJMG

continued on >>p90

from >>>B9

- 19 **SPOTLIGHT** Jennifer Hudson—Arista/RMG
- 20 **NOTHING LEFT TO SAY** Mint Condition—Caged Bird/Image
- 21 **I LOOK TO YOU** Whitney Houston—Arista/RMG
- 22 **HEAVEN SENT** Keyshia Cole—iAm/1/Def Jam/Interscope
- 23 **BLAME IT ON ME** Christette Michele—Def Jam/IDJMG
- 24 **YOU'RE THE ONLY ONE** Eric Benet—Friday/Reprise/Warner Bros
- 25 **GOD IN ME** Mary Mary Featuring Kierra "Kiki" Sheard—My Block/Columbia

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

## Hot Adult R&B Imprints

Pos. **IMPRINT** (No. Charted Titles) Imprint/Label

- 1 ATLANTIC (6)
- 2 COLUMBIA (6)
- 3 ARISTA (6)
- 4 JIVE (8)
- 5 J (10)

## Hot Adult R&B Labels

Pos. **LABEL** (No. Charted Titles)

- 1 JIVE LABEL GROUP (13)
- 2 RCA MUSIC GROUP (16)
- 3 COLUMBIA (15)
- 4 ATLANTIC (7)
- 5 UNIVERSAL MOTOWN REPUBLIC/GM (6)

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

## Hot Rap Songs Artists

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

- 1 **TI** (5) *Grand Hustle/Atlantic*
- 2 **DRAKE** (5) *Young Money/Cash Money/Universal Motown/UMRG*
- 3 **KANYE WEST** (3) *Roc-A-Fella/Def Jam/IDJMG*
- 4 **SOULJA BOY TELLEM** (3) *Coll/Park/Interscope*
- 5 **YOUNG MONEY** (2) *Young Money/Cash Money/Universal Motown/UMRG*
- 6 **PITBULL** (2) *Mr. 305/Polo Grounds/JRMG*
- 7 **LIL WAYNE** (2) *Cash Money/Universal Motown/UMRG*
- 8 **FLO RIDA** (4) *Poe Boy/Atlantic*
- 9 **JAY-Z** (5) *Roc Nation*
- 10 **THE BLACK EYED PEAS** (1) *will.i.am/Interscope*



DRAKE

## HOT RAP SONGS

Pos. **TITLE** (No. Charted Titles) Imprint/Label

- 1 **BEST I EVER HAD** Drake—Young Money/Cash Money/UMRG
- 2 **DEAD AND GONE T.I.** Featuring Justin Timberlake—Grand Hustle/Atlantic
- 3 **LIVE YOUR LIFE T.I.** Featuring Rihanna—Def Jam/Grand Hustle/IDJMG/Atlantic
- 4 **HEARTLESS** Kanye West—Roc-A-Fella/Def Jam/IDJMG
- 5 **EVERY GIRL** Young Money—Young Money/Cash Money/Universal Motown/UMRG
- 6 **KISS ME THRU THE PHONE** Soulja Boy Tell'em Featuring Sammie—Coll/Park/Interscope
- 7 **WHATEVER YOU LIKE** T.I.—Grand Hustle/Atlantic
- 8 **RUN THIS TOWN** Jay-Z, Rihanna & Kanye West—Roc Nation
- 9 **THROW IT IN THE BAG**

- 10 **SUCCESSFUL** Drake Featuring Trey Songz & Lil Wayne—Young Money/Cash Money/Universal Motown/UMRG
- 11 **BOOM BOOM POW** The Black Eyed Peas—will.i.am/Interscope
- 12 **POP CHAMPAGNE** Jim Jones & Ron Browz Featuring Juelz Santana—Ether Boy/Universal Motown/Columbia/Koch
- 13 **WETTER (CALLING YOU DADDY)** Twista Featuring Erika Sex—Get Money Gang/Capitol
- 14 **ICE CREAM PAINT JOB** Dorrough—N/Genius/EI
- 15 **AINTI** Yung LA Featuring Yung Dro & T.I.—Grand Hustle/Interscope
- 16 **MRS. OFFICER** Lil Wayne Featuring Bobby Valentino & Kidd Kidd—Cash Money/Universal Motown/UMRG

- 17 **ONE MORE DRINK** Ludacris Co-Starring T-Pain—DTP/Def Jam/IDJMG
- 18 **I KNOW YOU WANT ME** (CALLÉ OCHO) Pitbull—Ultra
- 19 **RIGHT ROUND** Flo Rida—Poe Boy/Atlantic
- 20 **TURN MY SWAG ON** Soulja Boy Tell'em—Coll/Park/Interscope
- 21 **FOREVER** Drake Featuring Kanye West, Lil Wayne & Eminem—Harvey Mason/Zone 4/Streamline/Interscope
- 22 **WASTED** Gucci Mane Featuring Plies Or OJ Da Jiggaman—Mizay/So-Label/Warner Bros
- 23 **HOTEL ROOM SERVICE** Pitbull—Mr. 305/Polo Grounds/JRMG
- 24 **YOU'RE A JERK** New Boyz—Shorty/Raylum/Warner Bros
- 25 **ALLWAYS STRAPPED** Birdman Featuring Lil Wayne—Cash Money/Universal Motown/UMRG

## Hot Rap Songs Imprints

Pos. **IMPRINT** (No. Charted Titles)

- 1 GRAND HUSTLE (4)
- 2 DEF JAM (7)
- 3 UNIVERSAL MOTOWN (13)
- 4 CASH MONEY (10)
- 5 COLLIPARK (3)

## Hot Rap Song Labels

Pos. **LABEL** (No. Charted Titles)

- 1 ATLANTIC (20)
- 2 UNIVERSAL MOTOWN REPUBLIC GROUP (18)
- 3 ISLAND DEF JAM MUSIC GROUP (18)
- 4 INTERSCOPE (17)
- 5 EI (8)

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

## Hot Rhythmic Artists

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

- 1 BEYONCÉ (6) *Music World/Columbia*
- 2 **T.I.** (7) *Grand Hustle/Atlantic/Interscope*
- 3 **THE BLACK EYED PEAS** (3) *Interscope*
- 4 **LADY GAGA** (6) *Streamline/KanLive/Cherrytree/Interscope*
- 5 **KANYE WEST** (10) *Roc-A-Fella/Def Jam/IDJMG*
- 6 **NE-YO** (7) *Def Jam/IDJMG*
- 7 **PITBULL** (8) *Mr. 305/Polo Grounds/JRMG*
- 8 **DRAKE** (6) *Young Money/Cash Money/Universal Motown*
- 9 **FLO RIDA** (4) *Poe Boy/Atlantic*
- 10 **KERI HILSON** (4) *Mosley/Zone 4/Interscope*

## Hot Rhythmic Songs

Pos. **TITLE** (No. Charted Titles)

- 1 **BEST I EVER HAD** Drake—Young Money/Cash Money/Universal Motown
- 2 **BLAME IT** Jamie Foxx Featuring T-Pain—JRMG
- 3 **KNOCK YOU DOWN** Keri Hilson Featuring Kanye West & Ne-Yo—Mosley/Zone 4/Interscope
- 4 **DEAD AND GONE** T.I. Featuring Justin Timberlake—Grand Hustle/Atlantic
- 5 **BOOM BOOM POW** The Black Eyed Peas—will.i.am/Interscope
- 6 **DAY 'N NITE** Kid Cudi—Fool's Gold/G.O.O.D./Universal Motown
- 7 **HEARTLESS** Kanye West—Roc-A-Fella/Def Jam/IDJMG
- 8 **KISS ME THRU THE PHONE** Soulja Boy Tell'em Featuring Sammie—Coll/Park/Interscope
- 9 **BIRTHDAY SEX** Jermaine McKelz—Schizit/Def Jam/IDJMG
- 10 **LIVE YOUR LIFE** T.I. Featuring Rihanna—Def Jam/Grand Hustle/IDJMG/Atlantic



11 I KNOW YOU WANT ME (CALLED OCHO) Pitbull/Ultra

12 DOWN Jay Sean Featuring Lil Wayne-Cash Money/Universal Republic

13 MAD ME Yo-Daf Jam/DJMG Corgi-Island/IDJMG

14 RIGHT ROUND Flo Rida-Poo Boy/Atlantic

15 JUST DANCE Lady Gaga Featuring Colby O'Donis-Streamline/KonLive/Cherrytree/Interscope

17 TURNIN ME ON Keri Hilson Featuring Lil Wayne-Motley/Zone 4/Interscope

18 RUN THIS TOWN Jay-Z, Rihanna & Kanye West-Roc-A-Fella

19 HOTEL ROOM SERVICE Pitbull-Mr. 305/Polo Grounds/UMG

20 I GOTTA FEELING The Black Eyed Peas-Interscope

21 EVERY GIRL Young Money-Young Money/Cash Money/Universal Motown

22 SINGLE LADIES (PUT A RING ON IT) Beyonce-Music World/Columbia

23 POKER FACE Lady Gaga-Streamline/KonLive/Cherrytree/Interscope

24 BE ON YOU Flo Rida Featuring Ne-Yo-Poo Boy/Atlantic

25 THROW IT IN THE BAG Fabolous Featuring The Dream-Desert Storm/Daf Jam/DJMG

**id3** A deeper version of this chart appears on **billboard.biz**

## Hot Rhythmic Imprints

Pos. **IMPRINT** (No. Charted Tracks)

- 1 DEF JAM (26)
- 2 CASH MONEY (12)
- 3 GRAND HUSTLE (5)
- 4 J (3)
- 5 MUSIC WORLD (6)

## Hot Rhythmic Labels

Pos. **LABEL** (No. Charted Tracks)

- 1 INTERSCOPE (29)
- 2 ISLAND DEF JAM MUSIC GROUP (33)
- 3 ATLANTIC (23)
- 4 UNIVERSAL MOTOWN (17)
- 5 RCA MUSIC GROUP (14)

**id3** A deeper version of this chart appears on **billboard.biz**

## Top Country Artists

Pos. **ARTIST** (No. Charted Weeks) **IMPRINT**/**LABEL**

- 1 TAYLOR SWIFT (19) Big Machine
- 2 RASCAL FLATTS (11) Lyric Street
- 3 ZAC BROWN BAND (7) Roar/Homegrown/Bigger Picture/Atlantic
- 4 KEITH URBAN (8) Capitol Nashville
- 5 SUGARLAND (6) Mercury
- 6 DARIUS RUCKER (5) Capitol Nashville
- 7 KENNY CHESNEY (7) BNA
- 8 GEORGE STRAIT (8) MCA Nashville
- 9 TOBY KEITH (9) Show Dog Nashville

10 JASON ALDEAN (5) Broken Bow

11 CARRIE UNDERWOOD (12) 19/Arista/Arista Nashville

12 LADY ANTEBELLUM (5) Capitol Nashville

13 BRAD PAISLEY (9) Arista Nashville

14 DIERKS BENTLEY (6) Capitol Nashville

15 TIM MCGRAW (10) Curb Mercury

17 ALAN JACKSON (6) Arista Nashville

18 BLAKE SHELTON (4) Warner Bros./WRN

19 REBA MCENTIRE (5) Starstruck/Valory

20 MONTGOMERY GENTRY (6) Columbia

21 BROOKS & DUNN (7) Arista Nashville

22 TRACE ADKINS (7) Capitol Nashville

23 RANDY HOUSER (4) Universal South

24 JAMEY JOHNSON (4) Mercury

25 RODNEY ATKINS (4) Curb

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



JUSTIN MOORE

## Top New Country Artists

Pos. **ARTIST** (No. Charted Weeks) **IMPRINT**/**LABEL**

- 1 JUSTIN MOORE (5) Valory
- 2 GLORIANA (3) Emblem/Reprise/Warner Bros./WRN
- 3 LOVE AND THEFT (2) Carolwood/Lyric Street
- 4 DAVID NAIL (2) MCA Nashville
- 5 JOEY + RORY (2) Vanguard/Sugar Hill/Walk
- 6 TRAILER CHOIR (3) Show Dog Nashville
- 7 COLT FORD (3) Average Joes
- 8 DEAN BRODY (2) Broken Bow
- 9 BOMSHEL (3) Curb
- 10 JESSICA HARP (1) Warner Bros./WRN

## Top Country Artists - Duo/Group

Pos. **ARTIST** (No. Charted Weeks) **IMPRINT**/**LABEL**

- 1 RASCAL FLATTS (10) Lyric Street
- 2 ZAC BROWN BAND (7) Roar/Homegrown/Bigger Picture/Atlantic
- 3 SUGARLAND (3) Mercury
- 4 LADY ANTEBELLUM (5) Capitol Nashville
- 5 MONTGOMERY GENTRY (6) Columbia
- 6 BROOKS & DUNN (7) Arista Nashville
- 7 GLORIANA (3) Emblem/Reprise/Warner Bros./WRN
- 8 ELI YOUNG BAND (4) Republic/Universal South
- 9 LOVE AND THEFT (2) Carolwood/Lyric Street
- 10 THE LOST TRAILERS (4) BNA

## RASCAL FLATTS

## Top Country Artists - Female

Pos. **ARTIST** (No. Charted Weeks) **IMPRINT**/**LABEL**

- 1 TAYLOR SWIFT (19) Big Machine
- 2 CARRIE UNDERWOOD (12) 19/Arista/Arista Nashville
- 3 REBA MCENTIRE (6) Starstruck/Valory
- 4 KELLIE PICKLER (3) BNA/BNA
- 5 MIRANDA LAMBERT (5) Columbia
- 6 MARTINA MCBRIDE (4) RCA
- 7 FAITH HILL (7) Warner Bros./WRN
- 8 LEE ANN WOMACK (4) MCA Nashville
- 9 JULIANNE HOUGH (3) Mercury
- 10 ALISON KRAUS (1) Rounder



**Top Country Artists — Male**

Pos. ARTIST (No. Charted Weeks) (Imp./Label)

- 1 KEITH URBAN (8) *Capitol Nashville*
- 2 DARIUS RUCKER (5) *Capitol Nashville*
- 3 KENNY CHESNEY (7) *BNA*
- 4 GEORGE STRAIT (8) *MCA Nashville*
- 5 TOBY KEITH (9) *Show Dog Nashville*
- 6 JASON ALDEAN (5) *Broken Bow*
- 7 BRAD PAISLEY (9) *Arista Nashville*
- 8 DIERKS BENTLEY (6) *Capitol Nashville*
- 9 TIM MCGRAW (10) *Curb*
- 10 BILLY CURRINGTON (4) *Mercury*

**Top Country Imprints**

Pos. IMPRINT (No. Charted Titles)

- 1 CAPITOL NASHVILLE (43)
- 2 BIG MACHINE (17)
- 3 ARISTA NASHVILLE (28)
- 4 MERCURY (20)
- 5 LYRIC STREET (20)
- 6 MCA NASHVILLE (25)

- 7 BNA (18)
- 8 CURB (28)
- 9 RCA (25)
- 10 WARNER BROS. (34)

**Top Country Labels**

Pos. LABEL (No. Charted Titles)

- 1 SONY MUSIC NASHVILLE (94)
- 2 CAPITOL NASHVILLE (43)
- 3 UNIVERSAL MUSIC GROUP NASHVILLE (50)
- 4 BIG MACHINE (18)
- 5 LYRIC STREET (16)
- 6 WARNER REPRISE NASHVILLE (35)
- 7 ATLANTIC GROUP (8)
- 8 CURB (28)
- 9 BROKEN BOW (12)
- 10 SHOW DOG NASHVILLE (14)

**Top Country Album Artists**

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

- 1 TAYLOR SWIFT (3) *Big Machine*
- 2 RASCAL FLATTS (3) *Lyric Street*
- 3 ZAC BROWN BAND (3) *Roar/Bigger Picture/Homegrown/Atlantic/AG*
- 4 SUGARLAND (3) *Mercury/UMGN*
- 5 CARRIE UNDERWOOD (2) *19/Arista Nashville/SMN*
- 6 KENNY CHESNEY (4) *BNA/SMN*
- 7 GEORGE STRAIT (4) *MCA Nashville/UMGN*
- 8 DARIUS RUCKER (1) *Capitol Nashville*

- 9 JASON ALDEAN (2) *Broken Bow*
- 10 KEITH URBAN (3) *Capitol Nashville*
- 11 LADY ANTEBELLUM (1) *Capitol Nashville*
- 12 TOBY KEITH (3) *Show Dog Nashville*
- 13 TIM MCGRAW (6) *Curb*
- 14 BRAD PAISLEY (4) *Arista Nashville/SMN*
- 15 JAMIE JOHNSON (1) *Mercury/UMGN*
- 16 FAITH HILL (2) *Warner Bros./WRN*
- 17 ALAN JACKSON (4) *Arista Nashville/SMN*
- 18 DIERKS BENTLEY (3) *Capitol Nashville*
- 19 ELVIS PRESLEY (3) *RCA/Legacy/Sony Music*
- 20 REBA MCKENTIRE (3) *Starstruck/Valory*
- 21 TRACE ADKINS (2) *Capitol Nashville*
- 22 MIRANDA LAMBERT (2) *Columbia/SMN*
- 23 BILLY CURRINGTON (1) *Mercury/UMGN*
- 24 BROOKS & DUNN (3) *Arista Nashville/SMN*
- 25 JULIANNE HOUGH (2) *Mercury Nashville/UMGN*

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

**Top Country Albums**

Pos. TITLE (Artist) (Imp./Label)

- 1 FEARLESS Taylor Swift-Big Machine
- 2 THE FOUNDATION Zac Brown Band-Roar/Bigger Picture/Homegrown/Atlantic/AG
- 3 HANNAH MONTANA: THE MOVIE Soundtrack-Walt Disney
- 4 UNSTOPPABLE Rascal Flatts-Lyric Street
- 5 LOVE ON THE INSIDE Sugarland-Mercury/UMGN
- 6 TAYLOR SWIFT Taylor Swift-Big Machine
- 7 LEARN TO LIVE Darius Rucker-Capitol Nashville
- 8 WIDE OPEN Jason Aldean-Broken Bow
- 9 LADY ANTEBELLUM Lady Antebellum-Capitol Nashville
- 10 DEFYING GRAVITY Keith Urban-Capitol Nashville
- 11 GREATEST HITS VOLUME 1 Rascal Flatts-Lyric Street
- 12 CARNIVAL RIDE Carrie Underwood-19/Arista Nashville/SMN
- 13 THAT LONESOME SONG Jamie Johnson-Mercury/UMGN
- 14 GREATEST HITS II Kenny Chesney-BNA/SMN
- 15 PLAY ON Carrie Underwood-19/Arista Nashville/SMN
- 16 TWANG George Strait-MCA Nashville/UMGN
- 17 JOY TO THE WORLD Faith Hill-Warner Bros./WRN
- 18 LUCKY OLD SUN Kenny Chesney-Blue Chair/BNA/SMN
- 19 AMERICAN SATURDAY NIGHT Brad Paisley-Arista Nashville/SMN
- 20 TROUBADOUR George Strait-MCA Nashville/UMGN
- 21 GOOD TIME Alan Jackson-Arista Nashville/SMN

**SUGARLAND**



KEITH URBAN





**43 NBC SOUNDS OF THE SEASON: THE JULIANNE HOUGH HOLIDAY COLLECTION (EP)**

Julianne Hough-NBC/Universal Special Markets/UMe

**44 SHINE** Martina McBride-RCA/SMN

**45 GLORIANA** Gloriana-Emblem/Reprise/Warner Bros./JVRN

**46 THE ULTIMATE HITS** Garth Brooks-Pearl

**47 ANYTHING GOES** Randy Houser-Universal South

**48 JUSTIN MOORE** Justin Moore-Valory

**49 GREATEST HITS 3** Tim McGraw-Curb

**50 CRAZY EX-GIRLFRIEND** Miranda Lambert-Columbia/SMN

**billboard** A deeper version of this chart appears on [billboard.biz](http://billboard.biz)

**Top Country Album Imprints**

Pos. **IMPRINT** (No. Charted Titles)

- 1** BIG MACHINE (5)
- 2** CAPITOL NASHVILLE (18)
- 3** MERCURY (7)
- 4** ARISTA NASHVILLE (13)
- 5** LYRIC STREET (6)
- 6** WALT DISNEY (2)
- 7** MCA NASHVILLE (11)
- 8** WARNER BROS. (14)
- 9** CURB (13)
- 10** BNA (7)

**Top Country Album Labels**

Pos. **LABEL** (No. Charted Titles)

- 1** SONY MUSIC NASHVILLE (31)
- 2** BIG MACHINE (5)
- 3** CAPITOL NASHVILLE (18)
- 4** UNIVERSAL MUSIC NASHVILLE GROUP (22)
- 5** LYRIC STREET (6)
- 6** ATLANTIC GROUP (3)
- 7** WARNER REPRIS NASHVILLE (13)
- 8** WALT DISNEY (7)
- 9** CURB (12)
- 10** BROKEN BOW (5)

**Top Country Album Distributors**

Pos. **DISTRIBUTOR** (No. Charted Titles)

- 1** UNIVERSAL (64)
- 2** SONY MUSIC (51)
- 3** EMM (29)
- 4** WEA (43)
- 5** INDEPENDENTS (48)

**Hot Country Songs Artists**

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

- 1** KEITH URBAN (5) Capitol Nashville
- 2** RASCAL FLATTS (8) Lyric Street
- 3** TOBY KEITH (6) Show Dog Nashville
- 4** ZAC BROWN BAND (4) Road/Home Grown/Bigger Picture
- 5** TAYLOR SWIFT (6) Big Machine
- 6** DIERKS BENTLEY (3) Capitol Nashville
- 7** DARIUS RUCKER (4) Capitol Nashville
- 8** BRAD PAINLEY (5) Arista Nashville
- 9** JASON ALDEAN (3) Broken Bow
- 10** GEORGE STRAIT (4) MCA Nashville
- 11** LADY ANTEBELLUM (4) Capitol Nashville
- 12** KENNY CHESNEY (5) BNA Nashville
- 13** BILLY CURRINGTON (3) Mercury
- 14** BLAKE SHELTON (3) Warner Bros./JVRN
- 15** SUGARLAND (3) Mercury
- 16** TIM MCGRAW (4) Curb
- 17** MONTGOMERY GENTRY (4) Columbia
- 18** CARRIE UNDERWOOD (10) 19/Arista Nashville
- 19** RANDY HOUSER (3) Universal South
- 20** REBA MCENTIRE (3) Starstruck/Valory
- 21** RODNEY ATKINS (3) Curb
- 22** ALAN JACKSON (3) Arista Nashville
- 23** BROOKS & DUNN (4) Arista Nashville
- 24** JAKE OWEN (2) RCA
- 25** JUSTIN MOORE (3) Valory

**Hot Country Songs**

Pos. **TITLE** Artist-Imprint/Label

- 1** I RUN TO YOU Lady Antebellum-Capitol Nashville
- 2** WHATEVER IT IS Zac Brown Band-Home Grown/Atlantic/Bigger Picture
- 3** BOOTS ON Randy Houser-Universal South
- 4** IT WON'T BE LIKE THIS FOR LONG Darius Rucker-Capitol Nashville
- 5** RIVER OF LOVE George Strait-MCA Nashville
- 6** SIDEWAYS Dierks Bentley-Capitol Nashville
- 7** PEOPLE ARE CRAZY Billy Currington-Mercury
- 8** ALRIGHT Darius Rucker-Capitol Nashville
- 9** SWEET THING Keith Urban-Capitol Nashville
- 10** BIG GREEN TRACTOR Jason Aldean-Broken Bow
- 11** SMALL TOWN USA Justin Moore-Valory
- 12** GETTIN' YOU HOME (THE BLACK DRESS SONG) Chris Young-RCA
- 13** YOU BELONG WITH ME Taylor Swift-Big Machine
- 14** SHE'S COUNTRY Jason Aldean-Broken Bow
- 15** Then Brad Paisley-Arista Nashville
- 16** COWGIRLS DON'T CRY Brooks & Dunn-Featuring Reba McEntire-Arista Nashville
- 17** IT'S AMERICA Rodney Atkins-Curb
- 18** GOD LOVE HER Toby Keith-Show Dog Nashville
- 19** ONLY YOU CAN LOVE ME THIS WAY Keith Urban-Capitol Nashville
- 20** SUMMER NIGHTS Pascal Flatts-Lyric Street
- 21** LIVING FOR THE NIGHT George Strait-MCA Nashville
- 22** AMERICAN RIDE Toby Keith-Show Dog Nashville
- 23** I'LL JUST HOLD ON Blake Shelton-Warner Bros./JVRN
- 24** WELCOME TO THE FUTURE Brad Paisley-Arista Nashville
- 25** KISS A GIRL Keith Urban-Capitol Nashville
- 26** DON'T THINK I CAN'T LOVE YOU Jake Owen-RCA
- 27** WHITE HORSE Taylor Swift-Big Machine
- 28** I TOLD YOU SO Carrie Underwood-Featuring Randy Travis-19/Arista Nashville
- 29** TOES Zac Brown Band-Home Grown/Atlantic/Bigger Picture
- 30** DOWN THE ROAD Kenny Chesney-With Mac McAnally-Bias Chart/BNA
- 31** FEEL THAT FIRE Dierks Bentley-Capitol Nashville
- 32** OUT LAST NIGHT Kenny Chesney-BNA
- 33** IT HAPPENS Sugarland-Mercury
- 34** HERE COMES GOODBYE Rascal Flatts-Lyric Street
- 35** SHE WOULDN'T BE GONE Blake Shelton-Warner Bros./JVRN
- 36** RUNAWAY Love And Theft-Carrollwood
- 37** BEST DAYS OF YOUR LIFE Kellie Pickler-19/BNA
- 38** SOUNDS LIKE LIFE TO ME Darryl Worley-Stroud/Universal
- 39** LOVE YOUR LOVE THE MOST Eric Church-Capitol Nashville
- 40** ONE IN EVERY CROWD Montgomery Gentry-Columbia
- 41** DO I Like Bryan-Capitol Nashville
- 42** NOTHING TO DIE FOR Tim McGraw-Curb
- 43** DON'T Billy Currington-Mercury
- 44** I'M ALIVE Kenny Chesney-With Dave Matthews-BNA
- 45** COWBOY CASANOVA Carrie Underwood-19/Arista Nashville
- 46** COUNTRY BOY Alan Jackson-Arista Nashville
- 47** BAREFOOT AND CRAZY Jack Ingram-Big Machine
- 48** NEED YOU NOW Lady Antebellum-Capitol Nashville
- 49** RED LIGHT David Nail-MCA Nashville
- 50** BONFIRE Craig Morgan-BNA

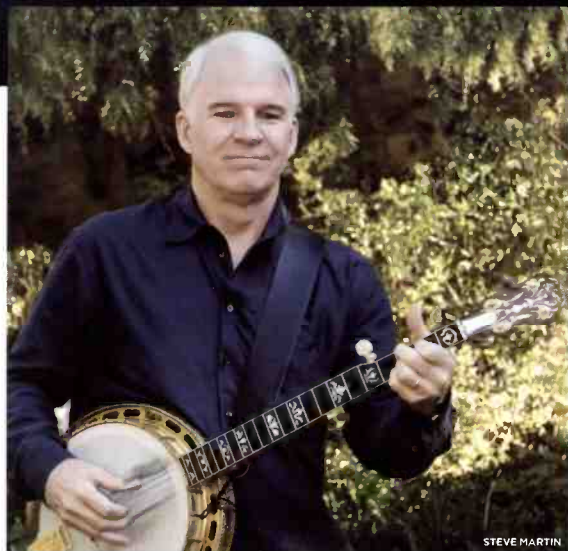
**Hot Country Songs Imprints**

Pos. **IMPRINT** (No. Charted Titles)

- 1** CAPITOL NASHVILLE (25)
- 2** ARISTA NASHVILLE (15)
- 3** MCA NASHVILLE (14)
- 4** MERCURY (13)
- 5** BIG MACHINE (12)
- 6** BNA (11)
- 7** RCA (11)
- 8** CURB (15)
- 9** LYRIC STREET (14)
- 10** SHOW DOG NASHVILLE (9)

- 2** CHRISTMAS DUETS Elvis Presley-RCA/SMN
- 3** LITTLE BIT OF EVERYTHING Billy Currington-Mercury/UMGN
- 4** KEEP ON LOVING YOU Reba Starstruck/Valory
- 5** THAT DON'T MAKE ME A BAD GUY Toby Keith-Show Dog Nashville
- 6** FEEL THAT FIRE Dierks Bentley-Capitol Nashville
- 7** SOUTHERN VOICE Tim McGraw-Curb
- 8** RAISING SAND Robert Plant/Jason Kravitz-Rounder
- 9** KELLIE PICKLER Kellie Pickler-19/BNA/SMN
- 10** X TEN Trace Adkins-Capitol Nashville
- 11** 35 BIGGEST HITS Toby Keith-Show Dog Nashville/UMe
- 12** LIVE ON THE INSIDE Sugarland-Mercury/UMGN
- 13** STARTIN' FIRES Blake Shelton-Warner Bros./JVRN
- 14** NOW THAT'S WHAT I CALL COUNTRY Various Artists-Capitol Nashville/Sony Music/Universal/UMGN
- 15** REVOLUTION Miranda Lambert-Columbia/SMN
- 16** AMERICAN RIDE Toby Keith-Show Dog Nashville
- 17** PLAY Brad Paisley-Arista Nashville/SMN
- 18** #1'S... AND THEN SOME Brooks & Dunn-Arista Nashville/SMN
- 19** THE LIFE OF A SONG Joey + Roy-Vanguard/Sugar Hill/Wellik
- 20** GREATEST HITS: LIMITED EDITION Tim McGraw-Curb
- 21** CAROLINA Eric Church-Capitol Nashville
- 22** NOW THAT'S WHAT I CALL COUNTRY VOL. 2 Various Artists-EMI/Universal/Sony Music





STEVE MARTIN

## Hot Country Songs Labels

Pos. LABEL (No. Charted Titles)

- 1 CAPITOL NASHVILLE (25)
- 2 ARISTA NASHVILLE (25)
- 3 BNA (14)
- 4 MCA NASHVILLE (14)
- 5 MERCURY (13)
- 6 BIG MACHINE (13)
- 7 RCA (12)
- 8 CURB (16)
- 9 LYRIC STREET (16)
- 10 WARNER REPRISE NASHVILLE (22)

## Hot Country Producers

Pos. PRODUCER (No. Charted Songs)

- 1 FRANK ROGERS (16)
- 2 DANN HUFF (26)
- 3 TOBY KEITH (7)
- 4 MARK BRIGHT (28)
- 5 KEITH STEGALL (8)
- 6 MICHAEL KNOX (4)
- 7 TONY BROWN (11)
- 8 JEREMY STOVER (7)
- 9 SCOTT HENDRICKS (4)
- 10 BRETT BEAVERS (4)

## Top Bluegrass Artists

Pos. ARTIST (No. Charted Weeks) (Imp./Label)

- 1 STEVE MARTIN (1) 40 *Share/* Rounder
- 2 STEVE IVEY (5) *IMI/Madacy Special Products/Madacy*
- 3 BILL & GLORIA GAITHER (2) *Gaither Music Group*
- 4 OLD CROW MEDICINE SHOW (1) *Nettwerk*
- 5 PATTY LOVELESS (1) *Saguaro Road*
- 6 DAILEY & VINCENT (3) *Rounder*

- 7 CHARLIE HADEN (1) *Decca*
- 8 RICKY SKAGGS (2) *Skaggs Family*
- 9 RHONDA VINCENT (2) *Rounder*
- 10 THE ISAACS (1) *Gaither Music Group*

## Top Bluegrass Albums

Pos. TITLE/Artist (Imp./Label)

- 1 THE CROW, NEW SONGS FOR THE FIVE-STRING BANJO Steve Martin—40 *Share/Rounder*
- 2 TENNESSEE PUSHER *Old Crow Medicine Show—Nettwerk*
- 3 BILL & GLORIA GAITHER PRESENTS: COUNTRY BLUEGRASS HOMEcoming VOLUME ONE Bill & Gloria Gaither With Their Homecoming Friends—Gaither Music Group

- 4 BILL GAITHER PRESENTS: COUNTRY BLUEGRASS HOMEcoming VOLUME TWO Bill & Gloria Gaither With Their Homecoming Friends—Gaither Music Group
- 5 MOUNTAIN SOUL II Patty Loveless—Saguaro Road
- 6 ULTIMATE BLUEGRASS Steve Ivey—IMI/Madacy Special Products/Madacy

- 7 FAMILY & FRIENDS — RAMBLING BOY Charlie Haden—Decca
- 8 BROTHERS FROM DIFFERENT MOTHERS Daley & Vincent—Rounder
- 9 BEST OF BLUEGRASS Steve Ivey—IMI/Madacy Special Products/Madacy

- 10 THE ISAACS ... NATURALLY: AN ALMOST A CAPPELLA COLLECTION The Isaacs—Gaither Music Group

- 11 25 BEST: BLUEGRASS FAVORITES Steve Ivey—IMI/Madacy Special Products/Madacy
- 12 CELTIC HYMNS Steve Ivey—Madacy Special Products/Madacy
- 13 DESTINATION LIFE Rhonda Vincent—Rounder
- 14 BEST OF BLUEGRASS Steve Ivey—IMI/Madacy Special Products/Madacy
- 15 SONG UP IN HER HEAD Sarah Jarosz—Sugar Hill/Welk

## Top Bluegrass Imprints

Pos. IMPRINT (No. Charted Titles)

- 1 40 SHARE (7)
- 2 GAITHER MUSIC GROUP (3)
- 3 ROUNDER (2)
- 4 NETTWERK (2)
- 5 MADACY SPECIAL PRODUCTS (5)

## Top Bluegrass Labels

Pos. LABEL (No. Charted Titles)

- 1 ROUNDER (14)
- 2 MADACY (6)
- 3 GAITHER MUSIC GROUP (3)
- 4 NETTWERK (2)
- 5 SAGUARO ROAD (1)

## Top Bluegrass Distributors

Pos. DISTRIBUTOR (No. Charted Titles)

- 1 INDEPENDENTS (41)
- 2 UNIVERSAL (15)
- 3 EMM (6)
- 4 SONY MUSIC (2)
- 5 WEA (3)

## Hot 100 Songwriters

Pos. SONGWRITER (No. Charted Titles)

- 1 TAYLOR SWIFT (15)
- 2 STEFANI GABRIELLA "LADY GAGA" GERMANOTTA (7)
- 3 NADIR "REDONE" KHAYAT (6)
- 4 DWAYNE "LIL WAYNE" CARTER (25)
- 5 LUKASZ GOTTFELD (1)
- 6 JASON MRAZ (3)
- 7 KARL "MAX" SANDBERG MARTIN (9)
- 8 TERIUS "THE-DREAM" NASH (12)
- 9 ALIAUNE "AKON" THIAM (5)
- 10 KANYE WEST (16)

A deeper version of this chart appears on billboard.biz

## Hot 100 Publishers

Pos. PUBLISHER (No. Charted Titles)

- 1 EMI APRIL MUSIC, INC., ASCAP (129)
- 2 WARNER-TAMERLANE PUBLISHING CORP./BMI (95)
- 3 EMI BLACKWOOD MUSIC INC./BMI (90)
- 4 WB MUSIC CORP./ASCAP (63)
- 5 UNIVERSAL MUSIC CORPORATION/ASCAP (62)
- 6 SONY/ATV SONGS LLC, BMI (47)
- 7 SONY/ATV TUNES LLC, ASCAP (39)
- 8 SONY/ATV TREE PUBLISHING COMPANY/BMI (31)
- 9 UNIVERSAL MUSIC - MGB SONGS/ASCAP (14)
- 10 GOO EYED/ASCAP (3)
- 11 TAYLOR SWIFT MUSIC/BMI (13)
- 12 SONGS OF UNIVERSAL, INC./BMI (53)
- 13 KOBALT MUSIC PUBLISHING AMERICA, INC./ASCAP (27)
- 14 YOUNG-MONEY PUBLISHING INC./BMI (24)
- 15 MARATONE AB/STIM (9)
- 16 KASZ MONEY PUBLISHING/ASCAP (10)

- 17 REDONE PRODUCTIONS LLC/BMI (5)
- 18 BUG MUSIC, INC./BMI (24)
- 19 BYEFALL PRODUCTIONS INC./ASCAP (5)
- 20 SMELLS LIKE PHLY ED/ASCAP (1)

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

## Hot 100 Publishing Corporations

Pos. PUBLISHING CORPORATION (No. Charted Titles)

- 1 EMI MUSIC (223)
- 2 SONY/ATV MUSIC (157)
- 3 UNIVERSAL MUSIC (150)
- 4 WARNER/CHAPPELL MUSIC (165)
- 5 KOBALT MUSIC (58)
- 6 BUG MUSIC (57)
- 7 CHRYSALIS MUSIC (16)
- 8 CHERRY LANE MUSIC (11)
- 9 STAGE THREE MUSIC (7)
- 10 KASZ MONEY PUBLISHING (17)

## Hot R&B/Hip-Hop Songwriters

Pos. SONGWRITER (No. Charted Titles)

- 1 TERIUS "THE-DREAM" NASH (18)
- 2 DWAYNE "LIL WAYNE" CARTER (26)
- 3 SHAFER "NE-YO" SMITH (15)
- 4 CHRISTOPHER A. "TRICKY" STEWART (14)
- 5 HOT DAVID (3)
- 15 MUSZE (3)
- 7 CLIFFORD JOSEPH "T.I." HARRIS, JR. (9)
- 8 BEYONCE KNOWLES (6)
- 9 AUBREY "DRAKE" GRAHAM (2)
- 10 MIKEL STORLEER ERIKSEM (7)
- 11 TOR ERIC HERMANSEN (7)

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



## ENTERTAINER

★ **Just completed worldwide tour:**

UNITED STATES ★ CANADA ★ ENGLAND  
IRELAND ★ SCOTLAND ★ DENMARK  
SWEDEN ★ FINLAND ★ NORWAY

★ **7 Consecutive USO Tours** 2003-2009

## ENTREPRENEUR



## UNEQUALED

★ **17 #1 Hits** 2000-2009

★ **NSAI (NASHVILLE SONGWRITER'S ASSOCIATION INTERNATIONAL)**  
**Songwriter/Artist of the Decade Award**  
OCTOBER 2009

★ **3 time BMI Country Songwriter** OF THE YEAR

★ **Over 65 Million Spins** AND COUNTING

★ **Billboard #1 Country Artist of the Decade**  
2000-2009

★ **Billboard #1 Country Songwriter**  
of the Decade 2000-2009

# WHAT A GREAT DECADE!

## CONGRATULATIONS.

*Your  
Show Dog  
Family*

[WWW.SHOWDOGSMASHVILLE.COM](http://WWW.SHOWDOGSMASHVILLE.COM)

[WWW.AMERICANLEGENDS.COM](http://WWW.AMERICANLEGENDS.COM)

## Hot R&B/Hip-Hop Publishers

Pos. PUBLISHER (No. Charted Titles)

- 1 EMI APRIL MUSIC, INC., ASCAP (12)
- 2 WARNER-TAMERLANE PUBLISHING CORP./BMI (88)
- 3 UNIVERSAL MUSIC CORPORATION/ASCAP (69)
- 4 EMI BLACKWOOD MUSIC INC./BMI (87)
- 5 WB MUSIC CORP./ASCAP (63)
- 6 SONGS OF UNIVERSAL, INC./BMI (47)
- 7 UNIVERSAL MUSIC - Z SONGS/BMI (39)
- 8 SONY/ATV TUNES LLC, ASCAP (29)
- 9 YOUNG MONEY PUBLISHING INC./BMI (26)
- 10 2082 MUSIC PUBLISHING/ASCAP (18)
- 11 UNIVERSAL MUSIC - Z TUNES LLC, ASCAP (29)
- 12 JOHN RIFF/BMI (7)
- 13 PEN IN THE GROUND PUBLISHING/ASCAP (14)
- 14 UNIVERSAL MUSIC - MGB SONGS/ASCAP (10)
- 15 EMI MUSIC PUBLISHING LTD./PRS (10)
- 16 B-D DAY PUBLISHING/ASCAP (6)
- 17 MIZZEWELL/ASCAP (3)
- 18 BENAMI MUSIC/ASCAP (3)
- 19 CROWN CLUB PUBLISHING/BMI (9)
- 20 LIVE WRITE, LLC/BMI (12)

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

## Hot R&B/Hip-Hop Publishing Corporations

Pos. PUBLISHING CORPORATION (No. Charted Titles)

- 1 EMI MUSIC (196)
- 2 UNIVERSAL MUSIC (175)
- 3 WARNER/CHAPPELL MUSIC (149)
- 4 SONY/ATV MUSIC (86)
- 5 PEERMUSIC (79)



ALAN JACKSON

ESPINOZA PAZ

- 6 CHRYSALIS MUSIC (14)
- 7 BUG MUSIC (35)
- 8 YOUNG MONEY MUSIC (26)
- 9 2082 MUSIC PUBLISHING (18)
- 10 JOHN RIFF MUSIC (7)

## Hot Country Songwriters

Pos. SONGWRITER (No. Charted Titles)

- 1 TAYLOR SWIFT (7)
- 2 BRETT JAMES (9)
- 3 ALAN JACKSON (3)
- 4 CHRIS DUBOIS (5)
- 5 WYATT DURRETTE (4)
- 6 ZAC BROWN (4)
- 7 MONTY POWELL (3)
- 8 KEITH URBAN (3)
- 9 ASHLEY GORLEY (7)
- 10 DIERKS BENTLEY (3)

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

## Hot Country Publishers

Pos. PUBLISHER (No. Charted Titles)

- 1 SONY/ATV TREE PUBLISHING COMPANY/BMI (35)
- 2 EMI APRIL MUSIC, INC., ASCAP (19)
- 3 EMI BLACKWOOD MUSIC INC./BMI (32)
- 4 HOUSE OF SEA GAYLE MUSIC/ASCAP (4)
- 5 WARNER-TAMERLANE PUBLISHING CORP./BMI (27)
- 6 SONY/ATV ACUFF-ROSE MUSIC/BMI (7)
- 7 TAYLOR SWIFT MUSIC/BMI (7)
- 8 SOMETIMES YOU WIN MUSIC/ASCAP (7)
- 9 BEGINNER/ASCAP (7)
- 10 BIG LOUD BUCKS/BMI (7)
- 11 ICG/BMI (7)
- 12 BRETT JAMES CORNELIUS MUSIC/ASCAP (6)
- 13 T2 STAGE THREE SONGS/ASCAP (6)
- 14 I WANT TO HOLD YOUR SONGS/BMI (2)
- 15 SONY/ATV CROSS KEYS MUSIC PUBLISHING/ASCAP (13)
- 16 ANGELIKA MUSIC/BMI (4)
- 17 WEIMERHOUD MUSIC/BMI (4)
- 18 NEW SEA GAYLE MUSIC/ASCAP (6)
- 19 TRI-ANGELS MUSIC/ASCAP (3)
- 20 CROSSTOWN UPTOWN MUSIC/ASCAP (8)

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

## Hot Country Publishing Corporations

Pos. PUBLISHING CORPORATION (No. Charted Titles)

- 1 SONY/ATV MUSIC (56)
- 2 EMI MUSIC (62)
- 3 UNIVERSAL MUSIC (58)
- 4 WARNER/CHAPPELL MUSIC (53)
- 5 BUG MUSIC (29)
- 6 STAGE THREE MUSIC (17)

- 7 SEA GAYLE MUSIC (14)
- 8 BIG LOUD BUCKS (25)
- 9 WORDS & MUSIC (15)
- 10 BEGINNER MUSIC (7)

## Hot Latin Songwriters

Pos. SONGWRITER (No. Charted Titles)

- 1 ISIDRO CHAVEZ "ESPINOZA PAZ"/ESPINOZA (10)
- 2 HORACIO PALENCIA CISNEROS (4)
- 3 JOAN SEBASTIAN (5)
- 4 ANTHONY "ROMEO" SANTOS (3)
- 5 HUSSEIN BARRERA (7)
- 6 JOAN M. ORTIZ (1)
- 7 WILFRAN CASTILLO UTRIA (3)
- 8 RICARDO ARJONA (3)
- 9 CLAUDIA BRANT (4)
- 10 LUIS FONSI (4)

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

## Hot Latin Publishers

Pos. PUBLISHER (No. Charted Titles)

- 1 ARPA MUSICAL, LLC/BMI (22)
- 2 SONY/ATV DISCOS MUSIC PUBLISHING LLC/ASCAP (19)
- 3 PREMIUM LATIN PUBLISHING/ASCAP (5)
- 4 TITO EL PATRON PUBLISHING/ASCAP (2)
- 5 EMI BLACKWOOD MUSIC INC./BMI (16)
- 6 MAXIMO AGUIRRE MUSIC PUBLISHING/ASCAP (2)
- 7 WB MUSIC CORP./ASCAP (20)
- 8 RCP PUBLISHING/ASCAP (2)
- 9 WARNER-TAMERLANE PUBLISHING CORP./BMI (7)
- 10 UNIVERSAL MUSIC INC./ASCAP (7)
- 11 SER-CA MUSIC PUBLISHING/BMI (5)
- 12 PACIFIC LATIN COPYRIGHT INC./ASCAP (3)
- 13 UNIVERSAL MUSIC UNICA

- 14 EMI APRIL MUSIC, INC., ASCAP (18)
- 15 UNIVERSAL MUSIC - MGB SONGS/ASCAP (9)
- 16 AGUILA RAID/SESAC (2)
- 17 LGA MUSIC PUBLISHING/BMI (2)
- 18 RIO MUSICAL/BMI (1)
- 19 LOS CANGRIS PUBLISHING/ASCAP (4)
- 20 JULIANTLA MUSICAL/ASCAP (2)

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

## Hot Latin Publishing Corporations

Pos. PUBLISHING CORPORATION (No. Charted Titles)

- 1 SONY/ATV MUSIC (48)
- 2 EMI MUSIC (61)
- 3 UNIVERSAL MUSIC (42)
- 4 WARNER/CHAPPELL MUSIC (39)
- 5 ARPA MUSIC (22)
- 6 TITO EL PATRON MUSIC (2)
- 7 PEERMUSIC (4)
- 8 CRISMA MUSIC (2)
- 9 WESTWOOD PUBLISHING S.A. DE C.V. MUSIC (3)
- 10 NAYO INTERNATIONAL PUBLISHING MUSIC (3)

## Hot Christian Songwriters

Pos. SONGWRITER (No. Charted Titles)

- 1 JASON INGRAM (16)
- 2 JEREMY CAMP (2)
- 3 JENNIE LEE RIDDLE (1)
- 4 BRANDON HEATH (4)
- 5 SAM MIZELL (7)
- 6 FRANCESCA BATTISTELLI (3)
- 7 BRODIE FRASER (3)
- 8 MAC POWELL (2)
- 9 MATTHEW WEST (5)
- 10 PHILLIP LARUE (2)
- 11 MIKE DONEHY (2)

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

# AS CURB RECORDS APPROACHES THE END OF OUR 5TH DECADE, WE THANK RADIO AND OUR ARTISTS & EMPLOYEES FOR OVER 300 #1 RECORDS.

**A Place In The Sun**  
**Art McEwen**  
**Andy Williams** (A)  
**All About You (World/Curb)**  
**Somebody**  
**All Around The World (World/Curb)**  
**Somebody**  
**All For The Love Of Sunshine**  
**Andy Williams** (A)  
**The Mike Carr Congregation**  
**Neil Martin**  
**Tom McCarry**  
**All My Prizes**  
**Tom McCarry**

**As My Rocky Friends Are Getting Over Tonight**  
**Andy Williams** (A)  
**All My Rocky Friends (Have Some Fun)**  
**Andy Williams** (A)  
**All These Years**  
**Suey Brown**  
**Almost There (MCA/Curb)**  
**Amelita**  
**Angie All The Time**  
**Amelita**  
**Any One You Are Proud To Love**  
**Maureen McGovern**  
**Back In My Arms Again (World/Curb)**  
**Black Sabbath**  
**Back Home**  
**Tim McCarry**  
**Back Home**  
**Neil Martin**

**Back Home**  
**Tim McCarry**  
**Best Of Me**  
**Ambrosia/Locke**  
**Best Of Me**  
**Philly**  
**Big Deal**  
**Louise Lerner**  
**Bugs The Broken Road**  
**Blue**  
**Lester Flinn**  
**True Love**  
**Day Walker**  
**Steve Holy**  
**North To Bogota**  
**Andy Williams** (A)

**Brand New Getaway**  
**Steve Holy**  
**Bravado Your Name (Square/Curb)**  
**Goodness Be! The Butler**  
**Bling On The Run**  
**Al Green**  
**Broken & Beautiful (World/Curb)**  
**Mary Schartz**  
**But**  
**Al Green**  
**I Don't Mess Around**  
**The Mike Carr Congregation**  
**By Your Side**  
**Janet Simon**  
**Bye Bye**  
**Al Green**  
**Candy Man**  
**David Byrne**  
**Can't Be Ready Now**  
**Tim McCarry**  
**Can't Fight The Moonlight**  
**Lester Flinn**

**Carolina's Dream (By Your Side)**  
**Neil Martin**  
**Change**  
**Amelita/Locke**  
**Change Of Heart**  
**Amelita**  
**Obscure This Can (Come On In Boy)**  
**Robbie Robertson**  
**Come Into My Arms (World/Curb)**  
**Michel C. Aujan**  
**Common Sense Classics**  
**Roy Sneyden**  
**Crashin' On Me (Mind)**  
**Neil Martin** (A)  
**Crashin' On Me**  
**Tom McCarry**  
**Crevice Key**  
**Neil Martin**

**Crashin' On Me**  
**Tom McCarry**  
**Crazy From The Heart**  
**Amelita**  
**Crazy Possession**  
**Janet Simon**  
**Dr. Hook & The Medicine Show**  
**Dr. Hook**  
**Dr. Hook & The Medicine Show**  
**Shawn Cassidy**

**Daniel Creel/Robb**  
**Anthony Brothers**  
**Day Day (World/Curb)**  
**Paul G. Simon**  
**Delicious Sins**  
**Joel McEwen**  
**Dependence**  
**Beau Driscoll**  
**Devil In The Bottle**  
**T.G. Sheppard**  
**Delicious Sins**  
**Beau Driscoll**  
**Dear Heart**  
**Maureen McGovern**  
**Dear Heart**  
**Suey Brown**  
**Dear To My Mind**  
**Andy Williams** (A)  
**Dear Williams** (A)  
**Do You Love A Good As You Look**  
**T.G. Sheppard**  
**Do You Wanna Go Home**  
**T.G. Sheppard**  
**Don't Take The Get**  
**Tim McCarry**  
**Down Home**  
**Andy Williams** (A)  
**Down Home**  
**Tom McCarry**  
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Shawn McGovern



The Mike Carr Congregation



Ella



Robbie Robertson



Suey Brown



The Brothers



Lee Greenwood



Hal Ketchum



Shawn Cassidy

### Hot Christian Publishers

Pos. PUBLISHER (No. Charted Titles)

- 1 EMI CHRISTIAN MUSIC GROUP, ASCAP (35)
- 2 WE MUSIC CORP., ASCAP (23)
- 3 HILLSONG PUBLISHING, ASCAP (9)
- 4 WORD MUSIC, LLC, ASCAP (22)
- 5 CONSUMING FIRE MUSIC, ASCAP (7)
- 6 SIMPLEVILLE MUSIC, INC., ASCAP (15)
- 7 SIMPLE TENSE SONGS, ASCAP (14)
- 8 THIRSTY MOON RIVER PUBLISHING, ASCAP (8)
- 9 PEERTONES LTD., SESAC (11)
- 10 STOLEN PRIDE MUSIC, ASCAP (5)
- 11 GRANGE HILL MUSIC, SESAC (11)
- 12 INTEGRITY'S HOSANNA! MUSIC, ASCAP (13)
- 13 WINDSOR WAY MUSIC, SESAC (10)
- 14 INTEGRITY'S PRAISE! MUSIC, BMI (4)
- 15 WORSHIP TOGETHER.COM SONGS, ASCAP (14)
- 16 WYZELL MUSIC, ASCAP (7)
- 17 SITKA 6 MUSIC, ASCAP (2)
- 18 GATEWAY CREATE PUBLISHING, BMI (2)
- 19 SIXSTEP MUSIC, ASCAP (11)
- 20 JENNIE LEE RIDDLE, BMI (1)

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

### Hot Christian Publishing Corporations

Pos. PUBLISHING CORPORATION (No. Charted Titles)

- 1 EMI MUSIC (92)
- 2 WARNER/CHAPPELL MUSIC (60)
- 3 CREEMUSIC (13)
- 4 SONY/ATV MUSIC (14)
- 5 WORD MUSIC (38)
- 6 UNIVERSAL MUSIC (31)
- 7 SIMPLEVILLE MUSIC (15)
- 8 CONSUMING FIRE MUSIC (2)
- 9 STOLEN PRIDE MUSIC (3)
- 10 WET AS A FISH MUSIC (2)

### Hot Gospel Songwriters

Pos. SONGWRITER (No. Charted Titles)

- 1 JAMES L. MOSS (4)
- 2 DONALD LAWRENCE (3)
- 3 DEON KIPPING (7)
- 4 ANTHONY BROWN (1)
- 5 SMOKIE NORFUL (1)
- 6 KURT CARR (1)
- 7 DONNIE MCCURKIN (1)
- 8 E. ESTEE BULLOCK (2)
- 9 NATE MCNAIR (1)
- 10 BEBE WINANS (2)

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

### Hot Gospel Publishers

Pos. PUBLISHER (No. Charted Titles)

- 1 MILLENNI-ERA MUSIC, ASCAP (3)
- 2 FIYA PUBLISHING, ASCAP (2)
- 3 AJAMAR, ASCAP (1)
- 4 UNIVERSAL MUSIC - Z SONGS, BMI (3)

- 5 DONMAC MUSIC, BMI (1)
- 6 ENTRO MUSIC PUBLISHING, SESAC (3)
- 7 LIL' BULL MUSIC, ASCAP (2)
- 8 NAYMAC, BMI (1)
- 9 EVERGREEN COPYRIGHTS, BMI (2)
- 10 Q W PUBLISHING, BMI (3)
- 11 ABOVE STANDARD PUBLISHING, ASCAP (2)
- 12 SHYTOO MUSIC PUBLISHING, ASCAP (1)
- 13 EMI APRIL MUSIC, INC., ASCAP (7)
- 14 GRAND MAESTRO MUSIC, BMI (2)
- 15 Q W DOUGLAS PUBLISHING, ASCAP (1)
- 16 LILLY MACK MUSIC, BMI (2)
- 17 BONDED MUSIC, BMI (2)
- 18 MEADOWGREEN MUSIC COMPANY, ASCAP (1)
- 19 NORFUL MUSIC PUBLISHING, ASCAP (1)
- 20 KCARTUNES MUSIC, BMI (1)

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

### Hot Gospel Publishing Corporations

Pos. PUBLISHING CORPORATION (No. Charted Titles)

- 1 EMI MUSIC (17)
- 2 UNIVERSAL MUSIC (17)
- 3 Q W PUBLISHING MUSIC (3)
- 4 LILLY MACK MUSIC (2)
- 5 NORFUL MUSIC PUBLISHING (1)
- 6 KCARTUNES MUSIC (1)
- 7 WET INK RED MUSIC (4)
- 8 216 MUSIC (1)
- 9 THAT'S PLUM'S SONG MUSIC (3)
- 10 IT'S TEA TYME MUSIC (2)

### AVENTURA



### TOP LATIN ALBUM ARTISTS

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

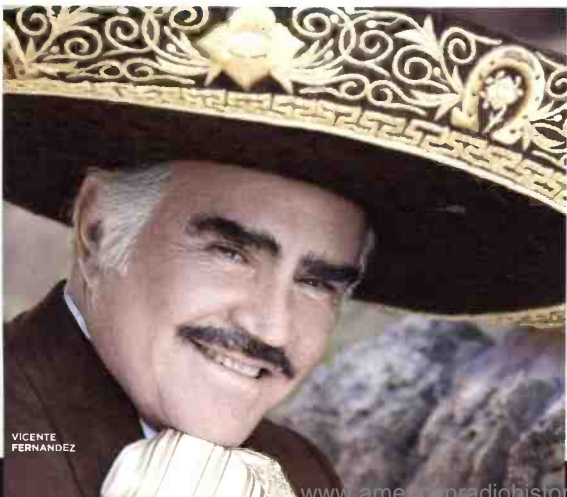
- 1 AVENTURA (2) Premium Latin/Sony Music Latin
- 2 VICENTE FERNANDEZ (4) Sony Music Latin
- 3 WISIN & YANDEL (3) WY/ Fonovisa/UMLE
- 4 EL TRONO DE MEXICO (8) Fonovisa/UMLE
- 5 MARCO ANTONIO SOLIS (3) Fonovisa/UMLE
- 6 RICARDO ARJONA (2) Warner Latina
- 7 ESPINOZA PAZ (3) ASL/Dina/UMLE
- 8 FLEX (2) EMI Televisa
- 9 LUIS FONSI (1) Universal Music Latin/UMLE
- 10 DADDY YANKEE (1) El Cartel/Machete/UMLE
- 11 LOS INQUIETOS DEL NORTE (2) Eagle Music/Siente/Universal Music Latino/UMLE
- 12 DJ NESTY (1) WY/Machete/UMLE
- 13 LA ARROLLADORA BANDA EL LIMON (3) Disa/UMLE
- 14 TITO "EL BAMBINO" (1) Siente/UMLE
- 15 MARISELA (2) IM
- 16 BANDA EL RECODO (2) Fonovisa/UMLE
- 17 LOS TIGRES DEL NORTE (3) Fonovisa/UMLE
- 18 PATRULLA 81 (3) Disa/UMLE
- 19 ENRIQUE IGLESIAS (1) Universal Music Latino/UMLE
- 20 DON OMAR (2) Machete/UMLE
- 21 MANA (1) Warner Latina
- 22 EL CHAPO DE SINALOA (1) Disa/Universal/UMLE
- 23 PANCHO BARRAZA (1) Musart/Balboa
- 24 LOS TEMERARIOS (5) Disa/UMLE
- 25 LOS DAREYES DE LA SIERRA (4) Disa/UMLE

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

### Top Latin Albums

Pos. TITLE/Artist (Imp./Label)

- 1 THE LAST Aventura-Premium Latin/Sony Music Latin
- 2 LA REVOLUCION Wisin & Yanel/WY/Machete/UMLE
- 3 PALABRAS DEL SILENCIO Luis Fonsi-Universal Music Latino/UMLE
- 4 PRIMERA FILA Vicente Fernandez-Sony Music Latin
- 5 TALENTO DE BARRIO (SOUNDTRACK) Daddy Yankee-El Cartel/Machete/UMLE
- 6 ALMAS GEMELAS El Trono De Mexico-Fonovisa/UMLE
- 7 PARA SIEMPRE Vicente Fernandez-Sony Music Latin
- 8 WISIN Y YANDEL PRESENTAN LA MENTE MAESTRA DJ Nesty-WY/Machete/UMLE
- 9 STO PISO Ricardo Arjona-Warner Latina
- 10 EL PATRON Tito "El Bambino"-Siente/UMLE
- 11 NO MOLESTAR Marco Antonio Solis-Fonovisa/UMLE
- 12 95/08 Ennque Iglesias-Universal Music Latino/UMLE
- 13 KINGS OF BACHATA: SOLD OUT AT MADISON SQUARE



VICENTE FERNANDEZ



- GARDEN** *Aventura*-Discos 605/  
Premium Latin/Norte/Sony  
Music Latin
- 14 DON DON OMAR**-Machete/UMLE  
Latino
- 15 TE PRESUMO** *Banda El  
Recodo*-Fonovisa/UMLE
- 16 TE QUIERO** *Flex*-EMI Televisa
- 17 EL CANTA AUTOR DEL  
PUEBLO** *Espinosa  
Ru-ASL/Disa/UMLE*
- 18 LA BORRACHERA** *Los Inquietos  
Del Norte*-Eagle Music/Siente/  
Universal Music Latino/UMLE
- 19 QUERERME MAS** *Patruña BI-  
Disa/UMLE*
- 20 YO NO CANTO, PERO LO  
INTENTAMOS** *Espinosa Piaz-  
ASL/Disa/UMLE*
- 21 LA EVOLUCION ROMANTIC  
STYLE** *Flex*-EMI Televisa
- 22 MAS ADELANTE** *La Arrolladora  
Banda El Limon-Disa/UMLE*
- 23 LAS ROMANTICAS DE PANCHO  
BARRAZA VOL. II** *Pancho  
Barraza-Musart/Balboa*
- 24 SUPER IT'S** *Various Artists-  
Universal Music Latino/UMLE*
- 25 20 EXITOS INMORTALES**  
*Marsella-IM*
- 26 UNA NOCHE EN MADRID:  
HARCO ANTONIO SOLIS EN  
VIVO** *Marco Antonio Solis-  
Fonovisa/UMLE*
- 27 EL NARCO CORRIDOS** *Larry  
Hernandez-Meridiana/Fonovisa/  
UMLE*
- 28 NECESITO DE TI** *Vicente  
Fernandez*-Sony Music Latin
- 29 TE AMO** *Makano-Panama/  
Machete/UMLE*
- 30 LA CLUKA: EDICION ESPECIAL**  
*Los Inquietos Del Norte-Eagle  
Music/Siente/Universal Music  
Latino/UMLE*

- 32 WISIN VS. YANDEL: LOS  
EXTRATERRESTRES** *Wisin &  
Yandel-Machete/UMLE*
- 33 SIN FRENOS** *La Quinta  
Estacion*-Sony Music Latin
- 34 LA GRANJA** *Los Tigres Del  
Norte*-Fonovisa/UMLE
- 35 CICLOS** *Luis Enrique*-Top Stop
- 36 JENNI** *Jenni Rivera-Ayana/  
Fonovisa/UMLE*
- 37 LA VIDA... ES UN RITMO**  
*Juanes*-Universal Music Latino/  
UMLE
- 38 WAMONOS PA' LOR** *Los  
Pikadientes De Caborca-Norte/  
Sony Music Latin*
- 39 GRAN CITY POP** *Paulina  
Rubio*-Universal Music  
Latino/UMLE
- 40 DE NOCHE: CLASICOS A MI  
MANERA...** *Alejandro  
Fernandez*-Discos 605/Sony  
Music Latin
- 41 NOW LATINO 4** *Various  
Artists*-EMI/Universal/Sony  
Music Latin
- 42 LA HISTORIA** *El  
Chapo-Disa/Univision/UMLE*
- 43 CANTOS Y ALABANZAS**  
*Mariachi Hermanos  
Bargajas*-Discos Barajas/Vine
- 44 DESDE LA PATRIA: EN VIVO** *El  
Trono De Mexico-Fonovisa/UMLE*
- 45 Y QUE QUEDA CLARO** *La  
Arrolladora Banda El  
Limon-Disa/Univision/UMLE*
- 46 MI PLAN** *Nelly Furtado-Nestlar/  
Universal Music Latino/UMLE*
- 47 RADIO EXITOS: EL DISCO DEL  
AÑO** *Various Artists-Disa/UMLE*
- 48 NECESITO MAS DE TI**  
*Duofo-Fonovisa/UMLE*
- 49 LOS DE ATRAS VIENEN**  
*CONMIGO* *Calle 13-Norte/Sony  
Music Latin*

**50 SITU TE VAS** *Tierra  
Cali-Venemusic/Universal Music  
Latino/UMLE*

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

**Top Latin Album Imprints**

- Pop IMPRINT** (By Charted Titles)
- 1 FONOVISA (77)
  - 2 DISA (71)
  - 3 UNIVERSAL MUSIC LATINO (32)
  - 4 SONY MUSIC LATIN (26)
  - 5 MACHETE (25)
  - 6 PREMIUM LATIN (2)
  - 7 WARNER LATINA (2)
  - 8 EMI TELEVISIA (12)
  - 9 DISCOS 605 (18)
  - 10 NORTE (17)

**Top Latin Album Labels**

- Pop LABEL** (By Charted Titles)
- 1 UNIVERSAL MUSIC LATINO ENTERTAINMENT (207)
  - 2 SONY MUSIC LATIN (73)
  - 3 WARNER LATINA (35)
  - 4 EMI TELEVISIA (16)
  - 5 BALBOA (7)
  - 6 IM (2)
  - 7 TOP STOP (1)
  - 8 VINA (3)
  - 9 THREE SOUND (2)
  - 10 A.R.C. (7)

**Top Latin Album Distributors**

- Pop DISTRIBUTOR** (By Charted Titles)
- 1 UNIVERSAL (209)
  - 2 SONY MUSIC (74)
  - 3 INDEPENDENTS (55)

**4 WEA** (10)  
**5 EMM** (16)

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

**Hot Latin Songs Artists**

- Pop ALBUM** (By Charted Labels)
- 1 LUIS FONSI (3)  
*Universal Music Latino*
  - 2 AVENTURA (3)  
*Premium Latin*
  - 3 LA ARROLLADORA BANDA  
EL LIMON (3)  
*Disa*
  - 4 TITO "EL BAMBINO" (2)  
*Siente*
  - 5 BANDA EL RECODO (3)  
*Fonovisa*
  - 6 WISIN & YANDEL (4)  
*WY/Machete*
  - 7 ESPINOZA PAZ (2)  
*Disa/ASL*
  - 8 VICENTE FERNANDEZ (4)  
*Sony Music Latin*
  - 9 GRUPO MONTEZ DE  
DURANGO (2)  
*Disa*
  - 10 RICARDO ARJONA (3)  
*Warner Latina*
  - 11 LA QUINTA ESTACION (2)  
*Sony Music Latin*
  - 12 LOS DAREYES DE  
LA SIERRA (4)  
*Disa*
  - 13 ALACRANES MUSICAL (2)  
*Aguila/Fonovisa/Musinsa*
  - 14 PAULINA RUBIO (2)  
*Universal Music Latino*
  - 15 FANNY LU (2)  
*Universal Music Latino*
  - 16 EL TRONO DE MEXICO (2)  
*Fonovisa/Musivisa*
  - 17 SHAKIRA (1)  
*Epic/Sony Music Latin*
  - 18 ENRIQUE IGLESIAS (1)  
*Universal Music Latino*
  - 19 REIK (2)  
*Sony Music Latin*
  - 20 MAKANO (2)  
*Panama/Machete*
  - 21 EL CHAPO DE  
SINALOA (3)  
*Disa*
  - 22 DON OMAR (4)  
*Machete*
  - 23 RKM & KEN-Y (2)  
*Pina/Machete*
  - 24 PITBULL (2)  
*Ultra*

**25 INTOCABLE** (3)  
*EMI Televisa*

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

**Hot Latin Songs**

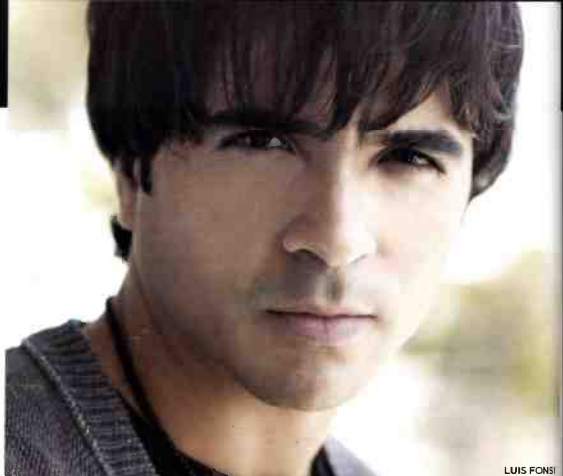
- Pop TITLE** (By Charted Labels)
- 1 TE PRESUMO *Banda El  
Recodo*-Fonovisa
  - 2 EL AMOR TITO "El  
Bambino"-Siente
  - 3 POR UN SEGUNDO  
*Aventura*-Premium Latin
  - 4 YA ES MUY TARDE *La  
Arrolladora Banda El  
Limon-Disa/ASL*
  - 5 NO ME DOY POR VENCIDO *Luis  
Fonsi*-Universal Music Latino
  - 6 LO INTENTAMOS *Espinosa  
Paz-Disa/ASL*
  - 7 AQUI ESTOY YO *Luis Fonsi-  
Universal Music Latino*
  - 8 ESPERO *Grupo Montez De  
Durango-Disa*
  - 9 LOBA *Shakira-Epic/  
Sony Music Latin*
  - 10 LLORO POR TI *Enrique  
Iglesias*-Universal Music Latino
  - 11 CAUSA Y EFECTO *Paulina  
Rubio*-Universal Music Latino
  - 12 EL ULTIMO BESO *Vicente  
Fernandez*-Sony Music Latin
  - 13 TU NO ERES PARA MI *Fanny  
Lu*-Universal Music Latino
  - 14 ME ESTAS TENTANDO *Wisin &  
Yandel* *Featuring Neasy-WNY  
Machete*
  - 15 MANOS AL AIRE *Nelly Furtado-  
Nestlar*-Universal Music Latino
  - 16 TE REGALO AMORES *RKM &  
Ken-Y* *Pina/Machete*
  - 17 QUE TE QUERIA *La Quinta  
Estacion*-Sony Music Latin
  - 18 CINCO MINUTOS *Gloria  
Trevi*-Universal Music Latino

BANDA EL RECODO



- 19 **TE IRA MEJOR SIN MI** Joan Sebastian/Musart/Balboa
- 20 **I KNOW YOU WANT ME (CALLE OCHO)** Pitbull-Ultra
- 21 **SUFRE** Los D'aroyes De La Sierra-Disa
- 22 **QUIEREME MAS** Patrulla 91-Disa
- 23 **COMPRENDEME** German Montero-Fonovisa/Musivisa
- 24 **EL KATCH** El Compa Chuy-Sony Music Latin
- 25 **ABUSADORA** Wisin & Yandel-WY/Machete
- 26 **FUE SU AMOR** Alacránnes Musical-Agulla/Fonovisa/Musivisa
- 27 **TE AMO** Makano/Panama/Machete
- 28 **COMO UN TATUAJE** K-Paz De La Sierra-Disa
- 29 **ALMAS GEMELAS** El Trono De Mexico-Fonovisa/Musivisa
- 30 **MALDITO LICOR** El Chapo de Sinaloa-Disa
- 31 **YO NO SE MANANA** Luis Enrique-Top Stop
- 32 **INOLVIDABLE** Reik-Sony Music Latin
- 33 **NO ME DEJES DE AMAR** La Apuesta-Serca
- 34 **ALL UP 2 YOU** Aventura Featuring Akon & Wisin & Yandel-Premium Latin
- 35 **EL OTRO** Palomo-Disa
- 36 **DAME TU AMOR** Alacránnes Musical-Agulla/Fonovisa/Musivisa

- 37 **DIME SI TE VAS CON EL** Flex-EMI Televisa
- 38 **Y QUE QUEDE CLARO** La Arrolladora Banda El Limón-Disa
- 39 **RECUERDAME** La Quinta Estación-Sony Music Latin
- 40 **COMO DUELE** Ricardo Arjona-Warner Latina
- 41 **SU VENENO** Aventura-Premium Latin
- 42 **EL MECHON** Banda MS-ASL
- 43 **SIN TI... SIN MI** Ricardo Arjona-Warner Latina
- 44 **QUIEN ES USTED?** Sergio Vega-Disa
- 45 **EL CUL PABLE SOY YO** Cristian Castro-Universal Music Latin
- 46 **NO MOLESTAR** Marco Antonio Solís-Fonovisa
- 47 **VIRTUAL DIVA** Dan Omar-Machete
- 48 **MI CAMA HUELE A TI** Tito "El Bambino" Featuring Zion & Lennox-Siente
- 49 **ESCLAVO DE SUS BESOS** David Bisbal-Vale/Universal Music Latino
- 50 **QUE TENGO QUE HACER** Daddy Yankee-EI Cartel



LUIS FONSI

**Hot Latin Songs Imprints**

Pos. **IMPACT** (No. Charted Titles)

- 1 **DISA** (37)
- 2 **FONOVISA** (36)
- 3 **UNIVERSAL MUSIC LATINO** (18)
- 4 **SONY MUSIC LATIN** (35)
- 5 **WARNER LATINA** (17)
- 6 **PREMIUM LATIN** (4)
- 7 **SIENTE** (2)

- 8 **EMI TELEVISIA** (9)
- 9 **WY** (4)
- 10 **ASL** (4)

**Hot Latin Songs Labels**

Pos. **LABEL** (No. Charted Titles)

- 1 **UNIVERSAL MUSIC LATINO** (27)
- 2 **SONY MUSIC LATIN** (44)
- 3 **DISA** (20)
- 4 **FONOVISA** (21)
- 5 **MACHETE** (17)
- 6 **ASL** (15)
- 7 **MUSIVISA** (15)
- 8 **WARNER LATINA** (17)
- 9 **PREMIUM LATIN** (5)
- 10 **SIENTE** (3)

**Hot Latin Producers**

Pos. **PRODUCER** (No. Charted Titles)

- 1 **ARMANDO AVILA** (9)
- 2 **FERNANDO CAMACHO** (6)
- 3 **CACHORRO LOPEZ** (15)
- 4 **TITO EL BAMBINO** (1)
- 5 **TOMMY TORRES** (8)
- 6 **JOSE LUIS TERRAZAS** (2)
- 7 **PEDRO AVILA** (2)
- 8 **ALEJANDRO GARZA** (1)
- 9 **ARTURO TORRES** (2)
- 10 **JOAN SEBASTIAN** (4)



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

**Top Latin Pop Album Artists**

Pos. **ARTIST** (No. Charted Titles) **IMPRINT/LABEL**

- 1 **RICARDO ARJONA** (2) Warner Latina
- 2 **LUIS FONSI** (1) Universal Music Latino/UMLE
- 3 **MARISELA** (2) IM
- 4 **ENRIQUE IGLESIAS** (1) Universal Music Latino/UMLE
- 5 **MANA** (1) Warner Latina
- 6 **ALEJANDRO FERNANDEZ** (2) Discos 605/Sony Music Latin
- 7 **LA QUINTA ESTACION** (1) Sony

- 8 **JUANES** (1) Universal Music Latino/UMLE
- 9 **PAULINA RUBIO** (1) Universal Music Latino/UMLE
- 10 **REIK** (1) Day 1/Norte/Sony Music Latin

**Top Latin Pop Albums**

Pos. **TITLE** **Artist** **Imprint/Label**

- 1 **PALABRAS DEL SILENCIO** Luis Fonsi-Universal Music Latino/UMLE
- 2 **5TO PISO** Ricardo Arjona-Warner Latina
- 3 **95/08** Enrique Iglesias-Universal Music Latino/UMLE
- 4 **ARDE EL CIELO** Mana-Warner Latina
- 5 **SUPER Y'S** Various Artists-Universal Music Latino/UMLE
- 6 **20 EXITOS INMORTALES** Marisela-IM
- 7 **SIN FRENOS** La Quinta Estación-Sony Music Latin
- 8 **LA VIDA... ES UN RATICO** Juanes-Universal Music Latino/UMLE
- 9 **DE NOCHE: CLASICOS A MI MANERA** Alejandro Fernandez-Discos 605/Sony Music Latin
- 10 **NOW LATINO 4** Various Artists-EMI/Universal/Sony Music Latin



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

**Top Latin Pop Album Imprints**

Pos. **IMPACT** (No. Charted Titles)

- 1 **UNIVERSAL MUSIC LATINO** (1)
- 2 **WARNER LATINA** (1)
- 3 **DISCOS 605** (1)
- 4 **SONY MUSIC LATIN** (1)
- 5 **IM** (2)



RICARDO ARJONA

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PAULINA RUBIO

### Top Latin Pop Album Labels

Pos. LABEL (No. Charted Titles)

- 1 UMLE (16)
- 2 SONY MUSIC LATIN (3)
- 3 WARNER LATINA (1)
- 4 IM (2)
- 5 EMI TELEVIS (3)

### Hot Latin Pop Songs Artists

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

- 1 LUIS FONSI (3) Universal Music Latino
- 2 REIK (3) Sony Music Latin
- 3 AVENTURA (6) Premium Latin
- 4 LA QUINTA (2) Sony Music Latin

5 RICARDO ARJONA (3) Warner Latina

- 6 ENRIQUE IGLESIAS (2) Universal Music Latino
- 7 PAULINA RUBIO (2) Universal Music Latino
- 8 TITO "EL BAMBINO" (2) Siemta
- 9 FANNY LU (2) Universal Music Latino
- 10 SHAKIRA (2) Epic/Sony Music Latin

### Hot Latin Pop Songs

Pos. TITLE Artist Imp./Label

- 1 AQUÍ ESTOY YO Luis Fonsi/Universal Music Latino
- 2 INVOLIDABLE Reik-Sony Music Latin

3 NO ME DOY POR VENCIDO Luis Fonsi/Universal Music Latino

- 4 LLORO POR TI Enrique Iglesias-Universal Music Latino
- 5 CAUSA Y EFECTO Paulina Rubio-Universal Music Latino
- 6 EL AMOR TRIO "El Bambino"-Siemta
- 7 QUÉ TE QUERÍA La Quinta Estación-Sony Music Latin
- 8 LOBA Shakira-Epic/Sony Music Latin
- 9 POR UN SEGUNDO Aventura-Premium Latin
- 10 TU NO ERES PARA MI Fanny Lu-Universal Music Latino
- 11 SI NO TE HUBIERAS IDO Maná-Warner Latina
- 12 CINCO MINUTOS Gloria



FANNY LU

- Trévi-Universal Music Latino
- 13 MANOS AL AIRE Nelly Furtado-Nielstar/Universal Music Latino
  - 14 COMO DUELE Ricardo Arjona-Warner Latina
  - 15 RECUERDAME La Quinta Estación-Sony Music Latin
  - 16 SIN TL\_SIN M Ricardo Arjona-Warner Latina
  - 17 I KNOW YOU WANT ME (CALLE OCHO) Pitbull-Ultra
  - 18 FUI Reik-Sony Music Latin
  - 19 EL CUL PABLE SOY YO Cristian Castro-Universal Music Latino
  - 20 ASI FUE Playz Limbo-Sony Music Latin
  - 21 TE REGALO AMORES RKM & Ken-Y-Pina/Machete
  - 22 TE AMO Alexander Acha-Warner Latina
  - 23 ADIOS Jesse & Jay-Warner Latina
  - 24 CUANDO TUS OJOS ME MIRAN Franco De Vita-Sony Music Latin
- YO NO SE MANANA Luis Enrique-Top Spot

**.biz** A deeper version of this chart appears on [billboard.biz](#)

### Hot Latin Pop Songs Imprints

Pos. IMPRINT (No. Charted Titles)

- 1 UNIVERSAL MUSIC LATINO (23)
- 2 SONY MUSIC LATIN (3)
- 3 WARNER LATINA (23)
- 4 PREMIUM LATIN (8)
- 5 SIEMTA (2)

### Hot Latin Pop Songs Labels

Pos. LABEL (No. Charted Titles)

- 1 UNIVERSAL MUSIC LATINO (23)
- 2 SONY MUSIC LATIN (3)
- 3 WARNER LATINA (23)
- 4 PREMIUM LATIN (8)
- 5 MACHETE (14)

### Top Regional Mexican Album Artists

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

- 1 VICENTE FERNANDEZ (3) Sony Music Latin
- 2 EL TRONO DE MEXICO (4) Fonovisa/UMLE
- 3 MARCO ANTONIO SOLIS (3) Fonovisa/UMLE
- 4 ESPINOZA PAZ (2) ASL/Disa/UMLE
- 5 LA ARROLLADORA BANDA EL LIMON (3) Disa/UMLE
- 6 LOS TIGRES DEL NORTE (3) Fonovisa/UMLE
- 7 LOS INQUIETOS DEL NORTE (2) Eagle Music/Siente/Universal Music Latino/UMLE
- 8 PATRULLA 81 (3) Disa/UMLE
- 9 BANDA EL RECODO (2) Fonovisa/UMLE
- 10 LARRY HERNANDEZ (1) Mendieta/Fonovisa/UMLE

# SESAC & SESAC Latina

## HITS, AWARDS & ACCOLADES.

CONGRATULATIONS TO OUR SONGWRITERS ON AN INCREDIBLE 2009.  
 (Let's do it again next year.)



- "YOU BELONG WITH ME"** – Taylor Swift #1 **"NO ME DOY POR VENCIDO"** – Luis Fonsi #1 **"LAST CHANCE"** – Ginuwine
- THE STEELDRIVERS** – The SteelDrivers **"CITY ON OUR KNEES"** – tobyMac #1 **"SOBER"** – Pink **THINK FREE** – Ben Allison #1
- "AQUÍ ESTOY YO"** – Luis Fonsi feat. Aleks Syntek, Noel Schajris & David Bisbal #1 **"I RUN TO YOU"** – Lady Antebellum #1
- "VIRTUAL DIVA"** – Don Omar #1 **"SWEET DREAMS"** – Beyonce #1 **"GIVE ME YOUR EYES"** – Brandon Heath #1
- "CHECK MY BRAIN"** – Alice in Chains #1 **ONE FOOT IN THE ETHER** – The Band Of Heathens #1
- "DAME TU AMOR"** – Alacranes Musical #1 **"KNOCK YOU DOWN"** – Keri Hilson feat. Kanye West & Ne-Yo #1
- "NEED YOU NOW"** – Lady Antebellum #1 **"LOOKING FOR PARADISE"** – Alejandro Sanz feat. Alicia Keys #1
- "WOMANIZER"** – Britney Spears #1 **"STEADY AS SHE GOES"** – Walter Beasley #1 **"SWEET THING"** – Keith Urban #1
- "MILLION DOLLAR BILL"** – Whitney Houston #1 **"CINCO MINUTOS"** – Gloria Trevi
- "MALA"** – Yolandita Monge **"HOLD MY HEART"** – Tenth Avenue North **"FUJI"** – Reik **"EL OTRO"** – Palomo **"ARISE"** – Avalon
- "SI TE LLAMÉ"** – El Chapo de Sinaloa **"KISS A GIRL"** – Keith Urban **"NI ROSAS NI JUGUETES"** – Paulina Rubio
- "WHITE HORSE"** – Taylor Swift **"HANG ON"** – Plumb **"EMPIRE STATE OF MIND"** – Jay-Z & Alicia Keys #1
- "¿Y AHORA QUÉ?"** – Los Rieleros del Norte



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## Top Regional Mexican Albums

Pos. TITLE Artist (Imp./Label)

- 1** **ALMAS GEMELAS** *El Trono De Mexico*-Fonovisa/UMLE
- 2** **PARA SIEMPRE** Vicente Fernandez-Sony Music Latin
- 3** **PRIMERA FILA** Vicente Fernandez-Sony Music Latin
- 4** **NO MOLESTAR** Marco Antonio Solis-Fonovisa/UMLE
- 5** **YO NO CANTO, PERO LO INTENTAMOS** Espinoza Paz-ASL/Disa/UMLE
- 6** **QUIEREME MAS** Patrulla 81-Disa/UMLE
- 7** **EL CANTA AUTOR DEL PUEBLO** Espinoza Paz-ASL/Disa/UMLE
- 8** **LA BORRACHERA** Los Inquietos Del Norte-Eagle Music/Siente/Universal Music Latino/UMLE
- 9** **MAS ADELANTE** La Arrolladora Banda El Limon-Disa/UMLE
- 10** **TE PRESUMO** Banda El Recodo-Fonovisa/UMLE

**biz** A deeper version of this chart appears on [billboard.biz](#)

## Top Regional Mexican Album Imprints

Pos. LABEL (No. Charted Titles)

- 1** **FONOVISA** (4/19)
- 2** **DISA** (4/3)
- 3** **SONY MUSIC LATIN** (8)
- 4** **ASL** (9)
- 5** **MUSART** (5)

## Top Regional Mexican Album Labels

Pos. LABEL (No. Charted Titles)

- 1** **UMLE** (9/1)
- 2** **SONY MUSIC LATIN** (3/3)
- 3** **BALBOA** (5)
- 4** **VINA** (2)
- 5** **PLATINO** (2)

## Hot Regional Mexican Songs Artists

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

- 1** **LA ARROLLADORA BANDA EL LIMON** (3) *Disa*
- 2** **BANDA EL RECODO** (3) *Fonovisa*
- 3** **GRUPO MONTEZ DE DURANGO** (3) *Disa*
- 4** **ESPINOZA PAZ** (2) *Disa/ASL*
- 5** **LOS DAREYES DE LA SIERRA** (4) *Disa*

## EL TRONO DE MEXICO



- 6** **ALACRANES MUSICAL** (2) *Aguila/Fonovisa/Musivisa*
- 7** **VICENTE FERNANDEZ** (4) *Sony Music Latin*
- 8** **EL TRONO DE MEXICO** (3) *Fonovisa/Musivisa*
- 9** **EL CHAPO DE SINALOA** (3) *Disa*
- 10** **PATRULLA 81** (2) *Disa*

- 11** **MALDITO LICOR** *El Chapo de Sinaloa-Disa*
- 12** **EL MECHON** *Banda MS-ASL*
- 13** **NO ME DEJES DE AMAR** *La Apuesta-Serca*
- 14** **Y QUE QUEDA CLARO** *La Arrolladora Banda El Limon-Disa*
- 15** **DAME TU AMOR** *Alacranes Musical-Aguila/Fonovisa/Musivisa*
- 16** **TE IRA MEJOR SIN MI** *Joan Sebastian-Musart/Balboa*
- 17** **EL OTRO** *Rikim-Disa*
- 18** **DEJAME VACIO** *El Potro De Sinaloa-Fonovisa/Musivisa*
- 19** **QUIEN ES USTED?** *Sergio Vega-Disa*
- 20** **OJALA** *Pesado-ASL*
- 21** **SE FUE MI AMOR** *Los Tucanes De Tejuana-Fonovisa/Musivisa*
- 22** **FUEGO EN TU PIEL** *Los Primos De Durango-ASL*
- 23** **EL PROXIMO VIERNES** *Espinoza Paz-Disa/ASL*

## Hot Regional Mexican Songs

Pos. TITLE Artist (Imp./Label)

- 1** **TE PRESUMO** *Banda El Recodo-Fonovisa*
- 2** **ESPERO** *Grupo Montez De Durango-Disa*
- 3** **YA ES MUY TARDE** *La Arrolladora Banda El Limon-Disa/ASL*
- 4** **LO INTENTAMOS** *Espinoza Paz-Disa/ASL*
- 5** **EL ULTIMO BESO** *Vicente Fernandez-Sony Music Latin*
- 6** **FUE SU AMOR** *Alacranes Musical-Aguila/Fonovisa/Musivisa*
- 7** **ALMAS GEMELAS** *El Trono De Mexico-Fonovisa/Musivisa*
- 8** **COMPRENDEMME** *German Montero-Fonovisa/Musivisa*
- 9** **EL KATCH** *El Correo Chuy-Sony Music Latin*
- 10** **COMO UN TATUAJE** *K-Paz De La Sierra-Disa*
- 11** **SUFRE** *Los Dareyes De La Sierra-Disa*

## Hot Regional Mexican Songs Labels

Pos. LABEL (No. Charted Titles)

- 1** **DISA** (2/6)
- 2** **MUSIVISA** (2/1)
- 3** **ASL** (2/6)
- 4** **FONOVISA** (3/1)
- 5** **SONY MUSIC LATIN** (1/9)

**biz** A deeper version of this chart appears on [billboard.biz](#)

## Hot Regional Mexican Songs Imprints

Pos. IMPRINT (No. Charted Titles)

- 1** **DISA** (4/1)
- 2** **FONOVISA** (5/1)
- 3** **SONY MUSIC LATIN** (1/5)
- 4** **ASL** (1/1)
- 5** **SERCA** (5/5)

## Hot Regional Mexican Songs Labels

Pos. LABEL (No. Charted Titles)

- 1** **DISA** (2/6)
- 2** **MUSIVISA** (2/1)
- 3** **ASL** (2/6)
- 4** **FONOVISA** (3/1)
- 5** **SONY MUSIC LATIN** (1/9)

## Top Tropical Albums Artists

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

- 1** **AVENTURA** (2) *Premium Latin/Sony Music Latin*
- 2** **GILBERTO SANTA ROSA** (3) *Sony Music Latin*
- 3** **LUIS ENRIQUE** (1) *Top Stop*
- 4** **HECTOR ACOSTA** (3) *D.A.M./Viemusic/Universal Music Latino/UMLE*
- 5** **XTREME** (1) *Machete/UMLE Music Latin*
- 6** **OLGA TANON** (3) *ZMG/Sony Music Latin*
- 7** **VICTOR MANUELLE** (3) *Kyavi/Sony Music Latin*
- 8** **BUENA VISTA SOCIAL CLUB** (1) *World Circuit/Nonesuch/Warner Bros.*
- 9** **TITE CURET ALONSO** (1) *Fania/Emusica*
- 10** **TITO NIEVES** (1) *Machete/UMLE*



GILBERTO SANTA ROSA

## Top Tropical Albums

- Pos. TITLE/Artist (Weeks) Label
- 1 **THE LAST Aventura**-Premium Latin/Sony Music Latin
  - 2 **KINGS OF BACHATA: SOLD OUT AT MADISON SQUARE GARDEN** Aventura-Disco 605/Premium Latin/Norte/Sony Music Latin
  - 3 **CICLOS Luis Enrique**-Top Stop
  - 4 **EL CABALLERO DE LA SALSA** Gilberto Santa Rosa-Disco 605/Day 1/Sony Music Latin
  - 5 **CHAPTER D0S Xtreme**-Machete/UMLE
  - 6 **40 BACHATAS PODEROSAS** Various Artists-Mock & Roll/Sony Music Latin
  - 7 **BACHATAHITS 2009: THE #1 HITS SERIES** Various Artists-J & N/Sony Music Latin
  - 8 **UNA NAVIDAD CON GILBERTO** Gilberto Santa Rosa-Day 1/Monte/Sony Music Latin
  - 9 **BACHATA ROMANTICA 1'S** Various Artists-Machete/UMLE
  - 10 **BACHATA # 1'S: VOL. 2** Various Artists-Machete/UMLE

**biz** A deeper version of this chart appears on [billboard.biz](#)

## Top Tropical Album Imprints

- Pos. IMPRINT (No. Charted Titles)
- 1 **PREMIUM LATIN** (3)
  - 2 **MACHETE** (12)
  - 3 **DISCOS** (65)
  - 4 **NORTE** (9)
  - 5 **J & N** (5)

## Top Tropical Album Labels

- Pos. LABEL (No. Charted Titles)
- 1 **SONY MUSIC LATIN** (42)
  - 2 **UNIVERSAL MUSIC LATIN ENTERTAINMENT** (25)
  - 3 **TOP STOP** (1)
  - 4 **WARNER BROS.** (1)
  - 5 **MUSICA** (5)

## Hot Tropical Songs Artists

- Pos. ARTIST (No. Charted Titles) Record Label
- 1 **AVENTURA** (5) Premium Latin
  - 2 **WISIN & YANDEL** (4) WY/Machete
  - 3 **GILBERTO SANTA ROSA** (6) Sony Music Latin
  - 4 **LUIS ENRIQUE** (2) Top Stop
  - 5 **TITO "EL BAMBINO"** (3) Siente
  - 6 **DON OMAR** (4) Machete
  - 7 **HECTOR ACOSTA** (2) D.A.M./Venemusic
  - 8 **ADOLESCENT'S ORQUESTA** (4) Kortá/Venemusic
  - 9 **MAKANO** (2) Panama/Machete
  - 10 **FLEX** (2) EMI Televisa

## Hot Tropical Songs

- Pos. TITLE/Artist (Weeks) Label
- 1 **POR UN SEGUNDO** Aventura-Premium Latin
  - 2 **LLEGO EL AMOR** Gilberto Santa Rosa-Sony Music Latin
  - 3 **YO NO SE MANANA** Luis Enrique-Top Stop
  - 4 **ME ESTAS TENTANDO** Wisin & Yandel-Featuring Nesty-WY/Machete
  - 5 **EL AMOR** Tito "El Bambino"-Siente
  - 6 **AQUEL LUGAR** Adolescent's Orquesta-Kortá/Venemusic
  - 7 **ABUSADORA** Wisin & Yandel-WY/Machete
  - 8 **HAGAMOSLO ALUNQUE DUELA** Marlon-Machete
  - 9 **MARIALOLA** Grupo Maria-WW/New
  - 10 **TE REGALO AMORES** RKM & Ken-Y-Pina/Machete
  - 11 **SI TU TE VAS** Rey Ruiz-G&A/Sony Music Latin
  - 12 **VIRTUAL DIVA** Don Omar-Machete
  - 13 **BAKATA # 1'S: VOL. 2** Shakira-Epic/Sony Music Latin
  - 14 **CON QUE OJOS** Hector Acosta-D.A.M./Venemusic
  - 15 **QUEDE SOLO EN LA POBREZA** Kiko Rodriguez-Perla/Venemusic
  - 16 **ALL UP 2 YOU Aventura** Featuring Akon & Wisin & Yandel-Premium Latin
  - 17 **QUIEN DE LOS DOS** Jerry Rivera-Platinum Melodies
  - 18 **SU VENENO** Aventura-Premium Latin
  - 19 **ME PUEDO MATAR** Bachata Heightz-Nu Life
  - 20 **TU PRIMERA VEZ** Hector Acosta-D.A.M./Venemusic
  - 21 **SEXY ROBOTICA** Don Omar-Machete
  - 22 **MANOS AL AIRE** Nelly Furtado-Nelstar/Universal Music Latino
  - 23 **CUANTO DUELE** Carlos Y' Alejandra-UMLE
  - 24 **TE AMO** Makano-Panama/Machete
  - 25 **DIME SI TE VAS** CON EL Flex-EMI Televisa

**biz** A deeper version of this chart appears on [billboard.biz](#)

## Hot Tropical Songs Imprints

- Pos. IMPRINT (No. Charted Titles)
- 1 **SONY MUSIC LATIN** (79)
  - 2 **PREMIUM LATIN** (8)
  - 3 **MACHETE** (11)
  - 4 **UNIVERSAL MUSIC LATINO** (15)
  - 5 **WY** (3)

## Hot Tropical Songs Labels

- Pos. LABEL (No. Charted Titles)
- 1 **MACHETE** (21)
  - 2 **SONY MUSIC LATIN** (37)
  - 3 **UNIVERSAL MUSIC LATINO** (79)
  - 4 **VENEMUSIC** (9)
  - 5 **PREMIUM LATIN** (9)

## Top Latin Rhythm Album Artists

- Pos. ARTIST (No. Charted Titles) Record Label
- 1 **WISIN & YANDEL** (3) WY/Machete/UMLE
  - 2 **FLEX** (2) EMI Televisa
  - 3 **DADDY YANKEE** (1) EMI Cartel/Machete/UMLE
  - 4 **EL PATRON** Tito "El Bambino"-Siente/UMLE
  - 5 **IDON** Don Omar-Machete/UMLE
  - 6 **TE QUIERO** Flex-EMI Televisa
  - 7 **LA EVOLUCION ROMANTIC STYLE** Flex-EMI Televisa
  - 8 **TE AMO** Makano-Panama/Machete/UMLE
  - 9 **WISIN VS. YANDEL: LOS EXTRATERRESTRES** Wisin & Yandel-Machete/UMLE
  - 10 **THE ROYALTY/LA REALLEZA** RKM & Ken-Y-Pina/Machete/UMLE

**biz** A deeper version of this chart appears on [billboard.biz](#)

## Top Latin Rhythm Album Imprints

- Pos. IMPRINT (No. Charted Titles)
- 1 **MACHETE** (28)
  - 2 **WY** (4)
  - 3 **EMI TELEVISIA** (2)
  - 4 **SIENTE** (2)
  - 5 **EL CARTEL** (1)

## Top Latin Rhythm Album Labels

- Pos. LABEL (No. Charted Titles)
- 1 **UMLE** (34)
  - 2 **EMI TELEVISIA** (4)
  - 3 **SONY MUSIC LATIN** (6)
  - 4 **BLACK PEARL** (1)
  - 5 **OUT HERE** (1)



### Hot Latin Rhythm Songs Artists

Pos. ARTIST (No. Charted Weeks) (Label)

- 1 **WISIN & YANDEL** (4)  
WY/Machete
- 2 **AVENTURA** (3) Premium Latin
- 3 **TITO "EL BAMBINO"** (4) Siente
- 4 **DON OMAR** (5) Machete
- 5 **DADDY YANKEE** (4) El Cartel
- 6 **RKM & KEN-Y** (4) Pina/Machete
- 7 **MAKANO** (2) Panama/Machete
- 8 **PITBULL** (5) Mr. 305/Polo Grounds/IRMG
- 9 **ALEXIS & FIDO**  
(3) Sony Music Latin
- 10 **IVY QUEEN** (1) Drama/Machete

### Hot Latin Rhythm Songs

Pos. TITLE (No. Charted Weeks) (Label)

- 1 **ME ESTAS TENTANDO** Wisin & Yandel Featuring Nesty-WNY/Machete
- 2 **EL AMOR TITO "El Bambino"** Siente
- 3 **POR UN SEGUNDO** Aventura-Premium Latin
- 4 **VIRTUAL DIVA** Don Omar-Machete
- 5 **TE AMO** Makano-Panama/Machete
- 6 **TE REGALO AMORES** RKM & Ken-Y-Pina/Machete
- 7 **QUE TENGO QUE HACER** Daddy Yankee-El Cartel
- 8 **I KNOW YOU WANT ME (CALLE OCHO)** Pitbull-Ultra
- 9 **ABUSADORA** Wisin & Yandel-WNY/Machete
- 10 **DIME** Ivy Queen-Drama/Machete
- 11 **OJOS QUE NO VEN** Alexis & Fido-Sony Music Latin
- 12 **ALL UP 2 YOU** Aventura Featuring Akon & Wisin & Yandel-Premium Latin
- 13 **MI CAMA HUELE A TI** Tito "El Bambino" Featuring Zion & Lennox-Siente
- 14 **POR AMAR A CIEGAS** Arcangel-Mas Flow/Machete
- 15 **SEXY BOTICICA** Don Omar-Machete
- 16 **CUERPO SENSUAL** RKM & Ken-Y-Pina/Machete
- 17 **DIME SI TE VAS CON EL** Flex-EMI Televisa
- 18 **TU TE IMAGINAS** De La Ghetto-Flight Klub Nation/Premium Latin
- 19 **NO ME DOY POR VENCIDO** Luis Fonsi-Universal Music Latino
- 20 **LOBA** Shakira-Epic/Sony Music Latin
- 21 **DEJAME ENTRAR** Makano-Panama/Machete
- 22 **MANOS AL AIRE** Nelly Furtado-Nestor/Universal Music Latino
- 23 **LLAMADO DE EMERGENCIA** Daddy Yankee-El Cartel
- 24 **EL RITMO NO PERDONA** (Parade) Daddy Yankee-El Cartel

25 **TU NO ERES PARA MI** Fanny Lu-Universal Music Latino

**biz** A deeper version of this chart appears on [billboard.biz](#)

### Hot Latin Rhythm Songs Imprints

Pos. IMPRINT (No. Charted Weeks)

- 1 **WY** (4)
- 2 **MACHETE** (12)
- 3 **PREMIUM LATIN** (4)
- 4 **SONY MUSIC LATIN** (16)
- 5 **SIENTE** (4)

### Hot Latin Rhythm Songs Labels

Pos. LABEL (No. Charted Weeks)

- 1 **MACHETE** (28)
- 2 **PREMIUM LATIN** (6)
- 3 **UNIVERSAL MUSIC LATINO** (18)
- 4 **SONY MUSIC LATIN** (20)
- 5 **SIENTE** (8)

### Hot Dance Club Play Artists

Pos. ARTIST (No. Charted Weeks) (Label)

- 1 **BEYONCÉ** (5) Music World/Columbia
- 2 **LADY GAGA** (3) Streamline/KonLive/Cherrytree/Interscope
- 3 **SOLANGE** (3) Music World/Geffen/Interscope
- 4 **THE PUSSYCAT DOLLS** (3) Island/Interscope
- 5 **KRISTINE W** (3) Fly Again
- 6 **PET SHOP BOYS** (3) Astralwerks/Capitol
- 7 **MARIAH CAREY** (3) Island/IDJMG
- 8 **MADONNA** (2) Warner Bros
- 9 **THE KILLERS** (2) Island/IDJMG
- 10 **LILY ALLEN** (2) Capitol

**biz** A deeper version of this chart appears on [billboard.biz](#)

### Hot Dance Club Play Songs

Pos. TITLE (No. Charted Weeks)

- 1 **WHEN LOVE TAKES OVER** David Guetta Featuring Kelly Rowland-Gum/Astralwerks/Capitol
- 2 **WAKING UP IN VEGAS** Katy Perry-Capitol
- 3 **BEAUTIFUL U R** Deborah Cox-DECO/Image
- 4 **THE FEAR Lily Allen**-Capitol
- 5 **GIVE YOU EVERYTHING** Erika Jayne-Epic
- 6 **SEXY BITCH** David Guetta Featuring Akon-Gum/Astralwerks/Capitol
- 7 **I HATE THIS PART** The Pussycat Dolls-Interscope
- 8 **LOVE ETC.** Pet Shop Boys-Astralwerks/Capitol
- 9 **EVERYBODY SHAKE IT** Raibhi Rosario Featuring Shawn

DAVID GUETTA



- 10 **HUSH HUSH** The Pussycat Dolls Featuring Nicole Scherzinger-Interscope
- 11 **BOOM** Arjulia-Hear/CMG
- 12 **SWEET DREAMS** Beyoncé-Music World/Columbia
- 13 **SHE WOLF** Shakira-Sony Music Latin/Epic
- 14 **RELEASE ME** Agnes-King Island Rocky Star/NiM
- 15 **I'M NOT GETTING ENOUGH** Ono-Mind Train/Twisted
- 16 **POKER FACE** Lady Gaga-Streamline/KonLive/Cherrytree/Interscope
- 17 **CELEBRATION** Madonna-Warner Bros
- 18 **SPACEMAN** The Killers-Island/IDJMG

- 19 **T.O.N.Y.** Solange-Music World/Geffen/Interscope
- 20 **BODY ROCK** Oceanav-Silver Label/Tommy Boy
- 21 **BOTTLE POP** The Pussycat Dolls Featuring Snoop Dogg-Interscope
- 22 **BAD, BAD BOY** The Perry Twins Featuring Niki Harris-Perry Twins
- 23 **AWAY** Enrique Iglesias Featuring Sean Garrett-Interscope
- 24 **DIVA** Beyoncé-Music World/Columbia
- 25 **MILLION DOLLAR BILL** Whitney Houston-Adista/IRMG

### Hot Dance Club Play Imprints

Pos. IMPRINT (No. Charted Weeks)

- 1 **MUSIC WORLD** (9)
- 2 **ISLAND** (9)
- 3 **INTERSCOPE** (7)
- 4 **ASTRALWERKS** (6)
- 5 **CAPITOL** (7)

**biz** A deeper version of this chart appears on [billboard.biz](#)

**biz** A deeper version of this chart appears on [billboard.biz](#)



## Hot Dance Club Play Labels

- Hot LABEL (No. Charted Titles)**
- 1 INTERSCOPE (24)
  - 2 CAPITOL (16)
  - 3 ISLAND DEF JAM MUSIC GROUP (14)
  - 4 COLUMBIA (14)
  - 5 JIVE LABEL GROUP (8)

## Hot Dance Airplay Artists

- Hot ARTIST (No. Charted Titles)**
- 1 LADY GAGA (4) *Streamline/KonLive/Cherrytree/Interscope*
  - 2 KIM SOZZI (2) *Ultra*
  - 3 DAVID GUETTA (3) *Gum/Astralwerks/Capitol*
  - 4 ANNAGRAE (2) *Robbins*
  - 5 THE BLACK EYED PEAS (3) *Interscope*
  - 6 GURU JOSH PROJECT (1) *Ultra*
  - 7 BEYONCÉ (3) *Music World/Columbia*
  - 8 BRITNEY SPEARS (4) *Jive/JLG*
  - 9 MADONNA (2) *Warner Bros.*
  - 10 PINK (3) *LaFace/JLG*

## Hot Dance Airplay

- Hot TITLE (No. Charted Titles)**
- 1 FEEL YOUR LOVE Kim Sozzi/Ultra
  - 2 POKER FACE Lady Gaga-Streamline/KonLive/Cherrytree/Interscope
  - 3 WHEN LOVE TAKES OVER David Guetta Feat. Kelly Rowland-Sum/Astralwerks/Capitol
  - 4 LET THE FEELINGS GO AnnaGrace-Robbins
  - 5 INFINITY 2008 Guru Josh Project-Ultra
  - 6 IMAGINATION Jes-Ultra
  - 7 EVERY WORD Encosta Feat. Daniela-Nervous
  - 8 DAY 'N' NITE Kid Cudi-Fool's Gold/G.O.O.D./Universal Motown
  - 9 THE FEAR Lily Allen-Capitol
  - 10 EVACUATE THE DANCEFLOOR Cascada-Robbins
  - 11 MILES AWAY Madonna-Warner Bros.
  - 12 JUST DANCE Lady Gaga Feat. Usher-Capitol/Interscope
  - 13 I REMEMBER deadmau5 + Kaskadee-1015/Strap/AnD Press/Ultra
  - 14 MEDICINE Kim Leoni-Robbins
  - 15 I GOTTA FEELING The Black Eyed Peas-Interscope
  - 16 I HATE THIS PART The Pussycat Dolls-Interscope
  - 17 ONLY ONE Chris Lake-Nervous
  - 18 THE SOUND OF MISSING YOU Amerasia-Robbins
  - 19 SOBER Pink-LaFace/JLG
  - 20 ANOTHER DAY Soakia M3y-Nervous
  - 21 IF YOU KNEW Chris Lake Feat. Nissala-Nervous
  - 22 ANGEL ON MY SHOULDER

- Kaskadee Feat. Tamara-Ultra**
- 23 BEHIND Flanders-Ultra
  - 24 ME AND MYSELF Ben DJ Feat. Nervous
  - 25 BOOM BOOM POW The Black Eyed Peas-will.i.am/Interscope

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

## Hot Dance Airplay Imprints

- Hot LABEL (No. Charted Titles)**
- 1 ULTRA (21)
  - 2 ROBBINS (12)
  - 3 NERVOUS (10)
  - 4 CAPITOL (4)
  - 5 INTERSCOPE (3)

## Hot Dance Airplay Labels

- Hot LABEL (No. Charted Titles)**
- 1 ULTRA (23)
  - 2 INTERSCOPE (13)
  - 3 ROBBINS (12)
  - 4 NERVOUS (10)
  - 5 CAPITOL (6)

## Top Dance/Electronic Album Artists

- Hot ARTIST (No. Charted Titles)**
- 1 LADY GAGA (1) *Streamline/KonLive/Cherrytree/Interscope/IGA*
  - 2 3OH3S (2) *Photo Finish*

### KIM SOZZI



- 3 OWL CITY (3) *Universal Republic/UMRG*
- 4 DJ SKRIBBLE (5) *ThriveDance/Thrive*
- 5 DEPECHE MODE (7) *Mute/Virgin/Capitol*
- 6 IMOGEN HEAP (1) *Megaphonic/RCA/UMRG*
- 7 LMFAO (1) *Party Rock/will.i.am/Cherrytree/Interscope/IGA*
- 8 BEYONCÉ (1) *Music World/Columbia/Sony Music*
- 9 JASON NEVINS (2) *Ultra*
- 10 TONY OKUNGBOWA (1) *ThriveDance/Thrive*

## Top Dance/Electronic Albums

- Hot TITLE (No. Charted Titles)**
- 1 THE FAME Lady Gaga-Streamline/KonLive/Cherrytree/Interscope/IGA
  - 2 SLUMDOG MILLIONAIRE Soundtrack-Interscope/IGA
  - 3 WANT 3OH3S-Photo Finish
  - 4 OCEAN EYES Owl City-Universal Republic/UMRG
  - 5 SOUNDS OF THE UNIVERSE Depeche Mode-Mute/Virgin/Capitol
  - 6 TOTAL CLUB HITS 2 DJ Skribble-ThriveDance/Thrive
  - 7 ELLIPSE Imogen Heap-Megaphonic/RCA/UMRG
  - 8 PARTY ROCK LMFAO-Party Rock/will.i.am/Cherrytree/Interscope/IGA
  - 9 ABOVE AND BEYONCÉ: VIDEO COLLECTION & DANCE MIXES (EP) Beyoncé-Music World/Columbia/Sony Music
  - 10 TOTAL DANCE 2009 Tony OkunGBowa-ThriveDance/Thrive
  - 11 METRO STATION Metro Station-Red Ink/Columbia
  - 12 SANTOGOLD Santogold-Lizard King/Downtown
  - 13 JASON NEVINS PRESENTS: ULTRA DANCE 10 Jason Nevins-Ultra
  - 14 K.A.L.A M.I.A.-XL/Interscope/IGA
  - 15 NOW THAT'S WHAT I CALL CLUB HITS Various Artists-EMI/Universal/Sony Music
  - 16 TOTAL CLUB HITS 3 DJ Skribble-ThriveDance/Thrive
  - 17 WAIT FOR ME Moby-Little Island/Mute

- 18 INVADERS MUST DIE The Prodigy-Take Me To The Hospital/Cooking Vinyl
- 19 ONE LOVE David Guetta-Gum/Astralwerks
- 20 JUST DANCE Various Artists-Ultra/IGA/UMRG
- 21 YES Pt. Shop Boys-Astralwerks
- 22 GOOD GIRL GONE BAD: THE REMIXES Rihanna-SRP/Def Jam/DJMG
- 23 ULTRA DANCE 09 Various Artists-Ultra
- 24 RADIO RETALIATION The Very Corporation-ESL
- 25 TOTAL CLUB HITS DJ Skribble-ThriveDance/Thrive

## Top Dance/Electronic Album Imprints

- Hot LABEL (No. Charted Titles)**
- 1 INTERSCOPE (5)
  - 2 CHERRYTREE (3)
  - 3 KONLIVE (1)
  - 4 STREAMLINE (1)
  - 5 PHOTO FINISH (2)

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

## Top Dance/Electronic Album Labels

- Hot LABEL (No. Charted Titles)**
- 1 INTERSCOPE GEFEN A&M (12)
  - 2 PHOTO FINISH (2)
  - 3 THRIVE (9)
  - 4 UNIVERSAL MOTOWN REPUBLIC GROUP (4)
  - 5 ULTRA (22)

## Top Dance/Electronic Album Distributors

- Hot DISTRIBUTOR (No. Charted Titles)**
- 1 UNIVERSAL (15)
  - 2 INDEPENDENTS (96)
  - 3 EMM (20)
  - 4 SONY MUSIC (8)
  - 5 WEA (6)



DEPECHE MODE

## Top Christian Album Artists

Pos. ARTIST (No. Charted Titles)/Label

- CASTING CROWDS** (3) *Beach Street/Reunion/Provident-Integrity*
- MARY MARY** (1) *My Block/Integrity/Columbia/Provident-Integrity*
- CHRIS TOMLIN** (2) *Sixsteps/Sparrow/EMI CMG*
- MICHAEL W. SMITH** (1) *Reunion/Provident-Integrity*
- THIRD DAY** (2) *Essential/Provident-Integrity*
- SKILLET** (3) *Ardent/INO/Atlantic/Provident-Integrity*
- JEREMY CAMP** (1) *BECC/EMI CMG*
- HILLSONG** (5) *Hillsong/Integrity/Provident-Integrity*
- MERCYME** (2) *INO/Provident-Integrity*
- RED** (2) *Essential/Provident-Integrity*

## Top Christian Albums

Pos. TITLE/Artist/Label

- WOW HITS 2010** Various Artists-EMI CMG/Provident-Integrity/Word-Curb
- THE SOUND** Mary Mary-My Block/Integrity/Columbia/Provident-Integrity
- A NEW HALLELUJAH** Michael W. Smith-Reunion/Provident-Integrity
- HELLO LOVE** Chris Tomlin-Sixsteps/Sparrow/EMI CMG
- PEACE ON EARTH** Casting Crowns-Beach Street/Reunion/Provident-Integrity
- REVELATION** Third Day-Essential/Provident-Integrity
- SPEAKING LOUDER THAN BEFORE** Jeremy Camp-BECC/EMI CMG
- AWAKE** Skillet-Ardent/INO/Atlantic/Provident-Integrity
- INNOCENCE & INSTINCT** Reef-Essential/Provident-Integrity
- OVER AND UNDERNEATH** Tenth Avenue North-Reunion/Provident-Integrity
- MY PAPER HEART** Francesca Battistelli-Fervent/Word-Curb
- WHAT IF WE** Brandon Heath-Mononode/Reunion/Provident-Integrity
- MERCYME-INO** MercyMe-INO/Provident-Integrity
- THE PRIESTS** The Priests-RCA Victor/Provident-Integrity
- CITY OF BLACK & WHITE** Matt Kearney-Aware/Columbia/INO p/EMI CMG
- THE CHRISTMAS COLLECTION** Amy Grant-Amy Grant Productions/Sparrow/EMI CMG
- THE POWER OF ONE** Israel Houghton-Integrity/Provident-Integrity

- NEW SURRENDER** Anberlin-Universal Republic/EMI CMG
- WITH ROOTS ABOVE AND BRANCHES BELOW** The Devil Wears Prada-Ferret/Word-Curb
- KARI JOBE** Kar Jobe-Integrity/Provident-Integrity
- CHURCH MUSIC** David Crowder Band-Sixsteps/Sparrow/EMI CMG
- UNITED [A CROSS]/THE EARTH: TEAR** Hillsong-Hillsong/Integrity/Provident-Integrity
- WOW HITS 2010** Various Artists-Word-Curb/Provident-Integrity/EMI CMG
- AUDIENCE OF ONE** Heather Headley-EMI Gospel/EMI CMG
- THE ALTAR AND THE DOOR** Casting Crowns-Beach Street/Reunion/Provident-Integrity

**billboard** A deeper version of this chart appears on [billboard.biz](http://billboard.biz)

## Top Christian Album Imprints

Pos. IMPRINT (No. Charted Titles)

- REUNION** (10)
- SPARROW** (27)
- ESSENTIAL** (9)
- INTEGRITY** (14)
- INO** (20)
- BEC** (13)
- FERVENT** (11)

- GAITHER MUSIC GROUP** (25)
- PROVIDENT-INTEGRITY** (3)
- SIXSTEPS** (10)

## Top Christian Album Labels

Pos. LABEL (No. Charted Titles)

- PROVIDENT-INTEGRITY** (62)
- EMI CHRISTIAN MUSIC GROUP** (120)
- WORD-CURB** (49)
- AMERICAN GRAMAPHONE** (1)
- INFINITY** (1)
- LUCID** (2)
- MORMON TABERNACLE CHoir** (3)
- TIME LIFE** (3)
- COMPASS** (1)
- MADACY** (3)

## Top Christian Album Distributors

Pos. DISTRIBUTOR (No. Charted Titles)

- SONY MUSIC** (59)
- EMM** (114)
- WEA** (47)
- INDEPENDENTS** (38)
- UNIVERSAL** (6)

## Hot Christian Songs Artists

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

- TENTH AVENUE NORTH** (2) Reunion/PLG

- CHRIS TOMLIN** (4) *Sixsteps/Sparrow/EMI CMG*
- MATTHEW WEST** (1) *Sparrow/EMI CMG*
- JEREMY CAMP** (4) *BEC/Tooth & Nail*
- BRANDON HEATH** (3) *Mononode/Reunion/PLG*
- THIRD DAY** (2) *Essential/PLG*
- PHILLIPS, CRAIG & DEAN** (2) *INO*
- FRANCESCA BATTISTELLI** (4) *Fervent/Word-Curb*
- JOHNNY DIAZ** (1) *INO*
- TOBYMAC** (2) *ForeFront/EMI CMG*

## Hot Christian Songs

Pos. TITLE/Artist/Imprint/Label

- THE MOTIONS** Matthew West-Sparrow/EMI CMG
- BY YOUR SIDE** Tenth Avenue North-Reunion/PLG
- REVELATION SONG** Phillips, Craig & Dean-INO
- THERE WILL BE A DAY** Jeremy Camp-BECC/Tooth & Nail
- I WILL RISE** Chris Tomlin-Sixsteps/Sparrow/EMI CMG
- MORE BEAUTIFUL YOU** Jonny Diaz-INO
- LEAD ME TO THE CROSS** Chris And Conrad-VSR
- WAIT AND SEE** Brandon Heath-Mononode/Reunion/PLG
- BORN AGAIN** Third Day

MATTHEW WEST

Featuring Lacey Mosley-Essential/PLG

- FREE TO BE ME** Francesca Battistelli-Fervent/Word-Curb
- IN THE HANDS OF GOD** Newsboys-Innop
- FINALLY HOME** MercyMe-INO

MARY MARY





- B&C/Malaco*
- 4 HEZEKIAH WALKER & LFC (1) *Verity/JLG*
  - 5 ISRAEL HOUGHTON (2) *Integrity/Columbia/Sony Music*
  - 6 DONNIE MCCLURKIN (4) *Verity/JLG*
  - 7 HEATHER HEADLEY (1) *EMI Gospel*
  - 8 DONALD LAWRENCE (1) *Quiet Water/Verity/JLG*
  - 9 LECRAE (1) *Reach/Infinity*
  - 10 SHEKINAH GLORY MINISTRY (2) *Kiggaom*

- WorldWide
- 1 LOVE UNSTOPPABLE *Fred Hammond-F Hammond/Verity/JLG*
  - 14 POUR MY LOVE ON YOU *Juanita Bynum-Flow*
  - 15 LIVE *Smoke Norful-TraMyies/EMI Gospel*
  - 16 VOICES: THE ULTIMATE GOSPEL COLLECTION *Various Artists-BET/Sony BMG Custom Marketing Group/Time Life*
  - 17 GOTTA HAVE GOSPEL! 6 *Various Artists-Integrity/Verity/Columbia/Sony Music*
  - 18 JUST THE BEGINNING *Kurt Carr & The Kurt Carr Singers-KC3/JLG*
  - 19 CRY YOUR LAST TEAR *Bishop Paul S. Morton Presents The FGBPCMC-Tehillah/Light*
  - 20 WOV GOSPEL 2008 *Various Artists-Word-Curb/EMI CMG/Verity/JLG*
  - 21 CRYSTAL ALKIN *Crystal Alkin-BET/Verity/JLG*
  - 22 STAND OUT *Tye Tribbett & G.A.-Columbia/Sony Music*
  - 23 THE FIGHT OF MY LIFE *Kirk Franklin-Fo Yo Squ/Gospo Centre/JLG*
  - 24 REVEALED *Deitrick Haddon-Tyscot/Verity/JLG*
  - 25 HOW I GOT OVER *Jocelyn Winans-Destiny Jive*

- 4 EMI GOSPEL (8)
- 5 B&C (1)
- 6 INTEGRITY (1)
- 7 WORD-CURB (4)
- 8 BLACKSMOKE (4)
- 9 REACH (3)
- 10 EMI CHRISTIAN MUSIC GROUP (3)

## Top Gospel Albums

- Pos. TITLE (Artist-Imprint, Label)*
- 1 THE SOUND *Mary Mary-My Block/Columbia/Sony Music*
  - 2 WOV GOSPEL 2009 *Various Artists-Word-Curb/EMI CMG/Verity/JLG*
  - 3 THIRSTY *Marvin Sapp-Verity/JLG*
  - 4 STILL *BeBe & CeCe Winans-B&C/Malaco*
  - 5 SOULD OUT *Hezekiah Walker & LFC-Verity/JLG*
  - 6 SOULD OUT *Israel Houghton-Integrity/Columbia/Sony Music*
  - 7 WE ALL ARE ONE (LIVE IN DETROIT) *Dannine McCurkin-Verity/JLG*
  - 8 AUDIENCE OF ONE *Heather Headley-EMI Gospel*
  - 9 THE LAW OF CONFESSION, PART I *Donald Lawrence & Co.-Quiet Water/Verity/JLG*
  - 10 REBEL *Lecrae-Reach/Infinity*
  - 11 WOV GOSPEL ESSENTIALS: ALL-TIME FAVORITE SONGS *Various Artists-Word-Curb/Verity/EMI CMG*
  - 12 THE TRANSFORMATION *James Fortune & FYA-Blacksmoke/*

**blz** A deeper version of this chart appears on [billboard.biz](#)

## Top Gospel Album Imprints

- Pos. IMPRINT (Pos. Charted Titles)*
- 1 VERITY (27)
  - 2 COLUMBIA (10)
  - 3 MY BLOCK (1)

- 13 HOLD MY HEART *Tenth Avenue North-Reunion/PLG*
- 14 REVELATION *Third Day-Essential/PLG*
- 15 CITY ON OUR KNEES *tobyMac-ForeFront/EMI CMG*
- 16 LAY 'EM DOWN *NeedtoBreathe-Atlantic/UMG*
- 17 GIVE ME YOUR EYES *Brandon Heath-Monmode/Reunion/PLG*
- 18 THE LOST GET FOUND *Britt Nicole-Sparrow/EMI CMG*
- 19 LOSE MY SOUL *tobyMac Featuring Kirk Franklin & Mandisa-Forest/EMI CMG*
- 20 PERFECT PEOPLE *Natalie Grant-Curb*
- 21 CLOSER TO LOVE *Mar Keamey-Aware/Columbia/Inpop*
- 22 THE WORDS I WOULD SAY *Sidewalk Prophets-Fervent/Word-Curb*
- 23 UNTIL THE WHOLE WORLD HEARS *Casting Crowns-Beach Street/Reunion/PLG*
- 24 YOU FOUND ME *Big Daddy Weave-Fervent/Word-Curb*
- 25 FORGIVEN AND LOVED *Jimmy Needham-Inpop*

## Hot Christian Songs Labels

- Pos. LABEL (No. Charted Titles)*
- 1 PROVIDENT LABEL GROUP (30)
  - 2 EMI CHRISTIAN MUSIC GROUP (40)
  - 3 INO (30)
  - 4 WORD-CURB (30)
  - 5 TOOTH & NAIL (17)
  - 6 INPOP (13)
  - 7 CURB (11)
  - 8 VSR (7)
  - 9 INTEGRITY (9)
  - 10 BRASH (4)

## Hot Christian Producers

- Pos. PRODUCER (No. Charted Titles)*
- 1 BROWN BANNISTER (16)
  - 2 ED CASH (13)
  - 3 IAN ESKELIN (12)
  - 4 DAN MUCKALA (5)
  - 5 HOWARD BENSON (4)
  - 6 BERNIE HERMS (6)
  - 7 STEPHEN B. WILSON (2)
  - 8 JASON INGRAM (14)
  - 9 CHRIS STEVENS (2)
  - 10 RUSTY VARENKAMP (11)

**blz** A deeper version of this chart appears on [billboard.biz](#)

## Top Gospel Album Artists

- Pos. ARTIST (No. Charted Titles/Imprints/Label)*
- 1 MARY MARY (1) *My Block/Columbia/Sony Music*
  - 2 MARVIN SAPP (1) *Verity/JLG*
  - 3 BEBE & CECE WINANS (1)

HEZEKIAH WALKER



## Top Gospel Album Distributors

- Pos. DISTRIBUTOR (No. Charted Titles)*
- 1 SONY MUSIC (50)
  - 2 INDEPENDENTS (101)
  - 3 EMM (16)
  - 4 WEA (13)
  - 5 UNIVERSAL (7)

## Hot Gospel Songs Artists

- Pos. ARTIST (No. Charted Titles/Imprints/Label)*
- 1 HEZEKIAH WALKER & LFC (1) *Verity/JLG*
  - 2 JAMES FORTUNE & FIYA (2) *Blacksmoke/WorldWide*
  - 3 MARY MARY (3) *My Block/Columbia*
  - 4 MARVIN SAPP (3) *Verity/JLG*
  - 5 DONALD LAWRENCE (1) *Quiet Water/Verity/JLG*
  - 6 SMOKIE NORFUL (3) *TreMyies/EMI Gospel*
  - 7 MAURETTE BROWN-CLARK (1) *AIR Gospel/Malaco*
  - 8 KURT CARR & THE KURT CARR SINGERS (1) *KC3/JLG*
  - 9 KIERRA SHEARD (2) *EMI Gospel*
  - 10 BEBE & CECE WINANS (2) *B&C/Malaco*

## Hot Gospel Songs

- Pos. TITLE (Artist-Imprint/Label)*
- 1 SOULD OUT *Hezekiah Walker & LFC-Verity/JLG*
  - 2 BACK II EDEN *Donald Lawrence & Co.-Quiet Water/Verity/JLG*
  - 3 PRAISE HIM IN ADVANCE *Marvin Sapp-Verity/JLG*
  - 4 GOD IN ME *Mary Mary Featuring Kierra 'Kiki' Sheard-My Block/Columbia*
  - 5 IT AIN'T OVER (UNTIL GOD SAYS IT'S OVER) *Maurette Brown-Clark-AIR Gospel/Malaco*
- continued on >>P110

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- 6 **I TRUST YOU** James Fortune & FYA - Blacksmoke/WorldWide
- 7 **JUSTIFIED** Smoke Norful-TreMyles/EMI Gospel
- 8 **PEACE AND FAVOR REST ON US** Kurt Carr & The Kurt Carr Singers-KCG/JLG
- 9 **WAIT ON THE LORD** Donnie McClurkin Featuring Karen Clark Shearer-Verity/JLG
- 10 **I WOULDN'T KNOW YOU** James Fortune & FYA Featuring Keith "Wonderboy" Johnson & Nakitta Fox-Blacksmoke/WorldWide
- 11 **CLOSE TO YOU** BeBe & CeCe Winans-B&C/Malaco
- 12 **GET UP** Mary Mary-My Block/Columbia
- 13 **COVER ME 21:03** With Fred Hammond, Smoke Norful & J Moss-PAJAM/Gospo Centric/JLG
- 14 **PRaise HIM NOW** Kierra Sheard-EMI Gospel
- 15 **GOD IS ABle** Joe Leavelle & St. Stephen Temple Choir-Emtro Gospel
- 16 **THEY THAT WAIT** Fred Hammond Featuring John P. Kee-F Hammond/Verity/JLG
- 17 **LEAD ME JESUS** Greg O'Guin & IPraize-Pendulum
- 18 **I LIFT MY HANDS** Arkansas Gospel Mass Choir-1/Emtro Gospel
- 19 **ALL I NEED** Brian Courtney Wilson-Spirit Rising/Music World
- 20 **JUST WANNA SAY** Israel Houghton-Integrity
- 21 **MY NAME IS VICTORY** Jonathan Nelson Featuring Purpose-Integrity
- 22 **NO BATTLE, NO BLESSING** Shar Addison-BET/Verity/JLG
- 23 **RESTORED** J Moss-PAJAM/

- Gospo Centric/JLG
- 24 **JESUS IS LOVE** Heather Headley Featuring Smoke Norful-EMI Gospel
  - 25 **LORD PREPARE ME** The West Angeles COGIC Mass Choir-EMI Gospel

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

### Hot Gospel Songs Imprints

- Pos. IMPRINT** (No. Charted Titles)
- 1 **VERITY** (15)
  - 2 **BLACKSMOKE** (7)
  - 3 **MY BLOCK** (2)
  - 4 **EMI GOSPEL** (4)
  - 5 **AIR GOSPEL** (1)
  - 6 **EMTRO GOSPEL** (5)
  - 7 **INTEGRITY** (3)
  - 8 **TREMYLES** (1)
  - 9 **KCG** (1)
  - 10 **QUIET WATER** (3)

### Hot Gospel Songs Labels

- Pos. LABEL** (No. Charted Titles)
- 1 **JIVE LABEL GROUP** (20)
  - 2 **EMI GOSPEL** (7)
  - 3 **WORLDWIDE** (5)
  - 4 **MALACO** (5)
  - 5 **COLUMBIA** (3)
  - 6 **EMTRO GOSPEL** (6)
  - 7 **INTEGRITY** (2)
  - 8 **PENDULUM** (3)
  - 9 **TYSCOT** (4)
  - 10 **MUSIC WORLD** (2)

### Hot Gospel Producers

- Pos. PRODUCER** (No. Charted Titles)
- 1 **DONALD LAWRENCE** (5)
  - 2 **WARRYN "BABY DUBB" CAMPBELL** (4)



THE PRIESTS

### Top Traditional Classical Albums

- Pos. TITLE** (No. Imp. Imp. Labels)
- 1 **THE PRIESTS** The Priests-RCA Victor/Sony Music
  - 2 **THE DUETS** Luciano Pavarotti-Decca/Universal Classics Group
  - 3 **AMORE INFINITO: SONGS INSPIRED** Placido Domingo-DG/Universal Classics Group
  - 4 **CHANT: MUSIC FOR THE SOUL** The Cistercian Monks Of Stift Heiligenkreuz-Decca/Universal Classics Group
  - 5 **VIVALDI: THE FOUR SEASONS** Joshua Bell/Academy Of St. Martin In The Fields-Sony Classical/Sony Masterworks
  - 6 **BACH: CONCERTOS** Julia Fischer/Academy Of St. Martin In The Fields-Decca/Universal Classics Group
  - 7 **LIVE IN VIENNA** Andre Rieu-Denon/SLG
  - 8 **GREATEST HITS** Andre Rieu-Denon/SLG
  - 9 **CHOPIN: THE PIANO CONCERTOS** Lang Lang/Vienna Philharmonic Orchestra (Mehta)-DG/Universal Classics Group
  - 10 **A CHRISTMAS FESTIVAL** John Rutter/The Cambridge Singers/Farmham Youth Choir/Royal Philharmonic Orchestra-Calgium
  - 11 **THE SOLOIST** Soundtrack-DG/Universal Classics Group
  - 12 **THE MELODY OF RHYTHM: TRIPLE CONCERTO & MUSIC FOR TRIO** Bela Fleck/Zakir Hussain/Edgar Meyer & the Detroit Symphony Orchestra

- (Slatkin)-E1
- 13 **FOUR LAST SONGS/STRAUSS SONGS & ARIAS** Renee Fleming/Munchner Philharmoniker Orchestra (Thalermann)-Decca/Universal Classics Group
  - 14 **IN PRINCIPIO** Arvo Part-ECM New Series/ECM/Universal Classics Group
  - 15 **SOUVENIRS** Anna Netrebko-DG/Universal Classics Group

### Top Traditional Classical Artists

- Pos. IMPRINT** (No. Charted Titles)
- 1 **RCA VICTOR** (1)
  - 2 **DECCA** (24)
  - 3 **DEUTSCHE GRAMMOPHONE** (32)
  - 4 **SONY CLASSICAL** (8)
  - 5 **DENON** (5)

### Top Traditional Classical Labels

- Pos. LABEL** (No. Charted Titles)
- 1 **UNIVERSAL CLASSICS GROUP** (54)
  - 2 **SONY MUSIC** (7)
  - 3 **SONY MASTERWORKS** (16)
  - 4 **SAVOY LABEL GROUP** (5)
  - 5 **BLUE NOTE LABEL GROUP** (27)

### Top Classical Crossover Artists

- Pos. ARTIST** (No. Charted Titles) (Imp. Labels)
- 1 **IL DIVO** (7)
  - 2 **ANDREA BOCELLI** (5)
- Sugar/Decca

RENÉE FLEMING



- 3 **YO-YO MA** (1) *Sony Classical/Sony Masterworks*
- 4 **STING** (2)  
*Cherrytree/DG/Universal Classics Group*
- 5 **SARAH BRIGHTMAN** (3)  
*Manhattan/BLG*
- 6 **PAUL POTTS** (2)  
*SYCO/Columbia/Sony Music*
- 7 **DAVID GARRETT** (1)  
*Decca/Universal Classics Group*
- 8 **MORMON TABERNACLE CHOR**  
(5) *Mormon Tabernacle Choir*
- 8 **ORCHESTRA AT TEMPLE SQUARE** (5) *Mormon Tabernacle Choir*
- 10 **JOSH GROBAN** (1)  
*143/Reprise/Warner Bros.*

### Top Classical Crossover Imprints

- Pos. IMPRINT** (No. Charted Titles)
- 1 **SUGAR** (5)
  - 2 **COLUMBIA** (4)
  - 2 **SYCO** (4)
  - 4 **SONY CLASSICAL** (8)
  - 5 **MANHATTAN** (3)

### Top Classical Crossover Labels

- Pos. LABEL** (No. Charted Titles)
- 1 **SONY MUSIC** (4)
  - 2 **DECCA** (8)
  - 3 **SONY MASTERWORKS** (11)
  - 4 **UNIVERSAL CLASSICS GROUP** (10)
  - 5 **BLUE NOTE LABEL GROUP** (6)

### Top Classical Crossover Albums

- Pos. TITLE** (Artist - Imprint/Label)
- 1 **THE PROMISE II** *Divco-SYCO/Columbia/Sony Music* (1)
  - 2 **INCANTO** *Andrea Bocelli-Sugar/Decca*
  - 3 **MY CHRISTMAS** *Andrea Bocelli-Sugar/Decca*
  - 4 **YO-YO MA & FRIENDS: SONGS OF JOY & PEACE** *Yo-Yo Ma-Sony Classical/Sony Masterworks*
  - 5 **IF ON A WINTER'S NIGHT...** *Sting-Cherrytree/DG/Universal Classics Group*
  - 6 **A WINTER SYMPHONY** *Sarah Brightman-Manhattan/BLG*
  - 7 **THE BEST OF ANDREA BOCELLI: VIVERE** *Andrea Bocelli-Sugar/Decca/Universal Classics Group*
  - 8 **PASSIONE** *Paul Potts-SYCO/Columbia/Sony Music*
  - 9 **DAVID GARRETT** *David Garrett-Decca/Universal Classics Group*
  - 10 **COME, THOU FOUNT OF EVERY BLESSING: AMERICAN FOLK HYMNS & SPIRITUALS** *Mormon Tabernacle Choir/Orchestra At Temple Square (Wilberg)-Mormon Tabernacle Choir*
  - 11 **VIVERE: LIVE IN TUSCANY** *Andrea Bocelli-Sugar/Decca/Universal Classics Group*
  - 12 **PRaise TO THE MAN: SONGS HONORING THE PROPHET JOSEPH** *Mormon Tabernacle Choir/Orchestra At Temple Square (Wilberg)-Mormon Tabernacle Choir*
  - 13 **SYMPHONY** *Sarah Brightman-Manhattan/BLG*
  - 14 **SYMPHONY: LIVE IN VIENNA** *Sarah Brightman-Manhattan/BLG*
  - 15 **AWAKE LIVE** *Josh Groban-143/Reprise/Warner Bros.*

### Top Traditional Jazz Artists

- Pos. ARTIST** (No. Charted Titles) (Imprint/Label)
- 1 **MICHAEL BUBLE** (2)  
*143/Reprise/Warner Bros.*
  - 2 **HARRY CONNICK, JR.** (2)  
*Columbia/Sony Music*
  - 3 **DIANA KRALL** (2) *Verve/VG*
  - 4 **FRANK SINATRA** (6) *Frank Sinatra Enterprises/Reprise*
  - 5 **TONY BENNETT** (4)  
*RPM/Columbia/Sony Music*
  - 6 **BARBRA STREISAND** (1)  
*Columbia/Sony Music*
  - 7 **MEL KING GARDOT** (3) *Verve/VG*
  - 8 **NAT KING COLE** (2) *Capitol*
  - 9 **THE COUNT BASIE BIG BAND** (1) *RPM/Columbia/Sony Music*
  - 10 **NATALIE COLE** (2)  
*DMi/Atca/Rhino*

### Top Traditional Jazz Albums

- Pos. TITLE** (Artist - Imprint/Label)
- 1 **CRAZY LOVE** *Michael Buble-143/Reprise/Warner Bros.*
  - 2 **QUIET NIGHTS** *Diana Krall-Verve/VG*
  - 3 **WHAT A NIGHT! A CHRISTMAS ALBUM** *Harry Connick Jr.-Columbia/Sony Music*
  - 4 **A SWINGIN' CHRISTMAS** *Tony Bennett Featuring The Count Basie Big Band-RPM/Columbia/Sony Music*
  - 5 **YOUR SONGS** *Harry Connick Jr.-Columbia/Sony Music*
  - 6 **LOVE IS THE ANSWER** *Barbra Streisand-Columbia/Sony Music*
  - 7 **SEDUCTION: SINATRA SINGS OF LOVE** *Frank Sinatra-Frank Sinatra Enterprises/Reprise*
  - 8 **MICHAEL BUBLE MEETS MADISON SQUARE GARDEN** *Michael Buble-143/Reprise/Warner Bros.*
  - 9 **NBC SOUNDS OF THE SEASON: THE NAT KING COLE HOLIDAY COLLECTION (EP)** *Nat King Cole-NBC/EMI Special Markets*
  - 10 **MY ONE AND ONLY THRILL** *Heavly Garshot-Verve/VG*



IL DIVO

- 11 **LIVE AT THE MEADOWLANDS** *Frank Sinatra-Frank Sinatra Enterprises/Concord*
- 12 **STILL UNFORGETTABLE** *Natalie Cole-DMi/Atca/Rhino*
- 13 **BARE BONES** *Madeleine Peyroux-Rounder*
- 14 **TWO MEN WITH THE BLUES** *Willie Nelson Wynton Marsalis-Blue Note/BLG*
- 15 **ITALIA** *Chris Botti-Columbia/Sony Music*
- 4 **143** (3)
- 5 **FRANK SINATRA ENTERPRISES** (5)

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

### Top Traditional Jazz Album Imprints

- Pos. IMPRINT** (No. Charted Titles)
- 1 **COLUMBIA** (9)
  - 2 **VERVE** (9)
  - 3 **REPRISE** (4)

### Top Traditional Jazz Album Labels

- Pos. LABEL** (No. Charted Titles)
- 1 **SONY MUSIC** (11)
  - 2 **WARNER BROS.** (8)
  - 3 **VERVE GROUP** (9)
  - 4 **CONCORD** (27)
  - 5 **REPRISE** (1)

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

### Top Contemporary Jazz Artists

- Pos. ARTIST** (No. Charted Titles) (Imprint/Label)
- 1 **CHRIS BOTTI** (1) *Columbia/Sony Music*
  - 2 **BONEY JAMES** (1) *Concord*
  - 3 **KENNY G** (3)  
*Starbucks/Concord*
  - 4 **ESPERANZA SPALDING** (1)  
*Heads Up*
  - 5 **VANESSA WILLIAMS** (1)  
*Concord*
  - 6 **FOURPLAY** (1) *Heads Up*
  - 7 **BERNIE WILLIAMS** (1)  
*Reform/Rock Ridge*
  - 8 **BELA FLECK & THE FLECKTONES** (1) *Rounder*
  - 9 **DAVE KOZ** (1) *Capitol*
  - 10 **GEORGE BENSON** (1)  
*Master/Concord*

MICHAEL BUBLE

## TOP CONTEMPORARY JAZZ ALBUMS

Pop. TITLE AND IMPRINT/LABEL

- CHRIS BOTTI: IN BOSTON** Chris Botti—Columbia/Sony Music
- SEND ONE YOUR LOVE** Boney James—Concord
- RHYTHM & ROMANCE** Kenny G—Starbucks/Concord
- ESPERANZA** Esperanza Spalding—Heads Up
- THE REAL THING** Vanessa Williams—Concord
- ENERGY** Fourplay—Heads Up
- MOVING FORWARD** Bernie Williams—Reform/Rock Ridge
- JINGLE ALL THE WAY** Bela Fleck & The Flecktones—Rounder
- GREATEST HITS** Dave Koz—Capitol
- SONGS AND STORIES** George Benson—Monster/Concord
- MODERN ART** The Rippingtons Featuring Russ Freeman—Peak/Concord
- REBOUND** Wayman Tisdale—Rendezvous
- RIVER: THE JONI LETTERS** Herbie Hancock—Verve/VG
- CHRISTMAS** Al Jarreau—Rhino
- NEW BEGINNINGS** Ski Johnson—Wide-A-Wake



CHRIS BOTTI

**.biz** A deeper version of this chart appears on [billboard.biz](http://billboard.biz)

## Top Contemporary Jazz Album Imprints

Pop. IMPRINT (No. Charted Titles)

- COLUMBIA** (7)
- HEADS UP** (16)
- CONCORD** (4)
- PEAK** (9)
- STARBUCKS** (2)

**.biz** A deeper version of this chart appears on [billboard.biz](http://billboard.biz)

## Top Contemporary Jazz Album Labels

Pop. LABEL (No. Charted Titles)

- CONCORD** (20)
- SONY MUSIC** (2)
- HEADS UP** (13)
- SHANACHIE** (13)
- VERVE GROUP** (5)

**.biz** A deeper version of this chart appears on [billboard.biz](http://billboard.biz)

## Hot Smooth Jazz Artists

Pop. ARTIST (No. Charted Titles/Imp. Labels)

- BONEY JAMES** (3)  
Concord/CMG
- EUGE GROOVE** (3) Narada Jazz/Capitol
- WALTER BEASLEY** (1) Heads Up
- DAVE KOZ** (3) Capitol

- JACKIEM JOYNER** (1) Artistry
- RICHARD ELLIOT** (2) Artistry
- OLJ SILK** (1) Tradin' n' Rhythm
- MICHAEL LINGTON** (2)  
NuGroove
- TIM BOWMAN** (2) Trippin' n' Rhythm
- WARREN HILL** (2) Evolution/ET

## Hot Smooth Jazz Songs

Pop. TITLE AND IMPRINT/LABEL

- STEADY AS SHE GOES** Walter Beasley—Heads Up
- I'M WAITING FOR YOU** Jackiem Joyner—Artistry
- RELIGIFY** Euge Groove—Narada Jazz/Capitol
- CHILL OR BE CHILLED** Olj Silk—Trippin' n' Rhythm
- MOVE ON UP** Richard Elliot—Artistry
- STOP, LOOK, LISTEN (TO YOUR HEART)** Boney James—Concord/CMG
- SWEET SUNDAYS** Tim Bowman—Trippin' n' Rhythm
- LA DOLCE VITA** Warren Hill—Evolution/ET
- YOU AND I** Michael Lington—NuGroove
- LET'S GET ON IT** Kim Waters—Shanachie
- FORTUNE TELLER** Fourplay—Heads Up

- GO FOR IT** Bernie Williams—Reform/Rock Ridge
- BADA BING** Dave Koz Featuring Jeff Gold—Capitol
- TALK OF THE TOWN** Darren Rahm—NuGroove
- WHO WILL COMFORT ME** Melody Gardot—Verve

**.biz** A deeper version of this chart appears on [billboard.biz](http://billboard.biz)

## Hot Smooth Jazz Imprints

Pop. IMPRINT (No. Charted Titles)

- HEADS UP** (14)
- TRIPPIN' N' RHYTHM** (7)
- CONCORD** (3)
- PEAK** (14)
- ARTISTRY** (4)

## Hot Smooth Jazz Labels

Pop. LABEL (No. Charted Titles)

- CONCORD MUSIC GROUP** (24)
- CAPITOL** (3)
- HEADS UP** (14)
- TRIPPIN' N' RHYTHM** (7)
- ARTISTRY** (4)

## BONEY JAMES



## Top Pop Catalog Artists

- Pos. TITLE** (No. Charted Times) (Imp./Label)  
**1 MICHAEL JACKSON** (13)  
*MJ/J/Epic/Sony Music*
- 2 THE BEATLES** (16) *Apple/Capitol*
- 3 JOSH GROBAN** (2)  
*143/Reprise/Warner Bros.*
- 4 MICHAEL BUBLE** (4) 143/  
*Reprise/Warner Bros.*
- 5 TRANS-SIBERIAN ORCHESTRA**  
 (3) *Lava/AG*
- 6 ABBA** (3) *Polar/Polydor/UMe*
- 7 JOURNEY** (2)  
*Columbia/Legacy/Sony Music*
- 8 JACKSON 5/THE JACKSONS**  
 (3) *Motown/UMe*
- 9 GUNS N' ROSES** (2) *Geffen/IGA*
- 10 BOB MARLEY AND THE WAILERS** (1) *Tuff Gong/Island/UMe*

## Top Pop Catalog Albums

- Pos. TITLE** (No. Imp./Label)  
**1 NUMBER ONES** *Michael Jackson-MJ/J/Epic/Sony Music*
- 2 THRILLER** *Michael Jackson-Epic/Legacy/Sony Music*
- 3 THE ESSENTIAL MICHAEL JACKSON *Michael Jackson-Epic/Legacy/Sony Music***
- 4 NOEL *Josh Groban-143/Reprise/Warner Bros.***
- 5 OFF THE WALL *Michael Jackson-Epic/Legacy/Sony Music***
- 6 BAD *Michael Jackson-Epic/Legacy/Sony Music***
- 7 JOURNEY'S GREATEST HITS *Journey-Columbia/Legacy/Sony Music***
- 8 GOLD - GREATEST HITS *ABBA-Polar/Polydor/UMe***
- 9 GREATEST HITS *Guns N' Roses-Geffen/IGA***
- 10 LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS** *Bob Marley And The Wailers-Tuff Gong/Island/UMe*
- 11 DANGEROUS *Michael Jackson-Epic/Legacy/Sony Music***
- 12 ALL THE RIGHT REASONS *Nickelback-Roadrunner***
- 13 CHRONICLE THE 20 GREATEST HITS *Creedence Clearwater Revival-Fantasy/Concord***
- 14 SOME HEARTS *Carrie Underwood-19/Arista Nashville/SMN***
- 15 BACK IN BLACK *AC/DC-Epic/Legacy/Sony Music***
- 16 ABBEY ROAD *The Beatles-Apple/Capitol***
- 17 RIOT! *Paramore-Fueled By Ramen/AG***
- 18 THE ULTIMATE COLLECTION** *Jackson 5-Motown/UMe*
- 19 ENJOY THE RIDE *Savannah-Mercury Nashville/UMGN***
- 20 WICKED *Original Broadway Cast Recording-Decca Broadway/Decca***

- 21 THE LOST CHRISTMAS EVE** *Trans-Siberian Orchestra-Lava/AG*
- 22 IT'S TIME** *Michael Buble-143/Reprise/Warner Bros.*
- 23 SGT. PEPPER'S LONELY HEARTS CLUB BAND *The Beatles-Apple/Capitol***
- 24 JERSEY BOYS *Original Broadway Cast Recording-Rhino***
- 25 GREATEST HITS *Tom Petty And The Heartbreakers-Geffen/UMe***

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

## Top Pop Catalog Imprints

- Pos. IMPRINT** (No. Charted Titles)  
**1 EPIC** (25)  
**2 LEGACY** (21)  
**3 APPLE** (16)  
**4 MJJ** (4)  
**5 REPRISE** (1)

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

## Top Pop Catalog Labels

- Pos. LABEL** (No. Charted Titles)  
**1 SONY MUSIC** (57)  
**2 CAPITOL** (33)  
**3 WARNER BROS.** (24)  
**4 UNIVERSAL MUSIC ENTERPRISES** (45)  
**5 ATLANTIC GROUP** (13)

## Top Pop Catalog Distributors

- Pos. DISTRIBUTOR** (No. Charted Titles)  
**1 SONY MUSIC** (91)  
**2 WEA** (58)  
**3 UNIVERSAL** (84)  
**4 EMM** (50)  
**5 INDEPENDENTS** (27)

## Hot Alternative Artists

- Pos. ARTIST** (No. Charted Titles) (Imp./Label)  
**1 KINGS OF LEON** (3) *RCA/RMG*
- 2 SHINEDOWN** (3) *Atlantic*
- 3 RISE AGAINST** (2) *DGC/Interscope*
- 4 ANBERLIN** (2) *Universal Republic*
- 5 SILVERSN PICKUPS** (2) *dangerbird*
- 6 INCUBUS** (2) *Immortal/Epic*
- 7 GREEN DAY** (3) *Reprise*
- 8 CAGE THE ELEPHANT** (2) *DSP/Interscope*
- 9 THE OFFSPRING** (3) *Columbia*
- 10 SEETHER** (2) *Wind-up*

MICHAEL JACKSON



## Hot Alternative Songs

- Pos. TITLE** (No. Imp./Label)  
**1 USE SOMEBODY** *Kings Of Leon-RCA/RMG*
- 2 FEEL GOOD DRAG *Anberlin-Universal Republic***
- 3 PANIC SWITCH *Silversn Pickups-dangerbird***
- 4 SEX ON FIRE *Kings Of Leon-RCA/RMG***
- 5 SECOND CHANCE** *Shinedown-Atlantic*
- 6 NEW DIVIDE *Linkin Park-Machine Shop/Warner Bros.***
- 7 AIN'T NO REST FOR THE WICKED *Cage The Elephant-DSP/Interscope***
- 8 LOVE HURTS *Incubus-Immortal/Epic***
- 9 I DON'T CARE *Apocalyptica Featuring Adam Gontier-20/Interscope***
- 10 KIDS *MGMT-Columbia***
- 11 AUDIENCE OF ONE *Rise Against-DGC/Interscope***
- 12 SOMETIME AROUND MIDNIGHT *The Airborne Toxic Event-MajorDome/Shout! Factory/Island/IDJMG***
- 13 SAVIOR RISE *Against-DGC/Interscope***
- 14 KNOW YOUR ENEMY *Green Day-Reprise***
- 15 LIFELINE *Papa Roach-DGC/Interscope***
- 16 UPRISING *Muse-Hellium-3/Warner Bros.***
- 17 YOU'RE GONNA GO FAR, KID *The Offspring-Columbia***
- 18 NO YOU GIRLS *Franz Ferdinand-Domino/Epic***
- 19 NOTION *Kings Of Leon-RCA/RMG***

- 20 JARS *Chelville-Epic***
- 21 DECODE *Paramore-Fueled By Ramen/Chop Shop/RRP***
- 22 BREAKDOWN *Seether-Wind-up***
- 23 GUNS *Green Day-Reprise***
- 24 CARELESS WHISPER *Seether-Wind-up***
- 25 THE FIXER *Pearl Jam-Monkeywrench***

## Hot Alternative Imprints

- Pos. IMPRINT** (No. Charted Titles)  
**1 DGC** (12)  
**2 RCA** (7)  
**3 ATLANTIC** (10)  
**4 REPRISE** (7)  
**5 COLUMBIA** (6)

## Hot Alternative Labels

- Pos. LABEL** (No. Charted Titles)  
**1 INTERSCOPE** (22)  
**2 RCA MUSIC GROUP** (7)  
**3 EPIC** (10)  
**4 CAPITOL** (15)  
**5 LIVE LABEL GROUP** (6)

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

## Hot Heritage Rock Artists

- Pos. ARTIST** (No. Charted Times) (Imp./Label)  
**1 SHINEDOWN** (3) *Atlantic*
- 2 NICKELBACK** (4)  
*Roadrunner/RRP*
- 3 THEORY OF A DEADMAN** (4)  
*604/Roadrunner/RRP*
- 4 METALLICA** (4) *Warner Bros.*
- 5 AC/DC** (4) *Columbia*
- 6 DISTURBED** (3) *Reprise*
- 7 SAVING ABEL** (2)  
*Skidco/Virgin/Capitol*
- 8 SEETHER** (2) *Wind-up*
- 9 LINKIN PARK** (1) *Machine Shop/Warner Bros.*
- 10 PAPA ROACH** (1)  
*DGC/Interscope*

## Hot Heritage Rock Songs

- Pos. TITLE** (No. Imp./Label)  
**1 SECOND CHANCE** *Shinedown-Atlantic*
- 2 SOMETHING IN YOUR MOUTH *Nickelback-Roadrunner/RRP***
- 3 SOUND OF MADNESS** *Shinedown-Atlantic*
- 4 NEW DIVIDE *Linkin Park-Machine Shop/Warner Bros.***
- 5 LIFELINE *Papa Roach-DGC/Interscope***
- 6 HATE MY LIFE *Theory Of A Deadman-604/Roadrunner/RRP***
- 7 BURN IT TO THE GROUND *Nickelback-Roadrunner/RRP***
- 8 CYANIDE *Historical-Warner Bros.***
- 9 CHAMPAGNE *Cavo-Reprise***
- 10 BAD GIRL *Frenzy Of A Deadman-604/Roadrunner/RRP***

continued on >>114



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- 11 **WHISKEY HANGOVER**  
Godsmack/Universal Republic
- 12 **INDESTRUCTIBLE**  
Disturbed-Reprise
- 13 **I DON'T CARE** *Apocalyptic*  
Featuring Adam Gontier-20/  
20/live/JUG
- 14 **ROCK N ROLL TRAIN**  
AC/DC-Columbia
- 15 **BREAKDOWN** Seether-Wind-up
- 16 **DO WHAT YOU DO**  
Mudvayne-Epic
- 17 **CHECK MY BRAIN** *Alice in Chains*-Virgin/Capitol
- 18 **DROWNING (FACE DOWN)**  
Saving Abel-Skiddco/Virgin/Capitol
- 19 **I GET OFF** *Halestorm*-Atlantic
- 20 **KNOW YOUR ENEMY** *Green Day*-Reprise
- 21 **BROTHER PEARL**  
Jam-Legacy/Epic
- 22 **BIG JACK** *AC/DC*-Columbia
- 23 **OH YEAH** *Cheek*-Wind-up
- 24 **OVERCOME** *Creed*-Wind-up
- 25 **18 DAYS** *Saving Abel-Skiddco/Virgin/Capitol*

**biz** A deeper version of this chart appears on [billboard.biz](#)

## Hot Heritage Rock Imprints

Pos. TITLE (No. Charted Weeks)

- 1 **ROADRUNNER** (12)
- 2 **ATLANTIC** (4)
- 3 **REPRISE** (8)
- 4 **WIND-UP** (3)
- 5 **WARNER BROS.** (5)

**biz** A deeper version of this chart appears on [billboard.biz](#)

## Hot Active Rock Labels

Pos. LABEL (No. Charted Titles)

- 1 **ROADRUNNER PROMOTIONS** (12)
- 2 **ATLANTIC** (12)
- 3 **REPRISE** (8)
- 4 **WARNER BROS.** (9)
- 5 **CAPITOL** (6)

**biz** A deeper version of this chart appears on [billboard.biz](#)

## Hot Active Rock Artists

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

- 1 **SHINEDOWN** (3) *Atlantic*
- 2 **MUDVAYNE** (3) *Epic*
- 3 **NICKELBACK** (4) *Roadrunner/RRP*
- 4 **DISTURBED** (2) *Reprise*
- 5 **METALLICA** (4) *Warner Bros.*
- 6 **SLIPKNOT** (4) *Roadrunner/RRP*
- 7 **THEORY OF A DEADMAN** (4) *604/Roadrunner/RRP*
- 8 **SEETHER** (2) *Wind-up*
- 9 **SAVING ABEL** (3) *Skiddco/Virgin/Capitol*
- 10 **CAVO** (2) *Reprise*

## Hot Active Rock Songs

Pos. TITLE (No. Charted Weeks)

- 1 **DO WHAT YOU DO** *Mudvayne-Epic*
- 2 **SOUND OF MADNESS** *Shinedown-Atlantic*
- 3 **SECOND CHANCE** *Shinedown-Atlantic*
- 4 **CHAMPAGNE** *Cavo-Reprise*
- 5 **DEAD MEMORIES** *Slipknot Roadrunner/RRP*

- 6 **LIFELINE** *Papa Roach-DGC/Interscope*
- 7 **NEW DIVIDE** *Linkin Park-Machine Shop/Warner Bros.*
- 8 **WHISKEY HANGOVER** *Godsmack-Universal Republic*
- 9 **THE NIGHT** *Disturbed-Reprise*
- 10 **SOMETHING IN YOUR MOUTH** *Nickelback-Roadrunner/RRP*
- 11 **YOU'RE GOING DOWN** *Sick Puppies-RRR/Virgin/Capitol*
- 12 **JARS CHEVILLE**-Epic
- 13 **INDESTRUCTIBLE** *Disturbed-Reprise*
- 14 **HATE MY LIFE** *Theory Of A Deadman-604/Roadrunner/RRP*
- 15 **BREAKDOWN** *Seether-Wind-up*

- 16 **BURN IT TO THE GROUND** *Nickelback-Roadrunner/RRP*
- 17 **CYANIDE** *Metallica-Warner Bros.*
- 18 **I GET OFF** *Halestorm-Atlantic*
- 19 **37 STITCHES** *Drowning Pool-Eleven Seven*
- 20 **TWO WEEKS** *All That Remains-Prosthetic/Razor & Tie*
- 21 **I DON'T CARE** *Apocalyptic* *Featuring Adam Gontier-20/20/live/JUG*
- 22 **CHECK MY BRAIN** *Alice in Chains-Virgin/Capitol*
- 23 **I WILL NOT BOW** *Breaking Benjamin-Hollywood*
- 24 **DROWNING (FACE DOWN)** *Saving Abel-Skiddco/Virgin/Capitol*
- 25 **SCREAM** *Avenged Sevenfold-Hopeless/Warner Bros.*

**biz** A deeper version of this chart appears on [billboard.biz](#)

## Hot Active Rock Imprints

Pos. IMPRINT (No. Charted Titles)

- 1 **ROADRUNNER** (14)
- 2 **REPRISE** (9)
- 3 **ATLANTIC** (5)
- 4 **EPIC** (4)
- 5 **VIRGIN** (3)

**biz** A deeper version of this chart appears on [billboard.biz](#)

## Hot Active Rock Labels

Pos. LABEL (No. Charted Titles)

- 1 **ROADRUNNER PROMOTIONS** (14)
- 2 **ATLANTIC** (10)
- 3 **CAPITOL** (16)
- 4 **INTERSCAPE** (21)
- 5 **REPRISE** (10)

**biz** A deeper version of this chart appears on [billboard.biz](#)

## Hot Triple A Artists

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

- 1 **SNOW PATROL** (3) *Polydor/Fiction/Geffen/Interscope*
- 2 **U2** (3) *Island/Interscope*
- 3 **KINGS OF LEON** (3) *Capitol/RMG*
- 4 **COLDPLAY** (3) *Capitol*
- 5 **DAVE MATTHEWS BAND** (3) *Bama Rags/RCA/RMG*
- 6 **JAMES HARRISON** (2) *Polydor/Interscope*
- 7 **THE FRAY** (2) *Epic*
- 8 **DEATH CAB FOR CUTIE** (4) *Atlantic*
- 9 **ERIC HUTCHINSON** (2) *Let's Break/Warner Bros.*
- 10 **GREEN DAY** (2) *Reprise*

## Hot Triple A Songs

Pos. TITLE (No. Charted Weeks)

- 1 **USE SOMEBODY** *Kings Of Leon-RCA/RMG*
- 2 **CRACK THE SHUTTERS** *Snow Patrol-Polydor/Fiction/Geffen/Interscope*
- 3 **NOTHING EVER HURT LIKE YOU** *James Morrison-Polydor/Interscope*
- 4 **YOU FOUND ME** *The Fray-Epic*
- 5 **FUNNY THE WAY IT IS** *Dave Matthews Band-Bama Rags/RCA/RMG*
- 6 **LIFE IN TECHNICOLOR II** *Coldplay-Capitol*
- 7 **FUGITIVE** *David Gray-Mercer Street/Downtown*
- 8 **MAGNIFICENT** *U2-Island/Interscope*
- 9 **YOU ARE THE BEST THING** *Ray LaMontagne-RCA/RED*
- 10 **CLOSER TO LOVE** *Mat Kearney-Awara/Columbia*
- 11 **YOU NEVER KNOW** *Wilco-Nonesuch/Warner Bros.*
- 12 **MAYBE** *Ingrid Michaelson-Cabin*

24/Original Signal/Universal

- 11 **ILL GO CRAZY IF I DON'T GO CRAZY TONIGHT** *U2-Island/Interscope*
- 15 **WHY I AM** *Dave Matthews Band-Bama Rags/RCA/RMG*
- 16 **ROCK & ROLL** *Eric Hurt/Harrison-Let's Break/Warner Bros.*
- 17 **FALLIN' FOR YOU** *Cobie Smoller-Universal Republic*
- 18 **WORKING ON A DREAM** *Bruce Springsteen-Columbia*
- 19 **THE FIXER** *Pearl Jam-Monkeywrench*
- 20 **A RSTREAM ORIVER** *Gomez-ATO/RED*
- 21 **LITTLE BRIBES** *Death Cab For Cutie-Barsuk/Atlantic*
- 22 **LOVERS IN JAPAN** *Coldplay-Capitol*
- 23 **DON'T WANNA CRY** *Pete Dinklage-Columbia*
- 24 **WE LET HER DOWN** *Chris Isaak-Wicked Game/Reprise*
- 25 **OK, IT'S ALRIGHT WITH ME** *Eric Hutchinson-Let's Break/Warner Bros.*

**biz** A deeper version of this chart appears on [billboard.biz](#)

## Hot Triple A Imprints

Pos. IMPRINT (No. Charted Titles)

- 1 **RCA** (8)
- 2 **ISLAND** (6)
- 3 **ATLANTIC** (11)
- 4 **POLYDOR** (5)
- 5 **COLUMBIA** (5)

**biz** A deeper version of this chart appears on [billboard.biz](#)

KINGS OF LEON





## Hot Triple A Labels

Pos. LABEL (No. Charted Titles) Imprints/Label

- 1 **INTERSCOPE** (14)
- 2 **COLUMBIA** (12)
- 3 **RCA MUSIC GROUP** (8)
- 4 **CAPITOL** (9)
- 5 **ATLANTIC** (11)

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## Hot Mainstream Top 40 Artists

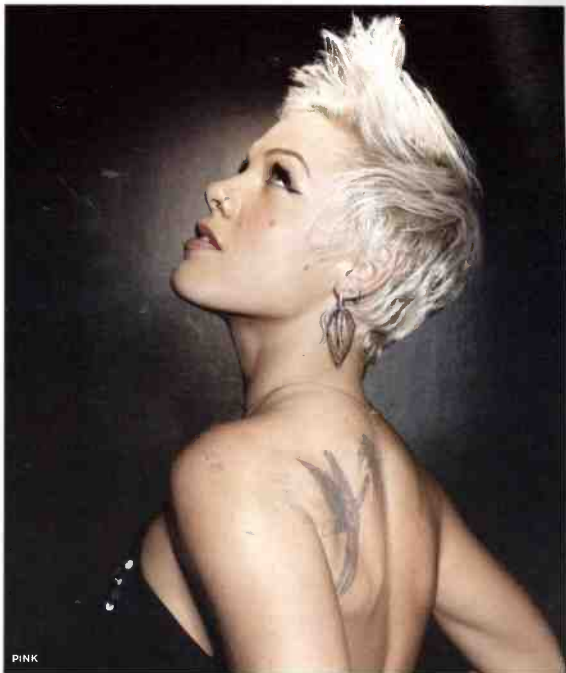
Pos. ARTIST (No. Charted Titles) Imprints/Label

- 1 **LADY GAGA** (5)  
*Streamline/KonLive/Cherrytree/Interscope*
- 2 **THE BLACK EYED PEAS** (3)  
*Interscope*
- 3 **BEYONCÉ** (4) *Musiq World/Columbia*
- 4 **BRITNEY SPEARS** (5) *Jive/JLG*
- 5 **TAYLOR SWIFT** (4) *Big Machine/Universal Republic*
- 6 **PINK** (4) *LaFace/JLG*
- 7 **KELLY CLARKSON** (3)  
*19/RCA/RMG*
- 8 **KATY PERRY** (4) *Capitol*
- 9 **T.I.** (3) *Grand Hustle/Atlantic*
- 10 **KANYE WEST** (7) *Roc-A-Fella/Def Jam/IDJMG*
- 11 **USE SOMEBODY** *Kings Of Leon-RCA/RMG*
- 12 **WAKING UP IN VEGAS** *Katy Perry-Capitol*
- 13 **CIRCUS** *Britney Spears-Jive/JLG*
- 14 **DOWN** *Jay Sean Featuring Lil Wayne-Cash Money/Universal Republic*
- 15 **LIVE YOUR LIFE** *T.I. Featuring Rihanna-Def Jam/Grand Hustle/DJMG/Atlantic*
- 16 **DON'T TRUST ME** *3OH3S-Photo Finish/Atlantic/RRP*
- 17 **SOBER** *Pink-LaFace/JLG*
- 18 **HALO** *Beyoncé-Musiq World/Columbia*
- 19 **SINGLE LADIES (PUT A RING ON IT)** *Beyoncé-Musiq World/Columbia*
- 20 **SECOND CHANCE** *Shinedown-Atlantic*
- 21 **KNOCK YOU DOWN** *Keri Hilson Featuring Kanye West & Ne-*

## Hot Mainstream Top 40 Songs

Pos. TITLE/Artist/Imprints/Label

- 1 **GIVES YOU HELL** *The All-American Rejects-Doghouse/DGC/Interscope*
- 2 **JUST DANCE** *Lady Gaga Featuring Colby O'Donis-Streamline/KonLive/*



PINK

Yo-Mesley/Zone 4/Interscope

- 22 **LOVEGAME** *Lady Gaga-Streamline/KonLive/Cherrytree/Interscope*
- 23 **DEAD AND GONE** *T.I. Featuring Justin Timberlake-Grand Hustle/Atlantic*
- 24 **HEARTLESS** *Kanye West-Roc-A-Fella/Def Jam/IDJMG*
- 25 **PARTY IN THE U.S.A.** *Miley Cyrus-Hollywood*

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## Hot Mainstream Top 40 Imprints

Pos. IMPRINT (No. Charted Titles)

- 1 **JIVE** (12)
- 2 **ATLANTIC** (9)
- 3 **MUSIC WORLD** (4)
- 4 **RCA** (8)
- 5 **DEF JAM** (13)

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

## Hot Mainstream Top 40 Labels

Pos. LABEL (No. Charted Titles)

- 1 **INTERSCOPE** (25)
- 2 **JIVE LABEL GROUP** (17)
- 3 **RCA MUSIC GROUP** (13)
- 4 **UNIVERSAL REPUBLIC** (14)
- 5 **ISLAND DEF JAM MUSIC GROUP** (20)

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## Hot Adult Top 40 Artists

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

- 1 **PINK** (3) *LaFace/JLG*
- 2 **THE FRAY** (2) *Epic*
- 3 **NICKELBACK** (3)  
*Roadrunner/RRP*
- 4 **KATY PERRY** (3) *Capitol*
- 5 **DAUGHTRY** (3) *19/RCA/RMG*
- 6 **KELLY CLARKSON** (3)  
*19/RCA/RMG*
- 7 **TAYLOR SWIFT** (3) *Big Machine/Universal Republic*
- 8 **DAVID COOK** (2) *19/RCA/RMG*

9 **ROB THOMAS** (2)  
*Emblem/Atlantic*

10 **THE ALL-AMERICAN REJECTS**  
*(2) Doghouse/DGC/Interscope*

## Hot Adult Top 40 Songs

Pos. TITLE/Artist/Imprints/Label

- 1 **YOU FOUND ME** *The Fray-Epic*
- 2 **NO SURPRISE** *Daughtry-19/RCA/RMG*
- 3 **USE SOMEBODY** *Kings Of Leon-RCA/RMG*
- 4 **PLEASE DON'T LEAVE ME** *Pink-LaFace/JLG*
- 5 **GOTTA BE SOMEBODY** *Nickelback-Roadrunner/RRP*
- 6 **GIVES YOU HELL** *The All-American Rejects-Doghouse/DGC/Interscope*
- 7 **HER DIAMONDS** *Rob Thomas-Emblem/Atlantic*
- 8 **SOBER** *Pink-LaFace/JLG*
- 9 **SECOND CHANCE** *Shinedown-Atlantic*

continued on >>p116





JASON MRAZ

- from >>>115
- 10 MY LIFE WOULD SUCK WITHOUT YOU *Katy Clarkson*-19/RCA/RMG
  - 11 LOVE STORY *Taylor Swift*-Big Machine/Universal Republic
  - 12 HOT N COLD *Katy Perry*-Capitol
  - 13 IF TODAY WAS YOUR LAST DAY *Nickelback*-Roadrunner/RRP
  - 14 FALLIN' FOR YOU *Colbie Caillat*-Universal Republic
  - 15 YOU BELONG WITH ME *Taylor Swift*-Big Machine/Universal Republic
  - 16 COME BACK TO ME *David Cook*-19/RCA/RMG
  - 17 I'M YOURS *Jason Mraz*-Atlantic/RRP
  - 18 LIGHT ON *David Cook*-19/RCA/RMG
  - 19 SHATTERED (TURN THE CAR AROUND) *O.A.R.*-Evefinch/Atlantic/RRP
  - 20 NOT MEANT TO BE *Theory Of A Deadman*-604/Roadrunner/RRP
  - 21 NEVER SAY NEVER *The Fray*-Epic
  - 22 WAKING UP IN VEGAS *Katy Perry*-Capitol
  - 23 I GOTTA FEELING *The Black Eyed Peas*-Interscope
  - 24 SO WHAT *Pink*-LaFace/JLG

- 25 WHAT ABOUT NOW *Daughtry*-RCA/RMG

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

### Hot Adult Top 40 Imprints

- Pos. **IMPRINT** (No. Charted Titles)
- 1 RCA (12)
  - 2 ATLANTIC (9)
  - 3 LAFACE (3)
  - 4 CAPITOL (7)
  - 5 ROADRUNNER (6)

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

### Hot Adult Top 40 Labels

- Pos. **LABEL** (No. Charted Titles)
- 1 RCA MUSIC GROUP (75)
  - 2 ROADRUNNER PROMOTIONS (12)
  - 3 INTERSCOPE (24)
  - 4 UNIVERSAL REPUBLIC (12)
  - 5 ATLANTIC (1)

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### Hot Adult Contemporary Artists

Pos. **ARTIST** (No. Charted Titles)

- 1 TAYLOR SWIFT (2) *Big Machine/Universal Republic*
- 2 JASON MRAZ (2) *Atlantic/RRP*
- 3 LEONA LEWIS (2) *SYCO/J/RMG*

- 4 DAUGHTRY (3) *19/RCA/RMG*
- 5 COLDPLAY (1) *Capitol*
- 6 DAVID COOK (3) *19/RCA/RMG*
- 7 MILEY CYRUS (1) *Walt Disney/Hollywood*
- 8 THE FRAY (2) *Epic*
- 9 GAVIN ROSSDALE (1) *Interscope*
- 10 NATASHA BEDINGFIELD (1) *Phonogenic/Epic*

- 16 PLEASE DON'T LEAVE ME *Pink*-LaFace/JLG
- 19 1, 2, 3, 4 *Plan White* *T3*-Hollywood
- 20 FALLIN' FOR YOU *Colbie Caillat*-Universal Republic
- 21 JUST GO *Lionel Richie*-Island/UMJG
- 22 NO SURPRISE *Daughtry*-19/RCA/RMG
- 23 LOVE SONG *Sara Bareilles*-Epic
- 24 LIGHT ON *David Cook*-19/RCA/RMG
- 25 HAVEN'T MET YOU YET *Michael Bublé*-143/Reprise

### Hot Adult Contemporary Songs

Pos. **TITLE** (No. Charted Titles)

- 1 I'M YOURS *Jason Mraz*-Atlantic/RRP
- 2 LOVE STORY *Taylor Swift*-Big Machine/Universal Republic
- 3 BETTER IN TIME *Leona Lewis*-SYCO/J/RMG
- 4 WHAT ABOUT NOW *Daughtry*-RCA/RMG
- 5 VIVA LA VIDA *Coldplay*-Capitol
- 6 THE CLIMB *Miley Cyrus*-Walt Disney/Hollywood
- 7 YOU FOUND ME *The Fray*-Epic
- 8 LOVE REMAINS THE SAME *Gavin Rossdale*-Interscope
- 9 THE TIME OF MY LIFE *David Cook*-19/RCA/RMG
- 10 POCKETFUL OF SUNSHINE *Natasha Bedingfield*-Phonogenic/Epic
- 11 COME ON GET HIGHER *Matt Nathanson*-Vanguard/Capitol
- 12 HER DIAMONDS *Rob Thomas*-EMI/Atlantic
- 13 CRUSH *David Archuleta*-19/Live/JLG
- 14 YOU BELONG WITH ME *Taylor Swift*-Big Machine/Universal Republic
- 15 BLEEDING LOVE *Leona Lewis*-SYCO/J/RMG
- 16 IF YOU DON'T KNOW ME BY NOW *Seal*-143/Warner Bros.
- 17 HOT N COLD *Katy Perry*-Capitol

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

### Hot Adult Contemporary Imprints

Pos. **IMPRINT** (No. Charted Titles)

- 1 RCA (9)
- 2 ATLANTIC (5)
- 3 BIG MACHINE (2)
- 4 CAPITOL (4)
- 5 EPIC (3)

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

### Hot Adult Contemporary Labels

Pos. **LABEL** (No. Charted Titles)

- 1 RCA MUSIC GROUP (16)
- 2 CAPITOL (8)
- 3 UNIVERSAL REPUBLIC (7)
- 4 ROADRUNNER PROMOTIONS (6)
- 5 EPIC (5)

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THE FRAY



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CELTIC THUNDER

### Top World Album Artists

Pop. ARTIST (No. Charted) (Imp./Label)

- 1** CELTIC THUNDER (4) Celtic Thunder/Decca
- 2** CELTIC WOMAN (2) Manhattan/BLG
- 3** RODRIGO Y GABRIELA (2) Rubyworks/ATO
- 4** LOREENA MCKENNITT (2) Quinlan Road/Verve/VG
- 5** BELA FLECK (1) Rounder
- 6** CARLA BRUNI (1) Teorema/nave/Downtown
- 7** BUENA VISTA SOCIAL CLUB (1) World Circuit/Nonesuch/Warner Bros.
- 8** THE BABY EINSTEIN MUSIC BOX ORCHESTRA (1) Walt Disney
- 9** THE HIGH KINGS (2) Manhattan/BLG
- 10** DANIEL O'DONNELL (5) DPTV Media

### Top World Albums

Pop. TITLE (No. Imp./Label)

- 1** PLAYING FOR CHANGE: SONGS AROUND THE WORLD Various Artists-Hear
- 2** THE GREATEST JOURNEY: ESSENTIAL COLLECTION Celtic Woman-Manhattan/BLG
- 3** ACT TWO Celtic Thunder-Celtic Thunder/Decca

- 4** 11:11 Rodrigo Y Gabriela-Rubyworks/ATO
- 5** CELTIC THUNDER Celtic Thunder-Celtic Thunder/Decca
- 6** TAKE ME HOME Celtic Thunder-Celtic Thunder/Decca
- 7** A CELTIC FAMILY CHRISTMAS (EP) Celtic Woman Featuring The High Kings-Manhattan/BLG
- 8** A MIDWINTER NIGHT'S DREAM Loreena McKennitt-Quinlan Road/VG
- 9** TIS THE SEASON: CELTIC CHRISTMAS Various Artists-Compass
- 10** LIVE IN JAPAN Rodrigo Y Gabriela-ATO
- 11** PARIS MAGNIFIQUE Various Artists-EMI Special Markets/Starbucks
- 12** THROW DOWN YOUR HEART Bela Fleck-Rounder
- 13** WORLD IS AFRICA Various Artists-Universal Special Markets/Starbucks
- 14** COMME SI DE RIEN N'ETAIT Carla Bruni-Teorema/nave/Downtown
- 15** BUENA VISTA SOCIAL CLUB AT CARNEGIE HALL Buena Vista Social Club-World Circuit/Nonesuch/Warner Bros.



ROBERT PATTINSON and KRISTEN STEWART in a still from 'Twilight'



CELTIC WOMAN

### Top World Album Imprints

Pop. IMPRINT (No. Charted Titles)

- 1** CELTIC THUNDER (4)
- 2** MANHATTAN (4)
- 3** HEAR (1)
- 4** RUBYWORKS (1)
- 5** QUINLAN ROAD (2)

### Top World Album Labels

Pop. LABEL (No. Imp./Label)

- 1** DECCA (4)
- 2** BLUE NOTE LABEL GROUP (4)
- 3** HEAR (1)
- 4** ATO (2)
- 5** VERVE GROUP (3)

### Top World Album Distributors

Pop. DISTRIBUTOR (No. Charted Titles)

- 1** UNIVERSAL (1) 405863
- 2** INDEPENDENTS (72) 316695
- 3** EMM (4) 167567
- 4** WEA (6) 41683
- 5** SONY MUSIC (3) 5877

### Top Soundtrack Albums

Pop. TITLE (No. Imp./Label)

- 1** TWILIGHT Soundtrack-Summit/Chop Shop/Atlantic/AG
- 2** HANNAH MONTANA: THE MOVIE Soundtrack-Walt Disney
- 3** HIGH SCHOOL MUSICAL 3: SENIOR YEAR Soundtrack-Walt Disney
- 4** MICHAEL JACKSON'S THIS IS IT Michael Jackson-MJ/J Epic/Sony Music
- 5** MAMMA MIA! Soundtrack-Decca
- 6** HANNAH MONTANA 3 Soundtrack-Walt Disney
- 7** THE TWILIGHT SAGA: NEW MOON Soundtrack-Summit/Chop Shop/Atlantic/AG
- 8** SLUMDOG MILLIONAIRE Soundtrack-Interscope/GA
- 9** LOSO'S WAY (FABOLOUS) Fabolous-Desert Storm/Def Jam/IDJMG
- 10** A CHARLIE BROWN CHRISTMAS (VINCE GUARALDI TRIO) Vince Guaraldi Trio-Fantasy/Concord
- 11** TRANSFORMERS: REVENGE OF THE FALLEN: THE ALBUM Soundtrack-Reprise/Warner Bros.
- 12** CAMP ROCK Soundtrack-Walt Disney
- 13** TWILIGHT: THE SCORE (CARTER BURWELL) Soundtrack-Summit/Chop Shop/Atlantic/AG
- 14** GLEE: SEASON ONE: THE MUSIC VOLUME 1 Soundtrack-20th Century Fox TV/Columbia/Sony Music
- 15** THE 3D CONCERT EXPERIENCE (JONAS BROTHERS) Jonas Brothers-Hollywood

Full circle: U2 racked up 10 of the top 25 Boxscore engagements of the year, including multiple stadium dates and homecoming shows at Dublin's Croke Park.

longtime Springsteen manager Jon Landau says. "They were the biggest and clearest ever used and truly made every seat in the house a good one. The performances were all scorches and a great way to say goodbye to a building that we had played 24 times."

The lengthiest engagement among the highest-grossing Boxscores was Luis Miguel's 25 shows at the Auditorio Nacional in Mexico City that grossed \$11.6 million and drew 185,978 in January-March. The shows were promoted by Showtime, and these extended runs have become a biannual event for Miguel in Mexico City.

"Luis Miguel is a remarkable artist with an incredibly loyal audience," says Peter Gross-light, partner/head of music for William Morris Endeavor Entertainment. "He is certainly the leader in the Latin music field in terms of audience and longevity."

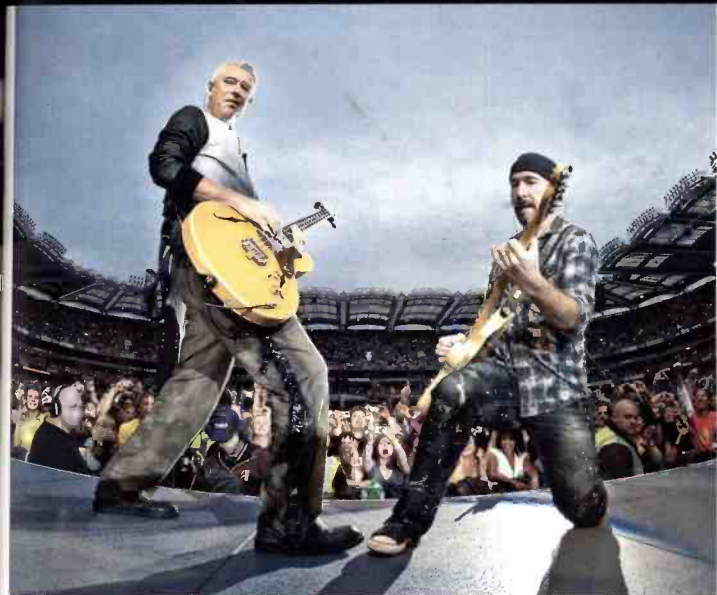
Another extended run came from Pink, with 17 shows at Rod Laver Arena in Melbourne, Australia. Those shows, which took place from May through August, were promoted by Michael Coppel Presents and drew 214,956.

The second-highest-grossing engagement of 2009 was the sixth annual Oregon Fest July 10-12 at Punchestown Racecourse in Naas, Ireland. Produced by independent Dublin promoter Denis Desmond, director of MCD, Oregon featured Kings of Leon, Snow Patrol, Blur and the Killers as headliners. "We pride ourselves on getting the best lineups. We have a great, appreciative audience, and being named a finalist is a huge credit to all the staff involved in the organization of the festival," Desmond says.

Further down the list are the GoldenVoice/AEG Live-produced Coachella Music & Arts Festival in Indio, Calif. (Paul McCartney, the Cure, My Bloody Valentine), which reported a gross of \$15.3 million; C3 Presents' Lollapalooza in Chicago (the Killers, Jane's Addiction, Lou Reed), with a \$14 million gross; and the Austin City Limits Music Festival (Kings of Leon, Dave Matthews Band, Pearl Jam), which pulled in \$13.5 million. AEG Live's other festivals—Mile High in Denver, Roithury in Michigan and All Points West in New Jersey—didn't crack the top 25. AEG also co-produces the New Orleans Jazz & Heritage Festival, which drew an estimated 400,000 aggregate attendance but doesn't make its numbers public.

Notably absent from this year's Top Boxscores chart is the Bonnaroo Music & Arts Festival in Manchester, Tenn., which has been a fixture among the top grosses since its inception in 2002. Bonnaroo producers A.C. Entertainment and Superfly Presents opted not to report their numbers to Boxscore this year; Billboard estimates the event drew about 80,000 and grossed between \$17 million and \$18 million, which would have ranked Bonnaroo in the top 10 for all grosses had it reported its numbers.

Live Nation promoted 18 of the top 25 shows of the year. Sixteen of the top 25 were international stops, including seven of the top 10. The cutoff point to crack the top 25 this year was \$11.4 million, compared with \$9.4 million last year. Twenty-two of the top 25 Boxscores were outdoor events.



**THE TOP 25 BOXSCORES OF 2009 LIST** doesn't include the sort of eye-popping extended runs of years past by the likes of Prince at Spice Girls or, regrettably, Michael Jackson (which would have extended into 2010 had his planned shows at London's O2 Arena come off).

This year, top engagements are mostly about U2 and Madonna, who between them account for 16 of the top 25 Boxscores. Mixed in are festivals and such superstars as Bruce Springsteen, Billy Joel and Elton John, along with a shining booking amid a remarkable year for Pink and the return of Luis Miguel to the top 25.

The Top 25 Boxscores chart recognizes the top-grossing single engagements for the chart year, compiled from Boxscore data reported for the Billboard issues dated from Dec. 6, 2008, through Nov. 21, 2009.

Mostly, this year's chart is about U2, with the band's 360° tour owning 10 of the top 25 spots, including the top-grossing date of the year in Dublin. U2's July 24-27 stop at Croke Park drew 243,198 to three sellouts, taking in \$28.8 million.

"U2 playing at Croke Park in Dublin is a national event—in fact, an international event, as there were also a significant number of people who came from around the world to experience U2 performing in their hometown and country," says Arthur Fogel, chairman of Live Nation Global Touring, producer of the 360° tour. "These were great shows and a brilliant experience for all."

Other big gigs for U2 on the 2009 leg of its 360° tour: the Stade de France in Paris

# BOX TOPS

U2, Madonna, Springsteen Dominate Year's Top 25 Boxscores **By Ray Waddell**

(\$20.9 million), Wembley Stadium in London (\$20.7 million), Camp Nou in Barcelona (\$19.8 million) and Giants Stadium in East Rutherford, N.J. (\$16.1 million).

Live Nation Global Touring also produced Madonna's Sticky & Sweet tour, which chimed in with six top 25 dates, all international and mostly from the 2009 leg: Buenos Aires (\$18.3 million); Sao Paulo, Brazil (\$15.5 million); Tel Aviv, Israel (\$14.7 million); Göteborg, Sweden (\$14.6 million); Helsinki (\$12.1 million); and Santiago, Chile (\$11.4 million).

Fogel says South America in particular was "over-the-top amazing" for Madonna. "She

hadn't been there in 17 years, so it was Madonna-mania," he says.

One of the only shows comparable to U2 in Dublin is Bruce in Jersey. Bruce Springsteen & the E Street Band bid Giants Stadium a fond farewell to the tune of \$22.6 million during five shows that drew 260,668. Springsteen also has the distinction of being the only attraction in the top 25 with a top ticket price of less than \$100. In acknowledging the closing of Giants Stadium, Springsteen penned "Wrecking Ball" and debuted in East Rutherford.

"One of the things that we were most proud of for Giants was the use of our [video] screens."

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## The YEAR In Music TOURING

### TOP 25 BOXSCORES

RANKED BY GROSS  
COMPILED FROM BOXSCORES  
REPORTED (DEC. 6, 2009  
THROUGH NOV. 28, 2009)

	GROSS SALES/ Ticket sales	ARTIST(S) Venue, Location, Dates	Attendance, Capacity No. of Shows, Seats	Promoter(s)
	\$28,815,352 (+20.2% vs. 09) \$26,410,933/9	<b>U2, GLASVEGAS, DAMIEN DEMPSEY, KAISER CHIEFS &amp; OTHERS</b> Croke Park, Dublin July 24-25, 2009	24,319 two shows	Live Nation Global Touring, MCD
	\$22,723,108 (+18.2% vs. 09) \$19,454,930/2	<b>COXEN</b> Punchestown Racecourse, Naas, Ireland, July 10-12, 2009	211,822 207,000 (three days)	MCD
3	\$22,570,336 \$88,960/511	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> Giants Stadium, East Rutherford, N.J., Sept. 30, Oct. 2-6 & 8, 2009	260,668 (70,188) two shows (17 shows)	Live Nation
				<b>GIANTS STADIUM</b>
	\$20,902,760 (+17.0% vs. 09) \$347.97/617	<b>U2, KAISER CHIEFS</b> Stade De France, Paris July 11-12, 2009	186,544 two shows	Live Nation Global Touring, Gerard Drouot Productions, Live Nation France
	\$20,680,860 (+20.4% vs. 09) \$618.61/545/7	<b>U2, ELBOW, GLASVEGAS, THE HOURS</b> Wembley Stadium, London Aug. 14-16, 2009	164,244 two shows	Live Nation Global Touring
	\$19,825,497 (+14.3% vs. 09) \$263.21/97/2	<b>U2, SNOW PATROL</b> Camp Nou, Barcelona June 30, July 2, 2009	182,055 two shows	Live Nation Global Touring, Doctor Music, Live Nation Spain
	\$18,274,292 (+16.7% vs. 09) \$88.36/827.5	<b>MADONNA, PAUL OAKENFOLD</b> Estadio River Plate, Buenos Aires, Dec. 4-5, 7-8, 2008	203,683 two shows	Live Nation Global Touring, T4F-Tina For Fun
	\$17,234,669 (+21.2% vs. 09) \$121.63/179/9	<b>PINK, FAKER, EVERMORE</b> Rod Laver Arena, Melbourne, Australia, May 30-Aug. 20, 2009	234,888 two shows (17 shows)	Michael Coppen Presents
	\$16,128,950 \$250/630	<b>U2, MUSE</b> Giants Stadium, East Rutherford, N.J., Sept. 23-24, 2009	161,810 two shows	Live Nation Global Touring
10	\$15,462,185 76,500/202 \$202.10/67.21	<b>MADONNA, PAUL OAKENFOLD</b> Estadio de Morumbi, São Paulo, Brazil, Dec. 10-21, 2008	196,656 two shows	Live Nation Global Touring, T4F-Tina For Fun
	\$15,328,863 \$339/932	<b>COACHELLA VALLEY MUSIC AND ARTS FESTIVAL</b> Empire Polo Field, Indio, Calif. April 17-19, 2009	152,862 two days (two days)	Goldenvoice/AEG Live
12	\$15,168,799 (+11.4% vs. 09) \$347.59/644/9	<b>U2, SNOW PATROL</b> Stadio San Siro, Milan July 7-8, 2009	153,808 two shows	Live Nation Global Touring, Live Nation Italy
13	\$14,656,063 76,500/202 \$193.79/704/8	<b>MADONNA, PAUL OAKENFOLD</b> Neyrón Stadium, Tel Aviv, Israel Sept. 1-2, 2009	99,674 two shows	Live Nation Global Touring, Shadi Wass Promotion and Production
14	\$14,595,910 (+24.1% vs. 09) \$87.59/97/2	<b>MADONNA, PAUL OAKENFOLD</b> Ullevi Stadium, Göteborg, Sweden, Aug. 9-8, 2009	119,709 two shows	Live Nation Global Touring
15	\$14,082,461 \$264/491	<b>LOLLAPALOOZA</b> Grant Park, Chicago Aug. 7-9, 2009	275,000 three shows	C3 Presents
16	\$13,860,480 \$220/552	<b>U2, SNOW PATROL</b> Soldier Field, Chicago Sept. 17-18, 2009	155,872 two shows	Live Nation Global Touring
	\$13,505,345 \$325/935	<b>AUSTIN CITY LIMITS MUSIC FESTIVAL</b> Zilker Park, Austin, Oct. 1-4, 2009	193,000 three shows	C3 Presents
18	\$12,859,778 \$203.99/303/9	<b>U2, SNOW PATROL</b> Olympic Stadium, Fontvieille, Monté, Sept. 20-21, 2009	138,805 two shows	Live Nation Global Touring, Marshall Arts M&P
19	\$12,775,662 \$279.19/52/2 \$85/50	<b>PAUL MCCARTNEY</b> Citi Field, Flushing, N.Y. July 17-18, 21, 2009	109,541 three shows	Concerts West/AEG Live, Marshall Arts, M&P
20	\$12,700,784 (+52.7% vs. 09) \$52.97/641.7	<b>U2, SNOW PATROL, THE HOURS</b> Stadion Mestasi, Zagreb, Croatia, Aug. 9-10, 2009	124,010 two shows	Live Nation Global Touring
	\$12,583,998 (+68.8% vs. 09) \$236.69/76.34	<b>U2, SNOW PATROL</b> Amsterdam Arena, Amsterdam July 30-31, 2009	125,888 two shows	Live Nation Global Touring, Mojo
22	\$12,148,455 (+20.0% vs. 09) \$102.42/339/28	<b>MADONNA, PAUL OAKENFOLD</b> West Harbour, Helsinki Aug. 6, 2009	85,354 two shows	Live Nation Global Touring
23	\$11,853,455 \$81,535/34	<b>BILLY JOEL &amp; ELTON JOHN</b> Citizens Bank Park, Philadelphia July 30, Aug. 1, 2009	89,690 two shows	Live Nation
24	\$11,613,724 (+21.4% vs. 09) \$44.96/626/2	<b>LUIS MIGUEL</b> Auditorio Nacional, Mexico City Jan. 20-March 8, 2009	85,876 (242,075) 26,700/95	ML Producciones
25	\$11,385,499 (+42.7% vs. 09) \$164.70/202/9	<b>MADONNA</b> Estadio Nacional, Santiago, Chile Dec. 10-11, 2008	146,242 two shows	Live Nation Global Touring, T4F-Tina For Fun



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TOP 25

TOURS

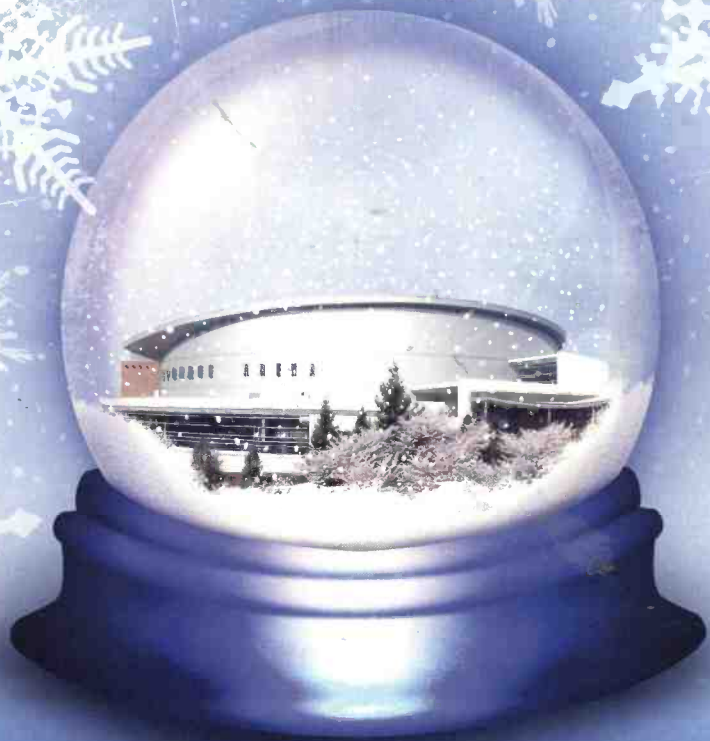
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THROUGH NOV. 2, 2010

	TOTAL GROSS	ACT Total Attendance	Total Capacity	No. of Shows	No. of Setlists
	\$311,637,730	3,071,290	3,071,290	44	44
	\$222,017,248	1,987,993	2,187,993	46	46
	\$156,340,910	1,735,926	1,850,109	72	45
	\$135,287,350	1,583,143	1,623,565	76	52
5	\$102,878,271	1,550,026	1,576,955	131	69
	\$95,854,338	934,992	1,016,935	112	18
	\$94,813,948	1,097,229	1,102,478	70	61
	\$90,218,314	719,423	720,193	32	31
	\$86,372,137	822,083	840,934	59	47
10	\$84,369,360	1,199,862	1,328,324	66	31
	\$76,613,910	1,120,917	1,142,295	66	47
12	\$73,293,001	1,089,453	1,145,097	62	42
13	\$70,999,090	1,034,021	1,084,832	52	36
14	\$62,590,677	640,201	748,539	59	9
15	\$57,338,765	697,093	731,567	57	25
16	\$56,904,471	526,438	530,341	33	31
	\$53,494,139	648,748	720,922	103	36
18	\$52,338,154	932,158	1,103,884	58	23
19	\$49,908,542	1,046,973	1,133,220	70	42
20	\$45,658,648	690,936	770,125	31	9
21	\$42,862,677	1,010,067	1,127,063	109	43
22	\$42,298,302	768,152	800,791	55	40
23	\$39,314,413	728,655	947,033	69	7
24	\$35,736,893	641,228	903,870	66	39
25	\$33,650,567	275,256	291,174	10	7



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The YEAR in Music  
TOURING



Back in black: After an eight-year absence, AC/DC's return to the stage drew 1.6 million fans and crossed \$155.3 million this year.

# GOLDEN TICKETS

The Top Tours Of 2009 Filled Seats, Spanned Generations **By Ray Waddell**

**A YEAR AGO, MANY WERE PREDICTING** a downturn—if not disaster—for the touring industry in 2009 based on a gloomy economic forecast, particularly in North America.

A look at the top tours of this year shows that there were plenty of acts that people wanted to see. A dozen of the top 25 tours topped 1 million in attendance, and Madonna and U2 reported 2.1 million and 3 million tickets sold, respectively. The numbers are based on data reported to Billboard Boxscore in the issues dated Dec. 6, 2008, through Nov. 21, 2009.

In terms of gross, five tours exceeded \$100 million at the box office, and 18 were at \$50 million-plus. Leading everyone is U2 with its groundbreaking 360° tour, which reported a staggering \$311.6 million in gross and 3 million in attendance from 44 sellouts. And that's just the first leg. U2's strategy of boosting capacities by staging a first-ever mobile 360-degree configuration clearly paid off. The band averaged more than \$7 million in gross and attendance of nearly 70,000 per show, surely the highest averages ever reported to Billboard Boxscore.

Not only is the production fiscally sound, it's also a crowd pleaser. Word-of-mouth is driving ticket sales well into 2010. "Basically, 80% of next year's tour is on sale and it's unbelievable," says Arthur Fogel, chairman of Live Nation Global Touring, producer of the 360° tour.

With around 50 stadium shows scheduled for next year, compared with 44 in 2009, U2 is on a pace to top 600 million total, which will make it the highest-grossing tour ever, surpassing the

Rolling Stones' Bigger Bang tour of 2005-07.

Another Fogel-produced outing, the second leg of Madonna's Sticky & Sweet tour, finished second for the year, coming in at \$222 million, on her way to the top-grossing solo tour ever. Madonna's numbers are also among the highest per-show averages ever, taking in an average \$4.8 million in sales and 47,565 in attendance per show, despite the fact that several arena shows were added to the mix in North America.

Bruce Springsteen continued his marathon with his E Street Band in 2009, morphing the Magic tour into the Working on a Dream tour without missing a beat. Springsteen's take for the year was \$156.3 million from 72 shows and attendance of 1.7 million. The total take for the two tours, since October 2007, is \$388 million and 4.1 million in attendance from 171 shows. Among them: the closings of Giants Stadium in East Rutherford, N.J., and the Spectrum in Philadelphia and stunning renditions of full albums at his concerts near the end of the tour.

AC/DC's return to the road after an eight-year absence continued in 2009, with the Aussie rock act grossing \$135.3 million with attendance of 1.6 million in an international run that included stadiums and arenas. "More than any band of that era I think they're ageless," says Rob Light, managing partner and head of the music department at Creative Artists Agency, which books AC/DC. "And worldwide, there isn't a territory they didn't do great in."

If there's a surprise among the upper echelon of tours in 2009, it continued on >>>125

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Alabama's largest venue, the Birmingham-Jefferson Convention Complex Arena, recently completed major acoustic upgrades that will dramatically change your next event experience. Plus, you'll find a renovated concourse and backstage area. Big name tours such as the Jonas Brothers, Taylor Swift, the Eagles, Miley Cyrus and more have already hit the stage, playing to sold-out crowds. Combine that with events like the Davis Cup First Round Tie, and the BJCC Arena has seen record attendance numbers in recent months. It's a don't-miss stop on your next tour.

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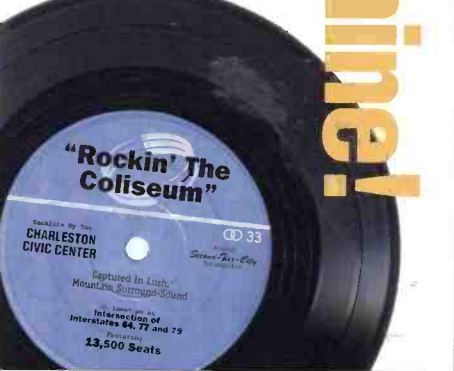
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The **YEAR** in Music  
TOURING

from >>>p124 would have to be Pink, who put up superstar numbers on an international scale. Pink's \$102.9 million gross and 1.5 million in attendance is enough to rank her fifth among all tours and puts the artist on the map as one of the top earners in the world.

"She is the artist that comes along every decade and shines above all others as a new and unique talent that is truly part of the few real superstars of our business," says Barrie Marshall, whose Marshall Arts promoted many of Pink's shows. "She engages an audience with that special rapport that few can achieve."

Dutch violinist/composer André Rieu staged the sixth top-selling tour of year, playing 112 shows to 834,992 fans for a gross of \$95.8 million. "André has paved the way for the revival of cross-over classical music that we have seen the last few years," says Roel van Veggel, CEO of concert tour distributor of André Rieu Productions.

When Brimley Spears tied up her Circus tour with AEG Live, the jury was still out as to whether her comeback would amount to solid ticket sales. Not now. "People didn't know what to expect and it didn't incredibly well," says Peter Grosslight, William Morris Endeavor Entertainment (W.M.E.E.) worldwide head of music. "The show was terrific. It was very entertaining."

Coldplay's second year of touring in support of the band's "Viva La Vida or: Death and All His Friends" album was strong, grossing more than \$84 million with worldwide attendance of 1.2 million. "Coldplay's dedication to touring North America, coupled with an amazing record, certainly factor greatly into their success," says Mary Diamond, the band's agent for North America at Paradigm.

Inducted into the Rock and Roll Hall of Fame this year, Metallica further laid claim as the titan of hard rock, putting up huge numbers globally in 2009. "Not only was this year's Metallica tour a treat for longtime fans, it was also great to see so many young faces in the crowd," says Adam Kornfeld, Metallica's longtime North American agent at Artists Group International. "Their fan base is actually still growing."

Jonas Brothers proved that their career is still on the upswing, reporting \$73.3 million and more than 1 million in attendance from 62 shows. This is the band's second straight appearance in the top 25. "This year was about

Jonas Brothers making the leap of playing in the round to deliver as many seats as possible, selling 97% more of every seat available, keeping the ticket price under \$90 and going to work every day," says Brad Wavra, VP of Live Nation, which promoted the group's tour.

Country superstar Kenny Chesney managed his seventh consecutive year with more than 1 million in attendance, as his Sun City Carnival tour drew 1,034,021 and grossed \$71 million.

"Kenny just keeps on doing what he does and the fans keep coming," says promoter Louis Messina, president of TMG/AEG Live.

Seventies hitmaker Fleetwood Mac returned to the road in 2009 and quietly put up big numbers, grossing \$62.6 million and selling 640,201 tickets to 59 shows.

And it was another year, another top-ranked tour from Dave Matthews Band, which in 2009 had the added juice of touring on a new record. "Big Whiskey & the GrooGrux King... DNJB grossed \$52 million and drew almost 1 million in attendance. "This year is another example of

**Pink's tour puts her on the map as one of the top-grossing live artists in the world.**

how they are one of the true great career bands," says Chip Hooper, the group's agent at Paradigm.

Lil Wayne is the only hip-hop artist in the top 25, but he made a real commitment to touring in 2009 with an ambitious slate. "We wanted to go out and

prove that Wayne was a real headline arena artist," said Shawn Gee, producer/business manager for Lil Wayne's tour, in an earlier Billboard interview.

The best news here: There's a real infusion of new headliners into touring's elite. A shift in the trend toward veterans is evident, with two of the top 25 tours by acts that broke in the '60s, four from the '70s, five in the '80s and four from the '90s. Spears, Coldplay and Brad Paisley (No. 24 on the recap) all released debut albums in 1999, but they're really development stories of this decade, along with fellow Top 25 Tour acts Jonas Brothers, Il Divo, Lil Wayne, Bascal Flatts, Pink and Nickelback. For a music business that many feel has struggled in the artist-development arena, this is encouraging news for the future.

"There is a new wave of bands, that is really starting to sell hard tickets," CA's Light says. "There is a great next generation of music coming and kids want to go. And that is happening while the perennial headliners have not gone away, so that's good news for the industry." >>>

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**TOP TOURS BY GENRE**

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COMPILED FROM BILLBOARD'S  
REPORTED GROSS & ATTENDANCE  
THROUGH NOV. 2, 2009.

TOTAL GROSS	GENRE Act	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
\$311,637,730	ROCK/POP				
U2		3,071,290	3,071,290	44	64
\$70,999,090	COUNTRY				
Kenny Chesney		1,034,021	1,084,832	62	36
\$86,372,137	R&B/HIP-HOP				
Tina Turner		822,083	840,934	59	147
\$17,412,493	LATIN				
Vicente Fernandez		181,260	216,045	25	10

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# LONDON CALLING

O2 Arena Breaks MSG's Eight-Year Streak Atop Large-Venue Chart **By Mitchell Peters**

**WITH THE HELP OF A RAFT OF TOP-TIER** touring acts—Britney Spears, AC/DC, Pink, Green Day, Taylor Swift, Tina Turner, Metallica, Jonas Brothers, Billy Joel & Elton John, Beyoncé, Kings of Leon and Fleetwood Mac, among others—the international arena business remained stable in 2009.

"Overall, considering all of the economic issues, the arena side of the business—when you consider the touring element and family show business—held its own," says John Page, COO of the facility management firm Global Spectrum, which oversees 88 venues.

Billboard's year-end touring recap is compiled from Boxscore data collected from Dec. 6, 2008, through Nov. 21, 2009.

In a change from past years, the O2 Arena in London nabbed the No. 1 position from New York's Madison Square Garden as top-grossing arena in the world on the Top 10 Venues chart for buildings with a capacity of 15,001 or more. (The Garden had been the highest-grossing arena for eight consecutive years.)

"This year has been a memorable year for the O2," AEG Europe president/CEO David Campbell says. "There were many musical highlights in 2009."

With concerts by world-class acts like John

Turner, Spears, Madonna, Beyoncé, Kings of Leon, the Killers, Miley Cyrus and Paul McCartney, among many others, the O2 reported \$138.8 million in grosses and drew 2,433,497 concertgoers to 192 shows. (All Boxscore figures are in U.S. dollars.)

Although the year was filled with many highlights, Campbell expresses sorrow over the death of Michael Jackson, who was scheduled to perform an unprecedented number of concerts at the 23,000-capacity venue. "The film 'This Is It' has shown the world just how great his dates at the O2 were going to be, and it is tragic that they were never to be seen by the public," he says.

Looking ahead to 2010, the O2 already has 60 confirmed dates from such acts as Jeff Beck & Eric Clapton, Whitney Houston, Leona Lewis and Bon Jovi, according to Campbell. As it did in 2009, the arena will continue to pursue musical productions and will host its first opera, "Carmen."

The runner-up to the O2 is the Garden, which grossed \$72.9 million and drew more than 1 million people to 83 shows. Sold-out concerts at the 20,000-plus-capacity arena in 2009 included Swift, Spears, Bruce Springsteen, the Killers, Green Day, Metallica, Beyoncé, Pink, Rascal

World class: London's O2 Arena achieved chart-topping status after hosting Madonna, Beyoncé, Paul McCartney and others.



Flatts, the Dead, Kiss and Kings of Leon.

Among the arena's other highlights were the April opening of Dave Matthews Band's recent tour, Jay-Z's sold-out Sept. 11 benefit performance in support of the New York Police and Fire Widows and Children's Benefit Fund and the two-night benefit concert for the 25th anniversary of the Rock and Roll Hall of Fame, according to MSG Entertainment COO Meissa Ormond.

"2009 proved to be a strong year for concerts and special events at Madison Square Garden in spite of the economy," Ormond says. "From rock to pop to country, the biggest names in music made the Garden a stop on their tour."

In Australia, Pink set a new record at Melbourne's Rod Laver Arena, selling out 17 concerts. Other acts that helped the 16,820-capacity venue place third on the year-end list were Joel Spears, Alicia Keys, continued on >> p130

TOP 10 VENUES					
RANKED BY GROSS GROSS REVENUE REPORTED DEC. 6, 2008 THROUGH NOV. 21, 2009					
CAPACITY	FACILITY, CITY	Total Attendance	Total Capacity	No. of Shows	No. of Sets/acts
15,001 OR MORE					
\$138,793,407	O2 ARENA, LONDON	2,433,497	29,745,92	192	20
\$72,858,698	MADISON SQUARE GARDEN, NEW YORK	2,022,217	13,301,31	83	35
\$60,521,756	ROD LAVER ARENA, MELBOURNE, AUSTRALIA	789,434	912,823	84	18
\$53,629,822	ACER ARENA, SYDNEY	622,714	665,289	73	31
\$46,674,227	AIR CANADA CENTRE, TORONTO	634,523	726,310	56	31
\$45,986,647	STAPLES CENTER, LOS ANGELES	748,496	875,530	64	18
\$42,850,678	SPORTPALEIS, ANTWERP, BELGIUM	760,819	809,217	58	10
\$42,284,942	BELL CENTRE, MONTREAL	615,914	724,086	82	15
\$37,260,777	AMERICAN AIRLINES CENTER, DALLAS	593,548	848,480	77	10
\$33,740,935	ST. PETE TIMES FORUM, TAMPA, FLA.	571,356	776,679	90	8

TOP 10 STADIUMS					
RANKED BY GROSS GROSS REVENUE REPORTED DEC. 6, 2008 THROUGH NOV. 21, 2009					
CAPACITY	FACILITY, CITY	Total Attendance	Total Capacity	No. of Shows	No. of Sets/acts
55,126,584	GIANTS STADIUM, EAST RUTHERFORD, N.J.	79,646	692,638	740,585	17 10
\$39,057,517	FORD SOL, MEXICO CITY	55,000	743,536	772,249	15 9
\$36,186,695	CROKE PARK, DUBLIN	82,300	321,186	127,386	4 4
\$30,013,430	ULLEVI STADIUM, GÖTEBORG, SWEDEN	58,000	295,574	295,574	5 5
\$27,021,845	AMSTERDAM ARENA, AMSTERDAM	55,000	231,909	232,007	5 3
\$26,565,262	STADE DE FRANCE, PARIS	77,000	251,549	251,549	3 3
\$25,910,991	ESTADIO RIVER PLATE, BUENOS AIRES	76,687	500,865	644,576	10 4
\$24,903,146	STADIO SAN SIRO, MILAN	85,700	265,688	274,338	4 3
\$24,110,121	GILLETTE STADIUM, FOXBORO, MASS.	68,000	248,702	248,702	4 4
\$20,680,860	WEMBLEY STADIUM, LONDON	80,000	164,244	164,244	2 2

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## THE YEAR in Music TOURING

from >>>128 Coldplay, Andre Rieu and Kylie Minogue.

The arena reported \$60.5 million in grosses for 84 shows that attracted nearly 770,000 concertgoers.

Brian Morris, CEO of Melbourne and Olympic Parks Trust, which manages the Rod Laver Arena, says the building honored Pink's sellouts by painting a pillar in her dressing room hot pink and erecting a plaque in her honor. "While she loved the pink dressing room it was the cheese-cake that really impressed her the most: baked especially for her by our chef," Morris says.

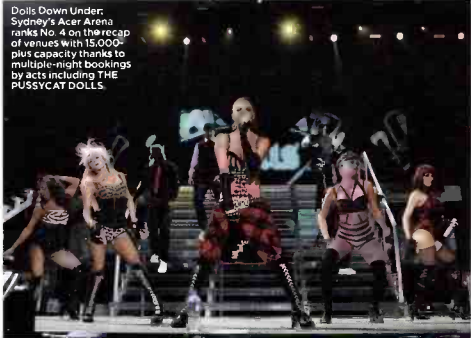
Proving that the Australian market steadily produces significant arena touring dollars, Sydney's Acer Arena comes in at No. 4 on the top arena tally, reporting \$53.6 million in grosses from 73 events that drew 622,114 concertgoers. Tim Worton, group director of arenas at AEG

Odgen, which oversees the Acer, notes that multiple-night engagements by Simon & Garfunkel (three shows), Minogue (three), Joel (two), Beyoncé (two), Pink (two), Rieu (two), Nickelback (two), the Pussycat Dolls (two) and the Black Eyed Peas (two) rounded out a bus year for the venue.

Back in North America, Toronto's Air Canada Centre rang up \$45.7 million in grosses and more than 634,000 in attendance from 56 reported shows. The number was enough to position the facility fifth on the year-end list. Patti-Anne Tarlton, VP of live entertainment at Maple Leaf Sports and Entertainment, says 2009 had "something for everyone."

The Staples Center in Los Angeles earned the ranking of No. 6 arena of the year. The 20,000-capacity venue reported nearly \$46 million in grosses for 64 shows that attracted more than 748,000 concertgoers. continued on >>>132

Dolls Down Under: Sydney's Acer Arena ranks No. 4 on the recap of venues with 15,000+ plus capacity thanks to multiple-night bookings by acts including THE PUSSYCAT DOLLS.



## TOP 10 AMPHITHEATERS

RANKED BY GROSS  
COMPILED FROM BOASCOLES  
REPORTED DEC. 8, 2008  
THROUGH NOV. 3, 2009

TOTAL GROSS	FACILITY, City Venue Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
\$20,788,049	COMCAST CENTER, MANSFIELD, MASS. 19,900	419,182	593,419	30	2
\$15,919,558	SUSQUEHANNA BANK CENTER, CAMDEN, N.J. 25,000	420,561	616,360	44	5
\$15,274,617	DTE ENERGY MUSIC CENTER, CLARKSTON, MICH. 15,274	721,687	883,718	59	18
\$15,103,230	MERRIWEATHER POST PAVILION, COLUMBIA, MD. 15,000	306,849	429,781	39	11
\$14,461,699	CYNTHIA WOODS MITCHELL PAVILION, THE WOODLANDS, TEXAS 15,802	316,922	377,438	24	9
\$14,244,182	MOLSON AMPHITHEATRE, TORONTO 16,000	284,059	331,603	26	7
\$13,982,230	NIKON AT JONES BEACH THEATER, WANTAGH, N.Y. 14,000	278,199	357,676	26	2
\$13,585,970	THE GORGE, GEORGE, WASH. 20,000	263,035	291,886	13	5
\$13,155,651	SUPERPAGES.COM CENTER, DALLAS 20,177	325,756	433,559	21	2
\$13,056,491	HOLLYWOOD BOWL, LOS ANGELES 17,954	147,862	160,295	11	4



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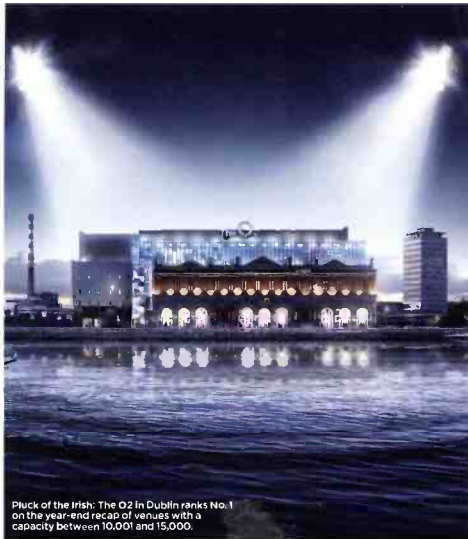
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Pluck of the Irish: The O2 in Dublin ranks No. 1 on the year-end recap of venues with a capacity between 10,001 and 15,000.

# MIDSIZE GIANTS

O2 Dublin, Radio City And Caesars Palace Are Tops In Their Class **By Mitchell Peters**

THE 2009 CONCERT SEASON PROVED to be a steady year for midsize venues across the globe. The halls continued to fill dates with a variety of entertainment including top-name touring acts, family shows and other creative bookings.

In addition to the Top 10 Venues recaps of 15,001-plus capacity arenas, amphitheatres and stadiums, Billboard's Year in Music & Touring includes charts ranking smaller facilities in multiple categories.

The O2 in Dublin takes the No. 1 slot on the Top 10 Venues tally for buildings with capacities between 10,001 and 15,000. Radio City Music Hall in New York again captures the No. 1 ranking on the Top 10 Venues recap for facilities with capacities between 5,001 and 10,000. The Colosseum at Caesars Palace in Las Vegas retains its No. 1 position on the Top 10 Venues chart for buildings with capacities of 5,000 seats and fewer.

Along with the top 10 charts ranking stadium,

arenas and sheds, these three charts are based on Billboard Boxscore grosses compiled between Dec. 6, 2008, and Nov. 21, 2009.

O2 Dublin/Live Nation Ireland CEO Mike Adamson says part of the venue's success in 2009 stems from its new amphitheater design. The venue reopened last December after being closed for 14 months for rebuilding.

"Our goal was to enhance the concertgoing experience via minimum seat-to-stage distances for all with superb auditorium acoustic qualities," Adamson says.


He notes that concerts by Pink, Snow Patrol, Tina Turner, Kings of Leon, Beyoncé, Coldplay, Lionel Richie, the Killers, Bob Dylan, AC/DC, Andrea Bocelli, Green Day, Fleetwood Mac, Paul McCartney and Miley Cyrus helped drive business at the O2 during the period.

The 14,000-seat facility grossed \$32.2 million and drew nearly 423,600 concertgoers to 48 shows.

The Brisbane *continued on >>P136*

## CAPACITIES 5,001 TO 10,000 TOP 10 VENUES

RANKED BY GROSS GROSSES COMPILED FROM BOXSCORES REPORTED DEC. 6, 2008 THROUGH NOV. 21, 2009

TOTAL GROSS	FACILITY, City Venue Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Sets/Acts
1 \$93,672,627	RADIO CITY MUSIC HALL, NEW YORK 5,901	1,344,407	1,624,233	273	94
					
	RADIO CITY MUSIC HALL				
2 \$44,862,245	AUDITORIO NACIONAL, MEXICO CITY 9,683	1,367,311	2,335,601	242	
3 \$32,217,048	THE WAMU THEATER AT MADISON SQUARE GARDEN, NEW YORK 5,610	487,225	699,823	151	
4 \$29,617,801	MOHEGAN SUN ARENA, UNCASVILLE, CONN. 10,000	498,663	574,964	78	20
5 \$21,110,276	NOKIA THEATRE L.A. LIVE, LOS ANGELES 7,100	376,590	447,627	85	31
6 \$18,891,866	GIBSON AMPHITHEATRE, UNIVERSAL CITY, CALIF. 6,089	287,134	336,769	60	16
7 \$10,035,973	FORUM, COPENHAGEN 8,500	176,019	229,995	45	1
8 \$15,968,150	HEINEKEN MUSIC HALL, AMSTERDAM 5,500	286,189	312,759	62	33
9 \$14,777,620	ODYSSEY ARENA, BELFAST, NORTHERN IRELAND 10,000	311,707	325,818	52	24
10 \$14,455,210	CREDICARD HALL, SÃO PAULO, BRAZIL 7,500	315,545	526,784	127	2

## CAPACITIES 5,000 OR LESS TOP 10 VENUES

RANKED BY GROSS GROSSES COMPILED FROM BOXSCORES REPORTED DEC. 6, 2008 THROUGH NOV. 21, 2009

TOTAL GROSS	FACILITY, City Venue Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Sets/Acts
1 \$84,721,296	THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS 4,000	625,047	736,134	194	61
2 \$28,712,983	FOX THEATRE, ATLANTA 4,600	564,553	1,033,127	252	12
3 \$19,554,915	BEACON THEATRE, NEW YORK 2,900	269,592	309,334	115	45
4 \$12,449,915	THE JOINT, HARD ROCK HOTEL, LAS VEGAS 4,000	139,460	165,422	67	34
5 \$12,428,550	BOB CARR PERFORMING ARTS CENTER, ORLANDO, FLA. 2,518	242,067	390,765	162	0
6 \$11,690,863	ORPHEUM THEATRE, MINNEAPOLIS 2,618	179,137	204,377	82	43
7 \$11,616,276	TAMPA BAY PERFORMING ARTS CENTER, TAMPA, FLA. 2,610	223,314	355,245	140	3
8 \$11,402,983	CHICAGO THEATRE, CHICAGO 3,604	195,250	256,694	76	27
9 \$10,865,802	RUTH ECKERD HALL, CLEARWATER, FLA. 2,374	224,227	348,376	173	26
10 \$9,781,592	TEATRO ABRIL, SÃO PAULO, BRAZIL 1,550	226,269	447,636	292	0



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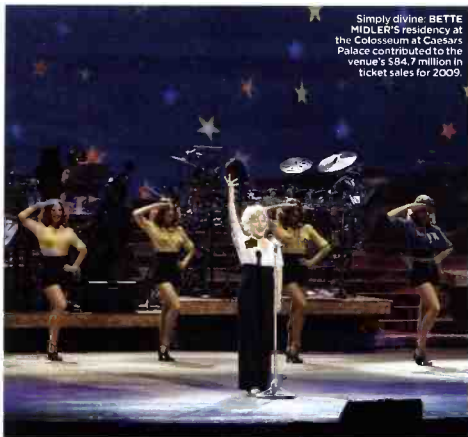
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Simply divine: **BETTE MIDLER'S** residency at the Colosseum at Caesars Palace contributed to the venue's \$84.7 million in ticket sales for 2009.

from >>134 Entertainment Centre in Australia trails behind the O2, reporting \$24.5 million in grosses for 29 shows. Ranking third is the 13,000-capacity National Indoor Arena in Birmingham, U.K., which grossed \$15.4 million from 28 events that drew 234,021 concertgoers.

At Radio City Music Hall, two sellouts by Leonard Cohen, performances by Dora the Explorer, Flight of the Conchords and the wily-touted political speaker series the Minus That Move the World helped the 5,901-capacity venue ring up \$93.7 million and draw more than 1.3 million people to 273 events during the 2009 chart year.

"Radio City's diverse event bookings continued to contribute to a successful year," MSG Entertainment COO Melissa Ormond says. "Radio City continued to attract special events featuring the biggest names in music, including the David Lynch Benefit Concert and the Mandela Day Concert."

The runner-up to Radio City is Mexico City's Auditorio Nacional, which reported \$44.8 million in grosses from 242 performances in 2009. Venue COO Luis Carlos Romo says the past 12 months have been the most successful period since the venue reopened 18 years ago.

MSG Entertainment's WaMu Theater at Madison Square Garden in New York placed third in the year-end tally for venues with capacities between 5,001 and 10,000, earning \$32.2 million from 151 events that drew 487,225 people to the 5,616-capacity building.

"In the current economic environment, promoters tend to seek out venue sizes such as the WaMu Theater or Radio City where they have a greater opportunity to sell out and add shows

based on additional demand," Ormond says, citing such successful WaMu shows as Kathy Griffin and Van Morrison.

In 2009, with the help of residency stars Cher and Bette Midler, the Colosseum at Caesars Palace drew up \$84.7 million and drew more than 625,000 fans to 194 shows. Other artists who contributed to that number include Jerry Seinfeld and Elton John, whose "The Red Piano" residency drew to a close with the final 22 engagements in February and April.

At No. 2 behind the Colosseum is the Fox Theatre in Atlanta, which reported a gross of \$28.7 million from 452 shows that drew 564,408 fans in 2009.

Ranking third on the Top 10 Venues tally of buildings with capacities of 5,000 or less is New York's Beacon Theatre. The 2,900-capacity venue experienced a "huge year," according to Ormond, who cites sellouts by Paul Simon to help reopen the venue after a seven-month restoration as a major highlight.

"The momentum continued with the Allman Brothers Band igniting the Beacon with 15 sold-out shows in celebration of their 40th anniversary," she says.

"A primary focus for the Beacon this year was to leverage [MSG Entertainment's] unique partnerships and assets within the MSG family to attract bookings, promote shows and ultimately offer a one-of-a-kind experience to artists playing our legendary venue by generating national television programming attention and serve as a platform for artists to reach their fans," Ormond says.

Other noteworthy highlights at the Beacon included concerts by Dave Matthews Band, Steely Dan and John Mayer, Ormond says. >>>

## TOP 25 PROMOTERS

BASED ON GROSS  
COMPILED FROM BOSCORELLI  
REPORTED (AUG. 8, 2009,  
THROUGH NOV. 21, 2009)

	TOTAL GROSS ALL PROMOTIONS	PROMOTER Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
	\$2,478,367,550	40,958,293	49,618,778	9,085	2,686
	\$887,797,420	12,781,673	14,512,046	2,531	867
	\$151,926,381	2,984,500	4,581,567	1,044	16
	\$122,858,638	1,642,794	1,761,212	602	149
	\$103,485,678	1,276,595	1,507,502	258	7
	\$77,940,011	1,456,161	1,659,564	647	194
	\$77,043,125	1,415,688	1,691,650	726	107
	\$70,353,646	1,652,577	2,169,843	162	17
	\$68,322,329	1,343,418	1,613,794	325	14
10	\$59,622,981	1,331,068	1,810,346	954	192
	\$51,265,998	1,047,988	1,147,495	879	102
	\$50,800,606	796,782	834,917	153	93
13	\$33,584,243	329,427	360,366	7	3
	\$30,412,153	580,383	737,955	243	47
15	\$28,673,891	601,515	716,432	90	30
16	\$27,163,968	242,185	242,185	3	3
17	\$25,828,637	577,851	757,851	190	54
18	\$25,118,951	632,308	888,880	372	128
19	\$24,477,944	284,136	302,228	24	8
20	\$24,266,449	304,899	305,775	53	51
21	\$23,757,268	334,109	365,830	73	47
22	\$19,951,783	189,655	203,852	20	12
23	\$18,964,326	232,924	258,197	45	16
24	\$16,258,601	541,824	849,703	580	64
25	\$15,827,778	275,558	463,543	162	33

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# AS TURNSTILES SPIN

How Billboard Boxscore Charts The Live Scene **By Bob Allen**

**TOURING HAS PROVED TO BE A ROBUST** part of the world of entertainment, with concert grosses growing from \$1.7 billion in 2000 to the unprecedented \$4.4 billion-plus in world-wide ticket sales this year. Billboard's weekly Boxscore charts provide a snapshot of the ins and outs and highs and lows of this business called touring.

The year 2009 was highlighted by two major success stories: U2's massive '360' tour that sold out stadiums on two continents and ended the year as Billboard's highest-grossing tour, and Madonna's Sticky & Sweet tour, that solidified her claim as the top solo touring artist in Billboard Boxscore history. With the

touring charts in this Year in Music issue, we profile those touring artists, venues and concert promoters that have made major success on the road a reality.

The Year in Music touring charts are based on box-office totals reported during the 2009 chart year, which began with the Dec. 6, 2008, issue and ended with the Nov. 21, 2009, issue. The Boxscores that were reported during that span make up the data from which we produce our year-end charts. The touring charts, ranked by gross, are based on ticket sales from venues throughout the world.

Boxscore data is reported to Billboard from a variety of sources. Concert promoters pro-

vide the bulk of the box-office stats, but many venues report their own totals. Reports are also received from artist representatives, management or booking agents. Included in this issue are charts ranking the top tours of the year, top promoters, top Boxscores (individual concert engagements), top festivals and top venues in six categories based on size and type. Concert acts include bands, solo singers and vocal groups, rappers, orchestras, choral ensembles, comedians and performance artists.

Billboard ranks the top-grossing tours, venues and promoters twice per year, for the Year in Music issue and also during the Summer for the midyear touring recaps. But Boxscore coverage is ongoing throughout the year. Boxscore charts are compiled on a weekly basis and appear on three platforms. The traditional Boxscore chart appears each week in the printed copy of Billboard (ranking the week's 35 top-grossing concerts). But separate Boxscore charts are produced and posted each week on Billboard's Web sites.

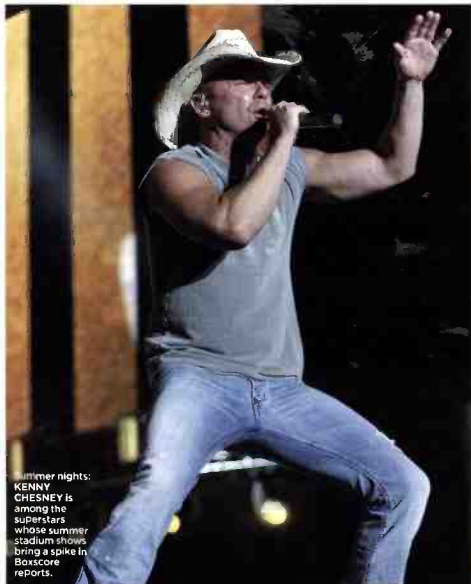
The Boxscore chart on Billboard.biz includes

every concert that was reported during the seven-day reporting period prior to the day it goes online. Reported concerts will chart the week they're reported and remain on the site until the chart is refreshed the following week. The Billboard.biz chart varies in length from week to week depending on how many concerts were reported.

Traditionally fewer concerts occur in the winter months than during the busy summer season with stadiums and amphitheaters in full swing, and the Billboard biz chart reflects that. In the winter, concert activity can be slow, yet during the summer—with superstars like Bruce Springsteen, AC/DC, Kenny Chesney and Paul McCartney filling stadiums as they did this year—reporting can increase dramatically. There were several times during the summer when more than 500 concerts were reported in one week.

Finally, there's the Top Tours chart on our consumer Web site, Billboard.com. This chart is different from the other two that are compiled from Boxscore data. It's also updated every week, but instead of listing each concert that was reported, it compiles all the shows for each tour and ranks the artists themselves, not the individual concerts. This chart is based only on what was reported during the previous week. It's not a running total of the year's top-grossing tours but a representation of what was reported during a particular week. The Top Tours chart ranks the week's top 10 artists by reported tours and lists each individual venue that was reported for those 10 tours.

All Boxscores that are reported to Billboard are counted when we compile the year-end and midyear rankings, regardless of whether they're charted in the magazine or were included in one of the 10 Top Tours on Billboard.com. The printed chart only lists the 35 top-grossing concerts each week, so most of the reported concert Boxscores never appear in the magazine, but they're all counted when compiling the touring charts for the Year in Music issue.



Summer nights: **KENNY CHESNEY** is among the superstars whose summer stadium shows bring a spike in Boxscore reports.

TOP 10 FESTIVALS		RANKED BY GROSS COMPILED FROM BOXSCORES REPORTED DEC. 6, 2008 THROUGH NOV. 21, 2009	
GROSS SALES/ Ticket Total	FESTIVAL Venue, Location, Date(s)	Attendance, Capacity No. of Days, Set(s)	Promoter(s)
\$22,723,108 (63,374 seats) \$33.45/seat	<b>OXEGEN</b> Punchestown Race Course, Naas, Ireland, July 16-12, 2009	211,882 22,000 three days	MCD
\$15,328,863 \$20,930	<b>COACHELLA VALLEY MUSIC AND ARTS FESTIVAL</b> Empire Polo Field, Indio, Calif. April 17-19, 2009	133,000 10,000 three days	GoldenVoice/AEG Live
\$14,082,461 \$20,975	<b>LOLLAPALOOZA</b> Grant Park, Chicago Aug. 7-9, 2009	225,000 170,000 three days	C3 Presents
\$13,503,345 \$19,935	<b>AUSTIN CITY LIMITS MUSIC FESTIVAL</b> Zilker Park, Austin Oct. 3-4, 2009	195,000 three sets	C3 Presents
\$6,120,914 \$20,081 \$30,000	<b>QUILMES ROCK</b> Old Dunes/Veteran's Park, Buenos Aires, Sept. 24, 28, Sept. 4-5, 2009	170,954 22,000 three days	T4F-Tone For Fun
\$6,051,084 \$19,670	<b>STAGEOACH FESTIVAL</b> Empire Polo Field, Indio, Calif. April 17-20, 2009	71,528 10,000 two days	GoldenVoice/AEG Live
\$4,202,546 \$2,390,000 \$740	<b>WIRELESS FESTIVAL</b> Wembley Park, London July 4-5, 2009	87,100 100,000	Live Nation-UK
\$4,035,682 \$16,500,000	<b>SASQUATCH FESTIVAL</b> The Grange, George, Wash. May 25-25, 2009	71,154 75,000 three days, two sets	Live Nation
\$3,831,604 \$20,950.57 \$410	<b>CAPITAL JAZZ FEST</b> Hermannsplatz, Post-Beckon, Columbia, Md., June 5-7, 2009	15,000 three sets	LMR
\$1,706,910 \$3,000,000-9700 \$60	<b>BAMBOOZZE FESTIVAL</b> Giugy Stadium, East Rutherford, N.J., May 7-3, 2009	33,550 set(s)	Live Nation



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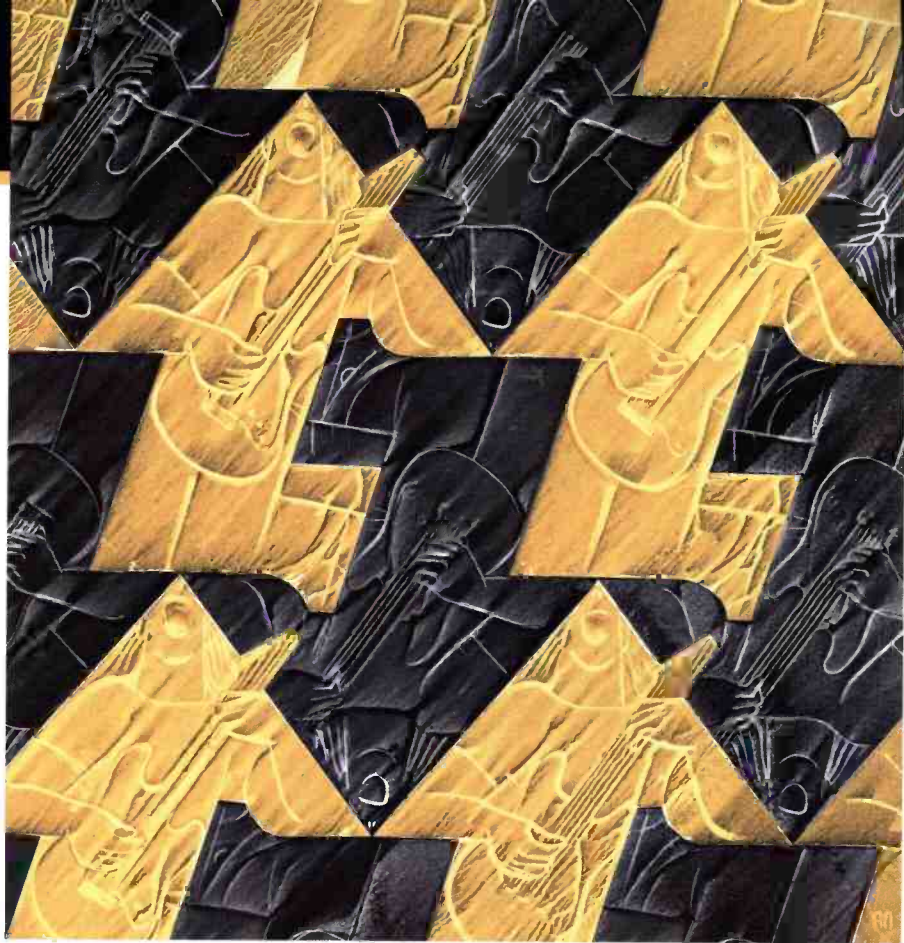
# NICKELBACK



## TOP DUO / GROUP OF THE DECADE

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# THE DECADE IN MUSIC

Call it the decade of our discontent. We analyze what happened, aggregate insights from top decision-makers and showcase the charts that detail what the music industry has learned from a 10-year term in the school of hard knocks.

# TOP 10 TRENDS OF THE DECADE

## FUTURE SHOCK

New Digital Platforms Left The Recording Industry Playing Catch-Up **By Ed Christman**

As the millennium began, record labels saw the Internet in a very clear way: It was a medium that would allow word-of-mouth about music to spread even faster and generate a new outlet for artist compensation.

When the labels planned their digital future, it was based on the idea that customers would buy music downloads from an online store and then pass on their new favorite songs to their friends for a predetermined number of plays. Once those plays timed out, there would be an embedded link to buy the song.

Companies like InterTrust, Microsoft and AT&T Lab's a2b Music huddled with labels to talk about how music would be sold over the Internet. They envisioned an environment where customers going to online stores would purchase music encrypted with digital rights management to enable this controlled super distribution. In their vision, music would be sold from secure encrypted downloads that would ensure that labels were compensated for music.

If only it turned out that simple.

Near the end of 1998, the music industry created the Secure Digital Music Initiative, which had the goal of ensuring that digital music players and devices would only play encrypted, legally authorized music and that all players come equipped for interoperability, no matter the codec used for music files.

Despite the best intentions—and hundreds of deals and startups founded to build the infrastructure to sell digital downloads—the online industry didn't progress in a rational way. With piracy rampant and no controls in place, the industry was forced to constantly maneuver to put the MP3 genie back in the bottle and maintain the often-cited "perceived value of music."

At a time when the industry would have loved to play offense and embrace new technology and its revenue streams, it found itself perpetually on the defense, attempting to control distribution through its own infrastructure and restrictive licensing policies.

The majors began their digital efforts with the goal of building and owning an infrastructure that could enable high-volume file downloading and streaming in a secure, competitive environment "that would have supported great innovation," an executive from a technology company involved in these early efforts says. "Instead, the music industry becomes an armed camp to the point where litigation is now a revenue line for most owners of large master holders and publishing companies."

And it soon became apparent that the cost of building this kind of infrastructure made the entire vision unworkable. "It's easy to place MP3s up on the Web," one major-label executive says. "But when you have to encode every song file with metadata and then ensure everyone gets paid their share, it takes hundreds of people with computers to try and manage that data, which is a very time-consuming and costly process."

Besides the cost, there was the issue of control, which ultimately would stifle the creativity of small groups of outside entrepreneurs looking to develop digital initiatives for music. The problem was that the majors initially wouldn't license music to anyone other than each other. Since they weren't licensing music to hardly anyone, the majors had to show music was available for sale on the Internet to gain the government's and the judicial system's support on copyright issues.

This led to fledgling stopgap measures that seemingly never stood a chance of resonating with the public as the ease and speed of piracy continued unabated. So even though Sony opened a download store from 2000 to 2002, "probably less than 100 people bought downloads in those

two years," a former company executive says.

"There were early notions that if you had the right infrastructure, you could control the destiny of music distribution on the net," says Larry Miller, who headed AT&T Lab's a2b Music.

The first company to coax the majors to directly license large amounts of music to outsiders was Apple, through its newly launched iTunes Music Store in 2003. With the immediately successful launch of the online store, all other efforts to monetize music on the Internet instantly became outdated, and it opened up a floodgate of new thinking on the part of the majors, which began licensing music to other services with various business models.

Today, at the end of the decade, the music industry has finally evolved to what its critics were clamoring for at its beginning. All four majors sell music in an unrestricted MP3 format and they've licensed music to many different kinds of digital service providers, which have various business models, including one that involves free music.

"The labels thought that they would have the Web site and code that would be the place and way to buy music because the market share of the two majors would lure consumers to the site and its traffic would force the other majors and indie labels to play ball," another executive involved in the early days of building the digital music marketplace says. "I told them, 'You are crazy. You can't control the Internet.'"

Instead of controlling the Internet, the majors lost control of music, a former major-label president says. "They always thought they could win back control with a magic formula," he says. "In the meantime, a whole generation of potential buyers were lost to them when they alienated that group of young music lovers, who thought taking music off the Internet was the same as taking information off the Internet and therefore not stealing."



The big Apple: iTunes and STEVE JOBS



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## THE MUSIC INDUSTRY CONSOLIDATES

A wave of consolidation during the past decade turned the music industry into a wild frontier. On virtually all fronts—including recorded music, publishing, live entertainment and retailing—companies big and small merged in an effort to gain any kind of competitive advantage in an increasingly fraught marketplace.

Faced with plunging recorded-music sales, the major labels began diversifying into management, merchandising, agencies and promotion, driven by a search for new revenue, not just economics of scale and higher market share. Universal Music Group took its first foray into management with its 2007 acquisition of Sanctuary Group, which also gave it the Bravado merchandise company. Warner Music Group created a joint venture with Violator Management in 2007 and in 2009 unveiled new artist services and touring/merchandise divisions in Central Europe. Labels and publishers also used acquisitions to beef up their core businesses as well, such as when WMG bought RykoMusic in 2006 and Universal Music Publishing Group acquired BMG Music Publishing in 2007.

The decade started with five major labels, ended with four and could soon be down to three. Sony Music and BMG Music merged in 2004 and Bertelsmann sold Sony its 50% stake in the joint venture four years later. As 2009 comes to a close, EMI's precarious

financial situation once again sparked speculation that WMG, which tried to acquire EMI earlier in the decade, may try again in the coming years.

The sharp decline in music sales also triggered a shakeout in music retailing, with Tower Records, Virgin Megastore and Circuit City all closing and Trans World Entertainment acquiring Disc Jockey, Warehouse Entertainment and Musicland. Consolidation also swept through the more buoyant artist management and live-promotion sectors. Irving Azoff's Front Line Management, acquired by Ticketmaster in 2008, was a leading investor in smaller management companies during the latter half of the decade. Clear Channel's SFX Entertainment subsidiary, a leading consolidator of promoters, continued its acquisitive ways after being spun off in 2005 as Live Nation, picking up merch firm Signatures and music-e-commerce company Musicdoty. With merchandising added to its menu of ticketing, promotion and sponsorship services, Live Nation was able to strike multirights contracts with such acts as Madonna, Nickleback, Shakira and Jay-Z.

As the decade closes, regulators are mulling whether to approve the proposed merger of Live Nation and Ticketmaster. With a decision expected in early 2010, the face of the music industry could soon change yet again. —Glenn Peoples

## THE EVOLUTION OF THE TICKET

At the start of the decade, a concert ticket was a piece of paper sold at a store, over the phone, online or at the box office that admitted fans into the venue. Ten years later, on every aspect of the concert business is the focus of so much attention. While tickets are still sold through the same channels, the transaction and all things attached to it have endured a sea change.

Gone are the days of the 10 a.m. Saturday morning on-sale for all tickets to an event. By the time tickets for hot shows go on sale to the general public, there are often few left to buy on the primary market because they're only made available after various presales orchestrated through fan clubs, sponsors or VIP programs. On many tours now, presales are, for all practical purposes, the de facto public on-sale.

The emergence of an online secondary market generated controversy but it's clear it meets a demand in the market. Consumers have shown they want to purchase

tickets on their own schedules, and many of them are willing to pay premium prices.

A month before Ticketmaster and Live Nation announced their plans to merge, the latter had launched its own ticketing company. While generating revenue by selling its own tickets played a role, the primary reason Live Nation wanted to control its ticketing was to manage the fan connection and the treasure trove of data it holds. Knowing who buys each ticket, what they're willing to pay and how to contact them is the dream of any promoter or music marketer. This information provides targeted marketing opportunities for future shows and products and directs consumers to promoter, venue or ticketing company Web sites. Indeed, Ticketmaster has evolved to become a full-service marketing company that not only sells tickets but also boosts sales of tickets and other products. During the past decade, the ticket-buying transaction became a sales channel to sell upgrades and bundled packages that can include music, merch, fan club memberships or amenities and an ever-growing menu of products. The ticketing market will continue to evolve, with pricing becoming more strategic and more dynamic.

—Ray Waddell

Paper chase: Tangible tickets could become a thing of the past.

## THE DEATH OF RETAIL

BY RUSSELOMON, FOUNDER OF TOWER RECORDS AND OWNER OF INDIE STORES IN SACRAMENTO, CALIF.

I think [music retail] died, but maybe it will come back to life. It's really a sad commentary on the overall attitude of the majors as a group. Some of them are better than others. They have turned their back on [physical] retail and think that digital will save them. They took away all the resources from them to concentrate on digital, especially at the top level of the music companies.

We drove the kids out of the record stores [at the beginning of the decade] when we cut out the single—something they could afford. If you don't capture the young, you don't have any future. Lose the kids, you lost the war. Find the kids and give them something to hold in their hands, and you have a real future.

Now, if they're listening to music, it's digitally, but I don't think kids have the enthusiasm for music that they used to have. Today music is not important to the kids. The industry has to figure out how to get the kids to [understand] that it is more than a sound—it's an object and fashion. Old people still buy CDs but they are going to die off. The only way to grow is to give kids music that they can hold in their hands. You need a tangible product for them to buy.

If you really want to look at the future of music retail, look at Hastings Entertainment. They are a look dealer: they sell videos, magazines, electronics, music and used product for all categories all under one roof. Also you have to look at the indie stores, which are different in that they go for niche marketing. Those guys are concentrating on music and on used product which I don't think holds new business, but those stores stay alive because they are into music and capture collectors. They exist and flourish for themselves as businesses, but there is no foundation to build that sector because there is no support for them from the industry. —As told to Ed Christman



Alto agony: Physical retail suffered with the advent of digital music.



Tim McDaniel & McDaniel Entertainment  
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# Greg Alexander

Decade to decade...

2000

## NEW RADICALS' YOU GET WHAT YOU GIVE

#38 Most played song on British Radio and Public Performance of Last 75 years (#10 Rock'n'Roll)

#2 Most played song Pan European Radio Year End Chart 1999/2000\*

#87 Top Licensed Song in EMI Music Publishing's (Multi-million song deep catalog) history\*\*

2005

## SANTANA's Grammy® winning THE GAME OF LOVE

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#8 (tied) highest charting Hot Adult Top 40 Hit of All Time\*\*\* (#1 for thirteen weeks)

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2010

Looking forward to another decade of business, semi-retirement, hits timeless music

### Rock'n'Roll BBC Presents The People's Chart: 75 Most Heard Recordings in Britain of the Last 75 Years

BBC Radio counted down the 75 most-heard recordings in Britain over the last 75 years. The list was compiled by the FPL, which licenses recorded music in England, and takes into account not only radio play but also performances of records in public places such as pubs, restaurants, retail shops, laboratories, etc.

1. PRINCE, KARL & WHITNEY SHADE OF PALE: 1987
2. QUEEN BOHEMIAN RHAPSODY, 1975
3. THE EVERLY BROTHERS ALL I HAVE TO DO IS DREAM, 1958
4. WET WET WET LOVE IS ALL AROUND, 1994
5. BRITAN ADAMS EVERYTHING I DO I DO IT FOR YOU, 1991
6. ROBBIE WILLIAMS ANGELS, 1997
7. ELVIS PRESLEY ALL SHOOK UP, 1957
8. ARIA GARDNER DREAM, 1976
9. PERRY COMO MAGIC MOMENTS, 1958
10. BING CROSBY WHITE CHRISTMAS, 1942
11. THE BEATLES HELLO GOODBYE, 1967
12. ROD STEWART MAGGIE MAY, 1971
13. THE BEATLES GET BACK, 1969
14. ALL SAINTS PURE SHOCKS, 2000
15. CRISTIANO SPILLER FT SOPHIE ELLIS-BEXTOR
16. ROBBIE WILLIAMS FLOOR DJ, 2000
17. WHITNEY HOUSTON I WILL ALWAYS LOVE YOU, 1992
18. GEORGE HARRISON MY SWEEET LITTLE GAY, 1970
19. THE ROLLING STONES HENNY TONK WOMEN, 1969
20. SNEAD O'CONNOR NOTHING COMPARES 2 U, 1939
21. THE VEVEE BITTER SWEET SYMPHONY, 1987
22. NATALIE IMBRUGLIA YORK, 1987
23. ELTON JOHN & KIKI DEE DON'T GO BREAKING MY HEART, 1976
24. I BEK NOT I LOVE, 1971
25. MADONNA YOU'RE, 1980
26. STANDUST MUSIC SOUNDS BETTER WITH YOU, 1986
27. ORDIS WAY WHATEVER WILL BE WILL BE (QUE SERA, SERA), 1966
28. AL MARTINO HERE IN MY HEART, 1952
29. PAUL ANKA DIANA, 1957
30. BING CROSBY SANTA CLAUS IS COMING TO TOWN, 1943
31. FREDA PAYNE BAND OF GOLD, 1970
32. JOHN LENNON IMAGINE, 1971
33. CANDI STATON YOUNG HEARTS RUN FREE, 1976
34. GLENN MILLER ON THE MOOD, 1939
35. ELTON JOHN SACRIFICE HELING HANCS, 1980
36. TEXAS SAY WHAT YOU WANT, 1997
37. NEW RADICALS YOU GET WHAT YOU GIVE, 1999
38. NEW RADICALS YOU GET WHAT YOU GIVE, 1999
39. THE EVERLY BROTHERS ALL I HAVE TO DO IS DREAM, 1958
40. JOHN TRAVOLTA & OLIVIA NEWTON JOHN YOU'RE THE ONE THAT I WANT, 1978
41. DAVID WHITEFIELD CARA HILL, 1951
42. THE ARCHES SUGAR SUGAR, 1968
43. ELVIS PRESLEY IT'S NOW OR NEVER, 1960
44. CLIFF BRANTON THE YOUNG ONES, 1962
45. HUMAN LEAGUE DOWY YOU WANT ME, 1983
46. JUDY GARLAND THE TROLLEY SONG, 1944
47. SLIM WHITMAN ROCE MARIE, 1955
48. CELINE DION THANK YOU, 1994
49. MACY GRAY I TRY, 1996
50. NILSSON WITHOUT YOU, 1972
51. THE BEATLES FROM ME TO YOU, 1963
52. BAND AID DO YOU KNOW ITS CHRISTMAS, 1984
53. LES BROWN AND HIS ORCHESTRA SENTIMENTAL JOURNEY, 1944
54. HARRY BELAFONTE HARRY'S BOY CHILD, 1957
55. CHRIS SMOOK SMOOK SOME IT'S IN HIS KISS, 1991
56. ROBBIE WILLIAMS STRONG, 1993
57. BILLY JOEL UPTOWN GIRL, 1983
58. FRANKIE LANE BELIEVE, 1953
59. GERRY & THE PACEMAKERS YOU'LL NEVER WALK ALONE, 1963
60. OUTKAST THEY VEZ, 2003
61. TONY CHRISTIE IS THIS THE WAY TO AMARILLO, 1971
62. SHADONS HONDERFUL LAND, 1962
63. BARRY WHITE YOU'RE THE FIRST, THE LAST, MY EVERYTHING, 1974
64. EAST 17 STAY ANOTHER DAY, 1994
65. NO DOUBT CRY SILENCE, 1997
66. BEE GEES STAYIN' ALIVE, 1977
67. SEAN "PUFFY" COMBS FLL BE MISSING YOU, 1997
68. TOM JONES GREEN GREEN GRASS OF HOME, 1968
69. THE REAL THING YOU TO ME ARE EVERYTHING, 1978
70. JOHN TRAVOLTA & OLIVIA NEWTON JOHN SUMMER NIGHTS, 1978
71. KILLA HYDRALB ITS ONLY A PAPER MOON, 1945
72. WINGS WALL OF KNOTS, 1977
73. EDDIE CALVERT OH MEN PAPA, 1954
74. THE POLICE EVERY BREATH YOU TAKE, 1983
75. SNAP RHYTHM IS A DANCER, 1992



1979 Detroit



1989 Tampa, Florida Bay



1999 London



2009 California

MUSIC GETS THE BEST OF ME - SOPHIE ELLIS BEXTOR • LOVIN' EACH DAY (AS IF IT'S YOUR LAST) - RONAN KEATING • I CAN'T DENY IT - ROD STEWART

I LOVE IT WHEN WE DO - RONAN KEATING • MIXED UP WORLD - SOPHIE ELLIS BEXTOR • ON THE HORIZON '03 - MEL C • I WON'T CHANGE YOU - SOPHIE ELLIS BEXTOR

\*Time Magazine year-end issue January 2000 \*\*New published by stage three music \*\*\*Joni Withburn Presents Billboard Top Adult Songs 1981 - 2005 Greg's Mom... Thanks for the photo



Small screen, big dreams: SUSAN BOYLE, KELLY CLARKSON: 'American Idol' contestants performing a Black Eyed Peas medley during the 2009 season finale (from left).

## REALITY MUSIC PROGRAMMING BREAKS OUT

While musical variety shows have a long history on TV—"American Bandstand" debuted in 1952 and "Soul Train" premiered in 1971—the addition of a competitive element to the proceedings attracted a tidal wave of viewers for U.S. versions of U.K. shows like "American Idol" and "Dancing With the Stars." Amid the distractions of hundreds of cable and satellite networks, the Internet and movies on demand, that kind of emo-

tional investment in a got-to-see-it-live TV show means big audiences—and, for the music industry, an outlet to generate sales.

In eight seasons, "American Idol" has churned out eight contestants who have had albums certified platinum by the RIAA. Kelly Clarkson, Ruben Studdard, Clay Aiken, Carrie Underwood, Chris Daughtry, Fantasia, Taylor Hicks and David Cook: After "Idol" teamed with iTunes in its sev-

enth season to offer studio versions of the songs performed during the competition, the singles market took off—and now iTunes sells performance videos as well. But it's not just the "Idol" contestants that benefit from the show's sales boost, it's also the original writers and performers of the works.

Reality music TV programming now stands at a crossroads. Since 2006, average view-

ership for "American Idol" has fallen from 30.6 million to 25.1 million, according to Nielsen. More important, where did most Americans first see Susan Boyle, the out-of-nowhere artist who went on to have the best single sales week of 2009? Sure, it was from a clip of her performance on music reality show "Britain's Got Talent." But it was disseminated globally by YouTube.

—Ann Donahue

## 'SELLING OUT' BECOMES 'BUYING IN'

BY JON COHEN, CO-CEO OF CORNERSTONE

When we started in the '90s, it was still considered sacrilegious for bands to work with brands. There were very few deals and very little licensing.

I think electronic music paved the way for artists and brands to work together in a lot of respects, too. The genre is very friendly toward synchs and brings an energy that works in a lot of advertising. Most electronic artists are producers and DJs and can adapt or create music that fits a specific need. I also think it was a genre in its early days that did not get as much support from radio and MTV and needed an opportunity to expose its music.

Such games as "Grand Theft Auto" in 1997 and big sports franchises like Electronic Arts were also crucial in getting artists comfortable with licensing. The people who were more daring and willing to license tracks started with lifestyle deals. It was revolutionary when Sprite came to us and wanted to build their brand around hip-hop. Unfortunately, they abandoned the direction and have not stuck with music.

A great modern example is Mountain Dew's Green Label Sound, which is now about to enter its third year and has planted the seeds for some amazing careers. Nike has used people's passion for music to encourage more exercise and create new ways to interact with their products while offering artists some great partnerships at the same time.

Overall, there is much more of an openness from artists when it comes to branding. Licensing and brand partnerships have [become] part of the marketing mix alongside radio promotion, press and other things.

—As told to Courtney Harding

## MUSIC VIDEOS MIGRATE ONLINE

BY TOM FRESTON, PRINCIPAL AT FIREFLY3; FORMER CEO OF MTV NETWORKS AND VIACOM

It seemed sort of a fait accompli from the beginning that music videos would migrate online. Rather than wait for your favorite music video to air, why not go online and get it immediately and watch it repeatedly?

In the late '80s, we came to the realization that for MTV to grow its ratings it had to move beyond music videos, which we feared could become a commodity. We saw the falloff in TV viewing for music videos. No matter how you missed or matched them or how many countdowns you did, it was hard to build an audience beyond that true, hard music core.

In the early days, music videos were basically made available for free in exchange for the promotional value [the labels] felt they would get from airing them on TV. For a long period of time in the '80s and '90s when there was a mass cable audience, there were countless stories about artists selling just tons of records off the back of videos.

As the returns began to diminish,

and as MTV and others began to program less of them, I think music videos for a while were looked at as some sort of vanity

expense. Gradually, the labels began to extract licenses for them from the Yahoo of the world. That amount of money began to increase to the point where they could actually cover the costs of the music videos and make a profit to boot. So they went from being a promotion medium to being content in and of themselves. Now they are sold and monetized. You can buy them on iTunes.

It used to be MTV and VH1 and a handful of radio stations [were what] really drove [music promotion]. They had mass audiences of active music consumers. People would sit back and have music videos played for them. They didn't control what they saw, but they would see things they may not have chosen themselves.

The online experience is very different. You are looking generally for something you know or already heard. There's a lot less surprise involved. You're less likely to stumble over something that put a whole different wrench into the standard music business promotional machine.

—As told to Antony Bruno



Screen savers: As TV moved away from music video programming, the Internet picked up the pace.



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## INDIE LABELS STRIKE BACK

As the Internet broke down barriers to market entry, the past decade was one of unprecedented opportunities for independent artists and labels.

The playing field became more level for indie labels during the past decade. Sub Pop's founder Jonathan Poneman says, "This is mostly because there is not such a stranglehold on promotional outlets like radio and retail space. The dominant retailer now is iTunes, and while they have ways of making things prominent, they don't have the same pay-to-play model that brick-and-mortar retailers had."

iTunes parent Apple also offered select artists a much valued promotional platform through its ads for iPods and iMacs. It was part of the burgeoning market for indie-music synchs in TV ads and prime-time shows, many of which sought hip—and low-cost—sounds to hook young viewers. Licensing and social media gave birth to indie stars like Ingrid Michaelson, who landed an *Old Navy* ad after she was discovered on MySpace. Michaelson went on to sell 286,000 copies of her debut album, "Girls & Boys," according to Nielsen SoundScan.

The indie boom didn't just benefit newcomers. Superstars like Radiohead, the Eagles and Garth Brooks all left major labels and found new ways to release their music. Radiohead posted its "In Rainbows" album online with a "name your own price" concept, before distributing physical copies through ATO and RED. Brooks and the Eagles released music exclusively through Wal-Mart. Even Pearl Jam struck a partnership with Target to put out "Backspacer," its first album in the United States not on a major label.

The numbers reflect these new opportunities. When major-owned indie distributors are factored in, the indie sector's U.S. market share climbed from 16.3% in 2000 to 23.4% in 2009. —Corinne Harding



Sweater-sweatheart:  
INGRID MICHAELSON

Decoding the  
multirights deal:  
PARAMORE



## EMERGENCE OF THE MULTIRIGHTS DEAL

BY JOHN JANICK, PRESIDENT OF FUELED BY RAMEN/CO-PRESIDENT OF ELEKTRA

The multirights deal, overall, has been good for the industry. It's been the way I've always run my label. When we started Fueled by Ramen, the only way we could get stuff to fans was by mail order, so it made sense for us to buy a printing press and get into doing merch. It all happened naturally, and when you do it the right way, synergies emerge.

You can get more floor space in a given retail outlet because you can sell a package that combines merch and an album. You can see that a band is playing in Chicago and starting to get radio play, so you can push more albums to stores there and do more marketing. You can keep a band on the road for a long time, like we did with Paramore, and build their career, because you're not only concerned with selling albums.

I always say I'll do pretty much anything for my artists, because I've invested so much—I don't think we're taking money from artists. If anything, this type of deal allows you to keep a closer watch on the money and be incentivized to monetize different things and be creative.

Other companies say things like, "We're not in the ticket business," which I think is shortsighted. That said, some labels are definitely not prepared to do multirights deals. But when you have a strong infrastructure, like we do at Warner, and can be in the ticket business, the merch business, the publishing business, then you are doing a service for your artists. Their concerns aren't all in silos anymore. The label has put more on the line and invested more, and they have a bigger incentive to really work on building a career. Of course, not every multirights deal includes all rights. There are plenty that are just merch or publishing or touring or fan clubs or any combination of those.

For a long time, everyone was so used to just making money from album sales, and now there is no way to just sit back and collect revenue—you have to go out and earn it.

—As told to Corinne Harding

## INVESTORS DISCOVER PUBLISHING CATALOGS

BY JOHN RUDOLPH, CEO OF BUG MUSIC

This is obviously the decade where Wall Street investors discovered the music publishing business. When Evan Meadow and I were trying to sell Windswept (and Itochu) to Fuji TV to EMI in 1999, we talked to a bunch of banks and private equity firms. But no one could understand the publishing business, even though the [David] Bowie bonds were happening and the rating agencies were starting to pay attention to music. No one would loan against music publishing, unless it was part of a bigger company.

In 2001, the Chrysalis Group did a securitization and that was the first time that an outside third-party bank—the Royal Bank of Scotland, came in and set up financing on music publishing. It was a pretty big deal, and with that there started to be data that other investors could look at.

[Songwriters] Lieber & Stoller owned Trio Music and Quartet Music and sold them to Windswept [and Itochu] in 2003, and that attracted some interest from private equity. But one of the big catalysts was the 2003 acquisition of the Warner Music Group, of which music publishing was a major piece, from Time Warner by an investor group. All of the big banks showed up to provide debt financing for the big equity firms who said, "Look at this business, we like it, and this is why." When that happened, the debt side of the street and other private equity firms started sniffing around music publishing. The year [2006] closed with BMG Music Publishing up for sale, and although it was sold to Universal Music Publishing, that deal attracted more interested financial investors to the music publishing sector due to its size.

Eventually, investment companies began to understand that music publishing income performed on a stable trajectory of income, which they could understand.

—As told to Ed Christman





# *John Labatt*

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# THE VERDICTS

Top Decision-Makers In The Music Biz Reflect On A Troubled Decade

## EXPERT PANEL

We asked the following executives to share their thoughts on the '00s.



**MARTIN BANDIER**  
Chairman/CEO, Sony/ATV Music Publishing



**LYOR COHEN**  
Chairman/CEO of recorded music for the Americas and the U.K., Warner Music Group



**ROGER FAXON**  
Chairman/CEO, EMI Music Publishing



**JULIE GREENWALD**  
Chairman/COO, Atlantic Records



**DAVE HANSEN**  
GM, Epitaph



**DAVID JOHNSON**  
Chairman/CEO, Warner/Chappell Music



**MATHEW KNOWLES**  
President/CEO, Music World Entertainment



**DEBRA LEE**  
Chairman/CEO, BET



**ELIOT LEONI-SCETI**  
CEO, EMI Music



**LUKE LEWIS**  
Chairman, Universal Music Nashville



**JESUS LOPEZ**  
Chairman/CEO, Universal Music Latin America and Iberian Peninsula



**KEVIN LYMAN**  
President, 4fint Productions; founder, Vans Warped tour



**MICHAEL NASH**  
Executive VP of digital strategy and business development, Warner Music Group



**ALI PARTOVI**  
Senior VP of business development, MySpace; former CEO, iLike



**BIG JON PLATT**  
President of West Coast Creative, EMI Music Publishing



**MICHAEL RAPINO**  
President/CEO, Live Nation



**DAVID RENZER**  
Chairman/CEO, Universal Music Publishing Group



**IAN ROGERS**  
CEO, Topspin Media



**JOHN RUDOLPH**  
CEO, Bug Music



**ROB STRINGER**  
Chairman, Epic/Columbia, Label Group



**JIM URIE**  
President/CEO, Universal Music Group Distribution



**TIM WESTERGREN**  
Founder/chief strategy officer, Pandora



**IÑIGO ZABALA**  
President, Warner Music Latin America

## SIGNS OF TROUBLE

**RUDOLPH:** I think in the 1990s when the record companies started selling to big-box stores and they started using music as the loss leader, that was the start of the devaluing of music. Indie stores got annihilated. The industry saw what was happening, but got stuck on selling to the big stores. The labels weren't making anymore money with the sale pricing, but they were paying attention to the value of the infrastructure and the long tail that record stores provided. This decade was the further devaluing of music.

**FAXON:** I did have concerns about the industry back [in 2000], particularly that the recorded-music side of the business was not effectively anticipating or dealing with the changes that were occurring. I have to say that I didn't think there would be as prolonged of a decline in the recorded-music industry as there has been, but equally I wasn't as optimistic as I should have been about the growth of other revenues, particularly as they affect the music publishing business.

**STRINGER:** The mythology in the industry was that it would never end. And I think the warning signs were there. CD consumption had started to peak and digital piracy was starting to rise. It's a gargantuan industry, the recording industry, and no one wants to be the first person to say, "Well actually, guess what? It's going to be five times smaller in 10-15 years." There were only so many times people would buy the catalog of records they already bought and only so many times kids would be told they couldn't download.

**'There were only so many times people would buy the catalog of records they already bought and only so many times kids would be told they couldn't download.'**

—ROB STRINGER

**URIE:** I thought that the CD would go down pretty much as it had, but thought it would level off in the latter part of the decade. I thought that digital and subscription would be much more vibrant than it is now. Most of all, I thought that we would be better at marketing and finding ways to monetize the product. I have always said that the promise of the Internet and its No. 1 benefit to the music business is marketing, and not distribution. I thought we would be better in using Internet marketing to get people to be willing to pay for music by now.

**'I was incredulous that so many were in denial about the future. I caught a lot of shit from my music industry friends for the release of Gnutella, but for me it was simply unlocking the inevitable.'**

—IAN ROGERS

**ROGERS:** It was already clear music was about to undergo "the great unbundling" and the business would move from \$17 discs at Best Buy to singles online, but the industry was still denying it and looking for a way to make CD sales last forever. Personally, I was incredulous that so many were in denial about the future. I caught a lot of shit from my music industry friends for the release of Gnutella, but for me it was simply unlocking the inevitable. I was naive—while it was obvious to those of us who could clearly see the technology trajectory, incumbent businesses aren't capable of disrupting themselves.

**HANSEN:** With file sharing and the early stages of digital music, it seemed like something was about to happen. But we weren't there scratching our heads and hung up on piracy. We were thinking about how to create more word-of-mouth and awareness for music and our artists. We didn't have any answers then but we saw plenty of opportunities.

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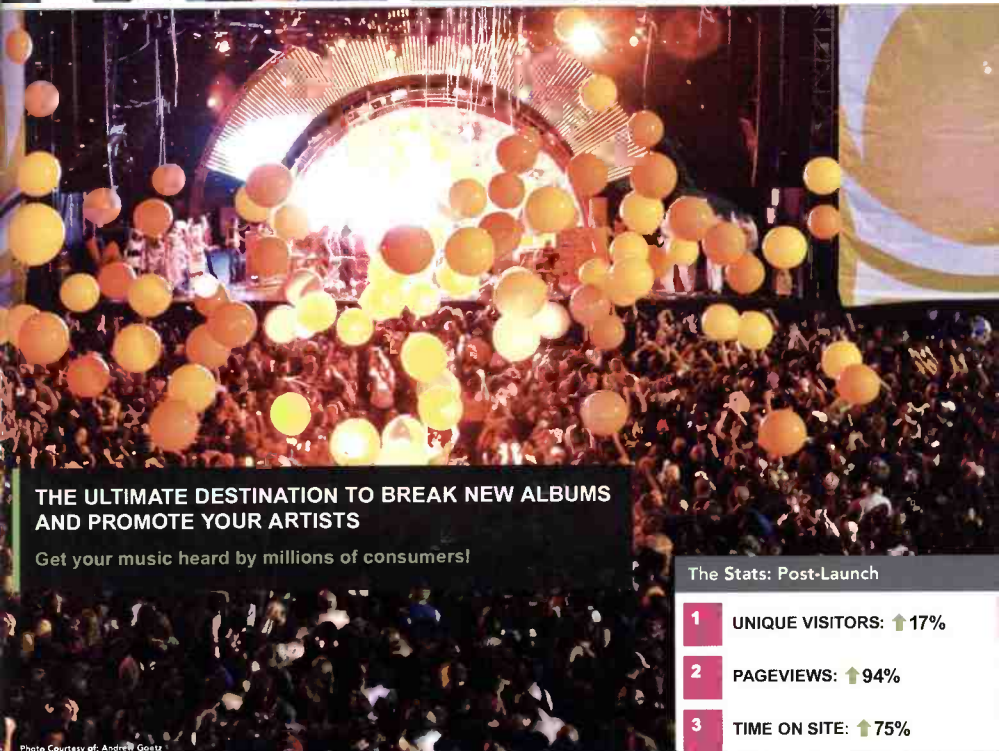
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The Exclusives

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Source: Google Analytics, June '09 - Nov. '09

LIVE

Footage From Madonna's  
Sticky & Sweet Tour

DEBUT

Three Songs From Carrie Underwood's  
New Album "Play On"

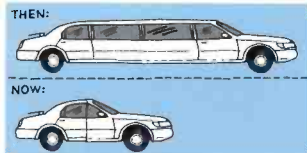
VIDEO

Interviews with Jay-Z, Mary J. Blige, Daughtry,  
Beyoncé, Lady Gaga and MANY MORE

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## MISSTEPS

**ROGERS:** Countless dollars were spent as technology companies tried to assist in the inevitable unbundling, building technology platforms (Windows Media/Janus, MusicNet, Intertrust), consumer services (Yahoo, Real, iameem) and devices (River, Samsung, Creative, SanDisk) which couldn't compete due to a disintegrated value chain and restrictions and unfavorable licensing terms by an industry terrified of the inevitable unbundling. These wasted dollars are black marks on music's reputation as an industry, and now investment in the space is more challenged than ever as entrepreneurs and investors alike find other industries to innovate with their time and money.



**'It was bad for anyone who can't drive, since I hear that's the next thing to go for major-label presidents—their chauffeurs.'**

—KEVIN LYMAN

**COHEN:** People in charge of the music business were completely out of position and flat-footed, not progressive enough, nor had the relationship with the fans to recognize the opportunities of the digital era. I believe there's a small segment of people who want to dedicate their lives to breaching and tricking the system by stealing. But the majority of consumers want access and an affordable price. I think we focused on too many defensive measures.

**LYMAN:** It was [a good decade] for those who have realized that there is a way to be in music and make a living by working hard, keeping your overhead low and embracing technology. It was bad for anyone who can't drive, since I hear that's the next thing to go for major-label presidents—their chauffeurs. They have to let them go since they have gotten rid of all the young talent that could help them sell records.

**'People in charge of the music business were completely out of position and flat-footed, not progressive enough, nor had the relationship with the fans to recognize the opportunities of the digital era.'**

—LYOR COHEN

## DEVELOPMENTAL ISSUES

**KNOWLES:** Change the focus back to artist development, which was missing in this decade. Every album out of the box isn't going to sell 500,000 or a million. We have to adopt the mindset where we embrace and spend appropriately for artists, begin operating like the independents and don't throw something on the wall and hope it sticks. We have to be more selective.

**COHEN:** The primary thing missing from this decade, which is the Warner signature, is artist development: the incubation, the long-term belief and support of artists over the long term. I think that was a huge void in our industry, when they were trying to defend very heavy infrastructures and thus the invention of quick facts and in-a-hurry results versus incubation and artist development.

**PLATT:** Artist development has to be a part of our business again in a major way. We have to make new stars. We can't continue to think we're going to find the next guy who's going to give us one or two albums, then go onto the next guy who's going to give us one or two albums. We have to get back into building careers again.

**GREENWALD:** We have to be able to fight against the pressure to turn and produce something quick. Real artists take time, they need sunlight and water. For me, that's my biggest need to stay with a project for as long as necessary. Maybe it takes until the second or third album versus the pressure this industry puts on baby acts.

**RENZER:** Are we creating enough superstars that the listeners won't spend any more on an artist because of marketing and broken today? Is "American Idol" and that style of artist putting pressure on the music industry to create a hit out of the box? Music is more diverse and people are finding it in new ways. While various subgenres are doing OK, it doesn't feel like we are creating as many global superstars today.

**BANDIER:** Music has not prospered because record labels didn't spend any more on artist development or marketing—and when they did spend money on marketing, it was only for platinum artists. They didn't spend the time and energy to foster a new wave of talent.

## LET'S GET SMALL

**LEWIS:** Everything's become more challenging, no question. But on the other hand, I don't see it going away. Maybe it gets smaller. It's not like the music business wasn't small when I started 35 years ago, much smaller than it is now, particularly in Nashville. There were little outposts here back in the '70s. There were A&R outposts maybe with a promotions staff, and not much more than that. So maybe it all gets small again. I can't say it's particularly rosy but if you keep your head down and you're smart about the business, there is a business. There are opportunities for people who are smart and aggressive and fortunate.

**COHEN:** In many ways, we're back to the beautiful era where people in our industry are back to the basics and not fixated on all the trappings—the limousines and the private planes and all of that stuff—but on the music and about artists: engaging the artist and having intimate relationships with the artist, and not just waiting for the artist to send their masters in. I think that we tore down the infrastructure and the highfalutin behavior and got back to what was missing.



**STRINGER:** In a strange sort of way, I think the creativity now, and the selectivity about how we really do the right things properly, is far more exciting than it was 10 years ago. I honestly believe that. And if we have to go back to the size the industry was in 1972 or 1962, that's absolutely fine. I don't think it's a coincidence that so much of the creativity came out of when we were smaller. It was less people thinking more deeply. Why wouldn't we go back to that model and build back up from that again?

## THE IMPACT OF APPLE

**LEONI-SCETI:** The iPod/iTunes phenomenon transformed the face of the music business. It was so successful because it was a response to a question asked to consumers: "What would you like to do when you are experiencing music?" And the answer was, "I want to have all my music available. I want to have it in a way that doesn't require a big piece of equipment for me to listen to. I want it to be single tracks and not albums, etc." Apple is very good at that: They ask consumers, "What would you like?" and they go in the back room and develop stuff to answer that request. It's not imposed consumption, and the music business needs to think more like that."

**HANSEN:** The iPod allows people to have their collection with them. Everyone is listening to music more than they were because they have access to it all the time. It's part of their entire life now.

**URIE:** iTunes is a big story because they were the only ones to get it right. At the beginning of the decade you would have thought more people would have come up with a viable alternative. Instead, iTunes has become ubiquitous and the business' most dominant retailer.

**WESTERGREEN:** The iPhone will turn out to be another monumental pivot point for the industry. It's the first successful mobile computer. That opens up, in the case of radio and the whole digital delivery of music, to get truly ubiquitous.

**PARTOVI:** The first half of the decade was all about "I" and "my" (iPod, MySpace); the second half has been about making everything more social (Facebook, Twitter and iLike). iPod and iTunes delivered the winning experience for individual music consumption, and MySpace delivered the best platform for individual self-expression.

**'Apple is very good at that: They ask consumers, "What would you like?" ... The music business needs to think more like that.'**

—ELIO LEONI-SCETI

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## CONSUMER IS KING

**'If the consumer wants their music delivered a particular way, then the consumer has, in this age, the ability to achieve that... Technology has empowered the consumer to make those choices.'**

—ROGER FAXON

**FAXON:** If the consumer wants their music delivered a particular way, then the consumer has, in this age, the ability to achieve that. As an industry and company you have to be focused on what the consumer wants, not just what you want to give them. In the old world there was a limited pathway to the consumers, so therefore the consumer had less choice and less ability to decide how and what they wanted, and how to get what they wanted and what it was that they wanted. Technology has empowered the consumer to make those choices.

**RAPINO:** This was a great decade for the music consumer, as music was freed from the living room stereo and available everywhere.

**PARTOVI:** With Facebook, MySpace and Twitter all increasingly opening access to people's social graphs, both on the Web and mobile, having your friends "present" in some form will eventually become the norm for digital content consumption. And this has even bigger ramifications for content "creation," because every consumer has become a content creator—if we're not writing our own blogs or recording our own songs, we're commenting on other people's creations.

**LEONI-SCETI:** We should engage with consumers on more fronts—not just from a contractual perspective, but from a real operational perspective. We should work with artists at maximizing that relationship, because in the long term that's where the value is created. In our industry, there is artistic innovation, and the artists are doing a great job. But we also need innovation in the way that music is delivered to consumers. The product should be much more in response to consumer demand than it has been in the past.

## WHAT DIGITAL WROUGHT

**STRINGER:** It was quite a fragmented period for music. I think the digital explosion is partly responsible for that. There are a thousand artists, a thousand pieces of music that people pick up on, but it doesn't necessarily focus on a core. I'm not saying that's a bad thing, by the way; I'm just saying that's how people consume.

**'Social networking has changed how everyone is living lives. It's a fundamental way to get connected with people on music.'**

—DAVE HANSEN

**HANSEN:** Social networking has changed how everyone is living lives, from kids to senior citizens. For marketers like me, it creates the biggest opportunity to talk about music. It's a fundamental way to get connected with people on music. It's changed the game in a great way.

**LOPEZ:** Now with the arrival of the Internet as part of the distribution chain, we're becoming a multifaceted industry. Right now we are in the middle of that change. We have to react faster so we don't end up late, as happened to us in the last decade.

**JOHNSON:** Very broadly speaking, the biggest opportunity for the music industry is to think globally. Take mainland China. Even in the height of the compact disc boom neither record companies nor music publishing companies enjoyed any revenue at all from that country. But now, both businesses make more money from mainland China than they ever did at the height of the CD boom. There is an expanding worldwide customer base and yes, they are consuming music in a different way.

**RUDOLPH:** The biggest opportunity or need is the right sizing of the cost infrastructure of the business. When things are fat, no one concentrates on fixing the cost side because the overall value chain is working. Now, things are bad so we can fix it and get back to a healthy place again.

**ZABALA:** New technologies have made it possible for music to reach a bigger audience and how this has changed the ways in which consumers buy music, providing access to different channels. I see this of course as a great challenge as well as a great opportunity for the music industry.

## CREATIVE TRENDS

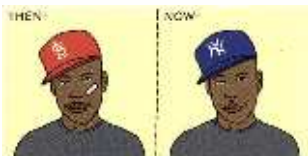
**LEWIS:** At the tail end of [the decade], all of the sudden there is a youth movement, which is pretty encouraging, and I'm not just talking about Taylor Swift. There's a ton of really young talented people where country isn't stigmatized for them. For the first time in years, I've seen a ton of young singer/songwriters. I think it has a lot to do with the fact that young people have really diverse tastes now.

**RENZER:** We were surprised by the resilience of hip-hop in the U.S. marketplace, with Eminem still selling millions of records worldwide. 50 Cent still selling a lot of records and Jay-Z back on top. And we are surprised by the resilience of U2.

**PLATT:** It was a great decade for Southern hip-hop. That was really great to see, because it was probably a good 18-month to two-year period where they carried the culture on their back. You have like a Taylor Swift or Carrie Underwood being embraced in the pop world, where they're not just country artists anymore. And the same for Kanye West, to not just being looked at as a rapper. They're just music stars now.

**'Hip-hop is still alive. Ten years ago a lot of people would have bet, I think, that it wouldn't be around. And it will be around for a long time to come.'**

—DEBRA LEE



## EYEING NEW OPPORTUNITIES

**GREENWALD:** I'll be sad if all people want to talk about is the crumbling of the music business and how the industry is dying. There's been so much great music during what's been a crazy state of transformation and change. It's a tough time, but it's not the end, it's not doomsday. It's just change. And with this severe change, we're all learning how to do business differently, for example, like expanded rights deals with artists and growing companies in other ways.

**'It's a tough time, but it's not the end, it's not doomsday. It's just change. And with this severe change, we're all learning how to do business differently.'**

—JULIE GREENWALD

**PARTOVI:** For the next few years, there's still enormous opportunity in making content creation and consumption a truly social experience, where your friends are "there" for everything you read, write, hear or watch and where great content spreads virally faster than ever. The race is far from over. Facebook, MySpace and Twitter have shown how great the consumer demand is, but there is a long way to go to fully satisfy it.

**NASH:** With digital, the biggest area of opportunity is to properly capture the creation of value around music content that's happening in this connected digital ecosystem. Clearly the product model born of a previous century is not allowing us to capture all the value around our content. So changing our biz model so we can connect to the business drivers of our partners that are building out this channel is the greatest area of opportunity.

*Interviews by Antony Bruno, Ed Christman, Courtney Hardin, Louis Hau, Gail Mitchell, Mitchell Peters, Mark Sutherland and Ray Waddell.*

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**WOMAN OF THE**  
**YEAR** **BEYONCÉ**

# Just another day at Music World Entertainment

## What a year!

- SIX #1 International Hit Singles on multiple charts
- #1 Billboard 200 album, "I Am... Sasha Fierce"
- #1 Billboard R&B/Hip Hop album
- Most Hot 100 Singles of the Decade by a Female
- Most Cumulative Weeks at #1 of the Decade, 36 weeks
- Top Grossing Tour of 2009, "I Am..."
- Top Music Award Winning Artist of 2009
- Top Music Video Award Winner of 2009
- #1 Record-Breaking Box Office Film, "Obsessed"
- Top Female Artist of the Decade
- Hot 100 Airplay Artist of the Decade
- Top Overall R&B/Hip Hop Artist
- Top Female R&B / Hip Hop Artist
- Top R&B / Hip Hop Album
- Top R&B / Hip Hop Songs Artist
- Top Mainstream R&B Artist
- Top Hot Dance Club Artist

**and the best  
is yet to come.**

### Solange

A critically acclaimed creative force, Solange remains true to herself and loved by her fans. "Sol-Angel & The Hadley St. Dreams" spawned three consecutive #1 dance hit singles. Her style, her music, her artistry were celebrated in 2009. Solange will be the voice of 2010.



### Michelle Williams

Making headlines as she crossed-over to the stage in London's West End. The award-winning music artist became the first African American to play Roxie Hart in the theatrical production of "Chicago." Michelle is coming home to Broadway in 2010.



### Brian Courtney Wilson

Upon releasing his debut album "Just Love" Brian Courtney Wilson started a movement. The album entered the Billboard Gospel Chart at #2 and remains in the Top 10. Brian is the ONLY new artist that held two Top 20 singles on the Billboard Hot Gospel Chart.

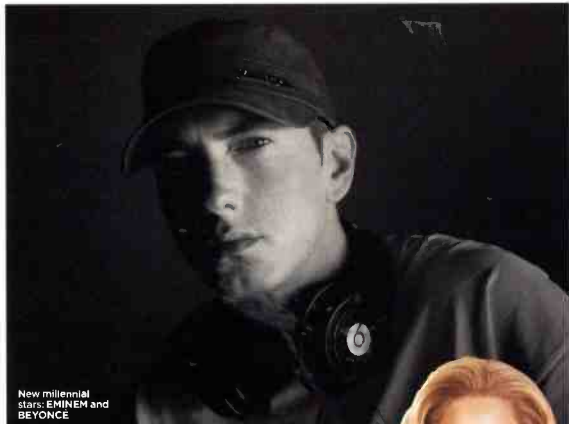
### Trin-i-tee 5:7

The Grammy nominated, Stellar Award and Dove Award winning group has become the best selling trio in gospel music's history. This year, Trin-i-tee 5:7 released their premiere collection of holiday classics with "Love + Peace + Joy at Christmas" that will certainly become an evergreen favorite.



# THE NAME GAME

Eminem, Beyoncé Grab Top Spots On Decade-End Charts **By Keith Caulfield**



New millennial stars: **EMINEM** and **BEYONCÉ**

Eminem earns Billboard's artist of the decade title, fittingly just slightly more than 10 years after he made his Billboard Hot 100 debut.

The decade-end artist recap ranks the best-performing acts of the past 10 years (from Dec. 4, 1999, to Nov. 28, 2009) based on activity on two charts: the Billboard 200 albums list and the Billboard Hot 100 songs tally.

The hip-hop king first graced the Hot 100 chart Feb. 27, 1999, with "My Name Is," then racked up another 27 entries from 2000 onward. On the Billboard 200, all five of his sets released in the decade reached No. 1. Additionally, his debut album, "The Slim Shady LP," debuted and peaked at No. 2 in the spring of 1999, but continued to chart in 2000.

Eminem is also the top male artist of the decade. The female honor goes to Beyoncé, while the top duo/group is Nickelback.

Beyoncé's solo career began in the '00s, reaching 23 Hot 100 singles and five No. 1s. On the Billboard 200, she's racked six entries, including three studio efforts that all went to No. 1. As for Nickelback, its entire Hot

100 history is contained in the '00s and it started off well with its first No. 1, "How You Remind Me." The rock act has since earned five more top 10 singles. The group's last four albums reached the top 10 on the Billboard 200, including the No. 1 set "All the Right Reasons," which spent 156 weeks on the list.

While Eminem is the decade's top artist, he was never the top performer for any single year as reported in Billboard's annual Year in Music issue. In 2000 and 2001, Destiny's Child needed the prize, followed by Nelly in '02, 50 Cent in '03 and '05, Usher in '04, Chris Brown in '06 and '08, Akon in '07 and Taylor Swift in '09.

Eminem helped kick off the decade with a bang, as his second set, "The Marshall Mathers LP," was one of five albums in 2000 to sell at least 1 million

copies in one week. On the Billboard 200 dated June 10, 2000, it opened at No. 1 with 1.8 million, just a week after Britney Spears' "Oops!... I Did It Again" debuted at No. 1 with 1.3 million and two months after 'N Sync set the one-week Nielsen SoundScan sales high of 2.4 million with "No Strings Attached." "Strings," the pop quintet's second album, tops the decade-end Billboard 200 albums tally, ahead of Usher's "Confessions" (No. 2) and Eminem's "The Eminem Show" (No. 3).

All told, of the 20 biggest one-week sales frames for an album in SoundScan's 18-and-a-half-year history, 14 of them were in the 2000s. On the flip side, of those 14 weeks, only three of them came in the last half of the decade, thanks to the debut weeks of 50 Cent's "The Massacre" (2005, 1.1 million), Kanye West's "Graduation" (2007, 957,900) and Lil Wayne's "The Carter II" (2008, 1 million).

So what happened in the late '00s? The collision of supernova bright pop stars in the early 2000s with the limited availability of commercial singles yielded tremendous album sales achievements and Billboard 200 triumphs. However, by the middle of the decade, those wild and crazy days were mostly a thing of the past, thanks to the single biggest thing to change the music industry and Billboard's charts in 2000s: the Internet.

Once consumers popularized file-sharing services and utilized digital retailers like Apple's iTunes store, the Billboard 200 started to reflect many music buyers' desire for single-song purchases instead of a full album (or even more worrisome, no purchase at all).

In the first half of the 2000s, the No. 1 album on the Billboard 200, on average, sold 399,947 copies in a week. On the Hot 100 Singles Sales chart—which tracked physical singles—the average at No. 1 was just 43,895. Move forward to the second half of the decade, and the

No. 1 on the Billboard 200 averaged 286,540, while the No. 1 on Hot Digital Songs averaged 154,445.

Digital retailers provided a jolt of energy to the charts after SoundScan began including download sales in its tallies in 2003. By that point, physical singles were essentially absent from the market, so the availability of individual song downloads juiced the sales/airplay hybrid Hot 100 chart. In turn, the 51-year-old list transformed from a ranking of officially promoted singles to an all-encompassing, anything-goes tally where numerous songs from one act could all chart concurrently.

Case in point: The young, digitally

oriented fans of 15-year-old singer Justin Bieber recently drove all seven of the songs on his debut CD, "My World," onto the Hot 100, even though not all of them were being officially promoted to radio stations or retailers as "singles."

Speaking of dizzying digitally driven feats, the reigning best-selling digital song of all time, Flo Rida's "Low" (5.2 million and counting), is anything but "low" on the decade-end Hot 100 songs recap, as it's ranked No. 3.

Ahead of it at No. 2 is Usher's inescapable 2004 single "Yeah!" while Mariah Carey's "We Belong Together" tops the decade-end list.

Usher takes the title of the Top 100 Artist of the Decade, which can't be much of a surprise, considering his stranglehold on the tally from 2001 through 2008. In that time, he racked up 13 consecutive top 20 singles, with seven of them reaching No. 1. And, those seven chart-toppers collectively spent 41 weeks at No. 1—the most weeks atop the list for any act in the decade.

With Carey's crowning of the decade-end Hot 100 songs list with "We Belong Together," she now owns the most popular songs of the '90s and the '00s, as her duet with Boyz II Men, "One Sweet Day," was No. 1 on the '90s-end recap.

"We Belong Together" spent 14 weeks at No. 1 on the Hot 100 chart during the decade, tying the Black Eyed Peas' "I Gotta Feeling" for the most weeks atop the list in that span. The Peas' anthem is at No. 5 on the decade-end Hot 100 Songs retrospective, one step below the duo/group of the decade, Nickelback, with "How You Remind Me."

Collectively, the top nine finishers on the Hot 100 Songs recap spent 90 cumulative weeks at No. 1, thanks in part to the one-two punch of "Together" and "Feeling." The highest-ranked non-No. 1 song on the Hot 100 songs review is at No. 10: "Apologize" by Timbaland featuring OneRepublic. The song peaked at No. 2 for a month, but due in part to its lengthy 47-week chart run, it ranks higher on the Hot 100 Songs recap than many No. 1 hits. "Apologize" not only lingered for nearly a year on the Hot 100, but it spent 25 weeks in the top 10—the most of any single in the past decade.

On the Hot 100 Songwriters decade-end tally, Timbaland finishes atop the list, courtesy of the performance of the 63 charted hits he wrote or co-wrote in the decade. Directly below Timbaland at No. 2 on the Hot 100 (and on the Billboard biz) is Pharrell Williams, one-half of the production duo the Neptunes. On the Hot 100 Producers recap, the Neptunes come out on top while Timbaland is at No. 2.







MARY J. BLIGE

## Top R&B/Hip-Hop Artists

- | Rank | Artist        |
|------|---------------|
| 1    | ALICIA KEYS   |
| 2    | JAY-Z         |
| 3    | USHER         |
| 4    | R. KELLY      |
| 5    | MARY J. BLIGE |
| 6    | BEYONCÉ       |
| 7    | LUDACRIS      |
| 8    | T.I.          |
| 9    | KEYSHIA COLE  |
| 10   | LIL WAYNE     |

## Top R&B/Hip-Hop Albums

- | Pos. | TITLE  | Artist                  |
|------|--|-------------------------|
| 1    | DR. DRE — 2001 <i>Dr. Dre Aftermath</i> /Interscope                | DR. DRE                 |
| 2    | THE MARSHALL MATHERS LP <i>Eminem—Web/Aftermath/Interscope</i>     | THE MARSHALL MATHERS LP |
| 3    | ...AND THEN THERE WAS X <i>DMX—Ruff Ryders/Def Jam/IDJMG</i>       | DMX                     |
| 4    | COUNTRY GRAMMAR <i>Nelly-Fo Reel/Universal/UMRG</i>                | COUNTRY GRAMMAR         |
| 5    | TP-2.COM <i>R. Kelly—Jive/20th</i>                                 | TP-2.COM                |
| 6    | THE EMANCIPATION OF MIMI <i>Mariah Carey—Island/IDJMG</i>          | MARIAH CAREY            |
| 7    | THE EMINEM SHOW <i>Eminem—Web/Aftermath/Interscope</i>             | THE EMINEM SHOW         |
| 8    | CONFESSIONS <i>Usher—LaFace/Zomba</i>                              | USHER                   |
| 9    | GET RICH OR DIE TRYIN' <i>50 Cent—Shady/Aftermath/Interscope</i>   | 50 CENT                 |
| 10   | THE MASSACRE <i>50 Cent—Shady/Aftermath/Interscope/IGA</i>         | THE MASSACRE            |
| 11   | UNLEASH THE DRAGON <i>Sisqo—Dragon/Def Soul/IDJMG</i>              | SISQO                   |
| 12   | SONS IN A MINOR <i>Alicia Keys—J/RMG</i>                           | ALICIA KEYS             |
| 13   | THE BREAKTHROUGH <i>Mary J. Blige—Motown/Geffen/IGA</i>            | MARY J. BLIGE           |
| 14   | VOL. 3... LIFE AND TIMES OF S. CARTER <i>Jay-Z—Roc-A-Fella/Def</i> | JAY-Z                   |

- |   |  |
|---|--|
| Jam/IDJMG   | 15 STANKONIA <i>OutKast—LaFace/Zomba</i> |
| 16 WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1 <i>Jill Scott—Hidden Beach/Epic</i> |  |
| 17 RULE 3:36 <i>Ja Rule—The Inc./Def Jam/IDJMG</i>                                |  |
| 18 B'DAY <i>Beyoncé—Columbia/Sony Music</i>                                       |  |
| 19 HOTSHOT <i>Shaggy—MCA</i>  |  |
| 20 THE DYNASTY ROCLA FAMILIA (2000 — ) <i>Jay-Z—Roc-A-Fella/Def Jam/IDJMG</i>     |  |

## Hot R&B/Hip-Hop Songs

- | Pos. | TITLE   | Artist        |
|------|---|---------------|
| 1    | BE WITHOUT YOU <i>Mary J. Blige—Geffen/Interscope</i>   | MARY J. BLIGE |
| 2    | WE BELONG TOGETHER <i>Mariah Carey—Island/IDJMG</i>     | MARIAH CAREY  |
| 3    | PRETTY WINDS <i>Maxwell—Columbia</i>                    | MAXWELL       |
| 4    | LOST WITHOUT U <i>Robin Thicke—Star Trak/Interscope</i> | ROBIN THICKE  |
| 5    | BLAME IT <i>Jamie Foxx Featuring</i>                    | JAMIE FOXX    |

- |  |   |
|--|---|
| T-Pain—J/RMG   | 6 LET ME LOVE YOU <i>Mario—3rd Street/J/RMG</i> |
| 7 HEAVEN SENT <i>Keyshia Cole—Iman/Geffen/Interscope</i>                                   |   |
| 8 WHEN I SEE U <i>Fantasia—J/RMG</i>   |   |
| 9 IF I AIN'T GOT YOU <i>Alicia Keys—J/RMG</i>  |   |
| 10 LIKE YOU'LL NEVER SEE ME AGAIN <i>Alicia Keys—MBK/J/RMG</i>                             |   |
| 11 NO ONE <i>Alicia Keys—MBK/J/RMG</i>   |   |
| 12 LET'S GET MARRIED <i>Jagged Edge—So So Def/Columbia</i>                                 |   |
| 13 DROP IT LIKE IT'S HOT <i>Snoop Dogg Featuring Pharrell—Doggystyle/Geffen/Interscope</i> |   |
| 14 I REMEMBER <i>Keyshia Cole—Iman/Geffen/Interscope</i>                                   |   |
| 15 FOOLISH <i>Ashanti—The Inc./Def Jam/IDJMG</i>   |   |
| 16 SINGLE LADIES (PUT A RING ON IT) <i>Beyoncé—Music World/Columbia</i>                    |   |
| 17 TEACH ME <i>Musiq Soulchild—Atlantic</i>  |   |
| 18 YAH! <i>Usher Featuring Lil Jon &amp; Ludacris—LaFace/Zomba</i>                         |   |
| 19 U GOT IT BAD <i>Usher—Arista</i>  |   |

## ALICIA ASCENDANT

With seven No. 1s on Hot R&B/Hip-Hop Songs and four consecutive chart toppers on Top R&B/Hip-Hop Albums, Alicia Keys walks off Z as Billboard's Top R&B/Hip-Hop Artist of the decade.

The singer's 2001 debut album, "Songs In A Minor," reigned over Top R&B/Hip-Hop Albums for six weeks and launched a pair of top 10 singles, including the multimetric smash "Fallin'." Keys followed "Songs In A Minor" with "The Diary of Alicia Keys" (2003), "Unplugged" (2005) and "As I Am" (2007). With the exception of her third offering, each set ranks in the top 40 of the decade's Top R&B/Hip-Hop Albums. On Hot R&B/Hip-Hop Songs, Keys' No. 1 singles have led for 41 chart weeks, more than any other artist. Among them, "No One" and "Like You'll Never See Me Again" combined for 17 consecutive weeks at No. 1.

Keys' dominance reflects the broader picture of the era's top-ranked acts. Straight-ahead R&B artists like Keys, Beyoncé and Ne-Yo fare better than rap acts on the all-encompassing top artist ranking, despite being responsible for

fewer than half of the decade's top 50 R&B/Hip-hop albums. R&B acts account for 31 of the decade's top 50 artists, while rap acts, led by Jay-Z at No. 2, round out the remaining slots. R&B's grip of the Top Artists list is buoyed by its greater appeal at adult R&B and mainstream R&B/Hip-hop radio stations.

Due to broader airplay across multiple formats of radio, R&B songs generally enjoy a longer life span and are more successful on the chart. Since 2000, no rap song has spent more than nine weeks at No. 1 or more than 56 chart weeks on the Hot R&B/Hip-Hop Songs chart. Meanwhile, R&B singles have tallied nine leaders with at least 10 weeks at No. 1 and eight songs that spent at least 60 weeks on the chart. During the decade, "Be Without You" by Mary J. Blige established the record for the most weeks at No. 1 since 1958 (15).

All is not lost for rap. Of the aforementioned Top R&B/Hip-Hop Albums, rap holds seven of the top 10 positions. Jay-Z is the genre's Top Album Artist of the decade with 10 No. 1s, the most for any artist. —Raphael George



KEYS

- |  |
|--|
| 20 UNTIL THE END OF TIME <i>Justin Timberlake Duet With Beyoncé—Jive/Zomba</i> |
|--|

## Top Country Albums

- | Pos. | TITLE   | Artist                     |
|------|---|----------------------------|
| 1    | SO SWEETS <i>Cassadee Pope—Mercury/UMG</i>                            | CASADEE POPE               |
| 2    | O BROTHER, WHERE ART THOU? <i>Soundtrack—Lost Highway/Mercury/UMG</i> | O BROTHER, WHERE ART THOU? |
| 3    | FLY DICE Checks—Monument/Sony Music                                   | FLY DICE CHECKS            |
| 4    | HOME <i>Dave Cheek—Monument/Columbia/Sony Music</i>                   | HOME                       |
| 5    | BREATHE <i>Faith Hill—</i>  | FAITH HILL                 |

## Top Country Artists

- | Rank | Artist           |
|------|------------------|
| 1    | TOBY KEITH       |
| 2    | KENNY CHESNEY    |
| 3    | TIM MCGRAW       |
| 4    | RASCAL FLATTS    |
| 5    | GEORGE STRAIT    |
| 6    | ALAN JACKSON     |
| 7    | KEITH URBAN      |
| 8    | BRAD PISLEY      |
| 9    | DIXIE CHICKS     |
| 10   | CARRIE UNDERWOOD |

# HOW WE TALLY THE DECADE-END MUSIC CHARTS

Most of the decade-end music charts in this section represent aggregated sales or radio airplay (audience impressions or total plays) for each artist and title from the weekly charts on which they appeared from the start of the 2000 chart year (Dec. 4, 1999) through the end of the 2009 chart year (Nov. 28, 2009).

The sales totals are based on data compiled by Nielsen SoundScan, with radio airplay measured by Nielsen BDS. Sales or airplay registered before or after a title's chart run aren't considered in the Billboard decade-end standings. That detail accounts for some of the differences between

these lists and the decade-end recaps that are compiled independently by either SoundScan or BDS. The SoundScan ranking of the best-selling albums of the decade appears on page 174.

Because of changes in Billboard chart methodology during the decade, some rankings are based on a point system. Instead of aggregated sales or airplay compiled during a chart run. All sales for the Billboard Hot 100, R&B Songs and Country Songs utilize an inverse point system, with weeks at No. 1 earning the greatest value and weeks at the lower end of the chart earning the least. This explains why some songs might be

ranked in a different order from how they appear in their corresponding year-end rankings.

The top artists of the decade category is based on a formula blending sales point totals from the Billboard 200 recap and recap points from the Hot 100. The top artists category for Latin, country and R&B were determined by employing an inverse point system based on an artist's weekly ranking on each format's respective albums and songs charts.

—Keith Caulfield



Deeper versions of all decade-end charts appear on [billboard.com](http://billboard.com) and [billboard.biz](http://billboard.biz).

## MEN AT WORK

Consistent with the genre's entire commercial history, the decade in country music largely revolved around male artists, led by Toby Keith, who finishes the 2000s as Billboard's top country artist and ranks as the genre's top songwriter of the past 10 years.

Keith is also No. 1 on the Top Country Albums Artists tally and is the runner-up on the Hot Country Songs Artists list, both viewable at Billboard.biz. He has three songs inside the top 20 of the Country Songs roundup and three titles on the Top Country Albums tally.

Keith Urban registers the decade's top song with "Somebody Like You," which ruled Hot Country Songs for six weeks in 2002. Kenny Chesney finishes as the Top Country Songs Artist, with 46 charting titles in the past 10 years.

Although female artists gained a tremendous amount of ground at country radio during the '90s, the ladies didn't sustain that presence during the '00s. Had it not been for the influence of "American Idol" victor Carrie Underwood, female artists (and female groups) on Billboard's decade-end lists would mostly be confined to the nine female sets that populate the top 20 on Top Country Albums, where Underwood's "Some Hearts" leads.

And within the top 20 of the Hot Country Songs recap, Underwood's "Before He Cheats" (No. 14) is the only track by a female artist.

However, by 2007, the arrival of Taylor Swift significantly elevated the female category on the country charts, where she places two titles inside the top 20 on the Country Albums list.

The Country Albums scorecard for the 10-year period underlines the artist turnover during the decade. The top 10 of the Top Country Albums list is dominated by acts that are currently inactive on the weekly Country Songs chart, including the Dixie Chicks,

who were the target of a country radio boycott early in the decade after lead singer Natalie Maines publicly criticized President George W. Bush. Country radio also had a well-documented struggle with attempts to harness the runaway popularity of the "O Brother, Where Art Thou?" soundtrack, which finishes at No. 2 on the Top Country Albums list. Country radio programmers hesitantly—and ultimately awkwardly—took 25 weeks to drag the album's radio single, "I Am a Man of Constant Sorrow," to a No. 35 peak on Hot Country Songs. Yet during its 104 weeks on Top Country Albums, the soundtrack moved more than 6 million copies and has amassed total sales exceeding 7.5 million, according to Nielsen SoundScan. —Wade Jessen



- Keith-DreamWorks
- 12 **GOOD MORNING BEAUTIFUL** Steve Hoagy-Curb
- 11 **IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS)** Rodney Atkins-Curb
- 12 **BEER FOR MY HORSES** Toby Keith Duet With Willie Nelson-DreamWorks
- 13 **THESE DAYS** Rascal Flatts-Lyric Street
- 14 **BEFORE HE CHEATS** Carrie Underwood-Anista<sup>TM</sup> Anista Nashville
- 15 **THE BEST OAY** George Strait-MCA Nashville
- 16 **MY BEST FRIEND** Tim McGraw-Curb
- 17 **WATCHING YOU** Rodney Atkins-Curb
- 18 **WHAT ABOUT NOW** Lonestar-BNA
- 19 **I'M ALREADY THERE** Lonestar-BNA
- 20 **MY NEXT THIRTY YEARS** Tim McGraw-Curb

- 16 **WHATEVER YOU LIKE** Ti-Grand Hustla/Atlantic
- 17 **BLEEDING LOVE** Leona Lewis-SYCO/J/RMG
- 18 **INDEPENDENT WOMEN PART I** Destiny's Child-Columbia
- 19 **FOLIOUSH** Ashanti-The Inc./Def Jam/IDJMG
- 20 **HEY YA!** OutKast-LaFace/Zomba
- 21 **BURN** Usher-LaFace/Zomba
- 22 **THE WAY YOU MOVE** OutKast Featuring Steezy Brown-LaFace/Zomba
- 23 **CRANK THAT (SOULIA BOY)** Soulja Boy Tell'em-ColiPark/Interscope
- 24 **IN DA CLUB** 50 Cent-Shady/A&M/Interscope
- 25 **IRREPLACEABLE** Beyonce-Columbia
- 26 **HANGING BY A MOMENT** L'Heureux-DreamWorks
- 27 **BREATHE** Faith Hill-Warner Bros. (Nashville)/Warner Bros./JWIN
- 28 **LOSE YOURSELF** Eminem-Shady/Interscope
- 29 **FALLIN'** Alicia Keys-J
- 30 **I'M REAL** Jennifer Lopez Featuring Ja Rule-Epic
- 31 **GOODIES** Ciara Featuring Patey Pablo-Sho Nuff/Music Line/LaFace/Zomba
- 32 **HOT IN HERRE** Nelly-Fo Reel/Universal/JMRG
- 33 **SMOOTH** Santana Featuring Rob Thomas-Arista
- 34 **RUN IT!** Chris Brown-Jive/Zomba
- 35 **JUST DANCE** Lady Gaga Featuring Colby O'Donis-Streamline/KonLive/Cherrytree/Interscope
- 36 **MY BOO** Usher And Alicia Keys-LaFace/Zomba

### Hot 100 Artists

- Rank Artist
- 1 **USHER**
- 2 **BEYONCE**
- 3 **ALICIA KEYS**
- 4 **RIHANNA**
- 5 **NELLY**
- 6 **50 CENT**
- 7 **THE BLACK EYED PEAS**
- 8 **DESTINY'S CHILD**
- 9 **KELLY CLARKSON**
- 10 **KANYE WEST**

### Hot 100 Songs

- PHI TITLE Artist-Record/Label
- 1 **WE BELONG TOGETHER** Mariah Carey-Island/IDJMG
- 2 **YEAH!** Usher Featuring Lil Jon & Ludacris-LaFace/Zomba
- 3 **LOW** Flo Rida Featuring T-Pain-Poe Boy/Atlantic
- 4 **HOW YOU REMIND ME** Nickelback-Roadrunner/IDJMG
- 5 **I GOTTA FEELING** The Black Eyed Peas-Interscope
- 6 **NO ONE** Alicia Keys-MBK/J/RMG
- 7 **BOOM BOOM BOO** The Black Eyed Peas-will.i.am/Interscope
- 8 **LET ME LOVE YOU** Mario-3rd Street/J/RMG
- 9 **GOLD DIGGER** Kanye West Featuring Jamie Foxx-Roc-A-Fella/Def Jam/IDJMG
- 10 **APOLOGIZE** Timbaland Featuring OneRepublic-Mosley/Blackground/Interscope
- 11 **DILEMMA** Nelly Featuring Kelly Rowland-Fo Reel/Universal/JMRG
- 12 **FAMILY AFFAIR** Mary J. Blige-MCA
- 13 **BIG GIRLS DON'T CRY** Fernie-will.i.am/A&M/Interscope
- 14 **MARIA MARIA** Santana Featuring The Product G&B-Arista
- 15 **U GO T!T BAD** Usher-Arista

### 19 GREATEST HITS

- 1 **TIM MCGRAW-CURB**
- 2 **GREATEST HITS 2** Toby Keith-DreamWorks/UMGN

### Hot Country Songs

- PHI TITLE Artist-Record/Label
- 1 **SOMEBODY LIKE YOU** Keith Urban-Capitol Nashville
- 2 **19 SOMETHIN'** Mark Wills-Mercury
- 3 **IT'S FIVE O'CLOCK SOMEWHERE** Alan Jackson & Jimmy Buffett-Anista Nashville
- 4 **HOW DO YOU LIKE ME NOW?** Toby Keith-DreamWorks
- 5 **THE GOOD STUFF** Kenny Chesney-BNA
- 6 **AIN'T NOTHING 'BOUT YOU** Brooks & Dunn-Anista Nashville
- 7 **LIVE LIKE YOU WERE DYING** Tim McGraw-Curb
- 8 **THAT'S WHAT I LOVE ABOUT SUNDAY** Craig Morgan-Broken Bow
- 9 **AS GOOD AS I ONCE WAS** Toby

- Warner Bros./WRN
- 6 **UPI** Shania Twain-Mercury/UMGN
- 7 **ME AND MY GANG** Rascal Flatts-Lyric Street/Hollywood
- 8 **FIATS LIKE TODAY** Rascal Flatts-Lyric Street/Hollywood
- 9 **TAYLOR SWIFT** Taylor Swift-Big Machine
- 10 **FEARLESS** Taylor Swift-Big Machine
- 11 **HERE FOR THE PARTY** Gretchen Wilson-Epic/SMN
- 12 **SHOCK'N'YALL** Toby Keith-DreamWorks/UMGN
- 13 **UNLEASHED** Toby Keith-DreamWorks/Interscope
- 14 **WHEN THE SUN GOES DOWN** Kenny Chesney-BNA/SMN
- 15 **LIVE LIKE YOU WERE DYING** Tim McGraw-Curb
- 16 **GREATEST HITS** Shania Twain-Mercury/UMGN
- 17 **ELVIS: 30 #1 HITS** Elvis Presley-RCA/RMG
- 18 **DRIVE** Alan Jackson-Arista Nashville/SMN



MARIAH CAREY

- 37 **LIVE YOUR LIFE** Ti. Featuring Rihanna-Def Jam/Grand Hustla/IDJMG/Atlantic
- 38 **BABY** Beyonce Featuring Sean Paul-Columbia
- 39 **LOLLAPOP!** Lil Wayne Featuring Static Major-Cash Money/Universal/Notown
- 40 **CRAZY IN LOVE** Beyonce Featuring Jay-Z-Columbia
- 41 **HOLLABACK GIRL** Gwen Stefani-Interscope
- 42 **POKER FACE** Lady Gaga-Streamline/KonLive/Cherrytree/Interscope

### CARRIE UNDERWOOD





- 43 **KRYPTONITE** 3 Doors  
*Down-Republic/Universal*
- 44 **PROMISCUOUS** Nelly Furtado  
*Featuring Timbaland-Mosley/Geffen*
- 45 **LEAN BACK** Terror Squad-SRC/  
*Universal/UMRG*
- 46 **WITH ARMS WIDE OPEN**  
*Creed-Spyro*
- 47 **SINCE U BEEN GONE** Kelly  
*Clarkson-RCA/RIWG*
- 48 **DROP IT LIKE IT'S HOT** Snoop  
*Dogg Featuring Pharrell-Doggystyle/Geffen*
- 49 **VIVA LA VIDA** Coldplay-Capitol
- 50 **GET BUSY** Sean Paul-  
*VP/Atlantic*
- 51 **IF I AIN'T GOT YOU**  
*Alicia Keys-J/RMG*
- 52 **CANDY SHOP** 50 Cent  
*Featuring Olviss-Shady/Aftermath/Interscope*
- 53 **THE WAY I ARE** Timbaland  
*Featuring Keri Hilson-Mosley/Blackground/Interscope*
- 54 **I KNEW I LOVED YOU** Savage  
*Garden-Columbia*
- 55 **EVERYTHING YOU WANT**  
*Vertical Horizon-RCA*
- 56 **BAD DAY** Daniel Powter-  
*Warner Bros.*
- 57 **UMBRELLA** Rihanna Featuring  
*Jay-Z-SRP/Def Jam/IDJMG*
- 58 **HOW TO SAVE A LIFE**  
*The Fray-Epic*
- 59 **1, 2 STEP** Ciara Featuring Missy  
*Elliott-Sho Nuff/Musisc Line/LaFace/Zomba*
- 60 **SEXYBACK** Justin Timberlake-  
*Jive/Zomba*
- 61 **FM YOURS** Jason Mraz-Atlantic/RIIP
- 62 **AIN'T IT FUNNY** Jennifer Lopez  
*Featuring Ja Rule-Epic*
- 63 **TEMPERATURE** Sean Paul-VP/  
*Atlantic*



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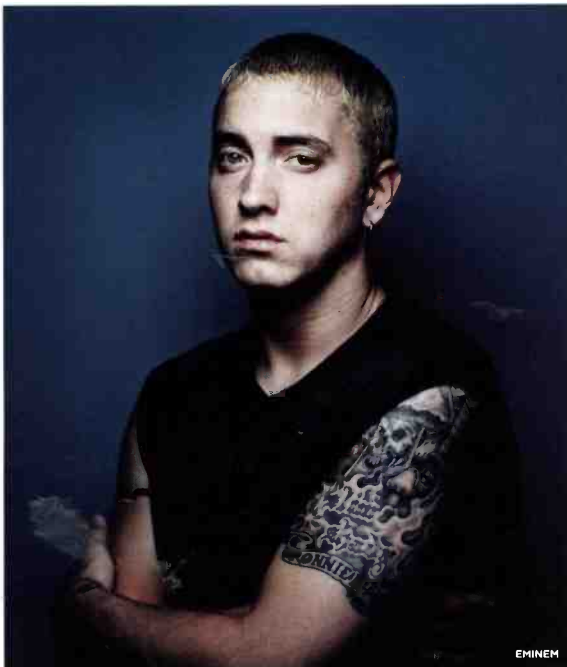


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- 64 **DISTURBIA** Rihanna-SRP/Def Jam/IDJMG
- 65 **ALL FOR YOU** Janet-Virgin/Capitol
- 66 **I KISSED A GIRL** Katy Perry-Capitol
- 67 **UNWELL** *matchbox twenty*-Atlantic
- 68 **HERE WITHOUT YOU 3** Doors Down-Republic/Universal/UMRG
- 69 **HOT N COLD** Katy Perry-Capitol
- 70 **GET LOW** Lil Jon & The East Side Boyz Featuring Ying Yang Twins-BME/TVT
- 71 **BUY U A DRANK (SHAWTY SNAPPIN')** T-Pain Featuring Yung Joc-Konvict/Nappy Boyz/Jive/Zomba
- 72 **RIGHT THURR** Chingy-DTP/Capitol
- 73 **LOVE STORY** Taylor Swift-Big Machine/Universal Republic
- 74 **IGNITION 2** Kelly-Jive
- 75 **I WANNA KNOW** Jive-Jive
- 76 **SMACK THAT** Alan Featuring Emisii-Konvict/Upfront/SRC/Universal Motown
- 77 **LOVE SONG** Sara Bareilles-Epic
- 78 **BENT** *matchbox twenty*-Lava/Atlantic
- 79 **BUBBLY** Colbie Caillat-Universal Republic
- 80 **RIGHT ROUND** Flo Rida-Poe Boy/Atlantic
- 81 **IT WASN'T ME** Shaggy Featuring Ricardo "RikRik" Ducent-MCA
- 82 **ALWAYS ON TIME** Ja Rule Featuring Ashanti-The Inc./Def Jam/IDJMG
- 83 **COMPLICATED** Avril Lavigne-Arista
- 84 **MY HUMPS** The Black Eyed Peas-A&W/Interscope
- 85 **LOVE IN THIS CLUB** Usher Featuring Young Jeezy-LaFace/Zomba
- 86 **YOU'RE BEAUTIFUL** James Blunt-Custard/Atlantic
- 87 **STAND UP** Ludacris Featuring Shawna-DTP/Def Jam South/IDJMG
- 88 **CHECK ON IT** Beyonce Featuring Slim Thug-Columbia
- 89 **PHOTOGRAPH** Nickelback-Roadrunner/IDJMG
- 90 **U REMIND ME** Usher-Arista
- 91 **STRONGER** Kanye West-Roc-A-Fella/Def Jam/IDJMG
- 92 **SO WHAT** Pink-LaFace/JLG
- 93 **KISS KISS** Chris Brown Featuring T-Pain-Jive/Zomba
- 94 **GIRLFRIEND** Avril Lavigne-PC/MCA/BMG
- 95 **LET ME BLOW YA MIND** Eve Featuring Gwen Stefani-Ruff Ryders/Interscope
- 96 **WORK IT** Missy "Misdemeanor" Elliott-The Gold Mind/Elektra/EEG
- 97 **HEY THERE DELILAH** Plain White T's-Fearless/Hollywood
- 98 **TRY AGAIN** Aaliyah-Blackground/Virgin/Capitol
- 99 **SINGLE LADIES (PUT A RING ON IT)** Beyonce-Music World/Columbia



EMINEM

### Top Artists Of The Decade

- | Rank | Artist              |
|------|---------------------|
| 1    | EMINEM              |
| 2    | USHER               |
| 3    | NELLY               |
| 4    | BEYONCE             |
| 5    | ALICIA KEYS         |
| 6    | 50 CENT             |
| 7    | NICKELBACK          |
| 8    | BRITNEY SPEARS      |
| 9    | DESTINY'S CHILD     |
| 10   | JAY-Z               |
| 11   | MARIAH CAREY        |
| 12   | THE BLACK EYED PEAS |
| 13   | PINK                |
| 14   | KELLY CLARKSON      |
| 15   | KANYE WEST          |
| 16   | LUDACRIS            |
| 17   | RIHANNA             |
| 18   | CREED               |
| 19   | LINKIN PARK         |
| 20   | CHRISTINA AGUILERA  |

### Top Artists Of The Decade — Female

- | Rank | Artist         |
|------|----------------|
| 1    | BEYONCE        |
| 2    | ALICIA KEYS    |
| 3    | BRITNEY SPEARS |
| 4    | MARIAH CAREY   |
| 5    | PINK           |

### Top Artists Of The Decade — Duo/Group

- | Rank | Artist              |
|------|---------------------|
| 1    | NICKELBACK          |
| 2    | DESTINY'S CHILD     |
| 3    | THE BLACK EYED PEAS |
| 4    | CREED               |
| 5    | LINKIN PARK         |

### Top Artists Of The Decade — Male

- | Rank | Artist  |
|------|---------|
| 1    | EMINEM  |
| 2    | USHER   |
| 3    | NELLY   |
| 4    | 50 CENT |
| 5    | JAY-Z   |

### Top Latin Artists

- | Rank | Artist              |
|------|---------------------|
| 1    | MARCO ANTONIO SOLIS |
| 2    | JUANES              |
| 3    | VICENTE FERNANDEZ   |
| 4    | CONJUNTO PRIMAVERA  |
| 5    | DADDY Yankee        |
| 6    | WISIN & YANDEL      |
| 7    | ENRIQUE IGLESIAS    |
| 8    | SHAKIRA             |
| 9    | INTOCABLE           |
| 10   | MANA                |

### Hot Latin Songs

- | Pos. | TITLE/Artist - Impresario/Label                                   |
|------|---|
| 1    | A PURO DOLOR Son By Four-Sony Discos                              |
| 2    | TE QUIERO Flex-EMI Televisa                                       |
| 3    | LA TORTURA Shakira Featuring Alejandro Sanz-Epic/Sony Music Latin |
| 4    | NO ME DOY POR VENCIDO Luis Fonsi-Universal Music Latino           |
| 5    | ME ENAMORA Juanes-Universal Music Latino                          |
| 6    | MI CORAZONCITO Aventura-Platinum Latin                            |
| 7    | ALIADO DEL TIEMPO Mariano   |

- |    |   |
|----|---|
| 8  | Barba-Tres Sound  |
| 9  | ELLA YO Aventura Featuring Don Omar-Platinum Latin  |
| 10 | SINO TE HUBIERAS IDO Maná-Warner Latina   |
| 11 | ABRAZAME MUY FUERTE Juan Gabriel-Ariola/BMG Latin   |
| 12 | MAYOR QUE YO Baby Ranks, Daddy Yankee, Tony T, Wisin, Yandel & Hector-Mas Flow/Machete      |
| 13 | PAM PAM Wisin & Yandel-Machete  |
| 14 | LLORO POR TI Enrique Iglesias-Universal Music Latino  |
| 15 | Y TU TE VAS Chayanne-Sony Discos  |
| 16 | SUERTE [WHENEVER, WHEREVER] Shakira-Epic/Sony Discos  |
| 17 | LA CAMISA NEGRA Juanes-Surco/Universal Music Latino   |
| 18 | RAKATA Wisin & Yandel-Mas Flow/Machete  |
| 19 | ROMPE Daddy Yankee-EI Cartel/Interscope   |
| 20 | DOWN RKM & Ken-Y-Rhah/Universal Music Latino  |
| 21 | TU RECUERDO Ricky Martin Featuring La Mari De Chambao Y Tommy Torres-Norte/Sony Music Latin |

### Top Latin Albums

- | Pos. | TITLE/Artist - Impresario/Label                                      |
|------|--|
| 1    | BARRIO FINO Daddy Yankee-EI Cartel/VI/Machete                        |
| 2    | FLUJION ORAL VOL. 1 Shakira-Epic/Sony Music                          |
| 3    | BARRIO FINO: EN DIRECTO Daddy Yankee-EI Cartel/Interscope/IGA        |
| 4    | MI SANGRE Juanes-Surco/Universal Music Latino                        |
| 5    | AMAR ES COMBATIR Maná-Warner Latina                                  |
| 6    | UN DIA NORMAL Juanes-Surco/Universal Music Latino                    |
| 7    | PAL MUNDO Wisin & Yandel-Machete/UMLE                                |
| 8    | KING OF KINGS Don Omar-VI/Machete/UMLE                               |
| 9    | CELESTIAL RBD-EMI Televisa/Capitol                                   |
| 10   | PARA SIEMPRE Vicente Fernandez-Sony Music Latin                      |
| 11   | REBELDE RBD-EVI Televisa   |
| 12   | WISIN Y YANDEL: LOS EXTRATERRESTRES Wisin & Yandel-Machete/UMLE      |
| 13   | MI REFLEJO Christina Aguilera-CA/MG Latin                            |
| 14   | NUESTRO AMOR RBD-EMI Televisa  |
| 15   | DESDE UN PRINCIPIO — FROM THE BEGINNING Marc Anthony-RMM/Sony Discos |
| 16   | LIBRE Marc Anthony-Columbia/Sony Discos                              |
| 17   | SON BY FOUR Son By Four-Sony Discos                                  |
| 18   | REVOLUCION DE AMOR Maná-Warner Latina                                |
| 19   | PAULINA Paulina Rubio-Universal Music Latino                         |



PRESENTS

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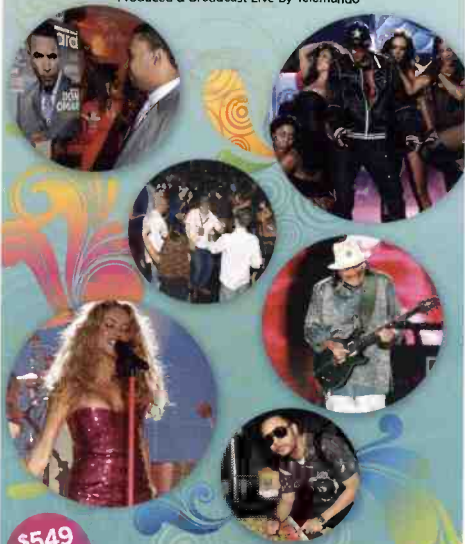
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## ALBUMS BOOST SOLÍS

Veteran singer/songwriter Marco Antonio Solís rounds out the decade as Billboard's top Latin artist, an achievement earned by his combined performance on the Top Latin Albums and Hot Latin Songs charts during the past 10 years.

While his 20 hit singles on the Latin Songs chart during the decade were impressive, Solís's steady success on the Latin Albums chart really pushed him to the top. Since 2000, he's earned eight No. 1 albums, tying Los Temerarios for the most leaders in that span.

Strangely enough, while Solís was a mainstay on the weekly Latin Albums chart with numerous releases, none of them rank within the top 10 on the decade-end Latin Albums recap. That region of the tally paints a different, much younger picture.

Latin pop songstress Shakira, for example, began her ascent to superstardom at the turn of the decade and is the only female to rank in the top 10 on the top artists recap (No. 8). Her smash single "La Tortura" with Alejandro Sanz spent a record 25 weeks at the summit of Hot Latin

Songs in 2005, good enough to garner the No. 3 position on the Hot Latin Songs decade-end rankings.

The youth explosion was also felt thanks to the emergence of the reggaeton movement. In the early 2000s, Billboard created the Latin Rhythm chart in 2005 and it became home to such now-household names as Daddy Yankee, Wisin & Yandel and Don Omar.

Four of the top 10 Latin Albums of the decade are credited to rhythmic artists, most notably Daddy Yankee's "Barrio Fino" and "Barrio Fino: En Directo," which finish at Nos. 1 and 3, respectively. Additionally, Daddy Yankee tops the decade's Latin Albums Artists list, viewable at Billboard.biz.



SOLÍS

Regardless of age, love still prevails on the Latin charts. This is evidenced by the surprising top two titles on the Hot Latin Songs decade-end tally: No. 2 on the list is rapper Flex's breakout single from 2008, "Te Quiero," which spent 20 weeks at the summit. And the No. 1 title on the Hot Latin Songs decade recap belongs to pop group Son by Four, with its crossover hit "A Puro Dolor." The song spent 20 weeks at the top of Hot Latin Songs in 2000. —Raully Ramirez

- 20 LA MEJOR... COLECCION** Marco Antonio Solís - Fonovisa/UMLE

### Hot Alternative Artists

- Rank Artist  
1 LINKIN PARK  
2 INCUBUS  
3 FOO FIGHTERS  
4 STAINED  
5 RED HOT CHILI PEPPERS

### Hot Alternative Songs

Pol. TITLE/Artist/Imprint/Label  
Rank Title Artist Imprint/Label

- 1 HEADSTRONG Trapit-Warner Bros.  
2 IN THE END Linkin Park-Warner Bros.  
3 SEVEN NATION ARMY The White Stripes-Third Man/V2  
4 HOW YOU REMIND ME Nickelback-Roadrunner  
5 LIKE A STONE Audioslave-Interscope/Epic  
6 ALL MY LIFE Foo Fighters-Roswell/RCA/RMG  
7 BLURRY Puddle Of Mudd-Flawless/Geffen/Interscope  
8 FAINT Linkin Park-Warner Bros.

- 9 (I HATE) EVERYTHING ABOUT YOU Three Days Grace-Jive/Zomba  
10 NO ONE KNOWS QUEENS Of The Stone Age-Interscope  
11 WISH YOU WERE HERE Incubus-Immortal/Epic  
12 SEND THE PAIN BELOW Chevelle-Epic  
13 THE PRETENDER Foo Fighters-Roswell/RCA/RMG  
14 SO FAR AWAY Staind-Flip/Elektra/EEG  
15 NUMB Linkin Park-Warner Bros.  
16 DRIVE Incubus-Immortal/Epic  
17 HEMORRHAGE (IN MY HANDS) Fuel-550 Music/Epic  
18 FEEL GOOD INC Gorillaz-Parlophone/Capitol  
19 THE RED Chevelle-Epic  
20 THE MIDDLE Jimmy Eat World-DreamWorks

### Hot Rock Artists

- Rank Artist  
1 LINKIN PARK  
2 STAINED  
3 FOO FIGHTERS  
4 INCUBUS  
5 NICKELBACK

### Hot Rock Songs

- Pol. TITLE/Artist/Imprint/Label  
1 HOW YOU REMIND ME Nickelback-Roadrunner/IDJMG  
2 IN THE END Linkin Park-Warner Bros.  
3 KRYPTONITE 3 Doors Down-



DADDY YANKEE



'N SYNC

## LINKIN PARK ON TOP

Linkin Park's trademark anthemic hooks came to represent a core sound in rock music in the 2000s, so it's no surprise the band ranks as the top act of the decade on Billboard's Rock Songs and Alternative Songs decade-end tallies.

The group's "In the End" places at No. 2 on the Rock and Alternative decade-encompassing charts. On the former survey—which encapsulates airplay from alternative, mainstream rock and triple A radio stations—Nickelback's "How You Remind Me" claims top song honors. On the latter chart, Trapt's "Headstrong" tops the tallies.

Among all acts, Linkin Park collected the most Alternative No. 1s—eight—during the decade.

On Mainstream Rock Songs Artists, viewable at Billboard.biz, Nickelback is the decade's top act. "Kryptonite" by 3 Doors Down is the chart's top song of the decade. After establishing itself as one of the alternative format's cornerstones in the '90s, Green Day enjoyed its first trip to the summit of the Billboard 200 with "American Idiot" in 2004. The group returned to the penthouse with "21st Cen-

tury Breakdown" this year.

U2 was inducted into the Rock and Roll Hall of Fame in 2005 and remained a Billboard chart force for a third decade. The band used its torch to swan career No. 1s on the Billboard 200 with "No Line on the Horizon" in March.

Notably, the decade started a near-monopoly of bands occupying the summit on Alternative Songs. While 19 No. 1s belonged to solo acts in the '90s, only two such tracks reigned in the '00s: "Hero" by Chad Kroeger featuring Josey Scott (the respective frontmen, incidentally, of Nickelback and Saliva) in 2002 and "E-Pro" by Beck in 2005.

Toward the end of the decade, Kings of Leon soared to widespread success with a traditional, straightforward rock approach, as "Use Somebody" topped multiple rock and pop airplay charts. The track is the No. 1 song on the Billboard big-exclusive Triple A decade-end tally.

Coldplay is the decade's top Triple A act, with its seminal "Viva La Vida" having become the first song to top each of the Billboard Hot 100, Adult Contemporary, Adult Top 40, Alternative and Triple A lists.

Just before the decade's closing, Billboard recognized the softer side of rock with the launch of the Folk Albums chart in the Dec. 5 issue. —Gary Trust



- Republic/Universal
- 4 **URGE** *Puddle Of Mudd-Flawless/Geffen/Interscope*
- 5 **HEMORRHAGE (IN MY HANDS)** *Fuel-550 Music/Epic*
- 6 **IT'S BEEN AWHILE** *Stand-Flip/Elektra/EEG*
- 7 **HEADSTRONG** *Trapt-Warner Bros.*
- 8 **LIKE A STONE** *Audioslave-Interscope/Epic*
- 9 **LOSER** *3 Doors Down-Republic/Universal*
- 10 **ALL MY LIFE** *Foo Fighters-Roswell/RCA/RMG*
- 11 **WHEN I'M GONE** *3 Doors Down-Republic/Universal/UMRG*
- 12 **SO FAR AWAY** *Staind-Flip/Elektra/EEG*
- 13 **FAINT** *Linkin Park-Warner Bros.*
- 14 **BULLETPROOF OF BROKEN DREAMS** *Green Day-Reprise*
- 15 **BY THE WAY** *Red Hot Chili Peppers-Warner Bros.*
- 16 **WISH YOU WERE HERE** *Incubus-Immortal/Epic*
- 17 **LAST RESORT** *Papa Roach-DreamWorks*
- 18 **WASTING MY TIME** *Default-TV-T*
- 19 **THE RED CHEVILLE** *Epic*
- 20 **ORIVE** *Incubus-Immortal/Epic*

## Top Billboard 200 Artists

- Rank Artist
- 1 **EMINEM**
  - 2 **BRITNEY SPEARS**
  - 3 **TOBY KEITH**
  - 4 **NELLY**
  - 5 **LINKIN PARK**
  - 6 **TIM MCGRAW**
  - 7 **JAY-Z**
  - 8 **KENNY CHESNEY**
  - 9 **NICKELBACK**
  - 10 **CREED**

## Top Billboard 200 Albums

- Notable non-album releases
- 1 **NO STRINGS ATTACHED 'N Sync-Jive/Zomba**
  - 2 **CONFESSIONS** *Usher-LaFace/Zomba*
  - 3 **THE EMINEM SHOW** *Eminem-Web/Aftermath/Interscope*
  - 4 **COME AWAY WITH ME** *Norah Jones-Blue Note*
  - 5 **HUMAN CLAY** *Creed-Wind-up*
  - 6 **OOPS!...I DID IT AGAIN** *Britney Spears-Jive/Zomba*
  - 7 **THE MARSHALL MATHERS LP** *Eminem-Web/Aftermath/Interscope*
  - 8 **The Beatles—Apple/Capitol**
  - 9 **SUPERNATURAL**

- Santana-Arista
- 10 **COUNTRY GRAMMAR** *Nelly-Fo'Real/Universal/UMRG*
- 11 **[HYBRID THEORY]** *Linkin Park-Warner Bros.*
- 12 **GET RICH OR DIE TRYIN'** *50 Cent-Shady/Aftermath/Interscope*
- 13 **ALL THE RIGHT REASONS** *Nickelback-Roadrunner*
- 14 **SOME HEARTS** *Carnie Underwood-19/Arista/Arista Nashville/RMG*
- 15 **HOTSHOT** *Shaggy-MCA*
- 16 **A DAY WITHOUT RAIN** *Eryq-Reprise/Warner Bros.*
- 17 **DR. DRE — 2001** *Dr. Dre-Aftermath/Interscope*
- 18 **CHOCOLATE STARFISH AND THE HOT DOG FLOAVORED WATER** *Limp Bizkit-Flip/Interscope*
- 19 **FALLEN** *Evanescence-Wind-up*
- 20 **O BROTHER, WHERE ART THOU?** *Soundtrack-Lost Highway/Mercury/IDJMG*
- 21 **LET GO** *Avril Lavigne-Arista/RMG*
- 22 **WEATHERED** *Creed-Wind-up*
- 23 **CHRISTINA AGUILERA** *Christina Aguilera-RCA*
- 24 **NELLYVILLE** *Nelly-Fo'Real/Universal/UMRG*
- 25 **FLY DIXIE** *Chicks-Monument/Sony Music*
- 26 **ALL THE WAY, A DECADE OF SONS** *Gainz Don-550 Music/Epic*
- 27 **THE EMANCIPATION OF MIMI** *Mariah Carey-Island/IDJMG*
- 28 **HOME** *Dixie Chicks-Monument/Columbia/Sony Music*
- 29 **BREAKAWAY** *Kelly Clarkson-S/19/RCA/SiMG*
- 30 **AMERICAN IDIOT** *Green Day-Reprise/Warner Bros.*
- 31 **BREATH** *The Fall-Header Bros. (Nashville)/WRN*
- 32 **SONGS IN A MINOR** *Alicia Keys-J/RMG*
- 33 **SPEAKERBOXXX/THE LOVE BELOW** *OutKast-LaFace/Zomba*
- 34 **BLACK & BLUE** *Backstreet Boys-Jive/Zomba*
- 35 **UP!** *Shania Twain-Mercury/UMGN*
- 36 **METEORA** *Linkin Park-Warner Bros.*
- 37 **THE HASSACKRE** *30 Cent-Shady/Aftermath/Interscope/GSA*
- 38 **MISSUNDAZOOD** *Pink-Arista*
- 39 **THE WRITING'S ON THE WALL** *Destiny's Child-Columbia/Sony Music*
- 40 **ENCORE** *Eminem-Shady/Aftermath/Interscope*
- 41 **BREAK THE CYCLE** *Stand-Flip/Elektra/EEG*
- 42 **Celebrity 'N Sync** *Jive/Zomba*
- 43 **CLOSER** *Josh Groban-143/Reprise/Warner Bros.*
- 44 **HIGH SCHOOL MUSICAL** *Soundtrack-Walt Disney*
- 45 **MILLENNIUM** *Backstreet Boys-Jive/Zomba*
- 46 **THE BETTER LIFE** *3 Doors Down-*

Republic/Universal/UMRG

47 **SILVER SIDE UP** Nickelback-

Roadrunner/IDJMG

48 **DAUGHTRY** Daughtry-B/RCA/RMG

49 **8 MILE** Soundtrack-Shady/

Interscope

50 **ME AND MY GANG** Rascal

Flatts-Lyric Street/Hollywood

51 **NOW 5** Various Artists-Sony

Music/Zomba/Universal/EMI/

Sony Music

52 **FEELS LIKE TODAY** Rascal

Flatts-Lyric Street/Hollywood

53 **TAYLOR SWIFT** Taylor Swift-

Big Machine

54 **...AND THEN THERE WAS X**

DMX-Ruff Ryders/Def

Jam/IDJMG

55 **THE DIARY OF ALICIA KEYS**

Alicia Keys-J/RMG

56 **FEARLESS** Taylor Swift-

Big Machine

57 **HERE FOR THE PARTY**

Gretchen Wilson-Epic-

(Nashville)/SMN

58 **FEELS LIKE HOME** Norah

Jones-Blue Note

59 **DANGEROUSLY IN LOVE**

Beyonce-Columbia/Sony Music

60 **FUTURESEX/LOVESOUNDS**

Justin Timberlake-Jive/Zomba

61 **UNLEASHED** Toby Keith-

DreamWorks (Nashville)/

Interscope



BRITNEY SPEARS

62 **UNLEASH THE DRAGON**

Sisqo-Dragon/Def Soul/IDJMG

63 **8701** Usher-Arista

64 **BRITNEY** Britney Spears-

Jive/Zomba

65 **COCKY** Kid Rock-Lava/AG

66 **SHOCK'N'YALL** Toby Keith-

DreamWorks (Nashville)/UMGN

67 **MONKEY BUSINESS** The Black

Eyed Peas-A&M/ Interscope/IGA

68 **ALL THAT YOU CAN'T LEAVE**

BEHIND U2-Interscope

69 **SONGS ABOUT JANE** Maroon

5-Octone/J/RMG

70 **SURVIVOR** Destiny's Child-

Columbia/Sony Music

71 **WHEN THE SUN GOES DOWN**

Kenny Chesney-BNA/SMN

72 **LOVE, ANGEL, MUSIC, BABY**

Green Stefani- Interscope/IGA

73 **NOEL** Josh Groban-143/

Reprise/Warner Bros

74 **LIVE LIKE YOU WERE DYING**

Tim McGraw-Curb

75 **STANKONIA** OutKast-LaFace/

Zomba

76 **AS I AM** Alicia Keys-MBK/J/RMG

77 **STRIPPED** Christina

Aguilera-RCA/RMG

78 **THE DUTCHESS** Fergie-

will.am/A&M/Interscope/IGA

79 **DEVIL WITHOUT A CAUSE** Kid

Rock-Top Dog/Lava/

Atlantic/AG

80 **METAMORPHOSIS** Hilary

Duff-Buena Vista/Hollywood

81 **LABY ONE MORE TIME**

Britney Spears-Jive/Zomba

82 **GREATEST HITS** Lenny Kravitz-

Virgin/Capitol

83 **JOSH GROBAN** Josh

Groban-143/Reprise/

Warner Bros.

84 **HANNAH MONTANA**

Soundtrack-Walt Disney

85 **MAD SEASON** matchbox

20

tweety-Lava/ Atlantic/AG

86 **PAIN IS LOVE** Jo Rule-The

Inc./Def Jam/IDJMG

87 **J.I.O.** Jennifer Lopez-

Epic/Sony Music

88 **A RUSH OF BLOOD TO THE**

HEAD Corinne Bailey-Rae

89 **JUSTIFIED** Justin Timberlake-

Jive/Zomba

90 **THE VERY BEST OF SHERYL**

CROW Cheryl Crow-A&M/

Interscope/IGA

91 **COME CLEAN** Puddle Of

Mudd-Flawless/Geffen/

Interscope

92 **GREATEST HITS** Shania Twain-

Mercury/UMGN

93 **ELVIS** 30 #1 HITS Elvis Presly-

RCA/RMG

94 **TP-2 COM** R. Kelly-

Jive/Zomba

95 **GREATEST HITS** Tim McGraw-

Curb

96 **EVERYDAY** Dave Matthews

Band-RCA

97 **NO ANGEL** Dido-Anista

98 **GREATEST HITS 2** T

oby Keith-DreamWorks

(Nashville)/UMGN

99 **NO SHOES, NO SHIRT, NO**

PROBLEMS Kenny Chesney-

BNA/SMN

100 **DRIVE** Alan Jackson-Anista

Nashville/SMN

## CONGRATULATIONS TO

# Rudy Perez

### NO. 1 TOP PRODUCER OF HOT LATIN SONGS

FROM ALL OF YOUR FRIENDS AT  
UNIVERSAL MUSIC PUBLISHING GROUP



UNIVERSAL MUSIC  
PUBLISHING GROUP



A still from 'High School Musical 2'

- 101 ASHANTI** Ashanti-The Inc./Def Jam/IDJMG  
**102 HIGH SCHOOL MUSICAL 2** Soundtrack-Walt Disney  
**103 THE CARTER III Lil Wayne-Cash Money/Universal Motown/UMRG  
**104 COYOTE UGLY** Soundtrack-Curb  
**105 GREATEST HITS** Guns N' Roses-Geffen/Interscope  
**106 LONG ROAD OUT OF EDEN** Exiles-ERC  
**107 BE HERE** Keith Urban-Capitol Nashville  
**108 ESCAPE** Enrique Iglesias-Interscope  
**109 LOVERS ROCK** Sade-Epic  
**110 AWAY FROM THE SUN 3** Doors Down-Republic/Universal/UMRG  
**111 NOW 8** Various Artists-EMI/Universal/Sony Music/Zomba/Capitol  
**112 HANNAH MONTANA 2 (SOUNDTRACK)/MEET MILEY CYRUS** Miley Cyrus-Hollywood/Walt Disney  
**113 NOW 6** Various Artists-Sony Music/Zomba/Universal/EMI/Epic  
**114 LAUNDRY SERVICE** Shakira-Epic/Sony Music**

- 115 WORD OF MOUTH** Ludacris-DTP/Def Jam South/IDJMG  
**116 B'DAY** Beyonce-Columbia/Sony Music  
**117 NOW 7** Various Artists-EMI/Universal/Sony Music/Zomba/Capitol  
**118 SIGNIFICANT OTHER** Limp Bizkit-Filip/Interscope  
**119 GENIUS LOVES COMPANY** Ray Charles-Hear/Concord  
**120 RULE 3.36** Ja Rule-The Inc./Def Jam/IDJMG  
**121 ROOM FOR SQUARES** John Mayer-Avare/Columbia/Sony Music  
**122 INFEST** Patra Roach-DreamWorks/Interscope  
**123 TOXICITY** System Of A Down-American/Columbia/Sony Music  
**124 HOW TO DISMANTLE AN ATOMIC BOMB** U2-Interscope  
**125 ROCK N ROLL JESUS** Kid Rock-Top Dog/Atlantic/AG  
**126 THE YOUNG AND THE HOPELESS** Good Charlotte-Daylight/Epic/Sony Music  
**127 TIM MCGRAW AND THE DANCEHALL DOCTORS** Tim McGraw-Curb  
**128 NOW 17** Various Artists-EMI/

- Universal/Sony Music/Zomba/Capitol  
**129 ON HOW LIFE IS** Macy Gray-Epic  
**130 X&Y** Coldplay-Capitol  
**131 HOT FUSS** The Killers-Island/IDJMG  
**132 CARNIVAL RIDE** Carrie Underwood-19/Arista Nashville/SMN  
**133 DESTINY FULFILLED** Destiny's Child-Columbia/Sony Music  
**134 SUIT N' BOOTS** Foxy Brown/Island/IDJMG  
**135 THE BREAKTHROUGH** Mary J. Blige-Mainatch/Geffen/IGA  
**136 THE BLACK ALBUM** Jay-Z-Roc-A-Fella/Def Jam/IDJMG  
**137 SATELLITE P.O.D.** Atlantic/AG  
**138 CALIFORNICATION** Red Hot Chili Peppers-Warner Bros  
**139 THE ROAD AND THE RADIO** Kenny Chesney-BNA/SMN  
**140 WHO LET THE DOGS OUT** Baha Men-S-Curve/Artemis  
**141 ALL FOR YOU** Janet-Virgin/Capitol  
**142 BRAND NEW DAY** Sting-A&M/Interscope  
**143 IN THE ZONE** Britney Spears-Jive/Zomba



COLDPLAY

- 144 KONVICTED** Akon-Konvict/Upfront/SRC/Universal Motown/UMRG  
**145 A NEW DAY HAS COME** Celine Dion-Epic/Sony Music  
**146 NOW 14** Various Artists-Columbia/Universal/EMI/Zomba/Sony Music  
**147 ISSUES** Korn-Immortal/Epic  
**148 AUTOBIOGRAPHY** Ashlee Simpson-Geffen/Interscope  
**149 UNDER MY SKIN** Avril Lavigne-RCA/RMG  
**150 PCD** The Pussycat Dolls-A&M/Interscope/IGA  
**151 JACKPOT** Chingy-DTP/Capitol  
**152 SCARECROW** Garth Brooks-Capitol Nashville  
**153 IN THIS SKIN** Jessica Simpson-Columbia/Sony Music  
**154 MINUTES TO MIDNIGHT** Linkin Park-Machine Shop/Warner Bros.  
**155 THE COLLEGE DROPOUT** Kanye West-Roc-A-Fella/Def Jam/IDJMG  
**156 LATE REGISTRATION** Kanye West-Roc-A-Fella/Def Jam/IDJMG  
**157 THE LONG ROAD** Nickelback-Roadrunner/IDJMG  
**158 COME ON OVER** Shania Twain-Interscope Nashville/Sony Music  
**159 MUSIC** Madonna-Haward/Warner Bros  
**160 ELEPHUNK** The Black Eyed Peas-A&M/Interscope  
**161 CURTAIN CALL: THE HITS** Eminem-Shady/Aftermath/Interscope/IGA  
**162 HORSE OF A DIFFERENT COLOR** Big & Rich-Warner Bros. (Nashville)/WRN  
**163 50 NUMBER ONE** George Strait-MCA Nashville/UMGN  
**164 NOW 16** Various Artists-Universal/EMI/Sony Music/Zomba/UMe  
**165 VOL. 3... LIFE AND TIMES OF S. CARTER** Jay-Z-Roc-A-Fella/Def Jam/IDJMG  
**166 ROCK STEADY** No Doubt-Interscope  
**167 BACK FOR THE FIRST TIME** Ludacris-DTP/Def Jam South/IDJMG  
**168 VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS** Coldplay-Capitol  
**169 CHOCOLATE FACTORY R.** Kelly-Jive/Zomba  
**170 MEASURE OF A MAN** Clay Aiken-RCA/RMG  
**171 AUDIOSLAVE** Audioslave-Interscope/Epic/Sony Music  
**172 NOW 4** Various Artists-EMI/Sony Music/Zomba/UMRG  
**173 BACK TO BEDLAM** James Blunt-Custard/Atlantic/AG  
**174 EXTREME BEHAVIOR** Hinder-Universal Republic/UMRG  
**175 IT HAD TO BE YOU ... THE GREAT AMERICAN SONGBOOK** Rod Stewart-J/RMG  
**176 GOODIES** Ciara-Shufft/Music Line/Le/ace/Zomba  
**177 HEAVIER THINGS** John Mayer-Avare/Columbia/Sony Music  
**178 I AM... SASHA FIERCE** Beyonce-Music World/Columbia/Sony Music  
**179 CRY** Faith Hill-Warner Bros. (Nashville)/WRN  
**180 NOW 20** Various Artists-Sony Music/Zomba/EMI/UMGN  
**181 AALIYAH** Aaliyah-Blackground  
**182 GOOD GIRL GONE BAD** Rihanna-SRP/Def Jam/IDJMG  
**183 DUTTY ROCK** Sean Paul-VF Atlantic/AG  
**184 AARON'S PARTY (COME GET IT)** Aaron Carter-Jive/Zomba  
**185 ENJOY THE RIDE** Sugarland-Northern Nashville/UMGN  
**186 CHICKEN'N'BEER** Ludacris-DTP/Def Jam South/IDJMG  
**187 FROM UNDER THE CORK TREE** Fall Out Boy-Fueled By Ramen/Island/IDJMG  
**188 IN BETWEEN DREAMS** Jack Johnson-Jack Johnson/





TOP SINGLES SALES ARTIST,  
HOT DANCE SINGLES SALES ARTIST,  
HOT DANCE CLUB PLAY ARTIST,  
HOT DANCE AIRPLAY ARTIST,  
HOT DANCE SINGLES ARTIST,  
HOT DANCE CLUB PLAY SONG "HUNG UP"  
of *THE DECADE*

**MADONNA**



TOP POP GROUP,  
TOP MAINSTREAM ROCK SONGS ARTIST,  
TOP ADULT TOP 40 ARTIST  
of *THE DECADE*

TOP ROCK ALBUM ARTIST,  
TOP ROCK ALBUM - "DARK HORSE",  
TOP ALTERNATIVE ARTIST,  
TOP ALTERNATIVE ALBUM ARTIST  
of *THE YEAR*

**NICKELBACK**



*We salute all of our  
writers and artists  
every day, every year  
every decade...*



TOP R&B HIP HOP SONGWRITER  
of *THE YEAR*

**THE DREAM**



TOP POP CATALOG ARTIST  
of *THE DECADE*  
TOP CATALOG ARTIST,  
TOP R&B CATALOG ALBUM "#1's",  
TOP CATALOG ALBUM "#1's"  
of *THE YEAR*

**MICHAEL JACKSON**



RIHANNA



R. KELLY

**R&B/Hip-Hop  
Songwriters**  
■ ROBERT KELLY

**R&B/Hip-Hop  
Producers**  
■ THE NEPTUNES

**Country Producers**  
■ DANN HUFF

**Country Songwriters**  
■ TOBY KEITH

**Hot 100 Producer**  
■ THE NEPTUNES

**Hot 100 Songwriter**  
■ TIMOTHY V. "TIMBALAND"  
MOSLEY

**Latin Songwriters**  
■ MARCO ANTONIO SOLIS

**Latin Producers**  
■ RUDY PEREZ

- 189 **THIS IS ME... THEN** Jennifer Lopez-Epic/Sony Music
- 190 **BEG FOR MERCY** G Unit-G Unit/Interscope
- 191 **DARK HORSE** Nickelback-Roadrunner
- 192 **NOW 9** Various Artists-Universal/EMI/Zomba/Sony Music/UMRG
- 193 **THE LEGEND OF JOHNNY CASH** Johnny Cash-Legacy/Columbia (Nashville)/American/World/Inte
- 194 **MY NAME IS JOE** Joe-Jive/Zomba
- 195 **THE BEAUTIFUL LETDOWN** Switchfoot-Columbia/Sony Music
- 196 **AFFIRMATION** Savage Garden-Columbia/Sony Music
- 197 **THE SICKNESS** Disturbed-Giant/Warner Bros
- 198 **BEWARE OF DOG** Lil Bow Wow-So So Def/Columbia/Sony Music
- 199 **AS TIME GOES BY... THE GREAT AMERICAN SONGBOOK VOL. II** Rod Stewart-J/RMG
- 200 **GREATEST HITS VOLUME II AND SOME OTHER STUFF** Alan Jackson-Arista Nashville/SMN

**DECADE-END TOP 25 TOURS**

RANKED BY GROSS  
COLLECTED FROM BOXOFFICEMOJO.COM  
REPORTED DEC. 31, 1999,  
THROUGH NOV. 30, 2009

TOTAL GROSS	ACT Total Attendance	Total Capacity	No. of Shows	No. of Sets/acts
\$869,471,325	<b>THE ROLLING STONES</b> 8,236,586	8,441,850	264	190
\$844,157,925	<b>U2</b> 9,869,953	9,869,953	288	288
\$801,299,671	<b>MADONNA</b> 6,387,124	6,407,071	248	244
\$688,136,476	<b>BRUCE SPRINGSTEEN</b> 8,605,238	9,092,507	403	248
\$603,804,670	<b>ELTON JOHN</b> 5,789,833	5,872,508	541	470
\$536,593,262	<b>CELINE DION</b> 4,099,963	4,206,893	792	597
\$505,447,901	<b>DAVE MATTHEWS BAND</b> 11,230,696	11,986,800	547	282
\$477,931,760	<b>KENNY CHESNEY</b> 9,210,288	9,903,894	622	409
\$419,481,741	<b>BON JOVI</b> 5,384,747	5,439,262	249	224
\$418,421,266	<b>BILLY JOEL</b> 4,341,287	4,171,982	241	213
\$361,851,102	<b>THE POLICE</b> 3,327,161	3,357,428	144	134
\$347,640,186	<b>EAGLES</b> 3,107,832	3,228,764	240	174
\$303,950,209	<b>TIM MCGRAW</b> 5,203,501	6,023,753	388	175
\$292,201,481	<b>AEROSMITH</b> 4,646,827	5,599,122	320	61
15 \$271,904,093	<b>TOBY KEITH</b> 6,355,046	7,496,072	542	200
16 \$264,810,659	<b>NEIL DIAMOND</b> 3,845,603	3,875,238	288	244
\$257,319,809	<b>CHER</b> 3,402,569	3,728,520	383	171
18 \$238,755,522	<b>PAUL McCARTNEY</b> 1,870,274	1,901,963	106	85
\$233,773,789	<b>ROD STEWART</b> 3,022,292	3,548,275	281	148
20 \$227,568,718	<b>METALLICA</b> 3,581,445	4,156,853	187	93
\$222,256,153	<b>RASCAL FLATTS</b> 4,514,282	4,832,935	401	274
22 \$216,229,560	<b>BRITNEY SPEARS</b> 3,704,326	3,829,001	255	158
23 \$215,367,754	<b>JIMMY BUFFETT</b> 3,927,053	3,983,061	196	131
24 \$212,012,527	<b>TINA TURNER</b> 3,205,895	3,345,219	168	106
25 \$203,605,519	<b>TRANS-SIBERIAN ORCHESTRA</b> 5,045,297	5,687,179	728	319

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DAVE MATTHEWS

# MOVE THE CROWD

Rolling Stones, U2, Dave Matthews Band Are Touring Titans Of The 2000s  
By Ray Waddell

A LOOK AT THE TOP TOURS, concerts and venues of the past decade may yield few surprises, but it does herald what could be perceived as a gradual passing of the torch.

When it comes to the highest-grossing touring acts since 2000, it should surprise no one that the Rolling Stones top the list, as they have any list related to box-office success since Michael Cohl began producing their tours in 1989.

But the title of the biggest ticket seller on the planet for the decade goes to Dave Matthews Band, which moved 11,230,696 tickets to 347

shows, according to Billboard Boxscore. No other band topped 10 million in attendance, though U2 came close. What makes DMB's ticket-selling prowess even more remarkable is that it grew without the benefit of international touring, tapping almost exclusively into North American ticket buyers. Save for country acts, nearly all of the top-selling artists of the past decade toured overseas markets, many of them playing stadiums across Europe and elsewhere.

For the first decade of the new millennium, the Stones reported grossing \$870 million, the Stones reported grossing \$870 million, the Stones reported grossing \$870 million.

## BOXSCORES

RANKED BY GROSS  
COMPILED FROM BOXSCORES  
REPORTED DEC. 8, 2009  
THROUGH NOV. 20, 2009

### DECADE-END TOP 25

	GROSS SALES/ Year(s)	ARTIST(S) Venue Location, Date(s)	Attendance No. of Shows, Tickets	Promoter(s)
1	\$38,684,050 17/1985	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> Giants Stadium, East Rutherford, N.J., July 15-Aug. 31, 2003	366,560 65 concerts	New Jersey Sports & Exposition Authority, Haworth Sports & Entertainment Complex
2	\$33,829,250 (18EA/75EB) \$70/370	<b>SPICE GIRLS</b> O2 Arena, London Dec. 15-Jan. 22, 2007	256,847 17 concerts	AEG Live, S.A.M. Concerts
3	\$28,815,352 (13/28/04/01) \$240/133/50	<b>U2, GLASVEGAS, DAMIEN DEMPSEY, KAISER CHIEFS &amp; OTHERS</b> Croke Park, Dublin July 24-27, 2009	243,798 four concerts	Live Nation Global Touring, MCD
4	\$23,135,338 (24/02/25/Carles) \$83.37/111.2	<b>CELINE DION</b> Bell Centre, Montreal Aug. 15-Sept. 3, 2008	187,957 10 concerts	Concerts West/AEG Live
5	\$22,723,108 (18/28/04/647) \$332.65/193/32	<b>OXEGEN</b> Punchestown Racecourse, Naas, Ireland, July 10-12, 2009	211,382 222,000 three days	MCD
6	\$22,570,336 138/165/133	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> Giants Stadium, East Rutherford, N.J., Sept. 30-Oct. 9, 2008	260,868 270,000 he closed four concerts	Live Nation
7	\$22,090,582 (17/186/430) \$291.85/159-94	<b>MADONNA</b> Wembley Arena, London Aug. 3-16, 2006	88,081 109,777 concerts	The Next Adventure
8	\$22,052,026 (10/37/127) \$62.73	<b>PRINCE</b> O2 Arena, London 1-Sept. 21, 2007	351,527 27 concerts	Concerts West, Marshall Arts, AEG Live/London
9	\$21,163,695 (67/52/640) \$96.14/55/63	<b>U2, THE RADIATORS, THE THRILLS, THE BRAVERY &amp; OTHERS</b> Croke Park, Dublin June 24-27, 2009	248,743 three concerts	The Next Adventure, Solo Entertainment, MCD
10	\$20,902,760 (15/200/300) \$347.9/347.25	<b>U2, KAISER CHIEFS</b> Stade de France, Paris July 11-12, 2009	186,544 two concerts	Live Nation Global Touring, Gerard Drouot Productions, Live Nation France
11	\$20,680,860 (12/464/370) \$248/175/48.7	<b>U2, ELBOW, GLASVEGAS, THE HOURS</b> Wembley Stadium, London Aug. 14-15, 2009	164,244 two concerts	Live Nation Global Touring
12	\$20,179,520 (10/19/20/00) \$28/21	<b>DOWNLOAD FESTIVAL</b> Donington Park, Castle Donington, England, Aug. 6-7, 2001	70,000 three concerts	Live Nation-U.K.
13	\$19,825,497 (04/18/05/0) \$10/10/17/12	<b>U2, SNOW PATROL</b> Camp Nou, Barcelona June 30-July 2, 2009	182,055 two concerts	Live Nation Global Touring, Doctor Music, Live Nation Spain
14	\$19,286,000 (03/16/3/410) (rems) \$70/5/50	<b>LUIS MIGUEL</b> Auditorio Nacional, Mexico City Jan. 18-Feb. 21, 2008	287,238 288,590 50 weeks	Showtime de Mexico
15	\$19,215,942 185/52/49/50	<b>BILLY JOEL</b> Madison Square Garden, New York Jan. 21-April 26, 2008	228,038 12 concerts	Live Nation
16	\$18,534,724 (24/43/20) (rems) \$156.71/133/32	<b>U2, KANYE WEST</b> Telstra Stadium, Sydney Nov. 10-13, 2006	206,568 three concerts	The Next Adventure, Michael Coppe! Presents
17	\$18,274,292 (13/13/07/18/04) \$136.32/127.25	<b>MADONNA, PAUL OAKENFOLD</b> Estadio River Plate, Buenos Aires Sept. 4-6, 2008	76,583 10 concerts	Live Nation Global Touring, T&F-Time For Fun
18	\$18,231,213 \$2,500/15,000/ \$750/3000	<b>BARBRA STREISAND</b> MGM Grand Garden, Las Vegas Dec. 31, 1999-Jan. 1, 2000	15,842 two concerts	In-house
19	\$17,583,211 (42/87/474) \$78/133/177.10	<b>MADONNA, BOB SINCLAR</b> Stade de France, Paris Sept. 20-21, 2008	138,163 two concerts	Live Nation Global Touring
20	\$17,234,669 (82/23/44) (rems) \$103.85/15/38	<b>PINK, FAKER, EVERMORE</b> Boji Lane Arena, Melbourne, Australia May 20-Aug. 20, 2009	214,956 222,241 17 weeks	Michael Coppe! Presents
21	\$17,118,324 \$151,000/0 \$82.76/54/37	<b>RED HOT CHILI PEPPERS, JAMES BROWN</b> Hyde Park, London July 19-25, 2004	258,000 three concerts	Clear Channel Entertainment-U.K.
22	\$17,059,900 \$244/102/229/50/ \$200/50	<b>BONNARRO MUSIC FESTIVAL</b> Festival Site, Manchester, Tenn. June 18-19, 2008	80,000 two days	Superfly Productions, A.C. Entertainment
23	\$17,067,987 178/43/73/165/50	<b>BONNARRO MUSIC FESTIVAL</b> Festival Site, Manchester, Tenn. June 14-17, 2009	80,000 four days	Superfly Productions, A.C. Entertainment
24	\$16,633,870 \$1000/325/103/1/ 14/50	<b>BOB JOVI, MY CHEMICAL ROMANCE, BIG &amp; RIC &amp; OTHERS</b> Prudential Center, Newark, N.J. Oct. 25-Nov. 10, 2007	138,122 10 concerts	AEG Live
25	\$16,507,855 135/0/560	<b>MADONNA</b> Madison Square Garden, New York June 29-July 19, 2008	91,841 10 concerts	The Next Adventure



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from >>p168 million to Billboard Boxscore, from 264 shows that moved 8.2 million tickets. The bulk of this touring came from the band's 2005-07 *Bigger Bang* tour, which remains the top-grossing tour of all time.

But narrowing the gap, and poised to one day take over the mantle of biggest band in the world, is U2, which reported more than \$844 million from 288 shows (all sellouts) and nearly 10 million in attendance. And, if all goes to plan, U2's current 360° tour will also assume supremacy as the highest-grossing tour ever.

Madonna is the third and final member of the decade's \$800 million club, with \$501 million in grosses, as well as 6.4 million in attendance from 248 shows. More than half of this dollar total came from Madonna's 2008-09 *Sticky & Sweet* tour, the biggest ever from a solo artist.

The top 25 list contains familiar veterans who emerged decades ago, including Bruce Springsteen (\$688 million), Elton John (\$603.8 million), Bon Jovi (\$419 million), Billy Joel (\$418 million), the Eagles (\$348 million), Aerosmith (\$347 million), Neil Diamond (\$265 million), Cher (\$257 million), Paul McCartney (\$238 million), Rod Stewart (\$234 million), Metallica (\$227 million), Jimmy Buffet (\$215 million) and Tina Turner (\$212 million).

Country has been developing arena-level acts more consistently in recent years, and it shows in the top touring earners of the decade: Kenny Chesney (\$478 million and the most shows of any act at 622), Tim Mc-

Grow (\$304 million), Toby Keith (\$272 million) and Rascal Flatts (\$222 million) all make the list, and all offer conservative ticket prices.

Youth isn't well-served in the top 25, with Rascal Flatts and Britney Spears the only relative newcomers on the list. Two acts made it on the strength of one tour: the Police for its 2007-08 reunion tour (\$362 million) and Céline Dion (\$537 million), who toured only once but raked in nearly \$400 million from her residency at the Colosseum at Caesars Palace in Las Vegas. The Stones owned the highest per-

show average at \$3,293,451, followed closely by Madonna at \$3,231,047.

**SUPER GIGS**

The highest-grossing engagement of the decade will never be topped at the venue at which it happened. Bruce Springsteen & the E Street Band's record-shattering 10 sellouts at Giants Stadium in East Rutherford, N.J., in the summer of 2003 was an unqualified monster and remains the highest-grossing Boxscore of all time at \$38.7 million (even with a top ticket of \$75). Springsteen shows up again at Giants Stadium in the top 25 Boxscores of the decade with this year's venue-closing run that took in \$22.6 million from five shows.

Extended runs rule the day and were a trend of the past 10 years. Among them are 21 sellouts by Prince at the O2 in London in 2007 (\$22 million), 17 sellouts by the Spice Girls at the continued on >>p172

**Nearly all the top-selling artists of the past decade toured overseas markets.**



SPICE GIRLS

DECADE-END VENUES TOP 10					
CAPACITIES 1,000 OR MORE	FACILITY, City Venue Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	\$765,865,086 20,697 MADISON SQUARE GARDEN, NEW YORK	11,297,409	13,641,824	880	348
2	\$376,456,556 19,800 AIR CANADA CENTRE, TORONTO	6,086,092	6,948,353	562	272
3	\$357,932,898 21,000 WACHOVIA CENTER, PHILADELPHIA	7,028,958	9,751,015	682	252
4	\$332,476,112 21,242 BELL CENTRE, MONTREAL	6,210,545	7,090,820	894	167
5	\$312,140,248 20,000 STAPLES CENTER, LOS ANGELES	4,324,729	4,875,481	378	145
6	\$303,276,866 21,000 IZOD CENTER, EAST RUTHERFORD, N.J.	7,057,029	10,482,390	802	136
7	\$287,677,780 19,600 TD GARDEN, BOSTON	4,594,459	5,726,035	403	179
8	\$274,104,399 20,654 PALACE OF AUBURN HILLS, AUBURN HILLS, MICH.	7,221,032	10,577,924	844	164
9	\$260,356,393 20,000 VERIZON CENTER, WASHINGTON, D.C.	4,155,773	5,756,827	442	137
10	\$259,628,395 20,919 PHILIPS ARENA, ATLANTA	6,177,601	8,629,589	695	152

RANKED BY GROSS. COMPILED FROM BOXSCORES REPORTED DEC. 8, 1998, THROUGH NOV. 21, 2008.

DECADE-END VENUES TOP 10					
CAPACITIES 5,000/10,000	FACILITY, City Venue Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	\$804,224,170 5,901 RADIO CITY MUSIC HALL, NEW YORK	13,483,031	15,252,408	2,601	454
2	\$334,461,748 9,683 AUDITORIO NACIONAL, MEXICO CITY	10,425,996	15,846,650	1,699	831
3	\$229,576,336 6,089 GIBSON AMPHITHEATRE, UNIVERSAL CITY, CALIF.	4,163,581	4,787,255	922	253
4	\$188,850,538 5,610 THE WAMU THEATRE AT MADISON SQUARE GARDEN, NEW YORK	3,598,304	4,949,864	979	168
5	\$109,596,984 10,000 MOHEGAN SUN ARENA, UNCAUSVILLE, CONN.	1,931,004	2,175,860	292	88
6	\$74,168,011 9,600 SCOTTISH EXHIBITION & CONFERENCE CENTRE, GLASGOW, SCOTLAND	1,201,468	1,378,739	155	75
7	\$73,337,244 6,333 NOKIA THEATRE, GRAND PRAIRIE, TEXAS	1,806,748	2,006,443	544	63
8	\$63,552,070 7,100 NOKIA THEATRE L.A. LIVE, LOS ANGELES	885,519	1,042,635	188	72
9	\$61,011,160 10,000 ODYSSEY ARENA, BELFAST, NORTHERN IRELAND	965,919	992,674	130	91
10	\$49,349,288 8,500 SOVEREIGN BANK ARENA, TRENTON, N.J.	1,997,365	3,569,952	596	56

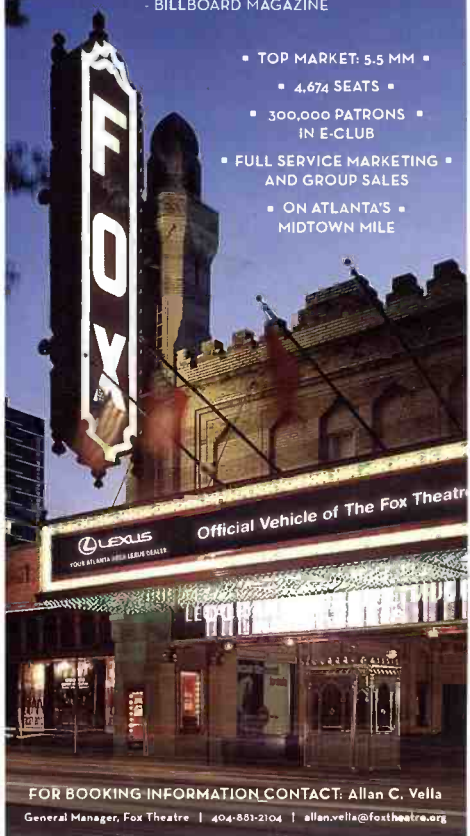
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## DECADE-END TOP 10 VENUES

RANKED BY GROSS  
COMPILED FROM BOXSCORES  
REPORTED DEC. 8, 1995,  
THROUGH NOV. 23, 2009.

TOTAL GROSS	FACILITY, City Venue Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
\$149,876,617	ATLANTIC CITY BOARDWALK HALL, ATLANTIC CITY, N.J. 13,800	1,890,033	2,680,911	284	60
\$126,524,794	VAN ANDEL ARENA, GRAND RAPIDS, MICH. 17,854	3,462,621	5,234,591	618	81
\$125,319,330	BRISBANE ENTERTAINMENT CENTRE, BRISBANE, AUSTRALIA 13,500	1,631,082	1,897,310	219	28
\$119,982,487	SAN DIEGO SPORTS ARENA, SAN DIEGO 15,000	3,494,586	5,825,863	640	66
\$119,595,668	WEMBLEY ARENA, LONDON 12,530	1,436,646	1,488,872	151	73
\$100,390,634	DCU CENTER, WORCESTER, MASS. 15,000	2,888,995	4,978,740	549	71
\$90,597,661	MANDALAY BAY EVENTS CENTER, LAS VEGAS 12,200	1,085,371	1,207,241	180	30
\$89,259,758	MGM GRAND GARDEN, LAS VEGAS 14,500	699,970	719,648	59	43
\$84,256,640	JOHN LABATT CENTRE, LONDON, ONTARIO 10,500	2,053,602	2,770,469	482	93
\$81,578,017	LG ARENA, BIRMINGHAM, ENGLAND 12,500	1,354,514	1,403,896	142	66

## DECADE-END TOP 10 VENUES

RANKED BY GROSS  
COMPILED FROM BOXSCORES  
REPORTED DEC. 8, 1995,  
THROUGH NOV. 23, 2009.

TOTAL GROSS	FACILITY, City Venue Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
\$669,772,093	THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS 4,000	4,740,111	4,955,442	1,237	882
\$275,189,718	FOX THEATRE, ATLANTA 4,600	6,196,966	11,702,874	2,593	77
\$163,492,718	TAMPA BAY PERFORMING ARTS CENTER, TAMPA, FLA. 2,610	3,164,501	4,116,706	1,876	150
\$136,429,922	TEMPLE HOYNE BUELL THEATRE, DENVER 2,830	2,839,307	3,979,821	1,396	38
\$130,235,283	FOX THEATRE, DETROIT 4,900	3,315,703	5,213,375	1,179	126
\$100,751,730	BEACON THEATRE, NEW YORK 2,900	1,803,281	2,050,946	717	312
\$84,322,206	CAPITAL ONE BANK THEATRE AT WESTBURY, WESTBURY, N.Y. 2,742	2,148,927	2,986,325	1,219	163
\$84,004,732	RUTH ECKERD HALL, CLEARWATER, FLA. 2,174	1,919,710	2,525,479	1,291	320
\$74,994,453	ROSEMONT THEATRE, ROSEMONT, ILL. 4,300	1,814,682	2,636,372	699	76
\$71,093,150	MURAT THEATRE, INDIANAPOLIS 2,476	1,810,212	2,892,200	1,153	44

## The DECADE in Music CHARTS

from >>1970 O2 in 2007 (\$34 million), 12 sellouts by Joel at Madison Square Garden in New York in 2006 (\$19.2 million), eight sellouts by Madonna at Wembley Arena in London in 2006 (\$22 million), eight sellouts by Dion at the Bell Centre in Montreal in 2008 (\$23 million) and 30 shows by Luis Miguel at Auditorio Nacional in Mexico City in 2006 (\$19.3 million).

The Bonnaroo Music & Arts Festival cracked the top 25 twice for its 2007 (\$16.8 million) and 2008 (\$17 million) events. Bonnaroo would've made it a third time had organizers reported their estimated \$17 million-\$18 million gross for 2009.

Seventeen of the top 25 Boss-cores are from markets outside the United States, which speaks to exchange rates, the growing international appeal of superstar artists and the maturation of the international touring market.

Madison Square Garden is the highest-grossing arena in the world for the decade, with \$777 million in box office from 880 shows. All of the top 10 arenas are in North America. For midsize arenas in the 10,000- to 15,000-capacity range, the Atlantic City (N.J.) Boardwalk Hall was tops,

with \$150 million in box office. Nine of the top 10 amphitheatres are Live Nation sheds (the exception being the DTE Energy Center near Detroit), with the Comcast Center in Mansfield, Mass., coming out on top with \$207 million in gross. DTE, however, known for its price promotions and full schedule of events, had the top attendance of any shed at more than 10 million, as well as the most shows at 691.

Thanks in part to Springsteen, Giants Stadium was the top-grossing stadium for concerts in the decade. But six of the top 10 stadiums are international, reflecting a '00s trend of artists playing arenas in North America and stadiums abroad.

On the strength of residencies from the likes of Dion and John, the Colosseum at Caesar's Palace is far and away the decade's highest-grossing venue among those with capacities of 5,000 or less. Not taking residencies in account, Atlanta's Fox Theatre did best, with \$275 million in the past 10 years. Radio City Music Hall in New York rode its Christmas Spectacular to the top of the pile for 5,000- to 10,000-seat venues at \$804 million, even more than sister venue the Garden. ...



CELINE DION

## DECADE-END TOP 10 STADIUMS

RANKED BY GROSS  
COMPILED FROM BILLBOARDS  
REPORTED DEC. 9, 1991  
THROUGH NOV. 21, 2009

TOTAL GROSS	FACILITY, City Venue Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
\$291,773,929	GIANTS STADIUM, EAST RUTHERFORD, N.J. 79,646	5,855,271	6,498,802	136	51
\$109,074,935	FORO SOL, MEXICO CITY 55,000	2,785,464	3,008,795	64	25
\$95,984,493	AMSTERDAM ARENA, AMSTERDAM 55,000	965,987	971,211	20	12
\$89,579,540	STADE DE FRANCE, PARIS 77,000	960,357	979,194	13	10
\$82,810,466	CROKE PARK, DUBLIN 82,300	782,081	782,081	10	10
\$82,711,266	HERSHEYPARK STADIUM, HERSHEY, PA. 30,000	1,725,535	2,254,065	143	22
\$79,692,870	TWICKENHAM STADIUM, LONDON 50,200	647,461	666,210	13	8
\$73,851,299	GILLETTE STADIUM, FOXBORO, MASS. 68,000	894,114	924,720	18	10
\$68,054,011	RELIANT STADIUM, HOUSTON 69,500	2,711,363	3,172,212	53	8
\$67,721,501	TOKYO DOME, TOKYO 55,700	590,498	600,099	16	11

## DECADE-END TOP 10 AMPHITHEATERS

RANKED BY GROSS  
COMPILED FROM BILLBOARDS  
REPORTED DEC. 9, 1991  
THROUGH NOV. 21, 2009

TOTAL GROSS	FACILITY, City Venue Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
\$207,547,167	COMCAST CENTER, MANSFIELD, MASS. 19,900	4,665,421	6,219,671	326	—
\$180,363,907	SUSQUEHANNA BANK CENTER, CAMDEN, N.J. 25,000	4,842,942	7,269,101	456	76
\$172,817,886	NIKON AT JONES BEACH THEATER, WANTAGH, N.Y. 14,000	3,671,984	4,896,144	363	43
\$171,002,123	DTE ENERGY MUSIC CENTER, CLARKSTON, MICH. 15,274	8,080,990	10,436,030	691	190
\$140,698,582	PNC BANK ARTS CENTER, HOLMDEL, N.J. 17,000	3,516,225	5,802,070	350	29
\$124,717,068	VERIZON WIRELESS MUSIC CENTER, MOBLESVILLE, IND. 18,000	3,977,197	6,142,038	294	47
\$121,377,916	NISSAN PAVILION AT STONE RIDGE, BRISTOW, VA. 22,500	3,421,219	5,017,288	229	34
\$120,965,375	GREEK THEATRE, LOS ANGELES 6,162	2,109,629	2,780,287	513	149
\$119,703,971	CYNTHIA WOODS MITCHELL PAVILION, THE WOODLANDS, TEXAS 15,802	3,580,524	5,051,692	338	67
\$111,185,069	FIRST MIDWEST BANK AMPHITHEATRE, TINLEY PARK, ILL. 28,000	3,368,237	5,080,408	195	24



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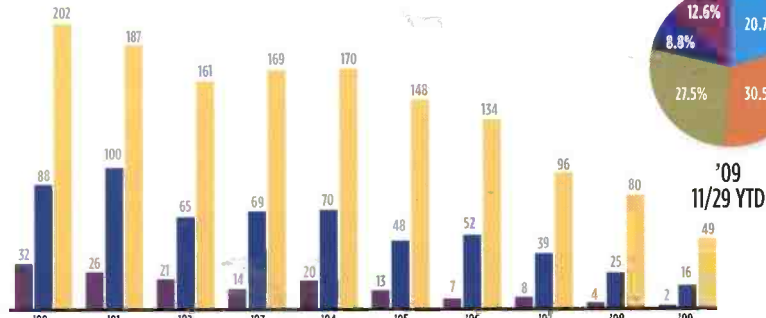
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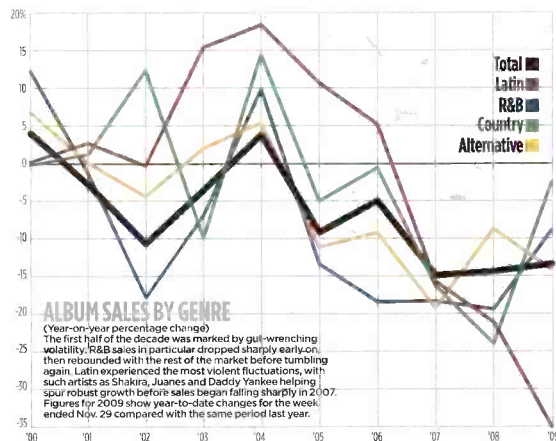
# THE FINAL COUNTDOWN

After a decade of unprecedented sales growth in the '90s, the recording industry entered the new millennium with the wind at its back, only to flounder as new digital technologies disrupted traditional business models. **By Ed Christman**



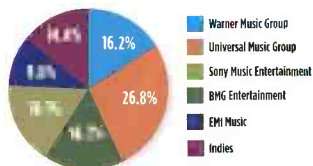
## HIT TITLES BECOME SCARCE

As overall album sales plunged during the decade, the number of titles that could generate blockbuster unit sales of 2 million fell sharply from 32 in 2000 to just four in 2009, with only two titles reaching that sales milestone through the first 11 months of 2009. Tellingly, the number of albums to generate sales of 500,000 in 2008 was far short of the number of titles that sold 1 million in 2001.



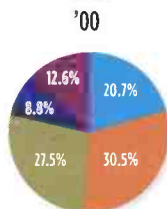
## ALBUM SALES BY GENRE

(Year-over-year percentage change)  
The first half of the decade was marked by gut-wrenching volatility. R&B sales in particular dropped sharply early on, then rebounded with the rest of the market before tumbling again. Latin experienced the most violent fluctuations, with such artists as Shakira, Juanes and Daddy Yankee helping spur robust growth before sales began falling sharply in 2007. Figures for 2009 show year-to-date changes for the week ended Nov. 29 compared with the same period last year.

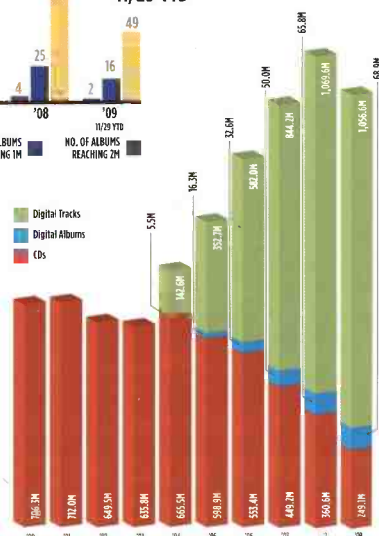


## DISTRIBUTOR MARKET SHARE

Sony merged with (and eventually took over) BMG, but that didn't stop Universal Music Group from a dominant U.S. market position. Although this chart shows a decline for the indies, that sector would have grown from 16.3% in 2000 to 23.4% today if major-affiliated indies were included. The 2000 chart shows U.S. album sales, while the chart for 2009 includes track-equivalent album sales, where 10 digital tracks equal an album.



'09  
11/29 YTD



## RECORDED-MUSIC UNIT SALES BY CONFIGURATION

The sales story of the decade centered on the accelerating plunge in CD sales and the rapid growth in sales of digital tracks, with most of the latter dominated by just one retailer—Apple's iTunes store. The much slower growth in sales of digital albums demonstrated that the digital market's primary appeal for consumers is the ability to cherry-pick tracks.

## SOUNDSCAN TOP ARTIST BY ALBUM SALES OF THE DECADE

RANK	ARTIST	ALBUM SALES
1	Eminem	32,241,000
2	The Beatles	30,182,000
3	Tim McGraw	24,769,000
4	Toby Keith	24,469,000
5	Britney Spears	22,969,000
6	Kenny Chesney	22,034,000
7	Linkin Park	21,421,000
8	Nelly	21,232,000
9	Creed	20,594,000
10	Jay-Z	20,424,000
11	Nickelback	19,817,000
12	Rascal Flatts	19,408,000
13	Josh Groban	19,348,000
14	Alan Jackson	18,857,000
15	'N Sync	18,303,000
16	Dixie Chicks	18,178,000
17	Johnny Cash	18,143,000
18	Kid Rock	17,614,000
19	Metallica	17,403,000
20	Celine Dion	17,363,000
21	George Strait	17,275,000
22	Michael Jackson	17,261,000
23	Norah Jones	17,087,000
24	U2	16,817,000
25	Elvis Presley	16,486,000
26	Usher	16,329,000
27	Dave Matthews Band	16,025,000
28	AC/DC	15,935,000
29	50 Cent	15,868,000
30	Alicia Keys	15,561,000
31	Rod Stewart	15,511,000
32	Santana	14,975,000
33	Destiny's Child	14,878,000
34	Coldplay	14,804,000
35	Mariah Carey	14,341,000
36	Pink Floyd	14,164,000
37	Shania Twain	13,850,000
38	Ludacris	13,442,000
39	Enya	13,422,000
40	Green Day	13,363,000
41	Andrea Bocelli	13,353,000
42	OutKast	13,277,000
43	R. Kelly	13,234,000
44	Faith Hill	12,899,000
45	Mary J. Blige	12,614,000
46	3 Doors Down	12,551,000
47	Christina Aguilera	12,380,000
48	Limp Bizkit	12,378,000
49	Bon Jovi	12,378,000
50	Frank Sinatra	12,221,000

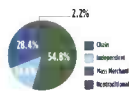
SOURCE: Nielsen SoundScan for the period of January 2000 through the week ending Nov. 29, 2009



## SOUNDSCAN TOP ALBUMS OF DECADE

RANK	ARTIST	TITLE	LABEL	SALES
1	THE BEATLES	"1"	Apple/Capitol	11,515,000
2	'N SYNC	"No Strings Attached"	Jive/Zomba	11,112,000
3	NORAH JONES	"Come Away With Me"	Blue Note	10,557,000
4	EMINEM	"The Marshall Mathers LP"	Web/Aftermath/Interscope	10,208,000
5	EMINEM	"The Eminem Show"	Web/Aftermath/Interscope	9,806,000
6	USHER	"Confessions"	LaFace/Zomba	9,719,000
7	LINKIN PARK	"Hybrid Theory"	Warner Bros.	9,676,000
8	CREED	"Human Clay"	Wind-up	9,492,000
9	BRITNEY SPEARS	"Oops!... I Did It Again"	Jive/Zomba	9,185,000
10	NELLY	"Country Grammar"	Fo' Real/Universal/UMRG	8,462,000
11	50 CENT	"Get Rich or Die Tryin'"	Shady/Aftermath/Interscope	7,906,000
12	SOUNDTRACK	"O Brother, Where Art Thou?"	Lost Highway/Mercury/DJMG	7,517,000
13	EVANESCENCE	"Fallen"	Wind-up	7,318,000
14	NICKELBACK	"All the Right Reasons"	Roadrunner	7,264,000
15	SANTANA	"Supernatural"	Arista	6,953,000
16	ENYA	"A Day Without Rain"	Reprise/Warner Bros.	6,926,000
17	CARRIE UNDERWOOD	"Some Hearts"	19/Arista/Arista Nashville/RMG	6,876,000
18	SHAGGY	"Hotshot"	MCA	6,800,000
19	AVRIL LAVIGNE	"Let Go"	Arista/RCA	6,732,000
20	LIMP BIZKIT	"Chocolate Starfish and the Hot Dog Flavored Water"	Flo/Interscope	6,703,000
21	NELLY	"Nellyville"	Fo' Real/Universal/UMRG	6,458,000
22	CREED	"Weathered"	Wind-up	6,380,000
23	ALICIA KEYS	"Songs in A Minor"	J/RMG	6,210,000
24	KELLY CLARKSON	"Breakaway"	S/19/RCA/RMG	6,109,000
25	TIM MCGRAW	"Greatest Hits"	Curb	6,020,000
26	DIXIE CHICKS	"Home"	Monument/Columbia/Sony Music	6,007,000
27	MARIAH CAREY	"The Emancipation of Mimi"	Island/DJMG	5,922,000
28	GREEN DAY	"American Idiot"	Reprise/Warner Bros.	5,911,000
29	JOSH GROBAN	"Closer"	143/Reprise/Warner Bros.	5,792,000
30	LINKIN PARK	"Meleoma"	Warner Bros.	5,732,000
31	OUTKAST	"Speakerboxxx/The Love Below"	LaFace/Zomba	5,674,000
32	DIXIE CHICKS	"Fly"	Monument/Sony Music	5,640,000
33	STAINED	"Break the Cycle"	Flo/Elektra/EGG	5,593,000
34	3 DOORS DOWN	"The Better Life"	Republic/Universal/UMRG	5,563,000
35	NICKELBACK	"Silver Side Up"	Roadrunner/DJMG	5,446,000
36	PINK	"Missundaztood"	Arista	5,441,000
37	BACKSTREET BOYS	"Black & Blue"	Jive/Zomba	5,414,000
38	DR. DRE	"Dr. Dre - 2001"	Aftermath/Interscope	5,404,000
39	SHANIA TWAIN	"Up!"	Mercury/UMRG	5,396,000
40	50 CENT	"The Massacre"	Shady/Aftermath/Interscope/IGA	5,217,000
41	EMINEM	"Encore"	Shady/Aftermath/Interscope	5,156,000
42	RASCAL FLATTS	"Feels Like Today"	Lyric Street/Hollywood	5,152,000
43	FAITH HILL	"Breathe"	Warner Bros. (Nashville)/WRN	5,083,000
44	KID ROCK	"Cocky"	Lava/AG	5,072,000
45	JOSH GROBAN	"Josh Groban"	143/Reprise/Warner Bros.	5,047,000
46	SSD MUSIC	"All the Way... A Decade of Song"	SSD Music/Epic	4,997,000
47	'N SYNC	"Celebrity"	Jive/Zomba	4,903,000
48	SOUNDTRACK	"High School Musical"	Walt Disney	4,849,000
49	RASCAL FLATTS	"Me and My Gang"	Lyric Street/Hollywood	4,802,000
50	VARIOUS ARTISTS	"Now 5"	Sony Music/Zomba/Universal/EMI/Sony Music	4,789,000

SOURCE: Nielsen SoundScan for the period of January 2000 through the week ending Nov. 29, 2009



### ALBUM SALES BY STORE TYPE

Chain stores and independent retailers were under attack from mass merchants led by Wal-Mart. Nontraditional retailers saw their share of sales surge, thanks mostly to digital and online CD vendors.

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# CHARTS

## Boyle Sets Swift Course In Year-End Charge

**Susan Boyle** and **Andrea Bocelli** team up for a second week to rule the top two slots, respectively, on the Billboard 200 as the former's "I Dreamed a Dream" retains the top slot with 527,000 sold (down only 25%) while the latter's "My Christmas" shifts 428,000 (up 97%).

Since Nielsen SoundScan began

Monday or Tuesday) since **Barry Manilow's** "Greatest Songs of the Fifties" dropped just 9% in its second week after bowing at No. 1 with 157,000. "Fifties" was helped in its second stanza, as that was the week ending Feb. 12, so it included Valentine's Day shopping.

So, now after just two weeks of release, "Dream" is the 10th-biggest-selling album of the year with 1.2 million copies sold.

For Boyle, her "Dream" is chasing after **Taylor Swift's** "Fearless" (2.5 million sold this year) for the title of 2009's best-selling album.

With four sales weeks left in the SoundScan tracking year, and with industry sources suggesting "Dream" will sell another 600,000 copies next week, Boyle may overtake Swift's sales figure by year's end.

This wouldn't be the first time a surprise fourth-quarter release rallies to overtake the assumed top seller of the year. In 2007, **Josh Groban's** "Noel" was released 12 weeks before the end of the year and blew through 3.7 million in that span of time. Two weeks before the year was over, it had over-taken the soundtrack to "High School

Musical 2" (3 million) to become the year's best seller.

Two years ago this week, in the frame that ended Dec. 9, 2007, "Noel" moved 582,000 copies and then scored 669,000 and 757,000 stanzas in the two successive weeks, respectively. All told, "Noel" earned four weeks of at least a half-million in sales.

"Noel" is still selling strongly, more than two years after its release. This week, it's No. 14 on the Billboard 200 with 63,000 (up 43%).

**MIDDLE AGES:** **Andrea Bocelli's** "My Christmas" album surpasses 1 million in total sales in its fifth week (1.1 million) and becomes his best-selling set since the release of "Amore" in 2006 (1.7 million).

Conventional wisdom indicates that with Christmas approaching, sales for "My Christmas" should increase as we inch closer to Dec. 25. Thus, "My Christmas" has a chance of approaching the total sales racked up by Bocelli's two best-selling sets: 1997's "Romanza" (4.2 million) and 1999's "Sogno" (2.5 million).

Seeing **Bocelli** and **Susan Boyle** at the top of the Billboard 200 with such

big sales figures perhaps points to how the charts illustrate a divide among young and older consumers.

Boyle, 48, and Bocelli, 51, both likely attract much of their core audience from older fans—those who are still fond of the album configuration.

Conversely, the biggest-selling digital song from Boyle this week is the set's title track (17,000), and Bocelli's best is "What Child Is This" (No. 63 on Hot Digital Songs, with 20,000).

But I'm not quite sure it's as clear cut as saying older people buy albums and younger people don't.

With Boyle, there's something that is resonating with consumers on a pure emotional level. They see a part of themselves in the ragso-riches story of a middle-aged woman that stared down **Simon Cowell** in front of millions, surprising the world with her unexpected singing ability. Her fans are invested in Boyle's story, and they want a tangible piece of this cultural moment.

**AND TO ALL...** While this is the final printed issue of Billboard for 2009, don't fret—the charts department never sleeps. Our entire menu of charts will continue to be available weekly on Billboard.com and Billboard.biz.

Until we see you again in 2010, happy holidays!

### THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

#### WELCOME BACK

After only one day of airplay, **Sade's** "Soldier of Love" debuts at No. 49 on Hot 100/Air-Play Songs. The single was serviced to radio stations Dec. 4 and is the title cut from the group's first studio album in five years, due Feb. 6.

#### 'NOV' HEAR THIS

Friday **Antebellum's** "Head to Head" becomes just the second title this year to lead Hot Country Songs for four weeks, following Jason Aldean's "Big Green Tractor" in September. "Head" is only the fifth song by a group this decade to command the list for at least four frames.



#### STAY TUNED

**JOY CELEB** has hit No. 1 on Hot 100, where we'll detail next week's Billboard 200. It's likely Susan Boyle will retain the lead with more than 500,000 sold, while the second "Ole" soundtrack and **Chris Brown's** "Graffiti" will be the top digital boxes.

### CHART BEAT

>>>Despite its status as a modern-era holiday standard, "Last Christmas" originally was used by Wham! in 1984. Had not appeared on the Billboard Hot 100 until this week. Thanks to a cover by the "Ole" cast, the song marks its 25th anniversary with a bow at No. 63. Two years ago, Taylor Swift's version reached No. 28 on Hot Country Songs.

>>>Christian crossover artist **Plumb** posts her first No. 1 on Hot Dance Club Songs, as "Hang On" rises 21. The sunny days, "Hang On" was written about finding hope when you feel hopeless. Far from No. 1 is not just a fantastic feeling. It's incredibly satisfying knowing I gave my fans what they wanted."

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



tracking sales in 1991. "Dream" becomes only the 16th album to sell more than 500,000 in each of its first two weeks, and the first to do so since 50 Cent's "The Massacre" in 2005 (1.1 million in its debut frame, followed by 771,000 in week No. 2).

And, with only a 25% decline in sales in its second week, "Dream" has the smallest sophomore-frame erosion for a No. 1-debuting album (released on a

### Over The Counter



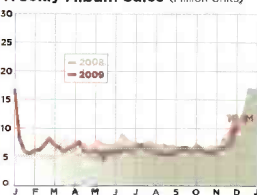
### Market Watch A Weekly National Music Sales Report

#### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS*
This Week	10,144,000	1,554,000	18,753,000
Last Week	10,727,000	1,754,000	19,791,000
Change	-5.4%	-11.4%	-5.2%
This Week Last Year	11,318,000	1,526,000	18,718,000
Change	-10.4%	1.8%	0.2%

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

#### Weekly Album Sales (Million Units)



#### Year-To-Date

	2008	2009	CHANGE
Overall Unit Sales	381,286,000	330,316,000	-13.4%
Digital Tracks	98,707,000	1,075,379,000	9.5%
Store Singles	1,552,000	1,667,000	7.4%
Total	1,364,539,000	1,407,407,000	3.1%
Albums w/TA*	479,459,000	437,898,900	-8.7%

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

#### ALBUM SALES



#### SALES BY ALBUM FORMAT

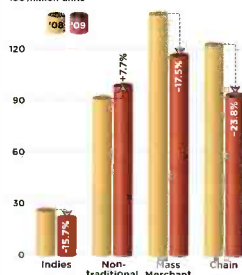
CD	319,036,000	257,631,000	-19.2%
Digital	60,453,000	70,437,000	16.5%
Yen!	1,674,000	2,240,000	33.8%
Other	123,000	53,000	-56.9%

For week ending Dec. 6, 2009. Figures are rounded. Compiled from a national sample of retail store and walk sales (includes collected and uncollected).

nelsen  
SoundScan

#### Year-To-Date Album Sales By Store Type

150 million units



WEEK	WEEKS ON CHART	ARTIST	ALBUM	GENRE	PEAK	WEEKS AT NO. 1	WEEKS AT NO. 1
1	1	SUSAN BOYLE	I Dreamed A Dream	Soundtrack	1	1	1
2	2	EMINEM	Relapse	Rock	1	1	1
3	3	TAYLOR SWIFT	Fearless	Country	1	1	1
4	4	R. KELLY	Unstoppable	R&B	1	1	1
5	5	LADY GAGA	The Fame	Pop	1	1	1
6	6	CAROL UNDERWOOD	Play On	Country	1	1	1
7	7	NORAH JONES	The Fall	Jazz	1	1	1
8	8	MICHAEL JACKSON	Michael Jackson's This Is It (Soundtrack)	Soundtrack	1	1	1
9	9	JOHN GROBAN	The Twilight Saga: New Moon	Soundtrack	1	1	1
10	10	MICHAEL BUBLE	Crazy Love	Pop	1	1	1
11	11	VARIOUS ARTISTS	NOW 32	Pop	1	1	1
12	12	JUSTIN BIEBER	My World (EP)	Pop	1	1	1
13	13	LADY GAGA	The Fame Monster (EP)	Pop	1	1	1
14	14	JOHN GROBAN	No. 1	Pop	1	1	1
15	15	CASTING CROWNS	Peace On Earth	Country	1	1	1
16	16	RHIANNA	Rated R	R&B	1	1	1
17	17	JOHN MAYER	Battle Studies	Rock	1	1	1
18	18	MILEY CYRUS	The Time Of Our Lives (EP)	Pop	1	1	1
19	19	STING	If On A Winter's Night...	Pop	1	1	1
20	20	SONDTRACK	Queer Season One: The Music Volume 1	Soundtrack	1	1	1
21	21	TAYLOR SWIFT	Sounds of the Season: The Taylor Swift Holiday Collection (EP)	Soundtrack	1	1	1
22	22	ADAM LAMBERT	For Your Entertainment	Pop	1	1	1
23	23	THE BLACK EYED PEAS	The E.N.D.	R&B	1	1	1
24	24	SUGARLAND	Gold And Green	Country	1	1	1
25	25	LADY ANTEBELLUM	Lady Antebellum	Country	1	1	1
26	26	TRANS-SIBERIAN ORCHESTRA	Night Castle	Classical	1	1	1
27	27	OWL CITY	Ocean Eyes	Pop	1	1	1
28	28	SONDTRACK	Avin' And The Chipmunks: The Scream	Soundtrack	1	1	1
29	29	MANHATTEN STEAMROLLER	Christmas: 25th Anniversary Collection	Soundtrack	1	1	1
30	30	CASTING CROWNS	Until The Whole World Hears	Country	1	1	1
31	31	SHAKIRA	She Wolf	Pop	1	1	1
32	32	MICHAEL BUBLE	Let It Snow	Pop	1	1	1
33	33	TIM MCGRAW	Southern Voice	Country	1	1	1
34	34	DAVID ARCHULETA	Christmas From The Heart	Soundtrack	1	1	1
35	35	ALISON JARETH	Just Like You	Pop	1	1	1
36	36	BON IVO	The Circle	Pop	1	1	1
37	37	MICHAEL JACKSON	Number Ones	Soundtrack	1	1	1
38	38	FACE STRAIGHT NO CHASER	Christmas Cheers	Soundtrack	1	1	1
39	39	ROD STEWART	Soubout	Pop	1	1	1
40	40	30 CENT	Before I Self-Destruct	Pop	1	1	1
41	41	ZAC BROWN BAND	The Foundation	Country	1	1	1
42	42	PAUL McCARTNEY	Good Evening New York City	Soundtrack	1	1	1
43	43	JAY-Z	The Black Album	Pop	1	1	1
44	44	TAYLOR SWIFT	The Blueprint 3	Country	1	1	1
45	45	TRANS-SIBERIAN ORCHESTRA	The Lost Christmas Eve	Soundtrack	1	1	1
46	46	JASON ALDEAN	Wide Open	Country	1	1	1
47	47	CHRIS COPELAND	Gloria In The Highest: Christmas Songs Of Worship	Soundtrack	1	1	1
48	48	DARUSS RUCKER	Learn To Live	Pop	1	1	1
49	49	JUVENILE	Cocky & Confident	Pop	1	1	1
50	50	SONDTRACK	Hannah Montana: The Movie	Soundtrack	1	1	1

Only seven albums released since SoundScan began powering the chart in May 1991 have notched at least 47 weeks in the top 50, and "Fearless" became one of them this week.



White other albums tracked to look second and third, Bieber's debut is showing remarkable strength. It was down only 54%, but this week it got 25% to 74, sales stand at 245,000.



His PBS special of the same name, which premiered during Thanksgiving but continues to air, boasts 25% of the DVD's top 100 sales, at 245,000.

already on the chart, and will be the third of third-placer Diddy's "The Black Album" (No. 38) to hit No. 1.



Sale topped at 747,000, the set is up 56%. The red album also adds to the list at No. 57 (up 54%) and No. 54 (up 54%).

WEEK	WEEKS ON CHART	ARTIST	ALBUM	GENRE	PEAK	WEEKS AT NO. 1	WEEKS AT NO. 1
51	51	BEYONCE	I Am...Sasha Fierce	R&B	1	1	1
52	52	KRIS ALLEN	Kris Allen	Pop	1	1	1
53	53	TRANS-SIBERIAN ORCHESTRA	Christmas Eve And Other Stories	Soundtrack	1	1	1
54	54	FAITH HILL	Joy To The World	Soundtrack	1	1	1
55	55	ENYA	The Very Best Of Enya	Classical	1	1	1
56	56	VARIOUS ARTISTS	NOW That's What I Call Christmas 3	Soundtrack	1	1	1
57	57	ENYA	And Winter Came...	Classical	1	1	1
58	58	KINGS OF LEON	Only By The Night	Rock	1	1	1
59	59	ROB DYLAN	Christmas In The Heart	Soundtrack	1	1	1
60	60	NEIL DIAMOND	A Chery Chery Christmas	Soundtrack	1	1	1
61	61	VARIOUS ARTISTS	NOW That's What I Call A Country Christmas	Soundtrack	1	1	1
62	62	VARIOUS ARTISTS	Making Merry	Soundtrack	1	1	1
63	63	VARIOUS ARTISTS	WOW Hits 2010	Soundtrack	1	1	1
64	64	THE CHIPMUNKS WITH DAVID BEVILL	Christmas With The Chipmunks	Soundtrack	1	1	1
65	65	CELTIC WOMAN	A Christmas Celebration	Classical	1	1	1
66	66	BIRDMAN	Priceless	Pop	1	1	1
67	67	MIRANDA LAMBERT	Revolution	Country	1	1	1
68	68	DAUGHTER	Leave This Town	Pop	1	1	1
69	69	SELENA GOMEZ & THE SCENE	Kiss And Tell	Pop	1	1	1
70	70	FO FIGHTERS	Greatest Hits	Pop	1	1	1
71	71	THEM CROOKED VULTURES	Holiday Spirits	Soundtrack	1	1	1
72	72	CREED	Thru Colored Glasses	Rock	1	1	1
73	73	NICKEL BACK	Dark Horse	Rock	1	1	1
74	74	LEONA LEWIS	Eno	Pop	1	1	1
75	75	VARIOUS ARTISTS	Letters To Santa: A Holiday Musical Collection	Soundtrack	1	1	1
76	76	ALICE IN CHAINS	Black Gives Way To Blue	Rock	1	1	1
77	77	SOUNDTRACK	Twilight 3	Soundtrack	1	1	1
78	78	VINCE GUERARDI TRIO	A Charlie Brown Christmas (Soundtrack)	Soundtrack	1	1	1
79	79	ELVIS PRESLEY	It's Christmas Time	Soundtrack	1	1	1
80	80	THEY SONOZ	Ready	Pop	1	1	1
81	81	TOBY KEITH	American Ride	Country	1	1	1
82	82	TRANS-SIBERIAN ORCHESTRA	The Christmas Art	Soundtrack	1	1	1
83	83	R. DUBA	The Essential NOW That's What I Call Christmas	Soundtrack	1	1	1
84	84	REBA	Keep On Loving You	Country	1	1	1
85	85	THE BEATLES	The Christmas Collection	Soundtrack	1	1	1
86	86	JAY SEAN	At Or Nothing	Pop	1	1	1
87	87	ELVIS PRESLEY	Elvis Christmas	Soundtrack	1	1	1
88	88	MELANIE FIONA	The Bridge	Pop	1	1	1
89	89	MICHAEL JACKSON	The Essential Michael Jackson	Soundtrack	1	1	1
90	90	SUGARLAND	Love On The Inside	Country	1	1	1
91	91	BREAKING BENJAMIN	Dear Agency	Pop	1	1	1
92	92	FLYLEAF	Memento Mo	Rock	1	1	1
93	93	TOM PETTY & THE HEARTBREAKERS	The Live Anthology	Soundtrack	1	1	1
94	94	HARRY CONNICK JR.	Your Songs	Soundtrack	1	1	1
95	95	AMY GRANT	The Christmas Collection	Soundtrack	1	1	1
96	96	WHITNEY HOUSTON	I Look To You	R&B	1	1	1
97	97	BARBRA STREISAND	Love Is The Answer	Soundtrack	1	1	1

WEEK	WEEKS ON CHART	ARTIST	ALBUM	GENRE	PEAK	WEEKS AT NO. 1	WEEKS AT NO. 1
98	98	THE CLAYTON HAMILTON	Jazz Christmas	Soundtrack	1	1	1
99	99	THE CLAYTON HAMILTON	Jazz Christmas	Soundtrack	1	1	1
100	100	THE CLAYTON HAMILTON	Jazz Christmas	Soundtrack	1	1	1

LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	WEEKS ON CHART
101	56	<b>WEEZER</b>	Raditude	101
102	156	<b>SOUNDTRACK</b>	El	102
103	156	<b>ROSANNE CASH</b>	The List	103
104	118	<b>THE BEATLES</b>	Abbey Road	104
105	71	<b>PARAMORE</b>	Brand New Eyes	105
106	11	<b>HARRY CONNICK, JR.</b>	What A Night A Christmas Album	106
107	137	<b>KE\$HA</b>	De'Vinny Gravity	107
108	6	<b>JACKSON 5</b>	Ultimate Christmas Collection	108
109	10	<b>PINK</b>	Fuhloous	109
110	7	<b>BLAKROK</b>	Blak'RoK	110
111	185	<b>ELVIS PRESLEY</b>	Christmas Duets	111
112	178	<b>MARTINA MCBRIDE</b>	White Christmas	112
113	54	<b>SWITCHFOOT</b>	Hello Hurricane	113
114	89	<b>MAXWELL</b>	BLACKsummers'night	114
115	98	<b>GEORGE STRAIT</b>	Twang	115
116	35	<b>VARIOUS ARTISTS</b>	A Very Special Christmas 7	116
117	11	<b>KENNY CHESBNEY</b>	Greatest Hits II	117
118	142	<b>MARIAH CAREY</b>	Memories Of An Imperfect Angel	118
119	135	<b>VARIOUS ARTISTS</b>	NOW 31	119
120	177	<b>KIDZ BOP KIDS</b>	Kidz Bop Christmas	120
121	63	<b>TOI WATTS</b>	Gitter And Doom: Live	121
122	22	<b>JANET</b>	Number One	122
123	98	<b>MICHAEL BUBLE</b>	I'm Time	123
124	167	<b>DAVE MATTHEWS BAND</b>	Big Whiskey And The GrooGrux King	124
125	101	<b>SKILLET</b>	Awake	125
126	129	<b>SHINEDOWN</b>	In The Swing Of Christmas	126
127	116	<b>MIYAVI</b>	The Sound Of Madness	127
128	129	<b>LUCY BRUAN</b>	Don't My Thing	128
129	34	<b>MICHAEL BUBLE</b>	Call Me Irresistible	129
130	73	<b>BRITNEY SPEARS</b>	The Singles Collection	130
131	162	<b>FRANK SINATRA, DEAN MARTIN &amp; SAMMY DAVIS JR.</b>	Christmas With The Rat Pack	131
132	130	<b>MARIAH CAREY</b>	Merry Christmas	132
133	51	<b>PEARL JAM</b>	Backspacer	133
134	139	<b>KENNY G</b>	Silr The Blood	134
135	184	<b>KENNY G</b>	Holiday Collection	135
136	143	<b>YO-YO MA</b>	Yo-Yo Ma & Friends: Songs Of Joy & Peace	136
137	154	<b>THE BEATLES</b>	The Beatles	137
138	114	<b>BROOKS &amp; DUNN</b>	Unstoppable	138
139	152	<b>RASCAL FLATTS</b>	#1... And Then Some	139
140	14	<b>SOUNDTRACK</b>	Hannah Montana 3	140
141	34	<b>DIANA KRALL FEAT. THE CLAYTON/HAMILTON JAZZ ORCHESTRA</b>	Christmas Songs	141
142	121	<b>KELLY CLARKSON</b>	All I Ever Wanted	142
143	141	<b>MUSE</b>	The Resistance	143
144	102	<b>THREE DAYS GRACE</b>	Life Starts Now	144
145	89	<b>JAMES TAYLOR</b>	James Taylor: At Christmas	145
146	75	<b>DREPREPUB</b>	Waking Up	146
147	118	<b>CELINE DION</b>	These Are Special Times	147
148	113	<b>EMINEM</b>	Relapse	148

LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	WEEKS ON CHART
149	145	<b>JACK JOHNSON</b>	Unstoppable	149
150	125	<b>CARPENTERS</b>	Christmas Portrait	150
151	135	<b>VARIOUS ARTISTS</b>	NOW That's What I Call Country Vol. 2	151
152	130	<b>BRAD PASKLEY</b>	American Saturday Night	152
153	136	<b>ALAN JACKSON</b>	Songs Of Olden Ireland	153
154	88	<b>RENEE &amp; GICE WIRMAN</b>	Still	154
155	136	<b>MANNHEIM STEAMROLLER</b>	Christmas Song	155
156	135	<b>COLBY CAILLAT</b>	Breakthrough	156
157	NEW	<b>BING CROSBY</b>	Christmas Classics	157
158	179	<b>VARIOUS ARTISTS</b>	Tis The Season: Kids Christmas Sing Along	158
159	11	<b>CHICKENFOOT</b>	Chickenfoot	159
160	121	<b>SOUNDTRACK</b>	The Twilight Saga: New Moon: The Score	160
161	NEW	<b>JONAS BROTHERS</b>	Lines, Vines And Acrobatics	161
162	NEW	<b>CHRISTIE MICHELL</b>	The Christmas Song	162
163	NEW	<b>BING CROSBY</b>	Epiphany	163
164	NEW	<b>VARIOUS ARTISTS</b>	Write Christmas	164
165	NEW	<b>VARIOUS ARTISTS</b>	Disney Holiday Magic 2009	165
166	NEW	<b>CHRIS YOUNG</b>	The Man I Want To Be	166
167	NEW	<b>THALIA</b>	Preremix	167
168	NEW	<b>BILLY CURRINGTON</b>	Little Bit Of Everything	168
169	NEW	<b>THE BEATLES</b>	Sgt. Pepper's Lonely Hearts Club Band	169
170	NEW	<b>PHOENIX</b>	Wolfgang Amadeus Phoenix	170
171	NEW	<b>GEAN MARTIN</b>	My Kind Of Christmas	171
172	NEW	<b>DEMI LOVATO</b>	Here We Go Again	172
173	NEW	<b>STEVEN CURTIS CHAPMAN</b>	Beauty Will Rise	173
174	NEW	<b>JOHNNIE MERLIN</b>	Disney: Princess And Friends	174
175	NEW	<b>BUJAE</b>	Rudolph The Red-Nosed Reindeer	175
176	NEW	<b>VARIOUS ARTISTS</b>	NOW That's What I Call Christmas	176
177	NEW	<b>RASCAL FLATTS</b>	Greatest Hits Volume 1	177
178	NEW	<b>THE BEATLES</b>	1	178
179	NEW	<b>ANDREA BOCCELLI</b>	Mi Navidad	179
180	NEW	<b>KISS</b>	Sonic Boom	180
181	NEW	<b>JENNI RIVERA</b>	La Gran Senora	181
182	NEW	<b>ENYA</b>	The Very Best Of Enya	182
183	NEW	<b>BOY II MEN</b>	Love	183
184	NEW	<b>COSCULLUELA</b>	El Principe	184
185	NEW	<b>THE FRAY</b>	The Fray	185
186	NEW	<b>KIDZ BOP KIDS</b>	Kidz Bop 13	186
187	NEW	<b>JOHNNIE MERLIN</b>	Journey's Greatest Hits	187
188	NEW	<b>ANGE STONE</b>	Unexpected	188
189	NEW	<b>MICHAEL JACKSON</b>	Bad	189
190	NEW	<b>MICHAEL BUBLE</b>	Michael Buble	190
191	NEW	<b>VARIOUS ARTISTS</b>	A Very Special Christmas	191
192	NEW	<b>DAUGHTY</b>	Daughty	192
193	NEW	<b>MICHAEL MCDONALD</b>	This Christmas	193
194	NEW	<b>GABRIEL UNDERWOOD</b>	Carnival Ride	194
195	NEW	<b>KIDZ BOP KIDS</b>	The Coolest Kidz Bop Christmas Ever!	195
196	NEW	<b>SARAH McLACHLAN</b>	Whiterson	196
197	NEW	<b>BOYS LIKE GIRLS</b>	Love Drunk	197

Billboard charts report for the week ending Dec. 19, 2009. \* denotes new entries. \*\* denotes re-entries. © 2009 Sony Music Entertainment Inc. All rights reserved. [www.billboard.com](http://www.billboard.com)

1. **WEEZER** (RCA) 101, 56, 101  
 2. **SOUNDTRACK** (Capitol) 102, 156, 102  
 3. **ROSANNE CASH** (Mercury) 103, 156, 103  
 4. **THE BEATLES** (Capitol) 104, 118, 104  
 5. **PARAMORE** (Geffen) 105, 71, 105  
 6. **HARRY CONNICK, JR.** (Mercury) 106, 11, 106  
 7. **KE\$HA** (Mercury) 107, 137, 107  
 8. **JACKSON 5** (Mercury) 108, 6, 108  
 9. **PINK** (Geffen) 109, 10, 109  
 10. **BLAKROK** (Capitol) 110, 7, 110  
 11. **ELVIS PRESLEY** (Mercury) 111, 185, 111  
 12. **MARTINA MCBRIDE** (Mercury) 112, 178, 112  
 13. **SWITCHFOOT** (Capitol) 113, 54, 113  
 14. **MAXWELL** (Capitol) 114, 89, 114  
 15. **GEORGE STRAIT** (Mercury) 115, 98, 115  
 16. **VARIOUS ARTISTS** (Mercury) 116, 35, 116  
 17. **KENNY CHESBNEY** (Mercury) 117, 11, 117  
 18. **MARIAH CAREY** (Mercury) 118, 142, 118  
 19. **VARIOUS ARTISTS** (Mercury) 119, 135, 119  
 20. **KIDZ BOP KIDS** (Mercury) 120, 177, 120  
 21. **TOI WATTS** (Mercury) 121, 63, 121  
 22. **JANET** (Mercury) 122, 22, 122  
 23. **MICHAEL BUBLE** (Mercury) 123, 98, 123  
 24. **DAVE MATTHEWS BAND** (Capitol) 124, 167, 124  
 25. **SKILLET** (Mercury) 125, 101, 125  
 26. **SHINEDOWN** (Mercury) 126, 129, 126  
 27. **MIYAVI** (Mercury) 127, 116, 127  
 28. **LUCY BRUAN** (Mercury) 128, 129, 128  
 29. **MICHAEL BUBLE** (Mercury) 129, 34, 129  
 30. **BRITNEY SPEARS** (Mercury) 130, 73, 130  
 31. **FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR.** (Mercury) 131, 162, 131  
 32. **MARIAH CAREY** (Mercury) 132, 130, 132  
 33. **PEARL JAM** (Geffen) 133, 51, 133  
 34. **KENNY G** (Mercury) 134, 139, 134  
 35. **KENNY G** (Mercury) 135, 184, 135  
 36. **YO-YO MA** (Mercury) 136, 143, 136  
 37. **THE BEATLES** (Capitol) 137, 154, 137  
 38. **BROOKS & DUNN** (Mercury) 138, 114, 138  
 39. **RASCAL FLATTS** (Mercury) 139, 152, 139  
 40. **SOUNDTRACK** (Capitol) 140, 14, 140  
 41. **DIANA KRALL FEAT. THE CLAYTON/HAMILTON JAZZ ORCHESTRA** (Mercury) 141, 34, 141  
 42. **KELLY CLARKSON** (Mercury) 142, 121, 142  
 43. **MUSE** (Mercury) 143, 141, 143  
 44. **THREE DAYS GRACE** (Mercury) 144, 102, 144  
 45. **JAMES TAYLOR** (Mercury) 145, 89, 145  
 46. **DREPREPUB** (Mercury) 146, 75, 146  
 47. **CELINE DION** (Mercury) 147, 118, 147  
 48. **EMINEM** (Mercury) 148, 113, 148  
 49. **JACK JOHNSON** (Mercury) 149, 145, 149  
 50. **CARPENTERS** (Mercury) 150, 125, 150  
 51. **VARIOUS ARTISTS** (Mercury) 151, 135, 151  
 52. **BRAD PASKLEY** (Mercury) 152, 130, 152  
 53. **ALAN JACKSON** (Mercury) 153, 136, 153  
 54. **RENEE & GICE WIRMAN** (Mercury) 154, 88, 154  
 55. **MANNHEIM STEAMROLLER** (Mercury) 155, 136, 155  
 56. **COLBY CAILLAT** (Mercury) 156, 135, 156  
 57. **BING CROSBY** (Mercury) 157, NEW, 157  
 58. **VARIOUS ARTISTS** (Mercury) 158, 179, 158  
 59. **CHICKENFOOT** (Mercury) 159, 11, 159  
 60. **SOUNDTRACK** (Mercury) 160, 121, 160  
 61. **JONAS BROTHERS** (Mercury) 161, NEW, 161  
 62. **CHRISTIE MICHELL** (Mercury) 162, NEW, 162  
 63. **BING CROSBY** (Mercury) 163, NEW, 163  
 64. **VARIOUS ARTISTS** (Mercury) 164, NEW, 164  
 65. **VARIOUS ARTISTS** (Mercury) 165, NEW, 165  
 66. **CHRIS YOUNG** (Mercury) 166, NEW, 166  
 67. **THALIA** (Mercury) 167, NEW, 167  
 68. **BILLY CURRINGTON** (Mercury) 168, NEW, 168  
 69. **THE BEATLES** (Mercury) 169, NEW, 169  
 70. **PHOENIX** (Mercury) 170, NEW, 170  
 71. **GEAN MARTIN** (Mercury) 171, NEW, 171  
 72. **DEMI LOVATO** (Mercury) 172, NEW, 172  
 73. **STEVEN CURTIS CHAPMAN** (Mercury) 173, NEW, 173  
 74. **JOHNNIE MERLIN** (Mercury) 174, NEW, 174  
 75. **BUJAE** (Mercury) 175, NEW, 175  
 76. **VARIOUS ARTISTS** (Mercury) 176, NEW, 176  
 77. **RASCAL FLATTS** (Mercury) 177, NEW, 177  
 78. **THE BEATLES** (Mercury) 178, NEW, 178  
 79. **ANDREA BOCCELLI** (Mercury) 179, NEW, 179  
 80. **KISS** (Mercury) 180, NEW, 180  
 81. **JENNI RIVERA** (Mercury) 181, NEW, 181  
 82. **ENYA** (Mercury) 182, NEW, 182  
 83. **BOY II MEN** (Mercury) 183, NEW, 183  
 84. **COSCULLUELA** (Mercury) 184, NEW, 184  
 85. **THE FRAY** (Mercury) 185, NEW, 185  
 86. **KIDZ BOP KIDS** (Mercury) 186, NEW, 186  
 87. **JOHNNIE MERLIN** (Mercury) 187, NEW, 187  
 88. **ANGE STONE** (Mercury) 188, NEW, 188  
 89. **MICHAEL JACKSON** (Mercury) 189, NEW, 189  
 90. **MICHAEL BUBLE** (Mercury) 190, NEW, 190  
 91. **VARIOUS ARTISTS** (Mercury) 191, NEW, 191  
 92. **DAUGHTY** (Mercury) 192, NEW, 192  
 93. **MICHAEL MCDONALD** (Mercury) 193, NEW, 193  
 94. **GABRIEL UNDERWOOD** (Mercury) 194, NEW, 194  
 95. **KIDZ BOP KIDS** (Mercury) 195, NEW, 195  
 96. **SARAH McLACHLAN** (Mercury) 196, NEW, 196  
 97. **BOYS LIKE GIRLS** (Mercury) 197, NEW, 197

**TOP HOLIDAY**

WEEK	LAST WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION	GENRE
1	5	<b>#1</b> <b>GREATEST</b> ANDREA BOCELLI	My Christmas	1	1	CHRISTMAS
2	1	JOSH GROBAN	...And the Winner Takes It All	1	1	CHRISTMAS
3	2	CASTING CROWNS	Place On Earth	1	1	CHRISTMAS
4	3	STING	On a Winter's Night	1	1	CHRISTMAS
5	3	TAYLOR SWIFT	The Taylor Swift Holiday Collection (EP)	1	1	CHRISTMAS
6	3	SUGARLAND	Gold And Green	1	1	CHRISTMAS
7	4	MANHATTEN STEAMROLLER	Christmas 25th Anniversary Collection	1	1	CHRISTMAS
8	4	DAVID ARCHULET	Let It Snow! (EP)	1	1	CHRISTMAS
9	4	DAVID ARCHULET	Christmas From the Heart	1	1	CHRISTMAS
10	4	STRAIGHT NO CHASER	Christmas Cheers	1	1	CHRISTMAS
11	4	TRANS-SIBERIAN ORCHESTRA	The Lost Christmas Eve	1	1	CHRISTMAS
12	4	CHRIS TOMLIN	Gloria In The Highest: Christmas Songs Of Worship	1	1	CHRISTMAS
13	4	TRANS-SIBERIAN ORCHESTRA	Christmas Eve And Other Stories	1	1	CHRISTMAS
14	4	FAITH HILL	Joy To The World	1	1	CHRISTMAS
15	4	VARIOUS ARTISTS	Now That's What I Call Christmas 3	1	1	CHRISTMAS
16	4	VARIOUS ARTISTS	Now That's What I Call Christmas 3	1	1	CHRISTMAS
17	4	EMMA	And Winter Came	1	1	CHRISTMAS
18	4	BOB DYLAN	Christmas In The Heart	1	1	CHRISTMAS
19	4	NEIL DIAMOND	A Cherry Christmas	1	1	CHRISTMAS
20	4	VARIOUS ARTISTS	Now That's What I Call A Country Christmas	1	1	CHRISTMAS
21	4	VARIOUS ARTISTS	Mixing Merry	1	1	CHRISTMAS
22	4	THE DRIFTERS WITH DAVID SEVILLE	Christmas With The Drifters	1	1	CHRISTMAS
23	4	CELTIC WOMAN	A Christmas Celebration	1	1	CHRISTMAS
24	4	STRAIGHT NO CHASER	Holiday Spirits	1	1	CHRISTMAS
25	4	VARIOUS ARTISTS	Let It Snow! A Holiday Musical Collection	1	1	CHRISTMAS
26	4	VINCE GUARaldi	A Charlie Brown Christmas (Soundtrack)	1	1	CHRISTMAS
27	4	ELVIS PRESLEY	It's Christmas Time	1	1	CHRISTMAS
28	4	TRANS-SIBERIAN ORCHESTRA	The Christmas Album	1	1	CHRISTMAS
29	4	VARIOUS ARTISTS	The Essential Now That's What I Call Christmas	1	1	CHRISTMAS
30	4	IL DIVO	The Christmas Collection	1	1	CHRISTMAS
31	4	ELVIS PRESLEY	Elvis Christmas	1	1	CHRISTMAS
32	4	AMY GART	The Christmas Collection	1	1	CHRISTMAS
33	4	HARRY CONNICK, JR.	What A Night! A Christmas Album	1	1	CHRISTMAS
34	4	JACKSON 5	Ultimate Christmas Collection	1	1	CHRISTMAS
35	4	ELVIS PRESLEY	Christmas Auto	1	1	CHRISTMAS
36	4	MARTINA MCGRAW	White Christmas	1	1	CHRISTMAS
37	4	KIDZ BOP KIDS	A Very Special Christmas 7	1	1	CHRISTMAS
38	4	BARRY MANLOW	In The Swing Of Christmas	1	1	CHRISTMAS
39	4	MARIAH CAREY	Merry Christmas	1	1	CHRISTMAS
40	4	KENNY G	Holiday Collection	1	1	CHRISTMAS
41	4	YO-YO MA	Yo Ma & Friends: Songs & Joy & Peace	1	1	CHRISTMAS
42	4	JAMES TAYLOR	James Taylor At Christmas	1	1	CHRISTMAS
43	4	CELINE DION	There Are Special Times	1	1	CHRISTMAS
44	4	CARPENTERS	Christmas Portrait	1	1	CHRISTMAS
45	4	MANHATTEN STEAMROLLER	Christmas Songs	1	1	CHRISTMAS
46	4	BING CROSBY	Christmas Classics	1	1	CHRISTMAS
47	4	VARIOUS ARTISTS	Tis The Season's Kids Christmas Sing-Along	1	1	CHRISTMAS

What's the most popular Christmas song of all time? This week, "Silent Night" makes a case for the title as it appears on 12 of the top 19 top holiday albums (nos. 1-3, 5, 6 and 9). However, the song does have a definitive version, as it has appeared for only one week on the **Hot Holiday Songs** chart. In 2001, thanks to a rendition by Christina Aguilera.



**TOP DIGITAL**

WEEK	LAST WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION	GENRE
1	13	<b>#1</b> ANDRI BOCELLI	My Christmas	1	1	CHRISTMAS
2	1	LADY GAGA	The Fame	1	1	POP
3	1	SUSAN ROYAL	I Dreamed A Dream	1	1	POP
4	1	ANDY CROCKETT	The Fame (Remix)	1	1	POP
5	1	R. KELLY	Untitled	1	1	POP
6	1	JOHN MAYER	Battle Studies	1	1	POP
7	1	TAYLOR SWIFT	The Taylor Swift Holiday Collection (EP)	1	1	CHRISTMAS
8	1	MICHAEL BUBLE	Let It Snow! (EP)	1	1	CHRISTMAS
9	1	RIHANNA	Rated R	1	1	POP
10	1	SOUNDTRACK	The Twilight Saga: New Moon	1	1	POP
11	1	THE BLACK EYED PEAS	The E.N.D.	1	1	POP
12	1	WNL CITY	Ocean Eyes	1	1	POP
13	1	BING CROSBY	Christmas Classics	1	1	CHRISTMAS
14	1	ALLISON IRAMETA	Just Like You	1	1	POP
15	1	STRAIGHT NO CHASER	Christmas Cheers	1	1	CHRISTMAS
16	1	VINCE GUARaldi	A Charlie Brown Christmas (Soundtrack)	1	1	CHRISTMAS
17	1	KINGS OF LEON	Only By The Night	1	1	POP
18	1	JOSH GROBAN	...And the Winner Takes It All	1	1	CHRISTMAS
19	1	SOUNDTRACK	The Music Within: The Music Within 2	1	1	POP
20	1	BLAKKOP	Blacktop	1	1	POP
21	1	TRANS-SIBERIAN ORCHESTRA	Night Castle	1	1	CHRISTMAS
22	1	VARIOUS ARTISTS	Get Wrecked 20 Songs That Keep On Giving	1	1	POP
23	1	JAY-Z	The Black Album	1	1	POP
24	1	VARIOUS ARTISTS	Now That's What I Call Christmas 3	1	1	CHRISTMAS
25	1	DAVID ARCHULET	Christmas From the Heart	1	1	CHRISTMAS

What's the most popular Christmas song of all time? This week, "Silent Night" makes a case for the title as it appears on 12 of the top 19 top holiday albums (nos. 1-3, 5, 6 and 9). However, the song does have a definitive version, as it has appeared for only one week on the **Hot Holiday Songs** chart. In 2001, thanks to a rendition by Christina Aguilera.

**HOT 100 AIRPLAY**

WEEK	LAST WEEK	TITLE	WEEKS ON CHART	PEAK POSITION	GENRE
1	1	<b>#1</b> EMPIRE STATE OF MIND	1	1	POP
2	1	SWEET DREAMS	1	1	POP
3	1	WATCHAY SA	1	1	POP
4	1	PAPARAZZI	1	1	POP
5	1	SEXY CHICK	1	1	POP
6	1	REPLAY	1	1	POP
7	1	ALREADY GONE	1	1	POP
8	1	MERRY SPANS (JINGLE)	1	1	CHRISTMAS
9	1	FIREFLIES	1	1	CHRISTMAS
10	1	FOREVER	1	1	CHRISTMAS
11	1	TIK TOK	1	1	POP
12	1	BAD ROMANCE	1	1	POP
13	1	YOU BELONG WITH ME	1	1	POP
14	1	MEET ME HALFWAY	1	1	POP
15	1	BLACK AND BLUE (JINGLE)	1	1	CHRISTMAS

**HOT DIGITAL SONGS**

WEEK	LAST WEEK	TITLE	WEEKS ON CHART	PEAK POSITION	GENRE
1	1	<b>#1</b> BAD ROMANCE	1	1	POP
2	1	TIK TOK	1	1	POP
3	1	EMPIRE STATE OF MIND	1	1	POP
4	1	REPLAY	1	1	POP
5	1	MEET ME HALFWAY	1	1	POP
6	1	SEXY BITCH	1	1	POP
7	1	WATCHAY SA	1	1	POP
8	1	MERRY SPANS (JINGLE)	1	1	CHRISTMAS
9	1	NEED YOU NOW	1	1	POP
10	1	PARTY IN THE U.S.A.	1	1	POP
11	1	GOTTA FEELING	1	1	POP
12	1	DOWN	1	1	POP
13	1	ALL I WANT FOR CHRISTMAS IS YOU	1	1	CHRISTMAS
14	1	BEDROCK	1	1	POP

**HOT HOLIDAY SONGS**

WEEK	LAST WEEK	TITLE	WEEKS ON CHART	PEAK POSITION	GENRE
1	1	<b>#1</b> I'M CRYING ABOUT THE CHRISTMAS TREE	1	1	CHRISTMAS
2	1	A HOLLY JOLLY CHRISTMAS	1	1	CHRISTMAS
3	1	IT'S THE MOST WONDERFUL TIME OF THE YEAR	1	1	CHRISTMAS
4	1	JINGLE BELL ROCK	1	1	CHRISTMAS
5	1	ROCKIN' CHRISTMAS SONG (MERRY CHRISTMAS TO YOU)	1	1	CHRISTMAS
6	1	ALL I WANT FOR CHRISTMAS IS YOU	1	1	CHRISTMAS
7	1	HAPPY XMAS (WAR IS OVER)	1	1	CHRISTMAS
8	1	WHITE CHRISTMAS	1	1	CHRISTMAS
9	1	FELIZ NAVIDAD	1	1	CHRISTMAS
10	1	JINGLE BELL ROCK	1	1	CHRISTMAS
11	1	DO YOU KNOW IT'S CHRISTMAS?	1	1	CHRISTMAS
12	1	WONDERFUL CHRISTMAS TIME	1	1	CHRISTMAS
13	1	LAST CHRISTMAS	1	1	CHRISTMAS
14	1	ROUPOLO THE RED-NOSED REINDEER	1	1	CHRISTMAS
15	1	PLEASE COME HOME FOR CHRISTMAS	1	1	CHRISTMAS





# POP/R&B/ROCK Billboard

MAINSTREAM TOP 40		TITLE	ARTIST (RECORD LABEL)
1	17	WHATCASA SAY	THE BLACK EYED PEAS (A&R)
2	10	BREYER SPURS (REPRISE)	
3	1	FIREFLEXES	THE CURE (REPRISE)
4	12	REPLAY	THE CURE (REPRISE)
5	15	ALREADY GONE	BLONDIE (REPRISE)
6	18	PARAPAZZI	THE CURE (REPRISE)
7	28	DOWN	THE CURE (REPRISE)
8	12	GREATEST TIK TOK	THE CURE (REPRISE)
9	2	SWEET DREAMS	THE CURE (REPRISE)
10	11	SEXY CHICK	THE CURE (REPRISE)
11	13	BAD ROMANCE	THE CURE (REPRISE)
12	17	PARTY IN THE U.S.A.	THE CURE (REPRISE)
13	10	EMPIRE STATE OF MIND	THE CURE (REPRISE)
14	10	MEET ME HALFWAY	THE CURE (REPRISE)
15	16	EVAUATE THE DANCEFLOOR	THE CURE (REPRISE)
16	15	USE SOMEBODY	THE CURE (REPRISE)
17	4	FIFTEEN	THE CURE (REPRISE)
18	22	DO YOU REMEMBER	THE CURE (REPRISE)
19	16	FALLIN' FOR YOU	THE CURE (REPRISE)
20	17	YOU BELONG WITH ME	THE CURE (REPRISE)
21	21	TWO IS BETTER THAN ONE	THE CURE (REPRISE)
22	11	IF YOU ONLY KNEW	THE CURE (REPRISE)
23	23	GIVE IT UP TO ME	THE CURE (REPRISE)
24	29	ACCORDING TO YOU	THE CURE (REPRISE)
25	31	RUN THIS TOWN	THE CURE (REPRISE)
26	28	ONE TIME	THE CURE (REPRISE)
27	37	FOREVER	THE CURE (REPRISE)
28	37	HARD	THE CURE (REPRISE)
29	31	NEVER GONNA BE ALONE	THE CURE (REPRISE)
30	24	BODY LANGUAGE	THE CURE (REPRISE)
31	36	HEAVEN CAN WAIT	THE CURE (REPRISE)
32	35	ONE LESS LONELY FIGHT	THE CURE (REPRISE)
33	36	LIVE LIKE WE'RE DYING	THE CURE (REPRISE)
34	37	LIFE AFTER YOU	THE CURE (REPRISE)
35	38	MUSICAL CHAIRS	THE CURE (REPRISE)
36	39	TELEPHONE	THE CURE (REPRISE)
37	39	RAIN	THE CURE (REPRISE)
38	39	OBSESSED	THE CURE (REPRISE)
39	40	ALL THE RIGHT MOVES	THE CURE (REPRISE)
40	34	FUNHOUSE	THE CURE (REPRISE)

ADULT CONTEMPORARY		TITLE	ARTIST (RECORD LABEL)
1	1	YOU BELONG WITH ME	BEYONCÉ (COLUMBIA)
2	2	FALLIN' FOR YOU	KE\$HA (A&R)
3	4	HAVEN'T MET YOU YET	KE\$HA (A&R)
4	10	HER DIAMONDS	KE\$HA (A&R)
5	10	THE CLIMB	MIYAVI (A&R)
6	9	COME ON GET HIGHER	MIYAVI (A&R)
7	12	WORTH MATH (WE'RE ALL HERE)	MIYAVI (A&R)
8	9	NO SURPRISE	MIYAVI (A&R)
9	24	PLEASE DON'T LEAVE ME	MIYAVI (A&R)
10	8	I WANT TO KNOW WHAT LOVE IS	MIYAVI (A&R)
11	12	CHANCES	MIYAVI (A&R)
12	17	CHERRY CHERRY CHRISTMAS	MIYAVI (A&R)
13	16	USE SOMEBODY	MIYAVI (A&R)
14	13	KISS A GIRL	MIYAVI (A&R)
15	2	SILENT NIGHT	MIYAVI (A&R)
16	9	ALREADY GONE	MIYAVI (A&R)
17	15	WE WEREN'T BORN TO FOLLOW	MIYAVI (A&R)
18	10	SMILE	MIYAVI (A&R)
19	27	THE CHRISTMAS CAN-CAN	MIYAVI (A&R)
20	26	FIREFLEXES	MIYAVI (A&R)
21	27	I HATE YOURSELF A NEWY LITTLE CHRISTMAS	MIYAVI (A&R)
22	27	GREATEST TIK TIK TIK	MIYAVI (A&R)
23	28	CANDY CANE CHRISTMAS	MIYAVI (A&R)

ADULT TOP 40		TITLE	ARTIST (RECORD LABEL)
1	1	ALREADY GONE	BLONDIE (REPRISE)
2	3	SMILE	MIYAVI (A&R)
3	9	FIREFLEXES	THE CURE (REPRISE)
4	26	FALLIN' FOR YOU	KE\$HA (A&R)
5	32	USE SOMEBODY	MIYAVI (A&R)
6	17	SOMEDAY	MIYAVI (A&R)
7	25	YOU BELONG WITH ME	BEYONCÉ (COLUMBIA)
8	16	HEY, SOUL SISTER	MIYAVI (A&R)
9	13	I GOTTA FEELING	MIYAVI (A&R)
10	11	NEVER GONNA BE ALONE	MIYAVI (A&R)
11	16	WE WEREN'T BORN TO FOLLOW	MIYAVI (A&R)
12	22	SAV HAY I LOVE YOU	MIYAVI (A&R)
13	6	HALFWAY GONE	MIYAVI (A&R)
14	15	MAYBE	MIYAVI (A&R)
15	14	PARTY IN THE U.S.A.	THE CURE (REPRISE)
16	15	LIVE LIKE WE'RE DYING	MIYAVI (A&R)
17	16	CHANCES	MIYAVI (A&R)
18	10	LIFE AFTER YOU	MIYAVI (A&R)
19	20	COME ON	MIYAVI (A&R)
20	34	HAVEN'T MET YOU YET	KE\$HA (A&R)
21	31	IF YOU ONLY KNEW	MIYAVI (A&R)
22	23	BREAKAVEN	MIYAVI (A&R)
23	10	ALL THE RIGHT MOVES	MIYAVI (A&R)
24	13	SEX ON FIRE	MIYAVI (A&R)

ROCK SONGS		TITLE	ARTIST (RECORD LABEL)
1	1	BREAK	THE CURE (REPRISE)
2	1	NOT BOY	THE CURE (REPRISE)
3	1	UPRISING	THE CURE (REPRISE)
4	1	IF YOU ONLY KNEW	MIYAVI (A&R)
5	1	KINGS AND QUEENS	MIYAVI (A&R)
6	1	SAVIOR	MIYAVI (A&R)
7	1	THE FIXER	MIYAVI (A&R)
8	1	JARS	MIYAVI (A&R)
9	1	YOU'RE GOING DOWN	MIYAVI (A&R)
10	1	1901	MIYAVI (A&R)
11	1	USE SOMEBODY	MIYAVI (A&R)
12	1	NEW DIVIDE	MIYAVI (A&R)
13	1	NEW FANG	MIYAVI (A&R)
14	1	BACK AGAINST THE WALL	MIYAVI (A&R)
15	1	JUST BREATHE	MIYAVI (A&R)
16	1	MEET ME ON THE EQUINOX	MIYAVI (A&R)
17	1	SNUFF	MIYAVI (A&R)
18	1	OVERCOME	MIYAVI (A&R)
19	1	AGAIN	MIYAVI (A&R)
20	1	SPLASH	MIYAVI (A&R)
21	1	IF YOU ONLY KNEW	MIYAVI (A&R)
22	1	MEDICATE	MIYAVI (A&R)
23	1	INVINCIBLE	MIYAVI (A&R)
24	1	MONSTER	MIYAVI (A&R)
25	1	SCREAM WITH ME	MIYAVI (A&R)
26	1	EAST JESUS NOWHERE	MIYAVI (A&R)
27	1	SUBSTITUTION	MIYAVI (A&R)
28	1	CRASH	MIYAVI (A&R)
29	1	HARD TO SEE	MIYAVI (A&R)
30	1	YOUR DECISION	MIYAVI (A&R)
31	1	FUGITIVE	MIYAVI (A&R)
32	1	BROKEN, BENT & SCARRED	MIYAVI (A&R)
33	1	HEY, SOUL SISTER	MIYAVI (A&R)
34	1	STORM TO PASS	MIYAVI (A&R)
35	1	FIREFLEXES	MIYAVI (A&R)
36	1	DOOD ONE	MIYAVI (A&R)
37	1	JUST SAY YES	MIYAVI (A&R)
38	1	CHASING PIRATES	MIYAVI (A&R)
39	1	EYEBROW	MIYAVI (A&R)
40	1	SLOW POISON	MIYAVI (A&R)
41	1	CRAWL BACK	MIYAVI (A&R)
42	1	MESS OF ME	MIYAVI (A&R)
43	1	SHAKIN' HANDS	MIYAVI (A&R)
44	1	IT'S NOT YOU	MIYAVI (A&R)
45	1	LETTER FROM A THIEF	MIYAVI (A&R)
46	1	MAYBE	MIYAVI (A&R)

ALTERNATIVE		TITLE	ARTIST (RECORD LABEL)
1	1	UPRISING	THE CURE (REPRISE)
2	1	KINGS AND QUEENS	MIYAVI (A&R)
3	1	SAVIOR	MIYAVI (A&R)
4	1	I WILL NOT BOW	MIYAVI (A&R)
5	1	BREAK	THE CURE (REPRISE)
6	1	MEET ME ON THE EQUINOX	MIYAVI (A&R)
7	1	BACK AGAINST THE WALL	MIYAVI (A&R)
8	1	WHEELS	MIYAVI (A&R)
9	1	IF YOU ONLY KNEW	MIYAVI (A&R)
10	1	NEW FANG	MIYAVI (A&R)
11	1	USE SOMEBODY	MIYAVI (A&R)
12	1	JUST BREATHE	MIYAVI (A&R)
13	1	AGAIN	MIYAVI (A&R)
14	1	SUBSTITUTION	MIYAVI (A&R)
15	1	EAST JESUS NOWHERE	MIYAVI (A&R)
16	1	SNUFF	MIYAVI (A&R)
17	1	CHECK MY BRAIN	MIYAVI (A&R)
18	1	SLOW POISON	MIYAVI (A&R)
19	1	MESS OF ME	MIYAVI (A&R)
20	1	TOO FAKE	MIYAVI (A&R)
21	1	WHO SAWS	MIYAVI (A&R)
22	1	CHASING PIRATES	MIYAVI (A&R)
23	1	WHEELS	MIYAVI (A&R)
24	1	FUGITIVE	MIYAVI (A&R)
25	1	JUST SAY YES	MIYAVI (A&R)
26	1	JUST BREATHE	MIYAVI (A&R)
27	1	MAYBE	MIYAVI (A&R)
28	1	DREAMS	MIYAVI (A&R)
29	1	IF YOU ONLY KNEW	MIYAVI (A&R)
30	1	MEET ME ON THE EQUINOX	MIYAVI (A&R)
31	1	USE SOMEBODY	MIYAVI (A&R)
32	1	BETTER TOGETHER (LIVE)	MIYAVI (A&R)
33	1	I AND LOVE AND YOU	MIYAVI (A&R)
34	1	40 DGS	MIYAVI (A&R)
35	1	SOMETHING BEAUTIFUL	MIYAVI (A&R)
36	1	NOTION	MIYAVI (A&R)
37	1	SHADY ESPERANTO AND THE YOUNG HEARTS	MIYAVI (A&R)
38	1	HEY WORLD	MIYAVI (A&R)
39	1	CHANCES	MIYAVI (A&R)
40	1	FIREFLEXES	MIYAVI (A&R)
41	1	KILLER LIFE	MIYAVI (A&R)
42	1	SAV PLEASE	MIYAVI (A&R)

Not certified with *Charting the Waters* of the title of the decade ("How You Remind Me" on Rock Songs (see page 10), *Blackout* also has its impressive track record on **Adult Top 40**.

"Weezer Gonna Be Alone," the third-formal single from "Weezer Gonna Be Alone" on the latter chart to become the band's 10th top 10, tops the latter chart on **Rock Songs** for most top 10s this decade. John Mayer follows with nine top 10s since 2000.

On **Adult Contemporary**, new versions of "Kiss Yourself a Merry Little Christmas" (see *Collab* earlier) enters at No. 25 with her re-recording from "A Very Special Christmas 1." At No. 24, David Archuleta arrives with his own version of "Christmas from the Heart."

Jumping 25-14 on **Adult Contemporary**, *Blackout* marks *Stevie Nicks*'s comeback. *Overdrive*'s highest-charting hit is at the format.

**CAILLAT**

The oldest entry on **Alternative** and **Triple A** — *Breaks of Love*'s "You Sincerely" — is the top hit of the year on **Rock Songs**. The song is also the No. 1 track at the top of the decade, using the format's top cuts of the 2000s exclusively on **Billboard** hit.

**HOT COUNTRY SONGS**

WEEK	LAST WEEK	TITLE	ARTIST	WEEKS ON CHART	PEAK	WEEKS ON CHART	TITLE	ARTIST	WEEKS ON CHART	PEAK	
1	1	<b>NEED YOU NOW</b> I've been thinking 'bout you ever since we said good-bye © J. BENTON / J. BENTON / J. BENTON / J. BENTON	Lady Antebellum © COLUMBIA	1	1	26	28	<b>HILLBILLY BONE</b> © J. BENTON / J. BENTON / J. BENTON / J. BENTON	Blake Shelton Featuring Trace Adkins © COLUMBIA	1	1
2	2	<b>DO I FEEL THAT I'M MAKING YOU HAPPY</b> © J. BENTON / J. BENTON / J. BENTON / J. BENTON	Luke Bryan © COLUMBIA	1	1	27	27	<b>DIDN'T YOU KNOW HOW MUCH I LOVED YOU</b> © J. BENTON / J. BENTON / J. BENTON / J. BENTON	Kellie Pickler © COLUMBIA	1	1
3	3	<b>CONSIDER ME GONE</b> © J. BENTON / J. BENTON / J. BENTON / J. BENTON	Reba McEntire © COLUMBIA	1	1	28	30	<b>OUTSIDE MY WINDOW</b> © J. BENTON / J. BENTON / J. BENTON / J. BENTON	Sarah Buxton © COLUMBIA	1	1
4	4	<b>I WANNA TAKE YOU CLOSE YOUR EYES</b> © J. BENTON / J. BENTON / J. BENTON / J. BENTON	Chris Young © COLUMBIA	1	1	29	31	<b>KEEP ON LOVIN' YOU</b> © J. BENTON / J. BENTON / J. BENTON / J. BENTON	Shelby Lynne © COLUMBIA	1	1
5	5	<b>BONFIRE</b> © J. BENTON / J. BENTON / J. BENTON / J. BENTON	Craig Morgan © COLUMBIA	1	1	30	32	<b>BACKWOODS</b> © J. BENTON / J. BENTON / J. BENTON / J. BENTON	Justin Moore © COLUMBIA	1	1
6	6	<b>I WANNA TAKE YOU CLOSE YOUR EYES</b> © J. BENTON / J. BENTON / J. BENTON / J. BENTON	Dwight Bentley © COLUMBIA	1	1	31	33	<b>HELL ON THE HEART</b> © J. BENTON / J. BENTON / J. BENTON / J. BENTON	Eric Church © COLUMBIA	1	1
7	7	<b>COWBOY CASANOVA</b> © J. BENTON / J. BENTON / J. BENTON / J. BENTON	Carrie Underwood © COLUMBIA	1	1	32	34	<b>HIGHWAY 20 RIDE</b> © J. BENTON / J. BENTON / J. BENTON / J. BENTON	Zac Brown Band © COLUMBIA	1	1
8	8	<b>RED LIGHT</b> © J. BENTON / J. BENTON / J. BENTON / J. BENTON	David Nail © COLUMBIA	1	1	33	35	<b>TEMPORARY HOME</b> © J. BENTON / J. BENTON / J. BENTON / J. BENTON	Chris Young © COLUMBIA	1	1
9	9	<b>SOUTHERN VOICE</b> © J. BENTON / J. BENTON / J. BENTON / J. BENTON	Tim McGraw © COLUMBIA	1	1	34	36	<b>WHISTLE IN THE WIND</b> © J. BENTON / J. BENTON / J. BENTON / J. BENTON	Randy Houser © COLUMBIA	1	1
10	10	<b>FIFTEEN</b> © J. BENTON / J. BENTON / J. BENTON / J. BENTON	Jake Owen © COLUMBIA	1	1	35	37	<b>EVERYWHERE I GO</b> © J. BENTON / J. BENTON / J. BENTON / J. BENTON	Phil Vassar © COLUMBIA	1	1
11	11	<b>WHITE LIAR</b> © J. BENTON / J. BENTON / J. BENTON / J. BENTON	Miranda Lambert © COLUMBIA	1	1	36	38	<b>UP AND CRAZY</b> © J. BENTON / J. BENTON / J. BENTON / J. BENTON	Bonnie I © COLUMBIA	1	1
12	12	<b>HISTORY IN THE MAKING</b> © J. BENTON / J. BENTON / J. BENTON / J. BENTON	Darius Rucker © COLUMBIA	1	1	37	39	<b>LOVE LIKE CRAZY</b> © J. BENTON / J. BENTON / J. BENTON / J. BENTON	Lee Brice © COLUMBIA	1	1
13	13	<b>THE TRUTH</b> © J. BENTON / J. BENTON / J. BENTON / J. BENTON	Jason Aldean © COLUMBIA	1	1	38	40	<b>HIP TO MY HEART</b> © J. BENTON / J. BENTON / J. BENTON / J. BENTON	The Band Perry © COLUMBIA	1	1
14	14	<b>I'M ALIVE</b> © J. BENTON / J. BENTON / J. BENTON / J. BENTON	Kenny Chesney With Dave Matthews © COLUMBIA	1	1	39	41	<b>THE CALL</b> © J. BENTON / J. BENTON / J. BENTON / J. BENTON	Matt Kenyon © COLUMBIA	1	1
15	15	<b>ALL I ASK FOR ANYMORE</b> © J. BENTON / J. BENTON / J. BENTON / J. BENTON	Trace Adkins © COLUMBIA	1	1	40	42	<b>THE MAN I WANT TO BE</b> © J. BENTON / J. BENTON / J. BENTON / J. BENTON	Cherie Young © COLUMBIA	1	1
16	16	<b>WHY DON'T WE JUST DANCE</b> © J. BENTON / J. BENTON / J. BENTON / J. BENTON	Justin Turner © COLUMBIA	1	1	41	43	<b>LOVES LONG</b> © J. BENTON / J. BENTON / J. BENTON / J. BENTON	Mallory Hope © COLUMBIA	1	1
17	17	<b>THANK</b> © J. BENTON / J. BENTON / J. BENTON / J. BENTON	DeWaele Smith © COLUMBIA	1	1	42	44	<b>LONELY AFTER MIDNIGHT</b> © J. BENTON / J. BENTON / J. BENTON / J. BENTON	Big Kenny © COLUMBIA	1	1
18	18	<b>GREATEST COUNTRY SATURDAY NIGHT</b> © J. BENTON / J. BENTON / J. BENTON / J. BENTON	Brad Paisley © COLUMBIA	1	1	43	45	<b>STUCK</b> © J. BENTON / J. BENTON / J. BENTON / J. BENTON	Ash Bowers © COLUMBIA	1	1
19	19	<b>THAT'S HOW COUNTRY BOYS ROLL</b> © J. BENTON / J. BENTON / J. BENTON / J. BENTON	Diy Carrington © COLUMBIA	1	1	44	46	<b>THERE IS A GOD</b> © J. BENTON / J. BENTON / J. BENTON / J. BENTON	Lee Ann Womack © COLUMBIA	1	1
20	20	<b>CRYIN' FOR ME (WYMAN'S SONG)</b> © J. BENTON / J. BENTON / J. BENTON / J. BENTON	Toby Keith © COLUMBIA	1	1	45	47	<b>UGHTA BE MORE SONS OF COUNTRY</b> © J. BENTON / J. BENTON / J. BENTON / J. BENTON	Montgomery Gentry © COLUMBIA	1	1
21	21	<b>HURRY HOME</b> © J. BENTON / J. BENTON / J. BENTON / J. BENTON	Jason Michael Carroll © COLUMBIA	1	1	46	48	<b>THE ONE THAT BE LONELY LONG</b> © J. BENTON / J. BENTON / J. BENTON / J. BENTON	Clay Walker © COLUMBIA	1	1
22	22	<b>WHY</b> © J. BENTON / J. BENTON / J. BENTON / J. BENTON	Rascal Flatts © COLUMBIA	1	1	47	49				
23	23	<b>A LITTLE MORE COUNTRY THAN THAT</b> © J. BENTON / J. BENTON / J. BENTON / J. BENTON	Easton Corbin © COLUMBIA	1	1	48	50				
24	24	<b>TIL SUMMER COMES AROUND</b> © J. BENTON / J. BENTON / J. BENTON / J. BENTON	Keith Urban © COLUMBIA	1	1						
25	25	<b>TODAY</b> © J. BENTON / J. BENTON / J. BENTON / J. BENTON	Gary Allan © COLUMBIA	1	1						

**TOP COUNTRY ALBUMS** | **TOP BLUEGRASS ALBUMS**

WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK	WEEKS ON CHART	ARTIST	TITLE	WEEKS ON CHART	PEAK
1	1	<b>TAYLOR SWIFT</b> Fearless © J. BENTON / J. BENTON / J. BENTON / J. BENTON	1	1	26	24	<b>STEVE MARTIN</b> The Solo Sessions © J. BENTON / J. BENTON / J. BENTON / J. BENTON	1	1	42
2	2	<b>GARIBAY UNDERWOOD</b> Gold And Green © J. BENTON / J. BENTON / J. BENTON / J. BENTON	1	1	27	27	<b>PATTY LOVELESS</b> Mountain Soul © J. BENTON / J. BENTON / J. BENTON / J. BENTON	1	1	43
3	3	<b>GARIBAY UNDERWOOD</b> Gold And Green © J. BENTON / J. BENTON / J. BENTON / J. BENTON	1	1	28	28	<b>RICKY SKAGGS</b> Solo Sessions © J. BENTON / J. BENTON / J. BENTON / J. BENTON	1	1	44
4	4	<b>LADY ANTEBELLUM</b> Lady Antebellum © J. BENTON / J. BENTON / J. BENTON / J. BENTON	1	1	29	29	<b>STEVE IVIE</b> Solo Sessions © J. BENTON / J. BENTON / J. BENTON / J. BENTON	1	1	45
5	5	<b>TIM MCGRAW</b> Southern Voice © J. BENTON / J. BENTON / J. BENTON / J. BENTON	1	1	30	30	<b>THE ISAACS</b> Solo Sessions © J. BENTON / J. BENTON / J. BENTON / J. BENTON	1	1	46
6	6	<b>ZAC BROWN BAND</b> The Foundation © J. BENTON / J. BENTON / J. BENTON / J. BENTON	1	1	31	34	<b>JERRY DOUGLAS</b> Solo Sessions © J. BENTON / J. BENTON / J. BENTON / J. BENTON	1	1	47
7	7	<b>TAYLOR SWIFT</b> Fearless © J. BENTON / J. BENTON / J. BENTON / J. BENTON	1	1	32	35	<b>OLD CHOW MEDICINE SHOW</b> Solo Sessions © J. BENTON / J. BENTON / J. BENTON / J. BENTON	1	1	48
8	8	<b>JASON ALDEAN</b> Wide Open © J. BENTON / J. BENTON / J. BENTON / J. BENTON	1	1	33	31	<b>THE LONELY AFTER MIDNIGHT</b> Solo Sessions © J. BENTON / J. BENTON / J. BENTON / J. BENTON	1	1	49
9	9	<b>DARIUS RUCKER</b> Learn To Live © J. BENTON / J. BENTON / J. BENTON / J. BENTON	1	1	34	37	<b>DATLEY &amp; WINCENT</b> Solo Sessions © J. BENTON / J. BENTON / J. BENTON / J. BENTON	1	1	50
10	10	<b>DAVID NAIL</b> Hannah Montana: The Movie © J. BENTON / J. BENTON / J. BENTON / J. BENTON	1	1	35	36				
11	11	<b>VARIOUS ARTISTS</b> Now That What I Call A Country Christmas © J. BENTON / J. BENTON / J. BENTON / J. BENTON	1	1	36	37				
12	12	<b>MIRANDA LAMBERT</b> Revolution © J. BENTON / J. BENTON / J. BENTON / J. BENTON	1	1	37	34				
13	13	<b>TOBY KEITH</b> American Ride © J. BENTON / J. BENTON / J. BENTON / J. BENTON	1	1	38	41				
14	14	<b>REBA</b> Keep On Loving You © J. BENTON / J. BENTON / J. BENTON / J. BENTON	1	1	39	35				
15	15	<b>SUGARLAND</b> Love On The Inside © J. BENTON / J. BENTON / J. BENTON / J. BENTON	1	1	40	47				
16	16	<b>ROSANNE CASH</b> The List © J. BENTON / J. BENTON / J. BENTON / J. BENTON	1	1	41	43				
17	17	<b>KEITH URBAN</b> Defying Gravity © J. BENTON / J. BENTON / J. BENTON / J. BENTON	1	1	42	45				
18	18	<b>GEORGE STRAIT</b> Twang © J. BENTON / J. BENTON / J. BENTON / J. BENTON	1	1	43	44				
19	19	<b>KENNY CHESNEY</b> Greatest Hits II © J. BENTON / J. BENTON / J. BENTON / J. BENTON	1	1	44	44				
20	20	<b>LUKE BRYAN</b> Don't Think I'm Gonna Get This Party Started © J. BENTON / J. BENTON / J. BENTON / J. BENTON	1	1	45	45				
21	21	<b>RASCAL FLATTS</b> Unraveled © J. BENTON / J. BENTON / J. BENTON / J. BENTON	1	1	46	44				
22	22	<b>BROOKS &amp; DUNN</b> #1... And Then Some © J. BENTON / J. BENTON / J. BENTON / J. BENTON	1	1	47	44				
23	23	<b>JASON JOHNSON</b> That Lonesome Song © J. BENTON / J. BENTON / J. BENTON / J. BENTON	1	1	48	41				
24	24	<b>VARIOUS ARTISTS</b> Now That What I Call A Country New © J. BENTON / J. BENTON / J. BENTON / J. BENTON	1	1	49	46				
25	25	<b>BRAD PAISLEY</b> I'm About to Come Alive © J. BENTON / J. BENTON / J. BENTON / J. BENTON	1	1	50	46				

**BETWEEN THE BULLETS**  
**'WHITE' LIGHTNING**

Miranda Lambert's fastest-rising single to date becomes her second top 10 on Hot Country Songs. Up 1.2 million impressions, "White Lie" steps 11-10 in its 16th chart week—that's lightning speed compared with her prior top 10, "Gunpowder & Lead," which needed 28 weeks to crack that part of the chart in July 2008. That song peaked at No. 7 on the Aug. 16 chart, likely, although her overall record on country radio has been mixed, her retail track reception is more consistent. Each of her three studio sets has opened at No. 1 on Top Country Albums, including her latest, "Revolution," which debuted atop the Oct. 17 chart.

—Wade Jessen

## TOP R&B/HIP-HOP ALBUMS

WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION	PRODUCTION LABEL
1	<b>1</b> MICHAEL JACKSON <sup>1</sup>	<b>TRIOLOGY</b>	1	1	AT&T (REPRISE)
2	<b>2</b> RIANNA	<b>THE LATEST... CAROLINA</b>	1	2	GOOD MUSIC (J&R)
3	<b>3</b> THE BLACK EYE PEAS	<b>THE EYE OF THE HAWK</b>	1	3	INTERSCOPE (J&R)
4	<b>4</b> 50 CENT	<b>THE VEIN</b>	1	4	GOOD MUSIC (J&R)
5	<b>5</b> JAY-Z	<b>THE BLACK TIE</b>	1	5	GOOD MUSIC (J&R)
6	<b>6</b> BEYONCÉ	<b>I AM... SASHA FIERE</b>	1	6	GOOD MUSIC (J&R)
7	<b>7</b> BUNAMAZ	<b>THE UNDISCOVERED COUNTRY</b>	1	7	GOOD MUSIC (J&R)
8	<b>8</b> TROY SONGZ	<b>THE TROUBLE</b>	1	8	GOOD MUSIC (J&R)
9	<b>9</b> MELANIE FIONA	<b>THE UNDISCOVERED COUNTRY</b>	1	9	GOOD MUSIC (J&R)
10	<b>10</b> WHITNEY HOUSTON	<b>LOOK TO THE HEAVENS</b>	1	10	GOOD MUSIC (J&R)
11	<b>11</b> JACKSON 5	<b>THE UNDISCOVERED COUNTRY</b>	1	11	GOOD MUSIC (J&R)
12	<b>12</b> BLAXKROK	<b>THE UNDISCOVERED COUNTRY</b>	1	12	GOOD MUSIC (J&R)
13	<b>13</b> MARIAN CAREY	<b>THE UNDISCOVERED COUNTRY</b>	1	13	GOOD MUSIC (J&R)
14	<b>14</b> VARIOUS ARTISTS	<b>THE UNDISCOVERED COUNTRY</b>	1	14	GOOD MUSIC (J&R)
15	<b>15</b> JANET	<b>THE UNDISCOVERED COUNTRY</b>	1	15	GOOD MUSIC (J&R)
16	<b>16</b> DRAKE	<b>THE UNDISCOVERED COUNTRY</b>	1	16	GOOD MUSIC (J&R)
17	<b>17</b> BREX & CECE WINANS	<b>THE UNDISCOVERED COUNTRY</b>	1	17	GOOD MUSIC (J&R)
18	<b>18</b> BREX & CECE WINANS	<b>THE UNDISCOVERED COUNTRY</b>	1	18	GOOD MUSIC (J&R)
19	<b>19</b> BOYZ II MEN	<b>THE UNDISCOVERED COUNTRY</b>	1	19	GOOD MUSIC (J&R)
20	<b>20</b> ANGIE STONE	<b>THE UNDISCOVERED COUNTRY</b>	1	20	GOOD MUSIC (J&R)
21	<b>21</b> KID CUDI	<b>THE UNDISCOVERED COUNTRY</b>	1	21	GOOD MUSIC (J&R)
22	<b>22</b> LIL WAYNE	<b>THE UNDISCOVERED COUNTRY</b>	1	22	GOOD MUSIC (J&R)
23	<b>23</b> WALE	<b>THE UNDISCOVERED COUNTRY</b>	1	23	GOOD MUSIC (J&R)
24	<b>24</b> LAYO	<b>THE UNDISCOVERED COUNTRY</b>	1	24	GOOD MUSIC (J&R)
25	<b>25</b> RAKIM	<b>THE UNDISCOVERED COUNTRY</b>	1	25	GOOD MUSIC (J&R)
26	<b>26</b> KUCON	<b>THE UNDISCOVERED COUNTRY</b>	1	26	GOOD MUSIC (J&R)
27	<b>27</b> TECH NINE	<b>THE UNDISCOVERED COUNTRY</b>	1	27	GOOD MUSIC (J&R)
28	<b>28</b> CHARLIE WILSON	<b>THE UNDISCOVERED COUNTRY</b>	1	28	GOOD MUSIC (J&R)
29	<b>29</b> NEW BOYZ	<b>THE UNDISCOVERED COUNTRY</b>	1	29	GOOD MUSIC (J&R)
30	<b>30</b> PITBULL	<b>THE UNDISCOVERED COUNTRY</b>	1	30	GOOD MUSIC (J&R)
31	<b>31</b> BRIAN KNIGHT	<b>THE UNDISCOVERED COUNTRY</b>	1	31	GOOD MUSIC (J&R)
32	<b>32</b> KERI HILSON	<b>THE UNDISCOVERED COUNTRY</b>	1	32	GOOD MUSIC (J&R)
33	<b>33</b> MARY MARY	<b>THE UNDISCOVERED COUNTRY</b>	1	33	GOOD MUSIC (J&R)
34	<b>34</b> VARIOUS ARTISTS	<b>THE UNDISCOVERED COUNTRY</b>	1	34	GOOD MUSIC (J&R)
35	<b>35</b> JEREMY	<b>THE UNDISCOVERED COUNTRY</b>	1	35	GOOD MUSIC (J&R)
36	<b>36</b> PRETTY RICKY	<b>THE UNDISCOVERED COUNTRY</b>	1	36	GOOD MUSIC (J&R)
37	<b>37</b> MICHAEL JACKSON	<b>THE UNDISCOVERED COUNTRY</b>	1	37	GOOD MUSIC (J&R)
38	<b>38</b> ANTHONY HAMILTON	<b>THE UNDISCOVERED COUNTRY</b>	1	38	GOOD MUSIC (J&R)
39	<b>39</b> MICHAEL JACKSON	<b>THE UNDISCOVERED COUNTRY</b>	1	39	GOOD MUSIC (J&R)
40	<b>40</b> BEYONCÉ	<b>THE UNDISCOVERED COUNTRY</b>	1	40	GOOD MUSIC (J&R)
41	<b>41</b> LEDISI	<b>THE UNDISCOVERED COUNTRY</b>	1	41	GOOD MUSIC (J&R)
42	<b>42</b> FABIOLOUS	<b>THE UNDISCOVERED COUNTRY</b>	1	42	GOOD MUSIC (J&R)

Coping, 2009 with the Grammy Award-winning, Billboard's Adult R&B artist of the year, Charlie Wilson, sales 51-32 (up 37%) on Top R&B/Hip-Hop Albums. His set "Charlie Wilson's" "These Good Days" which claims the title of top Adult R&B song of the year.

## MAINSTREAM R&B/HIP-HOP

WEEK	TITLE	WEEKS ON CHART	PEAK POSITION	PRODUCTION LABEL
1	<b>1</b> MONEY TO BLOW	1	1	GOOD MUSIC (J&R)
2	<b>2</b> EMPIRE STATE OF MIND	1	2	GOOD MUSIC (J&R)
3	<b>3</b> PAPERS	1	3	GOOD MUSIC (J&R)
4	<b>4</b> K&BY BY ME	1	4	GOOD MUSIC (J&R)
5	<b>5</b> IT KILLS ME	1	5	GOOD MUSIC (J&R)
6	<b>6</b> I CAN TRANSFORM YA	1	6	GOOD MUSIC (J&R)
7	<b>7</b> WASTED	1	7	GOOD MUSIC (J&R)
8	<b>8</b> BAD HABITS	1	8	GOOD MUSIC (J&R)
9	<b>9</b> SPOTLIGHT	1	9	GOOD MUSIC (J&R)
10	<b>10</b> SAY AHH	1	10	GOOD MUSIC (J&R)
11	<b>11</b> H&R	1	11	GOOD MUSIC (J&R)
12	<b>12</b> GANGETA LIV	1	12	GOOD MUSIC (J&R)
13	<b>13</b> H&R	1	13	GOOD MUSIC (J&R)
14	<b>14</b> GANGETA LIV	1	14	GOOD MUSIC (J&R)
15	<b>15</b> H&R	1	15	GOOD MUSIC (J&R)
16	<b>16</b> GANGETA LIV	1	16	GOOD MUSIC (J&R)
17	<b>17</b> H&R	1	17	GOOD MUSIC (J&R)
18	<b>18</b> GANGETA LIV	1	18	GOOD MUSIC (J&R)
19	<b>19</b> H&R	1	19	GOOD MUSIC (J&R)
20	<b>20</b> GANGETA LIV	1	20	GOOD MUSIC (J&R)
21	<b>21</b> H&R	1	21	GOOD MUSIC (J&R)
22	<b>22</b> GANGETA LIV	1	22	GOOD MUSIC (J&R)
23	<b>23</b> H&R	1	23	GOOD MUSIC (J&R)
24	<b>24</b> GANGETA LIV	1	24	GOOD MUSIC (J&R)
25	<b>25</b> H&R	1	25	GOOD MUSIC (J&R)
26	<b>26</b> GANGETA LIV	1	26	GOOD MUSIC (J&R)
27	<b>27</b> H&R	1	27	GOOD MUSIC (J&R)
28	<b>28</b> GANGETA LIV	1	28	GOOD MUSIC (J&R)
29	<b>29</b> H&R	1	29	GOOD MUSIC (J&R)
30	<b>30</b> GANGETA LIV	1	30	GOOD MUSIC (J&R)
31	<b>31</b> H&R	1	31	GOOD MUSIC (J&R)
32	<b>32</b> GANGETA LIV	1	32	GOOD MUSIC (J&R)
33	<b>33</b> H&R	1	33	GOOD MUSIC (J&R)
34	<b>34</b> GANGETA LIV	1	34	GOOD MUSIC (J&R)
35	<b>35</b> H&R	1	35	GOOD MUSIC (J&R)
36	<b>36</b> GANGETA LIV	1	36	GOOD MUSIC (J&R)
37	<b>37</b> H&R	1	37	GOOD MUSIC (J&R)
38	<b>38</b> GANGETA LIV	1	38	GOOD MUSIC (J&R)
39	<b>39</b> H&R	1	39	GOOD MUSIC (J&R)
40	<b>40</b> GANGETA LIV	1	40	GOOD MUSIC (J&R)

## NEW NO. 1s FOR KELLY, HOUSTON



KELLY

## RHYTHMIC

WEEK	TITLE	WEEKS ON CHART	PEAK POSITION	PRODUCTION LABEL
1	<b>1</b> EMPIRE STATE OF MIND	1	1	GOOD MUSIC (J&R)
2	<b>2</b> SWEET DREAMS	1	2	GOOD MUSIC (J&R)
3	<b>3</b> WHATCHA SAY	1	3	GOOD MUSIC (J&R)
4	<b>4</b> FOREVER	1	4	GOOD MUSIC (J&R)
5	<b>5</b> GETTY CLAY	1	5	GOOD MUSIC (J&R)
6	<b>6</b> GANGETA LIV	1	6	GOOD MUSIC (J&R)
7	<b>7</b> THE ME DOWN	1	7	GOOD MUSIC (J&R)
8	<b>8</b> MEET ME HALFWAY	1	8	GOOD MUSIC (J&R)
9	<b>9</b> GANGETA LIV	1	9	GOOD MUSIC (J&R)
10	<b>10</b> PAPA RAZZI	1	10	GOOD MUSIC (J&R)
11	<b>11</b> YOU REMEMBER	1	11	GOOD MUSIC (J&R)
12	<b>12</b> H&R	1	12	GOOD MUSIC (J&R)
13	<b>13</b> BABY BY ME	1	13	GOOD MUSIC (J&R)
14	<b>14</b> TIK TOK	1	14	GOOD MUSIC (J&R)
15	<b>15</b> RUN THIS TOWN	1	15	GOOD MUSIC (J&R)
16	<b>16</b> I CAN TRANSFORM YA	1	16	GOOD MUSIC (J&R)
17	<b>17</b> BREAK UP	1	17	GOOD MUSIC (J&R)
18	<b>18</b> ONE TIME	1	18	GOOD MUSIC (J&R)
19	<b>19</b> THROW IT IN THE BAG	1	19	GOOD MUSIC (J&R)
20	<b>20</b> MONEY TO BLOW	1	20	GOOD MUSIC (J&R)
21	<b>21</b> SPOTLIGHT	1	21	GOOD MUSIC (J&R)
22	<b>22</b> BAD ROMANCE	1	22	GOOD MUSIC (J&R)
23	<b>23</b> BEDROCK	1	23	GOOD MUSIC (J&R)
24	<b>24</b> I INVERTED SEX	1	24	GOOD MUSIC (J&R)
25	<b>25</b> SHUT IT DOWN	1	25	GOOD MUSIC (J&R)
26	<b>26</b> HOW LOW	1	26	GOOD MUSIC (J&R)
27	<b>27</b> WASTED	1	27	GOOD MUSIC (J&R)
28	<b>28</b> EVERYTHING EVERYWHERE	1	28	GOOD MUSIC (J&R)
29	<b>29</b> GIVE IT UP TO ME	1	29	GOOD MUSIC (J&R)
30	<b>30</b> I GET IT IN	1	30	GOOD MUSIC (J&R)
31	<b>31</b> SAY AHH	1	31	GOOD MUSIC (J&R)
32	<b>32</b> YOU BELONG WITH ME	1	32	GOOD MUSIC (J&R)
33	<b>33</b> I'M GOING IN	1	33	GOOD MUSIC (J&R)
34	<b>34</b> HOLD MY HAND	1	34	GOOD MUSIC (J&R)
35	<b>35</b> PAPERS	1	35	GOOD MUSIC (J&R)
36	<b>36</b> MEDICINE	1	36	GOOD MUSIC (J&R)
37	<b>37</b> TRY SLEEPING WITH A BROKEN HEART	1	37	GOOD MUSIC (J&R)

## ADULT R&B

WEEK	TITLE	WEEKS ON CHART	PEAK POSITION	PRODUCTION LABEL
1	<b>1</b> MILLION DOLLAR BILL	1	1	GOOD MUSIC (J&R)
2	<b>2</b> BAD HABITS	1	2	GOOD MUSIC (J&R)
3	<b>3</b> WHAT I'VE BEEN WAITING FOR	1	3	GOOD MUSIC (J&R)
4	<b>4</b> PAPERS	1	4	GOOD MUSIC (J&R)
5	<b>5</b> CAN'T LIVE WITHOUT YOU	1	5	GOOD MUSIC (J&R)
6	<b>6</b> DON'T LEAVIN' WITHOUT YOU	1	6	GOOD MUSIC (J&R)
7	<b>7</b> AIN'T MEAN ANYTHING	1	7	GOOD MUSIC (J&R)
8	<b>8</b> PRETTY WINGS	1	8	GOOD MUSIC (J&R)
9	<b>9</b> CLOSE TO YOU	1	9	GOOD MUSIC (J&R)
10	<b>10</b> THIS IS IT	1	10	GOOD MUSIC (J&R)
11	<b>11</b> YESTERDAY	1	11	GOOD MUSIC (J&R)
12	<b>12</b> RELIGIOUS	1	12	GOOD MUSIC (J&R)
13	<b>13</b> I GET IT IN	1	13	GOOD MUSIC (J&R)
14	<b>14</b> DON'T HEARIN' U	1	14	GOOD MUSIC (J&R)
15	<b>15</b> GANGETA LIV	1	15	GOOD MUSIC (J&R)
16	<b>16</b> DON'T MAKE EM LIKE U NO MORE	1	16	GOOD MUSIC (J&R)
17	<b>17</b> GOIN' THRU CHANGES	1	17	GOOD MUSIC (J&R)
18	<b>18</b> TRY SLEEPING WITH A BROKEN HEART	1	18	GOOD MUSIC (J&R)
19	<b>19</b> STAYING IN LOVE	1	19	GOOD MUSIC (J&R)
20	<b>20</b> BULLPUPPET	1	20	GOOD MUSIC (J&R)
21	<b>21</b> FISTFUL OF TEARS	1	21	GOOD MUSIC (J&R)
22	<b>22</b> I GET IT IN	1	22	GOOD MUSIC (J&R)
23	<b>23</b> THIS IS IT	1	23	GOOD MUSIC (J&R)
24	<b>24</b> I LOOK TO YOU	1	24	GOOD MUSIC (J&R)
25	<b>25</b> MY CHILD	1	25	GOOD MUSIC (J&R)

## HOT RAP SONGS

WEEK	TITLE	WEEKS ON CHART	PEAK POSITION	PRODUCTION LABEL
1	<b>1</b> EMPIRE STATE OF MIND	1	1	GOOD MUSIC (J&R)
2	<b>2</b> FOREVER	1	2	GOOD MUSIC (J&R)
3	<b>3</b> MONEY TO BLOW	1	3	GOOD MUSIC (J&R)
4	<b>4</b> BABY BY ME	1	4	GOOD MUSIC (J&R)
5	<b>5</b> GANGETA LIV	1	5	GOOD MUSIC (J&R)
6	<b>6</b> WASTED	1	6	GOOD MUSIC (J&R)
7	<b>7</b> GANGETA LIV	1	7	GOOD MUSIC (J&R)
8	<b>8</b> THE ME DOWN	1	8	GOOD MUSIC (J&R)
9	<b>9</b> SPOTLIGHT	1	9	GOOD MUSIC (J&R)
10	<b>10</b> RUN THIS TOWN	1	10	GOOD MUSIC (J&R)
11	<b>11</b> THROW IT IN THE BAG	1	11	GOOD MUSIC (J&R)
12	<b>12</b> HOW LOW	1	12	GOOD MUSIC (J&R)
13	<b>13</b> I LOOK GOOD	1	13	GOOD MUSIC (J&R)
14	<b>14</b> I'M GOING IN	1	14	GOOD MUSIC (J&R)
15	<b>15</b> BEST I EVER HAD	1	15	GOOD MUSIC (J&R)
16	<b>16</b> EVERYTHING EVERYWHERE	1	16	GOOD MUSIC (J&R)
17	<b>17</b> I WANNA ROCK	1	17	GOOD MUSIC (J&R)
18	<b>18</b> SUCCESS	1	18	GOOD MUSIC (J&R)
19	<b>19</b> 5 STAR CHICK	1	19	GOOD MUSIC (J&R)
20	<b>20</b> I GET IT IN	1	20	GOOD MUSIC (J&R)
21	<b>21</b> SHUT IT DOWN	1	21	GOOD MUSIC (J&R)
22	<b>22</b> I GET IT IN	1	22	GOOD MUSIC (J&R)
23	<b>23</b> I GET IT IN	1	23	GOOD MUSIC (J&R)
24	<b>24</b> O LETS DO IT	1	24	GOOD MUSIC (J&R)
25	<b>25</b> GOTTA GET IT	1	25	GOOD MUSIC (J&R)

**HOT R&B/HIP-HOP SONGS**

WEEK	LAST WEEK	TITLE	ARTIST
1	1	<b>PAPER DOLLS</b>	Usher
2	3	<b>I INVENTED SEX</b>	Tray Songz Featuring Drake
3	2	<b>MONEY TO BLOW</b>	Timbaland Featuring Lil Wayne & Drake
4	4	<b>EMPIRE STATE OF MIND</b>	Jay-Z & Alicia Keys
5	5	<b>SCREAM</b>	Chris Brown
6	12	<b>BAD HABITS</b>	Maree Rovee
7	7	<b>BABY BY MY SIDE</b>	50 Cent Featuring Ne-Yo
8	8	<b>SAY AHH</b>	Tray Songz Featuring Fabolous
9	9	<b>PRETTY WINDS</b>	Young Money Featuring Lil Wayne
10	10	<b>FOREVER</b>	Drake Featuring Kanye West, Lil Wayne & Eminem
11	11	<b>I CAN TRANSFORM YA</b>	Chris Brown Featuring Lil Wayne & Swizz Beatz
12	12	<b>WASTED</b>	Gucci Mane Featuring Pilez Or OJ Da Juice
13	13	<b>BE DOCK</b>	Young Money Featuring Lil Wayne
14	14	<b>REGRET</b>	Lil Wayne Featuring Ludacris
15	15	<b>GO IN ME</b>	Mary Mary Featuring Niara "Kiki" Sheard
16	16	<b>MILLION DOLLAR BILL</b>	Whitney Houston
17	17	<b>TRY SLEEPING WITH A BROKEN HEART</b>	Rihanna
18	18	<b>HARD</b>	Jay-Z & Alicia Keys
19	19	<b>SPOTLIGHT</b>	Gucci Mane Featuring Usher
20	20	<b>AIN'T LEAVIN' WITHOUT YOU</b>	Jahiem
21	21	<b>DOESN'T MEAN ANYTHING</b>	Mario
22	22	<b>BREAK UP</b>	Mario Featuring Gucci Mane & Sean Garrett
23	23	<b>IF IT GET IN</b>	Omion Featuring Gucci Mane
24	24	<b>I AM</b>	Mary J. Blige
25	25	<b>I FLOCK GOOD</b>	Chris Brown
26	26	<b>HOW LOW</b>	Ludacris
27	27	<b>NUMBER ONE</b>	R. Kelly Featuring Kirk Hammett
28	28	<b>GANGSTA LU</b>	Shoop Dogg Featuring The-Dream
29	29	<b>CLOSE TO YOU</b>	Boyz n da City
30	30	<b>CANT LIVE WITHOUT YOU</b>	Christie Williams
31	31	<b>FRESH</b>	Boyz n da City
32	32	<b>WHAT I'VE BEEN WAITING FOR</b>	Monie Money
33	33	<b>THIS IS IT</b>	Michael Jackson Featuring The Jacksons
34	34	<b>UNDER THE INFERNO</b>	Pleasure P
35	35	<b>I GOING IN</b>	Drake Featuring Lil Wayne & Young Jeezy
36	36	<b>I STAR CHICK</b>	Yo Gotti
37	37	<b>VIDEO PHONE</b>	Beyonce
38	38	<b>ON THE OCEAN</b>	Cher
39	39	<b>SEX THERAPY</b>	Hotin Tice
40	40	<b>I GET CRAZY</b>	Nicki Minaj Featuring Lil Wayne
41	41	<b>O LETS DO IT</b>	Waka Flacka Kama
42	42	<b>RUN THIS TOWN</b>	Jay-Z, Rihanna & Kanye West
43	43	<b>WE BE STREDDY BOBBIN'</b>	Lil Wayne Featuring Gucci Mane
44	44	<b>YESTERDAY</b>	Toni Braxton Featuring Trey Songz
45	45	<b>THE POINT OF IT ALL</b>	Anthony Hamilton
46	46	<b>IT'S THE DOWN</b>	New Boyz Featuring Ray J
47	47	<b>SUCCESSFUL</b>	Drake Featuring Trey Songz & Lil Wayne
48	48	<b>SOLDIER OF LOVE</b>	Sade
49	49	<b>THROW IT IN THE BAG</b>	Fabulous Featuring The-Dream
50	50	<b>BLETTLEPROOF</b>	Rahem DeVaughn Featuring Ludacris
51	51	<b>I AM HEARIN' U</b>	Angie Stone
52	52	<b>ECHO</b>	R. Kelly
53	53	<b>GOTTA GET IT</b>	Jennifer
54	54	<b>FLEX</b>	The Puffyady



No track scans the Virginian until his seventh top 10 on this chart while his previous offering peaked at No. 15 on Mainstream R&B/Hip-Hop, his fourth chart-topper since that tally.



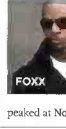
With 10 chart appearances, including five top 10 and a No. 1 single, Drake (pictured) made a final year in Billboard's Top New R&B/Hip-Hop song of 2009. His debut single, "Best Ever Nite," also peaked at No. 4, among the year's Top 100 R&B/Hip-Hop songs.

Beyond entry for second Top R&B/Hip-Hop hit of the year her first album after her first victory in that category. That also was the fourth consecutive year a female hit was the top R&B/Hip-Hop song.

2009 has become Pleasure's most successful Billboard chart year with his highest career ranking on Top R&B/Hip-Hop Albums (No. 4), Top R&B/Hip-Hop Songs (No. 2) and Top R&B/Hip-Hop Artists (No. 6).

WEEK	LAST WEEK	TITLE	ARTIST
1	1	<b>HAWAII ROCK</b>	Shoop Dogg
2	2	<b>RELIGIOUS</b>	R. Kelly
3	3	<b>ALL THE WAY TURN UP</b>	Roscoe Dash Featuring SoSo Bezz
4	4	<b>HEY DODD (DADDY'S HOME)</b>	Timbaland Featuring Drake
5	5	<b>DROP IT LOW</b>	Esty Dean Featuring Chrs Brown
6	6	<b>LOVE COME DOWN</b>	Diddy, Dirty Money
7	7	<b>EVERYTHING EVERYDAY</b>	Fabulous Featuring Kar Hilton
8	8	<b>NEVER KNU I NEEDED</b>	50 Cent
9	9	<b>LUV 2 BALL</b>	Impr2002
10	10	<b>FISH OF TEARS</b>	Marwell
11	11	<b>WHEEY OREAM</b>	Kevin Edmonds
12	12	<b>DO NOT MAKE EM LIKE U NO MORE</b>	Ruben Studdard
13	13	<b>CRAWL</b>	Chris Brown
14	14	<b>HOME GURL</b>	Bone
15	15	<b>HEADBOAR</b>	Hurricane Chris Featuring Marv
16	16	<b>MY HOOD</b>	B.G. Featuring Marne Fave & Gar
17	17	<b>TRY IT OUT</b>	Big Bank Black Featuring Kandi
18	18	<b>THU THU</b>	Slim Thum
19	19	<b>EMPIRE STATE OF MIND (PART II) BROKEN DOWN</b>	Alicia Keys
20	20	<b>STAYING IN LOVE</b>	Rhapha Saadiq
21	21	<b>BETTER BELIEVE IT</b>	Li Booze Featuring Young Jeezy & Whisbe
22	22	<b>UP OF MY TONGUE</b>	Jagged Edge Featuring Treas & R
23	23	<b>I LOVE SUGGESTIONS</b>	Will Downing
24	24	<b>I CAN'T MAKE YOU LOVE ME</b>	Boyz II Man
25	25	<b>HELL OF A LIFE</b>	T.I.
26	26	<b>BREAK UP TO MAKE UP</b>	Jerome
27	27	<b>I WANT TO KNOW WHAT LOVE IS</b>	Manish Carey
28	28	<b>CAN'T HARDLY WAIT</b>	N'Dambi
29	29	<b>DON'T SAY</b>	Laura Tibor
30	30	<b>SPEAK FRENCH</b>	Janice Fox Featuring Gucci Mane
31	31	<b>POPULAR DEMON (POPEYES)</b>	Chipse Featuring Cam'Ron & Pharrell
32	32	<b>THIS TIME</b>	Erin The Jack
33	33	<b>PRETTY BROWN</b>	Amerie Featuring Trey Songz
34	34	<b>NOVEMBER 18TH</b>	Drake
35	35	<b>YOU'RE THE ONE</b>	D'Incha

**YEAR-END KUDOS CONTINUE**



Multifaceted entertainer Jamie Foxx earns Billboard's Top R&B/Hip-Hop Artist Male of 2009 honor. During the year: Foxx collected three weeks at No. 1 on Top R&B/Hip-Hop Albums and 14 weeks atop Hot R&B/Hip-Hop Songs with "Blame It." That track rises its place as the top R&B/Hip-Hop song of the year. Meanwhile, "Intuition" is No. 2 on the year's Top R&B/Hip-Hop Albums list. Mary J. Blige also celebrates its first honor as the Top R&B/Hip-Hop Artist-Duo/Group. The sister act's "God in Me" No. 15 in its 55th chart week.

## CHRISTIAN SONGS

WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
1	17	CITY ON OUR KNEES	1	17
2	13	UNTIL THE WHOLE WORLD HEARS	2	13
3	12	WHAT FAITH CAN DO	3	12
4	13	THE WORDS I WOULD SAY	4	13
5	76	HOLD MY HEART	5	76
6	12	FORGIVEN	6	12
7	27	ONE THING CHRISTMAS ALWAYS REMINDS ME	7	27
8	18	HOW HE LOVES	8	18
9	18	HE IS	9	18
10	18	ON AND ON	10	18
11	18	SING, SING, SING	11	18
12	22	ALIVE AGAIN	12	22
13	11	LET THE WATERS RISE	13	11
14	11	MEAN IS THE FACE	14	11
15	11	REVELATION SONG	15	11
16	11	SAVATION IS HERE	16	11
17	11	ALIVE	17	11
18	11	DIMANUEL (HALLOWED MANGER GROUND)	18	11
19	11	JOY TO THE WORLD (UNSPEAKABLE JOY)	19	11
20	11	ALWAYS	20	11
21	11	NIGHT BEFORE CHRISTMAS	21	11
22	11	I'LL BE BRAVE THIS CHRISTMAS	22	11
23	11	CHRISTMAS TIME	23	11
24	11	SOMETIMES	24	11
25	11	IT'S YOUR LIFE	25	11
26	11	YOUR HANDS	26	11
27	11	WINTER SNOW	27	11
28	11	FROM THE INSIDE OUT	28	11
29	11	BEAUTIFUL ENDING	29	11
30	11	WHEN LOVE WAS BORN	30	11
31	11	HE IS WITH YOU	31	11
32	11	GLORIOUS	32	11
33	11	GO TELL IT ON THE MOUNTAIN	33	11
34	11	SAFE	34	11
35	11	HEARTBEAT	35	11
36	11	NEHS COULD FOR US (GOD'S) BE MERRY GENTLEMEN	36	11
37	11	AGAIN	37	11
38	11	GOD BLESS US	38	11
39	11	THE MEANING OF LIFE	39	11
40	11	DON'T YOU KNOW YOU'RE BEAUTIFUL	40	11
41	11	FORGET AND NOT SLOW DOWN	41	11
42	11	GLORY TO GOD FOREVER	42	11
43	11	GOD REST YE MERRY GENTLEMEN	43	11
44	11	HANDS	44	11
45	11	YOU ARE THE REASON	45	11
46	11	LIVE LIKE WE'RE DYING	46	11
47	11	JOY TO THE WORLD	47	11
48	11	THERE IS A WAY	48	11
49	11	IT'S CHRISTMAS DAY	49	11

Mary Mary opens at No. 29 on Billboard's Songs (available to full album download on iTunes) with "Kismet," the third track from her new album "The Secret." The Secret's "God Is With You" spent seven weeks at No. 1 in August/September. The pair ranks at No. 3 on the 2009 Hot Gospel Songs artist rec.

## TOP CHRISTIAN ALBUMS

WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
1	3	CASTING CROWDS	1	3
2	1	CHRIS TOMLIN	2	1
3	1	VARIOUS ARTISTS	3	1
4	4	FLYLEAF	4	4
5	1	SWITCHFOOT	5	1
6	1	SKILLET	6	1
7	5	STEVEN CURTIS CHAPMAN	7	5
8	17	KUFLISS	8	17
9	23	THE BROOKLYN TABERNACLE CHOR	9	23
10	2	VARIOUS ARTISTS	10	2
11	12	DAVID CROWDER BAND	11	12
12	7	FRANCESCA BATTISTELLI	12	7
13	66	CHRIS TOMLIN	13	66
14	2	THE PRIESTS	14	2
15	15	SELAH	15	15
16	31	VARIOUS ARTISTS	16	31
17	43	BARLOW GOSTIN	17	43
18	50	MARY MARY	18	50
19	2	THIRD DAY	19	2
20	31	GAITHER VOCAL BAND	20	31
21	26	THE REVENUE	21	26
22	41	TENTH AVENUE NORTH	22	41
23	44	MICHAEL W. SMITH	23	44
24	4	FAMILY FORCE 5	24	4
25	9	VARIOUS ARTISTS	25	9
26	1	BRITTY NICOLE	26	1
27	1	PHILLIPS, CRAIG & DEAN	27	1
28	11	THE ALMOST	28	11
29	14	NEEDTOBREATHE	29	14
30	43	RED	30	43
31	1	MARK SCHULTZ	31	1
32	1	PUREKING	32	1
33	1	MATTHEW WEST	33	1
34	1	KARI JOBE	34	1
35	1	MERCYME	35	1
36	1	TENOR CIELO	36	1
37	1	SARA GROVES	37	1
38	1	VARIOUS ARTISTS	38	1
39	1	PILLAR	39	1
40	1	JEREMY CAMP	40	1
41	1	MICHAEL W. SMITH	41	1
42	1	THE BROOKLYN TABERNACLE CHOR	42	1
43	1	MAT KLAVERY	43	1
44	1	HILLSONG	44	1
45	1	JARS OF CLAY	45	1

Up 263 places, the holiday duet "Give This Christmas Away" leads 79-5 with the Greatest Gospel Act on Hot Christian Albums. The track also takes top honors, going on the act's new-driven Christmas songs, where it improves by 1.1 million impressions and vaults 27-1.

## HOT CHRISTIAN AC SONGS

WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
1	15	UNTIL THE WHOLE WORLD HEARS	1	15
2	1	CITY ON OUR KNEES	2	1
3	20	THE WORDS I WOULD SAY	3	20
4	30	REVELATION SONG	4	30
5	29	GREATEST	5	29
6	1	WHAT FAITH CAN DO	6	1
7	15	EMMANUEL (HALLOWED MANGER GROUND)	7	15
8	24	SING, SING, SING	8	24
9	10	HOLD MY HEART	9	10
10	21	LEAD ME TO THE CROSS	10	21
11	29	GLORIOUS	11	29
12	11	BORN AGAIN	12	11
13	11	IT'S YOUR LIFE	13	11
14	11	JOY TO THE WORLD (UNSPEAKABLE JOY)	14	11
15	11	HOW HE LOVES	15	11
16	11	HEAVEN IS THE FACE	16	11
17	11	NIGHT BEFORE CHRISTMAS	17	11
18	11	FOLLOW YOU	18	11
19	11	I'LL BE BRAVE THIS CHRISTMAS	19	11
20	11	HE IS WITH YOU	20	11
21	11	CHRISTMAS TIME	21	11
22	11	SAFE	22	11
23	11	ON AND ON	23	11

Always (re-released) leads Hot Christian AC Songs with "We Shine" (re-release) at No. 22. The track also takes top honors, going on the act's new-driven Christmas songs, where it improves by 1.1 million impressions and vaults 27-1.

## TOP GOSPEL ALBUMS

WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
1	1	BERE & CINE WINANS	1	1
2	1	VARIOUS ARTISTS	2	1
3	1	TAMELA MANN	3	1
4	1	MARY MARY	4	1
5	1	HEZEKIAH WALKER & LFC	5	1
6	1	THE WHISPERS	6	1
7	1	SHIRLEY CAESAR	7	1
8	1	VARIOUS ARTISTS	8	1
9	1	THE BROOKLYN TABERNACLE CHOR	9	1
10	1	TRIN-TEE 77	10	1
11	1	VICTY WINANS	11	1
12	1	ISRAEL HOUGHTON	12	1
13	1	BRANDY ROBERTS	13	1
14	1	J MOSS	14	1
15	1	MARVIN SAPP	15	1
16	1	LEONARD	16	1
17	1	SMOKE NORFOLK	17	1
18	1	BOON PALLS & NORUM PRESENTS THE POCOMO	18	1
19	1	YOLANDA ADAMS	19	1
20	1	VARIOUS ARTISTS	20	1
21	1	LEE WILLIAMS AND THE SPIRITUAL OCS	21	1

Always (re-released) leads Hot Gospel Albums with "We Shine" (re-release) at No. 22. The track also takes top honors, going on the act's new-driven Christmas songs, where it improves by 1.1 million impressions and vaults 27-1.

HOT DANCE CLUB SONGS

WEEK	TITLE	ARTIST	REPORT & PROMOTION LABEL
1	1	10	<b>HANG ON</b> DANCE DANCE
2	1	10	<b>I WANT TO KNOW WHAT YOU'RE HIDING</b> DANCE DANCE
3	1	10	<b>BAD ROMANCE</b> DANCE DANCE
4	1	10	<b>SMOKE</b> DANCE DANCE
5	1	10	<b>MAKE ME</b> DANCE DANCE
6	1	10	<b>FIGHT FOR YOU</b> DANCE DANCE
7	1	10	<b>PERFECT</b> DANCE DANCE
8	1	10	<b>PUSH N PULL</b> DANCE DANCE
9	1	10	<b>OMITA HERE</b> DANCE DANCE
10	1	10	<b>WISH U LOVE</b> DANCE DANCE
11	1	10	<b>F*CK YOU</b> DANCE DANCE
12	1	10	<b>SEXY PEOPLE</b> DANCE DANCE
13	1	10	<b>YOU USED TO KNOW</b> DANCE DANCE
14	1	10	<b>FRESH OUT THE OVEN</b> DANCE DANCE
15	1	10	<b>S.O.S. (LET THE MUSIC PLAY)</b> DANCE DANCE
16	1	10	<b>DRAMA QUEEN (TEXTING U)</b> DANCE DANCE
17	1	10	<b>BAD HABITS</b> DANCE DANCE
18	1	10	<b>WE ARE GOLDEN</b> DANCE DANCE
19	1	10	<b>MISTAKE</b> DANCE DANCE
20	1	10	<b>HOW'S ONE LOVE</b> DANCE DANCE
21	1	10	<b>HEAVY CROSSES</b> DANCE DANCE
22	1	10	<b>WORKIN' GIRL</b> DANCE DANCE
23	1	10	<b>ANGEL ON THE DANCEFLOOR</b> DANCE DANCE
24	1	10	<b>TURN IT OUT</b> DANCE DANCE

TOP DANCE/ELECTRONIC ALBUMS

WEEK	TITLE	ARTIST	REPORT & PROMOTION LABEL
1	1	10	<b>LADY GAGA</b> DANCE DANCE
2	1	10	<b>VARIOUS ARTISTS</b> DANCE DANCE
3	1	10	<b>DAVID GUETTA</b> DANCE DANCE
4	1	10	<b>VARIOUS ARTISTS</b> DANCE DANCE
5	1	10	<b>MILO</b> DANCE DANCE
6	1	10	<b>VARIOUS ARTISTS</b> DANCE DANCE
7	1	10	<b>VARIOUS ARTISTS</b> DANCE DANCE
8	1	10	<b>VARIOUS ARTISTS</b> DANCE DANCE
9	1	10	<b>VARIOUS ARTISTS</b> DANCE DANCE
10	1	10	<b>VARIOUS ARTISTS</b> DANCE DANCE
11	1	10	<b>VARIOUS ARTISTS</b> DANCE DANCE
12	1	10	<b>VARIOUS ARTISTS</b> DANCE DANCE
13	1	10	<b>VARIOUS ARTISTS</b> DANCE DANCE
14	1	10	<b>VARIOUS ARTISTS</b> DANCE DANCE
15	1	10	<b>VARIOUS ARTISTS</b> DANCE DANCE
16	1	10	<b>VARIOUS ARTISTS</b> DANCE DANCE
17	1	10	<b>VARIOUS ARTISTS</b> DANCE DANCE
18	1	10	<b>VARIOUS ARTISTS</b> DANCE DANCE
19	1	10	<b>VARIOUS ARTISTS</b> DANCE DANCE
20	1	10	<b>VARIOUS ARTISTS</b> DANCE DANCE
21	1	10	<b>VARIOUS ARTISTS</b> DANCE DANCE
22	1	10	<b>VARIOUS ARTISTS</b> DANCE DANCE
23	1	10	<b>VARIOUS ARTISTS</b> DANCE DANCE
24	1	10	<b>VARIOUS ARTISTS</b> DANCE DANCE

HOT DANCE AIRPLAY

WEEK	TITLE	ARTIST	REPORT & PROMOTION LABEL
1	1	10	<b>KISS ME BACK</b> DANCE DANCE
2	1	10	<b>SMOKE</b> DANCE DANCE
3	1	10	<b>SMOKE</b> DANCE DANCE
4	1	10	<b>SMOKE</b> DANCE DANCE
5	1	10	<b>SMOKE</b> DANCE DANCE
6	1	10	<b>SMOKE</b> DANCE DANCE
7	1	10	<b>SMOKE</b> DANCE DANCE
8	1	10	<b>SMOKE</b> DANCE DANCE
9	1	10	<b>SMOKE</b> DANCE DANCE
10	1	10	<b>SMOKE</b> DANCE DANCE
11	1	10	<b>SMOKE</b> DANCE DANCE
12	1	10	<b>SMOKE</b> DANCE DANCE
13	1	10	<b>SMOKE</b> DANCE DANCE
14	1	10	<b>SMOKE</b> DANCE DANCE
15	1	10	<b>SMOKE</b> DANCE DANCE
16	1	10	<b>SMOKE</b> DANCE DANCE
17	1	10	<b>SMOKE</b> DANCE DANCE
18	1	10	<b>SMOKE</b> DANCE DANCE
19	1	10	<b>SMOKE</b> DANCE DANCE
20	1	10	<b>SMOKE</b> DANCE DANCE
21	1	10	<b>SMOKE</b> DANCE DANCE
22	1	10	<b>SMOKE</b> DANCE DANCE
23	1	10	<b>SMOKE</b> DANCE DANCE
24	1	10	<b>SMOKE</b> DANCE DANCE

TOP TRADITIONAL JAZZ ALBUMS

WEEK	TITLE	ARTIST	REPORT & PROMOTION LABEL
1	1	10	<b>VARIOUS ARTISTS</b> JAZZ JAZZ
2	1	10	<b>VARIOUS ARTISTS</b> JAZZ JAZZ
3	1	10	<b>VARIOUS ARTISTS</b> JAZZ JAZZ
4	1	10	<b>VARIOUS ARTISTS</b> JAZZ JAZZ
5	1	10	<b>VARIOUS ARTISTS</b> JAZZ JAZZ
6	1	10	<b>VARIOUS ARTISTS</b> JAZZ JAZZ
7	1	10	<b>VARIOUS ARTISTS</b> JAZZ JAZZ
8	1	10	<b>VARIOUS ARTISTS</b> JAZZ JAZZ
9	1	10	<b>VARIOUS ARTISTS</b> JAZZ JAZZ
10	1	10	<b>VARIOUS ARTISTS</b> JAZZ JAZZ
11	1	10	<b>VARIOUS ARTISTS</b> JAZZ JAZZ
12	1	10	<b>VARIOUS ARTISTS</b> JAZZ JAZZ
13	1	10	<b>VARIOUS ARTISTS</b> JAZZ JAZZ
14	1	10	<b>VARIOUS ARTISTS</b> JAZZ JAZZ
15	1	10	<b>VARIOUS ARTISTS</b> JAZZ JAZZ

TOP CONTEMPORARY JAZZ ALBUMS

WEEK	TITLE	ARTIST	REPORT & PROMOTION LABEL
1	1	10	<b>CHRIS BOTTI</b> JAZZ JAZZ
2	1	10	<b>BONEY JAMES</b> JAZZ JAZZ
3	1	10	<b>PETER WHITE</b> JAZZ JAZZ
4	1	10	<b>GEORGE BENSON</b> JAZZ JAZZ
5	1	10	<b>VARIOUS ARTISTS</b> JAZZ JAZZ
6	1	10	<b>VARIOUS ARTISTS</b> JAZZ JAZZ
7	1	10	<b>VARIOUS ARTISTS</b> JAZZ JAZZ
8	1	10	<b>VARIOUS ARTISTS</b> JAZZ JAZZ
9	1	10	<b>VARIOUS ARTISTS</b> JAZZ JAZZ
10	1	10	<b>VARIOUS ARTISTS</b> JAZZ JAZZ
11	1	10	<b>VARIOUS ARTISTS</b> JAZZ JAZZ
12	1	10	<b>VARIOUS ARTISTS</b> JAZZ JAZZ
13	1	10	<b>VARIOUS ARTISTS</b> JAZZ JAZZ
14	1	10	<b>VARIOUS ARTISTS</b> JAZZ JAZZ
15	1	10	<b>VARIOUS ARTISTS</b> JAZZ JAZZ

SMOOTH JAZZ SONGS

WEEK	TITLE	ARTIST	REPORT & PROMOTION LABEL
1	1	10	<b>BRIGHT</b> SMOOTH JAZZ SMOOTH JAZZ
2	1	10	<b>TROPICAL RAIN</b> SMOOTH JAZZ SMOOTH JAZZ
3	1	10	<b>SWEET SUMMER NIGHTS</b> SMOOTH JAZZ SMOOTH JAZZ
4	1	10	<b>BURNIN'</b> SMOOTH JAZZ SMOOTH JAZZ
5	1	10	<b>SONGBIRD</b> SMOOTH JAZZ SMOOTH JAZZ
6	1	10	<b>TALK OF THE TOWN</b> SMOOTH JAZZ SMOOTH JAZZ
7	1	10	<b>TUJANGA DANCE</b> SMOOTH JAZZ SMOOTH JAZZ
8	1	10	<b>RODOLFO BY BUS</b> SMOOTH JAZZ SMOOTH JAZZ
9	1	10	<b>WHO WILL COMPART ME</b> SMOOTH JAZZ SMOOTH JAZZ
10	1	10	<b>CHASING PRIMITIVES</b> SMOOTH JAZZ SMOOTH JAZZ
11	1	10	<b>NIKK'S WALK</b> SMOOTH JAZZ SMOOTH JAZZ
12	1	10	<b>TOUCH</b> SMOOTH JAZZ SMOOTH JAZZ
13	1	10	<b>RETRO BOY</b> SMOOTH JAZZ SMOOTH JAZZ
14	1	10	<b>GREATEST CAN'T STOP THE FEELING</b> SMOOTH JAZZ SMOOTH JAZZ
15	1	10	<b>LIVING IN HIGH DEFINITION</b> SMOOTH JAZZ SMOOTH JAZZ

TOP TRADITIONAL CLASSICAL ALBUMS

WEEK	TITLE	ARTIST	REPORT & PROMOTION LABEL
1	1	10	<b>ROF LIEVAND</b> CLASSICAL CLASSICAL
2	1	10	<b>POPE BENEDICT XVI</b> CLASSICAL CLASSICAL
3	1	10	<b>PLACIDO DOMINGO</b> CLASSICAL CLASSICAL
4	1	10	<b>THE PRIESTS</b> CLASSICAL CLASSICAL
5	1	10	<b>CECILIA BARTOLI</b> CLASSICAL CLASSICAL
6	1	10	<b>RENEE FLEMING</b> CLASSICAL CLASSICAL
7	1	10	<b>ANDRE URU</b> CLASSICAL CLASSICAL
8	1	10	<b>LAURICHO POLINI</b> CLASSICAL CLASSICAL
9	1	10	<b>MARCIO PAVAROTTI</b> CLASSICAL CLASSICAL
10	1	10	<b>JOSHUA BELL</b> CLASSICAL CLASSICAL
11	1	10	<b>B. PLECKX HUSSAIN MEYER</b> CLASSICAL CLASSICAL
12	1	10	<b>JOSHUA BELL</b> CLASSICAL CLASSICAL
13	1	10	<b>JOSHUA BELL</b> CLASSICAL CLASSICAL
14	1	10	<b>JOSHUA BELL</b> CLASSICAL CLASSICAL

TOP CLASSICAL CROSSOVER ALBUMS

WEEK	TITLE	ARTIST	REPORT & PROMOTION LABEL
1	1	10	<b>ANDREA BOCELLI</b> CLASSICAL CROSSOVER CLASSICAL CROSSOVER
2	1	10	<b>STING</b> CLASSICAL CROSSOVER CLASSICAL CROSSOVER
3	1	10	<b>ANDREA BOCELLI</b> CLASSICAL CROSSOVER CLASSICAL CROSSOVER
4	1	10	<b>MORMON TABERNACLE CHOIR</b> CLASSICAL CROSSOVER CLASSICAL CROSSOVER
5	1	10	<b>JOSHUA BELL</b> CLASSICAL CROSSOVER CLASSICAL CROSSOVER
6	1	10	<b>THE DIVO</b> CLASSICAL CROSSOVER CLASSICAL CROSSOVER
7	1	10	<b>ANDREA BOCELLI</b> CLASSICAL CROSSOVER CLASSICAL CROSSOVER
8	1	10	<b>DAVID GARRETT</b> CLASSICAL CROSSOVER CLASSICAL CROSSOVER
9	1	10	<b>HAYD WESTERNA</b> CLASSICAL CROSSOVER CLASSICAL CROSSOVER
10	1	10	<b>THE DIVO</b> CLASSICAL CROSSOVER CLASSICAL CROSSOVER
11	1	10	<b>PAUL POTTI</b> CLASSICAL CROSSOVER CLASSICAL CROSSOVER
12	1	10	<b>THE NORTHERN LIGHTS ORCHESTRA</b> CLASSICAL CROSSOVER CLASSICAL CROSSOVER
13	1	10	<b>CHARLES GABRIELI</b> CLASSICAL CROSSOVER CLASSICAL CROSSOVER
14	1	10	<b>SONDRACK</b> CLASSICAL CROSSOVER CLASSICAL CROSSOVER

TOP WORLD ALBUMS

WEEK	TITLE	ARTIST	REPORT & PROMOTION LABEL
1	1	10	<b>THE IRISH TEMORS</b> WORLD WORLD
2	1	10	<b>VARIOUS ARTISTS</b> WORLD WORLD
3	1	10	<b>RODOLFO BY BUS</b> WORLD WORLD
4	1	10	<b>CELTIC WOMAN</b> WORLD WORLD
5	1	10	<b>CELTIC THUNDER</b> WORLD WORLD
6	1	10	<b>CELTIC THUNDER</b> WORLD WORLD
7	1	10	<b>LORENA MCKENNETT</b> WORLD WORLD
8	1	10	<b>DANIEL O'DONNELL</b> WORLD WORLD
9	1	10	<b>FELLA</b> WORLD WORLD
10	1	10	<b>MANN CHAO</b> WORLD WORLD
11	1	10	<b>JESSE COLE</b> WORLD WORLD
12	1	10	<b>ANDREA BOCELLI</b> WORLD WORLD
13	1	10	<b>ANDREA BOCELLI</b> WORLD WORLD
14	1	10	<b>VARIOUS ARTISTS</b> WORLD WORLD
15	1	10	<b>VARIOUS ARTISTS</b> WORLD WORLD







# MARKETPLACE

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Please direct inquiries, nominations and applications to: **Dr. Perri Lee Roberts, Chair, Theatre Arts Chair Search Committee, University of Miami, College of Arts and Sciences, P.O. Box 248004, Coral Gables, FL 33124-4620** or via e-mail to: [theatreartschair@as.miami.edu](mailto:theatreartschair@as.miami.edu). Application materials requested: A cover letter, including the applicant's administrative philosophy; current curriculum vitae, and names, addresses & contact information of five professional and/or academic references. The Search Committee will begin reviewing materials immediately. Applications and nominations will be given full consideration until the position is filled. The projected start date is June 1, 2010.

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# IN MEMORIAM

## BERLE ADAMS

Mercury Records co-founder/talent agent Berle Adams, 92, Sept. 1 in Los Angeles. Adams signed the Who and Neil Diamond, booked road dates for Glenn Miller and helped build Louis Jordan's career. He was among the founders of Mercury Radio and Television, which became Mercury Records.



Mercury man: BERLE ADAMS (right)

reckless abandon, theatrics and pummeling style, a clear precursor for punk and alternative rock.

## BARRY BECKETT

Keyboardist/producer Barry Beckett, 66, June 10 in Hendersonville, Tenn. A member of the celebrated Muscle Shoals Rhythm Section, Beckett played on tracks by Aretha Franklin, Wilson Pickett and many others. As a producer or co-producer, he manned the boards for many prominent rock and country artists, from Bob Dylan to Kenny Chesney.

## JAY BENNETT

Multi-instrumentalist Jay Bennett, 45, May 24 in Urbana, Ill. Bennett was best known for his work with Wilco, with whom he wrote and recorded on albums including "Being There," "Summertime" and "Yankee Hotel Foxtrot." He also released four albums of his own solo disc.

## FREDDY BIENSTOCK

Music publisher Freddy Bienstock, 86, Sept. 20 in New York. Bienstock, who served on the National Music Publishers' Assn.'s board of directors for

nearly 20 years, founded Carlin Music in 1966 by acquiring the Belinda Music catalog and built it into a portfolio with more than 100,000 songs.

## JOE BOYLAND

Artist manager Joe Boyland, 61, March 17 in Nashville. For 13 years he was a partner in Legend Artist Management, which managed Bad Company, Nazareth and B.J. Thomas. Boyland also co-managed Lynny Skynyrd, organizing the band's first reunion tour. More recently, he founded Big Street Entertainment.

## SAM BUTERA

Saxophonist Sam Butera, 81, June 3 in Las Vegas. Butera played with such jazz greats as Ella Fitzgerald and Louis Armstrong. But he was most notable for leading Louis Prima's band the Witnesses, who captivated Las Vegas audiences with their loud, raucous jazz style. From 1954 to 1975.

## JIM CARROLL

Punk poet Jim Carroll, 60, Sept. 11 in New York. A teenage poetry prodigy and the author of "The Basketball Diaries," a 1978 memoir about growing up in New York, he later formed the Jim Carroll Band, whose 1980 debut album, "Catholic Boy," included the punk anthem "People Will Die."

## CHRIS CONNOR

Jazz singer Chris Connor, 81, Aug. 29 in Tom's River, N.J. Connor first came to prominence with the orchestras of Claude Thornhill and Stan Kenton and recorded the hits "All About Ronnie," "Trust in Me" and "I Miss You So."

## PIERRE COSSETTE

Manager/talent agent/record executive/TV producer Pierre Cossette, 85, Sept. 26 in St. Anicet, Quebec. In 1971, he brought the Grammy Awards to TV. For the next 35 years, he personally oversaw the production of the show, as it grew into a massively prominent event.

## JIM DICKINSON

Record producer/session musician Jim Dickinson, 67, Aug. 15 in Memphis. Dickinson played on recordings by the Rolling Stones, Aretha Franklin and Sam & Dave, among others.



**THE GREENWICH**  
Songwriters Hall of Fame inductee Elie Greenwich, 68, Aug. 26 in New York. Working in the Brill Building and with Phil Spector, Greenwich and his husband, Jeff Barry, wrote several signature hits of the '60s, including "Be My Baby," "Da Do Ron Ron," "Chapel of Love," "Leader of the Pack," "Hanky Panky" and "Do Wah Diddy." She also played a key role in the early career of Neil Diamond.

Starting in the mid-'70s, he made his mark producing numerous acts, among them Big Star, Ry Cooder and the Replacements.

## HAL GABA

Concord Music Group chairman/co-owner Hal Gaba, 63, March 9 in Los Angeles. Concord released music by such legends as Ray Charles and Frank Sinatra. In 2003, Concord and Starbucks aided Charles in releasing "Genius Loves Company," his multi-Grammy-winning final recording. The two companies went on to launch Hear Music. Gaba also served as co-chairman of Village Roadshow Pictures and CEO of ACT III Communications.

## VERN GOSDIN

Country singer Vern Gosdin, 74, April 28 in Nashville. Nicknamed "the Voice" for his expressive baritone, Gosdin charted 41 solo singles between 1976 and 1993. His No. 1 country songs include "I Can Tell by the Way You Dance," "Set 'Em Up Joe" and "I'm Still Crazy."

## MICHAEL JACKSON

Unparalleled superstar performer Michael Jackson, 50, June 25 in Los Angeles. Initially captivating pop audiences with the Jackson 5, Jackson matured into a performer of electric charisma and unprecedented crossover appeal. Signed to Motown in 1968, the Jackson 5 quickly scored several No. 1 pop and R&B hits, and Jackson's distinctive voice and dancing made him the group's focal point. In the late '70s, teaming up with producer Quincy Jones, he came into his own as a creative force; by 1982's "Thriller," his sales and visibility left his pop contemporaries in the dust. While he never again approached that album's stratospheric numbers, Jackson continued to top album charts into the '90s, and his worldwide popularity never abated.

## BOB GREENBERG

Record executive Bob Greenberg, 75, Sept. 11 in West Hills, Calif. Greenberg's career spanned more than 50 years, at several labels: Eastern, Warner Bros., Atlantic and United Artists. In 1980, he co-founded Mirage Records. Acts he worked with include Led Zeppelin, the Rolling Stones, AC/DC, Aretha Franklin, ABBA and Bette Midler.

## JEFF HANSON

Singer/songwriter Jeff Hanson, 31, June 5 in St. Paul, Minn. Hanson recorded three albums for the Kill Rock Stars label, earning critical acclaim for his haunting compositions and husked, expressive singing.

## ISRAEL HOROWITZ

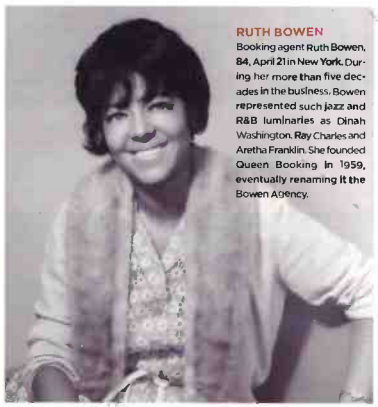
Classical music producer and longtime Billboard editor/columnist Israel Horowitz, 92, Dec. 26 in Closter, N.J. He gave Decca Records a footing in the classical field and produced hundreds of recordings, including albums by Andrés Segovia and Leopold Stokowski. He worked at Billboard from 1948 to 1956, then returned in 1973.

## LUX INTERIOR

Camps Frontman Lux Interior, 60, Feb. 4 in Glendale, Calif. The Camps formed in 1976 and released 14 albums in their career. Such bands as the White Stripes, Pearl Jam and the Jon Spencer Blues Explosion have credited their rockabilly-infused punk sound as an influence.

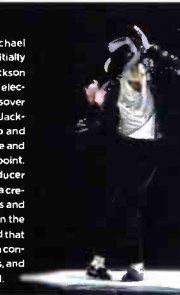
## URIEL JONES

Drummer Uriel Jones, 74, March 24 in Dearborn, Mich. Jones was a member of Motown Records' legendary Funk Brothers studio band. He played on classic hits like "Ain't Too Proud to Beg," "The Tracks of My Tears" and Marvin Gaye's "I Heard It Through the Grapevine."



## RUTH BOWEN

Booking agent Ruth Bowen, 84, April 21 in New York. During her more than five decades in the business, Bowen represented such jazz and R&B luminaries as Dinah Washington, Ray Charles and Aretha Franklin. She founded Queen Booking in 1959, eventually renaming it the Bowen Agency.





#### SEAN LAROCHE

**ABKCO Music & Records** founder Allen Klein, 77, July 4 in New York. Klein, whose hugely influential career in the music business spanned more than 50 years, broke into the industry by aggressively auditing record labels on behalf of recording artists who weren't being paid proper royalties. Known for ruthless business practices that sometimes put him at odds with artists, he went on to manage such heavy-weight acts as Sam Cooke, the Beatles and the Rolling Stones.

#### BOB KEANE

Label owner Bob Keane, 87, Nov. 28 in Los Angeles. Best-known for discovering and signing Ritchie Valens to Del-Fi Records, Keane also co-founded Ken Records, which released Sam Cooke's No. 1 hit "You Send Me." He later signed the Bobby Fuller Four to his Mustang imprint, scoring a top 10 hit with "I Fought the Law."

#### MICHAEL KLENFNER

Record man Michael Klenfner, 62, July 14 in New York. Klenfner worked for several record labels, including Columbia, Arista and Atlantic, where he helped break AC/DC in the United States. He then worked as a consultant, doing radio promotion and advising such clients as Madison Square Garden and MTV.

#### ERICH KUNZEL

Conductor Erich Kunzel, 74, Sept. 11 in Swain's Island, Maine. In 1965, Kunzel joined the Cincinnati Symphony Orchestra as an associate conductor and conducted his first "8 O'Clock Pops" concert. He spent 44 years with the orchestra, achieving accolades worldwide.

#### GARY KURFIEST

Artist manager Gary Kurfiest, 61, Jan. 13 in the Bahamas. Kurfiest began his career in 1967, opening New York's Village Theater. He went on to manage some of the leading lights of New York's new wave scene, including Blondie, the Ramones and notably Talking Heads, with whom he delved into film production in the '80s.

#### SEAN LAROCHE

Concert industry veteran Sean LaRoche, 71, in Ocala, Fla. In the early '70s, after getting his start as Roger Miller's road manager, LaRoche joined Premier Talent, booking acts like Led

Zeppelin and the Who. In 1994, he helped form the booking firm Drake & LaRoche.

#### WILLIAM D. LITTLEFORD

Longtime Billboard GM William D. Littleford, 94, May 14 in Princeton, N.J. Littleford, whose grandfather William H. Donaldson founded the magazine in 1894, was GM of Billboard from 1943 until 1958, when he became president/CEO. He held those positions until 1985, when he became chairman emeritus.

#### ALAN LIVINGSTON

Label executive Alan Livingston, 91, March 13 in Beverly Hills, Calif. As an A&R executive for Capitol Records, Livingston signed Paul Sinatra to a record deal in 1953, marking the start of the singer's commercial comeback.



#### LES PAUL

Guitar/recording innovator Les Paul, 94, Aug. 12 in White Plains, N.Y. A pioneer in electric guitar sounds, responsible for developing and lending his name to what many consider rock-n-roll's defining instrument, Paul's career spanned from the jazz era through the new millennium. His early innovations in the development of the solid-body guitar would become the template for Gibson's best-selling electric, the iconic Les Paul model, introduced in 1952. An inveterate tinkerer who harbored an interest in electronics and amplification since his youth, Paul is also responsible for major developments in multitrack recording, guitar effects and the mechanics of sound in general.

A decade later, as label president, Livingston signed the Beatles.

#### AL MARTINO

Singer Al Martino, 82, Oct. 13 in Springfield, Pa. The Italian-American crooner had a run of chart singles in the early '50s, but rock'n'roll's appearance stalled his career. He caught fire again in 1963 and continued to hit the pop charts through the '70s, when he also appeared in the "Godfather" movies.

#### RALPH MERCADO

RMM Records founder executive Ralph Mercado, 67, March 10 in Hackensack, N.J. A pivotal force in extending tropical music's reach worldwide, he was seen as the Berry Gordy of salsa. Marc Anthony, La India and Tito Nieves are three international stars whose careers he launched on RMM.

#### ALVIN 'SKIP' MILLER

Record executive Alvin "Skip" Miller, 62, Sept. 4 in Los Angeles. He spent 17 years at Motown, advancing to president and working with such icons as Smokey Robinson, Stevie Wonder and Diana Ross. In 1988, Miller became RCA senior VP of black, jazz and progressive music.

#### REINHARD MOHN

Bertelsmann chief executive Reinhard Mohn, 88, Oct. 3 in Guetersloh, Germany. During a career that lasted more than six decades, Mohn transformed BMG's parent company from a German printer and book publisher into a gigantic international enterprise. In the late '50s, he oversaw Bertelsmann's entry into the music business.

#### DAVID 'FATHEAD' NEWMAN

Jazz saxophonist/flutist David "Fathead" Newman, 75, Jan. 20 in upstate New York. His 12-year stint as tenor

#### KOKO TAYLOR

Blues singer Koko Taylor, 80, June 3 in Chicago. In 1962, Taylor signed to Chess Records, where her 1965 hit "Wang Dang Doodle" eventually became her signature song. She moved to Alligator Records in 1975. Of her nine albums there, eight were nominated for Grammys.



sax soloist in Ray Charles's band led to collaborations with B.B. King, Aretha Franklin, Joe Cocker and Eric Clapton. From 1980 to 2008, he released several mainstream jazz albums.

#### BILLY POWELL

Lyrindr Skynnyrd keyboardist Billy Powell, 56, Jan. 28 in Orange Park, Fla. Powell's fluid piano runs spaced such a ratchetful '70s Southern rock songs as "Freebird," "Call Me the Breeze" and "Sweet Home Alabama." Upon re-forming in 1987, Skynnyrd re-established itself as a solid concert draw.

#### BILLY LEE RILEY

Rockabilly singer Billy Lee Riley, 75, Aug. 2 in Jonesboro, Ark. Riley recorded memorable rockabilly sides for Sam Phillips' Sun Records label, including "Red Hot" and "Flying Saucer Rock and Roll."

#### AARON SCHROEDER

Songwriter/publisher/record producer Aaron Schroeder, 83, Dec. 2 in Englewood, N.J. Schroeder wrote more than 2,000 songs and appears as composer, lyricist and/or pro-

ducer of more than 1,500 recordings. His gold and platinum musical successes include 17 songs recorded by Elvis Presley, five of which reached No. 1.

#### SHELBY SINGLETON

Producer/label executive Shelby Singleton, 77, Oct. 7 in Nashville. Starting in the late '50s, Singleton spent nearly a decade at Mercury Records and its sister label Smash, where he signed or produced artists like Brook Benton, Lesley Gore and Jerry Lee Lewis. He went on to produce Jeanne C. Riley's No. 1 hit "Harper Valley P.T.A." and to purchase Sun Records.

#### LEE SOLTERS

Publicity agent Lee Solters, 89, May 18 in West Hollywood, Calif. Solters' career in public relations spanned 70 years, during which he promoted hundreds of theater productions and celebrity clients from Mae West, Stan Getz and Frank Sinatra to Dolly Parton, the Eagles and Led Zeppelin.

#### MERCEDES SOSA

Argentine singer Mercedes Sosa, 74, Oct. 4 in Buenos Aires. During some of the continent's most turbulent and dictatorship-wracked years, millions of Latin Americans turned to her signature contralto voice, social messages and interpretations of many of the most powerful issue-oriented songs in the Spanish language.

#### MARY TRAVERS

Folk singer Mary Travers, 72, Sept. 16 in Danbury, Conn. As a member of Peter, Paul & Mary, Travers played a key role in bringing the '60s folk revival to mainstream audiences with hits like "I'll Have a Hammer" and "Leaving on a Jet Plane."

#### DAVID 'POP' WINANS SR.

Gospel singer and patriarch David "Pop" Winans Sr., 74, April 8 in Nashville. Winans saw his children, some of whom he also managed, record numerous gospel hits. In 1989, David and his wife, Delores, garnered a Grammy nomination for their own debut album, "Mom & Pop Winans." ...

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A black and white photograph of Taylor Swift in profile, looking down and to the left. Her long, wavy hair is blowing in the wind, creating a dynamic, energetic feel. The lighting is soft, highlighting her features and the texture of her hair.

Taylor Swift

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