

Billboard

CHART HEAT
KESHA, MARY J. BLIGE,
YOUNG MONEY

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



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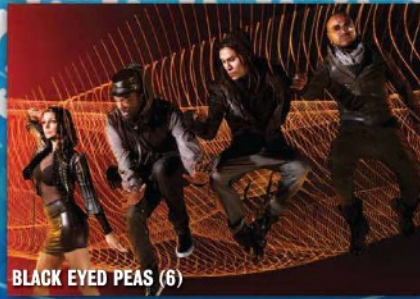
Congratulations To Our Members For Their 351 Grammy Award® Nominations.



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" DRESSDOW (3)



MICHAEL GIACCHINO (4)



INDIA.ARIE (3)



GEORGE STRAIT (3)



JUSTIN TIMBERLAKÉ (3)



MUSIQ SOULCHILD (3)



GREEN DAY (3)



LEE ANN WOMACK (3)



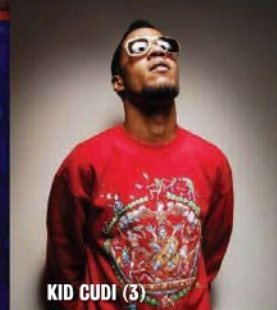
VINCE MENDOZA (3)



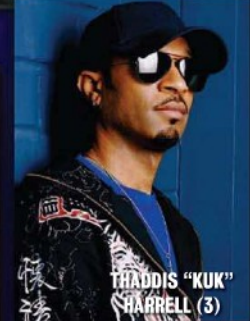
TERIUS "THE-DREAM" NASH (3)



U2 (PRS) (3)



KID CUDI (3)



THADDIS "KUK" SHARRELL (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 (SAGAE), Durrell Babbs, Christylez Bacon, Francesca Battistelli, Beast (SOCAN), Beastie Boys, Bebe (SAGAE), 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 Bubl  (SOCAN), Gary Burden, Pierre Boulez (GEMA), Calle 13, Jeremy Camp, Erica Campbell, Tina Campbell, Warryn Campbell, David Carr, Johnny Cash, Rob Cavallo, Francisco C spedes (SAGAE), 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, Shailla D rcal, Steve Earle, Jean Egan (GEMA), Luis Enrique, La Quinta Estaci n (SAGAE), 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 (SAGAE), Los Rieleros Del Norte, Jos  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. Melancon, 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 Norte a, Brendan O'Brien, Colby O'Donis, Claus Ogerman (GEMA), Oladiplo Omishore, Ben O'Neill, Palton Oswald, Arvo P rt (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 Rieusterer (SACEM), Eric Roberson, Kelly Rowland, Philippe Saisse, Esa-Pekka Salonen (ROSSO), 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: Andr  Previn

No. 1

ON THE CHARTS

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VOLUME 122, NO. 1

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TOP MUSIC VIDEO SALES	#1 BEYONCE / I AM... YOURS: AN INTIMATE PERFORMANCE
HOT VIDEOCLIPS	#1 TAYLOR SWIFT / FIFTEEN
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ON THE COVER: Kara DioGuardi photography by Michael Becker/FOX

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.

INTERSCOPE #1 RADIO A #1 OVERALL LABEL

#1 TOP 40

18.1% MARKET SHARE

#1 RHYTHMIC

20.1% MARKET SHARE

#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

Based on Mediabase Airplay Charts. *Since the inception of monitored airplay. ©2009 Interscope Records. All rights reserved. ©2009 Monster, LLC. "Monster", the Monster logo, the product and packaging.



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!

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.



“iTunes . . . and 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

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 Thalia'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.

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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

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>>>'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, Fiyleaf, Timbaland, Wolfmother and Lady Gaga.

UP FRONT

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 uptick—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 front-line 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.

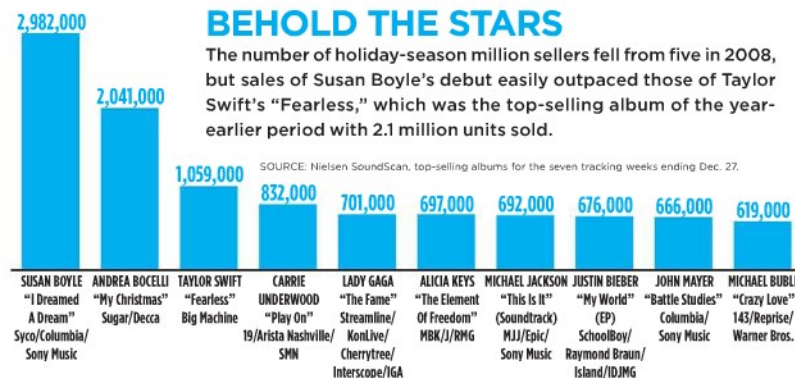
While CD sales continued to decline during the holiday-selling season, the category didn't decline as dramatically as it had during the first half of the year, Radakovitz says. She adds that the chain relied on videogames to drive traffic to its stores, which in turn helped music sales.

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." ♦♦♦



Standing tall: SUSAN BOYLE

>>> 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, Brandweck and Reuters.

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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

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 web-songs, 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 web-songs 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

What a year!

PRODUCER/SONGWRITER

MILEY CYRUS

#1 Single - "The Climb"

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*

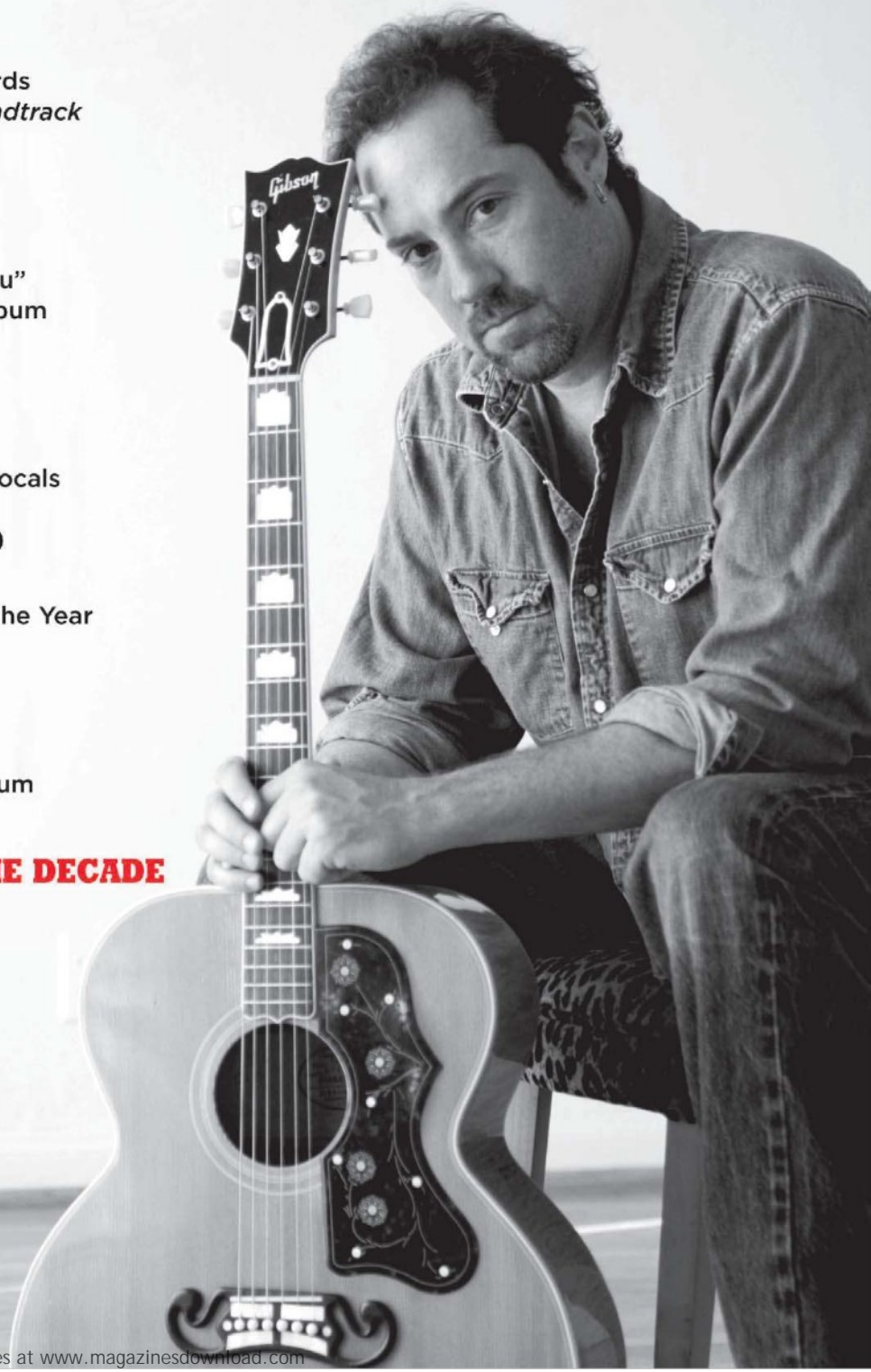
Grammy® Nomination - Best Country Album

"Somebody Like You"

- BILLBOARD #1 COUNTRY SONG OF THE DECADE

*McDaniel Entertainment
congratulates
our client and friend*

McDanielEntertainment.com



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

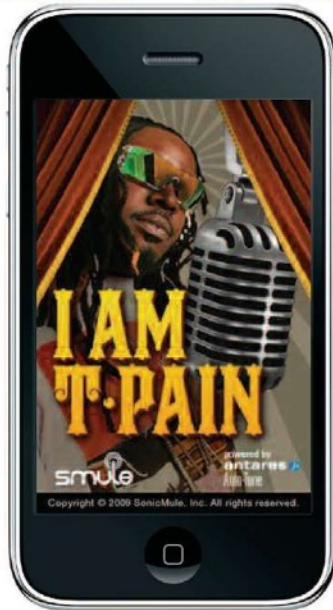


than 400,000 downloads in its first month.

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. 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.

But only those that share Smule’s vision get past the introduction stage.

“Some of the labels wanted to just have us to work for hire,” Smith says. “No thanks. We’re not an app factory. We think of ourselves as artists and we want to do creative things with the platform. If we’re going to undertake an app with an artist, we are truly going to capture the essence of that artist. We are also going to open up new opportunities for musical expression on the device. It’s a tall hill we’ll climb, but that’s one of the things that differentiates our approach from others.”

That means insisting on retaining full creative control over any app it makes. That also means only doing business deals based wholly on revenue-share agreements, rather than out-of-pocket licensing fees. And it definitely means ceding some control over the music to the fans.

The result is that the number of artist apps Smule makes each year will be limited to only “a few,” according to Smith. But he says he’d rather focus on making a few good apps than many average ones.

“We’re seeing different labels approaching us with different layers of vigor,” he says. “At some labels, it’s all about the business affairs group, and I think they’re going to get left in the dust. The other labels that roll up their sleeves and put us in front of their executive team are the ones we’re spending more of our time with.”

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BITS & BRIEFS

RCDL LBL, MYSPACE MUSIC OFFER DAILY DOWNLOADS

MySpace Music and digital record label RCDL LBL have teamed up to offer a free digital download per day to introduce the label’s roster to music fans. Called RCDL of the Day, the promotion will feature exclusive RCDL LBL music and remixes from such acts as Kid Sister, Cold War Kids, Major Lazer, Santi-gold 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
1	4	2	#1 TWK	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		FIREFLIES OWL CITY
9	12	11		REPLAY MAZ
10	11	8		I INVENTED SEX TREY SONGZ FEATURING DRAKE
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 LYON
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



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



PHOENIX

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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." ■■■

Publishers Place

ED CHRISTMAN



Straight, no chaser: **MR HUDSON** (left) and **DAN BLACK**

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FOR YOUR GRAMMY CONSIDERATION



Taylor Swift

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
"Breathe" featuring Colbie Caillat

TaylorSwift.com
BigMachineRecords.com





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,' **Thalia** 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!

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

Latin Notas

LEILA COBO



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 Gaston 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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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

TROUBLE OVER TICKETS

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



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

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.”

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40
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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–February 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 synch 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 Hlatshway 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,” Hlatshway 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 synch 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 SAMA-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 SAMA winner.

For the artist: “HHP has had many synch 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.”

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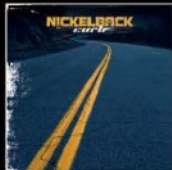
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Take a good look at me: No Doubt's GWEN STEFANI performs during a July concert at the Verizon Wireless Amphitheater in Irvine, Calif.

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.

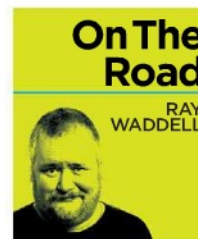
When the "training the audience" position was presented by Billboard to Garner last summer, he responded, "I don't think we as an industry have been very good at training the fan to do anything." Garner pointed out that Wednesday promotions weren't at that time cannibalizing sales on other days of the 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 \$140/\$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 (\$1,765,307 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 17,665	Frank Productions
12	\$1,030,185 (\$1,241.57 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 (\$1,088,287 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 (\$649,950,000 colon) \$138.96/\$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, CHRISSETTE MICHELE American Airlines Center, Dallas, Oct. 12	7,849 9,318	Live Nation, in-house
26	\$580,031 (\$355,150) \$61.25/\$37.16	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 (\$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, CHRISSETTE MICHELE Toyota Center, Houston, Oct. 13	8,102 9,011	Live Nation

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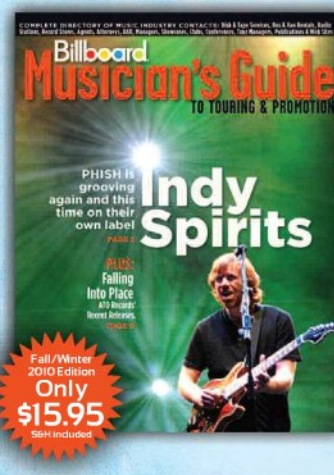
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David Ring

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 superserving 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?

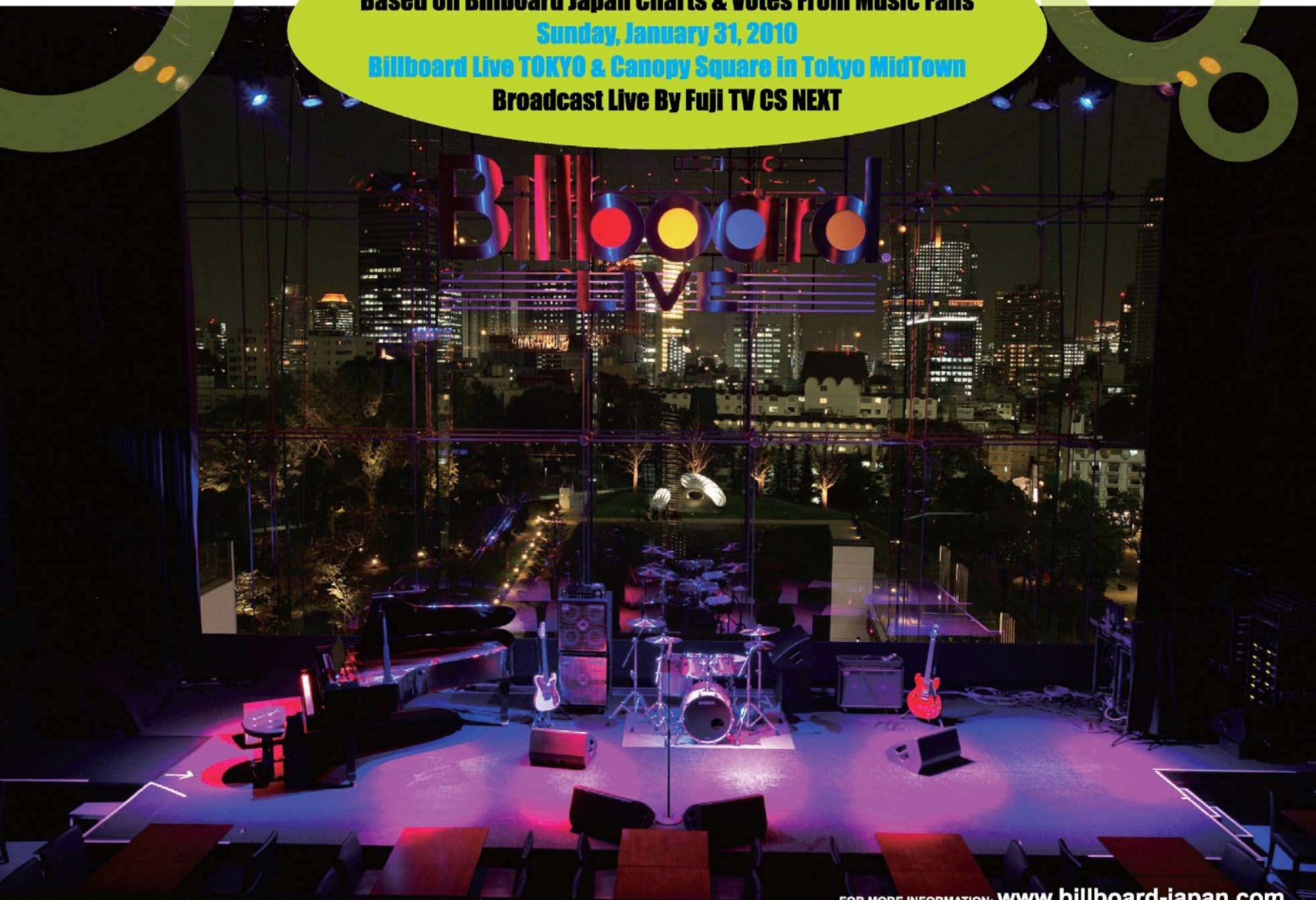
I'm optimistic. We've done some exciting things [last] year and there's more ahead. Whether it's the coming of age of the jukebox in the sky, or music services on your phone via these app storefronts, or a variety of integrated bundles, there's some exciting stuff on the horizon. ●●●

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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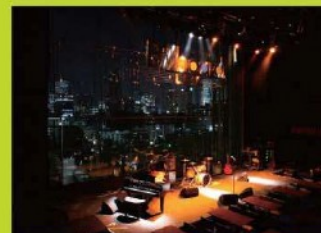


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KARA DIOGUARDI

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.

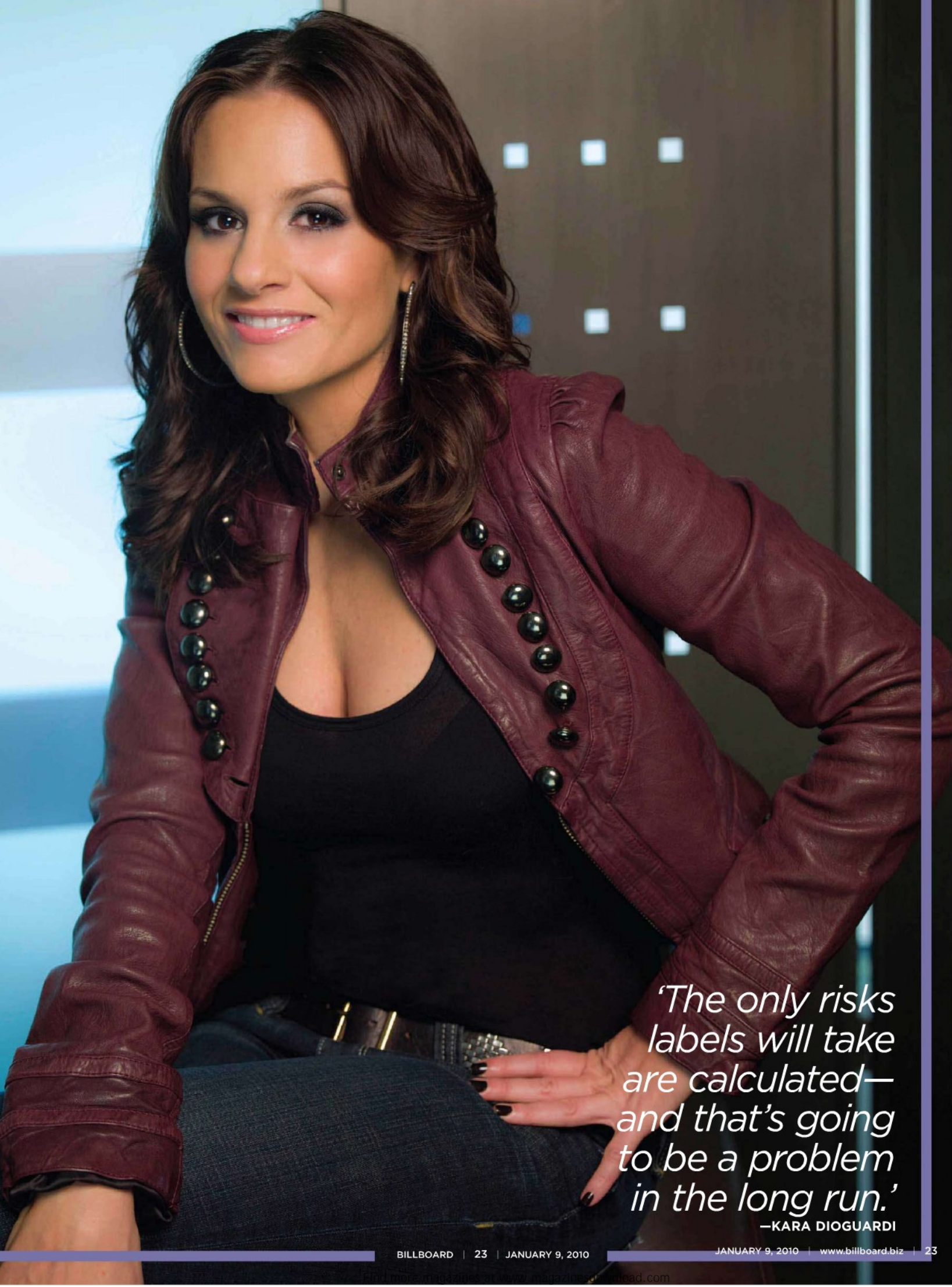
I'm not the greatest player—I'm definitely not technically brilliant by any means in terms of the

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.



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

LADY GAGA: JEFF BLUMBERG; BEYONCÉ: STEVE GRANITZ/INFERNO/GETTY IMAGES; DRAKE: JON SATO/WIREIMAGE.COM; MAXWELL: ERIC JOHNSON; BEYONCÉ: JON SATO/WIREIMAGE.COM; HILSON: GIULIANO BEKOR



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 & Allison 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 synch 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.

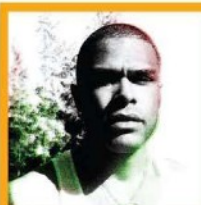
While Rudolph says a song of the year nomination or win could raise interest from brands in the use of a song, "it's not really that big of an impact on the synch side," other than minor uses in Grammy highlight coverage. When it comes to Kings of Leon, "all the [music] supervisors are very aware of 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 synch 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, Cortney 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.

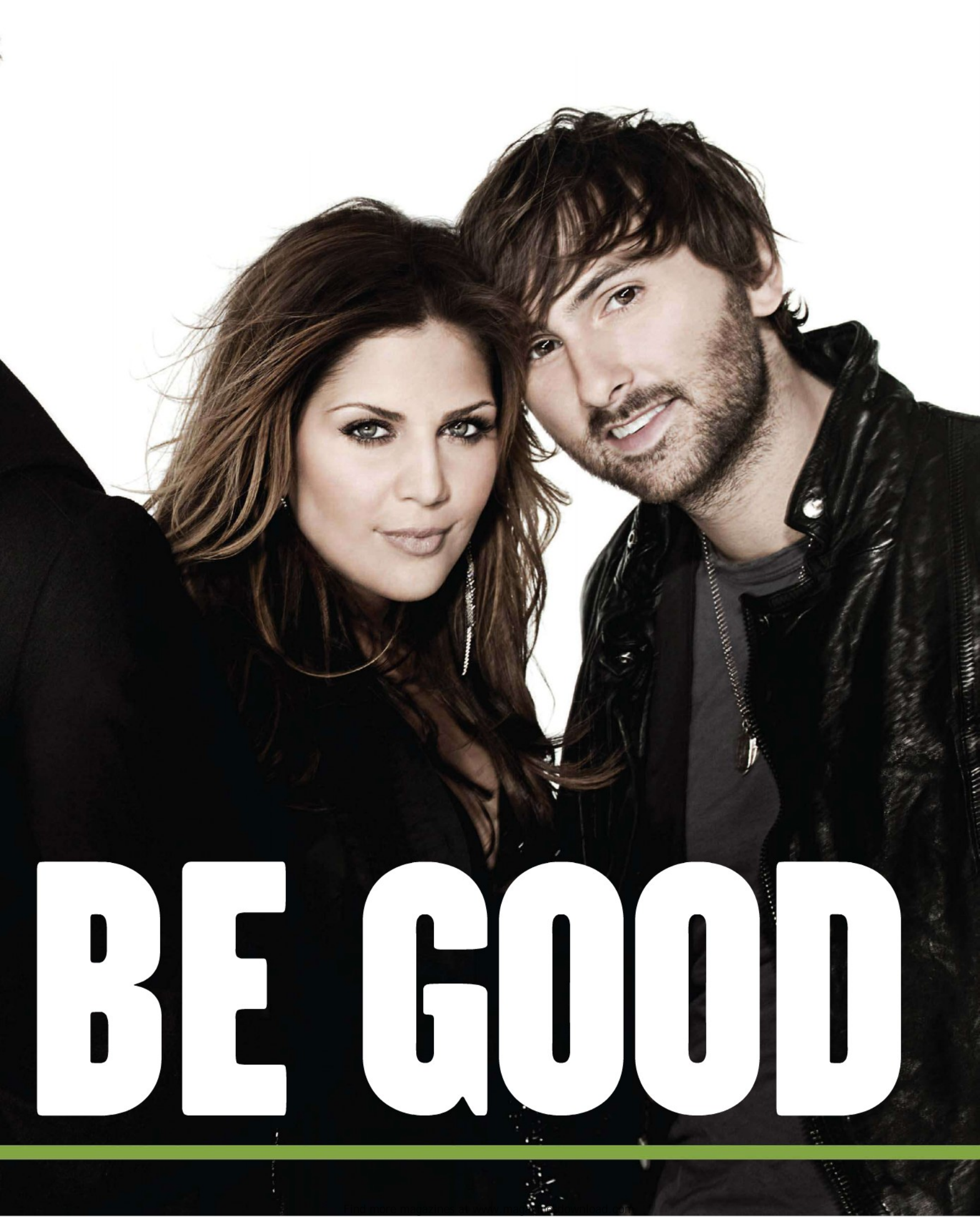
Gary Borman, who manages Urban and has worked with James Taylor and the Rolling Stones, doesn't usually work with baby acts. But he signed Lady A—as the trio is known to its fans—even before it had a record deal. “We kicked some tires—we kicked a lot of tires—to find the right project,” Borman says.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



LADY



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 ANTEBELLEUM 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 onstage, 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



Tag team: JASON ALDEAN and HILLARY SCOTT at a Country Music Hall of Fame benefit in October 2009.



PHOTOGRAPH BY BOB WILSON/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 (6 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 HOLLERBECK 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 – ATERCIOPELADOS (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 HANAIALTI [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 CORMAN, 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 & THE ENTERTAINMENT/SHOULIGHT RECORDS]
- 9 TO 5 THE MUSICAL – FRANK 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 HOBGOOD, ARRANGER (KURT ELLING) (Track from: DEDICATED TO YOU: KURT ELLING SINGS THE MUSIC OF COLTRANE AND HARTMAN) [CONCORD JAZZ]

FIELD 22 – PACKAGE

CATEGORY 87 – BEST RECORDING PACKAGE

- BACK FROM THE DEAD – BRIAN PORIZEK, ART DIRECTOR (SPINAL TAP) [THE LABEL INDUSTRY/ARTIST2MARKET DISTRIBUTION]
- MIDDLE CYCLONE – NEKO CASE & JUDGE, ART DIRECTORS (NEKO CASE) (ANTI)

FIELD 26 – SURROUND SOUND

CATEGORY 94 – BEST SURROUND SOUND ALBUM

(For vocal or instrumental albums. Albums only.)

- TRANSMIGRATION – MICHAEL BISHOP, SURROUND MIX ENGINEER, MICHAEL BISHOP, SURROUND MASTERING ENGINEER, ELAINE MARTONE, SURROUND PRODUCER (ROBERT SPANO, ATLANTA SYMPHONY ORCHESTRA & CHORUSES) [TELARC]

FIELD 27 – PRODUCTION, CLASSICAL

CATEGORY 96 – PRODUCER OF THE YEAR, CLASSICAL

(A Producer's Award. (Artist names appear in parentheses.))

- DAVID FROST
- AN AMERICAN JOURNEY – EROICA TRIO
- JOURNEY TO THE NEW WORLD – SHARON ISBIN, MARK O'CONNOR & JOAN BAEZ
- KORNGOLD: VIOLIN CONCERTO, SCHAUSPIEL OVERTURE; MUCH ADD ABOUT NOTHING – PHILIPPE QUINT, CARLOS MIGUEL PRIETO & ORQUESTA SINFONICA DE MINERIA
- Mozart: Piano Concertos 21 & 22 – JONATHAN BISS & ORPHEUS CHAMBER ORCHESTRA
- O'Connor, Mark: String Quartets Nos. 2 & 3 – IDA KAVAFIAN, MARK O'CONNOR, PAUL NEUBAUER & MATT HAIMOVITZ

FIELD 28 – CLASSICAL

CATEGORY 97 – BEST CLASSICAL ALBUM

(Award to the Artist(s) and to the Album Producer(s) if other than the Artist.)

- BERNSTEIN: MASS – MARIN ALSOP, CONDUCTOR, JUBILANT SYKES, STEVEN EPSTEIN, PRODUCER, RICHARD KING, ENGINEER/MIXER (ASHER EDWARD WULFMAN, BALTIMORE SYMPHONY ORCHESTRA, MORGAN STATE UNIVERSITY CHOIR & PEABODY CHILDREN'S CHORUS) [NAXOS]
- RAVEL: L'ENFANT ET LES SORTILEGES – ALASTAIR WILLIS, CONDUCTOR, JULIE BOULIANCE, BLANTON ALSAUGH, PRODUCER, MARK DONAHUE & JOHN HILL, ENGINEERS/MIXERS (NASHVILLE SYMPHONY ORCHESTRA, CHATTANOOGA BOYS CHOIR, CHICAGO SYMPHONY CHORUS & NASHVILLE SYMPHONY CHORUS) [NAXOS]

CATEGORY 98 – BEST ORCHESTRAL PERFORMANCE

(Award to the Conductor and to the Orchestra.)

- Bruckner: Symphony No. 5 – BENJAMIN ZANDER, CONDUCTOR (PHILHARMONIA ORCHESTRA) [TELARC]
- Szymanowski: Symphonies Nos. 1 & 4 – ANTONI WIT, CONDUCTOR (JAN KRZYSZTOF BROJA, EWA MARCZYK & MAREK MARCZYK, WARSAW PHILHARMONIC ORCHESTRA) [NAXOS]

CATEGORY 100 – BEST CHORAL PERFORMANCE

(Award to the Choral Conductor, and to the Orchestra Conductor if an Orchestra is on the recording, and to the Choral Director or Chorus Master if applicable.)

- Penderecki: Utrania – ANTONI WIT, CONDUCTOR (GENNADY BEZZUBENKOV, IWONA HOSSA, PIOTR KUSIEWICZ, PIOTR NOWACKI & AGNIESZKA REHLIS, WARSAW PHILHARMONIC ORCHESTRA, WARSAW BOYS' CHOIR & WARSAW PHILHARMONIC CHORUS) [NAXOS]
- Song Of The Stars: Granados, Casals & Blancafort – DENNIS KEENE, CONDUCTOR (ERICA KIESEWETTER, MARK KRUCZEK & DOUGLAS RIVA, VOICES OF ASCENSION) [NAXOS]

CATEGORY 101 – BEST INSTRUMENTAL SOLOIST(S) PERFORMANCE (WITH ORCHESTRA)

(Award to the Instrumental Soloist(s) and to the Conductor.)

- Korngold: Violin Concerto In D Major, Op. 35 – CARLOS MIGUEL PRIETO, CONDUCTOR, PHILIPPE QUINT (ORQUESTA SINFONICA DE MINERIA) (Track from: KORNGOLD VIOLIN CONCERTO; SCHAUSPIEL OVERTURE; MUCH ADD ABOUT NOTHING) [NAXOS]

CATEGORY 102 – BEST INSTRUMENTAL SOLOIST PERFORMANCE (WITHOUT ORCHESTRA)

(Award to the Instrumental Soloist.)

- Caroline Goulding – CAROLINE GOULDING (CHRISTOPHER O'RILEY & JANINE RANDALL) [TELARC]
- Oppens Plays Carter – URSULA OPPENS [CEDILLE RECORDS]

CATEGORY 103 – BEST CHAMBER MUSIC PERFORMANCE (Award to the Artists)

- Ginastera: String Quartets (Complete) – ENSO QUARTET (LUCY SHELTON) [NAXOS]
- Takemitsu, Toru: And Then I Knew 'Twas Wind – YOLANDA KONDONASSIS, CYNTHIA PHELPS & JOSHUA SMITH (Track from: DEBUSSY & TAKEMITSU: AIR: MUSIC FOR HARP, FLUTE & STRINGS) [TELARC]

CATEGORY 106 – BEST CLASSICAL CONTEMPORARY COMPOSITION

(A Composer's Award. (For a contemporary classical composition composed within the last 25 years and released for the first time during the Eligibility Year.) Award to the librettist, if applicable.)

- Sierra, Roberto: Missa Latina "Pro Pace" – ROBERTO SIERRA (ANDREAS DELFS) [NAXOS]

CATEGORY 107 – BEST CLASSICAL CROSSOVER ALBUM

(Award to the Artist(s) and/or to the Conductor.)

- THE MELODY OF RHYTHM – LEONARD SLATKIN, CONDUCTOR, BELA FLECK, ZAKIR HUSSAIN & EDGAR MEYER (DETROIT SYMPHONY ORCHESTRA) [E1 MUSIC]

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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Los Campesinos! want to reach the masses

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MUSIC



You can set your watch by it: LIFEHOUSE

ROCK BY LAURA LEEBOVE

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

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." ♦♦♦

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/Fula 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 BoxOfficeMojo.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 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-

GLOBALPULSE

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

>>>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 punky/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.

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

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

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." ●●●



No more fantasy: OWEN PALLETT

>>>RESERVOIR DOGS

London-based alt-rock band Fanfarlo ended 2009 by cutting two Canadian shows from its six-week North American tour after Simon Baltazar, 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, Baltazar 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 specialist Channel V's viewer-

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 Brandle

6 QUESTIONS

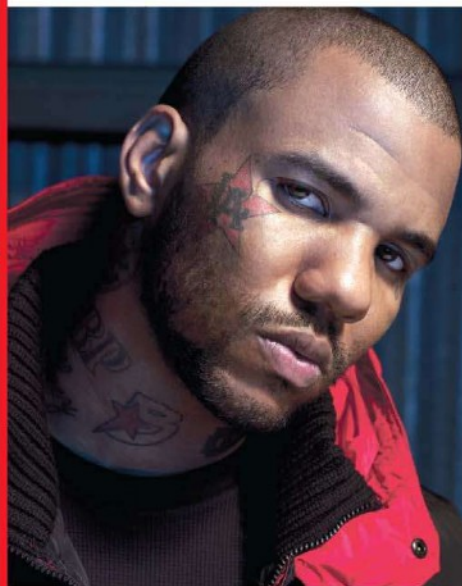
with GAME
by MARIEL CONCEPCION

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.

1 What does the album title mean?

It was a title Pharrell and I came up with. It was like where I am at in my career. My last album felt like it might've been my last album, but it turned out not to be. So, this album is the rededication—to myself and to what I care about, like my friends, my family, my city, my hood, my genre and rap.

2 How did you link up with Williams for this album?

We worked together one day, and that one day turned to 30 days, and those 30 days turned to 60, and then those 60 developed into a friendship. We both prejudged each other, but once we met, we realized although we come from different places and different situations, we were kind of the same in different aspects of life. Now, our relationship is bigger than music. We have life conversations about bettering ourselves and we've become good friends. We realized that aside from being musicians, we are brothers in this thing we call hip-hop.

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



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 backbone. 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

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



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



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



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 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

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 reverly—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

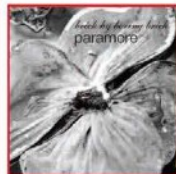
Publishers: James Scott

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

TheRevolution

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-da-ba" call-and-response that should hit hard during Paramore's arena shows.—MM



LEGEND & CREDITS

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

CONTRIBUTORS: Ayala Ben-Yehuda, Mariel Concepcion, Cortney 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.

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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-Uleplic. 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-Uleplic that it would be a perfect fit for Jay-Z. Despite the ladies' hesitance 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 Something" 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-O. 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.

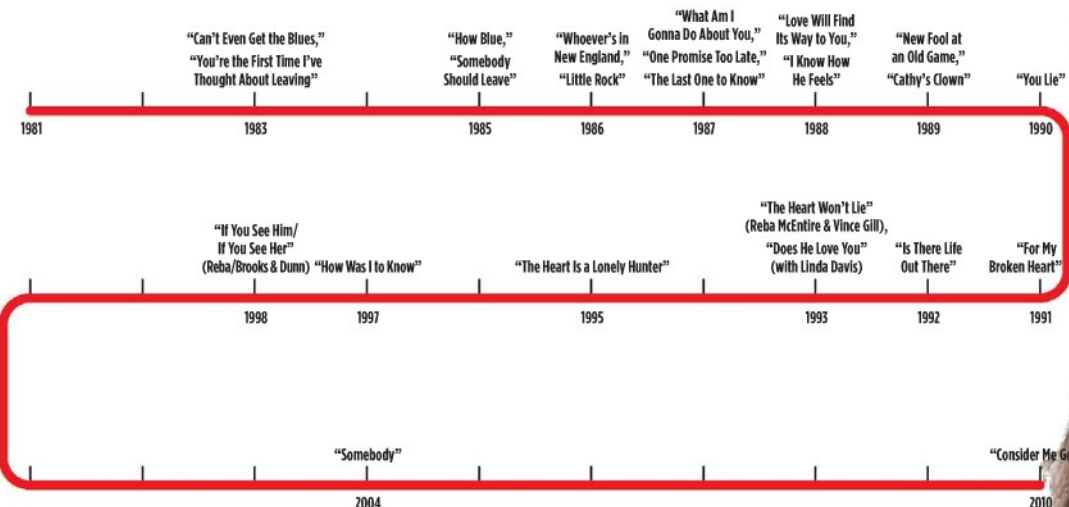
But Hunte will always remember the impact that "Empire" has had on her career. Although the singer/songwriter/producer declined to reveal more details, she promises the original version of "Empire State of Mind" will be released one day. "The original is so powerful," Hunte says. "It's only a matter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

HUNTE: TOM MEDVEDICK; MENTIRE: 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, reggaeton artist Cosculluela (born Jose Fernando Cosculluela Suarez) debuted at No. 3 on Billboard's Top Latin Albums chart with his first release, "El Principe" (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 Principe" 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]."

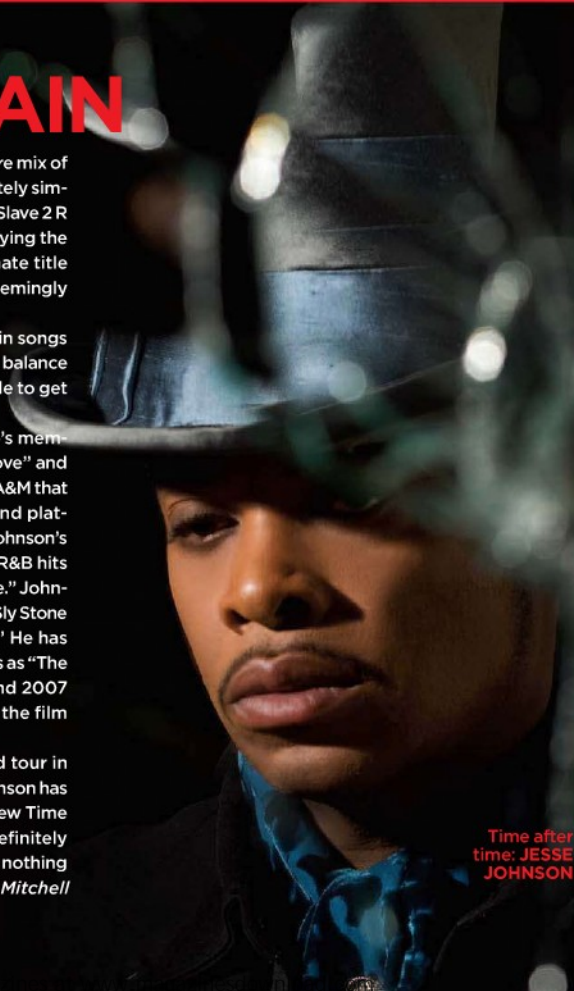
Taking time off to reinvent himself creatively, Johnson says he spent a year just expanding on his guitar technique. "I made a deal with myself that I wouldn't play a chord from a previous record," Johnson says. "So I became more versed in chords and writing bigger melodies, in singing in more than just 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 "Crazy." 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 15.49 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.

METALLICA: ANTON CORBIN; BOYLE: AUSTIN HARRIS

Billboard

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" (Syco/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.

Over The Counter

KEITH CAULFIELD



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. ...

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.

Weekly Album Sales (Million Units)



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%

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

DIGITAL TRACKS SALES



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%

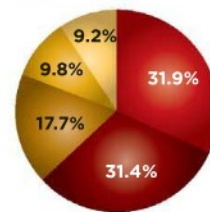
For week ending Dec. 27, 2009. Figures are rounded. Compiled from a national sample of retail store and track sales reports collected and provided by

nielsen
SoundScan

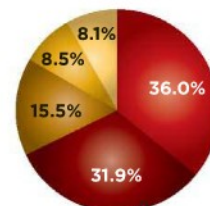
Distributors' Market Share: 11/30/09-12/27/09

● UMG ● SME ● WMG ● Indies ● EMI

Total Albums



Current Albums



Go to www.billboard.biz for complete chart data | 41

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	5	#1 SUSAN BOYLE SYCO/COLUMBIA 58229/SONY MUSIC (11.98)	I Dreamed A Dream	1	1
2	NEW	1	MARY J. BLIGE MTRIAARCH/GEFFEN 0137272/IGA (13.98)	Stronger with Each Tear	2	2
3	3	2	ANDREA BOCELLI SUGAR 013437/DECCA (18.98) ⊕	My Christmas	2	2
4	2	-	ALICIA KEYS MRK/J 46571*/RMG (13.98)	The Element Of Freedom	2	2
5	4	59	TAYLOR SWIFT BIG MACHINE 0200 (18.98) ⊕	Fearless	5	1
6	6	61	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805*/IGA (12.98)	The Fame	4	4
7	8	8	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND 013719/IDJMG (9.98)	My World (EP)	6	6
8	5	5	CARRIE UNDERWOOD 19/ARISTA NASHVILLE 49923/SMN (13.98)	Play On	1	1
9	NEW	1	YOUNG MONEY CASH MONEY/UNIVERSAL MOTOWN 013785/UMRG (13.98)	We Are Young Money	9	9
10	7	9	MICHAEL BUBLE 143/REPRISE 520733/WARNER BROS. (18.98) ⊕	Crazy Love	1	1
11	113	32	GREATEST GAINER EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE 012863*/IGA (13.98)	Relapse	1	1
12	12	14	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 013872*/IGA (10.98)	The Fame Monster (EP)	5	5
13	11	12	MICHAEL JACKSON MJJ/EPIC 76067/SONY MUSIC (17.98)	Michael Jackson's This Is It (Soundtrack)	2	1
14	23	29	OWL CITY UNIVERSAL REPUBLIC 013141*/UMRG (10.98)	Ocean Eyes	8	8
15	18	21	THE BLACK EYED PEAS INTERSCOPE 012887*/IGA (13.98)	The E.N.D.	1	1
16	10	3	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 61705/SONY MUSIC (11.98)	Glee: Season One: The Music: Volume 2	3	3
17	13	13	VARIOUS ARTISTS EMI/UNIVERSAL/ZOMBA 58447/SONY MUSIC (18.98)	NOW 32	5	5
18	21	28	RIHANNA SRP/DEF JAM 013736/IDJMG (19.98)	Rated R	4	4
19	15	26	JOHN MAYER COLUMBIA 53087*/SONY MUSIC (13.98)	Battle Studies	1	1
20	30	37	SOUNDTRACK FOX 522421/RHND (18.98)	Alvin And The Chipmunks: The Squeakquel	20	20
21	14	11	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 54090/SONY MUSIC (11.98)	Glee: Season One: The Music Volume 1	4	4
22	20	15	NORAH JONES BLUE NOTE 99286*/BLG (18.98)	The Fall	3	3
23	16	25	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum	4	4
24	19	11	SOUNDTRACK SUMMIT/SHOP SHOP/ATLANTIC 518421*/AG (18.98)	The Twilight Saga: New Moon	1	1
25	26	24	STING CHERRYTREE/DG 013328*/UNIVERSAL CLASSICS GROUP (16.98) ⊕	If On A Winter's Night...	6	6
26	17	20	MILEY CYRUS HOLLYWOOD 004719 EX (10.98)	The Time Of Our Lives (EP)	2	2
27	27	32	TIM MCGRAW CURB 79152 (18.98)	Southern Voice	2	2
28	33	38	ZAC BROWN BAND ROAD/BIIGGER PICTURE/HOME GROWN/ATLANTIC 516931/AG (13.98)	The Foundation	11	11
29	29	30	ADAM LAMBERT 19/RCA 54801/RMG (13.98)	For Your Entertainment	3	3
30	9	-	ROBIN THICKE STAR TRAK/INTERSCOPE 013708/IGA (13.98)	Sex Therapy: The Session	9	9
31	31	7	CHRIS BROWN JIVE 61434/JLG (13.98)	Graffiti	7	7
32	32	37	MICHAEL JACKSON MJJ/EPIC 88998/SONY MUSIC (14.98)	Number Ones	3	13
33	46	52	JAY-Z ROC NATION 520856*/AG (18.98) ⊕	The Blueprint 3	1	1
34	24	27	TAYLOR SWIFT NBC 70012 EX/BIG MACHINE (6.98)	Sounds Of The Season: The Taylor Swift Holiday Collection (EP)	20	20
35	25	31	CASTING CROWNS BEACH STREET/REUNION 10135/SONY MUSIC (11.98)	Until The Whole World Hears	4	4
36	37	49	DARIUS RUCKER CAPITOL NASHVILLE 85506 (18.98)	Learn To Live	5	5
37	35	45	JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open	4	4
38	22	16	JOSH GROBAN 143/REPRISE 231548/WARNER BROS. (18.98) ⊕	Noel	5	1
39	39	41	TAYLOR SWIFT BIG MACHINE 079012 (18.98) ⊕	Taylor Swift	4	5
40	47	59	SELENA GOMEZ & THE SCENE HOLLYWOOD 002331 (18.98) ⊕	Kiss And Tell	9	9
41	50	67	KINGS OF LEON RCA 32712/RMG (13.98)	Only By The Night	4	4
42	41	10	GUCCI MANE BRICK SQUARE/ASYLUM 520540*/WARNER BROS. (18.98)	The State Vs. Radric Davis	10	10
43	51	62	MIRANDA LAMBERT COLUMBIA (NASHVILLE) 46884/SMN (12.98)	Revolution	8	8
44	44	44	BON JOVI ISLAND 013700/IDJMG (13.98) ⊕	The Circle	1	1
45	28	22	CASTING CROWNS BEACH STREET/REUNION 10129/SONY MUSIC (13.98)	Peace On Earth	15	15
46	54	23	SNOOP DOGG DOGGYSTYLE/PRIORITY 06942*/CAPITOL (18.98)	Malice N Wonderland	23	23
47	34	35	TRANS-SIBERIAN ORCHESTRA ATLANTIC 520271/AG (20.98)	Night Castle	5	5
48	43	50	PAUL MCCARTNEY MPL/HEAR 31857/CONCORD (19.98 CD/DVD) ⊕	Good Evening New York City	16	16
49	45	53	SOUNDTRACK WALT DISNEY 003101 (18.98)	Hannah Montana: The Movie	1	1
50	58	73	NICKELBACK ROADRUNNER 618028 (18.98)	Dark Horse	2	2



14
The album, which nets an overall 49% gain, also vaults with a 356% digital download increase thanks in part to high-profile promotion in the iTunes store. Downloads made up 32% of the set's overall 108,000 sold last week.



20
After the film bowed in theaters last week, the soundtrack in turn squeaks loudly with a 55% sales jump. In four weeks, it has sold 224,000. The first "Alvin" set took 10 weeks to sell as much.

54
Mudvayne's fifth studio set's cover and liner notes are printed in black-light reactive ink. Deluxe versions of the set come with a battery-operated black light, too. It bows with 34,000.



77
The set was prominently featured in the iTunes store's Tuesday e-mail blast, where it was sale-priced for \$7.99. The placement likely helps the album's fortunes, as it earns a 67% overall increase and a 412% rise in downloads.



97
The movie adaptation of the stage musical enters with 21,000. The soundtrack boasts the film's singing stars, including Fergie (pictured), Kate Hudson, Sophia Loren and Nicole Kidman.

THE BILLBOARD 200 ARTIST INDEX

50 CENT	THE BEATLES	ANDREA BOCELLI	LUKE BRYAN	CELTIC WOMAN	MILEY CYRUS	MELANIE FIONA	WHITNEY HOUSTON	JACK JOHNSON	KIDZ BOP KIDS	LIL WAYNE
ABBA	BON JOVI	SUSAN BOYLE	MICHAEL BUBLE	STEVEN CURTIS CHAPMAN	KENNY CHESNEY	THE FLAMING LIPS	SELENA GOMEZ & THE SCENE	JAMIEY JOHNSON	KINGS OF LEON	DEMI LOVATO
JASON ALDEAN	BEYONCE	BOYS LIKE GIRLS	JIMMY BUFFETT	CHICKENFOOT	KELLY CLARKSON	STARDATE AND WHITE DWARFS WITH HENRY DRAKE	GREEN DAY	JONAS BROTHERS	KISS	
ALICE IN CHAINS	BURD	BREAKING BENJAMIN	CAGE THE ELEPHANT	HARRY CONNICK, JR.	CREED	ROLLINS AND PEACHES	ALISSON IRAHETA	NORAH JONES	JOURNEY	
KRIS ALLEN	BIRDMAN	BROOKS & DUNN	COLBIE CAILLAT	HARRY CONNICK, JR.	CREED	FLYLEAF	JACKSON 5	TOBY KEITH	R. KELLY	
DAVID ARCHULETA	MPL/HEAR	CHRIS BROWN	MARIAM CAREY	REVIVAL	EMINEM	THE FRAY	MICHAEL JACKSON	ALICIA KEYS	KID CUDI	
AVENTURA	MARY J. BLIGE	ZAC BROWN BAND	CASTING CROWNS	BILLY CURRINGTON	ENYA		JAY-Z			

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	106	107	FLYLEAF A&M/OCTONE 013512/IGA (13.98)	Memento Mori	8	
102	72	65	FAITH HILL WARNER BROS. (NASHVILLE) 511500/WRN (18.98) ⊕	Joy To The World	13	
103	109	128	LUKE BRYAN CAPITOL NASHVILLE 65833 (18.98)	Do'in' My Thing	6	
104	53	43	MICHAEL BUBLE 143/REPRISE 48599/WARNER BROS. (7.98)	Let It Snow! (EP)	32	
105	102	119	VARIOUS ARTISTS EMI/UNIVERSAL ZOMBA 78617/SONY MUSIC (18.98)	NOW 31	1	
106	128	142	MAXWELL COLUMBIA 89142/SONY MUSIC (11.98) ⊕	BLACKsummers'night	1	
107	93	113	MICHAEL BUBLE 143/REPRISE 10031/WARNER BROS. (18.98)	Call Me Irresponsible	1	
108	65	56	TRANS-SIBERIAN ORCHESTRA LAVA/ATLANTIC 92736/AG (15.99)	Christmas Eve And Other Stories	53	
109	132	144	THREE DAYS GRACE JIVE 46256/JLG (13.99)	Life Starts Now	3	
110	108	133	KENNY CHESNEY BNA 49530/SMN (11.98)	Greatest Hits II	3	
111	129	146	JACK JOHNSON BRUSHFIRE 012873/UMRG (13.98) ⊕	En Concert	11	
112	137	156	COLBIE CAILLAT UNIVERSAL REPUBLIC 013194/UMRG (13.98) ⊕	Breakthrough	1	
113	127	117	LEONA LEWIS SYCO/J 59660/RMG (13.98)	Echo	13	
114	130	160	THE BEATLES APPLE SMAS 02853/CAPITOL (18.98)	Sgt. Pepper's Lonely Hearts Club Band	114	
115	144	140	MARIAH CAREY ISLAND 013226/IDJMG (19.98)	Memoirs Of An Imperfect Angel	3	
116	134	136	WEEZER DGC/INTERSCOPE 013510*/IGA (13.98)	Raditude	7	
117	119	141	BROOKS & DUNN ARISTA NASHVILLE 49922/SMN (13.98)	#1s ... And Then Some	5	
118	90	129	SOUNDTRACK WALT DISNEY 004585 (18.98)	The Princess And The Frog	90	
119	172	-	SOUNDTRACK FOX/ATLANTIC 521681/AG (18.98)	Avatar	119	
120	138	150	BRITNEY SPEARS JIVE 59875/JLG (13.98)	The Singles Collection	22	
121	154	165	DAVE MATTHEWS BAND BAMA RAGS/RCA 48712*/RMG (18.98) ⊕	Big Whiskey And The GrooGrux King	1	
122	76	91	ENYA REPRISE 521819/WARNER BROS. (18.98)	The Very Best Of Enya	55	
123	95	36	TIMBALAND MOSLEY/BLACKGROUNDS/INTERSCOPE 013645*/IGA (13.98)	Timbaland Presents Shock Value II	36	
124	92	81	VINCE GUARALDI TRIO FANTASY 30966/CMGCD (15.99)	A Charlie Brown Christmas (Soundtrack)	79	
125	118	143	VARIOUS ARTISTS EMI/UNIVERSAL 56259/SONY MUSIC (18.98)	NOW That's What I Call Country Vol. 2	10	
126	114	103	HARRY CONNICK, JR. COLUMBIA 47228*/SONY MUSIC (13.98)	Your Songs	8	
127	121	132	JAMEY JOHNSON MERCURY NASHVILLE 011237*/UMGN (13.98)	That Lonesome Song	28	
128	111	127	SWITCHFOOT LOWERCASE PEOPLE/ATLANTIC 522070*/AG (18.98) ⊕	Hello Hurricane	13	
129	149	195	JOURNEY COLUMBIA 44493 (13.98) ⊕	Journey's Greatest Hits	10	
130	126	163	THE BEATLES APPLE 79375/CAPITOL (18.98/12.98)	The Beatles In Stereo	15	
131	99	102	NEIL DIAMOND COLUMBIA 58892/SONY MUSIC (11.98)	A Cherry Cherry Christmas	60	
132	78	69	SOUNDTRACK WALT DISNEY 002970 (18.98)	Hannah Montana 3	2	
133	125	131	ROB THOMAS EMBLEM/ATLANTIC 517814/AG (18.98) ⊕	Cradlesong	3	
134	180	148	CHRIS YOUNG RCA NASHVILLE 22818/SMN (10.98)	The Man I Want To Be	19	
135	155	167	GREEN DAY REPRISE 517153*/WARNER BROS. (18.98)	21st Century Breakdown	1	
136	159	191	KID CUDI DREAM ON/G O D./UNIVERSAL MOTOWN 013195*/UMRG (13.98) ⊕	Man On The Moon: The End Of Day	4	
137	RE-ENTRY	11	THE BEATLES APPLE SW 2442/CAPITOL (18.98)	Rubber Soul	1	
138	163	-	BEBE & CECE WINANS B&C 31105/MALAGD (14.98)	Still	12	
139	168	181	THE BEATLES APPLE 46441*/CAPITOL (18.98)	Revolver	1	
140	170	-	DEMI LOVATO HOLLYWOOD 002493 (18.98)	Here We Go Again	1	
141	156	170	CHICKENFOOT REDLINE 20091* (13.98) ⊕	Chickenfoot	4	
142	151	196	ROSANNE CASH MANHATTAN 86576/BLG (18.98)	The List	22	
143	140	138	KELLY CLARKSON S19/RCA 32715/SONY MUSIC (13.98) ⊕	All I Ever Wanted	1	
144	143	164	CELTIC WOMAN MANHATTAN 70124/BLG (18.98)	A Christmas Celebration	35	
145	88	74	CARRIE UNDERWOOD 19/ARISTA NASHVILLE 11221/SMN (12.98)	Carnival Ride	1	
146	164	182	MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98)	Michael Buble	47	
147	153	176	CHRIS TOMLIN S05/STPES 93261/SPARROW (12.98)	Glory In The Highest: Christmas Songs Of Worship	44	
148	70	58	BOYS LIKE GIRLS COLUMBIA 49192/SONY MUSIC (11.98)	Love Drunk	8	
149	166	185	TOM PETTY & THE HEARTBREAKERS REPRISE 512765*/WARNER BROS. (24.98) ⊕	The Live Anthology	51	
150	135	123				



121
At No. 10 on Top Internet Albums (see page 44), the group's "Europe 2009" live CD/DVD set debuts with almost 7,000 sold. It's likely that nearly all of those sales came from the band's own reliably powerful merch Web site.



137
Could Kid Cudi be one of the many beneficiaries of post-Christmas shopping by youthful new owners of MP3 players and digital gift cards? His album is up by 83%.

157
While the Flaming Lips bow with their treatment of Pink Floyd's "Dark Side of the Moon" (see Hot Box, page 41), the latter's iconic original set re-enters at No. 91 after Amazon's MP3 store offered it for \$1.99 Dec. 22. It's up 204% in sales.



163
The band's fifth greatest-hits set to chart on the Billboard 200 brings the veteran act's span of chart hits to 42 years, seven months and 21 days. The band has debuted albums on the tally in every decade since the '60s.

190
Following the DVD release of the film on Dec. 22, its companion soundtrack takes a 341% leap in sales. Its 10,000-unit haul marks its best sales week since August 2009.

151	167	121	BIRDMAN CASH MONEY/UNIVERSAL MOTOWN 013090/UMRG (13.98) ⊕	Priceless\$	33	
152	160	-	TRAIN COLUMBIA 07736/SONY MUSIC (12.98)	Save Me, San Francisco	17	
153	193	189	VARIOUS ARTISTS WALT DISNEY 004580 EX (6.98)	Disney: Holiday Magic 2009	98	
154	177	-	THE BEATLES APPLE 43807/CAPITOL (24.98)	Past Masters	154	
155	RE-ENTRY	77	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98)	Tha Carter III	3	
156	162	184	CARRIE UNDERWOOD 19/ARISTA/ARISTA NASHVILLE 71157/RMG (9.98)	Some Hearts	7	
157	NEW	1	THE FLAMING LIPS/STARDUST AND WHITE DWARFS WITH HENRY ROLLINS AND PEACHES WARNER BROS. DIGITAL EX (9.98)	The Dark Side Of The Moon	157	
158	184	-	THE BEATLES APPLE 79808*/CAPITOL (18.98) ⊕	Love	4	
159	107	83	ENYA REPRISE 512383/WARNER BROS. (18.98)	And Winter Came...	8	
160	183	187	KIDZ BOP KIDS RAZOR & TIE 89200 (18.98)	Kidz Bop 16	8	
161	91	68	STRAIGHT NO CHASER ATCO/ATLANTIC 515785/AG (18.98)	Holiday Spirits	46	
162	RE-ENTRY	5	ONEREPUBLIC MOSLEY/INTERSCOPE 013607/IGA (13.98)	Waking Up	21	
163	NEW	1	THE WHO MCA/GEFFEN 013890/UME (13.98)	Greatest Hits	163	
164	142	147	BONAS BROTHERS HOLLYWOOD 002820 (19.98)	Lines, Vines And Trying Times	1	
165	148	99	ALLISON IRAHETA 19/JIVE 55969/JLG (13.98)	Just Like You	35	
166	157	169	BILLY CURRINGTON MERCURY NASHVILLE 009550/UMGN (13.98)	Little Bit Of Everything	13	
167	124	115	ELVIS PRESLEY RCA NASHVILLE 35479/SMN (17.98)	Christmas Duets	17	
168	147	171	RASCAL FLATTS LYRIC STREET 002764 (13.98)	Greatest Hits Volume 1	6	
169	120	93	TRANS-SIBERIAN ORCHESTRA LAVA/ATLANTIC 83145/AG (15.98)	The Christmas Attic	83	
170	68	57	VARIOUS ARTISTS EMI/UNIVERSAL 56260/SONY MUSIC (19.98)	NOW That's What I Call A Country Christmas	57	
171	165	197	ORIGINAL BROADWAY CAST RECORDING RHINO 73271 (18.98)	Jersey Boys	85	
172	199	-	THE FRAY EPIC 10202*/SONY MUSIC (13.98) ⊕	The Fray	1	
173	181	-	DAUGHTRY 19/RCA 88860/RMG (9.98) ⊕	Daughtry	4	
174	RE-ENTRY	65	HOLLYWOOD UNDEAD A&M/OCTONE 011331/IGA (12.98)	Swan Songs	22	
175	RE-ENTRY	33	CAGE THE ELEPHANT DSP 49553*/JIVE (13.98)	Cage The Elephant	67	
176	190	173	AVENTURA PREMIUM LATIN 20800/SONY MUSIC LATIN (14.98)	The Last	5	
177	196	-	MICHAEL JACKSON EPIC OE 40609 (11.98)	Bad	8	
178	152	137	JACKSON 5 MOTOWN 013448/UME (13.98)	Ultimate Christmas Collection	108	
179	RE-ENTRY	140	GUNS N' ROSES Geffen 001714/INTERSCOPE (16.98)	Greatest Hits	4	
180	174	168	TOM WAITS ANTI. 87053*/EPTAPH (17.98)	Glitter And Doom: Live	63	
181	179	194	KISS KISS 200901 EX (14.98 CD/DVD) ⊕	Sonic Boom	2	
182	RE-ENTRY	60	THE BEATLES APPLE SW 11922/CAPITOL (18.98)	Let It Be (Soundtrack)	4	
183	131	179	STEVEN CURTIS CHAPMAN SPARROW 26516 (17.98)	Beauty Will Rise	27	
184	RE-ENTRY	115	BOB MARLEY AND THE WAILERS Legend: The Best Of Bob Marley And The Wailers	Legend: The Best Of Bob Marley And The Wailers	54	
185	150	154	SOUNDTRACK WALT DISNEY 003007 (12.98)	Disney: Phineas And Ferb	59	
186	89	71	VARIOUS ARTISTS EMI SPECIAL MARKETS 86608 EX/STARBUCKS (12.98)	Making Merry	45	
187	187	180	JANET A&M 013612/UME (19.98)	Number Ones	22	
188	RE-ENTRY	79	JASON MRAZ ATLANTIC 44850*/AG (18.98) ⊕	We Sing, We Dance, We Steal Things.	3	
189	188	-	MILEY CYRUS HOLLYWOOD 002129 (18.98) ⊕	Breakout	1	
190	RE-ENTRY	12	SOUNDTRACK FOX/SIRE 518909/WARNER BROS. (13.98)	(500) Days Of Summer	42	
191	197	-	ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY 001682/DECCA (18.98)	Wicked	138	
192	RE-ENTRY	106	ABBA POLYDOR 517007/A&M (18.98/12.98)	Gold - Greatest Hits	6	
193	RE-ENTRY	30	CHRISSETTE MICHELE DEF JAM 012737/IDJMG (13.98) ⊕	Epiphany	1	
194	RE-ENTRY	79	LED ZEPPELIN SWAN SONG 313148*/ATLANTIC (18.98) ⊕	Motherhip	7	
195	NEW	31	CREDENCE CLEARWATER REVIVAL FANTASY 7*/CONCORD (17.98/12.98)	Chronicle The 20 Greatest Hits	100	
196	RE-ENTRY	15	JUSTIN MOORE VALORY 0100 (10.98)	Justin Moore	10	
197	RE-ENTRY	87	THEORY OF A DEADMAN 604 618009/ROADRUNNER (13.98) ⊕	Scars & Souvenirs	26	
198	192	-	SUGARLAND MERCURY NASHVILLE 007411/UMGN (13.98)	Enjoy The Ride	4	
199	NEW	52	THE BEATLES APPLE 82413*/CAPITOL (18.98)	A Hard Day's Night (Soundtrack)	4	
200	RE-ENTRY	2	WE THE KINGS S-CURVE 52006 (24.98)	Smile Kid	112	

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JOHN MAYER 19	ONEREPUBLIC 162	PEARL JAM 77	RIHANNA 18	STING 25	SOUNDTRACK (500) DAYS OF SUMMER 190	GLEE: SEASON ONE: THE MUSICAL: VOLUME 2 16	THEM CROOKED 96	CHRIS TOMLIN 148	VINCE GUARALDI TRIO 124	NOW THAT'S WHAT I CALL A COUNTRY CHRISTMAS 170	THE WHO 163
PAUL MCCARTNEY 48	OWL CITY 14	TOM PETTY AND THE HEARTBREAKERS 150	DARIUS RUCKER 36	GEORGE STRAIT 75	ALVIN AND THE CHIPMUNKS: THE SQUEAKY QUEL 20	HAWAII MONTANA 133	VULTURES 96	TRAIN 152	VARIOUS ARTISTS (DISNEY: HOLIDAY MAGIC 2009) 153	CHRIS YOUNG 135	
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JASON MRAZ 188	ORIGINAL CAST (WICKED) 191	PINK FLOYD 81	SKILLET 92	SWITCHFOOT 128	TWILIGHT 95	TWILIGHT: THE TWILIGHT SAGA: THE NEW MOON 24	THIRTY SECONDS TO MARS 72	TOM WAITS 180			
MUDVAYNE 54	ORIGINAL CAST (WICKED) 191	PINK FLOYD 81	SNOW DOGG 46		THE WILLOW PHOENIX AND FERB 185		ROB THOMAS 134	WEZEEER 116			
MUSE 70	ORIGINAL CAST (WICKED) 191	PINK FLOYD 81	BRITNEY SPEARS 120		GLEE: SEASON ONE: THE MUSICAL: VOLUME 1 21		THREE DAYS GRACE 109	WE THE KINGS 200			
	ORIGINAL CAST (WICKED) 191	PINK FLOYD 81	ROD STEWART 56				TIMBALAND 123				

TOP INDEPENDENT™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	CERT.
1	1	38	#1 JASON ALDEAN <small>13 WKS</small> BROKEN BOW 7637 (18.98)	Wide Open	■
2	2	3	JIMMY BUFFETT MAILBOAT 2121 (?????)	Buffet Hotel	
3	3	11	MANNHEIM STEAMROLLER CHRISTMAS: 25TH ANNIVERSARY COLLECTION 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 3110S/MALACCO (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*/EPIGRAPH (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-CURVE 52026 (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: Dethalbum 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*/EPIGRAPH (17.98) ⊕	Strict Joy	
19	23	8	JIM BRICKMAN COMPASS 49028 EX/SOMERSET (8.98)	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 89150 (18.98)	The Hangover	
26	35	41	A DAY TO REMEMBER VICTORY 448* (13.98) ⊕	Homesick	
27	29	10	FLIGHT OF THE CONCORDS HBO 800*/SUB POP (15.98)	I Told You I Was Freaky (Soundtrack)	
28	33	9	TECH N9NE STRANGE 84/RBC (18.98)	K.O.D.	
29	34	25	ALL TIME LOW HOPELESS 710 (15.98)	Nothing Personal	
30	30	16	RODRIGO Y GABRIELA HUBWORKS 0080*/ATO (15.98 CD/DVD) ⊕	11:11	
31	47	23	ANIMAL COLLECTIVE DOMINO 219* (15.98)	Merriwether Post Pavilion	
32	27	34	COLT FORD AVERAGE JOE'S 1001 (16.98)	Ride Through The Country	
33	36	35	SILVERSN PICKUPS DANGERBIRD 035* (15.98)	Swoon	
34	32	8	WYNTON MARSALIS WYNTON/COMPASS 49023 EX/SOMERSET (8.98)	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 Fur Alle Da	
37	20	8	MORMON TABERNACLE CHOIR/ORCHESTRA AT TEMPLE SQUARE WITH B. S. MITCHELL Rmg Christmas Bells MORMON TABERNACLE CHOIR 5023338 (21.98)	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 88794 (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 (8.98)	American Idol Season 8: The 5 Song EP	
45	RE-ENTRY		NEKO CASE ANTI- 88073*/EPIGRAPH (17.98)	Middle Cyclone	
46	RE-ENTRY		THE DEVIL WEARS PRADA FERRRET 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)	Gossip In The Grain	
49	RE-ENTRY		DIRTY PROJECTORS DOMINO 217* (13.98)	Blitte 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 CHIT	ARTIST	Title	BB 2009 RANKING	CERT.
1	8	24	#1 OWL CITY <small>1 WK</small> UNIVERSAL REPUBLIC /UMRG	Ocean Eyes	14	●
2	NEW		MARY J. BLIGE MATRIARCH/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 SCHOLDBOY/RAYMOND BRAUN/ISLAND /DJJMG	My World (EP)	7	
8	1	2	ALICIA KEYS M&K /J /RMG	The Element Of Freedom	4	
9	24	55	TAYLOR SWIFT BIG MACHINE ⊕	Fearless	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 RDC NATION /AG ⊕	The Blueprint 3	33	■
23	20	5	RIHANNA SRP/DEF JAM /DJJMG	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 CHIT	ARTIST	Title	BB 2009 RANKING	CERT.
1	1	5	#1 SUSAN BOYLE <small>5 WKS</small> 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 61785/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 M&K/J 46571*/RMG	The Element Of Freedom	4	
7	6	43	TAYLOR SWIFT BIG MACHINE 9200 ⊕	Fearless	5	■
8	10	12	THE BEATLES APPLE 99449/CAPITOL ⊕	The Beatles In Stereo	131	
9	7	12	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805*/IGA	The Fame	6	■
10	NEW		DAVE MATTHEWS BAND BAMA RAGS/RCA 81824/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 MATRIARCH/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 64501/RMG	For Your Entertainment	29	
22	24	3	TOM PETTY AND THE HEARTBREAKERS REPRISE 512785*/WARNER BROS. ⊕	The Live Anthology	150	
23	18	5	JUSTIN BIEBER SCHOLDBOY/RAYMOND BRAUN/ISLAND 013719/DJMG	My World (EP)	7	
24	RE-ENTRY		THE BEATLES APPLE 82414/CAPITOL	The Beatles	83	◆
25	RE-ENTRY		ROSANNE CASH MOSHATTAN 99576/BLG	The List	143	

I LIKE PROFILES: MOST ADDED

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/LABEL)
1	1	7	#1 BAD ROMANCE <small>2 WKS</small> LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE/UNIVERSAL)	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE/UNIVERSAL)
2	2	23	I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)	THE BLACK EYED PEAS (INTERSCOPE)
3	3	75	I'M YOURS PINK FLOYD (CAPITOL)	PINK FLOYD (CAPITOL)
4	4	49	POKER FACE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
5	5	10	FIREFLIES OWL CITY (UNIVERSAL REPUBLIC)	OWL CITY (UNIVERSAL REPUBLIC)
6	10	16	PAPARAZZI LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
7	7	7	TIK TOK KESHA (RASZ MONEY/RCA/SONY MUSIC)	KESHA (RASZ MONEY/RCA/SONY MUSIC)
8	6	13	WHATCHA SAY JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
9	8	16	UPRISING MUZE (HELIUM-3/WARNER BROS.)	MUZE (HELIUM-3/WARNER BROS.)
10	9	59	LOVE STORY TAYLOR SWIFT (BIG MACHINE)	TAYLOR SWIFT (BIG MACHINE)
11	12	7	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS (ROC NATION)	JAY-Z + ALICIA KEYS (ROC NATION)
12	16	6	REPLAY IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)	IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
13	13	9	MEET ME HALFWAY THE BLACK EYED PEAS (INTERSCOPE)	THE BLACK EYED PEAS (INTERSCOPE)
14	14	48	HALO BEYONCE (MUSIC WORLD/COLUMBIA)	BEYONCE (MUSIC WORLD/COLUMBIA)
15	15	11	NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE)	LADY ANTEBELLUM (CAPITOL NASHVILLE)

LALA SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/LABEL)
1	2	7	#1 TIK TOK <small>1 WK</small> KESHA (RASZ MONEY/RCA/RMG)	KESHA (RASZ MONEY/RCA/RMG)
2	1	14	FIREFLIES OWL CITY (UNIVERSAL REPUBLIC/UNIVERSAL)	OWL CITY (UNIVERSAL REPUBLIC/UNIVERSAL)
3	3	15	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS (ROC NATION)	JAY-Z + ALICIA KEYS (ROC NATION)
4	4	7	BAD ROMANCE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE/UNIVERSAL)	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE/UNIVERSAL)
5	5	16	WHATCHA SAY JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
6	7	10	REPLAY IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)	IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
7	6	15	ONE TIME JUSTIN BIEBER (ISLAND/DJMG)	JUSTIN BIEBER (ISLAND/DJMG)
8	8	9	SEXY BITCH DAVID GUETTA FEATURING AKON (GUM/VIRGIN)	DAVID GUETTA FEATURING AKON (GUM/VIRGIN)
9	12	19	DOWN JAY SEAN FEATURING LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	JAY SEAN FEATURING LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
10	11	8	MONEY TO BLOW BIRDMAN FEATURING LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN)	BIRDMAN FEATURING LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN)
11	10	14	PAPARAZZI LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
12	9	12	FOREVER DRAMA FEAT. KANYE WEST, LIL WAYNE & EMINEM (PARVY MASON/ZONE/STREAMLINE/INTERSCOPE/UNIVERSAL)	DRAMA FEAT. KANYE WEST, LIL WAYNE & EMINEM (PARVY MASON/ZONE/STREAMLINE/INTERSCOPE/UNIVERSAL)
13	13	25	I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)	THE BLACK EYED PEAS (INTERSCOPE)
14	14	10	MEET ME HALFWAY THE BLACK EYED PEAS (INTERSCOPE)	THE BLACK EYED PEAS (INTERSCOPE)
15	15	25	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE)	TAYLOR SWIFT (BIG MACHINE)

TOP HOLIDAY ALBUMS™ .biz

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	8	#1 MY CHRISTMAS <small>8 WKS</small> ANDREA BOCELLI (SUGAR/DECCA)	ANDREA BOCELLI (SUGAR/DECCA)
2	4	9	IF ON A WINTER'S NIGHT... STING (CHERRYTREE/DG/UNIVERSAL CLASSICS GROUP)	STING (CHERRYTREE/DG/UNIVERSAL CLASSICS GROUP)
3	3	20	THE TAYLOR SWIFT HOLIDAY COLLECTION (EP) TAYLOR SWIFT (BIG MACHINE)	TAYLOR SWIFT (BIG MACHINE)
4	2	43	NOEL JOSH GROBAN (143/REPRISE/WARNER BROS.)	JOSH GROBAN (143/REPRISE/WARNER BROS.)
5	5	27	PEACE ON EARTH CASTING CROWNS (BEACH STREET/REUNION/SONY MUSIC)	CASTING CROWNS (BEACH STREET/REUNION/SONY MUSIC)
6	6	8	CHRISTMAS CHEERS STRAIGHT NO CHASER (ATCO/ATLANTIC/AG)	STRAIGHT NO CHASER (ATCO/ATLANTIC/AG)
7	7	11	CHRISTMAS: 25TH ANNIVERSARY COLLECTION MANNHEIM STEAMROLLER (AMERICAN GRAMAPHONE)	MANNHEIM STEAMROLLER (AMERICAN GRAMAPHONE)
8	8	11	GOLD AND GREEN SUGARLAND (MERCURY NASHVILLE/UMGN)	SUGARLAND (MERCURY NASHVILLE/UMGN)
9	11	11	CHRISTMAS FROM THE HEART DAVID ARCHULETA (19/JIVE/JLG)	DAVID ARCHULETA (19/JIVE/JLG)
10	9	74	THE LOST CHRISTMAS EVE TRANS-SIBERIAN ORCHESTRA (LAVA/AG)	TRANS-SIBERIAN ORCHESTRA (LAVA/AG)
11	12	12	CHRISTMAS IN THE HEART BOB DYLAN (COLUMBIA/SONY MUSIC)	BOB DYLAN (COLUMBIA/SONY MUSIC)
12	16	21	JOY TO THE WORLD FAITH HILL (WARNER	

HEATSEEKERS ALBUMS™				HEATSEEKERS ALBUMS™							
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	REPT.	THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	REPT.
1	1	18	#1 THE XX 2 WKS YOUNG TURKS 450* (14.98)	xx		26	19	58	ERIC HUTCHINSON	Sounds Like This	
2	7	9	GREATEST GAINER ORIANTHI TAL/GEFFEN 013502/IGA (9.98)	Believe		27	18	27	TRAILER CHOIR	Off The Hillbilly Hook (EP)	
3	3	44	COLT FORD	Ride Through The Country		28	36	44	HEY MONDAY	Hold On Tight	
4	2	5	BLAKROC	BlakRoc		29	39	3	THE TEMPER TRAP	Conditions	
5	6	57	RANDY HOUSER	Anything Goes		30	21	17	SIDEWALK PROPHETS	These Simple Truths	
6	4	13	JOSHUA BELL	At Home With Friends		31	NEW		ZONE D'TAMBORA	Esto Tiene Boom Boom	
7	5	10	NELLIE MCKAY	Normal As Blueberry Pie: A Tribute To Doris Day		32	41	14	LA ROUX	La Roux	
8	9	9	EMILY OSMENT	All The Right Wrongs (EP)		33	22	3	COLT FORD	Live From The Suwannee River Jam	
9	12	20	EDWARD SHARPE & THE MAGNETIC ZEROES	Up From Below		34	23	2	JOHNNY VENTURA	Volvio La Navidad	
10	8	2	GEORGE LOPEZ	Tall, Dark & Chicano		35	38	3	FANFARLO	Reservoir	
11	14	12	FLORENCE + THE MACHINE	Lungs		36	RE-ENTRY		EVERY AVENUE	Picture Perfect	
12	40	8	ASKING ALEXANDRIA	Stand Up And Scream		37	16	21	THE LAURIE BERKNER BAND	Rocketship Run	
13	27	32	MATT & KIM	Grand		38	32	9	JAY FARRAR & BENJAMIN GIBBARD	One Fast Move Or I'm Gone: Music From Kerouac's Big Sur (Soundtrack)	
14	15	15	TERCER CIELO	Gente Comun, Suenos Extraordinarios		39	25	8	HALFORD	Halford III: Winter Songs	
15	11	6	DAVE RAWLINGS MACHINE	A Friend Of A Friend		40	44	11	HECTOR ACOSTA	Simplemente... El Torito	
16	28	14	GIRLS	Album		41	RE-ENTRY		MAYER HAWTHORNE	A Strange Arrangement	
17	10	25	DAVID GARRETT	David Garrett		42	RE-ENTRY		LIGHTS	The Listening	
18	HOT SHOT DEBUT		ONE ESKIMO	One eskimo		43	RE-ENTRY		BARONESS	Blue Record	
19	RE-ENTRY		WE CAME AS ROMANS	To Plant A Seed		44	RE-ENTRY		RAY DAVIES/THE CROUCH END FESTIVAL CHORUS	The Kinks Choral Collection	
20	RE-ENTRY		BRING ME THE HORIZON	Suicide Season		45	17	16	IMAGINATION MOVERS	Imagination Movers: For Those About To Hop (Soundtrack)	
21	24	32	BO BURNHAM	Bo Burnham		46	RE-ENTRY		ROLF LISLEVAND	Diminuito	
22	RE-ENTRY		ATTACK ATTACK!	Someday Came Suddenly		47	43	6	FEVER RAY	Fever Ray	
23	30	10	NICK SWARDSON	Seriously, Who Farted?		48	34	7	ARTIE LANGE	Jack And Coke	
24	RE-ENTRY		FRED FIGGLEHORN	It's Hackin' Christmas! With Fred (EP)		49	RE-ENTRY		THE ANTLERS	Hospice	
25	20	70	THE AIRBORNE TOXIC EVENT	The Airborne Toxic Event		50	45	7	JOSEPH FONSECA	Amante Bachata	

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



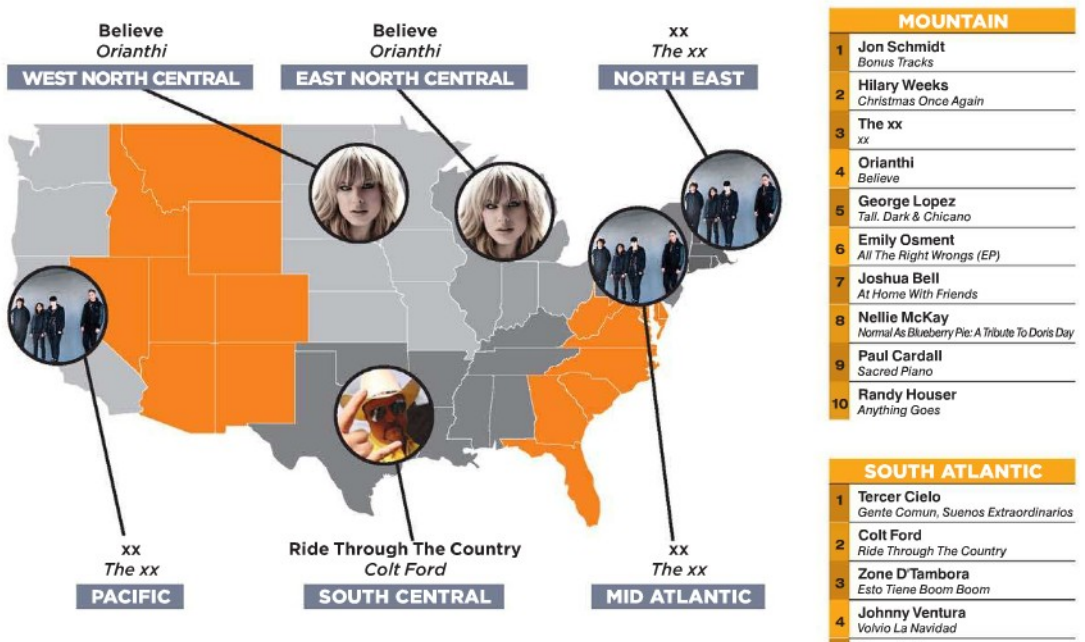
Randy Houser's set shifts past 150,000 in total copies sold this week as he adds another 5,000 to its sum. Its current single, "Whistlin' Dixie," is No. 34 on Hot Country Songs.



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

HEATSEEKERS SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	2	17	#1 EIGHT SECOND RIDE 1 WK JAKE OWEN (RCA NASHVILLE)
2	1	23	RED LIGHT DAVID MAIL (MCA NASHVILLE)
3	3	9	BREAKEYEN THE SCRIPT (PHONOGENIC/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 PIT (FRENCHKISS/COLUMBIA)
11	NEW		SINGLE LADIES (PUT A RING ON IT) THE CHIPPETTES (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 GOTTI (POLO GROUNDS/J/RMG)
18	NEW		BIG TIME RUSH BIG TIME RUSH (NICKELODEON/COLUMBIA)
19	7	13	HURRY HOME JASON MICHAEL CARROLL (ARISTA NASHVILLE)
20	RE-ENTRY		DOLLHOUSE PRISCILLA HENEA (CAPITOL)
21	13	7	SOMEBODY TO LOVE LEIGHTON MEESTER FEATURING ROBIN THICKE (UNIVERSAL REPUBLIC)
22	RE-ENTRY		LA LA LA LMFAO (PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE)
23	NEW		ALL THE WAY TURN UP ROSCOE DASH FEATURING SOULJA BOY TELLEM (MUSIC LINE)
24	20	13	I LOOK GOOD CHALIE BOY (DIRTY 3RD/JIVE/BATTERY)
25	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 bullets at No. 26 this week.

HEATSEEKERS ALBUMS: The best-selling albums by new or developing acts, defined as those who have never appeared on the top 100 of the Billboard 200 or the top 10 of Top R&B/Hip-Hop Albums, Top Country Albums, Top Gospel Albums, Top Latin Albums, Top Christian Albums or Top Classical Albums. If a title reaches any of those levels, it and the act's subsequent albums are then ineligible to appear on Heatseeker Albums. Heatseeker Albums is a new chart that tracks the performance of new and developing acts and the act's subsequent albums are then ineligible to appear on Heatseeker Albums. These are ranked by radio airplay, audience impressions as measured by Nielsen BDS, sales data as compiled by Nielsen SoundScan and streaming activity data provided by online music sources. © 2010 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

THE BILLBOARD HOT 100

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS, WEEKS ON CHART, TITLE, Artist, PEAK POSITION. Row 1: 1, 1, 2, 12, #1 GREATEST GAINER/DIGITAL TIK TOK, Ke\$ha. Row 2: 2, 4, 4, 19, REPLAY, Iyaz. Row 3: 3, 3, 3, 9, BAD ROMANCE, Lady Gaga. Row 4: 4, 5, 5, 19, FIREFLIES, Owl City. Row 5: 5, 2, 1, 16, EMPIRE STATE OF MIND, Jay-Z + Alicia Keys. Row 6: 6, 7, 7, 20, WHATCHA SAY, Jason Derulo. Row 7: 7, 8, 10, 26, DOWN, Jay Sean Featuring Lil Wayne. Row 8: 19, 17, 20, PARTY IN THE U.S.A., Miley Cyrus. Row 9: 6, 6, 21, SEXY CHICK, David Guetta Featuring Akon. Row 10: 14, 16, 8, DO YOU REMEMBER, Jay Sean Featuring Sean Paul & Lil Jon. Row 11: 9, 8, 15, MEET ME HALFWAY, The Black Eyed Peas. Row 12: 12, 20, 5, BEDROCK, Young Money Featuring Lloyd. Row 13: 10, 9, 12, 3, M. MARTIN, SHELLBACK. Row 14: 20, 18, 29, I GOTTA FEELING, The Black Eyed Peas. Row 15: 15, 11, 18, PAPA RAZZI, Lady Gaga. Row 16: 16, 14, 15, FOREVER, Drake Featuring Kanye West, Lil Wayne & Eminem. Row 17: 47, 41, 23, ONE TIME, Justin Bieber. Row 18: 11, 21, 6, HARD, Rihanna Featuring Jeezy. Row 19: 22, 22, 36, GREATEST GAINER/AIRPLAY YOU BELONG WITH ME, Taylor Swift. Row 20: 23, 28, 10, TWO IS BETTER THAN ONE, Boys Like Girls Featuring Taylor Swift. Row 21: 24, 24, 12, I CAN TRANSFORM YA, Chris Brown Featuring Lil Wayne & Swizz Beatz. Row 22: 21, 19, 20, NEED YOU NOW, Lady Antebellum. Row 23: 13, 13, 3, HOW LOW, Ludacris. Row 24: 17, 12, 23, SWEET DREAMS, Beyonce. Row 25: 30, 27, 17, FIFTEEN, Taylor Swift. Row 26: 31, 33, 11, TIE ME DOWN, New Boyz Feat. Ray J. Row 27: 28, 25, 20, EVACUATE THE DANCEFLOOR, Cascada. Row 28: 18, 15, 22, ALREADY GONE, Kelly Clarkson. Row 29: 39, 30, 15, COWBOY CASANOVA, Carrie Underwood. Row 30: 60, 73, 11, ONE LESS LONELY GIRL, Justin Bieber. Row 31: 37, 32, 22, RUN THIS TOWN, Jay-Z, Rihanna & Kanye West. Row 32: 33, 36, 9, LIVE LIKE WE'RE DYING, S. KIPNER, A. FRAMPTON. Row 33: 26, 26, 12, MONEY TO BLOW, Birdman Featuring Lil Wayne & Drake. Row 34: 32, 45, 13, HEY, SOUL SISTER, Train. Row 35: 25, 23, 48, USE SOMEBODY, Kings Of Leon. Row 36: 41, 55, 4, ACCORDING TO YOU, Orianthi. Row 37: 38, 46, 5, TELEPHONE, Lady Gaga Featuring Beyonce. Row 38: 44, 39, 26, FALLIN' FOR YOU, Colbie Caillat. Row 39: 1, 1, 1, NATURALLY, Selena Gomez & The Scene. Row 40: 40, 34, 7, GIVE IT UP TO ME, Shakira Featuring Lil Wayne. Row 41: 35, 10, 35, GANGSTA LUV, Snoop Dogg Featuring The-Dream. Row 42: 34, 38, 7, SAY AAH, Trey Songz Featuring Fabolous. Row 43: 53, 44, 10, RUSSIAN ROULETTE, Rihanna. Row 44: 54, 58, 21, SMILE, Uncle Kracker. Row 45: 80, 69, 13, BODY LANGUAGE, Jesse McCartney Featuring T-Pain. Row 46: 36, 29, 9, BABY BY ME, 50 Cent Featuring Ne-Yo. Row 47: 46, 47, 9, IF YOU ONLY KNEW, Shinedown. Row 48: NEW, 1, STEADY MOBBIN', Young Money Featuring Gucci Mane. Row 49: 52, 49, 11, WHITE LIAR, Miranda Lambert. Row 50: 43, 37, 17, DO I, Luke Bryan. Row 51: 56, 66, 16, UPRISING, Muse. Row 52: 51, 42, 9, SPOTLIGHT, Gucci Mane Featuring Usher. Row 53: 68, 60, 5, CRAWL, Chris Brown. Row 54: 48, 48, 8, THE TRUTH, Jason Aldean. Row 55: 27, 56, 6, TRY SLEEPING WITH A BROKEN HEART, Alicia Keys.



Youngful 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 Thurr" 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.



39 Disney Channel star and her accompanying band enjoy a 398% holiday download spike for this track (to 107,000) and a 598% increase for their song that re-enters at No. 92.

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS, WEEKS ON CHART, TITLE, Artist, PEAK POSITION. Row 56: 78, 79, 12, ALL THE RIGHT MOVES, OneRepublic. Row 57: 58, 64, 4, LIFE AFTER YOU, Daughtry. Row 58: 62, 61, 9, NEVER GONNA BE ALONE, Nickelback. Row 59: 70, 63, 3, IN MY HEAD, Jason Derulo. Row 60: 50, 50, 10, SOUTHERN VOICE, Tim McGraw. Row 61: 45, 40, 13, CONSIDER ME GONE, Reba. Row 62: 42, 43, 10, I INVENTED SEX, Trey Songz Featuring Drake. Row 63: 71, 74, 13, HAVEN'T MET YOU YET, Michael Buble. Row 64: 81, 81, 17, I WILL NOT BOW, Breaking Benjamin. Row 65: NEW, 1, HILLBILLY BONE, Blake Shelton Featuring Trace Adkins. Row 66: 93, -, 4, IMMA BE, The Black Eyed Peas. Row 67: 65, 67, 3, I AM, Mary J. Blige. Row 68: 72, -, 2, WHATAYA WANT FROM ME, Adam Lambert. Row 69: 97, 96, 15, I'M GOING IN, Drake Featuring Lil Wayne & Young Jeezy. Row 70: 49, 54, 6, IT KILLS ME, Melanie Fiona. Row 71: 59, 31, 4, CARRY OUT, Timbaland Featuring Justin Timberlake. Row 72: RE-ENTRY, 2, VANILLA TWILIGHT, Owl City. Row 73: 82, 84, 16, BREAK, Three Days Grace. Row 74: 64, 75, 7, WHY DON'T WE JUST DANCE, Josh Turner. Row 75: 57, 52, 13, I WANNA MAKE YOU CLOSE YOUR EYES, Dierks Bentley. Row 76: 73, 77, 8, EIGHT SECOND RIDE, Jake Owen. Row 77: 99, 98, 16, DROP IT LOW, Ester Dean Featuring Chris Brown. Row 78: 77, 68, 17, WASTED, Gucci Mane Featuring Pile's Or OJ Da Juiceman. Row 79: RE-ENTRY, 12, FUNHOUSE, Pink. Row 80: 61, 57, 11, PAPERS, Usher. Row 81: 66, 70, 9, HISTORY IN THE MAKING, Darius Rucker. Row 82: NEW, 1, MUSIC BOX, Eminem. Row 83: 63, 59, 14, RED LIGHT, David Nail. Row 84: 74, 76, 8, SOMEDAY, Rob Thomas. Row 85: 89, 93, 4, BREAK EVEN, The Script. Row 86: RE-ENTRY, 4, LOVE ME, Justin Bieber. Row 87: 69, 83, 4, SHUT IT DOWN, Pitbull Featuring Akon. Row 88: RE-ENTRY, 2, HOT MESS, Cobra Starship. Row 89: 75, 80, 3, I WANNA ROCK, Snoop Dogg. Row 90: 90, 87, 4, 1901, Phoenix. Row 91: RE-ENTRY, 2, RAIN, Creed. Row 92: RE-ENTRY, 7, FALLING DOWN, Selena Gomez & The Scene. Row 93: 85, -, 3, HEARTBREAK WARFARE, John Mayer. Row 94: 79, -, 2, SEX THERAPY, Robin Thicke. Row 95: 76, 65, 14, BONFIRE, Craig Morgan. Row 96: RE-ENTRY, 3, SHOTS, LMFAO Featuring Lil Jon. Row 97: NEW, 1, AMERICAN HONEY, Lady Antebellum. Row 98: 100, 97, 5, VIDEO PHONE, Beyonce. Row 99: 91, 99, 3, HALFWAY GONE, Lifehouse. Row 100: 96, 82, 5, KINGS AND QUEENS, Thirty Seconds To Mars.

BETWEEN THE BULLETS KE\$HA CAPTURES SALES RECORD



The annual holiday-week digital sales surge is a record-setting frame for Ke\$ha, who moves 610,000 downloads of "TiK ToK" to set the mark for best weekly sales total by a female artist. "ToK," which holds at No. 1 on the Billboard Hot 100 for a second week, surpasses the prior high set by Lady Gaga a year ago this week with "Just Dance" (419,000). Since Nielsen SoundScan began tracking digital downloads in 2003, only Flo Rida's "Right Round" (636,000), in the Feb. 28, 2009, issue, has sold more in one week than "Tok." Coincidentally, Ke\$ha can be heard on "Round" as she provided noncredited vocals on the track. —Silvio Pietroluongo

HOT 100 AIRPLAY™				HOT 100 AIRPLAY™				HOT 100 AIRPLAY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
			ARTIST (IMPRINT / PROMOTION LABEL)				ARTIST (IMPRINT / PROMOTION LABEL)				ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	#1 EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS (ROC NATION)	26	25	15	FIFTEEN TAYLOR SWIFT (UNIVERSAL REPUBLIC/BIG MACHINE)	51	60	3	TELEPHONE LADY GAGA FEAT. BENOKE (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
2	2	12	REPLAY IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)	27	33	9	GANGSTA LUV SNOOP DOGG FEAT. THE DREAM (DOGGYSTYLE/PRIORITY/CAPTOL)	52	49	16	COWBOY CASANOVA CARRIE UNDERWOOD (19/ARISTA NASHVILLE)
3	3	9	BAD ROMANCE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	28	37	20	FALLIN' FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)	53	43	13	RED LIGHT DAVID NAUL (MCA NASHVILLE)
4	4	9	TIK TOK KESHA (KASZ MONEY/RCA/RMG)	29	22	12	CONSIDER ME GONE REBA (STARBUCK/VALORY)	54	47	6	WHY DON'T WE JUST DANCE JOSH TURNER (MCA NASHVILLE)
5	5	13	SEXY CHICK DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)	30	30	11	BABY BY ME 50 CENT FEAT. NE-YO (SHADY/AFTERMATH/INTERSCOPE)	55	64	3	I AM MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)
6	6	19	WHATCHA SAY JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	31	23	15	NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE)	56	52	5	AMERICAN SATURDAY NIGHT BRAD PAISLEY (ARISTA NASHVILLE)
7	7	12	FIREFLIES OWL CITY (UNIVERSAL REPUBLIC)	32	34	7	TIE ME DOWN NEW BOYZ FEAT. RAY J (SHOTTY/ASYLUM/WARNER BROS.)	57	65	3	SHUT IT DOWN PITBULL FEAT. AKON (MR. 305/POLO GROUNDS/J/RMG)
8	8	17	SWEET DREAMS BEYONCÉ (MUSIC WORLD/COLUMBIA)	33	35	17	EVACUATE THE DANCEFLOOR CASCADA (ROBBINS)	58	66	3	I WANNA ROCK SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)
9	9	23	DOWN JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	34	39	12	PAPERS USHER (LAFAGE/JLG)	59	53	12	I CAN TRANSFORM YA CHRIS BROWN FEAT. LIL WAYNE & SWIZZ BEATZ (JIVE/JLG)
10	14	7	HARD RIHANNA FEAT. JEEZY (SRP/DEF JAM/ID/JMG)	35	29	13	I WANNA MAKE YOU CLOSE YOUR EYES DIERKS BENTLEY (CAPITOL NASHVILLE)	60	59	8	SOMEDAY ROB THOMAS (EMBLEM/ATLANTIC)
11	12	16	ALREADY GONE KELLY CLARKSON (19/RCA/RMG)	36	36	19	PARTY IN THE U.S.A. MILEY CYRUS (HOLLYWOOD)	61	42	14	BONFIRE CRAIG MORGAN (BNA)
12	10	12	3 BRITNEY SPEARS (JIVE/JLG)	37	41	8	IF YOU ONLY KNEW SHINEDOWN (ATLANTIC)	62	63	6	NEVER GONNA BE ALONE NICKELBACK (ROADRUNNER/RRP)
13	11	16	FOREVER DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)	38	32	11	SOUTHERN VOICE TIM MCGRAW (CURB)	63	75	2	ONE LESS LONELY GIRL JUSTIN BIEBER (ISLAND/ID/JMG)
14	16	35	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	39	28	15	DO I LUKE BRYAN (CAPITOL NASHVILLE)	64	56	7	EIGHT SECOND RIDE JAKE OWEN (RCA NASHVILLE)
15	13	17	PAPARAZZI LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	40	51	4	ACCORDING TO YOU ORIANTHI (TAL/GEFFEN/INTERSCOPE)	65	71	20	WASTED GUCCI MANE FEAT. PLIES (MIZAY/SO ICEY/WARNER BROS.)
16	15	13	I INVENTED SEX TREY SONOZ FEAT. DRAKE (SONG BOOK/ATLANTIC)	41	44	23	RUN THIS TOWN JAY-Z, RIHANNA & KANYE WEST (ROC NATION)	66	67	4	HEY, SOUL SISTER TRAIN (AWARE/COLUMBIA)
17	21	5	BEDROCK YOUNG MONEY FEAT. LLOYD (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	42	46	5	TWO IS BETTER THAN ONE BOYS LIKE GIRLS FEAT. TAYLOR SWIFT (COLUMBIA)	67	58	6	THAT'S HOW COUNTRY BOYS ROLL BILLY CURRINGTON (MERCURY)
18	20	8	DO YOU REMEMBER JAY SEAN FEAT. SEAN PAUL & LIL JON (CASH MONEY/UNIVERSAL REPUBLIC)	43	38	10	WHITE LIAR MIRANDA LAMBERT (COLUMBIA (NASHVILLE))	68	74	6	BREAK THREE DAYS GRACE (JIVE/JLG)
19	17	32	USE SOMEBODY KINGS OF LEON (RCA/RMG)	44	50	15	BAD HABITS MAXWELL (COLUMBIA)	69	-	1	CARRY OUT TIMBALAND FEAT. JUSTIN TIMBERLAKE (MCA/BLACKGROUND/INTERSCOPE)
20	18	9	MONEY TO BLOW BRIANNA FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN)	45	48	4	TRY SLEEPING WITH A BROKEN HEART ALICIA KEYS (MCA/RMG)	70	62	4	CRYIN' FOR ME (WAYMAN'S SONG) TOBY KEITH (SHOW DOG NASHVILLE)
21	19	15	MEET ME HALFWAY THE BLACK EYED PEAS (INTERSCOPE)	46	40	9	THE TRUTH JASON ALDEAN (BROKEN BOW)	71	70	3	GIVE IT UP TO ME SHAKIRA FEAT. LIL WAYNE (EPIC)
22	24	7	SAY AAH TREY SONOZ FEATURING FABOLOUS (SONG BOOK/ATLANTIC)	47	54	7	SPOTLIGHT GUCCI MANE FEAT. USHER (BRICK SQUARE/ASYLUM/WARNER BROS.)	72	61	8	TWANG GEORGE STRAIT (MCA NASHVILLE)
23	26	29	I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)	48	45	10	HISTORY IN THE MAKING DARIUS RUCKER (CAPITOL NASHVILLE)	73	69	3	TIL SUMMER COMES AROUND KETHI URBAN (CAPITOL NASHVILLE)
24	27	6	IT KILLS ME MELANIE FONDA (SRC/UNIVERSAL MOTOWN)	49	55	11	SMILE UNCLE KRACKER (TOP DOG/ATLANTIC)	74	-	1	LIFE AFTER YOU DAUGHTRY (19/RCA/RMG)
25	31	4	HOW LOW LUDACRIS (DTP/DEF JAM/ID/JMG)	50	57	5	LIVE LIKE WE'RE DYING KRIS ALLEN (19/JIVE/JLG)	75	-	1	IMMA BE THE BLACK EYED PEAS (INTERSCOPE)

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.

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 GAINERS** ● Where included, this award indicates the title with the chart's largest unit increase.
- PERCENTAGE SETTERS** ● 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 album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. ● DualDisc available. ● CD/DVD combo available. * Indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts. EX after catalog number indicates title is exclusive to one account or has limited distribution.

SONG CHARTS

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

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

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

- GREATEST GAINERS** ● 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 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. ● Digital Download 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). Numerical 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 (Platinum). ■ Certification of 400,000 units (Multi-Platinum).

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

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

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
			ARTIST (IMPRINT / PROMOTION LABEL)				ARTIST (IMPRINT / PROMOTION LABEL)				ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	#1 TIK TOK KESHA (KASZ MONEY/RCA/RMG)	26	59	10	ONE LESS LONELY GIRL JUSTIN BIEBER (ISLAND/ID/JMG)	51	70	63	JUST DANCE LADY GAGA FEAT. COLBY ODOMS (STREAMLINE/KONLIVE/INTERSCOPE)
2	4	19	REPLAY IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)	27	42	39	BOOM BOOM POW THE BLACK EYED PEAS (WILL I AM/INTERSCOPE)	52	-	26	FIRE BURNING SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
3	2	9	BAD ROMANCE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	28	32	8	TIE ME DOWN NEW BOYZ FEAT. RAY J (SHOTTY/ASYLUM/WARNER BROS.)	53	-	50	LOVE STORY TAYLOR SWIFT (BIG MACHINE)
4	5	19	FIREFLIES OWL CITY (UNIVERSAL REPUBLIC)	29	27	20	EVACUATE THE DANCE FLOOR CASCADA (ROBBINS)	54	74	25	FALLING FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
5	3	16	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS (ROC NATION)	30	22	12	HEY, SOUL SISTER TRAIN (AWARE/COLUMBIA)	55	-	26	NEW DIVIDE LINKIN PARK (MACHINE SHOP/WARNER BROS.)
6	6	25	DOWN JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	31	45	9	FIFTEEN TAYLOR SWIFT (BIG MACHINE)	56	-	25	GOOD GIRLS GO BAD CORNWALL FEAT. LEON MESSER (CASH MONEY/UNIVERSAL MOTOWN)
7	9	20	WHATCHA SAY JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	32	41	20	RUN THIS TOWN JAY-Z, RIHANNA & KANYE WEST (ROC NATION)	57	73	30	RIGHT ROUND FLO RIDA (POE BOY/ATLANTIC)
8	14	20	PARTY IN THE U.S.A. MILEY CYRUS (HOLLYWOOD)	33	28	7	LIVE LIKE WE'RE DYING KRIS ALLEN (19/JIVE/JLG)	58	54	5	CRAWL CHRIS BROWN (JIVE/JLG)
9	13	8	DO YOU REMEMBER JAY SEAN FEAT. SEAN PAUL & LIL JON (CASH MONEY/UNIVERSAL REPUBLIC)	34	65	3	NATURALLY SELENA GOMEZ & THE SCENE (HOLLYWOOD)	59	37	16	UPRISING MU\$E (HELIUM-3/WARNER BROS.)
10	7	14	MEET ME HALFWAY THE BLACK EYED PEAS (INTERSCOPE)	35	46	53	POKER FACE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	60	68	22	TOES ZAC BROWN BAND (HOME GROWN/ATLANTIC/BUENA VISTA)
11	11	5	BEDROCK YOUNG MONEY FEAT. LLOYD (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	36	40	21	SWEET DREAMS BEYONCÉ (MUSIC WORLD/COLUMBIA)	61	66	12	ALL THE RIGHT MOVES ONEREPUBLIC (MOSLEY/INTERSCOPE)
12	8	22	SEXY BITCH DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)	37	43	3	ACCORDING TO YOU ORIANTHI (TAL/GEFFEN/INTERSCOPE)	62	48	9	GANGSTA LUV SNOOP DOGG FEAT. THE DREAM (DOGGYSTYLE/PRIORITY/CAPITOL)
13	34	22	ONE TIME JUSTIN BIEBER (ISLAND/ID/JMG)	38	52	13	BOUND LANGUAGE JESSE McARTNEY FEAT. T-PAIN (HOLLYWOOD)	63	-	20	YOU'RE A JERK NEW BOYZ (SHOTTY/ASYLUM/WARNER BROS.)
14	17	29	I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)	39	30	5	TELEPHONE LADY GAGA FEAT. BENOKE (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	64	63	9	BABY BY ME 50 CENT FEAT. NE-YO (SHADY/AFTERMATH/INTERSCOPE)
15	15	12	3 BRITNEY SPEARS (JIVE/JLG)	40	39	11	MONEY TO BLOW BRIANNA FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN)	65	51	3	IN MY HEAD JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
16	25	18	PAPARAZZI LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	41	29	22	ALREADY GONE KELLY CLARKSON (19/RCA/RMG)	66	-	5	WHITE LIAR MIRANDA LAMBERT (COLUMBIA (NASHVILLE))
17	21	15	FOREVER DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)	42	35	8	RUSSIAN ROULETTE RIHANNA (SRP/DEF JAM/ID/JMG)	67	55	4	SAY AAH TREY SONOZ FEAT. FABOLOUS (SONG BOOK/ATLANTIC)
18	18	12	I CAN TRANSFORM YA CHRIS BROWN FEAT. LIL WAYNE & SWIZZ BEATZ (JIVE/JLG)	43	-	23	LOVE DRUNK BOYS LIKE GIRLS (COLUMBIA)	68	-	22	OBSESSED MARIAH CAREY (ISLAND/ID/JMG)
19	20	10	TWO IS BETTER THAN ONE BOYS LIKE GIRLS FEAT. TAYLOR SWIFT (COLUMBIA)	44	33	7	GIVE IT UP TO ME SHAKIRA FEAT. LIL WAYNE (EPIC)	69	-	5	VANILLA TWILIGHT OWL CITY (UNIVERSAL REPUBLIC)
20	16	5	HARD RIHANNA FEAT. JEEZY (SRP/DEF JAM/ID/JMG)	45	50	39	SINGLE LADIES (PUT A RING ON IT) BEYONCÉ (MUSIC WORLD/COLUMBIA)	70	-	32	THE CLIMB MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
21	19	15	NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE)	46	-	24	BIG GREEN TRACTOR JASON ALDEAN (BROKEN BOW)	71	64	5	IF YOU ONLY KNEW SHINEDOWN (ATLANTIC)
22	38	35	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE)	47	-	1	STEADY MOBBIN' YOUNG MONEY FEAT. GUCCI MANE (CASH MONEY/UNIVERSAL MOTOWN)	72	-	22	SHE WOLF SHAKIRA (SONY MUSIC LATIN/EPIC)
23	10	3	HOW LOW LUDACRIS (DTP/DEF JAM/ID/JMG)	48	47	46	USE SOMEBODY KINGS OF LEON (RCA/RMG)	73	49	4	SPOTLIGHT GUCCI MANE FEAT. USHER (BRICK SQUARE/ASYLUM/WARNER BROS.)
24	-	24	21 GUNS GREEN DAY (REPRISE)	49	56	21	SMILE UNCLE KRACKER (TOP DOG/ATLANTIC)	74	-	36	HALO BEYONCÉ (MUSIC WORLD/COLUMBIA)
25	36	14	COWBOY CASANOVA CARRIE UNDERWOOD (19/ARISTA NASHVILLE)	50	24	31	ALL I WANT FOR CHRISTMAS IS YOU MARIAH CAREY (COLUMBIA/LEGACY)	75	62	4	THE TRUTH JASON ALDEAN (BROKEN BOW)

MAINSTREAM TOP 40™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	#1 REPLAY 3 WKS IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)	
2	4	10	GREATEST GAINER BAD ROMANCE 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 DERULU (BELUGA HEIGHTS/WARNER BROS.)	
6	7	14	SEXY CHICK DAVID BUETTA FEAT. AKON (SUM/ASTRALWERKS/CAPITOL)	
7	8	10	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS (RDC NATION)	
8	6	13	3 BRITNEY SPEARS (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 CASCADIA (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 JAY-Z FEAT. KANYE WEST, LIL WAYNE & BONNO (MONEY/ROCKAWAY & 4STREAMELINE/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 DERULU (BELUGA HEIGHTS/WARNER BROS.)	
36	37	6	ALL THE RIGHT MOVES ONEREPUBLIC (MOSLEY/INTERSCOPE)	
37	34	5	RAIN CREED (WIND-UP)	
38	36	3	BREAK EVEN THE SCRIPT (PHONOGENIC/EPIC)	
39	32	18	RUN THIS TOWN JAY-Z, RIHANNA & KANYE WEST (RDC 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.

Cole 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 bullets.



LIFEHOUSE

ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	24	#1 GREATEST GAINER YOU BELONG WITH ME 11 WKS 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 MILEY 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 (A&M/OCTONE/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 CROSSLEY (SUNFEST/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 NELL 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/UMI)	
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		I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)	

ADULT TOP 40™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	21	#1 GREATEST GAINER 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 LIFEHOUSE (GEFFEN/INTERSCOPE)	
10	11	9	HALFWAY GONE LIFEHOUSE (GEFFEN/INTERSCOPE)	
11	12	25	SAY HEY (I LOVE YOU) MICHAEL FRANTI & SPEARHEAD (GOO BOO WAX/WIT/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 NIRCO MICHELSON (CASH 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	BREAK EVEN THE SCRIPT (PHONOGENIC/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 CARNIE UNDERWOOD (19/ARISTA NASHVILLE)	

ROCK SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	17	#1 GREATEST GAINER BREAK 5 WKS THREE DAYS GRACE (JIVE/JLG)	
2	2	20	GREATEST GAINER 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 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 (LOYALTY/CLASSNOTE)	
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	THE FIXER PEARL JAM (MONKEYWRENCH)	
15	14	11	JUST BREATHE PEARL JAM (MONKEYWRENCH)	
16	15	9	NEW FANG THEM CROOKED VULTURES (DGC/INTERSCOPE)	
17	18	19	BACK AGAINST THE WALL CAGE THE ELEPHANT (DSP/JIVE/JLG)	
18	19	30	NEW DIVIDE LINKIN PARK (MACHINE SHOP/WARNER BROS.)	
19	17	30	USE SOMEBODY KINGS OF LEON (RCA/RMG)	
20	23	4	YOUR DECISION ALICE IN CHAINS (VIRGIN/CAPITOL)	
21	21	18	AGAIN FLYLEAF (A&M/OCTONE/INTERSCOPE)	
22	22	10	SPACESHIP PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)	
23	20	19	OVERCOME CREED (WIND-UP)	
24	25	15	MONSTER SKILLNET (ARDBENT/INO/ATLANTIC)	
25	26	7	SCREAM WITH ME MUDWYNE (EPIC)	
26	24	15	MEET ME ON THE EQUINOX DEATH CAB FOR CUTIE (SUMMIT/CHOP SHOP/ATLANTIC)	
27	27	19	INVINCIBLE ADELTAIS WAY (VIRGIN/CAPITOL)	
28	28	10	CRASH CAVO (REPRISE)	
29	30	14	EAST JESUS NOWHERE GREEN DAY (REPRISE)	
30	31	4	LETTER FROM A THIEF CHEVELLE (EPIC)	
31	29	18	MEDICATE AFI (DGC/INTERSCOPE)	
32	32	4	SHAKIN' HANDS NICKELBACK (ROADRUNNER/RRP)	
33	33	12	SUBSTITUTION SILVERSUN PICKUPS (DANGEROUS)	
34	35	8	EYESORE JANUS (REAL/IDJLG)	
35	42	5	ODD ONE SICK PUPPIES (RMR/VIRGIN/CAPITOL)	
36	41	10	STORM TO PASS ATREYU (HOLLYWOOD)	
37	40	9	MESS OF ME SWITCHFOOT (ATLANTIC)	
38	38	4	IT'S NOT YOU HALESTORM (ATLANTIC)	
39	34	10	HEY, SOUL SISTER TRAIN (AWARE/COLUMBIA)	
40	36	10	BROKEN, BEAT & SCARRED METALLICA (WARNER BROS.)	
41	37	10	WHO SAYS JOHN MAYER (COLUMBIA)	
42	47	3	WALK AWAY FIVE FINGER DEATH PUNCH (PROSPECT PARK)	
43	49	2	SHAKE IT OUT MANCHESTER ORCHESTRA (FAVORITE GENTLEMAN/COLUMBIA)	
44	39	6	CHASING PIRATES NORTH JONES (BLUE NOTE/CAPITOL)	
45	HOT SHOT DEBUT		BRICK BY BORING BRICK PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)	
46	48	5	CRAWL KINGS OF LEON (RCA/RMG)	
47	46	20	FIREFLIES OWL CITY (UNIVERSAL REPUBLIC)	
48	50	2	FIRE D UP THOUSAND FOOT KRUTCH (TOOTH & NAIL/CAPITOL)	
49	44	9	JUST SAY YES SHOW PATROL (POLYDOR/FICTION/GEFFEN/INTERSCOPE)	
50	45	18	FUGITIVE DAVID GRAY (MERCER STREET/DOWNTOWN)	

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, 1998, 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 CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	17	#1 GREATEST GAINER BREAK 5 WKS THREE DAYS GRACE (JIVE/JLG)	
2	2	20	I WILL NOT BOW BREAKING BENJAMIN (HOLLYWOOD)	
3	3	17	IF YOU ONLY KNEW SHINEDOWN (ATLANTIC)	
4	5	23	MONSTER SKILLNET (ARDBENT/INO/ATLANTIC)	
5	4	14	SNUFF SLIPKNOT (ROADRUNNER/RRP)	
6	7	7	SCREAM WITH ME MUDWYNE (EPIC)	
7	8	10	SPACESHIP PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)	
8	6	28	INVINCIBLE ADELTAIS WAY (VIRGIN/CAPITOL)	
9	9	30	YOU'RE GOING DOWN SICK PUPPIES (RMR/VIRGIN/CAPITOL)	
10	10	20	CHECK MY BRAIN ALICE IN CHAINS (VIRGIN/CAPITOL)	
11	14	4	GREATEST GAINER YOUR DECISION ALICE IN CHAINS (VIRGIN/CAPITOL)	
12	11	13	CRASH CAVO (REPRISE)	
13	15	27	JARS CHEVELLE (EPIC)	
14	13	18	AGAIN FLYLEAF (A&M/OCTONE/INTERSCOPE)	
15	12	14	WHEELS FOO FIGHTERS (ROSWELL/RCA/RMG)	
16	16	9	NEW FANG THEM CROOKED VULTURES (DGC/INTERSCOPE)	
17	17	14	STORM TO PASS ATREYU (HOLLYWOOD)	
18	18	9	IT'S NOT YOU HALESTORM (ATLANTIC)	
19	21	6	SHAKIN' HANDS NICKELBACK (ROADRUNNER/RRP)	
20	20	19	OVERCOME CREED (WIND-UP)	
21	19	12	BROKEN, BEAT & SCARRED METALLICA (WARNER BROS.)	
22	23	15	EYESORE JANUS (REAL/IDJLG)	
23	22	10	YOUTH OF YESTERDAY THE VEER UNION (UNIVERSAL MOTOWN)	
24	25	11	KINGS AND QUEENS THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)	
25	28	3	LETTER FROM A THIEF CHEVELLE (EPIC)	

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	21	#1 CONSIDER ME GONE 2 WKs R. MCENTIRE, M. BRIGHT (S. DIAMOND, M. GREEN)	Reba ★ STARSTRUCK/VALORY		1
2	2	1	NEED YOU NOW P. WORLEY, L. ANTEBELLUM (D. HAYWOOD, C. KELLEY, H. SCOTT, J. KEAR)	Lady Antebellum ★ CAPITOL NASHVILLE		1
3	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	SOUTHERN VOICE B. GALLMIRE, T. MCGRAW, D. SMITH (T. DOUGLAS, B. DIPIERO)	Tim McGraw ★ CURB		4
5	3	3	DO I J. STEVENS (L. BRYAN, C. KELLEY, D. HAYWOOD)	Luke Bryan ★ CAPITOL NASHVILLE		2
6	6	8	WHITE LIAR F. LIDDELL, M. WRUCKE (M. LAMBERT, N. HEMBY)	Miranda Lambert ★ COLUMBIA		6
7	8	9	THE TRUTH M. KNOX (B. JAMES, A. MONROE)	Jason Aldean ★ BROKEN BOW		7
8	10	10	HISTORY IN THE MAKING F. ROGERS (D. RUCKER, F. ROGERS, G. MILLS)	Darius Rucker ★ CAPITOL NASHVILLE		8
9	9	7	RED LIGHT F. LIDDELL, M. WRUCKE (J. SINGLETON, M. PEIRCE, D. MATKOSKY)	David Nail ★ MCA NASHVILLE		7
10	11	13	WHY DON'T WE JUST DANCE F. ROGERS (J. BEAVERS, J. SINGLETON, D. BROWN)	Josh Turner ★ MCA NASHVILLE		10
11	7	5	BONFIRE P. DONNELLY, C. MORGAN (T. BOTKIN, K. DENNEY, C. MORGAN, M. ROGERS)	Craig Morgan ★ BNA		4
12	12	9	AMERICAN SATURDAY NIGHT F. ROGERS (B. PAISLEY, A. GORLEY, K. LOVELACE)	Brad Paisley ★ ARISTA NASHVILLE		12
13	13	11	EIGHT SECOND RIDE J. RITCHEY (J. OWEN, E. DURRANCE)	Jake Owen ★ RCA		11
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	13	CRYIN' FOR ME (WAYMAN'S SONG) T. KEITH, M. WRIGHT (T. KEITH)	Toby Keith ★ SHOW DOG NASHVILLE		15
16	15	15	TWANG G. STRAIT, T. BROWN (J. LAUDERDALE, K. MARVEL, J. RITCHEY)	George Strait ★ MCA NASHVILLE		15
17	18	7	'TIL SUMMER COMES AROUND D. HUFF, K. URBAN (M. POWELL, K. URBAN)	Keith Urban ★ CAPITOL NASHVILLE		17
18	17	26	HURRY HOME D. GEHMAN (Z. WILLIAMS)	Jason Michael Carroll ★ ARISTA NASHVILLE		17
19	21	6	TEMPORARY HOME M. BRIGHT (C. UNDERWOOD, L. LAIRD, Z. MALOY)	Carrie Underwood ★ ARISTA NASHVILLE		19
20	19	20	A LITTLE MORE COUNTRY THAN THAT C. CHAMBERLAIN (D. FOYTRESS, R. L. FEEK, W. VARBLE)	Easton Corbin ★ MERCURY		19
21	20	11	HILLBILLY BONE S. HENDRICKS (C. WISEMAN, L. LAIRD)	Blake Shelton Feat. Trace Adkins ★ WARNER BROS./WRN		20
22	22	21	TODAY M. WRIGHT, G. ALLAN (B. LONG, T. JAMES)	Gary Allan ★ MCA NASHVILLE		21
23	23	18	DIDN'T YOU KNOW HOW MUCH I LOVED YOU C. LINDSEY (C. LINDSEY, A. MAYO, I. VERGES)	Kellie Pickler ★ BNA		23
24	24	22	BEER ON THE TABLE M. KNOX (J. THOMPSON, K. JOHNSON, A. ZACK)	Josh Thompson ★ COLUMBIA		22
25	25	24	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 38). 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.



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 38). Lead single "Strange" peaked at No. 11 in July.



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TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	59	#1 TAYLOR SWIFT 31 WKs BIG MACHINE 0230 (18.98) Ⓢ	Fearless	6	1
2	2	8	CARRIE UNDERWOOD 19/ARISTA NASHVILLE 49923/SMN (13.98)	Play On		1
3	3	89	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum		1
4	4	10	TIM MCGRAW CURB 79152 (18.98)	Southern Voice		1
5	5	58	GREATEST GAINER ZAC BROWN BAND 10/SONY/RED WAX 53074 (13.98)	The Foundation		2
6	7	9	DARIUS RUCKER CAPITOL NASHVILLE 85506 (18.98)	Learn To Live		1
7	6	8	JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open		2
8	8	7	TAYLOR SWIFT BIG MACHINE 079012 (18.98) Ⓢ	Taylor Swift	4	1
9	11	12	MIRANDA LAMBERT COLUMBIA 48584/SMN (12.98)	Revolution		1
10	9	10	SOUNDTRACK WALT DISNEY 00301 (18.98)	Hannah Montana: The Movie		1
11	12	14	REBA STARSTRUCK/101/VALORY (18.98) Ⓢ	Keep On Loving You		1
12	16	15	TOBY KEITH SHOW DOG NASHVILLE 027 (18.98)	American Ride		1
13	18	20	GEORGE STRAIT MCA NASHVILLE 013173*/UMGN (13.98)	Twang		1
14	10	5	SUGARLAND MERCURY 013326/UMGN (13.98)	Gold And Green		3
15	17	16	SUGARLAND MERCURY 011273*/UMGN (13.98)	Love On The Inside		2
16	19	17	KEITH URBAN CAPITOL NASHVILLE 35751* (18.98)	Defying Gravity		1
17	14	19	BRAD PAISLEY ARISTA NASHVILLE 47352/SMN (13.98)	American Saturday Night		1
18	15	13	RASCAL FLATTS LYRIC STREET 002604 (18.98)	Unstoppable		1
19	21	12	LUKE BRYAN CAPITOL NASHVILLE 85833 (18.98)	Do In' My Thing		2
20	20	22	KENNY CHESNEY BNA 49530/SMN (11.98)	Greatest Hits II		1
21	23	24	BROOKS & DUNN ARISTA NASHVILLE 49922/SMN (13.98)	#1s ... And Then Some		1
22	22	25	VARIOUS ARTISTS EMBLEM/REPRISE/WARNER BROS. 519780/WRN (13.98)	NOW That's What I Call Country Vol. 2		4
23	24	21	JAMEY JOHNSON MERCURY 011237*/UMGN (13.98)	That Lonesome Song		6
24	27	26	CHRIS YOUNG RCA 22818/SMN (10.98)	The Man I Want To Be		6
25	25	23	ROSANNE CASH MANHATTAN 96576/BLG (18.98)	The List		5

TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	45	#1 STEVE MARTIN 28 WKs 40 SHARE 610647*/HUMINGB	The Crow: New Songs For The Five-String Banjo	
2	2	13	PATTY LOVELESS SAGUARO ROAD 24976	Mountain Soul II	
3	5	66	OLD CROW MEDICINE SHOW NETWEEK 30812*	Tennessee Pusher	
4	3	16	THE ISAACS The Isaacs ... Naturally: An Almost A Cappella Collection		
5	4	70	BILL & GLORIA GATHER WITH THEIR HOMEWORK FRIENDS BILL GATHER PRESENTS: COUNTRY BLUEGRASS HOMECOMING Vol. One		
6	6	15	RICKY SKAGGS SKAGGS FAMILY 901009	Solo: Songs My Dad Loved	
7	9	10	SAM BUSH SUGAR HILL 4055/WELK	Circles Around Me	
8	8	67	BILL & GLORIA GATHER WITH THEIR HOMEWORK FRIENDS BILL GATHER PRESENTS: COUNTRY BLUEGRASS HOMECOMING Vol. Two		
9	13	4	STEVE IVEY IMI 54334/MADACY	Bluegrass Favorites	
10	7	23	SARAH JAROSZ SUGAR HILL 4049/WELK	Song Up In Her Head	

BETWEEN THE BULLETS

'CROW' FLIES HIGH

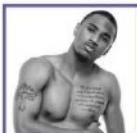
Steve Martin's "The Crow" logs a 28th week at No. 1 on Top Bluegrass Albums, the third-longest No. 1 run since the chart launched in July 2002. Two Alison Krauss sets are the only titles to post more weeks at the summit, led by "Live," which logged the last of 101 weeks atop the Nov. 13, 2004, chart. Krauss spent 55 weeks at No. 1 with "Lonely Runs Both Ways" from 2004 to 2006. Martin is Billboard's top bluegrass artist for 2009, while "The Crow" led the year-end bluegrass albums roundup and helped lift Rounder to No. 1 on the bluegrass label recap (Billboard, Dec. 19).

—Wade Jessen

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / PROMOTION LABEL)
1	92	2	MARY J. BLIGE	#1 STRONGER WITH EACH TEAR (M&R/HIP/HOP) (GEMFEN) (INTERSCOPE) (013720) (G)
2	1	3	ALICIA KEYS	THE ELEMENT OF FREEDOM (M&R/J) 46571*/RMG
3			YOUNG MONEY	WE ARE YOUNG MONEY CASH MONEY/UNIVERSAL MOTOWN (013766) (M&R)
4	18	32	EMINEM	REPERE (M&R/DEF JAM) (DEF JAM) (013763) (G)
5	3	10	MICHAEL JACKSON	MICHAEL JACKSON'S THIS IS IT (M&R/UNIVERSAL MUSIC) (013762) (M&R)
6	4	29	MELANIE FIONA	THE E.N.D. (INTERSCOPE) 012887*/JGA
7	5	5	RIHANNA	RATED R (SRP/DEF JAM) 013736 (J&M)
8	2	2	ROBIN THICKE	SEX THERAPY: THE SESSION (STAR TRAK/INTERSCOPE) (013704) (G)
9	6	3	CHRIS BROWN	GRAFFITI JIVE 01434/JLG
10	8	16	JAY-Z	THE BLUEPRINT 3 (ROC NATION) 520855*/AG
11	7	3	GUCCI MANE	THE STATE VS. RADEG DAVIS (BRICK SQUAD/ASYLUM) 53064*/WARNER BROS.
12	9	3	SNOOP DOGG	MALICE N WONDERLAND (DOGGYSTYLE/PRIORITY) 08942*/CAPITOL
13	10	59	BEYONCE	I AM... SASHA FERGIE (MUSIC WORLD/COLUMBIA) 19402/SONY MUSIC
14	12	17	WHITNEY HOUSTON	I LOOK TO YOU (ARISTA) 110033/RMG
15	13	7	50 CENT	SELF-CENTRED (SHADY/WATERMATH/INTERSCOPE) (012889) (G)
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 DONE (BY) (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) (013654) (M&R)
19	16	7	MELANIE FIONA	THE BRIDGE (SRP/UNIVERSAL MOTOWN) 013150/UMRG
20	17	26	VARIOUS ARTISTS	NOW 31 (EMI/UNIVERSAL) (ZOMBA) 28617/SONY MUSIC
21	20	25	MAXWELL	BLACKSUMMERS/NIGHT COLUMBIA 89142/SONY MUSIC
22	21	14	MARIAH CAREY	MEMBERS OF AN IMPERFECT ANGEL (ISLAND) 013226 (J&M)
23	15	3	TIMBALAND	SHANKAM PERBOTS (SHADY/WATERMATH/INTERSCOPE) (013649) (G)
24	27	15	KID CUDI	MAN ON THE BEACH (THE BEACH) (M&R/DEF JAM) (DEF JAM) (013739) (M&R)
25	24	13	BEBE & CECE WINANS	STILL (B&C) 31105/MALACO
26	23	5	BIRDMAN	PRICELESS (CASH MONEY/UNIVERSAL MOTOWN) (013099) (M&R)
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 (J&M)
30	28	6	BOYZ II MEN	LOVE DECCA 013393
31	31	15	NEW BOYZ	SKINNY JEANZ & A MIC (SHOTTY/ASYLUM) 52045/WARNER BROS.
32	25	3	CLIPSE	TIL THE CASSETT DROPS COLUMBIA 21899/SONY MUSIC
33	32	4	JUVENILE	COCKY & CONFIDENT (UPE/1) (ATLANTIC) 511263/AG
34	30	3	B.G.	TOO HOOD 2 (BE HOLLYWOOD) (CHOPPA CITY/ATLANTIC) 2073E1
35	36	62	MARY MARY	THE SOUND MY BLOOD (COLUMBIA) 28087*/SONY MUSIC
36	33	5	ANGIE STONE	UNEXPECTED STAX 31289/CONCORD
37	39	9	TECH N9NE	K.O.B. STRANGE 64/RBC
38	35	17	PITBULL	REBELLION (MR. 305/POLO GROUNDS/J) 51991/RMG
39	38	7	WALE	ATTENTION DEFICIT ALL/DO/INTERSCOPE 013229*/JGA
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/UMRG
44	47	26	JEREMIH	JEREMIH MICK SCHULTZ/DEF JAM 013095*/J&M
45	46	22	BEYONCE	IRIDIUM AND BEYONCE: THE UNDISCOVERED COUNTRY (MUSIC WORLD/COLUMBIA) (013764) (M&R)
46	NEW		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... (M&R/DEF JAM) (DEF JAM) (013765) (G)
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.



MAINSTREAM R&B/HIP-HOP

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	17	#1 I INVENTED SEX	TREY SONGZ FEAT. DRAKE (SONG BOOK/ATLANTIC)
2	3	11	IT KILLS ME	MELANIE FIONA (SRP/UNIVERSAL MOTOWN/UMRG)
3	2	14	MONEY TO BLOW	BRIDMAN FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN/UMRG)
4	8	6	#6 BEDROCK	YOUNG MONEY FEAT. LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
5	7	8	SAY AAH	TREY SONGZ FEAT. FABOLOUS (SONG BOOK/ATLANTIC)
6	5	13	BABY BY ME	50 CENT FEAT. NE-YO (SHADY/AFTERMATH/INTERSCOPE)
7	9	5	HOW LOW	LUDACRIS (DTP/DEF JAM/ID/JMG)
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/ID/JMG)
12	15	6	TRY SLEEPING WITH A BROKEN HEART	ALICIA KEYS (M&R/J&M)
13	14	10	GANGSTA LUV	SNOOP DOGG FEAT. LIL WAYNE (DOGGYSTYLE/PRIORITY/CAPITOL)
14	11	13	I CAN TRANSFORM YA	CHRIS BROWN FEAT. LIL WAYNE & SWIZZ BEATZ (JIVE/JLG)
15	17	11	I GET IT IN	OMARIAN FEAT. GUCCI MANE (STARWORLD/MUSICWORKS/IT/J&M/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/GEMFEN/INTERSCOPE)
19	18	23	WASTED	GUCCI MANE FEAT. PLIES OR DJ 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 FLOKKA FLAME (SO ICEY/ASYLUM/WARNER BROS.)
24	19	19	REGRET	LETOYA FEAT. LUDACRIS (CAPITOL)
25	23	12	I LOOK GOOD	CHALIE BOY (DIRTY 3RD/JIVE/BATTERY)
26	26	9	TIE ME DOWN	NEW BOYZ FEAT. RAY J. (SHOTTY/ASYLUM/WARNER BROS.)
27	24	15	FRESH	6 THE G. (MOONSTONE/JIVE/BATTERY)
28	28	13	VIDEO PHONE	BEYONCE (MUSIC WORLD/COLUMBIA)
29	38	2	SAY SOMETHING	TIMBALAND FEAT. DRAKE (M&R/BLACKGROUND/INTERSCOPE)
30	32	5	FED UP	DU KHALED FEAT. USHER, DRAKE, YOUNG JEEZY & RICK ROSS (WE THE BEST/1)
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/ID/JMG)
40	NEW		ON FIRE	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN/UMRG)

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

RHYTHMIC

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	#1 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/ID/JMG)
6	5	20	WHATCHA SAY	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
7	10	8	TIK TOK	KESHA (K&SZ MONEY/RCA/RMG)
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	#6 BEDROCK	YOUNG MONEY FEAT. LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
13	15	8	BAD ROMANCE	LADY GAGA (STREAMLINE/NONLIVE/CHERRYTREE/INTERSCOPE)
14	13	26	DOWN	JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
15	17	9	MONEY TO BLOW	BRIDMAN FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN/UMRG)
16	18	5	HOW LOW	LUDACRIS (DTP/DEF JAM/ID/JMG)
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/NONLIVE/CHERRYTREE/INTERSCOPE)
23	24	10	SHUT IT DOWN	PITBULL FEAT. AKON (MR. 305/POLO GROUNDS/J&M)
24	31	3	CARRY OUT	TIMBALAND FEAT. JUSTIN TIMBERLAKE (M&R/BLACKGROUND/INTERSCOPE)
25	27	3	I WANNA ROCK	SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)
26	30	3	CRAWL	CHRIS BROWN (JIVE/JLG)
27	23	12	I CAN TRANSFORM YA	CHRIS BROWN FEAT. LIL WAYNE & SWIZZ BEATZ (JIVE/JLG)
28	28	6	GIVE IT UP TO ME	SHAKIRA FEAT. LIL WAYNE (EPIC)
29	32	4	I AM	MARY J. BLIGE (MATRIARCH/GEMFEN/INTERSCOPE)
30	25	17	ONE TIME	JUSTIN BIEBER (ISLAND/ID/JMG)
31	29	4	TRY SLEEPING WITH A BROKEN HEART	ALICIA KEYS (M&R/J&M)
32	34	3	TELEPHONE	LADY GAGA FEAT. BEYONCE (STREAMLINE/NONLIVE/CHERRYTREE/INTERSCOPE)
33	26	11	3	BRITNEY SPEARS (JIVE/JLG)
34	37	2	IMMA BE	THE BLACK EYED PEAS (INTERSCOPE)
35	33	16	WASTED	GUCCI MANE FEAT. PLIES OR DJ DA JUICEMAN (BRICK SQUAD/ASYLUM/WARNER BROS.)
36	36	4	MEDICINE	PLIES FEAT. KERI HILSON (BIG GATES/ATLANTIC)
37	38	2	ONE LESS LONELY GIRL	JUSTIN BIEBER (ISLAND/ID/JMG)
38	35	6	I GET IT IN	OMARIAN FEAT. GUCCI MANE (STARWORLD/MUSICWORKS/IT/J&M/CAPITOL)
39	39	2	SPOTLIGHT	GUCCI MANE FEAT. USHER (BRICK SQUAD/ASYLUM/WARNER BROS.)
40	40	2	IN MY HEAD	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)

ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	#1 PAPERS	USHER (LAFACE/JLG)
2	2	28	BAD HABITS	MAXWELL (COLUMBIA)
3	4	9	AIN'T LEAVIN WITHOUT YOU	JAEHEM (DIVINE MILL/ATLANTIC)
4	3	15	MILLION DOLLAR BILL	WHITNEY HOUSTON (ARISTA/RMG)
5	5	3	SOLDIER OF LOVE	SADÉ (EPIC/COLUMBIA)
6	6	13	IT KILLS ME	MELANIE FIONA (SRP/UNIVERSAL MOTOWN/UMRG)
7	8	18	WHAT I'VE BEEN WAITING FOR	BRIAN MCKNIGHT (HARD WORK/E)
8	7	35	CAN'T LIVE WITHOUT YOU	CHARLIE WILSON (P MUSIC/JIVE/JLG)
9	10	33	CLOSE TO YOU	BEBE & CECE WINANS (B&C/MALACO)
10	9	15	DOESN'T MEAN ANYTHING	ALICIA KEYS (M&R/J&M)
11	14	11	#6 THIS IS IT	MICHAEL JACKSON FEAT. THE JACKSONS (M&R/EPIC/COLUMBIA)
12	11	14	YESTERDAY	TONI BRAXTON FEAT. TREY SONGZ (ATLANTIC)
13	12	7	TRY SLEEPING WITH A BROKEN HEART	ALICIA KEYS (M&R/J&M)
14	13	11	RELIGIOUS	R. KELLY (JIVE/JLG)
15	15	13	DON'T MAKE 'EM LIKE U NO MORE	RUBEN STUDDARD (19 HICKORY/RED)
16	16	11	I AIN'T HEARIN' U	ANGIE STONE (STAX/CMG)
17	17	6	FISTFUL OF TEARS	MAXWELL (COLUMBIA)
18	19	9	BULLETPROOF	RAHEEM DEVAUGHN FEAT. LUDACRIS (JIVE/JLG)
19	18	5	I AM	MARY J. BLIGE (MATRIARCH/GEMFEN/INTERSCOPE)
20	21	8	NEVER KNEW I NEEDED	NE-YO (DEF JAM/WALT DISNEY/ID/JMG)
21	25	8	SEX THERAPY	ROBIN THICKE (STAR TRAK/INTERSCOPE)
22	23	9	I CAN'T MAKE YOU LOVE ME	BOYZ II MEN (DECCA)
23	26	7	LOVE SUGGESTIONS	WILL DOWNING (CONCORD/CMG)
24	22	12	STAYING IN LOVE	RAPHAEL SAAID (COLUMBIA)
25	20	20	OH	KEVIN EDMONDS (MAKE)

HOT RAP SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16	#1 EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS (ROC NATION)
2	3	7	#6 BEDROCK	YOUNG MONEY FEAT.

CHRISTIAN SONGS

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist Imprint / Promotion Label. Top entry: #1 GIVE THIS CHRISTMAS AWAY by Matthew West feat. Amy Grant.

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



TOP CHRISTIAN ALBUMS

Table with 5 columns: This Week, Last Week, Weeks on Chart, Artist, Title Imprint / Number / Distributing Label, Cert. Top entry: #1 CASTING CROWNS by Casting Crowns.

James Fortune & Fiya advance 22-20 on Hot Gospel Songs with "Encore," their 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.



HOT CHRISTIAN AC SONGS

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist Imprint / Promotion Label. Top entry: #1 GIVE THIS CHRISTMAS AWAY by Matthew West feat. Amy Grant.

CHRISTIAN CHR

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist Imprint / Promotion Label. Top entry: #1 WHAT FAITH CAN DO by Kutless.

TOP GOSPEL ALBUMS

Table with 5 columns: This Week, Last Week, Weeks on Chart, Artist, Title Imprint / Number / Distributing Label, Cert. Top entry: #1 GREATEST GAINER BEBE & CECE WINANS.

HOT GOSPEL SONGS

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist Imprint / Promotion Label. Top entry: #1 THEY THAT WAIT by Fred Hammond feat. John P. Kee.

See Charts Legend for TOP CHRISTIAN ALBUMS and TOP GOSPEL ALBUMS rules and explanations. CHRISTIAN SONGS: 37 all-format Christian stations, including 57 Christian AC panels, are electronically monitored 24 hours a day, 7 days a week. CHRISTIAN CHR: Compiled from airplay data supplied by 24 panels. GOSPEL SONGS: 46 stations are electronically monitored 24 hours a day, 7 days a week. See Charts Legend for rules and explanations. © 2010 Nielsen Business Media, Inc. All rights reserved.

HOT DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	3	9	#1 MAKE ME	JANET JACKSON	UMG
2	1	6	BAD ROMANCE	LADY GAGA	STREAMLINE/KONLIVE/CHEERYTREE/INTERSCOPE
3	4	11	PUSH N PULL	NOFERRINI & 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 CARRELLO	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 BOSSIP	COLUMBIA
14	19	8	COME BACK CLEAN	THE CRYSTAL METHOD	FEATURING EMILY HAINES TRY ERENCAPRIATE
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	MADTITZY
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	EPIC/RHYM+
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	MAXWELL	COLUMBIA
28	23	10	ANGEL ON THE DANCEFLOOR	DAVE MATTHIAS	FEATURING NATALIA FLORES CARRILLO
29	26	10	MISTAKE	MORRY LITTLE	IDIO/AMUTE
30	40	3	POWER PICK	ROBBIE WILLIAMS	ASTRALWERKS/CAPITOL
31	42	3	YOU ARE	TONY MORAN	FEATURING FRENCHIE DAVIS DANCE MUSIC PRODUCTIONS
32	37	5	KEEPING SCORE	HANNAH SNOWDROG	
33	NEW	DEBUT	RUSSIAN ROULETTE	RIHANNA	SRP/DEF JAM/IDJMG
34	36	5	HERE WE COME (READY OR NOT)	ROD CARRILLO & SHEFFALI 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 DERULO	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	DAPPLIED 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 JEMIE TRACY MAMAHOUSE
46	50	3	LOST IN YOU	JIMMY D. ROBINSON	PRESENTS CEEVOX J MUSIC
47	38	11	MANOS AL AIRE	NELLY FURTADO	BELUGA HEIGHTS/UNIVERSAL MUSIC LATIN
48	49	3	I WANNA BE YOUR BABY	HENRI DAHMANN	
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	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	61	#1 LADY GAGA	THE FAME	STREAMLINE/KONLIVE/CHEERYTREE/INTERSCOPE 013871GA
2	2	5	LADY GAGA	THE FAME MONSTER	EPIC/STREAMLINE/KONLIVE/CHEERYTREE/INTERSCOPE 013872GA
3	3	24	OWL CITY	OCEAN EYES	UNIVERSAL REPUBLIC 013141*/UMRG
4	4	77	3OH3	WANT PHOTO FINISH	511181
5	5	25	LMFAO	PARTY ROCK PARTY ROCK/WILLIAMS/CHEERYTREE/INTERSCOPE 012952GA	
6	9	18	DAVID GUETTA	ONE LOVE	GUM 89847*/ASTRALWERKS
7	8	14	VARIOUS ARTISTS	NOW THATS WHAT I CALL CLUB HITS	EMERALD 96259/SONY MUSIC
8	7	26	BEYONCE	IRONY BEYONCE	WORLD COLLECTION 013873GA
9	10	18	IMOGEN HEAP	ELLIPSE	MEGAPHONIC/RCA 50605/RMG
10	6	8	VARIOUS ARTISTS	THE VERY BEST OF LADY GAGA	EPIC/STREAMLINE/KONLIVE/CHEERYTREE/INTERSCOPE 013874GA
11	12	57	SOUNDTRACK	SLUMDOGS MILLIONAIRE	INTERSCOPE 012502/IGA
12	15	12	KALEIDOSCOPE	MUSICAL FREEDOM	2082/ULTRA
13	14	4	VARIOUS ARTISTS	JUST DANCE 2	ULTRA/ISLAND 013578/IDJMG
14	11	12	FAMILY FORCE 5	FAMILY FORCE 5'S CHRISTMAS PAGEANT	TMG 07937
15	18	14	LA ROUX	LA ROUX BIG LIFE	POLYDOR/CHEERYTREE/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	SONDS 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 70085*

HOT DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	3	8	#1 HOT INNA	HOT INNA	
2	2	5	TIK TOK	KESHA KASZ	MONEY/RCA/RMG
3	1	11	HANG ON	HENRI DAHMANN	
4	4	8	3	BRITNEY SPEARS	JIVE/JLG
5	11	5	EVERY MORNING	BASSHUNTER	ULTRA
6	5	4	BAD ROMANCE	LADY GAGA	STREAMLINE/KONLIVE/CHEERYTREE/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 SOZZI	ULTRA
14	10	12	SAD SONG	BLAKE LEWIS	TOMMY BOY
15	17	8	GHOSTS 'N STUFF	DEADMAUS	FEATURING ROB SWIRE MAUSTRAP/ULTRA
16	14	4	BY MY BE	50 CENT	FEATURING NE-YO SHADY/AFTERMATH/INTERSCOPE
17	16	5	COME BACK	SOPHIA MAY	NERVOUS
18	NEW		YOU AND I	MEDINA	RELEASEMADE
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'BLAKE	ROBBINS
22	18	5	DO YOU REMEMBER	JAY SEAN	FEATURING SEAN PAUL & LIL JOHN 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 BUUREN	FEATURING JENNIFER RENE ARNADA/ULTRA

TOP TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	12	#1 MICHAEL BUBLE	CRAZY LOVE	1430/REPRISE 520730/WARNER BROS. 0
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	EM SPECIAL MARKETS 86608 EX/STARBUCKS
5	5	7	VARIOUS ARTISTS	LETTERS TO SANTA: A HOLIDAY MUSICAL COLLECTION	CONCORD 201908 EX
6	8	28	MICHAEL BUBLE	BECAUSE OF YOU	REPRISE 520730/WARNER BROS. 0
7	7	40	DIANA KRALL	QUIET NIGHTS	VERVE 012433/VG 0
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	SMALL TOWN	NEW YORK 1946/SONY 010789/REPRISE 520820/WARNER BROS. 0
12	12	8	FRANK SINATRA	CHRISTMAS	WITH SIMONE AND FRIENDS FROM SMITH ENTERPRISES 316720/CONCORD
13	14	11	THE BRIAN SETZER ORCHESTRA	SONGS FROM LONELY AVENUE	SURFDUG 521223*
14	13	35	MELODY GARDOT	MY ONE AND ONLY THRILL	VERVE 012563*/VG
15	16	12	FRANK SINATRA	COLLECTORS EDITION	FRANK SINATRA HARPER CUSTOM PRODUCTS 54180/MANCY

TOP TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	5	#1 THE PRIESTS	HARMONY	RCA VICTOR 59825/RMG
2	2	58	THE PRIESTS	THE PRIESTS	RCA VICTOR 33969/SONY MUSIC
3	7	7	ROLF LISLEVAND	DIVINUTO	EDM NEW SERIES/EM 013355/UNIVERSAL CLASSICS GROUP
4	6	15	RENEE FLEMING	VERISSMO	DECCA 013279/UNIVERSAL CLASSICS GROUP
5	3	5	POPE BENEDICT XVI	ALMA MATER	MUSIC FROM THE WINDOW/EM 01086/UNIVERSAL CLASSICS GROUP 0
6	4	42	PLACIDO DOMINGO	AMORE INFINITO	SONOS INSPIRED... 05 015832/UNIVERSAL CLASSICS GROUP
7	5	9	CECILIA BARTOLI	SACRIFICIUM	DECCA 013412/UNIVERSAL CLASSICS GROUP
8	8	59	LUCIANO PAVOTTI	THE DUETS	DECCA 012245/UNIVERSAL CLASSICS GROUP
9	9	18	B. FLECK/Z. HUSSAIN/E. MEYER	THE MELODY OF HYPHONIA	TRIPLE CONCERTO & MUSIC FOR TRIO 012024
10	12	69	JOSHUA BELL	WINDY	THE FOUR SEASONS/SONY CLASSICAL 110126/SONY MASTERWORKS
11	NEW		CHOIR OF KINGS COLLEGE, CAMBRIDGE (CLEBOURY)	FESTIVAL OF KING LEONARD & CAROLS	EMI CLASSICS 983828/BMG
12	15	14	JOSHUA BELL	THE BEST OF JOSHUA BELL	THE BECCA YEARS/DECCA 110372/UNIVERSAL CLASSICS GROUP
13	11	38	ANDRE RIEU	GREATEST HITS	DENON 17764/SLG 0
14	10	8	ANDRE RIEU	LIVE IN ODESSEY	WEDDING AT THE OPERA ANDRE RIEU/DENON 17791/SLG
15	14	10	L. LANG/V. REPIN/M. MAISKY	TOKYO	DECCA 013374/UNIVERSAL CLASSICS GROUP

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	40	#1 CHRIS BOTTI	CHRIS BOTTI	IN BOSTON COLUMBIA 30726/SONY MUSIC 0
2	4	47	BONEY JAMES	SEND ONE YOUR LOVE	CONCORD 30815 0
3	2	18	GEORGE BENSON	SONGS AND STORIES	MONSTER 30364/CONCORD 0
4	3	16	PETER WHITE	GOOD DAY	PEAK 31006/CONCORD
5	6	18	NAJEE	MIND OVER MATTER	HEADS UP 3156
6	5	63	DAVE KOZ	GREATEST HITS	CAPITOL 34163
7	9	9	EUGE GROOVE	SUNDAY MORNING	SHANACHIE 5178
8	17	19	RICK BRAUN	ALL IT TAKES	MACK AVENUE 7020/ARTISTRY
9	10	50	KENNY G	PLAYLIST: THE VERY BEST OF KENNY G	ARIS/BLUENOTE 27490/SONY MUSIC
10	13	31	PAUL HARCOSTE	THE COLLECTION	TRIPPIN' 'N' RHYTHM 36
11	7	14	KENNY G	SUPER HITS	SONY MUSIC CUSTOM MARKETING GROUP 40252
12	12	7	VARIOUS ARTISTS	HIDDEN BEACH HOLIDAYS	PRESENTS UNIMPAVED VOL. 6/HOODS EACH/003
13	8	7	BRIAN CULBERTSON	LIVE FROM THE INSIDE	OSP 013232/VG 0
14	11	37	BERNIE WILLIAMS	MOVING FORWARD	REFORM 61217/ROCK RIDGE
15	14	40	THE RIPPINGTONS	FEATURING RUSH FREEMAN	MODERN ART PEAK 30635/CONCORD

TOP CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	8	#1 ANDREA BOCELLI	MY CHRISTMAS	SUGAR 013437/DECCA 0
2	2	9	STING	IF ON WINTERS NIGHT...	CHEERFUL 01029/UNIVERSAL CLASSICS GROUP 0
3	3	5	ANDREA BOCELLI	IN NAVIDAD	SUGAR/SONY CLASSICAL 013365/UNIVERSAL CLASSICS GROUP
4	5	60	ANDREA BOCELLI	INCANTO	SUGAR 012161/DECCA 0
5	7	13	JOSHUA BELL	AT HOME WITH FRIENDS	SONY CLASSICAL 52716/SONY MASTERWORKS
6	6	59	IL DIVO	THE PROMISE	SYCO/COLUMBIA 30968/SONY MUSIC 0
7	4	19	MORMON TABERNALE CHOIR	RING CHRISTMAS BELLS	MORMON TABERNALE CHOIR 5023338
8	8	30	DAVID GARRETT	DAVID GARRETT	DECCA 012872/UNIVERSAL CLASSICS GROUP
9	9	42	SARAH BRIGHTMAN	SYMPHONY	LIVE IN VIENNA MANHATTAN 21681/BMG 0
10	11	35	PAUL POTTS	PASSIONE	SYCO/COLUMBIA 47439/SONY MUSIC
11	10	5	THE NORTHERN LIGHTS ORCHESTRA	WINTER WINDS	WINTER WINDS/DECCA 013640
12	12	5	HAYLEY WESTENRA	WINTER MAGIC	DECCA 013640
13	13	6	ANNIE MOSES BAND	ORCHESTRATING THE HOLIDAYS	MARSHALL/REJON 1014/SONY MUSIC 0
14	22	12	CHARLIE BAGGETT	I ONLY DREAM OF YOU	BRG 1288
15</					

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	10	#1 ME GUSTA TODO DE TI	BANDA EL RECODO (FONOVISIA)
2	5	12	GREATEST HAY OJITOS	INTOCABLE (GOOD-U/SONY MUSIC LATIN)
3	3	6	DILE AL AMOR	AVENTURA (PREMIUM LATIN)
4	4	10	SE ME VA LA VOZ	ALEJANDRO FERNANDEZ (UNIVERSAL MUSIC LATIN)
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 TRONO DE MEXICO (FONOVISIA/MUSIVISA)
9	10	8	EQUIVOCADA	THALIA (SONY MUSIC LATIN)
10	11	9	ESTUVE	ALEJANDRO FERNANDEZ (FONOVISIA)
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 (FONOVISIA)
13	7	18	GRACIAS A TI	WISIN & YANDEL FEATURING ENRIQUE INGLÉSIA WY/MACHETE
14	19	11	NI CON OTRO CORAZON	PEDRO FERNANDEZ (FONOVISIA)
15	15	5	FELIZ NAVIDAD	TITO "EL BAMBINO" (SIENTE)
16	20	36	LO INTENTAMOS	ESPIÑOZA PAZ (DISA/ASL)
17	12	22	SU VENENO	AVENTURA (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 LATIN)
23	28	16	ERES TODO TODO	JULIAN 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 TUJANA (FONOVISIA/MUSIVISA)
27	24	16	NI ROSAS NI JUGUETES	PAULINA RUBIO (UNIVERSAL MUSIC LATIN)
28	30	4	MIENTES	CAMILA (SONY MUSIC LATIN)
29	27	11	CAMINOS DIFERENTES	ROBERTO TAPIA (FONOVISIA/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 (FONOVISIA)
34	33	7	AMOR QUEDATE	JENCARLOS (BULLSEYE)
35	41	8	CIELO AZUL, CIELO NUBLADO AKA CIELO NEVADO	SEXO (DISA/ASL)
36	38	7	SEXY CHICK	DAVID GUETTA FEATURING AKON (GUM/ASTRALWERKS/CAPTOL)
37	39	17	SENTIMIENTOS DE CARTON	DUERO (FONOVISIA/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/FONOVISIA/MUSIVISA)
43	47	4	SIN TI NO VIVO	PATRUILLA 81 (DISA)
44	HOT SHOT DEBUT		PONTE EN MI LUGAR	ESPIÑOZA PAZ (DISA/ASL)
45	42	8	SIN QUERER	EDNITA NAZARIO (SONY MUSIC LATIN)
46	NEW		TE SIENTO	WISIN & YANDEL (WY/MACHETE/UNIVERSAL MUSIC LATIN)
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/JRMG)

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.



TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	29	#1 AVENTURA	AVENTURA (PREMIUM LATIN)
2	3	5	ANDREA BOCELLI	MI NAVIDAD (SUGARSENTE/UNIVERSAL MUSIC LATIN) (63906/UMLE) ⊕
3	1	3	ALEJANDRO FERNANDEZ	DOS MUNDOS: EVOLUCION (UNIVERSAL MUSIC LATIN) 015689/UMLE
4	4	3	ALEJANDRO FERNANDEZ	DOS MUNDOS - TRADICION (FONOVISIA) 354372/UMLE
5	5	4	JENNI RIVERA	LA GRAN SEÑORA (FONOVISIA) 354388/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	MIS DE MARGO (ANTONIO SOLIS) FONOVISIA 354216/UMLE ⊕
10	12	6	TONY DIZE	LA MELDIA DE LA CALLE (UPPERCUT) PINA 7020 (SONY MUSIC LATIN)
11	10	6	TITO "EL BAMBINO"	EL PATRON (LA VICTORIA SIENTE/UNIVERSAL MUSIC LATIN) 663862/UMLE
12	11	6	LARRY HERNANDEZ	EN VIVO: DOS MUNDOS (MENDIETA/FONOVISIA) 570050/UMLE ⊕
13	9	4	BANDA EL RECODO	ME GUSTA TODO DE TI (FONOVISIA) 354394/UMLE ⊕
14	14	4	INTOCABLE	CLASSIC GOOD-U (60130) SONY MUSIC LATIN
15	18	5	DRACO	AMOR VINGIT OMNIA (SONY MUSIC LATIN) 59909
16	16	9	EDNITA	SOY SONY MUSIC LATIN 55934
17	24	32	ESPIÑOZA PAZ	YO NO CANTO, PERO LO INTENTAMOS (ASL/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: VOI LUMEN 1 (DISA) 726553/UMLE ⊕
20	21	21	TERCER CIELO	QUE SE OMBRA (UBRES ESTAFORNABOS) (MAGNOLIA) (SONY MUSIC LATIN) 682020E
21	17	5	PATRUILLA 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 (FONOVISIA) 354315/UMLE
24	20	4	COSCULLUELA	EL PRINCIPE (REGISTRATION) SIENTE/UNIVERSAL MUSIC LATIN) 653905/UMLE
25	19	3	ALEJANDRO FERNANDEZ	DOS MUNDOS (UNIVERSAL MUSIC LATIN) FONOVISIA 354387/UMLE
26	29	70	LUIS FONSI	PLAMIAS DEL SILENCIO (UNIVERSAL MUSIC LATIN) 0119 (UMLE) ⊕
27	27	7	ALEJANDRO SANZ	PARADISE EXPRESS (WARNER LATINA) 522519
28	26	39	LARRY HERNANDEZ	16 MARCO CORRIDOS (MENDIETA/FONOVISIA) 570037/UMLE
29	30	42	TITO "EL BAMBINO"	EL PATRON (SIENTE) 653863/UMLE
30	HOT SHOT DEBUT		ZONE D'TAMBORA	ESTO TIENE ROOM BOOM (MUSART) ORIGINAL (EX/SONY MUSIC LATIN)
31	34	18	JOAN 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 (FONOVISIA) 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 (DISCOS) 665 577295/SONY MUSIC LATIN
38	41	27	LAURA PAUSINI	PRIMAVERA ANTICIPADA (WARNER LATINA) 516927
39	32	14	DON CHETO	EL KTIME DE USTEDES (PLATINO) 8832
40	38	31	HECTOR ACOSTA	SIMPONIAL, EL TRONO (JAY/VENEZUSA/UNIVERSAL MUSIC LATIN) 63906/UMLE
41	45	10	DAVID BISBAL	SIN MIRAR ATRAS (VALE/UNIVERSAL MUSIC LATIN) 01346 (UMLE) ⊕
42	50	59	EL TRONO DE MEXICO	ALMAS GEMELAS (FONOVISIA) 353804/UMLE
43	42	41	LA QUINTA ESTACION	SIN FRENOS (SONY MUSIC LATIN) 44947
44	39	8	JOSEPH FONSECA	AMANTE (MAGNOLIA) SIENTE/UNIVERSAL MUSIC LATIN) 653753/UMLE
45	43	12	VARIOUS ARTISTS	RADIO EXITOS: EL ORO DEL AÑO 2009 (DISA) 724187/UMLE
46	44	6	LOS RIELEROS DEL NORTE	EN VIVO: PARA TI (FONOVISIA) 354286/UMLE ⊕
47	51	15	NELLY FURTADO	MI PLAM (NELSTAR/UNIVERSAL MUSIC LATIN) 013318/UMLE
48	49	58	RICARDO ARJONA	5TO PISO (WARNER LATINA) 516669
49	61	4	PACE SETTER	LA ARROLLADORA BANDA EL LIMON (SERIE GARANTEE: 30 SUPER EXITOS) (DISA) 72136 (UMLE)
50	46	7	OLGA TANON	4/13 ZMG 00205 (SONY MUSIC LATIN) ⊕

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 Room 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.



REGIONAL MEXICAN AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	10	#1 ME GUSTA TODO DE TI	BANDA EL RECODO (FONOVISIA)
2	2	12	HAY OJITOS	INTOCABLE (GOOD-U/SONY MUSIC LATIN)
3	3	15	LA CALABAZA	LA ARROLLADORA BANDA EL LIMON (DISA)
4	4	24	TE IRA MEJOR SIN MI	JOAN SEBASTIAN (MUSART/BALBOA)
5	5	29	TE VES FATAL	EL TRONO DE MEXICO (FONOVISIA/MUSIVISA)
6	8	19	GREATEST DERECHO DE ANTIGUEDAD	LA ORIGINAL BANDA EL LIMON (FONOVISIA)
7	10	12	NI CON OTRO CORAZON	PEDRO FERNANDEZ (FONOVISIA)
8	9	37	LO INTENTAMOS	ESPIÑOZA PAZ (DISA/ASL)
9	6	9	ESTUVE	ALEJANDRO FERNANDEZ (FONOVISIA)
10	7	24	MI COMPLEMENTO	LOS HURACANES DEL NORTE (DISA)
11	11	10	SIN EVIDENCIAS	BANDA MS (DISA/ASL)
12	13	17	ERES TODO TODO	JULIAN ALVAREZ Y SU NORTEÑO BANDA (DISA/ASL)
13	16	11	SOY TODO TUYO	LOS TUCANES DE TUJANA (FONOVISIA/MUSIVISA)
14	12	13	CAMINOS DIFERENTES	ROBERTO TAPIA (FONOVISIA/MUSIVISA)
15	15	15	TE AMO	CUMBRE NORTEÑA (SONY MUSIC LATIN)
16	17	11	YO ME CONFIE	ANDRES MARQUEZ "EL MACIZO" (DISA)
17	18	7	YA LO SE	JENNI RIVERA (FONOVISIA)
18	14	33	SUFRE	LOS DAREYES DE LA SIERRA (DISA)
19	20	9	CIELO AZUL, CIELO NUBLADO AKA CIELO NEVADO	PESADO (DISA/ASL)
20	19	20	SENTIMIENTOS DE CARTON	DUERO (FONOVISIA/MUSIVISA)

TROPICAL AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	18	#1 DILE AL AMOR	AVENTURA (PREMIUM LATIN)
2	2	4	MIRAME	VICTOR MANUELLE (KIYAVI)
3	3	7	SE ME VA LA VOZ	ALEJANDRO FERNANDEZ (UNIVERSAL MUSIC LATIN)
4	6	5	HASTA ABAJO	DON OMAR (MACHETE)
5	4	22	MI CAMA HUELE A TI	TITO "EL BAMBINO" FEATURING ZION & LENNOX (SIENTE)
6	9	16	COMO VOLVER A SER FELIZ	LUIS ENRIQUE (TOP STOP)
7	5	20	SU VENENO	AVENTURA (PREMIUM LATIN)
8	7	7	GRACIAS A TI	WISIN & YANDEL FEATURING ENRIQUE INGLÉSIA WY/MACHETE
9	10	15	COMO SERIA	INDIO NU TRIBE
10	18	5	FELIZ NAVIDAD	TITO "EL BAMBINO" (SIENTE)
11	17	8	EL DOCTORADO	TONY DIZE (PINA)
12	14	15	CARITA LINDA	GRUPO MANIA FEATURING OLGA TANON (ZMG/SONY MUSIC LATIN)
13	8	10	GRITO MUNDIAL	DADDY YANKEE (EL CARTEL)
14	15	6	STAND BY ME	PRINCE ROYCE (TOP STOP)
15	11	4	DID IT AGAIN (LO HECHO ESTA HECHO)	SHAKIRA (EPIC/SONY MUSIC LATIN)
16	19	13	LA VI LLEGAR	REY RUIZ (G&A) (SONY MUSIC LATIN)
17	16	16	HOTEL ROOM SERVICE	PITBULL (MR. 305/POLO GROUNDS/JRMG)
18	12	9	SOLO TE PREGUNTO	WIBAL & ALEX FRESH
19	22	12	VOY A PINTARTE	NO2 (SONY MUSIC LATIN)
20	26	5	INTENTALO	J. MARTIN FLIA

BETWEEN THE BULLETS CHRISTMAS ON THE CHARTS

Only two 2009 Christmas singles made the Latin charts this week—the airplay tracking period that includes Dec. 25. On Tropical Airplay, "Feliz Navidad" by Tito "El Bambino" jumps 18-10, while Olga Tanon's "Navidad Boricua" dips 20-22 after peaking at No. 14 a month ago. Overall, Los Bukis' 1987 track "Navidad Sin Ti" was the most-played Christmas song with 3.8 million listener impressions. Because it's an older title, it's ineligible to chart on our current-based lists.



LATIN POP AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	#1 LOOKING FOR PARADISE	ALEJANDRO SANZ FEATURING ALICIA KEYS (WARNER LATINA)
2	2	9	EQUIVOCADA	THALIA (SONY MUSIC LATIN)
3	3	12	SE ME VA LA VOZ	ALEJANDRO FERNANDEZ (UNIVERSAL MUSIC LATIN)
4	4	8	DID IT AGAIN (LO HECHO ESTA HECHO)	SHAKIRA (EPIC/SONY MUSIC LATIN)
5	7	7	COLGANDO EN TUS MANOS	CARLOS BAUTE CON MARTA SANCHEZ (WARNER LATINA)
6	6	8	DILE AL AMOR	AVENTURA (PREMIUM LATIN)
7	8	7	ME ENAMORE DE TI	CHAYANNE (SONY MUSIC LATIN)
8	5	16	ESCLAVO DE SUS BESOS	DAVID BISBAL (VALE/UNIVERSAL MUSIC LATIN)
9	12	5	MIENTES	CAMILA (SONY MUSIC LATIN)
10	9	18	GRACIAS A TI	WISIN & YANDEL FEATURING ENRIQUE INGLÉSIA WY/MACHETE
11	10	5	FELIZ NAVIDAD	TITO "EL BAMBINO" (SIENTE)
12	11	22	SU VENENO	AVENTURA (PREMIUM LATIN)
13	14	19	NI ROSAS NI JUGUETES	PAULINA RUBIO (UNIVERSAL MUSIC LATIN)
14	13	6	EL DOCTORADO	TONY DIZE (PINA)
15	17	9	AMOR QUEDATE	JENCARLOS (BULLSEYE)
16	18	24	MANOS AL AIRE	NELLY FURTADO (NELSTAR/UNIVERSAL MUSIC LATIN)
17	16	26	LOBA	SHAKIRA (EPIC/SONY MUSIC LATIN)
18	19	21	FELIZ	KANY GARCIA (SONY MUSIC LATIN)
19	15	44	EL AMOR	TITO "EL BAMBINO" (SIENTE)
20	20	13	SIN QUERER	EDNITA NAZARIO (SONY MUSIC LATIN)

LATIN RHYTHM AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	7	#1 HASTA ABAJO	DON OMAR (MACHETE)
2	2	10	NADIE TE AMARA COMO YO	DYLAND & LENNY (SONY MUSIC LATIN)
3	4	4	DILE AL AMOR	AVENTURA (PREMIUM LATIN)
4	5	7	TE AME EN MIS SUEÑOS	RKM & KEN-Y (PINA)
5	7	10	GRITO MUNDIAL	DADDY YANKEE (EL CARTEL)
6	34	2	GREATEST TE SIENTO	WISIN & YANDEL FEATURING ENRIQUE INGLÉSIA WY/MACHETE (UNIVERSAL MUSIC LATIN)
7	6	12	EL DOCTORADO	TONY DIZE (PINA)
8	9	8	FELIZ NAVIDAD	TITO "EL BAMBINO" (SIENTE)
9	3	16	GRACIAS A TI	WISIN & YANDEL FEATURING ENRIQUE INGLÉSIA WY/MACHETE
10	12	9	PRRRR	

JAPAN

ALBUMS		
THIS WEEK	LAST WEEK	(HANSHIN/SOUNDSCAN JAPAN/ PLANTECH) DECEMBER 29, 2009
1	NEW	IKOMONOGAKARI HAJUMARI NO UTA (CD/DVD LTD EDITION) EPIC
2	NEW	FLUMPOOL WHAT'S FLUMPOOL? AMUSE
3	1	NAMIE AMURO PAST+FUTURE (CD+DVD) AVEV TRAX
4	NEW	IKOMONOGAKARI HAJUMARI NO UTA EPIC
5	4	EXILE AI SUBERIA MIRAI E (SIDE C) AVEV TRAX
6	3	EXILE AI SUBERIA MIRAI E (SIDE A CD/DVD LTD ED) AVEV TRAX
7	2	YUSUKE AND-KONAN DEKIMASHITA KEDO (CD/DVD) SONY MUSIC
8	5	GREENEEN IMAMADE 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 AVEV TRAX

UNITED KINGDOM

ALBUMS		
THIS WEEK	LAST WEEK	(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/KONLME/CHERRYTREE/INTERSCOPE
5	5	JLS JLS EPIC
6	6	ROBBIE WILLIAMS REALLY KILLED THE VIDEO STAR CHRYSALIS/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 19/RCA
10	14	CHERYL COLE 3 WORDS POLYDOR

GERMANY

ALBUMS		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) DECEMBER 29, 2009
1	2	ROBBIE WILLIAMS REALLY KILLED THE VIDEO STAR CHRYSALIS/VIRGIN
2	1	ICH + ICH GUTE REISE DOMESTIC POP
3	3	LADY GAGA THE FAME STREAMLINE/KONLME/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

THIS WEEK	LAST WEEK	(NIELSEN/BILLBOARD) DECEMBER 23, 2009
1	1	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE
2	3	BAD ROMANCE LADY GAGA STREAMLINE/KONLME/CHERRYTREE/INTERSCOPE
3	2	RUSSIAN ROULETTE RIHANNA SRP/DEF JAM
4	NEW	KILLING IN THE NAME OF RAGE AGAINST THE MACHINE EPIC
5	5	JAIMERAIIS TELLEMENT JENA LEE MERCURY
6	7	STEREO LOVE EDWARD MAYA FT. VIKI JIGULINA SPINNING/PLAY ON
7	NEW	THE CLIMB CHERYL COLE POLYDOR
8	4	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE
9	NEW	I LIKE KERI HILSON UNIVERSAL
10	13	PAPARAZZI LADY GAGA STREAMLINE/KONLME/CHERRYTREE/INTERSCOPE
11	6	SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN
12	10	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS ROC NATION
13	9	I WILL LOVE YOU MONDAY (365) AURA DIONE MUSIC FOR DREAMS
14	11	THE OFFICIAL BBC CHILDREN IN NEED PETER KATY'S ANIMATED ALL STAR EPIC
15	25	YOU KNOW ME ROBBIE WILLIAMS CHRYSALIS/VIRGIN
16	8	MORNING AFTER DARK TIMBALAND FT. KELLY ROWLAND BLACKGROUND/INTERSCOPE
17	12	TIK TOK KESHA KASZ MONEY/RCA
18	19	RAIN MIKA CASABLANCA/ISLAND
19	NEW	STARSTRUKK 30H3 PHOTO FINISH
20	15	BODIES ROBBIE WILLIAMS CHRYSALIS/VIRGIN

EURO DIGITAL SONGS

THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) JANUARY 9, 2009
1	3	BAD ROMANCE LADY GAGA STREAMLINE/KONLME/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 CHERYL COLE POLYDOR
6	7	STARSTRUKK 30H3 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 CHRYSALIS/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. KELLY ROWLAND & SNOOP DOGG BLACKGROUND/INTERSCOPE
14	RE	LOOK FOR ME CHIPMUNK FT. TALAY RILEY JIVE
15	16	WHATCHA SAY JASON DERULO BELUGA HEIGHTS/WARNER BROS.

FRANCE

ALBUMS		
THIS WEEK	LAST WEEK	(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 M.J.J./EPIC
8	7	EDDY MITCHELL GRAND ECRAN POLYDOR
9	8	CHARLOTTE GAINSBURG IRM BECAUSE
10	14	MARC LAVOINE VOLUME 10 MERCURY

CANADA

ALBUMS		
THIS WEEK	LAST WEEK	(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/KONLME/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) SCHOEBOY/RAYWIND BRAUN/ISLAND/UNIVERSAL

AUSTRALIA

ALBUMS		
THIS WEEK	LAST WEEK	(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/KONLME/CHERRYTREE/INTERSCOPE
6	5	FOO FIGHTERS GREATEST HITS ROSWELL/RCA
7	7	TAYLOR SWIFT FEARLESS BIG MACHINE
8	11	PINK FUNKHOUSE LAFACE/JLG
9	9	ROBBIE WILLIAMS REALLY KILLED THE VIDEO STAR CHRYSALIS/VIRGIN
10	10	POWDERFINGER GOLDEN RULE UNIVERSAL

EURO DIGITAL SONGS SPOTLIGHT

NEW ZEALAND

THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) JANUARY 9, 2009
1	1	BLACK BOX STAN WALKER SONY MUSIC
2	7	REPLAY IYAZ TIME IS MONEY/BELUGA HEIGHTS/REPRISE
3	3	WHATCHA SAY JASON DERULO BELUGA HEIGHTS/WARNER BROS.
4	4	FIREFLIES OWL CITY UNIVERSAL REPUBLIC
5	2	BAD ROMANCE LADY GAGA STREAMLINE/KONLME/CHERRYTREE/INTERSCOPE
6	6	PARTY IN THE U.S.A. MILEY CYRUS HOLLYWOOD
7	9	TIK TOK KESHA KASZ MONEY/RCA
8	8	I CAN TRANSFORM YA CHRIS BROWN FEATURING LL WYNN & SWIZZ BEATZ JIVE/JLG
9	10	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS ROC NATION
10	RE	ALL THE RIGHT MOVES ONEREPUBLIC MOSLEY/INTERSCOPE

EUROPEAN ALBUMS

THIS WEEK	LAST WEEK	(NIELSEN/BILLBOARD) DECEMBER 23, 2009
1	1	SUSAN BOYLE I DREAMED A DREAM SYCO
2	3	ROBBIE WILLIAMS REALLY KILLED THE VIDEO STAR CHRYSALIS/VIRGIN
3	5	THE BLACK EYED PEAS THE E.N.D INTERSCOPE
4	2	LADY GAGA THE FAME STREAMLINE/KONLME/CHERRYTREE/INTERSCOPE
5	6	MICHAEL BUBLE CRAZY LOVE 143/REPRISE
6	4	MICHAEL JACKSON MICHAEL JACKSON'S THIS IS IT M.J.J./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		
THIS WEEK	LAST WEEK	(FIMI/NIELSEN) DECEMBER 28, 2009
1	1	ANDREA BOCELLI MY CHRISTMAS UNIVERSAL
2	3	LAURA PAUSINI LAURA LIVE GIRA MONDIALE 09 ATLANTIC
3	2	VASCO ROSSI TRACKS 2 (INEDITI E RARITA) CAPITOL
4	5	CLAUDIO BAGLIONI P.Q.B.A. COLUMBIA
5	4	MICHAEL JACKSON MICHAEL JACKSON'S THIS IS IT M.J.J./EPIC
6	7	MARIO BIONDI 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/REPRISE
10	9	MARCO DOVE SI VIOLA RCA

SPAIN

ALBUMS		
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA) DECEMBER 23, 2009
1	1	JOAQUIN SABINA VIAGRE Y ROSAS SONY MUSIC
2	2	EL CANTO DEL LOCO RADIO LA COLIFIA PRESENTA EL CANTO DEL SONY MUSIC
3	5	ALEJANDRO SANZ PARAISO EXPRESS DRD
4	4	ESTOPA X ANNIVERSARIUM SONY MUSIC
5	8	FITO & FITIPALDIS ANTES DE QUE CUENTE DIEZ D.R.O.
6	6	EL CANTO DEL LOCO POR MI Y POR TODOS MIS COMPANEROS SONY MUSIC
7	7	NINO BRAVO 40 ANOS CON NINO UNIVERSAL
8	3	ALEJANDRO FERNANDEZ DOS MUNDOS-EVOLUCION UNIVERSAL
9	9	MILEY CYRUS THE TIME OF OUR LIVES HOLLYWOOD
10	11	MICHAEL JACKSON MICHAEL JACKSON'S THIS IS IT EPIC/LEGACY

MEXICO

ALBUMS		
THIS WEEK	LAST WEEK	(BIMSA) DECEMBER 20, 2009
1	NEW	ALEJANDRO FERNANDEZ DOS MUNDOS-EVOLUCION UNIVERSAL
2	NEW	ALEJANDRO FERNANDEZ DOS MUNDOS TRADICION UNIVERSAL
3	1	THALIA PRIMERA FILA SONY MUSIC
4	2	METALLICA ORGOLO PASSION Y GLORIA UNIVERSAL
5	7	SHAKIRA LOBA EPIC/SONY MUSIC LATIN
6	NEW	KALIMBA AMAR Y QUARER HOMENAJE A LAS GRANDES SONY MUSIC
7	11	THE BLACK EYED PEAS THE E.N.D INTERSCOPE
8	6	MARIA JOSE AMANTE DE LO AJENO OCESA
9	8	ALEJANDRA GUZMAN UNICO EMI
10	15	WISIN & YANDEL LA REVOLUCION UNIVERSAL

After 10 weeks on the U.K. Albums chart, Michael Bublé's "Crazy Love" ascends to the No. 1 spot, bumping Susan Boyle's "I Dreamed a Dream" to No. 2.



SWITZERLAND

SINGLES		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) DECEMBER 22, 2009
1	1	MONDAY MORNING MELANIE PONA UNIVERSAL
2	2	RUSSIAN ROULETTE RIHANNA ISLAND/DEF JAM
3	3	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE
4	7	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE
5	NEW	SLOW DOWN TAKE IT EASY DA SIGN & THE OPPOSITE GODBRAIN

ALBUMS		
1	1	SUSAN BOYLE I DREAMED A DREAM SYCO
2	3	ROBBIE WILLIAMS REALLY KILLED THE VIDEO STAR CHRYSALIS/VIRGIN
3	5	LADY GAGA THE FAME STREAMLINE/KONLME/CHERRYTREE/INTERSCOPE
4	2	RIHANNA RATED R SRP/DEF JAM
5	NEW	TIMBALAND SHOCK VALUE II BLACKGROUND/INTERSCOPE

FINLAND

SINGLES		
THIS WEEK	LAST WEEK	(YLE) DECEMBER 30, 2009
1	2	BAD ROMANCE LADY GAGA STREAMLINE/KONLME/CHERRYTREE/INTERSCOPE
2	1	UMBRELLA THE BASEBALLS WARNER
3	3	JOS SA TAHDOT NIIN JIPPU/SAMULI EDELMANN WARNER
4	5	RUSSIAN ROULETTE RIHANNA ISLAND/DEF JAM
5	9	HEI MUMMO SUVI TERASHISKA HMC

ALBUMS		
1	1	THE BASEBALLS STRIKE! WARNER
2	7	LADY GAGA THE FAME STREAMLINE/KONLME/CHERRYTREE/INTERSCOPE
3	5	VESA-MATTI LOIRI WYVA PUIITA WARNER
4	3	TULKUON JOULU SUVI TERASHISKA HMC
5	2	ANDREA BOCELLI MY CHRISTMAS UNIVERSAL

WALLONIA

SINGLES		
THIS WEEK	LAST WEEK	(ULTRATOP/GFK) DECEMBER 28, 2009
1	1	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE
2	3	TIK TOK KESHA KASZ MONEY/RCA
3	4	RUSSIAN ROULETTE RIHANNA ISLAND/DEF JAM
4	5	RAIN MIKA CASABLANCA/ISLAND
5	6	BAD ROMANCE LADY GAGA STREAMLINE/KONLME/CHERRYTREE/INTERSCOPE

ALBUMS		
1	1	VANESSA PARADIS BEST OF BARCLAY
2	2	NORAH JONES THE FALL BLUE NOTE
3	6	ERA ERA CLASSICS MERCURY
4	3	SEAL HITS WARNER BROS.
5	7	MICHAEL JACKSON MICHAEL JACKSON'S THIS IS IT M.J.J./EPIC

POLAND

ALBUMS		
THIS WEEK	LAST WEEK	(ZWI.ZEK PRODUCCENTOW AUDIO VIDEO) DECEMBER 28, 2009
1	1	ANDREA BOCELLI MY CHRISTMAS UNIVERSAL
2	2	STING IF ON A WINTER'S NIGHT CHERRYTREE/DG
3	3	VARIOUS ARTISTS IT'S CHRISTMAS. ALL YOUR FAVOURITE... MYEMI
4	4	VARIOUS ARTISTS IDA SWIETA 3 POLSKI RADIO
5	5	VARIOUS ARTISTS 2010 MUZYKA Z SERCA TVN
6	6	ANDRZEJ PIASECZNY NA PRZEKOR NOWYM CZASOM LIVE SONY MUSIC
7	7	HEY MILOSCI UWAGA! RATUNKU! POMOCY! QL
8	8	MACIEJ MALENCZUK PSYCHODANCING VOL. 2 ALCHEMIA PIOSENKI WARNER
9	10	KULT HURRA! SP
10	9	AGNIESZKA CHYLINSKA MODERN ROCKING POMATON

EUROPEAN AIRPLAY

THIS WEEK	LAST WEEK	(NIELSEN/BILLBOARD) DECEMBER 23, 2009
1	1	RUSSIAN ROULETTE RIHANNA SRP/DEF JAM
2	2	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE
3	5	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS ROC NATION
4	7	TIK TOK KESHA KASZ MONEY/RCA
5	4	BAD ROMANCE LADY GAGA STREAMLINE/KONLME/CHERRYTREE/INTERSCOPE
6	3	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE
7	9	YOU KNOW ME ROBBIE WILLIAMS CHRYSALIS/VIRGIN
8	6	SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN
9	8	PAPARAZZI LADY GAGA STREAMLINE/KONLME/CHERRYTREE/INTERSCOPE
10	10	BRITNEY SPEARS JIVE/JLG
11	11	STEREO LOVE EDWARD MAYA FT. VIKI JIGULINA15
12	14	SWEET DREAMS BEYONCE MUSIC WORLD/COLUMBIA
13	12	BODIES ROBBIE WILLIAMS CHRYSALIS/VIRGIN
14	13	WHEN LOVE TAKES OVER DAVID GUETTA FT. KELLY ROWLAND GUM/VIRGIN
15	13	DOESN'T MEAN ANYTHING ALICIA KEYS SYCO

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.



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 **Pio Ferro** VP of Spanish-language programming and PD of KMKV 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 Hoodiny Entertainment Group.

—Edited by Mitchell Peters

GOODWORKS

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.

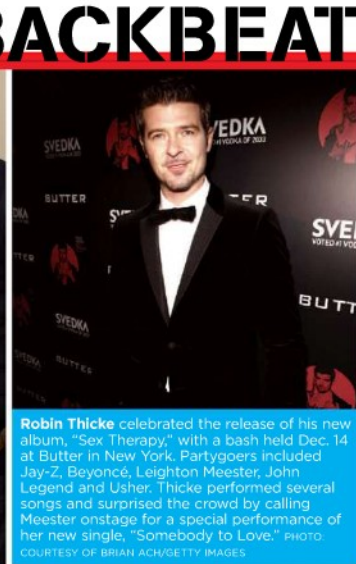
"You'll hear their stories and see what they've done and learn about what got them to that place," Calderone says. "There's always a reason why people gravitate to a cause, and to learn about that is an important part of the story." —Mitchell Peters

McMAHON: JAMES WINICHER

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 Wachsberger** 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 Bamboo-ze 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 **Marlyn 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



Britney Spears' Australian tour broke house records at Sydney's Acer Arena, where the pop star's Circus run sold 66,247 tickets across four nights. Coldplay set the previous record with 59,391 tickets in March 2009. Celebrating the achievement are (from left) Dainty Consolidated Entertainment chairman **Paul Dainty**, Acer Arena GM **David Humphreys**, Spears and Acer Arena business development manager **Don Elford**.



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**.

BELOW: 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**.



Billboard chart/research manager **Gordon Murray** met up with Epic/Columbia artist **Sade** at her album listening party at Jazz at Lincoln Center's Allen Room in New York. Title track "Soldier of Love" recently debuted at No. 5 on Billboard's Hot Smooth Jazz Songs chart, the highest debut in the format's history. Her album is due Feb. 9.



Academy Award-winning lyricist **Don Black** was recently awarded the PRS Award for Extraordinary Achievement during a ceremony held at London restaurant Corrigan's Mayfair. PRS for Music, the organization that collects royalties on behalf of composers and songwriters, presented the award in recognition of Black's contribution to British music and culture. Black produced the title song to "Born Free" and Michael Jackson's "Ben" and worked on themes for several James Bond films. Pictured with Black (left) is PRS for Music chairman **Ellis Rich**.

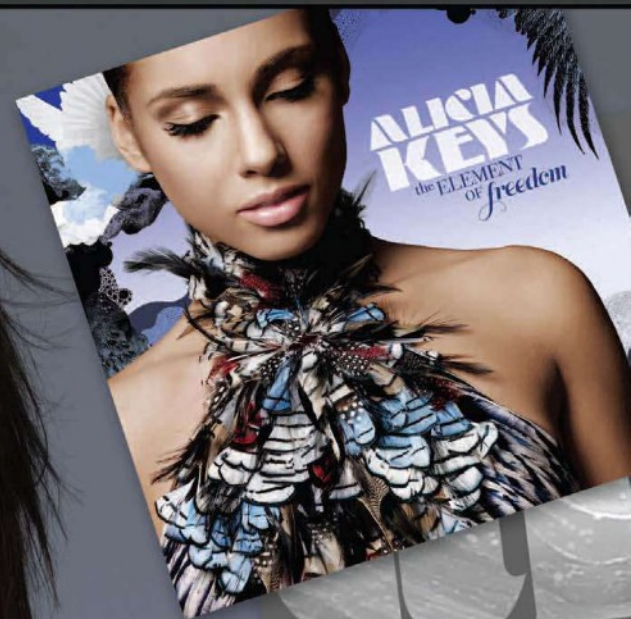


From left at SESAC Miami's holiday party Dec. 3 at the Sagamore Hotel in Miami Beach: SESAC Latina associate director **Kenny Córdova** and associate VP **J.J. Cheng**, producer/SESAC affiliate **Alejandro Jaén** and associate VP of writer/publisher relations **Tim Fink**.

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