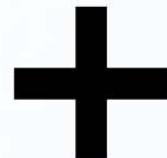


Billboard

KARA DIOGUARDI

THE 'IDOL' JUDGE TALKS
SONGWRITING, PUBLISHING
AND MISGUIDED TV HAIR



POWER TRIO
AFTER CHARMING NASHVILLE,
LADY ANTEBELLUM PREPARES
TO CROSS OVER

GAME WORKS
WITH PHARRELL,
FEUDS WITH 50

GRAMMY'S
GOLD STANDARD
HOW ARTISTS CAN
TURN NOMS INTO SALES

CHEAP SEATS
THE GOOD AND THE BAD
FROM LIVE NATION'S
PROMOTIONAL DISCOUNTS



CHART HEAT
KESHA, MARY J. BLIGE,
YOUNG MONEY



ASCAP TURNS IT UP!

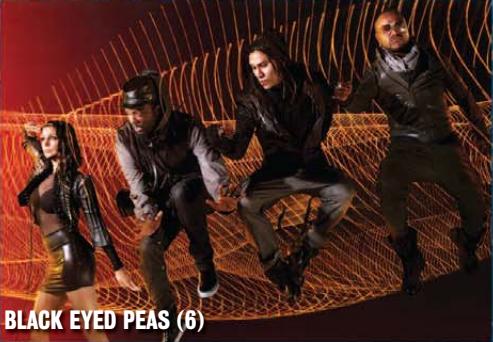
Congratulations To Our Members For Their 351 Grammy Award® Nominations.



BRUCE SPRINGSTEEN (4)



JAY-Z (5)



BLACK EYED PEAS (6)



MAXWELL (6)



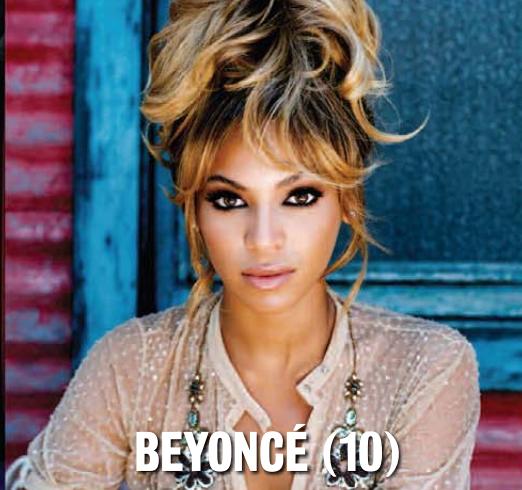
DAVID GUETTA (SACEM) (5)



KINGS OF LEON (4)



CHRISTOPHER "TRICKY" STEWART (3)



BEYONCÉ (10)



DYLAN "3-D" DRESLOW (3)



MICHAEL GIACCHINO (4)



INDIA.ARIE (3)



GEORGE STRAIT (3)



JUSTIN TIMBERLAKE (3)



MUSIQ SOULCHILD (3)



GREEN DAY (3)



THADDIS "KUK" HARRELL (3)



LEE ANN WOMACK (3)



VINCE MENDOZA (3)

TERIUS "THE-DREAM" NASH (3)



U2 (PRS) (3)



KID CUDI (3)

AC/DC (PRS/APRA) [2], Jean Baptiste [2], Chris Botti [2], Neko Case (SOCAN) [2], Coldplay (PRS) [2], Dave Matthews Band [2], Hod David [2], Bob Florence [2], Imogen Heap (PRS) [2], Keri Hilson [2], Daniel Ho [2], Buck Howdy [2], Ledisi [2], Jason Mraz [2], Ann Nesby [2], Smokie Norful [2], Brad Paisley [2], Calvin Richardson [2], Flo Rida [2], Jazmine Sullivan [2], Ryan Tedder [2], Michael Tilson Thomas [2], The Fray [2], Third Day [2], Steve Wiest [2]

50 Cent, Trace Adkins, Alice In Chains, Amadou (SACEM) & Mariam (BUMDA), Tai Anderson, Ricardo Arjona, Vladimir Ashkenazy (PRS), Asleep At The Wheel, Aterciopelados (SGAE), Durrell Babbs, Christylez Bacon, Francesca Battistelli, Beast (SOCAN), Beastie Boys, Bebe (SGAE), Jeff Beck (PRS), Tony Bennett, Dierks Bentley, Joseph Bereal, Derek Bermel, Leonard Bernstein, Mary J. Blige, Bon Jovi, Jon Brion, Clayton Brother, Alison Brown, Michael Bublé (SOCAN), Gary Burden, Pierre Boulez (GEMA), Calle 13, Jeremy Camp, Erica Campbell, Tina Campbell, Warryn Campbell, David Carr, Johnny Cash, Rob Cavallo, Francisco Céspedes (SGAE), Tracy Chapman, Kenny Chesney, Ciara, Kelly Clarkson, Gerald Clayton, Shawn Colvin, Elvis Costello, Tom Coyne, Shondrae "Bangladesh" Crawford, Billy Currington, Tim Davies, David Darling, Michael Brant DeMaria, Antonio Dixon, John Doyle, Dr. Dre, Tan Dun, Shaila Dúrcal, Steve Earle, Jean Elan (GEMA), Luis Enrique, La Quinta Estación (SGAE), Fabolous, Josh Farro, Cathy Fink & Marcy Marxer, Melanie Fiona, Jerry Franklin, Rob Fusari, Toby Gad, Dobet Gnahore (SACEM), Greg & Steve, Patty Griffin, Ernie Haase, Amy Hanaiali'i, Keith Harris, Lalah Hathaway, Levon Helm, Christopher Henderson, Henta, Jennifer Higdon, Hiroshima, John Hollenbeck Large Ensemble, Ho'okena, Nicholas Hooper (PRS), Jason Houser, David Miles Huber, Zakir Hussain, Gregory Isaacs (PRS), Sharon Isbin, Craig Hella Johnson, Thai Jones, Sheri Jones-Moffett, Judas Priest, George Kahumoku, Jr., Jacquire King, Larry Klein, Greg Kurstin, Natalia Lafourcade, Jonny Lang, Oren Lavie, Tracy Lawrence, Mark Lee, David Lindsay-Abaire, LMFAO, Kenny Loggins, George Lopez, Chris Lord-Alge, Los Fabulosos Cadillacs (SGAE), Los Rieleros Del Norte, José Lugo Orchestra, Yo-Yo Ma, Galt MacDermot (SOCAN), Madonna, Mandisa, Julian Marley, Stephen Marley, Ziggy Marley, Steve Martin, Mac McAnally, Dave McCracken (PRS), Scott McFarnon (PRS), Brandon R. Melanchon, Metallica, Dominic Miller (PRS), Marcus Miller, Ministry, Sam Mizell, Stefani Montiel, Jaime Moore, Jaques Morelenbaum (AMAR), J Moss, Sammy Nestico And The SWR Big Band, Ne-Yo, Janko Nilovic (SACEM), Cumbre Norteña, Brendan O'Brien, Colby O'Donis, Claus Ogerman (GEMA), Oladipo Omishore, Ben O'Neill, Patton Oswalt, Arvo Pärt (GEMA), John Patitucci Trio, Sean Paul, Cheryl Pawelski, Pearl Jam, Katy Perry, Jay Perez, Pet Shop Boys, Phoenix (SACEM), David Hyde Pierce, Joe Posada, Mac Powell, Prince, Q-Tip, Philippe Quint, Radio Killa, James Rado, Jerome Ragni, Rascal Flatts, Red, Salaam Remi, Frederic Risterer (SACEM), Eric Roberson, Kelly Rowland, Philippe Saisse, Esa-Pekka Salonen (TEOSTO), Matthew Samuels (SOCAN), Ricardo Sanchez, Oumou Sangare (BUMDA), Joan Sebastian, Karen Clark Sheard, Silversun Pickups, Roberto Sierra, Leonard Slatkin, Slayer, Martial Solal (SACEM), Stephen Sondheim, Spinal Tap, Jonathan Sprout, Spyro Gyra, Stargate (Mikkel Eriksen & Tor Hermansen), Kristina Stephens, Mike Stern, Sugarland, Robin Tadross, Jeanine Tesori, The Clark Sisters, The Crystal Method, The Derek Trucks Band, The Foreign Exchange, The Lonely Island, The Magnolia Sisters, The Rippingtons featuring Russ Freeman, The Ting Tings (PRS), The Williams Brothers, Michelle Thompson, Tonex, Randy Travis, John Two-Hawks, University Of North Texas One O'Clock Lab Band, Steve Vai, Loudon Wainwright III, Nathan L. Walker, Matthew West, Wilco, Hayley Williams, Stevie Wonder, Taylor York, Neil Young, Thomas Zink (GEMA).

Lifetime Achievement Award: André Previn



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ON THE CHARTS

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VOLUME 122, NO. 1



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360 DEGREES OF BILLBOARD

HOME FRONT

Online

.COM EXCLUSIVES

Billboard.com is ringing in the new year with interviews featuring chart-topping acts like Ke\$ha, Adam Lambert, the Fray, Kris Allen, Justin Bieber, Wyclef Jean, Orianthi and many others who share their plans for 2010.

BILLBOARDLIVE.COM

Watch R&B superstar Alicia Keys live from New York Jan. 7 through the world's only five-screen HD player. Go to BillboardLive.com for more details on this interactive free online concert.

Events

MUSIC AND MONEY

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

LATIN MUSIC

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

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18.1% MARKET SHARE

#1 RHYTHMIC
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#1 ALTERNATIVE
13.3% MARKET SHARE

#1 TRIPLE A
15% MARKET SHARE

7 #1 TOP 40 SONGS
(MOST EVER BY A LABEL)*



THANK YOU TO OUR ARTISTS AND

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GEFFEN A&M IRPLAY 2009 15% MARKET SHARE

TOP 40 ARTIST OF THE YEAR
LADY GAGA

4 #1's – Most ever by a Debut Top 40 Artist*

#1 TOP 40 SONG OF THE YEAR
THE ALL-AMERICAN REJECTS

#1 "Gives You Hell"

#2 Lady Gaga "Just Dance"

#3 Lady Gaga "Poker Face"

#4 Black Eyed Peas "Boom Boom Pow"

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

TO U.S. RADIO FOR A GREAT YEAR!



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Equal Access

Comprehensive Selection Of Music Will Boost Digital Market's Prospects

BY CHARLES CALDAS

In order for the digital music market to fully offset the impact of plunging CD sales, consumers need to have access to a diverse, compelling and comprehensive range of legal opportunities to access music.

On some days, the possibility that all of the players in the industry could operate in a market where creators and investors are rewarded and incentivized to create value-added, consumer-friendly and sustainable music and entertainment services seems achievable. Yet for many independent companies, it is often the industry itself that throws as many obstacles in the way of succeeding in that quest as any illegal service.

Independents command a larger share of sales in the digital market than in the physical market with its limited shelf space, throwing into sharp relief the fact that when given the opportunity, independent repertoire successfully competes with that of any label.

The continued strength of iTunes in digital music sales and the massive uptake of users on Spotify in Europe illustrate that services succeed by offering their customers a full choice of major and indie music.



And to be clear, a full choice isn't just the millions of tracks offered by long-tail digital aggregators. While those companies offer a great service to their clients, the value in the independent sector is mostly concentrated, as it is in any other part of the industry, in the repertoire from leading labels like E1 Entertainment, Beggars Group, Domino and their peers that through the creation of Merlin have taken the clear step of making their repertoire available to digital services in a more efficient way than ever before.

In other words, it has never been easier for music services to access the head and the tail of independent music. Yet we often see amazingly regressive thinking from some services (even those owned or co-owned by our major-label competitors) who seem naive enough to believe they can hoodwink their customers by rolling out deals with a couple of aggregators or major-owned "indie" distribution companies and present that as a comprehensive independent offering. Or maybe I'm naive and they really do believe that's all there is to the indie sector?

The truth is that repertoire of one indie is no more substitutable for another than the repertoire of one major is for another, and if services are willing to bet on the fact that their consumers are too dumb to notice, then they're making a losing bet.

These same companies also often expect us to accept what in our judgment must be inferior terms to those agreed

iTunes . . . and Spotify in Europe illustrate that services succeed by offering their customers a full choice of major and indie music.'

with the majors or, worse, to believe that there's an "indie" value that is somehow automatically inferior to that attached to repertoire from the majors. This position was at the heart of Merlin's concerns regarding the launch of MySpace Music, which we are pleased to have resolved (Billboard.biz, Nov. 20, 2009).

The music of Tom Waits or Vampire Weekend isn't worth less than that of their major-label peers. The same applies to protecting indie artists against piracy; an activity that has become increasingly privatized by the larger companies and less the domain of the global trade groups that traditionally handled these activities on behalf of the entire industry. We're actively working to ensure that the sidelining of the claims of independents in the Kazaa settlement is never repeated.

We all have to satisfy our customers, and with the availability of efficient, centralized mechanisms by which to access independent repertoire on a global basis, it's easier than it has ever been for services to offer their customers a full choice. It is clear that in a market where all labels have access to market on sustainable terms, and where consumers can thus enjoy better, deeper and more compelling offerings, the likelihood of new services succeeding is far greater. •••

Charles Caldas is CEO of indie rights agency Merlin and former CEO of Australia's Shock Entertainment Group.

FOR THE RECORD

■ Nielsen SoundScan revised sales data for the Dec. 19 chart week after our final issue of 2009 went to press, rendering some of the Latin charts in that issue erroneous. After the revision, Andrea Bocelli's "Mi Navidad" (Sugar/Siente/Universal Music Latino) finished at No. 1 on the Top Latin Albums and Latin Pop Albums charts for the Dec. 19 chart week, replacing Thalía's "Primera Fila" (Sony Music Latin) at the top of both rankings. "Primera Fila" was released in two configurations that were improperly combined, resulting in its No. 1 placements. The corrected Top Latin Albums and Latin Pop Albums charts can be found at Billboard.com and Billboard.biz.

■ Japan overtook the United States in 2009 as the world's largest physical music market, according to the IFPI. An item in the Dec. 19 issue was incorrect on this point.

WRITE US. Share your feedback with Billboard readers around the world. Send correspondence to letters@billboard.com. Include name, title, address and phone number for verification.

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IN HIS NAME
Gary Chapman helms new Christian label



NOT THE USUAL
Sony/ATV, Smirnoff work on ad campaigns



BRANDED BEATS
Consumer brands align with African artists



TIX TAKEAWAYS
Lessons from Live Nation's promo pricing



DIVINING DIGITAL
UMG's Ring on bundled services, mobile music

>>> 'THRILLER' LANDS IN NATIONAL FILM REGISTRY

Michael Jackson has made it into the National Film Registry. The late performer's 1983 video for his song "Thriller" is among the 25 motion pictures that have been selected this year for preservation by Librarian of Congress James H. Billington. The films named to the 2009 National Recording Registry of the Library of Congress include the 1957 sci-fi classic "The Incredible Shrinking Man" and the Muppets' movie debut in 1979's "The Muppet Movie."

>>> FORD PLAYS TAG WITH ITUNES

Ford is adding iTunes song tagging to its list of high-tech options. In 2010, Ford vehicles will offer the HD receivers and the iTunes tagging alongside terrestrial radio, Sirius satellite radio and Internet radio. iTunes tagging allows listeners of HD radio to "tag" songs they like, then purchase and download those songs on iTunes.

>>> BEST BUY, INTERSCOPE TEAM FOR TWITTER APP

Best Buy and InterScope Records teamed up after the Christmas holiday to offer the TweetDeck iPhone app to music fans buying select CDs. Through the promotion, fans can download a customized version of the app to their iPhone preset allowing them to follow the Twitter feeds of the 16 participating artists. Acts include 50 Cent, the Black Eyed Peas, Flyleaf, Timbaland, Wolfmother and Lady Gaga.

UPFRONT

RETAIL

BY ED CHRISTMAN and KEITH CAULFIELD

YULETIDE CHEER

Album Sales Hold Steady During Christmas Week, Fall 9.9% During Holiday-Selling Season

When music retailers reached into their Christmas stockings, they found something in place of the now-customary lump of coal: a tiny year-on-year increase in U.S. album sales during the final week of the holiday-selling season.

While the microscopic up-tick—0.007%, according to Nielsen SoundScan—benefited from an additional pre-Christ-

mas shopping day, it provided an appropriate way to cap off what music merchants described as a somewhat cheerier, more profitable holiday season than the disastrous closing weeks of 2008. One sour note was a decline in digital track sales, a reflection of both slowing digital sales growth and the fact that the 2009 holiday season included one less day after

Christmas, when track sales are at their highest.

During the seven-week period ended Dec. 27, album sales in the United States totaled 80.2 million units, down 9.9% from 89 million in the year-earlier period, when album sales had plunged 19.4%, according to SoundScan. Album sales during the 2009 holiday season also outperformed the 12.6% decline in year-to-date album sales. SoundScan's 2009 sales year ends Jan. 3.

CD sales during the seven-week period fell 12.8% to 67.4 million, a sharply slower rate of decline than the 24.1% plunge reported during the 2008 holiday season, when CD sales totaled 77.3 million. Digital album sales reached 12.2

million, up 851,000, or 7.5%, from a year earlier, slowing sharply from the 35.8% increase posted in the year-earlier period.

Digital track sales slipped 1.8% to 160.9 million units from 163.9 million a year earlier. While the accelerating slowdown in digital sales growth has been a source of concern, the decline in digital track sales during the 2009 holiday season was mostly due to the loss of a day after Christmas compared with the year-earlier period. That's statistically significant because digital track sales are typically slow during the fourth quarter except for the final seven days of the year, when consumers receiving iPods and other digital media players as gifts hit digital download stores like iTunes and Amazon's MP3 store.

During Christmas week, album sales in the United States totaled 17.1 million units, up 113,000 from the corresponding period in 2008, according to SoundScan. CD sales, boosted by that extra pre-Christmas shopping day, totaled 14.5 million, down 83,000 from a year earlier. Lifting overall album sales over 2008's Christmas-week tally were sales of digital albums, which rose 178,000, or 7.4%, to 2.6 million units, possibly helped by Amazon's deep discounting of frontline titles at its MP3 store.

A strong release schedule helped slow the decline in total album sales during the holiday-selling season, anchored by Susan Boyle's "I Dreamed a Dream," which sold nearly 3 million units in the United States from its Nov. 23 release through Dec. 27, and Andrea Bocelli's "My Christmas," which passed the 2 million mark (see chart).

Northern California's six-store Dimple chain says comparable-store sales were up 5.2% in December through Christmas week from a year earlier, while gross profit was up 10.7%, according to the chain's head buyer Dilyn Radakovitz.

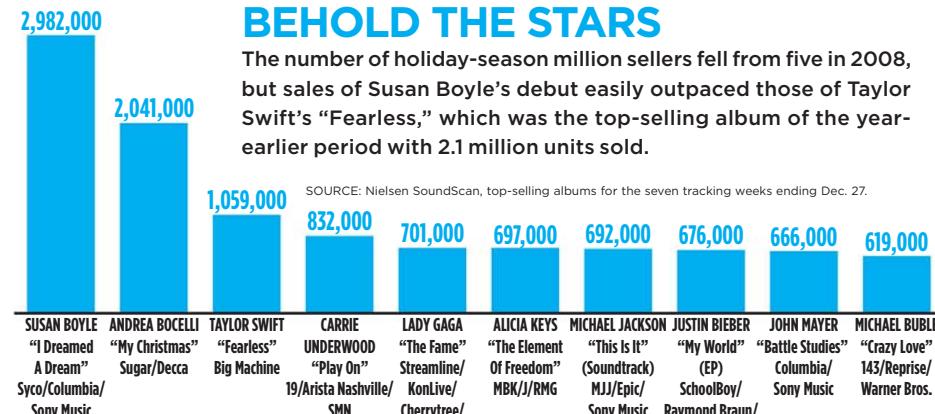
While CD sales continued to decline during the holiday-selling season, the category didn't decline as dramatically as it had during the first half of the year, Radakovitz says. She adds that the chain relied on videogames to drive traffic to its stores, which in turn helped music sales.

Because big-box retailers devoted less space in their advertising circulars to music, other merchants say they didn't have to discount CDs as aggressively as they did during the 2008 holiday season, when they also had to compete with going-out-of-business sales at now-defunct Circuit City.

Alliance Entertainment president Alan Tuchman says the holiday-selling season went well for the Coral Springs, Fla., distribution company, particularly its wholesaling to indie store accounts and fulfillment for e-commerce clients. The company's rackjobbing operations reported a decline in CD sales, leaving Tuchman to surmise that vanishing floor space for music in big-box stores helped merchants that still carry deep catalog titles.

Merchants say the just-concluded holiday selling season provided a marked contrast to the year-earlier period.

"This year wasn't as bad as last year, which was a disaster," says Joe Nardone Jr., VP of purchasing at Gallery of Sound, which has six stores in northeastern Pennsylvania. "It's hard to predict what will happen next, although now I am cautiously optimistic for the new year." •••



>>> SITE OFFERS
SONGS IN
EXCHANGE FOR
ADS

An ad-sponsored digital music download service called FreeAllMusic.com has begun a private beta. The service's first sponsors include Coca-Cola, Warner Bros. Television, Zappos.com and LG. The digital rights management-free music downloads are sponsored—users get to watch a brief commercial in exchange for each MP3 download. Since the songs are paid for by advertisers, they're free to users. A public beta is expected to launch this month.

>>> WMG SIGNS
ON WITH HULU

Warner Music Group has become the second major label to strike a content licensing deal with online video hub Hulu. The deal brings music videos, concert performances, interviews and behind-the-scenes footage to artist-branded pages within the Hulu site. The label's first band that will have a Hulu presence is Muse. Next up are Jason Mraz and Paramore, with additional acts coming online during the year.

>>> CUBA'S LOS
VAN VAN PLANS
LONG-AWAITED
U.S. TOUR

Grammy Award-winning Cuban band Los Van Van is making a long-awaited return to the United States. Often called "the Rolling Stones of salsa," the group will perform Jan. 28 in Key West, Fla., ending a long absence from the States due to tense U.S.-Cuban relations. Well-known Cuban musicians are being granted visas to perform at U.S. venues, a sign that President Barack Obama's administration is promoting cultural contact between the countries.

Compiled by Chris M. Walsh. Reporting by Katy Bachman, Antony Bruno, Gregg Kilday, Brandweek and Reuters.

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UPFRONT

LABELS BY DEBORAH EVANS PRICE

VERTICAL VISION

Gary Chapman Tapped To Run New Christian Label

Alabama entrepreneur Ronnie Gilley has tapped Dove Award-winning singer/songwriter Gary Chapman to head a new Christian label that will feature a soon-to-be-built church venue as one of its components.

Chapman's résumé includes a four-year stint as a TV talk show host on "Prime Time Country" and running his own label, ShelteRecords. Gilley already owns Country Crossing Records, BamaJam Records and Stroudavarious Records, a partnership with Nashville producer/label executive James Stroud.

Sony RED, which distributes Gilley's other labels, will also handle distribution for the new label, which has been tentatively named Forest Church. The label's first release, which is expected to be out by Easter, will likely be a new album by Chapman, his first release since his 2002 set "Circles and Seasons."

It was Stroud who recommended Chapman to Gilley. "James signed me to the new label," Chapman says, "and then said, 'Why don't you run it?'"

Chapman says Stroud has given him "complete freedom" to sign who he wants. "He said, 'If you find somebody you are crazy about, do it,'" Chapman says.

"It didn't take me long to figure out why [Stroud] wanted Gary," Gilley says. "He's not holier than thou, but he's a profound Christian in the right kind of



Giving witness: GARY CHAPMAN; inset: RONNIE GILLEY

way, and he's got all the experience in the world."

Chapman, a Texas native, began his career in Southern gospel music. As an artist, he has recorded country and Christian albums and in 1996 won a Dove Award for male vocalist of the year. As a writer, he's had songs recorded by Kenny Rogers, Alabama, Wynonna and his ex-wife, Amy Grant.

Chapman also helmed ShelteRecords from 2001 to 2005, which was distributed by Warner Music Group's Word Entertainment subsidiary. He also

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served as host for Sam's Place, a concert series at Nashville's Ryman Auditorium that featured acts from multiple genres.

That varied experience should come in handy, given Gilley's broad vision for the new label, which will include the construction of a church at the newly opened Country Crossing entertainment complex in Dothan, Ala. The church will provide a performance venue for artists on the new label to create "a vertically integrated opportunity for us to sell more records [and] expose our artists in a broader manner from what the norm is."

Gilley, who expects to break ground on the new church in about six months, says it "will be a part of this record label," noting, "We have an amphitheater right across the road from the church that will accommodate up to 20,000 people, which will host regular gospel events."

Gilley, who's also a real estate developer, has been the driving force behind Country Crossing, which is anchored by a controversial electronic bingo hall and also features such artist-branded businesses as Lorrie Morgan's Hot Chicken Café, Darryl Worley's Worley Bird Saloon, John Anderson's Cafeteria and George Jones' Possum Holler Bed & Breakfast.

With other labels either shutting down or scaling back their operations, Gilley says he sees an opportunity for his new imprint.

"It's a vertically integrated business model for us that has been very, very successful over the past years," Gilley says. "We look forward to extending that into the Christian genre."

DIGITAL BY ANTONY BRUNO

Having A Say

New Licensing Pacts May Enable Labels To Shape Apple's Lala Plans

The last time Apple made a music-related acquisition was in 2000 when it bought music playback service SoundJam. Less than a year later, the company relaunched it as its iTunes digital music application.

So it's little wonder why the company's December acquisition of streaming music service Lala continues to generate fevered speculation as to what Steve Jobs & Co. plan to do with their new asset.

Given Lala's model of selling 10-cent permanent online streams called websongs, the smart money is on Apple launching some kind of streaming music service that emphasizes access over ownership. That could take any number of forms—a monthly subscription service, an online streaming music locker or simply selling Lala's websongs alongside downloadable music in iTunes with an eye toward replacing downloads completely.

Apple hasn't yet revealed what it plans to do with its new acquisition, but major-label sources say they believe

the company is less interested in replicating the Lala experience than it is in using Lala's technology and executive talent (including co-founder Bill Nguyen) to create a new Web-based music model that may extend to other types of content, such as video.

"Apple bought Lala so Apple could get iTunes ready to be purely Web-based," says Tim Chang, a principal at Norwest Venture Partners, adding that "it's not that easy."

Whatever Apple's plans are, it will require a new round of negotiations with the labels, as the music licensing deals that Lala struck with them terminated upon change of control to Apple. That

provides labels with the possible means to influence Apple's next move. At the time of the acquisition, Lala was in the process of creating an iPhone app that would allow users to play their websongs through the device. Label sources say they won't allow Apple to sell songs that users can stream to their iPhone in lieu of buying a downloadable track.

"Not with our music," says an executive at a major label, who adds that he doesn't believe Apple is interested in replacing iTunes downloads with websongs.

Labels will likely seek a fee for music streams and any associated services. Suppose that Apple creates a system in which copies of songs downloaded from iTunes are stored in a permanent online locker where customers can then stream them from any device. The labels will likely want to charge more per download, secure a fee for each stream of the song from that locker and get a cut of any fees Apple might charge to increase

the capacity of the locker, sources say.

"The labels see this as an incredible opportunity to reconnect the music business around [a streaming] model," says attorney Fred Davis, who represents digital music services and recording artists in negotiations with labels.

On the other hand, Apple may use its leverage as the leading U.S. music retailer to eliminate the per-stream fees that labels have forced smaller startups to accept. It may even try to fight the notion that it should pay anything at all to let users stream a track they've already purchased.

Despite facing new licensing negotiations with the labels, Apple is in an enviable position. The music industry has yet to generate meaningful revenue from online streaming music in any model—ad-supported, subscription or otherwise. Apple's dominance in digital music and its history as a developer of elegant, easy-to-use digital media products could help kick-start an online access model for music more effectively than the recording industry or smaller technology companies could accomplish on their own.

"If it means bringing something new to the market, with a partner that has a proven track record, we'll do it," another major-label executive says. "Whenever they innovate, everybody wins in some way."



The labels see this as an . . . opportunity to reconnect the music business around [a streaming] model.'

—FRED DAVIS, ATTORNEY

JOHN SHANKS

PRODUCER/SONGWRITER

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Winner - MTV Movie & Teen Choice Awards
#1 Album - *Hannah Montana: The Movie Soundtrack*
#2 Album - *The Time Of Our Lives*

COLBIE CAILLAT

#1 Album - *Breakthrough*

#1 Single AC, #2 Hot AC - "Fallin' For You"
Grammy® Nomination - Best Pop Vocal Album

BON JOVI

#1 Album - *The Circle*

Grammy® Nomination

- Best Pop Performance By A Group With Vocals

NATASHA BEDINGFIELD

#1 Single - "Pocketful of Sunshine"

Winner - BMI Robert S Musel Award Song of the Year
2 Million plus Downloads

KEITH URBAN

#1 Album - *Defying Gravity*

Grammy® Nomination - Best Country Album

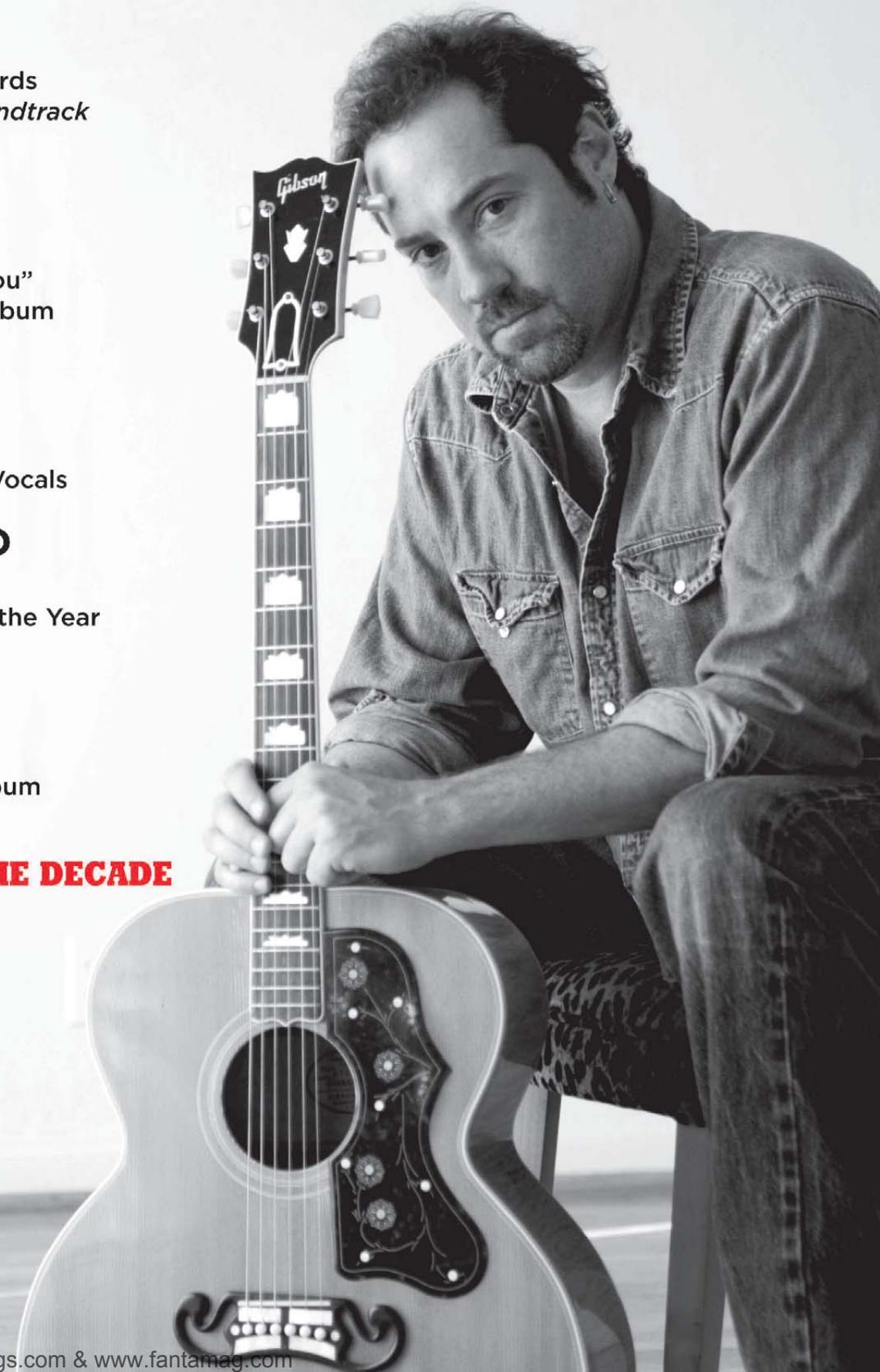
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DIGITAL BY ANTONY BRUNO

SONIC BOOM

Smule Shows What It Takes To Make An Effective iPhone Music App

Clichés like "It's all about the music" or "It's all about the customer" are all too common in the digital music market.

But iPhone app developer Smule—short for "Sonic Mule"—is one of the few companies that's succeeded in making it about both.

Founded by two Stanford University music department buddies—assistant professor Ge Wang and PhD student Jeff Smith—Smule has grown into an iPhone app juggernaut. Every one of its seven apps has been a critical and financial hit, each based on a DNA that's one part sound, one part community.

Early Smule app Sonic Lighter lets users manipulate a virtual flame by blowing on it through the iPhone's mic, spreading the flame to other devices. Sonic Boom is a virtual firecracker that increases in intensity as multiple devices with the same app are held near each other (and could be "lit" using Sonic Lighter). The Sonic Vox app allows users to change the pitch and tone of their voice in real time using an on-screen scale.

But these were mere proof-of-concept party tricks compared with the ingenious music apps that followed. Ocarina uses the iPhone's microphone to simulate the playing of the wind instrument. Featured during a 2009 Macworld presentation, the app became an immediate hit, selling more

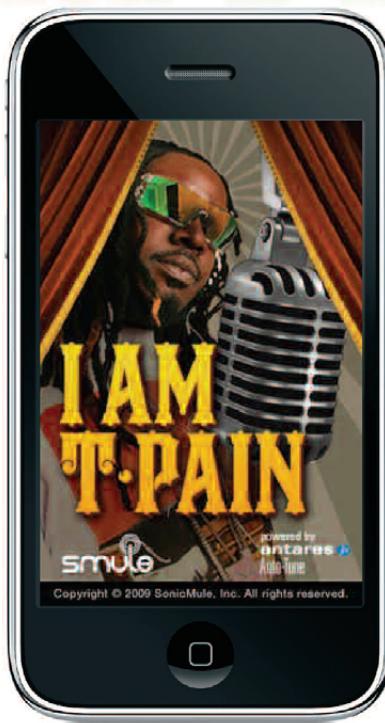


than 400,000 downloads in its first month.

With its sequel, Leaf Trombone, users can blow into the mic and use an onscreen slider to control pitch and tone to play along with songs preloaded with the app. Users can then opt to share recordings with anonymous judges to get feedback. Zephyr is a more graphics-oriented app that lets users arrange snowflakes into images, accompanied by wind chime-like music, and then send them to other random Zephyr users.

So far, the company's biggest success has been 2009's smash hit I Am T-Pain, an iPhone app that lets users record themselves singing along to various T-Pain songs while using Auto-Tune to manipulate the vocals, then post their recordings to Facebook or other online outlets. The \$3 app sold more than 600,000 copies in the first two months, making it one of the best-selling iPhone apps in the music category.

The secret to Smule's



Get appy: Smule's iPhone app for T-Pain; top: icons for Smule's Sonic Boom, Sonic Lighter, Ocarina and Sonic Vox apps (from left)

success is treating the music creator and the music consumer with equal measures of respect, giving users the ability to manipulate a track or create their own works and share the results with others.

"People are creative, and they are capable of doing expressive things if you give them a bit of a nudge," says Smith, who serves as Smule's CEO. "We're very passionate about music, and at the same time are very troubled about what's happened to music over the past decade. We think there's so much more potential there and are looking to discover it on this new platform."

With the success of the T-Pain app and Smule's previous efforts, it's no surprise that labels are lining up to do business with the company.

SIRIUS SOLUTION

Want to listen to satellite radio in your car but don't want an aftermarket tuner? Here's a solution: Turn your iPhone into a Sirius XM satellite radio receiver. The XM SkyDock plugs into the cigarette lighter of any car and acts as both a Sirius XM radio tuner and FM transmitter to stream the signal through the car radio. An iPhone or iPod Touch that's connected to a SkyDock can function as a touch-screen controller, complete with iTunes tagging and other features. The setup requires a satellite antenna, a free downloadable app and, of course, an Sirius XM subscription.

The SkyDock is available now for \$120.



—AB

BITS & BRIEFS

RCRD LBL, MYSPACE MUSIC OFFER DAILY DOWNLOADS

MySpace Music and digital record label RCRD LBL have teamed up to offer a free digital download per day to introduce the label's roster to music fans. Called RCRD of the Day, the promotion will feature exclusive RCRD LBL music and remixes from such acts as Kid Sister, Cold War Kids, Major Lazer, Santigold and Miike Snow. MySpace Music will promote the program on its home page and throughout the site, as well as develop custom advertising campaigns around the content.

REO SPEEDWAGON STARS IN NEW VIDEOGAME

Eighties hitmaker REO Speedwagon has launched a downloadable videogame called "Find Your Own Way Home—The Game," in which players control avatars of band members and a fictional TV entertainment reporter as they search for lead singer Kevin Cronin. As the game progresses, players can unlock a dozen songs from the band's catalog, a

rerecording of "Roll With the Changes" and tracks from the group's new album "Not So Silent Night—Christmas With REO Speedwagon." Anyone who buys the game, which is available on a number of casual game Web sites, will get a coupon for 25% off the new album. Those finding a hidden "golden ticket" buried within the game will be entered into a sweepstakes to see REO Speedwagon live.

THEBANDED SEEKS UNSIGNED ACTS

Andy Volanakis, former CEO of mobile music and media publisher Zingy and ex-GM of mobile personalization products at Sprint/Nextel, is setting his sights on the online music market with TheBanded.com. The social network is designed to help unsigned artists find an audience, relying on listeners to recommend the best new music to others on the site. Members are ranked on how influential their recommendations are. Artists who get the most recommendations each month will earn a share of the site's revenue. Only unsigned acts are invited to join.

HOT MASTER RINGTONES™ JAN 9, 2010 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST	COMPILED BY Nielsen MobileScan
1	4	2	#1 BEDROCK	YOUNG MONEY FEATURING LLOYD	
2	2	8	TIK TOK	KESHA	
3	3	15	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS	
4	1	7	BAD ROMANCE	LADY GAGA	
5	5	14	NEED YOU NOW	LADY ANTEBELLUM	
6	6	11	MONEY TO BLOW	BIRDMAN FEATURING LIL WAYNE & DRAKE	
7	9	15	FOREVER	DRAKE FEATURING KANYE WEST, LIL WAYNE & EMINEM	
8	10	13	IREFLIES	OWL CITY	
9	12	11	REPLAY	IYAZ	
10	11	8	I INVENTED SEX	TREY SONGZ FEATURING DRAKE	
With assistance from Lloyd, the rappers of Young Money earn their first No. 1 ringtone, as "BedRock" vaults 4-1 in its second week on the chart. The song wins the Greatest Gainer/Airplay award on the Hot R&B/Hip-Hop Songs chart as well, moving 7-5.					
11	7	5	TRY SLEEPING WITH A BROKEN HEART	ALICIA KEYS	
12	17	17	WHATCHA SAY	JASON DERULO	
13	15	31	BIG GREEN TRACTOR	JASON ALDEAN	
14	14	19	WASTED	GUCCI MANE FEATURING PLIES OR OJ DA JUICEMAN	
15	16	10	PAPERS	USHER	
16	26	22	DOWN	JAY SEAN FEATURING LIL WAYNE	
17	23	9	I CAN TRANSFORM YA	CHRIS BROWN FEATURING LIL WAYNE	
18	20	7	IT KILLS ME	MELANIE FIONA	
19	24	3	HARD	RIHANNA FEATURING JEEZY	
20	19	15	DO I	LUKE BRYAN	

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



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UPFRONT

Being There, Doing That

Smirnoff Partners With Sony/ATV Artist/Writers

One of the first things **Martin Bandier** did when he joined Sony/ATV Music Publishing was to institute a global marketing department to respond to internationally inclined advertising clients.

"Advertising is a global business, and many clients are multinational and there are a lot of similar creative needs," says Sony/ATV senior VP of marketing **Rob Kaplan**, who came to the company in April 2008 from an ad agency where he was music supervisor.

Consequently, "we are very active in sharing creative information," says Kaplan, whose department interacts with brands and agencies around the world through 35 Sony/ATV offices. "We share with one another what music our clients are responding to and how they are receiving music."

That approach proved beneficial when Smirnoff vodka turned once again to music as a way to distinguish itself as a brand. The company and its ad agency, J. Walter Thompson, had already devised a campaign revolving around the idea of "an extraordinary, one-of-a-kind experience for the consumer that they will remember for the rest of their lives."

The campaign's current catchphrase is "Be there," and as part of that initiative, Smirnoff is helping its consumers discover new music—which, in turn, helps the brand maintain its cutting-edge credibility.

The relationship with Sony/ATV began in June, when Smirnoff VP of global marketing **Venky Balakrishnan** was watching a rough cut of a Smirnoff Ice commercial being prepared for the U.S. market, Kaplan says. Balakrishnan remembered a song by **Kram**, an Australia-based

Sony/ATV writer/artist that the publisher had pitched to him. "We were introduced to [Smirnoff] by their digital agency, AKQU," Kaplan says, "and we provided them with music." Balakrishnan recommended Kram's "Silk Suits" to J. Walter Thompson, which was making the commercial, and licensed the song from Sony/ATV for North America.

Smirnoff's global brand team fell in love with Kram—the drummer from Australian band **Spiderbait**, who released his solo album "Mix Tape" last March—because he is "so Smirnoff in character and energy," a Smirnoff spokesman says. So it didn't stop with a multiterritory commercial: Smirnoff went on to incorporate Kram as the face of its digital marketing campaign.

The Kram experience kicked off a chain reaction, particularly because Sony/ATV has a global reach. "Smirnoff sells in 160-plus countries, so it makes brilliant sense to work with a major publisher like Sony that has access to many artists across a global footprint," the Smirnoff spokesman says.

Actually, though, Smirnoff using music to enhance its brand is nothing new: The company has been drawing upon talent from various publishers and labels for musical events and collaborations for at least 15 years—occasionally, for instance, pulling together artists from different genres or different eras for a one-night-only show.

In July 2008, the company united **Duran Duran** and **Mark Ronson** for a Smirnoff Experience event in Paris. Since then, that series has delivered four more installments, such as **Hot Chip** on the same bill as the **Pet Shop Boys**, who are signed to Sony/ATV as writers.

In the "Be there" artist initiative, which began appearing online in October, Smirnoff creates Web profiles for an artist and virally spreads videotaped moments through the Smirnoff site and apps to third-party sites and as paid advertising.

For example, Smirnoff filmed a brief interview with British singer/songwriter **Mr Hudson** while he was playing basketball on Manhattan's Lower East Side; the vodka company also filmed another U.K. singer/songwriter, **Dan Black**, discussing his perfect night out. (To see clips, go to UnsignedBandReview.com and look for the Smirnoff "Be there" ad.)

For the Canadian band **USS**, Smirnoff Canada collaborated with Sony/ATV's Canadian office to sponsor various events throughout that country, thus helping the band tour farther distances and reach wider audiences, Kaplan says. On USS Web sites, ads alongside the band's tour dates say, "Smirnoff will be there. Will you?"

And then there's **We Are Scientists** from New York. When Smirnoff asked the group to name one moment where a person "had to be there," band members recalled a Glasgow, Scotland, gig where the power went out, but fans kept the show going by rhythmically chanting, "We are scientists."

"This proved to be a seminal moment, and it helped define who the band is to their fans," Kaplan says. "The chant has since spread organically throughout the band's fan base. It's now a part of the fabric of every show they play."



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ALBUM OF THE YEAR
FEARLESS

RECORD OF THE YEAR
“You Belong With Me”

SONG OF THE YEAR
“You Belong With Me”

BEST COUNTRY ALBUM
FEARLESS

BEST COUNTRY SONG
“White Horse”

BEST FEMALE COUNTRY VOCAL PERFORMANCE
“White Horse”

BEST FEMALE POP VOCAL PERFORMANCE
“You Belong With Me”

BEST POP COLLABORATION WITH VOCALS
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Hope Amid The Ruins

Latin Music Biz Looks For The Silver Lining

Even after a year underscored by a horrendous economy and job losses, this column's readers seem surprisingly optimistic about the road ahead. While 2008 was marked by a scarcity of new music, 2009 brought a swing back in a more creative direction.

And Latin music's increasing visibility—not to mention the reborn vitality in the music itself—is exciting those in the business. Even artists who've lost their labels and executives who've lost their positions may be seeing a window of possibility in the downturn: After all, the Chinese character for "crisis"

contains within it the character for "opportunity."

"This will go down as the year that Latin indies broke through," says **Ivan Alvarez**, the former head of Universal's Latin publishing arm who now runs CdA Group, a Miami-based entertainment company that specializes in consulting and generating new revenue. "Forever bubbling under, independent labels with independent distribution powered by experienced executives have proven that what counts is good music and an intelligent game plan. This should lead to more variety, and hopefully better-quality music,

making it to the ears of today's Latino market."

And the indies aren't the only ones making a priority of sounds that stick. "With the decline in sales, the industry is going back to the basics: good music," says **Mayna Nevarez**, founder of communications firm Nevarez Communications. "More than ever, artists are focused on producing great hits."

Programmers like WYMY (La Ley) Goldsboro, N.C., PD **Julie Garza** echoes that sentiment. "The best of 2009 was the music by some veterans like **Banda el Recodo** with their hit 'Te Presumo'

Reason to smile: BANDA EL RECODO

and 'Me Gusta Todo de Tí,' **Thalía** with this marvelous album and **La Arrolladora Banda el Limón** with hit after hit," she says. "And the list continues."

Almost everyone polled understandably keyed in on the devastating economy and the diminishing jobs as 2009's low point. "We have all been affected by this," Garza says. "I'm sad to see many industry friends look at other career

options because the industry has suffered in the last year tremendously."

But a glimmer of hope in the face of adversity appeared again and again. Live Nation senior VP of special markets **Emily Simonitsch**, who's based in Los Angeles, says California's financial crisis and its many ripple effects—including the increase in University of California college tuition—made 2009 a tough year. But in the summer, that same dire economy helped inspire "No Service Fee Wednesdays," which Live Nation introduced with the

purpose of reducing concert ticket prices.

And as Notas has noted before, even as Latin music sales slipped, awareness of Latin music and culture in general climbed. Simonitsch cites **Sofía Vergara**'s role in the sitcom "Modern Family," while Rogers & Cowan VP of music **John Reilly** notes PBS' support of Latin music with its special "Latin Music USA" and its "In Performance at the White House" show featuring Latin acts.

Still, though the ratings for Spanish-language award shows have risen nationwide, Reilly says, "English TV specials and talk shows still exclude too many Latin artists."

There's obviously still a long way to go. Heading into the new year, the terrain looks rough, so let this column be your road map. And to the many who noted the Billboard Latin Music Conference's move to Puerto Rico in 2010 as a high point of '09: See you there! •••

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EN BREVE

UNIVERSAL MUSIC LATINO, MACHETE RELOCATE

Universal Music Latino and Machete are shifting operations from Miami to Los Angeles. The move is the latest following the restructuring of Universal's Latin division and the creation of Universal Music Latin Entertainment last year following the acquisition of Univision Music Group.

Universal Music Latino and Machete are the pop and urban/tropical labels that fall under the umbrella of UMLE. The former was this year's Hot Latin Songs label of the year and is home to Enrique Iglesias and Luis Fonsi. Universal's regional Mexican labels, Fonovisa and Disa, already operate in L.A.

As a result of the move, Universal's digital team will relocate to L.A., as will upper management, including Universal Music Latino/Machete president Walter Kolm and managing director Luis Estrada. Those remaining in Miami include national promotion director Gabriel Buitrago and A&R director Pedro Guzman.

Five positions were eliminated, although sources say the label is, in turn, creating new positions in L.A. —Leila Cobo

PELS LEAVES MUN2

Mun2 senior VP/GM Alex Pels has left the company. There was no word at press time on a time frame for replacing Pels, who was appointed to the top job at Telemundo's bilingual entertainment channel in 2006.

Pels will continue working with the channel as a consultant, while Telemundo COO Jacqueline Hernandez will temporarily oversee mun2's day-to-day operations.

While at mun2, Pels oversaw its move from Miami to Los Angeles, where its fishbowl studios sit in the middle of the Universal CityWalk entertainment strip. Mun2 has shifted from mostly music videos to a wide variety of programming.

The channel has greatly increased its distribution during the last few years and is now in more than 33 million U.S. homes—6.3 million of them Hispanic, according to Nielsen figures provided by mun2.

—Ayala Ben-Yehuda

CARTOONED TUNES

Large- And Small-Budget Animated Videos Spread The Word

Three of the most interesting Latin music videos of 2009 were cartoons that generated significant online buzz. Los Tigres del Norte's "La Granja," Da Zoo's "Chitu" and Los Pikadientes de Caborca's "Al Gusto" differed widely in purpose and execution—but taken together, they hint at the possibilities and limits of animated videos as a medium.

As a single from a veteran act, "La Granja" would have had a high profile even without controversy regarding the song's airplay in Mexico, where the band alleged that the song had been censored due to its veiled critique of the government. In the United States, the track reached No. 1 for one week on Billboard's

Regional Mexican Airplay chart, and its video—which depicted Mexican society as a farm menaced by gluttonous pigs and violent dogs—garnered more than 1 million views on YouTube.

The video was produced by Latin Power Films, the in-house production wing of indie label Latin Power Music, in conjunction with a Mexican company called Ave. Label president Pepe Serrano says the video required more than two dozen people to design, animate and edit, given its blend of animation with live-action shots of the band playing. Since "La Granja," "everyone's looked for us because they want a video of the quality" of Los Tigres' clip, Serrano says. But



I just wanna kiss you: Scenes from the video for 'Chitu' by Da Zoo.

sometimes the artist doesn't have the time or resources for an animated video."

But though "La Granja" cost more than \$100,000, animation producers that Billboard interviewed agree that the medium offers flexibility in cost. For its new act Da Zoo, Sony Music Latin wanted to release an inexpensive viral video for "Chitu" that would get noticed and build a story for later radio singles. Loren Medina, the band's label manager at the time, estimates the video cost no more than \$5,000.

Buenos Aires-based Gastón Perez's Biancu Animations produced "Chitu," as



well as a cartoon video for Kany Garcia's "Amigo en el Baño." Perez points out that animated videos can be tailored to clients' individual budgets, with previous scripts and characters from his library available for inexpensive reuse.

"Chitu," for its part, never hit the charts. But the clip had accumulated about 138,000 views at press time, and the modest effort paid off in creating

awareness of the band—which picked up sponsorships and more radio play for its next single.

Meanwhile, the video for a track that didn't get any U.S. airplay, Los Pikadientes de Caborca's "Al Gusto," has managed to notch even more YouTube views, garnering more than 240,000. Mexico City-based Huevocartoon Producciones put together the Pikadientes' theme song for an animated feature film, "Otra Película de Huevos . . . y un Pollo," with footage of the band and clips from the movie.

Serrano's next project suggests another way this trend might pay off. He's making an animated video for Huichol Musical, a band on his label, for a song inspired by the World Cup finals. And he's shopping the video to soft drink sponsors for product placement opportunities.

—Ayala Ben-Yehuda

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TROUBLE OVERTICKETS

German Promoters Say Pricey Superstar Tix Added To Slide In Concert Grosses

HAMBURG—Excessive ticket prices charged by international superstar acts have contributed to a decline in annual concert grosses, German promoters and booking agents say.

As Germany pulls itself out of its worst recession in decades, these acts "must understand they cannot squeeze German promoters like a lemon," says Jens Michow, president of IDKV, a trade group that represents 300 German promoters. "That's harming the whole German market."

Ticket revenue from pop and rock concerts by international acts plunged 17.2% to €285 million (\$396 million) in 2008, while German-language pop/rock grosses dropped 17.8% to €189 million (\$263 million), according to data released in November by IDKV and German trade magazine *Musikmarkt*. "We expect 2009 business to have fallen further, due to the economic crisis," Michow says.

The data, which was compiled by market research firm GfK, also

showed a 7% decline in overall live entertainment ticket revenue to €3.9 billion (\$5.8 billion) in 2008 (Billboard.biz, Nov. 25, 2009), the first such decline in 10 years. GfK data for 2008 also shows that average ticket prices rose 3% to €30.30 (\$42.10).

Christian Bilda, owner of Hamburg booking agent X-Why-Z, blames the slump in pop and rock grosses on high ticket prices for arena shows by international superstar acts, which he says cut into consumer spending on concerts by non-superstar artists.

"Tickets have simply become too expensive," says Bilda, whose clients include Antony & the Johnsons, Snow Patrol and Good Charlotte. "Stars like Tina Turner or Paul McCartney charge such high prices that fans can only afford two or three concerts annually."

Most tickets for Madonna's German dates in August 2008 went for €193 (\$281), while Pink charged €159 (\$232) in April 2009 and tickets for McCartney's shows in December went

for €160 (\$233).

Michow adds that many promoters of non-superstar acts are now adopting a "safety first" approach, "scheduling half the shows they'd have done before, hoping to operate at 100% capacity instead of the 60%-70% they'd otherwise have taken."

Hamburg-based booking agent Marino Menichelli—whose clients include Sarah Brightman, Kid Creole and veteran Italian pop singers Toto Cotugno and Al Bano—claims he's staged 20%-25% fewer shows in 2009 than in the previous year. During the past two years, as the recession hit, "middle-range international artists were willing to reduce their fees for the German market," Menichelli says, "but some big names insist on their price."

Menichelli concedes that agents need to dissuade artists from seeking

overinflated fees. But he also wants the touring industry to lobby for government assistance, such as tax breaks for touring international acts to make touring Germany attractive while allowing promoters to lower ticket prices.

IDKV continues to raise the issue of tax breaks with the government, but Menichelli says agents are "fighting on our own. We have no lobbying presence with politicians."

Although they acknowledge their colleagues' concerns, two of Germany's biggest concert promoters estimate their businesses grew in 2009.

Marek Lieberberg Konzertagentur of Frankfurt, which promoted major acts like U2, Depeche Mode and German star Xavier Naidoo in 2009, projects total attendance at its shows will be up 5% from the 2 million logged in 2008, with grosses expected to

record a similar gain to top €110 million (\$160 million).

Rival promoter DEAG of Berlin estimates shows by Peter Maffay, Chris de Burgh and David Garrett helped drive up the company's grosses by 8%-12% in 2009 from €109 million (\$151.5 million) in 2008, according to DEAG CEO Peter Schwenkow. "We're very upbeat about 2010," he adds.

Schwenkow says he agrees that high ticket prices driven by top international acts "harm the live music business," but insists Germany's concert market is "stable."

But IDKV's Michow warns of possible long-term problems for Germany's touring business. "Middle-sized and smaller promoters promote new talent," he says, adding that, if current difficulties continue, "there's a real danger they may not feel able to do this job any longer."



Someone take the wheel: MADONNA performs at Berlin's Olympic Stadium in 2008.



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STRIKE UP THE BRAND

South African Artists Secure More Opportunities For Corporate Partnerships

JOHANNESBURG—In a market where physical sales are dipping and digital sales have yet to fully kick in, South African artists are increasingly courting major brands to boost their revenue—and their overtures are finding a receptive audience.

"Over the past year, we've found corporates looking more and more to align their products with artists," says Paul Almeida, owner of Johannesburg-based marketing company Sound Media.

Music, Almeida says, "gets messages across in the most effective way in this territory, where there are 11 official languages

and many different cultures."

For South African artists, branding revenue can subsidize touring expenses—which can be high, given the long distances between major cities—while TV ad exposure on satellite channels can boost their profile throughout the continent. That's all welcome in a market where, according to labels group the Recording Industry of South Africa, year-to-date trade values fell 7.2% during the first eight months of 2009 from the same period a year earlier.

Leading consumer brands are keen to create relationships

with artists rather than just sponsoring one-off shows as in the past, according to Joanne Doyle, executive creative director at Ogilvy Public Relations in Johannesburg.

"Brands are seeking a dialogue with consumers, not the monologue of old," Doyle says. "Using artists enables them to set up a two-way conversation taking place primarily in the digital space—both in SA and on the continent if needed."

Billboard examines five music branding campaigns that illustrate the recent growth in artist-brand partnerships in South Africa.



THE PARLOTONES

Brand: KFC

Campaign duration: December 2009-May 2010

Deal: KFC's 10 million rand (\$1.3 million) campaign with the Parlotones is one of South Africa's biggest music branding partnerships. The fast-food giant gets multiplatform sync use of the alt-pop/rock act's current single, "Life's Design," from its current platinum (40,000 shipped) Sovereign Entertainment album, "Stardust Galaxies." A KFC-branded live tour is also part of the deal, which promotes the Parlotones Snack Box.

For the artist: "The multiplatform nature of the deal, combined with the radio chart success of the single, means we're already feeling the momentum of the campaign," band manager Raphael Domalik says. "KFC funded the video shoot for the single, but there's no KFC branding in it. Instead, their agency shot behind-the-scenes footage from the video to be used in TV commercials."

For the brand: KFC Snacks brand manager Nonhlanhla Hlatshwayo says the aim of the campaign is to establish KFC as a snacking destination for young consumers. "The alliance with the Parlotones was a natural fit," Hlatshwayo says. "They're the perfect band to allow us to connect with the youth audience and borrow some of their cool credentials."



TKZEE

Brand: MTN

Campaign duration: October 2009-February 2010

Deal: Leading African mobile operator MTN, sponsor of the South Africa Music Awards, struck a TV/radio ad sync deal for TKZee's song "Viva la Pantsula (Ayoba)." It also got to use four songs from the kwaito (local urban/house hybrid) act's November 2009 album "Coming Home" (Sony) on a free compilation album that is part of MTN's Starter Pack for new customers. "Coming Home" is the SAMAs-winning trio's comeback after a lengthy break.

For the artist: The campaign complements Sony's own promotional efforts for the album, according to Sean Watson, director of the South African music division at Sony Music Entertainment Africa. "This is a great example of how important the artist brand is," Watson says. "MTN took a risk, [based] on the reputation of a group that hadn't recorded anything new for 10 years."

For the brand: "We launched the Starter Pack on Dec. 11, so it's [still] fairly early in the campaign to measure success," MTN spokeswoman Jocelyn Willies says. "[But] the track and the compilation are an important part of reinforcing our commitment to the local entertainment industry."



HHP

Brand: Stimorol

Campaign duration: March-September 2009

Deal: Cadbury's first flirtation with music-oriented branding in South Africa involved teaming with domestic hip-hop fixture HHP to promote its Stimorol chewing gum. It involved a nationwide outdoor billboard campaign featuring an iconic image of the rapper and the tag line "Long lasting flavour." HHP's kwaito-flavored brand of hip-hop has made him a multiplatinum album artist and a multiple SAMAs winner.

For the artist: "HHP has had many sync deals over the decade-plus that we have worked with him," Sony/ATV Music Publishing South Africa managing director Jay Savage says. "But the Stimorol deal has seen him reach new heights [in his mass-market profile] nationwide. HHP's ability to cross ages and races has only been enhanced by the billboard campaign."

For the brand: "The results from the campaign have been tremendous for Stimorol," says Doug Place, chewing gum brand manager for Cadbury South Africa. "We've seen growth in key brand metrics as well as market share and sales growth." Although unwilling to provide details of that growth, Place says, "We're delighted with the relationship," and confirms the association with HHP will be ongoing.



BABU

Brand: Standard Bank

Campaign duration: Oct. 7-17, 2009

Deal: Standard Bank funded the world music/jazz quartet's tour of Kenya, Ghana and Nigeria after Babu drummer Kesivan Naidoo won the 2009 Standard Bank Young Artist Award for Jazz. Standard Bank claims to be Africa's leading bank, with a presence in 18 countries. Babu self-released its debut album, "Up Roots," in 2008.

For the artist: "The cost of touring in Africa is pretty high, and we're very grateful to Standard Bank for funding the trip," Naidoo says. "Being able to showcase our music got people excited about the new form of jazz that we're playing." The band is now hoping to schedule live gigs at Nigerian and Kenyan festivals through contacts made during the Standard Bank-branded shows. "We are very positive about using the tour as a stepping-stone into Africa," Naidoo says.

For the brand: The sponsorship was Standard Bank's first music branding campaign on the continent outside of South Africa, although low-key, similar annual events are expected to form part of Standard's future marketing strategy in Africa, says Mandie van der Spuy, the bank's head of arts and jazz sponsorships. Van der Spuy, who accompanied Babu on the tour, says she's encouraged with the media attention it generated, adding, "It's hoped that the network of countries [where Young Artist Award winners can tour] will increase significantly."



FRESHLYGROUND

Brand: Volkswagen South Africa

Campaign duration: April 2007-September 2010

Deal: The Cape Town Afro-pop band performs three free corporate shows for Volkswagen each year. In return, Volkswagen provided tour support for the act's first headlining tour in 2007—and has, to date, given Freshlyground eight Polo GTI cars as the band's "exclusive motor sponsor." Named best African act at the 2006 MTV European Music Awards, the group shot to domestic fame with the massive radio hit "Doo Be Doo" (Sony) in 2004.

For the artist: "Freshlyground makes 'people's music' and Volkswagen makes 'people's cars,'" Freshlyground manager Sevi Spanoudi says. "The fit is perfect—there's mutual respect and sensitivity." As a result of the deal, Freshlyground also teamed with Volkswagen to jointly finance the construction and operation of a youth center in a Cape Town township, Spanoudi says.

For the brand: The carmaker can rely on one of the country's most-sought-after bands to entertain clients and dealers at its corporate functions, Volkswagen South Africa spokeswoman Nonkqubela Maliza says. "This innovative band reflects the new optimism apparent in South Africa and its people."

ROADRUNNER RECORDS CONGRATULATES

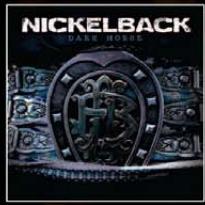
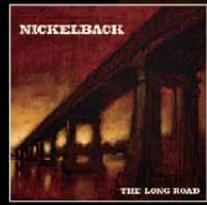
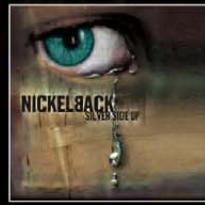
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Take a good look at me: No Doubt's **GWEN STEFANI** performs during a July concert at the Verizon Wireless Amphitheater in Irvine, Calif.

Is The Pricing Right?

**Promotional Discounts Train Ticket Buyers—
Except When They Don't**

One storyline from 2009 that will surely be revisited this year is the “summer of price promotion” theme. Live Nation, the world’s largest promoter and operator of the vast majority of North American sheds, tackled a dicey economy with a massive schedule of regular Wednesday discounts, mostly centered around \$10 lawn seats and eliminating service fees for a wide range of price points.

Jason Garner, CEO of global music for Live Nation, told Billboard several weeks into the program that it had been successful at addressing what he says is an industry-wide issue of unsold tickets—about 40% of ticket inventory. Garner said the program saved concertgoers \$10 million and moved 600,000 incremental tickets.

The pricing promotions included virtually the entire slate of Live Nation amphitheater concerts, including dates by **No Doubt**, **Blink-182** and **Nickelback**. Industry reaction remains mixed.

“I like them,” says **Marc Geiger**, contemporary music head at William Morris Endeavor Entertainment. “I think we’re in an experimentation phase. This is the age where we need to measure efficacy of programs and try a lot of stuff. That’s the way we’ll grow our industry.”

Creative Artists Agency managing partner **Rob Light** doesn’t have a problem with price promotions in general but would like to see them used more strategically.

“Intelligent promotional discounting, done early, that rewards an early buyer, that sort of reminds the audience that a particular show or set of shows is coming to town, is smart,” Light says. “I thought the original ‘No Service [Fee] Wednesday’ in May, which put a focus on ‘summer’s coming, get your tickets,’ was really well thought-out and well-executed press-wise. The second wave, where it became ‘give tickets away for \$10,’ billboards on the lawn hawking shows, doing it in a less-controlled, cavalier manner, was unhealthy, because now we’re training the audience that this will be a weekly occurrence.”

Light says he believes price promotions should reward the active buyer, not the passive buyer. “By example, for the first 100 hours all tickets are \$10, and get people to actually move early, reward those people, and as it gets closer to the show it gets more expensive,” he says. “That would train the audience the right way, to say, ‘If I want a good seat at a low price, I have to be on it the second it goes on sale.’ That’s what you want the audience to learn, not the other way around.”

Many industry veterans are convinced that widespread “fire sales” and ticket giveaways in markets like the Midwest and the Carolinas at the turn of the millennium caused lasting damage, by training consumers to wait before buying.

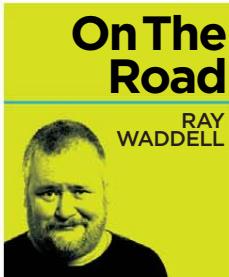
When the “training the audience” position was presented by Billboard to Garner last summer, he responded, “I don’t think we as an industry have been very good at training the fan to do anything.” Garner pointed out that Wednesday promotions weren’t at that time cannibalizing sales on other days of the week. “If we’re training fans, we would see by now people are not buying on Tuesdays anymore. But the reality is there are just different segments of the population who are looking for different things.”

When one considers that in 2009 Live Nation increased attendance by 19%, despite a 1.6% decrease in the number of shows reported to Billboard Boxscore, it’s conceivable that price promotions had an impact. Increased attendance means increased ancillary revenue at the sheds, and Garner confirmed to Billboard that spending was up at the amphitheaters in 2009.

Before the year was over, Live Nation had extended the price promotion strategy to its North American club business with its Club Passport program. It’s a safe bet that these price promotions will be carried over into this year, probably in a more strategic way that takes into account what worked best in ‘09 and continues to move the industry toward the all-in pricing model. If Live Nation merges with Ticketmaster, the implementation of that all-in model could accelerate, along with other ticketing strategies like dynamic pricing. Ticketmaster contracts with venues, sports teams and promoters to operate as directed by these clients and generally can’t dictate these types of policies autonomously.

“As we migrate to an all-in ticket price, you will have less consumer dissatisfaction, where they drop the shopping cart because they hate the fees,” Geiger says, adding that he believes a consolidated live music business is conducive to such change.

Referring to the price promotions of ‘09, Geiger says, “Frankly, it couldn’t have happened without consolidation. You couldn’t get 30 independent promoters to do this simultaneously—it would be like synchronized swimming.”



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BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$3,335,106 \$250/\$175/\$140/ \$95	CHER The Colosseum at Caesars Palace, Las Vegas, Dec. 1-2, 5-6, 8-9, 12-13	26,867 31,033 eight shows four sellouts	Concerts West/AEG Live
2	\$3,082,830 (\$3,382,675 Australian) \$177.72/\$113.92	FLEETWOOD MAC, THE VERSES Brisbane Entertainment Centre, Brisbane, Australia, Dec. 15-16	20,535 22,300 two shows	Andrew McManus Presents
3	\$2,532,257 \$45.50	PHISH Madison Square Garden, New York, Dec. 2-4	55,700 three sellouts	Live Nation
4	\$2,201,240 (\$2,406,597 Australian) \$93.43	GREEN DAY, JET Acer Arena, Sydney, Dec. 11-12	25,739 two sellouts	Frontier Touring
5	\$2,099,325 \$400/\$275/\$125/ \$75	ANDREA BOCELLI MGM Grand Garden, Las Vegas, Dec. 12	11,082 12,684	Frank J. Russo, Gelb Promotions
6	\$1,816,272 \$350/\$275/\$125/ \$75	ANDREA BOCELLI Honda Center, Anaheim, Calif., Dec. 13	10,460 12,600	Frank J. Russo, Gelb Promotions
7	\$1,721,083 \$350/\$275/\$125/ \$75	ANDREA BOCELLI Izod Center, East Rutherford, N.J., Dec. 5	12,063 13,438	Frank J. Russo, Gelb Promotions
8	\$1,611,640 (\$176,507 Australian) \$89.88	GREEN DAY, JET Brisbane Entertainment Centre, Brisbane, Australia, Dec. 8-9	17,931 21,236 two shows	Frontier Touring
9	\$1,481,952 \$48	PHISH Times Union Center, Albany, N.Y., Nov. 27-28	30,883 two sellouts	Live Nation
10	\$1,271,451 \$250/\$175/\$140/ \$95	CHER The Colosseum at Caesars Palace, Las Vegas, Dec. 15-16, 19-20	11,826 14,564 four shows two sellouts	Concerts West/AEG Live
11	\$1,039,424 \$89/\$55/\$39	BRUCE SPRINGSTEEN & THE E STREET BAND Bradley Center, Milwaukee, Nov. 15	12,906 17,565	Frank Productions
12	\$1,030,185 (\$124,137 Australian) \$677.14/\$48.98	IL DIVO Acer Arena, Sydney, Oct. 17	7,871 13,030	Live Nation Global Touring, Dainty Consolidated Entertainment
13	\$984,706 (\$108,287 Australian) \$669.12/\$105.32	IL DIVO Rod Laver Arena, Melbourne, Australia, Oct. 12	7,768 12,516	Live Nation Global Touring, Dainty Consolidated Entertainment
14	\$812,237 \$57/\$25	TRANS-SIBERIAN ORCHESTRA ARCO Arena, Sacramento, Calif., Nov. 28	18,251 23,542 two shows	Live Nation, in-house
15	\$775,587 \$55/\$22.50	TRANS-SIBERIAN ORCHESTRA St. Pete Times Forum, Tampa, Fla., Dec. 6	18,793 two sellouts	Live Nation, in-house
16	\$742,191 \$59/\$25	TRANS-SIBERIAN ORCHESTRA Verizon Center, Washington, D.C., Dec. 9	16,871 two sellouts	Live Nation, in-house
17	\$734,138 \$54.25/\$25	TRANS-SIBERIAN ORCHESTRA Jobing.com Arena, Glendale, Ariz., Dec. 6	17,489 22,382 two shows	Live Nation, in-house
18	\$724,864 \$56/\$25	TRANS-SIBERIAN ORCHESTRA Amway Arena, Orlando, Fla., Dec. 5	17,633 two sellouts	Live Nation, in-house
19	\$687,708 (\$748,852 Australian) \$334.65/\$105.47	IL DIVO Brisbane Entertainment Centre, Brisbane, Australia, Oct. 15	5,476 11,655	Live Nation Global Touring, Dainty Consolidated Entertainment
20	\$669,408 \$48	PHISH John Paul Jones Arena, Charlottesville, Va., Dec. 5	13,963 13,974	Live Nation, Red Light Management
21	\$666,622 (\$2,999,800 bolivares) \$644.44/\$133.33	IL DIVO Estacionamiento del C.C.C.T., Caracas, Venezuela, Nov. 3	2,379 3,840	Live Nation Global Touring, IMC
22	\$642,118 \$57.50/\$25	TRANS-SIBERIAN ORCHESTRA RBC Center, Raleigh, N.C., Dec. 2	15,479 two sellouts	Live Nation
23	\$634,002 (\$364,995,000 colon) \$158.96/\$69.48	IL DIVO Estadio Ricardo Saprissa Aymá, San José, Costa Rica, Nov. 5	8,361 15,103	Live Nation Global Touring, Tropix II/Lassau
24	\$586,628 \$58/\$28/\$25	TRANS-SIBERIAN ORCHESTRA Greensboro Coliseum, Greensboro, N.C., Nov. 25	13,395 two sellouts	Live Nation, in-house
25	\$583,620 \$150/\$20	MAXWELL, COMMON, CHRISETTE MICHELE American Airlines Center, Dallas, Oct. 12	7,849 9,318	Live Nation, in-house
26	\$580,031 (\$355,150) \$61.25/\$57.16	GREEN DAY, PRIMA DONNA Odyssey Arena, Belfast, Northern Ireland, Oct. 20	9,743 sellout	MCD
27	\$578,699 (\$385,540) \$277.69/\$82.56	ELTON JOHN Ahoy, Rotterdam, The Netherlands, Oct. 25	5,018 7,655	Live Nation International
28	\$574,495 \$57/\$25	TRANS-SIBERIAN ORCHESTRA Rose Garden, Portland, Ore., Nov. 22	13,869 16,118 two shows	Live Nation
29	\$570,951 \$59/\$39	TRANS-SIBERIAN ORCHESTRA Covelli Centre, Youngstown, Ohio, Nov. 1	11,250 12,212 two shows	Live Nation, in-house
30	\$569,633 \$65/\$25.25	TRANS-SIBERIAN ORCHESTRA Pepsi Center, Denver, Nov. 3	11,188 14,069	Live Nation
31	\$569,367 \$65/\$49.75	RASCAL FLATTS, DARIUS RUCKER Rose Garden, Portland, Ore., Oct. 30	10,908 11,565	Live Nation
32	\$567,104 (\$384,660) \$95.83/\$66.34	SPANDAU BALLET O2, Dublin, Oct. 13	6,184 8,200	MCD
33	\$564,821 (\$594,644 Canadian) \$47.02	LADY GAGA, KID CUDI, SEMI PRECIOUS WEAPONS Bell Centre, Montreal, Nov. 27	12,013 12,832	Gillett Entertainment Group, Live Nation, Greenland Productions
34	\$555,822 (\$7,366,760 pesos) \$124.49/\$21.13	THE KILLERS, HELLO SEAHORSE Auditorio Telmex, Zapopan, Mexico, Nov. 5	8,774 sellout	OCESA/CIE-Mexico
35	\$555,663 \$150/\$20	MAXWELL, COMMON, CHRISETTE MICHELE Toyota Center, Houston, Oct. 13	8,102 9,011	Live Nation

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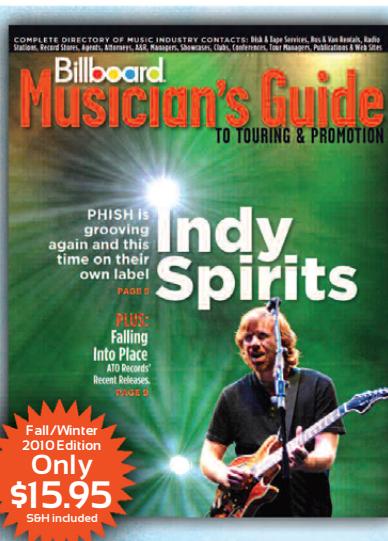
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David Ring

The UMG digital exec discusses what he sees ahead for bundled services, mobile music and direct-to-fan e-commerce opportunities.

Any digital music startup hoping to launch a new service typically makes Universal Music Group one of its first phone calls. As the music label that holds about 30% of the U.S. recorded-music market, UMG artists are a must-have for any service interested in mainstream attention.

Those meetings invariably include David Ring, executive VP of business development and business affairs for UMG's eLabs division. Ring oversees all of the label's digital deal-making, be it for downloads, subscriptions, mobile platforms or Internet radio. Just about the only digital initiative at the label not under his direct purview is UMG and Sony Music's Vevo online video joint venture, which is led by former eLabs head Rio Caraeff.

Ring is willing to experiment with any promising business model that comes his way, so long as the deal provides UMG with fair compensation and a reasonable degree of protection of its content. Recent deals include a licensing agreement with Guvera, a digital download service that hopes to get advertisers to sponsor free downloads, at a time when ad-supported services face serious challenges.

"Rather than picking one horse in this race, we like to bet on a number of them," he says. "If we're right, we'll have a number of horses serving different segments of the customer base and we'll have multiple winners."

In an interview with Billboard, Ring talked about this philosophy, his reflections on the year that was and expectations for the year ahead.

What's your priority at eLabs these days?

What I'm focused on most directly is figuring out how to best bring the highest possible quality music services to the largest number of consumers possible in bundled and other scaled ways. So, for example, I'm going to focus on discussions with [Internet service providers], with handset makers, telcos, other services and companies with very large audiences, whether that's AOL or Yahoo or Microsoft. We have to focus on those opportunities to see if we can achieve something that at least starts to head in the direction of bundled services. Not that we'll leave behind companies and services picking up customers one by one. But in order to get to a large scale and provide the maximum benefit to our artists, we really need to think big.

What developments in the digital music market had the greatest impact last year, and why?

One of the most impactful developments was the final realization of the application marketplace on various smart phones. Verizon had BREW applications as the original app store, if you will, but what happened with the iPhone and Android and RIM platforms is now everybody will have access to these application storefronts. You can do a whole variety of things, including delivering music and music-related services. That really came into its own [last] year [and] I think will prove to be a winner for fans and record companies in the future. Now you really do have the promise of a portable subscription without having to buy a separate portable music device. You can literally just have a Rhapsody subscription and get access to it on the iPhone. That's really exciting to me.

What trends will emerge in the year ahead?

Certainly we're going to see more and more access across more and

more services. So better connectivity, more and more smart phones and more and more choice for the consumer. It's hard to predict exactly how things will roll out. If I had my druthers, I'd love to see more and more bets being made on music. It's still an incredibly passionate product, so I think you can drive other businesses around it. That's what I'd like to see, so maybe I'll call that a prediction. We may see a resurgence of opportunity for music services in 2010.

Where would the opportunity lie most—social media, games, mobile?

It may be many of the small opportunities. Social gaming and music around it I think is an interesting product that could see some surge, but in and of itself it may not blow up into the main story of the year. But it doesn't have to, as long as we're hitting a variety of those market segments. So I guess I would like to see us hitting all of the so-

cial Web, all of the ways people and companies are trying to innovate around music. That may be our key to success—not focusing on one big thing but focusing on super-serving all of these niche segments.

So you'll focus on diversifying your business rather than betting on expected winners?

A one-size-fits-all approach is a tough row to hoe. It assumes every consumer and market niche is similar. I personally think that's completely untrue.

Given the challenges some digital music services have had, is there any movement to alter your approach to licensing?

We're always looking at every opportunity and business deal on a case-by-case basis. We look at both what the company has to do to make money and what we need to do to pay artists and publishers to make sure we have enough coming in to take care of the creators of content, as well as the share-

holders. That balance always has to be re-examined. That's a regular course of the way we do business and always has been.

You've made a number of agreements to enhance your direct-to-fan capabilities. Can you shed any light on where that effort is going and what may be on deck?

The fans are the lifeblood of the artists, and artists are the lifeblood for us. So we want to serve our artists with the opportunities for direct-to-fan interactions, communications, selling directly off artist Web sites—all these sorts of customized digital sales, packaging and merchandising opportunities.

We've set up a variety of services so artists can take advantage as sort of a one-stop shop. We have a deal with Echospin to provide shopping cart services for artist Web sites. We have a relationship with Topspin if an artist is interested in doing something with them. This is just one aspect. You don't flip the switch and start selling everything direct. We have to be not just one thing to all people, but all things to all people. It's an exciting part of our future and we're working hard at it.

Overall, are you more or less optimistic at the beginning of this year compared with the beginning of last year?

I'm optimistic. We've done some exciting things [last] year and there's more ahead. Whether it's the coming of age of the jukebox in the sky, or music services on your phone via these app storefronts, or a variety of integrated bundles, there's some exciting stuff on the horizon.

...



We have to focus on those opportunities to see if we can achieve something that at least starts to head in the direction of bundled services.

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&

KARA DI GUARDI

As 'American Idol' Launches Its Ninth Season Jan. 12, DioGuardi Talks About Balancing TV Duties With Her Jobs As Songwriter And A&R Exec

By Ann Donahue

LET'S COIN A NEW TERM

to describe Kara DioGuardi: Instead of a multihyphenate, she's a mega-hyphenate. The songwriter-producer-publisher-A&R executive-'American Idol' judge starts 2010 with

a slate of songs to write, artists to develop and exasperated sighs to give fellow "AI" panelist Simon Cowell. ■ In 2009, DioGuardi wrote songs for new albums from Carrie Underwood, Adam Lambert, Miley Cyrus and Cobra Starship; in addition, as senior VP of A&R at Warner Bros. Records she added J.R. Rotem's Beluga Heights imprint to the

Warner roster. All of this came on top of her ongoing duties as co-owner of music publisher/management shop Arthouse Entertainment, which just signed hitmaker Mike

Elizondo. ■ One reason for the stuffed-to-the-gills résumé is DioGuardi's voracious interest in the music industry—she started out as an administrative assistant at

Billboard 10 years ago—but it's also a reflection of the ever-changing dynamics in the industry. Music executives now need vast reserves of business acumen to survive and a willingness to adapt to new opportunities. "Music has never been bigger," she says.

"Music is huge. But the business is in trouble."

What are your songwriting sessions like?

I have such a strange job. The other day I was in Nashville and I worked with Darius Rucker—I've never met him—and we had that commonality because he's seen me on TV and he can be like, "Oh, you're cool," and I can be like, "I love your records." But it's basically, "Hey, nice to meet you, now take your clothes off."

You have to look for where we can come together as two people who have experienced similar things. There isn't a person in this world that hasn't had their heart broken, or fallen in love, or been hurt by or helped a friend. So you find that common denominator and you build from that.

You went from writing songs for yourself to

perform to writing songs for others to perform. What kind of transition was that?

When I first started writing it was not personalized. It was always kind of telling the person what they were doing instead of looking at what I was feeling. And as time went on, part of what drove me was that with music I could almost heal myself and figure out what I was going through in my life. My mom had been sick for years and my parents had kind of a wacky marriage. It really became my therapy. And that became a really important skill later on when I had to work with other people because what I would have to do is help them pull out their stuff.

I'm not the greatest player—I'm definitely not technically brilliant by any means in terms of the

musicality, writing notes or anything like that. But I'm really good at the feel of it, knowing when it's right and knowing when somebody I'm working with isn't telling the truth.

Besides Darius Rucker, you've been in session with a lot of country acts recently: Rascal Flatts and Dierks Bentley among them. Is songwriting different for that genre compared with pop?

It's lyrically heavy in a way pop music isn't. It's got to be the perfect way to put it, but it's also got to have emotion [that resonates]. It's poetic in a way that pop music isn't. It really tests me. It makes me go back to songwriting 101. It's not just describing an emotion at face value, it's more like, "Here's the emotion—how do I say it in a way that's interest-

PHOTOGRAPH BY MICHAEL BECKER/FOX



'The only risks labels will take are calculated—and that's going to be a problem in the long run.'

—KARA DIOGUARDI

ing, so that someone gets what I'm trying to put across but it's also a twist on it?"

[For instance], "I Hope You Dance"? What an incredible metaphor. I hope you take that risk, I hope you take that chance, I hope you live life to the fullest. The way they paint that picture, when they get to the chorus you know exactly what they're talking about. I'm very drawn to the genre because I feel like I've become a better writer by going down there, and I'm always learning in the sessions.

What was your big break in songwriting?

I went through years of rejection, and my first thing was Kylie [Minogue recording "Spinning Around" in 2000]. I didn't know who Kylie was, and I was heartbroken that Paula Abdul wasn't going to do it. I was thinking, "Kylie Minogue? Who's Kylie Minogue? I got to make some money or I'm going to have to go back to my real job."

And then I saw her ass in the video—she had these hot pants on and the video was sick—and I was like, "OK, I like Kylie Minogue. I'm going to make some money here."

You kept your own publishing instead of signing a deal with an outside company. Why?

The key was that I had enough money to live. If I hadn't, I probably would have done a publishing deal.

I saved up money from Billboard to leave my job—I calculated [it would take] about two years so I think at the time I left I had \$150,000. Because my mother was ill, I lived at home with her and my grandmother, and I'd been working there almost six years and I really saved money. What I didn't know was that "Spinning Around" would become a hit, so I had that money too, so I had some security.

Since I had worked at Billboard I had some understanding of the business, and I thought, "I'm not going to do a publishing deal. I'm just going to do this myself." It just sort of seeped into my brain through osmosis from being in the magazine.

Back in the day, publishing was very unsexy. It's not as unsexy now because you have record labels doing 360s where they are taking a piece. [But then] it was very much a pennies game and record labels pooh-poohed it, but I figured out very quickly that I was not going to be an artist because I was getting more traction on my songs than I was on my voice.

How did your A&R post at Warner come about?

[Warner Bros. Records chairman/CEO] Tom Whalley saw me on this crazy "Access Hollywood" thing where David Foster and I tried to prove you can make anybody a singer. We took ["Access Hollywood" host] Billy Bush. I guess [Whalley] liked me because I stood up to David Foster and he's like, "Who is that girl? Get her in this office."

I went over there and he said, "I'd like to offer you an A&R position." Me? An A&R position? Why? Why would I do A&R? It makes no sense. But I really liked Tom—beyond being a really great music guy, he was a good person and I was drawn to that. They are one of the last record labels, I think, that really does support artists and nurture them and keep them out there and keep spending money to break them. I liked his philosophy.

The one thing I don't know about is how to break acts. I know how to write the songs, I know the production, but I never have really seen what happens once I deliver my record.

'People will buy records if they are great. If there are four or five singles, you're going to get people to buy albums.' —KARA DIOGUARDI



"Idol" season nine auditions: RANDY JACKSON, KARA DIOGUARDI, guest judge KATY PERRY and SIMON COWELL (from left); inset: DioGuardi with ADAM LAMBERT



I also liked the fact that Warner doesn't have a huge strength in pop music. I felt like, "Well, this could be really good, because we could help each other." The successful thing we've done together is I brought over the J.R. Rotem deal with Beluga Heights, so essentially we're responsible for Jason Derulo and Iyaz. To have Warner break two pop acts in the fourth quarter of 2009 is pretty crazy.

Are record labels willing to take risks now?

The only risks they will take are very calculated—and that's going to be a problem for music in the long run if they don't take risks. What's going to happen is that you're going to have every song sound like a single. And when you really think back to those records you love, the more obscure songs, the songs maybe where the melody wasn't as mainstream—those are the ones that you fall in love with. It's very dangerous, to me, to have that [singles] mentality. You want to have the balance.

The [singles strategy] may be a reaction to the fact that record sales are so down. You had the industry sending the message, "We only have to put two or three good songs on a record, the rest can be shit, but we're going to charge you \$16." And people went, "You know what? Fuck you. We're not doing that. Why am I paying \$16 for crap when I just want those two songs that I like?"

People will buy records if they are great. For instance, if there are four or five singles, you're going to get people to buy albums. People are going to think, "You know, I can trust that if I buy this record, I'm going to like it." So you better have six singles deep, and if you don't, it better be such an incredible record that people buy it by word-of-mouth. And you can have those records that don't have big radio singles that people buy, whether it's Josh Groban or Michael Bublé.

And, overarching all this, is the little thing called "American Idol."

It's an honor to be on that judging panel. It's kind of like winning a Grammy. Of all the people they could have picked, I can't believe they picked me.

Last year was really difficult. I don't think people understood what it took to go from the back of the studio, writing, to "Lights! Camera! Action!" I was wearing Gap sweat pants and a wife beater up until six months ago. I look back on last year and I see bad hair and the wrong accessories. I was moving as fast as anyone could move and learning as I went. You know, "Maybe I'll try a ponytail this week?" Oh, no. "Maybe I'll tease it up like Peg Bundy?" Uh, that doesn't look good.

There were moments when we were doing the show and I'd forget I was on television. I remember some guy was heckling me and I said, "You know, shut the f... oh, wait a minute, I'm on national television." I think towards the end I got more feisty and opinionated. In the beginning I was like, "That's great! Paula? What do you think?" Because I wanted the camera off me.

This year I got to really engage and do more with the contestants and really concentrate on them, whereas last year they'd be speaking or singing and I would be, "Holy shit. What am I going to say?"

What are the contestants like this year?

I would say that there were more than a few times this season that someone walked in and sang and I was shocked that they didn't have the appearance to have that voice. It was just kind of a "Whoa, where did that come from? Hold up." It's like Susan Boyle.

Do you ever have any qualms about the water-cooler elements of the show? Do you think it's the best way to find a recording artist?

I can remember when I was trying to break in, and I knew nobody until I got to Billboard. What this does is bypasses a bunch of that footwork that you would have to do. It says to somebody, "If you're great, we're going to find out."

And let's be honest—traditional A&R is not what it was, especially with the way the economy is. People are not going out into the middle of the country. This show is picking up where A&R from record labels is not being able to do it right now because they can't hire the scouts. It's able to go into a small town and find Carrie Underwood or to Arkansas where Kris [Allen] was from.

Is it a TV show? One hundred percent it is a TV show. You can be a big celebrity on the show, but at the end of the day, you're entering into the music business afterward. You're going to compete with Beyoncé, Lady Gaga, Dierks Bentley—whatever genre you're in. So yes, there's a water-cooler thing going on because it's a TV show, but it's also enabling people who would never have the opportunity to showcase their voice. It's giving them that chance, and I think that's why people respond to it. It's that American dream—if you have it, someone will recognize it.



LADY GAGA: HEDI SLIMANE; BLACK EYED PEAS: STEVE GRANTZ/WIREIMAGE.COM; MAXWELL: ERIC JOHNSON; BEYONCÉ: JUN SATO/WIREIMAGE.COM; HILTON: GUILIANO BEKOR

WE KNOW THE AWARDS SEASON CLICHÉ: IT'S AN HONOR JUST TO BE NOMINATED. BUT DOES THAT WARM AND FUZZY FEELING TRANSLATE INTO DOLLARS? BILLBOARD EXAMINES THE BUSINESS IMPACT OF THIS YEAR'S GRAMMY AWARD NOMINATIONS IN FOUR MAJOR CATEGORIES—AND WHAT DRAKE'S 2009 SUCCESS MEANS FOR THE AWARDS SHOW.

GOLD RUSH



ALBUM OF THE YEAR

The Grammys went pop in 2010, with album of the year nominations looking an awful lot like top 40 radio playlists.

The outlier is Dave Matthews Band, nominated for "Big Whiskey and the GrooGrux King," its seventh album and first album of the year nomination. But the four other contenders are ripped from the Billboard Hot 100: Lady Gaga's "The Fame," Beyoncé's "I Am . . . Sasha Fierce," the Black Eyed Peas' "The E.N.D." and Taylor Swift's "Fearless."

Tom Corson, executive VP/GM of Matthews' label, RCA Records, says that while winners are always hard to predict, it's certainly possible that the four pop acts might split the votes and result in a victory for DMB. And tradition is certainly in the band's favor. "The last few winners were all proper longtime album artists, too," Corson says.

Another act hoping that the run of established artist victories continues is the Black Eyed Peas, nominated for its fifth studio album. "It's been a long time coming," says Dennis Dennehy, executive VP of marketing and publicity at Interscope. "You've got a phenomenal producer and songwriter in Will.i.am and phenomenal talent as well in every other member of the group. How they've built themselves over the course of a decade has led up to the way the songs on this album have connected. As we're getting ready to launch a fourth single, you can't argue over the depth of the album. The Peas' time has come for this recognition; some might say it's overdue. But we and they are happy to have it either way."

Establishing the depth of an album was a key part of Beyoncé's success, according to Sony Music Label Group chairman Rob Stringer. "The strategy that worked really well was the idea of keeping the public informed that this was not a one-track record," he says. "The industry is guilty of doing one-track albums; with iTunes it's become a track economy. But with 'If I Were a Boy' and 'Single Ladies,' people knew right away that this was more than a one-track album. Then came 'Halo.' That was a pretty powerful one-two-three punch before we even got to other strong songs like 'Sweet Dreams' and 'Video Phone.'

But traditions, of course, were made to be broken, and Vincent Herbert, who signed Lady Gaga to his Interscope imprint Streamline and executive-produced "The Fame," says now might be her time to shine. "A win could cement her as an artist," he says. "She's sold 7 million records worldwide, 'Bad Romance' is climbing the charts, and we'll have a No. 1 record, her fifth, probably in 2010. It's never been done before, and she's writing all of it, she's selling

merch, doing three nights at the Nokia Theatre in L.A. and three at Radio City [Music Hall in New York], all sold out. All of this confirms she's a real artist."

Whoever wins, one benefit they'll likely all see is an increase in sales. While the massive post-ceremony increases that were once common are now gone, last year's winner, Robert Plant & Alison Krauss' "Raising Sand," got a 715% bump, with 77,000 copies sold the week after the Grammys, according to Nielsen SoundScan. Of course, all five nominees this time around already have impressive numbers, as of press time: "Big Whiskey and the GrooGrux King" has sold 970,000; "The Fame" 2.1 million; "I Am . . . Sasha Fierce" 2.6 million; "The E.N.D." 1.6 million; and "Fearless" 5 million.

SONG OF THE YEAR

Unless you've been living under a rock, chances are you're familiar with this year's song of the year nominees: Beyoncé's "Single Ladies (Put a Ring on It)," Lady Gaga's "Poker Face," Swift's "You Belong With Me," Kings of Leon's "Use Somebody" and Maxwell's "Pretty Wings." While Grammy nominations, performances and wins generally boost sales and exposure, particularly for acts that don't get a lot of other massive TV play in the United States, publishing insiders differ on how much a nomination alone raises a song's sync opportunities or value.

A Nielsen report last year found that during the previous three years, nine out of 10 artists who won or performed on the Grammy telecast saw an increase in album sales. Three-quarters of those also had spikes in digital song sales. In terms of nominations, Plant & Krauss had a jump of 88% for "Raising Sand" the week after it was nominated in five categories in 2008.

Those stats bode well for publishers' mechanical royalties, particularly when it comes to a band like Kings of Leon, Bug Music CEO John Rudolph says.

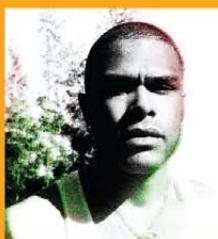
While Rudolph says a song of the year nomination or win could raise interest from brands in the use of a song, "it's not really that big of an impact on the sync side," other than minor uses in Grammy highlight coverage. When it comes to Kings of Leon, "all the [music] supervisors are very aware of them." But "where it does impact is sales, for folks who don't watch Fuse or MTV or VH1 or GAC," Rudolph says. Kings of Leon's album "Only by the Night" has sold 1.6 million copies, and "Use Somebody" has sold 2.6 million digital downloads, according to Nielsen SoundScan.

"Poker Face" and "Single Ladies" already have been ubiquitous on TV—particularly on talk shows and "Dancing With the Stars"-type reality programs—and

The contenders: THE BLACK EYED PEAS and THE DAVE MATTHEWS BAND are both up for album of the year for 'The E.N.D.' and 'Big Whiskey and the GrooGrux King,' respectively.



SILVERSUN PICKUPS are nominated for best new artist.



MAXWELL'S 'Pretty Wings' earned a song of the year nomination for Hod David and Musze.



KINGS OF LEON earned four Grammy nods, including record of the year.

interest in placement of these songs isn't abating. "Single Ladies," for instance, appears in the recent film "Alvin and the Chipmunks: The Squeakquel."

As far as sync value, "there's no direct enhancement, but the bottom line is that if you win song of the year, the audience that watches the Grammys knows it's song of the year, and the performances get picked up and played," Sony/ATV Music Publishing chairman/CEO Martin Bandier says. "But for a song to become a standard, it has to stand on its own."

Sony/ATV has a share in four out of the five song of the year nominees, with the exception of "Use Somebody." Bandier says Grammy wins, such as those bestowed on Norah Jones' "Don't Know Why," can enhance the prestige and value of an artist's catalog over time.

Brian Monaco, COO of music resources and strategic marketing for EMI Music Publishing North America, agrees that a Grammy afterglow exists for writers, artists and songs. "We see a spike in people calling and we try to close deals after that," Monaco says. And once a Grammy win goes on a songwriter's résumé, "everyone wants to work with them all of a sudden."

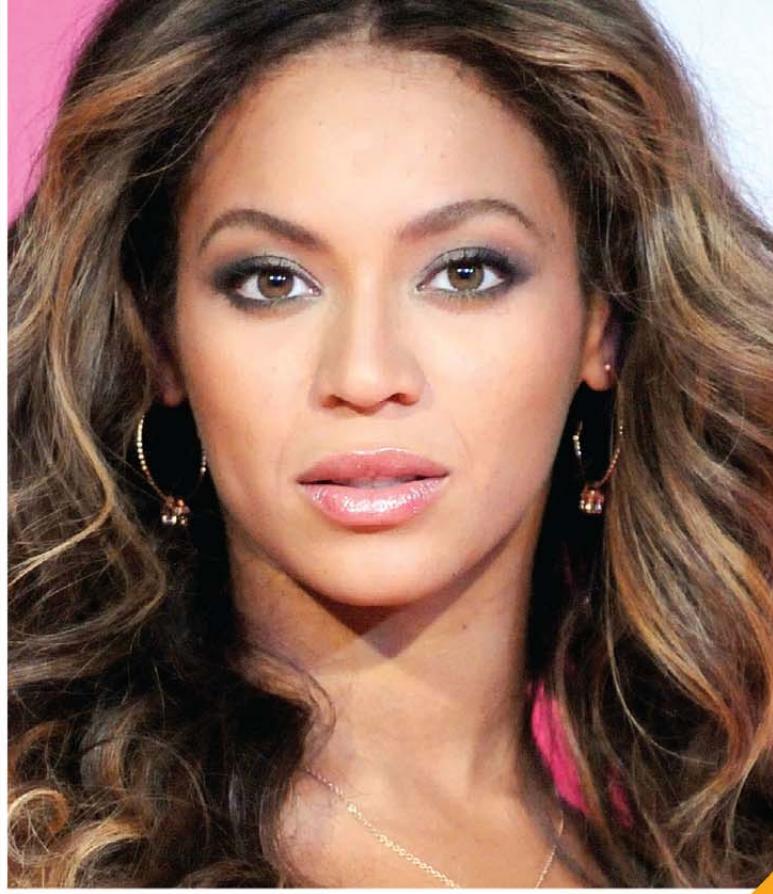
A win can also enhance the value of a Grammy-winning songwriter's lesser-known songs, adds Sam Kling, head of A&R for peermusic, which has a share of "Single Ladies." A Grammy win "will solidify that [a song's] value is at a different level than a lesser hit. We will certainly build that into fees that we quote," Kling says.

RECORD OF THE YEAR

The record of the year nominees provide a fun fact for music trivia aficionados: This year marks the first time since the 42nd annual Grammys in 2000 that all five nominees were also top 10 hits on the Hot 100.

In that year, four No. 1s made up the record of the year nominees: TLC's "No Scrubs," Ricky Martin's "Livin' La Vida Loca," Cher's "Believe" and Santana's "Smooth." Rounding out the quintet was Backstreet Boys' "I Want It That Way," which reached No. 6 on the Hot 100. This year's field includes two former Hot 100 No. 1s: the Black Eyed Peas' "I Gotta Feeling" and Lady Gaga's "Poker Face." Also vying for the statuette are Swift's "You Belong With Me," which peaked at No. 2; Kings of Leon's "Use Somebody," which reached No. 4; and Beyoncé's "Halo," which topped out at No. 5.

Produced by David Guetta and Frederick Riesterer, "I Gotta Feeling" has rung up 4 million downloads, according to Nielsen SoundScan. The feel-good anthem followed the Peas' smash "Boom Boom Pow." Interscope's Dennehy says "Feeling" resonated with fans because of its lingering first impression. "It's the immediacy



of the song," he says. "The first time you hear it, the beat and hook get inside your head. I've been to college and pro sports events where everyone knows the words."

Also leaving a strong impression—to the tune of 4.3 million downloads—was "Poker Face." Helmed by hot producer RedOne, the song is one of several singles from "The Fame" album that primed one of the year's most notable breakouts. "If she wins in this category, Lady Gaga will be exposed to a new audience," Streamline's Herbert says. "The Grammy brand is a stamp of approval."

Swift co-produced "You Belong With Me" with Nathan Chapman. Netting 2.5 million downloads, according to SoundScan, the tune was instrumental in helping the singer/songwriter rack up a host of industry awards, including Billboard's 2009 Artist of the Year. Already announced to perform on the Jan. 31 Grammy telecast, Swift recently told Billboard (Dec. 19, 2009) that she's loving every minute of her career thus far. "There's never a moment when I'm not thinking about a certain aspect of it. There's never a point when I feel like I know all I need to know about the music industry."

Also joining Swift and the Peas as a Grammy performer will be Beyoncé. She and OneRepublic's Ryan Tedder produced "Halo" (2.1 million downloads). Sony's Stringer describes the song as a "rousing anthem, almost a hymn whose lyric is inspiring. 'Single Ladies' is fun but 'Halo' reflects Beyoncé's uplifting spirit. The way she does it live . . . the crowd goes bananas."

Speaking of anthems, Kings of Leon scored on that front with "Use Somebody." Produced by Jacquire King and Angelo Petraglia, the song—with 2.6 million downloads—was one of the highlights on the RCA band's recently wrapped 18-month tour. "Use Somebody" is also up for song of the year.

BEST NEW ARTIST

While best new artist is one of the ceremony's most closely watched categories, the rules behind it are some of the most obscure.

Despite a flurry of complaints from fans that Lady Gaga was ineligible this year (for more on that, see the case study on Drake, below) and that artists on their second or third albums still qualify as "new"—the Jonas Brothers were nominated in 2008—a win in the category serves as a key sales boost for up-and-coming artists.

The week after last year's Grammy show, for instance, best new artist winner Adele—who also performed on the show—saw sales of her album "19" increase 218% to 57,000, according to Nielsen SoundScan, her best sales week to date.

As in past years, the best new artist pool tapped acts

Triple threat: BEYONCÉ and LADY GAGA are nominated in the album, record and song of the year categories.



ZAC BROWN BAND is nominated for best new artist and two country genre awards.



KERI HILSON received two Grammy nods, one for best new artist.



DRAKE received two Grammy nominations based on his mixtape.

from a variety of genres, and Atlantic Records country group Zac Brown Band is the top-selling nominee of the bunch. "The Foundation"—the act's major-label debut after releasing its first two albums independently—has sold 1.3 million copies, according to SoundScan. First singles "Chicken Fried" and "Whatever It Is" reached No. 2 on Billboard's Hot Country Songs chart, while follow-up "Toes" hit No. 1. Frontman Zac Brown and his five bandmates also won top new vocal duo or group at the Academy of Country Music Awards.

In addition to their shared label home, Columbia's MGMT and the Ting Tings both appeal to the mainstream with indie-minded pop songs. MGMT—also nominated for best pop performance by a duo or group—sold 530,000 of debut album "Oracular Spectacular," while the Ting Tings, who recently signed to Jay-Z's Roc Nation label, sold 301,000 of their debut, "We Started Nothing," according to SoundScan.

The Silversun Pickups, meanwhile, have drawn as much attention for their nomination as Gaga has for her omission. Though the Los Angeles indie band found chart success with its 2006 debut album, "Carnavas" (Dangerbird), the Pickups were still eligible for best new artist this year on the strength of sophomore effort "Swoon," which sold 195,000.

R&B artist Keri Hilson's "In a Perfect World . . ." (Mosley Music Group/Zone 4/Interscope) has sold 487,000 copies since its release, and breakout single "Knock You Down," featuring Kanye West and Ne-Yo, peaked at No. 3 on the Hot 100. It's not the first time Hilson has experienced success in the music industry—as a member of songwriter/producer collective the Clutch, she's written for Britney Spears and Usher—but she's ready for the next phase of her career.

"It hasn't just been a year for me, it's taken my whole life to get to this point," Hilson says. "This only drives me harder to accomplish more."

CASE STUDY: DRAKE

Drake isn't a singer—and he's the first to admit it. When he released his highly touted 2009 mixtape "So Far Gone," which finds the Toronto-raised artist singing and rapping, he thought he made a huge mistake. "People were like, 'What is this? There's way too much singing on here,'" he says. "We were really nervous about it and for like a week I was having a serious breakdown."

But a month later, Drake, born Aubrey Graham, realized there was a method to the madness. "Within like four weeks I noticed I had a brand-new sound that takes a while to digest and understand. Things started to pick up and I started to learn the value of taking risks," he says.

Now, the venture is paying off. Last month when the

Grammy nominations were announced, Drake learned he was up for best rap solo performance and best rap song for "Best I Ever Had" off "So Far Gone."

"I can't say this is unexpected, because, I mean, it's something that's kept me up many nights," the 23-year-old says. "I dreamed about this for a lot of years and have lost lots of sleep over it. This is like the highest honor and I am humbled by this. It's one of the few awards that isn't a popularity contest; you have to make great music to be honored, and this is completely surreal to me."

It's an honor, however, that has an unintended side effect. With the two nominations that stemmed from his mixtape, that puts Drake out of the running for best new artist in 2010, when his debut album is released.

Lady Gaga experienced a similar technicality in 2009, as she was ineligible for best new artist since her track "Just Dance" was nominated for best dance recording the previous year. The best new artist rules say the nominated performer is eligible for "the first recording which establishes public identity," and a prior nomination indicates that this threshold has already been reached.

But that may be just a tiny regret for Drake, who is set up to receive tremendous exposure for his forthcoming set. Drake, who got signed to Universal Motown through mentor Lil Wayne's Young Money label shortly after the release of "So Far Gone," is prepping "Thank Me Later," slated for a February release. "The best part about 'So Far Gone' was that I didn't focus on structure. The only thing that was consistent was the story and the emotion. That's what I want to do with this album," Drake says. "I make music for people to get lost in it, so, as long as it takes you somewhere, then I've succeeded."

So far, the album features West, Wayne, Young Jeezy and Jay-Z, and a collaboration with Sade is on Drake's wish list. "Something happened last night too that might be great—it might serve as the legendary sprinkle for the album," Drake says about another potential partnership on the set. "Shut It Down" and "Fireworks" are two tracks slated to make the album's final cut.

"In 2010 I'm really hoping I can stay true to this new way of life I've committed myself to," he says. "I have a special plan to keep the free flow of music going after the album is released. This is definitely a unique path I'm setting out on, and honestly, it's great. I'm honored to be in this position."

Reporting by Ayala Ben-Yehuda, Keith Caulfield, Mariel Concepcion, Courtney Harding, Monica Herrera and Gail Mitchell.

WITH ITS SOPHOMORE ALBUM, LADY ANTEBELLUM IS TURNING CRITICAL PRAISE INTO CHART SUCCESS

BY KEN TUCKER

PHOTOGRAPH BY MIRANDA PENN TURIN

It's early November and snow is falling in Nashville. It's not real snow, of course—snow is a rarity in Nashville, especially in November when temperatures can still reach the 70s—and the snow is falling inside, not out. But white stuff is indeed coming down at the Sommet Center.

Lady Antebellum—the rising trio of Hillary Scott, Charles Kelley and Dave Haywood—is onstage at the Country Music Assn. Awards (CMAs) performing its current hit, the vulnerable "Need You Now," for an appreciative audience of music industry insiders and fans. While Scott and Kelley trade emotion-laden lead vocals with the faux snow as a backdrop, Haywood adds harmony from behind a grand piano.

It was a triumphant night for the soulful threesome, who won two awards: single of the year for last summer's hit "I Run to You" and vocal group of the year. The latter win was especially surprising given Rascal Flatts' dominance in the category for much of the decade. "That was a complete shock," Kelley said backstage. "Rascal Flatts, [those are] some big shoes to fill. We don't quite feel worthy."

Capitol Records Nashville president/CEO Mike Dungan says Lady Antebellum's performance in the spotlight reaffirmed his faith in the band he signed two-and-a-half years ago. "All you had to do was see their performance on the CMAs to say, 'This is what we truly call an A-level act,'" Dungan says. "They have really gelled and really pulled it together. I would stand them against anyone in country and maybe all of music."

The act's new album, also titled "Need You Now," is due Jan. 26, and a combination of touring, media appearances and good old fashioned word-of-mouth has been building buzz on the set for months.

In addition to the CMAs, Lady Antebellum has scored two No. 1 singles on Billboard's Hot Country Songs chart: "I Run to You," from its debut album, peaked in July, and "Need You Now," the first single from its sophomore release, spent five weeks atop the chart in November and December. The group sold more than 1 million copies of its self-titled debut, according to Nielsen SoundScan; toured with Kenny Chesney and Keith Urban; and picked up nominations for two Grammys Awards for 2009 and two more for 2010: best country performance by a duo or group with vocals and best country song for "I Run to You."

MEET-AND-GREET

It's been a rapid ascent for Lady Antebellum, which didn't even exist four years ago. The group formed after Kelley, the younger brother of pop-turned-country artist Josh Kelley, and longtime friend and fellow Augusta, Ga., native Haywood met Scott, the daughter of Grammy winner Linda Davis, at a downtown Nashville music spot in 2006.

A chemistry emerged, and once the three started writing together, they were inseparable for months. A performance at a local club sealed the deal and Lady Antebellum was born.

Gary Borman, who manages Urban and has worked with James Taylor and the Rolling Stones, doesn't usually work with baby acts. But he signed Lady A—as the trio is known to its fans—even before it had a record deal. "We kicked some tires—we kicked a lot of tires—to find the right project," Borman says. "I'm glad we waited."

Among other qualities, including "their vitality, their commitment to songwriting and the quality of the songs they were coming with," Borman cites Lady Antebellum's "beautiful, unique sound" as one of the reasons he signed the act. "It was different than anything I'd heard."

Country KMPS Seattle music director Tony Thomas notes Kelley's and Scott's ability to trade lead vocals as a plus for the





BE GOOD

trio. "Being able to have powerful male and female lead vocals allows for some real passion to come out, like on 'Need You Now,'" Thomas says. "And the harmonies between the three group members are solid and identifiable."

Producer Paul Worley, who co-produced the new album with the group, compares Lady Antebellum to the Dixie Chicks, an act he also produced. "There's a convergence of talent and energy with the three of them," he says. "Dave is the brains, Hillary's the heart, and Charles is the drive. They are all three creative people, but they don't overlap. The combination is powerful."

Dungan calls Lady Antebellum the "most ready-to-go artists or group of artists that I had ever seen. I felt like we could just hit the ground running. They were playing together just long enough that they were truly a unit."

While the trio had two previous hits—"Love Don't Live Here" reached No. 3 on Hot Country Songs in 2007, and "Lookin' for a Good Time" peaked at No. 11 in 2008—the real connection with its audience came with the passionate "I Run to You," which hit the top in July 2009. "Our fans grasped who we were with 'I Run to You,'" Scott says. "The message and that song is so much about what we're about. It was like two puzzle pieces fitting together. Now you know us and we know you."

NEED' FOR SPEED

Meanwhile, the rapid climb of "Need You Now" took the label by surprise. "No one expected it to move at this rate," Capitol Nashville VP of marketing Cindy Mabe says. "None of their past singles moved [this fast]."

The group did "a tremendous amount of writing" for the new record, Kelley says. "We actually had more songs compiled for this one than we did the first, just because we'd only been together a year before the first record and we had two years before this one." Members of the trio either wrote or co-wrote eight of the album's 11 tracks.

"If I had to choose one word to describe this whole entire record, even the songs we didn't write, it would be 'honest,'" Scott says.

Worley says the threesome is "dedicated to great songs whether they write them or not. They also pick outside songs that are fantastic."

Next single "American Honey" is "very nostalgic," Scott says of the tune penned by Cary Barlow, Hillary Lindsey and Shane Stevens. "It's about back when things were simple. There's some days when you're in the daily grind that you think, 'Gosh, it would be nice to go back to being a kid just for a day, just for a half a day, just for an hour.'"

The song was the Hot Shot Debut on Hot Country Songs for the week that ended Dec. 13, arriving at No. 47.

Kelley shines on the thoughtful and string-laden "Hello World," written by Tom Douglas, Tony Lane and David Lee, which has the potential to be a major cross-format hit despite its length of 5:24, which is longer than radio typically prefers.

The waltz "If I Knew Then," which deals with missed opportunities, was written by Kelley with Monty Powell and Anna Wilson.

"Our fans are mostly going to gravitate toward the heavy songs like 'Need You Now' or a 'Hello World,'" Kelley says. "Those are the songs that are going to compel them to go out and buy a record, but we always have to remember that at the end of the day our goal is to be a touring act. We love touring and we love playing those live shows and we have to have that material, too."

CENTER STAGE

On Oct. 13 the group was met with enthusiastic cheers at Urban's all-star All for the Hall concert to benefit the Country Music Hall of Fame. "We felt like Nashville was embracing us," Scott says. "We were so overwhelmed."

The act was breathing rarified air indeed, sharing the big stage with Urban, Vince Gill, Faith Hill, Taylor Swift and Brad Paisley, among others. "We were in heaven," Scott says. "Keith Urban playing guitar with us. Really? That never happens."

Sharing the big stage with Chesney and Urban changed the way the group looks at its music—which was probably evident by its dramatic CMAs appearance. Lady Antebellum wrote "Stars Tonight," which is tailor-made for live shows, with frequent Urban collaborator Powell for the new album. "It's not the most change-your-world lyric, but it's fun," Scott says.

Touring with Chesney and Urban "caused us to elevate our



Let it snow: LADY ANTEBELLUM performs during the Country Music Assn. Awards in November 2009.

game really quickly," Scott says. "We got out there and realized that some of the things that we were doing at those fairs and festivals weren't going to work at [Chicago's] Soldier Field [Stadium]."

"It makes me jones for the time when we can up our production," Kelley says. "Keith Urban could entertain with a blank wall behind him, but he has [these production elements] that elevate the songs to a whole other level. I can't wait, because there are some cool creative things that we can do live with the three of us to almost have a bit of a sensory overload type of thing going on while we're connecting with the crowd."

KMPS' Thomas says Lady A is already connecting. "The group has clearly made the visual side of what they do as important as the music," he says. "The way they configure themselves on-stage, song by song, adds a lot of power and drama to their live performances in a way I don't see many other acts doing."

READY FOR LAUNCH

Capitol Nashville's Mabe says retail accounts are "clamoring for this album. You get all kinds of attention from retail and digitally if you come in January, because there's so few releases."

The label is also hoping to take advantage of what it hopes are some built-in sales boosts. "As far as SoundScan weeks, Valentine's Day is always a great one, followed by Easter and Mother's Day," Mabe says. "If you can take advantage of that, it puts you in a great position with retail. It also lines you up pretty well as far as having a current single going into the Academy of Country Music Awards [in April]. The Grammys also happen to be in late January, so that's another hit for us—there's traffic in the stores."

According to SoundScan, 13% of the group's debut album sales were digital. "iTunes was a big believer from the very beginning, and they are definitely part of this plan," Mabe says.

The label will take advantage of iTunes' Countdown program. Pre-orders began Dec. 22 with one new track per week being introduced up until release date. "We wanted to impact the Christmas holiday," Mabe says. A video podcast in which the band talks about the music will accompany each track released prior to street date. iTunes also has a bonus track, the extended video version of "Need You Now," and the group will record an iTunes Session in March.

COUNTRY COLLABORATORS

LADY A PLANTS ROOTS IN NASHVILLE'S CREATIVE COMMUNITY

Lady Antebellum's Charles Kelley and Dave Haywood co-wrote Luke Bryan's current single "Do I" with him, and Lady A's Hillary Scott sings on the track. Kelley and Haywood also co-wrote "Love Song" with Miranda Lambert and her beau, Blake Shelton. The song, on which Kelley and Haywood sing backing vocals, is on Lambert's "Revolution" album. Meanwhile, Scott is friends with Lambert.

What's with all the cross-pollination? "There's a group of us that are really tight-knit," Kelley says. "Miranda, Luke, Jake Owen, Blake, James Otto, Jason Aldean. There's this camaraderie, like, 'Let's do this and help each other out'

and not be competitive."

And the collaborations have resulted in sales. According to Nielsen SoundScan, "Do I" has sold 466,000 copies.

"Obviously you are [competitive], but you don't really acknowledge it," Scott says. "It's more about waving the flag for country music. I think about my friendship with Taylor [Swift] and how she's completely put country music back on the map like Shania [Twain] did. She's

supportive of us, we're supportive of her."

This creative network, in fact, is something of a Nashville tradition.

"Brooks & Dunn and Reba [McEntire] and George [Strait] are in a circle and really close," Lambert says. "It's so cool because they've all grown up together and have been supporting each other for 20 years. It's cool that we're starting to build those relationships in this generation of music."

—KT





PHOTOGRAPH: RICK WILMING/REUTERS



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FIELD 1 – POP

CATEGORY 9 – BEST POP INSTRUMENTAL PERFORMANCE

(For solo, duo, group or collaborative performances, without vocals. Singles or Tracks only.)
• Besame Mucho - HERB ALPERT (Track from: ANYTHING GOES - LIVE) [CONCORD JAZZ]

Funk Joint - MARCUS MILLER (Track from: MARCUS) [CONCORD JAZZ/3 DEUCES RECORDS]

CATEGORY 10 – BEST POP INSTRUMENTAL ALBUM

(For albums containing 51% or more playing time of INSTRUMENTAL tracks.)

• LEGACY - HIROSHIMA [HEADS UP INTERNATIONAL]
• POTATO - HOLE BOOKER T. JONES [ANTI]
• MODERN ART - THE RIPPINGTONS FEATURING RUSS FREEMAN [HEAR MUSIC]
• DOWN THE WIRE - SPYRO GYRA [HEADS UP INTERNATIONAL]

CATEGORY 17 – BEST HARD ROCK PERFORMANCE

(For solo, duo, group or collaborative performances, with vocals. Singles or Tracks only.)

• Burn It To The Ground - NICKELBACK (Track from: DARK HORSE) [ROADRUNNER RECORDS]

CATEGORY 18 – BEST METAL PERFORMANCE

(For solo, duo, group or collaborative performances, with vocals. Singles or Tracks only.)

• Head Crusher - MEGADETH (Track from: ENDGAME) [ROADRUNNER RECORDS]

CATEGORY 19 – BEST ROCK INSTRUMENTAL PERFORMANCE

(For solo, duo, group or collaborative performances, without vocals. Includes Rock, Hard Rock and Metal. Singles or Tracks only.)

• A Day In The Life - JEFF BECK (Track from: PERFORMING THIS WEEK... LIVE AT RONNIE SCOTT'S) [EAGLE RECORDS]
• Warped Sister - BOOKER T. JONES (Track from: POTATO HOLE) [ANTI]

FIELD 5 – ALTERNATIVE

CATEGORY 22 – BEST ALTERNATIVE MUSIC ALBUM

(Vocal or Instrumental)

• WOLFGANG AMADEUS PHOENIX - PHOENIX [LOYAUTE/GLASSNOTE RECORDS]

FIELD 6 – R&B

CATEGORY 23 – BEST FEMALE R&B VOCAL PERFORMANCE

(For a solo vocal performance. Singles or Tracks only.)

• That Was Then - LALAH HATHAWAY (Track from: SELF PORTRAIT) [STAX RECORDS/CONCORD MUSIC GROUP]

CATEGORY 25 – BEST R&B PERFORMANCE BY A DUO OR GROUP W/ VOCALS

(For duo, group or collaborative performances, with vocals. Singles or Tracks only.)

• Love Has Finally Come At Last - CALVIN RICHARDSON & ANN NESBY (Track from: FACTS OF LIFE THE SOUL OF BOBBY WOMACK) [SHANACHIE ENT. CORP.]

CATEGORY 26 – BEST TRADITIONAL R&B VOCAL PERFORMANCE

(For solo, duo, group or collaborative performances, with vocals. Singles or Tracks only.)

• Soul Music - ANTHONY HAMILTON (Track from: SOUL MEN ORIGINAL MOTION PICTURE SOUNDTRACK) [STAX/CONCORD]
• Don't Let Me Be Lonely Tonight - BONEY JAMES & QUINN (Track from: SEND ONE YOUR LOVE) [CONCORD RECORDS]
• Woman Gotta Have It - CALVIN RICHARDSON (Track from: FACTS OF LIFE THE SOUL OF BOBBY WOMACK) [SHANACHIE ENTERTAINMENT CORP.]

CATEGORY 40 – BEST COUNTRY INSTRUMENTAL PERFORMANCE

(For solo, duo, group or collaborative performances, without vocals. Singles or Tracks only.)

• Under The (Five) Wire - ALISON BROWN (Track from: THE COMPANY YOU KEEP) [COMPASS RECORDS]

FIELD 9 – NEW AGE

CATEGORY 43 – BEST NEW AGE ALBUM

(Vocal or Instrumental)

• FAITH - JIM BRICKMAN [COMPASS PRODUCTIONS]

FIELD 10 – JAZZ

CATEGORY 44 – BEST CONTEMPORARY JAZZ ALBUM

(For albums containing 51% or more playing time of INSTRUMENTAL tracks.)

• URBANUS - STEFON HARRIS & BLACKOUT [CONCORD JAZZ]
• AT WORLD'S EDGE - PHILIPPE SAISSE [E1 MUSIC]
• BIG NEIGHBORHOOD - MIKE STERN [HEADS UP INTERNATIONAL]
• 75 - JOE ZAWINUL & THE ZAWINUL SYNDICATE [HEADS UP INTERNATIONAL]

CATEGORY 45 – BEST JAZZ VOCAL ALBUM

(For albums containing 51% or more playing time of VOCAL tracks.)

• NO REGRETS - RANDY CRAWFORD (& JOE SAMPLE) [PRA RECORDS]
• DEDICATED TO YOU: KURT ELLING SINGS THE MUSIC OF COLTRANE AND HARTMAN - KURT ELLING [CONCORD JAZZ]
• DESIRE - TIERNEY SUTTON (BAND) [TELARC JAZZ]

CATEGORY 47 – BEST JAZZ INSTRUMENTAL ALBUM, INDIVIDUAL OR GROUP

(For albums containing 51% or more playing time of INSTRUMENTAL tracks.)

• QUARTET LIVE - GARY BURTON, PAT METHENY, STEVE SWALLOW & ANTONIO SANCHEZ [CONCORD JAZZ]
• FIVE PEACE BAND - LIVE - CHICK COREA & JOHN McLAUGHLIN FIVE PEACE BAND [CONCORD RECORDS]
• REMEMBRANCE - JOHN PATITUCCI TRIO [CONCORD JAZZ]

CATEGORY 48 – BEST LARGE JAZZ ENSEMBLE ALBUM

(For large jazz ensembles, including big band sounds. Albums must contain 51% or more INSTRUMENTAL tracks.)

• ETERNAL INTERLUDE - JOHN HOLLENBECK LARGE ENSEMBLE [SUNNYSIDE]

CATEGORY 54 – BEST SOUTHERN, COUNTRY, OR BLUEGRASS GOSPEL ALBUM

(For albums containing 51% or more playing time of VOCAL tracks.)

• THE ROCK - TRACY LAWRENCE [ROCKY COMFORT RECORDS/ARTIST2MARKET DISTRIBUTION]

CATEGORY 55 – BEST TRADITIONAL GOSPEL ALBUM

(For albums containing 51% or more playing time of VOCAL tracks.)

• GOD DON'T NEVER CHANGE - ASHLEY CLEVELAND [E1 MUSIC]

FIELD 12 – LATIN

CATEGORY 58 – BEST LATIN ROCK, ALTERNATIVE OR URBAN ALBUM

(Vocal or Instrumental)

• RIO - ATECIOPELADOS [NACIONAL RECORDS]

• LA LUZ DEL RITMO - LOS FABULOSOS CADILLACS [NACIONAL RECORDS]

CATEGORY 61 – BEST TEJANO ALBUM

(Vocal or Instrumental)

• BORDERS Y BAILES - LOS TEXMANIACS [SMITHSONIAN FOLKWAYS RECORDINGS]

FIELD 13 – AMERICAN ROOTS

CATEGORY 66 – BEST TRADITIONAL BLUES ALBUM

(Vocal or Instrumental)

• A STRANGER HERE - RAMBLIN' JACK ELLIOTT [ANTI]

CATEGORY 67 – BEST CONTEMPORARY BLUES ALBUM

(Vocal or Instrumental)

• LIVE: HOPE AT THE HIDEOUT - MAVIS STAPLES [ANTI]

CATEGORY 68 – BEST TRADITIONAL FOLK ALBUM

(Vocal or Instrumental)

• SINGING THROUGH THE HARD TIMES: A TRIBUTE TO UTAH PHILLIPS (VARIOUS ARTISTS) - JACQUI MORSE, KENDALL MORSE & DAN SCHATZ, PRODUCERS [RIGHTEOUS BABE RECORDS, INC.]

CATEGORY 69 – BEST CONTEMPORARY FOLK ALBUM

(Vocal or Instrumental)

• MIDDLE CYCLONE - NEKO CASE [ANTI]

• SECRET, PROFANE & SUGARCANE - ELVIS COSTELLO [HEAR MUSIC]

• TOWNES - STEVE EARLE [NEW WEST RECORDS]

CATEGORY 70 – BEST HAWAIIAN MUSIC ALBUM

(Vocal or Instrumental)

• FRIENDS & FAMILY OF HAWAII - AMY HANAIKAI [UA RECORDS]

• NANI MAU LOA: EVERLASTING BEAUTY - HO'OKEN [HO'OMAU INC.]

CATEGORY 72 – BEST ZYDECO OR CAJUN MUSIC ALBUM

(Vocal or Instrumental)

• ALLIGATOR PURSE - BEAUSOLEIL AVEC MICHAEL DOUCET [YEP ROC RECORDS]

• LAY YOUR BURDEN DOWN - BUCKWHEAT ZYDECO [ALLIGATOR]

FIELD 14 – REGGAE

CATEGORY 73 – BEST REGGAE ALBUM

(Vocal or Instrumental)

• RASTA GOT SOUL - BUJU BANTON [GARGAMEL MUSIC, INC./TOMMYBOY]

FIELD 15 – WORLD MUSIC

CATEGORY 74 – BEST TRADITIONAL WORLD MUSIC ALBUM

(Vocal or Instrumental)

• DOUBLE PLAY - LIZ CARROLL & JOHN DOYLE [COMPASS RECORDS]

FIELD 16 – CHILDREN'S

CATEGORY 76 – BEST MUSICAL ALBUM FOR CHILDREN

(For albums consisting of predominantly music or song vs. spoken word.)

• GREAT DAY - MILKSHAKE [MILKSHAKE MUSIC]

FIELD 17 – SPOKEN WORD

CATEGORY 78 – BEST SPOKEN WORD ALBUM

(Includes Poetry, Audio Books & Story Telling)

• JONATHAN WINTERS - A VERY SPECIAL TIME - JONATHAN WINTERS (MUSIC BY VERNE LANGDON & SKIP EDWARDS) [DEJAVU RECORD COMPANY/THE ORCHARD]

FIELD 18 – COMEDY

CATEGORY 79 – BEST COMEDY ALBUM

(For comedy recordings, spoken or musical)

• BACK FROM THE DEAD - SPINAL TAP [THE LABEL INDUSTRY/ARTIST2MARKET DISTRIBUTION]

FIELD 19 – MUSICAL SHOW

CATEGORY 80 – BEST MUSICAL SHOW ALBUM

(Award to the Album Producer(s), and to the Lyricist(s) & Composer(s) of 51% or more of a new score. (Artist, Lyricist & Composer names appear in parentheses.)

• HAIR - NOAH CORNMAN, KURT DEUTSCH, JOEL MOSS & STEVE NORMAN, PRODUCERS (GALT MACDERMOT, COMPOSER; JAMES RADO & GEROME RAGNI, LYRICISTS) (NEW BROADWAY CAST WITH SASHA ALLEN, GAVIN CREEL & OTHERS) [RAZOR & TIE ENTERTAINMENT/GHOSTLIGHT RECORDS]

• 9 TO 5 THE MUSICAL - FRAN FILIPETTI, PRODUCER; DOLLY PARTON, COMPOSER; DOLLY PARTON, LYRICIST (ORIGINAL BROADWAY CAST WITH ALLISON JANNEY, STEPHANIE J. BLOCK, MEGAN HILTY & OTHERS) [DOLLY RECORDS/ARTIST2MARKET DISTRIBUTION]

FIELD 20 – FILM/TV/VISUAL MEDIA

CATEGORY 82 – BEST SCORE SOUNDTRACK ALBUM FOR MOTION PICTURE, TELEVISION OR OTHER VISUAL MEDIA

(Award to Composer(s) for an original score created specifically for, or as a companion to, a current legitimate motion picture, television show or series or other visual media.)

• THE CURIOUS CASE OF BENJAMIN BUTTON (DISC 1) - ALEXANDRE DESPLAT, COMPOSER [CONCORD RECORDS]

FIELD 21 – COMPOSING/ARRANGING

CATEGORY 85 – BEST INSTRUMENTAL ARRANGEMENT

(An Arranger's Award. (Artist names appear in parentheses.) Singles or Tracks only.)

• Hope - VINCE MENDOZA, ARRANGER (JIM BEARD WITH VINCE MENDOZA & THE METROPOLE ORCHESTRA) (Track from: REVOLUTIONS) [SUNNYSIDE RECORDS]

CATEGORY 86 – BEST INSTRUMENTAL ARRANGEMENT ACCOMPANYING VOCALIST(S)

(An Arranger's Award. (Artist names appear in parentheses.) Singles or Tracks only.)

• Dedicated To You - LAURENCE HOGGOOD, ARRANGER (KURT ELLING)

(Track from: DEDICATED TO YOU: KURT ELLING SINGS THE MUSIC OF COLTRANE AND HARTMAN) [CONCORD JAZZ]

FIELD 29 – MUSIC VIDEO

CATEGORY 108 – BEST SHORT FORM MUSIC VIDEO

(For an individual track or single promotional clip. Award to the Artist and to the Video Director/Producer.)

• Her Morning Elegance - OREN LAVIE [A QUARTER PAST WONDERFUL/ADRENALINE]

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CAMP IT UP
Los Campesinos! want to reach the masses



CH-CH-CHANGES
Owen Pallett has a new name and a new album



GAME ON
The rapper talks about Pharrell, 50 Cent



DREAM COME TRUE
Songwriter Angela Hunte creates 'Empire'



PARTY ROCK
Electro-pop duo LMFAO plays down family ties

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MUSIC



ROCK BY LAURA LEEBOVE

You can set your watch by it: **LIFEHOUSE**

also allow time for "Halfway Gone" to gain more exposure.

The group has had plenty of radio success in the past, most notably with its 2001 hit "Hanging by a Moment," which spent 55 weeks on the Billboard Hot 100 (and was subsequently named that chart's song of the year for 2001), and 2005's "You and Me," which spent 30 weeks there. Lifehouse's music has also been used in TV shows including "Grey's Anatomy," "One Tree Hill" and "General Hospital," and Ramsey says plans are being worked out for synchs and licensing in TV and videogames early in the year.

Another change of pace for "Smoke and Mirrors" was that Lifehouse recorded it in between tour dates, whereas in the past, it was more common for the band to complete a full touring cycle and then take a year off to make an album. "I'd say a good six years out of the 10 years we've been a band has been out on the road," Wade says. "The process was a little bit different for us in that we would record Monday through Friday and fly out to do a gig over the weekend. So we basically never got off the road."

Cole says the chemistry from constantly being on tour carried into the studio and the first few songs that were recorded, among them "Nerve Damage" and "Wrecking Ball." They personified the edgier sound of the band's live show, while the rest of the tracks were planned more with radio in mind.

"We had taken a little bit of time off [from recording], and when we went back into the studio—I think because they weren't coming fresh off the road—it was more like, 'I'm kind of in the mood to write something that's radio-worthy. This is the kind of studio record that we're also capable of making,'" he says. "And it kind of married itself beautifully with the whole 'Smoke and Mirrors' title: There's smoke and there's the trickery of mirrors, and the trickery of mirrors is more the studio side of things."

...
PAMELA LUTTY

THE REGULARS

Lifehouse Finds Success Sticking To A Schedule

Just like clockwork, since its 2000 debut, "No Name Face," rock band Lifehouse has cranked out a studio album every two to two-and-a-half years, and each has peaked in the Billboard 200's top 15. Longtime manager Jude Cole, who also produced 2007's "Who We Are" and the upcoming album "Smoke and Mirrors," credits the group's success to Lifehouse being a "real" band, with no lip-synching or tapes behind its live performances.

"There's no trickery going on anywhere," Cole says. "The strategy has

really been, 'How do we keep this fresh and not repeat ourselves?'

To keep the sound new on "Smoke and Mirrors," out mid-February on Geffen, frontman Jason Wade shared songwriting duties on almost every track, incorporating ideas from Cole, Richard Marx, Kevin Rudolf and Chris Daughtry, who also sings on the song "Had Enough." "I just felt it was necessary to get a different vantage point," Wade says. "I've been writing songs since I was 15 and usually I use my own personal experiences and life situations as

kind of a canvas, and there are certain times where there's not a lot of turbulence in your life. I felt like I needed to get inspiration elsewhere."

The outside inspiration led to the album's first single, "Halfway Gone," which was co-written with Rudolf. "A good year and four months into making the record, we didn't feel like we had that leadoff single," Wade says, noting that Cole was a big fan of "Let It Rock," Rudolf's track with Lil Wayne. "We wanted to experiment sonically and just come up with a fresh sound for

Lifehouse, and Kevin really added that. He added this really modern edge to what we do."

"Halfway Gone" went to radio in October. Interscope Geffen A&M marketing director Ginger Ramsey says the single will cross over to pop radio from hot AC in January leading up to the album's release. "Smoke and Mirrors" was initially set for a Dec. 8 street date to coincide with the holiday season but Steve Berman, president of marketing and sales at Interscope Geffen A&M, says the team didn't think the record was quite finished.

"Jude just didn't feel that it was ready and that we were trying to force the issue," Berman says. "At the end of the day, we have to do what's right for the artist and the brand of Lifehouse, so we went with it." Berman says the later release will

LATEST BUZZ

>>>50 CENT PREPS MOVIE PROJECT

50 Cent and Val Kilmer will star in "Gun," a drama set in the world of illegal drug dealing. The movie is based on an original story by 50 Cent and will be directed by Jessy Terrero ("Soul Plane"). The film is produced by Emmett/Furla Films, Cheetah Vision and Action Jackson Films. 50 Cent previously starred in the autobiographical "Get Rich or Die Tryin'" in 2005, which earned \$30.9 million at the box office, according to BoxOffice Mojo.com.

>>>RADIOHEAD RETURNS TO THE STUDIO

Radiohead will start 2010 in the studio, continuing the work began last summer on its new album. "Ten years ago we were all collectively [the band] in the land of 'Kid A,' and although hugely proud of that record, it wasn't a fun place to be," guitarist Ed O'Brien wrote on Radiohead.com. "What's reassuring now is that we are most definitely a different band, which should therefore mean that the music is different too and that is the aim of the game . . . keep it moving." Radiohead's last album, 2007's "In Rainbows," was released as a name-your-own-price download on the band's Web site before coming out on CD a few months later.

>>>DEF LEPPARD DEVELOPING CARTOON SERIES

Def Leppard and publisher Primary Wave have entered a deal to develop marketing and branding opportunities for the band, among which is a cartoon TV show. While the program is still in development and hasn't yet been pitched to networks, it will depict the five members of the band in a fictional, adventurous setting, according to Primary Wave CEO Larry Mestel. In addition, Primary Wave is pitching the act for videogame and cell phone applications. Def Leppard's catalog was previously administered by Sony/ATV. The group toured North America last summer with Poison and Cheap Trick.

Reporting by Dean Goodman, Gregg Kilday and David J. Prince.



Shooting for stardom: LOS CAMPESINOS!

ROCK BY MIKAEL WOOD

Happy Campers

Los Campesinos! Have Stadium-Sized Ambitions

When Gareth Campesinos formed the Welsh indie-pop outfit from which he and his bandmates draw their adopted surname, the singer admits he was "a bit of a jackass."

"I was sort of willfully indie, insisting that I didn't care about becoming well-known," he recalls.

The mind-set extended from his adolescent attitude toward his favorite acts. "I always wanted to keep the bands that I loved secret. But now I want them to get the credit they deserve."

Speaking to Billboard several days after Los Campesinos! opened for the Cribs at London's 5,000-capacity Brixton Academy, Campesinos says his ideas regarding his own band's renown have changed as well. "The day after the Cribs show we played a headlining show to about 200 people in a club in Cardiff. They were both great shows, but you can't play to 5,000 people and not want to do it again," he says with a laugh. "Once you catch that bug it's really hard to get rid of it."

The first step in that march toward a wider audience? "Romance Is Boring," the sophomore disc from Los Campesinos!, due Jan. 26 on Toronto's Arts & Crafts. According to Campesinos, it's a more refined effort than any of the band's previous releases, which in addition to 2008's full-length debut, "Hold On Now, Youngster . . .," include a pair of EPs. "This one has a lot more patience and space to it," the singer continues. "We've made an album that we feel makes sense from beginning to end."

Alun Llwyd, the group's manager, says "Romance" balances the exuberance of the group's live show—imagine an 8-year-old's birthday party populated by eight 20-somethings—with a newly "laid-back and thoughtful approach." Indeed, album cuts like "The Sea Is a Good Place to Think of the Future," which the band premiered online in September, reveal an expansive moodiness that feels closer to Arcade Fire than to the twee-pop acts Los Campesinos! have typically been compared to.

Arts & Crafts president Jeffrey Remedios describes the band's fans as "gatekeepers of the indie-music scene" and says that "Romance" represents an opportunity to move beyond those gatekeepers into "the larger pool of indie-music followers"—from fans of Ra Ra Riot and Matt & Kim to fans of Broken Social Scene and Modest Mouse. The label's marketing strategy amounts to "trying to make as light a footprint as possible," Remedios says. "We just want to let the band step forward and speak with their fans [through blogging and other online channels]. They're a content factory. Right now they're in the process of shooting a third video for an album that hasn't even come out yet."

Making the late-night TV rounds is a goal this time, as is transitioning from Internet radio to NPR and Canada's CBC; the label also hopes to expand the band's film and TV licensing. Retail-wise, Arts & Crafts is bundling "Romance" with older Los Campesinos! material for various digital outlets, while the physical edition will come with a 20-page booklet. According to Nielsen SoundScan, "Hold On Now, Youngster . . ." has sold 23,000 copies, a figure Remedios expects to "well outpace" this time out.

Campesinos' definition of success is simpler: "I'd like to go down to the pub where I live," he says, "and when somebody asks me what I do for a living, have them not laugh when I tell them."

ROCK BY JASON LIPSHUTZ

PALLETT TRUCKS ALONG

Owen Pallett Drops The Final Fantasy Moniker On Eve Of New Album Release

During his first song at a recent concert at Philadelphia's Theatre of the Living Arts, Owen Pallett began playing a soft progression on his violin. After a minute, he dropped the instrument to his side but the violin arrangement continued to play, revealing the segment as a loop. "Yeah, it's going to be that kind of show," Pallett told the dazzled audience.

Pallett has spent years cultivating an offbeat charm as Final Fantasy, a moniker he recently dropped due to trademark infringement against the Square/Enix videogame of the same name. On the eve of the release of his third solo album, "Heartland," due Jan. 12, the Toronto native is ready to establish himself under his own name and introduce his baroque pop to larger crowds.

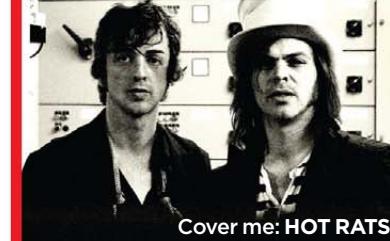
After sophomore disc "He Poos Clouds" won Canada's Polaris Music Prize in 2006, Pallett began composing songs that expanded on his arrangements of vocals, violin loops and percussion. He recorded demos in Iceland in November 2008 before working with a symphony orchestra in Prague and scaling down the album in Toronto, a painstaking process Pallett says he wasn't fully prepared for.

"It was grueling at points. There were some dark days where I thought, 'It's too hard to work like this,'" he recalls. "But in the end, it was worth all the psychological trauma."

With tracks like "The Great Elsewhere" and "Flare Gun" of-

GLOBAL PULSE

EDITED BY TOM FERGUSON



Cover me: HOT RATS

"Nigel loved it, and in a drunken conversation backstage after, suggested they make a record," Hufford says. "The music business is so wretched most of the time that

it's great to just have some fun and get away from the day job for a bit."

The resulting Hot Rats album, "Turn Ons," featuring covers of Pink Floyd, Roxy Music and the Beastie Boys, among others, rolls out globally the week of Jan. 18 on Essential Music (United Kingdom, Europe, Australia), Fat Possum (North America) and Hostess (Japan). A brief tour booked by 13 Artists (international) and Paradigm (United States) kicks off Jan. 8 in Tokyo with stops in New York, Los Angeles, London and Paris before the duo resumes work on a new Supergrass album, scheduled for a summer release through Cooking Vinyl.

—Steve Adams

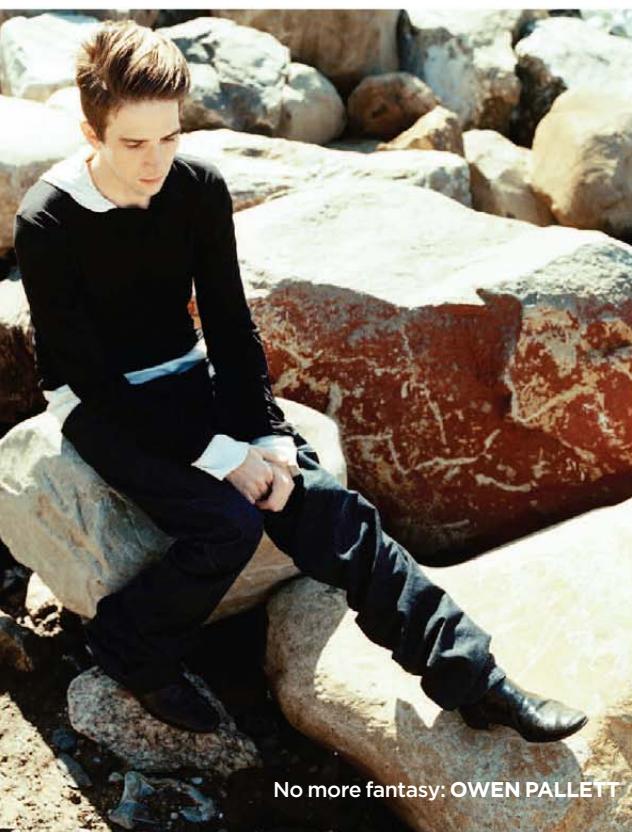
>>>SUPER RATS

When a back injury forced bassist Mick Quinn to take extended time off from U.K. alt-rock band Supergrass, the act's two other founding members, singer/guitarist Gaz Coombes and drummer Danny Goffey, opted to play a few club gigs as a duo. The experience proved so enjoyable the pair decided to extend the side project to incorporate punk/psychedelic covers of their favorite tunes, and the Hot Rats were born.

Initially a purely live experience, everything changed when manager Chris Hufford of Courtyard Management brought Radiohead producer Nigel Godrich—who he also manages—to a show.

fering fleshed-out versions of the artist's early minimalism, "Heartland" is an ambitious mix of classical and rock that Pallett says was inspired by everything from '70s synth pop to the Strokes. After talking to multiple labels, Pallett signed a multi-album deal with Domino. He partially attributes the move to the record's ambitious scope.

"I do like self-releasing, but I couldn't conceive 'Heartland' as a small release," Pallett says. "I like making smaller records, but at the



No more fantasy: OWEN PALLETT

same time, I'm not hesitant to succeed. I'm eager to see what happens with this record."

Domino plans to promote "Heartland" to college radio and independent retail stores before pushing whimsical album track "Lewis Takes Off His Shirt" as a single after the set's release. The rollout will focus on showcasing Pallett's music as inventive but still accessible to a mainstream audience.

"Over the last few years, there's been a new openness coming from left of center," says

Domino North American GM Kris Gillespie, who points to innovative successes like American Collective and Grizzly Bear. "Owen's songs are catchy and great, but it's also music that you have to think about."

Pallett will kick off a Canadian trek Feb. 6 in Guelph, Ontario, before touring North America in the spring. Along with writing songs for a fourth solo album, Pallett will stay busy composing string arrangements and playing violin for other artists, having previously contributed to albums by Arcade Fire, Pet Shop Boys and Beirut.

While the release of "Heartland" was pushed back from October to January, Pallett still unveiled material from the album on a fall North American tour with the Mountain Goats. The warm reception has made him optimistic that his idiosyncratic style can interest crowds aside from his fan base.

"I had trepidations of barraging people with new music," Pallett says, "but overall, I loved the experience." •••

>>>RESERVOIR DOGS

London-based alt-rock band Fanfarlo ended 2009 by cutting two Canadian shows from its six-week North American tour after Simon Balthazar, its Swedish lead vocalist, had his passport and visa stolen. It was a disappointing end to a year that saw the band's debut album, "Reservoir" (Canvasback Music/Atlantic), hit Billboard's Heatseekers chart shortly after its Oct. 13 U.S. release.

However, with new passport in hand, Balthazar and his bandmates will launch a European tour booked by London-based Coda Music Agency Jan. 23, running through Feb. 13, coinciding with the album's European rollout. "I think they can become a mainstream act that can sell millions," says Dean O'Connor of Big Dipper, the band's London-based co-manager. "Within a year they'll be a world-class live act."

"Reservoir" had a U.K. release Sept. 28 and was the first U.S. release on the Canvasback imprint following its

worldwide label services deal with Atlantic Records last fall (Billboard, Oct. 10, 2009). It was initially released independently on iTunes in March 2009. Mixing rich, deeply layered orchestration with anthemic driving rock songs reminiscent of Arcade Fire, the 11-track set has sold 9,000 copies, according to Nielsen SoundScan. O'Connor says the band will return to America in 2010, as well as undertake summer treks to Australia and Japan. Fanfarlo is currently without a publishing entity.

—Richard Smirke

>>>BIG LOVE

Australian melodic rock quartet Kisschasy is enjoying the summer Down Under.

The band's third album, "Seizures" (Eleven/Universal Music Australia), was recently certified gold (35,000 copies shipped), and Kisschasy will appear on the main stage at the Big Day Out festival, which will travel across Australasia Jan. 15-17. In October, the act won pay-TV music

voted Oz Artist Award.

"The third album is traditionally when a band hits their stride," the group's manager John Watson says. "These guys are still in their early to mid-20s—they've just got a lock-down on what they do best."

A strong live show and frontman Darren Cordeux's songwriting mastery have carved out a growing following, backed by strong support by national radio networks Triple J and Nova, as well as Channel V.

"They've always been one of those groups who haven't figured on the industry radar but formed a very strong connection with their audience," Watson says.

Recorded in Los Angeles, "Seizures" peaked at No. 15 on the Australia Recording Industry Assn. albums chart in the week after its August release.

Watson says the band will weigh its international options following the Big Day Out shows. Kisschasy is booked by the Harbour Agency and published by Sony/ATV.

—Lars Brande

6 QUESTIONS

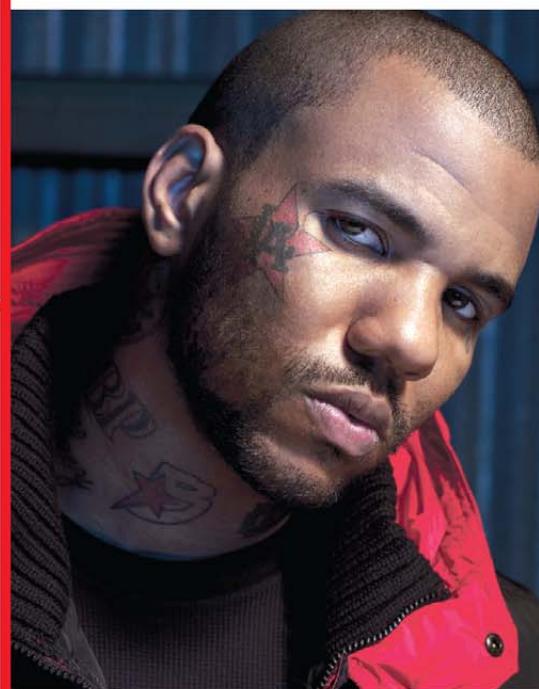
with GAME
by MARIEL CONCEPCION

Once upon a time, gangster rapper Game had preconceived notions about eccentric rapper/producer Pharrell Williams—and vice versa. But the two have since put aside their differences; Williams is the executive producer of Game's fourth studio album, "R.E.D.," due Feb. 16 on Interscope Records.

"It was the most hood album I had until Pharrell came in and took over," the Compton, Calif.-raised artist says about the collaboration. "Don't get me wrong—this album is still hood. I would describe it as the beauty of the sky meets the gangster of the streets. It's just got a bit more color to it."

Williams isn't the only mixmaster contributing beats to "R.E.D." Cool and Dre, DJ Khalil and Dr. Dre all lend their production efforts, while Beanie Sigel, Rick Ross, Justin Timberlake and Robin Thicke make guest appearances.

Songs on the album include "It Must Be Me," which finds Game bragging about the luxuries of his life over an "N.W.A. mixed with an eclectic beat"; "Pussy Fight," featuring Lil Wayne protégé Nicki Minaj ("When you hear her on it, you'll understand why she was perfect for it"); and "Lost," which "describes the relationship between my father and I and my sister in depth like I've never done before."



3 Dr. Dre produced two tracks for this album so far. How does it feel to work with him again?

Dre and I have always been on the same team, I've just been too wild for him at times. He's older and legendary and he's been through enough drama in his career and doesn't have to jump into my drama. So, I understood that and why he pulled back.

4 You recently got the words "Star Trak," the name of Williams' label, tattooed on your arm. Are you signed to him now?

No. I'm Black Wall Street all day, but considering all he's done for me—he saved my career—I'm riding for Star Trak too. I hold dear anything that helps elevate me and my life and my career and helps me take care of my family. I'll be in debt to him forever for what he's done for me. I appreciate him and I would never go to such extremes as to get a tattoo if it didn't deserve it.

5 50 Cent, your former label president and arch enemy, released an album recently that sold only 160,000 copies in its opening week. What are your thoughts on that?

It didn't do the numbers he expected but he should try harder next time. Some sell a million, others do 50. For him to do everything he's done and start beef with other rappers like Rick Ross and draw media attention to himself in that way but only sell 10 more thousand than Ross means people aren't buying into the bullshit anymore.

6 You're still wrapping up this album. Are there any surprises you've got up your sleeve?

I'm trying to get Jimmy Iovine to throw me in the studio with Lady Gaga. She's a rebel and I go against the grain every day, so, if it happens, it'll be monumental for the state of music. •••

ALBUMS

POP

SUSAN BOYLE

I Dreamed a Dream

Producer: Steve Mac
Syco/Columbia

Release Date:

Nov. 23

Ironically, for someone who got her big break through reality TV, Susan Boyle's career has been the stuff of fantasy ever since. A middle-aged woman from Scotland securing worldwide fame via YouTube was unlikely enough, but now that Boyle's debut album, "I Dreamed a Dream," has broken sales records on both sides of the Atlantic, it would be prudent to start taking her more seriously. That shouldn't be too difficult since the set is a classy affair. Nothing here can match the sheer, jaw-dropping impact of her first "Britain's Got Talent" audition. But sticking to a safe formula of covering standards with only a piano and the odd sweeping string arrangement accompanying that still-shocking voice, the album certainly won't disappoint her fans. A restrained reworking of the Rolling Stones' "Wild Horses" and a dramatic rendition of Madonna's "You'll See" work best, although the soporifically slow attempt at the Monkees' "Daydream Be-

liever" is perhaps a step too far, even for her.—MS

ADAM LAMBERT

For Your Entertainment

Producers: various
19/RCA

Release Date:

Nov. 23

It doesn't rewrite (in hot-pink glitter ink) the entire rule book on what a pop record can be. But Adam Lambert's debut album, "For Your Entertainment," is still the most audacious, confident debut yet from a former "American Idol" contestant. And that's not even the best thing about the release, which includes writing and production contributions from a sizable portion of the top 40 A-list. Lambert's vocals were a thing of scenery-chewing wonder on "Idol," and here he successfully showcases the full range of his remarkable instrument, from skyscraping glam-rock sneer ("Music Again") to lush future-soul croon ("Broken Open"). Even when the material doesn't rise to the occasion—as in the aptly titled "Sleepwalker," penned by Ryan Tedder of OneRepublic—Lambert's singing gives the music a tactile sensuality. Not surprisingly, considering the expectations surrounding the album and its hasty mode



KATHARINE MCPHEE

Unbroken

Producers: various
Verve Forecast

Release Date:

Jan. 5

Searching, one presumes, for a bit of the post-pop respectability that fellow singer/actor Mandy Moore has found of late, former "American Idol" contestant Katharine McPhee tapped John Alagia (who oversaw Moore's 2007 album, "Wild Hope") to produce the bulk of her sophomore release, "Unbroken." It's a good match. McPhee sounds much more comfortable amid Alagia's rootsy singer/songwriter settings than she did surrounded by the shiny R&B beats of her self-titled debut, much of which was helmed by former Timbaland protégé Danja. That shouldn't come as a surprise, given the success she had on "Idol," where she sang material like "Somewhere Over the Rainbow" and "Black Horse and the Cherry Tree." McPhee takes co-writing credit on about half of the set's 13 tracks, but plenty of pros crop up as well. Among them are "Idol" judge Kara DioGuardi, who helped pen jangly lead single "Had It All," and Paula Cole's cerebral soulfulness also informs the album's title cut.—MW



of manufacture, "For Your Entertainment" can feel scattered and shallower than it should. Even so, it practically vibrates with pleasure.—MW

KRIS ALLEN

Kris Allen

Producers: various
19/Jive

Release Date:

Nov. 17

In a way, the media buzz surrounding Adam Lambert could be a blessing for Kris Allen. Unlike most "American Idol" winners, he's a perpetual underdog who mustn't live up to hype so much as defy reserved expectations. Allen does this with ease on his self-titled debut, continuing in the AC-friendly, guitar-driven pop direction he established in the spring while sounding supremely confident throughout. It's a wonder why the song "The Truth" wasn't chosen as the Arkansas singer/songwriter's first single, since it has the kind of anthemic thrust he'll need to please fans while recruiting new ones. "Honesty is honestly the hardest thing for me right now," he belts over the chorus' surging guitars and piano. The track "Before We Come Undone" boasts one of the album's catchiest hooks, while a Sal-

am Remi-produced version of his much-praised cover of Kanye West's "Heartless" throbs with a hip-hop backbeat. Allen doesn't straddle genres and octaves like "AI" runner-up Adam Lambert, but he did co-write the majority of his album—a rarity for an "Idol"—and he overdelivers on the promise he showed on TV.—MH

R&B

JAY SEAN

All or Nothing

Producers: J-Remy,
Bobbybass, Alan Sampson
Cash Money Records/
Universal Republic Records

Release Date:

Nov. 23

London native Jay Sean's new album, "All or Nothing" (his first on a U.S. label), has already spawned a No. 1 song with the undeniable pop gem "Down," but there are plenty more club-friendly hooks to be had on the release. The second single, "Do You Remember" (featuring Sean Paul and Lil Jon), picks up where "Down" leaves off, but with strings and a scratchy drumbeat thrown into the mix. The track "If I Ain't Got You" (featuring Drake) showcases spirited piano and light synths, while Sean sweetly implores his lady to stay by

his side, and "Eternity" finds him expressing a sentiment that would melt any woman's heart as he sings, "Even though we'll have our highs and lows/If there's one thing I know, I'll love you eternally." Grooving bass and a clapping beat pulsate underneath Sean's smooth voice on "Fire," while "Ride It" incorporates a bit of his roots

as the South Asian-inspired melody intertwines with the sensual lyrics. Sean demonstrates a flair for harmonious R&B that will undoubtedly continue the success he has already achieved.—KP

LATIN

ANAHI

Mi Delirio

Producers: various



JUVENILE

Cocky and Confident

Producers: various
UTP/Atlantic Records/E1

Release Date:

Dec. 1

Veteran New Orleans rapper Juvenile's last album, 2006's "Reality Check," scored some topical traction thanks to the pointed music video for "Get Ya Hustle On," in which a group of children wearing masks depicting George Bush, Dick Cheney and New Orleans mayor Ray Nagin explored the Hurricane Katrina-ravaged ruins of the city's Lower Ninth Ward. There's nothing as reflective as that on Juvenile's latest release, "Cocky and Confident." Mostly, the rapper is in the mood to brag about his wealth (it doesn't fold, we learn in the song "My Money Don't Fold") and his women (they're strictly top of the line, he boasts during "Top of the Line"). Still, as he demonstrates in "Gotta Get It" and "Back Back," no other MC rides the South's once-fashionable bounce beats with more assurance. And the album isn't without its share of hard-won wisdom. "People say I got a swagger like an old man," Juvenile raps in "It's All Hood." "That's only because I'm a live to be an old man."—MW



THE BRAVERY

Stir the Blood

Producers: John Hill, Sam Endicott
Island Records

Release Date:

Dec. 1

On the Bravery's third album, "Stir the Blood," the band returns to its dance-punk roots as frontman Sam Endicott's angry lyrics add a welcome grit to the infectious beats found throughout the set. The darkness seems to suit the Bravery, infusing its overall sound with a newfound sex appeal. The loopy synths on the single "Slow Poison" contrast with Endicott's grim vocal delivery, and the track "Hatefuck" disturbs the listener with lyrics like, "You can tear your nails into my skin/You won't stop me/You can twist and scream into the air/But no one can hear you here." But the vicious drums and spacey guitar riffs on the latter cut help make it unforgettable. "Song for Jacob" expertly juxtaposes Endicott's emotional wail with upbeat electro pulses, while the ghostly background vocals and swirling synth on "The Spectator" may draw some fans to the dancefloor. The gloom never overshadows the bouncy beats on "Stir the Blood," which gives the album a feeling of blissful musical despair.—KP

THE BILLBOARD REVIEWS

SINGLES

EMI Televisa

Release Date: Nov. 24

"I'm going to seduce you without realizing it!" Anahi announces on the ridiculously silly, over-the-top title track on her debut solo album, "Mi Delirio." The thudding synth, hand claps and goofy lyrics perfectly suit her persona as a bubbly former member of equally bubbly tween pop phenomenon RBD. Produced in part by alternative electro-rock band Kinky, whose self-consciously stylized music never takes itself too seriously, the album works best when it follows this vein. A fun example is frenetically layered dance track "Me Hipnotizas." Less effective are the schlocky ballads: Kids may have loved them when Anahi's cute co-ed group sang them, but some RBD fans have likely moved on by now. If "Mi Delirio" succeeds, it's because enough followers are still drawn to one-sixth of a magnetic blockbuster.—ABY

CARLOS BAUTE

De Mi Puño y Letra

Producers: Juan Carlos Moguel, Carlos Baute

Warner Music Latina

Release Date: Nov. 17

Carlos Baute could easily try to get by on his Ken-doll looks. But fortunately for his many fans in Spain and Latin America, the singer/songwriter has a knack for feel-good anthems that demand your attention. Whether it's the intricate layering of acoustic guitar, strings, Latin percussion and electronic effects, or the tropicalized fusion of a track like "Mariana No Quiere Ser Mojigata," his well-crafted album "De Mi Puño y Letra" is more than

just a guilty pleasure. Other highlights include the hit duet with Marta Sanchez, "Colgando en Tus Manos," a care-free summer jam that broke records for paid single downloads in Spain; the ranchera-infused "Tu No Sabes Que Tanto"; and the '80s pop of "Donde Esta el Amor Que No Duele."—ABY

ROCK

PAUL McCARTNEY
Good Evening New York City

Producer: Paul McCartney
Hear Music/Concord Music Group

Release Date: Nov. 17

Even though Paul McCartney's newest release, "Good Evening New York City," is a live recording of his July 2009 concert at New York's Citi Field, aside from the crowd roars, you'd never even know it. The album is as polished and professional as a studio effort, and while it's technically excellent, it lacks some of the energy that was present at the show. Still, "Good Evening New York City" demonstrates that after all these decades, McCartney is still at the top of his game. The set gives an excellent overview of his body of work, with plenty of Beatles classics, including an upbeat and rollicking "Drive My Car," a mournful "The Long and Winding Road" and a moving "Hey Jude." McCartney's solo work is also well-represented on such tracks as "Dance Tonight" and "Flaming Pie." If listeners weren't fortunate enough to see the Beatles at Shea Stadium in 1965, "Good Evening New York City" is a worthwhile, if imperfect, substitute.—CH

LEGEND & CREDITS

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

CONTRIBUTORS: Ayala Ben-Yehuda, Mariel Concepcion, Courtney Harding, Monica Herrera, Michael Menachem, Kelsey Paine, Mark Sutherland, Mikael Wood

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

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

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

R&B

ALICIA KEYS

Try Sleeping With a Broken Heart (4:08)

Producer: Jeff Bhasker

Writers: J. Bhasker, A. Keys, P. Reynolds

Publishers: Way Above Music/Sony/ATV Songs (BMI), Lellow Productions (ASCAP/EMI), EMI April Music (ASCAP/Copyright Control)

MBK/J/RMG

Although "Doesn't Mean Anything"—the first single from Alicia Keys' new album, "The Element of Freedom"—stalled on the charts, the artist gets back on track with "Try Sleeping With a Broken Heart." The resilient breakup ballad has the anthem potential of her past hits (and current No. 1 with Jay-Z, "Empire State of Mind"). "Nobody ever shut it down like you/You are the crown/You made my body feel heaven-bound/Why don't you hold me?" the R&B star sings breathlessly. Producer Jeff Bhasker's dramatic synths swell and warp around each lyric, until they spill over into a euphoric, 8-bit-inspired melody for the chorus. True to form, though, Keys never grieves for her former love to the point of self-pity. "Don't hold on too tight," she shouts at the end of a triumphant bridge, as if bracing herself

for what lies ahead. "I'll make it without you tonight."—MH

RAP

LUDACRIS

How Low (3:20)

Producer: T-Minus

Writers: various

Publishers: various DTP/Def Jam/IDJMG

With its tempo hand claps, elevating synths and bawdy lyrics—"She can go lower than I ever really thought she could . . . The top of your booty jiggling out your jeans/Baby, pull your pants up"—Ludacris' new single "How Low" pulls out all the stops to bring out a woman's racy side. "Go low, lower than you know," the Atlanta rapper instructs on the chorus, which producer T-Minus decks out with husky piano strokes and ghostly effects. While the sped-up, chipmunk-like voice that loops in for the buildup to the hook might make "How Low" sound dated or better-suited for a summer release, listeners will find it hard to resist the urge to pop, lock it, make it clap or simply test their limits on the dancefloor upon hearing this track.—MC

ROCK

JULIAN LENNON AND JAMES SCOTT COOK

Lucy (4:38)

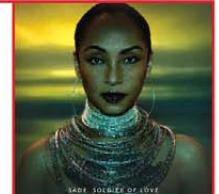
SADE

Soldier of Love (4:33)

Producers: Sade, Mike Pela

Writers: various

Publishers: various Epic



It's been almost 10 years since Sade released an album, but be forewarned—the giant has awoken. The band's new single "Soldier of Love," from its upcoming sixth studio album of the same title, begins with a lone, whispering wind followed by trumpet blares similar to revelry—the bugle blast used in the military to gather soldiers for first assembly. "I've lost the use of my heart, but I'm still alive/Still looking for the light in the endless pool on the other side," lead singer Sade Adu professes in the husky voice fans have loved (and missed) over drums and a smeared electric guitar riff. "I'm a soldier of love, every day in life/I'm a soldier of love, all the days of my life," she sings on the chorus, before referencing the wild, wild West. It may be just a taste of what's to come, but Sade's latest definitely has its listeners at attention.—MC

Producer: Todd Meagher

Writers: J. S. Cook, J. Lennon

Publishers: James Scott

Cook Music (ASCAP), Julian Lennon Music (ASCAP/PRS) The Revolution

Julian Lennon returns to music with a celebratory ode to the same "Lucy" who inspired his father, John Lennon, to write the psychedelic Beatles hit "Lucy in the Sky With Diamonds." A duet with fellow singer/songwriter James Scott Cook, "Lucy" is a lilting pop-rock homage to Lucy Vodden, the younger Lennon's

childhood friend who passed away in September of complications from lupus. "We still love you Lucy/You know I do," the artist sings over strident guitars, tambourines and harmonious backing vocals. "When she smiles with her girlfriends/I'll always remember the smile that I'll never forget." Though "Lucy" was inspired by grief, the song is far from a dirge. It bears a light-hearted melody and optimistic lyrics that add poignancy to Vodden's place in rock history.—KP



PARAMORE

Brick by Boring Brick (4:14)

Producers: Rob Cavallo, Paramore

Writers: H. Williams, J. Farro

Publishers: WB Music/But Father, I Just Want to Sing Music/Josh's Music Music/FBR Music (ASCAP), admin. by WB Music

Fueled by Ramen

Paramore's second single from "Brand New Eyes" finds the band returning to the melodic rock sound that was so adored on its 2007 album, "Riot!" "Brick by Boring Brick" is a complex rock slammer that showcases Hayley Williams and company's growth, with radiant guitars surging alongside the frontwoman's exuberant vocals. The lyrics are a wake-up call for those who live a fantasy-fueled life and take it for granted: "It's all about the exposure, the lens, I told her/The angles are all wrong now/She's ripping wings off of butterflies," Williams belts. The fivesome stretches its creativity further with the song's video, a "Pan's Labyrinth"-like fairytale that marks its first nonperformance-based clip. Producer Rob Cavallo (Green Day, Avril Lavigne) toys with tempo and creates a rush of energy with a rousing "ba-dab" call-and-response that should hit hard during Paramore's arena shows.—MM





Apple of her eye:
ANGELA HUNTE

R&B BY MARIEL CONCEPCION

Big City Of Dreams

'Empire State Of Mind' Co-Writer/Producer Angela Hunte Records Solo Debut

"Empire State of Mind" is a chart-topping hit for Jay-Z and Alicia Keys, spending five weeks atop the Billboard Hot 100. The No. 1 anthem is also

responsible for reigniting the singing aspirations of songwriter/producer Angela Hunte, who originally penned and produced "Empire" with writing

partner Jane't "Jnay" Sewell-Ulep. It all started with a bad case of homesickness.

"My writing partner and I were in London, missing home," Hunte says. "We said to ourselves, 'We complain so much about New York—about the busy streets, about the crowds and the pushing, about the subway system—but I would trade that for anything right now.' Before we left the hotel that night, we knew we would write a song about our city."

The pair sent the song to Roc Nation in hopes that executive/rapper Jay-Z would like and then record the song. But when that attempt failed, they became convinced it was the end of the line for the track.

Eight months later, Big Jon Platt, president of North American Creative for EMI Music Publishing, heard the song and fell in love with it. He suggested to Hunte and Sewell-Ulep that it would be a perfect fit for Jay-Z. Despite the ladies' hesitation given what had happened before, Platt sent the song to the rapper who, Hunte says, "recorded it that night." Jay-Z wrote all new verses inspired by the original lyrics and left Hunte's words on the song's

hook. At Hunte's subsequent recommendation, however, Alicia Keys was recruited to sing the hook.

"We were so happy he wanted to honor our work," Hunte says. "For him as a rapper to take a song by two female writer/producers? That's not a combination you see a lot. And Alicia has my same vocal tone. She made the song sound so close to the original. She just nailed it."

A Brooklyn native, Hunte—who grew up at 560 State St., the address Jay-Z mentions on the track—launched her music career as an aspiring singer. But she eventually began studying production alongside mentor/producer Salaam Remi as, Hunte says, music became more "commercial. I just felt there was no place for me in music at that time."

In 2001, she signed a deal brokered by Remi with EMI and moved to Europe, where she began writing for the likes of Ms. Dynamite, Mis-teeq and British R&B singer Beverly Knight, among others. Hunte received her big break when she wrote the track "Do Somethin'" for Britney Spears. The song appeared on Spears' "Greatest Hits: My Prerogative" compilation and was re-

leased as the second single off the 2004 set.

Three years later, Hunte returned to the United States. Netting a writing gig with girl group Danity Kane, she wrote the act's first single, "Show Stopper." The track reached No. 8 on the Hot 100. Since then, Hunte has worked with Justin Timberlake, Timbaland and newcomer Melanie Fiona. She's slated to go into the studio to collaborate with Young Jeezy, Roc Nation artist J. Cole and up-and-coming rapper H 2-0. Hunte is also at work on her own as-yet-untitled album, which she describes as a "pop, electronic set with a dash of gulliness." Beyond her solo debut, Hunte says her future aspirations include working with Sting, Elton John, Miley Cyrus and Corinne Bailey Rae.

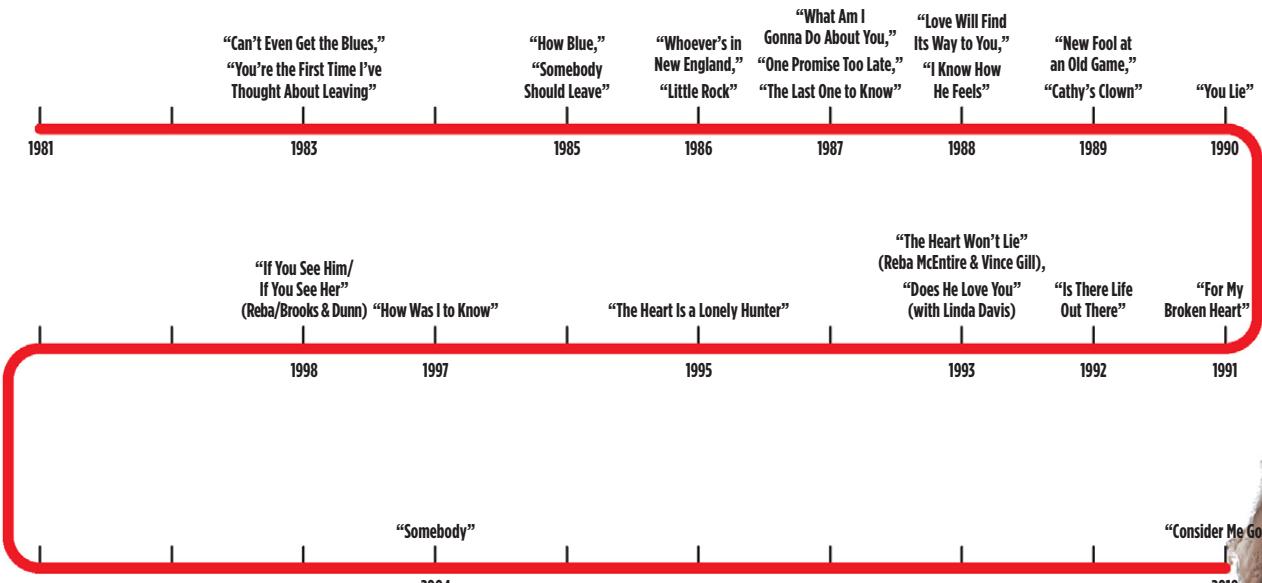
But Hunte will always remember the impact that "Empire" has had on her career. Although the singer/songwriter/producer declined to reveal more details, she promises the original version of "Empire State of Mind" will be released one day. "The original is so powerful," Hunte says. "It's only a matter of time until you will hear it down the line."

HUNTE: TOM MEDVEDICH; MCENTIRE: MICHAEL CAULFIELD/GETTY IMAGES

REBA EXTENDS NO. 1 STREAK

Reba McEntire has now earned No. 1s on Billboard's Hot Country Songs chart in the '80s, '90s, '00s and '10s as her "Consider Me Gone" reached the top of the tally last week (Jan. 2). ¶ It's the second single from McEntire's Starstruck/Valory Records debut album, "Keep On Loving You." The set's lead track, "Strange," peaked at No. 11 on the July 25, 2009, chart. Previously, McEntire was first on Mercury Records and then MCA Nashville. ¶ "Consider" is the country icon's 23rd No. 1 and her first since "Somebody" spent one week at No. 1 on the Aug. 7, 2004, chart. She first crowned the list almost 27 years ago with "Can't Even Get the Blues." The song was released in 1982 on Mercury and reached No. 1 on the Jan. 8, 1983, tally. ¶ Among all female artists, McEntire has the second-most No. 1s on Hot Country Songs. Only Dolly Parton, with 25, has more.

—Keith Caulfield



Consider this:
REBA MCENTIRE



Wild things: LMFAO

POP BY JASON LIPSHUTZ

Party On

LMFAO Riding The Wave Of 'Miami' Popularity

With audacious single "I'm in Miami Trick" breaching the mainstream last summer and debut album "Party Rock" peaking at No. 33 on the Billboard 200, electro-pop duo LMFAO capped off a stellar 2009

by receiving a Grammy Award nomination for best electronic/dance album. The nod serves as a special validation for the duo, which found out about the nomination after checking its Facebook page.

"A fan wrote, 'Congrats on the nomination!' We didn't even know we had submitted anything," says Stefan Kendal "Redfoo" Gordy, who works along-

side his nephew, Skyler "Sky Blu" Gordy. "But our goal has always been to be the biggest band we could possibly be. It felt like this was supposed to happen."

Redfoo and Sky Blu, who are the son and grandson of Motown Records founder Berry Gordy, describe themselves as "the black sheep of the family" for skipping college to pursue musical careers. After spending years honing a club-ready combination of hip-hop and electronica, the pair cut "I'm in Miami Trick" (known as "I'm in Miami Bitch" in its unedited form) in 2007 and handed out 1,000 demos at the Winter Music Conference in Miami that year.

"We put our phone numbers on the CDs, and girls would call and tell us how much they loved the song," Redfoo says. "We got it played in a club, and everyone was singing along by the second chorus."

LMFAO spent the next two years writing, producing and mixing "Party Rock" before the disc was released July 7, 2009, on Interscope. While "Miami" has had the most impact on pop radio, LMFAO has highlighted subsequent singles through other media, with "La La La" featured in the TV show "So You Think You Can Dance" and the Lil Jon collaboration "Shots" used as the theme song to reality show "Jersey Shore."

"They understand their brand very well," says Interscope marketing director Andrew Flad, who points to the duo's appearance on "The Real World" in August being coupled with the show licensing four of the act's songs and airing TV spots for the album. "They're great at taking one opportunity and turning it into four or five beneficial things."

After wrapping a headlining trek Jan. 2, LMFAO will join the Black Eyed Peas on their North American tour beginning Feb. 4 in Atlanta. Redfoo, who has known Will.i.am since middle school, sees a similarity in messages between the bands. "We're both 'lifestyle' bands," he says. "We want to be a soundtrack to people's lives in the party realm." •••



Rap-sody: COSCULLUELA

FAST MOVER

With only moderate radio success and no track record as a major hitmaker, reggaetón artist Cosculluela (born Jose Fernando Cosculluela Suarez) debuted at No. 3 on Billboard's Top Latin Albums chart with his first release, "El Príncipe" (Siente/Universal Music Latino). Cosculluela charted higher than established acts debuting that week. That's remarkable because new acts seldom reach the chart's top 10—much less during their album's first week.

A year ago, few outside the underground were aware of Cosculluela. The rapper eventually teamed with producer Buddha (Buddha's Family) and also recorded singles for Don Omar's "Los Bandoleros" compilation. Cosculluela later caught the ear of producer Elias de León (Calle 13, Jowell & Randy). Working together, de León and manager Ricardo Cordero invested heavily in Cosculluela, putting money into videos, promotion and publicists. When all the major labels passed on signing Cosculluela, Cordero promoted the single "Na Na Nau," which climbed to No. 11 on the Latin Rhythm Airplay chart.

"I worked the underground circuit in Puerto Rico for a long time doing mixtapes," Cosculluela says. "For the past two years, we've become small merchants of our own songs and been able to make them hits."

Jorge Pino, VP of music for Vene-music and Siente, a joint venture with Universal Music Latino, picked up on the underground buzz. "Elias told me he had the next big thing," Pino recalls. "We went to the studio [in August] and listened to several hours of music."

Pino signed Cosculluela to an international licensing deal with Siente via Cordero's label, Nueva Kamada. The deal includes ancillary revenue and a percentage of international touring.

In addition to heavy digital and street marketing coupled with radio and TV, Siente staged an album release party. Fans were able to buy tickets whose price included a copy of the album. Three weeks after its Dec. 1 release, "El Príncipe" has sold nearly 9,000 copies, according to Nielsen SoundScan.

Although the majority of sales have come from Puerto Rico, there's growing interest in Cosculluela abroad: a series of shows are booked for Chile in the spring. "Cosculluela has a great look that can be marketed internationally," Cordero says.—Leila Cobo

IT'S TIME ONCE AGAIN

Throughout his tenure with funk-rock group the Time and as a solo artist, songwriter/guitarist Jesse Johnson has followed one rule: constantly reach as you express yourself.

Johnson's latest musical expression comes in a double-CD titled "Verbal Penetration," on his Bellavenix Music label through Elite Artist Services and Sony Red Distribution. Scheduled for Jan. 8—following a digital release on Oct. 27—the set precedes another upcoming Johnson project: a new Time album with charter members including Morris Day, Terry Lewis and Jimmy "Jam" Harris.

"Verbal Penetration" finds Johnson picking up where his last solo indie release, 1996's "Bare My Naked Soul," left off. Of the 14-year break between sets, the soft-spoken former A&M artist says, " 'Naked Soul' was such a release for me, I had nothing to say afterward. On my earlier major-label albums, I only said some of what I wanted to say. The rest was driven by other people [at the label]."

Taking time off to reinvent himself creatively, Johnson says he spent a year just expanding on his guitar technique. "I made a deal with myself that I wouldn't play a chord from a previous record," Johnson says. "So I became more versed in chords and writing bigger melodies, in singing in more than just one voice."

The result is a percolating signature mix of soul, funk, rock and jazz that alternately simmers ("Beautiful Sadie") and boils ("Slave 2 R Freedom," "100 Watts of Funky"). Tying the ingredients together is the passionate title track, an anthem dedicated to the seemingly lost art of communication.

"There's so much overt sexuality in songs now," Johnson says. "I just wanted to balance out that equation. It's time for people to get back to verbal communication."

Johnson, who co-wrote the Time's memorable 1984 R&B/pop hit "Jungle Love" and other songs, signed a solo deal with A&M that same year. He released four gold and platinum solo sets, starting with "Jesse Johnson's Revue," which spun off the top five R&B hits "Be Your Man" and "Can You Help Me." Johnson also teamed with fellow funkster Sly Stone on the 1986 No. 2 R&B hit "Crazay." He has since contributed music to such films as "The Breakfast Club," "A Time to Kill" and 2007 indie "Steam" (several songs from the film also appear on "Verbal").

While preparing to promote and tour in support of "Verbal Penetration," Johnson has written half a dozen songs for the new Time album with Lewis. "It's funky but definitely heavier," he says of the project. "It's nothing like what we've done before."—Gail Mitchell



Time after time: JESSE JOHNSON

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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



WE'RE NO. 1!

>> Metallica's "Metallica" became the top-selling album of the Nielsen SoundScan era (1991-present) in the week ending Dec. 20, 2009, as its total sales increased to 15.4 million—edging past the previous longstanding No. 1, Shania Twain's "Come On Over" (15.48 million).

SHADY'S BACK

>> Eminem's "Relapse" zips back up the Billboard 200, flying 113-11 with a 713% gain and 128,000 sold last week after it was reissued with extra tracks. This marks the album's best sales week since its third week of release in June 2009.



DOUBLE 'SIDE'-ED

>> Pink Floyd's "Dark Side of the Moon" gets the tribute treatment from the Flaming Lips (above), as the latter's new digital-only re-creation of the classic set debuts at No. 157 on the Billboard 200. It joins the original release at No. 91.

CHART BEAT

>> Willie Nelson extends his career chart span on Hot Country Songs to 47 years, nine months and three weeks, as "Baby, It's Cold Outside," featuring Norah Jones, becomes his 122nd entry with a debut at No. 55 (view the list in full at billboard.biz/charts). Only George Jones (165), Eddy Arnold (143) and Johnny Cash (135) have made more visits.

>> The Hot Holiday Songs airplay chart goes into hibernation after this week until November. Which carols led the list the most this season? Burl Ives' "A Holly Jolly Christmas" reigned for four weeks, Brenda Lee's "Rockin' Around the Christmas Tree" ruled for two frames, and Mariah Carey's "All I Want for Christmas Is You" decorated the penthouse for one week.

Read Chart Beat every week at billboard.com/chartbeat.

CHARTS

Boyle's A Leading Columbia Lady With No. 1 Run

What do **Susan Boyle** and **Mariah Carey** have in common? They're the only artists on Columbia Records to have charted albums with at least five weeks at No. 1 on the Billboard 200 since Nielsen SoundScan began tracking sales in May of 1991.

BOYLE



Boyle's "I Dreamed a Dream" (Syclo/Columbia) spends a fifth straight week at the top of the tally this issue, marking only the third album on Columbia to do so in that time span. Previously, Carey's "Daydream" spent six weeks at No. 1 in 1995 and 1996, while her "Music Box" did eight frames in the penthouse in 1993 and 1994.

If we reach back pre-SoundScan to look at the years between 1980 and

1991, the list of Columbia sets with five or more weeks at No. 1 is full of some of the most notable albums of all time. **Men at Work's** "Business as Usual" and **Pink Floyd's** "The Wall" are Columbia's biggest No. 1 albums since 1980, each having earned 15 weeks at No. 1. They're followed by **George Michael's** "Faith" (12 weeks), Carey's self-titled debut (11), the soundtrack to "Footloose" (10), **Beastie Boys'** Def Jam/Columbia set "Licensed to Ill" (seven), **Bruce Springsteen & the E Street Band's** "1975-1985" and "Born in the U.S.A." (each with seven), **Billy Joel's** "Glass Houses" (six) and the "Top Gun" soundtrack (five).

Who would've thought eight months ago that an unknown 48-year-old Scottish woman would go on to be mentioned in the same breath as Carey and Springsteen? And that's what makes Boyle's continuing achievements so remarkable. Everyone loves a rags-to-riches success story, and they don't get much better than Boyle's.

With the continued domination of "I Dreamed a Dream," Boyle is the first artist in the Billboard 200's 53-

year chart history to enter the list at No. 1 with a debut album and spend five consecutive weeks at the summit. In second place are **Lauryn Hill** (1998) and **Ashanti** (2002), each with three weeks in charge out of the gate with "The Miseducation of Lauryn Hill" and "Ashanti," respectively.

At some point Boyle is going to run out of amazing chart feats to achieve, but for the moment, there's no stopping her.

YOU KNOW SUBO? It's always fascinating to step away from the insulated world of all-knowing pop culture that we live in and interact with folks who don't live and breathe music and entertainment. And a great way to discover what's really connecting with the average Joe is to go home for the holidays.

When I was home, visiting friends and family for Christmas, one person who shall remain nameless startled me with unprompted enthusiasm about **Susan Boyle**. I wasn't stunned by this person's awareness of Boyle—who doesn't know who she is by now? What took me off guard was the individual's excitement and knowledge about the singer. This was

surprising coming from someone who generally doesn't keep up with music trends.

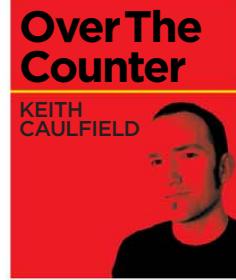
However, the person didn't know when (or if) Boyle's album had been released. Despite all the hype and awareness, this individual was ignorant of a simple thing like the album's release date. Thus, the next step wasn't taken on this consumer's part—that is, the album went unpurchased. (But I remedied that.)

This could be one of the reasons why "I Dreamed a Dream" has continued to sell so well through its first five weeks. Not only was it the perfect Christmas gift, but there could've been a fair number of people who bought the album who don't pay attention to release dates and aren't traditional music purchasers.

Those out-of-the-loop music purchasers might not buy music on a regular basis simply because they're underserved music they actually want to buy. Regardless of age or demographic, there are millions of people out there who want music to be a part of their lives—and want to hold a tangible product, too. And, every so often, an artist like Boyle comes along that hits the bull's-eye, and brings out customers who have seemingly been on the sidelines.

Over The Counter

KEITH CAULFIELD



Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	17,142,000	2,576,000	44,750,000
Last Week	15,136,000	1,573,000	19,902,000
Change	13.3%	63.8%	124.9%
This Week Last Year	17,029,000	2,398,000	47,733,000
Change	0.7%	7.4%	-6.2%

*Digital album sales are also counted within album sales.

Year-To-Date

	2008	2009	CHANGE
OVERALL UNIT SALES			
Albums	428,416,000	374,635,000	-12.6%
Digital Tracks	1,069,584,000	1,159,174,000	8.4%
Store Singles	1,663,000	1,780,000	7.0%
Total	1,499,663,000	1,535,589,000	2.4%
Albums w/TEA*	535,374,400	490,552,400	-8.4%

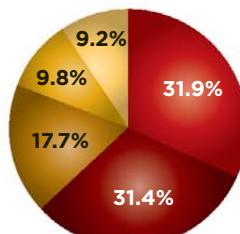
For week ending Dec. 27, 2009. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

Distributors' Market Share:

11/30/09-12/27/09

UMG SME WMG Indies EMI



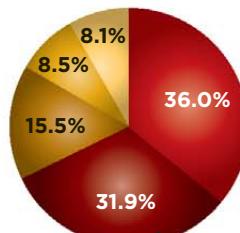
Total Albums



Sales by Album Format

CD	360,617,000	295,933,000	-17.9%
Digital	65,792,000	76,160,000	15.8%
Vinyl	1,877,000	2,484,000	32.3%
Other	129,000	58,000	-55.0%

Current Albums



Weekly Album Sales (Million Units)



METALICA: ANTON CORBIN; BOYLE: AUSTIN HARGRAVE

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
1	1	1	5	#1 SUSAN BOYLE 5 WKS	SYCO/COLUMBIA 59829/SONY MUSIC (11.98)	I Dreamed A Dream	1	14	BEYONCE MUSIC WORLD/COLUMBIA 19492/SONY MUSIC (11.98)	60	63	58	58	I Am...Sasha Fierce	2	1	
2	HOT SHOT DEBUT	1	1	MARY J. BLIGE Matriarch/GEFFEN 013722/IGA (13.98)		Stronger with Each Tear	2	2	SHAKIRA EPIC 61695/SONY MUSIC (13.98)	57	48	5	5	She Wolf		15	
3	3	2	8	ANDREA BOCELLI SUGAR 013437/DECCA (18.98) +		My Christmas	2	2	DAUGHTRY 19/RCA 53744/RMG (18.98) +	59	66	24	24	Leave This Town		1	
4	2	-	2	ALICIA KEYS MBKJ 46571*/RMG (13.98)		The Element Of Freedom	2	2	MUDWAYNE EPIC 62153*/SONY MUSIC (11.98)	NEW	1	1	1	Mudwayne		54	
5	4	4	59	TAYLOR SWIFT BIG MACHINE 0200 (18.98) +		Fearless	5	1	JIMMY BUFFETT MAILBOAT 2121 ()	36	17	3	3	Buffet Hotel		17	
6	6	6	61	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805*/IGA (12.98)		The Fame	■	4	ROD STEWART J 30256/RMG (13.98)	48	54	9	9	Soulbook		4	
7	8	8	6	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND 013719/IDJMG (9.98)		My World (EP)	6	6	VARIOUS ARTISTS WORD-CURB/PROVIDENT-INTREGRITY 14857/EMI CMG (17.98)	42	55	12	12	WOW Hits 2010		33	
8	5	5	8	CARRIE UNDERWOOD 19/ARISTA NASHVILLE 49923/SMN (13.98)		Play On	1	1	WHITNEY HOUSTON ARISTA 10033/RMG (13.98)	63	116	17	17	I Look To You	■	1	
9	NEW	1	1	YOUNG MONEY CASH MONEY/UNIVERSAL MOTOWN 013795/UMRG (13.98)		We Are Young Money	9	9	KRIS ALLEN 19/JIVE 54802/JLG (13.98)	56	61	6	6	Kris Allen		11	
10	7	9	12	MICHAEL BUBLE 143/REPRISE 520733/WARNER BROS. (18.98) +		Crazy Love	■	1	BREAKING BENJAMIN HOLLYWOOD 002398* (18.98) +	80	88	13	13	Dear Agony		4	
11	113	159	32	GREATEST EMINEM GAINER WEB/SHADY/AFTERMATH/INTERSCOPE 012863*/IGA (13.98)		Relapse	1	1	50 CENT SHADY/AFTERMATH/INTERSCOPE 012393*/IGA (13.98) CD/DVD) +	67	64	6	6	Before I Self-Destruct		5	
12	12	14	5	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 013872*/IGA (10.98)		The Fame Monster (EP)	5	5	STRAIGHT NO CHASER ATCO/ATLANTIC 520740/AG (18.98)	38	42	8	8	Christmas Cheers		38	
13	11	12	9	MICHAEL JACKSON MJ/EPIC 76067/SONY MUSIC (17.98)		Michael Jackson's This Is It (Soundtrack)	2	1	PARAMORE FUELED BY RAMEN 518250*/AG (18.98)	87	89	13	13	Brand New Eyes		2	
14	23	29	24	OWL CITY UNIVERSAL REPUBLIC 013141*/UMRG (10.98)		Ocean Eyes	●	8	MANNHEIM STEAMROLLER AMERICAN GRAMOPHONE 2525 (18.98)	40	39	11	11	Christmas: 25th Anniversary Collection		29	
15	18	21	29	THE BLACK EYED PEAS INTERSCOPE 012887*/IGA (13.98)		The E.N.D.	■	1	MICHAEL JACKSON EPIC/LEGACY 94287/SONY MUSIC (19.98)	81	90	12	12	The Essential Michael Jackson	2	65	
16	10	3	3	SONGTRACK 20TH CENTURY FOX TV/COLUMBIA 61705/SONY MUSIC (11.98)		Glee: Season One: The Music: Volume 2	3	3	REBA STARSTRUCK M0100/VALORY (18.98) +	66	79	19	19	Keep On Loving You		1	
17	13	13	8	VARIOUS ARTISTS EMI/UNIVERSAL/ZOMBA 58647/SONY MUSIC (18.98)		NOW 32	5	5	CREED WIND-UP 13187 (13.98) +	75	82	9	9	Full Circle		2	
18	21	28	5	RIHANNA SRP/DEF JAM 013736/IDJMG (19.98)		Rated R	4	4	TREY SONGZ SONG BOOK/ATLANTIC 518794/AG (18.98)	84	76	17	17	Ready		3	
19	15	26	6	JOHN MAYER COLUMBIA 53087/SONY MUSIC (13.98)		Battle Studies	1	1	FOO FIGHTERS ROSWELL/RCA 36921*/UMRG (11.98) +	73	78	8	8	Greatest Hits		11	
20	30	37	4	SONGTRACK FOX 522421/RHINO (18.98)		Alvin And The Chipmunks: The Squeakquel	20	20	MUSE HELIUM-3 521130/WARNER BROS. (18.98) +	83	130	15	15	The Resistance		3	
21	14	11	8	SONGTRACK 20TH CENTURY FOX TV/COLUMBIA 54090/SONY MUSIC (11.98)		Glee: Season One: The Music Volume 1	●	4	TOBY KEITH SHOW DOG NASHVILLE 027 (18.98)	74	80	12	12	American Ride		3	
22	20	15	6	NORAH JONES BLUE NOTE 992867/BLG (18.98)		The Fall	3	3	THIRTY SECONDS TO MARS IMMORTAL/VIRGIN 651111*/CAPITOL (18.98)	64	19	3	3	This Is War		19	
23	16	25	89	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)		Lady Antebellum	■	4	THE BEATLES APPLE SJ 383/CAPITOL (18.98)	82	98	135	135	Abbey Road	◆	69	
24	19	18	11	SONGTRACK SUMMIT/CHOP SHOP/ATLANTIC 519421*/AG (18.98)		The Twilight Saga: New Moon	■	1	R. KELLY JIVE 31136/JLG (13.98)	61	40	4	4	Untitled		4	
25	26	24	9	STING CHERRYTREE/DG 013329*/UNIVERSAL CLASSICS GROUP (16.98) +		If On A Winter's Night...	●	6	GEORGE STRAIT MCA NASHVILLE 013173*/UMGN (13.98)	79	105	20	20	Twang	●	1	
26	17	20	18	MLEY CYRUS HOLLYWOOD 004719 EX (10.98)		The Time Of Our Lives (EP)	2	2	JAY SEAN CASH MONEY/UNIVERSAL REPUBLIC 013683/UMRG (13.98)	100	94	5	5	All Or Nothing		37	
27	27	32	10	TIM McGRAW CURB 79152 (18.98)		Southern Voice	2	2	PACE PEARL JAM SETTER MONKEYWRENCH 8274* (18.98)	123	134	14	14	Backspacer		1	
28	33	38	58	ZAC BROWN BAND ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC 516931/AG (13.98)		The Foundation	■	11	MICHAEL JACKSON EPIC 66073 (17.98)	86	92	128	128	Thriller	◆	1	
29	29	30	5	ADAM LAMBERT 19/RCA 54801/RMG (13.98)		For Your Entertainment	3	3	SUGARLAND MERCURY NASHVILLE 013326/UMGN (13.98)	49	34	11	11	Gold And Green		24	
30	9	-	2	ROBIN THICKE STAR TRAK/INTERSCOPE 013708/IGA (13.98)		Sex Therapy: The Session	9	9	DAVID ARCHULETA 19/JIVE 57494/JLG (13.98)	55	47	11	11	Christmas From The Heart		30	
31	31	7	3	CHRIS BROWN JIVE 61434/JLG (13.98)		Graffiti	7	7	TRANS-SIBERIAN ORCHESTRA LAVA 93146/AG (18.98)	52	51	18	18	The Lost Christmas Eve	■	26	
32	32	33	37	MICHAEL JACKSON MJ/EPIC 88998/SONY MUSIC (14.98)		Number Ones	3	13	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 013456/UMRG (9.98)	117	139	15	15	So Far Gone (EP)		6	
33	46	52	16	JAY-Z ROC NATION 520856*/AG (18.98) +		The Blueprint 3	■	1	THE BEATLES APPLE 82414/CAPITOL (24.98)	85	109	161	161	The Beatles	◆	83	
34	24	27	10	TAYLOR SWIFT NBC 70012 EX/BIG MACHINE (6.98)		Sounds Of The Season: The Taylor Swift Holiday Collection (EP)	20	20	BARBRA STREISAND COLUMBIA 43354/SONY MUSIC (15.98)	110	106	13	13	Love Is The Answer	●	1	
35	25	31	6	CASTING CROWNS BEACH STREET/REUNION 10135/SONY MUSIC (11.98)		Until The Whole World Hears	4	4	SUGARLAND MERCURY NASHVILLE 011273*/UMGN (13.98)	77	86	75	75	Love On The Inside	■	1	
36	37	49	67	DARIUS RUCKER CAPITOL NASHVILLE 85506 (18.98)		Learn To Live	■	5	PINK LAFACE 36759/JLG (13.98)	97	111	61	61	Funhouse	■	2	
37	35	45	38	JASON ALDEAN BROKEN BOW 7637 (18.98)		Wide Open	■	4	KEITH URBAN CAPITOL NASHVILLE 35751* (18.98)	96	104	39	39	Defying Gravity	●	1	
38	22	16	20	JOSH GROBAN 143/REPRISE 231548/WARNER BROS. (18.98) +		Noel	5	1	BRAD PAISLEY ARISTA NASHVILLE 47352/SMN (13.98)	69	110	26	26	American Saturday Night		2	
39	39	41	166	TAYLOR SWIFT BIG MACHINE 07912 (18.98) +		Taylor Swift	4	5	BOB DYLAN COLUMBIA 57323/SONY MUSIC (13.98)	62	60	11	11	Christmas In The Heart		23	
40	47	59	13	SELENA GOMEZ & THE SCENE HOLLYWOOD 002831 (18.98) +		Kiss And Tell	9	9	ALICE IN CHAINS VIRGIN 6159*CAPITOL (18.98)	115	124	13	13	Black Gives Way To Blue		5	
41	50	67	66	KINGS OF LEON RCA 32712/RMG (13.98)		Only By The Night	■	4	PINK FLOYD HARVEST SMAS 11163/CAPITOL (18.98/10.98)	94	101	18	18	Dark Side Of The Moon	◆	1	
42	41	10	3	GUCCI MANE BRICK SQUAD/ASYLUM 520540*/WARNER BROS. (18.98)		The State Vs. Radric Davis	10	10	SKILLET ARDENT/INO/ATLANTIC 519927/AG (13.98)	71	70	38	38	Unstoppable	■	1	
43	51	62	13	MIRANDA LAMBERT COLUMBIA (NASHVILLE) 46854/SMN (12.98)		Revolution	8	8	RASCAL FLATTS LYRIC STREET 002604 (18.98)	98	114	79	79	The Sound Of Madness	●	8	
44	44	44	7	BON JOVI ISLAND 013700/IDJMG (13.98) +		The Circle	1	1	SHINEDOWN ATLANTIC 511244/AG (18.98)	104	84	60	60	Twilight	■	1	
45	28	22	19	CASTING CROWNS BEACH STREET/REUNION 10129/SONY MUSIC (13.98)		Peace On											

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
101	106	107	7	FLYLEAF	A&M/OCTONE 013512/IGA (13.98)	Memento Mori	8	121	151	167	121	5	BIRDMAN	CASH MONEY/UNIVERSAL MOTOWN 013090/UMRG (13.98) +	Priceless	33	
102	72	65	20	FAITH HILL	WARNER BROS. (NASHVILLE) 511500/WRN (18.98) +	Joy To The World	● 13	152	160	—	7	TRAIN	COLUMBIA 07736/SONY MUSIC (12.98)	Save Me, San Francisco	17		
103	109	128	12	LUKE BRYAN	CAPITOL NASHVILLE 65833 (18.98)	Doin' My Thing	6	153	193	189	8	VARIOUS ARTISTS	WALT DISNEY 004580 EX (6.98)	Disney: Holiday Magic 2009	98		
104	53	43	9	MICHAEL BUBLE	143/REPRISE 48599/WARNER BROS. (7.98)	Let It Snow! (EP)	32	154	177	—	2	THE BEATLES	APPLE 43807/CAPITOL (24.98)	Past Masters	154		
105	102	119	26	VARIOUS ARTISTS	EMI/UNIVERSAL/ZOMBA 28617/SONY MUSIC (18.98)	NOW 31	● 1	155	RE-ENTRY	77	141	LIL WAYNE	CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98)	Tha Carter III	3 1		
106	128	142	25	MAXWELL	COLUMBIA 89142/SONY MUSIC (11.98) +	BLACKsummers'night	● 1	156	162	184	141	CARRIE UNDERWOOD	19/ARISTA/ARISTA NASHVILLE 71197/RMG (9.98)	Some Hearts	7 2		
107	93	113	87	MICHAEL BUBLE	143/REPRISE 100313/WARNER BROS. (18.98)	Call Me Irresponsible	● 1	157	NEW	1	1	THE FLAMING LIPS/STARDEATH AND WHITE DWARFS WITH HENRY ROLLINS AND PEACHES	WARNER BROS. DIGITAL EX (9.98)	The Dark Side Of The Moon	157		
108	65	56	9	TRANS-SIBERIAN ORCHESTRA	LAVA/ATLANTIC 92736/AG (15.98)	Christmas Eve And Other Stories	2 53	158	184	—	75	THE BEATLES	APPLE 79808*/CAPITOL (18.98) +	Love	4		
109	132	144	14	THREE DAYS GRACE	JIVE 46256/JLG (13.98)	Life Starts Now	3	159	107	83	22	ENYA	REPRISE 512383/WARNER BROS. (18.98)	And Winter Came...	8		
110	108	133	32	KENNY CHESNEY	BNA 49530/SMN (11.98)	Greatest Hits II	3	160	183	187	21	KIDZ BOP KIDS	RAZOR & TIE 89200 (18.98)	Kidz Bop 16	8		
111	129	146	9	JACK JOHNSON	BRUSHFIRE 012973*/UMRG (13.98) +	En Concert	11	161	91	68	12	STRAIGHT NO CHASER	ATCO/ATLANTIC 515785/AG (18.98)	Holiday Spirits	46		
112	137	156	18	COLBIE CAILLAT	UNIVERSAL REPUBLIC 013194/UMRG (13.98) +	Breakthrough	1	162	RE-ENTRY	5	1	ONEREPUBLIC	MOSLEY/INTERSCOPE 013607/IGA (13.98)	Waking Up	21		
113	127	117	6	LEONA LEWIS	SYCO/J 59660/RMG (13.98)	Echo	13	163	NEW	1	1	THE WHO	MCA/GEFFEN 013800/UME (13.98)	Greatest Hits	163		
114	130	160	181	THE BEATLES	APPLE SMAS 02653/CAPITOL (18.98)	Sgt. Pepper's Lonely Hearts Club Band	● 114	164	142	147	27	JONAS BROTHERS	HOLLYWOOD 002820 (19.98)	Lines, Vines And Trying Times	1		
115	144	140	13	MARIAH CAREY	ISLAND 013226/IDJMG (19.98)	Memoirs Of An Imperfect Angel	3	165	148	99	4	ALLISON IRAHETA	19/JIVE 55969/JLG (13.98)	Just Like You	35		
116	134	136	8	WEEZER	DGC/INTERSCOPE 013510*/IGA (13.98)	Raditude	7	166	157	169	46	BILLY CURRINGTON	MERCURY NASHVILLE 009550/UMGN (13.98)	Little Bit Of Everything	13		
117	119	141	16	BROOKS & DUNN	ARISTA NASHVILLE 49922/SMN (13.98)	#1s ... And Then Some	5	167	124	115	17	ELVIS PRESLEY	RCA NASHVILLE 35479/SMN (17.98)	Christmas Duets	17		
118	90	129	3	SOUNDTRACK	WALT DISNEY 004585 (18.98)	The Princess And The Frog	90	168	147	171	60	RASCAL FLATTS	LYRIC STREET 002764 (13.98)	Greatest Hits Volume 1	6		
119	172	—	2	SOUNDTRACK	FOX/ATLANTIC 521681/AG (18.98)	Avatar	119	169	120	93	11	TRANS-SIBERIAN ORCHESTRA	LAVA/ATLANTIC 83145/AG (15.98)	The Christmas Attic	83		
120	138	150	7	BRITNEY SPEARS	JIVE 59675/JLG (13.98)	The Singles Collection	22	170	68	57	9	VARIOUS ARTISTS	EMI/UNIVERSAL 56260/SONY MUSIC (19.98)	NOW That's What I Call A Country Christmas	57		
121	154	165	30	DAVE MATTHEWS BAND	BAMA RAGS/RCA 48712*/RMG (18.98) +	Big Whiskey And The GrooGrux King	● 1	171	165	197	44	ORIGINAL BROADWAY CAST RECORDING	JERSEY BOYS	Jersey Boys	85		
122	76	91	4	ENYA	REPRISE 521819/WARNER BROS. (18.98)	The Very Best Of Enya	55	172	199	—	45	THE FRAY	EPIC 10202*/SONY MUSIC (13.98) +	The Fray	1		
123	95	36	3	TIMBALAND	MOSLEY/BLACKGROUND/INTERSCOPE 013645*/IGA (13.98)	Timbaland Presents Shock Value II	36	173	181	—	151	DAUGHTRY	19/RCA 88860/RMG (9.98) +	Daughtry	4 1		
124	92	81	6	VINCE GUARALDI TRIO	FANTASY 30066/CONCORD (15.98)	A Charlie Brown Christmas (Soundtrack)	3 79	174	RE-ENTRY	65	1	HOLLYWOOD UNDEAD	A&M/OCTONE 011331/IGA (12.98)	Swan Songs	22		
125	118	143	18	VARIOUS ARTISTS	EMI/UNIVERSAL 56259/SONY MUSIC (18.98)	NOW That's What I Call Country Vol. 2	10	175	RE-ENTRY	33	1	CAGE THE ELEPHANT	DSP 49658*/JIVE (13.98)	Cage The Elephant	67		
126	114	103	14	HARRY CONNICK, JR.	COLUMBIA 47228/SONY MUSIC (13.98)	Your Songs	8	176	190	173	27	AVENTURA	PREMIUM LATIN 20800/SONY MUSIC LATIN (14.98)	The Last	2 5		
127	121	132	73	JAMEY JOHNSON	MERCURY NASHVILLE 011237*/UMGN (13.98)	That Lonesome Song	● 28	177	196	—	92	MICHAEL JACKSON	EPIC OE 40600 (11.98)	Bad	8 1		
128	111	127	7	SWITCHFOOT	LOWERCASE PEOPLE/ATLANTIC 522070*/AG (18.98) +	Hello Hurricane	13	178	152	137	9	JACKSON 5	MOTOWN 013448/UME (13.98)	Ultimate Christmas Collection	108		
129	149	195	98	JOURNEY	COLUMBIA 44493 (13.98) +	Journey's Greatest Hits	● 10	179	RE-ENTRY	140	1	GUNS N' ROSES	GEFFEN 001714/INTERSCOPE (16.98)	Greatest Hits	4 3		
130	126	163	108	THE BEATLES	APPLE 29325/CAPITOL (18.98/12.98)	1	180	174	168	5	TOM WAITS	ANTI- 87053*/EPITAPH (17.98)	Glitter And Doom: Live	63			
131	99	102	13	THE BEATLES	APPLE 99449/CAPITOL (243.98 CD/DVD) +	The Beatles In Stereo	15	181	179	194	12	KISS	KISS 200901 EX (14.98 CD/DVD) +	Sonic Boom	2		
132	78	69	11	NEIL DIAMOND	COLUMBIA 56892/SONY MUSIC (11.98)	A Cherry Cherry Christmas	60	182	RE-ENTRY	60	1	THE BEATLES	APPLE SW 11922/CAPITOL (18.98)	Let It Be (Soundtrack)	88		
133	125	131	25	SOUNDTRACK	WALT DISNEY 002970 (18.98)	Hannah Montana 3	2	183	131	179	8	STEVEN CURTIS CHAPMAN	SPARROW 26516 (17.98)	Beauty Will Rise	27		
134	180	148	23	ROB THOMAS	EMBLEM/ATLANTIC 517814/AG (18.98) +	Cradlesong	3	184	RE-ENTRY	115	1	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 422-846-210/IDJMG (13.98/8.98) +	Legend: The Best Of Bob Marley And The Wailers	54		
135	155	167	17	CHRIS YOUNG	RCA NASHVILLE 22818/SMN (10.98)	The Man I Want To Be	19	185	150	154	13	SOUNDTRACK	WALT DISNEY 003007 (12.98)	Disney: Phineas And Ferb	59		
136	159	191	30	GREEN DAY	REPRISE 517153*/WARNER BROS. (18.98)	21st Century Breakdown	● 1	186	89	71	6	VARIOUS ARTISTS	EMI SPECIAL MARKETS 86608 EX/STARBUCKS (12.98)	Making Merry	45		
137	RE-ENTRY	11	11	KID CUDI	DREAM ON/G.O.O.D./UNIVERSAL MOTOWN 013195*/UMRG (13.98) +	Man On The Moon: The End Of Day	4	187	187	180	6	JANET	A&M 013612/UME (19.98)	Number Ones	22		
138	163	—	61	THE BEATLES	APPLE SW 2442/CAPITOL (18.98)	Rubber Soul	6 1	188	RE-ENTRY	79	1	JASON MRAZ	ATLANTIC 448508*/AG (18.98) +	We Sing. We Dance. We Steal Things.	3		
139	168	181	12	BEBE & CECE WINANS	B&C 31105/MALACO (14.98)	Still	12	189	188	—	48	MLEY CYRUS	HOLLYWOOD 002129 (18.98) +	Breakout	1		
140	170	—	79	THE BEATLES	APPLE 46441*/CAPITOL (18.98)	Revolver	5 1	190	RE-ENTRY	12	1	SOUNDTRACK	FOX/SIRE 518909/WARNER BROS. (13.98)	(500) Days Of Summer	42		
141	156	170	23	DEMI LOVATO	HOLLYWOOD 003493 (18.98)	Here We Go Again	1	191	197	—	38	ABBA	POLYDOR 517007/A&M (18.98/12.98)	Wicked	138		
142	151	196	29	CHICKENFOOT	REDLINE 20091* (13.98) +	Chickenfoot	● 4	192	RE-ENTRY	106	1	CHRISSETTE MICHELE	DEF JAM 012797/IDJMG (13.98) +	Gold – Greatest Hits	6 63		
143	140	138	12	ROSANNE CASH	MANHATTAN 96576/BLG (18.98)	The List	22	193	RE-ENTRY	30	15	LED ZEPPELIN	SWAN SONG 313148*/ATLANTIC (19.98) +	Epiphany	1		
144	143	164	42	KELLY CLARKSON	S/19/RCA 32715/SONY MUSIC (13.98) +	All I Ever Wanted	1	194	RE-ENTRY	79	1	MOTHERSHIP	SWAN SONG 313148*/ATLANTIC (19.98) +	Mothership	2 7		
145	88	74	16	CELTIC WOMAN	MANHATTAN 70124/BLG (18.98)	A Christmas Celebration	● 35	195	NEW	31	1	CREEDENCE CLEARWATER REVIVAL	FANTASY 2*/CONCORD (17.98/12.98)	Chronicle The 20 Greatest Hits	8 100		
146	164	182	100	CARRIE UNDERWOOD	19/ARISTA NASHVILLE 11221/SMN (12.98)	Carnival Ride	2 1	196	RE-ENTRY	15	1	JUSTIN MOORE	VALORY 0100 (10.98)	Justin Moore	10		
147	153	176	51	MICHAEL BUBLE	143/REPRISE 48376/WARNER BROS. (18.98)	Michael Buble	● 47	197	RE-ENTRY	87	1	THEORY OF A DEADMAN	604 618009/ROADRUNNER (13.98) +	Scars & Souvenirs	26		
148	70	58	12	CHRIS TOMLIN	SIXSTEPS 93261/SPARROW (12.98)	Glory In The Highest: Christmas Songs Of Worship	44	198	192	—	102	SUGARLAND	MERCURY NASHVILLE 007411/UMGN (13.98)	Enjoy The Ride	2 4		
149	166	185	15	BOYS LIKE GIRLS	COLUMBIA 49192/SONY MUSIC (11.98)	Love Drunk	8	199	NEW	52	1	THE BEATLES	APPLE 82413*/CAPITOL (18.98)	A Hard Day's Night			

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TOP INDEPENDENT™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT / NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.
1	1	38	#1 JASON ALDEAN	WIDE OPEN		■
2	2	3	JIMMY BUFFETT	MAILBOAT 2121 (?????)	BUFFET HOTEL	
3	3	11	MANNHEIM STEAMROLLER	AMERICAN GRAMAPHONE 2525 (18.98)	CHRISTMAS: 25TH ANNIVERSARY COLLECTION	
4	6	14	GREATEST GAINER PEARL JAM	MONKEYWRENCH 9274* (18.98)	BACKSPACER	
5	5	33	PHOENIX	LOYAUTE 0105*/GLASSNOTE (11.98)	WOLFGANG AMADEUS PHOENIX	
6	8	12	BEBE & CECE WINANS	B&C 31105/MALACO (14.98)	STILL	●
7	7	30	CHICKENFOOT	REDLINE 20091* (13.98) +	CHICKENFOOT	
8	11	37	CAGE THE ELEPHANT	DSP 49658*/JIVE (13.98)	CAGE THE ELEPHANT	
9	9	5	TOM WAITS	ANTI- 87053*/EPITAPH (17.98)	GLITTER AND DOOM: LIVE	
10	10	12	KISS	KISS 200901 EX (14.98 CD/DVD) +	Sonic Boom	
11	4	6	VARIOUS ARTISTS	EMI SPECIAL MARKETS 86608 EX/STARBUCKS (12.98)	MAKING MERRY	
12	12	3	WE THE KINGS	S-CURV 52006 (10.98)	SMILE KID	
13	14	6	FIVE FINGER DEATH PUNCH	PROSPECT PARK 50100* (13.98) +	WAR IS THE ANSWER	
14	13	6	SOUNDTRACK	SUMMIT 2075/E1 (18.98)	THE TWILIGHT SAGA: NEW MOON: THE SCORE	
15	16	13	DETHKLOK	WILLIAMS STREET 60008/[ADULT SWIM] (13.98)	METALOCALYPSE: DEATHALBUM II (SOUNDTRACK)	
16	22	29	PASSION PIT	FRENCHKISS 43886/COLUMBIA (12.98)	MANNERS	
17	15	6	ADAM LAMBERT	RUFFTOWN 2009 (14.98)	TAKE ONE	
18	17	9	THE SWELL SEASON	ANTI- 87048*/EPITAPH (17.98) +	STRICK JOY	
19	23	8	JIM BRICKMAN	COMPASS 49026 EX/SOMERSET (9.98)	JOY	
20	19	17	THE XX	YOUNG TURKS 450* (14.98)	XX	
21	18	14	DAVID GRAY	IHT 70109*/MERCER STREET (13.98)	DRAW THE LINE	
22	21	6	MOTLEY CRUE	MOTLEY 380*/ELEVEN SEVEN (13.98) +	GREATEST HITS	
23	24	15	MONSTERS OF FOLK	SHANGRI-LA 101044* (18.98)	MONSTERS OF FOLK	
24	28	27	GRIZZLY BEAR	WARP 0182* (15.98)	VECKATIMEST	
25	26	8	SOUNDTRACK	NEW LINE 39150 (16.98)	THE HANGOVER	
26	35	41	A DAY TO REMEMBER	VICTORY 448* (13.98) +	HOMESICK	
27	29	10	FLIGHT OF THE CONCHORDS	HBO 800*/SUB POP (15.98)	I TOLD YOU I WAS FREAKY (SOUNDTRACK)	
28	33	9	TECH N9NE	STRANGE 64/RBC (18.98)	K.O.D.	
29	34	25	ALL TIME LOW	HOPELESS 710 (15.98)	NOTHING PERSONAL	
30	30	16	RODRIGO Y GABRIELA	RUBYWORKS 0080*/ATO (15.98 CD/DVD) +	11:11	
31	47	23	ANIMAL COLLECTIVE	DOMINO 219* (15.98)	MERRIWEATHER POST PAVILION	
32	27	34	COLT FORD	AVERAGE JOE'S 1001 (16.98)	RIDE THROUGH THE COUNTRY	
33	36	35	SILVERSUN PICKUPS	DANGERBIRD 035* (15.98)	SWOON	
34	32	8	WYNTON MARSALIS	WYNTON/COMPASS 49023 EX/SOMERSET (9.98)	CHRISTMAS JAZZ JAM	
35	31	8	TAMELA MANN	TILLYMANN 8135 (14.98)	THE MASTER PLAN	
36	37	10	RAMMSTEIN	PILGRIM/UNIVERSAL 2721358*/VAGRANT (18.98)	LIEBE IST FÜR ALLE DA	
37	20	8	MORMON TABERNACLE CHOIR/ORCHESTRA AT TEMPLE SQUARE WITH B. S. MITCHELL	MORMON TABERNACLE CHOIR 5023338 (21.98)	RING CHRISTMAS BELLS	
38	25	9	PINK MARTINI	HEINZ 6* (15.98)	SPLendor IN THE GRASS	
39	44	9	BRIAN MCKNIGHT	HARD WORK 5122/E1 (17.98) +	EVOLUTION OF A MAN	
40	45	5	RAEKWON	ICE H20 68794 (18.98)	ONLY BUILT 4 CUBAN LINX... PT. II	
41	42	16	PHISH	JEMP 1049* (13.98) +	JOY	
42	38	7	JENCARLOS	BULLSEYE 8914 (12.98)	BUSCAME	
43	39	9	GOV'T MULE	EVIL TEEN 12052* (14.98)	BY A THREAD	
44	41	11	SOUNDTRACK	19 70453 EX (6.98)	AMERICAN IDOL SEASON 8: THE 5 SONG EP	
45	RE-ENTRY		NEKO CASE	ANTI- 86973/EPITAPH (17.98)	MIDDLE CYCLONE	
46	RE-ENTRY		THE DEVIL WEARS PRADA	FERRET 123 (14.98) +	WITH ROOTS ABOVE AND BRANCHES BELOW	
47	RE-ENTRY		DANE COOK	COMEDY CENTRAL 0085 (15.98 CD/DVD) +	ISOLATED INCIDENT	
48	RE-ENTRY		RAY LAMONTAGNE	RCA 32670* (18.98)	GOSZIP IN THE GRAIN	
49	RE-ENTRY		DIRTY PROJECTORS	DOMINO 217* (13.98)	BITTE ORCA	
50	50	6	RAKIM	RA 342*/SMC (18.98)	THE SEVENTH SEAL	

Next week will be the last go-round for the Top Holiday Albums chart until November, when the tally will make its annual return. While it won't be in print next week (barring an unusual circumstance), it will be available at billboard.biz/charts. This week, Andrea Bocelli's "My Christmas" logs an eighth week at No. 1, the most for an album on this chart since Josh Groban's "Noel" notched 19 frames at the summit between 2007 and 2009.



TOP DIGITAL™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT / DISTRIBUTING LABEL	Title	BB 200 RANKING	CERT.
1	8	24	#1 OWL CITY	1WKR UNIVERSAL REPUBLIC /UMRG	OCEAN EYES	14	●
2	NEW		MARY J. BLIGE	MATRICK/GEFFEN /IGA	STRONGER WITH EACH TEAR	2	
3	3	57	LADY GAGA	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE /IGA	THE FAME	6	■
4	NEW		YOUNG MONEY	CASH MONEY/UNIVERSAL MOTOWN /UMRG	WE ARE YOUNG MONEY	9	
5	RE-ENTRY		EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE /IGA	RELAPSE	11	
6	5	3	SOUNDTRACK	20TH CENTURY FOX TV/COLUMBIA /SONY MUSIC	GLEE: SEASON ONE: THE MUSIC: VOLUME 2	16	
7	RE-ENTRY		JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/ISLAND /IDJMG	MY WORLD (EP)	7	
8	1	2	ALICIA KEYS	MBKJ /RMG	THE ELEMENT OF FREEDOM	4	
9	24	55	TAYLOR SWIFT	BIG MACHINE +	FEARLESS	5	5
10	NEW		SOUNDTRACK	FOX /RHINO	ALVIN AND THE CHIPMUNKS: THE SQUEAKQUEL	20	
11	RE-ENTRY		PINK FLOYD	CAPITOL	DARK SIDE OF THE MOON	91	◆
12	NEW		THE FLAMING LIPS	WARNER BROS.	THE DARK SIDE OF THE MOON	157	
13	4	6	JOHN MAYER	COLUMBIA /SONY MUSIC	BATTLE STUDIES	19	
14	6	6	ANDREA BOCELLI	SUGAR /DECCA +	MY CHRISTMAS	3	2
15	10	8	SOUNDTRACK	20TH CENTURY FOX TV/COLUMBIA /SONY MUSIC	GLEE: SEASON ONE: THE MUSIC VOLUME 1	21	●
16	17	5	SUSAN BOYLE	SYCO/COLUMBIA /SONY MUSIC	I DREAMED A DREAM	1	
17	11	5	LADY GAGA	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE /IGA	THE FAME MONSTER (EP)	12	
18	19	28	THE BLACK EYED PEAS	INTERSCOPE /IGA	THE E.N.D.	15	■
19	14	2	SOUNDTRACK	FOX/ATLANTIC /AG	AVATAR	119	
20	RE-ENTRY		PEARL JAM	MONKEYWRENCH	BACKSPACER	77	
21	RE-ENTRY		CARRIE UNDERWOOD	19/ARISTA NASHVILLE /SMN	PLAY ON	8	
22	25	15	JAY-Z	ROC NATION /AG +	THE BLUEPRINT 3	33	■
23	20	5	RIHANNA	SRP/DEF JAM /IDJMG	RATED R	18	
24	13	3	THIRTY SECONDS TO MARS	IMMORTAL/VIRGIN /CAPITOL	THIS IS WAR	72	
25	18	13	PHOENIX	LOYAUTE /GLASSNOTE	WOLFGANG AMADEUS PHOENIX	98	

TOP INTERNET™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT / DISTRIBUTING LABEL	Title	BB 200 RANKING	CERT.
1	1	5	#1 SUSAN BOYLE	5WKS SYCO/COLUMBIA 59829/SONY MUSIC	I DREAMED A DREAM	1	
2	2	8	ANDREA BOCELLI	SUGAR 013437/DECCA +	MY CHRISTMAS	3	2
3	3	3	SOUNDTRACK	20TH CENTURY FOX TV/COLUMBIA 61705/SONY MUSIC	GLEE: SEASON ONE: THE MUSIC: VOLUME 2	16	
4	5	12	MICHAEL BUBLE	143/REPRISE 520733/WARNER BROS. +	CRAZY LOVE	10	■
5	4	8	SOUNDTRACK	20TH CENTURY FOX TV/COLUMBIA 54090/SONY MUSIC	GLEE: SEASON ONE: THE MUSIC VOLUME 1	21	●
6	8	2	ALICIA KEYS	MBKJ /46571*/RMG	THE ELEMENT OF FREEDOM	4	
7	6	43	TAYLOR SWIFT	BIG MACHINE 0200 +	FEARLESS	5	5
8	10	12	THE BEATLES	APPLE 99449/CAPITOL +	THE BEATLES IN STEREO	131	
9	7	12	LADY GAGA	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE /IGA	THE FAME	6	■
10	NEW		DAVE MATTHEWS BAND	BAMA RAGS/RCA 61824/RMG +	EUROPE 2009	—	
11	14	9	STING	CHERRYTREE/DG 013329*/UNIVERSAL CLASSICS GROUP +	IF ON A WINTER'S NIGHT...	25	●
12	9	6	NORAH JONES	BLUE NOTE 99286*/BLG	THE FALL	22	
13	NEW		MARY J. BLIGE	MATRICK/GEFFEN 013722/IGA	STRONGER WITH EACH TEAR	2	
14	11	4	STRAIGHT NO CHASER	ATCO/ATLANTIC 520740/AG	CHRISTMAS CHEERS	62	
15	12	8	CARRIE UNDERWOOD	19/ARISTA NASHVILLE 49923/SMN	PLAY ON	8	
16	15	6	JOHN MAYER	COLUMBIA 53087*/SONY MUSIC	BATTLE STUDIES	19	
17	16	10	BOB DYLAN	COLUMBIA 57323/SONY MUSIC	CHRISTMAS IN THE HEART	89	
18	21	9	TRANS-SIBERIAN ORCHESTRA	ATLANTIC 520271/AG	NIGHT CASTLE	47	
19	17	10	STRAIGHT NO CHASER	ATCO/ATLANTIC 515785/AG	HOLIDAY SPIRITS	161	
20	23	6	MANNHEIM STEAMROLLER	AMERICAN GRAMAPHONE	CHRISTMAS: 25TH ANNIVERSARY COLLECTION	64	
21	22	5	ADAM LAMBERT	19/RCA 54801/RMG	FOR YOUR ENTERTAINMENT	29	
22	24	3	TOM PETTY AND THE HEARTBREAKERS	REPRISE 512765*/WARNER BROS. +	THE LIVE ANTHOLOGY	150	
23	18	5	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/ISLAND 013719/IDJMG	MY WORLD (EP)	7	
24	RE-ENTRY		THE BEATLES	APPLE 82414/CAPITOL	THE BEATLES	83	◆
25	RE-ENTRY		ROSANNE CASH	MANHATTAN 96576/BLG	THE LIST	143	

EXCLUSIVE CHARTS
FROM BILLBOARD
ONLINEFor more charts and chart details, go to billboard.biz and billboard.com, refreshed every Thursday.

ILIKE PROFILES: MOST ADDED

HEATSEEKERS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Label & Number / Distributing Label (Price)	Title	CERT.
1	1	18	#1 THE XX	2 WKS YOUNG TURKS 450* (14.98)	xx	
2	7	9	GREATEST ORIANTHI GAINER	TAL/GEFFEN 013502/IGA (9.98)	Believe	
3	3	44	COLT FORD	AVERAGE JOE'S 1001 (16.98)	Ride Through The Country	
4	2	5	BLAKROC	BLAKROC 33032* EX (13.98)	BlakRoc	
5	6	57	RANDY Houser	UNIVERSAL SOUTH 011699 (10.98)	Anything Goes	
6	4	13	JOSHUA BELL	SONY CLASSICAL 52716/SONY MASTERWORKS (13.98)	At Home With Friends	
7	5	10	NELLIE MCKAY	VERVE 013218/VG (13.98)	Normal As Blueberry Pie: A Tribute To Doris Day	
8	9	9	EMILY OSMENT	WIND-UP 13192 (4.98)	All The Right Wrongs (EP)	
9	12	20	EDWARD SHARPE & THE MAGNETIC ZEROES	COMMUNITY/FAIRFAX 542*/VAGRANT (13.98)	Up From Below	
10	8	2	GEORGE LOPEZ	HBO 0088/COMEDY CENTRAL (12.98)	Tall. Dark & Chicano	
11	14	12	FLORENCE + THE MACHINE	UNIVERSAL REPUBLIC 013170/UMRG (13.98)	Lungs	
12	40	8	ASKING ALEXANDRIA	SUMERIAN 022 (13.98)	Stand Up And Scream	
13	27	32	MATT & KIM	FADER LABEL 0908* (11.98)	Grand	
14	15	15	TERCER CIELO	KASA/VENEMUSIC/UNIVERSAL MUSIC LATINO 653702/UMLE (12.98)	Gente Comun, Suenos Extraordinarios	
15	11	6	DAVE RAWLINGS MACHINE	ACONY 0908 (13.98)	A Friend Of A Friend	
16	28	14	GIRLS	FANTASY TRASHCAN 010* /TRUE PANTHER SOUNDS (14.98)	Album	
17	10	25	DAVID GARRETT	DECCA 012872/UNIVERSAL CLASSICS GROUP (11.98)	David Garrett	
18	HOT SHOT DEBUT	ONE ESKIMO	SHANGRI-LA 012* (9.98)	One eskimo		
19	RE-ENTRY	WE CAME AS ROMANS	EQUAL VISION 175 (13.98)	To Plant A Seed		
20	RE-ENTRY	BRING ME THE HORIZON	VISIBLE NOISE 87006/EPITAPH (13.98)	Suicide Season		
21	24	32	BO BURNHAM	COMEDY CENTRAL 0078 (15.98 CD/DVD) +	Bo Burnham	
22	RE-ENTRY	ATTACK ATTACK!	RISE 073 (13.98)	Someday Came Suddenly		
23	30	10	NICK SWARDSON	COMEDY CENTRAL 0089 (12.98)	Seriously, Who Farted?	
24	RE-ENTRY	FRED FIGGLEHORN	SALIENT MEDIA DIGITAL EX (3.98)	It's Hackin' Christmas! With Fred (EP)		
25	20	70	THE AIRBORNE TOXIC EVENT	MAJORDOMO/SHOUT! FACTORY/ISLAND 012827*/IDJMG (12.98)	The Airborne Toxic Event	

2
As Orianthi's single "According to You" moves up on Mainstream Top 40 (20-18), her album climbs with a 43% increase in sales.



5
Randy Houser's set shifts past 150,000 in total copies sold this week as he adds another 5,000 to its sum. Its current single, "Whistlin' Dixie," is No. 34 on Hot Country Songs.



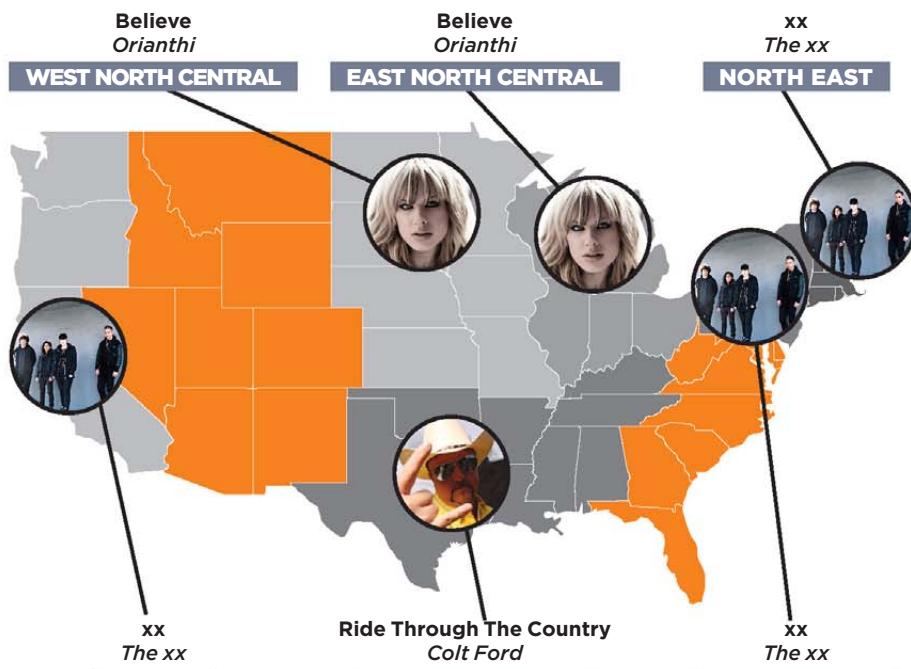
18
After a deluxe digital version of the September 2009 set hit retailers Dec. 22, it debuts with a 240% gain.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Label & Number / Distributing Label (Price)	Title	CERT.
26	19	58	ERIC HUTCHINSON	LET'S BREAK 460412/WARNER BROS. (13.98)	Sounds Like This	
27	18	27	TRAILER CHOIR	SHOW DOG NASHVILLE 025 (7.98)	Off The Hillbilly Hook (EP)	
28	36	44	HEY MONDAY	DECAYDANCE/COLUMBIA 31959*/SONY MUSIC (12.98)	Hold On Tight	
29	39	3	THE TEMPER TRAP	LIBERATION/GLASSNOTE 80022/COLUMBIA (12.98)	Conditions	
30	21	17	SIDEWALK PROPHETS	FERVENT/WORD-CURB 887900 EX/WARNER BROS. (9.98)	These Simple Truths	
31	NEW	5	ZONE D'TAMBORA	NULIFE DIGITAL EX/SONY MUSIC LATIN (9.98)	Esto Tiene Boom Boom	
32	41	14	LA ROUX	BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE 013389*/IGA (10.98)	La Roux	
33	22	3	COLT FORD	AVERAGE JOE'S 214 (14.98)	Live From The Suwannee River Jam	
34	23	2	JOHNNY VENTURA	HOMEBOY 7213 (10.98) +	Volvio La Navidad	
35	38	3	FANFARLO	CANVASBACK/ATLANTIC 522279*/AG (13.98)	Reservoir	
36	RE-ENTRY	EVERY AVENUE	FEARLESS 30128 (14.98)	Picture Perfect		
37	16	21	THE LAURIE BERKNER BAND	TWO TOMATOES 23406/RAZOR & TIE (18.98)	Rocketship Run	
38	32	9	JAY FARRAR & BENJAMIN GIBBARD	F-STOP/ATLANTIC 521477*/AG (18.98) +	One Fast Move Or I'm Gone: Music From Kerouac's Big Sur (Soundtrack)	
39	25	8	HALFORD	METAL GOD 7077171 (16.98)	Halford III: Winter Songs	
40	44	11	HECTOR ACOSTA	D.A.M./VENEMUSIC/UNIVERSAL MUSIC LATINO 653681/UMLE (13.98)	Simplemente... El Torito	
41	RE-ENTRY	MAYER HAWTHORNE	STONES THROW 2230* (12.98)	A Strange Arrangement		
42	RE-ENTRY	LIGHTS	LIGHTS MUSIC/SIRE 519312/WARNER BROS. (13.98)	The Listening		
43	RE-ENTRY	BARONESS	RELAPSE 7053* (14.98)	Blue Record		
44	RE-ENTRY	RAY DAVIES/THE CROUCH END FESTIVAL CHORUS	DECCA 013434 (17.98)	The Kinks Choral Collection		
45	17	16	IMAGINATION MOVERS	WALT DISNEY 003786 (12.98)	Imagination Movers: For Those About To Hop (Soundtrack)	
46	RE-ENTRY	ROLF LISLEVAND	ECM NEW SERIES/ECM 013355/UNIVERSAL CLASSICS GROUP (17.98)	Diminuito		
47	43	6	FEVER RAY	RABID 9408*/MUTE (14.98)	Fever Ray	
48	34	7	ARTIE LANGE	SHOUT! FACTORY 11757 (11.98)	Jack And Coke	
49	RE-ENTRY	THE ANTLERS	FRENCHKISS 041* (12.98)	Hospice		
50	45	7	JOSEPH FONSECA	VENEMUSIC/UNIVERSAL MUSIC LATINO 653753/UMLE (12.98)	Amante Bachata	

HEATSEEKERS SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	17	#1 EIGHT SECOND RIDE	1 WK JAKE OWEN (RCA NASHVILLE)
2	1	23	RED LIGHT	DAVID NAIL (MCA NASHVILLE)
3	3	9	BREAK EVEN	THE SCRIPT (PHONOCARD/EPIC)
4	4	15	1901	PHOENIX (LOYAUTE/GLASSNOTE)
5	11	20	SHOTS	LMFAO FEATURING LIL JON (PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE)
6	5	11	KINGS AND QUEENS	THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
7	RE-ENTRY	MONSTER	SKILLET (ARDENT/INO/ATLANTIC)	
8	10	22	SAVIOR	RISE AGAINST (DGC/INTERSCOPE)
9	17	26	AIN'T NO REST FOR THE WICKED	CAGE THE ELEPHANT (DSP/JIVE/JLG)
10	9	3	SLEEPYHEAD	PASSION PUP (FRENCHKISS/COLUMBIA)
11	NEW	SINGLE LADIES (PUT A RING ON IT)	THE CHICKETTES (FOX/RHINO)	
12	12	17	CITY ON OUR KNEES	TOBYMAC (FOREFRONT/EMI CMG)
13	8	6	A LITTLE MORE COUNTRY THAN THAT	EASTON CORBIN (MERCURY NASHVILLE)
14	16	24	YOU'RE GOING DOWN	SICK PUPPIES (RMR/VIRGIN/CAPITOL)
15	19	5	HEAVEN CAN WAIT	WE THE KINGS (S-CURVE)
16	RE-ENTRY	I'M IN MIAMI TRICK	LMFAO (PARTY ROCK/INTERSCOPE)	
17	25	22	5 STAR CHICK	YO GOTTA (POLO GROUNDS/J/RMG)
18	NEW	BIG TIME RUSH	BIG TIME RUSH (NICKELODEON/COLUMBIA)	
19	7	13	LA LA LA	JASON MICHAEL CARROLL (ARISTA NASHVILLE)
20	RE-ENTRY	DOLLHOUSE	PRISCILLA RENEA (CAPITOL)	
21	13	7	SOMEBODY TO LOVE	LEIGHTON MEESTER FEATURING ROBIN THICKE (UNIVERSAL REPUBLIC)
22	RE-ENTRY	ALL THE WAY TURNT UP	ROSCOE DASH FEATURING SOULJA BOY TELL'EM (MUSIC LINE)	
23	20	13	I LOOK GOOD	CHALE BOY (DIRTY 3RD/JIVE/BATTERY)
24	24	7	BEER ON THE TABLE	JOSH THOMPSON (COLUMBIA)

REGIONAL HEATSEEKERS #1 ALBUMS



PROGRESS REPORT

Crash Kings, "Mountain Man"

The Los Angeles pop/rock trio—consisting of brothers Tony and Mike Beliveau, along with Jason Morris—has been building steam on the Alternative chart (viewable at billboard.biz/charts) with its debut single, which bullet at No. 26 this week.



MOUNTAIN
1 Jon Schmidt Bonus Tracks
2 Hilary Weeks Christmas Once Again
3 The xx xx
4 Orianthi Believe
5 George Lopez Tall, Dark & Chicano
6 Emily Osment All The Right Wrongs (EP)
7 Joshua Bell At Home With Friends
8 Nellie McKay Normal As Blueberry Pie: A Tribute To Doris Day
9 Paul Cardall Sacred Piano
10 Randy Houser Anything Goes

SOUTH ATLANTIC
1 Tercer Cielo Gente Comun, Suenos Extraordinarios
2 Colt Ford Ride Through The Country
3 Zone D'Tambora Esto Tiene Boom Boom
4 Johnny Ventura Volvio La Navidad
5 Joseph Fonseca Amante Bachata
6 Randy Houser Anything Goes
7 The xx xx
8 Joshua Bell At Home With Friends
9 Hector Acosta Simplemente... El Torito
10 Andres Jimenez: El Jibaro Desde Mi Balcon

THE BILLBOARD HOT 100®

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	CERT.	PEAK POSITION
1	1	2	12	#1 GREATEST GAINER/DIGITAL TIK TOK	Ke\$ha	DR. LUKE,B.BLANCO (K.SEBERT,L.GOTTWALD,B.LEVIN) @ KASZ MONEY/RCA/RMG	1	
2	4	4	19	REPLAY	Iyaz	J.ROTEM (J.ROTEM,K.JONES,K.ANDERSON,J.DESROUEAUX,T.THERON,T.THOMAS) @ TIME MONEY/BELUGA HEIGHTS/REPRISE	2	
3	3	3	9	BAD ROMANCE	Lady Gaga	REDONE,LADY GAGA (N.KHAYAT,S.G.GERMANOTTA) @ STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	2	
4	5	5	19	FIREFLIES	Owl City	A.YOUNG,M.THIESSEN (A.YOUNG) @ UNIVERSAL REPUBLIC	1	
5	2	1	16	EMPIRE STATE OF MIND	Jay-Z + Alicia Keys	SHUX,J.SEWELL-ULEPIC,A.HUNTE (S.C.CARTER,A.SHUCKBURGH,J.SEWELL-ULEPIC,A.HUNTE,A.KEYS,B.KEYES,S.ROBINSON) @ ROC NATION	1	
6	7	7	20	WHATCHA SAY	Jason Derulo	J.ROTEM (J.ROTEM,K.ANDERSON,J.DESROUEAUX,I.HEAP)	1	
7	8	10	26	DOWN	Jay Sean Featuring Lil Wayne	J REMY,BOBBYBASS (J.SEAN,J.COTTER,R.LAROW,J.SKALLER,J.PERKINS,D.CARTER) @ CASH MONEY/UNIVERSAL REPUBLIC	1	
8	19	17	20	PARTY IN THE U.S.A.	Miley Cyrus	DR. LUKE (L.GOTTWALD,C.KELLY,J.CORNISH) @ HOLLYWOOD	2	
9	6	6	21	SEXY CHICK	David Guetta Featuring Akon	D.GUETTA,S.VEE,J.C.SINDRES (D.GUETTA,J.C.SINDRES,G.TUINFORT,S.VEE,A.THIAH) @ GUM/ASTRALWERKS/CAPITOL	6	
10	14	16	8	DO YOU REMEMBER	Jay Sean Featuring Sean Paul & Lil Jon	J REMY,BOBBYBASS (J.SEAN,J.COTTER,F.STORM,J.SKALLER,R.LAROW,S.P.HENRIQUES,J.H.SMITH,J.PERKINS) @ CASH MONEY/UNIVERSAL REPUBLIC	10	
11	9	8	15	MEET THE HALFWAY	The Black Eyed Peas	K.HARRIS,WILL.I.AM (W.ADMAS,A.PINEDA,J.GOMEZ,S.FERGUSON,K.HARRIS,J.BAPTISTE,S.GORDON,K.ORZOLEK,N.ZINNEN,B.CHASE) @ INTERSCOPE	7	
12	12	20	5	BEDROCK	Young Money Featuring Lloyd	KANE (D.CARTER,C.LILLY,A.GRAHAM,O.MARAJ,J.A.MILLS,M STEVENSON,D.JOHNSON,S.GARRETT,T.V.MOSLEY,L.POLITE,J.CAMERON) @ YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN	12	
13	10	9	12	3	Britney Spears	M.MARTIN,SHELLBACK (K.S.MARTIN,SHELLBACK,T.AMBER) @ JIVE/JLG	1	
14	20	18	29	I GOTTA FEELING	The Black Eyed Peas	D.GUETTA,F.RIESTERER (W.ADMAS,A.PINEDA,J.GOMEZ,S.FERGUSON,D.GUETTA,F.RIESTERER) @ INTERSCOPE	1	
15	15	11	18	PAPARAZZI	Lady Gaga	R.FUSARI,LADY GAGA (S.G.GERMANOTTA,R.FUSARI) @ STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	6	
16	16	14	15	FOREVER	Drake Featuring Kanye West, Lil Wayne & Eminem	BOI-1DA (M.SAMUELS,A.GRAHAM,K.WEST,D.CARTER,M.MATHERS) @ HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE	8	
17	47	41	23	ONE TIME	Justin Bieber	JB,C.COLE,C.STEWART (C.A.STEWART,J.BUNTON,C.COLE,T.NKHHEREANY) @ ISLAND/IDJMG	17	
18	11	21	6	HARD	Rihanna Featuring Jeezy	C.STEWART,T.NASH (T.NASH,C.A.STEWART,R.FENTY,J.W.JENKINS) @ SRP/DEF JAM/IDJMG	11	
19	22	22	36	GREATEST GAINER/AIRPLAY YOU BELONG WITH ME	Taylor Swift	N.CHAPMAN,T.SWIFT (T.SWIFT,L.ROSE) @ BIG MACHINE/UNIVERSAL REPUBLIC	2	2
20	23	28	10	TWO IS BETTER THAN ONE	Boys Like Girls Featuring Taylor Swift	B.HOWES (M.JOHNSON) @ COLUMBIA	20	
21	24	24	12	I CAN TRANSFORM YA	Chris Brown Featuring Lil Wayne & Swizz Beatz	SWIZZ BEATZ (C.BROWN,J.BOYD,K.DEAN,J.A.BEREAL,D.CARTER) @ JIVE/JLG	20	
22	21	19	20	NEED YOU NOW	Lady Antebellum	P.WORLEY,LADY ANTEBELLUM (D.HAYWOOD,C.KELLEY,H.SCOTT,J.KEAR) @ CAPITOL NASHVILLE	●	5
23	13	13	3	HOW LOW	Ludacris	T-MINUS (C.BRIDGES,T.WILLIAMS,C.RIDENHOUR,E.SADLER,H.SHOCKLEE) @ DTP/DEF JAM/IDJMG	13	
24	17	12	23	SWEET DREAMS	Beyoncé	JIM JONIS,W.WILKINS,RICO LOVE (B.KNOWLES,J.G.SCHEFFER,W.WILKINS,RICO LOVE) @ MUSIC WORLD/COLUMBIA	●	10
25	30	27	17	FIFTEEN	Taylor Swift	N.CHAPMAN,T.SWIFT (T.SWIFT) @ UNIVERSAL REPUBLIC/BIG MACHINE	23	
26	31	33	11	TIE ME DOWN	New Boyz Feat. Ray J	JAY-NARI (E.H.BENJAMIN,V.D.A.THOMAS) @ SHOTTY/ASYLUM/WARNER BROS.	26	
27	28	25	20	EVACUATE THE DANCEFLOOR	Cascada	M.REUTER,Y.PEIFER (Y.PEIFER,A.ESHUIJS,M.REUTER) @ B.BOBINS	25	
28	18	15	22	ALREADY GONE	Kelly Clarkson	R.TEDDER (K.CLARKSON,R.TEDDER) @ 19/RCA/RMG	13	
29	39	30	15	COWBOY CASANOVA	Carrie Underwood	M.BRIGHT (C.UNDERWOOD,M.ELIZONDO,B.JAMES) @ 19/ARISTA NASHVILLE	11	
30	60	73	11	ONE LESS LONELY GIRL	Justin Bieber	E.LEWIS,B.MUHAMMAD,S.P.HAMILTON,H.SHIN (E.LEWIS,B.MUHAMMAD,S.P.HAMILTON,H.SHIN) @ ISLAND/IDJMG	16	
31	37	32	22	RUN THIS TOWN	Jay-Z, Rihanna & Kanye West	K.WEST,NO I.D. (S.C.CARTER,K.WEST,E.WILSON,R.FENTY,A.ALATAS) @ ROC NATION	●	2
32	33	36	9	LIVE LIKE WE'RE DYING	Kris Allen	S.KIPNER,A.FRAMPTON (S.KIPNER,A.FRAMPTON,D.O'DONOGHUE,M.SHEEHAN) @ JIVE/JLG	32	
33	26	26	12	MONEY TO BLOW	Birdman Featuring Lil Wayne & Drake	DRUMMA BOY (B.WILLIAMS,A.GRAHAM,D.CARTER,C.GHOLSON) @ CASH MONEY/UNIVERSAL MOTOWN	26	
34	32	45	13	HEY, SOUL SISTER	Train	M.TEREFE,ESPIONAGE (P.MOHANAN,E.LIND,A.BJORKLUND) @ AWARE/COLUMBIA	32	
35	25	23	48	USE SOMEBODY	Kings Of Leon	A.PETRAGLIA,J.KING (C.FOLLOWILL,J.FOLLOWILL,M.FOLLOWILL,N.FOLLOWILL) @ EPIC	●	4
36	41	55	4	ACCORDING TO YOU	Oriantisti	H.BENSON (S.DIAMOND,A.FRAMPTON) @ TAL/GEFFEN/INTERSCOPE	36	
37	38	46	5	TELEPHONE	Lady Gaga Featuring Beyoncé	R.JERKINS,LADY GAGA (S.G.GERMANOTTA,R.JERKINS,L.DANIELS,L.FRANKLIN,B.KNOWLES) @ STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	30	
38	44	39	26	FALLIN' FOR YOU	Colbie Caillat	R.NOWELS,K.CAILLAT,J.SHANKS (C.CAILLAT,R.NOWELS) @ UNIVERSAL REPUBLIC	12	
39	HOT SHOT DEBUT	1	NATURALLY	Selena Gomez & The Scene	NOT LISTED (NOT LISTED) @ HOLLYWOOD	39		
40	40	34	7	GIVE IT UP TO ME	Shakira Featuring Lil Wayne	TIMBALAND,J.ROC (T.V.MOSLEY,S.I.MEBARAK RIPOLL,A.GHOST,D.CARTER) @ EPIC	29	
41	35	35	10	GANGSTA LUV	Snoop Dogg Featuring The-Dream	C.STEWART,T.NASH (T.NASH,C.A.STEWART,C.C.BROADUS JR.) @ DOGGYSTYLE/PRIORITY/CAPITOL	35	
42	34	38	7	SAY AAH	Trey Songz Featuring Fabolous	YOUNNYD,CORELL,T.TAYLOR (R.M.FEREEBE, JR.,T.NEVERSON,T.SCALES,N.WALKA,D.CORELL) @ SONG BOOK/ATLANTIC	34	
43	53	44	10	RUSSIAN ROULETTE	Rihanna	C.HARMONY,NE-YO (S.SMITH,C.HARMON) @ SRP/DEF JAM/IDJMG	9	
44	54	58	21	SMILE	Uncle Kracker	R.CAVALLO (M.SHAFER,B.DALY,J.HARDING,J.BOSE) @ TOP DOG/ATLANTIC	44	
45	80	69	13	BODY LANGUAGE	Jesse McCartney Featuring T-Pain	THE MOVEMENT (J.BUNTON,C.COLE,J.MCCARTNEY,T.PAIN) @ HOLLYWOOD	35	
46	36	29	9	BABY BY ME	50 Cent Featuring Ne-Yo	POLOW DA DON (C.J.JACKSON, JR.,J.JONES,S.SMITH) @ SHADY/AFTERMATH/INTERSCOPE	28	
47	46	47	9	IF YOU ONLY KNEW	Shinedown	R.CAVALLO (B.SMITH,D.BASSETT) @ ATLANTIC	42	
48	NEW	1	STEADY MOBBIN'	Young Money Featuring Gucci Mane	KANE (D.CARTER,D.JOHNSON,R.DAVIS) @ CASH MONEY/UNIVERSAL MOTOWN	48		
49	52	49	11	WHITE LIAR	Miranda Lambert	F.LIDDELL,M.WRUCKE (M.LAMBERT,N.HEMBY) @ COLUMBIA (NASHVILLE)	38	
50	43	37	17	DO I	Luke Bryan	J.STEVENS (L.BRYAN,C.KELLEY,D.HAYWOOD) @ CAPITOL NASHVILLE	34	
51	56	66	16	UPRISING	Muse	MUSE (M.BELLAMY) @ HELIUM-3/WARNER BROS.	37	
52	51	42	9	SPOTLIGHT	Gucci Mane Featuring Usher	POLOW DA DON (R.DAVIS,U.RAYMOND IV,J.JONES) @ BRICK SQUAD/ASYLUM/WARNER BROS.	42	
53	68	60	5	CRAWL	Chris Brown	A.MESSINGER,N.ATWEH (C.BROWN,A.MESSINGER,N.ATWEH,L.BOYD) @ JIVE/JLG	53	
54	48	48	8	THE TRUTH	Jason Aldean	M.KNOX (B.JAMES,A.MONROE) @ BROKEN BOW	47	
55	27	56	6	TRY SLEEPING WITH A BROKEN HEART	Alicia Keys	J.BHASKER (J.BHASKER,A.KEYS,PREYNOLDS) @ MBK/J/RMG	27	



YOUTHFUL CHRISTMAS
week shopping
exuberance returns
the song to the top
10 for the first time
in six weeks. Title
shifts 285,000
downloads, up
362%.

7 & 10
Singer becomes the
first male artist since
Chingy (with "Right
Thur" and "Holiday
Inn") in November
2003 to simultaneously
appear in the
Hot 100's top 10
with his first two
charting singles.



17 & 30
Teen is the recipient
of much holiday love
as download gains
send both tracks
surging exactly 30
spots on the chart.
The highest of the
pair boasts its best
peak position yet,
surpassing a No. 20
rank achieved in
November.

19
Seventy-eight
percent of the song's
7 million audience
impressions gain
comes from AC
stations, many of
which transition to
normal programming
following extended runs playing
Christmas music.



Disney Channel star
and her accompanying
band enjoy a
39% holiday down-
load spike for this
track (to 107,000)
and a 598% increase
for their song that
re-enters at No. 92.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	CERT.	PEAK POSITION
56	78	79	12	ALL THE RIGHT MOVES	R.TEDDER (R.TEDDER)	OneRepublic	53	
57	58	64	4	LIFE AFTER YOU	H.BENSON (C.DAUGHTRY,C.KROEGER,B.JAMES,J.MOI)	Daughtry	57	
58	62	61	9	NEVER GONNA BE ALONE	R.J.LANGE,J.MOI (NICKELBACK,R.J.LANGE,C.KROEGER)	Nickelback	58	
59	70	63	3	IN MY HEAD	J.ROTEM (J.DESROUEAUX,T.ROTEM,C.KELLY)	Jason Derulo	59	
60	50	50	10	SOUTHERN VOICE	B.GALLIMORE,T.MCGRAW,D.SMITH (T.DOUGLAS,B.DIPIERO)	Tim McGraw	49	
61	45	40	13	CONSIDER ME GONE	R.MCINTIRE,M.BRIGHT (S.DIAMOND,M.GREEN)	Reba	38	
62	42	43	10	I INVENTED SEX	TREY SONGZ Featuring Drake	Trey Songz Featuring Drake	42	
63	71	74	13	HAVEN'T MET YOU YET	B.ROCK (A.FOSTER,A.CHANG,M.BUBLE)	Michael Buble	57	
64	81	81	17	I WILL NOT BOW	D.BENETH (B.BURNLEY)	Breaking Benjamin	40	
65	NEW	1	1	HILLBILLY BONE	S.HENDRICKS (S.WISEMAN,L.LAIRD)	Blake Shelton Featuring Trace Adkins	65	
66	93	—	4	IMMA BE	K.HARRIS,WILL.I.AM (W.ADMAS,A.PINEDA,J.GOMEZ,S.FERGUSON,K.HARRIS,J.TANKEL,D.FODER,T.BRENNICK,M.DELLER)	The Black Eyed Peas	50	
67	65	67	3	I AM	M.J.BLIGE (M.J.BLIGE,M.S.ERIKSEN,T.E.HERMANSSEN,J.AUSTIN,E.DEAN,M.BEITE)	Mary J. Blige	65	
68	72	—	2	WHATAYA WANT FROM ME	M.MARTIN,SHELLBACK (M.K.MARTIN,SHELLBACK)	Adam Lambert	68	
69	97	96	15	I'M GOING IN	DRAKE FEATURING LIL WAYNE & YOUNG JEEZY	Drake Featuring Lil Wayne & Young Jeezy	40	
70	49	54	6	IT KILLS ME	J.FENIX,A.MARTIN (A.MARTIN,R.LITTLE,JOHN,J.R.CARR,E.SHULMAN)	Melanie Fiona	49	
71	59	31	4	CARRY OUT	TIMBALAND,JROC (T.V.MOSLEY,J.HARMON,J.TIMBERLAKE,T.CLAYTON,J.BEANZ)	Timbaland Featuring Justin Timberlake	31	
72	RE-ENTRY	2	2	VANILLA TWILIGHT	A.YOUNG (A.YOUNG)	Owl City	72	
73	82	84	16	BREAK	H.BENSON (THREE DAYS GRACE,B STOCK)	Three Days Grace	73	
74	64	75	7	WHY DON'T WE JUST DANCE	F.ROGERS (J.BEAVERS,J.SINGLETSON,D.BROWN)	Josh Turner	64	
75	57	52	13	I WANNA MAKE YOU CLOSE YOUR EYES	DIERKS BENTLEY (B.BEAVERS,D.BENTLEY)	Dierks Bentley	52	
76	73	77	8	EIGHT SECOND RIDE	J.RITCHIE (J.OWEN,E.DURRANCE)	Jake Owen	70	
77	99							

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	#1 EMPIRE STATE OF MIND	7 WKS JAY-Z + ALICIA KEYS (ROC NATION)
2	2	12	REPLAY	IVAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
3	3	9	BAD ROMANCE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
4	4	9	TIK TOK	KESHA (KASZ MONEY/RCA/RMG)
5	5	13	SEXY CHICK	DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)
6	6	19	WHATCHA SAY	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
7	7	12	FIREFLIES	OWL CITY (UNIVERSAL REPUBLIC)
8	8	17	SWEET DREAMS	BEYONCE (MUSIC WORLD/COLUMBIA)
9	9	23	DOWN	JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
10	14	7	HARD	RIHANNA FEAT. JEEZY (SRP/DEF JAM/IDJMG)
11	12	16	ALREADY GONE	KELLY CLARKSON (19/RCA/RMG)
12	10	12	3	BRITNEY SPEARS (JIVE/JLG)
13	11	16	FOREVER	DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
14	16	35	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
15	13	17	PAPARAZZI	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
16	15	13	I INVENTED SEX	TREY SONGZ FEAT. DRAKE (SONG BOOK/ATLANTIC)
17	21	5	BEDROCK	YOUNG MONEY FEAT. LLOYD (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
18	20	8	DO YOU REMEMBER	JAY SEAN FEAT. SEAN PAUL & LIL JON (CASH MONEY/UNIVERSAL REPUBLIC)
19	17	32	USE SOMEBODY	KINGS OF LEON (RCA/RMG)
20	18	9	MONEY TO BLOW	BIRDMAN FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN)
21	19	15	MEET ME HALFWAY	THE BLACK EYED PEAS (INTERSCOPE)
22	24	7	SAY AAH	TREY SONGZ FEATURING FABOLOUS (SONG BOOK/ATLANTIC)
23	26	29	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
24	27	6	IT KILLS ME	MELANIE FIONA (SRC/UNIVERSAL MOTOWN)
25	31	4	HOW LOW	LUDACRIS (DTP/DEF JAM/IDJMG)

1,255 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	25	15	FIFTEEN	TAYLOR SWIFT (UNIVERSAL REPUBLIC/BIG MACHINE)
27	33	9	GANGSTA LUV	SNOOP DOGG FEAT. THE-DREAM (DOGGYSTYLE/PRIORITY/CAPITOL)
28	37	20	FALLIN' FOR YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
29	22	12	CONSIDER ME GONE	REBA (STARSTRUCK/VALORY)
30	30	11	BABY BY ME	50 CENT FEAT. NE-YO (SHADY/AFTERMATH/INTERSCOPE)
31	23	15	NEED YOU NOW	LADY ANTEBELLUM (CAPITOL NASHVILLE)
32	34	7	TIE ME DOWN	NEW BOYZ FEAT. RAY J (SHOTTY/ASYLUM/WARNER BROS.)
33	35	17	EVACUATE THE DANCEFLOOR	CASCADA (ROBBINS)
34	39	12	PAPERS	USHER (LAFACE/JLG)
35	29	13	I WANNA MAKE YOU CLOSE YOUR EYES	DIERKS BENTLEY (CAPITOL NASHVILLE)
36	36	19	PARTY IN THE U.S.A.	MLEY CYRUS (HOLLYWOOD)
37	41	8	IF YOU ONLY KNEW	SHINEDOWN (ATLANTIC)
38	32	11	SOUTHERN VOICE	TIM McGRAW (CURB)
39	28	15	DO I	LUKE BRYAN (CAPITOL NASHVILLE)
40	51	4	ACCORDING TO YOU	ORIANTHI (TAL/GEFFEN/INTERSCOPE)
41	44	23	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
42	46	5	TWO IS BETTER THAN ONE	BOYS LIKE GIRLS FEAT. TAYLOR SWIFT (COLUMBIA)
43	38	10	WHITE LIAR	MIRANDA LAMBERT (COLUMBIA (NASHVILLE))
44	50	15	BAD HABITS	MAXWELL (COLUMBIA)
45	48	4	TRY SLEEPING WITH A BROKEN HEART	ALICIA KEYS (MBK/J/RMG)
46	40	9	THE TRUTH	JASON ALDEAN (BROKEN BOW)
47	54	7	SPOTLIGHT	GUCCI MANE FEAT. USHER (BRICK SQUAD/ASYLUM/WARNER BROS.)
48	45	10	HISTORY IN THE MAKING	DARIUS RUCKER (CAPITOL NASHVILLE)
49	55	11	SMILE	UNCLE KRACKER (TOP DOG/ATLANTIC)
50	57	5	LIVE LIKE WE'RE DYING	KRIS ALLEN (19/JIVE/JLG)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	60	3	TELEPHONE	LADY GAGA FEAT. BEYONCE (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
52	49	16	COWBOY CASANOVA	CARRIE UNDERWOOD (19/ARISTA NASHVILLE)
53	43	13	RED LIGHT	DAVID NAIL (MCA NASHVILLE)
54	47	6	WHY DON'T WE JUST DANCE	JOSH TURNER (MCA NASHVILLE)
55	64	3	I AM	MARY J. BLIGE (Matriarch/GEFFEN/INTERSCOPE)
56	52	5	AMERICAN SATURDAY NIGHT	BRAD PAISLEY (ARISTA NASHVILLE)
57	65	3	SHUT IT DOWN	PITBULL FEAT. AKON (MR. 305/POLO GROUNDS/J/RMG)
58	66	3	I WANNA ROCK	SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)
59	53	12	I CAN TRANSFORM YA	CHRIS BROWN FEAT. LIL WAYNE & SWIZZ BEATZ (JIVE/JLG)
60	59	8	SOMEDAY	ROB THOMAS (EMBLEM/ATLANTIC)
61	42	14	BONFIRE	CRAIG MORGAN (BNA)
62	63	6	NEVER GONNA BE ALONE	NICKELBACK (ROADRUNNER/R/RP)
63	75	2	ONE LESS LONELY GIRL	JUSTIN BIEBER (ISLAND/IDJMG)
64	56	7	EIGHT SECOND RIDE	JAKE OWEN (RCA NASHVILLE)
65	71	20	WASTED	GUCCI MANE FEAT. PLIES (MIZAY/SO ICEY/WARNER BROS.)
66	67	4	HEY, SOUL SISTER	TRAIN (WARE/COLUMBIA)
67	58	6	THAT'S HOW COUNTRY BOYS ROLL	BILLY CURRINGTON (MERCURY)
68	74	6	BREAK	THREE DAYS GRACE (JIVE/JLG)
69	—	1	CARRY OUT	TIMBALAND FEAT. JUSTIN TIMBERLAKE (MOSLEY/BACKGROUND/INTERSCOPE)
70	62	4	CRYIN' FOR ME (WAYMAN'S SONG)	TOBY KEITH (SHOW DOG NASHVILLE)
71	70	3	GIVE IT UP TO ME	SHAKIRA FEAT. LIL WAYNE (EPIC)
72	61	8	TWANG	GEORGE STRAIT (MCA NASHVILLE)
73	69	3	'TIL SUMMER COMES AROUND	KEITH URBAN (CAPITOL NASHVILLE)
74	—	1	LIFE AFTER YOU	DAUGHTRY (19/RCA/RMG)
75	—	1	IMMA BE	THE BLACK EYED PEAS (INTERSCOPE)

ALBUM CHARTS

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

● Albums with the greatest sales gains this week.

GREATEST GAINER GG Where included, this award indicates the title with the chart's largest unit increase.

PAGE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION/AVAILABILITY

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

SONG CHARTS

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

RADIO AIRPLAY CHARTS

Hot 100 Airplay, Rock Songs, Hot Country Songs, Hot Rap Songs, Christian Songs, Hot Latin Songs and Latin Airplay charts are compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. Mainstream Top 40, Adult Contemporary, Adult Top 40, Alternative, Triple A, Active Rock, Heritage Rock, Mainstream R&B/Hip-Hop, Rhythmic, Adult R&B, Hot Christian AC Songs, Hot Gospel Songs, Hot Dance Airplay, and Smooth Jazz Songs are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

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

RECURRENT RULES

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

CONFIGURATIONS

● CD single available. ⓧ DVD single available. ⓨ Vinyl Maxi-Single available. ⓩ Vinyl single available. ⓩ CD Maxi-Single available. Configurations are not included on all singles charts.

HOT DANCE CLUB SONGS

Compiled from a national sample of reports from club DJs.

● Titles with the greatest club play increase over the previous week.

POWER PICK This award indicates the title, currently below the top 20 and on the chart the week before, with the largest increase in points.

AWARD CERT. LEVELS

ALBUM CHARTS

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

SINGLES CHARTS

● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numerals within platinum symbol indicates song's multiplatinum level.

○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles.

□ RIAA platinum certification for sales of 100,000 units for shortform or longform videos. Numerals within platinum symbol indicates song's multiplatinum level.

DVD SALES/VHS SALES/VIDEO RENTALS

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

JAN
9
2010

POP/ADULT/ROCK

Billboard®

AIRPLAY
MONITORED BY
nielsen
BDSSALES DATA
COMPILED BY
nielsen
SoundScan

MAINSTREAM TOP 40™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	#1 REPLAY	3 WKS IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
2	4	10	GREATEST BAD ROMANCE	GAINER LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
3	2	11	TIK TOK	KESHA (KASZ MONEY/RCA/RMG)
4	3	16	FIREFLIES	OWL CITY (UNIVERSAL REPUBLIC)
5	5	20	WHATCHA SAY	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
6	7	14	SEXY CHICK	DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)
7	8	10	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS (ROC NATION)
8	6	13	3	BRITNEY SPEAR (JIVE/JLG)
9	9	19	ALREADY GONE	KELLY CLARKSON (19/RCA/RMG)
10	10	23	DOWN	JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
11	13	7	FIFTEEN	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
12	12	23	SWEET DREAMS	BEYONCE (MUSIC WORLD/COLUMBIA)
13	14	7	DO YOU REMEMBER	JAY SEAN FEAT. SEAN PAUL + LIL JON (CASH MONEY/UNIVERSAL REPUBLIC)
14	11	18	PAPARAZZI	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
15	17	9	TWO IS BETTER THAN ONE	BOYS LIKE GIRLS FEAT. TAYLOR SWIFT (COLUMBIA)
16	15	18	EVACUATE THE DANCEFLOOR	CASCADA (ROBBINS)
17	16	21	PARTY IN THE U.S.A.	MILEY CYRUS (HOLLYWOOD)
18	20	6	ACCORDING TO YOU	ORIANTHI (TAL/GEFFEN/INTERSCOPE)
19	18	27	USE SOMEBODY	KINGS OF LEON (RCA/RMG)
20	21	5	HARD	RIHANNA FEAT. JEEZY (SRP/DEF JAM/IDJMG)
21	19	15	MEET ME HALFWAY	THE BLACK EYED PEAS (INTERSCOPE)
22	23	12	IF YOU ONLY KNEW	SHINEDOWN (ATLANTIC)
23	24	5	ONE LESS LONELY GIRL	JUSTIN BIEBER (ISLAND/IDJMG)
24	26	7	FOREVER	DRAKE FEAT. KANYE WEST, LIL WAYNE + EMINEM (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
25	22	18	FALLIN' FOR YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
26	25	9	GIVE IT UP TO ME	SHAKIRA FEAT. LIL WAYNE (EPIC)
27	27	8	LIVE LIKE WE'RE DYING	KRIS ALLEN (19/JIVE/JLG)
28	28	9	NEVER GONNA BE ALONE	NICKELBACK (ROADRUNNER/RRP)
29	29	4	TELEPHONE	LADY GAGA FEAT. BEYONCE (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
30	31	5	LIFE AFTER YOU	DAUGHTRY (19/RCA/RMG)
31	33	3	CARRY OUT	TIMBALAND FEAT. JUSTIN TIMBERLAKE (MOSLEY/BLACKGROUND/INTERSCOPE)
32	30	8	HEAVEN CAN WAIT	WE THE KINGS (S-CURVE)
33	NEW	IMMA BE	THE BLACK EYED PEAS (INTERSCOPE)	
34	35	2	WHATAYA WANT FROM ME	ADAM LAMBERT (19/RCA/RMG)
35	38	2	IN MY HEAD	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
36	37	6	ALL THE RIGHT MOVES	ONEREPUBLIC (MOSLEY/INTERSCOPE)
37	34	5	RAIN	CREED (WIND-UP)
38	36	3	BREAKEVEN	THE SCRIPT (PHONOCENIC/EPIC)
39	32	18	RUN THIS TOWN	JAY-Z, RIHANNA + KANYE WEST (ROC NATION)
40	39	2	SMILE	UNCLE KRACKER (TOP DOG/ATLANTIC)

Lifehouse ascends to its sixth Adult Top 40 top 10, as "Halfway Gone" rises 11-10. Especially notable are two of the song's writing credits: Jude Cole and Kevin Rudolf.

Creed placed five songs on the Billboard Hot 100 in the early '90s, led by the No. 16-peaking "Baby, It's Tonight." Now Lifehouse's manager, he has co-written four of the band's Adult Top 40 top 10s. Rudolf reached No. 5 on the Hot 100 with "Let It Rock" in October 2008.

As this issue's Adult Contemporary chart encompasses the airplay tracking week of Dec.

21-27, radio's return to secular music in the two days after Christmas spurs gains for several nonseasonal titles.

Holiday songs such as those by Susan Boyle (No. 10), the Stunners (No. 19) and Trans-Siberian Orchestra (No. 20), however, registered enough plays prior to Dec. 25 to retain bullet.



LIFEHOUSE

ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	24	#1 GREATEST	11 WKS YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
2	2	21	FALLIN' FOR YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
3	3	17	HAVEN'T MET YOU YET	MICHAEL BUBLE (143/REPRISE)
4	8	42	THE CLIMB	MLEY CYRUS (WALT DISNEY/HOLLYWOOD)
5	7	33	HER DIAMONDS	ROB THOMAS (EMBLEM/ATLANTIC)
6	10	46	COME ON GET HIGHER	MATT NATHANSON (VANGUARD/CAPITOL)
7	9	29	NO SURPRISE	DAUGHTRY (19/RCA/RMG)
8	11	27	PLEASE DON'T LEAVE ME	PINK (LAFACE/JLG)
9	13	17	CHANCES	FIVE FOR FIGHTING (AWARE/COLUMBIA)
10	5	5	SILENT NIGHT	SUSAN BOYLE (SYCO/COLUMBIA)
11	15	15	I WANT TO KNOW WHAT LOVE IS	MARIAH CAREY (ISLAND/IDJMG)
12	6	21	BEAUTIFUL WORLD (WE'RE ALL HERE)	JIM BRICKMAN + ADAM CROSSLAY (SOMERSET/BRICKHOUSE DIRECT)
13	14	12	ALREADY GONE	KELLY CLARKSON (19/RCA/RMG)
14	22	17	USE SOMEBODY	KINGS OF LEON (RCA/RMG)
15	4	6	CHERRY CHERRY CHRISTMAS	NEIL DIAMOND (COLUMBIA)
16	16	19	KISS A GIRL	KEITH URBAN (CAPITOL NASHVILLE/CAPITOL)
17	19	13	SMILE	UNCLE KRACKER (TOP DOG/ATLANTIC)
18	24	5	FIREFLIES	OWL CITY (UNIVERSAL REPUBLIC)
19	21	2	SANTA BRING MY SOLDIER HOME	THE STUNNERS (VCR/257)
20	20	5	NUTROCKER	TRANS-SIBERIAN ORCHESTRA (ATLANTIC)
21	12	4	HAVE YOURSELF A MERRY LITTLE CHRISTMAS	COLBIE CAILLAT (SPECIAL OLYMPICS/A&M/UME)
22	17	4	CANDY CANE CHRISTMAS	DARIUS RUCKER (CAPITOL NASHVILLE/CAPITOL)
23	18	5	THE CHRISTMAS CAN-CAN	STRAIGHT NO CHASER (ATCO/ATLANTIC)
24	26	10	WE WEREN'T BORN TO FOLLOW	BON JOVI (ISLAND/IDJMG)
25	RE-ENTRY	1	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)

ADULT TOP 40™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	21	#1 ALREADY GONE	6 WKS KELLY CLARKSON (19/RCA/RMG)
2	2	12	FIREFLIES	OWL CITY (UNIVERSAL REPUBLIC)
3	3	15	SOMEDAY	ROB THOMAS (EMBLEM/ATLANTIC)
4	4	23	SMILE	UNCLE KRACKER (TOP DOG/ATLANTIC)
5	6	19	HEY, SOUL SISTER	TRAIN (AWARE/COLUMBIA)
6	5	35	USE SOMEBODY	KINGS OF LEON (RCA/RMG)
7	8	14	NEVER GONNA BE ALONE	NICKELBACK (ROADRUNNER/RRP)
8	7	29	FALLIN' FOR YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
9	9	26	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
10	11	9	HALFWAY GONE	LIFEHOUSE (GEFFEN/INTERSCOPE)
11	12	25	SAY HEY (I LOVE YOU)	MICHAEL FRANTI + SPEARHEAD (BOO BOO WAX/ANTI-UNIVERSAL REPUBLIC)
12	13	10	LIVE LIKE WE'RE DYING	KRIS ALLEN (19/JIVE/JLG)
13	14	7	LIFE AFTER YOU	DAUGHTRY (19/RCA/RMG)
14	16	13	PAPARAZZI	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
15	15	18	MAYBE	INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/UNIVERSAL MOTOWN)
16	19	5	HEARTBREAK WARFARE	JOHN MAYER (COLUMBIA)
17	18	14	IF YOU ONLY KNEW	SHINEDOWN (ATLANTIC)
18	17	19	WE WEREN'T BORN TO FOLLOW	BON JOVI (ISLAND/IDJMG)
19	20	10	HAVEN'T MET YOU YET	MICHAEL BUBLE (143/REPRISE)
20	21	17	COME ON	GREEN RIVER ORDINANCE (VIRGIN/CAPITOL)
21	23	16	BREAKEVEN	THE SCRIPT (PHONOCENIC/EPIC)
22	22	18	PARTY IN THE U.S.A.	MILEY CYRUS (HOLLYWOOD)
23	25	12	SEX ON FIRE	KINGS OF LEON (RCA/RMG)
24	24	13	ALL THE RIGHT MOVES	ONEREPUBLIC (MOSLEY/INTERSCOPE)
25	26	6	COWBOY CASANOVA	CARRIE UNDERWOOD (19/ARISTA NASHVILLE)

ROCK SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	17	#1 BREAK	5 WKS THREE DAYS GRACE (JIVE/JLG)
2	2	20	GREATEST	I WILL NOT BOW BREAKING BENJAMIN (HOLLYWOOD)
3	3	21	UPRISING	MUSE (HELIUM-3/WARNER BROS.)
4	4	19	IF YOU'RE WONDERING IF I WANT YOU TO	WEEZER (DGC/INTERSCOPE)
5	5	16	IF YOU ONLY KNEW	SHINEDOWN (ATLANTIC)
6	7	12	KINGS AND QUEENS	THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
7	6	14	WHEELS	FOO FIGHTERS (ROSWELL/RCA/RMG)
8	8	20	CHECK MY BRAIN	ALICE IN CHAINS (VIRGIN/CAPITOL)
9	9	28	SAVIOR	RISE AGAINST (DGC/INTERSCOPE)
10	10	25	1901	PHOENIX (LOYAUTE/GLOSSNOTE)
11	12	27	JARS	CHEVELLE (EPIC)
12	11	30	YOU'RE GOING DOWN	SICK PUPPIES (RMR/VIRGIN/CAPITOL)
13	16	11	SNUFF	SLIPKNOT (ROADRUNNER/RRP)
14	13	23	SCREAM WITH ME	MUDVAYNE (EPIC)
15	12	14	CRASH	CAVO (REPRISE)
16	16	9	JARS	CHEVELLE (EPIC)
17	17	14	AGAIN	FLYLEAF (A&M/OCTONE/INTERSCOPE)
18	18	9	WHEELS	FOO FIGHTERS (ROSWELL/RCA/RMG)
19	21	6	NEW FANG	THEM CROOKED VULTURES (DGC/INTERSCOPE)
20	20	19	STORM TO PASS	ATREYU (HOLLYWOOD)
21	19	12	IT'S NOT YOU	HALESTORM (ATLANTIC)
22	23	15	SHAKIN' HANDS	NICKELBACK (ROADRUNNER/RRP)
23	22	10	OVERCOME	CREED (WIND-UP)
24	25	11	BROKEN, BEAT & SCARRED	METALLICA (WARNER BROS.)
25	28	3	EYESORE	JANUS (REALID/ILG)
26	27	10	YOUTH OF YESTERDAY	THE VEER UNION (UNIVERSAL MOTOWN)
27	28	3	KINGS AND QUEENS	THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
28	29	3	LETTER FROM A THIEF	CHEVELLE (EPIC)

Muse's "Uprising" becomes one of just seven songs to lead Alternative (viewable at billboard.biz/charts) for at least 15 weeks, dating to the chart's launch in the Sept. 10, 1988, issue. Foo Fighters' "The Pretender" holds the longevity mark with 18 weeks at No. 1 in 2007.



ACTIVE ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1</td			

 HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	ARTIST	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
1	1	2	21	#1 CONSIDER ME GONE 2 WKS	Reba	STARSTRUCK/VALORY	1	
2	2	1	20	NEED YOU NOW PWORLEY,LADY ANTEBELLUM (D.HAYWOOD,C.KELLEY,H.SCOTT,J.KEAR)	Lady Antebellum	CAPITOL NASHVILLE	1	
3	4	4	23	I WANNA MAKE YOU CLOSE YOUR EYES B.BEAVERS,D.BENTLEY (B.BEAVERS,D.BENTLEY)	Dierks Bentley	CAPITOL NASHVILLE	3	
4	5	6	16	SOUTHERN VOICE B.GALLIMORE,T.MCGRAW,D.SMITH (T.DOUGLAS,B.DIPIERO)	Tim McGraw	CURB	4	
5	3	3	36	DO I J.STEVENS (L.BRYAN,C.KELLEY,D.HAYWOOD)	Luke Bryan	CAPITOL NASHVILLE	2	
6	6	8	19	WHITE LIAR FLIDDELL,M.WRUCKE (M.LAMBERT,N.HEMBY)	Miranda Lambert	COLUMBIA	6	
7	8	9	15	THE TRUTH M.KNOX (B.JAMES,A.MONROE)	Jason Aldean	BROKEN BOW	7	
8	10	10	17	HISTORY IN THE MAKING F.ROGERS (D.RUCKER,F.ROGERS,C.MILLS)	Darius Rucker	CAPITOL NASHVILLE	8	
9	9	7	44	RED LIGHT FLIDDELL,M.WRUCKE (J.SINGLETON,M.PEIRCE,D.MATKOSKY)	David Nail	MCA NASHVILLE	7	
10	11	13	19	WHY DON'T WE JUST DANCE F.ROGERS (J.BEAVERS,J.SINGLETON,D.BROWN)	Josh Turner	MCA NASHVILLE	10	
11	7	5	32	BONFIRE PO'DONNELL,C.MORGAN (T.BOTKIN,K.DENNEY,C.MORGAN,M.ROGERS)	Craig Morgan	BNA	4	
12	12	12	9	AMERICAN SATURDAY NIGHT F.ROGERS (B.PAISLEY,A.GORLEY,K.LOVELACE)	Brad Paisley	ARISTA NASHVILLE	12	
13	13	11	30	EIGHT SECOND RIDE J.RITCHIE (J.OWEN,E.DURRANCE)	Jake Owen	RCA	11	
14	14	14	16	THAT'S HOW COUNTRY BOYS ROLL C.CHAMBERLAIN,B.CURRINGTON (B.CURRINGTON,D.DAVIDSON,B.JONES)	Billy Currington	MERCURY	14	
15	16	16	13	CRYIN' FOR ME (WAYMAN'S SONG) T.KEITH,M.WRIGHT (T.KEITH)	Toby Keith	SHOW DOG NASHVILLE	15	
16	15	15	15	TWANG G.STRAIT,T.BROWN (J.LAUDERDALE,K.MARVEL,J.RITCHIE)	George Strait	MCA NASHVILLE	15	
17	18	18	7	'TIL SUMMER COMES AROUND D.HUFF,K.URBAN (M.POELL,K.URBAN)	Keith Urban	CAPITOL NASHVILLE	17	
18	17	17	26	HURRY HOME D.GEHMAN (Z.WILLIAMS)	Jason Michael Carroll	ARISTA NASHVILLE	17	
19	21	26	5	TEMPORARY HOME M.BRIGHT (C.UNDERWOOD,L.LAIRD,Z.MALOY)	Carrie Underwood	MERCURY	19	
20	19	19	20	A LITTLE MORE COUNTRY THAN THAT C.CHAMBERLAIN (D.POYTHRESS,R.L.FEELK,W.VARBLE)	Easton Corbin	MERCURY	19	
21	20	20	11	HILLBILLY BONE S.HENDRICKS (C.WISEMAN,L.LAIRD)	Blake Shelton Feat. Trace Adkins	WARNER BROS./WRN	20	
22	22	21	27	TODAY M.WRIGHT,G.ALLAN (B.LONG,T.JAMES)	Gary Allan	MCA NASHVILLE	21	
23	23	23	18	DIDN'T YOU KNOW HOW MUCH I LOVED YOU C.LINDSEY (C.LINDSEY,A.MAYO,T.VERGES)	Kellie Pickler	19/BNA	23	
24	24	22	22	BEER ON THE TABLE M.KNOX (J.THOMPSON,K.JOHNSON,A.ZACK)	Josh Thompson	COLUMBIA	22	
25	25	24	16	KEEP ON LOVIN' YOU D.HUFF (C.STAPLETON,T.WILLMON)	Steel Magnolia	BIG MACHINE	24	



With 30.6 million audience impressions, chart veteran spends a second week at No. 1 with second track from "Keep On Loving You" album (see story, page 58). Lead single "Strange" peaked at No. 11 in July.



Up 1.8 million impressions, Rucker's holiday track earns the Greatest Gainer nod as current single "History in the Making" achieves a new peak position at No. 8. His fourth top 10 follows three chart-toppers between October 2008 and August 2009.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	ARTIST	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
26	27	29	7	HIGHWAY 20 RIDE K.STEGALL,Z.BROWN (Z.BROWN,W.DURRETTE)	Zac Brown Band	HOME GROWN/ATLANTIC/BIGGER PICTURE	26	
27	26	25	26	OUTSIDE MY WINDOW S.BUXTON (S.BUXTON,V.SHAW,M.J.HUDSON,G.BURR)	Sarah Buxton	LYRIC STREET	25	
28	28	27	12	BACKWOODS J.STOVER (J.MOORE,J.PAULIN,J.S.TOVER)	Justin Moore	VALORY	27	
29	29	28	12	HELL ON THE HEART J.JOYCE (E.CHURCH,D.RUTTAN,J.SPILLMAN)	Eric Church	CAPITOL NASHVILLE	28	
30	30	30	12	GIMMIE THAT GIRL M.WRIGHT (R.AKINS,D.DAVIDSON,B.HAYSLIP)	Joe Nichols	UNIVERSAL SOUTH	30	
31	31	39	4	CAMOUFLAGE AND CHRISTMAS LIGHTS S.DORFF (A.DORFF,M.LOGEN)	Rodney Carrington	CAPITOL NASHVILLE	31	
32	39	47	4	GREATEST GAINER F.ROGERS (O.RUCKER,F.ROGERS,S.LESIE)	Darius Rucker	CAPITOL NASHVILLE	32	
33	33	34	7	THE MAN I WANT TO BE J.STRUDD (B.JAMES,T.NICHOLS)	Chris Young	RCA	33	
34	32	32	11	WHISTLIN' DIXIE M.WRIGHT,C.AUDRETTI,III (R.Houser,K.Tribble)	Randy Houser	UNIVERSAL SOUTH	32	
35	34	38	9	HIP TO MY HEART N.CHAPMAN (K.PERRY,R.PERRY,N.PERRY,B.BEVERS)	The Band Perry	REPUBLIC NASHVILLE	34	
36	35	35	19	LOVE LIKE CRAZY D.JOHNSON (D.JOHNSON,T.JAMES)	Lee Brice	CURB	35	
37	42	50	3	IT'S JUST THAT WAY K.STEGALL (V.MCGHEE,K.SACKLEY,K.STEGALL)	Alan Jackson	ARISTA NASHVILLE	37	
38	47	—	2	AMERICAN HONEY PWORLEY,LADY ANTEBELLUM (S.STEVENS,C.R.BARLOWE,H.LINSEY)	Lady Antebellum	CAPITOL NASHVILLE	38	
39	43	37	14	HOW FAR DO YOU WANNA GO? M.SERLETIC (M.SERLETIC,J.STEELE,D.MYRICK)	Gloriana	EMBLEM/WARNER BROS./WRN	37	
40	38	33	15	19 AND CRAZY M.IRWIN (J.KEAR,K.OMUNSON,M.IRWIN,J.KEAR,K.OMUNSON,K.SHEPARD)	Bomshel	CURB	33	
41	40	41	9	THERE IS A GOD T.BROWN (A.GORLEY,C.DUBOIS)	Lee Ann Womack	MCA NASHVILLE	40	
42	41	43	5	DANCING IN CIRCLES J.COPLAN,R.E.ORRALL (S.B.LILES,R.E.ORRALL,R.SPRINGER)	Love And Theft	LYRIC STREET	41	
43	50	—	2	FEARLESS N.CHAPMAN,T.SWIFT (T.SWIFT,L.ROSE,H.LINSEY)	Taylor Swift	BIG MACHINE	43	
44	44	44	7	SHE WON'T BE LONELY LONG K.STEGALL (D.JOHNSON,P.O'DONNELL,G.GRIFIN)	Clay Walker	CURB	44	
45	37	36	16	EVERYWHERE I GO PVAASSAR (PVAASSAR,J.STEELE)	Phil Vassar	UNIVERSAL SOUTH	36	
46	48	45	8	OUGHTA BE MORE SONGS ABOUT THAT B.CHANCEY (E.MONTGOMERY,G.HANNAN,P.O'DONNELL,K.Tribble)	Montgomery Gentry	COLUMBIA	45	
47	54	—	2	I WANT A HIPPOPOTAMAS FOR CHRISTMAS G.WILSON (J.ROX)	Gretchen Wilson	REDNECK/COS	47	
48	46	42	21	LOVE LIVES ON D.BASON (M.HOPE,S.STEVENS,M.WEST)	Mallory Hope	MCA NASHVILLE	42	
49	45	40	13	THE CALL J.STRUDD (M.KENNEDY,N.GORDON,J.CAMPBELL)	Matt Kennon	BAMAJAM/STROUVAARIOS	40	
50	36	31	15	SARA SMILE D.HUFF (D.HALL,J.OATES)	Jimmy Wayne Feat. Daryl Hall & John Oates	VALORY	31	

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER / DISTRIBUTING LABEL	Title	CERT.	PEAK POSITION
1	1	1	59	#1 TAYLOR SWIFT 31 WKS	Fearless	5 1		
2	2	2	8	CARRIE UNDERWOOD 19/ARISTA NASHVILLE 49293/SMN (13.98)	Play On	1		
3	3	3	89	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum	■ 1		
4	4	4	10	TIM McGRAW CURB 79152 (18.98)	Southern Voice	1		
5	5	6	58	GREATEST ZAC BROWN BAND GAINER ROBBIE RIBBER/EMBODIEME/ATLANTIC 516321/AG (13.98)	The Foundation	■ 2		
6	7	9	67	DARIUS RUCKER CAPITOL NASHVILLE 85506 (18.98)	Learn To Live	■ 1		
7	6	8	38	JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open	■ 2		
8	8	7	166	TAYLOR SWIFT BIG MACHINE 079012 (18.98)	Taylor Swift	4 1		
9	11	12	13	MIRANDA LAMBERT COLUMBIA 46854/SMN (12.98)	Revolution	1		
10	9	10	36	SONGTRACK WALT DISNEY 003101 (18.98)	Hannah Montana: The Movie	■ 1		
11	12	14	19	REBA STARSTRUCK M0100/VALORY (18.98)	Keep On Loving You	1		
12	16	15	12	TOBY KEITH SHOW DOG NASHVILLE 027 (18.98)	American Ride	1		
13	18	18	20	GEORGE STRAIT MCA NASHVILLE 013173*/UMGN (13.98)	Twang	● 1		
14	10	5	11	SUGARLAND MERCURY 013326/UMGN (13.98)	Gold And Green	3		
15	17	16	75	SUGARLAND MERCURY 011273*/UMGN (13.98)	Love On The Inside	2 1		
16	19	17	39	KEITH URBAN CAPITOL NASHVILLE 35751* (18.98)	Defying Gravity	● 1		
17	14	19	26	BRAD PAISLEY ARISTA NASHVILLE 47352/SMN (13.98)	American Saturday Night	1		
18	15	13	38	RASCAL FLATTS LYRIC STREET 002604 (18.98)	Unstoppable	■ 1		
19	21	20	12	LUKE BRYAN CAPITOL NASHVILLE 65833 (18.98)	Doin' My Thing	2		
20	20	22	32	KENNY CHESNEY BNA 49530/SMN (11.98)	Greatest Hits II	1		
21	23	24	16	BROOKS & DUNN ARISTA NASHVILLE 49922/SMN (13.98)	#1s ... And Then Some	1		
22	22	25	18	VARIOUS ARTISTS EMI/UNIVERSAL 56259/SONY MUSIC (18.98)	NOW That's What I Call Country Vol. 2	4		
23	24	21	73	JAMEY JOHNSON MERCURY 011237*/UMGN (13.98)	That Lonesome Song	● 6		
24	27	26	17	CHRIS YOUNG RCA 22818/SMN (10.98)	The Man I Want To Be	6		
25	25	23	12	ROSANNE CASH MANHATTAN 96576/BLG (18.98)	The List	5		

HOT COUNTRY SONGS: 105 country stations are electronically monitored by Nielsen Broadcast Data Systems. 24 hours a day, 7 days a week. Airplay and Audience charts for the first time with increases in both detections and audience. TOP COUNTRY ALBUMS: See Charts Legend for rules and explanations. All charts © 2010, Nielsen Business Media, Inc. All rights reserved.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER / DISTRIBUTING LABEL	Title	CERT.	PEAK POSITION
26	28	27						

TOP R&B/HIP-HOP™
ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / DISTRIBUTING LABEL
1	92	2	#1 1 WK	GG MARY J. BLIGE	STRONGER WITH EACH TEAR MATRICH/GEFFEN 013722/RMG
2	1	3	ALICIA KEYS	THE ELEMENT OF FREEDOM MBK/J 46571*/RMG	
3	HOT SHOT DEBUT	YOUNG MONEY	WE ARE YOUNG MONEY CASH MONEY/UNIVERSAL MOTOWN 013795/RMRG		
4	18	32	PACE SETTER EMINEM	RELAPSE WEB/SHADY/AFTERMATH/INTERSCOPE 012863/RMG	
5	3	10	MICHAEL JACKSON	MICHAEL JACKSON'S THIS IS IT (SOUNDTRACK) MJ/EPIC 76057/SONY MUSIC	
6	4	29	THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE 012887*/IGA	
7	5	5	RIHANNA	RATED R SRP/DEF JAM 013736/IDJMG	
8	2	2	ROBIN THICKE	SEX THERAPY: THE SESSION STAR TRAK/INTERSCOPE 013708/IGA	
9	6	3	CHRIS BROWN	GRAFFITI JIVE 1434/JLG	
10	8	16	JAY-Z	THE BLUEPRINT 3 ROC NATION 520856*/AG	
11	7	3	GUCCI MANE	THE STATE VS. RADRIC DAVIS BRICK SQUAD/ASYLUM 520540*/WARNER BROS.	
12	9	3	SNOOP DOGG	MALICE N WONDERLAND DOGGYSTYLE/PRIORITY 08942*/CAPITOL	
13	10	59	BEYONCE	I AM...SASHA FIERCE MUSIC WORLD/COLUMBIA 19492/SONY MUSIC	
14	12	17	WHITNEY HOUSTON	I LOOK TO YOU ARISTA 10033/RMG	
15	13	7	50 CENT	BEFORE I SELF-DESTRUCT SHADY/AFTERMATH/INTERSCOPE 012393*/IGA	
16	14	17	TREY SONGZ	READY SONG BOOK/ATLANTIC 518794/AG	
17	11	4	R. KELLY	UNTITLED JIVE 31136/JLG	
18	19	16	DRAKE	SO FAR GONE (EP) YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 013456/RMRG	
19	16	7	MELANIE FIONA	THE BRIDGE SRC/UNIVERSAL MOTOWN 013150/RMRG	
20	17	26	VARIOUS ARTISTS	NOW 31 EM/UNIVERSAL/ZOMBA 26817/SONY MUSIC	
21	20	25	MAXWELL	BLACKSUMMERNIGHT COLUMBIA 89142/SONY MUSIC	
22	21	14	MARIAH CAREY	MEMOIRS OF AN IMPERFECT ANGEL ISLAND 013226/IDJMG	
23	15	3	TIMBALAND	TIMBALAND PRESENTS SHOCK VALUE II MOSLEY/BACKGROUND/INTERSCOPE 013451/IGA	
24	27	15	KID CUDI	MAN ON THE END OF DAY DREAM ON G.O.D. UNIVERSAL MOTOWN 013195/RMRG	
25	24	13	BEBE & CECE WINANS	STILL B&C/MALACO	
26	23	5	BIRDMAN	PRICELESS CASH MONEY/UNIVERSAL MOTOWN 013090/RMRG	
27	22	11	JACKSON 5	ULTIMATE CHRISTMAS COLLECTION MOTOWN 013448/UME	
28	26	6	JANET	NUMBER ONES A&M 013612/UME	
29	29	34	CHRISSETTE MICHELE	EPIPHANY DEF JAM 012797/IDJMG	
30	28	6	BOYZ II MEN	LOVE DECCA 013393	
31	31	15	NEW BOYZ	SKINNY JEANZ AND A MIC SHOTTY/ASYLUM 520425/WARNER BROS.	
32	25	3	CLIPSE	TIL THE CASKET DROPS COLUMBIA 21099/SONY MUSIC	
33	32	4	JUVENILE	COCKY & CONFIDENT UTP/E1/ATLANTIC 511263/AG	
34	30	3	B.G.	TOO HOOD 2 BE HOLLYWOOD CHOPPA CITY/ATLANTIC 2073/E1	
35	36	62	MARY MARY	THE SOUND MY BLOCK/COLUMBIA 28087*/SONY MUSIC	
36	33	5	ANGIE STONE	UNEXPECTED STAX 31288/CONCORD	
37	39	9	TECH N9NE	K.O.D. STRANGE 64/RBC	
38	35	17	PITBULL	REBELUTION MR. 305/POLO GROUNDS/J 51991/RMG	
39	38	7	WALE	ATTENTION DEFICIT ALLIDO/INTERSCOPE 013229*/IGA	
40	41	45	CHARLIE WILSON	UNCLE CHARLIE P MUSIC/JIVE 23389/JLG	
41	37	18	MICHAEL JACKSON	THE DEFINITIVE COLLECTION MOTOWN 013297/UME	
42	34	5	BLAKROC	BLAKROC BLAKROC 33032* EX	
43	44	21	K'JON	I GET AROUND UP/UP/UNIVERSAL REPUBLIC 013162/RMRG	
44	47	26	JEREMIH	JEREMIH MICK SCHULTZ/DEF JAM 013095*/IDJMG	
45	46	22	BEYONCE	ABOVE AND BEYOND: VIDEO COLLECTION & DANCE MIXES (EP) MUSIC WORLD/COLUMBIA 53849/EDISON MUSIC	
46	NEW	2	HURRICANE CHRIS	UNLEASHED POLO GROUNDS/J 36577/RMG	
47	49	66	T.I.	PAPER TRAIL GRAND HUSTLE/ATLANTIC 512267*/AG	
48	42	10	JOSS STONE	COLOUR ME FREE! VIRGIN 67059 EX/CAPITOL	
49	50	41	KERI HILSON	IN A PERFECT WORLD... MOSLEY/ZONE 4/INTERSCOPE 012000/IGA	
50	40	19	LEDISI	TURN ME LOOSE VERVE FORECAST 012677/VG	

Trey Songz is one of many artists enjoying the holiday season as he posts his second increase of at least 30% on Top R&B/Hip-Hop Albums in the past three weeks. With an improvement of 7,000 units (to 27,000), "Ready" has its best gain since its September debut.



BETWEEN THE BULLETS

BLIGE NETS NINTH NO. 1 ALBUM



After taking a bow last week due to street violations, Mary J. Blige's "Stronger with Each Tear" vaults 92-1 on Top R&B/Hip-Hop Albums to give the veteran songstress her ninth chart-topper. She's now one behind Aretha Franklin (with 10 No. 1s) for the most leaders among women in the tally's 45-year history. On the Billboard 200, "Stronger" is Blige's 10th top 10 as it enters at No. 2 with 330,000 units.

Young Money nabs Hot Shot Debut honors on Top R&B/Hip-Hop Albums as "We Are Young Money" bows at No. 3 with 142,000. The set, which features turns by Lil Wayne, Drake and Nicki Minaj, houses former Hot 100 and Hot R&B/Hip-Hop Songs top 10 "Every Girl." The current single, "BedRock," ascends 7-5 on the latter listing.

—Raphael George

MAINSTREAM
R&B/HIP-HOP™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	17	#1 4 WKS	I INVENTED SEX TREY SONGZ FEAT. DRAKE (SONG BOOK/ATLANTIC)
2	3	11	IT KILLS ME MELANIE FIONA (SRC/UNIVERSAL MOTOWN/UMRG)	
3	2	14	MONEY TO BLOW BIRDMAN FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN/UMRG)	
4	8	6	GG BEDROCK YOUNG MONEY FEAT. LLOYD (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)	
5	7	8	SAY AAH TREY SONGZ FEAT. FABOLOUS (SONG BOOK/ATLANTIC)	
6	5	13	BABY ME 50 CENT FEAT. NE-YO (SHADY/AFTERMATH/INTERSCOPE)	
7	9	5	HOW LOW LUDACRIS (DTP/DEF JAM/IDJMG)	
8	4	13	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS (ROC NATION)	
9	6	12	PAPERS Usher (LAFACE/JLG)	
10	10	9	SPOTLIGHT GUCCI MANE FEAT. USHER (BRICK SQUAD/ASYLUM/WARNER BROS.)	
11	12	7	HARD RIHANNA FEAT. JEEZY (SRP/DEF JAM/IDJMG)	
12	15	6	TRY SLEEPING WITH A BROKEN HEART ALICIA KEYS (MBK/J/RMG)	
13	14	10	GANGSTA LUV SNOOP DOGG FEAT. THE-DREAM (DOGGYSTYLE/PRIORITY/CAPITOL)	
14	11	13	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS (ROC NATION)	
15	17	11	I GET IT IN OMARION FEAT. GUCCI MANE (STARWORLD/MUSICWORKS/T.U.G./CAPITOL)	
16	20	7	SEX THERAPY ROBIN THICKE (STAR TRAK/INTERSCOPE)	
17	13	14	BAD HABITS MAXWELL (COLUMBIA)	
18	21	6	I AM MARY J. BLIGE (Matriarch/GEFFEN/INTERSCOPE)	
19	18	23	WASTED GUCCI MANE FEAT. PLIES OR OJ DA JUICEMAN (BRICK SQUAD/ASYLUM/WARNER BROS.)	
20	16	17	FOREVER DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)	
21	25	3	I WANNA ROCK SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	
22	27	3	HEY DADDY (DADDY'S HOME) USHER FEAT. PLIES (LAFACE/JLG)	
23	22	5	O LET'S DO IT WAKA FLOCKA FLAME (SO ICY/ASYLUM/WARNER BROS.)	
24	19	19	REGRET LETOYA FEAT. LUDACRIS (CAPITOL)	
25	23	12	I LOOK GOOD CHALIE BOY (DIRTY 3RD/JIVE/BATTERY)	
26	29	9	TIE ME DOWN NEW BOYZ FEAT. RAY J (SHOTTY/ASYLUM/WARNER BROS.)	
27	24	15	FRESH 6 TRE G (MOONSTONE/JIVE/BATTERY)	
28	28	13	VIDEO PHONE BEYONCE (MUSIC WORLD/COLUMBIA)	
29	38	2	SAY SOMETHING TIMBALAND FEAT. DRAKE (MOSLEY/BLACKGROUND/INTERSCOPE)	
30	32	5	FED UP DJ KHALED FEAT. USHER, DRAKE, YOUNG JEEZY & RICK ROSS (WE THE BEST/E1)	
31	29	7	MEDICINE PLIES FEAT. KERI HILSON (BIG GATES/ATLANTIC)	
32	33	10	I'M GOING IN DRAKE FEAT. LIL WAYNE & YOUNG JEEZY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)	
33	31	6	I GET CRAZY NICKI MINAJ FEAT. LIL WAYNE (YOUNG MONEY)	
34	34	3	TIP OF MY TONGUE JAGGED EDGE FEAT. TRINA & GUCCI MANE (SLIP-N-SLIDE)	
35	35	3	CRAWL CHRIS BROWN (JIVE/JLG)	
36	30	6	ECHO R. KELLY (JIVE/JLG)	
37	37	3	WE BE STEADY MOBBIN' LIL WAYNE FEAT. GUCCI MANE (NOT LISTED)	
38	39	2	ALL THE WAY TURNT UP ROSCOE DASH FEAT. SOULJA BOY TELL'EM (MUSIC LINE)	
39	36	4	H.A.T.E.U. MARIAH CAREY (ISLAND/IDJMG)	
40	NEW	2	ON FIRE LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN/UMRG)	

RHYTHMIC™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	#1 6 WKS	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS (ROC NATION)
2	2	12	REPLAY IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE/WARNER BROS.)	
3	3	15	SEXY CHICK DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)	
4	4	16	FOREVER DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)	
5	7	7	HARD RIHANNA FEAT. JEEZY (SRP/DEF JAM/IDJMG)	
6	5	20	WHATCHA SAY JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	
7	10	8	TIK TOK KESHA (KASZ MONEY/CRAZ/ATLANTIC)	
8	8	16	TIE ME DOWN NEW BOYZ FEAT. RAY J (SHOTTY/ASYLUM/WARNER BROS.)	
9	9	11	GANGSTA LUV SNOOP DOGG FEAT. THE-DREAM (DOGGYSTYLE/PRIORITY/CAPITOL)	
10	6	15	SWEET DREAMS BEYONCE (MUSIC WORLD/COLUMBIA)	
11	11	9	DO YOU REMEMBER JAY SEAN FEAT. SEAN PAUL & LIL JON (CASH MONEY/UNIVERSAL REPUBLIC)	
12	12	5	GG BEDROCK YOUNG MONEY FEAT. LLOYD (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
13	15	8	BAD ROMANCE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
14	13	26	DOWN JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
15	17	9	MONEY TO BLOW BIRDMAN FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN)	
16	18	5	HOW LOW LUDACRIS (DTP/DEF JAM/IDJMG)	
17	14	13	MEET ME HALFWAY THE BLACK EYED PEAS (INTERSCOPE)	
18	16	14	BABY BY ME 50 CENT FEAT. NE-YO (SHADY/AFTERMATH/INTERSCOPE)	
19	19	8	SPOTLIGHT GUCCI MANE FEAT. USHER (BRICK SQUAD/ASYLUM/WARNER BROS.)	
20	21	7	I INVENTED SEX TREY SONGZ FEAT. DRAKE (SONG BOOK/ATLANTIC)	
21	22	4	SAY AAH TREY SONGZ FEAT. FABOLOUS (SONG BOOK/ATLANTIC)	
22	20	15	PAPARAZZI LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
23	24	10	SHUT IT DOWN PITBULL FEAT. AKON (MR. 305/POLO GROUNDS/J/RMG)	
24</td				


HOT R&B/HIP-HOP SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	CERT.	PEAK POSITION
1	2	3	19	#1 IT KILLS ME	Melanie Fiona	© SRC/UNIVERSAL MOTOWN/UMRG	1	
2	1	1	20	I INVENTED SEX	Trey Songz Featuring Drake	© SONG BOOK/ATLANTIC	1	
3	3	2	16	MONEY TO BLOW	Birdman Featuring Lil Wayne & Drake	© CASH MONEY/UNIVERSAL MOTOWN/UMRG	2	
4	4	6	15	SAY AAH	Trey Songz Featuring Fabolous	© SONG BOOK/ATLANTIC	4	
5	7	9	11	GG/ AIRPLAY BEDROCK	Young Money Featuring Lloyd	© YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG	5	
6	5	4	13	PAPERS	Usher	© LAFACE/JLG	1	
7	8	8	29	BAD HABITS	Maxwell	© COLUMBIA	4	
8	11	14	8	HOW LOW	Ludacris	© DTP/DEF JAM/IDJMG	8	
9	6	5	17	EMPIRE STATE OF MIND	Jay-Z + Alicia Keys	© ROC NATION	1	
10	9	7	16	BABY BY ME	50 Cent Featuring Ne-Yo	© SHADY/AFTERMATH/INTERSCOPE	7	
11	10	12	9	TRY SLEEPING WITH A BROKEN HEART	Alicia Keys	© MBK/J/RMG	10	
12	13	10	35	PRETTY WINGS	Maxwell	© COLUMBIA	1	
13	16	18	7	I AM	Mary J. Blige	© Matriarch/Geffen/Interscope	13	
14	18	23	8	HARD	Rihanna Featuring Jeezy	© SRP/DEF JAM/IDJMG	14	
15	14	11	14	I CAN TRANSFORM YA	Chris Brown Featuring Lil Wayne & Swizz Beatz	© SWIZZ BEATZ/C.BROWN,J.BOYD,K.DEAN,D.CARTER	11	
16	17	17	9	AIN'T LEAVIN WITHOUT YOU	Jaheim	© DIVE MILL/ATLANTIC	16	
17	20	16	58	GOD IN ME	Mary Mary Featuring Kierra "KiKi" Sheard	© MY BLOCK/COLUMBIA	5	
18	21	19	29	WASTED	Gucci Mane Featuring Plies Or DJ Ja Juiceman	© BRICK SQUAD/SO ICEY/WARNER BROS.	3	
19	25	27	10	SEX THERAPY	Robin Thicke	© STAR TRAK/INTERSCOPE	19	
20	23	31	5	I WANNA ROCK	Snoop Dogg	© DOGGYSTYLE/PRIORITY/CAPITOL	20	
21	19	15	10	SPOTLIGHT	Gucci Mane Featuring Usher	© BRICK SQUAD/ASYLUM/WARNER BROS.	15	
22	12	51	15	YESTERDAY	Toni Braxton Featuring Trey Songz	© ATLANTIC	12	
23	15	22	4	SOLDIER OF LOVE	Sade	© EPIC/COLUMBIA	15	
24	27	21	21	MILLION DOLLAR BILL	Whitney Houston	© ARISTA/RMG	16	
25	24	24	12	GANGSTA LUV	Snoop Dogg Featuring The-Dream	© DOGGYSTYLE/PRIORITY/CAPITOL	24	
26	22	13	18	FOREVER	Drake Featuring Kanye West, Lil Wayne & Eminem	© HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE	2	
27	28	20	21	REGRET	LeToya Featuring Ludacris	© TANK,J.FRANKLIN,TANK,K.STEPHENSON,J.VALENTINE,L.LUCKETT,R.NEWT,S.R.J.FRANKLIN,C.BRIDGES	8	
28	26	25	16	I GET IT IN	Omarion Featuring Gucci Mane	© STARWORLD/MUSICWORKS/T.U.G./CAPITOL	20	
29	32	48	5	HEY DADDY (DADDY'S HOME)	Usher Featuring Plies	© LAFACE/JLG	29	
30	31	38	12	O LET'S DO IT	Waka Flocka Flame	© SO ICEY/ASYLUM/WARNER BROS.	30	
31	35	40	22	I'M GOING IN	Drake Featuring Lil Wayne & Young Jeezy	© YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG	28	
32	29	37	32	CAN'T LIVE WITHOUT YOU	Charlie Wilson	© THE UNDERDOGS/H.J.MASON,J.R.E.THOMAS,J.FAUNTLEROY II,S.L.RUSSELL	19	
33	44	42	17	STEADY MOBBIN'	Young Money Featuring Gucci Mane	© CASH MONEY/UNIVERSAL MOTOWN/UMRG	33	
34	36	29	23	I LOOK GOOD	Chalie Boy	© DIRTY 3RD/JIVE/BATTERY	20	
35	37	26	34	BREAK UP	Mario Featuring Gucci Mane & Sean Garrett	© S.GARRETT,S.CRAWFORD (S.GARRETT,S.CRAWFORD,R.DAVIS)	2	
36	41	35	32	5 STAR CHICK	Yo Gotti	© POLO GROUNDS/J/RMG	19	
37	30	36	28	CLOSE TO YOU	BeBe & CeCe Winans	© B&C/MALACO	21	
38	46	44	12	THIS IS IT	Michael Jackson Featuring The Jacksons	© MJ/EPIC/COLUMBIA	18	
39	40	33	18	WHAT I'VE BEEN WAITING FOR	Brian McKnight	© HARD WORK/E1	28	
40	38	41	19	I GET CRAZY	Nicki Minaj Featuring Lil Wayne	© YOUNG MONEY	38	
41	49	54	8	SAY SOMETHING	Timbaland Featuring Drake	© MOSLEY/BLACKGROUND/INTERSCOPE	41	
42	34	32	20	FRESH	6 Tre G	© 6TRE,KEN P (B.HUGHES,K.O.PATTON,D.DAVIS,R.WALTERS)	31	
43	33	30	24	NUMBER ONE	R. Kelly Featuring Keri Hilson	© R.KELLY,R.HAMILTON,R.HAMILTON (R.KELLY,R.HAMILTON,R.HAMILTON,K.L.HILSON)	8	
44	45	47	9	ALL THE WAY TURNT UP	Roscoe Dash Featuring Soulja Boy Tell'em	© MUSIC LINE	44	
45	47	46	16	TIE ME DOWN	New Boyz Featuring Ray J	© SHOTTY/ASYLUM/WARNER BROS.	42	
46	43	43	14	VIDEO PHONE	Beyoncé	© S.CRAWFORD,S.GARRETT,B.KNOWLES (B.KNOWLES,S.CRAWFORD,S.GARRETT,B.YEYCE)	37	
47	39	39	27	UNDER	Pleasure P	© ATLANTIC	5	
48	42	34	67	ON THE OCEAN	K'Jon	© UP&UP/DEH TYME/UNIVERSAL REPUBLIC/UMRG	12	
49	52	28	15	DOESN'T MEAN ANYTHING	Alicia Keys	© MBK/J/RMG	14	
50	51	55	9	FED UP	DJ Khaled Featuring Usher, Drake, Young Jeezy & Rick Ross	© WE THE BEST/E1	50	
51	55	58	20	DROP IT LOW	Ester Dean Featuring Chris Brown	© HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE	33	
52	54	57	15	FLEX	The Party Boyz	© DJ MR. ROGERS (J.ROGERS,B.JACKSON,C.HIGH,T.JACKSON,J.GILBERT II)	52	
53	56	50	10	BULLETPROOF	Raheem DeVaughn Featuring Ludacris	© JIVE/JLG	46	
54	50	45	6	I AIN'T HEARIN' U	Angie Stone	© STAX/CMG	45	
55	53	52	8	ECHO	R. Kelly	© JIVE/JLG	52	

universalmotown
1, 3 & 5

Universal Motown dominates three of the top five slots on the list. It's the first time the label has earned this many since June 2007.

8

 Picking up his 24th top 10, Ludacris extends his lead with the most top 10s among rappers. Jay-Z is second with 22.

11

 Keys placed her fifth consecutive No. 1 on Top R&B/Hip-Hop Albums (1) last week, the longest streak since DMX scored six straight from 1998 to 2006.

33
 This song first debuted as a Lil Wayne single in September but is now rebranded as a Young Money track following that act's album release. The song gains 1.4 million impressions.

99

 With a debut by Maurette Brown-Clark (pictured) and listings at Nos. 37 and 75, the independent blues and gospel label Malaco has three charting titles this week for the first time since the chart began incorporating Nielsen SoundScan data in 1992.

universalmotown
16

THINKIN' ABOUT YOU
 THE RUNNERS, RICO LOVE (RICO LOVE,A.HARR,J.JACKSON,A.DAVIDSON,S.DAVIDSON,K.RAMSEY) **Mario**
RELIGIOUS
 THE PENTAGON (R.KELLY,E.DAWKINS,A.DIXON) **R. Kelly**

MEDICINE
 POLO DA DON (A.L.WASHINGTON) **Plies**
CRAWL
 A.MESSINGER,N.ATWEH (C.BROWN,A.MESSINGER,N.ATWEH,L.BOYD) **Chris Brown**

INDEPENDENT
 J.RILEY (V.RHODES) **Candi Redd**
TO THE NEXT ONE
 SWIZZ BEATZ (S.C.CARTER,K.DEAN,G.AUGE,X.DEROSNAY,J.CHATON) **Jay-Z + Swizz Beatz**

NEVER KNEW I NEEDED
 C.HARMONY,NE-YO (S.SMITH,C.HARMON) **Ne-Yo**
TIP OF MY TONGUE
 Jagged Edge Featuring Trina & Gucci Mane **Gucci Mane**

SWEET DREAMS
 MAD SCREWS (B.D.CASEY,B.D.CASEY,R.SAUNDERS,A.DIAZ,K.TAYLOR,R.DAVIS) **Beyoncé**
PUT IT IN A LOVE SONG
 SWIZZ BEATZ,A.KEYS (A.KEYS,K.DEAN) **Alicia Keys**
WOMEN LIE, MEN LIE
 B.YOUNG (M.MIMMS,B.YOUNG,D.CARTER) **Yo Gotti**

NEIGHBORS KNOW MY NAME
 T.TAYLOR,P.HAYES,J.MCGEE (J.NEVISON,T.TAYLOR,P.HAYES) **Trey Songz**
DON'T MAKE 'EM LIKE U NO MORE
 SYIENCE (R.PERRY,G.EALEY) **Ruben Studdard**
HOME GURL
 J.BROWN (D.HAMILTON,T.BURNETT,J.BROWN,S.ATWATER) **Bone**

FISTFUL OF TEARS
 H.DAVID,MUSZE (H.DAVID,MUSZE) **Maxwell**
THUG
 MR.LEE (S.THOMAS,L.WILLIAMS,G.CLINTON,JR.W.COLLINS,L.PATTERSON,A.TILMON,G.WORRELL,E.WRIGHT,A.YOUNG) **Slim Thug**
ON FIRE
 COOL & DRE (G.MORODER,P.BELLOTTA) **Lil Wayne**

PRETTY GIRLS
 Wale Featuring Gucci Mane & Weezy Of Backyard Band **Wale**
H.A.T.E.U.
 M.CAREY,C.STEWART,T.NASH (M.CAREY,T.NASH,C.A.STEWART) **Mariah Carey**
YOU'RE THE ONE
 J.DUPRI,B.M.COX (J.DUPRI,B.M.COX) **Dondria**

MY HOOD
 M.FRESH (C.N.DORSEY,B.O.THOMAS) **B.G.** Feat. Mannie Fresh & Gar **B.G.** Feat. Mannie Fresh & Gar
LOVE COME DOWN
 R.HOLLADAY (K.MCKL,W.LATSON,R.HOLLADAY,S.COMBS,S.CARTER,B.GORDY,A.MIZELL,F.J.PERRIN,D.RICHARDS,K.WEST) **Diddy - Dirty Money**

STAYING IN LOVE
 R.SAADIO (R.SAADIO) **Raphael Saadiq**
EVERYTHING, EVERYDAY, EVERYWHERE
 R.LESLEY (J.JACKSON,R.LESLEY,K.L.HILSON) **Fabolous** Feat. Keri Hilson **Fabolous** Feat. Keri Hilson

BINGO
 S.STORCH (R.DAVIS,S.STORCH,D.WAY,J.MALPHURS) **Gucci Mane** Feat. Soulja Boy Tell'em & Waka Flocka **Gucci Mane** Feat. Soulja Boy Tell'em & Waka Flocka

SPONSOR
 TEAIRRA MARI Featuring Gucci Mane & Soulja Boy Tell'em **Teairra Mari** Feat. Gucci Mane & Soulja Boy Tell'em **Teairra Mari** Feat. Gucci Mane & Soulja Boy Tell'em

HOOD LOVE
 B.M.COX,B.M.COEN (M.J.BLIGE,B.M.COX,J.AUSTIN,K.A.J.DEAN) **Mary J. Blige** Feat. Trey Songz **Mary J. Blige** Feat. Trey Songz

GOTTA GET IT
 PRESTICE (JUVENILE,L.EDWARDS) **Juvenile**
LOVE SUGGESTIONS
 W.DOWNING,R.RIDEOUT (W.DOWNING,R.RIDEOUT,T.TOLBERT) **Will Downing**
OH
 G.G.CURTIS, SR. (G.G.CURTIS SR.,K.EDMONDS,J.NETTLESBEY) **Kevon Edmonds**

BACK TO THE CRIB
 POLO DA DON (L.JAMES,J.JONES,E.DEAN,C.BROWN) **Juelz Santana** Feat. Chris Brown **Juelz Santana** Feat. Chris Brown

CAN'T HARDLY WAIT
 L.FSYLVERS,III (N'DAMBI,J.R.BUTLER,JR.R.L.BREAUX,S.M.ELMEHDAOU,I.L.FSYLVERS III) **N'Dambi**
HELL OF A LIFE
 DANJA (C.J.HARRIS, JR.,F.N.HILLS) **T.I.**

LUV 2 BALL
 J.BRITTC,M.ANTY,S.THOMAS (M.GAYE,G.GORDY FUQUA,S.GREEN) **Impromp2**
SPEAK FRENCH
 S.GARRETT,S.CRAWFORD (S.GARRETT,S.CRAWFORD,R.DAVIS) **Jamie Foxx** Feat. Gucci Mane **Jamie Foxx** Feat. Gucci Mane

BORROW YOU
 B.BAKER (E.ROBISON,B.BAKER) **Eric Roberson**
GROWN MAN
 BRADD YOUNG (B.RAY,O.WATSON) **Bradd Young**
I CAN'T MAKE YOU LOVE ME
 R.D.JACKSON,BOYZ II MEN (M.REID,A.SHAMBLIN) **Boyz II Men**

MAKE EM' SAY
 NOT LISTED (NOT LISTED) **Meek Mill**
CALL ME 4 DAT GOOD
 THE NARRATORS (C.T.MOORE) **Just Brittany Narrators**
I'M ILL
 NOT LISTED (NOT LISTED) **Red Cafe** Feat. Fabolous **Red Cafe** Feat. Fabolous

DO YOU THINK ABOUT ME
 NOT LISTED (NOT LISTED) **SHADY/AFTERMATH/INTERSCOPE**
I DON'T KNOW Y'ALL
 NOT LISTED (NOT LISTED) **Young Dro** Feat. Yung L.A. **Young Dro** Feat. Yung L.A.

IT AIN'T OVER (UNTIL GOD SAYS IT'S OVER)
 A.A.WARD (A. BROWN) **Maurette Brown-Clark**
2009 RAP UP
 NOT LISTED (NOT LISTED) **Skillz**

BETWEEN THE BULLETS
FIONA'S LONG ROAD ENDS AT NO. 1


Melanie Fiona makes the third-longest journey to No. 1 on Hot R&B/Hip-Hop Songs by a woman in the past 10 years as "It Kills Me" rises 2-1 in its 19th week. The song from the Toronto native follows Jennifer Hudson's "Spotlight" (22

CHRISTIAN SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST IMPRINT / PROMOTION LABEL
1	3	5	#1 GIVE THIS CHRISTMAS AWAY	1 WK MATTHEW WEST FEAT. AMY GRANT SPARROW/EMI CMG
2	1	20	CITY ON OUR KNEES	TOBYMAC FOREFRONT/EMI CMG
3	8	5	GREATEST THE NIGHT BEFORE CHRISTMAS GAINER	BRANDON HEATH MONOMODE/REUNION/PLG
4	6	5	I'LL BE BRAVE THIS CHRISTMAS	BIG DADDY WEAVE FERVENT/WORD-CURB
5	2	18	UNTIL THE WHOLE WORLD HEARS	CASTING CROWNS BEACH STREET/REUNION/PLG
6	10	5	JOY TO THE WORLD (UNSPEAKABLE JOY)	CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
7	11	5	EMMANUEL (HALLOWED MANGER GROUND)	CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
8	18	5	CHRISTMAS TIME	CHRIS AND CONRAD VSR
9	17	4	HE HAS COME FOR US (GOD REST YE MERRY GENTLEMEN)	MEREDITH ANDREWS WORD-CURB
10	5	15	WHAT FAITH CAN DO	KUTLESS BEC/TOOTH & NAIL
11	4	32	HOULD MY HEART	TENTH AVENUE NORTH REUNION/PLG
12	9	25	THE WORDS I WOULD SAY	SIDEWALK PROPHETS FERVENT/WORD-CURB
13	25	4	GO TELL IT ON THE MOUNTAIN	TENTH AVENUE NORTH REUNION/PLG
14	24	5	WINTER SNOW	AUDREY ASSAD FEAT. CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
15	7	15	FORGIVEN	SANCTUS REAL SPARROW/EMI CMG
16	27	5	WHEN LOVE WAS BORN	MARK SCHULTZ WORD-CURB
17	31	4	JOY TO THE WORLD	33MILES INO
18	12	12	ON AND ON	CHASEN INO
19	19	20	SING, SING, SING	CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
20	14	14	LET THE WATERS RISE	MIKESCHAIR CURB
21	16	17	HEAVEN IS THE FACE	STEVEN CURTIS CHAPMAN SPARROW/EMI CMG
22	35	3	FINALLY CHRISTMAS	33MILES INO
23	21	7	ALWAYS	SWITCHFOOT CREDENTIAL/ATLANTIC/EMI CMG
24	34	3	ADORE HIM	KARI JOBE INTEGRITY
25	49	2	GLORY TO GOD IN THE HIGHEST	BIG DADDY WEAVE FERVENT/WORD-CURB
26	20	11	ALIVE	POCKET FULL OF ROCKS MYRRH/WORD-CURB
27	23	14	SALVATION IS HERE	LINCOLN BREWSTER INTEGRITY
28	22	12	THERE IS A WAY	NEWWORLDSON INPOP
29	44	2	CHRISTMAS IS	MARK HARRIS INO
30	32	4	YOU ARE THE REASON	SHAWN STARBUCK METRO
31	33	4	GOD REST YE MERRY GENTLEMEN	DOWNHERE CENTRICITY
32	28	9	YOUR HANDS	JJ HELLER STONE TABLE
33	37	4	GOD BLESS US	ECHOING ANGELS PATTON HOUSE
34	26	7	SOMETIMES	MATT BROUWER BLACK SHOE
35	36	10	AGAIN	FLYLEAF A&M/OCTONE/INTERSCOPE
36	42	14	SAFE	PHIL WICKHAM FEAT. BART MILLARD INO
37	43	4	IT'S CHRISTMAS DAY	FAMILY FORCE 5 TMG/EMI CMG
38	HOT SHOT DEBUT		GLORY TO GOD	LINCOLN BREWSTER INTEGRITY
39	38	9	DON'T YOU KNOW YOU'RE BEAUTIFUL	SEABIRD CREDENTIAL/EMI CMG
40	40	11	HEARTBEAT	REMODY DRIVE WORD-CURB
41	46	20	GLORIOUS	NEWSBOYS INPOP
42	45	5	MESS OF ME	SWITCHFOOT CREDENTIAL/ATLANTIC/EMI CMG
43	NEW		JOY TO THE WORLD	SEABIRD CREDENTIAL/EMI CMG
44	48	6	HANDS	THE ALMOST TOOTH & NAIL
45	41	2	HARK! THE HERALD ANGELS SING	CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
46	RE-ENTRY		LIVE LIKE WE'RE DYING	KRIS ALLEN 19/JIVE/JLG
47	NEW		CHRISTMAS TIME IS HERE	FAMILY FORCE 5 TMG/EMI CMG
48	NEW		DESPERATE	FIREFLIGHT FLICKER/PLG
49	RE-ENTRY		WALK ON THE WATER	BRITT NICOLE SPARROW/EMI CMG
50	47	3	OPEN HANDS	MATT PAPA CENTRICITY

With 3 million listener impressions, Mathew West log his third No. 1, and second straight leader, on Christian Songs. The duet, with veteran singer Amy Grant, also spends a second week atop Hot Christian AC Songs, marking Grant's first No. 1 on both charts since the lists launched in 2003.



James Fortune & FIYA advance 22-20 on Hot Gospel Songs with "Encore," the third single from their "Transformation" album. Lead track "I Trust You" logged the last of its 29 weeks at No. 1 in March, and "I Wouldn't Know You" (No. 10) stopped at No. 2 in November.

TOP CHRISTIAN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	6	#1 CASTING CROWNS	6 WKS UNTIL THE WHOLE WORLD HEARS BEACH STREET/REUNION 10135/PROVIDENT-INTTEGRITY	
2	2	12	VARIOUS ARTISTS	WOW HITS 2010 WORD-CURB/PROVIDENT-INTTEGRITY 4857/EMI CMG	
3	4	18	SKILLET	AWAKE ARDENT/INO/ATLANTIC 2554/PROVIDENT-INTTEGRITY	
4	5	7	GREATEST FLYLEAF GAINER	MEMENTO MORI A&M/OCTONE 013512/EMI CMG	
5	6	7	SWITCHFOOT	HELLO HURRICANE LOWERCASE PEOPLE/ATLANTIC/CREDENTIAL 4858*/EMI CMG	
6	3	12	CHRIS TOMLIN	GLORY IN THE HIGHEST: CHRISTMAS SONGS OF WORSHIP SIXSTEPS/SPARROW 3261/EMI CMG	
7	7	8	STEVEN CURTIS CHAPMAN	BEAUTY WILL RISE SPARROW 6516/EMI CMG	
8	9	14	DAVID CROWDER BAND	CHURCH MUSIC SIXSTEPS/SPARROW 6515/EMI CMG	
9	8	10	KUTLESS	IT IS WELL BEC 7174/EMI CMG	
10	10	69	CHRIS TOMLIN	HELLO LOVE SIXSTEPS/SPARROW 2359/EMI CMG	
11	24	62	MARY MARY	THE SOUND MY BLOCK/COLUMBIA 4433*/PROVIDENT-INTTEGRITY	
12	19	12	RELIANT K	FORGET AND NOT SLOW DOWN MONO VS STEREO 520695/WORD-CURB	
13	17	64	VARIOUS ARTISTS	WOW HITS 2009 EMI CMG/PROVIDENT-INTTEGRITY 887742/WORD-CURB	
14	12	63	FRANCESCA BATTISTELLI	MY PAPER HEART FERVENT 887378/WORD-CURB	
15	20	74	THIRD DAY	REVELATION ESSENTIAL 10853/PROVIDENT-INTTEGRITY	
16	13	84	TENTH AVENUE NORTH	OVERT AND UNDERRAETH REUNION 10126/PROVIDENT-INTTEGRITY	
17	29	5	THE PRIESTS	HARMONY RCA VICTOR 59825/RMG	
18	11	16	BARLOWGIRL	LOVE & WAR FERVENT 887861/WORD-CURB	
19	15	61	MICHAEL W. SMITH	THE NEW HALLELUJAH REUNION 10133/PROVIDENT-INTTEGRITY	
20	14	9	MORMON TABERNACLE CHOIR ORCHESTRA	AT TEMPLE SQUARE WITH B.S. MITCHELL (WILBER) RING CHRISTMAS BELLS MORMON TABERNACLE CHOIR 502338	
21	38	46	RED	INNOCENCE & INSTINCT ESSENTIAL 10863/PROVIDENT-INTTEGRITY	
22	39	8	THE ALMOST	MONSTER MONSTER TOOTH & NAIL 4543/EMI CMG	
23	16	18	SELAH	YOU DELIVER ME CURB 79138/WORD-CURB	
24	37	16	THOUSAND FOOT KRUTCH	WELCOME TO THE MASQUERADE TOOTH & NAIL 4783/EMI CMG	
25	28	18	NEEDTOBREATHE	THE OUTSIDERS ATLANTIC 519702*/WORD-CURB	
26	25	46	KARI JOBE	KARI JOBE INTEGRITY 4550/PROVIDENT-INTTEGRITY	
27	18	21	PHILLIPS, CRAIG & DEAN	FEARLESS INO 4506/PROVIDENT-INTTEGRITY	
28	RE-ENTRY		THE DEVIL WEARS PRADA	WITH ROOTS ABOVE AND BRANCHES BELOW FERRET 123/WORD-CURB	
29	27	14	HAWK NELSON	LIVE LIFE LOUD! BEC 7306/EMI CMG	
30	21	38	MERCYME	10 INO 4626/PROVIDENT-INTTEGRITY	
31	33	20	BRITT NICOLE	THE LOST GET FOUND SPARROW 2358/EMI CMG	
32	43	12	VARIOUS ARTISTS	SONGS 4 WORSHIP 50 INTEGRITY 24702/TIME LIFE	
33	RE-ENTRY		PHIL WICKHAM	HEAVEN & EARTH INO 3903/PROVIDENT-INTTEGRITY	
34	47	12	PILLAR	CONFessions ESSENTIAL 10904/PROVIDENT-INTTEGRITY	
35	48	27	HILLSONG	UNITED: (A CROSS THE EARTH) : TEAR... HILLSONG INTEGRITY 4651/PROVIDENT-INTTEGRITY	
36	45	20	HILLSONG	Faith + Hope + Love: Live HILLSONG INTEGRITY 4660/PROVIDENT-INTTEGRITY	
37	22	7	VARIOUS ARTISTS	THE TIME LIFE TREASURY OF CHRISTMAS: TRADITIONS TIME LIFE 25052	
38	34	18	MARK SCHULTZ	COME ALIVE WORD-CURB 887394	
39	44	58	ANBERLIN	NEW SURRENDER UNIVERSAL REPUBLIC 011710*/EMI CMG	
40	30	16	GAITHER VOCAL BAND	REUNITED GAITHER MUSIC GROUP 6044/EMI CMG	
41	26	68	BRANDON HEATH	WHAT IF WE MONOMODE:REUNION 10127/PROVIDENT-INTTEGRITY	
42	RE-ENTRY		JARS OF CLAY	THE LONG FALL BACK TO EARTH GRAY MATTERS/ESSENTIAL 10903/PROVIDENT-INTTEGRITY	
43	40	30	MAT KEARNEY	CITY OF BLACK & WHITE AWARE/COLUMBIA/INPOP 1466/EMI CMG	
44	RE-ENTRY		JEREMY CAMP	SPEAKING LOUDER THAN BEFORE BEC 6780/EMI CMG	
45	RE-ENTRY		AUGUST BURNS RED	CONSTITUTIONS SOLID STATE 4385*/EMI CMG	
46	RE-ENTRY		TERCER CIELO	GERTE COMUN. SUEÑOS EXTRAORDINARIOS KASA EN VENECIA/UNIVERSAL MUSIC LATINO 63572/UME	
47	50	66	MATTHEW WEST	SOMETHING TO SAY SPARROW 4520/EMI CMG	
48	32	29	NEWSBOYS	IN THE HANDS OF GOD INPOP 1454/EMI CMG	
49	RE-ENTRY		JEREMY CAMP	LIVE BEC 3923/EMI CMG	
50	RE-ENTRY		THE BROOKLYN TABERNACLE CHOIR	DECLARE YOUR NAME: LIVE WORSHIP INTEGRITY 4830/PROVIDENT-INTTEGRITY	

TOP CHRISTIAN AC SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST IMPRINT / PROMOTION LABEL
1	1	5	#1 GIVE THIS CHRISTMAS AWAY	2 WKS MATTHEW WEST FEAT. AMY GRANT SPARROW/EMI CMG
2	2	5	EMMANUEL (HALLOWED MANGER GROUND)	CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
3	3	4	THE NIGHT BEFORE CHRISTMAS	BRANDON HEATH MONOMODE/REUNION/PLG
4	5	4	I'LL BE BRAVE THIS CHRISTMAS	BIG DADDY WEAVE FERVENT/WORD-CURB
5	4	4	JOY TO THE WORLD (UNSPEAKABLE JOY)	CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
6	6	4	CHRISTMAS TIME	CHRIS AND CONRAD VSR
7	8	19	CITY ON OUR KNEES	TOBYMAC FOREFRONT/EMI CMG
8	7	18	UNTIL THE WHOLE WORLD HEARS	CASTING CROWNS BEACH STREET/REUNION/PLG
9	11	3	HE HAS COME FOR US (GOD REST YE MERRY GENTLEMEN)	MEREDITH ANDREWS WORD-CURB
10	9	23	THE WORDS I WOULD SAY	SIDEWALK PROPHETS FERVENT/WORD-CURB
11	13	35	GREATEST FLYLEAF GAINER	PHILLIPS, CRAIG & DEAN INO
12	14	3	GO TELL IT ON THE MOUNTAIN	TENTH AVENUE NORTH REUNION/PLG
13	18	14	WHAT FAITH CAN DO	KUTLESS BEC/TOOTH & NAIL
14	17	2	JOY TO THE WORLD	33MILES INO
15	15	32	HOLD MY HEART	TENTH AVENUE NORTH REUNION/PLG
16	10	4	WHEN LOVE WAS BORN	MARK SCHULTZ WORD-CURB
17	16	2	WINTER SNOW	AUDREY ASSAD FEAT. CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
18	12	20	SING, SING, SING	CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
19	19	20	GLORIOUS	NEWSBOYS INPOP
20	20	2	FINALLY CHRISTMAS	33MILES INO
21	25	18	FOLLOW YOU	LEELAND WORD-CURB
22	24	2	ADORE HIM	KARI JOBE INTEGRITY
23	22	2	GOD REST YE MERRY GENTLEMEN	DOWNHERE CENTRICITY
24	23	21	ALIVE AGAIN	MATT MAHER ESSENTIAL/PLG
25	30	2	GLORY TO GOD IN THE HIGHEST	BIG DADDY WEAVE FERVENT/WORD-CURB

TOP GOSPEL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL
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HOT DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST IMPRINT / PROMOTION LABEL
1	3	9	#1 MAKE ME	1 WK JANET A&M/UME
2	1	6	BAD ROMANCE	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
3	4	11	PUSH N PULL	NOFERINI & MARINI VS SYLVIA TOSUN LOVERUSH/SEA TO SUN
4	12	5	ONE LOVE	DAVID GUETTA FEATURING ESTELLE GUM/ASTRALWERKS/CAPITOL
5	7	7	FRESH OUT THE OVEN	LOLA FEATURING PITBULL EPIC
6	2	11	I WANT TO KNOW WHAT LOVE IS	MARIAH CAREY ISLAND/IDJMG
7	6	12	WISH U LOVE	CHAD JACK & TIM LETTEER VS. FAWN HADES
8	11	10	YOU USED TO KNOW	ANDREA CARNELL CURVY
9	13	9	DRAMA QUEEN (TEXTING U)	SIMONE DENNY + BARRY HARRIS BARRY HARRIS
10	8	12	PERFECT	DEPECHE MODE MUTE/VIRGIN/CAPITOL
11	5	13	HANG ON	PLUMB CURB
12	21	5	DID IT AGAIN (LO HECHO ESTA HECHO)	SHAKIRA EPIC
13	14	9	HEAVY CROSS	THE GOSSIP COLUMBIA
14	19	8	COME BACK CLEAN	THE CRYSTAL METHOD FEATURING EMILY HAINES TINY E/REINCARNATE
15	10	15	SMOKE	JUS JACK WITH PHIL GARANT FEATURING MATINA PARISI MODA
16	29	4	WHY DON'T YOU LOVE ME	BEYONCE MUSIC WORLD/COLUMBIA
17	9	14	FIGHT FOR YOU	MORGAN PAGE NETTWERK
18	16	8	3	BRITNEY SPEARS JIVE/JLG
19	20	9	WORKIN' GIRL	KELLY KING TRES KNEEHOWS
20	17	14	SEXY PEOPLE	LOLENE CAPITOL
21	24	8	GIVE ME LOVE	STEPHEN KEYES MADTIZZY
22	30	6	RAIN	ANJULIE MONSTER/HEAR/CMG
23	18	12	OUTTA HERE	ESMEE DENTERS TENNMAN/INTERSCOPE
24	31	6	ON THE FLOOR (OH BABY PLEASE)	KAYLAH MARIN EPIPHANY
25	33	5	MEET ME HALFWAY	THE BLACK EYED PEAS INTERSCOPE

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST IMPRINT / PROMOTION LABEL
26	32	5	LOCA	RANNY FEATURING NINA FLOWERS ROCKBERRY
27	25	13	BAD HABITS	MICHAEL COLUMBIA
28	23	10	ANGEL ON THE DANCEFLOOR	DAVE MATTHIAS FEATURING NATALIA FLORES CARRILLO
29	26	10	MISTAKE	MOBY LITTLE IDIOT/MUTE
30	40	3	POWER BODIES PICK	ROBBIE WILLIAMS ASTRALWERKS/CAPITOL
31	42	3	YOU ARE	TONY MORAN FEATURING FRENCHIE DAVIS DANCE MUSIC PRODUCTIONS
32	37	5	KEEPING SCORE	HANNAH SNOWDOG
33	37	5	HOT SHOT DEBUT	RIHANNA SRP/DEF JAM/IDJMG
34	36	5	HERE WE COME (READY OR NOT)	ROD CARRILLO & SHEFLA CARRILLO
35	39	6	STRIPED SOCKS	TAYLOR BRIGHT BRIGHT HOUSE
36	35	5	I LOOK TO YOU	WHITNEY HOUSTON ARISTA/RMG
37	41	4	WHATCHA SAY	JASON DERULU BELUGA HEIGHTS/WARNER BROS.
38	34	8	DOLLHOUSE	PRISCILLA RENEA CAPITOL
39	45	3	SHAME ON ME	AMANDA BLANK DOWNTOWN
40	46	3	THE PRICE	DAPPLED CITIES DANGERBIRD
41	47	3	WONDERFUL	BILLIE MYERS FRUITLOOP
42	43	7	HEY BOY	RADKA SIXTH AVENUE
43	NEW		TIK TOK	KESHA KASZ MONEY/RCA/RMG
44	15	17	S.O.S. (LET THE MUSIC PLAY)	JORDIN SPARKS 19/JIVE/JLG
45	28	15	TURN IT OUT	ALTAR FEATURING JEANIE TRACY MAMAHOUSE
46	50	3	LOST IN YOU	JIMMY D. ROBINSON PRESENTS CEEVOX J MUSIC
47	38	11	MANOS AL AIRE	NELLY FURTADO NELSTAR/UNIVERSAL MUSIC LATINO
48	49	3	I WANNA BE YOUR BABY	HENRI DAUMAN
49	NEW		ANGEL	LIZ SCOTT MADE
50	22	14	WE ARE GOLDEN	MIKA CASABLANCA/UNIVERSAL MOTOWN

TOP DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	61	#1 LADY GAGA	1 WK THE FADE MONSTER (EP) STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011052/IGA
2	2	5	LADY GAGA	THE FADE MONSTER (EP) STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 013872/IGA
3	3	24	OWL CITY	OCEAN EYES UNIVERSAL REPUBLIC 013141*/UMRG
4	4	77	3OH!3	WANT PHOTO FINISH 511181
5	5	25	LMFAO	PARTY ROCK PARTY ROCK/WILLIAM/CHERRYTREE/INTERSCOPE 012932/IGA
6	9	18	DAVID GUETTA	ONE LOVE GUM 86847*/ASTRALWERKS
7	8	14	VARIOUS ARTISTS	NOW THAT'S WHAT I CALL CLUB HITS EM/UNIVERSAL 56256/SONY MUSIC
8	7	28	BEYONCE	ABOVE AND BEYOND VIDEO COLLECTION & DANCE MIXES (EP) MUSIC WORLD/COLUMBIA 5349 EDSY MUSIC+
9	10	18	IMOGEN HEAP	ELLIPSIS MEGAPHONIC/RCA 50605/RMG
10	6	8	VARIOUS ARTISTS	NOW THAT'S WHAT I CALL DANCE CLASSICS EM/UNIVERSAL/ZOMBA 60492/SONY MUSIC
11	12	57	SOUNDTRACK	SLUMDOG MILLIONAIRE INTERSCOPE 012502/IGA
12	15	12	TIESTO	KALEIDOSCOPE MUSICAL FREEDOM 2082/ULTRA
13	14	4	VARIOUS ARTISTS	JUST DANCE 2 ULTRA/ISLAND 013576/IDJMG
14	11	12	FAMILY FORCE 5	FAMILY FORCE 5'S CHRISTMAS PAGEANT TMG 97937
15	18	14	LA ROUX	LA ROUX BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE 013389*/IGA
16	21	19	BREATHE CAROLINA	HELLO FASCINATION FEARLESS 30127
17	17	19	CASCADA	EVACUATE THE DANCEFLOOR ROBBINS 75084
18	19	18	FEVER RAY	FEVER RAY RABID 9408*/MUTE
19	23	15	MIKE SNOW	MIKE SNOW DOWNTOWN 70085*
20	25	23	DJ SKRIBBLE	TOTAL CLUB HITS 3 THRIVEDANCE 90814/THRIVE
21	16	27	DEPECHE MODE	SOUNDS OF THE UNIVERSE MUTE/VIRGIN 96769*/CAPITOL
22	24	8	DAVE AUDE	DAVE AUDE PRESENTS: ULTRA.2010 ULTRA 2197
23	22	20	MOBY	WAIT FOR ME LITTLE IDIOT 9416*/MUTE
24	RE-ENTRY		LUIS MIGUEL	NO CULPES A LA NOCHE: CLUB REMIXES WARNER LATINA 521318
25	RE-ENTRY		MAJOR LAZER	GUNS DON'T KILL PEOPLE... LAZERS DO DOWNTOWN 70088*

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST IMPRINT / PROMOTION LABEL
1	3	8	#1 HOT	1 WK INNA ULTRA
2	2	5	TIK TOK	KESHA KASZ MONEY/RCA/RMG
3	1	11	HANG ON	PLUMB CURB
4	4	8	3	BRITNEY SPEARS JIVE/JLG
5	11	10	EVERY MORNING	BASSHUNTER ULTRA
6	5	4	BAD ROMANCE	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
7	6	18	SEXY CHICK	DAVID GUETTA FEATURING AKON GUM/ASTRALWERKS/CAPITOL
8	13	12	FIGHT FOR YOU	MORGAN PAGE NETTWERK
9	7	16	I WILL BE HERE	TIESTO & SNEAKY SOUND SYSTEM ULTRA
10	15	2	HARD	RIHANNA FEATURING JEEZY SRP/DEF JAM/IDJMG
11	9	4	ONE LOVE	DAVID GUETTA FEATURING ESTELLE GUM/ASTRALWERKS/CAPITOL
12	12	10	SMOKE	JUS JACK WITH PHIL GARANT FEATURING MATINA PARISI MODA
13	8	14	KISS ME BACK	KIM SOZI ULTRA
14	10	12	SAD SONG	BLAKE LEWIS TOMMY BOY
15	17	8	GHOSTS 'N STUFF	DEADMAU5 FEATURING ROB SWIRE MAU5TRAP/ULTRA
16	14	4	BABY BY ME	50 CENT FEATURING NE-YO SHADY/AFTERMATH/INTERSCOPE
17	16	5	COME BACK	SOPHIA MAY NERVOUS
18	NEW		YOU AND I	MEDINA LABELMADE
19	RE-ENTRY		RELEASE ME	AGNES KING ISLAND ROCKY STAR/NFM
20	RE-ENTRY		SWEET DREAMS	BEYONCE MUSIC WORLD/COLUMBIA
21	24	2	HEARTBREAK	M'BLACK ROBBINS
22	18	5	DO YOU REMEMBER	JAY SEAN FEATURING SEAN PAUL & LIL JON CASH MONEY/UNIVERSAL REPUBLIC
23	NEW		ESCAPE ME	TIESTO FEATURING C.C. SHEFFIELD MUSICAL FREEDOM/ULTRA
24	22	2	REMEDY	LITTLE BOOTS 679/ELEKTRA/ATLANTIC
25	NEW		FINE WITHOUT YOU	ARMIN VAN BUREN FEATURING JENNIFER RENE ARMADA/ULTRA

Data for week of JANUARY 9, 2010 | For chart reprints call 646.654.4633

JAZZ/CLASSICAL/WORLD

JAN
9
2010

TOP TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	12	#1 MICHAEL BUBLE	12 WKS CRAZY LOVE 143/REPRISE 520733/WARNER BROS. +
2	3	11	BARBRA STREISAND	LOVE IS THE ANSWER COLUMBIA 43354/SONY MUSIC
3	4	15	HARRY CONNICK, JR.	YOUR SONGS COLUMBIA 47228*/SONY MUSIC
4	2	6	VARIOUS ARTISTS	MAKING MERRY EMI SPECIAL MARKETS 86808 EX/STARBUCKS
5	5	7	VARIOUS ARTISTS	LETTERS TO SANTA: A HOLIDAY MUSICAL COLLECTION CONCORD 231066 EX
6	8	28	MICHAEL BUBLE	MICHAEL BUBLE MEETS MADISON SQUARE GARDEN 143/REPRISE 517750/WARNER BROS. +
7	7	40	DIANA KRALL	QUIET NIGHTS VERVE 012433/VG +
8	10	10	WYNTON MARSALIS	CHRISTMAS JAZZ JAM WYNTON COMPASS 49023 EX/SOMERSET
9	9	11	NELLIE MCKAY	NORMAL AS BLUEBERRY PIE: A TRIBUTE TO DORIS DAY VERVE 013218/VG
10	6	9	PINK MARTINI	SPLENDOR IN THE GRASS HEINZ 6*
11	11	8	FRANK SINATRA	FRANK SINATRA: NEW YORK 303635/SONY MUSIC
12	12	8	FRANK SINATRA	CHRISTMAS WITH SINATRA AND FRIENDS FRANK SINATRA ENTERPRISES 31672/CONCORD
13	14	11	THE BRIAN SETZER ORCHESTRA	SONGS FROM LONELY AVENUE SURFDOG 521223*
14	13	35	MELODY GARDOT	MY ONE AND ONLY THRILL VERVE 012563*/VG
15	16	12	FRANK SINATRA	COLLECTOR'S EDITION: FRANK SINATRA WARNER CUSTOM PRODUCTS 54199/MADACY

TOP TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	5	#1 THE PRIESTS	5 WKS HARMONY RCA VICTOR 59825/RMG
2	2	58	THE PRIESTS	THE PRIESTS RCA VICTOR 33969/SONY MUSIC
3	7	7	ROLF LISLEVAND	DIMINUTO ECM NEW SERIES/EC

HOT LATIN SONGS™						
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)		
1	1	10	#1 ME GUSTA TODO DE TI	GG AVENTURA	18 WKS	THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN
2	5	12	GREATEST HAY OJITOS GAINER	INTOCABLE (GOOD-IV/SONY MUSIC LATIN)		
3	3	6	DILE AL AMOR	AVVENTURA (PREMIUM LATIN)		
4	4	10	SE ME VA LA VOZ	ALEJANDRO FERNANDEZ (UNIVERSAL MUSIC LATINO)		
5	2	14	LOOKING FOR PARADISE	ALEJANDRO SANZ FEATURING ALICIA KEYS (WARNER LATINA)		
6	6	24	TE IRA MEJOR SIN MI	JOAN SEBASTIAN (MUSART/BALBOA)		
7	8	12	LA CALABAZA	LA ARROLLADORA BANDA EL LIMON (DISA)		
8	13	25	TE VES FATAL	EL TRON DE MEXICO (FONOVISA/MUSIVISA)		
9	10	8	EQUIVOCADA	THALIA (SONY MUSIC LATIN)		
10	11	9	ESTUVE	ALEJANDRO FERNANDEZ (FONOVISA)		
11	9	6	DID IT AGAIN (LO HECHO ESTA HECHO)	SHAKIRA (EPIC/SONY MUSIC LATIN)		
12	16	14	DERECHO DE ANTIGUEDAD	LA ORIGINAL BANDA EL LIMON (FONOVISA)		
13	7	18	GRACIAS A TI	WISIN & YANDEL FEATURING ENRIQUE INGLESIA (WY/MACHETE)		
14	19	11	NI CON OTRO CORAZON	PEDRO FERNANDEZ (FONOVISA)		
15	15	5	FELIZ NAVIDAD	TITO "EL BAMBINO" (SIENTE)		
16	20	36	LO INTENTAMOS	ESPINOZA PAZ (DISA/ASL)		
17	12	22	SU VENENO	AVVENTURA (PREMIUM LATIN)		
18	17	20	MI COMPLEMENTO	LOS HURACANES DEL NORTE (DISA)		
19	14	8	EL DOCTORADO	TONY DIZE (PINA)		
20	22	8	SIN EVIDENCIAS	BANDA MS (DISA/ASL)		
21	25	4	COLGANDO EN TUS MANOS	CARLOS BAUTE CON MARTA SANCHEZ (WARNER LATINA)		
22	18	16	ESCLAVO DE SUS BESOS	DAVID BISBAL (VALE/UNIVERSAL MUSIC LATINO)		
23	28	16	ERES TODO TODO	JULION ALVAREZ Y SU NORTEÑO BANDA (DISA/ASL)		
24	21	7	ME ENAMORE DE TI	CHAYANNE (SONY MUSIC LATIN)		
25	26	4	HASTA ABAJO	DON OMAR (MACHETE)		
26	32	9	SOY TODO TUYO	LOS TUCANES DE TIJUANA (FONOVISA/MUSIVISA)		
27	24	16	NI ROSAS NI JUGUETES	PAULINA RUBIO (UNIVERSAL MUSIC LATINO)		
28	30	4	MIENTES	CAMILA (SONY MUSIC LATIN)		
29	27	11	CAMINOS DIFERENTES	ROBERTO TAPIA (FONOVISA/MUSIVISA)		
30	31	10	TE AMO	CUMBRE NORTEÑA (SONY MUSIC LATIN)		
31	29	9	GRITO MUNDIAL	DADDY YANKEE (EL CARTEL)		
32	35	7	YO ME CONFIE	ANDRES MARQUEZ "EL MACIZO" (DISA)		
33	36	4	YA LO SE	JENNI RIVERA (FONOVISA)		
34	33	7	AMOR QUEDATE	JENCARLOS (BULLSEYE)		
35	41	8	CIELO AZUL	CIELO NUBLADO AKA CIELO NEVADO (DISA/ASL)		
36	38	7	SEXY CHICK	DAVID GUETTA FEATURING AKON (GUM/ASTRALWERKS/CAPITOL)		
37	39	17	SENTIMIENTOS DE CARTON	DUELO (FONOVISA/MUSIVISA)		
38	37	3	MEET ME HALFWAY	THE BLACK EYED PEAS (INTERSCOPE)		
39	34	6	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS (ROC NATION)		
40	50	2	BAD ROMANCE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)		
41	40	16	FELIZ	KANY GARCIA (SONY MUSIC LATIN)		
42	48	2	CARITA DE ANGEL	LARRY HERNANDEZ (MENDIETA/FONOVISA/MUSIVISA)		
43	47	4	SIN TI NO VIVO	PATRULLA 81 (DISA)		
44	HOT SHOT DEBUT		PONTE EN MI LUGAR	ESPINOZA PAZ (DISA/ASL)		
45	42	8	SIN QUERER	EDNITA NAZARIO (SONY MUSIC LATIN)		
46	NEW		TE SIENTO	WISIN & YANDEL (WY/MACHETE/UNIVERSAL MUSIC LATINO)		
47	NEW		90 MILLAS (90 MILES)	LOS INQUIETOS DEL NORTE (EAGLE MUSIC)		
48	49	20	EL BORRACHO	GRUPO MONTEZ DE DURANGO (DISA)		
49	43	4	MIRAME	VICTOR MANUELLE (KIYAVI)		
50	45	12	HOTEL ROOM SERVICE	PITBULL (MR. 305/POLO GROUNDS/J/RMG)		

Wisin & Yandel land their 21st top 10 on Latin Rhythm Airplay as "Te Siento" jumps 34-6 (1.8 million listener impressions, up 213%). It extends their lead for most top 10s in the chart's history, giving them four more than Daddy Yankee's 17. The 28-spot leap is the biggest since Alejandro Sanz's "Looking for Paradise" jumped 38-9 in the Oct. 24, 2009, issue.



Elvis Crespo's new tropical group, Zone D'Tambora, debuts at No. 3 on Tropical Albums and at No. 30 on Top Latin Albums with "Esto Tiene Boom Boom," selling 2,000 copies. The last new act to debut as high on the former chart was Tiempo Libre, which entered at No. 3 with "Bach in Havana" in the June 13, 2009, issue.



TOP LATIN ALBUMS™						
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / PROMOTION LABEL)	CERT.	
1	2	29	#1 GG AVENTURA	THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN	2	
2	3	5	ANDREA BOCELLI	MI NAVIDAD SUGAR/SENTE/UNIVERSAL MUSIC LATINO 0136936/UMLE	+	
3	1	3	ALEJANDRO FERNANDEZ	DOS MUNDOS: EVOLUCION UNIVERSAL MUSIC LATINO 013689/UMLE		
4	4	3	ALEJANDRO FERNANDEZ	DOS MUNDOS: TRADICION FONOVISA 354372/UMLE		
5	5	4	JENNI RIVERA	LA GRAN SENORA FONOVISA 354398/UMLE		
6	6	31	WISIN & YANDEL	LA REVOLUCION WY/MACHETE 012967/UMLE		
7	7	4	THALIA	PRIMERA FILA SONY MUSIC LATIN 56091		
8	8	7	JENCARLOS	BUSCAME BULLSEYE 8914		
9	13	8	MARCO ANTONIO SOLIS	MAS DE MARCO ANTONIO SOLIS FONOVISA 354216/UMLE		
10	12	6	TONY DIZE	LA MELODIA DE LA CALLE [UPDATED] PINA 70201/SONY MUSIC LATIN		
11	10	6	TITO "EL BAMBINO"	EL PATRON: LA VICTORIA SIENTE/UNIVERSAL MUSIC LATINO 653932/UMLE		
12	11	6	LARRY HERNANDEZ	EN VIDEO: DESDE CULIACAN MENDIETA/FONOVISA 570050/UMLE		
13	9	4	BANDA EL RECODO	ME GUSTA TODO DE TI FONOVISA 354394/UMLE		
14	14	4	INTOCABLE	CLASSIC GOOD-1 60130/SONY MUSIC LATIN		
15	18	5	DRACO	AMOR VINCIT OMNIA SONY MUSIC LATIN 59999		
16	16	9	EDNITA	SOY SONY MUSIC LATIN 55934		
17	24	32	ESPINOZA PAZ	YO NO CANTO, PERO LO INTENTAMOS ADIS/DISA 730251/UMLE		
18	15	8	GILBERTO SANTA ROSA	LO MEJOR DE GILBERTO EN LA NAVIDADES SONY MUSIC LATIN 60067		
19	23	4	PESADO	DESDE LA CANTINA: VOILUMEN 1 DISA 726553/UMLE		
20	21	21	TERCER CIELO	ENTE COMIL, SUEÑO EXTRAMUNDOS KASA/ENENMUSC/UNIVERSAL MUSIC LATINO 635702/UMLE		
21	17	5	PATRULLA 81	SIN TI NO VIVE DISA 721404/UMLE		
22	22	25	VICENTE FERNANDEZ	NECESITO DE TI SONY MUSIC LATIN 53282		
23	25	8	EL TRONO DE MEXICO	HASTA MI FINAL FONOVISA 354315/UMLE		
24	20	4	COSCULLUELA	EL PRINCIPE REGGAE/SENTE/UNIVERSAL MUSIC LATINO 653935/UMLE		
25	19	3	ALEJANDRO FERNANDEZ	DOS MUNDOS UNIVERSAL MUSIC LATINO/FONOVISA 354397/UMLE		
26	29	70	LUIS FONSI	PALABRAS DEL SILENCIO UNIVERSAL MUSIC LATINO 011810/UMLE		
27	27	7	ALEJANDRO SANZ	PARAISO EXPRESS WARNER LATINA 522519		
28	26	39	LARRY HERNANDEZ	16 MARCO CORRIDOS MENDIETA/FONOVISA 570037/UMLE		
29	30	42	TITO "EL BAMBINO"	EL PATRON SIENTE 653883/UMLE		
30	HOT SHOT DEBUT		ZONE D'TAMBORA	ESTO TIENE BOOM BOOM NUEVE DIGITAL EX/SONY MUSIC LATIN		
31	34	18	JOAQN SEBASTIAN	PEGADITO AL CORAZON MUSART 4208/BALBOA		
32	28	3	JOHNNY VENTURA	VOLVIO LA NAVIDAD HOMEBOY 7213		
33	33	16	LOS TIGRES DEL NORTE	LA GRANJA FONOVISA 354192/UMLE		
34	35	4	THALIA	PRIMERA FILA (EP) SONY MUSIC LATIN 60160 EX		
35	37	32	LUIS ENRIQUE	CICLOS TOP STOP 8910		
36	31	7	VICTOR MANUELLE	YO MISMO KIYAVI 24754/SONY MUSIC LATIN		
37	40	12	JUAN GABRIEL	MIS CANCIONES, MIS AMIGOS DISCO 6055725/SONY MUSIC LATIN		
38	41	27	LAURA PAUSINI	PRIMAVERA ANTICIPADA WARNER LATINA 516627		
39	32	14	DON CHETO	EL KTME DE USTEDES PLATINO 8832		
40	38	31	HECTOR ACOSTA	SIMPLEMENTE: EL TORITO DAMA/ENENMUSC/UNIVERSAL MUSIC LATINO 653881/UMLE		
41	45	10	DAVID BISBAL	SIN MIRAR ATRAS VALE/UNIVERSAL MUSIC LATINO 013491/UMLE		
42	50	9	EL TRONO DE MEXICO	ALMAS GEMELAS FONOVISA 353804/UMLE		
43	42	41	LA QUINTA ESTACION	SIN FRENO SON MUSIC LATIN 44947		
44	39	8	JOSEPH FONSECA	AMANTE BACHATA VENEMUSIC/UNIVERSAL MUSIC LATINO 653753/UMLE		
45	43	12	VARIOUS ARTISTS	REX EXITOS: EL DISCO DEL AÑO 2009 DISA 724187/UMLE		
46	44	6	LOS RIELEROS DEL NORTE	EN VIVO: PARA TI FONOVISA 354266/UMLE		
47	51	15	NELLY FURTADO	MI PLAN NELSTAR/UNIVERSAL MUSIC LATINO 013318/UMLE		
48	49	58	RICARDO ARJONA	5TO PISO WARNER LATINA 516669		
49	61	4	PACE SETTER	LA ARROLLADORA BANDA EL LIMON SETTER SERIE DIAMANTE: 30 SUPER EXITOS DISA 721351/UMLE		
50	46	7	OLGA TANON	4/13 ZMG 00205/SONY MUSIC LATIN		

REGIONAL MEXICAN AIRPLAY™						
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)		
1	1	10	#1 ME GUSTA TODO DE TI	6 WKS BANDA EL RECODO FONOVISA		
2	2	12	HAY OJITOS	INTOCABLE GOOD-IV/SONY MUSIC LATINO		
3	3	15	LA CALABAZA	LA ARROLLADORA BANDA EL LIMON DISA		
4	4	24	TE IRA MEJOR SIN MI	JOAN SEBASTIAN MUSART/BALBOA		
5</						

JAPAN		ALBUMS	
(HANSHIN/SOUNDSCAN JAPAN/PLANTECH) DECEMBER 29, 2009			
1	NEW	IKOMONOGAKARI HAJIMARI NO UTA (CD/DVD LTD EDITION) EPIC	
2	NEW	FLUMPOOL WHAT'S FLUMPOOL? AMUSE	
3	1	NAMIE AMURO PAST+FUTURE (CD+DVD) AVEX TRAX	
4	NEW	IKOMONOGAKARI HAJIMARI NO UTA EPIC	
5	4	EXILE AI SUBEKI MIRAI E (SIDE C) AVEX TRAX	
6	3	EXILE AI SUBEKI MIRAI E (SIDE A CD/DVD LTD ED) AVEX TRAX	
7	2	YUSUKE ANO - KONNAN DEKIMASHITA KEDO (CD/DVD) SONY MUSIC	
8	5	GREEEEEEN IMADE NO A MEN B MEN DESUTO! UNIVERSAL	
9	9	ARASHI ALL THE BEST! 1999-2009 J-STORM	
10	NEW	EVERY LITTLE THING EVERY BEST SINGLES COMPLETE AVEX TRAX	

UNITED KINGDOM		ALBUMS	
(THE OFFICIAL UK CHARTS CO.) DECEMBER 27, 2009			
1	2	MICHAEL BUBLE CRAZY LOVE 143/REPRISE	
2	1	SUSAN BOYLE I DREAMED A DREAM SYCO	
3	3	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE	
4	4	LADY GAGA THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	
5	5	JLS JLS EPIC	
6	6	ROBBIE WILLIAMS REALITY KILLED THE VIDEO STAR CHRYSLAS/VIRGIN	
7	10	TAKE THAT THE GREATEST DAY - THE CIRCUS LIVE POLYDOR	
8	7	SNOW PATROL UP TO NOW FICITION/POLYDOR	
9	11	WILL YOUNG THE HITS '9/RCA	
10	14	CHERYL COLE 3 WORDS POLYDOR	

GERMANY		ALBUMS	
(MEDIA CONTROL) DECEMBER 29, 2009			
1	2	ROBBIE WILLIAMS REALITY KILLED THE VIDEO STAR CHRYSLAS/VIRGIN	
2	1	ICH + ICH GUTE REISE DOMESTIC POP	
3	3	LADY GAGA THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	
4	5	DAVID GARRETT CLASSIC ROMANCE WARNER	
5	11	XAVIER NAIDOO ALLES KANN BESSER WERDEN NAIDOO	
6	19	STING IF ON A WINTER'S NIGHT CHERRYTREE/DG	
7	6	ADORO FUER IMMER UND DICH UNIVERSAL	
8	4	MICHAEL HIRTE EINSAMER HIRTE UND DIE SCHOENS SONY MUSIC	
9	7	PETER FOX PETER FOX & COLDSTEEL LIVE AUS BERLIN WARNER	
10	9	PUR WUENSCHEN CAPITOL	

EUROPEAN HOT 100 SINGLES			
(NIELSEN/BILLBOARD) DECEMBER 23, 2009			
1	1	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE	
2	3	BAD ROMANCE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	
3	6	TIK TOK KESHA KASZ MONEY/RCA	
4	5	RUSSIAN ROULETTE RIHANNA SRP/DEF JAM	
5	2	THE CLIMB JOE MCLELLERY SYCO	
6	7	STARSTRUJK 3OH!3 FT. KATY PERRY PHOTO FINISH	
7	9	3 WORDS CHERYL COLE POLYDOR	
8	12	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE	
9	8	YOU KNOW ME ROBBIE WILLIAMS CHRYSLAS/VIRGIN	
10	11	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS ROC NATION	
11	RE	FIGHT FOR THIS LOVE CHERYL COLE POLYDOR	
12	10	DON'T STOP BELIEVIN' JOURNEY COLUMBIA/LEGACY	
13	13	MORNING AFTER DARK TIMBALAND FT. NELLY FURTADO & SOSHY MOSLEY/BACKGROUND/INTERSCOPE	
14	RE	LOOK FOR ME CHIPMUNK FT. TALAY RILEY JIVE	
15	16	WHATCHA SAY JASON DERULO BELUGA HEIGHTS/WARNER BROS.	

EURO DIGITAL SONGS		nielsen soundscan international	
(NIELSEN SOUNDSCAN INTERNATIONAL) JANUARY 9, 2009			
1	3	BAD ROMANCE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	
2	4	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE	
3	6	TIK TOK KESHA KASZ MONEY/RCA	
4	5	RUSSIAN ROULETTE RIHANNA SRP/DEF JAM	
5	2	THE CLIMB JOE MCLELLERY SYCO	
6	7	STARSTRUJK 3OH!3 FT. KATY PERRY PHOTO FINISH	
7	9	3 WORDS CHERYL COLE POLYDOR	
8	12	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE	
9	8	YOU KNOW ME ROBBIE WILLIAMS CHRYSLAS/VIRGIN	
10	11	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS ROC NATION	
11	RE	FIGHT FOR THIS LOVE CHERYL COLE POLYDOR	
12	10	DON'T STOP BELIEVIN' JOURNEY COLUMBIA/LEGACY	
13	13	MORNING AFTER DARK TIMBALAND FT. NELLY FURTADO & SOSHY MOSLEY/BACKGROUND/INTERSCOPE	
14	RE	LOOK FOR ME CHIPMUNK FT. TALAY RILEY JIVE	
15	16	WHATCHA SAY JASON DERULO BELUGA HEIGHTS/WARNER BROS.	

FRANCE		ALBUMS	
(SNEP/IFOP/TITE-LIVE) DECEMBER 29, 2009			
1	1	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE	
2	2	VARIOUS ARTISTS FRA MOZART L'OPERA ROCK WARNER	
3	4	MUSE THE RESISTANCE A&E/HELIUM 3	
4	3	MYLENE FARMER NO. 5 ON TOUR POLYDOR	
5	5	ERA ERA CLASSICS MERCURY	
6	6	RENAUD MOLLY MALONE - BALADE IRLANDAISE VIRGIN	
7	15	MICHAEL JACKSON MICHAEL JACKSON'S THIS IS IT MJJ/EPIC	
8	7	EDDY MITCHELL GRAND ECRAN POLYDOR	
9	8	CHARLOTTE GAINSBOURG IRM BECAUSE	
10	14	MARC LAVOINE VOLUME 10 MERCURY	

CANADA		ALBUMS	
(NIELSEN BDS/SOUNDSCAN) JANUARY 9, 2009			
1	1	SUSAN BOYLE I DREAMED A DREAM SYCO/COLUMBIA/SONY MUSIC	
2	2	ANDREA BOCELLI MY CHRISTMAS SUGAR/DECCA/UNIVERSAL	
3	3	MICHAEL BUBLE CRAZY LOVE 143/REPRISE/WARNER	
4	4	MAXIME LANDRY VOX POP PRODUCTIONS JAUNE	
5	6	LADY GAGA THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE/UNIVERSAL	
6	7	VARIOUS ARTISTS MUCH DANCE 2010 SONY MUSIC	
7	5	ALICIA KEYS THE ELEMENT OF FREEDOM MBK/J/SONY MUSIC	
8	13	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE/UNIVERSAL	
9	10	TAYLOR SWIFT FEARLESS BIG MACHINE/OPEN ROAD/UNIVERSAL	
10	9	JUSTIN BIEBER MY WORLD (EP) SCHOOLBOY/RAYMOND BRAUNISLAND/UNIVERSAL	

AUSTRALIA		ALBUMS	
(ARIA) DECEMBER 27, 2009			
1	1	SUSAN BOYLE I DREAMED A DREAM SYCO	
2	2	MICHAEL BUBLE CRAZY LOVE 143/REPRISE	
3	4	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE	
4	3	STAN WALKER INTRODUCING SONY MUSIC	
5	6	LADY GAGA THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	
6	5	FOO FIGHTERS GREATEST HITS ROSWELL/RCA	
7	7	TAYLOR SWIFT FEARLESS BIG MACHINE	
8	11	PINK FUNHOUSE LAFACE/JLG	
9	9	ROBBIE WILLIAMS REALITY KILLED THE VIDEO STAR CHRYSLAS/VIRGIN	
10	10	POWDERFINGER GOLDEN RULE UNIVERSAL	

EUROPEAN ALBUMS			
(NIELSEN/BILLBOARD) DECEMBER 23, 2009			
1	1	SUSAN BOYLE I DREAMED A DREAM SYCO	
2	3	ROBBIE WILLIAMS REALITY KILLED THE VIDEO STAR CHRYSLAS/VIRGIN	
3	5	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE	
4	2	LADY GAGA THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	
5	6	MICHAEL BUBLE CRAZY LOVE 143/REPRISE	
6	4	MICHAEL JACKSON MICHAEL JACKSON'S THIS IS IT MJJ/EPIC	
7	7	ANDREA BOCELLI MY CHRISTMAS DECCA	
8	9	ICH + ICH GUTE REISE DOMESTIC POP	
9	10	NORAH JONES THE FALL BLUE NOTE	
10	8	QUEEN ABSOLUTE GREATEST PARLOPHONE	
11	12	STING IF ON A WINTER'S NIGHT CHERRYTREE/DG	
12	NEW	ALICIA KEYS THE ELEMENT OF FREEDOM J	
13	11	RIHANNA RATED R SRP/DEF JAM	
14	28	MICHAEL HIRTE EINSAMER HIRTE UND DIE SCHOENS SONY	
15	20	MUSE THE RESISTANCE A&E/HELIUM 3	

ITALY		ALBUMS	
(FIMI/NIELSEN) DECEMBER 28, 2009			
1	1	ANDREA BOCELLI MY CHRISTMAS UNIVERSAL	
2	3	LAURA PAUSINI LAURA LIVE GIRA MUNDIAL 09 ATLANTIC	
3	2	VASCO ROSSI TRACKS 2 (EDITIONI E RARITA) CAPITOL	
4	5	CLAUDIO BAGLIONI O.P.G.A. COLUMBIA	
5	4	MICHAEL JACKSON MICHAEL JACKSON'S THIS IS IT MJJ/EPIC	
6	7	MARIO BONDI IF TATTICA	
7	6	ELISA HEART SUGAR	
8	8	STING IF ON A WINTER'S NIGHT CHERRYTREE/DG	
9	11	MICHAEL BUBLE CRAZY LOVE 143/RE	

1901 (Ghettoblaster, ASCAP/Kobalt Music Publishing America, Inc., ASCAP) H100 90
19 AND CRAZY (Getting The Blues, BMI/Osmurson Publishing, BMI/KupKafe Music, BMI/Year Of The Dog Music, ASCAP/Dar Buddha Music, ASCAP) CS 40
2009 RAP UP (Not Listed) RBH 100
3 (Maraton, AB, STIM/Kobalt Music Publishing America, Inc., ASCAP/Songs of Kobalt Music Publishing America, Inc., BMI/Universal Music Publishing/Universal-PolyGram International Publishing, ASCAP), HL/WBM, H100 13
5 STAR CHICK (Give Me Me, ASCAP/Copyright Control) RBH 36
90 MILLAS (90 MILES) (Not Listed) LT 47

A

ACCORDING TO YOU (Terri And Steve's Music, ASCAP/Andrew Franklin Music, BMI/Stage Three Music Inc., BMI) H100 36
AINT LEAVIN WITHOUT YOU (WB Music Corp., ASCAP/Divine Mill Music, ASCAP/EMI April Music, Inc., ASCAP/Abide By The Blues, ASCAP/EMI Combina Music, SESAC/Janice Joins, SESAC/Precisely Done Music, BMI/Universal Tunes, SESAC/James Carr Music, BMI/Songs Of Universal PolyGram International/BMI/Coulo Sounds Ltd., BMI/Cheesa Music Publishing, BMI), HL/WBM, RBH 16
ALL THE RIGHT MOVES (Midnite Miracle Music, ASCAP/Sony/ATV Tunes LLC, ASCAP), HL H100 56
ALL THE WAY TURN UP (MTV, ASCAP/Soula Boy Tell'em Music, BMI/Crossstacular Music, BMI/Vibe, ASCAP/Element 9, Hip Hop, BMI/Takin Care Of Business, BMI) RBH 44
ALREADY GONE (Songs For My Shrink, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Write 2 Live, ASCAP) H100 28
AMERICAN HONEY (Oona Songs, LLC, ASCAP/Hannah Bee Songs/BMI/Castle Sound Music, Inc., SESAC/Bummerman Music, Inc., SESAC/Paylene Music, ASCAP/BJ Administration, ASCAP) CS 38; H100 97
AMERICAN SATURDAY NIGHT (EMI April Music, Inc., ASCAP/New Gayle Music, ASCAP/Tapermon, ASCAP/Songs Of Combustion Music, ASCAP/Music Of Windsetp, ASCAP/Didn't Have To Be Music, ASCAP), HL, CS 12
AMOR QUOTADE (Rubet Music Publishing, ASCAP/Universal Musica, Inc., ASCAP) LT 34

B

BABY BY ME (60 Cent Music Publishing, ASCAP/Universal Music Corporation, ASCAP/My Diet Starts Tomorrow, Inc., BMI/Songs Of Universal, Inc., BMI/Universal Music - Z Tunes LLC, ASCAP/In The Ground Publishing, ASCAP/Billie, BMI/Billie, ASCAP/Apex New Music, ASCAP), HL/WBM, H100 46, RBH 10
BABY'S IT'S COLD OUTSIDE (Not Listed) CS 55
BACK TO THE CAMP (Lat Ron Ji's Music, ASCAP/My Diet Starts Tomorrow, Inc., BMI/Songs Of Universal, Inc., BMI/Dan Dean Music, BMI/2nd Culture Beyond U Experience Publishing, BMI), HL/WBM, RBH 66
BACKWOODS (Super Back 98, BMI/Bunker Creek Publishing, BMI/EMI America, Inc., ASCAP/Songs Of Countrywood, ASCAP/EMI Blackwood Music Inc., BMI/Paw Paw Publishing, BMI), HL, CS 28
BAD HABITS (Sony/ATV Tunes LLC, ASCAP/AMusewell, ASCAP/Bonita Music, ASCAP/EMI April Music, Inc., ASCAP), HL, RBH 51

B

BAD ROMANCE (Sony/ATV Songs LLC, BMI/RedOne Productions, LLC, BMI/Stefani Germanotta p/k/a Lady Gaga, BMI/House Of Goo Publishing, Inc., BMI/Glouco Music Inc., BMI), HL, H100 3; LT 40
BEDROCK (Young Money Publishing Inc., BMI/Warner-Terlane Publishing Corp., BMI/Write It LLC, BMI/The Publishing Designee Of Aubrey Graham, BMI/One Man Publishing, ASCAP/Studio Music, SESAC/Meanie Entertainment Music, SESAC/Solo Publishing, ASCAP/Kobalt Music Publishing, ASCAP/Twenty One Piloxing, BMI/Lion Air Publishing, ASCAP/Westwood Publishing S.A. De C.V.) LT 9
ERES TODO TODO (Maxine Aguirre Music Publishing, ASCAP), LT 22
ESCALA DE SUS BESOS (Universal Musica, Inc., ASCAP/Leiber Music, S.L.) LT 22
ESTUVE (Vander, ASCAP/Juliana Musical, ASCAP/Edimusa, ASCAP), HL, H100 2
EVACUATE THE DANCEFLOOR (Rocks, ASCAP/Songkitchen Music Publishing, BUMA/Stema, BUMA/Tenyo Music, BMI) H100 27
HURRY HOME (Year Of The Dog Music, ASCAP/Words & Music, ASCAP), WBM, CS 18

I

F
FALLIN' FOR YOU (Cocomarina Music, BMI/EMI April Music, Inc., ASCAP/B-Rated Music, ASCAP), HL H100 38
FALLING DOWN (Silly Fish Music, ASCAP/Almo Music Corp., ASCAP/Extremely Corrosive Music, BMI/Shock It Out Music, ASCAP/Pensive Music, ASCAP), H100 92
FEARLESS (Sony/ATV Free Publishing Company, BMI/Taylor Swift Music, BMI/Sony/ATV Sesac/Hillbilly Valley, SESAC/Raylene Music, ASCAP/PB Administration, ASCAP), HL, CS 43
FED UP (Dkhaled Publishing, BMI/Nothing Hill Music, Inc., BMI/EMI April Music, Inc., ASCAP/UR Music, ASCAP), HL H100 73
FELIZ NAVIDAD (Sony/ATV Discos Music Publishing LLC, ASCAP/EMI April Music, Inc., ASCAP), HL H100 15
FIFTEEN (Sony/ATV Free Publishing Company, BMI/Taylor Swift Music, BMI/EMI April Music, Inc., ASCAP), HL H100 25
FIREFLIES (Ocean City Park, ASCAP/Universal Music Corporation, ASCAP), HL/WBM, H100 4
FISTER OF TEARS (Sony/ATV Tunes LLC, ASCAP/Muzewell, ASCAP/EMI April Music, Inc., ASCAP/BeAnri Music, ASCAP), HL, RBH 70
FLEX (Dilmas And 21st Music, ASCAP/Greenlite Publishing LLC, BMI) RBH 52

F

FOREVER (1da Boi Productions, ASCAP/Sony/ATV Tunes LLC, ASCAP/The Publishing Designee Of Aubrey Graham, BMI/Live Write LLC, BMI/EMI Blackwood Music Inc., BMI/Headphone Junkie Publishing, ASCAP/EMI April Music, Inc., ASCAP/Square Rowl Publishing, ASCAP/Square Rowl Music, ASCAP/Berstein & Co., Inc., ASCAP), CLM/H, H100 14
I
I CAN'T MAKE RAIN (Song Of Loud, BMI/String Stretchers Music, BMI/Billboard Music Inc., BMI/Melissa's Money Publishing, ASCAP/Get A Lot Of This Music, ASCAP/Melissa's Money Publishing, ASCAP/Pensive Music, ASCAP), H100 92
I CAN'T MAKE YOU LOVE ME (Almo Music Corp., ASCAP/Blue Blues Music, ASCAP/ICG Alliance Music, ASCAP/Universal Music - BGB Songs, ASCAP), HL/WBM, H93
I CAN TRANSFORM YA (Songs Of Universal, Inc., BMI/Beyond Experience Publishing, BMI/Poof Publishing, BMI/Nothing Hill Music, Inc., ASCAP/Johnnie Law Music, ASCAP/Bonita Music, BMI/Studio 301 Music, ASCAP/Mr. C, ASCAP), HL/WBM, H100 82
I DON'T KNOW YALL (Not Listed) RBH 98
IF ONLY YOU KNEW (Drivey By Music, BMI/EMI Blackwood Music Inc., BMI/Warner-Terlane Publishing Corp., BMI) HL/WBM, RBH 50
FELIZ (We Wish You Music, ASCAP) LT 41
FIFTEEN (Sony/ATV Free Publishing Company, BMI/Taylor Swift Music, BMI/EMI April Music, Inc., ASCAP), HL H100 25
FIREFLIES (Ocean City Park, ASCAP/Universal Music Corporation, ASCAP), HL/WBM, H100 4
FISTER OF TEARS (Sony/ATV Tunes LLC, ASCAP/Muzewell, ASCAP/EMI April Music, Inc., ASCAP/BeAnri Music, ASCAP), HL, RBH 70
FLEX (Dilmas And 21st Music, ASCAP/Greenlite Publishing LLC, BMI) RBH 52

G

GANGSTA LUV (2028 Music Publishing, ASCAP/WB Music Corp., ASCAP/RZE Music Publishing, ASCAP/Universal Music Corporation, ASCAP/My Chit Music, BMI/EMI Blackwood Music Inc., BMI), HL/WBM, H101 41; RBH 25
GIMMIE THAT GIRL (Elli Blackwood Music Inc., BMI/Rhett-neck Music, BMI/String Stretchers Music, BMI/WB Music Corp., ASCAP/Melissa's Money Publishing, ASCAP/Get A Load Of This Music, ASCAP), HL/WBM, CS 30
GIVE IT UP TO ME (The Carmel House Music, BMI/Ensign Music Corporation, BMI/WB Music Corp., ASCAP/Virginia Beach Music Publishing, ASCAP/Young Money Publishing Inc., BMI/Kobalt Music Publishing America, Inc., ASCAP), HL/WBM, H100 40
GOD IN ME (EMI April Music, Inc., ASCAP/Wet Ink Red Music, ASCAP/That's Plum Song, ASCAP/T's Tea Tyme, ASCAP) RBH 17
GOLD AND GREEN (Not Listed) CS 60
GOTTA GET IT (Brika Music, BMI/EMI Blackwood Music Inc., BMI), HL, RBH 83
GRACIAS A TI (Universal Musica, Inc., ASCAP/WY Publishing, BMI) LT 13

G

GANGSTA LUV (2028 Music Publishing, ASCAP/WB Music Corp., ASCAP/RZE Music Publishing, ASCAP/Universal Music Corporation, ASCAP/My Chit Music, BMI/EMI Blackwood Music Inc., BMI), HL/WBM, H101 41; RBH 25
GIMMIE THAT GIRL (Elli Blackwood Music Inc., BMI/Rhett-neck Music, BMI/String Stretchers Music, BMI/WB Music Corp., ASCAP/Melissa's Money Publishing, ASCAP/Get A Load Of This Music, ASCAP), HL/WBM, CS 30
GIVE IT UP TO ME (The Carmel House Music, BMI/Ensign Music Corporation, BMI/WB Music Corp., ASCAP/Virginia Beach Music Publishing, ASCAP/Young Money Publishing Inc., BMI/Kobalt Music Publishing America, Inc., ASCAP), HL/WBM, H100 40
GOD IN ME (EMI April Music, Inc., ASCAP/Wet Ink Red Music, ASCAP/That's Plum Song, ASCAP/T's Tea Tyme, ASCAP) RBH 17
GOLD AND GREEN (Not Listed) CS 60
GOTTA GET IT (Brika Music, BMI/EMI Blackwood Music Inc., BMI), HL, RBH 83
GRACIAS A TI (Universal Musica, Inc., ASCAP/WY Publishing, BMI) LT 13

Grito Mundial (Los Garris Publishing, ASCAP) LT 31
GROWN MAN (Kanar Publishing, BMI/Paris Bryon Music, BMI) RBH 92

H

HALFWAY GONE (State One Music America, BMI/Jason Wade Music, BMI/Jesuth Music, BMI/Lion Aire Publishing, BMI/Warner-Terlane Publishing Corp., BMI/Kasher Publishing, ASCAP/BAMF Publishing, ASCAP), WBM, H100 99
HARD (2028 Music Publishing, ASCAP/WB Music Corp., ASCAP/RZE Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Anirahi Music, BMI/EMI Blackwood Music Inc., BMI/WM/Indie Label Publishing, ASCAP), HL/WBM, H100 89; RBH 20

I WANT A HIPPOPATAMOS FOR CHRISTMAS (Edwin H. Morris & Co., ASCAP/MPL Music Publishing, Inc., ASCAP) CS 47

I WILL NOT BOW (Seven Peaks Music, ASCAP/Breaking Benjamin Music, ASCAP) H100 64

H

HASTA ABAJO (Not Listed) LT 25
HATE U (Ry Songs, BMI/Gungs Of Universal, Inc., BMI) LT 7

HIT AGAIN (LO HECHO ESTA HECHO) (The Caramel House Music, BMI/Sony/ATV Melody, BMI/Ensign Publishing, BMI/Water From Nazareth, ASCAP/EMI April Music, Inc., ASCAP/Abide By The Blues, ASCAP/EMI Combina Music, SESAC/Janice Joins, SESAC/Precisely Done Music, BMI/Universal Tunes, SESAC/James Carr Music, BMI/Songs Of Universal PolyGram International/BMI/Coulo Sounds Ltd., BMI/Cheesa Music Publishing, BMI), HL/WBM, RBH 16

HOLLYWOOD (Midnite Miracle Music, ASCAP) LT 25

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

PUBLISHING: Warner/Chappell Music names **Juan Madrid** VP of urban A&R and **Ryan Press** senior director of urban A&R. Madrid was VP of urban A&R at Sony/ATV Music Publishing, and Press founded **Press Conference Management**.

BMI promotes **Jessica Frost** to director of business development/licensing. She was associate director of business development.



FROST SPAULDING LeBARRON GRAHAM

DISTRIBUTION: Universal Music Group Distribution promotes **Ron Spaulding** to president of **Fontana**. He was executive VP/GM.

TOURING: Facility management/consulting services firm **VenuWorks** names **Robert LeBarron** executive director of the **Bemidji (Minn.) Regional Events Center**, which will open in the fall. He was GM of the **Mullins Center** at the University of Massachusetts in Amherst.

RADIO: CBS Radio appoints **Pío Ferro** VP of Spanish-language programming and PD of **KMVK Dallas**.

RELATED FIELDS: The San Francisco chapter of the **National Assn. of Record Industry Professionals** appoints **Tamra Engle** senior director of marketing and programs and **Nate Beats** director of membership and outreach. Engle founded **GuitarTam Music**, and Beats founded **Make Your Hit Production** and **N8Beats Production**.

MTV Networks International in Canada promotes **Jon Graham** to VP of marketing, sales and partnerships. He was director of marketing and international partnerships in Canada for **Nickelodeon** and **Viacom Consumer Products**.

Music Choice names **Moira Noriega** director of content. She was director of production at **Hoodin Entertainment Group**.

—Edited by **Mitchell Peters**

GOOD WORKS

VH1, DO SOMETHING PARTNER FOR 2010 AWARDS SHOW

The Do Something Awards have found a new home on VH1.

The show will air live July 27 from an as-yet-undetermined Los Angeles venue. The music-based cable network has committed to televising the awards for the next two years, according to VH1 president Tom Calderone.

"This is something that fits a pop culture moment that we're in right now, particularly with our president really throwing the volunteerism initiative out in this world," he says, calling DoSomething.org "a very rock'n'roll organization, like us, and it just fits."

Celebrity bookings for the show hadn't been finalized at press time, but Calderone says it will feature a strong live musical component. "We really want music to be a part of the show," he says, noting that one idea is to include songs from the past year with inspirational themes. "There are a lot of artists who've taken the time to write music that invokes change."

The show will also honor five nominees who've demonstrated social change. The finalists will receive a minimum of \$10,000 in community and grant scholarships, and the grand prize winner will be given \$100,000 in community grants.

"You'll hear their stories and see what they've done and learn about what got them to that place," Calderone says. "There's always a reason why people gravitate to a cause, and to learn about that is an important part of the story." —**Mitchell Peters**

BACKBEAT



Friends and industry well-wishers gathered at SESAC's New York office Dec. 9 to celebrate songwriter/producer **Angela Hunte**'s No. 1 song "Empire State of Mind," a hit for Jay-Z and Alicia Keys. Hunte accepted a plaque from SESAC commemorating the triumph. From left: SESAC chairman/CEO **Stephen Swid** and VP of writer/publisher relations **Linda Lorence Critelli**, Hunte, EMI Music Publishing president of North American creative **Big Jon Platt** and SESAC VP of writer/publisher relations **Trevor Gale**. PHOTO: COURTESY OF SHAWN EHLERS



Robin Thicke celebrated the release of his new album, "Sex Therapy," with a bash held Dec. 14 at Butter in New York. Partygoers included Jay-Z, Beyoncé, Leighton Meester, John Legend and Usher. Thicke performed several songs and surprised the crowd by calling Meester onstage for a special performance of her new single, "Somebody to Love." PHOTO: COURTESY OF BRIAN ACH/GETTY IMAGES



More than 30 Latin artists converged in Las Vegas to record "La Gota de la Vida" (The Drop of Life), a song written by Universal Music Latino artist/pianist **Arthur Hanlon** to benefit the Unete con la Gota de la Vida campaign, which benefits City of Hope. The campaign seeks to create awareness within the Latin community about the importance of bone marrow donations. Artists who have recorded so far include **Fanny Lu**, Enrique Iglesias, Luis Fonsi, Aleks Syntek, Franco De Vita and David Bisbal. From left: Project producer **Luis Medina** of UNO Productions, Hanlon, Fanny Lu, executive producer/campaign co-founder **Salvador Treviño** and BMI assistant VP of Latin music **Delia Orjuela**.



From left at the "Twilight Saga: New Moon" premiere at the Mann Village Theatre Nov. 16 in Westwood, Calif.: Atlantic Records GM/executive VP **Livia Tortella**, Death Cab for Cutie's **Chris Walla**, Summit Entertainment co-chairman/president **Patrick Wachsmann** and co-chairman/CEO **Rob Friedman**, Chop Shop Music Supervision owner **Alexandra Patsavas** and Summit Entertainment president of worldwide production and acquisitions **Erik Feig**. The film's soundtrack has been certified platinum and features Death Cab for Cutie's single "Meet Me on the Equinox." PHOTO: COURTESY OF ALEX BERLINER

INSIDE TRACK

JACK'S BACK

An unexpected early end to 2009 touring for **Jack's Mannequin**—the group was on Weezer's recently canceled U.S. tour—has allowed Andrew McMahon to get cracking on the group's third album.

McMahon says he's in the "initial stages" of working on the follow-up to 2008's "The Glass Passenger," but early indications are that the new songs will take on a "broader scope," moving away from his battle with leukemia to touch on other subjects.

"Obviously for me the big thing is just pushing past the experiences of these past several years and starting to write about some other topics," McMahon says. "The relationship thing

will constantly pop up; that's always a pretty relevant part of my life. I'll spend the rest of the winter trying to put together ideas."

Sonically, McMahon says he's "definitely finding a lot of awesome new music I've been enjoying" that may influence the approach he takes. But overall he predicts the new album "will probably have a bit of freeness—I don't want to say 'carefree,' but just sort of an inherent, relaxed approach, which is kind of exciting as far as getting a little distance from 'Passenger.'"

McMahon is also prepping for a 10th-anniversary reunion of his other band, **Something Corporate**, at the **Bamboozle Left Festival**, but the group doesn't have any recording plans at the moment.



McMAHON



EMI Music president of new music international and global artist management **Billy Mann** caught up with the EMI Australia team on a recent visit Down Under. The famed record producer (far left) met with Empire of the Sun frontman **Luke Steele** (second from left) following the act's Nov. 24 gig for Mastercard's Priceless Music Series at Sydney CarriageWorks. Mann and Steele are joined by EMI Australasia country chairman **Mark Poston** (second from right) and EMI Music Australia head of A&R **Craig Hawker**. Two days later, Empire of the Sun was the big winner at the Australian Recording Industry Assn. Awards, taking home four trophies.



Former ASCAP president/chairman **Marilyn Bergman** was honored with the Assn. of Independent Music Publishers' Indie Award for her years of service to the music community. The presentation was made by AIMP president and Carlin America president/CEO **Caroline Bienstock** at the annual AIMP holiday party held Dec. 2 at New York's Princeton Club. From left: **Alan Bergman**, Bienstock, Bergman and ASCAP CEO **John LoFrumento**. PHOTO: COURTESY OF ASCAP



VEVO LAUNCH EVENT

Artists and executives came out for the Vevo launch event, held Dec. 8 at Skylight Studio in New York. Vevo is the new video and entertainment service created by Universal Music Group, in partnership with Sony Music Entertainment, EMI Music and Google/YouTube. PHOTOS: COURTESY OF GETTY IMAGES AND UNIVERSAL MUSIC GROUP

ABOVE: From left: Google CEO **Eric Schmidt**, Universal Music Group chairman/CEO **Doug Morris**, Queen Rania of Jordan, **Bono** and Interscope Geffen A&M chairman **Jimmy Iovine**.

BETWEEN: From left: Vivendi chairman **Jean-Bernard Levy**, **Sheryl Crow**, Google CEO **Eric Schmidt**, Universal Music Group chairman/CEO **Doug Morris** and Sony Music Entertainment CEO/Vevo co-chairman **Rolf Schmidt-Holtz**.



From left at SESAC Miami's holiday party Dec. 3 at the Sagamore Hotel in Miami Beach: SESAC Latina associate director **Kenny Córdova** and associate VP **J.J. Cheng**, producer/SESAC affiliate **Alejandro Jaén** and associate VP of writer/publisher relations **Tim Flink**.

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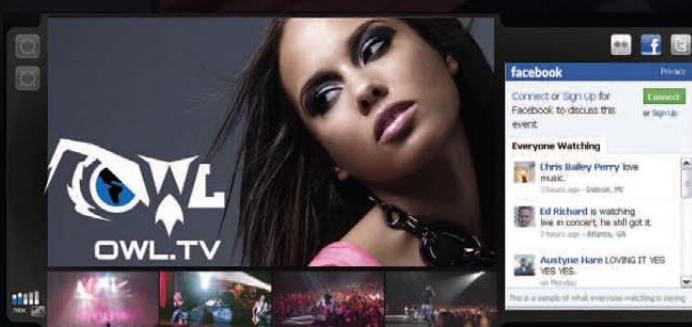
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