

Billboard

CORINNE BAILEY RAE

Overcomes Tragedy
And Sets A New
Course On 'The Sea'

2009

BY THE NUMBERS

Album Sales
Down, Digital
Growth Slows,
Market Share
Changes,
And More

RADIO ROYALTY

WE THE KINGS
CRACKS TOP 40

VAMPIRE WEEKEND REVAMPS VIRAL

'ALLEGRO' MOLTO

INDIE WHOLESALER
WINS WITH CD SALES

CHRISTIAN CROSSOVER?

DAY OF FIRE
MOUNTS A
COMEBACK

CHART HEAT

LIL WAYNE,
GUCCI MANÉ,
REBA,
DAVID
GUETTA



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No. 1

ON THE CHARTS

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VOLUME 122, NO. 2

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ON THE COVER: Corinne Bailey Rae photograph by Tierney Gearon

360 DEGREES OF BILLBOARD

HOME FRONT

Online

.COM EXCLUSIVES
Check out new content on Billboard.com: Celebrate Elvis' 75th birthday with playlists and photo galleries, or watch a video Q&A with **Alejandro Sanz**, who recently sat atop Billboard's Latin Pop Songs chart for nine weeks.



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: billboard.musicandmoney.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 this important Latin music industry event. More at billboard.latinconference.com.

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OPINION

EDITORIALS | COMMENTARY | LETTERS

Instant Replay

Latin Broadcasters Who Oppose Arbitron's PPM Should Learn From The Past

BY JOSE CANCELA

They say if you stick around long enough, you can see history repeat itself. That's exactly the case with the current debate surrounding Arbitron's Portable People Meter, which is replacing the diary methodology of rating radio stations in the United States.

Those who object to the adoption of the PPM methodology should recall when Spanish-language TV was run by visionaries like Joaquin Blaya, who spearheaded the effort to bring Nielsen to the table and take Spanish-language TV ratings into the 21st century. That move is no longer questioned but was extremely controversial at the time. [Note: Nielsen was Billboard's parent company until Dec. 31, 2009.]

When Nielsen began rolling out its own electronic People Meters in the United States in 2002, it sparked concerns about how the new system might affect audience measurement, particularly data on the size of African-American and Hispanic viewerships. Critics claimed that minority viewers would be undercounted as the system rolled out in big cities like New York, Los Angeles and Chicago. Univision even filed a lawsuit in 2004 to block Nielsen from launching the People Meter system in L.A.

But such critics would be hard-pressed to make a case today that the Nielsen measurement system has limited the influence or economic opportunities for Spanish-language TV in any major metropolitan area.

Yes, the industry waged many battles with Nielsen, and Nielsen has had to make adjustments along the way. But in the end, Spanish-language TV networks and stations became better programmers to succeed in the newly metered environment.

Such is the case with Arbitron's PPM. If you ever perused the paper diaries that have long provided the foundation of measuring radio audiences, you would know it's an antiquated system that relies on people's memories as opposed to



This isn't about failing to challenge Arbitron. It's about developing smart, innovative programming that will make your station better.

really capturing their listening habits.

In my estimation, the diary methodology rewarded stations more for their ability to create great advertising and other ploys to get diary keepers to write them in than for being great programmers. The fact is that the paper diary is an outdated measurement system ill-suited to the 21st century. Hence the introduction of the PPM, which while not without faults, is a methodology that has forced radio programmers to be more in tune with their audience.

Long before the rollout of the PPM, commercial-free satellite radio was sup-

posedly poised to sound the death knell for terrestrial radio. "Commercial free" was worse than any four-letter word a jock couldn't use on the air. Radio stations everywhere knew that in a diary environment, they could get away with as much as 18 minutes of commercial breaks per hour. But with competition from commercial-free satellite radio, terrestrial stations were forced to clean up their act.

While it wasn't an easy adjustment for stations or advertisers, it helped emphasize the importance of treating listeners with more respect, a trend that the PPM only reinforces. It's amazing how the free market works in favor of the end user.

All this time, Spanish-language radio stations were flying under the radar, not having to deal with the pressures of satellite radio—Sirius and XM, which have since merged, made only token efforts to cater to Hispanic listeners—and a PPM world, which initially seemed far off in the future.

Well, the future is now, and most Spanish-language broadcasters aren't happy. Instead of spending the last few years getting ready for a PPM environment and drawing lessons from Spanish-language TV's experience with Nielsen, they've continued to indulge in many of the same old habits that plagued the general market, including long commercial breaks and a lack of focus. Even worse, they've sought to protect these old practices by fighting with every tool in their arsenal, including calling for congressional hearings and enlisting the support of various state attorneys general. These tactics appear focused on killing the new methodology instead of trying to improve it.

This isn't about rolling over and failing to challenge Arbitron. Instead, it's about developing smart, innovative programming and embracing a technology that will only make your station better. Those who take these steps will find out very quickly that the PPM isn't the enemy.

Jose Cancela is founder/principal of Hispanic USA, a marketing and communications firm based in Miami.

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FOR THE RECORD

■ Chris Brown's "Forever" was the No. 100 song on Billboard's special Decade in Music chart of the top Hot 100 hits of the '00s. Due to a production error, the chart, which appeared in the Dec. 19 issue, listed only 99 songs.



ON MY WAY TO YOU
Spirit Music buys Bergman song catalog



CONSUMER REPORTS
Best Buy taps in-store feedback for services



HAZY OUTLOOK
Confusion over Spain's anti-piracy initiatives



UP FROM UNDER
Independent labels to watch in the new year



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Allegro CEO on finding CD sales opportunities

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>>>FRANCE CONSIDERS 'GOOGLE TAX' TO PAY FOR MUSIC

France could start taxing Internet advertising revenue from such online giants as Google, using the funds to support creative industries that have been hit by the digital revolution, the French newspaper Liberation reported Jan. 7. The proposal, put forward in a government-commissioned survey, is France's latest challenge to the virtual free-for-all for Internet content. The levy would also apply to other operators like MSN and Yahoo.

>>>FAITH HILL SIGNS WITH RED LIGHT

Faith Hill has signed with Red Light Management, joining her husband Tim McGraw at the Charlottesville, Va.-based management company founded by Coran Capshaw (Dave Matthews Band, Phish). Red Light president Will Botwin will join Capshaw in overseeing Hill's career. Botwin is based in New York; Red Light also has a Nashville office.

>>>THUMBPLAY DEBUTS STREAMING MUSIC SERVICE

Mobile ringtone powerhouse Thumbplay launched a \$10-per-month streaming music service for mobile phones and Web users called Thumbplay Music. While available to anyone online, the mobile app is limited at launch to the BlackBerry platform. Dada Entertainment recently launched a similar application called Play.Me, currently limited to Android devices.

BRYAN BEDDER/GETTY IMAGES

UP FRONT

RETAIL BY ED CHRISTMAN

DIGITAL BYTES

Growth In Track Downloads Slows Sharply, Accentuating '09 Sales Woes

It was bad enough that album sales in the United States fell by only a slightly narrower margin in 2009 than the year before despite the posthumous sales bonanza for Michael Jackson titles, the long-awaited reissue of the Beatles catalog and blockbuster sales of late-year releases by such artists as Susan Boyle and Andrea Bocelli.

But now the sharper-than-expected slowdown in digital music sales raises troubling new questions for the recording industry, which has been banking on digital sales growth to eventually make up for the stomach-churning freefall in CD sales.

For the 52 weeks ending Jan. 3, sales of digital track downloads in the United States climbed just 89.5 million units, or 8.4%, to 1.2 billion, marking the first time since 2004—the first full year of downloads tracked by Nielsen SoundScan—that total annual track sales grew by less than 200 million units. Digital track sales jumped 210.1 million units, or 147.3%, to 352.7 million in 2005; 229.3 million, or 65%, to 582 million in 2006; 262.2 million, or 45.1%, to 844.1 million in 2007; and 225.4 million, or 26.7%, in 2008.

Meanwhile, sales of digital albums totaled 76.4 million during the 52 weeks ending Jan. 3, up 16.1% from 65.8 million in the prior year and slowing sharply from that year's jump of 31.6%.

SoundScan's digital sales tallies

don't include sales of ringtones and other sources of digital revenue, such as advertising sold around streaming music or revenue from on-demand streaming services or Internet radio stations. But track sales account for the lion's share of income that labels generate from digital music, which will ratchet up pressure on the industry to develop other digital revenue streams. For instance, Billboard estimated last year (Billboard, May 9, 2009) that mobile music sales accounted for about 30% of digital revenue in the United States in 2008.

During the 52 weeks ending Jan. 3, combined U.S. sales of albums and track-equivalent albums (or TEA, where 10 tracks equal an album) totaled 489.8 million units, down 8.5% from the previous year's total of 535.4 million units, the same rate of decline as in 2008, according to SoundScan.

Album sales minus TEA dropped 12.7% to 373.9 million, a slight improvement from a 14.4% drop in 2008, thanks to a modest slowdown in the decline in CD sales.

After plunging 18.8% in 2007 and 19.7% in 2008, CD sales appeared headed for a similarly steep fall through the week ending Nov. 8, the final week before the seven-week holiday selling season. At that point, year-to-date CD sales had plummeted 19.4% from the same period in the prior year. But shockingly robust sales



In the winner's circle again: TAYLOR SWIFT

for late-year releases like Susan Boyle's "I Dreamed a Dream" and Andrea Bocelli's "My Christmas" helped slow the decline in CD sales for the 52 weeks ending Jan. 3 to 18.2%.

Retail and label executives are split on whether CD sales in early 2010 will maintain that late-year momentum or plunge out of the gate as they did in early 2009, when first-quarter sales plummeted 20.3% from a year earlier.

As 2009 wound down, Boyle's album exploded out of the box, racking up sales of 3.1 million units in its six weeks of availability, just barely falling short of Taylor Swift's "Fearless," 2009's top-selling album with sales of 3.2 million. Michael Jackson's "Number Ones" is 2009's third-biggest-selling album, with 2.4 million, according to SoundScan, while Lady Gaga's "The Fame" is fourth with 2.2 million. Recent release "My Christmas" powered through 2.2 million in

just nine weeks, making it the year's fifth-best. Showing that there's still demand for the physical format, CDs accounted for an unusually large proportion of sales for the Boyle, Bocelli and Jackson titles, with digital album purchases making up only 2.8%, 3.3% and 5%, respectively, of their 2009 totals.

Genres that posted album sales declines that exceeded the overall market's drop of 12.7% were Latin, down 34.3% to 16.5 million units from 25.1 million; rap, a subset of R&B, down 20.9% to 26.4 million from 33.4 million; and new age, down 20% to 2.4 million from 2.9 million. On the bright side, genres including country, jazz and gospel dropped by 3.2% or less, while dance—led by Lady Gaga's spectacular year—was up

more than 30% as a category.

Once again, catalog albums performed better than current albums during the 52 weeks ending Jan. 3. Sales of catalog albums—titles that are older than 18 months and don't meet any of the other current-title qualifications—fell by 8.3% to 163.9 million units from 178.8 million in 2008. Sales of current albums—those within their first 18 months of release or older albums that stay in the top half of the Billboard 200 or are active at radio—sank 15.9% to 209.9 million units from 249.6 million in 2008.

Last year had an unusual calendar—the SoundScan year actually had 53 weeks. So in order to reflect a 52-week comparison, SoundScan eliminated sales from the first week of 2009, which ended Jan. 3. ♦♦♦

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>>> GOOGLE UNVEILS NEXUS ONE PHONE

Google unveiled the Nexus One smart phone, an Android-based mobile phone that Google will sell directly to customers and through partner T-Mobile. The phone features a 3.7-inch touch screen with voice-command features and the latest version of the Android operating system—Android 2.1—which features updates to Google Voice, images and graphics, and other Google applications. The phone's music capabilities are similar to other Android-based devices; it will support whatever music apps are available for users to download at the Android Market app store.

>>> NAPSTER CEO, PREZ EXIT

Napster CEO Chris Gorog and president Brad Duea exited the company. Gorog originally was chairman/CEO of Roxio, which was renamed Napster after it acquired the famous brand and Web site. Best Buy acquired Napster in October 2008. Duea formerly was Roxio's head of worldwide business development. According to Best Buy, the positions were eliminated as part of an executive restructuring.

>>> PHARRELL TO GIVE MIDEM-NET KEYNOTE

Pharrell Williams has signed up as a keynote speaker at MidemNet Jan. 23. The digital music business conference takes place Jan. 23-27 in Cannes. The artist/producer will discuss the opportunities of fan relationship development in the digital era and working with brands. Radiohead guitarist Ed O'Brien will also be a speaker at MidemNet.

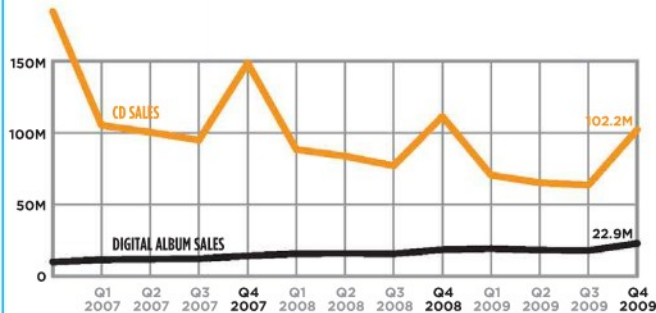
Compiled by Chris M. Walsh. Reporting by Antony Bruno, Andre Paine, Ray Waddell, Chris M. Walsh and Reuters.

2009 BY THE NUMBERS

Once-torrid digital growth cooled amid another plunge in overall music sales, although the year ended with a better-than-expected holiday selling season, according to data from Nielsen SoundScan

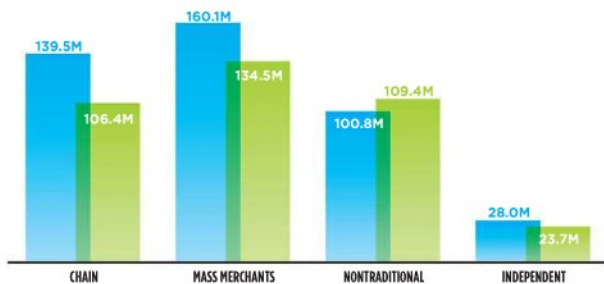
CD ALBUM SALES VS. DIGITAL ALBUM SALES

CD sales declined 18.2%, similar to the downturns in 2006 and 2007. But in the last seven weeks of the year, the decline slowed to 12.8%, leaving some to wonder if the drop in 2010 would be closer to 20% or 10%.



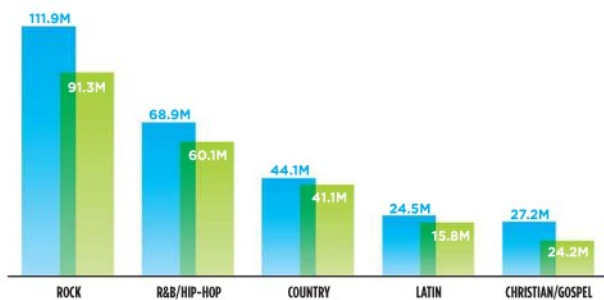
ALBUM SALES BY STORE TYPE

Nontraditional retailers surpassed chain retailers for the first time to emerge as the second-largest retail sector with an 8.4% increase to 109 million units. All other sectors experienced sharp declines, including a 23.7% drop for chains, a 16% fall for mass merchants and a 15.2% decline for indies.



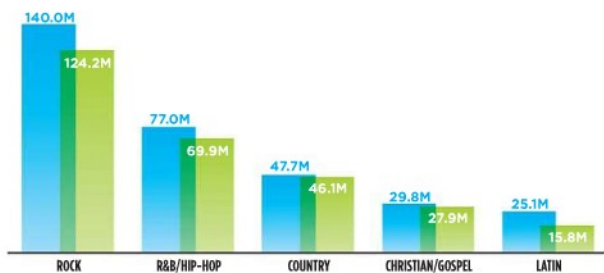
CD ALBUM SALES BY GENRE

R&B stabilized in 2009, the second year in the last decade when the genre didn't decline more than the overall market. But the rap subgenre continues to erode, with rap CD sales falling 26.7%.



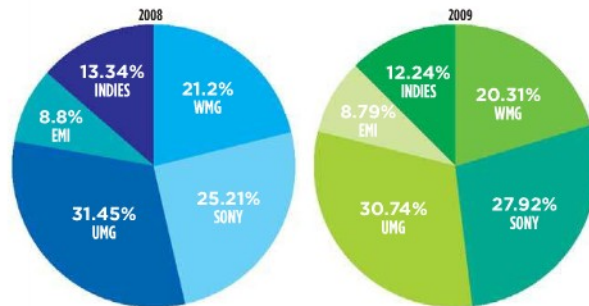
TOTAL ALBUM SALES BY GENRE

For the second year, electronic/dance was alone as a genre enjoying sales growth. This year sales jumped 31.1% to 10.1 million units thanks to Lady Gaga. Latin is the biggest loser for the second year in a row (see story, page 5).



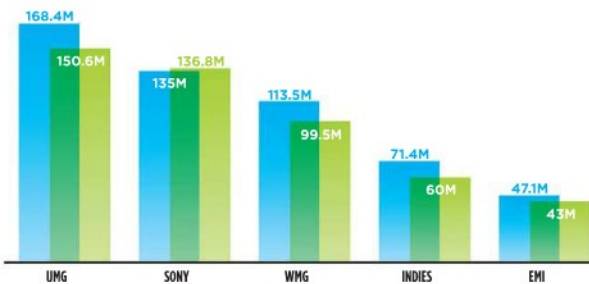
MARKET SHARE BY DISTRIBUTOR BASED ON ALBUM AND TEA (TRACK-EQUIVALENT ALBUM) SALES

Universal Music Group retained its crown, while Sony Music Entertainment increased its share. Indie numbers don't include Alternative Distribution Alliance, RED, Fontana and Caroline. (They're included in their major parent's numbers.)



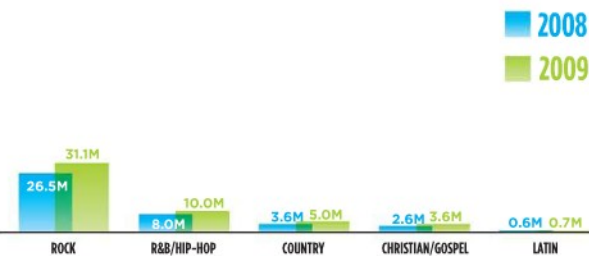
ALBUMS PLUS TEA SOLD BY DISTRIBUTOR

In album unit scans, Sony Music Entertainment was the only major to post a gain, growing to nearly 137 million units from 135 million units in 2008. Nevertheless Universal Music Group was the industry's dominant distributor, with scans of about 150 million.



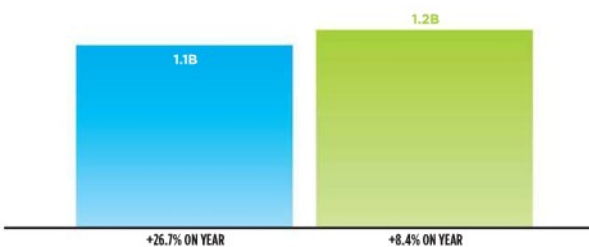
DIGITAL ALBUM SALES BY GENRE

Electronica/dance is also the fastest-growing in the digital format, as the genre—led by Lady Gaga—captured 3.3 million downloads last year, up 52%. But with 31 million digital albums purchased, rock represents more than 40% of the digital album market.



DIGITAL TRACK SALES

Slowing track growth is troubling for the industry, but individual artists are still experiencing growth. Last year's biggest-selling artist in terms of digital song downloads was Lady Gaga with more than 15 million in track sales.



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SO MANY STARS

Spirit Music Acquires Alan & Marilyn Bergman Song Catalog

Spirit Music Group and its majority owner Spirit Catalogue Holdings have acquired the song catalog of renowned lyricists Alan & Marilyn Bergman, who have penned classic works recorded by Frank Sinatra, Barbra Streisand, Michael Jackson and many others.

Terms of the deal weren't disclosed. The catalog, which was previously administered by Warner/Chappell, includes more than 300 songs co-written by the Bergmans, who have written lyrics for some of the best-known songs in America during their 50-year career.

Songs included in the deal are Sinatra's "Nice N Easy," Fred Astaire's "That Face," the Streisand/Neil Diamond duet "You Don't Bring Me Flowers," Jackson's "Someone in the Dark," Sergio Mendes' "Like a Lover" and "Yellow Bird," and holiday perennial "A Christmas Love Song." The deal also includes songs from such major motion pictures as "Tootsie" ("It Might Be You"), "A Star Is Born" ("I Believe in Love"), "Sabrina" ("Moonlight") and "Yentl" ("Papa Can You Hear Me," "The Way He Makes Me Feel") as well as the themes from popular TV shows like "Good Times" and "Maude." Their musical collaborators have included Michel Legrand, Marvin

Hamlisch, Dave Grusin, Henry Mancini, Johnny Mandel, John Williams, Quincy Jones and James Newton Howard.

The Bergmans have also signed an exclusive, long-term worldwide administration agreement with Spirit, covering other past works and new compositions, including their collaboration with the late Cy Coleman on the Kennedy Center-commissioned song cycle, "Up Close and Musical"; "Trust Me," the end title to the 2009 Matt Damon movie "The Informant!"; and new songs written for a planned revival of the 1978 Broadway musical "Ballroom," which was based on the couple's 1975 made-for-TV dramatic musical, "Queen of the Stardust Ballroom."

"With the passing of Cy Coleman, [the Bergmans] are among the last living writers of the Great American Songbook era," Spirit Music president/CEO Mark Fried says. "They are still incredibly active, too, and focused on songcraft."

Through the years, the Bergmans, who have collaborated since the mid-'50s and have been married since 1958, have won three Academy Awards and two Grammys, among other accolades. Marilyn Bergman also spent 15 years as president and chairman of ASCAP. She retired from her post in 2009 but still serves on the ASCAP board.

The Bergman acquisition continues Spirit's interest in songs written by veteran songwrit-



All good things come in pairs: ALAN and MARILYN BERGMAN at an ASCAP reception in November honoring them and songwriter Marvin Hamlisch.

post-1972 publishing and master catalog for Marc Bolan and T. Rex.

The company's catalog now encompasses more than 20,000 owned or administered titles, including the works of Lou Reed, Chaka Khan, Andrea Bocelli, Angélique Kidjo and the Grateful Dead. In addition, Spirit is the publisher for newer acts like MGMT, Scissor Sisters and Ambulance Ltd. Spirit also represents the master libraries of Brunswick Records, K-Tel, rap label Enjoy, punk imprint Go Kart and indie labels Dovecote and Tompkins Square in pursuing master synch licensing deals for their records.

ers. Indeed, Fried, a former executive at BMI, says he was motivated to launch Spirit in 1995 after hearing from veteran songwriters who told him they were concerned that the major publishing companies were becoming too big and hit-oriented to focus on their song catalogs.

Other acquisitions in recent years have included the purchase of a majority interest in the publishing rights of record producer James William Guercio; the complete catalogs of blues/R&B songwriter Ferdinand "Fats" Washington and writer/producer Rick Nowels, which includes more than 40 charted hits for such artists as Madonna, Belinda Carlisle and Jewel; and the trademark rights and complete

The company began with funding from an undisclosed angel investor who has since cashed out. As part of Spirit's search for a partner to help it grow its catalog, Australian investment bank Babcock & Brown invested in the company in 2007. But their partnership didn't work out and in April, Pegasus Capital Advisors announced its acquisition of a majority interest in Spirit Music.

Fried calls Pegasus a "proactive partner who shared our long-term view," adding that Pegasus offers strategic support as well as financial strength. "It's my hope that Spirit will be here for decades with staffing who hopefully will take [the company] into the next generation." ■■■■

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DIGITAL BY ANTONY BRUNO

'Best' Of Both Worlds

If Bundled Services Are The Future, Best Buy Is Poised To Show The Way

Like every other big-box retailer in the world, the amount of shelf space Best Buy is dedicating to CDs is shrinking.

But that's not to say music no longer has any place within the walls of the nation's largest consumer electronics retailer. In fact, Best Buy is in its best position yet to drive the expansion of digital music products and services into the new decade.

With last year's collapse of Circuit City, the Richfield, Minn.-based company lost its last major nationwide competitor. It operates more than 1,000 stores—compared with less than 300 Apple retail locations—with a sales force of more than 150,000 "blue shirts."

CEO Brian Dunn now seeks to compete better with such nontraditional rivals as online retailers like Amazon and big-box retailers with a broader product focus like Walmart and Target. These retailers also sell consumer electronics, but not in the same dedicated fashion as Best Buy.

A recent BusinessWeek profile on the company outlined how Best Buy intends to keep these competitors at bay by working even more closely with consumer electronics manufacturers on how their products are made, leveraging its position as the dominant outlet for those companies' sales. This includes influencing product development, design and bundling with other services and drawing heavily on in-store customer feedback,

then getting exclusive access to those products.

A major element of this strategy is something record labels have long sought: pushing for standardized software and services. A lack of standardization has been a particularly vexing problem during the development of the digital music market, with digital rights management restrictions and rival formats hindering the ability of consumers to play music they've purchased on the device of their choice. By getting involved in developing new products, Best Buy is trying to avoid problems that competing manufacturers haven't been able to resolve on their own.

An early result of Best Buy's strategy is its partnership with computer maker Dell, under which some computers come bundled with a one-year subscription to Napster. Best Buy acquired Napster in late 2008 with the intention of embedding the subscription music service into a variety of products. Dell is the first example of a computer integration, but additional bundling is expected with Internet-connected TVs, home stereo equipment and portable media players.

And it's not just about music. In November, Best Buy acquired a stake in the movie streaming service CinemaNow and established a venture capital fund to invest in startup companies worldwide, further



Brick-and-mortar digital player: Best Buy uses customer feedback on mobile phones (above) and other products to sway consumer-electronics design decisions.

influencing how new technologies and services are developed.

The upside is that Best Buy can use its in-store staff to sell both hardware and the bundled services that go with it. Rather than leaving it up to consumers to figure out such configurations on their own—only to discover later that their choices aren't compatible—Best Buy's sales team can help them choose an end-to-end media and entertainment solution.

The downside for the recording industry and other entertainment companies is that Best Buy will likely focus most of its efforts on the services it owns and controls, potentially at the expense of rival services. As the Dell deal suggests, Best Buy will keep pushing for the integration of still-struggling Napster into consumer electronics products, perhaps even when other services might be available that have more trac-

ing in the marketplace, offer more innovative capabilities or provide more lucrative compensation for the use of music.

But overall, a retailer like Best Buy is exactly what the music business needs: a retail partner with a broad reach and a firm idea of what consumers want that's willing to bend hardware and software makers to its will to drive sales of bundled products, such as those including music.

While labels are adjusting their models to develop more direct-to-consumer engagement, it will take time before they can be considered customer-focused organizations. Best Buy is already viewed as such. So rather than bemoan the irreversible reality of shrinking CD real estate on Best Buy's floors, the music industry should instead revel in the opportunity the retailer is presenting.

STREAMLINED STREAMING

Tired of fumbling with your iPhone while streaming your Pandora app through your car stereo? Pioneer and Pandora are teaming to solve that problem with a new in-dash stereo designed to automatically recognize Pandora's presence on a connected device.

The AVIC-X920BT car stereo comes with a feature called Pandora Link, which uses Bluetooth to connect smart phones and determine whether they carry the Pandora app. If they do, all Pandora radio stations and other settings stored on the phone will appear on the stereo's touchscreen, allowing users to skip tracks, bookmark songs and change stations.

These features won't come cheaply. The car stereo will be available later in the year for \$1,200. —AB



BITS & BRIEFS

U.K. LABEL EMBRACES P2P SERVICE

U.K. label Earache Records has embraced peer-to-peer service RapidShare to promote the February release of a new album from Gama Bomb. The label placed tracks from the band's "Tales From the Grave in Space" on RapidShare Nov. 30, resulting in more than 10,000 downloads in the first few days and more than 30,000 downloads tracked through other networks that originally obtained the files from RapidShare. The band's previous album, "Citizen Brain," sold 7,000 copies, according to Earache. Gama Bomb and the label say the free P2P promotion is designed to increase awareness and ticket sales.

APP MAKES IPHONE PLAYLISTS

Services and applications that help fans find music are expected to play a big role in digital music's future. One such example is MoodAgent, an iPhone app created by Syntonetic. The app gener-

ates music playlists from the tracks in an iTunes library based on how users adjust five touchscreen sliders to set the tempo of the music and indicate the level of sensuality, tenderness, joy and aggressiveness that they want to hear in a playlist's music. Users can select a core song to base the playlist on as well. They can also save playlists and edit them by adding or removing suggested songs.

NAPSTER ACCESSIBLE ON SAMSUNG TVS

In yet another attempt to bring streaming music to consumer living rooms, Napster says Samsung TV sets with "Internet@TV" Web connectivity can now support a widget that provides access to Napster's subscription music service. Owners of Samsung Internet@TV sets can find the free Napster widget in the onscreen Yahoo Widget Gallery. Napster subscribers can browse, search and listen to the music service's entire catalog through compatible Samsung TVs.

HOT MASTER RINGTONES™ JAN 16 2010 Billboard

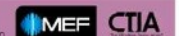
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	3	#1 1WK BEDROCK	YOUNG MONEY FEATURING LLOYD
2	2	9	TIK TOK	KESHA
3	3	16	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS
4	4	8	BAD ROMANCE	LADY GAGA
5	5	15	NEED YOU NOW	LADY ANTEBELLUM
6	8	14	FIREFLIES	OWL CITY
7	6	12	MONEY TO BLOW	BIRDMAN FEATURING LIL WAYNE & DRAKE
8	9	12	REPLAY	RAV
9	7	16	FOREVER	DRAKE FEATURING KANYE WEST, LIL WAYNE & EMINEM
10	10	9	I INVENTED SEX	TREY SONGZ FEATURING DRAKE
11	11	6	TRY SLEEPING WITH A BROKEN HEART	ALICIA KEYS
12	13	32	BIG GREEN TRACTOR	JASON ALDEAN
13	19	4	HARD	RIHANNA FEATURING JEEZY
14	22	3	HOW LOW	LUDACRIS
15	21	15	SMILE	UNCLE KRACKER
16	25	13	MEET ME HALFWAY	THE BLACK EYED PEAS
17	18	8	IT KILLS ME	MELANIE FIONA
18	12	18	WHATCHA SAY	JASON DERULO
19	31	5	SAY AAH	TREY SONGZ FEATURING FABOLOUS
20	15	11	PAPERS	USHER



2

Ke\$ha's breakthrough solo debut single, "Tik Tok," sits at No. 1 for a third consecutive week on the Billboard Hot 100 and at No. 2 for a third consecutive week on this chart.

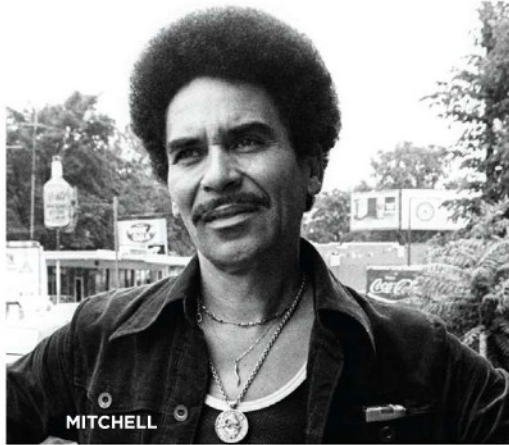
Based on master ringtones sales data reported by Nielsen Ringtones, a service of Nielsen MobileScan. Chart endorsed by CTIA - The Wireless Association and Mobile Entertainment Forum



Willie Mitchell, 81

Producer/musician Willie Mitchell, best-known for his work with Al Green, Ann Peebles and other Hi Records artists, died Jan. 5 of cardiac arrest at the Methodist University Hospital in Memphis. He was 81.

A native of Ashland, Miss., Green grew up in Memphis, where he emerged as a leading band-leader/trumpet player in the mid-'50s when the city was one of the key centers for R&B, blues and the new genre of rock'n'roll.



MITCHELL

Mitchell's most celebrated work was as a musician/producer for the Hi Records label in Memphis, where he produced hits and classic sides for Peebles, Otis Clay, Syl Johnson and other artists. His greatest legacy remains his work with Green. Mitchell manned the boards for such classic '70s soul hits by the singer as "Tired of Being Alone," "I'm Still in Love With You," "Let's Stay Together," "Here I Am (Come and Take Me)" "Call Me (Come Back Home)," "You Ought to Be With Me" and "Let's Get Married."

Mitchell remained active in his later years, re-entering the studio with Green for the singer's albums "He Is the Light" in 1985, "I Can't

Stop" in 2003 and "Everything's OK" in 2005. In 2007, he relaunched Waylo Records, an imprint he originally launched in 1982 but shuttered after seven years.

"The great music city of Memphis has lost a legend with the passing of producer/engineer Willie Mitchell," Recording Academy president/CEO Neil Portnow said in a statement about the artist, who received the Recording Academy Trustees Award in 2008. Portnow added that he "will be forever remembered for his great contributions to our music community."

Mitchell is survived by his daughters, Lorrain and Yvonne, and his three grandchildren.

A wake service and private funeral will be held Jan. 12 at N.J. Ford and Sons Funeral Home in Memphis. A public memorial will be held the following day at the city's Hope Presbyterian Church.

—Gail Mitchell and Mitchell Peters

DEATHS

Argentine balladeer **Sandro**, an iconic singer whose trademark, emotional voice touched generations of listeners, died Jan. 4. The singer had undergone a heart and lung transplant in late November. He was 64.

Sandro (who was born Roberto Sánchez) gained local and international fame in the '60s as a rock'n'roll singer whose style and dance movements were compared to Elvis Presley. But he evolved into a pop singer who could navigate uptempo fare and big ballads alike. Sandro penned songs that would become Latin American classics, such as "Rosa Rosa," "Trigal" and "Una Muchacha y Una Guitarra," singing them with a dramatic flair that made women of all ages swoon. In 1970, Sandro played New York's Madison Square Garden, a first for a Latin act, according to multiple published reports.

Sandro launched his career in the early '60s with the group Los de Fuego, often recording Spanish-language covers of rock'n'roll hits like "Love Potion No. 9" and "House of the Rising Sun." But in 1966 he split with Los de Fuego and turned to more melodic material that solidified his popularity across many Spanish-speaking countries, earning him the moniker "Sandro de América." Multiple acts of different generations continue to cover many of his hits.

Sandro recorded more than 30 albums and acted in at least a dozen films. At the time of his death, legions of fans flocked to the hospital in the city of Mendoza, where he was being treated.

Sandro's body is being flown to Buenos

Aires, and he will lie in repose in Argentina's Congressional building. He is survived by his wife, Olga Garaventa.

—Leila Cobo

Vic Chesnutt, a singer/songwriter from Athens, Ga., known for his painfully poignant songs, died Dec. 25 after an apparent suicide attempt. He was 45.

"In the few short years that we knew him personally, Vic transformed our sense of what true character, grace and determination are all about," the founders of his label, Constellation Records, said in a statement posted on its Web site.

Chesnutt had been in a wheelchair since surviving a car accident when he was 18 and was discovered in the late '80s by R.E.M. singer Michael Stipe, who produced his first two albums. Chesnutt went on to release 13 more sets, including two last year, "At the Cut" and "Skitter on Take-Off."

—Tye Comer

Nat Kipner, a producer/songwriter and entrepreneur who signed the Bee Gees to his Australian label Spin Records in the '60s, died Dec. 1 of congenital heart failure at his home in Hidden Hills, Calif. He was 86.

Kipner produced the Bee Gees' Australian hit single "Spicks and Specks" in 1966 and co-wrote the 1978 U.S. No. 1 "Too Much, Too Little, Too Late" by Johnny Mathis and Deniece Williams. He also ran a publishing company for children's music, Nat Kipner Music.

He is survived by his wife, Alma, and their son, songwriter/producer Steve Kipner.

—Andre Paine

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Cover me: **THE LONG PLAYERS** at the Tennessee Performing Arts Center.

Both Sides Now

The Long Players Embrace Beginning-To-End Performances Of Classic LPs

The album concept is enjoying a big comeback—if not in record stores, then at least on the live concert stage.

In 2009, such acts as **Steely Dan**, **Phish**, the **Pixies**, **Mötley Crüe** and **Bruce Springsteen & the E Street Band** have included performances of entire albums in their concert sets.

The concept has been around for years. **Pink Floyd** routinely played such albums as “The Dark Side of the Moon,” “Wish You Were Here,” “Animals” and “The Wall” from start to finish on tour.

But even if playing an album in its entirety isn't a new idea for a live act, Nashville's **Long Players**—as their punny name suggests—embrace the concept like few others. The group exists solely to perform classic albums, which it does several times per year in its hometown, often with guest vocalists and performers.

The Long Players began some six years ago with a performance of the **Rolling Stones'** “Let It Bleed.” On Dec. 26, 35 albums later, the Long Players rolled out **Sly & the Family Stone's** “Stand” with **Mike Farris** and the **McCrary Sisters** as guest vocalists.

Nashville is uniquely suited for a group like the Long Players. “The bench here is amazing, the number of people you can call on,” **Richard Lloyd** says. “We have had a lot of local heroes on our stage, but also a lot of international rock stars come play with us as well.”

The genesis of the Long Players came when the band's founding members—**Lloyd (Foster & Lloyd)** and **Steve Allen (20/20)** on guitars, **Garry Tallent** (E Street Band) on bass, **Steve Ebe (Human Radio)** on drums and **John Deaderick (Dixie Chicks)** on keyboards—gathered to play a **John Lennon** tribute every year as a benefit. **Brad Jones** eventually replaced Tallent, when the latter returned to the road with Springsteen.

“Garry and Steve and I were always hanging around spinning vinyl records,” Lloyd recalls. “Maybe there was some alcohol involved, and the idea came up: ‘What if we did one of these albums from start to finish

with these players involved?’” Lloyd says he was “sort of the concept guy,” devising the Long Players' name (which they own) and organizing the performances. “We democratically choose the albums,” he says. “We always take a percentage off the top for a charity, then we pay ourselves and we pay the singers.”

Album ideas come from the band and fan requests. A local **Beatles** fest has hosted Long Players performances of “Sgt. Pepper's Lonely Hearts Club Band,” “Revolver,” “Abbey Road” and “The Beatles” (aka “The White Album”).

The Long Players have never played an album twice in public but have done repeat performances for private gigs. “We've played ‘Let It Bleed’ at least four times now, and we've played

Elvis Costello's [“My Aim Is True”] three times.”

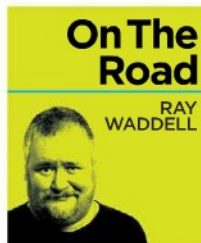
The band plays most of its shows at Nashville's 300-capacity **Mercy Lounge** or at the venue's 1,000-capacity sister venue the **Cannery Ballroom** for “bigger” albums. **Mercy/Cannery** co-owner **Chark Kinsolving** says the Long Players are a winner for his venues. “On average 90% of their

shows are sold out, which is not bad for what is at its core an above-average tribute act,” he says. “What really makes it so special is once the show's over, it's over. It's a one-time thing that's never repeated.”

The current trend toward live performances of albums flies in the face of the track-oriented listening habits attributed to the generation that's grown up with iTunes. “I like the idea of the album as an art form,” Lloyd says. “And I love the fact that there's a whole generation of people who know that one song follows another, and they're ready to sing along with it.”

Lloyd says the band has thought about taking the concept on the road, but for now, Nashville works fine.

“We have learned 35 albums and we're not bored,” he says. “From a creative point of view, it's a great way to spend your time because you're absorbing all this great, classic music. We're proud of it, we enjoy it, we try to keep our karma clean by always doing the charity aspect, and everybody has a good time.”



On The Road

RAY WADDELL

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

BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$9,192,250 (\$5,070/100 pesos) \$99.60/\$26.21	AC/DC, LAS PELOTAS, HÉROES DEL ASFALTO Estadio River Plate, Buenos Aires, Dec. 2, 4, 6	170,630 191,649 three shows	T4F-Time For Fun
2	\$2,539,232 \$74/\$54	METALLICA, LAMB OF GOD, VOLBEAT Madison Square Garden, New York, Nov. 14-15	37,105 two sellouts	Metropolitan Talent Presents
3	\$2,370,544 \$119.50/\$116/ \$49.50/\$46	AVENTURA Staples Center, Los Angeles, Dec. 15-16	27,374 two sellouts	Goldenvoice/AEG Live, SBS Entertainment
4	\$1,537,950 (\$1,725,823 Australian) \$120.57/\$76.01	KEITH URBAN, BOB EVANS Brisbane Entertainment Centre, Brisbane, Australia, Dec. 18-19	16,193 19,866 two shows	Chugg Entertainment
5	\$1,212,744 \$288/\$228/\$168/ \$98	RAIN The Colosseum at Caesars Palace, Las Vegas, Dec. 24-25	6,776 7,928 two shows	AEG Live
6	\$1,175,110 (\$233,305,000 pesos) \$136.10/\$68.05	THE KILLERS Parque Jaime Duque, Bogotá, Colombia, Nov. 15	11,225 13,500	Evenpro/Water Brother
7	\$1,166,124 \$72/\$52	METALLICA, LAMB OF GOD, VOLBEAT HSBC Arena, Buffalo, N.Y., Nov. 10	17,460 18,517	Metropolitan Talent Presents
8	\$1,094,910 (\$1,897,800 reales) \$201.93/\$43.27	THE KILLERS Chácara do Jockey, São Paulo, Brazil, Nov. 21	11,840 21,000	Evenpro/Water Brother
9	\$994,476 (\$1,047,363 Canadian) \$122.01/\$18.52	KISS, BUCKCHERRY General Motors Place, Vancouver, Nov. 14	13,546 sellout	Concerts West/AEG Live
10	\$991,633 \$51.50	WIDESPREAD PANIC Philips Arena, Atlanta, Dec. 30-31	19,255 29,394 two shows	Bill Bass Concerts
11	\$990,693 \$126/\$76/\$39.50/ \$19.50	KISS, BUCKCHERRY United Center, Chicago, Nov. 6	13,986 sellout	Concerts West/AEG Live, Jam Productions
12	\$972,898 (\$1,038,160 Canadian) \$93.71/\$32.80	DANE COOK, ROBERT KELLY, AL DEL BENE Penguin Centre, Calgary, Alberta, Nov. 21	15,119 16,933	AEG Live
13	\$956,958 \$71.50/\$51.50	METALLICA, LAMB OF GOD, VOLBEAT Times Union Center, Albany, N.Y., Nov. 12	14,672 15,071	Metropolitan Talent Presents
14	\$944,680 \$79.75/\$59.75	LADY GAGA, KID CUDI, SEMI PRECIOUS WEAPONS Nokia Theatre L.A. Live, Los Angeles, Dec. 21-23	20,559 three sellouts	Goldenvoice/AEG Live
15	\$886,395 (\$943,718 Canadian) \$121.16/\$20.66	KISS, BUCKCHERRY MTS Centre, Winnipeg, Manitoba, Nov. 9	11,652 sellout	Concerts West/AEG Live
16	\$883,246 \$150/\$110/\$95/ \$75	JERRY SEINFELD, TOM PAPA The Colosseum at Caesars Palace, Las Vegas, Dec. 26-27	8,388 two sellouts	Caesars Palace, AEG Live
17	\$873,357 \$80/\$45	TIËSTO, DADA LIFE Shrine Auditorium, Los Angeles, Nov. 25, 27-28	15,000 three sellouts	Insomniac Presents, Disco Productions
18	\$861,960 \$129/\$75/\$49.50/ \$25	KISS, BUCKCHERRY Toyota Center, Houston, Dec. 5	12,048 sellout	Concerts West/AEG Live
19	\$855,260 (\$905,368 Canadian) \$121.18/\$18.94	KISS, BUCKCHERRY Credit Union Centre, Saskatoon, Saskatchewan, Nov. 10	12,938 sellout	Concerts West/AEG Live
20	\$846,799 \$126/\$76/\$39.50/ \$19.50	KISS, BUCKCHERRY American Airlines Center, Dallas, Dec. 6	10,978 sellout	Concerts West/AEG Live
21	\$846,459 \$259.50/\$59.50	CONCERT FOR HOPE: MILEY CYRUS, DEMI LOVATO, JESSE McCARTNEY Nokia Theatre L.A. Live, Los Angeles, Oct. 25	6,862 6,880	Goldenvoice/AEG Live
22	\$788,661 \$126/\$78.50/ \$49.50/\$29.50	KISS, HECTOR BACKWOODS BOK Center, Tulsa, Okla., Dec. 8	10,604 sellout	Concerts West/AEG Live
23	\$767,268 \$72/\$52	METALLICA, LAMB OF GOD, VOLBEAT Van Andel Arena, Grand Rapids, Mich., Nov. 9	11,615 sellout	Live Nation
24	\$760,017 (\$701,578/\$39.50/ \$10	KISS, BUCKCHERRY Target Center, Minneapolis, Nov. 7	12,036 sellout	Concerts West/AEG Live, Jam Productions
25	\$749,355 (\$787,932 Canadian) \$96.53/\$34.71	DANE COOK, ROBERT KELLY, AL DEL BENE MTS Centre, Winnipeg, Manitoba, Nov. 19	11,634 15,334	AEG Live
26	\$715,370 (2,718,572 pesos) \$105.26/\$23.68	ANDRÉS CALAMARO Club Ciudad, Buenos Aires, Dec. 12	27,920 30,000	T4F-Time For Fun
27	\$708,954 (\$742,857 Canadian) \$120.25/\$18.61	KISS, BUCKCHERRY Penguin Centre, Calgary, Alberta, Nov. 12	13,063 sellout	Concerts West/AEG Live
28	\$690,285 \$126/\$76/\$49.50/ \$25	KISS, BUCKCHERRY Bi-Lo Center, Greenville, S.C., Oct. 17	10,582 sellout	Concerts West/AEG Live
29	\$661,742 (\$701,751 Canadian) \$96.18/\$34.89	DANE COOK, ROBERT KELLY, AL DEL BENE Credit Union Centre, Saskatoon, Saskatchewan, Nov. 20	10,095 12,706	AEG Live
30	\$661,542 \$128.50/\$76.50/ \$39.50/\$19.50	KISS, BUCKCHERRY Sommet Center, Nashville, Oct. 28	10,674 sellout	Concerts West/AEG Live
31	\$642,201 \$89.50/\$59.50	R. KELLY WaMu Theater at Madison Square Garden, New York, Oct. 16-17	7,759 9,862 two shows	AEG Live
32	\$603,734 \$90/\$80	KISS JINGLE BALL: TAYLOR SWIFT, KERI HILSON, FABOLOUS, LMFAO Nokia Theatre L.A. Live, Los Angeles, Dec. 5	8,862 sellout	Goldenvoice/AEG Live
33	\$603,387 \$126/\$79.50/ \$49.50	KISS, BUCKCHERRY Frank Erwin Center, Austin, Dec. 4	8,220 sellout	Concerts West/AEG Live
34	\$591,433 \$126/\$66/\$39.50/ \$19.50	KISS, BISHOP CLAY Mellon Arena, Pittsburgh, Dec. 13	9,279 sellout	Concerts West/AEG Live
35	\$587,056 \$105.50/\$85.50/ \$60.50/\$45.50	ROB THOMAS, ONEREPUBLIC, CAROLINA LIAR Beacon Theatre, New York, Nov. 12-14	7,762 three sellouts	Metropolitan Talent Presents, Live Nation



First with "The Last": AVENTURA

LATIN BY LEILA COBO

APART FROM THE CROWD

Latin Music's Top Sellers And Chart Performers Of 2009

Top-selling albums of the year: Aventura's "The Last" (Premium) led with 246,000 units sold, followed by Wisin & Yandel's "La Revolucion" (Machete) with 204,000, according to Nielsen SoundScan. In third place was Luis Fonsi's "Palabras del Silencio" (Universal), which was re-

leased in 2008 but still generated sales of 98,000 in 2009. In a sign of how sharp Latin music sales declined in 2009, none of these titles came close to matching the sales of 2008's top-selling Latin album, Vicente Fernandez's "Para Siempre" (Sony), which sold 316,000 copies.

Best debut-week sales for a Latin album: Aventura's "The Last" handily outpaced all others, selling 47,000 copies in the week ending June 27, followed by Wisin & Yandel's "La Revolucion," which sold 36,000 in the week ending June 13, and Ednita Nazario's "Soy" (Sony), which sold

16,000 copies the week ending Nov. 14, according to SoundScan.

Top-selling album by a new artist: Larry Hernandez's "16 Narco Corridos" (Fonovisa), released March 24, which has sold 58,000 copies.

Most weeks at No. 1 on the Top Latin Albums chart: Aventura's "The Last" spent 17 weeks atop the chart.

Top-selling Latin digital album: SoundScan only ranks sales of the top 200 digital albums, which didn't include any Latin titles in 2009. The top-selling Latin digital title was likely overall Latin album sales leader "The Last" by Aventura, which generated digital album sales of 18,000.

Most weeks at No. 1 on the Hot Latin Songs chart: Banda El Recodo's "Te Presumo" spent six weeks in the No. 1 spot.

Fastest rise to No. 1 on Hot Latin Songs: David Bisbal's "Esclavo de Sus Besos" (Universal) took six weeks to

reach No. 1 in the Oct. 31 issue.

Highest debut on Hot Latin Songs: Alejandro Sanz's "Looking for Paradise" (Warner) his duet with Alicia Keys, bowed at No. 21 in the Oct. 10 issue.

Largest weekly radio audience for a track on Hot Latin Songs: Nelly Furtado's "Manos Al Aire" (Universal) generated 17.5 million listener impressions in the Sept. 19 issue, before the release that month of her Spanish-language album "Mi Plan."

Top Latin tours: According to Billboard Boxscore reports from Mexico and the United States for Jan. 1-Dec. 31, Ricardo Arjona led with \$14.3 million in grosses and 222,681 in attendance from 34 shows. Luis Miguel was second with a \$13.7 million gross and attendance of 199,616 for 29 shows. Vicente Fernandez was third with a \$10.5 million gross and 116,768 in attendance for 15 shows.

Research by Keith Caulfield and Raully Ramirez.

EN BREVE

REYES SIGNS WITH CAPITOL LATIN

Duranguense singer Diana Reyes, who became an inspiration for Latin indie artists after she left Universal Latino and launched her own label DBC, has signed with Capitol Latin, as EMI's U.S. Latin operations are now known. Luigi Giraldo of Kumbia All Starz and Pedro Avila will produce Reyes' first album (due April 6) for the label.

In 2009, EMI's U.S. Latin operations ended a joint venture with Mexican broadcasting giant Televisa and lost leading regional Mexican act Intocable, which signed with Sony Latin in 2009.

The Capitol deal includes Reyes' back catalog of five albums, which will be re-edited, remastered and rereleased before her new record arrives, according to Capitol Latin senior VP Diana Rodriguez. Each rerelease will include a previously unreleased track.

DBC, which Reyes launched with former Fonovisa and Universal Latino executive Gabriel Fregoso, ceased operations in 2009. DBC "was born as a label to help new talent," Reyes said in a statement to Billboard. "It worked very well, but now my record label is Capitol Latin."

—Leila Cobo

LATINO INTERNET USE SURGES

The gap in Internet usage rates between U.S. Latinos and whites is narrowing as usage increased sharply among Latinos born outside the United States, those lacking a high school diploma and those living in households with annual incomes of less than \$30,000, according to a study by Pew Research Center. About 64% of Latino adults used the Internet in 2008, up from 54% in 2006, according to the study. During the same time period, Internet use among white adults rose four percentage points to 76%.

About 76% of Latinos with a home Internet connection had broadband service, up from 63% in 2006. About 81% of those who read English well said they use the Internet, compared with 52% of those who read English poorly.

—Ayala Ben-Yehuda

King Of The Hill

Universal Music Group Maintains Dominance In Latin Music

Universal Music Latin Entertainment and Universal Music Group Distribution retained their leads in 2009 as the top Latin label group and distributor, respectively, in the United States.

UMLE captured a 47.1% share of all U.S. Latin album sales, down from 49.4% in 2008, according to Nielsen SoundScan. Latin albums are defined as those that are per-

formed at least 51% in Spanish.

UMLE's wholly owned imprints Universal Music Latino, Machete, Disa and Fonovisa increasingly worked together to maximize sales. For example, **Alejandro Fernandez's** two-volume "Dos Mundos," the last major UMLE release of 2009, featured a pop set on Universal Music Latino and a ranchera set on Fonovisa. The two imprints provided marketing support for both albums.

Among major labels, Sony Music U.S. Latin came in second with a 20.8%

share of U.S. Latin album sales, down from 21.2% in 2008. EMI Latin came in third with a 4.5% share, down slightly from 5.0% in the prior year, while WEA Latina's share slipped to 4.0% from 4.2%.

Meanwhile, Universal Music Group Distribution maintained its dominant position as U.S. Latin music's largest distributor, with a 48.3% share in 2009, down from 50.7% in 2008. In a departure from previous years, UMGD now mostly distributes only its own labels. The second leading Latin distributor was Sony Music Entertainment, whose market share rose to 23.3% from 22.0%, helped by sales of **Aventura's** No. 1 Latin album, "The Last," on indie Premium, which Sony distributes.

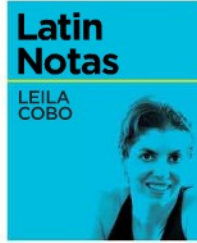
Even if one excludes Aventura's sales from Sony's numbers, indies as a group remained the third-largest distributor of Latin music, with a 18.7% share, up from 16.9% in 2008, a testament to the growing legions of smaller labels and artists whose releases they distribute.

Warner Music Group's share of U.S. Latin distribution came in at 5.1%, down slightly from 5.2% in 2008, while EMI Music Marketing's share fell to 4.7% from 5.3%. This marks the third

year in a row that WMG's and EMI's Latin labels and distribution arms maintained market shares of only 4%-6%, effectively rendering them niche labels within the U.S. market, despite their major-label distribution muscle.

Although 2009 had a plethora of outstanding Latin music releases that featured broad commercial appeal and sophisticated musicianship, it was another difficult year of sharply declining sales for Latin music, as brick-and-mortar retailers devoted less space to the genre and digital music sales growth stalled.

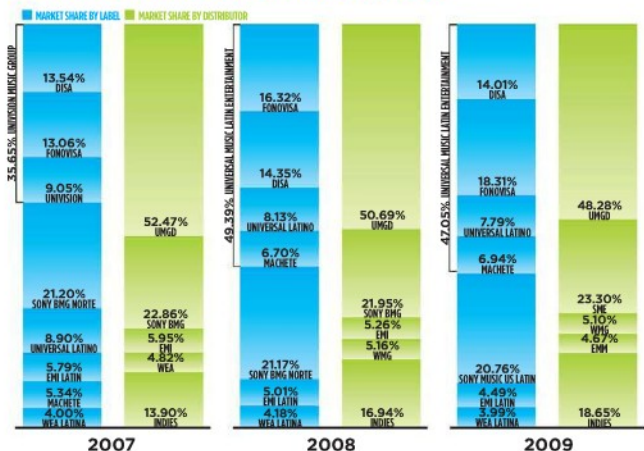
Because SoundScan's 2009 calendar included a 53rd week, it dropped the first week of 2009 sales for all year-on-year comparisons with 2008 sales. During the 52-week period ending Jan. 3, sales of Latin albums in the United States totaled 16.5 million units, down 34.3% from 25.1 million in the prior year, according to SoundScan. Sales of digital Latin albums reached 701,000 copies, a 12.1% rise over the 625,000 sold in 2008. Overall, digital accounted for only 4.2% of overall Latin album sales, compared with 20.4% of the U.S. market as a whole. If one includes all sales from SoundScan's 53-week 2009 calendar, sales of Latin albums in the States totaled 16.9 million, for a decline of 32.8%.



Latin Notas
LEILA COBO

STILL ON TOP

Universal Music's share of U.S. Latin music sales slipped slightly in 2009 but remained more than twice that of Sony Music.



EN ESPAÑOL: All the great Latin music coverage you've come to expect from Billboard—in Spanish! Billboardenespanol.com.

GLOBAL BY RICHARD SMIRKE

Collaborate And Listen

U.K. Rappers Team With U.S. Stars For Stateside Campaigns

LONDON—Collaborations with U.S. stars, hard work and label support are key if the new wave of U.K. urban talent is to follow in Jay Sean's footsteps and break in America, executives say.

British urban acts enjoyed a banner year domestically in 2009, while in October Sean became the first U.K. urban artist to top the Billboard Hot 100 with "Down" (Cash Money/Universal Republic).

According to the Official Charts Co., 10 domestic urban records topped the U.K. singles chart in 2009, up from four in 2008, while three artists topped the albums listing, up from one (Leona Lewis).

Six 2009 urban releases reached gold status (100,000 albums shipped) or greater, including Lewis, grime stars Dizzee Rascal and N-Dubz, R&B group JLS and 2008 "X Factor" winner Alexandra Burke.

Darcus Beese, president of Island Records U.K.—label home to urban stars

Taio Cruz and Tinchy Stryder—describes the success as "a cultural phenomenon."

"For the first time in all my time working in the U.K. music industry, almost the entire top 10 was made up of black urban/pop records," says Beese, who credits "young, like-minded A&R people" for helping the scene cross over to the mainstream.

Finding similar U.S. success requires labels to secure eye-catching collaborations, says Jonathan Maverick, assistant PD at hip-hop WBTS (the Beat) Atlanta, an early champion of Sean.

"He teamed himself with the

Go west: U.K. urban artist TIAO CRUZ (right) is hoping to follow JAY SEAN (below) into the Billboard charts stateside.



hottest artists going out," Maverick says of "Down," which features Lil Wayne, and follow-up "Do You Remember," featuring Sean Paul and Lil John. "That's going to help get program directors to take a listen, [which] they perhaps wouldn't just off his name alone."

"Do You Remember" has so far reached No. 10 on the Hot 100 and sold 605,000 downloads, while "Down" has moved 2.9 million, according to Nielsen SoundScan. Sean's debut U.S. album, "All or Nothing," has scanned 102,000 copies since its Nov. 23 release.

Sean also dedicated time to a radio campaign, meeting programmers at major U.S. rhythmic and top 40 stations.

"That helped a lot," says Cash Money CEO Ronald "Slim" Williams, whose label upped the tempo of some tracks for the U.S. market. "They like him because of the vibe you get off him."

Sean insists that U.K. artists in the United States "have to be prepared to stay there and put in the hours—it's not like popping over to Germany for a couple of weeks and then going back home. I've been [stateside]

pretty much constantly for close to two years; you need to go and do the rounds."

The next wave of U.K. acts is led by Cruz with his sophomore U.K. studio set, "Rokstarr," scheduled for a spring U.S. release via Mercury. Cruz will also tailor his material for the U.S. market, rerecording his U.K. No. 1 "Break Your Heart" with Ludacris. Beese says new collaborations with the likes of Flo Rida, Busta Rhymes and Estelle are also likely to appear on the U.S. release. "Break Your Heart" is already generating "great feedback" at U.S. radio, he adds. Meanwhile, Alexandra Burke is adding U.S.-specific tracks to her debut album, "Overcome," due for release in May on Epic, which already features Flo Rida and Ne-Yo.

Stryder will also head stateside in the first quarter to write with American producer Evan Bogart (Beyoncé, Rihanna) for his forthcoming sophomore set.

American success isn't on everyone's agenda—U.K. stars like JLS and Stryder don't yet have plans for U.S. releases of their latest albums, and a U.S. schedule for Dizzee Rascal has yet to be confirmed. But Williams—who says Cash Money plans to sign more British talent—expects Sean's success to "open the door for a lot of U.K. artists."

"If you've got great music, it'll sell in America," he adds. "They've just got to come and do it."

>>>HMV SET TO BUY MAMA

U.K. entertainment retailer HMV looks set to purchase its live-music joint venture partner Mama Group, after rival bidder SMS Finance's offer lapsed Jan. 4 without managing to secure the necessary shareholder support. Luxembourg-based SMS, which has a 29.8% stake in Mama, had offered 4.8 pence (7.7 cents) per share for the rest of the company. Mama's board rejected that as too low but has backed HMV's Dec. 23 offer of 5.4 pence (8.7 cents) per share, valuing the company at £46 million (\$74 million). HMV already owns 9.9% of Mama, with whom it partnered in January 2009 on a joint venture to operate 11 U.K. venues.

>>>QUEEN HONORS GRAINGE

Universal Music Group International chairman/CEO Lucian Grainge was named a Commander of the Order of the British Empire (CBE) in the Queen's traditional New Year Honors List. Grainge received his award for services to the creative industries. Mezzo-soprano Sarah Connolly, pianist Peter Donohoe and Scottish conductor James Loughran also received CBEs for services to music. Francis Rossi and Rick Parfitt, co-founders of British rock band Status Quo, were named Officer of the Order of the British Empire, as was composer Craig Armstrong, whose work includes the film scores for "Moulin Rouge!" and "Ray."

>>>UMG, PLAY CUBE PARTNER

Universal Music Group has entered a strategic partnership with Korean production company Play Cube Entertainment, giving Universal Music Korea domestic and international licensing/distribution rights for Play Cube's Korean pop acts, including girl group 4Minute, boy band Beast and solo artists Eddie, Mario and Youngji. Seoul-based Play Cube was established in 2006 by Monica Shin, now joint CEO with former JYP Entertainment CEO Simon Hong.

Reporting by Tom Ferguson and Andre Paine.

GLOBAL BY HOWELL LLEWELLYN

PAIN IN SPAIN

Government Sends Mixed Signals On Anti-Piracy Initiatives

MADRID—Spanish labels are hoping to cut through the cloud of confusion over government pledges to tackle music piracy.

Antonio Guisasola, president of labels group Promusicae, says new anti-piracy measures are essential, claiming Spanish consumers downloaded 3 billion tracks illegally in 2009, dwarfing the 30 million tracks they purchased legally.

"The idea that music is free has become entrenched in Spanish culture," especially for those younger than 30 years old, Guisasola says, estimating that unauthorized peer-to-peer file sharing accounts for about 70% of music piracy in Spain.

But file sharing is legal in Spain if a profit motive can't be proved. Promusicae and fellow rights-holders in the Coalition of Creators and Content Industries want to change this by outlawing all unauthorized file sharing. The coalition also backs government plans to establish an independent intellectual property commission

with powers to close Web sites hosting unauthorized content.

The government unveiled its IP commission plans a day after a coalition-organized Dec. 1 protest in Madrid by several hundred artists and music sector workers called on the government to implement anti-piracy measures. But Prime Minister Jose Luis Rodriguez Zapatero told Spanish media later that week that "there is no way this government will close down Web sites or blogs or threaten freedom of expression."

Adding to the confusion, the Zapatero government hasn't yet released anti-piracy proposals that it had asked an inter-ministerial commission to deliver by the end of the year, even though sources say the commission submitted its proposals to eight relevant ministries Dec. 10. At press time, rights-holders' hopes were pinned on what might emerge from the first cabinet meeting of 2010, due to take place Jan. 8.

In response to concerns about a possible government

U-turn, the coalition sent an open letter to Zapatero Dec. 18, urging him not to backtrack on its anti-piracy plans. The government "must broaden its measures to include illegal file sharing between individuals," coalition director Joan Navarro says.

Opposition to the recording industry's calls for stricter anti-piracy laws has emerged among bloggers, journalists and online business executives, who issued a "manifesto" Dec. 2 as part of a "rebellion on the Internet in de-

fense of civil rights," claims one manifesto signatory, new-media journalist/commentator Fernando Berlin.

Empowering an independent commission to shut down Web sites without a judge's ruling "tramples on civil rights that have nothing to do with piracy," Berlin says. But Navarro counters that closing digital piracy Web sites "does not affect other rights," adding that "judicial intervention should be used only in the most serious cases."

Redtel, a trade group representing Internet service providers, declines to comment on the matter until the government makes its proposals pub-

lic. Representatives at ISPs Telefónica, Vodafone and France Telecom/Orange also declined to comment, referring all questions to Redtel.

While acknowledging online piracy is a problem, ISPs have long insisted that rights-holders should focus their energies on developing legal content sources rather than outlawing file sharing.

The coalition initially advocated a graduated-response strategy to fight copyright infringers, which could ultimately result in the termination of a repeat infringer's Internet service. But the coalition subsequently diluted its proposal to seeking a reduction of Internet access speed for repeat offenders.

Redtel president Miguel Canalejo rejected both proposals, insisting the government must protect Internet users and give "legal security to operators."

Meanwhile, top label executives say they're frustrated. "The huge public reaction was due to a lack of communication," Universal Music Latin America/Iberian Peninsula chairman/CEO Jesús Lopez says. "It was not an anti-intellectual property revolt."



Dutch Treat

Physical Retailers In The Netherlands Redouble Efforts To Sell Music

AMSTERDAM—Dutch music merchants reckon there's plenty of life left in physical product—and have lined up new initiatives to prove it in 2010.

Free Record Shop Holding and Music Store, the two largest brick-and-mortar music retailers in the Netherlands, and Albert Heijn, the country's largest supermarket chain, are expanding their selection of music products and services.

Dutch labels are welcoming the news. Eric Gadet, commercial director for Amsterdam-based EMI Music Benelux (Belgium, the Netherlands and Luxembourg), says the major expects to support the initiatives through additional cooperative advertising or supplying other products tied to its artists or album releases.

"I'm pro every initiative that slows the decline," says Hein van der Ree, managing director of independent Epitaph Europe in Amsterdam. "We'll try to buy time by stimulating physical retail wherever we can."

CDs continue to dominate sales of recorded music in the Netherlands. Although annual figures for 2009 aren't yet available, the IFPI estimates that digital music accounted for only about 6% of Dutch music sales in 2008, compared with 10% in Belgium and 15% in France. Meanwhile, music retail trade group NVER says the country had 951 entertainment specialty stores in 2009, only nine fewer than in 2008.

Entertainment specialty retailers, such as Free Record Shop Holding and Music Store, accounted for about 90% of the Netherlands' €203.7 million (\$291.1 million) in physical music sales dur-

ing the 12 months ended Nov. 30, 2009, with mass merchants accounting for the rest, according to research firm GfK. Physical music sales fell 9.5% from €225 million (\$321.1 million) during the same period a year earlier.

Free Record Shop Holding operates 200 outlets under the names of music specialists Free Record Shop and vanLeest, videogame chain Game Mania and a Fame entertainment megastore in Amsterdam. FRS and vanLeest are dropping games in favor of more CDs in cities with Game Mania outlets, according to FRS company affairs manager Juan da Silva. The music stores will increasingly feature discounts on purchases of multiple CDs and will "focus on exposing new talent by organizing more live in-store performances," da Silva says.

Separately, FRS paid an undisclosed sum in November to acquire 50% of 75-store Benelux gift shop chain Expo, which will run in-store promotions aimed at driving "women to FRS and men to Expo," da Silva says. He notes that 65% of FRS customers are male, while 65% of Expo shoppers are female.

Meanwhile, Music Store plans to begin selling concert tickets, T-shirts, digital media players and other music-related merchandise in early 2010 to replace nonentertainment goods like ice cream and greeting cards, which have diluted the chain's brand identity since it began stocking such products in 2005, according to Markwin Maring, co-founder of parent company Avalon Media Group.

Maring says the 120-store chain plans to add another 20 outlets by the end of 2011. It will also open 15 Music Store Deluxe



Double Dutch: FRS' JUAN DA SILVA (left) and Avalon Media Group's MARKWIN MARING

locations, the first of which is expected to open this spring.

The Deluxe outlets will be "upmarket leisure [stores] with entertainment products and services," Maring says, declining to provide further details.

Mass merchants' share of physical music sales has been little changed in recent years. "Supermarkets have never been good at selling CDs [here]," FRS' da Silva says. "Dutch people go to supermarkets to run errands, not to buy CDs."

Nevertheless, the 823-store Albert Heijn supermarket chain plans to expand its selection of nonfood products, including media and entertainment products, in its 50 largest stores in 2010, hoping to grow its share of the total retail market from the current 15%.

An Albert Heijn representative declined to provide more details about the company's plans. But Avalon's Maring says he expects the grocery chain to carry a small, hit-driven selection of CDs, which, he adds, won't threaten specialist retailers like Music Store.

"The more outlets start selling hit albums, the more important it becomes to differentiate yourself as an entertainment specialist," he says.

Class Of 2010

Keep An Eye Out For These Up-And-Coming Indie Labels

SEASON OF MIST

Distributor: Caroline

Eleven-year-old French label Season of Mist may be based in Marseille, but it's decidedly focused on signing talent from the United States and the rest of Europe. Founder **Michael Berberian** traveled all the way to New Jersey to sign **the Dillinger Escape Plan**, whose album is expected to be one of the label's biggest hits in 2010. "They might have been concerned about signing to a French label at first," Berberian says. "But we have U.S. distribution and we outsource marketing and press to New York, so it wasn't a big issue in the end." Other big releases from Season of Mist include **Morbid Angel** and **Watain**.

HOMETAPES

Distributor: Independent Online Distribution Alliance (digital), Alternative Distribution Alliance (physical) In these digital days, it takes a brave little label to put so much time and energy into physical package design. But for Hometapes founder **Sara Padgett Heathcott**, what's on the outside of an album is as much a part of the overall experience as the music itself. "It's another level of art-making," says Heathcott, who's based in Portland, Ore. "I want people to experience the

at a time when harsh economic realities are forcing labels and distributors to close, it can be an instant pick-me-up to chat with the minds behind labels that are hustling to get exciting new music into the marketplace.

To pick this year's labels to watch, I asked indie distributors to identify imprints they thought would have a great 2010. "Great" might mean generating strong sales, scoring lucrative licensing deals or landing its artists on a big tour. But whether the label is putting out metal from France, indie rock from the Pacific Northwest or sample-heavy hip-hop, one thing is clear—these organizations are going forward with one common goal: making sure great music is heard.



Pretty packaging: 'Gather, Form & Fly,' a 2009 double LP by Hometapes act Megafaun

music beyond the sound." Releases in 2009 included the CD and double LP "Gather, Form & Fly" by **Megafaun**.

IAMSOUND

Distributor: RED

In its short, four-year life, Los Angeles-based Iamsound has proved

to be a tastemaking force. The label was the first to release music by U.K. sensations **Florence & the Machine** and **Little Boots**. In 2009, it also released albums by **Telepathe**, **Fool's Gold** and **the Cock-n-Bull Kid**, all of which were ecstatically blogged about on nu-

merous occasions. In 2010, the label is planning to release new albums by **Salem** and another Telepathe album, as well as launch a series of 7-inches by Los Angeles bands including **Moonrats** and **Ed Sharpe & the Magnetic Zeroes**.

FIVE DAY WEEKEND

Distributor: The Orchard

Five Day Weekend was born when staffers at Boston-based distributor Traffic Entertainment grew tired of watching releases they loved fail to catch attention. "The label allows us to be more proactive and take on more projects," GM **Matt Welch** says. In 2009, Five Day Weekend released albums by **Peanut Butter Wolf**, **Mr. Chop** and **Edan**; 2010 will bring new efforts from more

acclaimed hip-hop artists. "We are doing a record with Stones Throw artist **Oh No** featuring samples from the Dolomite catalog called 'Oh No Mite,'" Welch says. "We are also releasing a disco project by the Truth & Soul Records house band called 'Cosmic Soul.'"

MAX SIEGEL MEDIA

Distributor: Fontana

Max Siegel has a long and varied track record—as senior VP of Zomba Label Group and president of Zomba Gospel, he had a hand in furthering the careers of **Britney Spears** and **Kirk Franklin**. Fresh off a stint as president of global operations at Dale Earnhardt Inc., Siegel has decided to combine all his diverse passions under the umbrella of a sports, marketing, entertainment and media holding company. While a full release schedule and

artist roster isn't yet available, a source at Max Siegel Media says its first release will be an album by gospel artist **Darwin Hobbs** in April.



For 24/7 indie news and analysis, see billboard.biz/indies or follow [billboardindies](https://twitter.com/billboardindies) on Twitter.

Joe Micallef

ALLEGRO
MEDIA GROUP
CHAIRMAN/CEO

The distribution veteran talks about how his company has thrived by diversifying its account base and identifying new niche channels through which to sell music.



ate enough margin and revenue to justify the space, and that death spiral will continue until there is no more department. In the meantime, it means that more and more sales will switch to Internet aggregators or nontraditional accounts, which is the only store category showing increases in CD sales.

What can content owners do to stop that spiral? Will lower prices help?

Content owners should make sure they are not overly dependent on the traditional NARM membership account base. As for prices, most ultra-low price points are doing quite poorly because they tend to be junk and the consumer knows it. There is no question when you take something that is priced at \$14 or \$16 and lower it by \$3 or \$4 it gets the consumer's attention, but that is a short-term answer. The problem is not that there is no demand for music, because there is more demand than ever. What is changing is the way that music is being marketed and merchandised.

Ten years ago we were a \$25 million company with 80% of our sales coming from 10 or 12 accounts, all members of NARM. When we started moving away from that and diversifying into other channels, people said, "Why go through the effort of developing those channels when you can have a successful business selling to the same 12 accounts?" But if we were still doing the same thing today, we would be a \$10 million company in a world of hurt struggling to survive, since most of those accounts no longer exist. Today we are nearing \$100 million and growing. Five years from now, I think we will be a \$200 million company and will be selling packaged product in channels that we can't even think about right now.

While many music labels and distributors view digital distribution as their salvation from plummeting CD sales, Allegro Media Group of Portland, Ore., sees a diversified brick-and-mortar account base as a growth opportunity.

When Joe Micallef and his brothers Vince and Rico bought independent classical music distributor Allegro in 1989, it had \$1 million in annual revenue. Since then, the Micallefs have transformed the company into a diversified, vertically integrated wholesaler that specializes in selling physical music, DVDs and audiobooks to nontraditional retailers, with \$90 million in annual sales, 200 full-time employees and another 100 part-time staffers.

Besides growing organically by becoming a rackjobber providing vendor-managed inventory to grocery stores, drugstores and truck stops, Allegro has acquired niche wholesalers and catalogs. They include Portland's NAIL Distribution, a boutique alternative rock distributor; the distribution assets of Rounder Records' Rounder Kids subsidiary; NewSound of Waterbury, Vt.; the distribution division of Elfin Music, which specialized in selling Celtic and new age music to gift shops; and Milwaukee-based Music Design, a distributor of relaxation music and self-help CDs. Its biggest acquisition so far, Softland of Owings Mills, Md., supplies music and video product exclusively to the U.S. Marine Exchange Service and rental-ready video product to the U.S. Army & Air Force Exchange System and operates video rental stores for the U.S. Navy.

In an interview with Billboard, chairman/CEO Joe Micallef discusses Allegro's unusual growth strategy.

How did you transform from a classical distributor to where you are now?

We still do classical and jazz, but it's a small percentage, about 5% or 6% of revenue. We never made a conscious decision to switch out of being a traditional independent distributor. But from the very beginning, our strategic model was to develop multiple parallel channels of distribution so that we would be in a position to take the content we controlled—whether we owned it or exclusively represent it—and configure it in multiple ways to satisfy the needs of different channels.

It was always part of our strategic model to offer content owners as broad a range of distribution channels as possible. So over the last 20 years, we expanded from being a specialist distributor of classical and jazz into a much more broad-based, vertically integrated distributor and media company. We have competitors in every channel we compete in, but no one else is in all of the channels we are in.

Last year, Canterbury Park Capital provided you a \$25 mil-

lion equity line to draw on for acquisitions. You also had a \$15 million revolving credit facility from USB Capital Resources. Will you make more acquisitions?

Some of the equity went into Canterbury buying a minority interest in Allegro. We are looking at a couple of things now. We had a good year; we are solidly profitable and paid off most of the debt we used in acquiring Softland.

How is the market's transition from CDs to digital downloads affecting your business?

We manage digital distribution for a large number of our distributed labels through an umbrella deal with [the Independent Online Distribution Alliance]. Our digital catalog is about 115,000 tracks. Allegro itself owns a lot of content, so we benefit from digital distribution. On the other hand, to the extent that traditional retailers have moved away from audio and video, that means there is less space and therefore less product we can sell them. On the whole, it's about neutral because digital sales are more profitable than

physical, so we don't have to replace every physical dollar with a digital dollar to stay even.

As the transition continues, it creates a lot of turmoil and financial risk in the marketplace. But it also creates new opportunities to exploit content in new markets that might not have been economical to pursue in the physical marketplace.

How are the majors managing the transition?

They are managing the transition very poorly. Music today is more ubiquitous than ever in history and there are more ways to consume music 24/7 than ever in the past. What is often described in the industry as a crisis is for the most part a breakdown in the traditional marketing model that the majors have used to sell Billboard 200-type hits. The CD decline is disproportionately skewed toward hit titles, while the catalog product declines have been more modest. Catalog sales drops are driven not so much by a decline in demand, but by the amount of space devoted to it at retail.

The flip side of the problem is that most traditional audio retail-

ers are still stuck on what I call the SKU-specific optimized mix where they try to create a retail mix that is ideally suited for each store in each marketplace. The problem with that approach is it works fine if you have a better understanding of your market than the music store down the street. But where your primary competitor is an Internet aggregator who has the ability to stock everything, the ideal of an optimized inventory mix becomes irrelevant.

How are the retailers managing the transition?

Most traditional audio retailers, especially smaller racked accounts, are essentially caught in a death spiral. Few are incapable of turning inventory more than twice a year, which means they keep reducing space allocated to the category. That means they keep reducing catalog, which is the only music category that they can make decent margin on, which means the inventory mix skews to an ever higher proportion of new releases where there is no margin.

Every year, the department gets cut back because it doesn't gener-

The problem is not that there is no demand for music, because there is more demand than ever. What is changing is the way that music is being marketed and merchandised.

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◆ **700,000 SPINS**

Bleeding Love/**Leona Lewis**/SYCO/J/RMG

◆ **600,000 SPINS**

Crazy/**Gnarls Barkley**/Downtown/Atlantic/RRP
Hey There Delilah/**Plain White T's**/Fearless/Hollywood
Lips of an Angel/**Hinder**/Universal Republic
Love Story/**Taylor Swift**/Big Machine

◆ **500,000 SPINS**

Just Dance/**Lady GaGa Feat. Colby O'Donis**/Streamline/KonLive/
Cherrytree/Interscope
Whatever You Like/**T.I.**/Grand Hustle/Atlantic

◆ **400,000 SPINS**

Boom Boom Pow/**Black Eyed Peas**/will.i.am/Interscope
Gives You Hell/**All-American Rejects**/Doghouse/DGC/Interscope
I Gotta Feeling/**Black Eyed Peas**/Interscope
Use Somebody/**Kings of Leon**/RCA/RMG

◆ **300,000 SPINS**

Best I Ever Had/**Drake**/Young Money/Cash Money/Universal Motown
I Kissed A Girl/**Katy Perry**/Capitol
The Climb/**Miley Cyrus**/Walt Disney/Hollywood

◆ **200,000 SPINS**

Feel That Fire/**Dierks Bentley**/Capitol Nashville
God Love Her/**Toby Keith**/Show Dog Nashville
Love Lockdown/**Kanye West**/Roc-A-Fella/Def Jam/IDJMG
Obsessed/**Mariah Carey**/Island/IDJMG
Roll With Me/**Montgomery Gentry**/Columbia
Run This Town/**Jay-Z, Rihanna & Kanye West**/Roc Nation
Ticks/**Brad Paisley**/Arista Nashville

◆ **100,000 SPINS**

Already Gone/**Kelly Clarkson**/19/RCA/RMG
Be On You/**Flo Rida Feat. Ne-Yo**/Poe Boy/Atlantic
Ice Cream Paint Job/**Dorrough**/NGenius/E1
Indestructible/**Disturbed**/Reprise
Love Drunk/**Boys Like Girls**/Columbia
Say Hey (I Love You)/**Michael Franti & Spearhead Feat. Cherine Anderson**/
Boo Boo Wax/Anti-/Universal Republic
Sounds Like Life To Me/**Darryl Worley**/Stroudavarious
Successful/**Drake Feat. Trey Songz & Lil Wayne**/Young Money/Cash Money/
Universal Motown
Toes/**Zac Brown Band**/Home Grown/Atlantic/Bigger Picture/RRP
Where I'm From/**Jason Michael Carroll**/Arista Nashville

◆ **50,000 SPINS**

3/**Britney Spears**/Jive/JLG
Bad Habits/**Maxwell**/Columbia
Break/**Three Days Grace**/Jive/JLG
Consider Me Gone/**Reba**/Starstruck/Valory
Empire State of Mind/**Jay-Z + Alicia Keys**/Roc Nation
Evacuate The Dancefloor/**Cascada**/Robbins
Fifteen/**Taylor Swift**/Big Machine
Fireflies/**Owl City**/Universal Republic
I Just Call You Mine/**Martina McBride**/RCA
I Wanna Make You Close Your Eyes/**Dierks Bentley**/Capitol Nashville
I Will Not Bow/**Breaking Benjamin**/Hollywood
Need You Now/**Lady Antebellum**/Capitol Nashville
Notion/**Kings of Leon**/RCA/RMG
Sexy Chick/**David Guetta Feat. Akon**/Astralwerks/Capitol
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TIDAL WAVE

AFTER A LIFE-CHANGING LOSS,
CORINNE BAILEY RAE PUSHES
ON WITH A NEW ALBUM
AND HEAVIER SOUND

BY MONICA HERRERA ~ PHOTOGRAPH BY TIERNEY GEARON

JANUARY 16, 2010 | 17 | www.billboard.biz



Sea change: **CORINNE BAILEY RAE** performs at the Union Chapel in Islington, England, in November 2009.

Almost as quickly as she showed up, Corinne Bailey Rae has disappeared. ■ The U.K. singer/songwriter just finished a highly abbreviated set at the 150-capacity Joe's Pub—one of two New York gigs in early December, and her first live dates here since 2007—and the standing-room-only crowd that eagerly awaited her arrival is now protesting her early exit. ■ “One more song!” a few rowdy fans yell. Rae, clad in a lavender metallic jumpsuit that slinks over her petite frame and simple, black flats, is apologetic. It's not her call, she explains; another band is about to go on-stage. Finally, folks reluctantly start to file out of the venue, still absorbing what they heard.

The performance was almost exclusively of new music from “The Sea,” Rae's sophomore album, which is due Jan. 26 in the United States on Capitol Records and Feb. 1 in the United Kingdom on Virgin, and which also strays heavily from her debut. “I really didn't want to make the same record twice,” Rae says of “The Sea,” which, unlike the rather uncomplicated acoustic-pop-leaning sound of her debut, has more lush production and bleaker lyrics. “Even the label didn't want me to make the same record twice. I felt like I had developed a lot from the first one in terms of how I wanted it to sound.”

Released in 2006, Rae's self-titled debut

sold 1.9 million copies in the United States, according to Nielsen SoundScan. It spent 71 weeks on the Billboard 200, peaking at No. 4 in February 2007.

The album spawned two hit singles: the resolutely cheerful “Put Your Records On,” which sold 945,000 downloads, according to SoundScan, and appeared on several charts (No. 11 on Adult Top 40, No. 8 on Triple A, No. 6 on Adult Contemporary and No. 64 on the

Billboard Hot 100); and the ballad “Like a Star” reached No. 56 on the Hot 100 and No. 33 on Adult Top 40 and sold 327,000 downloads.

Rae received a slew of critical accolades, including three Grammy Award nominations in 2007—for record and song of the year for “Put Your Records On” and best new artist—and another song of the year nod in 2008 for “Like a Star.” In 2006 she received two MOBO Awards for best U.K. newcomer and best U.K. female.

“It was a massive shock to me,” Rae says as she nurses a cup of tea at the Bowery Hotel two days after her Joe's Pub show. “I thought it was going to be much more of an underground record because it was underproduced, and it was going up against all of these massive productions at the time. I wasn't expecting that reaction at all.”

Few artists would want to tamper with a sound that led to so much acclaim. But it only takes one listen to “The Sea,” or a seat at one of the few gigs Rae is playing to introduce it to fans, to realize that it's much denser than the material that thrust Rae into the spotlight. From the multilayered instrumentation and production to the deeply personal lyrics—many of which address the death of Rae's husband, saxophonist Jason Rae, in early 2008—it shows growth in all respects.

The singer's label, however, doesn't seem

daunted by the idea of selling a darker, less pop-oriented Corinne Bailey Rae to fans. “Yes, we are looking to capitalize on the first album,” EMI U.K. & Ireland president Andria Vidler says. “But this is also about bringing Corinne to a new level, as an artist with new depth and more sophistication. It's a different type of album.”

“Corinne has made a really, really special piece of music that will resonate with artists and also with consumers,” says Greg Thompson, executive VP of marketing and promotion for EMI Music in North America. “There are plenty of people who have already bought into the Corinne Bailey Rae experience, and I think you're going to find a lot more stepping in to join the club.”

DEEP BLUE

The praise heaped upon Rae for her debut could have been intimidating. By summer 2007, though, she was done touring to promote that album and working on new material. The singer made an appearance on Herbie Hancock's “River: The Joni Letters” and was writing and recording songs like “The Blackest Lily,” a collaboration with Roots drummer Ahmir “Questlove” Thompson and keyboardist James Poyser that appears on “The Sea.”

But personal tragedy brought Rae's career to a standstill about a month later. Jason, whom the singer married in 2001, was found dead at a friend's apartment in Leeds, England, from what a coroner's report later revealed was an accidental overdose of methadone

‘I DIDN'T SET OUT TO WRITE SONGS ABOUT GRIEF. THOSE SORT OF THINGS JUST TURNED UP AND CAME THROUGH.’

—CORINNE BAILEY RAE

and alcohol. In an instant, Rae's life drastically changed, and she subsequently went on a hiatus from music.

"There was a long period where I didn't really hear any songs," she says. "Normally in my everyday life, I'd be in the car and come up with a little line, or I'd look at something and try to describe it . . . I didn't really think in that way anymore. Nothing was coming in."

Rae slowly began to make music again, she says, and her songwriting instinct "just started to reappear. I don't know why, but I was glad to have it back."

The first song to make it onto "The Sea" from this period was "Are You Here," a haunting alt-rock piece that finds her painting an idyllic portrait of her lover ("He's a real live wire, he's the best of his kind/Wait till you see those eyes"), before plunging into a profound state of longing ("Are you here? Because my heart recalls that it all feels the same"), her voice welling up with emotion.

"I wasn't sure whether I wanted to put ["Are You Here"] into the world," Rae says. "During this time, I've written a lot of music that's just been for my personal expression, but when I got to the chorus of that song, I wanted it to be kind of heavy and intense and sensual and noisy and overwhelming."

None of those adjectives comes to mind when describing Rae's early material, and she says that a stylistic shift was under way even before her husband's death.

"I went from playing small gigs for 80 people to like 2,000 or 3,000 people, and they were arriving with all this expectation and excitement," she says. "The points in the gig that were meant to be really intimate and personal were good, but I wanted to take it over the edge and record something that was more aggressive and extreme."

"I didn't set out to write songs about grief," Rae says. "I feel like because I play my guitar and sing, and I do it in my house, those sort of things just turned up and came through."

Rae co-produced "The Sea" and chose to collaborate with familiar faces. Co-producer Steve Brown had also worked on her debut album, and Steve Chrisanthou co-wrote and produced "Put Your Records On." "I suppose it was a natural choice to work with someone she knew well and trusted rather than find new producers who may impose too strong a personal style on her work," says Chrisanthou, who worked on four new tracks with the singer. "There was no real pressure from the record company to make a particular type of album, as they trusted Corinne would come up with the goods . . . [it was] a great way to start a project."

"The Sea" was mostly recorded live in the studio to capture a more organic feel in the vein of Helen, the all-female rock band she formed and fronted as a teenager. Many of those musicians joined Rae on the road for her preview tour, which in addition to New York hit Los Angeles, Canada and England. "I knew I wanted to bring in the feeling of the live gigs," Rae says, "where everything could turn at the last minute."

"Corinne has definitely grown as a writer,"

Chrisanthou says. "She's more confident about subject matter and arrangement, and her voice seems to have more depth. The first album had more co-writing, and although it didn't suffer from the other writers' input, this is a more honest and real representation of who she is."

Chrisanthou describes "The Sea" as "a journey, not just a bunch of singles and fillers desperately stitched together and hopeful for profit. In today's competitive climate, that's a welcome rarity."

"Early on there were some thoughts of, 'Would you like to work with this songwriter or with that songwriter?'" Rae recalls of her conversations with EMI. "I said, 'Let me just do some on my own and see how it goes.' They never brought it up again, and I never brought it up again. I've been really surprised with the amount of freedom that I've had with this record. At the same time, if it all goes wrong, it's all my fault because it's all my decisions. It's a rather different experience from the first album, where I was just trying to get a record deal and wondering what other people in this small circle thought."

BACK TO BUSINESS

Rae's second album comes on the heels of Maxwell's return to the charts in 2009 and arrives about the same time as Sade's first studio album in a decade.

But unlike those performers, Rae, 30, wasn't yet an established veteran when she left the music scene, and her first album in four years admittedly lacks a broad-stroked, pop-leaning potential hit like "Put Your Records On." The challenges in marketing a less accessible project like "The Sea" to a still relatively young fan base are not lost

on her label.

"We're planning a 12- to 18-month press strategy that covers a lot of breadth," Vidler says. "It's a record of substance and quality, and because of that, we want people to hear as much of the album as possible, as opposed to launching a single and assuming that will then trigger everything else." The late-fall showcases were key in this respect, Vidler explains, as concertgoers were able to hear at least half of "The Sea" during a set.

"It's a strange thing to go to a gig where you don't know any of the music, but I feel like the response has been good," Rae says. On her own expectations for the album, she says, "I honestly don't know what people will think of it. It's a different record than the first one, so I'm imagining that some of the people who liked that album will like this one, and some of them won't. But hopefully, some of the people that didn't like the first record will like this record. That's how I'm thinking how it will go."

She pauses, and gives the idea some more thought. "Do I feel nervous about it? I don't know. I really like it and believe in it,

and there might be some people who are really into it. It might not be on the same scale as the people who were into the first record . . . I don't know. We're just going to see what happens."

In mid-December, Rae released the video for "I'd Do It All Again," a stunning ballad that she wrote in January 2008 after an argument with her husband. "I felt it would be a really great way to start things off," Rae says, "because it starts out with me just playing the

guitar and singing, and as it goes on, it really develops and all the layers come out. It's a balance between the more acoustic sound of the first record and the bigger sound I tried to get on this one."

EMI's Thompson says that a second clip is in the works for the decidedly more light-hearted track "Paris Nights/New York Mornings," which the label will promote to different radio formats in the United States.

"The approach at radio is going to be multiformat," Thompson says. "We think her album is diverse enough that we can go to urban AC and smooth jazz and triple A. She also has great love at both BET and VH1. One may celebrate the first single, where the other might lean quite heavily on the second."

As it did with Rae's first album, Starbucks will carry copies of "The Sea" at its stores, which often provide a reliable sales boost for artists with similar profiles. Hulu has also signed on as a partner and will soon launch a channel dedicated to Rae. The channel will show music videos and behind-the-scenes clips as well as Rae's "Live From the Artists Den" public TV special, which she taped Dec. 7 during her showcase at Hiro Ballroom in New York.

Pre-orders of "The Sea" will be made available on iTunes Jan. 12, the same day the online music store exclusively releases "I'd Do It All Again" for download.

Finally, Rae should see large media impressions in the United States from her day-of-release performance on NBC's "Today" show, as well as upcoming features in the New York Times and Entertainment Weekly. (U.K. TV appearances were still being lined up at press time, though Rae debuted "I'd Do It All Again" with an acoustic performance on BBC 2's "Later With Jools Holland" in November.)

Once "The Sea" is released, though, the real work will begin for Rae. She's lining up tour dates in the States and Europe to begin in April and the trek will include some key festival appearances, like the newly revived Lilith Fair and Coachella. The singer is more than happy to put in the work, though.

"The fact that I have that sort of escape into music is an amazing thing that I have always loved," Rae says. "The way you can delve down into music and get lost in it—that's the thing that I need. I need to have it." ■■■■

'Corinne Bailey Rae' Sales Breakdown

The singer's first album was overwhelmingly bought in the physical format, but a preorder push from iTunes for her follow-up may change the balance.

Album: "Corinne Bailey Rae"
Total sales through Dec. 27, 2009:
1.9 million

CONFIGURATION BREAKDOWN:
CD: 1.7 million
Digital: 193,000

STORE TYPE:
Chain: 715,000
Indies: 101,000
Mass merchants: 686,000
Nontraditional (digital, Internet, mail order, venue sales and other nontraditional retail outlets): 193,000

SOURCE: Nielsen SoundScan

PRESSING ON

Though the death of Corinne Bailey Rae's husband, Jason Rae, made headlines in the United States, it drew far more attention in the United Kingdom, where Rae suddenly became tabloid fodder. Paparazzi started to follow the singer around her hometown of Leeds, and there was constant speculation over how she was coping. "They had never had any interest in me before, because I don't get drunk and fall out of bars and do all of these reckless things," Rae says. "After losing Jason and the circumstances around that, there's been a sudden interest in me personally that I find to be quite disturbing."

With the intention of putting all the intrigue to rest before the full press campaign for "The Sea" got under way, Rae granted a "tell all" interview to the Guardian, which ran an extensive feature on Rae Oct. 4.

"Obviously there was enormous interest and attention to the story here when it happened, so it was inevitable that Corinne's first interview would need to tackle it," says William Luff, her label publicist in the United Kingdom. "The journalist who wrote it knows Corinne personally, and she felt comfortable being able to talk to him about the subject in a way she would have been unable to do with a stranger."

Though Rae has been open to speaking

about her loss in some interviews since then, her press handlers are carefully limiting her schedule. At press time, they've granted just four print interviews stateside and fewer in the United Kingdom.

"Our strategy is not to pretend that Corinne hasn't been through a life-changing experience, but to focus very much on the music that has resulted from it," Luff says.

"I feel like in America, people really get the music and get me, so I've been able to do more interviews," Rae says. "But in England, it's a bit more curious. It's all a question of what you say and what you don't say, and I'm still learning how to do that." —MH



ONCE BITTEN, TWICE SHY?

Vampire Weekend Defied Odds By Turning Blog Buzz Into Sales With Its Debut Album—But Now Faces The Challenge Of Building That Fan Base With Its Sophomore Set

BY CORTNEY HARDING
PHOTOGRAPHY BY
SØREN SOLKÆR STARBIRD



A FEW MONTHS AGO, on all those blogs that seem to break and burn so many fledgling bands, the image of a young woman started appearing in banner ads. She was blonde, with long, shiny hair and wearing a tasteful polo shirt. But it was unclear whether the photo was taken 20 years ago or two weeks ago; whether she was in high school or graduate school; and whether she was happy, confused or stoned. In some ways, she was the preppy Mona Lisa, although some Internet detectives later found out that her name was Kirsten.

Clicking on the picture directed users to the Web site of the band Vampire Weekend, and suddenly, everything made sense, especially when it was revealed that the picture was the front cover of the band's forthcoming album, "Contra," to be released Jan. 12 by XL Recordings.

But it also made sense because, much like the picture, Vampire Weekend's image and sound were identified as preppy, but almost seemed ageless, too; fans said the band was creating something new and modern, while critics claim it was simply ripping off mid-'80s Peter Gabriel albums. When the band started to attract attention, first on blogs and then in the mainstream, with MTV News hosts showing up at its basement shows, plenty of people suggested it was just another flash in the pan, one more band that would be buzzed about and then forgotten.

But Vampire Weekend managed to beat the odds, partly with luck, partly with talent and partly with careful planning. The most critical aspect of the plan was to make sure music from its debut album was available almost immediately to capitalize on people's interest—those close to the group knew that silence equaled death. This time around, the band is still using the Web to promote its new album, but it has the name recognition and live chops to back up the hype.

"We knew that we had a brilliant and exciting album," Vampire Weekend manager Ian Montone says. "A version of that LP had already leaked online, giving bloggers an opportunity to listen to the music rather than form baseless opinions on hype or buzz. In this instance, the leak ultimately set up the proper album release."

When that proper album release did happen, on Jan. 28, 2008, Vampire Weekend's self-titled debut entered the Billboard 200 at No. 17 and went on to sell 482,000 copies, according to Nielsen SoundScan. But keeping the growth consistent and exposing the band to a wider audience remained a top priority for everyone involved.

"The reason the first album was ultimately so successful was that we weren't terribly precious about who the audience was," says Kris Chen, who signed the band to XL. "When I first met them, I thought this was a band that could appeal to people that like Animal Collective and people that like John Mayer. My friends have nieces in their late teens that live on Cape Cod and love pop music and Vampire Weekend. And a lot of my very hip friends say Vampire Weekend is the most mainstream band they like."

Chen, XL's senior VP of A&R, says the band's sold-out 2008 show at New York's 5,000-capacity Central Park Summerstage drove home this point. "I was walking around in the pouring rain looking at this huge line of people, and I couldn't believe how diverse it was," he says. "There were teenagers, there were middle-aged people, and not only did they all know who Vampire Weekend was, they all had a story to tell about how they got into the band."

The teenagers in the crowd, much like their hormonal brethren all across the country and the world, have been a big part of Vampire Weekend's crossover success. "They can come in to the band context-free, which is nice," Chen says. "I spent a week on tour with the band at one point and I remember being surprised by how many teenagers were in the audience. Kids get a bad rap for having really pedestrian taste in music, but these kids have incredible bullshit detectors and can see how sincere this band is."

Lead singer Ezra Koenig agrees that the band's teenage au-

'People give you no credit until you have at least two successful albums.'

—EZRA KOENIG, VAMPIREWEEKEND

dience is crucial. "I'm the most psyched when teenagers like the music," he says from his girlfriend's parents' house in Palo Alto, Calif. "It's the most honest time in someone's life, and they have the ability to see right through something that isn't real."

Koenig adds that he wants to recruit emo kids to the Vampire Weekend fan base, but might not be prepared to make the necessary wardrobe changes. "My hair does approach that emo look sometimes, if I go a while without cutting it," he says. "But beyond all the pretense, I think that kids do see how emotional our lyrics are, and they connect with that."

"We never make artistic decisions based on who we want our audience to be," Koenig says. "But my goal is not to limit who listens to us. If people describe us as indie, that means a specific type of person will listen, and I don't want that to be the case."

On "Contra," much like the last record, the lyrics remain not only emotional, but also playful and erudite. "Contra" also retains the same sound on a number of tracks, particularly toward the start of the album; "Horchata," the first "teaser" track to be released, has the same upbeat, African-influenced sound that ran throughout "Vampire Weekend." But the new album also sprawls toward the end, with some ballads and slower tracks that might throw listeners for a loop.

"This album reflects a different side of us, for sure," Koenig says. "In some ways it's similar—Rostam [Batmanglij, who plays multiple instruments in the band] produced it, like the first one, and it's still the four of us. But we did want to do something different, and I think 'Contra' is more diverse in terms of tempo and the sounds we use."

Chen points to the fact that the band members had two years on the road to make them better musicians. "They had more time with this album, and they were really able to stretch out and go slow and focus," he says. "Too many bands make albums that are indistinguishable from one another, and I think Vampire Weekend wanted to make sure that didn't happen."

The time on the road was important in terms of building the band's talent and career. "Vampire Weekend works very hard—they tour consistently in the U.S. and overseas," Montone says. "We've tried not to skip steps, playing the right rooms, even if the short-term demand could have made larger plays possible at the time. Regarding festivals, we've always been somewhat picky and not overplayed. With any artist that is in demand, you have to know when to open and close the tap, so to speak."

The marketing rollout for the album was fairly different from the first one, too: expected, given that Vampire Weekend now has an impressive track record. "We didn't want to do things in a conventional, dry way," Chen says. "We wanted to find out what 'Contra' meant to people and use that question as a way to let them in."

The launch of the campaign was the Kirsten image, and Chen says the sites it ran on reported a much higher than average click-through rate. "We put the image out, and then we announced the album," he says. "We posted the MP3 of 'Horchata' to the band's Web site and MySpace, and then we started slowly releasing more content."

The release included the first official single from "Contra," "Cousins," which is No. 39 on Billboard's Alternative chart. "We

also posted a video for the song on the Web site, and we posted some other clips of the band, for people to see and hear them again," Chen says. "And we just posted a track called 'White Sky,' which the band had been playing live for some time, but no one had heard the album version."

Even though nearly one-third of the album has now been made available to a mass audience, in a turnaround of opinion from the last record, Chen says he hopes the album won't leak for as long as possible. "If it does leak, it makes it less fun for the band to share it," he says. "Albums don't always get a chance to be presented the right way, and we are hoping that this doesn't leak and allows the band to roll it out on their own."

Koenig says promoting the new album has been much easier than it was the first time around. "I'm well past worrying about it flopping," he says. "Once we started releasing songs and doing small shows, the response was really good, and I feel confident. I don't think people are burned out on this band."

But, Koenig adds, that doesn't mean he's resting on his laurels and waiting for the accolades to roll in and the album to fly off the shelves. "We still need to prove ourselves with the second record," he says. "People give you no credit until you have at least two successful albums."

But even as they work the new album, there's still strong interest in "Vampire Weekend." A recent ad for HP used "A Punk," a song from the first record, despite the fact that the track is almost 2 years old.

"In terms of licensing, it's always up to the band," Chen says. "We hadn't done ads before this one, but we felt comfortable with it. 'A Punk' was the biggest single from the first album, and HP wanted to use something recognizable, which makes sense. We also know it could spur attention to the band again, and in a way, it was almost better to use an older track. 'A Punk' has been around for a while, and it won't be defined as the song in the ad. It already has a life far beyond that."

Montone points out that even though the band has had success at radio, licensing is still key to getting the music heard. "If the spot is classy and works well with the music, I think it can be a smart and significant impression," he says. In addition to the HP ad, Vampire Weekend's music has appeared in the films "Step Brothers" and "Nick & Norah's Infinite Playlist" and the British TV show "The Inbetweeners."

Koenig says that the band's exposure at radio was initially surprising, but ultimately positive. "It was pretty cool to hear my songs on the radio, especially when they were sandwiched between stuff that sounded totally different," he says. "And of course, once we got there, some people would try to call us out. The positive reviews we were getting are totally one of the reasons we are where we are today, but while respect is important, it doesn't break you through."

"Look at 'Twilight,'" he continues. "It's the biggest movie in the world and all the critics hated it. My goal has always been to make some type of pop music, to always have my songs be catchy and immediate on some level. I want to make something that people will walk away humming, and all the bands I love were able to split the difference between being loved by the critics and by fans. I hope we can do the same." ●●●



The boys on the bus: DISCOVERY

LITTLE NIBBLES

Vampire Weekend's Past And Present Musical Ventures Showcase Its Members' Creative Range

DISCOVERY

As if Rostam Batmanglij wasn't busy enough playing in and producing Vampire Weekend, last summer he released an album with Wes Miles of the band Ra Ra Riot under the name Discovery. Although Discovery formed before Vampire Weekend, the act was dormant for some time while both members worked on their main projects. And while Discovery's debut album, "LP," was released by XL and features an appearance by Ezra Koenig, it sounds nothing like Vampire Weekend. The set, which was praised by critics and called unlistenable by others, is a heavily Auto-Tuned collection of R&B tracks and pop songs. Both members claim the album is serious—with tongues planted firmly in cheeks—but it'll probably be a one-off without any associated live shows.

THE VERY BEST

Vampire Weekend has been accused by many of cribbing from African music, so it makes sense that Koenig would jump at the chance to work with an African musician. The Very Best, composed of European production team Radioclit and Malawian-born, London-based singer Esau Mwamwaya, recruited Koenig to sing on the track "Warm Heart of Africa," which appeared on the act's 2008 mix-tape and 2009 album.

DIRTY PROJECTORS

Koenig and Batmanglij have collaborated with Dirty Projectors, which is led by Dave Longstreth; Koenig played saxophone on a European tour. Vampire Weekend and Dirty Projectors share both African musical influences and an affinity for Brooklyn. Additionally, Dirty Projectors' Angel Deradoorian sang on the Discovery album. —CH



'Contra' band: VAMPIREWEEKEND

Ultimate Music Moment Photo Contest

Billboard And PDN Team To Showcase The Professional And Amateur Photographers Who Captured The Year's Defining Moments



Best Crowd Photo, Professional: Simon Moricz
Budapest's 2009 Sziget Festival boasted that it was organizing one of the most varied international music festivals of all time—and the diversity paid off. The total number of visitors during the week broke the previous record of 385,000 attendees set in 2005.



Best Artist Portrait, Professional: Brook Pifer
While on location shooting pop star Brie, a lightning storm formed. With a little luck and impeccable timing, Brook Pifer captured this shot.

HOW WE PICKED THE WINNERS

A panel of industry experts selected the winners in the professional category. The judges were Fader creative director Phil Bicker; Kris Graves, founder/co-director of Kris Graves Projects, a gallery in Brooklyn; Roadrunner Records president Jonas Nachsin; Billboard editorial director Bill Werde; and Billboard photo editor Amelia Halverson. For more information, go to BillboardPhotoContest.com, and for a gallery of the winning photography, go to PDNOnline.com.

Best Performance Photo, Professional: Eric M. Townsend

Annie Clark, aka St. Vincent, performs with her band at New York's Radio City Music Hall as the opening act for Death Cab for Cutie. Eric M. Townsend uses prime lenses when shooting concerts to avoid the traditional music photo created with a zoom lens. This photo was taken with an 85mm f/1.2 lens.





**Best Artist Portraits,
Amateur: Gari Lamar Askew
Title: Being John Mayer**

From top: John Mayer recording "Battle Studies" at Capitol Records' Studio B in Los Angeles, August 2009; in the studio; taping a music video for "Battle Studies"; shooting a video interview; backstage at L.A.'s Troubadour; at the Troubadour with Pino Palladino (background) and Steve Jordan (not pictured).

**JUDGES:
AMATEUR DIVISION**

Our panel for the amateur category featured Secretly Canadian co-founder Ben Swanson, Friendly Fire Recordings founder Dan Koplowitz, Billboard photo editor Amelia Halverson, Roadrunner Records president Jonas Nachsin, Fader creative director Phil Bicker, PDN photo editor Amber Teranova and PDN Contests manager John Gimenez.



**Best Performance Photo,
Amateur: Julia Zave
Title: Yeah Yeah Yeahs**

Top: "Karen [O] was very animated while performing onstage. It felt like she knew exactly where to be for a shot with beautiful color and depth," Zaves says. Immediate right: "Nick [Zimmer] was in an obvious dream-like state of complete focus. And I was in there with him just long enough to get this shot." Far right: "[Karen O] moved around the stage like there was nothing more natural than being there in the whole world. I moved around the pit like there was no other place I'd rather be. We were both in the right place at the right time."



**Best Crowd Photo,
Amateur: Steven Walter
Title: I Am With the Fans**

Clockwise, from top left: I Am With the Fans; Nose to Mouth; Celebration; On Top of the World; I Am With the Fans; Live Feed "This series is an introspective on music culture from the viewpoint of a fan," Walter says. "Oftentimes, fleeting moments such as these are only recalled from photos, as we process them subconsciously, and rarely give them the merit they deserve. Thousands of shows as a fan have trained my eye to not take these moments for granted."



BURN BABY BURN
Day of Fire readies
'Losing All'

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SURGE PROTECTOR
Free Energy amps up
DFA Records roster

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EN FUEGO
Dan Zanes shows kids'
music isn't child's play

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HOLIDAY TRIBUTE
Dee Dee Bridgewater
channels Billie Holiday

30



SMILING FACES
We the Kings roll out
sophomore set

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MUSIC

LATIN BY LEILA COBO

Better Late Than Never

Camila Takes Its Sweet Time And Reaps The Rewards

Patience is a rare virtue in the music business. But Mexican pop trio Camila has benefited from taking things slowly not once, but twice.

In May 2006, the group released its debut album, "Todo Cambió," and watched it do next to nothing at first; it took a year for the release to enter Billboard's Top Latin Albums chart and then climb steadily to the top five, eventually selling nearly 400,000 U.S. copies, according to Nielsen SoundScan.

But instead of quickly capitalizing on that success and rushing out a sophomore disc, Camila took its time, and on Feb. 9 its follow-up, "Dejarte de Amar," will be released in the United States and throughout Latin America on Sony Latin.

The release is one of Sony's biggest priorities for the year. Thanks to its stake in entertainment/management company Westwood Entertainment, Sony effectively manages Camila and has a stake in all its revenue streams, including touring.

Camila comprises lead singer/composer/keyboardist Mario Domm, vocalist Samo and guitarist Pablo Hurtado. The group's unique sound, with its R&B-tinged vocals blended with a Latin pop sensibility, has found a following among a younger audience that favors boy bands as well as with adult listeners who enjoy the group's well-crafted, often complex melodies.

If "Todo Cambió" was challenging at first listen for an audience that simply wasn't used to this kind of sound from a Latin pop group, the follow-up is lush and more heavily arranged.

It took Camila this long to produce a second album in large part because the group simply got busier as its success expanded—from Mexico to the United States and then down the continent—demanding the act's presence at promotional appearances and shows.

Still, it was clearly time for a follow-up and "Dejarte" was initially slated for release in December 2009. But the members began to feel pressured, and Domm asked for more time.

Sony granted the request and instead released the first single, "Mientes," in mid-November with a heavy marketing campaign preceded by a series of webisodes featuring the band talking about the upcoming album and song.

The track rose on the Latin American charts, reaching No. 3 in Mexico, according to Westwood co-founder Jorge Juárez. Stateside, the track entered Billboard's Hot Latin Songs chart at No. 45 in the Dec. 19 issue and this week is No. 21.

The release of "Mientes" was heralded with a press conference in Mexico and a series of TV spots as well as a video. Fans



Three of a kind: CAMILA

who purchased the single could also preorder the album and claim it with their receipt upon its release in February. Those who purchase the CD single will find three versions on the disc, including a karaoke version that fans can record a video to and upload to Camila's Web site to compete for a meet-and-greet with the act.

"We have a lot of visual material documenting Camila from the past several years and we've exploited all of it on the Internet to very strong reaction," Juárez says. In fact, Camila's online popularity is the basis of a partnership with Toyota that will feature several online video clips where Camila touts Toyota and which will be posted on Camila's YouTube channel.

Camila is also beginning a relationship with Converse in

Mexico (the group is wearing Converse shoes and getting a sponsorship fee) and is continuing its successful partnership with Verizon Wireless, which previously offered its customers exclusive mobile content in connection with the group's first U.S. headlining tour in 2008.

Among other initiatives, Verizon will support the release of "Dejarte de Amar" with a private showcase for radio contest winners in Los Angeles during the last week of February. Camila is supplying the mobile carrier with exclusive content for subscribers, including ringtones and behind-the-scenes footage, and Verizon will be a sponsor of the group's tour, which is slated to kick off in late spring or early summer.

Camila's music is also being featured in the telenovela "Corazón Salvaje," and talks are under way to have one of the album's singles used as the theme of another upcoming Televisa soap.

In the United States, Walmart will sell an exclusive version of the album featuring tracks from the group's upcoming performance for the retailer's "Soundcheck" Web site.

"I consider myself a very fortunate artist," Domm says. "We've had total support from the label and I feel that Sony's commitment to us has a foundation, and I feel I've done my job. I think this model of making music and selling it is coming to an end, but we were able to squeeze in before the door shut, and now, I'm part of a new model."



'We have a lot of visual material documenting Camila from the past several years and we've exploited all of it on the Internet.'

—JORGE JUÁREZ,
WESTWOOD ENTERTAINMENT

LATEST BUZZ

>>>'IDIOT' GETS BROADWAY DEBUT

The musical stage show adaptation of Green Day's "American Idiot" (Reprise/Warner) is moving to Broadway this spring. It will open April 20 at the St. James Theatre, with previews in March. Casting for the production hasn't yet been announced. The move to New York follows a sellout run last fall at the Berkeley Repertory Theatre in California. The musical "American Idiot," which features songs from the original album, is directed by Michael Mayer.

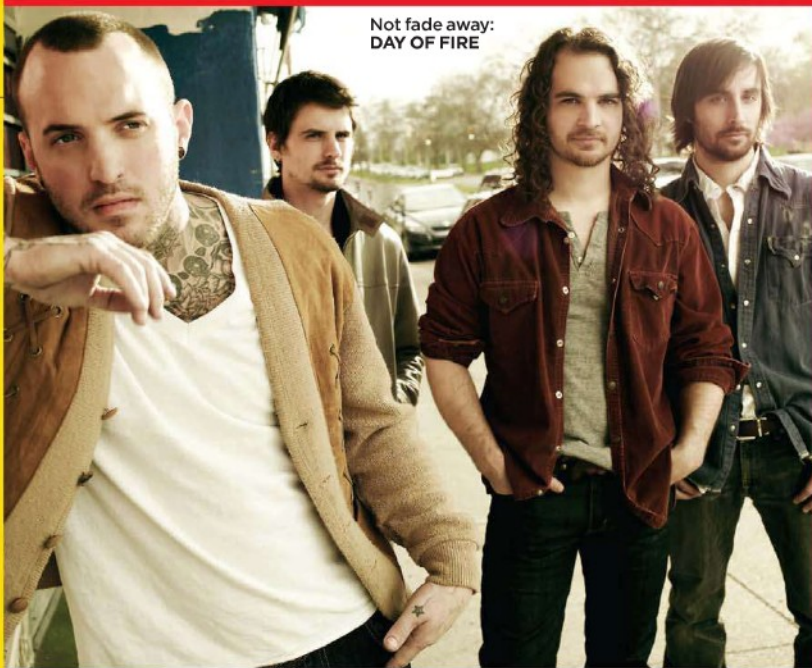
>>>ARTISTS PEN SONGS FOR TIBET

Thom Yorke, Damien Rice and Philip Glass have composed songs for a documentary film about Tibet. The Radiohead frontman wrote three tracks for "When the Dragon Swallowed the Sun," a film about the Free Tibet movement's ongoing struggle to gain autonomy from Chinese rule. Director Dirk Simon has spent seven years making the film, which features high-definition footage from India, China and Tibet and interviews with Richard Gere, Archbishop Desmond Tutu and the Dalai Lama. The composers for the soundtrack were confirmed on the film's official Web site (whenthedragon.com), which doesn't confirm a release date but notes the movie is "coming soon."

>>>KRAVITZ DENIES LEAK

Lenny Kravitz took to Twitter Jan. 4 to "set the record straight" about a leaked version of Michael Jackson's "Another Day," a song the rocker recorded with the King of Pop before his passing. Kravitz posted a video of himself telling fans that he didn't leak the version of "Another Day" that surfaced online Jan. 3. "Mine has been locked up in a vault since we recorded it," he says. "The version that's out is a minute and 30 seconds, roughly, of the track—not mixed, but it is the track. The DJ who's speaking over the track, I don't know who that person is . . . but that person has nothing to do with the track."

Reporting by Monica Herrera and Andre Paine.



Not fade away:
DAY OF FIRE

ROCK BY DEBORAH EVANS PRICE

Lost And Found

Day Of Fire Beats The Odds, Again

The last few years have been rather tumultuous for Day of Fire frontman Josh Brown. "We changed management. We changed booking agencies. We changed labels," he says. "At the time, I was going through a divorce. Me and my wife are back together now, but my life was just turned upside down completely. So that's what the record is about—pretty much having the rug pulled out from under you."

But now, buoyed by a busy tour schedule and a new deal with Razor & Tie, the hard rock band is gearing up for its first new release in three years as "Losing All" drops Jan. 26.

Brown is no stranger to hard times. The former frontman of Full Devil Jacket, Brown overdosed on heroin before turning his life around. "I was already a drug addict when I got my first record deal, and when someone gave me a pile of money I was like, 'Man, I'm going to do more drugs than I've ever done.' I did, and that lifestyle was killing me," he says. "I just came to the realization after OD'ing a couple of times I needed to change."

He quit drugs, took four years away from music, then returned and formed Day of Fire. Previously signed to Essential Records, the band's 2004 debut album earned a Dove Award for rock album of the year. Its sophomore set, "Cut & Move," further solidified the band's audience and helped land it on tours with Saliva, Cold, Collective Soul, Third Day and Daughtry.

"Losing All" was produced by Rogers Mason; Chris Daughtry co-wrote three songs, including the track "Hello Heartache." "We met him about a year-and-a-half before he

went on 'American Idol.'" Brown says. "We pitched a show with his first band. We just connected from there and have been friends ever since. He's the real deal. He's going to be a great producer, and he's grown into just a phenomenal writer."

The first single, "Lately," is No. 36 on Billboard's Active Rock chart. iTunes is offering an exclusive bundle that includes the album version of "Lately," a live audio version and a live video.

"They have a really nice core fan base from their last couple of records," Razor & Tie senior

director of marketing and product management Josh Gold says. "So we've been really trying to engage that existing fan base with widgets and online tools [so] that they could help us recruit new fans. The fans love Day of Fire and want to spread the word about the band . . . We'll keep giving them new widgets, new videos and video podcasts and audio podcasts, stuff to keep on streaming new content and keep them engaged."

Day of Fire will begin a tour with Cold and Nonpoint in mid-January that runs through April. "We're looking to micromanage this tour, so we're creating a marketing plan for every single market [in which] the [radio] station is already working with Day of Fire," Gold says. "A lot of this will be online, and we'll try to create a plan that can integrate Day of Fire to what they do."

Brown looks forward to hitting the road again. "My ability to play a guitar doesn't separate me from the audience—it brings the audiences to me," he says. "I want to connect with those people and just continue on. We love our fans."

●●●●●
"That's what the record is about—pretty much having the rug pulled out from under you."

—JOSH BROWN,
DAY OF FIRE

ROCK BY EVIE NAGY

DANCE POP REVOLUTION

Free Energy Shakes Up The DFA Records Roster

New York's DFA Records has a history with many of the industry's premier dance and electro-punk acts, including label co-founder James Murphy's LCD Soundsystem, British synth-pop band Hot Chip, breakout star the Rapture and dozens of hotly spun club acts. But according to label manager Jonathan Galkin, the music that DFA releases doesn't always match what the label heads listen to on a daily basis, and when it finally found a band that was "writing songs to exorcise our glam rock demons," it was happy to sign it. The result is "Stuck on Nothing," the Murphy-produced debut album from Philadelphia band Free Energy, due Jan. 26 from DFA.

"It's by far the most willfully or blatantly commercial

project that we've done in a long time," Galkin says of the 10-song set, which blends pop, classic rock and post-punk influences to whirl a hooky, good-time vibe that brings acts like Weezer, T-Rex and Tom Petty to mind. Galkin adds that the track "Bang Pop," which is likely to follow opener "Free Energy" as the album's second single, "sounds like Hanson."

Galkin says "Free Energy" already has heavy interest from college radio and independent FM stations. "The response was pretty immediate. We joke about how every music programmer at these stations will say they're huge DFA fans but they won't play our music. And now we've given them the one act they can play and say, 'I won't lose my job if I play this song.'"

Free Energy formed after the 2006 demise of the band Hockey Night, founded by childhood friends Paul Spranger and Scott Wells, who even-

GLOBAL PULSE

EDITED BY TOM FERGUSON

>>>KLEIN LIVING

This year will see another chapter written in the already impressive story of Belgian act Vaya Con Dios and its singer/songwriter Dani Klein.

The act's first album in five years, "Comme On est Venu" (Columbia/Sony Music), remains in the Ultratop charts for Flanders and Wallony more than two months after its Oct. 26 domestic release, having initially shipped gold (10,000 copies). A French release follows in March, and Sony has high hopes for it, as the new set is Vaya Con Dios' first entirely French-language album.

Since the act's 1988 debut, Klein has generally sung in English. By recording in

French, she says, "I'm finally returning to my roots, back to my first influences."

Sony claims Vaya Con Dios' global album sales have topped 10 million, with notable successes in several territories including Germany, the Netherlands and Norway. The act first appeared as a gypsy-blues-jazz outfit in the late '80s, but when the original trio split in 1990, Klein decided to continue using the name for recording and touring.

Sony Music Belgium brand and promotion manager Karsten Biesemans says Sony "plans to record parts of the album in English and Spanish" for future international releases that the label is cur-



'Returning to my roots':
VAYA CON DIOS

DAY OF FIRE: KRISTIN BARLOWE; FREE ENERGY: RACHEL LEAH WOLANSKY; VAYA CON DIOS: IMAGINATIONERIC CHANERUX; ZANES: GUYA INNEED

tually moved to Philadelphia. Galkin, who had been a Hockey Night fan, encouraged Spranger to continue sending demos as he and Wells recorded them. "Eventually [Galkin] signed us," Spranger says, "and then it was another couple of years before James [Murphy] finally got it."

While Free Energy's radio-ready music seems like a counterintuitive choice for an ultra-hip dance label, DFA was the only player that stepped up

to signing the band. "To be honest, nobody else contacted us. We've always been a couple of weirdos, and nobody else has really understood what we do," Spranger says.

"Every song is very rigid rhythmically and has something about it the way you can DJ a David Bowie song or a Roxy Music song into a DJ set and still make it sound natural," says Galkin, explaining why Free Energy's rock fits

DFA's dance continuum. "The same could be said about 'Bang a Gong' by T-Rex or something—those were songs that were meant to be played in discotheques at the same time as on FM radio."

Free Energy played a number of live dates throughout fall/winter 2009 and is working on a tour for the spring and summer. It's also filming a new video for "Bang Pop," as well as an infomercial for a workout mixtape it made with DFA on cassette.

"It took a lot of discussion, but the more people we played it to, the less people were shocked at what we did," Galkin says of the decision to add Free Energy to the DFA family. "We can make a record that on one hand can sit alongside a dance 12-inch by a techno act, while at the same time, the people who make that record can produce a 45-minute classic rock record that can be played on the radio. It's a very strange world we're navigating, but it's the start of something that we feel a lot more comfortable in." ■■■



rently negotiating.

Klein is booked by Belgium-based Boogie Productions. She co-wrote 11 of the album's 13 tracks, with publishing handled by her own company Tell It Like It Is. —Marc Maes

>>> DO THE DØ

Folky French/Finnish pop/rock duo the Dø (pronounced "doe") is readying its second album for a first-quarter release. In January 2008, with its debut, "A Mouthful" (Cinq 7/ Wagram), the Dø became the first French act to top the IFOP/Tite Live chart with an English-language album. A subsequent international rollout backed by heavy touring helped build a buzz around the duo of singer Olivia Merilahti and multi-instrumentalist Dan Levy. "A Mouthful" has sold 25,000 copies internationally and 150,000 in France, the act's manager Monte Cristo says.

The Dø had early European exposure in 2007 when stationary manufacturer Hamelin Paperbrands used its track "On My Shoulders" for a TV ad campaign. After that, Cristo says, "everybody wanted to sign us," but he opted to set

up the Get Down imprint jointly with the act to release "A Mouthful."

The album was released in May 2009 in the United Kingdom through indie label Wrasse, with a U.S. release through Junket Boy following in October.

The Dø is booked by Uni-T Productions (France), the Windish Agency (North America) and Primary Talent (the rest of the world). "The new album's pretty much finished," says Peter Elliott, the band's London-based agent at Primary Talent. "We're looking to do some setup shows in the second quarter, then European summer festivals."

The Dø's publishing is shared between Fuas Music and Universal Music Publishing.

—Aymeric Pichevin & Tom Ferguson

>>> YELLO FEVER

In the 30 years since releasing its first album, Swiss duo Yello has become recognized as a seminal influence on the electronica scene.

This year will bring the first-quarter international rollout of its latest album, "Touch Yello"

(Polydor/Universal), following a successful early release in Germany, Switzerland and Austria (G/S/A).

The duo of vocalist/lyricist Dieter Meier and multi-instrumentalist Boris Blank has released more than 20 albums as Yello since "Solid Pleasure" appeared in 1980, scoring international dance-pop hits like "Bostich" (1979), "Oh Yeah" (1985) and "The Race" (1988).

After the Oct. 2, 2009, G/S/A release of "Touch Yello," it charted in all three markets, hitting No. 1 in Switzerland. A deluxe edition with an accompanying bonus DVD titled "Touch Yello—The Virtual Concert" followed in December. Universal Music G/S/A president/CEO Frank Briegmann says Yello has always been a musical trend-setter, adding that on the DVD, "Meier visualizes the sound creations of Boris Blank and gives the album new perspectives."

For his part, Meier says the DVD underlines the fact that Yello is "not just a band but an art project." The act, which doesn't play live, is published by Warner/Chappell.

—Wolfgang Spahr

6 QUESTIONS

with DAN ZANES
by LOUIS HAU

Former Del Fuegos frontman Dan Zanes has won over kids, parents and critics with family-friendly roots music that entertains and enlightens. In December, he released "76 Trombones," a collection of Broadway show tunes, the latest in a series of themed albums that Zanes has created, including the Latin-themed "Nueva York"; "Parades and Panoramas," a selection of songs from a folk music folio compiled by Carl Sandburg; and "Sea Music," a collection of traditional maritime songs.

Zanes, who made a cameo appearance in the 2008 film "Revolutionary Road," returns to the silver screen in January with "Wonderful World," a movie starring Matthew Broderick that premiered at the 2009 Tribeca Film Festival and is now in limited release.

1 How did you connect with writer/director Josh Goldin and "Wonderful World"?

He'd brought his family out to shows when we played in L.A. [and] he just asked if I'd be interested. The starting point was doing some instrumental music, and then it went to writing a song for the end, and then it went to being in a couple scenes with Matthew and [former Elvis Presley guitarist] James Burton. Soon as I heard that—James Burton—I said, "All right, I'll be there."

2 Since you started recording all-ages music nearly a decade ago, the market has blown up big. What do you make of all the changes?

It's nice there are more alternatives for kids. There's a lot more to choose from for families

[But] we've never shied away from corporate involvement. My goal is to reach as many people as possible and along the way there have been some great partners we've worked with to make that happen. Disney, Starbucks, Razor & Tie—there are thinking, creative people at all of these companies. So I'm really not of the mind-set to say little companies are good and big companies are bad. These companies have really helped us get the music out there.

4 Your album "76 Trombones" is your latest themed album. How do you decide which projects to take on?

I almost feel like I don't decide at all—the world around me decides and I get hip to the plan. It has been the people that come into my life, they sort of make these ideas seem like the right ones. "76 Trombones" came out of a call from MPL Publishing, Paul McCartney's music company. They called and asked if we'd be interested in doing a family CD of the Broadway tunes that Sir Paul owns. I kept saying in the beginning that I didn't think I could really do justice to this kind of music. It wouldn't come out sounding like Broadway as we know it, it would sound like weird folk music. [MPL head of creative development and licensing] Nancy Jeffries was the person who put all this together for us, and she kept saying, "That's all right, that's what we want; we just want you to do your thing."

5 Although you focus on making music primarily for younger audiences, your work has been more diverse than what you did during your rock'n'roll years.

Oh, yeah, this is such a huge step up creatively. I look back on rock'n'roll and I'm grateful that I had the opportunity to squander my youth in that manner. We got to work with Mitchell Froom on our first three records. From Mitchell, I learned everything I know about making records. But rock'n'roll as a genre didn't call out to me to be taken very far. That wasn't what we were about.

6 Have you ever been tempted to adapt any Del Fuegos tunes for your current audience?

[Laughs] Absolutely not. I can't remember the words anyway. ■■■



than there was 10 years ago. I'd like to see it get a little more diverse. There's a glaring lack of diversity in the landscape of family music, with notable exceptions of course, like the Father Goose CD [on Zanes' Festival Five Records imprint] that came out a couple years ago doing mostly Jamaican and Caribbean music. I would love to see that begin to change.

3 How has the rise of blockbuster Disney franchises like "High School Musical" and "Hannah Montana" affected independent artists like yourself?

I don't think they've affected us. It's another world. That's a house in a completely different neighborhood than the one I live in.

ALBUMS

R&B

CHRIS BROWN

Graffiti

Producers: various
Jive/Jive Label Group

Release Date: Dec. 8

Although some still question whether Chris Brown can regain his career footing, his third album, "Graffiti," is a solid step in that direction. Joining forces with such production talents as Swizz Beatz, Polow Da Don, Ryan Leslie and the Runners, Brown co-wrote the majority of the album, a forward-moving fusion of R&B, pop, rock and Euro-dance. The young phenomenon still knows how to party: In addition to the synth-heavy song "I Can Transform Ya," he cuts loose on the rhythm-pumping "What I Do" (featuring Plies) and the disco-etched "Pass Out" with guest Eva Simons. Switching gears, the singer taps into his R&B/pop origins on "Sing Like Me" and "Take My Time" with Tank. Brown brings his vocal skills to the forefront as he navigates the depths of lost love and redemption on the poignant ballad "Crawl" and the revealing "Fallin Down" ("It's getting heavy/I think I'm 'bout ready to break down"). While listeners can't help but be reminded of his fall from grace, Brown also shows us

on "Graffiti" that he's still a formidable talent.—GM

ROCK

30 SECONDS TO MARS

This Is War

Producers: Flood, Steve Lillywhite, 30 Seconds to Mars

Immortal/Virgin

Release Date: Dec. 8

When 30 Seconds to Mars frontman Jared Leto wants to go epic, he doesn't go half-way. In nearly every song on the band's third album, "This Is War," Leto enlists the services of a backing choir (some of the vocals were provided by fans, recorded at a series of so-called summits held around the world), while others came from a group of Tibetan monks. Produced for the most part by U2 collaborator Flood, the new album rarely operates at anything less than a frenzied fever pitch, with thundering percussion grooves ("Vox Populi"), Leto's top-of-the-lungs yowl ("Search and Destroy") and wave after wave of Edge-style guitar theatrics ("Kings and Queens"). A widely reported collaboration with Kanye West ("Hurricane") didn't make the album—Leto has blamed label issues—but perhaps that was for the best. It's



RINGO STARR

Y Not

Producers: Ringo Starr, Bruce Sugar
Hip-O/UMe

Release Date: Jan. 12

Ringo Starr has always done best with a little help from his friends, be it with the Beatles in the '60s or the company of high-profile contributions to his solo albums. The big guns are firing again on his newest release, "Y Not," and to good effect. Joe Walsh, Dave Stewart, Richard Marx, Van Dyke Parks and Joss Stone (who duets on the gritty album-closer "Who's Your Daddy") help Starr write some of his best and most poignant songs in years. Such All-Starr Band alumni as Walsh, Gary Wright, Edgar Winter and Billy Squier join Ben Harper, Benmont Tench and Don Was in bringing their chops to the party. And the marquee guest—fellow Fab Paul McCartney—delivers, too, laying a loping bassline into the song "Peace Dream" (which name-checks John Lennon) and a haunting echo vocal into the string-laden "Walk With You." The ever-optimistic Starr tells us he's "tired of being negative" at the album's outset. It's certainly hard to be anything but positive in this kind of company.—GG



not easy to imagine where the rapper would have found room to fit here.—MW

POP

ALLISON IRAHETA

Just Like You

Producers: various
Jive Records

Release Date: Dec. 1

Seventeen-year-old "American Idol" graduate Allison Iraheta was praised by judges and fans for her smoky, powerful voice and eventually came in fourth in 2009 behind Kris Allen and Adam Lambert. Her debut album, "Just Like You," has no shortage of commanding pop-rock tunes, but Iraheta really shines when her spirited voice breaks through the precise production. The first single, "Friday I'll Be Over U," blends dance and electro beats with grinding guitars, while standout track "Robot Love" finds Iraheta complaining to a boyfriend who is more attached to his cell phone than to her. ("Technology sucks/I wish I could change all your numbers/Put your phone underwater.") But soulful tunes like "Scars" and the bluesy "Trouble Is" showcase the raw talent that made Iraheta a star on "Idol" and set her apart from other young pop upstarts.—KP

PRISCILLA RENEA

Jukebox

Producers: various
Capitol Records

Release Date: Dec. 1

Priscilla Renea, a YouTube songstress-turned-recording artist, showcases her knack for combining prose and poetry with catchy beats on her debut album, "Jukebox." It's like a compilation of 11 powerful stories cohesively wrapped together by Renea's smooth vocals and undeniable charm. The opener, "Dollhouse," is a power-pop anthem for independent women everywhere, and the singer/songwriter also shows a venerable side in the midtempo piano ballad "Fixing My Hair." Showing off her unique wordplay in the beat-heavy "Rockabye Baby," Renea raps about teenage pregnancy using nursery rhyme characters Miss Mary Mack and Georgie Porgie. And the seemingly jovial "Mr. Workabee" finds Renea singing over a buzzing chorus, "Hey Mr. Workabee/I see you working/But do you often forget that you've got a queen at home." Like the machine the album is named after, "Jukebox" has a little something for everyone.—CB

LADY GAGA

The Fame Monster

Producers: various
Streamline/KonLive/
Cherrytree/Interscope

Release Date: Nov. 23

As if Lady Gaga's debut album, "The Fame," wasn't loaded with enough hits—four No. 1s on Billboard's Mainstream Top 40 chart, to be exact—the set's companion EP boasts eight new tracks,

nearly all of which are worthy of heavy rotation. Following the Marilyn Manson-esque bravado of "Bad Romance" is "Alejandro," where Gaga channels Ace of Base's "Don't Turn Around," and she improves on her first crack at a light Caribbean stomper from "The Fame," "Eh, Eh (Nothing Else I Can Say)." Meanwhile, "Telephone"—one of two recently charting duets by Gaga and



PHIL VASSAR

Traveling Circus

Producer: Phil Vassar
Universal South

Release Date: Dec. 15

On his fifth studio set, "Traveling Circus," Lynchburg, Va., native Phil Vassar set out to make an album without following the conventions of Nashville's paint-by-numbers record-making—he hired his road band to back him and produced the album himself. Although it steps off the Nashville assembly line, "Traveling Circus" finds Vassar (who either wrote or co-wrote every song) less of a maverick than he might have hoped, as the result isn't radically different lyrically or sonically from previous efforts. But that's not to say he failed; quite the opposite. The standout tracks include lead single "Bobbi With an I," a refreshing comedic jaunt about a cross-dressing good ole boy, and "A Year From Now," a haunting, piano-drenched ballad about hidden optimism in the face of teeth-grinding heartbreak. Although Vassar's pleasing, supple voice recalls classic '70s pop singers, this album isn't about distinctive singing—it's about delivering superbly crafted country songs. And when that's the goal, Vassar always shows up wearing his game face.—WJ



ALICIA KEYS

The Element of Freedom

Producers: various
MBK Entertainment/J Records

Release Date: Dec. 15

"I thought love would be my cure," Alicia Keys sings on her fourth album. "But now it's my disease." Let's hope there's no cure for it. On "The Element of Freedom," Keys delivers a musically understated but richly passionate set of soul paeans to being in love, out of love, lovelorn and pining for her man to return. As usual, her vocals are spot-on throughout, especially when they're layered into evocative choral pieces. The percussion-free "That's How Strong My Love Is" is a change-of-pace standout, as is the gospel-flavored "How It Feels to Fly." An early-'80s Prince flair is heard on "This Bed," while "Like the Sea" drowns in its own metaphors. But fans who enjoyed her collaboration with Jay-Z on the song "Empire State of Mind" will find the reworked "Empire State of Mind (Part II)" refreshing. The guest features—Beyoncé joining in for the girl-power anthem "Put It in a Love Song" and Drake on "Un-Thinkable (I'm Ready)"—are well-deployed. But they hardly eclipse Keys' performances in her pursuit of "Freedom."—GG

THE BILLBOARD REVIEWS

SINGLES

Beyoncé—trumps its predecessor, "Videophone," in the feistiness department. The vampish, Teddy-Riley produced "Teeth" offers seduction rife with carnal imagery ("Take a bite of my bad girl meat"), while Gaga sings of her "popped heart seams" on the piano power ballad "Speechless." And on the '80s-adoring "Monster," the artist talks about the "muh-muh-muh monster" who "ate my heart." Who else but Gaga could make crushes sound this, well, crushing?—MH

RAP

BLAKROC

Producers: *The Black Keys, Joel Hamilton*
Blakroc Records
Release Date: *Nov. 27*
Based on the Black Keys' shimmering blues-rock, few would have guessed that the Akron, Ohio, duo would spark a revival of rap rock. Blakroc, the group's rap-leaning side project, is a surprising foray for members Dan Auerbach and Patrick Carney. But the pair's adept knowledge of hip-hop aesthetics on its self-titled album is even more shocking. Mixing nasty guitar leads with cavernous beats, the Black Keys have crafted a dark, sprawling opus that's convincing in its commitment to a unique sound. Stellar guest spots certainly don't hurt matters: Jim Jones weaves through a Mos Def hook on "Ain't Nothing Like You (Hoochie Coo)," while Raekwon continues his winning streak with "Stay Off the Fuckin' Flowers." Parts of "Blakroc" lack replay value, but when everything comes together conceptually, as on the R&B jam "Why Can't I Forget

Him" (featuring Nicole Wray), the fusion of genres soars. Heavy collaborators aside, the Black Keys have taken an admirable risk on this spotty but highly entertaining album.—JL

NEW & NOTEWORTHY

ELVIS PRESLEY

Elvis 75: Good Rockin' Tonight

Producer: *Ernst Mikael Jorgensen*
RCA/Legacy

Release Date: *Dec. 8*

Elvis Presley has been gone for more than 30 years, but he lives on in what's become the music industry's most exhaustive reissue series. It seems like every anniversary of the King eating a peanut butter and banana sandwich is reason to dip into the vaults, but occasionally the sonic spelunking yields something worthwhile; the new "Elvis 75: Good Rockin' Tonight" is one of them. The four-disc package—commemorating what would have been Presley's 75th birthday (Jan. 8)—offers an overview that hits all the right marks, including every one of his 30 chart-topping singles. It also trolls deep enough to appease the aficionados looking for Presley's first recording (1953's "My Happiness") and less-celebrated but still noteworthy tracks, like his version of the Orioles' "Crying in the Chapel," Bob Dylan's "Tomorrow Is a Long Time," Joe Babcock's "I Washed My Hands in Muddy Water" and Tony Joe White's "Polk Salad Annie." All 100 tracks have been previously released, but the sound is crisp and bright. And the inclusion of Junkie XL's "A Little Less Conversation" remix from 2002 is a nice touch.—GG

POP

NICK JONAS & THE ADMINISTRATION

Who I Am (4:05)

Producer: *John Fields*

Writer: *N. Jonas*

Publishers: *Jonas Brothers Publishing/Sony/ATV Songs (BMI)*
Hollywood

Nick Jonas & the Administration don't stray far from the Jonas Brothers—they, too, play wholesome pop-rock in neat packages. But Jonas' debut single with his new side project differs a bit. Its hook, about the perils of fame, is strikingly honest: "I want someone to love me for who I am," Jonas sings. "I wanna break all the madness, but it's all I have." The song is far more bittersweet than the repertoire with his brothers, with a mellow groove that feels more likely to populate AC radio formats. Jonas channels John Mayer with vocal rasps and tapestry-weaving guitar riffs. His performance lacks the elder soft-rocker's sophistication, but "Who I Am" still feels authentic and personal, elements that made Jonas Brothers hits like "A Little Bit Longer" so memorable.—BS

ADAM LAMBERT

Whataya Want From Me (3:47)

Producers: *Max Martin, Shellback*

Writers: *Pink, K.S. Martin, Shellback*

Publishers: *various*
19/RCA

If Adam Lambert's American Music Awards performance of "For Your Entertainment" proved anything, it was that as an album lead-in, the woozy dance track wasn't going to cut it. Enter "Whataya Want From Me," the glam popster's expedited second single that benefits greatly from subtlety. Lambert keeps his vocals understated, singing over a simple guitar strum and drumbeat that soon develop into a swooping chorus with just the right amount of new wave-esque production. "It's me, I'm a freak/But thanks for lovin' me, 'cause you're doing it perfectly," Lambert sings, delivering lyrics that one can easily imagine co-writer Pink performing. He owns the message though, imbuing each line with new resonance. If Lambert strikes this balance between flair and substance more often, he might just live up to the hype.—MH

YOUNG MONEY FEATURING LLOYD

BedRock (4:48)

Producer: *Kane*

Writers: *various*

Publishers: *various*

Young Money/Cash Money/Universal Motown

Lil Wayne long ago established himself as one of the most powerful players in hip-hop, but in the past year he's grown his influence even further with Young Money, his label roster featuring breakout artists Drake and Nicki Minaj. The latest single from the crew's December debut album, "We Are Young Money," turns a vintage '60s cartoon into a sly metaphor. Over a fittingly cheerful beat, featured R&B singer Lloyd croons, "My room is the G-spot/Call me Mr. Flintstone, I can make your bed rock." Drake references Will Ferrell blockbusters and the chorus from Aaliyah's "Are You That Somebody" in his smooth verse, while Minaj revs up the sex appeal with her firecracker delivery. The single is already a hit, but whether Young Money can produce any other budding stars is still up for debate.—CB



ROCK

SPOON

Written in Reverse (4:18)

Producers: *Britt Daniel, Jim Eno*

Writer: *B. Daniel*

Publisher: *2010 Precious Fluids (BMI)*

Merge

Shortly following the announcement that Spoon's "Transference" album would arrive a week ahead of its original street date, the Texas art-pop group presents the album's first official single. "Written in Reverse" contains some of the band's catchiest melodies yet, while again deliv-

ering the piano-heavy sound of early fan favorites "The Way We Get By" and "The Beast and Dragon, Adored." Frontman Britt Daniel digs deep into an early-'70s, post-British Invasion boogie highlighted by saloon-style ivory runs and short, fuzzy guitar jabs. The arrangement plays perfectly into Daniel's wry lyrics, which may loosely remind Beatles fans of the Ringo Starr single "I'm the Greatest." If the rest of "Transference" is half as snappy as this mover, expect Spoon to become even more ubiquitous on TV and film soundtracks.—RH

CARRIE UNDERWOOD

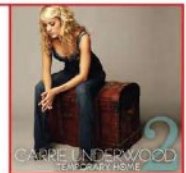
Temporary Home (4:28)

Producer: *Mark Bright*

Writers: *C. Underwood, L. Laird, Z. Maloy*

Publishers: *Carrie-Okie Music/Universal/High Powered Machine (BMI), Sony/ATV Tunes/Zac Maloy Music (ASCAP), 19/Arista Nashville*

The second single from Carrie Underwood's chart-topping new album, "Play On," finds the gifted artist switching gears from her feisty previous single to this poignant, finely crafted ballad. Underwood co-wrote the song with Luke Laird and Zac Maloy, and each verse profiles someone facing a challenge, from a young boy to a single mother to a dying old man. Hope reverberates through the scenarios as each character senses that life on Earth is but a temporary trial. Underwood has said that she aimed to reveal more of herself on this album, and her faith shines through here. Vocally, she has never sounded more heartfelt and compelling. "Temporary Home" is a powerful song that's stirring but not preachy, and Underwood's performance is sure to resonate strongly with listeners.—DEP



LEGEND & CREDITS

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

CONTRIBUTORS: Crystal Bell, Gary Graff, Ron Hart, Monica Herrera, Wade Jessen, Jason Lipshutz, Gail Mitchell, Kelsey Paine, Deborah Evans Price, Ben Sheehan, Mikael Wood

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

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JAZZ BY GAIL MITCHELL

Holiday Magic

Jazz Vocalist Dee Dee Bridgewater Spins A Modern Take On Billie Holiday

No one can accuse Dee Dee Bridgewater of playing it safe. The Grammy Award-winning vocalist fused jazz with the colorful rhythms of West Africa's Republic of Mali on the 2007 multicultural outing, "Red Earth: A Malian Journey." Now the carryover from that creatively enriching experience fuels Bridgewater's latest project: "Eleanora Fagan (1915-1959): To Billie With Love From Dee Dee" (DDB Records/Emarcy [Universal]).

Eleanora Fagan is the birth name of Billie Holiday, the pioneering—and troubled—jazz singer/songwriter whose life was cut short at the age of 44. During that time, Holiday forged an indelible mark stylistically and lyrically by way of such classics as "God Bless the Child," "Don't Explain," "Lover Man" and

"Lady Sings the Blues."

Those songs plus eight more, including the riveting, racism-themed "Strange Fruit," round out Bridgewater's Feb. 2 release. But while "Eleanora Fagan" celebrates Holiday's legacy, the set is more than the average tribute album. New arrangements were written for all 12 songs by Bridgewater's longtime bandmate, pianist Edsel Gomez.

"I was just so changed after 'Red Earth,'" Bridgewater says. "What I learned from that experience is that jazz and blues are extensions of Malian music. So when I came back to doing standards, I came back with this whole new feeling. And his arrangements allowed a lot of freedom inside."

Right from the swinging start of opener "Lady Sings the Blues," Bridgewater zeroes in on the modern, joyful approach she wanted to bring to Holiday's songs. Melding blues with African polyrhythms, "Blues" segues into a soulful, nuanced "Good Morning Heartache."

Reminiscent of the way Holiday melodically improvised with her backing band, Bridgewater tunefully connects with her self-described "dream band" on the sexy and sassy "Lover Man" and the haunting "You've Changed."

Recorded in three days, the Bridgewater-produced album also features the artistry of reeds player James Carter, bassist Christian McBride and drummer Lewis Nash. Behind the set's crystal sound is legendary producer/engineer Al Schmitt.

"It was magical," Bridgewater recalls. "The grooves were so in the pocket. Everybody took their part and made it their own; my intensity came out of what I was hearing from them. There was a lot of love being poured into each song."

Bridgewater's love affair with Holiday dates back to 1970 when she first heard one of the late singer's albums. But it wasn't until Bridgewater read the singer's ghostwritten autobiography ("Lady Sings the Blues")



Paying respect: DEE DEE BRIDGEWATER

that "I also saw a lot of her in me; that similar unsettling things had happened in my life." Fast forward to 1986: After a gig in Paris, Bridgewater was offered the chance to star in a one-

woman musical, "Lady Day," based on the book. Written and directed by Stephen Stahl, the play ran in Paris (1986) and London (1987), earning Bridgewater a Laurence Olivier Award

nomination for best actress. After recording subsequent albums re-envisioning such music icons as Horace Silver (1995's "Love and Peace: A Tribute to Horace Silver"), Ella Fitzgerald (1997's Grammy-winning "Dear Ella") and Kurt Weill (2002's "This Is New"), Bridgewater mounted an effort to bring "Lady Day" to Broadway. While that venture eventually failed, the planned accompanying album moved forward.

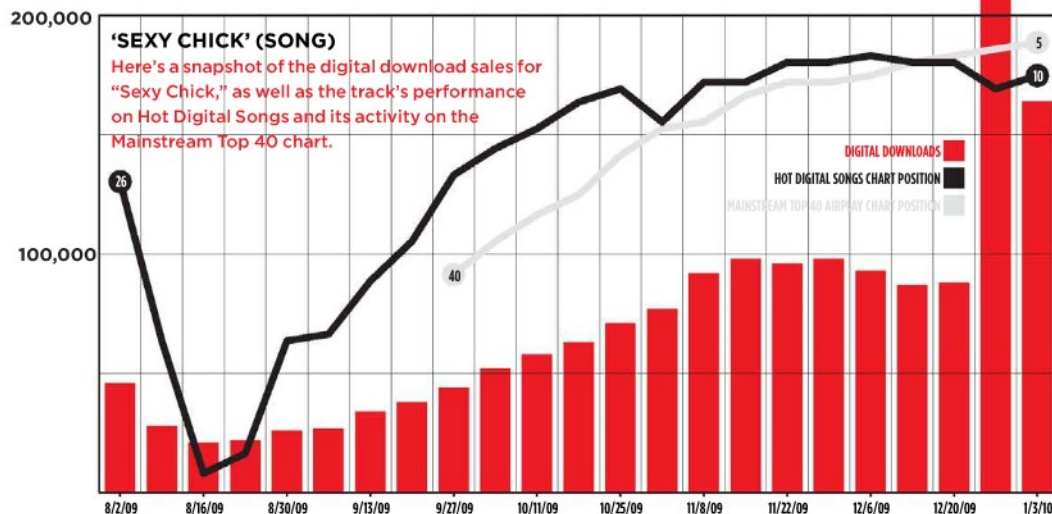
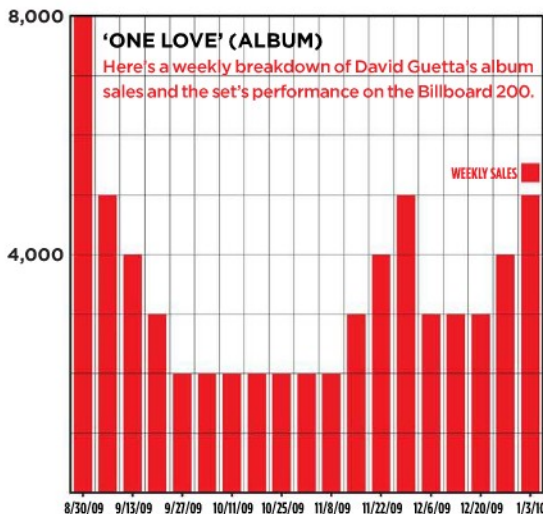
Prepping now for a concert run that kicks off Jan. 14 at the Panama Jazz Festival, Bridgewater is set to perform in the United States (including shows in New York, Los Angeles and Washington, D.C.) and overseas (including Switzerland, France, Belgium and Denmark). Along the way, she hopes to leave audiences with a renewed sense of Holiday's legacy while engaging a new generation of fans.

"I want people to come away feeling so good that it piques their curiosity to learn more about the real Billie Holiday... the joy, the love, her courage and power as a songwriter; not just the dark, tragic parts of her life. Billie deserves to have her music heard in another light."

DANCING KING

The red-hot David Guetta collects a third consecutive No. 1 on Billboard's Hot Dance Club Songs chart with a 4-1 ascent for "One Love," featuring Estelle. The title cut from the French DJ/producer's Astralwerks/Capitol album follows the set's previous No. 1s, "When Love Takes Over," featuring Kelly Rowland, and his breakthrough radio smash "Sexy Chick," featuring Akon. Guetta is also making waves on the Mainstream Top 40 airplay chart, where "Sexy" is slinking up the tally. This week it climbs to a new peak of No. 5. And on the Billboard Hot 100, a second week of 100,000-plus digital download sales push the tune back up to No. 6. All of this "Sexy" action has helped Guetta's album return to the Billboard 200, where it re-enters at No. 164 with nearly 5,000 copies sold, according to Nielsen SoundScan. That total marks the album's best sales week since its debut frame last August (8,000).

—Keith Caulfield & Gary Trust





Road warriors:
WE THE KINGS

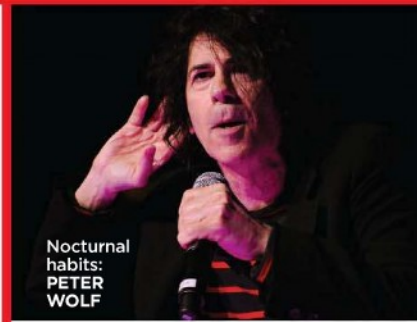
"When we came in for the first record, we were still amateurs. The songwriting was unfocused with parts that sounded cool but didn't fit within any songs," says Clark, who wrote "Kid" in the 18 months following the band's debut release. "Over time, the first record became a big learning experience for song structures. We were much more prepared this time."

Like its predecessor, "Smile Kid" has been primarily promoted through licensing deals and "The King's Carriage," a series of comical webisodes the band stars in, as well as writes and produces. While the act's songs have appeared on "The Hills" and "Lego Rock Band," S-Curve founder Steve Greenberg points to the faux-sitcom episodes of "Carriage"—which have been cumulatively viewed more than 300 million times—as We the Kings' most immediate fan connection.

"The band has personality and humor outside of its songs, which are reflected in these webisodes," Greenberg says. S-Curve recently partnered with MTV.com to promote the series, with every new webisode appearing on the front page of the site's Buzzworthy blog. "We're sticking with the foundations that made them successful, while the way we distribute the webisodes keeps evolving."

Having wrapped the Glamour Kills tour alongside fellow Vans Warped tour act All Time Low last month, We the Kings will kick off a winter headlining trek Jan. 25 in Atlanta. Clark, lead guitarist Hunter Thomsen, bassist Drew Thomsen and drummer Danny Duncan plan to maintain their reputation as road warriors in 2010. The quartet played 349 performances in 2008 and 310 last year.

"The marketing we focus on takes place through touring," Clark says. "Everything else, all of the licensing, is just gravy. We see our fans becoming more loyal every time we come into each city. The least we can do for them is constantly tour." ■■■



Nocturnal habits:
PETER WOLF

WOLF CALL

Creating new music "based on the influences that I enjoy and grew up with," Peter Wolf is recording his seventh solo album. "Midnight Souvenirs" signals the J. Geils Band frontman's first CD of new material in eight years. Slated for an April 6 release through Verve/UMe, the set boasts guest appearances by Shelby Lynne and Neko Case.

"There's some country elements, some Philly sound to it, some just good old straight-back rockin' stuff," Wolf says of the 14-song set. "You try to absorb the influences but reshape it in a way it doesn't come off sounding like a museum piece."

The singer/songwriter has spent two years working on the follow-up to 2002's critically acclaimed "Sleepless," recording "Midnight Souvenirs" in New York, Boston and Los Angeles with co-producer Kenny White, who collaborated with Wolf on "Sleepless" and 1998's "Fool's Parade." Wolf has co-written songs with Will Jennings (Steve Winwood, Eric Clapton, Joe Cocker) and Nashville songwriters Angelo Petraglia and Taylor Rhodes. Lynne and Case appear, respectively, on the tracks "Tragedy" and "The Green Fields of Summer." Merle Haggard guests on "It's Too Late for Me" while "The Night Comes Down" is dedicated to the late Willy Deville.

"I took a long time making this record," says Wolf, who was born in the Bronx and began his career as a radio DJ in the late '60s at Boston's WBCN. "It's not a record that has a particular theme, other than there's something nocturnal about it, and I tried to keep it to the adventures that go on beyond the midnight hours. I think the songs pretty much capture them, so that's what it's sort of about." Wolf is also looking forward to taking the new songs on the road once "Midnight Souvenirs" is released. "There's a whole other aspect to these songs when a band plays them live," he says.

Before that, however, Wolf has an upcoming show planned with the J. Geils Band: a Jan. 23 benefit for Big Brothers/Big Sisters in Boston that he's calling the "last" Geils show. "You never say never," Wolf says, "but I can tell you in my heart of hearts that as far as I know—and I'm a pretty good source—there is nothing I can think of that's planned. So this is basically it right now." —Gary Graff

POP BY JASON LIPSHUTZ

Kingdom Come

We The Kings Builds Fan Realm With 'Smile Kid'

It took nearly a year for We the Kings' 2007 self-titled debut to gain significant traction. But viral marketing ploys and tireless touring helped infectious anthem "Check Yes Juliet" land at No. 70 on the Billboard Hot 100 in September 2008. The pop-punk upstarts are again using those strategies for sophomore disc "Smile Kid," whose lead single, "Heaven Can Wait," is No. 33 on the Mainstream Top 40 chart after peaking thus far at No. 30.

The single captures the spunky sweetness of the album, which debuted at No. 112 on the Billboard 200 following its Dec. 8 release on S-Curve Records. It moves 200-145 this week on the chart and is No. 14 on Top Independent Albums. Recorded in Santa Monica, Calif., last September, "Smile Kid" combines the Florida band's epic choruses with a new depth in songwriting, which singer/guitarist Travis Clark chalks up to experience.

ONE MORE 'ROUND'

One of the more refreshing songs climbing Billboard's Hot R&B/Hip-Hop Songs chart is Jaheim's "Ain't Leaving Without You." It's the lead single from the singer's Feb. 9 Divine Mill/Atlantic album, "Another Round."

Like Charlie Wilson's Grammy Award-nominated "There Goes My Baby," the mid-tempo "Leaving" strikes a perfect balance between contemporary and retro R&B—thanks in part to a memorable sample of the Whatnauts' 1982 R&B single, "Help Is on the Way." Other music fans will recall that De La Soul sampled the same song for its 1991 single, "Ring Ring Ring (Ha Ha Hey)." But whatever the reference point, "Leaving"—capped by Jaheim's still-smooth-as-butter vocals—is definitely resonating with listeners. The song climbs four notches this week to No. 12 on Hot R&B/Hip-Hop Songs and No. 2 on Adult R&B.

Jaheim notes the song came together out of the blue during a club timeout. "We'd been holed up in the studio and needed to get some air," the singer recalls. "So we went to a club and this little thing was running across the floor. And I said, 'Girl, you know what? I'm not leaving here without you.' From there, the boys put it together."

The "boys" Jaheim is referring to are the song's co-writers: Balewa Muhammad, Eritza Laues, Marcella Brailsford and Keir Gist, the last of whom produced the song under his more familiar in-

dustry moniker, Kaygee. In addition to Kaygee, who is Jaheim's longtime creative partner, other writers and producers on the album include Carvin & Ivan, BattleRoy, Harold Lilly Jr., J.R. Rotem and Jaheim himself.

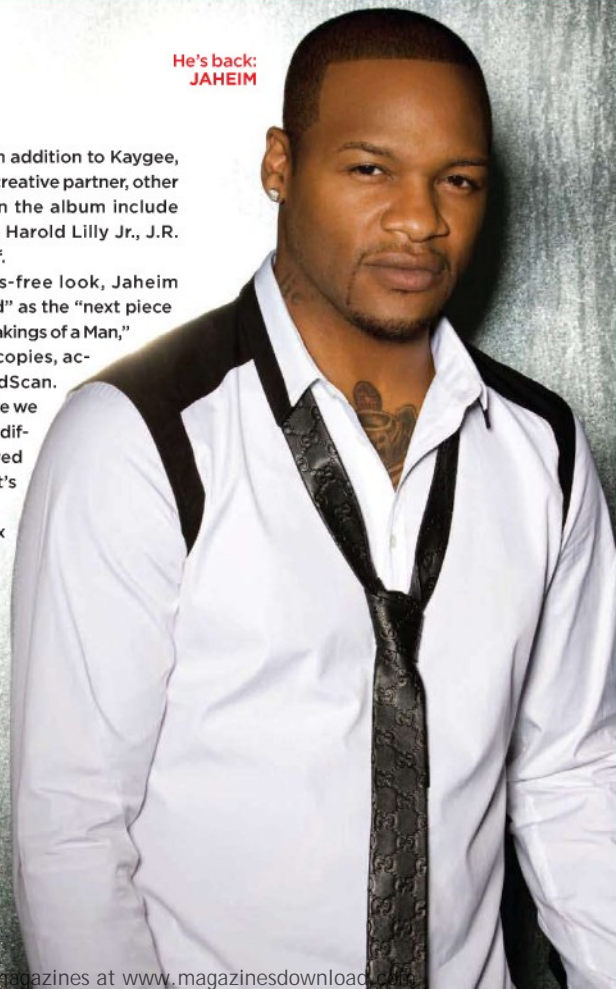
Now sporting a braids-free look, Jaheim describes "Another Round" as the "next piece of the puzzle" after "The Makings of a Man," which has sold 565,000 copies, according to Nielsen SoundScan. "It's kind of like the last cake we baked," he adds, "but with different ingredients. Think red velvet this time around—it's a real rich album."

A video for the remix of "Leaving" featuring Jadakiss will be shot later this month in New York. In the meantime, a tour, retail campaigns and TV performances are being mapped out.

"I took a break last year," Jaheim says. "But I'm definitely back now. God willing, I'll still be doing my love doctoring 20 years from now."

—Gail Mitchell

He's back:
JAHEIM



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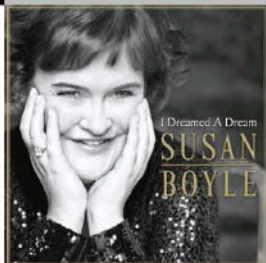
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| PROMOTION & MARKETING SERVICES | BUSINESS OPPORTUNITIES | SONGS FOR SALE | MASTERING |
| MUSIC DISTRIBUTORS | COMPUTER/SOFTWARE | DEALERS WANTED | AUDIO SUPPLIES |
| AUCTIONS | MUSIC MERCHANDISE | RETAILERS WANTED | ROYALTY PAYMENT |
| RECORDING STUDIOS | T-SHIRTS | WANTED TO BUY | PRINTING |
| REAL ESTATE | EMPLOYMENT SERVICES | CONCERT INFO | MUSIC PRODUCTION |
| INVESTORS WANTED | PROFESSIONAL SERVICES | VENUES | METAMUSIC |
| STORES FOR SALE | DJ SERVICES | NOTICES/ ANNOUNCEMENTS | STAGE HYPNOTIST |
| EQUIPMENT FOR SALE | FINANCIAL SERVICES | VIDEO | CD FAIRS & FESTIVALS |
| STORE SUPPLIES | LEGAL SERVICES | MUSIC VIDEO | MUSIC WEBSITES |
| FIXTURES | ROYALTY AUDITING | POSITION WANTED | NEW PRODUCTS |
| CD STORAGE CABINETS | | | DOMAIN NAMES |

For print and online contact Jeff Serrette: 800-223-7524 or jserrette@billboard.com

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



SUSAN'S SIXTH

>>In the Billboard 200's 53-year history, Susan Boyle's "I Dreamed a Dream" is one of just five albums by solo females to debut at No. 1 and remain on top for its first six weeks. What are the others? To find out, go to billboard.com/chartbeat.

X5 TO THE NINTH

>>At No. 1 on the Top Classical Budget Albums chart (available at billboard.biz/charts), "Chopin Masterpieces" earns the X5 label its ninth topper in less than 18 months. All of X5's No. 1s have come courtesy of bargain pricing at digital retail.



HOT SHOT KESHA

>>Susan Boyle may release her hold of the No. 1 slot on the Billboard 200 next week since her album and newcomer Ke\$ha's debut, "Animal," are vying for the top. Industry prognosticators suggest each album could shift around 100,000 copies.

CHART BEAT

>>How excited is Lady Gaga about her fifth No. 1 in less than a year's span on Mainstream Top 40 (see page 40)? The singer says, "Just six months ago, 'Bad Romance' was nothing but a dream, a recurring melody, a lyric hidden on a napkin on my tour bus. Now, it's my fifth No. 1 and a reminder to fans to always follow their dreams."

>>New Order's "Bizarre Love Triangle," No. 98? Van Morrison's "Moondance," No. 92? While the most popular songs at any given time scale the upper ranks of the Billboard Hot 100, the survey's history is filled with classics that peaked at various positions. Each Tuesday in January, Chart Beat is combing through the chart's archives for hits that peaked at every spot from 100 to 1.

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

Billboard

CHARTS

Swift, Boyle Finish With 2009's Best Sellers

Susan Boyle's "I Dreamed a Dream" reigns for a sixth straight week at No. 1 on the Billboard 200 with 137,000 copies (down 73%), according to Nielsen SoundScan, bringing her cumulative sales total to 3.1 million. However, while that is a huge sales sum—especially considering it was amassed in just six weeks' time—it's not enough to overtake Taylor



Swift's "Fearless" as 2009's top-selling album (see story, page 6). The latter is No. 5 on the Billboard 200, selling another 60,000 copies, bringing its 2009 total to 3.2 million.

Of course, Boyle can rest easy in knowing that her "Dream" is but one of just two albums to sell at least 3 million copies in the United States last year—something that hasn't happened since 2006, when three albums

did so. (However, without this past week's unusual extra 53rd tracking period of 2009, Boyle wouldn't have reached the 3 million mark.)

Boyle's "Dream" is 2009's top-selling album that was released last year (Swift's "Fearless" dropped in late 2008) and was also the top-selling physical album of the year. Of its overall total, physical CDs accounted for 3 million copies, whereas digital downloads made up only 86,000.

MJ AND SUBO: Last June, as the world—and Billboard's charts—reeled from the shock of Michael Jackson's death, chart-watchers were placing bets on whether his "Number Ones" would close out the year as the top-selling album. It didn't: It ends up as 2009's third-biggest with 2.4 million sold. Yet the King of Pop does own three more of the year's top 20 best-selling albums. The top 20 also houses "This Is It" (No. 12, 1.3 million), "Thriller" (No. 14, 1.3 million) and "The Essential Michael Jackson" (No. 20, 1.2 million).

Since Nielsen SoundScan began tabulating sales in May 1991, no artist has managed to land four out of the top 20 sellers of the year. The only time

an act came close was in 1992, SoundScan's first full year of tracking.

That year, Garth Brooks finished with the Nos. 2, 6 and 7 albums—"Ropin' the Wind," "The Chase" and "No Fences," respectively. (For good measure, he also posted the Nos. 29 and 31 albums of 1992: "Beyond the Season" and a self-titled set.)

Brooks still holds the record as the only artist in SoundScan's history to have three of the top 10 best-selling albums of the year.

Looking forward to 2010, the success of Susan Boyle's "I Dreamed a Dream" and the sales registered in the wake of Jackson's death will not be duplicated. Last year's combined sales of "Dream," Jackson's solo catalog and his albums with the Jackson 5 equal 12 million. That's about 3% of the 53-week year's 382 million album sales owed to two artists. And it's more than the 2009 album sales of Taylor Swift, Lady Gaga and the Beatles combined (10.7 million).

REELIN' IN THE HITS: The soundtrack to "Alvin and the Chipmunks: The Squeakquel" flies from No. 20 to No. 7 on the Billboard 200 with 51,000 (down 43%). The set makes such a

large positional leap thanks to its relatively small sales decline—overall album sales were down 55%, so its drop isn't so bad in comparison.

Concurrently, "Alvin" rises to No. 1 on the Top Soundtracks chart for the first time (viewable at billboard.biz/charts).

The set is one of a number of soundtracks to make big jumps on the Billboard 200 as the chart returns to normal after the holiday shopping season. It's traditional for film soundtracks to rally on the Billboard 200 in January, especially those tied to a December theatrical release or a recent DVD debut.

Of the sole six albums within the top 100 that post an increase in sales this week, three of them are soundtracks: "Avatar" (No. 32, up 5%), "(500) Days of Summer" (No. 57, up 19%) and "The Hangover" (No. 96, a re-entry with a 28% increase).

Also of note is the "Nine" soundtrack, which, because of its minuscule decline of less than 2%, vaults from No. 97 to No. 26. All told, the top 100 contains 12 soundtracks, the most that region has seen since the Jan. 26, 2008, tally, when it also hosted 12.

A year ago this week, the "Slumdog Millionaire" soundtrack zoomed 183-85 on its way to a No. 4 peak in the March 15 issue.

Over The Counter

KEITH CAULFIELD



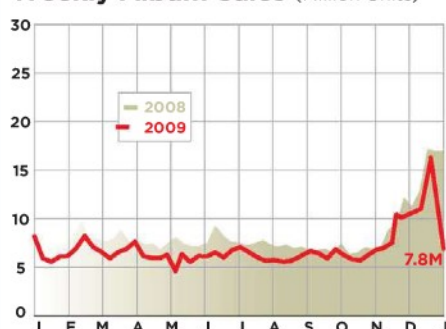
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	7,764,000	2,210,000	37,211,000
Last Week	17,142,000	2,576,000	44,750,000
Change	-54.7%	-14.2%	-16.8%
This Week Last Year	17,029,000	2,398,000	47,733,000
Change	-54.4%	-7.8%	-22.0%

*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	373,891,000	-12.7%
Digital Tracks	1,069,584,000	1,159,102,000	8.4%
Store Singles	1,663,000	1,788,000	7.5%
Total	1,499,663,000	1,534,781,000	2.3%
Albums w/TEA*	535,374,400	489,801,200	-8.5%

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

ALBUM SALES

'08	428.4 million
'09	373.9 million

SALES BY ALBUM FORMAT

CD	360,617,000	294,924,000	-18.2%
Digital	65,792,000	76,413,000	16.1%
Vinyl	1,877,000	2,496,000	33.0%
Other	129,000	56,000	-56.6%

For week ending Jan. 3, 2010. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

	2008	2009	CHANGE
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YEAR-TO-DATE SALES BY ALBUM CATEGORY

Current	249,602,000	209,941,000	-15.9%
Catalog	178,813,000	163,949,000	-8.3%
Deep Catalog	128,933,000	123,397,000	-4.3%

CURRENT ALBUM SALES

'08	249.6 million
'09	209.9 million

CATALOG ALBUM SALES

'08	178.8 million
'09	163.9 million

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

Main Billboard 200 chart table with columns for Week, Last Week, Weeks on Chart, Artist, Title, Cert., Peak Position, and a detailed list of 100 entries.



It's a new peak for the 62-week-old album, which previously topped out at No. 4 in the March 21, 2009, issue. The set finishes '09 as the year's fourth-best-selling album (2.2 million).



As the chart re-adjusts to normal business every January after the Christmas shopping season, it's common to see wild jumps like this from recently released film soundtracks.

Like 'Alvin and the Chipmunks' at No. 7, the 'Nine' companion album benefits from the annual post-holiday chart shakeup. It zips up the tally with less than a 2% decline in sales.



Though this chart's tracking week included the Dec. 28-Jan. 3 period, a lot of Christmas-themed albums (like Jim Brickman's) move up the list, likely thanks to clearance sales.

The film's DVD release (Dec. 15), combined with lessened chart competition, equal a re-entry for the comedy's soundtrack. It previously notched four weeks on the tally last summer.

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

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

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

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

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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION				
101	58	63	18	WHITNEY HOUSTON ARISTA 19033/RMG (13.98)		1		151	75	79	21	GEORGE STRAIT MCA NASHVILLE 013173*/UMGA (13.98)	Twang	●	1
102	116	134	9	WEEZER DGC/INTERSCOPE 01350*/IGA (13.98)		7		152	122	76	5	ENYA REPRISE 521819/WARNER BROS. (13.98)	The Very Best Of Enya	●	55
103	105	102	27	VARIOUS ARTISTS EMI/UNIVERSAL/ZOMBA 28617/SONY MUSIC (18.98)		1		153	184	-	116	BOB MARLEY AND THE WAILERS LUFF GONDOLAND 422-846-210/DJMG (13.98/8.98) ⊕	Legend: The Best Of Bob Marley And The Wailers	◆	54
104	162	-	6	ONEREPUBLIC MOSLEY/INTERSCOPE 013607/IGA (13.98)		21		154	RE-ENTRY	3	ORIANHI TAL/GEFFEN 013502/IGA (9.98)	Believe	●	125	
105	56	48	10	ROD STEWART J 30256/RMG (13.98)		4		155	197	-	88	THEORY OF A DEADMAN SRA 618009/RGADRUNNER (13.98) ⊕	Scars & Souvenirs	●	26
106	71	74	13	TOBY KEITH SHOW DOG NASHVILLE 027 (18.98)		3		156	139	168	13	BEBE & CECE WINANS BAG 31105/MALACO (14.98)	Still	●	12
107	129	149	99	JOURNEY COLUMBIA 44493 (13.98) ⊕		10		157	RE-ENTRY	83	MGMT COLUMBIA 19512*/SONY MUSIC (9.98)	Oracular Spectacular	●	38	
108	NEW	1	1	JOE 563 09006 EX/KEDAR (6.99)	Make Sure You're Home For Christmas (EP)	108		158	RE-ENTRY	59	RISE AGAINST DGC/INTERSCOPE 011904*/IGA (13.98)	Appeal To Reason	●	3	
109	120	138	8	BRITNEY SPEARS JIVE 59675/JLG (13.98)	The Singles Collection	22		159	144	143	43	KELLY CLARKSON 5/19/IGA 32715/SONY MUSIC (13.98) ⊕	All I Ever Wanted	●	1
110	88	69	27	BRAD PAISLEY ARISTA NASHVILLE 47352/SMN (13.98)	American Saturday Night	2		160	111	129	10	JACK JOHNSON BRUSHFIRE 012973*/UMRG (13.98) ⊕	En Concert	●	11
111	91	-	744	PINK FLOYD HARVEST SMAS 11183/CAPITOL (18.98/10.98)	Dark Side Of The Moon	◆	1	161	NEW	1	SOUNDTRACK WATERTOWER DIGITAL EX (9.98)	Sherlock Holmes	●	161	
112	66	66	20	REBA STARSTRUCK M0109/VALORY (18.98) ⊕	Keep On Loving You	1		162	RE-ENTRY	3	CLIPSE COLUMBIA 21099/SONY MUSIC (11.98)	Til The Casket Drops	●	46	
113	113	127	7	LEONA LEWIS SYCO/J 59660/RMG (13.98)	Echo	13		163	138	163	82	THE BEATLES APPLE SW 2442/CAPITOL (18.98)	Rubber Soul	●	1
114	NEW	1	1	A FINE FRENZY VIRGIN 09011 EX/CAPITOL (6.98)	Oh, Blue Christmas (EP)	114		164	RE-ENTRY	6	DAVID GUETTA GUM 8684*/ASTRALWERKS (18.98)	One Love	●	70	
115	93	71	39	RASCAL FLATTS LYRIC STREET 002604 (18.98)	Unstoppable	1		165	100	105	111	MICHAEL BUBLE 143/REPRISE 48946/WARNER BROS. (18.98) ⊕	It's Time	●	7
116	155	-	78	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98)	Tha Carter III	3		166	RE-ENTRY	9	MADONNA WARNER BROS. 289404* (18.98)	Celebration	●	7	
117	110	108	33	KENNY CHESNEY BNA 49530/SMN (11.98)	Greatest Hits II	1		167	141	156	24	DEMI LOVATO HOLLYWOOD 003493 (18.98)	Here We Go Again	●	1
118	149	166	16	BOYS LIKE GIRLS COLUMBIA 49192/SONY MUSIC (11.98)	Love Drunk	8		168	191	197	39	ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY 001682/DECCA (18.98)	Wicked	●	138
119	83	85	162	THE BEATLES APPLE 82414/CAPITOL (24.98)	The Beatles	◆	1	169	RE-ENTRY	2	TOM PETTY AND THE HEARTBREAKERS Geffen 010327/UMG (13.98)	Greatest Hits	●	160	
120	174	-	66	HOLLYWOOD UNDEAD A&M/DCTONE 011331/IGA (12.98)	Swan Songs	●	22	170	RE-ENTRY	2	THE AVETT BROTHERS RAMSEUR 2716 (12.98)	Emotionalism	●	134	
121	121	154	31	DAVE MATTHEWS BAND BAMA RAGS/RCA 48712*/RMG (18.98) ⊕	Big Whiskey And The GrooGrux King	1		171	RE-ENTRY	9	DETHKLOK WILLIAMS STREET 80095/(ADULT SWIM) (13.98)	Metalocalypse: Dethalbum II (Soundtrack)	●	15	
122	NEW	1	1	ELVIS PRESLEY SONY MUSIC 82139 EX/STARBUCKS (12.98)	Boy From Tupelo	122		172	133	125	26	SOUNDTRACK WALT DISNEY 002970 (18.98)	Hannah Montana 3	●	2
123	135	155	18	CHRIS YOUNG RCA NASHVILLE 22816/SMN (10.98)	The Man I Want To Be	19		173	125	118	19	VARIOUS ARTISTS EMI/UNIVERSAL 58259/SONY MUSIC (18.98)	NOW That's What I Call Country Vol. 2	●	10
124	134	180	24	ROB THOMAS EMBLEM/ATLANTIC 517814/IG (18.98) ⊕	Cradlesong	3		174	84	110	14	BARBRA STREISAND COLUMBIA 43854/SONY MUSIC (15.98)	Love Is The Answer	●	1
125	117	119	17	BROOKS & DUNN ARISTA NASHVILLE 49922/SMN (13.98)	#1s ... And Then Some	5		175	RE-ENTRY	19	GRIZZLY BEAR WARP 0182* (15.98)	Veckatimest	●	8	
126	179	-	141	GUNS N' ROSES Geffen 001714/INTERSCOPE (18.98)	Greatest Hits	4	3	176	62	38	9	STRAIGHT NO CHASER ATCO/ATLANTIC 520740/IG (18.98)	Christmas Cheers	●	38
127	128	111	8	SWITCHFOOT LOWERCASE PEOPLE/ATLANTIC 52207*/IG (18.98) ⊕	Hello Hurricane	13		177	NEW	1	1	COLD WAR KIDS DOWNTOWN DIGITAL EX (3.98)	Behave Yourself (EP)	●	177
128	192	-	107	ABBA POLYDOR 517007/A&M (18.98/12.98)	Gold - Greatest Hits	6	63	178	196	-	16	JUSTIN MOORE VALORY 0100 (10.98)	Justin Moore	●	10
129	85	77	76	SUGARLAND MERCURY NASHVILLE 011273*/UMGN (13.98)	Love On The Inside	2	1	179	NEW	1	1	WYNTON MARSALIS LYNTOX/COMPASS 79023 EX/SOMERSET (9.98)	Christmas Jazz Jam	●	179
130	RE-ENTRY	9	9	THE AVETT BROTHERS AMERICAN/COLUMBIA 35099/SONY MUSIC (12.98)	I and Love and You	16		180	194	-	80	LEW ZEPPELIN SWAN SONG 313148*/ATLANTIC (19.98) ⊕	Mothership	●	7
131	RE-ENTRY	4	4	THE XX YOUNG TURKS 450* (14.98)		xx	125	181	140	170	80	THE BEATLES APPLE 46441*/CAPITOL (18.98)	Revolver	●	5
132	RE-ENTRY	12	12	PASSION PIT FRENCHKISS 43886/COLUMBIA (12.98)	Manners	51		182	185	150	14	SOUNDTRACK WALT DISNEY 003007 (12.98)	Disney: Phineas And Ferb	●	59
133	187	187	7	JANET A&M 013812/UMG (19.98)	Number Ones	22		183	RE-ENTRY	4	4	HOLLYWOOD UNDEAD A&M/DCTONE 013514/IGA (13.98) ⊕	Desperate Measures	●	29
134	RE-ENTRY	10	10	FIVE FINGER DEATH PUNCH PROSPECT PARK 50100* (13.98) ⊕	War Is The Answer	7		184	RE-ENTRY	5	5	SLAYER AMERICAN/COLUMBIA 41319*/SONY MUSIC (11.98) ⊕	World Painted Blood	●	12
135	RE-ENTRY	42	42	JAMES TAYLOR WARNER BROS. 78994/RHINO (11.98)	Greatest Hits	◆	23	185	173	181	152	DAUGHTRY 19/RCA 88860/RMG (9.98) ⊕	Daughtry	●	4
136	152	160	8	TRAIN COLUMBIA 07738/SONY MUSIC (12.98)	Save Me, San Francisco	17		186	165	148	5	ALLISON IRAHETA 19/LIVE 55989/JLG (13.98)	Just Like You	●	35
137	143	140	13	ROSANNE CASH MANHATTAN 98576/RMG (18.98)	The List	22		187	RE-ENTRY	79	79	FRANK SINATRA REPRISE 43865*/WARNER BROS. (18.98)	Nothing But The Best	●	2
138	195	-	32	CREEDENCE CLEARWATER REVIVAL FANTASY 2*/ECONORD (17.98/12.98)	Chronicle The 20 Greatest Hits	3	100	188	RE-ENTRY	12	12	CHEVELLE EPIC 41235/SONY MUSIC (11.98)	Sci-Fi Crimes	●	6
139	193	-	31	CHRISTE TICHELE DEF JAM 012797/DJMG (13.98) ⊕	Epiphany	1		189	RE-ENTRY	3	3	JUVENILE OTPE/ATLANTIC 511263/IG (18.98)	Cocky & Confident	●	49
140	176	190	28	AVENTURA PREMIUM LATIN 20800/SONY MUSIC LATIN (14.98)	The Last	2	5	190	107	93	88	MICHAEL BUBLE 143/REPRISE 100313/WARNER BROS. (18.98)	Call Me Irresponsible	●	1
141	136	159	31	GREEN DAY REPRISE 517153*/WARNER BROS. (18.98)	21st Century Breakdown	●	1	191	RE-ENTRY	12	12	ANIMAL COLLECTIVE DOMINO 219* (15.98)	Merriwether Post Pavilion	●	13
142	127	121	74	JAMEY JOHNSON MERCURY NASHVILLE 011237*/UMGN (13.98)	That Lonesome Song	●	28	192	RE-ENTRY	19	19	SICK PUPPIES TMR/VIRGIN 28631/CAPITOL (12.98)	Tri-Polar	●	31
143	172	199	46	THE FRAY EPIC 10292*/SONY MUSIC (13.98) ⊕	The Fray	●	1	193	RE-ENTRY	70	70	EMINEM SHADY/AFTERMATH/INTERSCOPE 005881*/IGA (13.98/8.98)	Curtain Call: The Hits	●	1
144	RE-ENTRY	9	9	RODRIGO Y GABRIELA RUBYWORKS 0080*/ATO (15.98 CD/DVD) ⊕	11:11	34		194	RE-ENTRY	8	8	KUTLESS BEC 67174 (13.98)	It Is Well	●	42
145	200	-	3	WE THE KINGS S-CURVE 52006 (10.98)	Smile Kid	112		195	RE-ENTRY	22	22	WISIN & YANDEL WY/MACHETE 012967/UMLE (11.98) ⊕	La Revolucion	●	7
146	126	114	15	HARRY CONNICK, JR. COLUMBIA 47228*/SONY MUSIC (13.98)	Your Songs	8		196	150	135	6	TOM PETTY & THE HEARTBREAKERS REPRISE 512765*/WARNER BROS. (24.98) ⊕	The Live Anthology	●	51
147	163	-	2	THE WHO MCA/Geffen 013800/UMG (13.98)	Greatest Hits	147		197	RE-ENTRY	6	6	ALAN JACKSON CRACKER BARREL/ARISTA NASHVILLE/SONY CUSTOM MARKETING GROUP 759184 EX/SMN (11.98)	Songs Of Love And Heartache	●	34
148	114	130	182	THE BEATLES APPLE SMAS 02853/CAPITOL (18.98)	Sgt. Pepper's Lonely Hearts Club Band	◆	1	198	RE-ENTRY	54	54	SLIPKNOT ROADRUNNER 617938 (18.98) ⊕	All Hope Is Gone	●	1
149	188	-	80	JASON MRAZ ATLANTIC 448508*/IG (18.98) ⊕	We Sing. We Dance. We Steal Things.	●	3	199	RE-ENTRY	20	20	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE 012932/IGA (10.98)	Party Rock	●	33
150	142	151	30	CHICKENFOOT REDLINE 20091* (13.98) ⊕	Chickenfoot	●	4	200	RE-ENTRY	27	27	YEAH YEAH YEAHS DRESS UP/DGC/INTERSCOPE 012735/IGA (13.98)	It's Blitz!	●	22



122
This 15-track collection, exclusive to Starbucks, was re-issued to coincide with what would have been Elvis' 75th birthday Jan. 8. It enters with 6,000 and includes tracks like "Lawdy Miss Clawdy," "Good Rockin' Tonight" and "Baby Let's Play House."



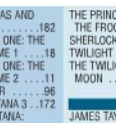
144
The album re-enters the tally after a month away from the list after Amazon's MP3 store offered it as its daily deal Jan. 2 for \$1.99. The set is up 4% in sales.



161
The Guy Ritchie-directed film's score, composed by Hans Zimmer, bows with 5,000. The movie earned \$139 million total at the U.S. and Canadian box offices in its first two weeks of release.



166
As her latest best-of package re-enters, the set's second single, "Revolver," becomes her 57th entry on Hot Dance Club Songs (No. 41), extending her lead for the most charted hits in the tally's history.



177
The four-song digital EP, released Dec. 21, enters the tally with 4,000. The CD and vinyl configurations reach retail Jan. 19. The quartet is currently working on its forthcoming studio album.

MUSE	67	ELVIS PRESLEY	122	SHINEDOWN	90	BARBRA STREISAND	174	DISNEY: PHINEAS AND FERB	182	THE PRINCESS AND THE FROG	161	THEORY OF A DEADMAN	155	CARRIE UNDERWOOD	17	DISNEY: HOLIDAY MAGIC	64	ONE FOR MY BABY: SELECTIONS FROM THE GREAT AMERICAN SONGBOOK	76	THE XX	131
NICKELBACK	46	PARAMORE	110	SICK PUPPIES	192	SUGARLAND	129	GLEE: SEASON ONE: THE MUSICAL VOLUME 1	18	SHERLOCK HOLMES	82	ROBIN THICKE	21	KEITH URBAN	95	LETTERS TO SANTA: A HOLIDAY MUSICAL COLLECTION	103	WEezer	102	YOUNG MONEY	12
ONEREPUBLIC	104	PASSION PIT	132	FRANK SINATRA	187	TAYLOR SWIFT	5, 29, 40	GLEE: SEASON ONE: THE MUSICAL VOLUME 2	11	THE TWILIGHT SAGA: NEW MOON	27	THIRTY SECONDS TO MARS	55	THE AVETT BROTHERS	134	NOW 31	108	WEEZER	102	YOUNG MONEY	12
ORIANHI	125	TOM PETTY AND THE HEARTBREAKERS	108	SLAYER	184	SWITCHFOOT	127	HANNAH MONTANA 3	96	HARBAN MONTANA: THE MOVIE	84	TO MARS	55	WY/MACHETE	11	NOW 32	116	THE WHO	147	YOUNG MONEY	12
ORIANHI	125	RISE AGAINST	158	SLIPKNOT	198	THE HANGOVER	57	HANNAH MONTANA 3	96	HARBAN MONTANA: THE MOVIE	84	TRANS-SIBERIAN ORCHESTRA	86	WY/MACHETE	11	NOW THAT'S WHAT I CALL COUNTRY VOL. 2	173	WEEZER	102	YOUNG MONEY	12
ORIANHI	125	DARIUS RUCKER	44	SNOP DOGG	51	THE HANGOVER	57	HANNAH MONTANA 3	96	HARBAN MONTANA: THE MOVIE	84	TREY SONGZ	43	WY/MACHETE	11	WEEZER	102	WE THE KINGS	145	YOUNG MONEY	12
ORIANHI	125	JAY SEAN	59	BRITNEY SPEARS	109	ALVIN AND THE CHIPMUNKS: THE MOVIE	32	HANNAH MONTANA 3	96	HARBAN MONTANA: THE MOVIE	84	TREY SONGZ	43	WY/MACHETE	11	WEEZER	102	WE THE KINGS	145	YOUNG MONEY	12
ORIANHI	125	SHAKIRA	52	ROD STEWART	105	AVATAR	32	HANNAH MONTANA 3	96	HARBAN MONTANA: THE MOVIE	84	TREY SONGZ	43	WY/MACHETE	11	WEEZER	102	WE THE KINGS	145	YOUNG MONEY	12
ORIANHI	125			STING	83			HANNAH MONTANA 3	96	HARBAN MONTANA: THE MOVIE	84	TREY SONGZ	43	WY/MACHETE	11	WEEZER	102	WE THE KINGS	145	YOUNG MONEY	12
ORIANHI	125			GEORGE STRAIT	151			HANNAH MONTANA 3	96	HARBAN MONTANA: THE MOVIE	84	TREY SONGZ	43	WY/MACHETE	11	WEEZER	102	WE THE KINGS	145	YOUNG MONEY	12
ORIANHI	125			STRAIGHT NO CHASER	176			HANNAH MONTANA 3	96	HARBAN MONTANA: THE MOVIE	84	TREY SONGZ	43	WY/MACHETE	11	WEEZER	102	WE THE KINGS	145	YOUNG MONEY	12

TOP POP CATALOG™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, Title, CERT. Top entry: 1. MICHAEL JACKSON Number Ones.

TOP DIGITAL™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, Title, BB 200 RANKING, CERT. Top entry: 1. LADY GAGA The Fame 2.

TOP INTERNET™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, Title, BB 200 RANKING, CERT. Top entry: 1. SUSAN BOYLE I Dreamed A Dream 1.

AOL VIDEO AOL .com

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT/LABEL). Top entry: 1. HERE WITHOUT YOU 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG).

YAHOO! SONGS Y! MUSIC .com

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

TOP FOLK ALBUMS™ .biz

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / DISTRIBUTING LABEL). Top entry: 1. I AND LOVE AND YOU THE AVETT BROTHERS (AMERICAN/COLUMBIA/SONY MUSIC).

CBS' airing of the 32nd Kennedy Center Honors Dec. 29 aids the re-entry of Bruce Springsteen's "Greatest Hits" at No. 32 on Top Pop Catalog Albums (4,000; down 33%).



TOP POP CATALOG: Reflects 18-month-old titles or older that have fallen below No. 100 on the Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on the Billboard 200 and Top Pop Catalog Albums. TOP DIGITAL: Reflects 18-month-old titles or older that have fallen below No. 100 on the Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on the Billboard 200 and Top Digital Catalog Albums. TOP INTERNET: Reflects 18-month-old titles or older that have fallen below No. 100 on the Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on the Billboard 200 and Top Internet Catalog Albums. TOP FOLK ALBUMS: Reflects 18-month-old titles or older that have fallen below No. 100 on the Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on the Billboard 200 and Top Folk Albums. All charts © 2010, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

HEATSEEKERS ALBUMS™				ARTIST	Title	WEEKS ON CHART
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	LABEL & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	WEEKS ON CHART
1	1	19	#1 THE XX 2 WKS YOUNG TURKS 450* (14.98)	xx		7
2	2	10	ORIANTHI TAL.GEFFEN 0135021GA (9.98)	Believe		7
3	4	6	BLAKROC BLAKROC 33032* EX (13.98)	BlakRoc		7
4	9	21	EDWARD SHARPE & THE MAGNETIC ZEROES COMMUNITY FAIRFAX 542* VAGRANT (13.98)	Up From Below		7
5	11	13	FLORENCE + THE MACHINE UNIVERSAL REPUBLIC 013170UMRG (13.98)	Lungs		7
6	8	10	EMILY OSMENT WIND-UP 13102 (14.98)	All The Right Wrongs (EP)		7
7	HOT SHOT DEBUT		BLIND PILOT EXPUNGED DIGITAL EX (4.98)	iTunes Session - EP		7
8	5	58	RANDY HOUSER UNIVERSAL SOUTH 011699 (10.98)	Anything Goes		7
9	29	4	GREATEST GAINER LIBERATION/GLASSNOTE 80022/COLUMBIA (12.98)	Conditions		7
10	NEW		MISTY EDWARDS FORERUNNER DIGITAL EX (8.98)	Fling Wide: Live		7
11	3	45	COLT FORD AVERAGE JOE'S 1001 (16.98)	Ride Through The Country		7
12	16	15	GIRLS FANTASY TRASHCAN 010*/TRUE PANTHER SOUNDS (14.98)	Album		7
13	32	15	LA ROUX BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE 013389*/IGA (10.98)	La Roux		7
14	13	33	MATT & KIM FADER LABEL 0908* (11.98)	Grand		7
15	19	5	WE CAME AS ROMANS EQUAL VISION 175 (13.98)	To Plant A Seed		7
16	12	9	ASKING ALEXANDRIA SUMERIAN 022 (13.98)	Stand Up And Scream		7
17	6	14	JOSHUA BELL SONY CLASSICAL 52718/SONY MASTERWORKS (13.98)	At Home With Friends		7
18	22	29	ATTACK ATTACK! RISE 073 (13.98)	Someday Came Suddenly		7
19	15	7	DAVE RAWLINGS MACHINE ACONY 0908 (13.98)	A Friend Of A Friend		7
20	25	71	THE AIRBORNE TOXIC EVENT MAJORDOMO/SHOUT! FACTORY/ISLAND 012827*/IDJMG (12.98)	The Airborne Toxic Event		7
21	20	45	BRING ME THE HORIZON VISIBLE NOISE 87005/EPITAPH (13.98)	Suicide Season		7
22	RE-ENTRY		MIIKE SNOW DOWNTOWN 70055* (14.98)	Miike Snow		7
23	36	8	EVERY AVENUE FEARLESS 30128 (14.98)	Picture Perfect		7
24	28	45	HEY MONDAY DECADANCE/COLUMBIA 31959*/SONY MUSIC (12.98)	Hold On Tight		7
25	14	16	TERCER CIELO KASA/VEVEMUSIC/UNIVERSAL MUSIC LATINO 653702/UMLE (12.98)	Gente Comun, Suenos Extraordinarios		7

This new live digital EP beats out the peak of the band's last studio set ("3 Rounds and a Sound") by one position as it enters with slightly more than 2,000 downloads sold.

The album notches its third straight weekly gain, in part owed to its song "Sweet Disposition" being used in a Rhapsody TV commercial.

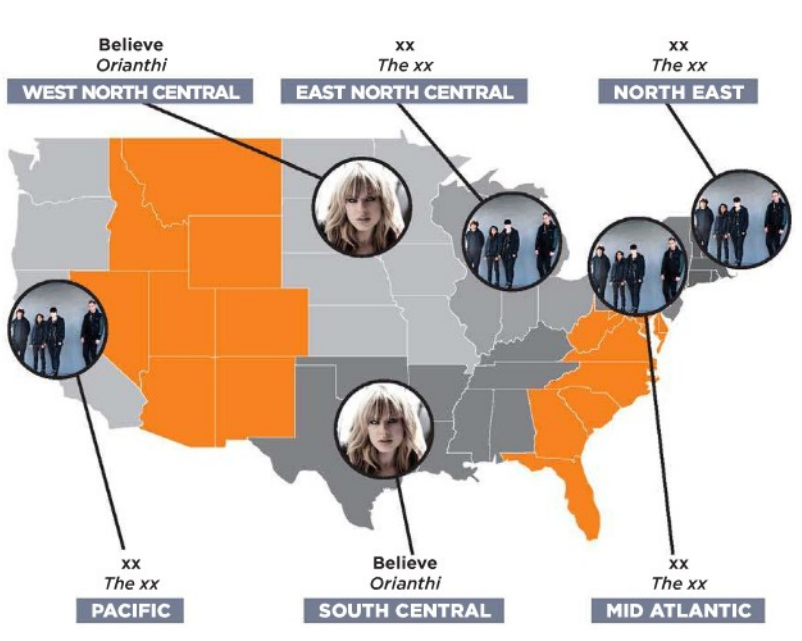
The Christian artist makes a rare double debut on the tally with a live set at No. 10 and a new studio effort at No. 27.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	LABEL & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	WEEKS ON CHART
26	26	59	ERIC HUTCHINSON LET'S BREAK 460412/WARNER BROS. (13.98)	Sounds Like This		26
27	NEW		MISTY EDWARDS FORERUNNER DIGITAL EX (7.98)	Point Of Life		27
28	43	10	BARONESS RELAPSE 7053* (14.98)	Blue Record		28
29	7	11	NELLIE MCKAY VERVE 013218/VG (13.98)	Normal As Blueberry Pie: A Tribute To Doris Day		29
30	30	18	SIDEWALK PROPHETS FERVENT/WORD-CURB 887900 EX/WARNER BROS. (9.98)	These Simple Truths		30
31	10	3	GEORGE LOPEZ HBO 0088/COMEDY CENTRAL (12.98)	Tall, Dark & Chicano		31
32	35	4	FANFARLO CANVASBACK/ATLANTIC 522279*/AG (13.98)	Reservoir		32
33	21	33	BO BURNHAM COMEDY CENTRAL 0078 (15.98 CD/DVD) @	Bo Burnham		33
34	18	2	ONE ESKIMO SHANGRI-LA 101040* (9.98)	One eskimo		34
35	49	5	THE ANTLERS FRENCHKISS 041* (12.98)	Hospice		35
36	NEW		DAN BLACK THE HOURS DIGITAL EX (7.98)	UN		36
37	17	26	DAVID GARRETT DECCA 012872/UNIVERSAL CLASSICS GROUP (11.98)	David Garrett		37
38	RE-ENTRY		BAT FOR LASHES THE ECHO LABEL 93020*/ASTRALWERKS (15.98)	Two Suns		38
39	23	11	NICK SWARDSON COMEDY CENTRAL 0089 (12.98)	Seriously, Who Farted?		39
40	RE-ENTRY		THE BIG PINK A&D 2915* (14.98)	A Brief History Of Love		40
41	RE-ENTRY		THE GOSSIP COLUMBIA 06230*/SONY MUSIC (9.98)	Music For Men		41
42	47	7	FEVER RAY RABID 9408*/MUTE (14.98)	Fever Ray		42
43	27	28	TRAILER CHOIR SHOW DOG NASHVILLE 025 (7.98)	Off The Hillbilly Hook (EP)		43
44	RE-ENTRY		WHITE RABBITS TBD 0006* (11.98)	It's Frightening		44
45	42	5	LIGHTS LIGHTS MUSIC/SIRE 519312/WARNER BROS. (13.98)	The Listening		45
46	RE-ENTRY		NEON INDIAN LEFSE 091* (13.98)	Psychic Chasms		46
47	RE-ENTRY		MESSY MARV AND BERNER BERN ONE 400/SMC (15.98)	Blow		47
48	38	10	JAY FARRAR & BENJAMIN GIBBARD F-STOP/ATLANTIC 521477*/AG (18.98) @	One Fast Move Or I'm Gone: Music From Kerouac's Big Sur (Soundtrack)		48
49	RE-ENTRY		BAND OF SKULLS SHANGRI-LA 101027* (9.98)	Baby Darling Doll Face Honey		49
50	RE-ENTRY		KINGS OF CONVENIENCE SOURCE 06540*/ASTRALWERKS (16.98)	Declaration Of Dependence		50

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, Top Classical Albums, Top Jazz Albums, Top Kids Albums, Top Reggae Albums, Top Rock Albums, Top Soul/R&B Albums, Top World Music Albums, and the acts' subsequent albums are then eligible to appear on Heatseeker Albums. This is based on 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.

HEATSEEKERS SONGS™				ARTIST	Title	WEEKS ON CHART
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	LABEL & NUMBER / PROMOTION LABEL	Title	WEEKS ON CHART
1	1	18	#1 EIGHT SECOND RIDE 2 WKS JAKE OWEN (RCA NASHVILLE)			18
2	2	24	RED LIGHT DAVID NAIL (MCA NASHVILLE)			24
3	3	10	BREAK EVEN THE SCRIPT (PHONOGENIC/EPIC)			10
4	4	16	1901 PHOENIX (LOYAUTE/GLASSNOTE)			16
5	5	21	SHOTS LMFAO FEATURING LIL JON (PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE)			21
6	11	2	SINGLE LADIES (PUT A RING ON IT) THE CHIPPETTES (FOX/RHINO)			2
7	6	12	KINGS AND QUEENS THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)			12
8	13	7	A LITTLE MORE COUNTRY THAN THAT EASTON CORBIN (MERCURY NASHVILLE)			7
9	8	23	SAVIOR RISE AGAINST (DGC/INTERSCOPE)			23
10	7	9	MONSTER SKILLET (ARDENT/INO/ATLANTIC)			9
11	12	18	CITY ON OUR KNEES TOBYMAC (FORERUNNER/EMI CMG)			18
12	19	14	HURRY HOME JASON MICHAEL CARROLL (ARISTA NASHVILLE)			14
13	NEW		WHAT DO YOU SAY? MICKY AVALON FEAT. DIRT NASTY, ANDRE LEGACY & CISCO ADLER (MYS/SPACE/INTERSCOPE)			13
14	10	4	SLEEPYHEAD PASSION PIT (FRENCHKISS/COLUMBIA)			4
15	25	8	BEER ON THE TABLE JOSH THOMPSON (COLUMBIA)			8
16	14	25	YOU'RE GOING DOWN SICK PUPPIES (RMR/VIRGIN/CAPITOL)			25
17	18	2	BIG TIME RUSH BIG TIME RUSH (NICKELODEON/COLUMBIA)			2
18	17	23	5 STAR CHICK YO GOTTI (POLY GROUNDS/J/RMG)			23
19	15	6	HEAVEN CAN WAIT WE THE KINGS (S-CURVE)			6
20	NEW		HOT N COLD THE CHIPPETTES (RAZOR & TIE)			20
21	NEW		HER MORNING ELEGANCE OREN LAVIE (QUARTER PAST WONDERFUL/AMG)			21
22	21	8	SOMEBODY TO LOVE LEIGHTON MEESTER FEATURING ROBIN THICKE (UNIVERSAL REPUBLIC)			8
23	20	10	DOLLHOUSE PRISCILLA RENEA (CAPITOL)			10
24	24	14	I LOOK GOOD CHALIE BOY (DIRTY 3RD/JIVE/BATTERY)			14
25	RE-ENTRY		WHO I AM NICK JONAS & THE ADMINISTRATION (HOLLYWOOD)			25

REGIONAL HEATSEEKERS #1 ALBUMS



- MOUNTAIN**
- Jenny Phillips
Strong And Courageous: Songs...
 - Orianthi
Believe
 - Clive Romney
I Know My Savior Lives: Songs For Children 2010
 - The xx
xx
 - Hilary Weeks
Christmas Once Again
 - Blind Pilot
iTunes Session - EP
 - BlakRoc
BlakRoc
 - Emily Osment
All The Right Wrongs (EP)
 - We Came As Romans
To Plant A Seed
 - George Lopez
Tall, Dark & Chicano

- SOUTH ATLANTIC**
- Tercer Cielo
Gente Comun, Suenos Extraordinarios
 - Orianthi
Believe
 - The xx
xx
 - Colt Ford
Ride Through The Country
 - Joseph Fonseca
Amante Bachata
 - Hector Acosta
Simplemente... El Torito
 - BlakRoc
BlakRoc
 - Randy Houser
Anything Goes
 - Johnny Ventura
Volvio La Navidad
 - Emily Osment
All The Right Wrongs (EP)

PROGRESS REPORT

Hockey, "Too Fake"
 Slow and steady wins the race, right? The Seattle band's debut charting single has been percolating on Alternative for two-and-a-half months, this week bulleting at No. 27. The act is currently touring, with dates lined up through March.

THE BILLBOARD HOT 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	13	#1 TIK TOK <small>DR. LUKE, B. BLANCO (K. SEBERT, L. GOTTFELD, B. LEVIN)</small>	Ke\$ha <small>DR. LUKE, B. BLANCO (K. SEBERT, L. GOTTFELD, B. LEVIN)</small>	1
2	3	10	BAD ROMANCE <small>REDONE, LADY GAGA (N. KHAYAT, S. G. GERMANOTTA)</small>	Lady Gaga	2
3	2	4	REPLAY <small>J. ROTEM (J. ROTEM, K. JONES, K. ANDERSON, J. DESROULEAUX, T. THERON, T. THOMAS)</small>	Iyaz	2
4	5	2	EMPIRE STATE OF MIND <small>BRUX, J. SEWELL, J. ULEPICA, HUNTE (G. CARTER, A. SHUKURJURH, J. SEWELL, J. ULEPICA, HUNTE, A. KEYES, B. ROBINSON)</small>	Jay-Z + Alicia Keys	1
5	4	5	FIREFLIES <small>A. YOUNG, M. THRESSEN (A. YOUNG)</small>	Owl City	1
6	9	6	SEXY CHICK <small>D. GUETTA, S. VEE, J. C. SINDRES (D. GUETTA, J. C. SINDRES, G. TUNFORS, S. VEE, A. THIAM)</small>	David Guetta Featuring Akon	6
7	7	8	DOWN <small>J. REMY BOBBYBASS (J. SEAN, J. COTTER, R. LAROW, J. SKALLER, J. PERKINS, D. CARTER)</small>	Jay Sean Featuring Lil Wayne	1
8	6	7	WHATCHA SAY <small>J. ROTEM (J. ROTEM, K. ANDERSON, J. DESROULEAUX, I. HEAP)</small>	Jason Derulo	1
9	14	20	I GOTTA FEELING <small>DR. LUKE, F. FRIESTERER (W. ADAMS, A. PINEDA, J. GOMEZ, S. FERGUSON, D. GUETTIA, F. FRIESTERER)</small>	The Black Eyed Peas	1
10	8	19	PARTY IN THE U.S.A. <small>DR. LUKE (L. GOTTFELD, C. KELLY, J. CORNISH)</small>	Miley Cyrus	2
11	10	14	DO YOU REMEMBER <small>J. REMY BOBBYBASS (J. SEAN, J. COTTER, R. LAROW, S. P. MENIGUES, J. H. SMITH, J. PERKINS)</small>	Jay Sean Featuring Sean Paul & Lil Jon	1
12	12	6	BEDROCK <small>K. HARRIS, W. L. I. AM (W. ADAMS, A. PINEDA, J. GOMEZ, S. FERGUSON, K. HARRIS, J. BAPTISTE, S. GORDON, K. DRZDOL, K. ZPNER, B. CHASE)</small>	Young Money Featuring Lloyd	12
13	11	9	MEET ME HALFWAY <small>R. FUSARI, LADY GAGA (S. G. GERMANOTTA, R. FUSARI)</small>	The Black Eyed Peas	7
14	15	19	PAPARAZZI <small>R. FUSARI, LADY GAGA (S. G. GERMANOTTA, R. FUSARI)</small>	Lady Gaga	6
15	18	11	HARD <small>M. MARTIN, S. HELLBACK (K. S. MARTIN, S. HELLBACK, T. AMBER)</small>	Rihanna Featuring Jeezy	11
16	13	10	3 <small>M. MARTIN, S. HELLBACK (K. S. MARTIN, S. HELLBACK, T. AMBER)</small>	Britney Spears	1
17	19	22	GREATEST GAINER/AIRPLAY YOU BELONG WITH ME <small>N. CHAPMAN, T. SWIFT (T. SWIFT, L. ROSE)</small>	Taylor Swift	2
18	HOT SHOT DEBUT	1	DROP THE WORLD <small>NOT LISTED (NOT LISTED)</small>	Lil Wayne Featuring Eminem	18
19	16	16	FOREVER <small>BOB-IDA (M. SAMUELS, A. GRAHAM, K. WEST, D. CARTER, M. MATHERS)</small>	Drake Featuring Kanye West, Lil Wayne & Eminem	8
20	22	21	NEED YOU NOW <small>P. WORLEY, LADY ANTEBELLUM (D. HAYWOOD, C. KELLEY, H. SCOTT, J. KEAR)</small>	Lady Antebellum	5
21	23	13	HOW LOW <small>T. MINUS (C. BRIDGES, T. WILLIAMS, C. RIDENHOUR, E. SADLER, H. SHOCKLEE)</small>	Ludacris	13
22	24	17	SWEET DREAMS <small>J. M. JONSON, W. WILKINS (RICO LOVE, B. KNOWLES, J. G. SCHEFFER, W. WILKINS, RICO LOVE)</small>	Beyonce	10
23	20	23	TWO IS BETTER THAN ONE <small>B. HOWES (M. JOHNSON)</small>	Boys Like Girls Featuring Taylor Swift	20
24	17	47	ONE TIME <small>J. B. COLE, C. STEWART (C. A. STEWART, J. BUNTON, C. COLE, T. NKHEREANYE)</small>	Justin Bieber	17
25	35	25	GREATEST GAINER/DIGITAL USE SOMEBODY <small>A. PATERAGLIA, J. KINGS (C. FOLLOWWILL, J. FOLLOWWILL, M. FOLLOWWILL, N. FOLLOWWILL)</small>	Kings Of Leon	4
26	28	18	ALREADY GONE <small>R. TEDDER (K. CLARKSON, R. TEDDER)</small>	Kelly Clarkson	13
27	27	26	EVACUATE THE DANCEFLOOR <small>M. REUTER, Y. PEIFER (Y. PEIFER, A. ESHUIJS, M. REUTER)</small>	Cascada	25
28	25	30	FIFTEEN <small>N. CHAPMAN, T. SWIFT (T. SWIFT)</small>	Taylor Swift	23
29	34	14	HEY, SOUL SISTER <small>M. TEREFE, ESPIONAGE (P. MOHAMED, E. LIND, A. BJORKLUND)</small>	Train	29
30	32	10	LIVE LIKE WE'RE DYING <small>S. KIPNER, A. FRAMPTON (S. KIPNER, A. FRAMPTON, D. O'DONOGHUE, M. SHEEHAN)</small>	Kris Allen	10
31	21	24	I CAN TRANSFORM YA <small>SWIZZ BEATZ (C. BROWN, J. BOYD, K. DEAN, J. A. BEREAL, D. CARTER)</small>	Chris Brown Featuring Lil Wayne & Swizz Beatz	20
32	26	31	TIE ME DOWN <small>JAY-NARI (E. H. BENJAMIN, V. D. A. THOMAS)</small>	New Boyz Featuring Ray J	26
33	36	4	ACCORDING TO YOU <small>H. BENSON (S. DIAMOND, A. FRAMPTON)</small>	Orianthi	33
34	31	27	RUN THIS TOWN <small>K. WEST, N. I. D. (S. C. CARTER, K. WEST, E. WILSON, R. FENTY, A. ALATAS)</small>	Jay-Z, Rihanna & Kanye West	2
35	29	36	COWBOY CASANOVA <small>M. BRIGHT (C. UNDERWOOD, M. ELIZONDO, B. JAMES)</small>	Carrie Underwood	11
36	33	26	MONEY TO BLOW <small>DRUMMA BOY (B. WILLIAMS, A. GRAHAM, D. CARTER, C. GHOLSON)</small>	Birdman Featuring Lil Wayne & Drake	26
37	37	38	TELEPHONE <small>R. HARRIS, LADY GAGA (S. G. GERMANOTTA, R. J. PERKINS, L. DANIELS, L. FRANKLIN, B. KNOWLES)</small>	Lady Gaga Featuring Beyonce	30
38	38	44	FALLIN' FOR YOU <small>R. NOWELS, K. CALLIAT, J. SHANKS (C. CALLIAT, R. NOWELS)</small>	Colbie Callait	12
39	30	60	ONE LESS LONELY GIRL <small>E. LEWIS, B. MUHAMMAD, S. PHAMILLTON, H. SHIN (E. LEWIS, B. MUHAMMAD, S. PHAMILLTON, H. SHIN)</small>	Justin Bieber	16
40	42	34	SAY AAH <small>Y. YONBYO, D. CORELL, T. TAYLOR (R. M. FEREBEE, JR., T. NEVSON, T. SCALES, N. WALKER, D. CORELL)</small>	Trey Songz Featuring Fabolous	34
41	41	35	GANGSTA LUV <small>C. STEWART, T. MASH (T. MASH, C. A. STEWART, C. C. BROGARDUS, JR.)</small>	Snoop Dogg Featuring The-Dream	35
42	39	2	NATURALLY <small>A. ARMATO, T. JAMES (A. ARMATO, T. JAMES, D. KARAOGLU)</small>	Selena Gomez & The Scene	39
43	44	22	SMILE <small>R. CAVALLO (M. SHAFER, B. DALY, J. HARDING, J. BOSE)</small>	Uncle Kracker	43
44	40	40	GIVE IT UP TO ME <small>TIMBALAND, J.ROC (T. V. MOSLEY, I. MEBARAK, R. I. POLLA, A. GHOST, D. CARTER)</small>	Shakira Featuring Lil Wayne	29
45	47	46	IF YOU ONLY KNEW <small>R. CAVALLO (B. SMITH, D. BASSETT)</small>	Shinedown	42
46	66	93	IMMA BE <small>K. HARRIS, W. L. I. AM (W. ADAMS, A. PINEDA, J. GOMEZ, S. FERGUSON, K. HARRIS, J. TANKI, D. FODER, T. BREINCK, M. DELLER)</small>	The Black Eyed Peas	46
47	49	52	WHITE LIAR <small>F. LIDDELL, M. WRUCKE (M. LAMBERT, N. HEMBY)</small>	Miranda Lambert	38
48	46	36	BABY BY ME <small>POLOW DA DON (C. J. JACKSON, JR., J. JONES, S. SMITH)</small>	50 Cent Featuring Ne-Yo	28
49	54	48	THE TRUTH <small>M. KNOX (B. JAMES, A. MONROE)</small>	Jason Aldean	47
50	59	70	IN MY HEAD <small>J. ROTEM (J. ROTEM, K. ANDERSON, J. DESROULEAUX, J. ROTEM, C. KELLY)</small>	Jason Derulo	50
51	60	50	SOUTHERN VOICE <small>B. GALLIMORE, T. MCGRAW, D. SMITH (T. DOUGLAS, B. DIPIERO)</small>	Tim McGraw	49
52	63	71	HAVEN'T MET YOU YET <small>B. ROCK (A. FOSTER, A. CHANG, M. BUBLE)</small>	Michael Buble	52
53	50	43	DO I <small>J. STEVENS (L. BRYAN, C. KELLEY, Y. HAYWOOD)</small>	Luke Bryan	34
54	61	45	CONSIDER ME GONE <small>R. MCENTIRE, M. BRIGHT (S. DIAMOND, M. GREEN)</small>	Reba	38
55	55	27	TRY SLEEPING WITH A BROKEN HEART <small>J. BHASKER (J. BHASKER, A. KEYS, J. PREYHOLDS)</small>	Alicia Keys	27

6 Track is the only top 10 entry that hasn't peaked at either No. 1 or No. 2.



The act's former chart-topper returns to the top 10 for the first time in nine weeks as its latest single makes the chart's biggest jump (66-46).



Featured prominently in iTunes' 2009 Rewind promotion, track is one of only seven titles on Hot Digital Songs to show a sales increase (up 11%) this post-holiday week.



Song is one of many country titles to sport up the chart (or re-enter) as radio programming in that format returned to normal in the post-Christmas week.

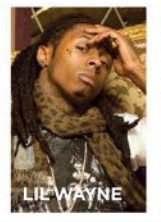


Song holds at No. 1 on the Alternative chart for a 16th week, becoming one of just five songs to reign for such a length in the chart's 21-year history.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
56	57	58	LIFE AFTER YOU <small>H. BENSON (C. DAUGHERTY, C. KROEGER, B. JAMES, J. MOJ)</small>	Daughtry	56
57	52	51	SPOTLIGHT <small>POLOW DA DON (R. DAVIS, U. RAYMOND, I. V. JONES)</small>	Gucci Mane Featuring Usher	42
58	51	56	UPRISING <small>MUSE (M. BELLAMY)</small>	Muse	37
59	43	53	RUSSIAN ROULETTE <small>C. HARMONY, NE-YO (S. SMITH, C. HARMON)</small>	Rihanna	9
60	56	78	ALL THE RIGHT MOVES <small>R. TEDDER (R. TEDDER)</small>	OneRepublic	53
61	71	59	CARRY OUT <small>TIMBALAND, J.ROC (T. V. MOSLEY, J. HARMON, J. TIMBERLAKE, T. CLAYTON, J. BEANZ)</small>	Timbaland Featuring Justin Timberlake	31
62	62	42	I INVENTED SEX <small>LDS DAMYSTRU (C. MCKINNEY, T. SCALES, T. NEVSON, A. GRAHAM)</small>	Trey Songz Featuring Drake	42
63	58	62	NEVER GONNA BE ALONE <small>R. J. LANGE, J. MOI (NICKELBACK, R. J. LANGE, C. KROEGER)</small>	Nickelback	58
64	70	49	IT KILLS ME <small>J. FEINIX, A. MARTIN (A. MARTIN, R. LITTLEJOHN, JR., L. CARR, E. SHULMAN)</small>	Melanie Fiona	49
65	74	64	WHY DON'T WE JUST DANCE <small>F. ROGERS (J. BEAVERS, J. SINGLETON, D. BROWN)</small>	Josh Turner	64
66	75	57	I WANNA MAKE YOU CLOSE YOUR EYES <small>R. BEAVERS, D. BENTLEY (B. BEAVERS, D. BENTLEY)</small>	Dierks Bentley	52
67	45	80	BODY LANGUAGE <small>LDS DAMYSTRU (J. BUNTON, C. COLE, J. MCCARTNEY, T. PAIN)</small>	Jesse McCartney Featuring T-Pain	35
68	65	2	HILLBILLY BONE <small>C. WISEMAN, L. LAIRD</small>	Blake Shelton Featuring Trace Adkins	65
69	53	68	CRAWL <small>A. MESSINGER, N. ATWEH (C. BROWN, A. MESSINGER, N. ATWEH, L. BOYD)</small>	Chris Brown	53
70	68	72	WHATAYA WANT FROM ME <small>M. MARTIN, S. HELLBACK (PINK, K. S. MARTIN, S. HELLBACK)</small>	Adam Lambert	68
71	81	66	HISTORY IN THE MAKING <small>F. ROGERS (D. RUCKER, F. ROGERS, C. MILLS)</small>	Darius Rucker	64
72	76	73	EIGHT SECOND RIDE <small>J. RITCHEY (J. OWEN, E. DURRANCE)</small>	Jake Owen	73
73	64	81	I WILL NOT BOW <small>D. BENEATH (B. BOWLEY)</small>	Breaking Benjamin	40
74	84	74	SOMEDAY <small>M. SERLETIC (R. THOMAS, M. SERLETIC, S. CARTER)</small>	Rob Thomas	72
75	87	69	SHUT IT DOWN <small>C. SPARKS, D. J. SMACKS, A. A. LOGAN, E. DEAN, L. QUALL (A. C. PEREZ, C. SPARKS, A. THAM, W. GRIGAHINE)</small>	Pitbull Featuring Alan	69
76	73	82	BREAK <small>H. BENSON (THREE DAYS GRACE, B. STOCK)</small>	Three Days Grace	73
77	83	63	RED LIGHT <small>F. LIDDELL, M. WRUCKE (J. SINGLETON, M. PEIRCE, D. MATKOSKY)</small>	David Nail	54
78	77	18	WASTED <small>FATBOI (L. DOUGLAS, R. DAVIS, A. WASHINGTON)</small>	Gucci Mane Featuring Plies Or OJ Da Juiceman	36
79	93	85	HEARTBREAK WARFARE <small>J. MAYER, S. JORDAN (J. MAYER)</small>	John Mayer	79
80	80	12	PAPERS <small>S. GARRETT, ZAYTOVEN (U. RAYMOND, IV, S. GARRETT, X. DOTSON, A. MATHIS)</small>	Usher	31
81	48	2	STEADY MOBBIN' <small>K. AME, C. CARTER, D. JOHNSON, R. DAVIS)</small>	Young Money Featuring Gucci Mane	48
82	67	65	I AM <small>STARDATE (M. J. BLIGE, M. S. ERIKSEN, T. E. HERMANSEN, J. AUSTIN, E. DEAN, M. BEITE)</small>	Mary J. Blige	65
83	79	13	FUNHOUSE <small>T. KANAL, J. HARRY (PINK, T. KANAL, J. HARRY)</small>	Pink	44
84	85	89	BREAKEVEN <small>M. O'DONOGHUE, M. SHEEHAN, A. FRAMPTON, S. A. KIPNER (D. O'DONOGHUE, M. SHEEHAN, A. FRAMPTON, S. KIPNER)</small>	The Script	84
85	69	97	I'M GOING IN <small>KRIS ALLEN (K. ALLEN, A. FRAMPTON, D. CARTER, J. W. JENKINS)</small>	Drake Featuring Lil Wayne & Young Jeezy	97
86	77	99	DROP IT LOW <small>POLOW DA DON (J. JONES, E. DEAN, C. BROWN)</small>	Ester Dean Featuring Chris Brown	38
87	89	75	I WANNA ROCK <small>S. DEVILLE (C. C. BROGARDUS, JR., E. MOLINA, R. GINYARD, JR.)</small>	Snoop Dogg	75
88	90	90	1901 <small>PHOENIX, P. ZDAR (PHOENIX)</small>	Phoenyx Pzdar	87
89	RE-ENTRY	4	AMERICAN SATURDAY NIGHT <small>F. ROGERS (B. PAISLEY, A. GORLEY, V. LOVEALE)</small>	Brad Paisley	86
90	72	3	VANILLA TWILIGHT <small>A. YOUNG (A. YOUNG)</small>	Owl City	72
91	RE-ENTRY	4	CRYYN' FOR ME (WAYMAN'S SONG) <small>T. KEITH, M. WRIGHT (T. KEITH)</small>	Toby Keith	88
92	94	79	SEX THERAPY <small>POLOW DA DON, HOT SAUCE (R. THICKE, E. DEAN, J. JONES, P. WASHINGTON, W. INEN, S. GOTTIEB, J. GLUCK, W. GOLD)</small>	Star Trak Interscope	79
93	88	3	HOT MESS <small>M. CHENG, KE\$HA, R. KELLY (C. BARR, S. P. MENIGUES, G. STEIN, K. RUDOLFF, L. ARRINGTON, S. WINS, R. ALLEN, J. KASHER, K. OGDON)</small>	Cobra Starship	64
94	RE-ENTRY	20	GETTIN' YOU HOME (THE BLACK DRESS SONG) <small>J. STROUD (C. YOUNG, C. BATTEN, K. BLAZY)</small>	Chris Young	33
95	96	4	SHOTS <small>LMFAO (S. K. GORDY, S. A. GORDY, J. H. SMITH, E. DELATORRE)</small>	LMFAO Featuring Lil Jon	95
96	RE-ENTRY	5	THAT'S HOW COUNTRY BOYS ROLL <small>C. CHAMBERLAIN, B. CURRINGTON (B. CURRINGTON, D. DAVIDSON, B. JONES)</small>	Billy Currington	85
97	RE-ENTRY	2	TEMPORARY HOME <small>M. BRIGHT (C. UNDERWOOD, L. LAIRD, Z. MALOY)</small>	Carrie Underwood	92
98	99	91	HALFWAY GONE <small>J. COLE, LIFHOUSE (J. WADE, J. COLE, K. RUDOLF, J. KASHER)</small>	Lifhouse	91
99	97	2	AMERICAN HON <small>P. WORLEY, LADY ANTEBELLUM (S. STEVENS, C. R. BARLOWE, H. LINDSEY)</small>	Lady Antebellum	97
100	RE-ENTRY	9	(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU TO <small>B. WALKER (R. CUOMO, B. WALKER)</small>	Weezer	81

BETWEEN THE BULLETS

'REBIRTH' DELIVERS SOLE DEBUT



Lil Wayne has the Billboard Hot 100's only debut as "Drop the World," featuring Eminem, opens at No. 18, selling 162,000 downloads. The song is Wayne's third track from his often-delayed "Rebirth" album to reach the Hot 100 following "Prom Queen" (No. 15 peak, February 2009) and "On Fire" (No. 62, December 2009). Another track that was rumored to be part of the album, "Hot Revolver," peaked at No. 33 in April, but seemingly hasn't made the "Rebirth" cut, based on the track listing shipped prematurely by Amazon last month. The download sum for "Drop" is the highest of any Wayne-fronted song since "Lollipop" shifted 194,000 in June 2008.

The most popular songs, according to all-format audience impressions measured by Nielsen Broadcast Data Systems and sales data compiled by Nielsen SoundScan. © 2010 Billboard. All rights reserved.

HOT 100 AIRPLAY

Table with 3 columns: Rank, Title, Artist. Lists top 100 songs with their respective artists and chart history.

1,251 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...

HOT DIGITAL SONGS

Table with 3 columns: Rank, Title, Artist. Lists top 100 digital songs with their respective artists and chart history.

Legend for HOT 100 AIRPLAY: * denotes paid download sales... For additional rules and explanations, visit www.billboard.com.

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.

- GREATEST GAMES: Where included, this award indicates the title with the chart's largest unit increase.
PACE SETTER: Where included, this award indicates the title with the chart's biggest percentage growth.
HEATSEEKER GRADUATE: Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

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.
GREATEST GAMES: 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.

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

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

- 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.

MAINSTREAM TOP 40

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: #1 BAD ROMANCE by Lady Gaga.

A year ago this week, Lady Gaga had yet to lead the Mainstream Top 40 airplay chart. Now, she's tied for second-most No. 1s in the survey's 17-year history.

"Bad Romance" rises 2-1, granting Lady Gaga her fifth consecutive No. 1 since the start of her career. The first four appear on her debut album, "The Fame": "Just Dance" (which reached the penthouse in the Jan. 24, 2009, issue), "Poker Face," "LoveGame" and "Paparazzi."

Since the Mainstream Top 40 tally launched in October 1992, Mariah Carey (who arrived with five consecutive No. 1s on the Billboard Hot 100 in 1990-91) leads with six No. 1s. Beyoncé, Lady Gaga, Avril Lavigne, Pink, Britney Spears and Justin Timberlake follow with five chart-toppers.



LADY GAGA

ADULT CONTEMPORARY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: #1 YOU BELONG WITH ME by Taylor Swift.

ADULT TOP 40

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: #1 GREATEST GAINER ALREADY GONE by Kelly Clarkson.

ROCK SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: #1 BREAK by Three Days Grace.

The Folk Albums chart (see page 36) sports its first nonholiday No. 1: The Avett Brothers' "I and Love and You." The title cut bullets at No. 13 on Triple A. The only previous leader since the former list launched last month, Bob Dylan's "Christmas in the Heart," dips 1-9.



AVETT BROTHERS

ALTERNATIVE

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: #1 UPRISING by Muse.

TRIPLE A

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: #1 CHASING PIRATES by Norah Jones.

MAINSTREAM TOP 40, ADULT CONTEMPORARY, ADULT TOP 40, ROCK SONGS, ALTERNATIVE, and TRIPLE A charts 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. LADY GAGA: MEEHO

HOT COUNTRY SONGS™

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, TITLE, Artist, CERT., PEAK POSITION. Top entry: #1 CONSIDER ME GONE by Reba McEntire.



Up 5.6 million listener impressions, fourth single from "Learn to Live" (No. 8 on Top Country Albums) gets Greatest Gainer nod in its 18th chart week. First three tracks each spent time at No. 1, most recently when "Alright" led the Aug. 15 list.



Ballad crosses the Airpower threshold in its sixth chart week (15.2 million impressions, up 33%). To find a song with fewer weeks on the list, you'd need to scroll down to Lady Antebellum's "American Honey," which posts a third-week surge (38-30).

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, TITLE, Artist, CERT., PEAK POSITION. Top entry: #26 OUTSIDE MY WINDOW by Sarah Buxton.

TOP COUNTRY ALBUMS™

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, ARTIST, Title, CERT., PEAK POSITION. Top entry: #1 TAYLOR SWIFT Fearless.

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, ARTIST, Title, CERT., PEAK POSITION. Top entry: #26 ALAN JACKSON Songs Of Love And Heartache.

TOP BLUEGRASS ALBUMS™

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, ARTIST, Title, CERT. Top entry: #1 STEVE MARTIN The Crow: New Songs For The Five String Banjo.

BETWEEN THE BULLETS REBA'S BIGGEST EVER. Almost 34 years after her Billboard chart debut, Reba McEntire posts her longest No. 1 stand... Includes photo of Reba McEntire.

TOP R&B/HIP-HOP ALBUMS™ chart with columns for week, last week, weeks on chart, and album details.

Rihanna strolls to her fifth top 10 on Mainstream R&B/Hip-Hop as "Hard" hikes 11-10. Her past entries to the region include three chart-toppers: "Umbrella" and her collaborations with T.I. on "Live Your Life" and Jay-Z and Kanye West on "Run This Town."



MAINSTREAM R&B/HIP-HOP™ chart with columns for week, last week, weeks on chart, and album details.

BETWEEN THE BULLETS

KEYS, BLIGE LEAD SLEEPY CHART



KEYS

As Christmas sales wind down and sales return to pre-holiday levels, Alicia Keys and Mary J. Blige retain their lock on the upper positions of Top R&B/Hip-Hop Albums. Keys' "The Element of Freedom," down 71% from last issue, returns to the penthouse with 80,000 units, according to Nielsen SoundScan, and sends its grand total to 700,000 since its Dec. 15 release.

Most of the chart's other titles also experience the usual slide coming off the brisk December shopping season. To reflect a balanced chart, bullets this week are awarded to albums whose sales declined no more than 45% from last issue. —Raphael George

RHYTHMIC™ chart with columns for week, last week, weeks on chart, and album details.

ADULT R&B™ chart with columns for week, last week, weeks on chart, and album details.

HOT RAP SONGS™ chart with columns for week, last week, weeks on chart, and song details.

TOP R&B/HIP-HOP ALBUMS: See Charts Legend for rules and explanations. See Charts Legend for rules and explanations. All charts © 2010, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

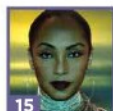
HOT R&B/HIP-HOP SONGS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT / PROMOTION LABEL, CERT., PEAK POSITION. Includes songs like 'IT KILLS ME', 'I INVENTED SEX', 'SAY AAH', 'MO'NEY TO BLOW', 'BEDROCK', 'PAPERS', 'HOW LOW', 'BAD HABITS', 'EMPIRE STATE OF MIND', 'TRY SLEEPING WITH A BROKEN HEART', 'BABY DA DON', 'AIN'T LEAVIN WITHOUT YOU', 'I AM', 'PRETTY WINGS', 'GREATEST GAINER/AIRPLAY SOLDIER OF LOVE', 'GOD IN ME', 'SEX THEORY', 'HARD', 'I WANNA ROCK', 'MILLION DOLLAR BILL', 'WASTED', 'I CAN TRANSFORM YA', 'FOREVER', 'SPOTLIGHT', 'GANGSTA LUV', 'REGRET', 'I GET IT IN', 'HEY DADDY (DADDY'S HOME)', 'O LETS DO IT', 'CLOSE TO YOU', 'CAN'T LIVE WITHOUT YOU', 'YESTERDAY', 'BREAK UP', 'ON THE OCEAN', 'I'M GOING IN', 'STEADY MOBBIN'', 'I LOOK GOOD', 'WHAT I'VE BEEN WAITING FOR', 'THIS IS IT', 'SAY SOMETHING', '5 STAR CHICK', 'I GET CRAZY', 'FRESH', 'ALL THE WAY TURT UP', 'TIE ME DOWN', 'UNDER', 'VIDEO PHONE', 'NUMBER ONE', 'DOESN'T MEAN ANYTHING', 'FED UP', 'FLEX', '09 RAP UP', 'ON TO THE NEXT ONE', 'ECHO', 'I AIN'T HEARIN' U'.

5 Lil Wayne's side project is the first rap group in three years to start its career with consecutive top 10s on Rhythmic Airplay as this tune lifts 12-10. Debut track "Every Girl" peaked at No. 2 in August.



11 A 10-track version of "Before I Self-Destruct" debuts on Top R&B/Hip-Hop Albums at No. 46 (2,500 copies). The full album shifts 15,000 (15-13).



15 Sade captures the Greatest Gainer flag with a gain of 5 million listener impressions, returning the song to its highest peak position achieved two weeks ago.



20 Up 2 million impressions, the song revisits the top 20 after falling from the territory three weeks back. It's also the Greatest Gainer on Adult R&B (4-3).

52 The Virginia native has charted 10 singles since his career began in 1995, but his four lyrical, year-in-review "Rap Up" songs have been his highest performers, including 2009's edition, which nets a career peak.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT / PROMOTION LABEL, CERT., PEAK POSITION. Includes songs like 'RELIGIOUS', 'BULLETPROOF', 'MEDICINE', 'INDEPENDENT', 'CRAWL', 'FISTFUL OF TEARS', 'THINKIN' ABOUT YOU', 'TIP OF MY TONGUE', 'SWEET DREAMS', 'DON'T MAKE 'EM LIKE U NO MORE', 'WOMEN LIE, MEN LIE', 'HOME GURL', 'ON FIRE', 'THUG', 'PUT IT IN A LOVE SONG', 'JAKE ME', 'PRETTY GIRLS', 'NEIGHBORS KNOW MY NAME', 'NEVER KNEW I HADNED', 'H.A.T.E.U.', 'LOVE COME DOWN', 'BORROW YOU', 'MY HOOD', 'I CAN'T MAKE YOU LOVE ME', 'YOU'RE THE ONE', 'LUV 2 BALL', 'CAN'T HARDLY WAIT', 'BINGO', 'BACK TO THE CRIB', 'GUETTA GET IT', 'OH', 'SPONSOR', 'GROWN MAN', 'LITTLE FREAK', 'LEMONADE', 'HELL OF A LIFE', 'STRANDED', 'I'M ILL', 'MAKE EM' SAY', 'CALL ME 4 DAT GOOD', 'IMMA LOVE YOU RIGHT', 'HOOD LOVE', 'THEY THAT WAIT', 'LOVE SUGGESTIONS', 'SPEAK FRENCH'.

BETWEEN THE BULLETS

GUCCI GRABS STUNNING SUM OF HITS



MANE

Earning 11 appearances on Hot R&B/Hip-Hop Songs this week, Gucci Mane ties T-Pain for the second-most concurrent titles on the chart since the list began using Nielsen SoundScan data in 1992. The Atlanta rapper's songs at Nos. 21, 24, 27, 33, 36, 63, 72, 83, 87, 90 and 100 place him three away from record-holder Lil Wayne, who slotted 14 singles on the Sept. 13, 2008, chart. Among his current collection of hits, Mane peaked at No. 2 as a guest on Mario's "Break Up" and reached No. 3 with "Wasted." The latter appears on "The State vs. Radric Davis," which climbs 11-10 on Top R&B/Hip-Hop Albums.

—Raphael George

CHRISTIAN SONGS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, and PROMOTION LABEL. Top entry: #1 CITY ON OUR KNEES by TobyMac.

Singer/guitarist/producer Fred Hammond dominates Hot Gospel Songs for a seventh straight week as "They That Wait," featuring John P. Kee, draws Greatest Gainer applause...



TOP CHRISTIAN ALBUMS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, and PROMOTION LABEL. Top entry: #1 CASTING CROWNS.

Rock band Sanctus Real rings in 2010 with its third No. 1 on Christian CHR, where "Forgiven" gains 272 plays and steps 2-1. The song introduces the group's fifth album, "Pieces of a Real Heart," due March 9 on EMI Christian Music Group's Sparrow imprint.



HOT CHRISTIAN AC SONGS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, and PROMOTION LABEL. Top entry: #1 CITY ON OUR KNEES.

CHRISTIAN CHR™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, and PROMOTION LABEL. Top entry: #1 FORGIVEN.

TOP GOSPEL ALBUMS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, and PROMOTION LABEL. Top entry: #1 BEBE & CECE WINANS.

HOT GOSPEL SONGS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, and PROMOTION LABEL. Top entry: #1 GREATEST GAINER THEY THAT WAIT.

See Charts Legend for TOP CHRISTIAN ALBUMS and TOP GOSPEL ALBUMS rules and explanations. CHRISTIAN SONGS: 48 all-format Christian stations, including 57 Christian AC stations, 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. and Nielsen SoundScan, Inc. All rights reserved.

HOT DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	4	6	#1 ONE LOVE	DAVID GUETTA FEATURING ESTELLE	GUM/ASTRALWERKS/CAPITOL
2	3	12	PUSH N PULL	NOFERINI & MARINI VS SYLVIA TOSUN	LOVERUSH/SEA TO SUN
3	5	8	FRESH OUT THE OVEN	LOLA FEATURING PITBULL	EPIC
4	2	7	BAD ROMANCE	LADY GAGA, STREAMLINE, KON LIVE, CHERRYTREE	INTERSCOPE
5	12	6	DID IT AGAIN (LO HECHO ESTA HECHO)	SHAKIRA	EPIC
6	8	11	YOU USED TO KNOW	ANDREA CARNELLI	CURY7
7	9	10	DRAMA QUEEN (TEXTING U)	SIMONE DENNY + BARRY HARRIS	BARRY HARRIS
8	1	10	MAKE ME	JANET A&M/UM	
9	13	10	HEAVY CROSS	THE BOSSIP	COLUMBIA
10	16	5	WHY DON'T YOU LOVE ME	BEYONCE	MUSIC WORLD/COLUMBIA
11	14	9	COME BACK CLEAN	THE CRYSTAL METHOD FEATURING EMILY HANES	TRV ERENCARPATE
12	6	12	I WANT TO KNOW WHAT LOVE IS	MARIAH CAREY	ISLAND/IDJMG
13	22	7	RAIN	ANJULIE	MONSTER/HEAR/CMG
14	21	9	GIVE ME LOVE	STEPHEN KEYES	MAD TIZZY
15	24	7	ON THE FLOOR (OH BABY PLEASE)	KATLH MARIN	EPHAPHNY
16	33	2	RUSSIAN ROULETTE	RHIANNA	SRP/DEF. JAM/IDJMG
17	25	6	MEET ME HALFWAY	THE BLACK EYED PEAS	INTERSCOPE
18	26	6	LOCA	RANNY FEATURING NINA FLOWERS	ROCKBERRY
19	7	13	WISH U LOVE	CHAD JACK & TIM LETTEER VS. FAWN	HADES
20	19	10	WORKIN' GIRL	KELLY KING	TRES KNEEHOWS
21	30	4	BODIES	ROBBIE WILLIAMS	ASTRALWERKS/CAPITOL
22	18	9	3	BRITNEY SPEARS	JIVE/JLG
23	31	4	POWER YOU ARE PICK	TONY MORAN FEATURING FRENCHIE DAVIS	DANCE MUSIC PRODUCTIONS
24	32	6	KEEPING SCORE	HANNAH	SNOWDOG
25	17	15	FIGHT FOR YOU	MORGAN PAGE	NETTWERK

TOP DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	62	#1 LADY GAGA	THE FAME	SRP/DEF. JAM/IDJMG
2	2	6	LADY GAGA	THE FAME MONSTER	SRP/DEF. JAM/IDJMG
3	3	25	OWL CITY	OCEAN EYES	UNIVERSAL REPUBLIC 013141*/UMRG
4	6	19	DAVID GUETTA	ONE LOVE	QUIN 88847*/ASTRALWERKS
5	5	26	LMFAO	PARTY ROCK PARTII	ROCKWELL/LAMOCHE/CHERRYTREE/INTERSCOPE 012932*/IGA
6	4	78	3OH!3	WANT PHOTO	FINISH 511181
7	7	15	VARIOUS ARTISTS	NOW THAT'S WHAT I CALL CLUB HITS 3	UNIVERSAL 50256/SONY MUSIC
8	10	9	VARIOUS ARTISTS	NOW THAT'S WHAT I CALL DANCE CLASSICS 3	UNIVERSAL 50256/SONY MUSIC
9	9	19	IMOGEN HEAP	ELLIPSE	MEGAPHONIC/RCA 50505/RMG
10	8	29	BEYONCE	ANDERSON	REPERE/RED WAGON/DEF. JAM/IDJMG 284933*/UMRG
11	15	15	LA ROUX	LA ROUX	BIG LIFE/POLO/DOR CHERRYTREE/INTERSCOPE 012389*/IGA
12	12	13	TIESTO	KALEIDOSCOPE	MUSICAL FREEDOM 2082/ULTRA
13	11	58	SOUNDTRACK	SLUMDOG MILLIONAIRE	INTERSCOPE 012502/IGA
14	13	5	VARIOUS ARTISTS	JUST DANCE 2	ULTRA/ISLAND 013576/IDJMG
15	19	16	MIKE SNOW	MIKE SNOW	DOWNTOWN 70085*
16	16	20	BREATHE CAROLINA	HELLO FASCINATION	FEARLESS 30127
17	17	20	CASCADA	EVACUATE THE DANCEFLOOR	ROBBINS 75084
18	18	19	FEVER RAY	FEVER RAY	RABID 9408*/MUTE
19	RE-ENTRY		NEON INDIAN	PSYCHIC CHASMS	LEFSE 001*
20	20	24	DJ SKRIBBLE	TOTAL CLUB HITS 3	THRIVEDANCE 90814/THRIVE
21	22	9	DAVE AUDE	DAVE AUDE PRESENTS: ULTRA 2010	ULTRA 2197
22	25	10	MAJOR LAZER	GUNS DON'T KILL PEOPLE... LAZERS DO	DOWNTOWN 70085*
23	RE-ENTRY		THEIVERY CORPORATION	RADIO RETALIATION	ESL 140
24	23	21	MOBY	WANT FOR ME	LITTLE IDIOT 9416*/MUTE
25	RE-ENTRY		DEADMAU5	FOR LACK OF A BETTER NAME	MAUSTRAP 2174/ULTRA

HOT DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	6	#1 TIK TOK	KESHA KASZ MONEY/RCA/RMG	
2	1	9	HOT	INNA	UMG
3	3	12	HANG ON	PLUMB	CUBB
4	4	9	3	BRITNEY SPEARS	JIVE/JLG
5	9	17	I WILL BE HERE	TIESTO & SNEAKY SOUND SYSTEM	ULTRA
6	7	19	SEXY CHICK	DAVID GUETTA FEATURING AKON	GUM/ASTRALWERKS/CAPITOL
7	6	5	BAD ROMANCE	LADY GAGA, STREAMLINE, KON LIVE, CHERRYTREE	INTERSCOPE
8	10	3	HARD	RHIANNA FEATURING JEEZY	SRP/DEF. JAM/IDJMG
9	8	13	FIGHT FOR YOU	MORGAN PAGE	NETTWERK
10	16	5	BABY BY ME	50 CENT FEATURING NE-YO	SHADY/AFTERMATH/INTERSCOPE
11	11	5	ONE LOVE	DAVID GUETTA FEATURING ESTELLE	GUM/ASTRALWERKS/CAPITOL
12	5	11	EVERY MORNING	BASSHUNTER	ULTRA
13	12	11	SMOKE	JUS JACK WITH PHIL GARANT FEATURING MATINA PARISI	MODA
14	13	15	KISS ME BACK	KIM SOZZI	ULTRA
15	RE-ENTRY		BROKEN STRINGS	CAREFREE	NERVOUS
16	15	9	GHOSTS 'N STUFF	DEADMAU5 FEATURING ROB SWIRE	MAUSTRAP/ULTRA
17	22	6	DO YOU REMEMBER	JAY SEAN FEATURING SEAN PAUL & LA JON CASH	MONEY/UNIVERSAL REPUBLIC
18	17	6	COME BACK	SOPHIA MAY	NERVOUS
19	14	13	SAD SONG	BLAKE LEWIS	TOMMY BOY
20	RE-ENTRY		MONEY TO BLOW	BRIDIAN FEATURING LIL WAYNE & DRAKE	CASH MONEY/UNIVERSAL MOTOWN
21	19	15	RELEASE ME	AGNES KING	ISLAND ROCKY STAR/NFM
22	24	3	REMEDY	LITTLE BOOTS	679/ELEKTRA/ATLANTIC
23	18	2	YOU AND I	MEDINA	LABELMADE
24	20	20	SWEET DREAMS	BEYONCE	MUSIC WORLD/COLUMBIA
25	NEW		CHICUADE WATER	BRUCE FEATURING NATASHA BEDINGFIELD	CENTRAL STATION

TOP TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	13	#1 MICHAEL BUBLE	CHAZY LOVE	153/REPRISE 52073/WARNER BROS. Ⓢ
2	NEW		VARIOUS ARTISTS	LETTERS TO SANTA: A HOLIDAY MUSICAL COLLECTION	CONCORD 231908/EX
3	5	8	VARIOUS ARTISTS	LETTERS TO SANTA: A HOLIDAY MUSICAL COLLECTION	CONCORD 231908/EX
4	3	16	HARRY CONNICK, JR.	YOUR SONGS	COLUMBIA 47228*/SONY MUSIC
5	2	12	BARBRA STREISAND	LOVE IS THE ANSWER	COLUMBIA 43354/SONY MUSIC
6	8	11	WYNTON MARSALIS	CHRISTMAS JAZZ	JAM WYNTON/COMPASS 49023/EX/SOMERSET
7	7	41	DIANA KRALL	QUEET NIGHTS	VERVE 012423/VG Ⓢ
8	14	36	MELDY GARDOT	MY ONE AND ONLY THRILL	VERVE 012563*/VG
9	10	10	PINK MARTINI	SPLENDOR IN THE GRASS	HEINZ 6*
10	6	29	MICHAEL BUBLE	MELODY	BULE/REPRISE 52073/WARNER BROS. Ⓢ
11	9	12	NELLIE MCKAY	NORMAL AS BLUEBERRY PIE: A TRIBUTE TO DORIS DAY	VERVE 012719/VG
12	13	12	THE BRIAN SETZER ORCHESTRA	SONGS FROM LONELY AVENUE	SURFDOG 521223*
13	22	28	ALLEN TOUSSANT	THE BRIGHT MISSISSIPPI	MCKESS/CH 480380/WARNER BROS.
14	11	9	FRANK SINATRA	SINATRA NEW YORK FROM SANTA BARBARA	REPRISE 52073/WARNER BROS. Ⓢ
15	16	13	VINCE GUARALDI	THE DEFINITIVE VINCE GUARALDI	FANTASY 31462/CONCORD

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	41	#1 CHRIS BOTTI	CHRIS BOTTI	IN BOSTON/COLUMBIA 38736/SONY MUSIC Ⓢ
2	2	48	BONEY JAMES	SEND ONE YOUR LOVE	CONCORD 30815 Ⓢ
3	4	17	PETER WHITE	GOOD DAY PEAK	31006/CONCORD
4	3	19	GEORGE BENSON	SONGS AND STORIES	MONSTER 30364/CONCORD Ⓢ
5	5	19	NAJEE	MIND OVER MATTER	HEADS UP 3156
6	7	10	EUGE GROOVE	SUNDAY MORNING	SHANACHEE 5178
7	12	8	VARIOUS ARTISTS	HIDDEN BEACH RECORDINGS PRESENTS: UNMAPPED VOL. 4	HIDDEN BEACH/UMG
8	10	32	PAUL HARDCASTLE	THE COLLECTION	TRIPPIN' 'N' RHYTHM 36
9	6	64	DAVE KOZ	GREATEST HITS	CAPITOL 34163
10	23	17	IMPROMPTU	IT IS WHAT IT IS	JCS 91209/ORPHEUS
11	11	15	KENNY G	SUPER HITS	SONY MUSIC CUSTOM MARKETING GROUP 40262
12	13	8	BRIAN CULBERTSON	LIVE FROM THE INSIDE	GMP 013232/VG Ⓢ
13	9	51	KENNY G	PLUMST: THE VERY BEST OF KENNY G	ARISTACOLONY 214805/SONY MUSIC
14	15	41	THE RIPPINGTONS	FEATURING RUSS FREEMAN	MODERN ART PEAK 30636/CONCORD
15	19	13	AL JARREAU	THE VERY BEST OF AN EXCELLENT ADVENTURE	REPRISE/WARNER BROS. 52484/RMG

SMOOTH JAZZ SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	24	#1 BRIGHT	PETER WHITE	PEAK/CMG
2	2	26	TROPICAL RAIN	JESSE J	PEAK/CMG
3	4	26	BURNIN'	PAUL TAYLOR	PEAK/CMG
4	3	22	SWEET SUMMER NIGHTS	NAJEE	HEADS UP
5	6	4	GREATEST SOLDIER OF LOVE	SADE	EPIC/COLUMBIA
6	5	35	TALK OF THE TOWN	BAREN RAHN	NUGROOVE
7	7	13	BOGOTA BY BUS	JESSE COOK	COACH HOUSE/E1
8	8	31	TIJUANA DANCE	RICK BRAUN	ARTISTRY
9	11	24	TOUCH	BONEY JAMES	CONCORD/CMG
10	15	27	SONGBIRD	CRAIG CHAIKIND	SHANACHEE
11	10	12	CHASING PIRATES	NORAH JONES	BILIE NOTE/CAPITOL Ⓢ
12	9	18	NIKKI'S WALK	JEFF GOLUB	E1
13	12	36	WHO WILL COMFORT ME	MELDY GARDOT	VERVE
14	14	12	RETRO BOY	RICHARD ELLIOTT	ARTISTRY
15	17	10	SUNDAY MORNING	EUGE GROOVE	SHANACHEE

TOP TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	6	#1 THE PRIESTS	HARMONY	RCA VICTOR 59825/RMG
2	2	59	THE PRIESTS	RCA VICTOR	33969/SONY MUSIC
3	4	16	RENEE FLEMING	SONG OF SONGS	DECCA 012678/UNIVERSAL CLASSICS GROUP
4	18	33	STILE ANTICO	SONG OF SONGS	HARMONIA MUNDI 807489
5	6	43	PLACIDO DOMINGO	SONG OF SONGS	INSPIRED 001382/UNIVERSAL CLASSICS GROUP
6	7	10	CECILIA BARTOLI	SACRIFICIUM	DECCA 013412/UNIVERSAL CLASSICS GROUP
7	8	60	LUCIANO PAVAROTTI	THE DUETS	DECCA 012245/UNIVERSAL CLASSICS GROUP
8	10	70	JOSHUA BELL	THE FOUR SEASONS	SONY CLASSICAL 11013/SONY MASTERWORKS
9	9	19	B. FLECK/Z. HUSSAIN/E. MEYER	THE MELODY OF RHYTHM	E1 2024
10	5	6	POPE BENEDICT XVI	ALMA MATER	MUSIC FROM THE Vatican/SONY CLASSICAL CLASSICS GROUP Ⓢ
11	3	8	ROLF LISLEVAND	DRINKING	ELM NEW SERIES/SONY CLASSICAL CLASSICS GROUP Ⓢ
12	17	13	JOYCE DIDONATO	ROSSINI: COLEBRA, THE MUSE	VERGIN CLASSICS 94578/BLG
13	15	11	L. LANG/V. REPIN/M. MAISKY	TOCHENSKI/RACHMANINOV/PIMB TRIO	SONY CLASSICAL CLASSICS GROUP
14	14	9	ANDRE RIEU	LIVE IN DRESDEN	ANDRE RIEU/DENON 17791/SLG
15	NEW		MARK PADMORE/PAUL LEWIS	SCHUBERT: WINTERREISE	HARMONIA MUNDI 907484

TOP CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	9	#1 ANDREA BOCELLI	MY CHRISTMAS	SUGAR 013437/DECCA Ⓢ
2	2	10	STING	IF ONLY WINTERS NIGHT	CHERRYTREE/SONY CLASSICAL CLASSICS GROUP Ⓢ
3	5	14	JOSHUA BELL	AT HOME WITH FRIENDS	SONY CLASSICAL 52778/SONY MASTERWORKS
4	3	6	ANDREA BOCELLI	MY NAVIGATOR	SUGAR/SONY CLASSICAL CLASSICS GROUP Ⓢ
5	6	60	IL DIVO	THE PROMISE	SYCO/COLUMBIA 39968/SONY MUSIC Ⓢ
6	4	61	ANDREA BOCELLI	INCANTO	SUGAR 012151/DECCA Ⓢ
7	8	31	DAVID GARRETT	DAVID GARRETT	DECCA 012872/UNIVERSAL CLASSICS GROUP
8	10	36	PAUL POTTIS	PASSIONE	SYCO/COLUMBIA 47439/SONY MUSIC
9	21	2	MORMON TABERNALE CHOIR	HEAVENLY MUSIC OF CHRISTMAS	SONY CLASSICAL CLASSICS GROUP Ⓢ
10	7	20	MORMON TABERNALE CHOIR	THE SQUARE	MILBERG RECORDS MUSIC OF CHRISTMAS/SONY CLASSICAL CLASSICS GROUP Ⓢ
11	9	43	SARAH BRIGHTMAN	SYMPHONY: LIVE IN VIENNA	MANHATTAN 2168*/BLG Ⓢ
12	15	34	SOUNDTRACK	ANGELS & DEMONS	SONY CLASSICAL 52096/SONY MASTERWORKS
13	17	10	THE CANADIAN TENORS	THE CANADIAN TENORS	DECCA 013509
14	19	32	ESCALA	ESCALA	SYCO/COLUMBIA 47423/SONY MUSIC
15	14	13	CHARLIE BAGGETT	I ONLY DREAM OF YOU	BRG 1288

TOP WORLD ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	17	#1 RODRIGO Y GABRIELA	RODRIGO Y GABRIELA	11:11 RUBYWORKS 0080*/ATO Ⓢ
2	7	11	LOREENA MCKENNTY	A MEDITERRANEAN ODYSSEY	QUINLAN ROAD/VERVE 04305/VG
3	5	36	VARIOUS ARTISTS	FOR THE CHANGE: SONGS AROUND THE WORLD	HEARST 31130 Ⓢ
4	2	62	CELTIC WOMAN	THE GREATEST JOURNEY: ESSENTIAL COLLECTION	MANHATTAN 34124/BLG
5	4	25	CELTIC THUNDER	TAKE ME HOME	CELTIC THUNDER 013087/DECCA
6	8	7	FELA	THE BEST OF THE BLACK PRESIDENT	MEGAFORCE 61502 Ⓢ
7	10	12	THE VERY BEST	WARM HEART OF AFRICA	GREEN OWL 007
8	6				

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / PROMOTION LABEL)	CERT.
1	1	11	#1 4 WKS	ME GUSTA TODO DE TI BANDA EL RECORDO DE CRUZ LIZARRAGA (FONOVISIA)	
2	2	13		HAY OJITOS INTOCABLE (GOOD-I/SONY MUSIC LATIN)	
3	4	11		GREATEST GAINER SE ME VA LA VOZ ALEJANDRO FERNANDEZ (UNIVERSAL MUSIC LATIN)	
4	3	7		DILE AL AMOR AVENTURA (PREMIUM LATIN)	
5	6	25		TE IRA MEJOR SIN MI JOAN SEBASTIAN (MUSART/BALBOA)	
6	7	13		LA CALABAZA LA ARROLLADORA BANDA EL LIMON (DISA)	
7	8	26		TE VES FATAL EL TRONO DE MEXICO (FONOVISIA/MUSIVISA)	
8	10	10		ESTUVE ALEJANDRO FERNANDEZ (FONOVISIA)	
9	5	15		LOOKING FOR PARADISE ALEJANDRO SANZ FEATURING ALICIA KEYS (WARNER LATINA)	
10	18	21		MI COMPLEMENTO LOS HURACANES DEL NORTE (DISA)	
11	11	7		DID IT AGAIN (LO HECHO ESTA HECHO) SHAKIRA (EPIC/SONY MUSIC LATIN)	
12	16	37		LO INTENTAMOS ESPINOZA PAZ (DISA/ASL)	
13	9	9		EQUIVOCADA THALIA (SONY MUSIC LATIN)	
14	12	15		DERECHO DE ANTIGUEDAD LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA (FONOVISIA)	
15	19	9		EL DOCTORADO TONY DIZE (PINA)	
16	14	12		NI CON OTRO CORAZON PEDRO FERNANDEZ (FONOVISIA)	
17	20	9		SIN EVIDENCIAS BANDA MS (DISA/ASL)	
18	13	19		GRACIAS A TI WISIN & YANDEL FEATURING ENRIQUE INGLIASAS (WYMACHETE)	
19	17	23		SU VENENO AVENTURA (PREMIUM LATIN)	
20	22	17		ESCLAVO DE SUS BESOS DAVID BISBAL (VALE/UNIVERSAL MUSIC LATIN)	
21	28	5		MIENTES CAMILA (SONY MUSIC LATIN)	
22	25	5		HASTA ABAJO DON OMAR (MACHETE/UNIVERSAL MUSIC LATIN)	
23	23	17		ERES TODO TUO JULION ALVAREZ Y SU NORTEÑO BANDA (DISA/ASL)	
24	24	8		ME ENAMORE DE TI CHAYANNE (SONY MUSIC LATIN)	
25	21	5		COLGANDO EN TUS MANOS CARLOS BAUTE CON MARTA SANCHEZ (WARNER LATINA)	
26	15	6		FELIZ NAVIDAD TITO "EL BAMBINO" (SIENIE)	
27	26	10		SOY TODO TUO LOS TUCANES DE Tijuana (FONOVISIA/MUSIVISA)	
28	29	12		CAMINOS DIFERENTES ROBERTO TAPIA (FONOVISIA/MUSIVISA)	
29	30	11		TE AMO CUMBRE NORTEÑA (SONY MUSIC LATIN)	
30	32	8		YO ME CONFIE ANDRES MARQUEZ "EL MACIZO" (DISA)	
31	33	5		YA LO SE JENNI RIVERA (FONOVISIA)	
32	27	17		NI ROSAS NI JUGUETES PAULINA RUBIO (UNIVERSAL MUSIC LATIN)	
33	35	9		CIELO AZUL, CIELO NUBLADO AKA CIELO NEVADO PESADO (DISA/ASL)	
34	36	8		SEXY CHICK DAVID GUETTA FEATURING AKON (GUMASTRALWORKS/CAPITOL)	
35	43	5		SIN TI NO VIVO PATRULLA 81 (DISA)	
36	34	8		AMOR QUEDATE JENCARLOS (BULLSEYE)	
37	42	3		CARITA DE ANGEL LARRY HERNANDEZ (MENDIETA/FONOVISIA/MUSIVISA)	
38	37	18		SENTIMIENTOS DE CARTON DUELO (FONOVISIA/MUSIVISA)	
39	39	7		EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS (ROC NATION)	
40	38	4		ME HALF WAY THE BLACK EYED PEAS (INTERSCOPE)	
41	40	3		BAD ROMANCE LADY GAGA (STREAMELINE/ROK/LIVE/CHEERYTREE/INTERSCOPE)	
42	31	10		GRITO MUNDIAL DADDY YANKEE (EL CARTEL)	
43	47	2		90 MILLAS (90 MILES) LOS INQUETOS DEL NORTE (EAGLE MUSIC)	
44	45	9		SIN QUERER EDNITA NAZARIO (SONY MUSIC LATIN)	
45	41	17		FELIZ KANY GARCIA (SONY MUSIC LATIN)	
46	44	2		PONTE EN MI LUGAR ESPINOZA PAZ (DISA/ASL)	
47	HOT SHOT DEBUT			NADIE TE AMARA COMO YO DYLAND Y LENNY (SONY MUSIC LATIN)	
48	RE-ENTRY			ENCONTRE CONJUNTO ATARDECER (DISA/ASL)	
49	RE-ENTRY			QUIEN TE DIO PERMISO SAUL "EL JAGUAR" ALARCON (FONOVISIA)	
50	NEW			QUE BARBARA ANGEL FRESNILLO (DISA)	

Alejandro Fernandez lands his fourth No. 1 on Latin Pop Airplay as "Se Me Va La Voz" lifts 3-1 (7.6 million listener impressions, up 14%). The rise is partly due to a reggaeton remix that's receiving an increase in spins, as evidenced by the song's 16-6 leap on Latin Rhythm Airplay (1.9 million listener impressions, up 4%).



TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	1	30	#1 19 WKS	AVENTURA THE LAST PREMIUM LATIN 2009/SONY MUSIC LATIN	2
2	6	32		WISIN & YANDEL LA REVOLUCION WYMACHETE 012967/UMLE	
3	5	5		JENNI RIVERA LA GRAN SENORA FONOVISIA 354398/UMLE	
4	3	4		ALEJANDRO FERNANDEZ DOS MUNDOS: EVOLUCION UNIVERSAL MUSIC LATINO 653090/UMLE	
5	4	4		ALEJANDRO FERNANDEZ DOS MUNDOS: TRADICION FONOVISIA 354372/UMLE	
6	7	5		THALIA PRIMERA FILA SONY MUSIC LATIN 56091	
7	8	8		JENCARLOS BUSCAME BULLSEYE 8914	
8	12	7		LARRY HERNANDEZ EN VIVO DESDE GUANAJUAN MENDIETA/FONOVISIA 570050/UMLE	
9	13	5		BANDA EL RECORDO DE CRUZ LIZARRAGA ME GUSTA TODO DE TI FONOVISIA 354394/UMLE	
10	11	7		TITO "EL BAMBINO" EL PATRON LA VICTORIA SIENTE/UNIVERSAL MUSIC LATINO 653030/UMLE	
11	9	9		MARCO ANTONIO SOLIS MAS DE MARCO ANTONIO SOLIS FONOVISIA 354216/UMLE	
12	14	5		INTOCABLE CLASSIC GOOD-I 60130/SONY MUSIC LATIN	
13	19	5		PESADO DESDE LA CANTINA: VOLUMEN 1 DISA 726553/UMLE	
14	2	6		ANDREA BOCELLI MI NAVIDAD SUGARSENTE/UNIVERSAL MUSIC LATINO 653069/UMLE	
15	29	43		TITO "EL BAMBINO" EL PATRON SIENIE 653883/UMLE	
16	23	9		EL TRONO DE MEXICO HASTA MI FINAL FONOVISIA 354315/UMLE	
17	21	6		PATRULLA 81 SIN TI NO VIVE DISA 721404/UMLE	
18	17	33		ESPINOZA PAZ YO NO CANTO, PERO LO INTENTAMOS ASL/DISA 730251/UMLE	
19	28	40		LARRY HERNANDEZ 16 MARCO CORRIDOS MENDIETA/FONOVISIA 570037/UMLE	
20	15	6		DRACO AMOR VINCI O MORI SONY MUSIC LATIN 59099	
21	26	71		LUIS FONSI PALABRAS DEL SILENCIO UNIVERSAL MUSIC LATINO 011810/UMLE	
22	20	22		TERCER CIELO QUE OTRA NOCHE ESTARAN LOS HURACANES DEL NORTE UNIVERSAL MUSIC LATINO 653021/UMLE	
23	24	5		COSCULLUELA EL PRINCEPE ALBA Y ANITA WHITE/UNIVERSAL MUSIC LATINO 653051/UMLE	
24	39	15		DON CHETO EL KTIME DE USTEDES PLATINO 8832	
25	27	8		ALEJANDRO SANZ PARAISO EXPRESS WARNER LATINA 516629	
26	10	7		TONY DIZE LA MELODIA DE LA CALLE (UPDATED) PINA 70201/SONY MUSIC LATIN	
27	33	17		LOS TIGRES DEL NORTE LA GRANJA FONOVISIA 354192/UMLE	
28	16	10		EDNITA SOY SONY MUSIC LATIN 55934	
29	45	13		VARIOUS ARTISTS RADIO EXITOS: EL DISCO DEL AÑO 2009 DISA 724187/UMLE	
30	35	33		LUIS ENRIQUE CICLOS TOP STOP 8910	
31	37	13		JUAN GABRIEL MIS GANONES, MIS AMIGOS DISCOS 605 57726/SONY MUSIC LATIN	
32	31	19		JOAN SEBASTIAN PEGADITO AL CORAZON MUSART 4208/BALBOA	
33	22	26		VICENTE FERNANDEZ NECESITO DE TI SONY MUSIC LATIN 53282	
34	38	28		LAURA PAUSINI PRIMAVERA ANTICIPADA WARNER LATINA 516627	
35	54	41		MARISELA 20 EXITOS INMORTALES IM 6614	
36	43	42		LA QUINTA ESTACION SIN FRENOS SONY MUSIC LATIN 44947	
37	42	60		EL TRONO DE MEXICO ALMAS GEMELAS FONOVISIA 353804/UMLE	
38	40	32		HECTOR ACOSTA SIMPLEMENTE, EL TRONO JA VAYENUS UNIVERSAL MUSIC LATINO 653881/UMLE	
39	46	7		LOS RIELEROS DEL NORTE EN VIVO PARA TI FONOVISIA 354288/UMLE	
40	41	11		DAVID BISBAL SIN MIRAR ATRAS VALE/UNIVERSAL MUSIC LATINO 013819/UMLE	
41	36	8		VICTOR MANUELLE YO MISMO KIYAVI 24754/SONY MUSIC LATIN	
42	49	5		LA ARROLLADORA BANDA EL LIMON SERIE DIAMANTE: 30 SUPER EXITOS DISA 721351/UMLE	
43	HOT SHOT DEBUT			CRISTINA MUCHA MUJER PARA TI (EP) FONOVISIA 354441/UMLE	
44	25	4		ALEJANDRO FERNANDEZ DOS MUNDOS UNIVERSAL MUSIC LATINO FONOVISIA 354397/UMLE	
45	61	7		TIERRA CALI ULTIMATE COLLECTION 14 MTS (EVENUS/SONY MUSIC LATINO 653050/UMLE)	
46	34	5		THALIA PRIMERA FILA (EP) SONY MUSIC LATIN 60160 EX	
47	51	73		DADDY YANKEE TALENTO DE BARRIO (SOUNDTRACK) EL CARTEL/MACHETE 280020/UMLE	
48	58	7		LUIS FONSI 6 SUPER HITS (EP) UNIVERSAL MUSIC LATINO 013618/UMLE	
49	52	47		MARIACHI HERMANOS BARGIAS CANTOS Y ALABANZAS DISCOS BARRIAS 550/VINA	
50	47	16		NELLY FURTADO MI PLAN NELSTAR/UNIVERSAL MUSIC LATINO 013313/UMLE	

Jenni Rivera returns to the summit on the Top Regional Mexican Albums chart as "La Gran Senora" steps 2-1, moving 4,000 copies despite a customarily slow sales week. The set, her third to debut at No. 1, is her first album to spend multiple weeks at the top.



REGIONAL MEXICAN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	2	5	#1 2 WKS	JENNI RIVERA LA GRAN SENORA FONOVISIA 354398/UMLE	
2	1	4		ALEJANDRO FERNANDEZ DOS MUNDOS: TRADICION FONOVISIA 354372/UMLE	
3	4	7		LARRY HERNANDEZ EN VIVO DESDE GUANAJUAN MENDIETA/FONOVISIA 570050/UMLE	
4	5	5		BANDA EL RECORDO DE CRUZ LIZARRAGA ME GUSTA TODO DE TI FONOVISIA 354394/UMLE	
5	3	9		MARCO ANTONIO SOLIS MAS DE MARCO ANTONIO SOLIS FONOVISIA 354216/UMLE	
6	6	5		INTOCABLE CLASSIC GOOD-I 60130/SONY MUSIC LATIN	
7	8	5		PESADO DESDE LA CANTINA: VOLUMEN 1 DISA 726553/UMLE	
8	11	9		EL TRONO DE MEXICO HASTA MI FINAL FONOVISIA 354315/UMLE	
9	9	6		PATRULLA 81 SIN TI NO VIVE DISA 721404/UMLE	
10	7	33		ESPINOZA PAZ YO NO CANTO, PERO LO INTENTAMOS ASL/DISA 730251/UMLE	
11	12	37		LARRY HERNANDEZ 16 MARCO CORRIDOS MENDIETA/FONOVISIA 570037/UMLE	
12	15	13		DON CHETO EL KTIME DE USTEDES PLATINO 8832	
13	14	17		LOS TIGRES DEL NORTE LA GRANJA FONOVISIA 354192/UMLE	
14	17	13		VARIOUS ARTISTS RADIO EXITOS: EL DISCO DEL AÑO 2009 DISA 724187/UMLE	
15	13	16		JOAN SEBASTIAN PEGADITO AL CORAZON MUSART 4208/BALBOA	
16	10	26		VICENTE FERNANDEZ NECESITO DE TI SONY MUSIC LATIN 53282	
17	16	59		EL TRONO DE MEXICO ALMAS GEMELAS FONOVISIA 353804/UMLE	
18	18	7		LOS RIELEROS DEL NORTE EN VIVO PARA TI FONOVISIA 354288/UMLE	
19	19	2		LA ARROLLADORA BANDA EL LIMON SERIE DIAMANTE: 30 SUPER EXITOS DISA 721351/UMLE	
20	NEW			CRISTINA MUCHA MUJER PARA TI (EP) FONOVISIA 354441/UMLE	

TROPICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	1	30	#1 29 WKS	AVENTURA THE LAST PREMIUM LATIN 2009/SONY MUSIC LATIN	2
2	5	34		LUIS ENRIQUE CICLOS TOP STOP 8910	
3	7	32		HECTOR ACOSTA SIMPLEMENTE, EL TRONO JA VAYENUS UNIVERSAL MUSIC LATINO 653881/UMLE	
4	6	8		VICTOR MANUELLE YO MISMO KIYAVI 24754/SONY MUSIC LATIN	
5	8	9		JOSEPH FONSECA AMANTE BACHATA VENEZOLASC UNIVERSAL MUSIC LATINO 653730/UMLE	
6	4	5		JOHNNY VENTURA VOLVIO LA NAVIDAD HOLMBEY 7213	
7	19	2		ALEX SENSATION ALEX SENSATION & FRIENDS: LA MELODIA DE LA CALLE 001223/SONY MUSIC LATIN	
8	2	9		GILBERTO SANTA ROSA LO MEJOR DE GILBERTO EN LA NAVIDADES SONY MUSIC LATINO 6067	
9	13	39		VARIOUS ARTISTS 30 TROPICALES DE AYER, HOY Y SIEMPRE VINA 61D	
10	9	8		OLGA TANON 41/18 2MG 00205/SONY MUSIC LATIN	
11	12	12		GRUPO MANIA SE PREGO LA MANIA NIA MUSA 2MG 33002/SONY MUSIC LATIN	
12	10	4		ANDRES JIMENEZ: EL JIBARO DESDE MI BALCON CUATRO MEGUANTE 357	
13	NEW			LIMI-21 ADICTIVO RENEW DIGITAL EX	
14	16	23		OMEGA EL DUENO DEL FLOW PLANET 90118/SONY MUSIC LATIN	
15	14	47		GILBERTO SANTA ROSA EL CABALLERO DE LA SALSA DISCOS 4050A1 44130/SONY MUSIC LATIN	
16	11	2		JOSE NOGUERAS ALEGRE VENGO CANTANDO MUSICA ESTIVAL 058	
17	RE-ENTRY			VARIOUS ARTISTS SUPER BACHATA 2010 PLANET 90106/SONY MUSIC LATIN	
18	3	2		ZONE D'TAMBORA ESTO TIENE BOOM BOOM MÚLTIPL DIGITAL 8V050/SONY MUSIC LATIN	
19	18	59		VARIOUS ARTISTS 40 BACHATAS PODEROSAS MIX & BOL 60348/SONY MUSIC LATIN	
20	RE-ENTRY			VARIOUS ARTISTS SUPER 1'S MEGA HITS MACHETE 013149/UMLE	

BETWEEN THE BULLETS
21 WEEKS, 20 YEARS LATER



Nearly 20 years after debuting on Hot Latin Songs with "El Ranchero Chido" (May 5, 1990), Los Hurrasanes del Norte notch only their fourth top 10 as "Mi Complemento" jumps 18-10 (8.8 million listener impressions, up 26%). The song bowed at No. 44 in the Aug. 16 issue and reached the top 10 in 21 weeks, a feat last accomplished when Camila's "Todo Cambio" also took 21 weeks to reach the top 10 in the Sept. 8, 2007, issue.

—Rauly Ramirez

JAPAN		
BILLBOARD JAPAN HOT 100		
THIS WEEK	LAST WEEK	(HANSHU/SOUNDSCAN JAPAN/PLANTED4) JANUARY 6, 2009
1	NEW	FUYUKOI KANJANI EIGHT IMPERIAL
2	NEW	I WISH KANJANI EIGHT IMPERIAL
3	1	HOSHINOYOUNI MISIA ARIOLA
4	18	SHIRU TO ARAEBA QURULTU TO YUMING VICTOR
5	3	DOESN'T MEAN ANYTHING ALICIA KEYS BMG
6	2	KIMI NI SAYONARA WO KEISUKE KUWATA VICTOR
7	6	ALL I WANT FOR CHRISTMAS IS YOU MARIAH CAREY SONY MUSIC
8	51	HAPPY LEONA LEWIS SONY MUSIC
9	11	CHRISTMAS EVE TATSURO YAMASHITA WARNER
10	34	MERRY CHRISTMAS BUMP OF CHICKEN TOYS FACTORY

UNITED KINGDOM		
SINGLES		
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) JANUARY 3, 2009
1	3	BAD ROMANCE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
2	1	THE CLIMB JOE MCLEDDERRY SYCO
3	6	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE
4	10	TIK TOK KESHA RCA/JLG
5	4	3 WORDS CHERYL COLE FT. WILLIAM POLYDOR
6	5	STARSTRUKK 3OH313 PHOTO FINISH
7	7	DON'T STOP BELIEVIN' JOURNEY COLUMBIA
8	8	RUSSIAN ROULETTE RIHANNA SRP/DEF JAM
9	9	YOU KNOW ME ROBBIE WILLIAMS CHRYSALIS/VIRGIN
10	13	LOOK FOR ME CHIPMUNK FT. TALAY RILEY JIVE

GERMANY		
SINGLES		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) JANUARY 5, 2009
1	2	I LIKE KERI HILSON UNIVERSAL
2	1	I WILL LOVE YOU MONDAY (365) AURA DIONE MUSIC FOR DREAMS
3	4	BAD ROMANCE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
4	3	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE
5	5	RUSSIAN ROULETTE RIHANNA SRP/DEF JAM
6	7	MONSTA CULCHA CANDELA URBAN
7	8	HEAVY CROSS THE GOSSIP COLUMBIA
8	9	MORNING AFTER DARK TIMBERLAND FT. NELLY FURTADO BLACKGROUND/INTERSCOPE
9	6	PFLASTER ICH + ICH DOMESTIC POP
10	10	SECRETS ONEREPUBLIC MOSLEY/INTERSCOPE

EUROPEAN HOT 100 SINGLES		
THIS WEEK	LAST WEEK	(NIELSEN/BILLBOARD) DECEMBER 30, 2009
1	1	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE
2	2	BAD ROMANCE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
3	3	RUSSIAN ROULETTE RIHANNA SRP/DEF JAM
4	6	STEREO LOVE EDWARD MAYA FT. VIKI JIGULINA SPINNIN/PLAY ON
5	7	THE CLIMB JOE MCLEDDERRY SYCO
6	8	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE
7	4	KILLING IN THE NAME OF RAGE AGAINST THE MACHINE EPIC
8	13	I WILL LOVE YOU MONDAY (365) AURA DIONE MUSIC FOR DREAMS
9	5	J'AMERAI S TELLEMENT JENA LEE MERCURY
10	10	PAPARAZZI LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
11	11	SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN
12	9	I LIKE KERI HILSON UNIVERSAL
13	12	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS ROC NATION
14	27	3 WORDS CHERYL COLE FT. WILLIAM POLYDOR
15	17	TIK TOK KESHA RCA/JLG
16	16	MORNING AFTER DARK TIMBERLAND FT. NELLY FURTADO BLACKGROUND/INTERSCOPE
17	18	RAIN MIKA CASABLANCA/ISLAND
18	15	YOU KNOW ME ROBBIE WILLIAMS CHRYSALIS/VIRGIN
19	19	STARSTRUKK 3OH313 PHOTO FINISH
20	20	BODIES ROBBIE WILLIAMS CHRYSALIS/VIRGIN

EURO DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) JANUARY 16, 2009
1	1	BAD ROMANCE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
2	3	TIK TOK KESHA KASZ MONEY/RCA
3	2	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE
4	4	RUSSIAN ROULETTE RIHANNA SRP/DEF JAM
5	8	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE
6	6	STARSTRUKK 3OH313 PHOTO FINISH
7	10	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS ROC NATION
8	12	DON'T STOP BELIEVIN' JOURNEY COLUMBIA/LEGACY
9	NEW	YOU GOT THE LOVE FLORENCE + THE MACHINE ISLAND
10	7	3 WORDS CHERYL COLE POLYDOR
11	9	YOU KNOW ME ROBBIE WILLIAMS CHRYSALIS/VIRGIN
12	14	LOOK FOR ME CHIPMUNK FT. TALAY RILEY JIVE
13	13	MORNING AFTER DARK TIMBERLAND FT. NELLY FURTADO & SORRY WISLEY BLACKGROUND/INTERSCOPE
14	NEW	RIVERSIDE SIDNEY SAMSON SNEAKERZ MUZIK
15	19	SEXY BITCH DAVID GUETTA FT. AKON GUM/VIRGIN

FRANCE		
SINGLES		
THIS WEEK	LAST WEEK	(SNEP/POP/TITE-LIVE) DECEMBER 30, 2009
1	1	J'AMERAI S TELLEMENT JENA LEE MERCURY
2	2	STEREO LOVE EDWARD MAYA FT. VIKI JIGULINA PLAY ON
3	3	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE
4	4	RUSSIAN ROULETTE RIHANNA SRP/DEF JAM
5	5	LADY MELODY TOM FRAGER/GWAYAV AZ
6	6	PAPARAZZI LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
7	8	RAIN MIKA CASABLANCA/ISLAND
8	7	I WANT TO KNOW WHAT LOVE IS MARIAH CAREY ISLAND/DEF JAM
9	14	PETIT PAPA NOEL - CHRETIENS TINO ROSSI EMI
10	9	PETIT PAPA NOEL BEBE LILLY HEREN

CANADA		
BILLBOARD CANADIAN HOT 100		
THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNDSCAN) JANUARY 16, 2009
1	1	TIK TOK KESHA KEMOSABE/RCA/SONY MUSIC
2	2	BAD ROMANCE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE/UMG
3	4	FIREFLIES OWL CITY UNIVERSAL REPUBLIC/UNIVERSAL
4	3	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS ROC NATION/WARNER
5	6	SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN/EMI
6	5	REPLAY IYAZ TIME IS MONEY/BELUGA HEIGHTS/REPRISE/WARNER
7	9	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE/UNIVERSAL
8	7	WHATCHA SAY JASON DERULO BELUGA HEIGHTS/WARNER
9	8	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE/UNIVERSAL
10	10	PARTY IN THE U.S.A. MILEY CYRUS HOLLYWOOD/UNIVERSAL

AUSTRALIA		
SINGLES		
THIS WEEK	LAST WEEK	(ARIA) JANUARY 3, 2009
1	2	FIREFLIES OWL CITY UNIVERSAL REPUBLIC
2	1	TIK TOK KESHA KASZ MONEY/JLG
3	4	BAD ROMANCE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
4	3	BLACK BOX STAN WALKER SONY MUSIC
5	6	WHATCHA SAY JASON DERULO BELUGA HEIGHTS/WARNER BROS.
6	8	STARSTRUKK 3OH313 PHOTO FINISH
7	5	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS ROC NATION
8	7	DOWN JAY SEAN FT. LL WYNNE CASH MONEY/UNIVERSAL REPUBLIC
9	9	ART OF LOVE GUY SEBASTIAN FT. JORDIN SPARKS SONY MUSIC
10	15	REPLAY IYAZ WARNER MUSIC

EURO DIGITAL SONGS SPOTLIGHT		
AUSTRALIA		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) JANUARY 16, 2009
1	1	FIREFLIES OWL CITY UNIVERSAL REPUBLIC
2	2	TIK TOK KESHA KASZ MONEY/RCA
3	7	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS ROC NATION
4	3	WHATCHA SAY JASON DERULO BELUGA HEIGHTS/WARNER BROS.
5	4	BAD ROMANCE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
6	5	BLACK BOX STAN WALKER SONY MUSIC
7	6	STARSTRUKK 3OH313 FT. KATY PERRY PHOTO FINISH
8	8	DOWN JAY SEAN FT. LL WYNNE CASH MONEY/UNIVERSAL REPUBLIC
9	9	REPLAY IYAZ TIME IS MONEY/BELUGA HEIGHTS/REPRISE
10	10	HOTEL ROOM SERVICE PITBULL MR. 305/POLO GROUNDS/J

EUROPEAN ALBUMS		
THIS WEEK	LAST WEEK	(NIELSEN/BILLBOARD) DECEMBER 30, 2009
1	2	ROBBIE WILLIAMS REALITY KILLED THE VIDEO STAR CHRYSALIS/VIRGIN
2	1	SUSAN BOYLE I DREAMED A DREAM SYCO
3	4	LADY GAGA THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
4	3	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE
5	5	MICHAEL BUBLE CRAZY LOVE 1.43/REPRISE
6	6	MICHAEL JACKSON MICHAEL JACKSON'S THIS IS IT MJJ/EPIC
7	7	ANDREA BOCELLI MY CHRISTMAS DECCA
8	11	STING IF ON A WINTER'S NIGHT DG/INTERSCOPE
9	8	ICH + ICH GUTE REISE DOMESTIC POP
10	12	ALICIA KEYS THE ELEMENT OF FREEDOM J
11	10	QUEEN ABSOLUTE GREATEST PARLOPHONE
12	13	RIHANNA RATED R SRP/DEF JAM
13	15	DOWN THE RESISTANCE A&E/HELIM 3/WARNER
14	9	NORAH JONES THE FALL BLUE NOTE
15	16	ENYA THE VERY BEST OF ENYA WARNER BROS.

ITALY		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(FIMI/NIELSEN) JANUARY 4, 2009
1	1	BAD ROMANCE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
2	2	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE
3	4	SALVAMI GIANNA NANNINI SONY MUSIC
4	10	ALL I WANT FOR CHRISTMAS IS YOU MARIAH CAREY COLUMBIA
5	9	RAIN MIKA CASABLANCA/ISLAND
6	7	TI VORREI SOLLEVARRE ELISA CON GIULIANO SANGIORGI SUGAR
7	11	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE
8	12	L'AMORE SI ODDIA NOEMI SONY MUSIC
9	8	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS ROC NATION
10	14	TIK TOK KESHA KASZ MONEY/JLG

SPAIN		
SINGLES		
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA) DECEMBER 24, 2009
1	1	KALEMBA (WERGE - WERGE) BURUKA SOM SISTEMA FABRIC
2	2	SE ACABARON LAS LAGRIMAS HUCCO/HANNA DRO
3	3	QUE NADIE MANUEL CARRASCO DUO COM MALIU VALE
4	4	LOOKING FOR PARADISE ALEJANDRO SANZ FT. ALICIA KEYS WARNER BROS.
5	5	AYO TECHNOLOGY MILOW HOMERUN/MUNIC
6	6	CRONICAS DE UNA LOCA EL BARRIO SENADOR
7	7	QUIERO APRENDER DE TI EL CANTO DEL LOCO SONY MUSIC
8	8	NI ROSAS NI JUGUETES PAULINA RUBIO UNIVERSAL
9	9	RUSSIAN ROULETTE RIHANNA SRP/DEF JAM
10	10	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE

PORTUGAL		
ALBUMS		
THIS WEEK	LAST WEEK	(RIM) JANUARY 5, 2009
1	1	DZRT PROJECT FAROL
2	3	HOJE AMALIA HOJE LA FOLIE RECORDS
3	9	PAULO GONZO PERFIL COLUMBIA
4	7	RUA DA SAUDADE RUA DA SAUDADE N CANCOES DE ARY DOS SANT FAROL
5	14	IL DIVO AN EVENING WITH IL DIVO - LIVE IN... SYCO
6	4	RUI VELOSO AO VIVO NO PAVILHAO ATLANTICO CAPITOL
7	12	LEANDRO TAMBEM EU ESPACIAL
8	15	TONY CARREIRA O HOMEM QUE SOU FAROL
9	6	ANA MOURA LEVA-ME AOS FADOS EMI
10	5	QUEEN ABSOLUTE GREATEST PARLOPHONE

After stepping aside for two weeks, Lady Gaga's "Bad Romance" returns to No. 1 on the U.K. Singles chart, marking its second week atop the tally.



EUROPEAN AIRPLAY		
THIS WEEK	LAST WEEK	(NIELSEN/BILLBOARD) JANUARY 4, 2009
1	1	RUSSIAN ROULETTE RIHANNA SRP/DEF JAM
2	2	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE
3	3	TIK TOK KESHA KASZ MONEY/RCA
4	4	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS ROC NATION
5	5	BAD ROMANCE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
6	6	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE
7	7	PAPARAZZI LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
8	10	STEREO LOVE EDWARD MAYA FT. VIKI JIGULINA1A5
9	13	SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN
10	11	SWEET DREAMS BEYONCE MUSIC WORLD COLUMBIA
11	8	YOU KNOW ME ROBBIE WILLIAMS CHRYSALIS/VIRGIN
12	14	ON AND ON AGNES COPENHAGEN/3 BEAT BLUE/A&W
13	9	DOESN'T MEAN ANYTHING ALICIA KEYS SYCO
14	15	RAIN MIKA CASABLANCA/ISLAND
15	18	WHEN LOVE TAKES OVER DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN

NETHERLANDS		
SINGLES		
THIS WEEK	LAST WEEK	(MEGA CHARTS BV) JANUARY 1, 2009
1	5	BROODJE BAKPAO THE OPPOSITES TOP NOTCH
2	46	IT GETS BETTER RYAN SHAW EMI
3	2	ZO HEPIE DE FROGERS EMI
4	7	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS ROC NATION
5	4	FIREFLIES OWL CITY UNIVERSAL REPUBLIC

ALBUMS		
1	1	SUSAN BOYLE I DREAMED A DREAM SYCO
2	2	TRIJNTJE OOSTERHUIS NEVER CAN SAY GOODBYE EMI
3	4	PAUL DE LEEUV HONDERD UIT EEN UNIVERSAL
4	8	ROBBIE WILLIAMS REALITY KILLED THE VIDEO STAR CHRYSALIS/VIRGIN
5	5	K3 MAMASE STUDIO 100

AUSTRIA		
SINGLES		
THIS WEEK	LAST WEEK	(AUSTRIAN IFPI/AUSTRIA TOP 40) JANUARY 4, 2009
1	1	BAD ROMANCE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
2	2	RUSSIAN ROULETTE RIHANNA SRP/DEF JAM
3	3	MONSTA CULCHA CANDELA URBAN
4	4	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE
5	5	TIK TOK KESHA KASZ MONEY/JLG

NORWAY		
SINGLES		
THIS WEEK	LAST WEEK	(VERDENS GANG NORWAY) JANUARY 5, 2009
1	3	TIK TOK KESHA RCA/JLG
2	4	BAD ROMANCE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
3	2	RUSSIAN ROULETTE RIHANNA ISLAND/DEF JAM
4	NEW	MANDAGSBARN VERONICA MAGGIO UNIVERSAL
5	6	SOMETIMES DONKEYBOY WARNER

DENMARK		
SINGLES		
THIS WEEK	LAST WEEK	(IFPI/NIELSEN/RESEARCH) JANUARY 5, 2009
1	1	BAD ROMANCE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
2	4	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS ROC NATION
3	3	DEN JEG ER RASMUS SEEBACH ARTPEOPLE
4	2	FIREFLIES OWL CITY UNIVERSAL REPUBLIC
5	6	ENSON MEDINA LABELMADE/A&LARM

ALBUMS		
1	1	RASMUS SEEBACH RASMUS SEEBACH ARTPEOPLE
2	4	THOMAS HELMIG TOMMY BOY SONY MUSIC
3	3	ROBBIE WILLIAMS REALITY KILLED THE VIDEO STAR CHRYSALIS/VIRGIN
4	2	DALTON TYVE TI RECAR
5	6	SEBASTIAN DE STORSTE HITS SONY MUSIC

