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EVERYTHING THAT MATTERS
IN THE YEAR TO COME

JANUARY 23, 2010



BEST BETS

**10 ARTISTS TO WATCH /// 2010'S BIZ BREAKTHROUGHS
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BILL WERDE
EDITORIAL DIRECTOR



The New Baseline

Reasons For Hope—And Urgency—In 2010

When I woke up Wednesday morning, my first thought was of Wyclef Jean. The night before, of course, Port-au-Prince, Haiti, had been devastated by an earthquake. And I knew from speaking to Jean how important that community was to him.

His management sent over the statement he had released—Jean was on a plane to the Dominican Republic to try to find a way into Haiti—and it included a reference to his Yele Haiti charity. If you text “yele” to 501501, a \$5 donation is made to the Yele Haiti Earthquake Fund.

After years of having to pick up the phone or write a check, suddenly I could help people in seconds, doing something I spent (entirely too much) time doing every day anyway.

It really got me thinking. The technology isn't brand-new—a few music companies have even experimented with selling music this way. But just like streaming video wasn't new in 2005 when AOL used the Live 8 concert to make it a household experience, in 2010 Haiti proved to be a tipping point for mobile giving. In little more than 24 hours, more than \$2 million was raised through another mobile campaign, this one run by a company called mGive, for the Red Cross.

I hope that anyone who makes a living selling music—or wants to—has mGive, and similar companies with commercial business models, on their call list.

Emergent technologies leave me very hopeful for the next couple of years. Even as I write this, one of my reporters is following up on some tips about sizable layoffs at a major label. The music industry is still in a dark place from a revenue perspective, still resizing itself to new realities.

But for the first time since 2000, I can honestly suggest that the light ahead may not be another train. The business is ap-

proaching a new floor and there's plenty of tools to build anew.

First, that floor: If CD sales continue to drop at the rate they've done so for the past few years and digital growth can hold its modest 2009 pace, by the end of 2011, revenue generated for labels by CD sales will be surpassed by that of digital album and track sales. And within a year or so after that, total revenue from those sales—physical and digital—will begin to grow.

By the end of 2011, revenue generated for labels by CD sales will be surpassed by that of digital albums and tracks.

(For the math nerds: I used a steady rate of 19% decline on CDs and growth rates of 16% and 9.5% for digital albums and tracks, respectively. Revenue was determined using a \$3.86 label share for digital albums and \$4.61 for physical. Those totals recognize fixed costs such as distribution and artist royalties, but not broader costs like marketing or overhead. Senior retail/publishing correspondent Ed Christman gets wizard credit for much of this.)

Quibble if you will, but the business of music sales will be growing again soon. And I believe notions such as text-to-buy will often be impulse—and thus potentially incremental—revenue opportunities. Why does the TV show “Glee”—which has an audience of viewers clearly starved to buy music—only market the opportunity to buy an album at the end of the show? Why isn't there a direct-to-buy push? Why does “American Idol” not push text-to-buy opportunities for the tracks it

sells? And what would happen if labels paid for spots to similarly market the original versions of the songs, or insisted such marketing was included in the episodes?

The year 2009 was good for promising developments. The T-Pain iPhone app reportedly sold some 700,000 copies at \$2.99 each and was embraced by every talk show from “Ellen” to “Jimmy Kimmel Live!” “Glee” regularly sold hundreds of thousands of songs as performed by actors and actresses in a high school glee club. And streaming music looks like it may get a second life, thanks to Apple's acquisition of Lala.

But for all the hope, there's still so much left on the table, so much sloth when there should be urgency.

Are you content with an industry that manages to stabilize after all these years? Or do you want one that might once again show transformational growth?

It makes me crazy, for example, that labels, publishers and Internet service providers can't agree on a levy to let folks download all the music they want and do with it what they will. Let me quote you a sentence from our story on page 8: “Back-of-the-envelope estimates figure a music levy could bring in anywhere from two to seven times the revenue the entire music industry currently makes worldwide.”

Meanwhile, Chorus—the Warner Music Group-backed, all-you-can-eat experiment that wants to test these theories on college campuses—can't even get off the ground after more than a year. The grumbling I hear in bars leads me to believe that it's either because labels and publishers can't agree on reasonable terms, or because some labels don't want to support a WMG-led digital initiative because of a perceived lack of support by WMG for the digital initiatives of others. Either way, my answer is the same: Are you kidding me?

These trains of thought are the fun part—for me—of producing a Best Bets issue each year. We hope it's an unflinching bit of analysis, reporting and insight that looks at what has happened and points to what will. It's up to you to change your business, with whatever urgency you see fit. ♦♦♦

FOR THE RECORD

■ **Bill Lloyd, formerly of Foster & Lloyd, is a founding member of Nashville's Long Players. Due to an editing error, he was misidentified in the Jan. 16 issue.**

■ **The June 10 Official Kick-Off Celebration Concert in Soweto, South Africa's Orlando Stadium will be produced by Control Room. A story on page 25 of this issue is incorrect on this point.**

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Celebrate the return of "American Idol" with a look back at the show's stars and a gallery of how far they've come. Plus, watch video Q&As with "Idol" performers including Adam Lambert, Kris Allen and Chris Daughtry.

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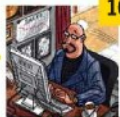
Watch a live performance by Grammy Award nominee Rosanne Cash Jan. 21 from the Foundry in Long Island City, N.Y., using the world's only five-screen HD player. For more details on this free concert, go to billboardlive.com.

MUSIC AND MONEY

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

LATIN MUSIC

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



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FUTURE SHOCK

WITH A MIX OF PREDICTIONS AND EDUCATED GUESSES, WE TAKE A LOOK AT WHAT'S AHEAD IN 2010

ITUNES LAUNCHES FEE-BASED IPHONE STREAMING MUSIC SERVICE

There are many ways Apple can use the assets of the newly acquired Lala digital music service. One of them will be to offer iPhone/iPod Touch users an iTunes-branded mobile streaming music service. Last year's update to the iPhone operating system allowed app developers to charge a monthly recurring fee for the use of their programs. Apple could simply charge a monthly fee for an app that allows streaming access to iTunes' catalog. To date, Apple has only four of its own apps in the App Store. Given the company's success in digital music, it only makes sense that this be No. 5. —*Anthony Bruno*

THE ROLLING STONES RELEASE A NEW ALBUM EXCLUSIVELY THROUGH WALMART, TOP SALES OF 500,000 IN FIRST WEEK

Keith Richards reportedly wants the Rolling Stones to record a Jack White-produced album this year. If that happens, bet on it being an exclusive with Walmart that sells more than half a million units in its first week. The Stones' last studio album, 2005's "A Bigger Bang," generated disappointing sales of 546,000, according to Nielsen SoundScan. That's a far cry from the 1.1 million units that 1997 predecessor "Bridges to Babylon" sold, let alone the gaudy numbers that AC/DC put up with its 2008 Walmart-exclusive album, "Black Ice" (first-week sales of 784,000, total sales of 2.1 million). The Stones aren't averse to exclusives, having released two concert DVDs exclusively through Best Buy. Next time out, the band will get its "Satisfaction" through Walmart. —*Ed Christman*



'AMERICAN IDOL' WILL STRUGGLE TO STOP RATINGS DECLINE EVEN AS JUDGE SIMON COWELL EXITS

The ratings for "American Idol" have been on a gentle decline for the past few years; its 2009 season debut was watched by 30 million people, down 10% from its 2008 premiere, accord-

ing to Nielsen. This trend will continue, not only because the TV audience is becoming more fragmented—damn you, Facebook!—but especially since Tuesday-night time slot competitor "NCIS" on CBS is resurgent in the ratings, having become the top scripted show on TV, with 21.4 million viewers Jan. 5. Cowell's "X Factor" will debut stateside in fall 2011 and thereafter run during the summer; it will never face "Idol" head to head. A smart move. —*Ann Donahue*



JUSTIN TIMBERLAKE TOURS WITH LIVE NATION

When Live Nation inked a deal last year to make Justin Timberlake's 901 Silver Tequila the official tequila sponsor for most of its U.S. venues, the writing was on the wall that the pop superstar might soon expand his partnership with the promotion giant. The time may be nearing for the other shoe to drop. Demand for a new Timberlake tour—and album—is high, and word is that Live Nation is working hard to bring him into the fold for a tour. Timberlake's last outing in 2007, promoted by AEG Live, grossed \$127 million, according to Billboard Boxscore. —*Ray Waddell*



T.I. TOPS BILLBOARD 200 WITH FIRST ALBUM SINCE HIS RELEASE FROM JAIL

T.I. entered an Arkansas prison last May for weapons offenses on a wave of popularity, thanks to his No. 1-debuting album, "Paper Trail" (which has sold 2.1 million units, according to Nielsen SoundScan), and the top-rated MTV re-



ality show "T.I.'s Road to Redemption: 45 Days to Go." Released in late December to an Atlanta halfway house after serving seven months of a one-year jail sentence, T.I. walked out on another high: His No. 2 pop single "Dead and Gone" with Justin Timberlake is a double Grammy Award nominee. While Grand Hustle/Atlantic has yet to announce the rapper's next album, odds are heavy that T.I.'s absence has only made fans' hearts grow fonder. —*Gail Mitchell*

LEAD SINGER OF AVENTURA SCORES WITH FIRST SOLO SET, REIGNITING BREAKUP RUMORS

When Aventura named its 2009 album "The Last," the Bronx-based act denied that it was calling it a day. And the members of Aventura have ample reason to stick together after "The Last" sold 246,000 units in the United States to become the year's top-selling Latin album, according to Nielsen SoundScan. But following what will be a sold-out U.S. arena tour this year, lead singer Anthony "Romeo" Santos may finally make good on his plans to release a solo album. Strong sales are sure to renew speculation of a breakup. —*Leila Cobo*



REALNETWORKS SELLS 51% STAKE IN RHAPSODY

Amid the ongoing consolidation of digital music services, RealNetworks will be one of the players heading for the exit doors. The company revealed in a late-November regulatory filing that it's mulling changes to its Rhapsody joint venture with MTV Networks. The coming era of wired living room entertainment systems and Internet service provider-based music services makes Rhapsody an attractive property. But in today's music retail landscape, it's usually something other than music that makes the real money, whether it be iPods for Apple or washing machines and flat-screen TVs for Best Buy. Thus, look for RealNetworks to finally pull the trigger and sell off its stake in the subscription service. —*Glenn Peoples*

LADY GAGA EMBARKS ON WORLDWIDE ARENA TOUR TO PROMOTE NEW ALBUM

After Lady Gaga's planned 2009-10 tour with Kanye West fell apart last fall, she hit the road with her own Monster Ball tour. Lady G is booked into mostly theaters and other midsize venues in North America and arenas elsewhere heading into the spring. But it's doubtful that will wrap the artist's 2010 touring schedule. Both "The Fame" and follow-up EP "The Fame Monster" remain in the upper rungs of the Billboard 200. And there's talk of a new album later in the year, which we can expect



will be accompanied by a tour that would cement her status as an arena-headlining act throughout North America. —*RW*



RIVAL TV NETWORKS TRY TO DEVELOP KNOCK-OFFS OF FOX'S 'GLEE'

Once a TV network has a hit, the other networks quickly fall in line to create their own versions. Fox's "Glee" made a relatively modest ratings impact in 2009, with an average of 8.6 million viewers per episode, according to Nielsen. But it was one of the most-watched shows on TV in the prized young women's demographic, according to Fox executives. Look for more versions in 2010, and a reality-show version debuted in December: NBC's four-episode "The Sing-Off" featured a cappella groups from across the country. According to Nielsen, the Dec. 21 finale was seen by 7.3 million viewers. —*AD*

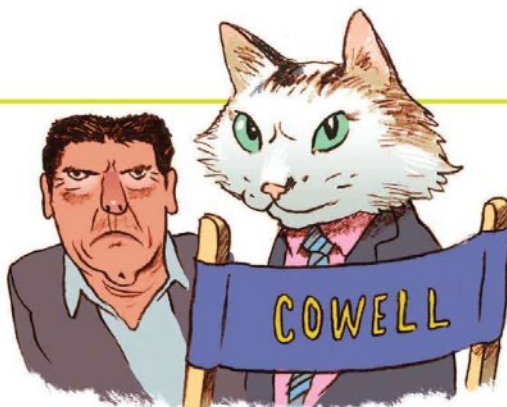
DIGITAL SALES OF COUNTRY ALBUMS FINALLY BEGIN TO TAKE OFF

This could be the year that country music fans finally embrace the digital album in large numbers. Digital albums accounted for about 10.8% of overall country album sales in the United States in 2009, according to SoundScan, up from 7.5% in the prior year, but still far short of the 20.4% they accounted for in total '09 U.S. album sales. But a new generation of young country artists is helping accelerate the genre's digital transition. The debut albums of Gloriana and Love and Theft, both released in August, have racked up sales that have been 15% and 21% digital, respectively. And forthcoming releases from Lady Antebellum, "American Idol" finalist Danny Gokey and perhaps even Taylor Swift will help further shift country sales from store shelves to downloads. —*Ken Tucker*

JACQUES ETIENNE/LOUNGE/GETTY IMAGES; COWELL: MICHAEL BECKER/FOX; TIMBERLAKE: JOHN ELIABER/EVERETT COLLECTION; T.I.: MOSES ROBINSON/WIREIMAGE.COM; SANTOS: JOHN BARRA/WIREIMAGE.COM; LADY GAGA: JEFF KRAVITZ/FILMMAGIC.COM; 'THE SING-OFF': TRACE NATION/NBC PHOTO



Lady Gaga causes a run on Froot Loops after showing up at the MTV Video Music Awards dressed as Toucan Sam.



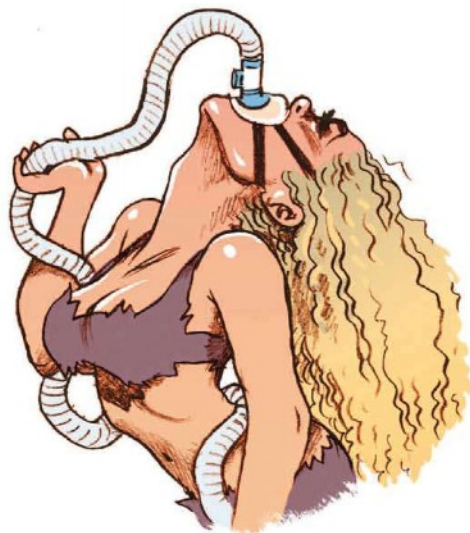
Susan Boyle completes hostile takeover of Suco, appoints her cat Pebbles as Simon Cowell's boss.



Taylor Swift says she is "walking on a cloud" and in "complete disbelief" after being named top country artist at the annual Casper, Wyo., Bluegrass Throwdown.



Grammy Award nominations telecast moves to the Food Network in a bid to boost ratings.



Shakira endorses "sexy" products, including ammonia-free glass cleaner, brake pads and hospital-grade breathing tubes.

FUTURE SCHLOCK!

A LOOK AT THE YEAR THAT WON'T BE

BY THE BILLBOARD STAFF
ILLUSTRATIONS BY THOMAS HERPICH



Jack White and Cirque du Soleil musicians start new supergroup called Seven Nation Carny.



Change in Facebook privacy settings exposes 50 Cent as fanatical admirer of Andrea Bocelli.



The Black Eyed Peas announce tour of every nationally televised event in 2010.



Paul McGuinness rushes Bono to Dublin hospital after U2 singer falls silent for 3.5 seconds.

FUTURE NOT

WE LOOK AHEAD TO FIVE WIDELY ANTICIPATED EVENTS . . . THAT WE DON'T THINK WILL HAPPEN THIS YEAR

ISPs And Labels Won't Come To Terms This Year

One problem with predictions is that they don't always come true.

Case in point: At the start of 2009, Billboard predicted that during the course of the year, at least one Internet service provider would strike a blanket music licensing deal to indemnify itself against legal action for illegal peer-to-peer (P2P) activity on its network. But that never happened. And given the financial, political and technical barriers lined up against the idea, it won't happen in 2010, either.

While resistance from ISPs is one obstacle against implementing a so-called "music levy," it's not the primary cause for the delay. Rather, the problem lies within the music industry itself.

For starters, there isn't any agreement on what a music levy should entail. The original concept called for ISPs to pay a per-user/per-month fee to the music industry for the right to let their subscribers access and share music in any way they like. In many cases, it was described as a "covenant not to sue"—either ISPs or their users.

But not all label executives like the idea. Many still want to retain some level of con-

trol over how their music is distributed. So some have proposed a system where the ISP operates its own P2P service, under the theory that they could then withhold content as well as give ISPs the incentive to block competing "illegal" P2P services.

Other questions remain over how the levy would be applied. Would it automatically apply to all ISP subscribers or only those who opt in to the service? Or would it only apply to habitual P2P users, in lieu of disconnecting their service under a "three strikes" style graduated-response policy?

Further complicating the issue is a lack of solid financial projections to convince labels that revenue gained from a music levy would compensate for their loss of control. Back-of-the-envelope estimates made to date figure a music levy could bring in anywhere from two to seven times the revenue the entire music industry currently makes worldwide, but no one really knows for sure.

"The first time somebody goes out and does a really good economic study of this, the argument becomes more compelling," says Walter McDonough, general counsel of the Future of Music Coalition and a staunch supporter of the music levy.

Finally, industry experts predict a "major battle" between labels and publishers over how the money gained from a music levy would be divvied up, with record companies pressing to treat the earnings as download revenue where publishers get 9% while pub-

lishers push to treat it like a licensing deal where they get half.

Even if the music business sorts out these issues internally, there's no guarantee ISPs will play ball. A source familiar with the talks says labels and ISPs remain far apart on what constitutes an acceptable per-user monthly fee, with record companies asking for around \$5 and the ISPs less than \$1.

ISPs also don't want the tracking, filtering and reporting burden a music levy would create. But primarily, sources within the ISPs say they don't like the idea of applying a music fee to all of their accounts. They'd rather offer an opt-in service to those customers who express an interest in music.

Still, that probably won't address the issue of piracy. Even if an ISP offered a cheap monthly plan, plenty of ISP subscribers would continue to download free music from P2P services. Labels still need to convince ISPs to more broadly implement a graduated-response program beyond the few test cases they've participated in to date.

The RIAA is sticking by its position that any such partnership with ISPs be negotiated as a business decision and not under legislative or regulatory action. But others in the industry watching this issue closely have observed that ISP levies only get established through government involvement of some kind.

"The answer to the crisis that has engulfed the music industry for the last 10 years cannot be solved by free-market negotiations,"

says Bennett Lincoff, a music industry lawyer critical of the music levy concept. "It can only be made through a change in the copyright law to change the definition of rights enjoyed by content owners and the requirements and obligations of content users to have a new set of rights and responsibilities that govern the transmission of music on the Internet."

Which means years may pass before any such effort gets under way, as the government and content industry have more immediate fish to fry. The Anti-Counterfeiting Trade Agreement and the net neutrality movement are expected to dominate much of the legislative and regulatory focus this year.

What's more, a government-led approach to the music levy would require a global effort established simultaneously among several countries in order to ensure the effort isn't bogged down by the same issue of reciprocity—or ensuring royalties are consistent between foreign markets—that has dogged the terrestrial radio performance royalty effort.

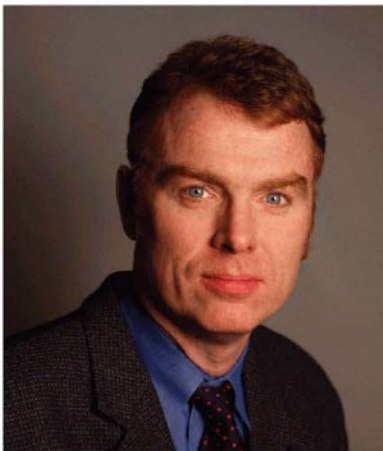
"Part of the debate over the performance royalty for sound recordings on terrestrial broadcasts has been the lack of reciprocity that has cost American artists all kinds of money," the Future of Music Coalition's McDonough says. "If we don't have reciprocity on this, it's not going to work."

And don't look to the United States for leadership on the issue. The early groundwork is taking place in countries like France, England and Canada.

As if all these barriers weren't formidable enough, a cloud of negative public perception hangs over the music levy. Tech bloggers and copyright reform activists have decried the idea, referring to it as a "music tax" and in some cases outright extortion. While those attacks may not faze publishers or labels, it has made the ISPs skittish, to the point that few even acknowledge a discussion is taking place.

As a result, debate on the issue mainly remains behind closed doors. Even the most public of experiments—the Chorus initiative led by Jim Griffin—remain purposefully vague. If the two parties involved in the development of the music levy treat it as a dirty secret, how can they ever hope to sell the idea to music fans?

—Antony Bruno



'The first time somebody goes out and does a really good economic study of this, the argument becomes more compelling.'

—WALTER McDONOUGH, FUTURE OF MUSIC COALITION

FACEBOOK WON'T LAUNCH ITS OWN MUSIC SERVICE

It's been more than a year since Facebook started shopping around the idea of adding a streaming music service. At first, the online social networking giant considered building its own service. Then it sought out partnerships with existing services. One result has been an agreement with Lala to enable Facebook users to "gift" a permanent music stream for 10 cents or an MP3 track download for 89 cents.

But don't expect Facebook and CEO Mark Zuckerberg to make significant progress this year toward their original goal of launching a full-fledged music service. For starters, some of the prospective partners that it had approached are no longer around—iLike and imeem are now in the MySpace Music fold, and Lala is with Apple.

A bigger obstacle is the fact that Facebook wanted to offer a free streaming service supported by ads, a model that no longer inspires much interest among labels, which are more interested in backing subscription services. Even the popular ad-supported Spotify will probably launch in the United States as a paid offer. But here, too, prospective partners could be hard to find. The future of Rhapsody is uncertain, as joint owners RealNetworks and MTV Networks review their options. And Best Buy is busy using Napster to integrate music into consumer electronic devices.

Facebook may want to consider taking a page from the iPhone App Store playbook, inviting outside developers to create a Facebook music app and taking a cut of any resulting revenue. —AB

PAPERLESS TICKETING STILL WON'T BREAK OUT BIG

With an eye on clamping down on scalpers, a wide range of top touring artists have used Ticketmaster's paperless ticketing service for at least a portion of their recent treks, including Bruce Springsteen, Metallica, AC/DC, John Mayer, Nine Inch Nails, Tom Waits and Miley Cyrus, who last year became the first artist to embark on a 100% paperless arena tour.

While secondary-market players predicted chaos in the market, Ticketmaster reported no serious glitches in its sale of more than 1 million paperless tickets to events, sports and entertainment. Given paperless ticketing's smooth rollout and its popularity among touring artists, could this be the year it goes mainstream?

Not likely. Veritix, a pioneer in paperless tickets, says it processed 150,000 of them in 2009 and projects 750,000 this year. That's an impressive gain but still only a microscopic portion of the 50 million in concert ticket unit sales reported to Billboard Boxscore in 2009. And that doesn't include the millions of tickets sold to sports, Broadway shows and other events.

Some acts won't go paperless to avoid potentially inconveniencing their fans, many of whom have proved quite willing to turn to the secondary market because they don't want to stand in line for on-sales or would rather buy tickets closer to the date of a show. The future of ticketing in general is still a work in progress. While paperless ticketing will continue to grow, it will remain just one element on a menu of ticket-buying options that's becoming more diverse, not more standardized. —Ray Waddell

WARNER MUSIC WON'T ACQUIRE EMI MUSIC

Talk about a potential merger between Warner Music and EMI has circulated for years, with the latter's precarious finances now fueling renewed speculation.

But EMI is wobbling under the weight of a £2.7 billion (\$4.4 billion) loan that U.K. private equity firm Terra Firma obtained from Citigroup to finance its 2007 acquisition of the label, while Warner has nearly \$2 billion in debt of its own to contend with. No bank is going to finance a merger of two companies with a combined \$6 billion in debt. Probably the only scenario under which the two labels could contemplate a merger is if Citigroup assumed control of EMI from Terra Firma and its CEO Guy Hands.

That's exactly what could happen if Terra Firma were to default on its loan. But for the time being, Hands has managed to hold Citigroup at bay by making equity injections into EMI to meet the loan's financial covenants. Plus, EMI insiders say the company's recent performance should allow it to meet the covenant through March 31. If Terra Firma clears that hurdle, the next opportunity for Citigroup to force Hands' hand won't come until June 30, when Terra Firma will have further covenant requirements to satisfy.

Chances are that Hands' balancing act will be over before the end of 2010, but not soon enough for Citigroup to negotiate a sale of EMI to Warner—or anyone else, for that matter. For that, stay tuned for 2011. —Ed Christman



Standing firm: GUY HANDS

THE U.K. GOVERNMENT WON'T PASS 'THREE STRIKES' ANTI-PIRACY LEGISLATION

The spirit may be willing, but time is no longer on the Labour government's side.

Last November, Lord Mandelson, U.K. secretary of state for business, innovation and skills, unveiled his long-awaited, wide-ranging Digital Economy Bill. It proposed forcing Internet service providers to send warning letters to subscribers suspected of online piracy, while allowing the secretary of state to subsequently impose tougher measures—including temporary Internet account suspension.

"We desperately need it in place," BPI chairman Geoff Taylor says.

But the legal requirement for a general election by June 3 leaves little time to pass the legislation—particularly with weeklong recesses due in February, April and May.

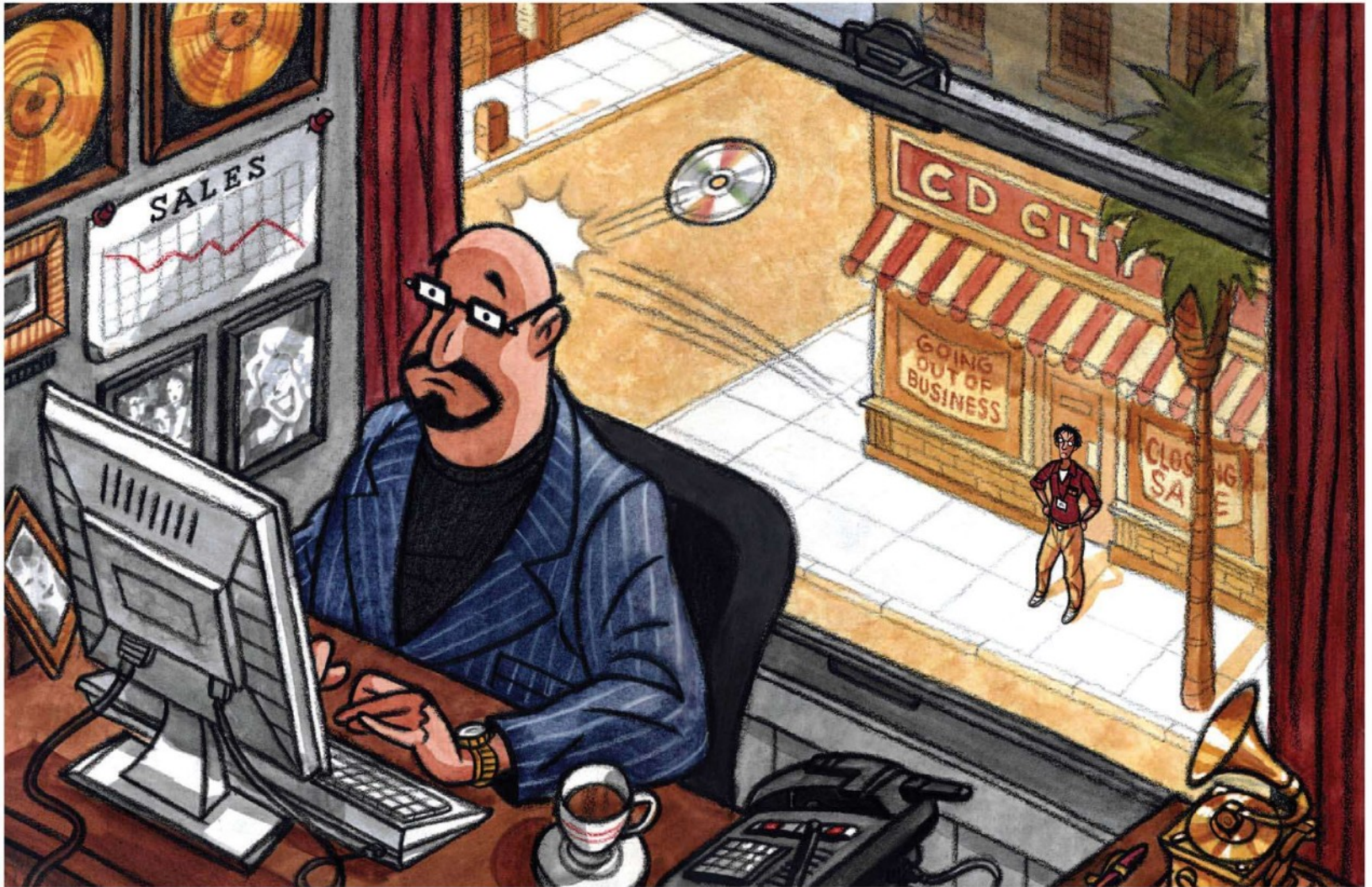
The bill will remain in the House of Lords for debate and possible amendment until at least mid-February. That procedure is then repeated in the House of Commons. Most political commentators anticipate a May 6 general election, with Parliament dissolving April 12. Regardless of when the election is held, such a contentious bill is unlikely to be a priority ahead of a popularity contest.

In a Jan. 8 opinion poll by the Sun newspaper, 42% of respondents said they supported the opposition Conservative party, with 30% backing Labour. An election victory by the Conservatives, who are opposed to several of the Digital Economy Bill's proposals, would likely end any near-term hopes for the passage of the legislation. —Tom Ferguson



Paper chase: MILEY CYRUS

In striking distance: LORD MANDELSON



SOLUTIONS FOR SALE

TO COPE WITH THE CD'S DECLINE, LABELS AND STORES CHANGE THEIR GAME

BY ED CHRISTMAN

While some record label executives wonder how music retail will respond if CD sales plummet another 20% this year, merchants themselves don't seem so worried—especially given a number of sales and distribution strategies now on the horizon. ■ In a classic chicken-and-egg dilemma, labels have begun blaming declining CD sales on music merchants diversifying too soon and too heavily into other product lines. Merchants, conversely, argue that labels aren't doing enough to stem the tide—like, say, lowering CD wholesale pricing, which could help make the category more profitable. ■ As retailers continue to vary the products on their shelves, labels are changing how they handle catalog releases and charge stores for product. And both sides are experimenting with bolder pricing ideas.

FEWER STORES, SHRINKING FLOOR SPACE

Retailers acknowledge that consumer migration to digital music channels has been a significant cause of the sharp drop-off in physical music sales. But they also say that huge 2009 sales of certain titles—Michael Jackson and Beatles albums, for example, and Susan Boyle's "I Dreamed a Dream"—demonstrate that some consumers still want the CD.

Digital inroads aside, brick-and-mortar retailers say a big factor behind the CD's decline has been predatory pricing by big-box merchants, which has turned the format unprofitable for most record stores. This has led to store closures and shrinking space for CDs in those stores that

remain open, as merchants expand into more profitable product lines.

From 2006 to early 2009, Tower Records, Circuit City, the Virgin Megastore chain and more than half of the stores belonging to Musicland were liquidated. Those chains combined had racked up more than \$1 billion in music sales annually, Billboard estimates. About 550 independent stores have shuttered in the past three years as well, while mass-merchant chains carrying music amassed a net loss of 40 stores, according to the Almighty Institute of Music Retail. Plus, practically every remaining store still carrying music—especially those run by Best Buy and Borders—has downsized its music selection. Fewer places to buy music and less inventory in-

side stores mean, inevitably, lower CD sales.

As 2000 ended, Trans World Entertainment, for example, operated 986 stores and music sales comprised 75% of total sales. At the end of its fiscal 2009 year, Trans World will have just 565 stores, but music will comprise only about 37% of their total sales.

Other chains that had long focused on selling music continue their evolution into home entertainment dealers. The end result of all of this activity will continue to be a smaller music pipeline and fewer opportunities to buy CDs. While CD sales have been slipping since 2000, the decline has been particularly steep in recent years, when they've plunged by 18%-20% in each of the last three years.

With retailers downsizing music inventory, label executives are pondering ways to ensure that they can get their priority releases into stores. One possible solution might be scan-based trading, whereby suppliers provide product to retailers on consignment and get paid as each unit sells, verified by the merchant's point-of-sale system. Retailers like scan-based trading because they don't have to tie up cash to maintain music inventory.

Label sources say Universal Music Group (UMG) has begun experimenting with scan-based trading, at Borders and Fred Meyer. Some merchants like Best Buy, though, might have to upgrade their systems' capabilities to handle scan-based trading.

GREATER PRICING EXPERIMENTATION

With big-box merchants selling hit music at \$9.99 or less, other retailers are forced to lower prices too, which cuts into profitability.

But not every merchant has given up pleading with the labels to change the CD business model. Most music merchandisers on the account side believe the only thing that will slow the CD's decline is lower wholesale pricing. While the major labels have been aggressively dropping catalog pricing, they remain reluctant to do the same for new front-line hits, except for promotions given mainly to big-box merchants. Last year, Sony Music Entertainment introduced its Accel program, which priced CDs from established acts at \$9.10 and developing artists at \$7, while deep catalog ranged from \$3.05 to \$6.40. But the majors still kept star acts at a \$10.50 wholesale cost.

In an attempt to demonstrate that lower pricing will boost CD sales, Trans World Entertainment is experimenting with \$9.99 single CD pricing, underwritten by three of the majors and some independents, in 118 stores. Label executives say that, so far, the results are impressive (Billboard, Sept. 5, 2009), suggesting that the majors would be able to generate enough sales at that price point to justify a permanent move to a lower \$7.50 wholesale cost.

Some distribution executives say lower CD pricing might be possible if they can move to a book publishing-like model, which would let consumers choose between a deluxe (hard-cover-like) version of an album and a regular (paperback-like) version. In fact, UMG began experimenting with such a model in late 2009, with plans to simultaneously release albums in both sizes, pricing them at \$11.99 and \$10.35 wholesale, respectively. But so far, execution

hasn't gone smoothly. New albums by Mariah Carey, Rihanna and the Killers all came out at \$11.99, but lower-cost versions never materialized; Bon Jovi's special edition of "The Circle" emerged Nov. 10, 2009, at the higher price, but the regular version didn't hit stores until two weeks later.

CHANGES IN HANDLING CATALOG TITLES

While label executives worry that retailers are diversifying away from CDs too soon, retailers are concerned that labels may begin selling more older titles "one way"—that is, with no returns allowed—or only issue them digitally. During the 2007 holiday selling season, WEA told retailers it would devalue 3,600 titles from \$11.98 to \$7.98 and gave them time and rebates to sell off old inventory. Then, beginning in April 2008, the label started selling those titles one way. But so far, the majors have tried to avoid deleting catalog titles outright. "Some companies may begin to be more active about cutting out titles," Universal Music Group Distribution president/CEO Jim Urie says. "But I don't intend to be one of them."

Newbury Comics CEO Mike Dreese says selling records one way is a tactic that can be used to manage the downsizing CD market, while keeping catalog in print. Since his chain is able to maintain a commitment to deep catalog, he says, such a strategy would give Newbury an advantage over stores like Best Buy and Borders, which continue to deleverage catalog. "We have been advocating one-way sales for the last 10 years," Dreese says. "Everything except new artists should be sold one way."

On the other hand, if labels go one way, Dreese says, they should also use a shared markdown model, similar to the fashion industry's relationship with clothing retailers. That is, labels could work with retailers to sell off overstock by telling them to lower prices and giving them rebates in return. "There is a lot of creativity in fashion and no one knows what's going to sell until it hits the floor," Dreese says.

As for digital-only releases, merchants admit they may make sense in certain instances. But some worry that labels may try using the tactic to force consumers to switch to the digital format. By doing so, merchants fret, the labels

would anger CD-loyal customers and force many stores out of business.

Distribution executives suggest that labels might go digital-only for developing rock artists until sales start to grow, then put out a CD. And the head of sales at one label predicts that more soundtracks will be issued only digitally—especially those lacking a hit song to drive sales. With the exception of soundtracks for blockbuster films, the executive says, "the physical soundtrack will be more the exception than the rule by 2011."

While many merchants believe all of these strategies will begin to come into play, most agree that lower overall CD pricing is the solution most necessary to curtail the music industry's decline.

"The whole business model is so monumentally screwed up with too many straws in the punch bowl and too many gatekeepers managing rights for the model to be profitable," Dreese says, adding that "a new model may be able to emerge, but by the time that kind of creativity occurs, it will probably be too late for physical goods."

Shifting Gears

Downloads Will Increasingly Give Way To Access-Based Online Services

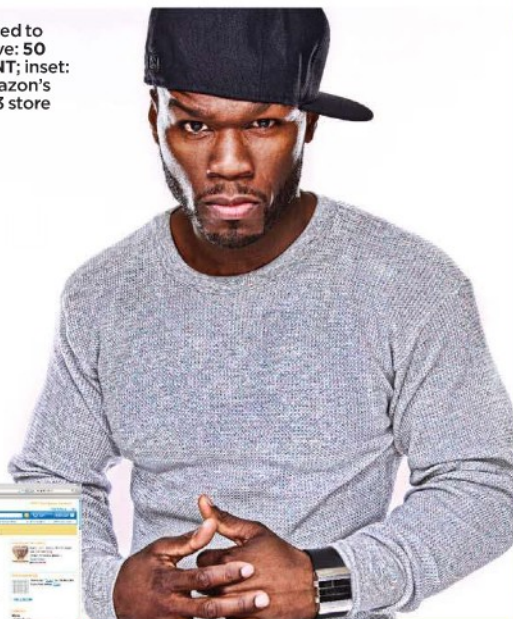
While Apple remains the world's dominant digital music retailer, it's a distinction that might be of decreasing significance as the digital market transforms from a model based on a la carte downloads to one of streaming access. Indeed, Apple's late-year acquisition of streaming music provider Lala points to the company's own expected shift in that direction.

The migration from downloads to streams is driven by several factors. First is the realization that the digital download market is beginning to level off.

While digital downloads account for the vast majority of digital music revenue, they aren't even close to making up for the lost revenue from falling CD sales. That's why labels and digital music services are turning more attention to streaming music access services that carry either a monthly fee or provide opportunities to "upsell" to other products.

The download-to-own model has trumped streaming in part because only downloads give music fans the kind of control over their music that they want. Want to lis-

Priced to move: 50 CENT; inset: Amazon's MP3 store



ten to downloads on a PC and a hand-held media player? Until recently, the only way for most consumers to do so was to buy a download.

That's changing with new advancements like smart-phone apps that allow on-demand streaming of music not stored on the device, Web-connected TVs and stereo systems like the Sonos and such services as Spotify, MOG and Lala that have emerged to take advantage of this evolution.

The ease of use and flexibility of this music-in-the-cloud paradigm makes the old iTunes model of downloading proprietary software and transferring files from device to device seem archaic.

"With connectivity improving and devices getting better and better, we really are seeing an increase in streaming activity," says David Ring, executive VP of business development and business affairs for Universal Music Group's eLabs division. "It's becoming slightly more consumer-friendly, and more consumers are enjoying music that way. So we want to make sure we're there delivering the right product and building businesses around that product."

What's more, converting to an access-based model will give Apple and other device manufacturers a chance to sell new devices to those music fans still using older-generation, nonconnected MP3 players.

A lingering question is how Amazon will respond. The online retailer's MP3 store remains a solid second-place contender behind iTunes in U.S. digital downloads. Will the retailer also adopt some manner of cloud-based music access, or will it double down on downloads to gain a larger portion of a shrinking market?

Amazon has already shown its ability to move large numbers of digital albums through freebies and deep discounts. During the year-end holidays, it ran a "25 Days of Free" campaign during which it offered 25 holiday-themed tracks available at no charge. It also offered another 100 digital albums for \$5 during the month, including hit titles like Lady Gaga's "The Fame Monster" and 50 Cent's "Before I Self-Destruct."

Amazon largely eats the cost of offering such deals as a customer acquisition and marketing expense. Whether it can afford to continue doing so in the face of even cheaper competition from access-over-ownership services will be a topic of close scrutiny in 2010.

None of this is to say that a la carte downloads will disappear in the near future, if ever. The transition to an access model will be slow, but deliberate. Skyrocketing growth in digital music downloads is over. It's time to prepare for yet another new model to drive growth in the years ahead.

—Antony Bruno

LET'S MAKE A DEAL

WHAT TO WATCH FOR IN WHAT COULD BE A BUSY YEAR FOR DIGITAL MUSIC MERGERS AND ACQUISITIONS

BY ANTONY BRUNO

Think last year's acquisitions of iLike, imeem and Lala marked the end of consolidation for digital music services? Think again. ■ Gradually thawing credit markets and an increasingly competitive digital music landscape could make 2010 a banner year for mergers and acquisitions. ■ Apple's purchase of Lala in December lends a greater degree of legitimacy to the "cloud-based" access model for music distribution. And that deal, along with MySpace's purchase of iLike and imeem, will consolidate innovative features into a single, well-financed service—which is surely better for the recording industry than watching them die on the vine individually. ■ "I see it as a positive sign," says David Ring, executive VP of business development and business affairs for Universal Music Group's eLabs. "If they cannot or choose not to go it alone, that's OK. Maybe they need more economic backing in order to make something into an enterprise of great worth. I'm encouraged by the interest in the acquisition of various music services."

WHO'S IN THE MARKET

Expect to see Apple and MySpace continue their respective buying sprees. MySpace Music wants to expand quickly into areas like merchandise sales and concert ticketing and has more cash than it has developers. And Apple, for all its dominance in the a la carte download space, is playing catch-up in areas like social media, discovery and recommendations.

Meanwhile, Google is said to be eyeing a stronger digital music presence to not only beef up its music search results features but potentially expand into additional music services for Android-based devices. In fact, Google reportedly considered buying Lala before Apple snatched it away.

Microsoft is not only relaunching elements of its MSN portal to improve its search and social networking features, but may also be seeking ways to jump-start its struggling Zune service with an acquisition in perhaps the mobile or Internet radio space.

Amazon's MP3 store is emerging as a strong, if still distant second to iTunes in the digital download market, but it doesn't have streaming or social networking capabilities. And Facebook remains curiously absent from digital music outside of a partnership with Lala for virtual gifting.

Other potential buyers include device makers like Nokia, which may want to replace its Comes With Music subscription service with an on-demand streaming option, and Sony, which may want a music access solution to add to the range of media services it plans to launch on the PlayStation Network this year.

Even big-box retailer Best Buy may look to add

to the stable of entertainment services it's seeking to bundle into devices sold at its stores beyond Napster—which it acquired in 2008—with an Internet radio or music recommendation technology.

SEARCH AND RECOMMENDATION FUNCTIONS

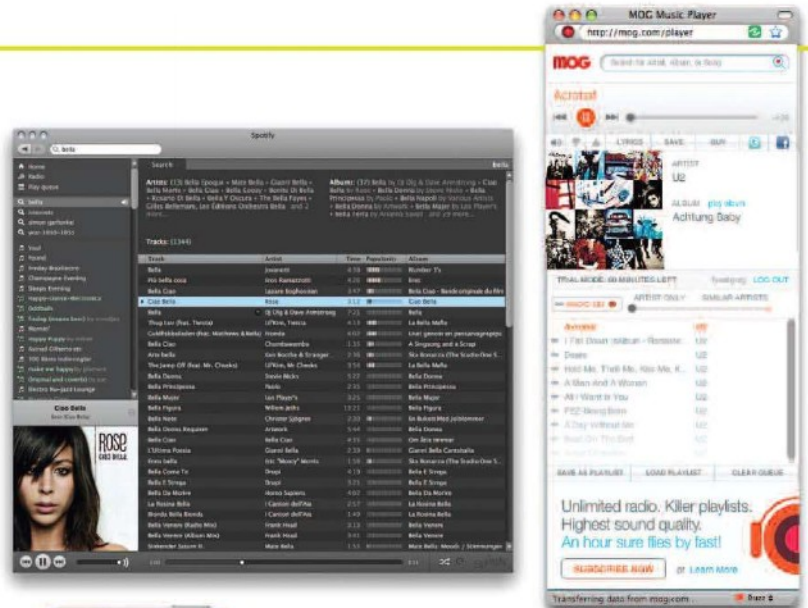
Likely acquisition targets include technologies and services that address specific areas of the digital music business that a would-be contender would otherwise have to build on its own to be successful.

At the top of this list? Search and recommendation features.

"In the world of on-demand, all-you-can-eat streaming services, what to listen to is even more meaningful than getting access to the music," says Tim Chang, a principal at Norwest Venture Partners in Palo Alto, Calif.

A particularly tempting takeover target for companies seeking this kind of functionality is Pandora, the customizable Internet radio service that built its own music recommendation engine called the Music Genome. Having finally sorted out a years-long royalty dispute with SoundExchange, the company has clarity on music expenses through 2014 and expects to turn a profit this year through audio ads and premium subscription options.

Other companies mentioned in the search-and-discovery space include the Echo Next and Blip.fm. Kleiner Perkins' iFund, meanwhile, invested an undisclosed amount in music ID service Shazam in hopes of building it into a mobile music powerhouse, which makes it both a potential acquirer and acquiree.



Selling out? Spotify, MOG, Slacker and Melodeo's Effin Genius iPhone app (clockwise from top left)

MOBILE SERVICES

Portability is another area of great interest, mostly driven by accessing music through mobile phones. MySpace Music, for example, cited imeem's mobile app as one of the reasons it wanted to acquire the company.

But today's collection of iPhone app developers aren't seen as likely acquisition targets. Not many make more than a few million dollars per year in revenue, and their technology isn't seen as particularly compelling, providing little incentive to buy them out except to acquire personnel and executive expertise.

However, such mobile streaming music services as Slacker—which last year shifted from offering its own portable device to focusing fully on mobile phones as its core strategy—and the highly praised Spotify are another story. As smart phones become more advanced and wireless networks more reliable, the concept of streaming music to a phone rather than downloading and transferring it is becoming an area of great interest and likely one that will result in several acquisitions this year, although Spotify's estimated \$250 million valuation may be too pricey for potential buyers.

"If they cannot or choose not to go it alone, that's OK."

—DAVID RING, UNIVERSAL MUSIC GROUP

Another company to watch is Melodeo, which offers the nuTsie service that lets users stream their PC-based music library to their cell phones. Currently, users can only access a random stream of their library, in order to comply with webcaster licensing rules, but an on-demand version is in the works. Sources say Melodeo is in negotiations with at least two companies that lost the bidding war over Lala, along with other potential suitors.

SOCIAL MUSIC

As for social music services, there's no shortage of speculation about MOG, a relatively newer entrant that launched a \$5-per-month streaming service in December. MOG would give a potential buyer not only a well-received on-demand streaming music service but also an established music-focused social network and advertising network integrated into more than 300 other music-related blogs.

Aside from these big-bucket needs, there's a host of additional functionality that digital music services are looking for that they could easily get through buying existing companies. There's lyrics information and interactivity through Tunewiki, ticketing and event services from the likes of Eventful or Jambase, playlisting technology from Project Playlist, guitar tabs, karaoke, music videos and more.

"They are more likely to be ingredients rather than stand-alone businesses," says Mike McGuire, research VP with technology research/advisory company Gartner in San Jose, Calif. "The things that add to the experience are where we are going to see more roll-ups and acquisitions."

ANIMAL

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THE #1 SINGLE

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and Austria!

TOP 10 iTunes single in UK, Italy,
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-NEW YORK TIMES

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-★★★ ROLLING STONE

*"Addictive and infectious...A fun frenzy of electro-pop...This high octane debut
could keep any basement party pumping like Studio 54."*
-★★★ PEOPLE MAGAZINE

"... brazen, attitudinal and addictive...this year's electro-shock queen-in-waiting..."
-THE SUNDAY TIMES (UK)



Internet users basket

Name of the Artist	Title of the Work	Compensation desired	Amount of Donation	Status	Role
Franck Roger	Free Fall	--	\$1,00	Donation	Artist, Performer
Franck Roger	Even Though	--	\$1,00	Donation	Artist, Performer
Playin'	4 The City	\$1,09	\$1,09	Compensation	Producer

Number of titles : 3
AMOUNT DUE : \$2,18

In the event of unauthorized reproduction, compensation settles the dispute with the beneficiary

Update PAYMENT

THE MODEL

➔ MooZar provides Internet users with the ability to compensate Copyright holders and the Artists by means of a donation.

The MooZar Agreement allows Internet users to make donations for the works of their choice.

1. If the donation is higher than the compensation established online by the Copyright holder, the MooZar Agreement is a transaction that allows :

+ Both the Internet user and the Copyright holder to reach a final settlement in the event of any dispute.

2. If the donation is lower than the compensation established online by the Copyright holder :

+ The Internet user has no counterparty to his gesture.

➔ MooZar provides Copyright holders with the ability to boost and collect Donations and Compensations.

95% of unauthorized reproductions ...

Official Source : International Federation of Phonographic Industry (IFPI)

60% of internet users are willing to compensate you !

Source : IFOP – French polling firm
ZOGBY International – American polling firm



Registration is easy and free

Definition of Agreement Mandate

Step 1 > You are

<input type="checkbox"/> Author, Composer or <input type="checkbox"/> his Beneficiary	<input type="checkbox"/> Artist, Performer or <input checked="" type="checkbox"/> his Beneficiary	<input checked="" type="checkbox"/> Producer or <input type="checkbox"/> his Beneficiary
---	---	--

Step 2 > You want to.
Mandate MooZar to receive:

Donations
or
 Compensations
and Donations

Amount of compensation wanted for each title: \$1,00

I certify that I am the owner of intellectual property rights
defined in Step 1 for Works informed in Step 3

Step 3 > Identification of Works

Choices made in **Step 1 and 2** apply to Works informed in **Step 3**

You can edit or **delete the information** entered in **Step 1 and 2** by browsing [My Catalog](#).

60% of Internet users willing to compensate you

Compensation ↔ Reconciliation

Survey :
IFOP
French polling firm

We will pay any web links that could bring Donations for Artists



DIGITAL

TAKING ON APPLE

GOOGLE'S ANDROID PLATFORM IS POISED TO MOUNT A STIFFER CHALLENGE TO THE IPHONE

BY ANTONY BRUNO

One of the most important developments of the past 18 months has been the iPhone's emergence as a breakthrough platform for music and artist applications. But thanks to Google's Android platform, Apple's iPhone will finally see some meaningful competition this year in the mobile music app market.

Unlike the iPhone, which is one device developed and manufactured by one company, Android is a smart-phone operating system offered to any phone manufacturer that wants to build products around the technology. In addition to integrating such popular Google services as Gmail and Google Maps, Android devices can access the Android Market—Google's answer to Apple's App Store, where users can buy and download a variety of mobile apps from a selection of third-party developers.

Music apps created for the iPhone have already had a huge impact on digital music services. Such access-based services as Pandora, Spotify, Rhapsody and others created free and fee-based apps for the iPhone as their default portable option. Labels and artists have followed with custom iPhone apps of their own.

That's great for the 30 million-plus iPhone users out there. But developing mobile music apps for more than just iPhone users will be critical if mo-

bile access to digital music is to become mainstream.

So far, Android phones have been a mere afterthought, capturing to date just 3.5% of the worldwide smart-phone market compared with the 17% that the iPhone has harnessed, according to tech research and consulting firm Gartner.

This year, that's expected to change. Existing Android-based manufacturers like HTC, Motorola and Samsung are not only ramping up production of sleek new Android handsets for the new year, they will be joined in the months ahead by LG Electronics and Sony Ericsson. By 2012, Android phones will be the second-largest smart-phone platform worldwide with 18% of the market, according to Gartner, second only to Nokia. Gartner projects BlackBerry to rank third

Tapulous, Slacker, Spotify, Tunewiki, NPR, Shazam, Pandora, iheartradio and Last.fm have already created Android versions of their popular iPhone apps. In another modest win, Amazon has chosen Android as the only mobile platform capable of accessing its MP3 store, which competes with iTunes.

at 13.9%, with the iPhone fourth with 13.6%.

Leading the drive is Motorola's Droid, which is available through Verizon Wireless. According to app analytics firm Flurry, Verizon sold more than 250,000 Droid devices in the first week of availability, and Time magazine named it the top gadget of the year.

By contrast, Google's newly introduced Nexus One phone, available from Google directly and from partner T-Mobile, sold only an estimated 20,000 units its first week out, according to Flurry. However, the Droid benefited from a massive TV ad campaign from Verizon Wireless. Sales for the Nexus One are sure to grow as Google ramps up its marketing efforts and adds other wireless operators.

By bringing the cachet of the company's name to the table, a Google-branded handset may be able to do more to kick-start the Android economy than even a critical mass of third-party developers. The iPhone's success is as heavily dependent on consumer loyalty to the Apple brand as it is on the iPhone's capabilities. For Android to compete, it will need a similarly robust brand identity, which Google can provide.

For Android to be a truly competitive platform for mobile music apps, the number of Android-based apps will need to increase sharply. Currently, there are more than 100,000 apps available for the iPhone, but only 20,000 for Android phones.

Android apps enjoy some advantages over their iPhone counterparts, including their ability to run in the background, to access content stored on a handset and to interact with Web-based Google tools. But app developers have approached the platform cautiously, with many complaining that the Android Market is too cumbersome to use due to its reliance on Google Checkout, which is used by only a fraction of the number of people (100 million and counting) who have iTunes accounts.

But some solutions are beginning to appear. Mobile operator T-Mobile has added billing support for the Android Market, meaning that users who buy apps can add the charge to their monthly bill rather than use Google Checkout. And with Google and wireless operators offering developers better integration to their respective services—not to mention promotional support—the future looks good for Android to expand the market to new devices, operators and users.

Tapulous, Slacker, Spotify, Tunewiki, NPR, Shazam, Pandora, iheartradio and Last.fm have already created Android versions of their popular iPhone apps. In another modest win, Amazon has chosen Android as the only mobile platform capable of accessing its MP3 store, which competes with iTunes.

Next up are artist apps. Sources from three of the four major labels say they are either developing or planning to develop Android-based artist apps that are expected to begin appearing by the end of the year.

"It's definitely a player," Pandora founder/chief strategy officer Tim Westergren says of Android. "It's going to be one of the important parts of the mobile ecosystem."

Google Makes Its Move

The iPhone Will Compete With Not One, But Several Android Handsets

HTC G1

Released: Oct. 22, 2008
Network: T-Mobile
Features: Android OS 1.0, touchscreen/keyboard hybrid, 3.2 megapixel camera, mini-USB headphone jack
Sales: 1 million-plus



SAMSUNG MOMENT

Released: Nov. 1, 2009
Network: Sprint/Nextel
Features: Android OS 1.5, touchscreen/keyboard hybrid, 3.2 megapixel camera, GPS location data, 3.5 mm headphone jack, video playback
Sales: N/A



MOTOROLA DROID

Released: Nov. 6, 2009
Network: Verizon Wireless
Features: Android OS 2.0, touchscreen/keyboard hybrid, 5 megapixel still and video camera, removable 16 GB memory card
Sales: 250,000 in first week

GOOGLE NEXUS ONE

Released: Jan. 5, 2010
Network: Initially supported by T-Mobile, Verizon, Vodafone to add support soon.
Features: Android OS 2.1, voice command features, touchscreen, enhanced imaging and graphics, Google Voice
Sales: 20,000-plus



ILLUSTRATION BY EDEL RODRIGUEZ

BRANDING

THERE'S A BRAND FOR THAT

COMPANIES PUT NEW MUSIC TO USE IN THE NEW YEAR

BY AYALA BEN-YEHUDA

Forget U2's "Vertigo" or Yael Naim's "New Soul." In its TV ads for the iPhone, Apple's 2009 calling card was a simple phrase: "There's an app for that." While no less catchy, that slogan doesn't lend itself to breaking bands the way Apple's ads have through the past few years (Billboard, Sept. 26, 2009). ■ But that doesn't mean there's a void out there—Billboard surveyed experts to find out which brands are likely to put original music front and center in their 2010 marketing campaigns, whether on TV or other platforms. Here's what we found.

RETAIL CHAINS: Target made waves last year when it struck a retail partnership with Pearl Jam for the release of the album "Backspacer" and featured the band in a TV commercial performing "The Fixer." But more typically, Target ads rely on sweeter fare, such as Tim Myers' "Brand New Day," featuring Lindsey Ray. Expect the chain to stick with that approach in 2010, with other retailers likely to follow in its footsteps, says Josh Ra-

binowitz, senior VP/director of music for Grey Worldwide, which is working this year with T.J. Maxx on music-oriented campaigns. "They really understand the power of music and communication," Rabinowitz says.

JCPenney is also likely to identify itself with new music, as it did this past holiday season with "Follow the Arrow," by Rosi Golan and music and sound design agency Human. McCann Erickson senior VP/executive

music producer Mike Boris envisions retailers integrating more thoroughly with artists, perhaps shooting music videos that will double as commercials featuring artists wearing the retailer's clothes. Another idea, Boris says, is for bands to regularly place their new music on retailers' Web sites.

SPRITE: The Coca-Cola soft drink brand will play a major role in launching Drake's debut album next year, says Al Branch, GM of management and branding firm Hip Hop Since 1978. Billboards, online promotion and print advertising from Sprite, along with TV spots featuring Drake and his music, will support the highly anticipated release, according to Branch.

Sprite is now offering free music-based iPhone apps as well. The company has partnered with developer Zouz Mobile to create a Sprite-branded music-studio app that lets users create their own songs using prepackaged samples and beats. The app works by shaking, tilting or tapping the phone to create rhythms and melodies. Sprite is also letting users download additional samples for the app, using under-the-cap promo codes.



Branded beats: LITTLE BOOTS at the Levi's Fader Fort during South by Southwest in 2009.

MOUNTAIN DEW: Look for Mountain Dew's Green Label Sound program for indie artists to return with "a bigger commitment, more media partnerships, more touring and bigger exposure," says Cohen of Cornerstone, which works with the PepsiCo brand on the online singles label. He declined to disclose specific details of what's ahead, but the singles label has helped launch such acts as Chromeo and Matt & Kim.

DOVE: Since its "Fresh Takes" micro-series starring Alicia Keys aired on MTV in 2008, Dove's music use has taken on a lower profile; "Segue," a tune from singer Di Johnston featured in a Go Fresh body mist commercial, is one example. The beauty brand will roll out a TV and online campaign this year featuring a well-known song reworked and rerecorded for Dove, Ogilvy Entertainment president Doug Scott says. "I wouldn't be surprised to see [other] beauty brands getting into the space from a music perspective," he says.

LEVI'S: The brand synonymous with American jeans sponsored the premiere run of Green Day's "American Idiot" stage musical at the Berkeley (Calif.) Repertory Theatre last fall. This spring, the clothing company plans to get behind both up-and-coming and established artists. Expect Levi's to give "some exclusive unique music with a twist to their consumer base," Cornerstone co-CEO Jon Cohen says. The Levi's Fader Fort, a traveling live music space, will return to music festivals as well.

GREAT HISTORY GREAT FUTURE

Elvis Presley, The Beatles, Rolling Stones, The Eagles, Bruce Springsteen, Eric Clapton, Jonas Brothers, Tim McGraw & Faith Hill, Ben Jovi, Justin Timberlake, Taylor Swift, Johnny Cash, The Who, Prince, Elton John, Barry Manilow, Genesis, KISS, U2, Metallica, Dane Cook, TSO, Britney Spears, AC/DC, Jeff Dunham, Miley Cyrus, The Doors, Frank Sinatra, Jackson 5, Grateful Dead, Aerosmith, Neil Diamond, Madonna, Billy Joel, Justin Timberlake, Taylor Swift, James Brown, ZZ Top, Earth, Wind & Fire, Beach Boys, Led Zeppelin, George Strait, Billy Joel, Britney Spears, AC/DC, Jeff Dunham, Miley Cyrus, Seony & Char, Pink Floyd, Chicago, Tina Turner, Fleetwood Mac, Garth Brooks, AC/DC, Jeff Dunham, Miley Cyrus

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FILM & TV

Independent Spirit

AS MAJOR MOVIE STUDIOS PLAY IT SAFE,
INDIE FILMS EXPOSE NEW MUSIC

BY ANN DONAHUE

Of the top 10 grossing films of 2009, just three were original productions—Disney's "Up," Warner Bros.' "The Hangover" and Paramount/DreamWorks' "Monsters vs. Aliens," according to BoxOfficeMojo.com. The rest were sequels—like the year's top-grossing film, "Transformers: Revenge of the Fallen"—or adaptations of work made popular in other mediums, like "Star Trek."

Since the major studios are the creative arms of corporations that have to keep shareholders happy, it's becoming increasingly rare for movies with any element of risk to be greenlit—and original stories take a bigger chance on finding an audience than those that stem from a property that's already popular. And it's just as unlikely that major studios will take a chance on an up-and-coming artist to do the music for their films. That's where the independents come in.

"Indie films are always a place where you can take more chances," says Peter Golub, director of the Sundance Film Music Program and composer for the acclaimed indie film "Frozen River," among others. "It's a good entryway for composers."

In 2010, look for independent films to step up as a way to break new artists for a couple of reasons. First, there are fewer barriers to get music in an indie film—either as a synched song or a composed score—because these films generally don't have the tiers of executives masterminding the creative elements of the film. Second, the extensive calendar of film festivals throughout the year can help expose music in independent films to a variety of audiences around the world.

The downside, of course, is that independent films lack the budgets of major-studio movies, and film financing has contracted across the board. So doing the music for an independent film may not make you rich, but the trade-off is repeat exposure and the ability to use the film as a calling card for larger projects.

The independent film festival season in 2010 starts with the Sundance Film Festival in Park City, Utah (Jan. 21-31), and the programming lineup includes several films where music takes center stage. "Sympathy for Delicious," directed by Mark Ruffalo and written by Christopher Thornton, is about a paralyzed DJ who seeks faith healing, and Polish entry "All That I Love," about a small-town teen punk rock band during the Solidarity movement, are both in competition.

Indie films have as much chance at acclaim as big-budget features. An indie film debuting at Sundance has a shot at 12 full months of promotion before the eligibility period ends for the Academy Awards. In recent years, this has been key to building a groundswell of support: In 2008, Glen Hansard and Marketa Irglova won the Oscar for best original song for "Falling Slowly" after "Once" won the audience award at Sundance. In 2007, Melissa Etheridge's "I Need to Wake Up" won after "An Inconvenient Truth" held its world premiere at the festival.

The shortlist of nominations for best documentary at this year's Oscars includes "Soundtrack for a Revolution," written and directed by Bill Guttentag and Dan Sturman and featuring performances by John Legend, Anthony Hamilton, Wyclef Jean and the Roots. The documen-



Freedom songs: ANTHONY HAMILTON in "Soundtrack for a Revolution."

tary tells the story of the civil rights movement through music. It played at the Cannes Film Festival, the Tribeca International Film Festival and the Vancouver International Film Festival, where it won the Rogers Peoples Choice Award.

"Documentaries are paying more attention to score than they did 10 or 15 years ago," Golub says. "Documentaries themselves have changed—it's less of a puritanical, cinema verite approach and documentary filmmakers are now using all the elements of storytelling. And one of those elements is music."

The most direct way to meet indie film directors, music editors and music supervisors and pitch your music for productions is to attend the major film festivals where those in the industry congregate. In most cases, the films on display at festivals are sometimes secondary to networking opportunities and social events. For instance, ASCAP and BMI traditionally host artist showcases during Sundance featuring musicians with links to films being shown at the festival.

"A lot of it is force of personality," Golub says. "If you get your music out there, it could be used in a temp score that somebody hears and asks, 'Who did that?'"

Besides Sundance, the other elite film festivals for independent features are the Cannes Film Festival, which will be held May 12-23; the Toronto International Film Festival, Sept. 9-18; the Tribeca Film Festival, April 21-May 2; and the Los Angeles Film Festival, which is held during the summer.

HAMILTON/STEPHEN KAZMIERSKI

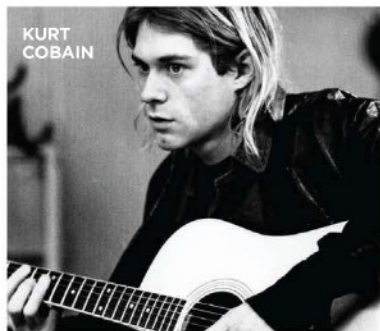
PUBLISHING

CATALOG SHOPPING

AS PRICING COMES DOWN, PUBLISHING INSIDERS IDENTIFY POTENTIAL ASSETS FOR SALE

BY ED CHRISTMAN

While pricing for music publishing assets has gotten more realistic in the last 12 months and has helped some deals get done, executives at firms hungry to make acquisitions say further price rationalization is needed before the music publishing marketplace heats up again. Billboard asked music publishing deal makers to bet on which portfolios would get sold in the next 12 months—and most bet on EMI Music Publishing. But that's because the company is the crown jewel in the struggle for ownership control of EMI Group between U.K. private equity firm Terra Firma, which paid some £4 billion (\$6.5 billion) for the company in 2007, and Citigroup, which backed the deal by lending £2.7 billion (\$4.4 billion). Since EMI Music Publishing's fate is tied to that of EMI Music, we focus below on the other publishing companies and portfolios named by music publishers as those best positioned to come up for sale in 2010.



KURT COBAIN

PRIMARY WAVE

Primary Wave's attractive publishing portfolio makes it a possible sales target, but some wonder if it would be too expensive.

According to press reports, Primary Wave paid \$50 million for a 50% interest in Kurt Cobain's Nirvana catalog and \$50 million for the writer's share of the Steven Tyler song catalog from Aerosmith's second era, after the band's initial Columbia years.

The company either owns, has an interest in or administers songs recorded by Chicago, the Beatles, Katrina & the Waves, Def Leppard, Graham Parker, Blue October, Saving Abel, Airborne Toxic Event, Steven Curtis Chapman and Earth, Wind & Fire, among others.

Primary Wave—backed initially by Plainfield Asset Management and then Credit Suisse—subsequently tried to raise another round of funding and wasn't successful. A source says that effort began right before the economic crisis in 2008, when the financial markets became illiquid and deals simply weren't getting done.

Primary Wave chairman/CEO Larry Mestel says the company is busy doing deals and marketing its music. "We have a long way to go before even considering selling," he says.

Besides its attractive catalog, Mestel adds, there is "nobody better in publishing when it comes to marketing."

EVERGREEN COPYRIGHTS

Evergreen Copyrights is a company that generates a lot of speculation about its future, if only because it was up for sale during summer 2008.

Evergreen Copyrights was founded in 2005 by Richard Perna, David Schulhof and Joel Katz, with financial backing from the Lehman Brothers Merchant Banking III fund. When Lehman Brothers was teetering on the brink of bankruptcy in summer 2007, Evergreen's future appeared uncertain. But in September 2008, the company insisted that Lehman's Chapter 11 filing would have "no financial impact on Evergreen" (Billboard, Sept. 27, 2008).

With about 20 acquisitions behind it, the company's catalog generates about \$7 million in annual net publisher's share, company executives say. But for the last nine months, most of the company's deals have been administration pacts instead of catalog purchases. "Why the switch?" one music publishing executive asks. In 2009, Evergreen did administration deals for the Joey Ramone, Mark Farner and Death Row catalogs. The company's catalog also includes the works of Nick Drake.

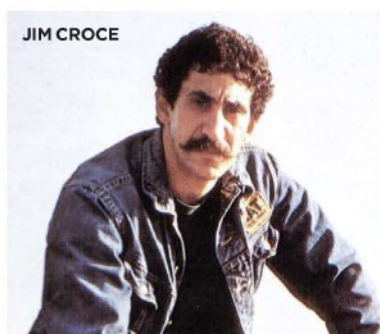
Another executive says Evergreen is in a "wait-and-see mode." And yet two other sources say that the principals were trying to either put together financing to buy the Ever-



NICK DRAKE

green portfolio or raise more funding to do more acquisitions.

The Lehman Brothers fund that owns Evergreen has been taken over by Trilantic Capital Partners. "In 2010, we will be reviewing several opportunities to take out our existing financial partners," Evergreen co-CEO Schulhof says. "We want to build this company and we plan to be aggressive in making acquisitions this year. But the fund has been in this investment for four years so we are looking for a new financial partner. There is no urgency to do a deal. We will only do a transaction that makes sense."



JIM CROCE

R2M

R2M is up for sale and a number of companies have looked at its catalog, but so far no deal has been made, according to multiple sources. Sources say that R2M—formed by former Sony/ATV Music Publishing executives Paul Russell, Richard Rowe and Phil May—was almost sold to BMG Rights Management, the joint venture between Bertelsmann and Kohlberg Kravis Roberts, but the deal never closed.

R2M's biggest acquisition was in 2008 for the LeFrak/LMR catalog, which includes Jim Croce's publishing and masters, among other songs. The R2M catalog also includes "Love Will Keep Us Together," "Up, Up and Away," "Knock Three Times," "Laughter in the Rain," "Love of a Woman," "Computer Love" and "Gangsta, Gangsta."

R2M was financed by D.B. Zwirn, which ran into trouble and was forced to begin liquidating its assets in 2008. Currently, Fortress Investment Group is handling the wind-down of the Zwirn hedge funds.

A source says that one reason why the R2M catalog may be difficult to sell is because its copyrights also include some European and German works and not everyone understands how to value both English-language-based songs and foreign-language-based copyrights. But another publishing executive says that the R2M principals have unreasonable pricing expectations. Founding partner Rowe declined to comment.

TVT MUSIC PUBLISHING

D.B. Zwirn has a stake in TVT Music Publishing—and sources say Fortress Investment Group has expressed an interest in selling that catalog—but so far no one has stuck around long enough to close a deal.

When TVT filed for Chapter 11 in February 2008, court documents reported that D.B. Zwirn owned 33.1% of TVT Music Enterprises, a subsidiary of TVT Music, and it holds a convertible note, which would give



DEVO SPRINGSTEEN

it 51.9% ownership of the publishing arm, leaving TVT with 48.1%.

Sources say the catalog's recordkeeping "appears to be a mess," which is one reason why potential suitors have been hesitant to pull the trigger. Others say it's because the catalog is dominated by hip-hop music, which makes a long-term valuation difficult. The catalog includes works by such writers as Devo Springsteen (John Legend, Kanye West) and Scott Storch (the Roots, 50 Cent). Fortress representatives didn't return calls seeking comment.

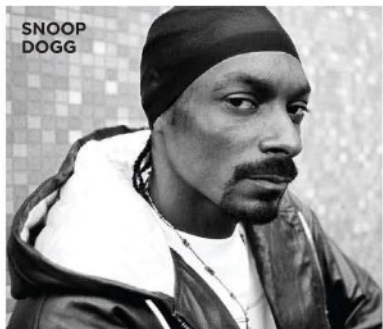
DEATH ROW

Death Row's music publishing, which includes songs by Dr. Dre and Snoop Dogg, could be put on the block as part of the unraveling of the partnership that acquired the company in a Chapter 11 auction in January 2009.

At the time, WIDEawake Entertainment partnered with financial backer New Solutions Group of Mississauga, Ontario, to put the deal together. The company's catalog was relaunched in April 2009, but by September there was a falling out between Lara Lavi, who had been running the label, and New Solutions Group. Lavi sought a restraining order to eliminate interference from New Solutions Group.

On Dec. 8, 2009, a New York Supreme Court judge overturned the restraining order, saying that New Solutions Group chairman Ronald Ovenden has a controlling interest in the company that owns Death Row and that Lavi never posted a \$2 million bond as ordered by the judge.

Executives say it's unclear whether New Solutions Group wants to remain the owner of the Death Row assets, which are now run by Death Row senior VP John Payne. The catch, according to some executives, is that Death Row received an advance when it cut a deal with Evergreen Copyrights to handle administration, so any Death Row sale would likely require the buyer to retain Evergreen as administrator. A Death Row spokeswoman declined comment.



SNOOP DOGG

COBAIN: MICHEL LIMSEEN/REDFERNS/GETTY IMAGES; DRAKE: ESTATE OF KEITH MORRIS/REDFERNS/GETTY IMAGES; CROCE: GLENN A. BAKER/REDFERNS/GETTY IMAGES; DEVON SPRINGSTEEN: NATE TAMARA/GETTY IMAGES; SNOOP DOGG: STEVAN DRIZAL

LATIN

UNDER MY UMBRELLA

LABELS (AND THEIR PARTNERS) AREN'T JUST FOR SELLING RECORDS ANYMORE

BY LEILA COBO

The past 12 months have seen labels overtly expand their functions to include management and concert promotion. Even when management isn't part of the deal, most Latin labels now have new business development departments that seek out sponsorship and branding partnerships—arrangements that are bound to proliferate in 2010.

Today, Sony Latin and Universal Music Latin Entertainment have business development departments as well as booking and management companies. Sony, for instance, has the talent development arm Day 1, as well as a stake in the management company Westwood Entertainment.

"Day 1 and Westwood are both extensions of this strategy that we started back two years ago, which was to expand the role of the record com-

pany," Sony Music Latin/Day 1 managing director Ruben Leyva says. But today, he adds, what was once considered revolutionary "has become part of the way we do business."

Currently, operations of Day 1 and Westwood cover all of Latin America and the United States. The companies work together but also separately, sometimes handling the same acts, sometimes not. In fact, Westwood still manages and books non-Sony acts.



Similarly, some two years ago, Warner Music Group purchased a stake in management/booking company Get In, which has offices in Spain and later opened an office in Mexico. Get In manages some artists—including several from other labels—and books others, including Spain-based Alex Ubago and Mago de Oz. As is the case with Day 1 and Westwood, signing over management isn't a condition of belonging to the label. Meanwhile, some EMI Music artists from Spain and Portugal are signed to the major's Stealth Entertainment subsidiary.

Finally, Universal's Global Talent Services, which started off providing support services to managers in different countries, now also functions as a full-fledged management company, handling the careers of Fanny Lu and David Bisbal while also supporting touring and management of several Universal acts throughout the region.

In addition to GTS, Universal has business development departments in Argentina, Peru, Colombia, Mexico, Central America and the United States, whose purpose is to develop alliances

Amigo de Coca-Cola: MAKANO

that range from straightforward sponsorships to innovative partnerships. A major focal point, Universal Music Latin America VP of digital Ana Clara Ortiz says, is using music and the Internet to reach a young buyer—which sometimes entails precisely tailoring specific proposals for specific brands.

Beginning in December, for example, Walmart Argentina launched its online music store in partnership with Universal, offering prepaid cards that allow users to download MP3 tracks and other content. Also in Argentina, the label struck a deal with Coca-Cola for its artist Makano, which entails using one of Makano's hits in a Coca-Cola TV commercial and inviting fans to record their own version of the song.

"We're doing different things that aim to exploit new models so as not to depend solely on retail," Ortiz says.

Given the troubled state of the retail market, expanding horizons is a question of survival for labels today. But economics isn't the only reason for these new partnerships. In fact, some argue that today's artists work far more closely with their labels, both at a personal and a business level.

"It used to be that a label's job ended when the promotion of the album ended," Warner Music Latin America president Inigo Zabala says. "Now, it's not that artists will have to give up more of their income, but that their relationships with their labels will be deeper in all aspects of the business." ●●●

Application And Acceleration

LATIN LABELS PREPARE TO DIVE INTO THE MOBILE APP POOL

BY AYALA BEN-YEHUDA

After Latin music dipped its toes into mobile phone applications last year, falling development costs are expected to accelerate the genre's embrace of apps in 2010 with new offerings that center on artists, label catalogs, concert streams and games.

With Hispanics overindexing in their use of mobile entertainment, it stands to reason that an app targeting their tastes might be an attractive proposition.

More than half of Hispanic adults with cell phones have the ability to play MP3s and video on those phones, according to Forrester Research. Among respondents to a 2009 bilingual survey, 38% report using their phone to play music at least once per month, and 12% report playing videos—much higher proportions than non-Hispanics, though the music-playing question didn't specify full tracks or ringtones.

Universal Music Latin Entertainment VP of digital and mobile Skander Goucha says all top-selling acts at the label group

will have an app timed with their album releases in 2010. But he says those apps are likely to remain free marketing tools designed to engage fans, rather than a profit center on their own. UMLE was able to create apps last year that were basically extensions of Don Omar's and David Bisbal's Web sites by using a template developed for use across Universal's labels, making them relatively affordable.

"Developing an app for anything other than the iPhone is expensive," Goucha says, pointing out that the majority of UMLE's consumers use prepaid wireless services like Metro PCS and Boost Mobile.

Goucha acknowledges that ringtones have been more popular among fans of UMLE artists than apps but adds that "the situation will be totally different once apps can be available on wider platforms." As development costs drop, UMLE expects to launch more apps, he says.

Indie label Balboa Records joined the app world last year with the \$1.99 Joan Sebastian Radio, which allows users to listen to music from his catalog and stream his latest album, "Pegadito al Corazón," for a limited time. Balboa GM Federico Baptista says that although the app was only downloaded a few hundred times, "we found that the week it was released, and a few weeks after, about eight albums from Joan's catalog made the [Latin] top 20 in digital and mobile stores both in Mexico and the U.S."

In addition to the catalog boost, "we saw a nice traffic increase" in terms of online searches for Sebastian, Baptista says.

Balboa will roll out more apps this year for its top front-line sellers, Cuisillos and Paqueta la del Barrio, as well as catalog artists like Antonio Aguilar.

The more successful paid iPhone apps so far are along the lines of Parranda, a game that allows users to simulate the sounds of a Puerto Rican salsa orchestra. Users can "play" such instruments as the guiro, palitos, maracas and trombone;



Reggaetón goes mobile: Don Omar's iPhone app.

add backing rhythms; and connect the phone to a sound system as well as jam along with up to five other users. The \$2.99 app, introduced nearly a year ago, has been downloaded more than 10,000 times, according to Alfredo Richner, a founder of app developer Vaya Broqui.

There are those, though, who believe apps devoted to specific Latin artists can make money as well. One of those is Jonas Hudson, president of Global Digital Syndication, a producer and distributor of digital content that is in talks with app developer Melodeo on streamed concerts from Latin urban acts. In October, Hudson put together a live

and on-demand stream of a concert by reggaetón duo Jowell & Randy, who record for WY/Machete. He says the concert, sponsored by Medalla beer, garnered 20,000 paid mobile downloads at \$4.99 each.

Key to Hudson's business model is getting a sponsor to offset production costs and sharing revenue with the artist. "We want to make [artists] a first-dollar gross partner," Hudson says, "as opposed to some ridiculous net that they will never see." ●●●



3
Eminem
noms



3
Zac Brown Band
noms



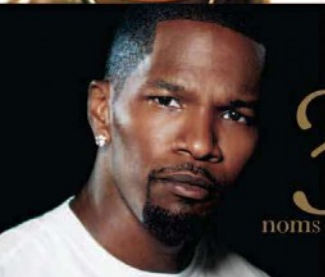
3
Pleasure P
noms



3
Willie Nelson
noms



3
Anthony Hamilton
noms



3
Jammie Foxx
noms



3
Béla Fleck
noms



3
Dave Russell
noms

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Congratulates all of our GRAMMY® Nominees!

Taylor Swift
8
nominations



2
nominations

- Liz Rose - Song of the Year
- Nathan Chapman
- Eric Clapton (PRS)
- Common
- Ian Dench (PRS)
- Paquito D'Rivera
- Drake (SOCAN)
- The Fray
- Amanda Ghost (PRS)
- Heather Headley
- Keri Hilson
- Israel Houghton
- Ethan Johns

- Jamey Johnson
- Booker T. Jones
- Lady Antebellum
- Mos Def
- Justin Niebank
- No I.D.
- Pink
- A.R. Rahman (PRS)
- Rihanna
- T.I.
- Carrie Underwood
- Charlie Wilson
- Miguel Zenón

For a complete list go to www.bmi.com/GRAMMYS2010



6
Kanye West
noms



6
The Black Eyed Peas
noms



5
Lady Gaga
noms



4
Keith Urban
noms



4
Colbie Caillat
noms



4
Kings of Leon
noms



4
RedOne
noms



4
T-Pain
noms



TOURING

THEY MIGHT BE GIANTS

AS THE LIVE NATION-TICKETMASTER MERGER AWAITS U.S. REGULATORY APPROVAL, HERE'S WHAT TO LOOK FOR

BY RAY WADDELL

While the outcome was never in doubt, the Jan. 8 vote by shareholders of Live Nation and Ticketmaster Entertainment to approve the two touring titans' planned merger signaled that the deal's long, winding path to fruition has entered the home stretch. All that's left now is for the U.S. Department of Justice to weigh in on the deal.

The DOJ could vote to approve the merger, reject it or grant its blessing under certain conditions. What follows is a guide to the various scenarios that could unfold in what will be one of the defining events of the year for the music business.

MERGER PROCEEDS AS PLANNED

If the deal passes as proposed, it would create a diversified behemoth called Live Nation Entertainment, with Live Nation CEO Michael Rapino as president/CEO and Ticketmaster Entertainment CEO Irving Azoff as executive chairman.

Ticketmaster is the world's largest ticketing company and Live Nation its largest promoter/venue operator. But ticketing and concert promotion just scratch the surface of this deal, which is about tapping into revenue streams through every inch of the pipe that connects artists and fans.

Although Live Nation had just launched its own ticketing company when it signed the

merger agreement with Ticketmaster last February, the two companies insist that the deal wasn't motivated out of a desire to eliminate competition. They also argue that the combined company won't prevent other ticketing companies from continuing to operate and new rivals to emerge.

Will the DOJ buy this argument and allow the merger to proceed as planned? Probably not. But it's worth noting that the U.K. Competition Commission cleared the merger in December, despite having voiced concerns just two months earlier about the deal's potential impact on the ability of German company CTS Eventim to enter the U.K. market.

TICKETMASTER SELLS TICKETSNOW

If Ticketmaster is looking for a way to make the merger more palatable to regulators, selling off its TicketsNow operation would seem to be the most likely option.

The relationship between TicketsNow and Ticketmaster's primary ticketing business came under public scrutiny last year when fans trying to buy Bruce Springsteen tickets at Ticketmaster's Web site were immediately linked to the TicketsNow site.

Ticketmaster acquired TicketsNow for \$265 million in January 2008. Although Ticketmaster already was in the reselling business through its TicketExchange division, the TicketsNow acquisition signaled a shift from openly battling resellers to becoming a major player in the market. At congressional hearings on the merger last February, Azoff said he wouldn't have acquired TicketsNow had he been Ticketmaster CEO at the time of the deal, and even indicated he would be open to selling it.

But even if Ticketmaster agrees to part with TicketsNow, a newly formed Live Nation Entertainment would still strike fear in the hearts of resellers because it could still try to launch a new, more powerful, artist-endorsed secondary-ticketing business that would seek to capture any resale profits on behalf of the artist (and itself).

LIVE NATION SELLS OFF SHEDS

Promoters built amphitheaters to tap into other revenue streams, like parking, concessions and now ticketing to defray the costs of attracting acts to outdoor venues. Robert Sillerman consolidated the promoters that owned this real estate in the rollout that ultimately created Live Nation.

Live Nation has increasingly maximized this "venue as marketing platform" strategy by promoting upcoming concerts and offering discounts and upgrades to other shows for fans. In recent years, the company has sunk millions of dollars into capital improvements at its 40-odd North American amphitheaters. It has millions of dollars in sponsorships—much of it long-term deals—tied in with the amphitheaters, and they depend on ancillaries to offset huge talent costs.

While Live Nation had already put several sheds on the market before this merger pact was announced, it isn't likely to abandon this venue platform completely. But the sale of at least some of its sheds could conceivably be part of a deal to secure DOJ approval.

TICKETMASTER SELLS FRONT LINE MANAGEMENT

While many critics of the merger have focused on what it would mean for the ticketing business, savvy opponents of the deal like the American Antitrust Institute in Washington, D.C., have highlighted the benefits that the combined company would reap from the vertical integration of ticketing, artist management, venue operation and concert promotion.

Artist management is clearly the linchpin in this structure. Front Line has management re-

lationships with some 200 acts, including some of the most powerful touring forces in the world like the Eagles, Neil Diamond, Jimmy Buffett, Kings of Leon, Christina Aguilera and John Mayer. Though not a manager per se, Live Nation has cut long-term multirights deals of its own with such acts as Madonna, U2, Jay-Z, Shakira and Nickelback.

Artists that are part of this team could put a show on sale, sell the presale rights to a sponsor, bundle tickets and merchandise (including CDs and music downloads), sell VIP packages and continue to market and sell to a motivated and involved fan base after the tour buses leave town.

The blending of Live Nation's entertainment marketing division MusicToday, Live Nation Merchandising and LiveNation.com with Ticketmaster.com and Front Line's I Love All Access VIP program, plus the deepest of sponsorship/branding resources and expertise under one roof, could be a music marketing monster on a global level.

Selling off Front Line would go a long way toward addressing regulatory concerns about the vertical integration of such services in a single company. But it would also undermine the rationale for the merger. Azoff remains at heart an artist manager, and without the Front Line component there's no Azoff and, in all probability, no deal.

THE DOJ REJECTS THE MERGER

President Barack Obama has signaled that he intends to be more aggressive on antitrust issues than his predecessor. And congressional opponents of the merger have urged the administration to view the deal skeptically, citing their concerns that the combined company would wield excessive clout in the live entertainment business and drive up ticket prices and fees.

But as Ticketmaster and Live Nation primarily have different core businesses and compete directly only on the ticketing front, casting this merger as monopolistic or anti-consumer isn't as easy as many would have it.

New ticketing companies and software programs continue to emerge, just as Ticketmaster contracts run their course and come up for renewal. And while the dramatic rise in ticket prices in the past 15 years has been related to industry consolidation, it has also reflected a market correction that has brought prices more in line with what consumers are willing to pay, as the success of the secondary market has illustrated.

The newly merged company would clearly benefit from its ability to integrate its artist management, venue, promotion and ticketing operations. That would make Front Line a formidable force with regard to established acts, save for one factor: No matter how much Azoff and company tout the autonomy of Front Line's affiliated management companies, independent managers will be able to leverage the fact that they aren't part of Live Nation Entertainment.

That's no small factor to consider when dealing with artists concerned about their image with fans. It will also be difficult for Live Nation to make life tough for non-Front Line acts, because theirs is a business that thrives on volume and touts itself as artist-friendly.

ILLUSTRATION BY JOHN UELAND; AZOFF: CHIP SOMODEVILLA/GETTY IMAGES



Spring awakening: SPOON

THE ROAD AHEAD

HOW CLUBS AND THEATERS—AND THE ARTISTS WHO PLAY THEM—WILL ADAPT TO THE ECONOMY IN 2010

BY MITCHELL PETERS

Billboard asked booking agents, managers and venue talent buyers to predict new trends and developments to expect at the club and theater touring level in 2010.

PUTTING THE ROAD ON HOLD

In an effort to hold out for a possible rebound in the economy, some touring acts are booking gigs several months after the scheduled release of their album. Rock band Spoon will release "Transference" Jan. 19, but the group won't tour until spring. "We've opted to give the record a little time to breathe and also give the touring business an opportunity to come back," Spoon manager Ben Dickey says, noting that the band usually tours within about a month of a new release. Other agents are advising clients to tour less. "It's very hard to repeat business in any specific market," says Larry Webman, an agent at Paradigm Talent Agency.

LOWER ON-SALE PRICES

Since many concertgoers are holding on to their money longer and waiting to buy tickets at the last minute, some U.S. promoters have been experimenting with lower prices during the first 24 hours of an on-sale. "The discount ticket in advance gets a bunch of tickets out into the marketplace," says Larry Vallon, executive VP of AEG Live's regional offices. "Word-of-mouth increases when you have tickets out in the marketplace with someone saying, 'I'm going, are you going?'" AEG Live New York talent buyer Adam Weiser says the lower on-sale pricing strategy has already worked for some shows he's been involved with. "We did something where it was \$10 at the on-sale," he says. "And we blew out of the tickets."

PERCENTAGE DEALS

If the struggling economy continues to affect club show attendance, some touring acts may find promoters cutting more percentage deals instead of paying flat guarantees. "If [promoters] pay a guarantee and nobody shows, they're losing money," Webman says. But "if the band is confident that they're going to do business, then you can actually make more if you take a better percentage deal, as opposed to getting paid a guarantee."

CREATIVE PACKAGING

Competition among touring artists is fierce at the club and theater level, especially since many rely on live performances as their primary source

of income. So to help ease traffic and create more incentive for fans to attend shows, some artist representatives are encouraging clients to book co-bills and package tours. "That's probably a trend we'll keep seeing," Ground Control Touring agent Andrew Colvin says. "It's about making your show stand out." AEG Live's Weiser predicts that 2010 will find a number of bands that could headline clubs and theaters on their own teaming up to play the same-sized venues, to guarantee a sellout.

FLEXIBLE TICKET PRICING

When Los Angeles-based Spaceland Production talent buyer Liz Garo began noticing last August that regulars weren't returning to see a band that had already played six months prior, she entered tough negotiations with booking agents to lower their ticket prices. For new indie-rock bands and package shows, "agents are asking for \$10 advanced tickets and \$12 on the day of show," she says, noting that many fans buy walk-up tickets. "People aren't going to those shows that are \$12." Now, in some cases, Garo won't even book a show unless an agent agrees to a ticket price between \$8 and \$10. "I am OK to walk away from it," she says, adding that some agents are becoming more flexible with their pricing.

HIGHER ARTIST TURNOVER

Some booking agents are willing to sign a new band with a glowing review on influential music Web site Pitchfork without having heard the album or watching the band perform live, Billions Corp. president David Viecelli says. But the instantaneous buzz that the blogosphere and other music-focused sites have created has produced an environment that makes it increasingly difficult for artists to develop as a live act and maintain their popularity long enough to build a live fan base, says Viecelli, who believes the trend will likely get worse in 2010. To help fight the high turnover rate, Viecelli is encouraging his staff to not sign new clients based on industry buzz. "We're going to see more and more evidence of ridiculously short careers," he says. "It's not an issue now of whether you can generate some buzz about the things you just recorded in your basement three months ago; the issue is how you retain that interest six months later." ■■■

BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$2,390,763 \$57/\$25	TRANS-SIBERIAN ORCHESTRA Quicken Loans Arena, Cleveland, Dec. 19-20	54,908 80,000 four shows	Live Nation, in-house
2	\$1,224,734 \$321.25/\$15.60	MARIAH CAREY, TREY SONGZ Madison Square Garden, New York, Dec. 31	11,534 11,831	Live Nation, Haymon Entertainment
3	\$1,160,727 \$60.50/\$25	TRANS-SIBERIAN ORCHESTRA Toyota Center, Houston, Dec. 27	23,524 24,593 two shows	Live Nation
4	\$1,135,405 \$57.50/\$25	TRANS-SIBERIAN ORCHESTRA Sprint Center, Kansas City, Mo., Dec. 23	24,554 26,338 two shows	Live Nation, Mammoth
5	\$1,039,669 \$59.50/\$25	TRANS-SIBERIAN ORCHESTRA Palace of Auburn Hills, Auburn Hills, Mich., Dec. 27	23,527 28,520 two shows	Live Nation, Palace Sports & Entertainment
6	\$1,037,877 \$57/\$25	TRANS-SIBERIAN ORCHESTRA Allstate Arena, Rosemont, Ill., Dec. 26	23,152 two sellouts	Live Nation
7	\$1,035,881 \$59.50/\$25	TRANS-SIBERIAN ORCHESTRA American Airlines Center, Dallas, Dec. 30	22,897 25,377 two shows	Live Nation
8	\$997,878 \$57.50/\$25	TRANS-SIBERIAN ORCHESTRA Mellon Arena, Pittsburgh, Dec. 16	22,787 sellout	Live Nation
9	\$964,281 (\$1009.486 Canadian) \$59.22/\$23.88	TRANS-SIBERIAN ORCHESTRA Copps Coliseum, Hamilton, Ontario, Dec. 29	19,671 sellout	Live Nation
10	\$952,979 \$259.62/\$10.37	BARRY MANILOW Rosemont Theatre, Rosemont, Ill., Dec. 17-19	10,831 13,206 three shows	Live Nation, in-house
11	\$765,067 \$57/\$25	TRANS-SIBERIAN ORCHESTRA Conseco Fieldhouse, Indianapolis, Dec. 23	17,974 25,638 two shows	Live Nation
12	\$555,195 \$126.76/\$39.50/ \$9.50	KISS, BUCKCHERRY Staples Center, Los Angeles, Nov. 25	13,031 sellout	Concerts West/AEG Live
13	\$553,569 \$127.77/\$49.50/ \$29.50	KISS, THE DEAD GIRLS Sprint Center, Kansas City, Mo., Dec. 10	9,921 sellout	Concerts West/AEG Live
14	\$550,167 \$131.25/\$81.25/ \$39.50/\$19.50	KISS, BUCKCHERRY Jobing.com Arena, Glendale, Ariz., Dec. 1	10,876 sellout	Concerts West/AEG Live
15	\$549,402 (\$578.216 Canadian) \$96.92/\$35.16	DANE COOK Brandt Centre, Regina, Saskatchewan, Nov. 18	7,485 sellout	AEG Live
16	\$545,623 (\$522.872 Australian) \$249.16/\$86.25	LIZA MINNELLI Brisbane Entertainment Centre, Brisbane, Australia, Oct. 30	3,592 3,871	Chugg Entertainment
17	\$543,115 \$110/\$55	TIËSTO, DADA LIFE Cow Palace, Daly City, Calif., Nov. 21	8,444 10,000	Ruby Skye, Skills
18	\$539,205 \$135/\$85	ROBIN WILLIAMS Mohegan Sun Arena, Uncasville, Conn., Nov. 18	6,805 7,810	Live Nation, in-house
19	\$536,482 \$58.50/\$38.50	TRANS-SIBERIAN ORCHESTRA U.S. Bank Arena, Cincinnati, Dec. 18	11,366 sellout	Live Nation
20	\$534,674 \$128.578/\$39.50/ \$9.99	KISS, BUCKCHERRY KeyArena, Seattle, Nov. 15	10,432 sellout	Concerts West/AEG Live
21	\$532,433 \$77.50/\$62.50/ \$47.50	BOB DYLAN Citi Wang Theatre, Boston, Nov. 13-15	7,629 10,344 three shows	Jam Productions
22	\$532,075 \$60/\$25	TRANS-SIBERIAN ORCHESTRA Time Warner Cable Arena, Charlotte, N.C., Nov. 28	12,154 sellout	Live Nation
23	\$528,908 \$75.50/\$45.50	JERRY SEINFELD Orpheum Theatre, Minneapolis, Nov. 13-14	7,726 7,727 three shows	Hennepin Theatre Trust
24	\$523,859 (\$6.922.937 pesos) \$70.73	GLORIA ESTEFAN Auditorio Nacional, Mexico City, Oct. 30	7,406 9,683	Super Publicidad
25	\$523,850 \$50	PHISH Cobo Arena, Detroit, Nov. 18	10,519 11,561	Live Nation, in-house
26	\$523,419 \$56.50/\$25	TRANS-SIBERIAN ORCHESTRA Peoria Civic Center, Peoria, Ill., Nov. 7	11,842 17,552 two shows	Live Nation, in-house
27	\$522,781 \$49.50	THE PIXIES, NO AGE, BLACK GOLD, RAIN MACHINE Palladium, Hollywood, Calif., Nov. 4-6	11,430 three sellouts	Live Nation
28	\$522,511 \$93.50/\$63.50	ROBIN WILLIAMS DAR Constitution Hall, Washington, D.C., Nov. 20-21	6,616 6,754 two shows	Live Nation
29	\$515,867 \$160/\$45.75	FAMILY BRIDGES BENEFIT: ALAN TAM & HACKEN LEE Oracle Arena, Oakland, Calif., Nov. 7	5,694 6,586	Family Bridges
30	\$508,465 \$75/\$25	JAY-Z, N'E'R'D, WALE, J. COLE Frank Erwin Center, Austin, Nov. 10	9,671 sellout	Live Nation
31	\$507,695 \$222/\$92	JOHN MAYER TRIO, MAYER HAWTHORNE & THE COUNTY The Joint at the Hard Rock Hotel, Las Vegas, Dec. 31	3,342 sellout	AEG Live
32	\$506,002 \$78/\$48	R. KELLY Auditorium Theatre, Chicago, Nov. 17-18	7,189 two sellouts	AEG Live
33	\$503,465 \$128.568/\$39.50/ \$19.50	KISS, BUCKCHERRY BJCC Arena, Birmingham, Ala., Oct. 24	8,973 sellout	Concerts West/AEG Live
34	\$498,336 \$44.75	THE PIXIES, BLACK GOLD, NO AGE, JAY REATARD Aragon Ballroom, Chicago, Nov. 19-21	11,136 12,000 three shows	Jam Productions
35	\$495,385 \$125/\$35	JAY-Z, N'E'R'D, WALE, J. COLE Dunkin' Donuts Center, Providence, R.I., Oct. 24	9,210 sellout	Live Nation, in-house

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GLOBAL

ATLANTIC CROSSING

CAN BEST BUY BOOST U.K. MUSIC SALES?

BY TOM FERGUSON

LONDON—The U.K. music biz is betting on Best Buy to help stage a retail comeback when the U.S. giant opens its first U.K. stores this spring.

Britain's beleaguered entertainment retail sector lost almost 1,000 outlets in 2009 as the Woolworths, Zavvi and Borders chains all folded or closed their U.K. stores.

But Brian Rose, managing director of the commercial division at Universal Music U.K., believes Best Buy's mix of electrical and entertainment products could tempt U.K. consumers.

"Best Buy's model is different," Rose says, "and they've got a chance to make it successful."

Best Buy first crossed the Atlantic in May 2008, creating Best Buy Europe in partnership with U.K. cell phone merchant Carphone Warehouse, after paying £1.1 billion (\$2.1 billion) for 50% of that company's retail interests. In July 2009, Best Buy International COO Scott Wheway was named CEO of the European company, overseeing Carphone Warehouse's 2,450 stores across Europe as well as future Best Buy stores.

In October, Best Buy predicted it would create 8,000 U.K. jobs during the next five years, confirming that it will open its first stores in Thurrock in Essex and Hedge End, near Southampton. The chain subsequently announced it will open a third store at Merry Hill in the West Midlands region that would employ "more than 100" people.

Best Buy declined repeated requests to discuss its U.K. plans. But British labels are already

rolling out the red carpet for its launch.

The arrival of "any retailer of music is welcome," says Matt Crosswaite, EMI Music executive VP of sales and commercial development for Europe. "A global partner of Best Buy's stature is a real bonus."

The indie sector seems equally enthused. "The retail market has been devastated in the last 15 months," says Richard Sefton, sales director at independent distributor PIAS. "So it's great to have somebody out there opening stores."

At trade group the Entertainment Retailers Assn. (ERA), director general Kim Bayley calls Best Buy's entry into the market "positive for entertainment retailers as a whole," adding that "new retail outlets inevitably grow the market overall."

Most sources anticipate Best Buy will open about 80 stores in the United Kingdom during the next five years. The chain said in December that it signed a one-year deal with Lancashire-based wholesaler MBL Group designating it as its exclusive CD/DVD supplier. MBL already supplies mass merchants like Morrisons (403 stores) and the Co-operative Group (2,500 stores).

Sefton says his initial meetings with Best Buy have confirmed its plans for big-box stores of "50,000 square feet in out-of-town shopping areas."

Best Buy's U.K. rollout was initially scheduled for 2009 but was postponed in March of that year by Best Buy International's then-CEO Bob Willett, who warned at the time that "the road to in-



ternational growth is littered with casualties."

But while other U.S. chains have struggled in the United Kingdom (see story, below), Sefton suggests Best Buy can avoid a similar fate by "using MBL and tapping into their expertise," while Crosswaite says he has "no doubts [Best Buy] will adapt their successful model to the local market."

Universal's Rose says Best Buy has been discussing its U.K. entry with suppliers "for well over a year," adding that the chain has stressed its commitment to stocking a wide range of entertainment product. Rose says experience shows consumers spend more time at out-of-town destination stores than at in-town outlets, "so Best Buy have an opportunity to sell range" and, because most U.K. consumers will initially shop at Best Buy in search of consumer electronics rather than CDs or DVDs, Rose says he expects "the majority of music sales will be incremental."

But London-based analyst Patrick Yau at Bridgewell Securities disagrees.

"All the evidence points to cannibalization

rather than incremental sales as new entrants come into the market," Yau says. "Given the high-profile failures of music retailers in the U.K., it does seem odd that Best Buy wants to take on the supermarkets and HMV—as well as Amazon, CD WOW! and other online retailers."

While music market-leader HMV declined to comment, the ERA's Bayley concedes that new competition inevitably puts "some pressure on existing players."

One of those players is Walmart's 371-store Asda chain, the United Kingdom's No. 2 mass merchant in terms of album sales (after Tesco) with 7.3% of expenditure in 2008, according to labels group the BPI.

Asda music/video/games category director Fergal Gara declined to comment on the retailer's plans to counter Best Buy's arrival, but insists that "we welcome any competition that is good for the market."

Gara says Asda posted "strong, double-digit growth for music" in 2009, although newly released figures from the Official Charts Co. show U.K. album sales fell by 3.5% in volume from 2008.

Although Best Buy often secures retail exclusives with labels in the United States, U.K. labels have mixed opinions about whether that approach can also cross the Atlantic.

While EMI's Crosswaite says the company is "open to all ideas from retail partners that deliver value to fans and artists," Universal's Rose dismisses the concept.

"We don't do exclusives in the U.K.," he says. "We want to put an artist in front of as many different people as you possibly can."

But Rose remains confident that Best Buy can replicate its success in the States, where it was the third-largest music retailer by volume in the first half of 2009, after only iTunes and Walmart, according to research company NPD.

"They're a world-class retailer, in terms of consumer electronics," Rose says. "But they put home entertainment at the heart of everything they do."

London's Burning

Cracking The U.K. Entertainment Retail Market Hasn't Been Easy For U.S. Chains

SAM GOODY (1990-1999)

Ruthless price-cutting by mass merchants and high rental costs forced Musicland Group of Minneapolis to pull its Sam Goody brand out of the United Kingdom less than 10 years after it entered. The chain made a low-key entry in 1990, viewing it as a first step to establishing the com-

pany in Europe. At its peak, Sam Goody had 22 U.K. stores, but only 14 of them remained when it closed the doors in February 1999.

TOWER RECORDS (1985-2003)

Tower's U.S. success with big stores offered a new model for the U.K. business in the '70s and '80s, inspiring Virgin and HMV to open larger outlets. But Tower's own U.K. progress was slow and it had only seven stores by the time it unveiled a five-year U.K. expansion plan in 1998. That plan was never completed: The last store closed in March 2003 amid rising overhead, price wars and hefty rent increases.

BORDERS (1998-2009)

Borders U.K. put up the shutters at its 45 stores in December after several suppliers stopped deliveries. Changes of ownership in 2007 and 2009 failed to save the chain from going on Nov. 25 into administration, the rough equivalent of Chapter 11 bankruptcy filing in the United States. While never a major music retailer, Borders did carry a broad range of titles. Administrator



MCR blamed the collapse on competition from supermarkets and online retailers.

WALMART (1999-PRESENT)

Rather than import its own model, Walmart bought U.K. mass merchant Asda in 1999. Asda expanded nationally from its northern England base in the '70s and '80s and is now the United Kingdom's second-largest retail chain (after Tesco) in terms of consumer spending, according to research firm TNS. Although it mostly stocks hit-oriented titles, it carries a broader range of entertainment product than other U.K. supermarkets. —TF

THE CUP THAT CHEERS?

SOUTH AFRICAN MUSIC BIZ'S WORLD CUP PLANS STRUGGLE FOR GOVERNMENT FUNDING

BY DIANE COETZER

JOHANNESBURG—Music took center stage at the festivities in Cape Town marking the final tournament draw for the 2010 FIFA World Cup, with South African musicians Johnny Clegg and the Soweto Gospel Choir joining the likes of David Beckham and Charliize Theron for the globally televised event.

But while the Dec. 4 ceremony successfully shone a spotlight on the World Cup host country's music scene, executives are concerned that a lack of government backing might affect their plans to do the same during the tournament itself.

The World Cup, which will run June 11-July 11, is expected to attract 400,000 international soccer fans to South Africa, with millions more watching on TV. The nonprofit Music Industry Forum of South Africa—whose membership includes the Recording Industry of South Africa, the Assn. of Independent Record Companies (AIRCO) and the South African Music Promoters Assn.—is working to ensure that every sector of the business maximizes opportunities to showcase the nation's artists.

In addition to a June 10 official Kick-Off Celebration Concert at Soweto's 40,000-capacity Orlando Stadium, MIFSA's plans include staging music performances at airports, hotels, fan parks and at all 64 World Cup matches.

"We want this to be a monthlong live music festival that directly puts income in the pockets of our members throughout the country," says MIFSA chairman Oupa Lebogo, who's also general secretary of the Creative Workers Union of South Africa.

AIRCO chairman Dodo Monamodi says, "It's the first time since the onset of democracy that the industry has united in one body, and it has given us a new energy."

MIFSA is looking to the government's Department of Arts and Culture to match that en-

ergy by covering part of the costs of MIFSA's 450 million rand (\$60.1 million) 2010 music promotion plans, which are designed to complement Sony Music Entertainment's rights to produce and market official tournament products and songs.

But despite an initially favorable response from the department's deputy minister Paul Mashatile in July, MIFSA says negotiations haven't made much progress since then. Mashatile set up a World Cup task team in August, but Lebogo says, "We've been unable to meet with either this team or the minister since."

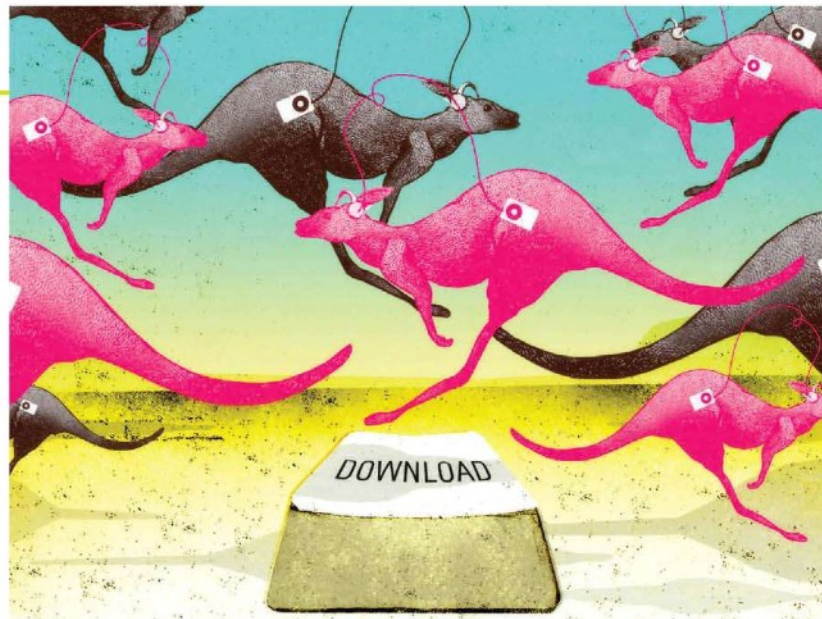
According to MIFSA, Mashatile said at the July meeting that only 53 million rand (\$7.1 million) remained of the 150 million rand (\$20 million) that the government had allocated for arts and culture projects in 2010, although no other official music events have been announced.

In a statement, Mashatile says the task team will work with all stakeholders "to ensure the 2010 FIFA World Cup offers visitors to our country a truly African experience." He wouldn't comment on how much money was left for 2010 projects, although his spokesman says talks with MIFSA will be scheduled soon.

Whether they will be soon enough, however, remains a concern for the music business, which may turn to official tournament sponsors like Adidas and Coca-Cola to fund specific projects.

"We want to use our rights in such a way that allows the whole music industry to participate," Sony Music Entertainment Africa CEO Keith Lister says. "It's essential that the music, particularly the live music, reflects all of [South Africa's] music styles."

But Lister warns, "Time is fast running out to get MIFSA's plan up and running... it would be unrealistic to expect any sponsor to just put up cash to create the infrastructure for the development of a 2010 national music plan." ■■■



Minding The Store

MAJOR LABELS LAUNCH DOWNLOAD SITES IN AUSTRALIA

BY LARS BRANDLE

BRISBANE, Australia—Major labels are looking to take advantage of the digital boom Down Under with their own download services.

The local affiliates of Universal Music Group, Sony Music Entertainment and EMI Music all operate digital music stores—although executives say competing with local market leader iTunes isn't their primary objective.

"Consumers need choice and the market was open for another high-quality, authentic digital music platform," Sony Music Entertainment Australia chairman/CEO Denis Handlin says. "Not enough was being done to provide alternatives into the market."

Sony's Bandit.fm site, which launched in November 2008, is the only major-label-owned service to host content licensed from all three rival majors and independent music aggregator the Independent Online Distribution Alliance. Official market-share figures aren't available, but industry estimates give Bandit about 4% of the digital market, behind iTunes' dominant 70%-plus share and telecom Telstra's BigPond Music's 10% share, edging the low-single-digit percentage share each held by Universal's GetMusic and EMI's TheInSong. (A Warner Music Group spokesman says the major doesn't plan to open a digital download store in Australia.)

Licensing from the other majors was "not as hard as you'd expect," Sony Music Entertainment Australia GM of digital Gavin Parry says. "There was a lot of support from other companies to find an alternative in the market."

GetMusic, which Universal launched in November 2007, features video streaming and sells digital downloads, CDs, DVDs and other merchandise; it also sells digital downloads by Sony artists. Universal Music Australia managing director George Ash says the ultimate aim "is to have everyone on there."

EMI Music Australia launched its Music-head MP3 download store in September 2008 and then rechristened it TheInSong last October, integrating it into its A&R/blog site TheInSoundFromWayOut. It carries 500,000 tracks from EMI's catalog and will expand in 2010 through licensing deals with other labels, ac-

ording to EMI Australia director of new business development Roddy Campbell.

While executives stress current sales levels reflect the relative infancy of the sites, Campbell says TheInSong "surpassed expectations in the first couple of months," while Bandit claims 100,000-120,000 unique monthly users.

Executives note the importance of brand partnerships in driving traffic. Bandit has teamed with Commonwealth Bank, Clinique and Qantas Airways for download giveaways, while EMI's service has forged promotions with MasterCard, Garnier and fast-food chain Oporto.

Pricing is competitive, with no one store consistently beating the others. The major-owned sites are also vying for customers by offering exclusives. In the run-up to Christmas, Bandit was selling recent albums by Sony "Australian Idol" alumni Guy Sebastian, Adam Harvey and Damien Leith with exclusive bonus tracks.

The majors are also planning to start subscription services, with Bandit's due to launch in late January or early February and EMI and Universal set to follow suit later in 2010. A survey that media group Immedia published in August found that while only 10% of respondents had used a music subscription service in the past year, 68% were keen to sign up.

Recorded-music sales in Australia grew 0.4% during the first half of 2009 to \$178.6 million Australian (\$156.9 million) from the same period in 2008, with a 43.3% rise in digital sales more than compensating for a 6.9% slump in physical sales, according to the Australian Recording Industry Assn. (Billboard, Oct. 17, 2009). Label sources say the digital market kept growing at a similar rate in the second half of the year.

Increasing competition in Australia's digital market could prove challenging for all players as the market matures. But industry observers expect the majors' presence to drive overall demand.

"Competition is a very positive step, whether it comes from labels or not," says Karen Farugia, Nokia music manager for Australia. "It reinforces to consumers that legal digital music is easily accessible." ■■■



All the world's a stage: Moses Mabhida Stadium in Durban, one of the host venues for the 2010 FIFA World Cup.

MOSES MABHIDA: LEFTY SHIVAMBU/GALLO IMAGES; ILLUSTRATION BY BRIAN STAUFFER

LEGAL

MONEY CLIP

EXPECT TO SEE GREATER CLARITY ON THE LEGALITY OF FAN-CREATED MUSIC VIDEOS

BY BEN SHEFFNER

More than a decade after the launch of Napster, the recording industry's complicated legal relationship with Web-savvy music fans seems no closer to resolution. But a number of cases winding their way through the courts may bring a bit of clarity in 2010 to one particularly fuzzy area of the law: fan-created online videos that contain music.

The major labels have all worked out deals with YouTube to split ad revenue with the site after a user uploads a music video. But considering that labels don't issue explicit licenses to users and YouTube continues to warn against uploading copyrighted material, it isn't clear whether the labels actually want fans to upload their music in the first place. Meanwhile, other copyright owners who don't have deals with YouTube, such as Viacom and music publisher Bourne, are still pursuing copyright infringement suits against the video-sharing giant.

The latest action taken by a major label against a video-sharing site—and a key case to watch in the new year—were suits filed in December by EMI Music imprints Capitol, Caroline and Virgin and EMI Music Publishing against Vimeo.com, a division of online media



conglomerate IAC. EMI charges that the site infringes on its copyrights by allegedly encouraging users to upload videos containing professionally produced music. The EMI suit also focuses on "lip dubs" (a phrase EMI says was coined by Vimeo), homemade videos that feature fans lip-synching to professional recordings, including many from the major labels.

EMI's suit will likely revolve around two legal issues. First, are video-sharing sites—which organize, categorize and profit from user-uploaded copyrighted content—liable for copyright infringement? While the Digital Millennium Copyright Act includes "safe harbor" provisions for sites that promptly remove videos upon receipt of takedown notices from content owners, copyright owners claim that the DMCA, enacted years before video-sharing sites even existed, was never intended to protect sites that built businesses around rampant, unlicensed use of others' intellectual property, especially when they encourage users to upload copyrighted content. (EMI also alleges that Vimeo itself uploaded videos containing its music, activity that isn't covered by DMCA safe harbors.)

There is surprisingly little case law on this

topic. In September, a federal judge in Los Angeles ruled against Universal Music Group in its infringement suit against Veoh.com, saying the video-sharing site was protected by the DMCA. But that case isn't binding on a New York federal court and UMG is appealing. And in a case involving peer-to-peer site isoHunt, a U.S. District Court judge ruled in December that safe harbors are simply unavailable to sites that "induce" infringement.

The other major legal question in the EMI suit is whether lip dubs and similar mash-ups of amateur and professional content are infringing. Copyright reform activists argue that they're examples of fair use tolerated under copyright law as an accommodation to noncommercial, transformative creativity. Of course EMI will point out that, whatever the motivation of the amateur lib-dubber, Vimeo is anything but "noncommercial."

Sources familiar with the labels' thinking on the issue acknowledge these videos' promotional value, but they also note that other video-sharing sites like YouTube have struck deals with the labels and dismiss the notion that copyright owners should forgo a revenue stream simply because it also promotes their artists.

Elsewhere, Stephanie Lenz is still battling UMG over its takedown of a video she had uploaded to YouTube of her toddler son dancing to Prince's "Let's Go Crazy." Lenz wants damages for the removal of a video she considers an obvious fair use; UMG maintains it acted in good faith to protect its copyright. And Don Henley's suit against U.S. Senate candidate Chuck DeVore, R-Calif., over the use of "The Boys of Summer" and "All She Wants to Do Is Dance" in "parody" political videos is moving forward in federal court in Santa Ana, Calif.

U.S. courts have yet to provide clear guidance regarding the legality of pairing copyrighted music with amateur video and then broadcasting it to the world. That may finally change in 2010.

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



INDIES

Out Of The Windstar Van ...

...INTO THE DELUXE BUS? BILLBOARD HANDICAPS FIVE INDIE TOURS TO WATCH

BY EVIE NAGY



"It used to be that people were conditioned to wait until MTV and commercial alternative radio and the other usual outlets told them what to like next," says Seth Hurwitz, co-owner of 9:30 Club in Washington, D.C. "Now people are trained that if they want to find new bands, they have to go look for them. It's all word-of-mouth—or word-of-computer." This shift has big implications for the touring industry, as more artists will start packing clubs without traditional airplay or mainstream media attention in advance. Below are five bands that, like Kings of Leon, Paramore and My Morning Jacket last year, are poised to take their fan bases to the next level in touring for 2010.

PHOENIX

"I consider Phoenix to be the most poised to take that monster next step," says Huston Powell, promoter for Austin-based C3 Presents, whose productions include the Lollapalooza and Austin City Limits festivals. The French alternative rock band formed almost 10 years ago, but it was 2009's "Wolfgang Amadeus Phoenix"—which sold 277,000 copies in the United States, according to Nielsen SoundScan, and hit No. 37 on the Billboard 200—that really broke the act stateside. The group also earned a Grammy Award nomination for alternative album of the year. "They're undertoured in the U.S. They haven't toured as much over here and there's a lot of pent-up demand to see them," Powell says.

PASSION PIT

Along with other promoters, Seattle Theater Group senior talent buyer Adam Zacks sees a rapid growth in the touring profile of "bands that are using an electronic element, that aren't just straight-up electronic bands." The most frequently cited example of those headed for a major touring bump in 2010 is Passion Pit, the Cambridge, Mass., band whose 2009 Frenchkiss debut, "Manners," has sold 111,000 copies.

THE NATIONAL

Brooklyn band the National has toured steadily on the strength of its last two albums. Its most recent, 2007's "Boxer" (Beggars Banquet), has sold 177,000 copies, and a fifth set is due this spring. "The National has built a huge fan base with great records, so with a new record coming, I think they're really going to step up," Powell says. "They're a good comparison with My Morning Jacket; they've really built from the grass roots up." Zacks agrees that the stage is set for the National to move to larger venues. "It's just a matter of delivering with the next record," he says.

ST. VINCENT

Multi-instrumentalist and singer/songwriter Annie Clark, who performs as St. Vincent, is a road warrior, having toured with the likes of Arcade Fire, Grizzly Bear and the National, as well as headlining her own treks. She was a festival fixture in 2009 after the release of critically lauded "Actor" on 4AD, which sold 43,000 U.S. copies, and reached No. 90 on the Billboard 200. "But she's been conservative, playing smaller rooms, building her audience," says Lesley Olenick, who books Los Angeles' Club Nokia as a talent buyer for Goldenvoice. "She'll be playing bigger rooms, 1,500-cap rooms, and doing even more festivals this year."

BAND OF HORSES

There's consensus that Sub Pop's Band of Horses is at a critical juncture in its touring career. The group has been building a following with the success of 2007's "Cease to Begin," which reached No. 35 on the Billboard 200 and sold 174,000 copies. But an expected third album in 2010 could take the band "from 1,000-plus-capacity clubs and small theaters to large theaters and 5,000-capacity venues." Olenick thinks "they're on the Kings of Leon path as far as a young band that has a kind of '70s, classic rock feel. They're amazing live; they've been very protective of fan-friendly, low-ticket prices, so if the record is done and they can tour behind it, they're going to hit the 5,000-cap rooms." ...

HENLEY: SCOTT GRIESE/GETTY IMAGES; PHOENIX: JEFF NEAVITT/FILMMAGIC.COM; ST. VINCENT: GARY WOLSTENHOLME/REDFERNS/GETTY IMAGES

NIELSEN BROADCAST DATA SYSTEMS
BDS Certified Spin Awards December 2009 Recipients:

◆ **800,000 SPINS**

Before He Cheats/*Carrie Underwood*/19/Arista Nashville

◆ **600,000 SPINS**

Wasting My Time/*Default*/TVT

◆ **500,000 SPINS**

Live Your Life/*T.I. Feat. Rihanna*/Def Jam/Grand Hustle/IDJMG/Atlantic
Rockstar/*Nickelback*/Roadrunner/RRP/Atlantic
You Belong With Me/*Taylor Swift*/Big Machine

◆ **400,000 SPINS**

Dead and Gone/*T.I. Feat. Justin Timberlake*/Grand Hustle/Atlantic
Disturbia/*Rihanna*/SRP/Def Jam/IDJMG
Knock You Down/*Keri Hilson Feat. Kanye West & Ne-Yo*/Mosley/Zone 4/Interscope
Wait For You/*Elliott Yamin*/Hickory/RED

◆ **300,000 SPINS**

Day 'N' Nite/*Kid Cudi*/Fool's Gold/G.O.O.D./Universal Motown
Down/*Jay Sean Feat. Lil Wayne*/Cash Money/Universal Republic
Please Don't Leave Me/*Pink*/LaFace/JLG
Waking Up in Vegas/*Katy Perry*/Capitol

◆ **200,000 SPINS**

Already Gone/*Kelly Clarkson*/19/RCA/RMG
Her Diamonds/*Rob Thomas*/Emblem/Atlantic
Party in The U.S.A./*Miley Cyrus*/Hollywood
Whatcha Say/*Jason Derulo*/Beluga Heights/Warner Bros.

◆ **100,000 SPINS**

3/*Britney Spears*/Jive/JLG
Bad Romance/*Lady GaGa*/Streamline/KonLive/Cherrytree/Interscope
Barefoot and Crazy/*Jack Ingram*/Big Machine
Bonfire/*Craig Morgan*/BNA
Consider Me Gone/*Reba*/Starstruck/Valory
Cowboy Casanova/*Carrie Underwood*/19/Arista Nashville
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
Forever/*Drake, Kanye West, Lil Wayne & Eminem*/Harvey Mason/Zone 4/
Streamline/Interscope
I'm Alive/*Kenny Chesney With Dave Matthews*/BNA
Meet Me Halfway/*Black Eyed Peas*/Interscope
Need You Now/*Lady Antebellum*/Capitol Nashville
One Time/*Justin Bieber*/Island/IDJMG
Sexy Chick/*David Guetta Feat. Akon*/Astralwerks/Capitol
TiK ToK/*Ke\$ha*/Kasz Money/RCA/RMG

◆ **50,000 SPINS**

All The Above/*Maino Feat. T-Pain*/Hustle Hard/Atlantic
Do You Remember/*Jay Sean Feat. Sean Paul & Lil Jon*/Cash Money/
Universal Republic
Gangsta Luv/*Snoop Dogg Feat. The-Dream*/Doggystyle/Priority/Capitol
Hard/*Rihanna Feat. Young Jeezy*/SRP/Def Jam/IDJMG
Haven't Met You Yet/*Michael Buble*/143/Reprise
I Can Transform Ya/*Chris Brown Feat. Lil Wayne & Swizz Beatz*/Jive/JLG
Money to Blow/*Birdman Feat. Lil Wayne & Drake*/Cash Money/
Universal Motown/UMRG
Someday/*Rob Thomas*/Emblem/Atlantic
Southern Voice/*Tim McGraw*/Emblem/Atlantic
The Truth/*Jason Aldean*/Broken Bow
Uprising/*Muse*/Warner Bros.
We Weren't Born to Follow/*Bon Jovi*/Mercury/IDJMG
Wheels/*Foo Fighters*/Roswell/RCA/RMG
White Liar/*Miranda Lambert*/Columbia

ANNOUNCING THE

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DECEMBER 2009

CONGRATULATIONS
TO EVERY SPIN AWARD
WINNER!

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FACES TO WATCH

BILLBOARD PICKS 10 EMERGING ACTS LIKELY TO MAKE NOISE IN 2010

AUSTIN'S BRIDGE

Sitting around the home studio of Rascal Flatts' Jay DeMarcus, it's obvious why the members of Austin's Bridge feel confident about their sophomore set, "Times Like These," due March 23 on Daywind Records.

"We were really excited when he decided to come onboard and take on this project," singer Justin Rivers says of DeMarcus, who produced the band's new album.

"It reminded me a lot of what myself and the guys do—really tight harmony and that really special blend that they have together," DeMarcus says of the similarities between Rascal Flatts and Austin's Bridge.

Austin's Bridge bowed in 2007 with a self-titled debut that drew a wide audience thanks to the trio's ability to combine Southern gospel, mainstream country and contemporary Christian into its own unique sound. The newcomer even earned a Dove Award for bluegrass recorded song of the year for "He's in Control." The original lineup featured Rivers, Jason Baird and Mike Kofahl. When Kofahl left to spend more time with his family, Toby Hitchcock joined last summer.

DeMarcus, who started his career in the Christian group East to West, says he enjoyed his return to the genre. "A lot of my heart and soul has been in Christian music. That's where I got my start and it's something that I very much missed being a part of," says DeMarcus, who credits Daywind senior VP of A&R Norman Holland with recruiting him for the project.

—Deborah Evans Price

B.O.B.

Two months ago, rapper/singer B.o.B.—who also goes by his real name, Bobby Ray (Simmons); Bobby; or just plain Bob—made a viral video with Atlantic Records president Julie Greenwald in an effort to quiet rumors of tension between the artist and his label.

The YouTube clip relieved fans who were wondering whether B.o.B. would ever release "B.o.B. Presents: The Adventures of Bobby Ray," his debut album now due May 25 on Atlantic, through T.I.'s Grand Hustle and producer Jim Jonsin's Rebel Rock labels. In early 2009, Vibe and XXL magazines touted B.o.B. as an emerging MC alongside Kid Cudi, Asher Roth and Wale. The Atlanta-based artist drew attention for

his versatility—he recalls both OutKast's Big Boi and crooner Raheem DeVaughn and may be the first rapper to play the guitar well—and the skills displayed on his early mixtapes.

While Cudi, Roth and Wale all released major-label debuts in 2009—with varying degrees of success and frustration—B.o.B.'s project stalled. He doesn't deny the rumor that Atlantic wanted him to sign a 360-degree deal first, but says both parties eventually reached a compromise.

"We just had to make it work. Now I feel a huge sense of support," B.o.B. says. "In this business, you have to lose your ego sometimes. I'm still learning how to do that."

In the interim, he released another lauded mixtape, guested on new albums by Cobra Starship and Pitbull, and recorded with Big Boi. In August, an unofficial mixtape called "Should Have Been the First Album" surfaced, another sign that demand for a proper full-length is strong. B.o.B. says he may release a "minimixtape" before April to maintain the buzz.

Meanwhile, B.o.B.'s official debut single, "Nothin' on You," which recalls Lupe Fiasco's 2007 hit "Superstar," was released digitally Dec. 15. "Adventures" will also feature collaborations with Jonsin, Fiasco, producer Dr. Luke and Weezer's Rivers Cuomo. "It won't sound forced," B.o.B. says. "The trend in hip-hop now is to be weird or different. I just want to be natural and allow my music to speak to people." —Monica Herrera

J. COLE

Hip-hop albums get delayed for all sorts of reasons—flop singles and prison sentences being two of the most popular. But J. Cole's forthcoming debut might be delayed for a more creative rationale—namely, because he can't stop tinkering with it. "I'm a perfectionist," says the 24-year-old rapper, who's the first artist signed to Jay-Z's Roc Nation imprint. "Eventually somebody will just have to tell me to stop."

But Cole has never been good at taking no for an answer. Born in North Carolina, he attended St. John's University in New York, spending the second half of his college career and subsequent two years searching for a record deal. "I was calling A&R people and rapping on their answering machines, trying to get my beats on other people's projects, all of it," he says. A relationship with Mark Pitts, who managed Biggie Smalls, led Cole to a meeting with Jay-Z, who



then signed him.

A mixtape, "The Warm Up," is making the rounds, and a guest verse on "The Blueprint 3" track "A Star Is Born" introduced Cole to a wide audience. Now if he can just make the perfect album . . . —Cortney Harding

ESTER DEAN

If Ester Dean doesn't become a household name, it won't be for lack of trying. She has already written or co-written songs for Keri Hilson, Keyshia Cole, Ciara and the Pussycat Dolls. Her most recent credits include Mary J. Blige's latest single, "I Am"; Rihanna's "Rude Boy"; and several songs on Chris Brown's new album "Graffiti."

In the midst of all this activity, the singer/songwriter from railroad town Muskogee, Okla., somehow found time to release her own first single, "Drop It Low," featuring Brown—who was also her co-writer on the buzz track. Peaking at No. 31 on the Billboard Hot 100 and No. 33 on Hot R&B/Hip-Hop Songs, the single is the precursor to Dean's first solo album for Zone 4/Interscope. Due later this year, the untitled project is being produced by hitmaking Zone 4 architect Polow Da Don.

"Polow gets my crazy self and I get his crazy self," Dean says with a Betty Boop laugh. "We're married into music and look at songs as our kids. We fight over them and nurture them."

—Gail Mitchell

ANA ISABELLE

When Puerto Rican pop artist Ana Isabelle began recording her album, prospects looked good for her to reach the finals of the highly rated Univision singing competition "Viva el Sueño." Then, at the end of November, she won the final audience vote. Like the 13 contestants she defeated, Ana Isabelle already had a label deal, but had yet to break in a big way.

"We made the album in about a month, but I think it'll surpass my first album in many respects," says the singer, who released her debut in 2007. This time, she's a priority artist for Universal Latino, which paired her with an established star, Cristian Castro, on a duet cover of his hit "Por Amarte Así."

"Mi Sueño," scheduled for release Feb. 9 on Universal Music Latino, also features songs Ana Isabelle sang during the competition. Producers include Mauricio Gasca, Yoel Henriquez,



NICKI MINAJ

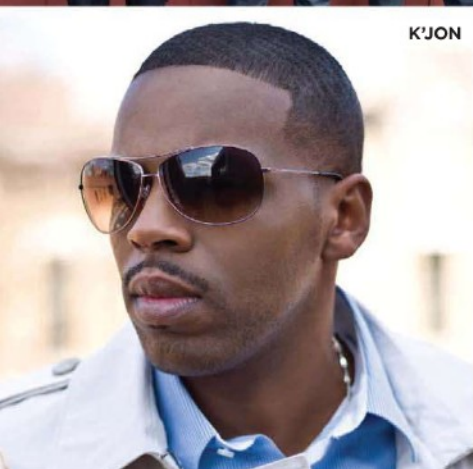
B.O.B.: ATLANTIC RECORDS; VEASNER; JASON FRANK; ROTHENBERG; MARCO; WARNER MUSIC LATIN; LOTT; SANDPINE & MICHAEL; K'ZON; CHRISTIAN LANTIER; MINAJ: JONATHAN MANNING



YEASAYER



MARCO DI MAURO



K'JON



PIXIE LOTT

prolific pop hitmaker Armando Avila and pop star Luis Fonsi. Among other collaborators on the mostly covers album are Noel Schajris, Son by Four's Angel Lopez, songwriter Claudia Brant and pianist Arthur Hanlon.

Univision is standing behind its audience's pick, booking Ana Isabelle on its TV shows and featuring her on the network's New Year's Eve special from Times Square. Univision Radio has also hosted festivals in Houston and Los Angeles with Ana Isabelle and other "Viva el Sueño" finalists. The singer "occupies a place that was empty in the market, as the young female romantic singer for a new generation," Universal Latino GM Luis Estrada says.

Estrada adds that Coca-Cola will sponsor private events and in-stores with Ana Isabelle and that a "Viva el Sueño" tour is in the works for the second quarter and will hit major Hispanic markets, including Ana Isabelle's home of Puerto Rico.

Universal has "always supported me," but now "they're betting on me harder," Ana Isabelle says. "[I want] to take advantage of this moment."

—Ayala Ben-Yehuda

K'JON

After getting fired from his corporate job a few years ago, singer/songwriter K'Jon decided to dedicate himself to music full time—and his efforts are paying off.

His single "On the Ocean," released independently in 2008, peaked at No. 12 last summer on the Hot R&B/Hip-Hop Songs chart. After signing to Universal Republic in January 2009, K'Jon released his album "I Get Around," which has sold 147,000 copies in the United States, according to Nielsen SoundScan.

The Detroit native got his start in 2003 when he recorded a demo and distributed it locally. It found its way to New York, and after writing for a number of under-the-radar artists in the Big Apple, K'Jon got his first major placement in

2004—on the "2 Fast 2 Furious" soundtrack. He hoped that would open some doors. "But it wasn't happening," he says. "I wasn't moving as an artist or as a songwriter."

Four years later—after self-releasing an album—K'Jon found himself frustrated with his singing career. That's when "On the Ocean" came to him.

"I was sitting in the middle of nowhere, in L.A., writing for other artists, away from my newborn child and the song just hit me," he recalls. "I felt like I was on a deserted island and I could see my rescue ship, but I couldn't get on it. 'On the Ocean' became a metaphor for what I was waiting on."

In 2010, K'Jon hopes to continue writing motivational music not only for himself but also for other aspiring artists. "I'm in writing mode all the time," he says. "I definitely believe I can make tracks that can help elevate others."

—Mariel Concepcion

PIXIE LOTT

After topping the U.K. chart with her first two singles, "Mama Do (Uh Oh, Uh Oh)" and "Boys and Girls," U.K. pop princess Pixie Lott has been ready to bring her big, soulful pop sound to the U.S. market for a while.

But now she'll be launching her U.S. campaign alongside an independent movie role. The 19-year-old from suburban Brentwood, Essex, has been filming "Fred: The Movie" in Los Angeles with director/producer Brian Robbins and teenage co-star Lucas Cruikshank, who created the Fred Figglehorn character, originally a YouTube hit.

Interscope's U.S. album campaign will be timed for "optimizing around the millions of fans that will be exposed to her," Stephenson says. He expects to confirm a lead single—"There are multiple options," he says—and radio date in the coming weeks.

Lott's glamorous image and stomping pop sound, which has drawn comparisons to Duffy

and Amy Winehouse, took the U.K. charts by storm in 2009 and won her two trophies at the MTV Europe Music Awards. Together, her pair of No. 1 singles have moved 504,000 copies in the United Kingdom, according to the Official Charts Co., while debut album "Turn It Up" has shifted 263,000. The album also went top 20 in Denmark and Ireland.

Stephenson says this success paves the way for the stateside campaign. Lott has already visited the U.S. several times, meeting label executives and Interscope's commercial and synch licensing partners, performing an industry showcase and recording her album in New York, Los Angeles and Atlanta. Collaborators include RedOne, Greg Kurstin, Toby Gad and Kara DioGuardi.

"I love American music, and it was great to work over there on the album because it's given it a crossover sound, not a U.K. sound," says Lott, who names Mariah Carey as her idol.

Jason Iley, president of Lott's U.K. label Mercury, believes her commitment and Interscope's support will pay off. "Her work ethic will help her" in the States, he says. "She's young and excited by it and she'll end up traveling the world."

—Andre Paine, with additional reporting by Mark Sutherland

MARCO DI MAURO

Marco Di Mauro snagged a recording deal the old-fashioned way: He showed up at Warner's offices in Miami with his guitar and performed one of his songs. Last year, Di Mauro's self-titled album of romantic pop fare was released in Mexico and has already spent seven weeks on that country's Top 100 sales chart, peaking at No. 26.

Di Mauro, who is half-Italian and half-Spanish and has lived in Italy, Spain and Latin America, is a traditional balladeer with melodic Italian flair. Bolstered by a series of live performances and by the success of his single, "Nada de Nada," WEA Latina, Warner's U.S. Latin label, is hoping to further solidify Di Mauro in Mexico, where he's currently living, before releasing his music here.

"In Mexico, his development has been slow but absolutely solid, and it's still happening," Warner VP of marketing Angel Kaminsky says. Di Mauro's album will likely be released stateside in late spring.

—Leila Cobo

NICKI MINAJ

When Lil Wayne discovered Nicki Minaj on the DVD series "The Come Up" two years ago, nearly a decade had passed since a female rapper created much buzz in the music industry.

Minaj, born Onika Maraj, has appeared on albums by Gucci Mane, Mariah Carey and Robin Thicke; received nods from Jay-Z and Beyoncé; and been courted by the likes of rapper Game for future collaborations.

Now, the bawdy, potty-mouthed MC from New York's Queens borough, who officially signed to Cash Money/Universal Motown Records through Lil Wayne's Young Money label in early 2009, is working on her as-yet-untitled debut with hopes of releasing it in the third quarter. Aside from her Young Money family, she hopes to work with producers Polow Da Don

and J.R. Rotem on the set.

"I feel really blessed," the 24-year-old says. "This is my time, and it makes me feel like I need to deliver a classic album. I don't want to let people down that get excited about me, and I know it'll be great because I'm hard on myself, and I work hard."

With Wayne's blessings, Minaj has released three mixtapes since 2007, all featuring guest appearances from her label chief. "When I heard him say my name it was such an OMG moment for me," Minaj says of their first collaboration, a remake of Young Gunz' "Can't Stop, Won't Stop." "I wasn't big enough for someone of that caliber to notice. I didn't think it was my time yet. It was very surreal."

Now, as she prepares her solo debut, Minaj continues to show the world what the fuss is all about, working with Usher, Jennifer Lopez, Kerli Hilson, Bobby Valentino and Ludacris. She also appears on the Young Money album "We Are Young Money," released Dec. 21 and distributed through Universal Motown.

But she still remains humbled by all the opportunities and the accolades. "I never thought I would be one of the girls in that elite female rap group," she says. "I'm just as shocked as everyone else."

—MC

YEASAYER

When Brooklyn band Yeasayer entered the studio to record a follow-up to 2007's "All Hour Cymbals," the group set a few ground rules. "We wanted to make an album of 12 songs, all under three minutes and 30 seconds," singer Chris Keating says. "We wanted a strong emphasis on the low end of things, and we wanted to try and craft a unique sound."

The band missed on the first two marks; its new album, "Odd Blood," which will be released in February on Secretly Canadian, has 10 songs, only three of which clock in at less than 3:30. But the members definitely stay focused on the bottom end—and the sound, much like its previous effort, stands out from the crowd. This time, though, the aesthetic has shifted, from the psychedelia on "All Hour Cymbals" toward a mix of '80s radio hits, '90s one-hit wonders, dance music, dancehall and dubstep.

"We could keep doing the same thing, but why bother," Keating says. "We have diverse tastes and we did a certain sound on the first record and wanted to do something else. If someone who liked the first album hates this one, well, they can always go back and listen to the first one."

Keating adds that "Odd Blood" was also influenced by the band's extensive touring. Yeasayer has co-headlined with MGMT and opened for it at Bonnaroo and will tour Europe and the United States in 2010 before playing another round of summer festivals.

The band has already released a gleefully not-safe-for-work video for "Ambling Alp," and Keating says the next one will probably be just as trippy but won't feature any nudity. He also says he's hoping to license tracks to films and is willing to consider working with some brands. "I have a Honda Civic," he says. "So I like them."

—CH

OUT WITH THE OLD...

...In with the new, the loud, the soft, the twangy, the melodic, the weird and the just plain brilliant. The new year is shaping up to be a great one for music, with banner releases in almost every genre hitting shelves and online retailers in 2010. Artists are swapping genres, collaborating with unexpected partners and cranking out great music. Below is a sampling of some of the biggest releases; a more comprehensive list can be found at billboard.com/newreleases.

BY CORTNEY HARDING

CHARLOTTE GAINSBOURG
**'IRM' (BECAUSE MUSIC/
ELEKTRA, JAN. 26)**

The dreamy-voiced daughter of French actor/singer Serge Gainsbourg and British actress/singer Jane Birkin has come into her own as an actor and a singer. She won the best actress award at the 2009 Cannes Film Festival for her role in "Antichrist," among other acting accolades, and delivered the critically acclaimed album "5:55" in 2006. Her new collection, released Dec. 7 in the United Kingdom, was written and produced by Beck, with whom Gainsbourg worked for five days before asking him to collaborate with her on the entire album. Single "Heaven Can Wait" is a duet with the musician. "It was great to be able to extend the process and have different moods each time," Gainsbourg says about the year-and-a-half that she flew between France and Los Angeles for sessions. More percussive and expansive than "5:55," "IRM" includes themes of "memory and the past and the brain and death," according to Gainsbourg, and incorporates MRI sounds stemming from her experience after a cerebral hemorrhage in 2007. Gainsbourg's touring plans for the album are still under discussion. "I'm very nervous," she says. "It's so comfortable to be in the studio with someone I admire, but it's a whole different story to be bold about it."

TOBYMAC
'TONIGHT' (FOREFRONT, FEB. 9)

From his early days with groundbreaking rap/rock trio dcTalk to his Grammy Award-winning solo career, tobyMac has long been one of the Christian music community's most innovative artists. Winner of the Gospel Music Assn.'s 2008 Dove Award for artist of the year, he has also seen all three of his solo albums certified gold. Fans are already preordering his new set, "Tonight." Lead single "City on Our Knees" is nominated for a Grammy for best gospel song and has sold more than 133,000 copies, according to Nielsen SoundScan, hit-

ting No. 1 on Billboard's Hot Digital Songs chart. Never one to rush the creative process, tobyMac has been working on the new release with co-producers Chris Stevens, Jamie Moore and Dave Wyatt for two-and-a-half years. "I try to write records that take a snapshot of what I'm living, the things that I'm struggling with, whether it be my relationship with God or my relationship with friends," he says. "It's not about putting a neat little bow on everything." "Tonight" features a guest appearance from Skillet frontman John Cooper on the title track as well as collaborations with Israel Houghton and Relient K's Matt Thiessen. "Matt is on a song called 'Wonderin'," he says. "It's sort of reminiscing about dcTalk." The release will include bonus remixes and behind-the-scenes video. "Musically it's still that same big pot of gumbo—what I call 'hip-rock,' funk and soul," says tobyMac, who has recruited 12 young directors to create clips for the new tunes.

MASSIVE ATTACK
'HELIGOLAND' (VIRGIN, FEB. 9)

That shuddering bass, those yearning vocals, that sense of trouble and doubt: The elements that defined Massive Attack are all still there on the band's fourth album, "Heligoland." But the approach was different. "The first albums were more studio- and sample-based; this is a departure," founding member Daddy G says. "We've toured extensively and through that went from a DJ-based entity to a band format. It's been a comfortable and experimental evolution, and it's completely changed the way we make records." "Heligoland" comes seven years after the band's third album, 2003's "100th Window," but according to Daddy G, it was "seven years in the thought process and eight months in the making." The result is 10 tracks that are stripped down and song-based, allowing for many distinctively voiced collaborators to shine through. Hope Sandoval, Martina Topley-Bird and TV on the Radio's Tunde Adebimpe all make appearances. The band also worked with Gorillaz mastermind Damon



CHARLOTTE GAINSBOURG

Albarn on the Radiohead-like album denouement, "Saturday Come Slow." "It was a really brilliant experience," Daddy G says of the collaboration. "He is not just the king of Britpop—he's the king of everything."

**BEN SOLLEE & DANIEL
MARTIN MOORE**
**'DEAR COMPANION' (SUB POP,
FEB. 16)**

After meeting on MySpace and trading e-mails about their mutual concerns regarding mountaintop removal coal mining, Ben Sollee and Daniel Martin Moore decamped to My Morning Jacket frontman Jim James' house to record "Dear Companion." Songs like "Sweet Marie" showcase Sollee's classical training, and the mournful "Flyrock Blues" highlights Moore's guitar chops. While the album isn't overtly political, Sollee says the pair sought to create a narrative thread about communities affected by destruction and poverty. "Our goal was to create a platform for people to think about issues of consumption and energy use," Sollee says, "but to do it in a way that was focused on storytelling."

QUASI
'AMERICAN GONG'
(KILL ROCK STARS, FEB. 23)

Longtime followers of indie rock group Quasi should expect more guitars and fewer key-

boards on the Portland, Ore.-based band's eighth studio set, "American Gong," according to Quasi vocalist/guitarist/keyboardist Sam Coomes. The dynamics of Quasi's sound changed about three years ago when bassist Joanna Bolme joined the group, which had previously consisted of only Coomes and drummer Janet Weiss. "One of the reasons why we did keyboards over the years as a two-piece was to cover the whole sonic spectrum," Coomes says. "But now with a bass guitar covering the low end, playing guitar is just more fun." Coomes says his favorite song to perform live from "American Gong"—the band's first album for Kill Rock Stars—is the rocker "Bye Bye Blackbird," which includes an extended bridge that allows for improvisation. "It's always fun to take the leap at that point in the song," he says. Quasi plans to promote the new release with a U.S. club tour that begins in March. The band is also planning visits to Japan and Europe in 2010.

BLAKE SHELTON
'HILLBILLY BONE'
(WARNER BROS., MARCH 2)

Blake Shelton's raucous duet with Trace Adkins, "Hillbilly Bone," is proving a strong lead-in for Shelton's new project. "I honestly feel it's my debut album," Shelton says. "I'm at the highest point in my career so far, so I know that's an odd thing to say, but I just

GAINSBOURG: PAUL JASBIN; NASH: CLARE MAREN; MAC: LEE STEFFAN; KID ROCK: JEREMY DEPUTAT; MAFKON: S. DAVIS; FACTOR: MINOQUE; WILLIAM BAKER



KATE NASH



TOBY MAC



KID ROCK



MAROON 5



KYLIE MINOGUE

feel like this is me completely, finally knowing what I want to do and who I am as an artist." "Hillbilly Bone" is Shelton's sixth studio album. Produced by Scott Hendricks, "Hillbilly Bone" includes songs written by Rhett Akins, Craig Wiseman and Shelton's girlfriend, Miranda Lambert. "I cut a lot of stuff my friends wrote," Shelton says. "Miranda and Hillary Scott [from Lady Antebellum] sat down and wrote a song. They played it for me to get me to [do] the guitar/vocal for them and I made them promise not to give it to anybody else. It's called 'Suffocating.' It's a love-gone-wrong song."

THE BESNARD LAKES
'THE BESNARD LAKES ARE THE ROARING NIGHT'
(JAGJAGUAR, MARCH 9)

The Besnard Lakes recorded their new album in two chunks, partly because core members Olga Goreas and Jace Lasek's home studio was so booked up they could only claim a few days, and partly because, in the middle of the process, actor Mark Ruffalo commissioned the pair to score his directorial debut, "Sympathy for Delicious." While Lasek describes the film score as "understated," the new Besnard Lakes

album is decidedly not, with dense layers and walls of noise. "We sabotaged ourselves sometimes, like on the track 'Albatross,'" Lasek says. "We added a noise part to the song so it couldn't work at radio." But the whole album doesn't adhere to the more-is-more concept. "For the song 'Lonely Moon' we recorded a version that was very full and layered, and then went back and stripped out everything, including the drum," he says. "It became this quiet, beautiful thing."

NATALIE MERCHANT
'LEAVE YOUR SLEEP'
(NONESUCH, MARCH 30)

Former 10,000 Maniacs singer Natalie Merchant hasn't released a proper solo album since "Motherland" in 2001. But the artist is planning an ambitious return in 2010. Her Nonesuch Records debut, "Leave Your Sleep," is a two-disc album of original music with lyrics adapted from various poems, including works by Robert Louis Stevenson, Robert Graves, Ogden Nash and Christina Rossetti. "I've also been really intrigued about setting other people's words to music, rather than my own," says Merchant, who recruited 130 musicians to back her, ranging from the Winton Marsalis Quintet to the Chinese Music Ensemble of New York. The 26-song "Leave Your Sleep"—which Merchant co-produced with Andres Levin—began as a "lullaby

record" and slowly transitioned into a project about childhood in general. "At that point my kid was already 5 years old and was asking questions like, 'What happens when we die?'" she says. "I wanted to be able to answer those questions musically." The artist originally planned to release the album in two volumes, but her label felt it would be strategically better to release it as one set. Nonesuch said that she'd "basically get one chance to talk about this project and have people listen, so you might as well put it all out at once," she says, adding that her second album for Nonesuch is already written, and she plans to record the songs with the backing of an orchestra.

DADDY YANKEE
'DADDY YANKEE MUNDIAL' (EL CARTEL/SOBY, MID-MARCH)

Reggaeton star Daddy Yankee (real name Raymond Ayala) says he didn't write the single "Grito Mundial" (World Shout) thinking specifically about the 2010 World Cup. But the celebratory track, loaded with trumpets and whistles, definitely sounds like a sports anthem. It's the first single off an album that veers from introspective hip-hop to more danceable beats and is being produced by the production team of Los de la Nassa, which also records on Yankee's label El Cartel. For his new studio set, Yankee has turned to distribution from Sony and has already paired up with key brands. In late 2009, Coors Light sponsored a series of private events throughout the United States to launch "Grito Mundial." A video is slated for release in January.

JAMIE FOXX
'BODY' (WORKING TITLE)
(J RECORDS, MARCH)

On Jamie Foxx's last single he suggested that listeners blame their shortcomings on "the alcohol." Now he's offering even more questionable advice: recommending they quit their jobs altogether. "Quit Your Job" is the potential first single off Foxx's new album, tentatively titled "Body." Helmed by Carlos "Los Da Mystro" McKinney and the-Dream, "Quit Your Job" finds Foxx playfully chanting, "I never had a girl like this/She fix me pancakes, she knows how to bake/I wanna be the one that's by your side/I wanna be the nigga that says goodnight," over a nursery rhyme-like, piano-laden production. Other songs slated to make the album include "Winner," produced by and featuring Justin Timberlake and rumored to have a guest spot from Jay-Z; the love song "Rejoice," by Raheem DeVaughn; the club track "Straight to the Dance Floor," on which Foxx sings, "I got my hands on my nuts and my bottle in the air"; the R. Kelly-esque ballad "Split Personality"; and the recently released street track, "Speak French."

TONI BRAXTON
'PULSE' (ATLANTIC, MARCH)

During her much-publicized battle with heart disease, R&B singer Toni Braxton says she

didn't think she'd ever be able to do music again. But a conversation during cardiac rehabilitation with an upbeat elderly female patient who had survived four heart attacks helped motivate the singer to continue performing. "That's when I found my pulse again," Braxton says, noting that her forthcoming album, "Pulse," is "sexy," "fun" and "testimonial." The first single from the set—her debut on Atlantic Records—is the sensuous "Yesterday," featuring Trey Songz. Braxton also tapped blue-eyed-soul crooner Robin Thicke for the romantic track "Don't Leave." "We've got this argument and we both realize we were wrong," she says about the song, "and we're begging each other to try and work it out." Other favorites are the R&B-meets-country "If I Have to Wait" and the title track. Producers include Harvey Mason, Ne-Yo and Rodney Jerkins, says Braxton, who adds that she'll tour behind "Pulse" in the United States by late spring.

**DRAKE
'THANK ME LATER' (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN, MARCH)**

Drake has already picked up two Grammy nominations, and he doesn't even have an album out yet. But the former child actor plans on changing that soon. His highly anticipated debut set features production from the likes of Omen and longtime collaborator Noah "40" Shebib. Guest features include Jay-Z, Kanye West and Young Money label chief Lil Wayne, and he hopes to team with Sade as well. Tracks lined up for the project include "Shut It Down," featuring the-Dream, which Drake describes as "a song for the non-famous woman to feel special and know that even though I'm up here and have the option to mingle with these 'upper echelon' women, sometimes I'd rather be with the girl from back home or a student or a girl that works at Walmart. It's an empowering song for all women." Another track that will make the cut is the album's intro, "Fireworks."

**GORILLAZ
'PLASTIC BEACH' (PARLOPHONE/EMI, MARCH)**

With Gorillaz' last album, "Demon Days," selling more than 5 million copies globally, according to EMI, including 2.2 million in the United States, according to Nielsen SoundScan, small wonder collaborators are once more lining around the block to appear on the follow-up. "It's probably the first album ever to feature both Snoop Dogg and Lou Reed," Parlophone president Miles Leonard says with a laugh. "But Damon Albarn's vocals are much more apparent on this album, too—he's right across this record; it's not just guest vocalists." De La Soul and U.K. alt-rockers the Horrors have also worked on tracks, while Bobby Womack and Mos Def feature on the album's lead single, "Stylo," due at U.K. radio in early January and described by Leonard as "a dark, twisted track that sounds like the 'Saturday Night Fever' soundtrack on MDMA." Albarn, who took time out from the sessions for Blur's successful summer re-

union tour, is also producing the album, while Leonard praises Jamie Hewlett's visuals for the album's video and Web content as "stepping up to the next level."

**SLASH
'SLASH & FRIENDS' (LABEL TBD, APRIL)**

With Velvet Revolver on hiatus, the top-hatted guitar hero worked with several friends for his first true solo album, which he recorded mostly at Barefoot Studios in Hollywood with co-producer Eric Valentine. Confirmed guests include Ozzy Osbourne, Kid Rock, Iggy Pop, Wolfmother's Andrew Stockdale, Maroon 5's Adam Levine and Chris Cornell, while Slash has also mentioned working with Dave Grohl, Duff McKagan, Alice Cooper, Meat Loaf and Pussycat Doll Nicole Scherzinger during the sessions. "It was a massive undertaking, but the initial concept was very innocent," Slash says. "I spent the better part of a year writing and demo-ing music, and with every tune I wrote I would imagine who would be a good vocalist for it. It was a total honor to be in the studio with all of the people who are on this album. Many of them are heroes of mine from when I was younger—Ozzy and Iggy specifically." "Slash & Friends" is expected to feature about 13 songs.

**KATE NASH
TITLE TBD (U.K.: FICTION/POLYDOR, APRIL 12)**

"Today is my official last day in the studio," Kate Nash posted on MySpace Dec. 15, 2009. The follow-up to her quirky 2007 piano-pop debut, "Made of Bricks," is set to drop April 12 in the United Kingdom, and Fiction Records managing director Jim Chancellor anticipates Interscope will release it in the United States around the same time. Recorded at RAK Studios in London with former Suede guitarist and Duffy collaborator Bernard Butler producing, Chancellor describes it as "bigger and better" than its predecessor. The Supremes-inspired album, he says, features "vintage guitar sounds, strings and horns used in a brilliantly understated manner." Nash's songs about everyday life and love helped propel the debut to 544,000 U.K. sales, according to the Official Charts Co., plus a further 168,000 in the United States, according to Nielsen SoundScan. Chancellor identifies future singles as "The Doo Wah Song," "Later On," "Kiss That Girl" and "You'll Never Listen to Me." There are also such "dark corners" on the record as "You Used to Be So Far Away" and "sweeping tunes" like "Share This Guilt." "That latter track is a magnificent piece of urban poetry," Chancellor says. "Totally epic."

**KYLIE MINOGUE
TITLE TBD (PARLOPHONE/EMI, APRIL)**

She may be a superstar everywhere but the United States, but American audiences were the first to get a sneak preview of Kylie Minogue's 10th studio set on her recent U.S. tour. The happy-go-lucky disco-pop of "Better Than Today" is a good benchmark for the new album, according to insiders, which sees the



TONI BRAXTON

Australian star going back to basics after 2007's eclectic "X." That album—which sold 462,000 copies in the United Kingdom, according to the Official Charts Co.—featured multiple songwriting collaborations, but the new record is largely co-written with British singer/songwriter Nerina Pallot and produced by Stuart Price, most famous for his work with Madonna. "Kylie makes pop records," Parlophone president Miles Leonard says. "What we're trying to achieve is an album that has a sound and feel all the way through. We've got the people and songs in place to do that." "X" only sold 38,000 copies stateside, according to Nielsen SoundScan, but Leonard expects the United States to be a priority this time around, after rave reviews for her debut American tour. "She's had sporadic success there before," he says, "but there's a lot of anticipation in the U.S. for Kylie to deliver this record."

**DEVO
TITLE TBD (WARNER BROS., APRIL)**

"Devo already did the kind of alternative world, hermetically sealed alien band, and we did that quite well," says Jerry Casale, co-founder of the pioneering art-rock band that will release its first album in 20 years this spring. "So we said, 'What would Devo do now, now that de-evolution is real and Devo is normal?' " The answer was to partner with a major label and New York ad agency Mother for a consciously ironic corporate marketing strategy for the album, which Casale hopes to call "Something for Everybody" despite the publicized working title of "Fresh." The final track list is still being decided but is likely to feature the high-energy (and "focus group-approved," according to Casale) "Please Baby Please," as well as tracks by producers including Greg Kurstin and John Hill. As for the two-decade gap, Devo co-founder Mark Mothersbaugh isn't worried about the band's

association with any particular era. "Lyrically we're talking about the same things we always did: pro-information, anti-stupidity, the human condition," he says.

**DEFTONES
TITLE TBD (WARNER BROS./REPRISE RECORDS, APRIL)**

Following a November 2008 car accident that left Deftones bassist Chi Cheng in a semi-conscious state during the past year, the rock band "didn't know if we were going to continue on," Deftones frontman Chino Moreno says. Prior to the accident, Deftones recorded an album's worth of material (known as the "Eros" sessions) with Cheng, but there aren't any immediate plans to release these songs, according to Moreno. The good news for Deftones fans is that the band has recruited bassist Sergio Vega and recorded a new album that's reminiscent of the group's earlier days. Moreno says the as-yet-untitled release leans more toward the raw heaviness of the group's 1997 sophomore effort, "Around the Fur," than it does to the experimental nature of its past three studio albums. "It sounds like an old Deftones record," he says. "It's a more aggressive record." Lyrical themes throughout the Nick Raskulinecz-produced album reveal a "positive zest for life," Moreno adds. "There's no complaining in this record and no hurting. I'm not singing about how I'm sad or that my life sucks. It's all pretty positive."

**STONE TEMPLE PILOTS
TITLE TBD (ATLANTIC, APRIL)**

It's been almost nine years since Stone Temple Pilots released their last studio album, 2001's "Shangri-La De Da," and in the meantime, the '90s alternative rock titans have seen challenging times, from singer Scott Weiland's drug problems to the band's 2003 breakup. But

BRAXTON: MARIUS KUNNO & INDRANI; STONE TEMPLE PILOTS: CHAPMAN BAEHLER; FOX; RCA MUSIC GROUP



STONE TEMPLE PILOTS

**THE NEW PORNOGRAPHERS
'TOGETHER' (MATADOR, MAY)**

"Challengers," the New Pornographers' 2007 Matador album, featured a lush, quieter side to the Canadian power-pop collective than earlier efforts, but its next outing will find it returning to the guitar-centric approach of the first three releases. "I'm terrible at analyzing our records, but I'd say this one is more of a rock album than 'Challengers' was," New Pornographers frontman Carl Newman says. The group recorded with producer Phil Palazzolo in various locations, including Brooklyn, Vancouver and Newman's Woodstock, N.Y., home. Singer/songwriter Neko Case remains within the New Pornographers' fold, despite her solo success with 2009's "Middle Cyclone," which hit No. 3 on the Billboard 200. Case will also tour with the band, Newman says, adding that the New Pornographers will play European festivals this summer.

**ALAN JACKSON
TITLE TBD (ARISTA NASHVILLE,
SPRING)**

With 16 Country Music Assn. Awards (including three entertainer of the year titles) under his belt, Alan Jackson is still going strong, two decades into his career. For his follow-up to 2008's "Good Time," he's again working with longtime producer Keith Stegall. Jackson penned all 17 songs on his previous album, and for the upcoming set he's written seven of the 12—including "After 17," about his oldest daughter, Mattie—and co-written one more. "Tail Lights Blue" is a love-lost tune written by Jackson's nephew, Adam Wright of the Wrights, and Jay Knowles. Jackson also serves up a spirited rendition of Canadian singer/songwriter Fred Eaglesmith's "Freight Train." The first single, "It's Just That Way," was released in December.

**KELIS
'FLESH TONE' (WORKING
TITLE) (WILL.I.AM/
INTERSCOPE, SPRING)**

Following a tumultuous year that included a highly publicized divorce from rapper Nas, the birth of her first child and numerous family court hearings, Kelis is finally back with a new label home, a new album and a new sound. Now signed to Interscope Records through Will.i.am Music Group, she premiered the single "Acapella"—her first new material since 2006's "Kelis Was Here"—online in November. On the track, produced by David Guetta and inspired by her son, the New York-raised singer/songwriter takes her hip-hop-driven style in a more electronic/dance direction. Other songs on the anticipated eight-song project include "4th of July," produced by DJ Ammo; "Kids," inspired by homosexual clubgoers; the acoustic-guitar based "Carefree American," produced by Jean Baptiste; and "Alive," helmed by Diplo. Kelis is currently in the studio with label head Will.i.am.

**AGAINST ME!
'WHITE CROSSES' (SIRE, SPRING)**
Even though lead singer Tom Gabel says Against Me! never set out to be a political band, it's a little hard to characterize a group whose



JAMIE FOXX

Pitbull collaboration "Fresh Out the Oven" leaked online and to clubs. The song, likely to be offered as a bonus track, is much more urban in feel than the rest of "Love?," which has a modern electro/dance vibe that contrasts with the slightly retro feel of 2007's "Brave." The album is timed with the release of Lopez's next film, "The Back-Up Plan," with discussions under way to include music from "Love?" in the movie. First single "Louboutins" was sent to radio in the fall, timed to Lopez's TV performances beginning with the American Music Awards. Look for Lopez to wear Louboutin designs for her promotional appearances; plans are in the works for radio contest shoe giveaways and appearances at the designer's boutiques. On the album, Lopez sings, talk-sings and broods (within pop reason) on the subject of love over soaring synths and prominent beats. Typical are the Wynter Gordon-written "Starting Over," produced by Danja, and "What Is Love," produced by D'Mile. Another highlight is "Everybody's Girl," a pulsating drum-driven track produced by Mike Caren and written by Gordon.

**MAROON 5
TITLE TBD (A&M/OCTONE, APRIL)**

Maroon 5 headed to Switzerland to record the follow-up to 2007's "It Won't Be Soon Before Long" with producer Mutt Lange. Despite rumors of Lange's quirkiness, keyboardist Jesse Carmichael says the reclusive knob-twirler was "friendly and personable," although he adds that Lange "pushed us really hard." Carmichael adds that the result is a collection of songs that sounds "more organic, almost closer to our first record than the last. You can really hear our personalities." The final track list has yet to be set, but Carmichael reassures fans that "the songs that will probably be the first singles are my favorite tracks."

**SHARON JONES & THE
DAP-KINGS
'I LEARNED THE HARD WAY'
(DAPTONE, MAY 4)**

After the unexpected success of 2007's "100 Days, 100 Nights," Sharon Jones & the Dap-Kings felt a bit of pressure when they returned to the Daptone Records studio to record a follow-up. "When

you sell 100,000 records and your sales goals were 30,000 records, the amount of money and the expectations from the retailers to the distributors is really different," Daptone co-owner Neal Sugarman says. The real challenge, though, has been juggling constant touring with recording and running the label, since Sugarman and co-owner Gabe Roth also play and tour with the Dap-Kings. "Everything takes us a little longer than most other labels," he says. Sugarman says the biggest musical change on the album was the use of more instrumentation than on "100 Days." "Almost every song is augmented with backup singers and strings, and the horn section is augmented on a lot of the stuff," he says. Ultimately, the band isn't trying to reinvent itself but instead build on what has worked in the past. "What we do, we've been doing from the very beginning," Sugarman says. "Which is make records that look and sound like the records that we love."

**THREE 6 MAFIA
'LAWS OF POWER' (HYPNOTIZE
MINDS/COLUMBIA/SONY
MUSIC, MAY)**

The Academy Award-winning duo of DJ Paul and Juicy J takes the law into its own hands on the March release "Laws of Power." Each song title on the CD represents a law: the law of drinking, the law of partying—you get the idea. The group rolls into party mode on the techno- and hip-hop-fusing track "Feel It," featuring DJ Tiësto. DJ Paul calls it "the most different song we've made in our lives." The video—set in the ultimate fun town of Las Vegas—also spotlights fellow partyers Sean Kingston and Flo Rida. "Feel It" follows the earlier release of the club and street tracks "Shake My," featuring Dirty Money's Kalenna, and "Lil Freak (Ugh Ugh Ugh)," featuring Webbie. Overall, DJ Paul describes "Power" as a return to the "underground roots of Three 6 Mafia along with some crossover pop songs." He and Juicy J produced the majority of the tracks, but also worked with Tiësto, Rodney Jerkins and Kevin Rudolf. Additional guests include Tech N9ne, Project Pat and Motown pioneers Lamont Dozier and the late Willie Hutch, whom DJ Paul calls "my favorite singer of all time."

after reuniting for an extended series of tours in 2008 and 2009, ideas started flowing for a sixth record, due this spring. In a year-and-a-half's time, "we went out on the road and came back to the studio, then went out and came back," bassist Robert DeLeo says. "We were always one of those bands that came in and put together an album in two weeks." He says the set will be a "well-rounded" balance of rock and ballads, while his brother, guitarist Dean DeLeo, says the record is a conscious effort to "branch out" and "step into some new terrain musically." As for what it's like to work together again, "Robert says it best," Dean says: "It's like getting into an unmade bed—it's kind of messy at first, but it's warm and cozy."

**JENNIFER LOPEZ
'LOVE?' (EPIC, APRIL)**

Talk about a long lead time—promotion for Jennifer Lopez's "Love?" began last year, with the

new album's title track is about an abortion memorial any other way. On its new set, the band is still concerned about social issues, but with a much more nuanced viewpoint; the track "Teenage Anarchist" criticizes someone for having "politics [that] are too convenient." "On each record, we challenge ourselves to do something different but always have a definitive statement," Gabel says. Butch Vig has returned to do production duties, and Alan Moulder is at the mixing board.

**MY CHEMICAL ROMANCE
TITLE TBD (REPRISE, SPRING)**

After making a concept album about cancer, My Chemical Romance decided to return with a concept album about . . . New Jersey. The still-untitled release has been described as a "Garden State Camaro album," and on songs like "Save Yourself," the band pays homage to hometown hero Bon Jovi. "When we first started writing, we were doing all these two-minute punk songs," guitarist Ray Toro says. "We didn't love those, though, and I think we finally arrived at something that was a happy medium." Other tracks include "Death Before Disco," which sounds like a fancier version of the Hives.

**AVRIL LAVIGNE
TITLE TBD (RCA, FIRST HALF)**

Plenty has changed in Avril Lavigne's world since 2007's "The Best Damn Thing," which sold 1.6 million copies in the United States, according to Nielsen SoundScan. She split with manager/Netwerk Music Group CEO Terry McBride, launched divorce proceedings against husband Deryck Whibley of Canadian pop/punk act Sum 41 and then joined forces with Irving Azoff's Front Line Management. Given the turmoil, it wasn't altogether surprising that Lavigne's latest album, originally scheduled for release last November, was quietly taken off the schedule. The artist's management won't give a release date for the new record, recorded in Los Angeles and helmed by longtime producer Butch Walker, but a spring appearance is heavily rumored. It will include the atmospheric-yet-poppy "Black Star," the chorus of which was used in 2009 TV ads to promote Lavigne's perfume brand.

**U2
'SONGS OF ASCENT' (ISLAND/
INTERSCOPE/IGA, JUNE)**

Manager Paul McGuinness told the Irish Independent newspaper that "Bono is always an optimist, but he seems confident of getting a new record out by the end of the next six months." As for the sunglasses-clad frontman, he told



SHARON JONES & THE DAP-KINGS

the paper, "We are working away and we have a couple of yearlings in the stables that could really turn out to be thoroughbreds in the future. As a band you are always trying to work on new material and we had some unfinished material from the last album." There have also been reports of the band spending time in the studio in New York and France. As far as tracks go, the Edge told Rolling Stone that "Kingdom of Your Love"—the 360° tour's intro song—is a "potential 'Songs of Ascent' track." Bono also described the album as "an intimate affair."

**OZZY OSBOURNE
'SOUL SUCKA' (EPIC, JUNE)**

The Prince of Darkness has returned to the dimmed confines of his home studio in Los Angeles to work on his first album since 2007's gold-certified "Black Rain." Kevin Churko, that album's co-producer and songwriting collaborator, is back onboard, as are regular Ozzy cohorts Rob "Blasko" Nicholson and drummer Mike Bordin, along with keyboardist Adam Wakeman and new guitarist Gus G (aka Kostas Karamitroudis) of Firewind. Songs include "Let It Die," "Diggin' Me Down" and the title track. Osbourne will support the album with a two-year world tour that will include a re-launch of the Ozzfest package this summer.

**LIL JON
'CRUNK ROCK' (UNIVERSAL
REPUBLIC, SECOND QUARTER)**

R&B/hip-hop. Pop. Rock. Reggae. Brazilian rhythms. And, of course, crunk. Lil Jon has something for everyone on his first post-TVT outing with new label Universal Republic. Fans are already getting a taste of what's in store thanks to several buzz tracks: the electrified "Outta Your Mind" with LMFAO (Jon returns the favor on the duo's latest single, "Shots"), strip-club gyrator "Pop Dat Pussy," street-pumper "Throw It Up Part 2" and the hypnotic "Machuka," featuring Brazil's Mulher Filé and Mr. Catra. "He's been pushing the envelope for the past 18 months," Universal Republic A&R executive Wendy Goldstein says, referencing Jon's LMFAO ties plus his work on the remix of David Guetta's "Sexy Bitch" with Akon. The first major push behind "Crunk Rock" will get under way at the end of January when "Miss Chocolate," featuring R. Kelly and Mario, will be sent to urban radio. On the pop front, look for a single featuring Dr. Luke and 3OH!3. Additional



MASSIVE ATTACK

guests and producers include DJ Chucky, Will.i.am, Game, Ice Cube, Elephant Man and siblings Damian and Stephen Marley, who guest on "On the Grind."

**KERI HILSON
TITLE TBD (MOSLEY/ZONE 4/
INTERSCOPE, SECOND
QUARTER)**

The singer/songwriter capped 2009 with two Grammy nominations: best new artist and best rap/sung collaboration for "Knock You Down," featuring Kanye West and Ne-Yo. Now Hilson is getting busy in the studio recording the still-untitled follow-up to her gold-certified solo debut, "In a Perfect World." Aiming for the Memorial Day holiday as a target release date, Interscope urban music head DJ Mornmile promises that the three guiding lights behind Hilson's first album—Timbaland, Polow Da Don and Danjahandz—are back onboard. "They're the cornerstones," says Mornmile, who notes that West, Will.i.am and returning songwriter/producer Jeff Bhasker will also be involved. And signs are pointing to fellow newcomer Drake being a featured guest as well. "We're just getting into this," says Mornmile, who hopes to have a first single out in March, if not sooner. "But we already have an idea of what we want to do. This album will continue the evolution of Keri, building off the hits 'Knock You Down' and 'Turning Me On,' which helped define her. This new album will be 'Turning You On' times 10."

**JAZMINE SULLIVAN
TITLE TBD (J RECORDS,
SUMMER)**

Jazmine Sullivan is one album into her promising music career but the singer/songwriter

is already well aware of the disadvantages of being a celebrity. "Come on y'all, let's be real/Never spoke to me till I got a deal/You don't know me but you do me favors/I don't know you so I see you later," the sassy 21-year-old songstress sings on "Blow," a track scheduled for her upcoming sophomore album. "Vanity Six," produced by Carlos "Los Da Mystro" McKinney, is an ode to Prince. "Just play my favorite song, get my '86 on/Don't make me wait too long, just play my favorite song/I'll get my Vanity Six on," she chants over drums and horns. "You Get on My Nerves," produced by Ne-Yo, finds Sullivan smugly pointing out to an ex-lover, "You should never have to call pretending/You should have known I was done when I busted your windows," in reference to her 2009 hit single, "Bust Your Windows."

**RICKY MARTIN
TITLE TBD (SONY, EARLY
SUMMER)**

Ricky Martin is releasing his first studio set since 2005's "Life" with a twist: The album will be bilingual, with no language claiming majority. Manager Bruno Del Granado says Martin is trying to keep the "originality of the song: If it was created in English, it stays in English. If it was created in Spanish, it stays in Spanish." Martin is very involved in the production and writing process along with Lester Mendez and David Cabrera, and the album has an energetic vibe. "What he wants to do is go out there and have a great time and lighten people's moods," Del Granado says. Martin's most recent album was a 2007 live set, and his last Spanish-language studio release was 2003's "Almas del Silencio." This time, Del Granado says, he's aiming for the international mar-

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BEN SOLLEE (left) and DANIEL MARTIN MOORE



ENRIQUE IGLESIAS

ketplace and conversations are ongoing with many potential partners. Duets are being considered, but nothing has been firmed up yet.

**ENRIQUE IGLESIAS
TITLE TBD (UNIVERSAL,
SECOND QUARTER)**

Enrique Iglesias, the Latin artist who has most consistently released hit albums and singles in both English and Spanish and the artist with the most No. 1s on Billboard's Hot Latin Songs chart (20), is putting the finishing touches on an album split evenly between both languages. "It's the first album I've ever released that's 50-50," says Iglesias, who, as usual, wrote or co-wrote most of the material. "I thought that when it came down to it artistically, it would help me because it would pit the Spanish songs against the English. I've created a little competition inside my head." Iglesias says the still-untitled set, which should be out in the second or third quarter, varies between uptempo tracks and ballads. There will be at least four collaborations,

including one with Wisin & Yandel and another with Akon. The album, produced with RedOne, Mark Taylor and longtime collaborator Carlos Paucar, will feature between 14 and 17 tracks. Of these, only the first single is currently slated to be a translation. "I don't want to do a double album, and I've been writing this album for a year-and-a-half," Iglesias says. "So I want to make sure it's the very best I can give fans."

**JUANES
TITLE TBD (UNIVERSAL MUSIC
LATINO, THIRD/FOURTH
QUARTER)**

After making headlines with his Paz Sin Fronteras concert in Cuba, Juanes recently spent time in London meeting potential producers for his new album, which he plans to co-produce and write himself. Although the singer/songwriter is private about showing off his music before it's completed, sources close to him say it will feature a lot of rock and many surprises. Although longtime producer Gustavo Santao-

lalla will be involved in some capacity, Juanes will also bring in a different producer for the first time. Recording is slated to begin in February, with the album scheduled for release sometime during the second half.

**SAVING ABEL
TITLE TBD (VIRGIN, RELEASE
DATE TBD)**

A gold-certified debut album has put a little pressure on Saving Abel, which plans to release its sophomore set in 2010. "You can't come out with something that's mediocre," frontman Jared Weeks says. "It just keeps us on the edge of our seats, where we should be anyway." Drummer Blake Dixon adds that the Mississippi rock quintet could "put [an album] out right now [that] people would love," but the group has chosen to go back into the studio this month with "Saving Abel" producer Skidd Mills at his Sound Kitchen studios in Cool Springs, Tenn. Noting that its breakthrough hit, "Addicted," was one of the last songs recorded for the debut, Dixon says the band will "hopefully come up with just a few more tunes that are over the top." The group has road-tested some of the new songs—including "Hell of a Ride," "Bloody Sunday" and "Tap Out"—which Dixon says represent the "heavier and raunchy" side of the new material.

**GOO GOO DOLLS
'SOMETHING FOR THE REST OF
US' (WARNER BROS., RELEASE
DATE TBD)**

Goo Goo Dolls originally intended their new album to be released in the fall of 2009. But a decision to push it back "led us to be pretty hyper-critical about the record," according to bassist Robby Takac. Mixing is scheduled for January, with Mark "Spike" Stent (Radiohead, Muse, U2, Dave Matthews Band) bringing his ear to the material, which the Goos recorded in Buffalo, N.Y., and Los Angeles with producer Tim Palmer. Touring member Brad Fernquist was also a regular player during the sessions, joining Takac, frontman John Rzeznik and drummer Mike Malinin. "It's the next Goo Goo Dolls record, I guess," Takac says with a laugh. "I'd like to think we've extended our arms in as many different directions as we can." The group previewed two of the new songs—a buoyant track called "The Sweetest Lie" and the earnestly melodic "As I Am"—during NBC's Christmas special "Amway Global Improv Ice" and is planning to tour extensively in support of the album this year.

**JACK'S MANNEQUIN
TITLE TBD (SIRE, RELEASE
DATE TBD)**

You can probably expect a third studio album from Jack's Mannequin to surface later this year, but group founder Andrew McMahon is just now in "the initial stages" of working on a follow-up to 2008's "The Glass Passenger." Early indications, however, are that the new songs will take on a "broader scope," moving away from his battle with leukemia to touch on other subjects and issues. "Obviously for me the big thing is just pushing past the experiences of the past

several years," McMahon says. "It will probably have a bit of freeness—I don't want to say 'care-free,' but just sort of an inherent, relaxed approach, which is kind of exciting as far as getting a little distance from 'Passenger.' I think, obviously, the relationship thing will constantly pop up; that's always a pretty relevant part of my life." He'll also be playing with his previous band, Something Corporate, which will celebrate its 10th anniversary at the Bamboozle Left Festival, but there aren't any plans for the group to hit the studio again.

**MONTGOMERY GENTRY
'FREEDOM' (COLUMBIA
NASHVILLE, RELEASE DATE TBD)**

The title of Montgomery Gentry's seventh studio album reflects a mind-set that Troy Gentry says is "a little bit of everything for everybody," adding, "You've got some freshness to it, but then there's songs that will remind you of other projects we've done." Among those are a track with the working title "Shotgun Wedding," which Gentry says "sounds like a newer version of 'Hillbilly Shoes,'" the first of Montgomery Gentry's 17 top 20 country hits. The album's first single, "Oughta Be More Songs About That," came out in November and debuted at No. 59 on the Hot Country Songs chart. The album is once again produced by Blake Chancey and was recorded in Nashville. Gentry says he and Eddie Montgomery "wrote a little bit more in this project than they did in the past," including a patriotic song called "Freedom Never Goes Out of Style" with Gary Hanan and Phil "Philbilly" O'Donnell. Neil Thrasher, Ira Dean, Rivers Rutherford and Tommy Karlas also wrote for the record, but no guests are planned.

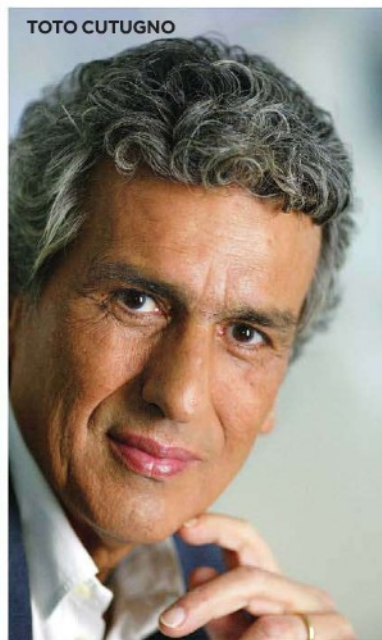
**KID ROCK
TITLE TBD (ATLANTIC, RELEASE
DATE TBD)**

Kid Rock was on track to release the follow-up to 2007's triple-platinum "Rock N Roll Jesus" last fall, but he opted to shift gears—and operations—to work with Rick Rubin. "It's hard to follow big records with another big record," Rock says. "I thought ['Rock N Roll Jesus'] was the best record I've ever made, and now I want to do one that's . . . better. So I'm open to anything." Rock went west with nearly 20 songs, including guest appearances by Lil Wayne and T.I. He also continued writing while on tour and has been wading through the pile of possibilities with Rubin. "It's kind of weird," Rock says, "because I've never written a record and then gone into the studio. I've always written the record as I've been in the studio." Rubin, meanwhile, has been pushing Rock to write "relevant" songs that hew closer to "Rock N Roll Jesus" tracks like "Amen" than, say, "Cowboy." ●●●

Reporting by Ayala Ben-Yehuda, Leila Cobo, Mariel Concepcion, Gary Graff, Monica Herrera, Laura Leebow, Jason Lipshutz, Kerri Mason, Gail Mitchell, Evie Nagy, Andre Paine, Mitchell Peters, Deborah Evans Price, Mark Sutherland and Robert Thompson.



JOHN DENVER



TOTO CUTUGNO

for Kedar by Vivian Scott of TimeZone International, also gave Gallo rights to albums by other Kedar artists, including Ginuwine and Keith Sweat. Joe, Ginuwine and Sweat have consistently been strong sellers in South Africa. Serobe has been a MIDEM regular for the past decade, but 2009 was the first time he attended since his June 2008 appointment as Gallo's managing director. He credits Gallo's decades-long presence at MIDEM for laying the foundation for new deals. "This deal," he says, "came through a combination of Gallo's reputation, plus individual meetings and relationships that I have." MIDEM, he adds, "gives us a good chance to meet with our international partners to talk about new albums and artists and what they have coming up."

NAÏVE (FRANCE) // PROPER MUSIC GROUP (UNITED KINGDOM)

The collapse in December 2008 of the U.K. indie distribution giant Pinnacle Entertainment, one month before MIDEM, left many of its partners in the lurch, including Naïve Classics, the classical music arm of France's indie label Naïve. Meanwhile, the British indie distributor Proper Music Group was looking to expand. "We had meetings scheduled with several distributors during MIDEM," says Thomas Lorain, international development director for Naïve. "This is what is good with MIDEM: You can get hold of everybody at once, which is really a plus in case of an emergency such as the one we had." Meeting face to face with Proper executives Steve Kersley and Eddie Wilkinson "convinced us of their strength on CD online distribution, which is key to our repertoire. We signed the deal a couple of months after MIDEM." Proper now distributes the 1,000-album Naïve Classics catalog, which added around 40 new releases in 2009. Among them was Handel's "Between Heaven and Earth" featuring soprano Sandrine Piau, which made the top 10 of the Official Charts Co.'s classical listing in October.

DINE ALONE RECORDS (CANADA) // SHEER GROUP (SOUTH AFRICA)

Ryan Spalding, marketing and promotions manager of the Toronto indie label Dine Alone, went to MIDEM in 2009 with clear goals in mind: to take as many meetings as possible and nail down distribution arrangements for a variety of territories, including South Africa and Europe. "We were looking at developing markets," Spalding says. "Places where we could do enhanced distribution deals. Going to MIDEM definitely generated a lot of business for us." Spalding secured a meeting with Rob Cowling, GM of South Africa's Sheer Group, to discuss the release in that market of Dine Alone acts like Moneen, Alexisonfire and City in Colour. The deal was concluded soon after the meeting, with Sheer Group distributing several Dine Alone albums, including "Old Crows/Young Cardinals" by Alexisonfire. Spalding says that at first the arrangement may only involve a few hundred units, but the deal could also open up touring opportunities for Dine Alone acts, which are managed by another division of the company. "That was one of the goals," Spalding says. "We wanted to open up places like Johannesburg and Cape Town."

GRAND H MUSIC (GERMANY) // PKP MUSIC (UNITED STATES) // JUPRI MUSIC (UNITED STATES)

The owner of Grand H Music in Hamburg, Hille Hillekamp, struck a subpublishing deal last year at MIDEM to represent hits from the likes of Ike & Tina **continued on >>p41**

Fairwood/BKP—a joint venture between London-based Fairwood Music International and BKP, a Middle Eastern postproduction specialist based in Dubai—has landed synch deals for three Cherry Lane songs, including "Perfect Day" in a Pantene commercial for an 18-month-long campaign in Central Eastern Europe, the Middle East and Africa. Also, Stumpf reports he licensed the Windstar album "The Best of John Denver" to Britain's Pegasus Entertainment. Further, Cherry Lane landed a deal for U.S. representation of Italy's Edizioni Curci catalog, which includes "Volare," a song that cracked the Billboard top 40 four times between 1958 and 1975.

NOTTING HILL MUSIC (UNITED KINGDOM) // UNIVERSAL MUSIC PUBLISHING GROUP (UNITED STATES)

After some four months of negotiation, Universal Music Publishing Group finalized an exclusive North American administration agreement at MIDEM last January for U.K. indie publisher Notting Hill, which has offices in London and Los Angeles. "MIDEM gave us a chance to get the deal off to a really good start in terms of face-to-face communication," says Andy McQueen, the London-based chairman of Notting Hill. "It takes you forever to do that in conference calls." The deal brought UMPG administration rights for a 15,000-song catalog plus future works. In 2009, Notting Hill writers scored U.S. hits with singles from Lil Wayne, Ashanti, Danity Kane, Game and DJ Khaled. Notting Hill previously handled its own administration in North America, but that, McQueen says, "was taking our focus away from the creative side. The Universal deal has helped us get back to what we're good at." And, he adds, it allowed Notting Hill "to use what was left of the admin budget to add two more creatives in the L.A. office."

GALLO MUSIC GROUP (SOUTH AFRICA) // KEDAR ENTERTAINMENT (UNITED STATES)

The Georgia-born R&B singer Joe has seen sales approaching gold certification (20,000 units) for his album "Signature" in South Africa this past year, following a licensing deal struck at MIDEM in 2009 between Joe's U.S. label, Kedar Entertainment, and South Africa's Gallo Music Group, according to Gallo managing director Lazarus Serobe. The deal, negotiated



ASHANTI

from >>p37

GLASSNOTE RECORDS (UNITED STATES) // LIBERATOR MUSIC (AUSTRALIA)

Glassnote Records act Secondhand Serenade has discovered firsthand the value of MIDEM. The act, created by California singer/songwriter John Vesely, had its single "Fall for You" certified gold in October for sales of 35,000 units by the Australian Recording Industry Assn., while a compilation that includes the track has sold more than 275,000 units, according to Glassnote. The success Down Under resulted from meetings in 2007 and 2008 at MIDEM between Glassnote president Daniel Glass and Nick Dunsthea, co-owner/A&R director at Australia's Liberator Music, who subsequently licensed the act's album "A Twist in My Story" for Australia and New Zealand. Attending MIDEM "doesn't always pay off right there, but dividends are paid subliminally all year," Glass says. Early last year, Secondhand Serenade also opened for the Fray on its tour of Australia.

CHERRY LANE MUSIC (UNITED STATES) // FAIRWOOD/BKP MUSIC (UNITED ARAB EMIRATES) // EDIZIONI CURCI (ITALY) // PEGASUS ENTERTAINMENT (UNITED KINGDOM)

Cherry Lane Music senior VP of creative services and marketing Rich Stumpf goes to MIDEM with two agendas: to license Cherry Lane masters to existing subpublishers and new partners or to sign foreign catalogs to represent in the United States. Last January, he accomplished both goals. "We engaged Fairwood/BKP for Dubai, a growing territory where we hadn't any representation," Stumpf says. So far



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from >>38 Turner, Eric Burdon and DeBarge in Germany, Austria and Switzerland. The deal covered a 1,200-song catalog published by Los Angeles-based PKP Music and its subsidiary Jupri Music. Negotiations in Cannes took place with Gerry Weiner and Jerry Butler, from the entertainment law firm Probst & Weiner, leading to a contract in the spring. Hillekamp notes that he's been friends with Weiner and Butler for more than 20 years and they always meet at MIDEM to discuss interesting deals—including, in 2009, PKP/Jupri. Their catalog "contains so many interesting titles," Hillekamp says, "and I'm steadily negotiating to get synch deals for them. But it needs time." Meanwhile, Hillekamp can benefit from Jupri's rights in the Ike & Tina Turner-penned "Make Me Over," as reworked by Keyshia Cole on her album "A Different Me" (Geffen Universal). That album debuted at No. 2 on the Billboard 200 just a few weeks before MIDEM 2009.

SKINNYFISH MUSIC (AUSTRALIA) // DRAMATIO ENTERTAINMENT (UNITED KINGDOM)

Skinnyfish Music found the connections at MIDEM in 2009 to launch the label's uniquely Australian talent Geoffrey Gurrumul Yunupingu into the European marketplace. Skinnyfish managing director Mark Grose headed to MIDEM to secure a U.K. partner for indigenous singer/songwriter Yunupingu's debut album, "Gurrumul," which has received multiple awards in its home market. A meeting with veteran music lawyer Robert Horsfall, head of the London-based law firm Sound Advice (Legal), set the wheels in motion. Sound Advice then approached various interested parties and the U.K. independent label Dramatico Entertainment won out with a joint-venture model supporting



HANS ZIMMER

the release of "Gurrumul" across Europe. "We share the risk with Dramatico," Grose says. "We sit down and discuss all options and possibilities." "Gurrumul" has subsequently gone top 10 in Germany and has sold more than 100,000 units across Europe, Grose notes. "I'm not sure if the deal would have happened were it not for MIDEM," he says. "And if it did, I'm not sure it would have been the same sort of deal as we have now. The joint venture is a sensational model." In December, Skinnyfish and Dramatico struck a new deal for the Pan-European release of all the Australian label's albums.

SUNFLOWER ENTERTAINMENT GROUP (UNITED STATES), WAGRAM MUSIC (FRANCE), WALBOOMERS PUBLISHING (NETHERLANDS)

U.S.-based Sunflower Entertainment Group has a vast catalog of master and publishing rights for Latin and world music. Last January in Cannes, Sunflower CFO Juan Carlos Barguil and co-president Jamar Chess, regulars at MIDEM, finalized licensing deals for Switzerland, Holland, Mex-

ico, Spain, France and Canada and expanded coverage and representation of their music catalogs in territories like Korea, mainland China and Russia. Well in advance of MIDEM, Barguil and Chess set up meetings with potential business partners. In the end, several deals were cut, including an agreement with Wagram Music in France to license 150 tracks to several Latin compilations, including the "Radio Latina" series. Barguil also closed deals with Spain's Open Records to license 20 tracks to two of its best-selling summer titles, "Puro Caribe 2009" and "Playa Total 2009." And for the first time, Sunflower licensed its repertoire in the Netherlands via Walboomers Records. Due largely to the MIDEM deals, Barguil says, "throughout 2009 Sunflower has seen a 20% increase in catalog licensing to the European community and a publishing revenue increase of 15%."

WATANABE MUSIC PUBLISHING (JAPAN) // WINTRUP PUBLISHING (GERMANY)

The Ormen publishing catalog, owned by writer/producer Frank Peterson, includes songs that have appeared on albums from German group Gregorian and, more notably, internationally successful British singer Sarah Brightman. Germany's Wintrup Publishing, which represents the catalog, struck a deal at MIDEM 2009 with Japan's Watanabe Music Publishing to market the catalog, after discussions between Wintrup managing director Walter Holzbaur and Watanabe GM of international Tatsu Hirano. Wintrup and Watanabe previously had publishing deals in the early '80s but hadn't worked together since. Watanabe also had previously published some of Brightman's material, which Hirano says made the Ormen catalog an enticing prospect. Brightman's Japanese pro-

file gained a boost in July from her appearance (as herself) in the Japanese film "Amalfi" and from EMJ Japan's release of a companion compilation album "Amalfi-Sarah Brightman Love Songs." After the deal was struck, Watanabe helped set up Japanese shows for Brightman in February and March. "We're very excited to represent such a great catalog in Japan," Hirano says, adding that Watanabe is "now exploring ways to exploit it appropriately."

SOVEREIGN ENTERTAINMENT (SOUTH AFRICA) // STYLE RECORDS (RUSSIA)

The Johannesburg-based indie label Sovereign Entertainment went to MIDEM in January 2009 specifically to sell pop-rock band the Parlotones in Europe. Sovereign managing director Raphael Domalik, who struck a three-album deal for the band in Russia via Style Records producer Leonid Burlakov, says that initial contact led to similar deals in other European territories. To introduce the band to MIDEM attendees, Domalik pressed 10,000 copies of the Parlotones album "A World Next Door to Yours" and supplied one to each delegate. He also arranged for the band to showcase at the event. In addition to Russia, "A World Next Door to Yours" is now available in the United Kingdom, Germany, Austria, Switzerland, Portugal and Scandinavia. Sovereign is finalizing deals for Poland, Australia, France, Belgium, the Netherlands, Luxembourg and Italy. "MIDEM 2009 was a turning point in getting all these deals under way," Domalik says. "The initial deal with Style led into many of the others. The combination of the live performances and having enough CDs to give to delegates was key in securing people's attention." Domalik will be at MIDEM 2010, shopping the Parlotones' new album, "Stardust Galaxies." continued on >>42

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PROFESSIONAL MEETINGS
Palais des Festivals

Sunday January 24
→ 5.00 PM
Press event Sacem
Salle de rédaction 1
level 3

Monday January 25
→ FROM 11:30
→ TO 12:30 AM
Auditorium K, level 4
Bernard Miyet's speak during the MIDEM - CISAC Conference
"Multi-Territorial Licensing - Where Are We At?"

CONCERTS AND EVENTS
Hôtel Carlton

"MIDEM JAZZ CLUB PRESENTS CARTE BLANCHE SACEM"

Monday January 25
→ 11.00 PM: Louis Winsberg (Jaleo Project) - Davy Sicard

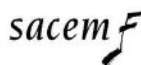
PARTNER "MIDEM TALENT" CONCERTS

Sunday January 24
→ 7.00 PM: Hindi Zahra

Monday January 25
→ 8.00 PM: Diving With Andy
→ 9.00 PM: Paco Volume

Tuesday January 26
→ 8.00 PM: Plastiscines

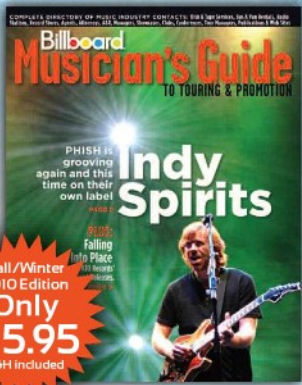
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from >>p41

NAR INTERNATIONAL (ITALY) // NIKITIN RECORDS (RUSSIA)

Italian singer/songwriter Toto Cutugno is best-known outside Italy for winning the Eurovision Song Contest with his own song "Insieme: 1992" in 1990. "Like several other veteran Italian acts, [Cutugno] has developed a fan base in Russia over the last 15 years, as he has played a lot of concerts there," says Mario Limongelli, president of Cutugno's label, Nar International in Italy. "Prior to MIDEM, I had sent copies of Toto's 2008 album, 'Un Falco Chiuso in Gabbia,' to several labels in Russia. Two of them got in touch with me at MIDEM and it virtually became a bidding war between them." A deal was struck with Denis Sattarov, international licensing manager for Nikitin Records, the Russian licensee for Warner Music. "So far, the album has sold 8,000 units in Russia, which is actually more than it has sold in Italy," Limongelli says. "The Russians love him." He says that he plans to work again with Nikitin Records in the future and is particularly interested in developing a licensing deal for another Italian veteran, Nino D'Angelo.

BUDGE MUSIKVERLAGE (GERMANY) // CHERRY LANE MUSIC (UNITED STATES)

When German film producer Regina Ziegler wanted Academy Award-winning composer Hans Zimmer to score an upcoming movie about Henry IV, Ziegler turned to Rolf Budde, founder of the Hamburg-based Budde Musikverlage, the subpublisher of Zimmer's global publisher, Cherry Lane Music. Budde suggested the deal at MIDEM 2009 to Mike Connelly, executive VP of business development at Cherry Lane. The discussions led to Zimmer agreeing to score the movie's original soundtrack with fellow Cherry Lane composer Henry Jackman, who previously collaborated with Zimmer on the "Pirates of the Caribbean" films. The movie will premiere March 18 in Berlin; its international title will be "Henry of Navarre," Budde says. "All filmmakers in Germany are enthusiastic about Hans Zimmer's work. I'm sure that, when they hear his work in this film, a lot of them will wish to work with him as well."

FUJIPACIFIC MUSIC (JAPAN) // WORLDSOUND, ONEHAWAII MUSIC (UNITED STATES)

One of the challenges and opportunities presented to independent U.S. music companies at MIDEM is to find a significant licensing part-

ner in a major international market. At MIDEM in 2009, Warren Wyatt, co-founder of Seattle-based WorldSound, established a strategic partnership with Fujipacific Music, Japan's biggest music publisher, for the latter company to handle publishing in Japan for WorldSound and its subsidiary OneHawaii Music. The deal includes the entire 25-year catalog of the renowned Hawaiian band Na Leo. It increases Fujipacific's dominance in the area of Hawaiian music in Japan, where the genre has a considerable niche following. MIDEM veteran Aki Morishita, who is head of international at Fujipacific, says Wyatt "has really helped build the bridge between Hawaiian and Japanese industries." The first new major project Fujipacific will be working on under the deal is Na Leo's forthcoming album, due later this year.

LONG LIVE CRIME RECORDS (UNITED STATES) // WIRELESS DEVELOPER AGENCY (UNITED STATES)

Long Live Crime Records CEO Susan Ferris goes to MIDEM for meetings with music organizations to which she belongs, with existing partners with whom she does business worldwide and with companies that hoped to sell their services to her label. And it was that third type of meeting that led Ferris in 2008 to Konny Zsigo, president of Wireless Developer Agency, a ringtone distributor based in East Lansing, Mich., and WDA content director Susan Lueth. WDA now represents the label's roster (the Bangkok Five, Joe Christ, Tim Cullen, Doomtree, Fiori, J.Flexx, Shar Jackson, Jonny Lives!, the Nihilistics, Sparklejet, Unit F, the Uprising and Wonderful Broken Thing) with mobile carriers internationally. Ferris says that in the past year ringtone revenue has grown from nothing to 5% of her revenue. "It's not massive but it's nice when those checks come," she says, noting that she's so happy with WDA that she's recommended the company to other labels.

.biz An extended version of this story is available exclusively on billboard.biz.

Reporting by Lars Brandle in Brisbane, Australia; Ed Christman in New York; Leila Cobo in Miami; Diane Coetzer in Johannesburg; Thom Duffy in New York; Tom Ferguson in London; Howell Llewellyn in Madrid; Aymeric Pichevin in Paris; Rob Schwartz in Tokyo; Wolfgang Spahr in Hamburg; and Mark Worden in Milan.

R&B BY MARIEL CONCEPCION

Rapper Turned Songwriter

Rico Love Taps Into Hip-Hop Roots To Craft R&B, Pop Hits

Rico Love has penned R&B smashes like Keri Hilson's "Energy" and Pleasure P's "Boyfriend No. 2," among other songs. But when you ask the Milwaukee-born artist/songwriter/producer why he's able to create such love-struck tunes, he offers an ironic reply.

"My creative process is really that of a rapper's because I started off as a rapper," says Love, who was born Richard Butler Jr. "The first thing I do is listen to the beat. Then usually nine times out of 10, the melody and the words immediately come into my head. It's second nature to me due to my years of free-styling."

For example, Love says he wrote Beyoncé's "Sweet Dreams" in 15 minutes and "Radio" while the popular

diva was "in the studio, watching." Of penning the former track, Love recalls, "I just heard the beat, went in there and sang the whole song. I never write anything down—I just kind of memorize as I go. Being that quick again comes from rapping; thinking up things on the spot."

Since Love started merging his hip-hop and R&B creative processes, he has written tracks for Chris Brown, Omarion, Marques Houston and Usher. Those credits include Usher's much-celebrated "Throwback" track from 2004's "Confessions" album, which was Love's first major placement.

"I can't take credit for the concept of that song," Love says. "When I got the Just Blaze beat, the hook was already

there: 'You're gonna want me back.' And since Usher was going through a very public breakup, the song's direction was kind of obvious."

Love's credits also include pop newcomer Leighton Meester's lead single, "Somebody with Love" featuring Robin Thicke, and Natasha Bedingfield's "Love Like This." And he contributed several songs to Mario's latest album, "D.N.A.," including current single "Thinkin' About You." Love is presently collaborating in the studio with Kelly Rowland, Nelly, Jamie Foxx, Usher and Sean "Diddy" Combs—whom he describes as his biggest musical inspiration. Having crafted the theme song for the 2008 film "Sex and the City," Love plans to expand his song-

writing to include TV shows, commercials and more movies.

Shuttling between his mother's home in Milwaukee and his father's home in New York's Harlem, Love began writing poems. As a member of Milwaukee's African American Children's Theater, he performed in plays like "A Raisin in the Sun." He was introduced to rap in his early teens and counts Marvin Gaye, Michael Jackson and Queen, his favorite band, among his musical influences.

Love owes his songwriting career to a financial aid snafu while attending Florida A&M University as a journalism student. The mix-up spurred him to leave the university after nearly three years and head to Atlanta to pursue a rap career. His first gig came by way of friends and producers the Corna Boyz. They were working on a remix for Usher and asked Love to rap on it. Usher liked what he heard and offered Love an artist deal with his former J Records-distributed label, U Records.

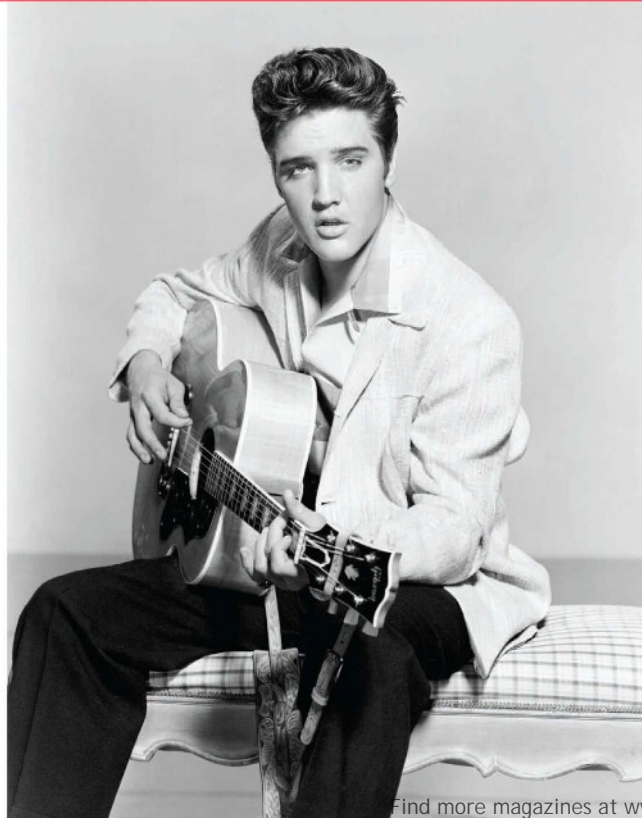
Though he's busy now writing songs for others, Love—



Love Jones: RICO LOVE

signed to EMI Music Publishing—hasn't forgotten how to flow. He recently rapped on Fat Joe's "Aloha" single. And though he doesn't plan to release his own rap album anytime soon, Love says he intends to do more guest features as he further hones his writing skills.

"I just want people to become more familiar with the Rico Love brand," he adds. "I want to earn people's respect—not by bragging but through hard work; grinding and firing. People are going to hear and see a lot of me in the near future." ◆◆◆



VIVA ELVIS

As Elvis Presley fans commemorated what would've been the King's 75th birthday Jan. 8, the hits collection "Elvis 75" debuts on the Billboard 200 at No. 47 with 10,000 copies sold. It's his highest-charting nonholiday album since the TV soundtrack "Elvis by the Presleys" reached No. 15 in 2005. Overall, Presley's catalog of albums posted a 20% increase in sales in the week that ended Jan. 10, rising from 26,000 to 31,000. And his song download sales zipped from 46,000 to 73,000, a gain of 60%. "Elvis 75" boasts 25 familiar tunes, including "That's All Right," "Hound Dog," "Viva Las Vegas" and "Suspicious Minds." The album is Presley's second entry on the Billboard 200 this year; "Boy From Tupelo" bowed in the Jan. 16 issue. This week, "Tupelo" jumps from No. 122 to No. 92 with 6,000 sold (down 9%). —Keith Caulfield

Elvis Presley's Top-Selling Albums And Songs, Week Ending Jan. 10

TITLE	ALBUMS	UNITS
"ELVIS 75"		10,000
"BOY FROM TUPELO"		6,000
"ELVIS: 30 #1 HITS"		4,000
"THE ESSENTIAL ELVIS PRESLEY"		2,000
"FROM ELVIS IN MEMPHIS: LEGACY EDITION"		2,000

TITLE	SONGS	UNITS
"CAN'T HELP FALLING IN LOVE"		5,000
"SUSPICIOUS MINDS"		5,000
"JAILHOUSE ROCK"		4,000
"ALL SHOOK UP"		4,000
"A LITTLE LESS CONVERSATION"		4,000

SOURCE: Nielsen SoundScan

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CHARTS

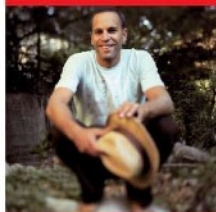


TEAM PLAYER

>>>Football fan Kenny Chesney touches down on Hot Country Songs, as his single "This Is Our Moment" debuts at No. 50. The rousing track has served as the theme to ESPN's college football coverage, including the National Championship earlier this month.

17 AND COUNTING

>>>Muse's "Uprising" holds at No. 1 on Alternative for a 17th week, just one frame away from tying Foo Fighters' 2007 single "The Pretender" for the most weeks at No. 1 in the 21-year history of the chart.



GREAT 'ONE'

>>>The digital-exclusive benefit album "One Percent for the Planet," featuring Jack Johnson, bows at No. 183 on the Billboard 200. The 41-track set sells for \$9.99, with proceeds going to environmental nonprofit charities.

Ke\$ha's 'Animal' Bites With Dizzying Digital Bow

Ke\$ha replaces Susan Boyle at the top of the Billboard 200, thanks to the arrival of the former's debut album, "Animal," with 152,000 copies, according to Nielsen SoundScan.

The youthful fans of Ke\$ha must be delighted to see the 22-year-old party-hearty girl bump the soaring sounds of the 48-year-old Scottish re-

cord would do around 100,000 copies in its first frame. That comparatively conservative figure came as a result of how "Animal" sold a boatload of downloads in its first two days of release. Generally, albums that initially sell strong download numbers tend to trail off quicker as the week progresses. Thus, some industry projectors figured that "Animal" would do around 100,000.

But "Animal" held up well all week, especially at digital download stores. It also helps that the set carried an attractive developing-artist list price of \$9.98, was on sale for even less at the big physical retailers and both Amazon's MP3 store and iTunes sold it for \$6.99.



ality TV star's "I Dreamed a Dream" out of the top slot after a six-week run. After all, it only keeps with Ke\$ha's image as a proponent of Jack Daniel's, glitter makeup and synth-pop beats. (We're still reeling from watching our editorial director, Bill Werde, get the Ke\$ha makeover treatment from the singer herself on Billboard.com.)

With 152,000, "Animal" sold better than expected. Initially, it was thought

the record would do around 100,000 copies in its first frame. That comparatively conservative figure came as a result of how "Animal" sold a boatload of downloads in its first two days of release. Generally, albums that initially sell strong download numbers tend to trail off quicker as the week progresses. Thus, some industry projectors figured that "Animal" would do around 100,000.

Point to ponder: In one week, Ke\$ha sold more digital albums than Boyle's "I Dreamed a Dream" did in seven weeks (\$9,000). That figure is of course dwarfed by the overall sales for "Dream": 3.2 million.

So why the stark difference in digital sales between the two albums? One could conclude that Boyle's album hasn't connected with tech-oriented music consumers (read: young people) and that its true audience (read: older people) only buys CDs.

But then you have Ke\$ha, who because of her newness and her target appeal, has yet to connect with many people who want to buy a physical album (read: older people).

DIGITAL GETS DOWN: Some may have taken a rather dim view of Ke\$ha and her "Tik Tok" hit, likening it to a fluke digital phenomenon and supposing that the "Animal" album wouldn't rack up significant numbers.

Last year, for example, Sean Kingston's single "Fire Burning" was a smash, selling 2.2 million downloads. But its parent album, "Tomorrow," re-

leased last September, only crosses the 50,000 mark this week. The same thing can be said for Flo Rida, who released the inescapable song "Right Round" last year (coincidentally featuring vocals from Ke\$ha). The track sold 4.1 million downloads in 2009, but Flo Rida's album "R.O.O.T.S." has sold only 248,000 after bowing with 55,000 last March.

However, in one week, Ke\$ha's album sold three times what Kingston's album has sold in four months, and nearly three times what Flo Rida's set sold in its first week.

Perhaps you can chalk it up to how, for whatever reason, Kingston and Flo Rida failed to connect with the album-buying public as personalities, or as overall artists, whereas Ke\$ha seems to have clicked with consumers—at least in terms of album sales—through her unconventional personality and imagery.

Speaking of unconventional personalities, an associate of mine tried to make the argument that Ke\$ha could be the next Lady Gaga. It may be a bit early to venture down that road. But then again, a year ago, when Gaga's "Just Dance" was in its second week at No. 1 on the Billboard Hot 100, who would've thought she would have the kind of year she had? ***

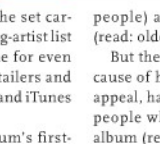
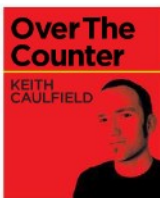


CHART BEAT

>>>Ke\$ha becomes just the 12th female artist to send her maiden Billboard 200 and Billboard Hot 100 entries to No. 1. The first? The Singing Nun, whose self-titled debut album began a 10-week stay atop the former chart and "Dominique" commenced a four-week reign on the latter list in the Dec. 7, 1963, issue. Also in the exclusive club of doubly dominating female first-timers: Mariah Carey (1990), Britney Spears and Christina Aguilera (both in 1999), Alicia Keys (2001) and Kelly Clarkson (2002-03).

>>>The Who's "My Generation," No. 74? Journey's "Lights," No. 68? Chart Beat's special feature spotlighting classic songs that have peaked at every position on the Hot 100 continues each Tuesday in January.

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

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,913,000	1,865,000	27,507,000
Last Week	7,764,000	2,210,000	37,211,000
Change	-23.8%	-15.6%	-26.1%
This Week Last Year	6,253,000	1,574,000	27,413,000
Change	-5.4%	18.5%	0.3%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2009	2010	CHANGE
OVERALL UNIT SALES			
Albums	6,253,000	5,913,000	-5.4%
Digital Tracks	27,413,000	27,507,000	0.3%
Store Singles	28,000	32,000	14.3%
Total	33,694,000	33,452,000	-0.7%
Albums w/TEA*	8,994,300	8,663,700	-3.7%

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

DIGITAL TRACKS SALES

'09	27.4 million
'10	27.5 million

SALES BY ALBUM FORMAT

CD	4,637,000	4,000,000	-13.7%
Digital	1,574,000	1,865,000	18.5%
Vinyl	40,000	47,000	17.5%
Other	1,000	1,000	0.0%

For week ending Jan. 10, 2010. Figures are rounded. Compiled from a national sample of retail store and rock sales reports collected and provided by



	2009	2010	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	3,290,000	3,181,000	-3.3%
Catalog	2,963,000	2,732,000	-7.8%
Deep Catalog	2,190,000	2,071,000	-5.4%

CURRENT ALBUM SALES

'09	3.3 million
'10	3.2 million

CATALOG ALBUM SALES

'09	3.0 million
'10	2.7 million

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (24 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.

THE BILLBOARD 200 ARTIST INDEX

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Album	CERT.	PEAK POSITION
1		1	SUSAN BOYLE IMPACT & BURNER / DISTRIBUTING LABEL (PRICE) #1 RECORDING: RCA, 4876/RNAP (9.98)	I Dreamed A Dream	1	1
2	1	6	LADY GAGA STREAMLINE/ROK-A-BILLA/INTERSCOPE (11.98)	The Fame	2	2
3	2	4	MARY J. BLIGE MCA/REPRISE (11.98)	Stronger with Each Tear	2	2
4	3	4	ALICIA KEYS A&R/RS&A (11.98)	The Element Of Freedom	2	2
5	4	2	MARY J. BLIGE MCA/REPRISE (11.98)	Stronger with Each Tear	2	2
6	7	20	SOUNDTRACK FOX (9.98)	Alvin And The Chipmunks: The Squeakquel	6	6
7	5	61	TAYLOR SWIFT BIG BANG (11.98)	Fearless	5	1
8	15	31	THE BLACK EYED PEAS INTERSCOPE (11.98)	The E.N.D.	1	1
9	6	7	JUSTIN BIEBER SCHOOLBOY/RAVON/BRUNNEN/INTERSCOPE (11.98)	My World (EP)	6	6
10	9	12	LADY GAGA STREAMLINE/ROK-A-BILLA/INTERSCOPE (11.98)	The Fame Monster (EP)	5	5
11	14	18	RIHANNA S&P/DEF. JAM (11.98)	Rated R	4	4
12	15	10	MICHAEL BUBLE 143/REPRISE (11.98)	Crazy Love	1	1
13	12	9	YOUNG MONEY CASH MONEY/UNIVERSAL MOTOWN (11.98)	We Are Young Money	9	9
14	10	26	OWL CITY UNIVERSAL REPUBLIC (11.98)	Ocean Eyes	8	8
15	11	6	SOUNDTRACK 20TH CENTURY FOX TV COLUMBIA (11.98)	Glee: Season One: The Music Volume 2	3	3
16	13	34	EMINEM ROJAVE/INTERSCOPE (11.98)	Relapse	1	1
17	20	23	LADY ANTEBELLUM CAPITOL NASHVILLE (11.98)	Lady Antebellum	4	4
18	17	8	CARRIE UNDERWOOD 19/ARISTA NASHVILLE (11.98)	Play On	1	1
19	19	8	JOHN MAYER COLUMBIA (11.98)	Battle Studies	4	4
20	18	21	SOUNDTRACK 20TH CENTURY FOX TV COLUMBIA (11.98)	Glee: Season One: The Music Volume 1	1	1
21	16	17	VARIOUS ARTISTS J&R/UNIVERSAL (11.98)	NOW 32	32	32
22	23	33	JAY-Z RCA (11.98)	The Black Album	1	1
23	22	13	MICHAEL JACKSON A&M (11.98)	Michael Jackson's This Is It (Soundtrack)	2	1
24	21	30	ROBIN THICKE STAR TRAK/INTERSCOPE (11.98)	Sex Therapy: The Session	9	9
25	25	28	ZAC BROWN BAND BIG BANG/ATLANTIC (11.98)	The Foundation	11	11
26	24	68	KINGS OF LEON RCA (11.98)	Only By The Night	4	4
27	NEW	1	KATHARINE MCPHEE VERVE (11.98)	Unbroken	4	4
28	31	37	JASON ALDEAN COLUMBIA (11.98)	Wide Open	4	4
29	30	22	NORAH JONES BLUE NOTE (11.98)	The Fall	3	3
30	28	40	SELENA GOMEZ & THE SCENE HOLLYWOOD (11.98)	Kiss And Tell	9	9
31	32	119	SOUNDTRACK COLUMBIA (11.98)	Avatar	31	31
32	41	60	BEYONCE MUSIC WORLD/COLUMBIA (11.98)	I Am...Sasha Fierce	1	1
33	46	50	NICKELBACK ROADRUNNER (11.98)	Dark Horse	2	2
34	27	13	SOUNDTRACK UNIVERSAL (11.98)	The Twilight Saga: New Moon	2	2
35	33	38	MICHAEL JACKSON MJEPIC (11.98)	Number Ones	13	13
36	26	9	SOUNDTRACK GEMINI (11.98)	Nine	26	26
37	43	68	TREY SONGZ JIVE (11.98)	Ready	3	3
38	35	42	GUCCI MANE BRICK SQUARE/ATLANTIC (11.98)	The State vs. Radric Davis	10	10
39	46	36	DARIUS RUCKER CAPITOL NASHVILLE (11.98)	Learn To Live	3	3
40	34	29	ADAM LAMBERT COLUMBIA (11.98)	For Your Entertainment	3	3
41	39	43	MIRANDA LAMBERT COLUMBIA (11.98)	Revolution	8	8
42	45	26	MILEY CYRUS HOLLYWOOD (11.98)	The Time Of Our Lives (EP)	2	2
43	37	31	CHRIS BROWN RCA (11.98)	Graffiti	7	7
44	51	46	SNOOP DOGG BOGGS/STYLISH PRIORITY (11.98)	Malice N Wonderland	23	23
45	38	34	PHOENIX LONETREE (11.98)	Wolfgang Amadeus Phoenix	37	37
46	71	39	MELANIE FIONA COLUMBIA (11.98)	The Bridge	46	46
47	NEW	1	ELVIS PRESLEY RCA/LEGACY (11.98)	Elvis 75	47	47
48	49	27	TIM MCGRAW CUBS (11.98)	Southern Voice	2	2
49	40	38	TAYLOR SWIFT BIG BANG (11.98)	Taylor Swift	5	5
50	52	7	SHAKIRA EPIC (11.98)	She Wolf	14	14

ARTIST	Album	CERT.	PEAK POSITION
MICHAEL BUBLE	Crazy Love	1	1
CHICKENFOOT	Chickenfoot	156	156
KELLY CLARKSON	Piece of Me	161	161
CLIPSE	Blackout	162	162
COLD RAIN RIVERS	Cold Rain Rivers	166	166
HARRY DANIELS	Harry Daniels	167	167
CREDENCE CLEARWATER	Credence Clearwater	168	168
RENEE RYAN	Renee Ryan	169	169
DAVID CROWE	David Crowe	170	170
THE BEATLES	1		

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Album	CERT.	PEAK POSITION
51	82	86	PINK LAFALE (11.98)	Funhouse	2	2
52	108	2	GREATEST JOE GAINER 563 (11.98)	Make Sure You're Home For Christmas (EP)	32	32
53	48	60	BREAKING BENJAMIN HOLLYWOOD (11.98)	Dear Agony	4	4
54	RE-ENTRY	23	JEREMY CAMP FOX (11.98)	Speaking Louder Than Before	38	38
55	47	35	CASTING CROWNS BEAT STREET/RELMON (11.98)	Until The Whole World Hears	4	4
56	57	190	SOUNDTRACK FOX (11.98)	(500) Days of Summer	42	42
57	42	61	50 CENT SHADY/AT&T/INTERSCOPE (11.98)	Before I Self-Destruct	5	5
58	60	74	R. KELLY JIVE (11.98)	Untitled	4	4
59	63	26	DAUGHTRY 19/RCA (11.98)	Leave This Town	1	1
60	62	95	SOUNDTRACK SUMMIT (11.98)	Twilight	2	2
61	61	123	TIMBALAND MISLEY/BLACKGROUND/INTERSCOPE (11.98)	Timbaland Presents Shock Value II	35	35
62	55	72	THIRTY SECONDS TO MARS IMMORTAL/VERMONT (11.98)	This Is War	19	19
63	67	70	MUSE HELMING (11.98)	The Resistance	3	3
64	58	96	THEM CROOKED VULTURES REG/INTERSCOPE (11.98)	Them Crooked Vultures	12	12
65	61	57	VARIOUS ARTISTS WORLD-CURB/PHONY/DEF. JAM (11.98)	WOW Hits 2010	33	33
66	78	8	VARIOUS ARTISTS WORLD-CURB/PHONY/DEF. JAM (11.98)	Letters To Santa: A Holiday Musical Collection	67	67
67	74	137	KID CUDI DREAM (11.98)	Man On The Moon: The End Of Day	4	4
68	65	82	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN (11.98)	So Far Gone (EP)	6	6
69	50	63	PARAMORE FUELED BY RAMEN (11.98)	Brand New Eyes	2	2
70	59	76	JAY SEAN CASH MONEY/UNIVERSAL REPUBLIC (11.98)	All Or Nothing	37	37
71	53	3	MUDVAYNE EPIC (11.98)	Mudvayne	53	53
72	96	6	SOUNDTRACK NEW LINE (11.98)	The Hangover	72	72
73	56	69	FOO FIGHTERS RJWELL (11.98)	Greatest Hits	11	11
74	90	81	SHINEDOWN ATLANTIC (11.98)	The Sound Of Madness	8	8
75	54	65	MICHAEL JACKSON EPIC (11.98)	The Essential Michael Jackson	2	2
76	94	106	MAXWELL COLUMBIA (11.98)	BLACKsummers'night	1	1
77	68	4	BON JOVI ISLAND (11.98)	The Circle	1	1
78	72	115	MARIAH CAREY ISLAND (11.98)	Memoirs Of An Imperfect Angel	3	3
79	97	112	COLBIE CAILLAT UNIVERSAL REPUBLIC (11.98)	Breakthrough	1	1
80	69	77	PEARL JAM MONKEYWRENCH (11.98)	Backspacer	1	1
81	80	118	SOUNDTRACK WALT DISNEY (11.98)	The Princess And The Frog	80	80
82	79	67	CREED WARD-LIP (11.98)	Full Circle	2	2
83	67	101	FILYLEAF A&M/OCTONE (11.98)	Memento Mori	8	8
84	75	109	THREE DAYS GRACE RCA (11.98)	Life Starts Now	3	3
85	76	2	VARIOUS ARTISTS UNIVERSAL SPECIAL MARKETS (11.98)	One For My Baby: Selections From The Great American Songbook	76	76
86	77	92	SKILLNET ARDENT (11.98)	Awake	2	2
87	114	2	A FINE FRENZY VERNON (11.98)	Oh, Blue Christmas (EP)	87	87
88	93	175	CAGE THE ELEPHANT BSP (11.98)	Cage The Elephant	67	67
89	95	87	KEITH URBAN CAPITOL NASHVILLE (11.98)	Defying Gravity	1	1
90	86	30	ALICE IN CHAINS UNIVERSAL (11.98)	Black Gives Way To Blue	5	5
91	88	55	JIMMY BUFFETT MCA/BELT (11.98)	Buffet Hotel	1	1
92	2	2	ELVIS PRESLEY SOUNDSCAN (11.98)	Boy From Tupelo	92	92
93	92	48	PAUL McCARTNEY HOLLYWOOD (11.98)	Good Evening New York City	16	16
94	115	93	RASCAL FLATTS LYRIC STREET (11.98)	Unstoppable	1	1
95	110	98	BRAD PAISLEY ARISTA NASHVILLE (11.98)	American Saturday Night	2	2
96	89	151	BIRDMAN CASH MONEY/UNIVERSAL MOTOWN (11.98)	Priceless	33	33
97	91	59	KRIS ALLEN 19/UNIVERSAL (11.98)	Kris Allen	11	11
98	131	5	HEATSEEKER THE XX GRADUATE YOUNG TURKS (11.98)	xx	98	98
99	104	162	ONEREPUBLIC MOBILE/INTERSCOPE (11.98)	Waking Up	21	21
100	RE-ENTRY	27	RADIOHEAD CAPITOL (11.98)	Kid A	1	1

ARTIST	Album	CERT.	PEAK POSITION
GUCCI MANE	The State vs. Radric Davis	10	10
DAVID BLATT	David Blatt	114	114
GUNS N' ROSES	Chinese Democracy	149	149
ELTON JOHN	1		

TOP INDEPENDENT™			ARTIST	TITLE	CERT.
THIS WEEK	LAST WEEK	WEEKS ON CHART	(IMPRINT / DISTRIBUTING LABEL) (PRICE)		
1	1	40	JASON ALDEAN PHOENIX WOLFGANG AMADEUS PHOENIX LOWAITE 0165/CLASSONTE (11.98)	Wide Open	
2	2	35	GREATEST HITS JOE Make Sure You're Home For Christmas (EP) NEW LINE 38130 (13.98)		
3	10	2	SOUNDTRACK NEW LINE 38130 (13.98)	The Hangover	
4	9	10	PEARL JAM MONEY/RECORD 9274* (18.98)	Backspacer	
5	3	16	VARIOUS ARTISTS One For My Baby: Selections From The Great American Songbook UNIVERSAL, SPECIAL MESSAGES 013341 EX/STARBUCKS (12.98)		
6	5	2	CAGE THE ELEPHANT OSP 89628/ATVE (12.98)	Cage The Elephant	
7	8	39	JIMMY BUFFETT MAILBOAT 2121 (14.98)	Buffet Hotel	
8	7	5	THE XX YOUNG THINGS 400* (14.98)	xx	
9	11	19	PASSION PIT FRENCHKISS 43388/COLUMBIA (12.98)	Manners	
10	12	31	BEBE & CECE WINANS B&C 31165/MALACO (14.98)	Still	
11	16	14	FIVE FINGER DEATH PUNCH PROSPECT PARK 40100* (13.98)	War Is The Answer	
12	RE-ENTRY		CHICKENFOOT REDLINE 30001* (13.98)	Chickenfoot	
13	15	32	ANIMAL COLLECTIVE DOMINO 219* (15.98)	Merrivethatop Past Pavilion	
14	20	25	VARIOUS ARTISTS 15, 409 THE PLANET DIGITAL EX (9.98)	One Percent For The Planet: The Music Vol. 1	
15	RE-ENTRY		GRIZZLY BEAR WASP 0182* (15.98)	Vekalimast	
16	18	29	MOTLEY CRUE MOTLEY 380/EVER SEVEN (13.98)	Greatest Hits	
17	23	8	WE THE KINGS S-COFFEE 52605 (10.98)	Smile Kid	
18	14	5	TOM WAITS ANTI- 87853/EPITAPH (17.98)	Glitter And Doom: Live	
19	21	7	RODRIGO Y GABRIELA RUBYNKISS 066*/ATG (15.98 CD/DVD)	11-11	
20	13	18	SOUNDTRACK SOUNDTRACK The Twilight Saga: New Moon: The Score SONY 29121* (18.98)		
21	22	8	DETHKLOCK WILLIAMS STREET 6068*/ADULT SWAIN (13.98)	Metalocalypse: Dethalbum II (Soundtrack)	
22	10	25	JENCARLOS BULLSEYE 8914 (12.98)	Buscame	
23	37	9	DAVID GRAY INT TROOP/MERCER STREET (13.98)	Draw The Line	
24	25	16	EDWARD SHARPE & THE MAGNETIC ZEROS COMMUNITY/FANFARE 542*/VAGRANT (13.98)	Up From Below	
25	34	6	SILVERSNOW PICKUPS DANGERBIRD 035* (15.98)	Swoon	
26	28	37	A DAY TO REMEMBER VICTORY 448* (13.98)	Homesick	
27	43	2	THE TEMPER TRAP LIBERATION/ASPIROTE 46922/COLUMBIA (12.98)	Conditions	
28	43	2	JIM BRICKMAN COMPASS 49626 EX/SOMERSET (9.98)	Joy	
29	6	10	MONSTERS OF FOLK SHANGRI-LA 101044* (16.98)	Monsters Of Folk	
30	27	17	TECH N9NE STANBEE 118 (18.98)	K.O.D.	
31	26	11	THE SWELL SEASON ANTI- 87848/EPITAPH (17.98)	Strict Joy	
32	37	9	COLT FORD AVERAGE JOE 5 1001 (16.98)	Ride Through The Country	
33	47	36	DIRTY PROJECTORS DOMINO 219* (13.98)	Bits Orca	
34	36	12	RAEKWON ICE 190 88794 (18.98)	Only Built 4 Cuban Linx... Pt. II	
35	33	7	RAMMSTEIN PIEGEM/UNIVERSAL 2721358*/VAGRANT (18.98)	Liebe Ist Fur Alle Da	
36	30	12	MOS DEF DANGEROUS 70654* (18.98)	The Ecstacy	
37	41	16	KISS KISS 200901 EX (14.98 CD/DVD)	Sanic Boom	
38	35	14	TAMELA MANN TILLYMANN 8135 (14.98)	The Master Plan	
39	50	10	METRIC METRIC 80013*/LAST GANG (14.98)	Fantasies	
40	45	22	NEKO CASE ANTI- 68573/EPITAPH (17.98)	Middle Cyclone	
41	44	21	RAKIM RA 342*/5M/C (18.98)	The Seventh Seal	
42	RE-ENTRY		ADAM LAMBERT RUFFALO 2009 (14.98)	Take One	
43	38	8	VARIOUS ARTISTS Alternative Press: 2009 [Re]view 2010 [Pre]view RED 29948 (4.98)		
44	42	2	LIGHT OF THE CONCHORDS HBO 800*/SUB POP (15.98)	I Told You I Was Franky (Soundtrack)	
45	40	12	GIRLS CANTASY TRASHCAN 010*/TRUE PANTHER SOUNDS (14.98)	Album	
46	RE-ENTRY		VARIOUS ARTISTS XS DIGITAL EX (11.98)	The 50 Most Essential Pieces Of Classical Music	
47	RE-ENTRY		RAY LAMONTAGNE RCA 32678* (18.98)	Gossip In The Grain	
48	RE-ENTRY		BRIAN MCKNIGHT HARD ROCK 81232 (17.98)	Evolution Of A Man	
49	RE-ENTRY		ALL TIME LOW HOPELESS 710 (18.98)	Nothing Personal	
50	29	27			

Ella Fitzgerald has her first charting set on Top Internet Albums as "Twelve Nights in Hollywood" debuts at No. 2. The 75-track live boxed set, released late last year, suddenly appears on the list (and at No. 5 on Top Traditional Jazz Albums) after a backlog of orders were fulfilled to customers. On the Jazz tally, it's her third top five effort in a row, following "Love Letters From Ella" (No. 2, 2007) and "Golden Voices" (No. 3, 2009).



TOP DIGITAL™			ARTIST	TITLE	CERT.
THIS WEEK	LAST WEEK	WEEKS ON CHART	(IMPRINT / DISTRIBUTING LABEL)		
1	NEW		KE\$HA KEMOSABE/RCA (RMG)	Animal	1
2	1	59	LADY GAGA STREAMLINE/KONIVLVE/CHEERYTREE/INTERSCOPE (11.98)	The Fame	3
3	2	26	OW! CITY UNIVERSAL REPUBLIC /JMRG	Ocean Eyes	14
4	7	4	SOUNDTRACK FOX/ATLANTIC 52185/ATG	Avatar	31
5	6	5	SOUNDTRACK Glee: Season One: The Music Volume 2 20TH CENTURY FOX TV/COLUMBIA /SONY MUSIC		15
6	11	4	ALICIA KEYS MCA/ATLANTIC /RMG	The Element Of Freedom	4
7	3	3	SOUNDTRACK Alvin And The Chipmunks: The Squeakquel J&R /JMRG		6
8	13	10	SOUNDTRACK Glee: Season One: The Music Volume 1 20TH CENTURY FOX TV/COLUMBIA /SONY MUSIC		20
9	8	30	THE BLACK EYED PEAS INTERSCOPE /J&R	The E.N.D.	8
10	5	8	JOHN MAYER COLUMBIA /SONY MUSIC	Battle Studies	19
11	4	57	TAYLOR SWIFT BIG MACHINE /	Fearless	7
12	9	5	JUSTIN BIEBER SCHOOL BOY/RAKORDB BROS/ATLANTIC /J&R	My World (EP)	9
13	14	3	YOUNG MONEY CASH MONEY/VERNAL MOTOWN /JMRG	We Are Young Money	13
14	22	4	SOUNDTRACK FOX/SIRE WARNER BROS.	(500) Days Of Summer	56
15	18	10	SOUNDTRACK NEW LINE	The Hangover	72
16	15	14	FIMHIM WES/STONY/ATLANTIC/INTERSCOPE /J&R	Relapse	16
17	10	60	KINGS OF LEON RCA /RMG	Only By The Night	26
18	19	17	JAY-Z RIG/ATLANTIC /J&R	The Black Album	22
19	16	15	PHOENIX WASP 0182*/ASPIROTE	Wolfgang Amadeus Phoenix	45
20	17	7	LADY GAGA STREAMLINE/KONIVLVE/CHEERYTREE/INTERSCOPE /J&R	The Fame (Monst. EP)	11
21	23	7	RIHANNA SAP/DEF JAM /J&R	Rated R	10
22	20	7	CARRIE UNDERWOOD COLUMBIA /SONY MUSIC	Play On	18
23	21	3	MARY J. BLIGE MATRIX/GEFFEN /J&R	Stronger with Each Tear	5
24	NEW		RADIOHEAD CAPITOL	Kid A	100
25	NEW		KATHARINE MCPHEE VERVE FORECAST /J&R	Unbroken	27

TOP INTERNET™			ARTIST	TITLE	CERT.
THIS WEEK	LAST WEEK	WEEKS ON CHART	(IMPRINT / DISTRIBUTING LABEL)		
1	1	7	SUSAN BOYLE YOUNG/COLUMBIA 53829/SONY MUSIC	I Dreamed A Dream	2
2	NEW		ELLA FITZGERALD VERVE/IMPULSE SELECT 01292/DOME	Twelve Nights In Hollywood	174
3	5	14	LADY GAGA STREAMLINE/KONIVLVE/CHEERYTREE/INTERSCOPE 011865*/J&R	The Fame	3
4	2	5	SOUNDTRACK Glee: Season One: The Music Volume 2 20TH CENTURY FOX TV/COLUMBIA /SONY MUSIC		15
5	7	14	MICHAEL BUBLE K&L/SONY/VERNAL WARNER BROS. /	Crazy Love	12
6	6	10	SOUNDTRACK Glee: Season One: The Music Volume 1 20TH CENTURY FOX TV/COLUMBIA 34690/SONY MUSIC		20
7	17	2	KIDZ BOP KIDS RAZOR & TIC 89215	Kidz Bop Sings The Beatles	173
8	4	2	ALICIA KEYS MCA/ATLANTIC /RMG	The Element Of Freedom	4
9	13	45	TAYLOR SWIFT BIG MACHINE 0206 /	Fearless	7
10	NEW		KE\$HA KEMOSABE/RCA 49206/RMG	Animal	1
11	RE-ENTRY		MICHAEL JACKSON MCA/IMPULSE 7460*/SONY MUSIC	Michael Jackson's This Is It (Soundtrack)	23
12	NEW		KATHARINE MCPHEE VERVE FORECAST 013207/IMP	Unbroken	27
13	11	3	MARY J. BLIGE MATRIX/GEFFEN 013722/IGA	Stronger with Each Tear	5
14	25	6	THE BLACK EYED PEAS INTERSCOPE 012867*/J&R	The E.N.D.	8
15	15	8	NORAH JONES BLUE NOTE 92058*/J&R	The Fall	29
16	NEW		SOUNDTRACK FOX/ATLANTIC 52185/ATG	Avatar	31
17	21	11	ROSANNE BASH MCA/ATLANTIC 95576/S&L	The List	140
18	19	8	JOHN MAYER COLUMBIA 53887*/SONY MUSIC	Battle Studies	19
19	12	14	THE BEATLES APPLE 90449/CAPITOL /	The Beatles In Stereo	1
20	16	11	TRANS-SIBERIAN ORCHESTRA ATLANTIC 520271/AG	Night Castle	105
21	RE-ENTRY		PHOENIX LOWAITE 0165*/GLASSNOTE	Wolfgang Amadeus Phoenix	45
22	24	7	THE BEATLES APPLE B2141/CAPITOL	The Beatles	129
23	9	10	ANDREA BOCELLI SUGAR 013437/DECCA	My Christmas	146
24	NEW		SOUNDTRACK Alvin And The Chipmunks: The Squeakquel J&R 52242/RMG		6
25	14	11	STING CHERRYTREE/06 011322*/UNIVERSAL CLASSICS GROUP /	If On A Winter's Night...	122

LIKE PROFILES: MOST ADDED™			TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
THIS WEEK	LAST WEEK	WEEKS ON CHART		
1	1	11	BAD ROMANCE LADY GAGA (STREAMLINE/KONIVLVE/CHEERYTREE/INTERSCOPE)	
2	2	11	TIK TOK KE\$HA (KEMOSABE/RCA/RMG)	
3	7	16	FIREFLIES OW! CITY (UNIVERSAL REPUBLIC)	
4	6	52	POKER FACE LADY GAGA (STREAMLINE/KONIVLVE/CHEERYTREE/INTERSCOPE)	
5	4	31	I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)	
6	3	26	PAPARAZZI LADY GAGA (STREAMLINE/KONIVLVE/CHEERYTREE/INTERSCOPE)	
7	5	15	MEET ME HALFWAY THE BLACK EYED PEAS (INTERSCOPE)	
8	8	41	BOOM BOOM POW THE BLACK EYED PEAS (WALL/LAM/INTERSCOPE)	
9	10	8	REPLAY FIZAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)	
10	-	1	SATISFY MIDENA (EPC/SONY MUSIC)	
11	-	1	BLAH BLAH BLAH KE\$HA FEATURING 3OH3 (KEMOSABE/RCA/RMG)	
12	9	19	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS (ROC/A&J)	
13	-	1	YOUR LOVE IS MY DRUG KE\$HA (KEMOSABE/RCA/RMG)	
14	16	8	LOVEGAMA LADY GAGA (STREAMLINE/KONIVLVE/CHEERYTREE/INTERSCOPE)	
15	16	4	TRY SLEEPING WITH A BROKEN HEART ALICIA KEYS (MCA/J&R)	

LALA SONGS™			TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
THIS WEEK	LAST WEEK	WEEKS ON CHART		
1	1	9	TIK TOK KE\$HA (KEMOSABE/RCA/RMG)	
2	2	16	FIREFLIES OW! CITY (UNIVERSAL REPUBLIC)	
3	3	17	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS (ROC/A&J)	
4	4	9	BAD ROMANCE LADY GAGA (STREAMLINE/KONIVLVE/CHEERYTREE/INTERSCOPE)	
5	11	27	I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)	
6	7	11	SEXY BITCH DAVID GUETTA FEATURING AKON (GUM/ATLANTIC/SONY/CAPITOL)	
7	5	12	REPLAY FIZAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)	
8	10	16	PAPARAZZI LADY GAGA (STREAMLINE/KONIVLVE/CHEERYTREE/INTERSCOPE)	
9	12	27	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE)	
10	6	17	ONE TIME JUSTIN BIEBER (ISLAND/ATLANTIC)	
11	9	14	1901 PHOENIX (LOWAITE/CLASSONTE/RED)	
12	9	21	DOWN JAY-Z FEATURING LU WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
13	13	12	MEET ME HALFWAY THE BLACK EYED PEAS (INTERSCOPE)	
14	8	18	WHATCHA SAY JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	
15	16	3	HARD RIHANNA FEATURING JEEZY (SRP/DEF JAM/J&R)	

TOP KID AUDIO™			TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
THIS WEEK	LAST WEEK	WEEKS ON CHART		
1	5	3	KIDZ BOP SINGS THE BEATLES SOUNDTRACK (WALT DISNEY)	
2	3	16	PHINEAS AND FERB SOUNDTRACK (WALT DISNEY)	
3	2	27	HANNAH MONTANA 3 SOUNDTRACK (WALT DISNEY)	
4	4	23	KIDZ BOP 16 KIDZ BOP (RAZOR & TIC)	
5	9	6	THE PRINCESS AND THE FROG: TIANA AND HER PRINCESS FRIENDS VARIOUS ARTISTS (WALT DISNEY)	
6	1	11	DISNEY: HOLIDAY MAGIC 2009 VARIOUS ARTISTS (WALT DISNEY)	
7	8	23	WIZARDS OF WAVERLY PLACE TV SOUNDTRACK (WALT DISNEY)	
8	-	63	CAMP ROCK TV SOUNDTRACK (WALT DISNEY)	
9	-	1	FAVORITE ABC'S & COUNTING SONGS VARIOUS ARTISTS (BABY GENIUS/PACIFIC)	
10	10	21	DISNEY KARAOKE SERIES: HANNAH MONTANA: THE MOVIE VARIOUS ARTISTS (WALT DISNEY)	
11	17	19	HERE COMES SCIENCE THEY MIGHT BE GIANTS (HOLLYWOOD/SONY/SONY/SONY)	
12	18	286	THE BEATLES: 1962-1966 (THE RED ALBUM) THE BEATLES (CAPITOL)	
13	13	31	KIDZ BOP GREATEST HITS KIDZ BOP (RAZOR & TIC)	
14	24	10	YO GABBA GABBA! MUSIC IS... AWESOME TV SOUNDTRACK (FIFTH)	
15	20	226	DISNEY PRINCESS: THE ULTIMATE SONG COLLECTION VARIOUS ARTISTS (WALT DISNEY)	

THE BILLBOARD HOT 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	14	GREATEST GAINER/AIRPLAY TIK TOK	Ke\$ha IN/PRINT: C. SHERIDAN / G. SHERIDAN	1
2	2	11	BAD ROMANCE	Lady Gaga IN/PRINT: J. KOSOVE / J. KOSOVE	2
3	4	11	EMPIRE STATE OF MIND	Jay-Z + Alicia Keys IN/PRINT: J. KOSOVE / J. KOSOVE	3
4	3	21	REPLAY	Iyaz IN/PRINT: J. KOSOVE / J. KOSOVE	4
5	5	21	FIREFLIES	Owl City IN/PRINT: J. KOSOVE / J. KOSOVE	5
6	6	21	SEXY CHICK	David Guetta Featuring Akon IN/PRINT: J. KOSOVE / J. KOSOVE	6
7	7	1	BLAH BLAH BLAH	Ke\$ha Featuring 3OH313 IN/PRINT: C. SHERIDAN / G. SHERIDAN	7
8	12	7	BEDROCK	Young Money Featuring Lloyd IN/PRINT: J. KOSOVE / J. KOSOVE	8
9	15	8	HARD	Rihanna Featuring Jeze IN/PRINT: J. KOSOVE / J. KOSOVE	9
10	7	18	DOWN	Jay Sean Featuring Lil Wayne IN/PRINT: J. KOSOVE / J. KOSOVE	10
11	8	22	WHATCHA SAY	Jason Derulo IN/PRINT: J. KOSOVE / J. KOSOVE	11
12	9	14	I GOTTA FEELING	The Black Eyed Peas IN/PRINT: J. KOSOVE / J. KOSOVE	12
13	11	10	DO YOU REMEMBER	Jay Sean Featuring Sean Paul & Lil Jon IN/PRINT: J. KOSOVE / J. KOSOVE	13
14	21	3	HOW LOW	Ludacris IN/PRINT: J. KOSOVE / J. KOSOVE	14
15	16	13	YOU BELONG WITH ME	Britney Spears IN/PRINT: J. KOSOVE / J. KOSOVE	15
16	17	18	PARTY IN THE U.S.A.	Miley Cyrus IN/PRINT: J. KOSOVE / J. KOSOVE	16
17	10	8	FOREVER	Drake Featuring Kanye West, Lil Wayne & Eminem IN/PRINT: J. KOSOVE / J. KOSOVE	17
18	19	22	MEED YOU NOW	Lady Antebellum IN/PRINT: J. KOSOVE / J. KOSOVE	18
19	20	22	DROP THE WORLD	Lil Wayne Featuring Eminem IN/PRINT: J. KOSOVE / J. KOSOVE	19
20	18	2	MEET ME HALFWAY	The Black Eyed Peas IN/PRINT: J. KOSOVE / J. KOSOVE	20
21	14	15	PAPARAZZI	Lady Gaga IN/PRINT: J. KOSOVE / J. KOSOVE	21
22	23	14	HEY, SOUL SISTER	Train IN/PRINT: J. KOSOVE / J. KOSOVE	22
23	23	10	TWO IS BETTER THAN ONE	Boys Like Girls Featuring Taylor Swift IN/PRINT: J. KOSOVE / J. KOSOVE	23
24	26	28	ALREADY GONE	Kelly Clarkson IN/PRINT: J. KOSOVE / J. KOSOVE	24
25	26	28	ACCORDING TO YOU	Orianthi IN/PRINT: J. KOSOVE / J. KOSOVE	25
26	33	6	YOUR LOVE IS MY DRUG	Ke\$ha IN/PRINT: C. SHERIDAN / G. SHERIDAN	26
27	36	6	SAV AAH	Trey Songz Featuring Fabolous IN/PRINT: J. KOSOVE / J. KOSOVE	27
28	40	42	USE SOMEBODY	Kings Of Leon IN/PRINT: J. KOSOVE / J. KOSOVE	28
29	25	30	SWEET DREAMS	Beyonce IN/PRINT: J. KOSOVE / J. KOSOVE	29
30	22	24	TELEPHONE	Lady Gaga Featuring Beyonce IN/PRINT: J. KOSOVE / J. KOSOVE	30
31	37	37	TIE ME DOWN	New Boyz Featuring Ray J IN/PRINT: J. KOSOVE / J. KOSOVE	31
32	32	16	LIVE LIKE WE'RE DYING	Kris Allen IN/PRINT: J. KOSOVE / J. KOSOVE	32
33	30	12	IMMA BE	The Black Eyed Peas IN/PRINT: J. KOSOVE / J. KOSOVE	33
34	46	6	EVACUATE THE DANCEFLOOR	Cascada IN/PRINT: J. KOSOVE / J. KOSOVE	34
35	27	27	GREATEST GAINER/DIGITAL NATURALLY	Selena Gomez & The Scene IN/PRINT: J. KOSOVE / J. KOSOVE	35
36	42	39	FIFTEEN	Taylor Swift IN/PRINT: J. KOSOVE / J. KOSOVE	36
37	28	25	MONEY TO BLOW	Birdman Featuring Lil Wayne & Drake IN/PRINT: J. KOSOVE / J. KOSOVE	37
38	36	33	FALLIN' FOR YOU	Colbie Caillat IN/PRINT: J. KOSOVE / J. KOSOVE	38
39	38	28	GANGSTA LUV	Snoop Dogg Featuring The-Dream IN/PRINT: J. KOSOVE / J. KOSOVE	39
40	41	12	CARRY OUT	Timbaland Featuring Justin Timberlake IN/PRINT: J. KOSOVE / J. KOSOVE	40
41	61	7	ONE TIME	Justin Bieber IN/PRINT: J. KOSOVE / J. KOSOVE	41
42	24	17	COWBOY CASANOVA	Carrie Underwood IN/PRINT: J. KOSOVE / J. KOSOVE	42
43	35	29	IN MY HEAD	Jason Derulo IN/PRINT: J. KOSOVE / J. KOSOVE	43
44	50	5	I CAN TRANSFORM YA	Chris Brown Featuring Lil Wayne & Swiss Beatz IN/PRINT: J. KOSOVE / J. KOSOVE	44
45	31	14	THE TRUTH	Jason Alden IN/PRINT: J. KOSOVE / J. KOSOVE	45
46	49	23	SMILE	Uncle Kracker IN/PRINT: J. KOSOVE / J. KOSOVE	46
47	43	23	ONE LESS LONELY GIRL	Justin Bieber IN/PRINT: J. KOSOVE / J. KOSOVE	47
48	39	10	TRY SLEEPING WITH A BROKEN HEART	Alicia Keys IN/PRINT: J. KOSOVE / J. KOSOVE	48
49	55	8	IF YOU ONLY KNEW	Shinedown IN/PRINT: J. KOSOVE / J. KOSOVE	49
50	45	11	WHITE LIAR	Miranda Lambert IN/PRINT: J. KOSOVE / J. KOSOVE	50
51	47	13	HAVEN'T MET YOU YET	Michael Buble IN/PRINT: J. KOSOVE / J. KOSOVE	51
52	52	63	IT KILLS ME	Melanie Fiona IN/PRINT: J. KOSOVE / J. KOSOVE	52
53	64	70	I INVENTED SEX	Trey Songz Featuring Drake IN/PRINT: J. KOSOVE / J. KOSOVE	53
54	62	62	SOUTHERN VOICE	Tim McGraw IN/PRINT: J. KOSOVE / J. KOSOVE	54
55	51	60	RE-ENTRY RE-ENTRY	Carrie Underwood IN/PRINT: J. KOSOVE / J. KOSOVE	55

1
She is the first artist to simultaneously take a debut and to No. 1 on the Billboard 200 and this chart since Leona Lewis led the lists with "Spirit" and "Bleeding Love," respectively, in the April 26, 2008, issue.



4
Song moves 2-1 on the Rhythmic chart, becoming the first No. 1 for the venerable Reprise label in that list's 17-year history.



9
Track is singer's 13th top 10, tying her with Beyoncé for most top 10s by a female on the Hot 100 since 2000.



36
A 7,000-download improvement is all it takes to earn the Digital Gainer award in another soft post-holiday sales week. Title's ranking was the best showing yet for the young singer.



94
This is the fifth track from Timbaland's "Shock Value II" album to grace the list since November. Of the prior entries, only "Carry Out" remains, rebounding 61-41.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
56	56	57	LIFE AFTER YOU	Daughtry IN/PRINT: J. KOSOVE / J. KOSOVE	56
57	60	56	ALL THE RIGHT MOVES	OneRepublic IN/PRINT: J. KOSOVE / J. KOSOVE	57
58	44	10	GIVE IT UP TO ME	Shakira Featuring Lil Wayne IN/PRINT: J. KOSOVE / J. KOSOVE	58
59	54	61	UPRISING	Reba IN/PRINT: J. KOSOVE / J. KOSOVE	59
60	48	46	BABY BY ME	50 Cent Featuring Ne-Yo IN/PRINT: J. KOSOVE / J. KOSOVE	60
61	57	52	SPOTLIGHT	Gucci Mane Featuring Usher IN/PRINT: J. KOSOVE / J. KOSOVE	61
62	58	51	MUSE	Muse IN/PRINT: J. KOSOVE / J. KOSOVE	62
63	66	75	I WANNA MAKE YOU CLOSE YOUR EYES	Dierks Bentley IN/PRINT: J. KOSOVE / J. KOSOVE	63
64	65	74	WHY DON'T WE JUST DANCE	Nash Turner IN/PRINT: J. KOSOVE / J. KOSOVE	64
65	70	68	WHATAYA WANT FROM ME	Adam Lambert IN/PRINT: J. KOSOVE / J. KOSOVE	65
66	63	58	NEVER GONNA BE ALONE	Nickelback IN/PRINT: J. KOSOVE / J. KOSOVE	66
67	75	87	SHUT IT DOWN	Pitbull Featuring Akon IN/PRINT: J. KOSOVE / J. KOSOVE	67
68	62	67	I AM	Mary J. Blige IN/PRINT: J. KOSOVE / J. KOSOVE	68
69	53	50	DUKE I	Duke Bryan IN/PRINT: J. KOSOVE / J. KOSOVE	69
70	71	81	HISTORY IN THE MAKING	Darius Rucker IN/PRINT: J. KOSOVE / J. KOSOVE	70
71	68	65	HILLBILLY BONE	Blake Shelton Featuring Trace Adkins IN/PRINT: J. KOSOVE / J. KOSOVE	71
72	59	53	CRAWL	Chris Brown IN/PRINT: J. KOSOVE / J. KOSOVE	72
73	64	85	BREAKBEAN	The Script IN/PRINT: J. KOSOVE / J. KOSOVE	73
74	79	93	HEARTBEAT WARFARE	John Mayer IN/PRINT: J. KOSOVE / J. KOSOVE	74
75	76	10	EIGHT SECOND RIDE	Jake Owen IN/PRINT: J. KOSOVE / J. KOSOVE	75
76	50	42	RUSSIAN ROULETTE	Rihanna IN/PRINT: J. KOSOVE / J. KOSOVE	76
77	67	89	I HANNAH ROCK	Sham Dug IN/PRINT: J. KOSOVE / J. KOSOVE	77
78	74	84	SOMEDAY	Rob Thomas IN/PRINT: J. KOSOVE / J. KOSOVE	78
79	98	99	HALFWAY GONE	Lifeshouse IN/PRINT: J. KOSOVE / J. KOSOVE	79
80	73	64	I WILL NOT BOW	Breaking Benjamin IN/PRINT: J. KOSOVE / J. KOSOVE	80
81	80	13	PAPERS	Usher IN/PRINT: J. KOSOVE / J. KOSOVE	81
82	77	83	RED LIGHT	David Nail IN/PRINT: J. KOSOVE / J. KOSOVE	82
83	95	96	SHOTS	LMFAO Featuring Lil Jon IN/PRINT: J. KOSOVE / J. KOSOVE	83
84	88	90	1901	Phoenix IN/PRINT: J. KOSOVE / J. KOSOVE	84
85	NEW	NEW	TAKE IT OFF	Ke\$ha IN/PRINT: C. SHERIDAN / G. SHERIDAN	85
86	92	94	SEX THERAPY	Robin Thicke IN/PRINT: J. KOSOVE / J. KOSOVE	86
87	89	91	AMERICAN SATURDAY NIGHT	Brad Paisley IN/PRINT: J. KOSOVE / J. KOSOVE	87
88	89	91	CRYIN' FOR ME (WAYMAN'S SONG)	Toby Keith IN/PRINT: J. KOSOVE / J. KOSOVE	88
89	87	93	TEMPORARY HOME	Carrie Underwood IN/PRINT: J. KOSOVE / J. KOSOVE	89
90	76	73	BREAK	Three Days Grace IN/PRINT: J. KOSOVE / J. KOSOVE	90
91	93	88	HOT MESS	Cobra Starship IN/PRINT: J. KOSOVE / J. KOSOVE	91
92	96	96	THAT'S HOW COUNTRY BOYS ROLL	Billy Currington IN/PRINT: J. KOSOVE / J. KOSOVE	92
93	NEW	NEW	LOVE THIS PAIN	Lady Antebellum IN/PRINT: J. KOSOVE / J. KOSOVE	93
94	NEW	NEW	SAV SOMETHING	Timbaland Featuring Drake IN/PRINT: J. KOSOVE / J. KOSOVE	94
95	81	48	STEADY MOBBIN'	Young Money Featuring Gucci Mane IN/PRINT: J. KOSOVE / J. KOSOVE	95
96	85	69	I'M GOING IN	Drake Featuring Lil Wayne & Young Jeezy IN/PRINT: J. KOSOVE / J. KOSOVE	96
97	78	78	WASTED	Gucci Mane Featuring Plies Or U Da Juiceman IN/PRINT: J. KOSOVE / J. KOSOVE	97
98	67	45	BODY LANGUAGE	Jesse McCartney Featuring T-Pain IN/PRINT: J. KOSOVE / J. KOSOVE	98
99	RE-ENTRY	RE-ENTRY	BAD HABITS	Maxwell IN/PRINT: J. KOSOVE / J. KOSOVE	99
100	NEW	NEW	A LITTLE MORE COUNTRY THAN THAT	Easton Corbin IN/PRINT: J. KOSOVE / J. KOSOVE	100

BETWEEN THE BULLETS KE\$HA CONQUERS SINGLES CHARTS



With "Tik Tok" entrenched at No. 1 on the Billboard Hot 100 and Hot Digital Songs charts for a fourth week, Ke\$ha debuts three more tracks from her No. 1 Billboard 200 album "Animal" on each list. The highest of her new entries, future follow-up single "Blah Blah Blah," featuring 3OH313, is No. 7 on the Hot 100 and No. 2 on Hot Digital Songs. Her placement on the latter chart makes Ke\$ha the first artist to concurrently hold the top two slots on Hot Digital Songs with her first two introductory tracks and the first to do so all since the Black Eyed Peas, with "Boom Boom Pow" and "I Gotta Feeling," in the July 4, 2009, issue. —Silvio Pietrolungo

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 an national subset of core stores that specialize in those genres.
● Albums with the greatest sales gains this week.

WEEKEND SALES Where indicated, this award indicates the title with the chart's largest unit increase.
WEEKEND SALES Where indicated, this award indicates the title with the chart's biggest percentage growth.
HEATSEATERS Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION/AVAILABILITY CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓜ after price indicates album only available on Multi-Disc. CD/DVD after price indicates CD/DVD combo only available. Ⓜ Dual-Disc available. Ⓜ CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts. EX after catalog number indicates title is exclusive to one account or has limited distribution.

SONG CHARTS

See legends on respective chart pages for the Billboard Hot 100 and Hot R&B/Hip-Hop Songs.
RADIO AIRPLAY CHARTS Hot 100 Airplay, 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 radio station data. Mainstream Top 40, Adult Contemporary, Adult Top 40, Alternative, Triple A, Active Rock, Heritage Rock, Mainstream R&B/Hip-Hop, Rhythmic, Adult R&B, Hot Christian AC Songs, Hot Gospel Songs, Hot Dance Airplay, and Smooth Jazz Songs charts are ranked on total detections. ● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

WEEKEND SALES Where indicated, this award indicates the title with the chart's largest airplay increase.

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

CONFIGURATIONS ● CD single available. ● 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 club play reports over the previous week.
POWER RACK This award indicates the title, currently below the top 20 and on the chart the week before, with the largest increase in points.

AWARD CERT. LEVELS

ALBUM CHARTS
● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 albums (Gold). ● RIAA certification for net shipment of 1 million units (Platinum). ● RIAA certification for net shipment of 10 million units (Diamond). Numerical within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ● Certification for net shipments of 100,000 units (One). ● Certification of 200,000 units (Platine). ● Certification of 400,000 units (Multi-Platine).
SINGLES CHARTS
● RIAA certification for 500,000 paid downloads (Gold). ● RIAA certification for 1 million paid downloads (Platinum). Numerical within platinum symbol indicates song's multi-platinum level. ● RIAA certification for net shipment of 500,000 singles (Gold). ● RIAA certification for net shipment of 1 million paid downloads (Platinum). ● RIAA certification for net shipment of 10 million units (Diamond). Numerical within platinum symbol indicates album's multi-platinum level. ● Certification of 400,000 units (Multi-Platine).

MUSIC VIDEO SALES CHARTS
● RIAA gold certification for net shipment of 25,000 units for video singles. ● RIAA platinum certification for net shipment of 50,000 units for shortform or longform videos. ● RIAA platinum certification for net shipment of 50,000 units for video singles. ● RIAA platinum certification for sales of 100,000 units for shortform or longform videos. Numerical within platinum symbol indicates song's multi-platinum level.

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

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	EMPIRE STATE OF MIND	ALICIA KEYS (R&B/NATION)
2	4	TIK TOK	KE\$HA (KEMO/SABER/C&M/RMG)
3	2	BAD ROMANCE	LADY GAGA (STROMA/HEAVEN/CHERRYTREE/INTERSCOPE)
4	3	REPLAY	RYAN REID (MONEY/VEVO/LIGA HEIGHTS/REPRISE)
5	5	SEXY CHICK	DAVID GUETTA FEAT. ALEXA (GUN/ASTRALwerks/CAPITOL)
6	11	HARD	RHIANNA FEAT. JEEZY (SRP/DEF JAM/JOLING)
7	14	FIREFLIES	ONE CITY (UNIVERSAL REPUBLIC)
8	37	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
9	6	WHATCHA SAY	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
10	17	BEDROCK	YOUNG MONEY FEAT. LLOYD (CASH MONEY/UNIVERSAL MOTOWN)
11	9	ALREADY GONE	KELLY CLARKSON (19/IC&M)
12	10	DO YOU REMEMBER	JAY SEAN FEAT. SEAN PAUL & LIL ZHEN (CASH MONEY/UNIVERSAL REPUBLIC)
13	25	DOWN	JAY SEAN FEAT. LL WYME (CASH MONEY/UNIVERSAL REPUBLIC)
14	10	SWEET DREAMS	BEYONCÉ (MUSIC WORLD/COLUMBIA)
15	13	FOREVER	DMX (HONEY MASQUERADE/STREAMLINE/INTERSCOPE)
16	14	3	BRITNEY SPEARS (JIVE/OLG)
17	22	SAY AAH	THEY SOZ FEAT. AVEJUL (SONG BOOK/ATLANTIC)
18	23	HOW LOW	LUDACRIS (DTP/DEF JAM/JOLING)
19	15	I INVENTED SEX	ALICIA KEYS (R&B/NATION)
20	24	IT KILLS ME	MELANIE LYONS (SRC/UNIVERSAL MOTOWN)
21	34	USE SOMEBODY	KRIS ALLEN (19/IC&M)
22	16	PAPARAZZI	LADY GAGA (STROMA/HEAVEN/CHERRYTREE/INTERSCOPE)
23	21	MONEY TO BLOW	BROWNA FEAT. LL WYME & DIME (CASH MONEY/UNIVERSAL MOTOWN)
24	25	FALLIN' FOR YOU	COLBIE CAELLET (UNIVERSAL REPUBLIC)
25	20	I GOTTA FEELING	THE BLACK EYES PEAS (INTERSCOPE)

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	27	FIFTEEN	TAYLOR SWIFT (BIG MACHINE)
27	32	TIE ME DOWN	NEW BOYZ FEAT. RAY J (SHOYTY/ASUM/WARNER BROS.)
28	30	GANGSTA LUV	SNOP DOGG FEAT. THE DREAM (DODGY/STYLIGHTS/CAPITOL)
29	31	I WANNA MAKE YOU CLOSE YOUR EYES	NEED YOU NOW (LADY ANTELLUM/CAPIOT, NASHVILLE)
30	29	NEED YOU NOW	LADY ANTELLUM (CAPIOT, NASHVILLE)
31	33	SOUTHERN VOICE	TIM MCGRAW (CURS)
32	26	MEET ME HALFWAY	THE BLACK EYES PEAS (INTERSCOPE)
33	28	CONSIDER ME GONE	REBEA (STARSTRUCK/VOLVO)
34	38	THE TRUTH	JASON ALDEAN (BROKER BROS.)
35	32	WHITE LIAR	MIRANDA Lambert (COLUMBIA, NASHVILLE)
36	45	ACCORDING TO YOU	ORANTHI (VAL-GEFFER/INTERSCOPE)
37	47	TWO IS BETTER THAN ONE	BOYS LIKE GIRLS FEAT. TAYLOR SWIFT (COLUMBIA)
38	34	EVACUATE THE DANCEFLOOR	ONE DIRECTION (REPRISE)
39	53	TELEPHONE	LADY GAGA FEAT. BEYONCÉ (MUSIC WORLD/IC&M/CHERRYTREE/INTERSCOPE)
40	40	IF YOU ONLY KNEW	SHINE-DOWN (ATLANTIC)
41	42	HISTORY IN THE MAKING	JAMES BLAKE (CAPITOL, NASHVILLE)
42	48	WHY DON'T WE JUST DANCE	JOHN TURNER (MCA, NASHVILLE)
43	46	AMERICAN SATURDAY NIGHT	BRAD PASKLEY (ARISTA, NASHVILLE)
44	47	TRY SLEEPING WITH A BROKEN HEART	ALICIA KEYS (R&B/NATION)
45	58	HAVEN'T MET YOU YET	MICHAEL BUBLE (143/REPRISE)
46	37	DO I	LUKE BRYAN (CAPITOL, NASHVILLE)
47	41	PAPERS	DAVID NEX (LAPAGE/OLG)
48	55	I AM	MARY J. BLIGE (MATERIAL/CHERRYTREE/INTERSCOPE)
49	54	LIVE LIKE WE'RE DYING	KRIS ALLEN (19/IC&M)
50	39	BABY BY ME	THE BLACK EYES PEAS (INTERSCOPE)

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	36	PARTY IN THE U.S.A.	MIKEY CRISP (HOLLYWOOD)
52	-	IMMA BE	THE BLACK EYES PEAS (INTERSCOPE)
53	60	I WANNA ROCK	SNOP DOGG (DODGY/STYLIGHTS/PRIORITY/CAPITOL)
54	50	BAD HABITS	MARQUEE HANDELS (COLUMBIA)
55	56	SHUT IT DOWN	PITBULL FEAT. AKON (MR. 305/POLO GROUNDS/UMRG)
56	67	CARRY OUT	TRAVIS TAYLOR FEAT. JUSTIN TIMBERLAKE AND JAY-Z (A&M/INTERSCOPE)
57	52	SMILE	UNCLE KRACKER (TOP DOG/ATLANTIC)
58	62	THAT'S HOW COUNTRY BOYS ROLL	WILLIE NELSON (MERCURY, NASHVILLE)
59	49	COWBOY CASANOVA	CARRIE UNDERWOOD (19/ARISTA, NASHVILLE)
60	61	SO MEDAY	NON THOMAS (PARLO/ATLANTIC)
61	59	EIGHT SECOND RIDE	JAKE OWEN (RCA, NASHVILLE)
62	63	CRYIN' FOR ME (WAYMAN'S SONG)	ROY KEITH (SHOW DOG, NASHVILLE)
63	64	NEVER GONNA BE ALONE	MIKEY CRISP (HOLLYWOOD)
64	51	SPOTLIGHT	BUCK WALKER FEAT. BREX (BRICK SQUARES/LAMAR/WARNER BROS.)
65	68	THE SUMMER COMES AROUND	KEITH URBAN (CAPITOL, NASHVILLE)
66	69	HEY, SOUL SISTER	JUSTIN BIEBER (ISLAND/JOLING)
67	66	AIN'T LEAVIN WITHOUT YOU	JOHN DENVER (MILL/ATLANTIC)
68	-	SEX THERAPY	ROBIN THICKE (STAR TRAK/INTERSCOPE)
69	75	TEMPORARY HOME	CARRIE UNDERWOOD (19/ARISTA, NASHVILLE)
70	70	TWANG	GEORGE STRAIT (MCA, NASHVILLE)
71	65	SOLDIER OF LOVE	SADIE (EPIC)
72	-	ONE LESS LONELY GIRL	JUSTIN BIEBER (ISLAND/JOLING)
73	-	HURRY HOME	JASON MICHAEL CARROLL (ARISTA, NASHVILLE)
74	57	RED LIGHT	DAVID NAIL (MCA, NASHVILLE)
75	-	HILLBILLY BONE	BIG DEDDIE FEAT. TRACY BRADSHAW (WARNER BROS., NASHVILLE)

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	TIK TOK	KE\$HA (KEMO/SABER/C&M/RMG)	
2	-	BLAH BLAH BLAH	KE\$HA FEAT. 3OH3 (KEMO/SABER/C&M/RMG)	
3	1	BAD ROMANCE	LADY GAGA (STROMA/HEAVEN/CHERRYTREE/INTERSCOPE)	
4	3	REPLAY	RYAN REID (MONEY/VEVO/LIGA HEIGHTS/REPRISE)	
5	5	EMPIRE STATE OF MIND	ALICIA KEYS (R&B/NATION)	
6	4	FIREFLIES	ONE CITY (UNIVERSAL REPUBLIC)	
7	13	DOWN	JAY SEAN FEAT. LL WYME (CASH MONEY/UNIVERSAL MOTOWN)	
8	7	I GOTTA FEELING	THE BLACK EYES PEAS (INTERSCOPE)	
9	11	DROP THE WORLD	LL WYME FEAT. DRINKIN (CASH MONEY/UNIVERSAL MOTOWN)	
10	16	HARD	RHIANNA FEAT. JEEZY (SRP/DEF JAM/JOLING)	
11	10	SEXY BITCH	DAVID GUETTA FEAT. AKON (GUN/ASTRALwerks/CAPITOL)	
12	6	DOWN	JAY SEAN FEAT. LL WYME (CASH MONEY/UNIVERSAL MOTOWN)	
13	-	YOUR LOVE IS MY DRUG	KE\$HA (KEMO/SABER/C&M/RMG)	
14	23	HEY, SOUL SISTER	TRAVIS TAYLOR (A&M/COLUMBIA)	
15	30	NATURALLY	SELENA GOMEZ & THE SCENES (HOLLYWOOD)	
16	8	WHATCHA SAY	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	2
17	20	HOW LOW	LUDACRIS (DTP/DEF JAM/JOLING)	
18	9	PARTY IN THE U.S.A.	MIKEY CRISP (HOLLYWOOD)	
19	18	NEED YOU NOW	LADY ANTELLUM (CAPIOT, NASHVILLE)	
20	14	DO YOU REMEMBER	JAY SEAN FEAT. SEAN PAUL & LIL ZHEN (CASH MONEY/UNIVERSAL REPUBLIC)	
21	10	MEET ME HALFWAY	THE BLACK EYES PEAS (INTERSCOPE)	
22	21	TWO IS BETTER THAN ONE	BOYS LIKE GIRLS FEAT. TAYLOR SWIFT (COLUMBIA)	
23	15	PAPARAZZI	LADY GAGA (STROMA/HEAVEN/CHERRYTREE/INTERSCOPE)	
24	36	ACCORDING TO YOU	ORANTHI (VAL-GEFFER/INTERSCOPE)	
25	46	IMMA BE	THE BLACK EYES PEAS (INTERSCOPE)	

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	22	FOREVER	DMX (HONEY MASQUERADE/STREAMLINE/INTERSCOPE)	
27	9	LIVE LIKE WE'RE DYING	KRIS ALLEN (19/IC&M)	
28	17	ONE TIME	JUSTIN BIEBER (ISLAND/JOLING)	
29	14	TELEPHONE	LADY GAGA FEAT. BEYONCÉ (MUSIC WORLD/IC&M/CHERRYTREE/INTERSCOPE)	
30	40	BOOM BOOM POW	THE BLACK EYES PEAS (INTERSCOPE)	
31	26	I CAN TRANSFORM YA	CHRIS BROWN FEAT. LL WYME & SWIZZ BEATZ (A&M)	
32	10	TIE ME DOWN	NEW BOYZ FEAT. RAY J (SHOYTY/ASUM/WARNER BROS.)	
33	38	IN MY HEAD	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	
34	48	EVACUATE THE DANCE FLOOR	ONE DIRECTION (REPRISE)	
35	28	COWBOY CASANOVA	CARRIE UNDERWOOD (19/ARISTA, NASHVILLE)	
36	32	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE)	2
37	51	CARRY OUT	TRAVIS TAYLOR FEAT. JUSTIN TIMBERLAKE AND JAY-Z (A&M/INTERSCOPE)	
38	71	ONE LESS LONELY GIRL	JUSTIN BIEBER (ISLAND/JOLING)	
39	12	POKER FACE	LADY GAGA (STROMA/HEAVEN/CHERRYTREE/INTERSCOPE)	
40	33	SINGLE LADIES (PUT A RING ON IT)	REYNOLDS (MUSIC WORLD/COLUMBIA)	
41	34	SAY AAH	THEY SOZ FEAT. AVEJUL (SONG BOOK/ATLANTIC)	
42	62	USE SOMEBODY	KRIS ALLEN (19/IC&M)	
43	28	ALL THE RIGHT MOVES	ONE DIRECTION (REPRISE)	
44	52	21 GUNS	GREEN DAY (REPRISE)	
45	26	NEED YOU NOW	LADY ANTELLUM (CAPIOT, NASHVILLE)	
46	47	RUN THIS TOWN	JAY-Z, RHIANNA & KATY PERRY (R&B/NATION)	
47	35	GANGSTA LUV	SNOP DOGG FEAT. THE DREAM (DODGY/STYLIGHTS/CAPITOL)	
48	64	RIGHT ROUND	FLO RIDA (PGE BOY/ATLANTIC)	
49	42	SMILE	UNCLE KRACKER (TOP DOG/ATLANTIC)	
50	23	SMILE	UNCLE KRACKER (TOP DOG/ATLANTIC)	

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	41	FIFTEEN	TAYLOR SWIFT (BIG MACHINE)	
52	39	SWEET DREAMS	BEYONCÉ (MUSIC WORLD/COLUMBIA)	
53	45	GIVE IT UP TO ME	DAVID NEX FEAT. LL WYME (EPIC)	
54	43	ALREADY GONE	KELLY CLARKSON (19/IC&M)	
55	-	TRY SLEEPING WITH A BROKEN HEART	ALICIA KEYS (R&B/NATION)	
56	44	JUST DANCE	LADY GAGA FEAT. BEYONCÉ (MUSIC WORLD/IC&M/CHERRYTREE/INTERSCOPE)	4
57	-	TAKE IT OFF	KE\$HA (KEMO/SABER/C&M/RMG)	
58	65	HAVEN'T MET YOU YET	MICHAEL BUBLE (143/REPRISE)	
59	68	LIFE AFTER YOU	DAVID NEX (LAPAGE/OLG)	
60	58	UPRISING	MUSE (HEAVEN/19/ARISTA, NASHVILLE)	
61	74	THE TRUTH	JASON ALDEAN (BROKER BROS.)	
62	-	SHOTS	UNDEFEATED (MCA, NASHVILLE)	
63	66	IF YOU ONLY KNEW	SHINE-DOWN (ATLANTIC)	
64	-	CAN'T TELL ME NOTHING	KANYE WEST (R&B/A-FELLA/DEF JAM/JOLING)	
65	-	WHATAYA WANT FROM ME	ADAM LAMBERT (19/IC&M)	
66	70	TOES	CHRIS BROWN (19/IC&M)	
67	-	LOVE THIS PAIN	LADY ANTELLUM (CAPIOT, NASHVILLE)	
68	49	FALLING FOR YOU	COLBIE CAELLET (UNIVERSAL REPUBLIC)	
69	61	TOES	ZAC BROWN BAND + HOME GROWN/19/ARISTA, NASHVILLE)	
70	63	SPOTLIGHT	BUCK WALKER FEAT. BREX (BRICK SQUARES/LAMAR/WARNER BROS.)	
71	79	WHITE LIAR	MIRANDA Lambert (COLUMBIA, NASHVILLE)	
72	67	SEX ON FIRE	KINGS OF LEON (IC&M)	
73	-	BREAKAVEN	THE SCRIPT (PHONOGEN/EPIC)	
74	53	BIG GREEN TRACTOR	JASON ALDEAN (BROKER BROS.)	
75	60	RUSSIAN ROULETTE	UNCLE KRACKER (TOP DOG/ATLANTIC)	

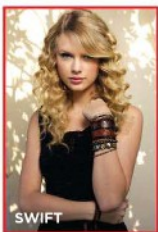
MAINSTREAM TOP 40			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	#1 BAD ROMANCE LADY GAGA (RCA/RED) (W/ALBUM/UNIVERSAL REPRO)
2	3	13	GREATEST GAINER TIK TOK KE\$HA (KEMDIS/RE/CA/RMG)
3	2	17	REPLAY MICK JAGGER (W/ALBUM/HEIGTS/REPRISE)
4	5	16	SEXY CHICK DAVID GUETTA FEAT. AKON (EUM/ASTRALWORKS/CAPITL)
5	4	18	FIREFLIES OWL CITY (UNIVERSAL REPUBLIC)
6	7	12	EMPIRE STATE OF MIND JAY-Z & ALICIA KEYS (RCA/NATION)
7	6	22	WHAT CHA SAY JASON DERULO (JELUSA HEIGHTS/WARNER BROS.)
8	8	15	3 BRITNEY SPEARS (JIVE/OLG)
9	11	9	DO YOU REMEMBER JAY-Z FEAT. EMINEM, NE-YO, M.I.A. (CASH MONEY/UNIVERSAL REPUBLIC)
10	12	9	FIFTEEN TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
11	10	25	DOWN JAY-Z FEAT. LL COOL J (CASH MONEY/UNIVERSAL REPUBLIC)
12	9	21	ALREADY GONE KELLY CLARKSON (JIVE/CA/RMG)
13	14	11	TWO IS BETTER THAN ONE BOYS LIKE GIRLS FEAT. TAYLOR SWIFT (COLUMBIA)
14	17	6	ACCORDING TO YOU ORIANTHI (TAL/GEFFEN/INTERSCOPE)
15	19	7	HARD Rihanna feat. JESY (SP/DEF JAM/JMG)
16	13	25	SWEET DREAMS BYRONIE (MUSIC WORLD/COLUMBIA)
17	16	20	EVACUATE THE DANCEFLOOR CASCADA (ROBBIES)
18	15	20	PAPARAZZI LADY GAGA (STEFAN JARNEK/OLIVE/CHERRYTREE/INTERSCOPE)
19	20	29	USE SOMEBODY KINGS OF LEON (RCA/RMG)
20	18	23	PARTY IN THE U.S.A. MILEY CYRUS (HOLLYWOOD)
21	23	7	ONE LESS LONELY GIRL JUSTIN BIEBER (ISLAND/DMG)
22	24	4	IF YOU ONLY KNEW SHINEDOWN (ATLANTIC)
23	27	6	TELEPHONE LADY GAGA FEAT. BEYONCÉ (STEFAN JARNEK/OLIVE/CHERRYTREE/INTERSCOPE)
24	32	3	IMMA BE THE BLACK EYED PEAS (INTERSCOPE)
25	24	9	FOREVER ONE TREE HILL (MCA/UNIVERSAL) (W/ALBUM/UNIVERSAL REPRO)
26	26	10	LIVE LIKE WE'RE DYING KRIS ALLEN (JIVE/OLG)
27	21	17	MEET ME HALFWAY THE BLACK EYED PEAS (INTERSCOPE)
28	31	5	CARRY OUT TRINIDAD TORRES (W/ALBUM/UNIVERSAL) (W/ALBUM/UNIVERSAL REPRO)
29	28	11	NEVER GONNA BE ALONE NICKELBACK (ROADRUNNER/RRP)
30	30	7	LIFE AFTER YOU DAUGHTRY (JIVE/CA/RMG)
31	25	20	FALLIN' FOR YOU COLBIE CAELLAT (UNIVERSAL REPUBLIC)
32	33	10	HEAVEN CAN WAIT WE THE KINGS (5-CURVE)
33	35	4	IN MY HEAD JASON DERULO (JELUSA HEIGHTS/WARNER BROS.)
34	4	4	WHATAYA WANT FROM ME KAMARU LAMBERT (JIVE/CA/RMG)
35	29	11	GIVE IT UP TO ME SHAKIRA FEAT. LIL WAYNE (EPIC)
36	30	2	SHUT IT DOWN PITBULL FEAT. AKON (MR. 305/POLO GROUNDS/J/RMG)
37	38	5	BREAKDOWN THE SCRIPT (PHONOGENIC/EPIC)
38	36	8	ALL THE RIGHT MOVES ONE REPUBLIC (MOSLEY/INTERSCOPE)
39	RE-ENTRY		SMILE UNCLE KRACKER (TOP DOG/ATLANTIC)
40	40	7	RAIN CORSI GLOVE (JIVE/OLG)

Taylor Swift tallies her fourth top 10 in the Mainstream Top 40 radio airplay chart, as "Fifteen" lifts 12-10.

Swift previously reached the top tier with "Teardrops on My Guitar" (No. 7) in 2008 and "Love Story" (No. 1) and "You Belong With Me" (No. 2) last year.

With her latest feat, Swift doubles her lead as the country-crossover artist with most top 10s in the Mainstream Top 40 chart's 17-year history. Just two other country artists have made multiple visits to the list's top 10: LeAnn Rimes and Shania Twain, each with two.

Country makes additional inroads on Adult Top 40, where Lady Antebellum's "Need You Now" debuts at No. 40. The track joins "Fifteen" (26-23) and Carrie Underwood's "Cowboy Casanova" (24-23) as the third track on the list that previously reached the top 10 on the Hot Country Songs survey.



ADULT CONTEMPORARY			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	26	#1 YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
2	2	23	GREATEST GAINER FALLIN' FOR YOU COLBIE CAELLAT (UNIVERSAL REPUBLIC)
3	3	19	HAVEN'T MET YOU YET MICHAEL BUBBLE (143/REPRISE)
4	4	35	HER DIAMONDS ROB THOMAS (EMBLEM/ATLANTIC)
5	5	44	THE CLIMB MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
6	8	31	NO SURPRISE DAUGHTRY (JIVE/CA/RMG)
7	7	29	PLEASE DON'T LEAVE ME PINK (LAFA/OLG)
8	6	48	COME ON GET HIGHER MATT MATTHEWS (JAWARE/COLUMBIA)
9	9	19	CHANCES PALE FOR FIGHTING (AWAKE/COLUMBIA)
10	10	17	I WANT TO KNOW WHAT LOVE IS HANNAH CAREY (KIDLAND/DMG)
11	11	14	ALREADY GONE KELLY CLARKSON (JIVE/CA/RMG)
12	12	21	KISS A GIRL KEITH URBAN (CAPITL NASHVILLE/CAPITL)
13	14	15	SMILE UNCLE KRACKER (TOP DOG/ATLANTIC)
14	13	19	USE SOMEBODY KINGS OF LEON (RCA/RMG)
15	15	16	FIREFLIES OWL CITY (UNIVERSAL REPUBLIC)
16	17	12	WE WEREN'T BORN TO FOLLOW BOB JOEL (JIVE/OLG)
17	18	10	CHASING PIRATES NORAH JONES (BLUE NOTE/CAPITL)
18	22	14	I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)
19	19	13	WHEN IT COMES TO LOVE FORGEMER (ATLANTIC/IMP)
20	20	18	THEN BRAD PISLEY (ARISTA NASHVILLE)
21	21	13	BATTLEFIELD JORDAN SPARKS (JIVE/OLG)
22	24	4	HAD IT ALL KATHARINE MCPHEE (VERVE)
23	30	2	SOMEDAY ROB THOMAS (EMBLEM/ATLANTIC)
24	23	13	SAY HEY (I LOVE YOU) MICHAEL BUBBLE & SHARON (143/REPRISE)
25	26	2	HEARTBREAK WARFARE JOHN MAYER (COLUMBIA)

ADULT TOP 40			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	23	#1 ALREADY GONE KELLY CLARKSON (JIVE/CA/RMG)
2	2	14	FIREFLIES OWL CITY (UNIVERSAL REPUBLIC)
3	3	17	GREATEST GAINER SOMEDAY ROB THOMAS (EMBLEM/ATLANTIC)
4	5	21	HEY, SOUL SISTER TRAIN (JAWARE/COLUMBIA)
5	4	26	SMILE UNCLE KRACKER (TOP DOG/ATLANTIC)
6	6	16	NEVER GONNA BE ALONE NICKELBACK (ROADRUNNER/RRP)
7	7	37	USE SOMEBODY KINGS OF LEON (RCA/RMG)
8	9	31	FALLIN' FOR YOU COLBIE CAELLAT (UNIVERSAL REPUBLIC)
9	10	11	HALFWAY GONE LIFEHOUSE (JEFFER/INTERSCOPE)
10	9	28	I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)
11	13	9	LIFE AFTER YOU DAUGHTRY (JIVE/CA/RMG)
12	12	12	LIVE LIKE WE'RE DYING KRIS ALLEN (JIVE/OLG)
13	16	7	HEARTBREAK WARFARE JOHN MAYER (COLUMBIA)
14	17	16	IF YOU ONLY KNEW SHINEDOWN (ATLANTIC)
15	14	20	MAYBE MICKI BRIDGEMAN (CARRI INTERNATIONAL/SOCAL/UNIVERSAL MOTO/WM)
16	19	12	HAVEN'T MET YOU YET MICHAEL BUBBLE (143/REPRISE)
17	15	15	PAPARAZZI LADY GAGA (STEFAN JARNEK/OLIVE/CHERRYTREE/INTERSCOPE)
18	20	19	COME ON GREEN RIVER ORDINANCE (VIRGIN/CAPITL)
19	22	18	BREAKDOWN THE SCRIPT (PHONOGENIC/EPIC)
20	21	20	PARTY IN THE U.S.A. MILEY CYRUS (HOLLYWOOD)
21	23	14	SEX ON FIRE KINGS OF LEON (RCA/RMG)
22	26	6	FIFTEEN TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
23	24	8	COWBOY CASANOVA CARRIE UNDERWOOD (1949/ARISTA NASHVILLE)
24	25	15	ALL THE RIGHT MOVES ONE REPUBLIC (MOSLEY/INTERSCOPE)
25	27	10	TWO IS BETTER THAN ONE BOYS LIKE GIRLS FEAT. TAYLOR SWIFT (COLUMBIA)

ROCK SONGS			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	19	#1 BREAK THREE DAYS GRACE (JIVE/OLG)
2	2	22	I WILL NOT BOW BREAKING BENJAMIN (HOLLYWOOD)
3	4	23	UPRISING MUSE (JIVE/OLG/WARNER BROS.)
4	3	21	IF YOU'RE MONITORING FI WANT YOU TO I WANT YOU TO WEEZER (JIVE/INTERSCOPE)
5	5	18	IF YOU ONLY KNEW SHINEDOWN (ATLANTIC)
6	7	14	KINGS AND QUEENS THIRTY SECONDS TO MARSH (MONUMENTAL VIRGIN/CAPITL)
7	6	16	WHEELS FOO FIGHTERS (ROSWELL/CA/RMG)
8	10	27	1901 PROENK (LOVAITE/GLASSNOTE/RED)
9	9	30	SAVIOR RISE AGAINST (OBC/INTERSCOPE)
10	8	22	CHECK MY BRAIN ALICE IN CHAINS (VIRGIN/CAPITL)
11	15	13	JUST BREATHE PEARL JAM (MONKEY/WRENCH)
12	12	32	YOU'RE GOING DOWN SICK PUPPERS (JIVE/CA/RMG)
13	20	6	GREATEST GAINER YOUR DECISION LIFE ASH (JAWARE/COLUMBIA)
14	14	13	SNUFF SLIPKNOT (ROADRUNNER/RRP)
15	17	11	NEW FANG THEIR CROOKED VULTURES (OBC/INTERSCOPE)
16	21	20	AGAIN EYE-LEAF (JAWARE/THE/INTERSCOPE)
17	18	21	BACK AGAINST THE WALL CAGE THE ELEPHANT (JIVE/OLG)
18	11	29	JARS CHEVELLE (EPIC)
19	22	12	SPACESHIP PIED Pipers OF MIDWINTER (FLAWLESS/GEFFEN/INTERSCOPE)
20	16	32	USE SOMEBODY KINGS OF LEON (RCA/RMG)
21	26	17	MEET ME ON THE EQUINOX DEATH CAB FOR CUTIE (SUNN/T-100P/SHO/ATLANTIC)
22	24	9	SCREAM WITH ME MIDWINTER (EPIC)
23	25	17	MONSTER SKILLNET (ARDEENT/WO/ATLANTIC)
24	28	12	CRASH CAVO (REPRISE)
25	30	6	LETTER FROM A THIEF CHEVELLE (EPIC)
26	32	6	SHAKIN' HANDS NICKELBACK (ROADRUNNER/RRP)
27	27	16	EAST JESUS NOWHERE GREEN DAY (REPRISE)
28	33	14	SUBSTITUTION SUNN O))) (REPRISE)
29	31	20	MEDICATE AFI (OBC/INTERSCOPE)
30	35	7	ODD ONE SICK PUPPERS (JIVE/CA/RMG)
31	38	11	MESS OF ME SWITENED (ATLANTIC)
32	39	6	IT'S NOT YOU HALESTROM (ATLANTIC)
33	34	12	HEY, SOUL SISTER TRAIN (JAWARE/COLUMBIA)
34	37	12	WHO SAYS JOHN MAYER (COLUMBIA)
35	40	10	EYESORE JAMES HEALD (JIVE)
36	44	5	WALK AWAY FIVE FINGER DEATH PUNCH (PROSPECT PARK)
37	36	12	STORM TO PASS ATYEN (HOLLYWOOD)
38	45	4	SHAKE IT OUT MANCHESTER ORCHESTRA (FAVORITE GENT/EMCA/COLUMBIA)
39	43	11	JUST SAY YES SNOW PATROL (POLYDOR/INTERSCOPE/GEFFEN/INTERSCOPE)
40	41	10	CHASING PIRATES NORAH JONES (BLUE NOTE/CAPITL)
41	RE-ENTRY		RESISTANCE MUSE (JIVE/OLG/WARNER BROS.)
42	46	3	BRICK BY BORING BRICK PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)
43	48	2	YOU & ME DAVE MATTHEWS BAND (JAWA RAGE/CA/RMG)
44	NEW		GOLD GUNS GIRLS METRIC (METRIC/LAST GANG)
45	49	2	MOUNTAIN MAN CRASH KINGS (CUSTARD/UNIVERSAL MOTO/WM)
46	NEW		LISZTOMANIA PROENK (LOVAITE/GLASSNOTE/RED)
47	RE-ENTRY		CRAWL KINGS OF LEON (RCA/RMG)
48	47	4	FIRE D UP THOUSAND FOOT KNUCK (TOOTH & NAIL/CAPITL)
49	NEW		YOUTH OF YESTERDAY THE VEE UNDIS (UNIVERSAL MOTO/WM)
50	50	20	FUGITIVE DAVID GRAY (MERCER STREET/DOWNTOWN)

Alice in Chains collects its 12th top 10 on Mainstream Rock (viewable at billboard.biz/charts), as "Your Decision" rises 12-8. The group first reached the top 10 with the No. 7 "Rooster" in 1993. On Rock Songs, its latest hit is the Greatest Gainer at No. 13 (1.1 million in audience, up 20%).



ACTIVE ROCK			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	19	#1 BREAK THREE DAYS GRACE (JIVE/OLG)
2	2	22	I WILL NOT BOW BREAKING BENJAMIN (HOLLYWOOD)
3	3	19	IF YOU ONLY KNEW SHINEDOWN (ATLANTIC)
4	4	25	MONSTER SKILLNET (ARDEENT/WO/ATLANTIC)
5	4	16	SNUFF SLIPKNOT (ROADRUNNER/RRP)
6	6	9	SCREAM WITH ME MIDWINTER (EPIC)
7	7	12	SPACESHIP PIED Pipers OF MIDWINTER (FLAWLESS/GEFFEN/INTERSCOPE)
8	11	6	GREATEST GAINER YOUR DECISION LIFE ASH (JAWARE/COLUMBIA)
9	8	30	INVINCIBLE ADELTAI WAY (VIRGIN/CAPITL)
10	9	32	YOU'RE GOING DOWN SICK PUPPERS (JIVE/CA/RMG)
11	12	15	CRASH CAVO (REPRISE)
12	10	22	CHECK MY BRAIN ALICE IN CHAINS (VIRGIN/CAPITL)
13	20	6	AGAIN EYE-LEAF (JAWARE/THE/INTERSCOPE)
14	16	11	NEW FANG THEIR CROOKED VULTURES (OBC/INTERSCOPE)
15	19	11	IT'S NOT YOU HALESTROM (ATLANTIC)
16	18	8	SHAKIN' HANDS NICKELBACK (ROADRUNNER/RRP)
17	17	16	STORM TO PASS ATYEN (HOLLYWOOD)
18	14	16	WHEELS FOO FIGHTERS (ROSWELL/CA/RMG)
19	21	13	KINGS AND QUEENS THIRTY SECONDS TO MARSH (MONUMENTAL VIRGIN/CAPITL)
20	24	5	LETTER FROM A THIEF CHEVELLE (EPIC)
21	23	17	EYESORE JAMES HEALD (JIVE)
22	25	12	YOUTH OF YESTERDAY THE VEE UNDIS (UNIVERSAL MOTO/WM)
23	26	13	FIRE D UP THOUSAND FOOT KNUCK (TOOTH & NAIL/CAPITL)
24	29	9	WALK AWAY FIVE FINGER DEATH PUNCH (PROSPECT PARK)
25	27	20	SAVIOR RISE AGAINST (OBC/INTERSCOPE)

HERITAGE ROCK			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	19	#1 BREAK THREE DAYS GRACE (JIVE/OLG)
2	2	21	I WILL NOT BOW BREAKING BENJAMIN (HOLLYWOOD)
3	3	19	IF YOU ONLY KNEW SHINEDOWN (ATLANTIC)
4	4	16	WHEELS FOO FIGHTERS (ROSWELL/CA/RMG)
5	3	22	CHECK MY BRAIN ALICE IN CHAINS (VIRGIN/CAPITL)
6	6	21	OVERCOME DEATH (WEA/UP)
7	7	31	WHISKEY HANGOVER GOODSAM (UNIVERSAL)
8	10	6	GREATEST GAINER YOUR DECISION LIFE ASH (JAWARE/COLUMBIA)
9	9	12	SPACESHIP PIED Pipers OF MIDWINTER (FLAWLESS/GEFFEN/INTERSCOPE)
10	8	26	YOU'RE GOING DOWN SICK PUPPERS (JIVE/CA/RMG)
11	12	8	SHAKIN' HANDS NICKELBACK (ROADRUNNER/RRP)
12	14	10	NEW FANG THEIR CROOKED VULTURES (OBC/INTERSCOPE)
13	11	42	SOUND OF MADNESS SHINEDOWN (ATLANTIC)
14	13	9	SEXY LITTLE THING CHICKENKOPF (OLIVE)
15	15	36	BURN IT TO THE GROUND NICK

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	CERT.	PEAK POSITION
1	1	23	CONSIDER ME GONE (A.M.S.) © MCKENZIE M. BRIGHT (S. DIAMOND, M. GREEN)	Diandra Evans ★ STARBUCK/VALDY	1	1	26	27	28	BACKWOODS © STOVER, H. ANDRE, J. PAULIN, J. S. STOVER	Justin Moore © VALDY	1	26
2	3	4	I WANNA KISS YOU CLOSE YOUR EYES © BEAVERS, D. BENTLEY, (S. BEAVERS, D. BENTLEY)	Dierks Bentley © CAPITOL, NASHVILLE	2	3	27	30	38	AMERICAN HONEY © PHOENIX, LADY ANTEBELLUM, (S. STEVENS, C. R. BARLOWE, H. LINDSEY)	Lady Antebellum © CAPITOL, NASHVILLE	2	27
3	4	15	SOUTHERN VOICE © GALL, W. T. (S. GARRARD, D. SMITH, (T. DOUGLAS, S. DIPERIO)	Tim McGraw © CUBB	3	4	28	28	29	HELL ON THE HEART © JONES, (E. CHURCH, D. RUTMAN, J. SPILLMAN)	Eric Church © CAPITOL, NASHVILLE	2	28
4	6	21	WHITE LIAR © FIDDELL, M. W. BRUCE, (M. LAMBERT, N. HENRY)	Miranda Lambert © CAPITOL, NASHVILLE	4	6	29	33	43	FEARLESS © CHAPMAN, (S. SWIFT, ROSE, H. LINDSEY)	Taylor Swift © THE MACHINE	1	29
5	2	27	NEED YOU NOW © PHOENIX, LADY ANTEBELLUM, (D. HAYWOOD, C. KELLEY, H. SCOTT, J. KEAR)	Lady Antebellum © CAPITOL, NASHVILLE	1	2	30	29	30	GIMMIE THAT GIRL © WRIGHT, (R. AKINS, D. DAVIDSON, B. HAYS) (S)	Joe Nichols © UNIVERSAL, SOUTH	1	29
6	7	7	GREATEST GAINERS: THE TRUTH © KNOX, (S. JAMES, A. MORRIS)	Jason Aldean © BROTHER BOW	6	7	31	31	33	THE MAN I WANT TO BE © STENOUD, (S. JAMES, T. NICHOLS)	Chris Young © RCA	1	31
7	5	38	DO IT © STEVENS, (S. BRYAN, C. KELLEY, H. WOOD)	Luke Bryan © CAPITOL, NASHVILLE	2	5	32	32	37	DANCING IN CIRCLES © JOPLAN, R. E. BRUNN, (S. SULLER, R. E. ORRALL, B. SPRINGER)	Alan Jackson © ARISTA, NASHVILLE	1	32
8	8	18	HISTORY IN THE MAKING © FROGERS, (D. RUCKER, F. ROGERS, C. MILLS)	Darius Rucker © CAPITOL, NASHVILLE	8	8	33	34	34	WHISTLIN' DIXIE © WRIGHT, C. AUDRECH, (B. (R. HOUSSER, K. TRIBBLE)	Randy Houser © UNIVERSAL, SOUTH	1	32
9	9	21	WHY DON'T WE JUST DANCE © FROGERS, (S. BEAVERS, J. SINGLETON, D. BROWN)	Josh Turner © MCA, NASHVILLE	9	9	34	37	36	LOVE LIKE CRAZY © JOHNSON, (S. BROWN, T. JAMES)	Lee Brice © CUBB	1	34
10	10	12	AMERICAN SATURDAY NIGHT © FROGERS, (D. PAISLEY, A. GORLEY, K. LOVE, ACE)	Brad Paisley © ARISTA, NASHVILLE	10	10	35	38	42	IT'S JUST THAT WAY © STEGALL, (W. MCGEE, K. SACKLEY, K. STEGALL)	Lois And Theft © VICE, STREET	1	35
11	13	14	THAT'S HOW COUNTRY BOYS ROLL © CHAMBERLAIN, C. CURRINGTON, (C. CURRINGTON, D. DAVIDSON, B. JONES)	Billy Currington © MERCURY	11	11	36	36	39	HOW FAR DO YOU WANNA GO? © MERLETIC, (M. MERLETIC, C. STEELE, D. MRYCK)	Brianna © EMBLEM3/WARNER BROS./MNR	1	36
12	12	13	EIGHT SECOND RIDE © RITCHEY, (I. OWEN, E. BURMAN)	Jake Owen © RCA	11	11	37	35	35	HIP TO MY HEART © CHAPMAN, (M. PERLEY, P. PERRY, M. BEAVERS)	The Band Perry © REPUBLIC, NASHVILLE	1	34
13	14	15	CRYIN' FOR ME (WAYMAN'S SONG) © KETCH, (M. WRIGHT, T. KETCH)	Toby Keith © SHOW DOG, NASHVILLE	13	13	38	44	56	UNSTOPPABLE © DUFF, RASCAL, FLATTS, (J. DEMARCO, H. LINDSEY, T. S. KATER)	Rascal Flatts © CUBB	1	38
14	15	17	TIL SUMMER COMES AROUND © HUFF, K. URBAN, (M. POWELL, K. URBAN)	Keith Urban © CAPITOL, NASHVILLE	14	15	39	40	41	19 AND CRAZY © MURPHY, J. KEAR, K. OUMONSON, (M. RYAN, J. KEAR, K. OUMONSON, K. SHEPARD)	Bomshel © CUBB	1	33
15	16	17	TWANG © STRAIT, T. BROWN, (J. LAUDERDALE, K. MARVEL, J. RITCHEY)	George Strait © MCA, NASHVILLE	14	15	40	40	41	THERE IS A GOD © T. BROWN, (A. GORLEY, C. BURNS)	Lee Ann Womack © MCA, NASHVILLE	1	33
16	17	17	TEMPORARY HOME © M. BRUCE, (C. CURRINGTON, J. LAND, Z. MALOY)	Carrie Underwood © RCA, NASHVILLE	16	16	41	42	44	SHE WON'T BE LONELY LONG © STEGALL, (D. JOHNSON, P. DOORNEEL, G. GRIFFIN)	Clay Walker © CUBB	1	41
17	18	28	HURRY HOME © GEMMAN, (D. W. JAMES)	Jason Michael Carroll © ARISTA, NASHVILLE	17	17	42	41	46	10UGHTA BE MORE SONGS ABOUT THAT © CHANCEY, (E. MONTGOMERY, G. HANNAH, P. DOORNEEL, K. TRIBBLE)	Montgomery Gentry © COLUMBIA	1	41
18	20	21	HILBILLY BONE © S. HENDRICKS, (C. WISMAN, L. LAIRD)	Blake Shelton Featuring Trace Adkins © WARNER BROS./MNR	18	18	43	46	51	WORK HARD, PLAY HARDER © WILSON, J. RICH, B. CHANCEY, (G. WILSON, J. RICH, W. MCGEE)	Gretchen Wilson © REDWICK/CBS	1	43
19	20	22	A LITTLE MORE COUNTRY THAN THAT © CHAMBERLAIN, (D. WOODRUFF, S. K. FEICK, M. VENABLE)	Easton Corbin © MERCURY	19	19	44	43	49	THE CALL © STENOUD, (M. MERRIN, R. GORDON, J. CAMPRELL)	Matt Kennon © SAMAJA/STUDIO CITY	1	40
20	24	26	HIGHWAY 20 RIDE © K. STEGALL, Z. BROWN, (Z. BROWN, W. DURRANTE)	Zac Brown Band © HOME GROWN/ATLANTIC/SIBBER PICTURE	20	20	45	47	23	LOVE LIVES ON © D. BASON, (M. HOPE, S. STEVENS, M. WEST)	Mallory Hope © MCA, NASHVILLE	1	42
21	21	26	DIDN'T YOU KNOW HOW MUCH I LOVED YOU © LINDSEY, (C. LINDSEY, A. MAYO, T. VERGES)	Kellie Pickler © 1918A	21	21	46	45	23	EVERYWHERE I GO © PIVASSAR, (P. VASSAR, J. STEELE)	Phil Vassar © UNIVERSAL, SOUTH	1	36
22	23	22	TODAY © LINDSEY, (E. ALLAN, (B. LONG, T. JAMES)	Gary Allan © MCA, NASHVILLE	21	21	47	48	53	MY BEST DAYS ARE AHEAD OF ME © BRIGHT	Danny Gokey © VICE, STREET	1	47
23	22	24	BEER ON THE TABLE © M. KNOX, (J. THOMPSON, K. JOHNSON, A. ZACK)	Josh Thompson © COLUMBIA	22	22	48	49	54	COUNTRY LIVIN' © N. GOLDEN, D. GEORGE, (S. J. WILLIAMS, D. GEORGE, T. OWENS)	Williams Riley © GOLDEN, NASHVILLE	1	47
24	25	25	KEEP ON LOVIN' YOU © HUFF, C. STAPLETON, T. WILLIAMS	Steel Magnolia © THE MACHINE	24	24	49	58	-	ALA-FREAKIN'-BAMA © LEARD, (J. SPIGHT, S. LYND)	Trace Adkins © CAPITOL, NASHVILLE	1	49
25	26	27	OUTSIDE MY WINDOW © SUTTON, (S. VANK, M. HUDSON, G. BURR)	Sarah Buxton © VICE, STREET	25	25	50	HOT NEW DEBUT	1	THIS IS OUR MOMENT © CANNON, (S. CHERRY, H. CHESTNUT, JAMES)	Kenny Chesney © RCA	1	50



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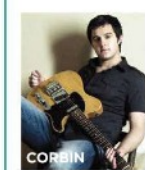
TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	61	#1 TAYLOR SWIFT © BIG MACHINE (18.98)	Fearless	5	1	26	31	27	63	RASCAL FLATTS © VICE (12.98)	1	26
2	3	91	LADY ANTEBELLUM © CAPITOL, NASHVILLE (22.98)	Lady Antebellum	1	1	27	28	33	48	DIERKS BENTLEY © CAPITOL, NASHVILLE (21.98)	1	27
3	2	10	CARRIE UNDERWOOD © RCA (13.98)	Play On	1	1	28	29	32	67	KELLIE PICKLER © 1918A (11.98)	1	28
4	4	56	ZAC BROWN BAND © HOME GROWN/ATLANTIC/SIBBER PICTURE (13.98)	The Foundation	2	2	29	30	31	23	GLORIANA © UNIVERSAL, SOUTH (12.98)	1	29
5	5	7	JASON ALDEAN © BROTHER BOW (18.98)	Wide Open	2	2	30	32	38	42	ERIC CHURCH © CAPITOL, NASHVILLE (20.98)	1	30
6	6	6	DARIUS RUCKER © CAPITOL, NASHVILLE (18.98)	Learn To Live	1	1	31	36	36	48	COLT FORD © AVERAGE JOE'S (16.98)	1	31
7	6	9	MIRANDA LAMBERT © COLUMBIA (12.98)	Revolution	1	1	32	26	34	10	ALAN JACKSON © MERCURY (12.98)	1	32
8	8	12	TIM MCGRAW © CURB (18.98)	Southern Voice	1	1	33	33	39	46	JAKE OWEN © RCA (12.98)	1	33
9	7	8	TAYLOR SWIFT © BIG MACHINE (18.98)	Taylor Swift	1	1	34	35	30	23	SUGARLAND © MERCURY (13.98)	1	34
10	11	16	KEITH URBAN © CAPITOL, NASHVILLE (18.98)	Delying Gravity	1	1	35	34	40	60	RANDY HOUSER © UNIVERSAL, SOUTH (11.98)	1	35
11	16	48	RASCAL FLATTS © VICE (12.98)	Unstoppable	1	1	36	38	51	21	DAVID NAIL © MCA (11.98)	1	36
12	17	28	BRAD PAISLEY © A&R (13.98)	American Saturday Night	1	1	37	39	49	1	JOE NICHOLS © UNIVERSAL, SOUTH (12.98)	1	37
13	10	38	OUNDTRACK © VICE (12.98)	Hannah Montana: The Movie	1	1	38	37	37	12	LYLE LOVETT © COLUMBIA (13.98)	1	38
14	13	12	TOBY KEITH © SHOW DOG (18.98)	American Ride	1	1	39	42	52	43	RANDY TRAVIS © MERCURY (12.98)	1	39
15	15	11	REBA © STARBUCK (18.98)	Keep On Loving You	1	1	40	40	59	12	BOMSHEL © CURB (18.98)	1	40
16	18	24	CHRIS YOUNG © RCA (18.98)	The Man I Want To Be	6	6	41	43	35	65	KENNY CHESNEY © BLUE CHERRY (18.98)	1	41
17	17	14	LUKE BRYAN © CAPITOL, NASHVILLE (18.98)	Doin' My Thing	2	2	42	44	46	7	JIMMY WAYS © VALLEY (12.98)	1	42
18	17	20	KENNY CHESNEY © RCA (18.98)	Greatest Hits II	1	1	43	41	54	18	BIG & RICH © WARNER BROS. (12.98)	1	43
19	21	25	ROSANNE CASH © MCA (12.98)	The List	5	5	44	46	47	4	PHIL VASSAR © UNIVERSAL, SOUTH (12.98)	1	44
20	23	22	GEORGE STRAIT © MCA (13.98)	Twang	1	1	45	45	55	20	LOVE AND THEFT © CAROLWOOD (12.98)	1	45
21	19	21	BROOKS & DUNN © A&R (13.98)	#1... And Then Some	1	1	46	47	44	58	TRACE ADKINS © CAPITOL, NASHVILLE (20.98)	1	46
22	22	75	JAMEY JOHNSON © A&R (12.98)	That Lonesome Song	6	6	47	62	-	2	GREATEST GAINERS: EASTON CORBIN © VICE (12.98)	1	47
23	24	22	VARIOUS ARTISTS © UNIVERSAL (18.98)	NOW That's What I Call Country Vol. 2	2	2	48	48	43	62	TIM MCGRAW © CURB (18.98)	1	48
24	27	65	BILLY CURRINGTON © MERCURY (18.98)	Little Bit Of Everything	2	2	49	49	42	72	VARIOUS ARTISTS © CAPITOL (18.98)	1	49
25	29	27	JUSTIN MOORE © VALDY (18.98)	Justin Moore	3	3	50	50	41	72	MARTINA MCBRIDE © RCA (12.98)	1	50

TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	47	#1 STEVE MARTIN © THE CROW (18.98)	The Crow: New Songs For The Five-String Banjo	1	1
2	2	15	PATTY LOVELESS © SAGA/RD (18.98)	Mountain Soul II	1	2
3	3	68	OLD CROW MEDICINE SHOW © NETWORK 30812	Tennessee Pusher	1	3
4	4	12	BILLY GILMAN GATHER WITH THEIR KISSING FRIENDS © BILLY GILMAN (18.98)	Billy Gilman Gathers With Their Kissing Friends	1	4
5	5	NC-ENTRY	SARAH JAROSZ © SUGAR HILL (18.98)	Coming In Her Head	1	5
6	6	18	THE ISAACS © THE ISAACS (18.98)	Naturally: An Almost A Cappella Collection	1	6
7	7	16	LOUDON WAINWRIGHT III © 2ND STORY SOUND 001	High Wide & Handsome: The Charlie Poole Project	1	7
8	8	12	RICKY SKAGGS © SKAGGS FAMILY 901009	Solo: Songs My Dad Loved	1	8
9	9	8	SAM BUSH © SUGAR HILL (18.98)	Circles Around Me	1	9

BETWEEN THE BULLETS
'MORE' FOR CORBIN



Although Top Country Albums shows only a few bullets during the post-holiday retail slump, rookie country traditionalist Easton Corbin's 6% increase is good enough for Greatest Gainer stripes. His "A Little More Country Than That" EP moves roughly 1,000 copies and bounces 62-47. On Top Heatseekers Albums, the set pops on to No. 30, while the title track gains 1.1 million impressions and bullets at No. 19 on Hot Country Songs. The tune has amassed 130 million audience impressions since its bow on the Aug. 22, 2009, tally. Corbin's self-titled debut album is due March 2.

—Wade Jessen

TOP R&B/HIP-HOP ALBUMS

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	ARTIST (IMP/INT) / PROMOTION LABEL
1	1	5	#1 ALICIA KEYS	#1 THE ELEMENT OF FREEDOM (MCA) 46371 (RMG)	
2	2	4	MARY J. BLIGE	IT KILLS ME (SRC/UNIVERSAL) MOTOWN (UMG)	
3	3	31	THE BLACK EYED PEAS	THE EARTH IS MOVING (A&M) 012867 (MGA)	
4	6	7	RIHANNA	R 3 (JIVE) 011379 (UMG)	
5	4	3	YOUNG MONEY	WE ARE YOUNG MONEY (CASH MONEY/UNIVERSAL) MOTOWN (UMG)	
6	5	34	EMINEM	RELAPSE (JIVE) 011470 (MCA) 012660 (MGA)	
7	9	18	JAY-Z	THE BLUEPRINT 3 (ROC-A-FELLA) 200855 (JAG)	
8	8	12	MICHAEL JACKSON	MICHAEL JACKSON THIS IS IT (A&M) 011364 (MCA) 012030 (MCA)	
9	7	4	ROBIN THICKE	SO SHADY (JIVE) 011378 (UMG)	
10	12	61	BEYONCÉ	I AM...SASHA FAYE (MCA) 011425 (MCA) 012009 (MCA)	
11	14	19	TREY SONGZ	READY (SONG BOOK) ATLANTIC 11879 (A&G)	
12	10	5	GUCCI MANE	NO MORE BROTHERS (JIVE) 011379 (UMG)	
13	11	5	CHRIS BROWN	GRAFFITI (JIVE) 011379 (UMG)	
14	15	5	SNOOP DOGG	HALICE N WUNDERLAND (DOGGYSTYLE/PRIORITY/CAPTOL)	
15	19	9	MELANIE FIONA	THE BROTHERS (SONG BOOK) ATLANTIC 11879 (A&G)	
16	26	8	#6 JAY-Z	THE BLACK EYED PEAS (A&M) 012867 (MGA)	
17	13	9	50 CENT	BEFORE I SELF-CENT (SHADY/AFTERMATH/INTERSCOPE) 012030 (MCA)	
18	16	6	R. KELLY	UNTITLED LIVE (JIVE) 011378 (UMG)	
19	17	5	TIMBALAND	TIMBALAND FEAT. Usher (JIVE) 011378 (UMG)	
20	21	17	KID CUDI	DAYTON CUMMINGS (JIVE) 011378 (UMG)	
21	18	1	DRAKE	SO SHADY (JIVE) 011378 (UMG)	
22	23	27	MARIAH CAREY	MEMORIES OF AN IMPERFECT ANGEL (ISLAND) 012020 (UMG)	
23	20	16	BIRDMAN	PHASE 2 (CASH MONEY/UNIVERSAL) MOTOWN (UMG)	
24	22	7	WHITNEY HOUSTON	I LOOK TO YOU (ARISTA) 10033 (RMG)	
25	24	19	VARIOUS ARTISTS	NOW 31 (MCA/UNIVERSAL) 20084 7 (SONY) MUSIC	
26	25	18	BEBE & CECE WINANS	STILL (A&M) 011378 (UMG)	
27	28	36	CHRISTIE MICHELE	EPHRAIM (JIVE) 011379 (UMG)	
28	30	5	CLIPSE	THE CASSETT DROPS (COLUMBIA) 21093 (SONY) MUSIC	
29	30	7	JANET	NUMBER ONE (A&M) 011378 (UMG)	
30	27	8	JUVENILE	COOLY & CONFIDENT (JIVE) ATLANTIC 111363 (JAG)	
31	31	6	B.G.	TOO GOOD 2 BE HOLYWOOD (COPRA) 011378 (UMG)	
32	33	9	WALE	ATTENTION DEFECT (ALLO) 011378 (UMG)	
34	47	43	KERI HILSON	WALK A MILE IN MY SHOES (JIVE) 011378 (UMG)	
35	32	17	NEW BOYZ	ON FIRE (CASH MONEY/UNIVERSAL) MOTOWN (UMG)	
36	38	68	T.I.	PAPER TRAIL (GANDY) 011378 (UMG)	
37	44	23	KJ-SM	I GET IT IN (JIVE) 011378 (UMG)	
38	37	7	BLAKROK	BLAKROK (BLAKROK) 33832 (EX)	
39	39	19	PITBULL	REBELLION (MCA) 011378 (UMG)	
40	36	8	BOYZ II MEN	LOVE (A&M) 011378 (UMG)	
41	35	11	TECH N9NE	K.O.D. STRANGE (4/RSC)	
42	41	7	ANGIE STONE	UNEXPECTED STAK (31) 288 (CONCORD)	
43	40	2	JEREMIH	JEREMIH (SCHLITZ) 011378 (UMG)	
44	45	17	LIL' BOOSIE	THE RETURN OF BOOSIE (A&M) 011378 (UMG)	
45	47	47	CHARLIE WILSON	UNCLE CHARLIE (JIVE) 011378 (UMG)	
46	49	24	FABOLOUS	LOVE MY BROTHERS (SONY) MUSIC	
47	59	56	ANTHONY HAMILTON	THE POINT OF IT ALL (MCA) 011378 (UMG)	
48	51	64	MARY MARY	THE SOUND MY BROTHERS (COLUMBIA) 20087 (SONY) MUSIC	
49	43	18	RAEKWON	ONLY BUILT 4 BLOOD (MCA) 011378 (UMG)	
50	54	26	MOS DEF	THE ECSTASY DOWNTOWN 70055*	

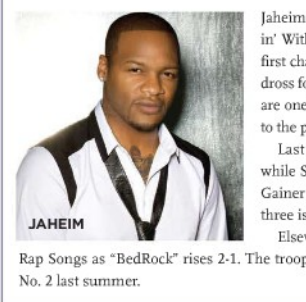
With "Replay" moving 2-1 on the Rhythmic chart, Jazzy becomes the 12th male artist whose debut single topped that list since the start of 2005. In that time, only one female (Cassie with "Me & You," 2006) and one group (Shop Boyz "Party Like a Rockstar," 2007) have taken their first singles to No. 1.



MAINSTREAM R&B/HIP-HOP

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMP/INT) / PROMOTION LABEL
1	1	19	#1 I INVENTED SEX	TRY SLEEPING WITH A BROKEN HEART (A&M) 011378 (UMG)
2	3	13	IT KILLS ME	MELANIE FIONA (SRC/UNIVERSAL) MOTOWN (UMG)
3	5	8	#6 BEDROCK	YOUNG MONEY FEAT. Usher (CASH MONEY/UNIVERSAL) MOTOWN (UMG)
4	4	10	SAV AAH	THEY SINGZ FEAT. FANOUOUS (SONG BOOK) ATLANTIC
5	6	7	HOW LOW	LUZARICH (JIVE) 011378 (UMG)
6	2	16	MONEY TO BLOW	BRIANNA FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL) MOTOWN (UMG)
7	7	15	BABY BY ME	50 CENT FEAT. NE-YO (SHADY/AFTERMATH/INTERSCOPE)
8	5	12	EMPIRE STATE OF MIND	JAY-Z & ALICIA KEYS (ROC-NATION)
9	9	10	HARD	RIHANNA FEAT. JEEZY (JIVE) 011378 (UMG)
10	9	14	PAPERS	USHER (JIVE) 011378 (UMG)
11	12	8	TRY SLEEPING WITH A BROKEN HEART	ALICIA KEYS (MCA) 011378 (UMG)
12	14	9	SEX THERAPY	ROBIN THICKE (JIVE) 011378 (UMG)
13	11	11	SPOTLIGHT	GUCCI MANE FEAT. USHER (BRICK SQ/SONY/UNIVERSAL) MOTOWN (UMG)
14	20	5	I WANNA ROCK	SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPTOL)
15	13	12	GANGSTA LUV	SNOOP DOGG FEAT. THE-DREAM (DOGGYSTYLE/PRIORITY/CAPTOL)
16	18	8	I AM	MARY J. BLIGE (A&M) 011378 (UMG)
17	15	13	I GET IT IN	OSAMAHN FEAT. GUCCI MANE (JIVE) 011378 (UMG)
18	23	5	HEY DADDY (DADDY'S HOME)	USHER FEAT. PULS (A&M) 011378 (UMG)
19	17	15	I CAN TRANSFORM YA	CHRIS BROWN FEAT. LIL WAYNE & SWIZZ BEATZ (JIVE) 011378 (UMG)
20	19	16	BAD HABITS	MARWELL (COLUMBIA)
21	24	7	O LET'S DO IT	WANKA FLOCCA (JIVE) 011378 (UMG)
22	21	19	FOREVER	DRAKE (JIVE) 011378 (UMG)
23	27	4	SAY SOMETHING	TIMBALAND FEAT. Usher (JIVE) 011378 (UMG)
24	28	7	FED UP	BUNIMAR FEAT. USHER, DRAKE, YOUNG JEEZY & ROCK HOSS (ATLANTIC)
25	25	14	I LOOK GOOD	SHADE (JIVE) 011378 (UMG)
26	26	11	TIE ME DOWN	NEW BOYZ FEAT. RAY J (JHOTTY/ASYLUM/WARNER) BROS.
27	31	9	MEDICINE	PULS FEAT. KERI HILSON (BIG GATES/SLIP-N-SLIDE) ATLANTIC
28	29	17	FRESH	4 THE G (JIVE) 011378 (UMG)
29	34	5	TIP OF MY TONGUE	JAGGED EDGE FEAT. TRINA & GUCCI MANE (SLIP-N-SLIDE) ATLANTIC
30	40	2	AIN'T LEAVIN WITHOUT YOU	CHARLIE WILSON (JIVE) 011378 (UMG)
31	33	8	I GET CRAZY	NICKI MINAJ FEAT. LIL WAYNE (YOUNG MONEY)
32	36	5	CRAWL	CHRIS BROWN (JIVE) 011378 (UMG)
33	35	5	STEADY MOBBIN'	YOUNG MONEY FEAT. GUCCI MANE (CASH MONEY/UNIVERSAL) MOTOWN (UMG)
34	32	12	I'M GOING IN	JUSTIN BIEBER (JIVE) 011378 (UMG)
35	39	3	ON FIRE	LIL WAYNE (CASH MONEY/UNIVERSAL) MOTOWN (UMG)
36	37	4	ALL THE WAY TURN UP	ROSCOE DASH FEAT. BOULIAA BOY TELL'EM (MUSIC LINE)
37	30	15	VIDEO PHONE	BEYONCÉ (MCA) 011378 (UMG)
38	38	8	ECHO	R. KELLY (JIVE) 011378 (UMG)
39	NEW	NEW	ON TO THE NEXT ONE	JAY-Z & SWIZZ BEATZ (ROC-NATION)
40	NEW	NEW	WOMEN LIE, MEN LIE	YO GOTTI FEAT. LIL WAYNE (MCA) 011378 (UMG)

BETWEEN THE BULLETS
FOURTH ADULT NO. 1 FOR JAJHEIM



Jaheim scores his fourth No. 1 on Adult R&B as "Ain't Leavin' Without You" hikes 2-1. The crooner, who landed his first chart-topper in 2002, is tied with the late Luther Vandross for the most No. 1s by a male since 2000. The singers are one behind Musiq Soulchild, who has made five trips to the penthouse in the same span.

Last issue's leader, Usher's "Papers," dips to No. 2, while Sade's "Soldier of Love" marches 5-3 with Greatest Gainer applause. The song's five-week ascent to the top three is the fastest trip by a group in nine years.

Elsewhere, Young Money earns its first No. 1 on Hot Rap Songs as "BedRock" rises 2-1. The troop's debut offering, "Every Girl," spent 12 weeks at No. 2 last summer.

—Raphael George

RHYTHMIC

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMP/INT) / PROMOTION LABEL
1	2	14	#1 REPLAY	THE BLACK EYED PEAS (A&M) 012867 (MGA)
2	1	16	EMPIRE STATE OF MIND	JAY-Z & ALICIA KEYS (ROC-NATION)
3	5	10	GREATEST GAINER TIK TOK	KESHA (KEMOSABE) RCA (RMG)
4	3	17	SEXY CHICK	DAVID GUETTA FEAT. AKON (JIVE) 011378 (UMG)
5	4	9	HARD	RIHANNA FEAT. JEEZY (JIVE) 011378 (UMG)
6	7	18	TIE ME DOWN	NEW BOYZ FEAT. RAY J (JHOTTY/ASYLUM/WARNER) BROS.
7	10	7	BEDROCK	YOUNG MONEY FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL) MOTOWN (UMG)
8	9	13	GANGSTA LUV	SNOOP DOGG FEAT. THE-DREAM (DOGGYSTYLE/PRIORITY/CAPTOL)
9	6	18	FOREVER	DRAKE (JIVE) 011378 (UMG)
10	12	11	DO YOU REMEMBER	JOY CORONADO (JIVE) 011378 (UMG)
11	13	10	BAD ROMANCE	LADY GAGA (JIVE) 011378 (UMG)
12	9	22	WHATCHA SAY	JASON DERULO (JIVE) 011378 (UMG)
13	11	17	SWEET DREAMS	BEYONCÉ (MCA) 011378 (UMG)
14	14	7	HOW LOW	LUZARICH (JIVE) 011378 (UMG)
15	15	11	MONEY TO BLOW	BRIANNA FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL) MOTOWN (UMG)
16	21	6	SAV AAH	THEY SINGZ FEAT. FANOUOUS (SONG BOOK) ATLANTIC
17	16	28	DOWN	JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL) MOTOWN (UMG)
18	20	9	I INVENTED SEX	TRY SLEEPING WITH A BROKEN HEART (A&M) 011378 (UMG)
19	17	15	MEET ME HALFWAY	CHRIS BROWN FEAT. LIL WAYNE & SWIZZ BEATZ (JIVE) 011378 (UMG)
20	18	15	SPOTLIGHT	GUCCI MANE FEAT. USHER (BRICK SQ/SONY/UNIVERSAL) MOTOWN (UMG)
21	24	5	CARRY OUT	TIMBALAND FEAT. JUSTIN BIEBER (JIVE) 011378 (UMG)
22	25	5	I WANNA ROCK	SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPTOL)
23	22	12	SHUT IT DOWN	PITBULL FEAT. AKON (MCA) 011378 (UMG)
24	19	16	BABY BY ME	50 CENT FEAT. NE-YO (SHADY/AFTERMATH/INTERSCOPE)
25	23	17	PAPARAZZI	LADY GAGA (JIVE) 011378 (UMG)
26	26	4	CRAWL	CHRIS BROWN (JIVE) 011378 (UMG)
27	33	5	IMMA BE	THE BLACK EYED PEAS (A&M) 012867 (MGA)
28	29	5	TELEPHONE	LADY GAGA (JIVE) 011378 (UMG)
29	28	6	I AM	MARY J. BLIGE (A&M) 011378 (UMG)
30	27	14	I CAN TRANSFORM YA	CHRIS BROWN FEAT. LIL WAYNE & SWIZZ BEATZ (JIVE) 011378 (UMG)
31	32	6	TRY SLEEPING WITH A BROKEN HEART	ALICIA KEYS (MCA) 011378 (UMG)
32	37	4	MEDICINE	PULS FEAT. KERI HILSON (BIG GATES/SLIP-N-SLIDE) ATLANTIC
33	35	6	ONE LESS LONELY GIRL	JUSTIN BIEBER (JIVE) 011378 (UMG)
34	30	19	ONE TIME	JUSTIN BIEBER (JIVE) 011378 (UMG)
35	NEW	NEW	PUT IT IN A LOVE SONG	ALICIA KEYS FEAT. BEYONCÉ (MCA) 011378 (UMG)
36	34	13	3	BRITNEY SPEARS (JIVE) 011378 (UMG)
37	36	18	WASTED	OSAMAHN FEAT. PULS (JIVE) 011378 (UMG)
38	4	4	IN MY HEAD	JASON DERULO (JIVE) 011378 (UMG)
39	8	4	I GET IT IN	OSAMAHN FEAT. GUCCI MANE (JIVE) 011378 (UMG)
40	NEW	NEW	IT KILLS ME	MELANIE FIONA (SRC/UNIVERSAL) MOTOWN (UMG)

ADULT R&B

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMP/INT) / PROMOTION LABEL
1	2	11	#1 AIN'T LEAVIN WITHOUT YOU	CHARLIE WILSON (JIVE) 011378 (UMG)
2	1	14	PAPERS	USHER (JIVE) 011378 (UMG)
3	5	5	GREATEST GAINER SOLDIER OF LOVE	SADE (Epic/COLUMBIA)
4	4	30	BAD HABITS	MARWELL (COLUMBIA)
5	6	15	IT KILLS ME	MELANIE FIONA (SRC/UNIVERSAL) MOTOWN (UMG)
6	3	17	MILLION DOLLAR BILL	WHITNEY HOUSTON (ARISTA) RMG
7	7	20	WHAT I'VE BEEN WAITING FOR	BRINK MCKENNEY (MCA) 011378 (UMG)
8	8	37	CAN'T LIVE WITHOUT YOU	CHARLIE WILSON (JIVE) 011378 (UMG)
9	9	35	CLOSE TO YOU	BEBE & CECE WINANS (A&M) 011378 (UMG)
10	10	17	DOESN'T MAKE ANYTHING	ALICIA KEYS (MCA) 011378 (UMG)
11	11	9	TRY SLEEPING WITH A BROKEN HEART	ALICIA KEYS (MCA) 011378 (UMG)
12	14	13	RELIGIOUS	R. KELLY (JIVE) 011378 (UMG)
13	16	13	YESTERDAY	STONIS BRONX FEAT. TRY SONGZ (ATLANTIC)
14	15	13	I AIN'T HEARIN' U	ANGIE STONE (STAX) (MCA)
15	15	15	DON'T MAKE 'EM LIKE U NO MORE	HERBIE HUNTER (JIVE) 011378 (UMG)
16	12	13	THIS IS IT	MICHAEL JACKSON FEAT. THE JACKSONS (A&M) 011378 (UMG)
17	17	8	FISTFUL OF TEARS	MARWELL (COLUMBIA)
18	20	7	I AM	MARY J. BLIGE (A&M) 011378 (UMG)
19	19	10	SEX THERAPY	ROBIN THICKE (JIVE) 011378 (UMG)
20	18	11	BULLETPROOF	RAHEEM DEVAUGHN FEAT. LUZARICH (JIVE) 011378 (UMG)
21	21	11	I CAN'T MAKE YOU LOVE ME	BOYZ II MEN (MCA)
22	22	10	NEVER KNEW I NEEDED	NE-YO (JIVE) 011378 (UMG)
23	23	5	HIGHER THAN THIS	LEONIE VEVE (JIVE) 011378 (UMG)
24	26	16	CAN'T HARDLY WAIT	WYNONN (COCO) 011378 (UMG)
25	27	8	I INVENTED SEX	TRY SONGZ FEAT. DRAKE (SONG BOOK) ATLANTIC

HOT RAP SONGS

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMP/INT) / PROMOTION LABEL
1	2	8	#1 BEDROCK	YOUNG MONEY FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL) MOTOWN (UMG)
2	1	18	EMPIRE STATE OF MIND	JAY-Z & ALICIA KEYS (ROC-NATION)
3	3	14	MONEY TO BLOW	BRIANNA FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL) MOTOWN (UMG)
4	4	9	HOW LOW	LUZARICH (JIVE) 011378 (UMG)
5	5	20	FOREVER	DRAKE (JIVE) 011378 (UMG)
6	6	13	GANGSTA LUV	SNOOP DOGG FEAT. THE-DREAM (DOGGYSTYLE/PRIORITY/CAPTOL)

WEEK		TITLE	ARTIST	IMPRINT / PROMOTION LABEL	CERT.
THIS	LAST				
WEEK	WEEK				
1	1	22	#1	CITY ON OUR KNEES TOPYMAG FOREFRONT/EMI CMG	
2	2	1	1	UNTIL THE WHOLE WORLD HEARS CASTING CROWNS BEACH STREET/REUNION.P/LG	
3	3	17	1	WHAT FAITH CAN DO NIGHTMARE ESC-TOOTH & NAIL	
4	5	34	1	HOLD MY HEART TENT AVENUE NORTH REUNION.P/LG	
5	4	27	1	THE WORDS I WOULD SAY SIDEWALK PROPHETS FEVERENT/WORLD-CURB	
6	6	22	1	FORGIVENESS CONFER TOMLIN SIX STEPS/SPARROW/EMI CMG	
7	8	17	1	AMERICAN BEAL SPARROW/EMI CMG	
8	9	16	1	LET THE WATERS RISE MYKESHAM CUBS	
9	7	19	1	HEAVEN IS THE FACE STEVEN CURTIS CHAPMAN SPARROW/EMI CMG	
10	11	14	1	ON AND ON CHAREN INC.	
11	10	14	1	THERE IS A WAY NEWBORN INC.	
12	12	16	1	SAFE PHIL WICKHAM FEAT. BART MILLARD INC.	
13	13	16	1	SALVATION IS HERE LINDSEY BRENSTEN INTERSCAPE	
14	14	13	1	ALIVE POCKET FULL OF ROCKS MYRRH/WORD-CURB	
15	15	22	1	GLORIOUS NEWBORN INC.	
16	16	9	1	ALWAYS MATT MAHER ESSENTIAL/ATLANTIC/EMI CMG	
17	18	11	1	YOUR HANDS J.J. HELLER STONE TABLE	
18	NEW	18	1	LOVE NEVER FAILS BRANDON HEATH REUNION.P/LG	
19	38	2	1	SAVE A PLACE FOR ME MATTHEW WEST CREDENTIAL/ATLANTIC/EMI CMG	
20	17	1	1	WALK ON THE WATER BRIIT NICOLE SPARROW/EMI CMG	
21	NEW	1	1	HEALING HAND OF GOD JEREMY CAMP BE-TOOTH & NAIL	
22	19	9	1	SOMETIMES BROOKLYN TABERNALE CHOR	
23	27	2	1	SOMETHING BEAUTIFUL NEEDS OBSCURE ATLANTIC/EMI CMG	
24	28	2	1	BEFORE THE MORNING JOHN WILSON SPARROW/EMI CMG	
25	20	3	1	HEARTBEAT REBECCAH WALKER & LFC	
26	21	1	1	GLORY TO GOD FOREVER FEE INC.	
27	21	10	1	LIVE LIKE WE'RE DYING KIRIS ALLER 180/UMG	
28	23	11	1	DONT YOU KNOW YOU'RE BEAUTIFUL REBECCAH WALKER & LFC	
29	26	12	1	AGAIN FLYLEAF A&M/OCTONE INTERSCAPE	
30	24	11	1	HEALER KARI JOBE INTERSCAPE	
31	NEW	1	1	MORE LIKE FALLING IN LOVE JASON GRAY CENTRICITY	
32	31	2	1	FOR THE FIRST TIME AGAIN JASON GRAY CENTRICITY	
33	25	17	1	GOD-SHAPED HOLE (2010) PLUMBER CURB	
34	30	5	1	NEVER SAW YOU COMING SIDEWALK PROPHETS/EMI CMG	
35	32	8	1	HANDS THE ALMOST CIOLO	
36	34	7	1	MESS OF ME SWITCHFOOT CREDENTIAL/ATLANTIC/EMI CMG	
37	29	7	1	I AM LOVED BRIIT NICOLE/TENT AVENUE NORTH SPARROW/EMI CMG	
38	41	6	1	WE WANT THE WORLD TO HEAR BIG DADDY WEAVE FEVERENT/WORLD-CURB	
39	36	2	1	EVERYDAY MIRACLES CITYNA & YAGSHAN REUNION.P/LG	
40	37	9	1	FORGET AND NOT SLOW DOWN REBECCAH WALKER & LFC	
41	NEW	1	1	CAN ANYBODY HEAR ME MERCYHEATH ANDREWS/WORLD-CURB	
42	48	2	1	STAND FOR YOU JONNY DIZ INC.	
43	39	3	1	DESPERATE LINDSEY BRENSTEN INTERSCAPE	
44	50	2	1	UNREDEEMED SELAH CURB	
45	35	5	1	OPEN HANDS MATT PAPA CENTRICITY	
46	35	2	1	LOSERS ME IN MOTION CENTRICITY	
47	44	2	1	SAFE IN YOUR ARMS ABANDON FOREFRONT/EMI CMG	
48	NEW	1	1	HOW GREAT GLORY HONOR FEAT. M. ANJALI, J. MITCHELL, J. SHERWIN & C. ORRITT FOUNDATION	
49	45	2	1	BE ALRIGHT OSCAR ANDERSON/SPRING HILL	
50	42	11	1	THE MEANING OF LIFE HANK NELSON BE-TOOTH & NAIL	

WEEK		TITLE	ARTIST	IMPRINT / PROMOTION LABEL	CERT.
THIS	LAST				
WEEK	WEEK				
1	47	56	#1	GREATEST GAINER JEREMY CAMP REUNION.P/LG	
2	1	8	1	CASTING CROWNS UNTIL THE WHOLE WORLD HEARS/REUNION.P/LG	
3	4	14	1	VARIOUS ARTISTS THE WORDS I WOULD SAY/EMI CMG	
4	2	9	1	FLYLEAF MONTY A&M/OCTONE 01512/EMI CMG	
5	3	20	1	SKILLET AWAKE 404/RECORDS/ATLANTIC/255/PROVIDENT-INTERSCAPE	
6	5	9	1	SWITCHFOOT REUNION.P/LG/ATLANTIC/EMI CMG	
7	6	12	1	KUTLESS IT IS WELL SEC/7174/EMI CMG	
8	7	16	1	DAVID CROWDER BAND CHURCH MUSIC SIX STEPS/SPARROW 6515/EMI CMG	
9	10	10	1	STEVEN CURTIS CHAPMAN BEAUTY WILL REDEEM SPARROW 6516/EMI CMG	
10	11	96	1	TENTH AVENUE NORTH DIXIE AND UNDERHEATH SOUND/101/PROVIDENT-INTERSCAPE	
11	15	71	1	CHRIS TOMLIN HELLO LOVE SIX STEPS/SPARROW 2355/EMI CMG	
12	8	65	1	FRANCESCA BATTISTELLI MY PAPER HEART FEVERENT 887378/WORLD-CURB	
13	22	76	1	THIRD DAY REVELATION ESSENTIAL 10853/PROVIDENT-INTERSCAPE	
14	12	48	1	RED WINDHOKE & INSTINCT ESSENTIAL 10853/PROVIDENT-INTERSCAPE	
15	16	64	1	MARY MARY THE SOUND OF GLORIOUS REUNION.P/LG/PROVIDENT-INTERSCAPE	
16	RE-ENTRY	1	1	CHRISTY NOCKELS LIFE LIGHT UP SIX STEPS/SPARROW 2356/EMI CMG	
17	9	14	1	VARIOUS ARTISTS SONGS 4 WORSHIP 80/INTERSCAPE 24702/TIME LIFE	
18	24	29	1	HILLSONG WORLD'S GREATEST HITS... 40/ALBUMS/40/PROVIDENT-INTERSCAPE	
19	19	20	1	NEEDS OBSCURE THE OUTSIDERS ATLANTIC 51972/WORD-CURB	
20	38	22	1	HILLSONG RUTH + HOPE + LOVE LIVE/HILLSONG/18/PROVIDENT-INTERSCAPE	
21	29	7	1	PHIL WICKHAM HEAVENS & EARTH INC 3363/PROVIDENT-INTERSCAPE	
22	RE-ENTRY	1	1	NEWSONG ONE YOURSELF AWAY/HMH 5545/EMI CMG	
23	20	63	1	MICHAEL W. SMITH A NEW Hallelujah/REUNION.P/LG/PROVIDENT-INTERSCAPE	
24	13	10	1	THE ALMOST MONSTER TOOTH & NAIL 4543/EMI CMG	
25	18	14	1	RELIANT K FORGET AND NOT SLOW DOWN/SPARROW/EMI CMG	
26	27	48	1	KARI JOBE KARI JOBE INTERSCAPE 4550/PROVIDENT-INTERSCAPE	
27	44	16	1	TERCER CIELO NEW CD/ALBUMS/40/PROVIDENT-INTERSCAPE	
28	32	18	1	GATHER VOCAL BAND REUNITED GATHER MUSIC GROUP 4044/EMI CMG	
29	17	18	1	THOUSAND FOOT KRUTCH WELCOME TO THE MAGNUM/EMI TOOTH & NAIL 4738/EMI CMG	
30	RE-ENTRY	1	1	MATT REDMAN WE SHALL NOT BE SHAKEN SIX STEPS/SPARROW 2320/EMI CMG	
31	RE-ENTRY	1	1	FORGET AND NOT SLOW DOWN REBECCAH WALKER & LFC	
32	35	22	1	BRITT NICOLE THE LOST GET FOUND SPARROW 2358/EMI CMG	
33	40	66	1	VARIOUS ARTISTS NEWSONG 2008/EMI CMG/PROVIDENT-INTERSCAPE 8074/WORLD-CURB	
34	RE-ENTRY	1	1	FEE HOPE RISING INC 4867/PROVIDENT-INTERSCAPE	
35	RE-ENTRY	1	1	KRISTIAN STANFILL ATTENTION SIX STEPS/SPARROW 3263/EMI CMG	
36	33	32	1	MAT KEARNEY CITY OF BLACK & WHITE/AWAKE COLUMBIA/IMP 1466/EMI CMG	
37	48	12	1	SIDEWALK PROPHETS THESE SIMPLE THINGS/FOUNTAIN BOUNTY/WORLD-CURB	
38	RE-ENTRY	1	1	THE BROOKLYN TABERNALE CHOR DECLARE YOUR NAME LIVE WORSHIP/FEVERENT/EMI CMG	
39	37	70	1	BRANDON HEATH WHAT IF WE NEVER/REUNION.P/LG/PROVIDENT-INTERSCAPE	
40	14	14	1	CHRIS TOMLIN LIFE LIGHT UP SIX STEPS/SPARROW 2356/EMI CMG	
41	30	60	1	ANBERLIN NEW SURRENDER/UNIVERSAL/REPUBLIC 01710/EMI CMG	
42	42	20	1	SELAH YOU DELIVER ME CURB 78136/WORD-CURB	
43	23	28	1	THE DEVIL WEARS PRADA MERCYHEATH ANDREWS/REUNION.P/LG/PROVIDENT-INTERSCAPE	
44	37	40	1	MERCYME 16 INC 4426/PROVIDENT-INTERSCAPE	
45	RE-ENTRY	1	1	MATT MAHER ALIVE AGAIN ESSENTIAL 10856/PROVIDENT-INTERSCAPE	
46	40	68	1	MATTHEW WEST SOMETHING TO SAY/SPARROW 4320/EMI CMG	
47	46	17	1	LEELAND LIFE IS ON THE MOVE ESSENTIAL 10856/PROVIDENT-INTERSCAPE	
48	36	14	1	PILLAR CONFESSIONS ESSENTIAL 10864/PROVIDENT-INTERSCAPE	
49	28	18	1	BAR/JOHNS LOVE & WAR FEVERENT 88781/WORLD-CURB	
50	41	5	1	SARA GROVES FIREFLIES AND SONGS SPARROW 4712/PROVIDENT-INTERSCAPE	

With 15 million impressions at 25 of the 93 stations monitored for the chart, Brandon Heath achieves his highest start so far on *Christian Songs* with "Love Never Fails" at No. 18. He has led the audience-based chart twice, including a 19-week run at No. 1 with "Give Me Your Eyes" last year.



WEEK		TITLE	ARTIST	IMPRINT / PROMOTION LABEL	CERT.
THIS	LAST				
WEEK	WEEK				
1	1	21	#1	CITY ON OUR KNEES TOPYMAG FOREFRONT/EMI CMG	
2	2	20	1	UNTIL THE WHOLE WORLD HEARS CASTING CROWNS BEACH STREET/REUNION.P/LG	
3	3	25	1	THE WORDS I WOULD SAY SIDEWALK PROPHETS FEVERENT/WORLD-CURB	
4	5	16	1	GREATEST GAINER WHAT FAITH CAN DO NIGHTMARE ESC-TOOTH & NAIL	
5	4	37	1	REVELATION SONG PHILIPPS, CRAIG & DEAN INC.	
6	6	34	1	HOLD MY HEART TENTH AVENUE NORTH REUNION.P/LG	
7	7	22	1	SING, SING, SING CHRIS TOMLIN SIX STEPS/SPARROW/EMI CMG	
8	8	22	1	FOLLOW YOU LEELAND WITH BRANDON HEATH ESSENTIAL.P/LG	
9	9	22	1	GLORIOUS NEWSBORN INC.	
10	10	23	1	ALIVE AGAIN MATT MAHER ESSENTIAL.P/LG	
11	11	15	1	SAFE PHIL WICKHAM FEAT. BART MILLARD INC.	
12	12	14	1	HE IS WITH YOU MANDRA SPARROW/EMI CMG	
13	14	17	1	THERE IS A WAY NEWBORN INC.	
14	13	8	1	HEAVEN IS THE FACE STEVEN CURTIS CHAPMAN SPARROW/EMI CMG	
15	15	9	1	FORGIVEN SANCTUS REAL SPARROW/EMI CMG	
16	17	10	1	LET THE WATERS RISE MYKESHAM CUBS	
17	16	7	1	ALIVE POCKET FULL OF ROCKS MYRRH/WORD-CURB	
18	18	7	1	ON AND ON CHAREN INC.	
19	19	6	1	SALVATION IS HERE LINDSEY BRENSTEN INTERSCAPE	
20	21	8	1	I'D NEED A SAVIOR ALONG THE THIRSTY RY	
21	20	2	1	WALK ON THE WATER BRIIT NICOLE SPARROW/EMI CMG	
22	26	2	1	SOMETHING BEAUTIFUL NEEDS OBSCURE ATLANTIC/EMI CMG	
23	23	3	1	WE WANT THE WORLD TO HEAR BIG DADDY WEAVE FEVERENT/WORLD-CURB	
24	22	2	1	NEVER SAW YOU COMING BEBO NORMAN 574/TOOTH & NAIL	
25	NEW	1	1	LOVE NEVER FAILS BRANDON HEATH REUNION.P/LG	

WEEK		TITLE	ARTIST	IMPRINT / PROMOTION LABEL	CERT.
THIS	LAST				
WEEK	WEEK				
1	2	18	#1	WHAT FAITH CAN DO GAINERS NIGHTMARE ESC-TOOTH & NAIL	
2	3	16	1	ON AND ON CHAREN INC.	
3	1	18	1	FORGIVEN SANCTUS REAL SPARROW/EMI CMG	
4	4	22	1	CITY ON OUR KNEES TOPYMAG FOREFRONT/EMI CMG	
5	7	12	1	GREATEST GAINER DONT YOU KNOW YOU'RE BEAUTIFUL REBECCAH WALKER & LFC	
6	6	15	1	FORGET AND NOT SLOW DOWN RELIANT K MOND VS STROE/GO/TEE	
7	5	18	1	UNTIL THE WHOLE WORLD HEARS CASTING CROWNS BEACH STREET/REUNION.P/LG	
8	8	21	1	HEARTBEAT REBECCAH WALKER & LFC	
9	9	9	1	AGAIN FLYLEAF A&M/OCTONE INTERSCAPE	
10	11	13	1	LET THE WATERS RISE MYKESHAM CUBS	
11	10	24	1	BEAUTIFUL ENDING BARLOWNE FEVERENT/WORLD-CURB	
12	12	7	1	WE SHINE STELLAR KART INC.	
13	14	7	1	WALK ON THE WATER BRIIT NICOLE SPARROW/EMI CMG	
14	17	6	1	HANDS THE ALMOST TOOTH & NAIL	
15	23	6	1	DESPERATE FIREFLIGHT FLICKER/IMP	
16	18	12	1	ANTIDOTE B. NEITH GETTEE	
17	24	9	1	ALWAYS MATT MAHER ESSENTIAL/ATLANTIC/EMI CMG	
18	19	11	1	HERE IN THIS MOMENT BECKAN SHAE SHAE SHOC	
19	11	8	1	SAFE IN YOUR ARMS ABANDON FOREFRONT/EMI CMG	
20	25	10	1	HANG ON PLUMBER CURB	
21	NEW	1	1	SOMETHING BEAUTIFUL NEEDS OBSCURE ATLANTIC	
22	22	17	1	HEAVEN JARS OF GLAY GRAY MATTERS/ESSENTIAL.P/LG	
23	20	14	1	BEST OF ME THE LOST GET FOUND SPARROW/EMI CMG	
24	16	14	1	OUR TIME GROUP 1 CREW FEVERENT/EMI CMG	
25	25	5	1	LOSERS ME IN MOTION CENTRICITY	

WEEK		TITLE	ARTIST	IMPRINT / PROMOTION LABEL	CERT.
THIS	LAST				
WEEK	WEEK				
1	1	15	#1		

HOT DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	TITLE	ARTIST	INPRINT / PROMOTION LABEL
1	1	#1 PUSH N PULL	MARIN & MARIN	LOUGHN/SEA TO SUN
2	3	FRESH OUT THE OVEN	LOLA	FEATURING PITBULL/EPIC
3	1	ONE LOVE	DAVID GUETTA	FEATURING ESTELLE/GUNAS/STARS/CAPITOL
4	5	DID IT AGAIN (LO HECHO ESTA HECHO)	SHAKIRA	EPIC
5	7	DRAMA QUEEN (TEXTING U)	SMOKE DENNY	& BARRY HARRIS/BARRY HARRIS
6	4	BAD ROMANCE	LADY GAGA	STREAMLINE/CONCORD/UMG/INTERSCOPE
7	10	WHY DON'T YOU LOVE ME	KE\$HA	WARRNER BROS./COLUMBIA
8	9	HEAVY CROSS	THE GOSSIP	COLUMBIA
9	11	COME BACK CLEAN	THE CRISPINAL METHOD	FEATURING GRAY HANES/TIM ERENKOWITZ
10	8	MAKE ME	JAMIE JAGGIVE	
11	16	RUSSIAN ROULETTE	Rihanna	SRP/DEF JAM/UMG
12	13	RAIN	ANABELE MONSTER	HEARST/CMG
13	15	ON THE FLOOR (OH BABY PLEASE)	KAYLA MARIN	EPIC/UMG
14	14	GIVE ME LOVE	STEPHEN KEYS	MADOTZY
15	13	I WANT TO KNOW WHAT LOVE IS	MARIAM CAREY	ISLAND/UMG
16	6	YOU USED TO KNOW	ANDREA BOCELLI	CURRY
17	18	LOCA	RANNY	FEATURING NINA FLOWERS/ROCKBERRY
18	21	BODIES	ROBBIE WILLIAMS	ASTRALWORKS/CAPITOL
19	17	MEET ME HALFWAY	THE BLACK EYES	PIAS/INTERSCOPE
20	23	YOU ARE	TONY MORAN	FEATURING FRENCH DAVIS/DANCE MUSIC PRODUCTIONS
21	24	KEEPING SCORE	HANNAH	SIX/UMG
22	19	WISH U LOVE	CHAD KAY & TIM LETTERS	FEW FANN HADES
23	30	PICK POWER TIK TOK	KE\$HA	WARRNER BROS./COLUMBIA
24	27	HERE WE COME (READY OR NOT)	ROD CARLILLO & SREHALI	CARRILLO
25	22	3	BRITNEY SPEARS	JIVE/101

THIS WEEK	LAST WEEK	TITLE	ARTIST	INPRINT / PROMOTION LABEL	
26	20	11	WORKIN' GIRL	KEELY KING	THEE KREEKOWS
27	31	5	WONDERFUL	BILLIE MYERS	FURT/LOOPY
28	41	2	REVOLVER	MADONNA	FEATURING LL COOL J/WAYNE WARRNER BROS.
29	29	8	STRIPED SOCKS	TAYLOR BRIGHT	BRIGHT HOUSE
30	25	16	FIGHT FOR YOU	MORGAN PAGE	NETTWERK
31	35	5	SHAME ON ME	AMANDA BLANK	DOWNTOWN
32	45	2	FANCY FREE	EM JI	
33	33	12	ANGEL ON THE DANCEFLOOR	DAVE MATTHIAS	FEATURING NATALIA FLORES/CARBILLO
34	42	5	LOST IN YOU	JIMMY D. ROBINSON	PRESENTS CREVOX / MUSIC
35	28	17	SMOKE	JES JACK	WITH PHIL GARANT/FEATURING MARTINA PEREZ/UMG
36	44	5	I WANNA BE YOUR BABY	HENRI DAMARI	
37	26	15	HANG ON	PLUMS	CUBS
38	42	5	DIRTY DESIRE	UTLITA	ULTRA/UMG
39	39	1	HOT SHOT DEBIT HARD	Rihanna	FEATURING JESSE SRP/DEF JAM/UMG
40	32	6	WHATCHA SAY	JASON DERULO	BELUGA HEIGHTS/WARRNER BROS.
41	49	2	ACAPPELLA	KE\$HA	WARRNER BROS.
42	40	5	THE PRICE	DAPPLED CITIES	DAMBERBIRD
43	39	7	I LOOK TO YOU	WHITNEY HOUSTON	ARISTA/RMG
44	50	2	HEY HEY	DEBBIE FOREMAN	OLYMPIA
45	NEW	FEEL IT	WENDY WEAVER	TESTRON/SONY MUSIC/UMG/INTERSCOPE	
46	34	14	PERFECT	DEPECHE MODE	MUTE/VIRGIN/CAPITOL
47	37	14	CUTTA HERE	LOMBE	DEFINITE TECHNO/UMG/INTERSCOPE
48	43	10	DOLLHOUSE	PRISCILLA RENEA	CARTOL
49	36	12	MISTAKE	MOBY	LITTLE/GOOD MUTE
50	47	3	ANGEL	LID SCOTT	MADE

TOP DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	ARTIST	TITLE	INPRINT / DISTRIBUTING LABEL
1	1	#1 LADY GAGA	THE FUTURE	CONCORD/UMG/INTERSCOPE
2	2	LADY GAGA	THE FUTURE	CONCORD/UMG/INTERSCOPE
3	3	OWL CITY	OCEAN CITY	UNIVERSAL/REPUBLIC
4	5	LMFAO	PARTY ROCK	WARRNER BROS./CONCORD/UMG/INTERSCOPE
5	4	DAVID GUETTA	LOVE	CONCORD/UMG/ASTRALWORKS
6	6	303H3	WANT PHOTO	FIRST
7	11	LA ROUX	LA ROUX	REPUBLIC/CONCORD/UMG/INTERSCOPE
8	16	VARIOUS ARTISTS	JUST DANCE 2	UMG/ASTRALWORKS/CONCORD/UMG/INTERSCOPE
9	9	IMOGEN HEAP	ELLIPSE	MEGAPHONIC/PIAS
10	8	VARIOUS ARTISTS	JUST DANCE 2	UMG/ASTRALWORKS/CONCORD/UMG/INTERSCOPE
11	13	SOUNDTRACK	JUST DANCE 2	UMG/ASTRALWORKS/CONCORD/UMG/INTERSCOPE
12	15	MIKE SNOW	MIKE SNOW	DOWNTOWN
13	10	BEYONCÉ	MIKE SNOW	DOWNTOWN
14	12	TIESTO	WANTED	MUSICAL FREEDOM
15	17	CASCADA	EVACUATE	THE DANCEFLOOR
16	18	FEVER RAY	FEVER RAY	RASID
17	14	VARIOUS ARTISTS	JUST DANCE 2	UMG/ASTRALWORKS/CONCORD/UMG/INTERSCOPE
18	18	NEON INDIAN	PSYCHIC CHASMS	LEVEE
19	38	THEIVEY CORPORATION	RADIO	RETRAILATION
20	21	DAVE AUDE	DAVE AUDE	PRESENTS: ULTRA 2010
21	16	BREATHE CAROLINA	HELLO FASCINATION	FEARLESS
22	20	DJ SKRIBBLE	TOTAL CLUB HITS 3	THRIVEANCE
23	24	MOBY	WHEELS	LITTLE/GOOD MUTE
24	25	DEADMAUS	FOR LACK OF A BETTER NAME	MAUSTRAP
25	NEW	THE WORKOUT HEROES	100 #1	WORKOUT HITS

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST	INPRINT / PROMOTION LABEL
1	1	#1 TIK TOK	KE\$HA	WARRNER BROS./COLUMBIA
2	2	HOT	WENDY WEAVER	UMG/ASTRALWORKS
3	3	HANG ON	PLUMS	CUBS
4	7	BAD ROMANCE	LADY GAGA	STREAMLINE/CONCORD/UMG/INTERSCOPE
5	8	HARD	RIHANNA	SRP/DEF JAM/UMG
6	11	ONE LOVE	DAVID GUETTA	FEATURING ESTELLE/GUNAS/STARS/CAPITOL
7	9	FIGHT FOR YOU	MORGAN PAGE	NETTWERK
8	5	I WILL BE HERE	TESTO	& SNEAKY SOUND SYSTEM/ULTRA
9	4	3	BRITNEY SPEARS	JIVE/101
10	RE-ENTRY	REPLAY	FRANK	TIME IS MONEY/BELUGA HEIGHTS/REPRISE
11	12	EVERY MORNING	ELANOR	REPRISE
12	6	SEXY CHICK	DAVID GUETTA	FEATURING ANOM/GUNAS/STARS/CAPITOL
13	15	BROKEN STRINGS	CAREFREE	NEUVIOUS
14	16	KISS ME BACK	KIM ROSE	ULTRA
15	13	SMOKE	JES JACK	WITH PHIL GARANT/FEATURING MARTINA PEREZ/UMG
16	18	COME BACK	SOPHIA	MAY NEUVIOUS
17	21	RELEASE ME	ADRIAN	KING/ULTRA/ROCKY STAR/UMG
18	30	MONEY TO BLOW	BREKKA	FEATURING LL COOL J/WAYNE WARRNER BROS.
19	16	GHOSTS 'N STUFF	DEADMAUS	FEATURING ROE SWIRE/MAUSTRAP/ULTRA
20	17	DO YOU REMEMBER	JAY-Z	FEATURING KIM ROSE/ULTRA
21	19	SAD SONG	BLAKE LEWIS	TOMMY BOY
22	RE-ENTRY	HEARTBREAK	M/BLACK	ROBBINS
23	22	REMEDY	WYNTON	MARSALS
24	NEW	TELEPHONE	LADY GAGA	FEATURING MYNAME/STREAN/KOLAE/DEF JAM/UMG
25	RE-ENTRY	FINE WITHOUT YOU	ARMAN VAN HULLEN	FEATURING JENNIFER RENE/ARMA/ULTRA

TOP TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	TITLE	ARTIST	INPRINT / NUMBER / DISTRIBUTING LABEL
1	1	#1 MICHAEL BUBLE	14 WARRNER BROS.	11/20/09/UMG/INTERSCOPE
2	2	VARIOUS ARTISTS	LETTERS TO SARAH	A HOLLYWOOD COLLECTION/CONCORD
3	9	VARIOUS ARTISTS	SO WHAT	THE ORIGINAL RECORDINGS/UMG/INTERSCOPE
4	4	HARRY CONNICK JR.	YOUR SONGS	COLUMBIA
5	NEW	ELLA FITZGERALD	THE COMPLETE ELLA FITZGERALD COLLECTION	UMG/INTERSCOPE
6	5	BARBRA STREISAND	LOVE IS THE ANSWER	COLUMBIA
7	8	MELROY GARDOT	MY ONE AND ONLY	THINK
8	7	DIANA KRALL	QUIET NIGHTS	VERVE
9	11	PINK MARTINI	THE GREAT HEINZ	5
10	10	MICHAEL BUBLE	HOME	WARRNER BROS.
11	11	NELLIE MCKAY	THE COMPLETE NELLIE MCKAY COLLECTION	UMG/INTERSCOPE
12	6	WYNTON MARSALS	CHRISTMAS	UMG/INTERSCOPE
13	13	THE BRIAN SETZER ORCHESTRA	SONGS FROM LONELY AVENUE	SUPHONO
14	14	FRANK SINATRA	SMOKE	WARRNER BROS.
15	13	ALLEN TOUSSAINT	THE GREAT MISSISSIPPI	WARRNER BROS.

TOP TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	TITLE	ARTIST	INPRINT / NUMBER / DISTRIBUTING LABEL
1	NEW	#1 WIENER PHILHARMONIKER (PRETR)	WARRNER BROS.	UMG/INTERSCOPE
2	1	THE PRIESTS	HARMONY	UMG/INTERSCOPE
3	2	THE PRIESTS	THE GREAT RICK VICTOR	38825/UMG
4	4	STILE ANTONIO	SOME OF SONGS	HARMONICA
5	5	CECILIA BARTOLI	SACRIFICIUM	UMG/INTERSCOPE
6	5	PLACIDO DOMINGO	JOHN WILLIAMS	UMG/INTERSCOPE
7	3	RENE FLEMING	VERDE	UMG/INTERSCOPE
8	10	VERO BENEDETTO XVI	JOHN WILLIAMS	UMG/INTERSCOPE
9	8	JOSHUA BELL	THE GREAT RICK VICTOR	38825/UMG
10	7	LUCIANO PAVAROTTI	THE DUETS	UMG/INTERSCOPE
11	RE-ENTRY	CAROLINE GOULDING	CAROLINE GOULDING	UMG/INTERSCOPE
12	12	LANG LANG/VADIM REPRIN/MISCHA MAISKY	THE GREAT RICK VICTOR	38825/UMG
13	14	YOJO DONATO	ROSSO	UMG/INTERSCOPE
14	11	RODRIGO Y GABRIELA	THE GREAT RICK VICTOR	38825/UMG
15	RE-ENTRY	SERGEI RACHMANNINOFF	THE GREAT RICK VICTOR	38825/UMG

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	TITLE	ARTIST	INPRINT / NUMBER / DISTRIBUTING LABEL
1	1	#1 CHRIS BOTTI	THE GREAT RICK VICTOR	38825/UMG
2	3	PETER WHITE	GOOD DAY	CONCORD
3	2	GEORGE BENSON	SONGS AND STORIES	MOJIBET
4	2	BONEY JAMES	THE GREAT RICK VICTOR	38825/UMG
5	5	NAJEE	MIND OVER MATTER	HEADS UP
6	11	KENNY G	SUPER HITS	SONY MUSIC
7	12	BRIAN CULBERTSON	LIVE FROM THE ROOFTOP	UMG/INTERSCOPE
8	6	EUGE GROOVE	SUNDAY MORNING	SHANACHEE
9	7	VARIOUS ARTISTS	THE GREAT RICK VICTOR	38825/UMG
10	RE-ENTRY	HIROSHIMA	LIVE FROM THE ROOFTOP	UMG/INTERSCOPE
11	8	PAUL HARCASCATLE	THE COLLECTION	TRIPPH
12	9	DAVE KOZ	GREATEST HITS	CAPITOL
13	13	KENNY G	THE GREAT RICK VICTOR	38825/UMG
14	16	SPENCER DAVE	VANADIA	CONCORD
15	13	RICHARD ELLIOT	ROCK STEADY	KANAK AVENUE

TOP CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	TITLE	ARTIST	INPRINT / NUMBER / DISTRIBUTING LABEL
1	2	#1 STING	THE GREAT RICK VICTOR	38825/UMG
2	1	ANDREA BOCELLI	MI CHRISTMAS	SUGAR
3	3	MORNING TABERNAKEL CHOR	THE GREAT RICK VICTOR	38825/UMG
4	5	IL DIVO	THE PROMISE	COLUMBIA
5	8	PAUL POTTS	PASSIONE	UMG/INTERSCOPE
6	3	JOSHUA BELL	THE GREAT RICK VICTOR	38825/UMG
7	7	DAVID GARRETT	DAVID GARRETT	UMG/INTERSCOPE
8	6	ANDREA BOCELLI	INCANTO	SUGAR
9	4	ANDREA BOCELLI	THE GREAT RICK VICTOR	38825/UMG
10	10	MORNING TABERNAKEL CHOR	THE GREAT RICK VICTOR	38825/UMG
11	11	SARAH BRIGHTMAN	SYMPHONY	LIVE IN VIENNA
12	11	THE CANADIAN TENORS	THE CANADIAN TENORS	DECCA
13	12	SOULTRACK	ANDREA BOCELLI	UMG/INTERSCOPE
14	17	A JOYFUL NOISE	HUGHES	UMG/INTERSCOPE
15	14	ESCALA	ESCALA	UMG/INTERSCOPE

SMOOTH JAZZ SONGS

THIS WEEK	LAST WEEK	TITLE	ARTIST	INPRINT / PROMOTION LABEL
1	1	#1 BRIGHT	THE GREAT RICK VICTOR	38825/UMG
2	3	BURNIN'	PAUL TAYLOR	PEAKING
3	5	SOLDIER OF LOVE	SWEET	UMG/INTERSCOPE
4	4	SMOOTH SUMMER NIGHTS	WALKER	UMG/INTERSCOPE
5	2	TROPICAL RAIN	JESSE J	PEAKING
6	6	TALK OF THE TOWN	DARRIN RAIN	NEUVIOUS
7	7	BOGOTA BY BUS	JESSE COOK	CONCORD
8	9	TOUCH	BONEY JAMES	CONCORD
9	11	CHASING PIRATES	ELANOR	REPRISE
10	15	SUNDAY MORNING	NORAH JONES	SLUE
11	14	RETRO BOY	RICHARD ELLIOT	ARTISTRY
12	10	SONGBIRD	CRAM	CHAOBRO
13	16	TILL YOU COME TO ME	WYNTON MARSALS	UMG/INTERSCOPE
14	8	TIJUANA DANCE	RICK BRAUN	ARTISTRY
15	17	AND THEN I KNEW	DAVE KOZ	CAPITOL

TOP WORLD ALBUMS™

THIS WEEK	LAST WEEK	TITLE	ARTIST	INPRINT / NUMBER / DISTRIBUTING LABEL
1	1	#1 RODRIGO Y GABRIELA	THE GREAT RICK VICTOR	38825/UMG
2	NEW	FELA	IF THE RAINS COME	FIRST
3	6	VARIOUS ARTISTS	THE GREAT RICK VICTOR	38825/UMG
4	3	THE GREAT RICK VICTOR	THE GREAT RICK VICTOR	38825/UMG
5	4	CELTIC THUNDER	TAKE ME HOME	CELTIC THUNDER
6	7	CELTIC THUNDER	ACT TWO	CELTIC THUNDER
7	8	TOUCH	BONEY JAMES	CONCORD
8	2	THE VERY BEST	WASHE COOK	UMG/INTERSCOPE
9	11	RODRIGO Y GABRIELA	LIVE IN JAPAN	ACT 2
10	14	KOLOHE KAI	THIS IS THE LIFE	GO
11	RE-ENTRY	MANU CHAO	MANU CHAO	UMG/INTERSCOPE
12	RE-ENTRY	THE BABY STEIN MUSIC BOX	THE BABY STEIN	MUSIC BOX
13	15	BEBEL GILBERTO	ALL IN ONE	VERVE

HOT LATIN SONGS

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	4	#1 GREATEST GAINER DILE AL AMOR	AVENTURA (PREMIUM LATIN)	
2	3	SE ME VA LA VOZ	ALEJANDRO FERNANDEZ (UNIVERSAL MUSIC LATIN)	
3	1	ME GUSTA TODO DE TI	BANDA EL REGICO DE CRUZ LIZARRAGA (FONOVISA)	
4	2	HAY OJITOS	INTOCABLE (GOGO+/SOBY MUSIC LATIN)	
5	6	LA CALABAZA	LA ARROLLADORA BANDA EL LIMON (DISA)	
6	11	DID IT AGAIN (LO HECHO ESTA HECHO)	SHAKIRA (EPI/SOBY MUSIC LATIN)	
7	9	LOOKING FOR PARADISE	ALEJANDRO SANCHEZ FEATURING ALICIA KEYS (WARNER LATINA)	
8	13	EQUIVOCADA	THALIA (SOBY MUSIC LATIN)	
9	5	TE IRA MEJOR SIN MI	JOAN SEBASTIAN (MUSART/BALEGA)	
10	7	TE VES FATAL	EL TRONO DE MEXICO (FONOVISA/MUSICA)	
11	15	EL DOCTORADO	TONY DIZE (PIRA)	
12	8	ESTUVE	ALEJANDRO FERNANDEZ (FONOVISA)	
13	14	DERECHO DE ANTIGUEDAD	LA ORIGINAL BANDA EL LIMON DE SANJUAN LIZARRAGA (FONOVISA)	
14	10	MI COMPLEMENTO	LOS HUMANCOS DEL NORTE (DISA)	
15	12	LO INTENTAMOS	ESPINOZA PAZ (DISA/ASL)	
16	21	MIENTES	CAMILA (SOBY MUSIC LATIN)	
17	25	COLGANDO EN TUS MANOS	CARLOS BAUTE CON MARTA SANCHEZ (WARNER LATINA)	
18	19	SU VENENO	AVENTURA (PREMIUM LATIN)	
19	16	MI CON OTRO CORAZON	PERDIZ FERNANDEZ (FONOVISA)	
20	18	GRACIAS A TI	WENIA Y NIKEL FEATURING ENRIQUE MILES (GUMASTRAL/WEBS/CAPTEL)	
21	20	ESCLAVO DE SUS BESOS	DAVID BISBAL (VAL/UNIVERSAL MUSIC LATIN)	
22	22	HASTA ABAJO	JOAN SEBASTIAN (MUSART/BALEGA)	
23	24	ME ENAMORE DE TI	CHAYANNE (SOBY MUSIC LATIN)	
24	23	ERES TODO TUO	JULIAN ALVAREZ Y SU NORTEÑO BANDA (DISA/ASL)	
25	17	SIN EVIDENCIAS	JANIN (MUSIC/ASL)	
26	30	YO ME CONFIE	ANDRES MARQUEZ "EL MAGIZO" (DISA)	
27	29	TE AMO	CUMBRE NORTEÑA (SOBY MUSIC LATIN)	
28	31	YA LO SE	THALIA (FONOVISA)	
29	28	CAMINOS DIFERENTES	ROBERTO TAPIA (FONOVISA/MUSICA)	
30	34	SEXY CHICK	DAVID GUETTA FEATURING ANON (GUMASTRAL/WEBS/CAPTEL)	
31	27	SOY TODO TUYO	LOS TIGRES DE TULANA (FONOVISA/MUSICA)	
32	32	NI ROSAS NI JUQUETES	PAULINA RUBIO (UNIVERSAL MUSIC LATIN)	
33	41	BAD ROMANCE	LADY GAGA (STREAMLINE/CONLIVE/CHERRY/INTERSCOPE)	
34	RE-ENTRY	ANDO BIEN PEDO	BARRO (RECORDS)	
35	39	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS (ROC ATELIER)	
36	36	AMOR QUEDATE	JENCARLOS (BUL/SEYE)	
37	40	MEET ME HALFWAY	THE BLACK EYED PEAS (INTERSCOPE)	
38	RE-ENTRY	TE SIENTO	WISIN & YANDEL (WYNN/MACHETE/UNIVERSAL MUSIC LATIN)	
39	33	CIELO AZUL, CIELO NUBLADO AKA CIELO NEVADO	PESADO (DISA/ASL)	
40	43	90 MILLAS (90 MILES)	LOS REBELDES DEL NORTE (CAGLE MUSIC)	
41	RE-ENTRY	MIRAME	VICTOR MANUELLE (KIYAWI)	
42	38	SENTIMIENTOS DE CARTON	DUELO (FONOVISA/MUSICA)	
43	37	CARITA DE ANGEL	LARRY HERNANDEZ (MUSART/BALEGA)	
44	47	NADIE TE AMARA COMO YO	DYLAND & LENNY (SOBY MUSIC LATIN)	
45	RE-ENTRY	DOWN	JAY SEAN FEATURING LL Cool J (CASH MONEY/UNIVERSAL REPUBLIC)	
46	35	SIN TI NO VIVO	PATRICIA LA SI (DISA)	
47	46	PONTE EN MI LUGAR	ESPINOZA PAZ (DISA/ASL)	
48	44	SIN QUERER	EDNITA NAZARIO (SOBY MUSIC LATIN)	
49	RE-ENTRY	MI CURIOSIDAD	LOS REBELDES DEL NORTE (FONOVISA)	
50	42	GRITO MUNDIAL	DADDY YANKEE (EL CARTEL)	

TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	#1 AVENTURA	AVENTURA (PREMIUM LATIN) 29,900 SOBY MUSIC LATIN	
2	2	WISIN & YANDEL	LA REVOLUCION WYNN/MACHETE 012967/UMLE	
3	3	JENNI RIVERA	LA ORIGINAL BANDA EL LIMON 35438/UMLE	
4	7	JENCARLOS	BUSCAME BULL/SEYE 8014	
5	5	ALEJANDRO FERNANDEZ	DOS MUNDOS - TRADICION FONOVISIA 354372/UMLE	
6	4	ALEJANDRO FERNANDEZ	DIR MUNDOS - TRADICION FONOVISIA 35438/UMLE	
7	8	LARRY HERNANDEZ	EN VIVO DEBE CALABAZA HONDE/FONOVISA 570050/UMLE	
8	6	THALIA	PRIMERA FILA SOBY MUSIC LATIN 5081	
9	20	GREATEST GAINER DRACO	DRACO (PREMIUM LATIN) 2000 HIGER/LAT/UMLE	
10	9	BANDA EL REGICO DE CRUZ LIZARRAGA	ME GUSTA TODO DE TI FONOVISIA 35438/UMLE	
11	10	PIRO "EL BAMBINO"	EL TITON LA VICTORIA/DELTE/UMLE/SOBY MUSIC LATIN 5082/UMLE	
12	11	MARCO ANTONIO SOLIS	MAS DE MARCO ANTONIO SOLIS FONOVISIA 354274/UMLE	
13	12	INTOCABLE	CLASSIC GOGO+/SOBY MUSIC LATIN	
14	22	TERCER CIELO	BIFONIA LIBRO/STANBARD/AVANTURA/UMLE/UMLE/UMLE	
15	23	COSCULLUELA	EL TITON LA VICTORIA/DELTE/UMLE/SOBY MUSIC LATIN 5082/UMLE	
16	26	GREATEST GAINER TONY DIZE	PIRA (PIRA) 2000 HIGER/LAT/UMLE	
17	18	ESPINOZA PAZ	YO NO CANTO, PERDIZ INTENTAMOS AKA DISA 72051/UMLE	
18	15	TITO "EL BAMBINO"	EL PATRON SIENTE 553833/UMLE	
19	41	LARRY HERNANDEZ	NO HAYO CORAZON VENEZUELA/FONOVISA 570050/UMLE	
20	13	PESADO	DESIDÉ LA CANTINA VOLIAMOS 1 DISA 72055/UMLE	
21	21	LUIS FONSI	PLAZA DEL SOL/SONY FONOVISIA 35438/UMLE	
22	16	EL TRONO DE MEXICO	HASTA MI FINAL FONOVISIA 35438/UMLE	
23	28	EDNITA	SOBY MUSIC LATIN 55834	
24	24	DON CHETO	EL TITON DE LOS TIGRES PLATINO 8832	
25	17	PATRICIA LA SI	SIN TI NO VIVO DISA 72140/UMLE	
26	25	ALEJANDRO SANCHEZ	PARAISO EXPRESS WARNER LATINA 322419	
27	29	VARIOUS ARTISTS	NADO ENTOS EL OCEGO DEL ANO 2009 DISA 724187/UMLE	
28	24	LAURA PAUSINI	PRIMERA ANTOLOGIA WARNER LATINA 518627	
29	27	LOS TIGRES DEL NORTE	LA GRANJA FONOVISIA 354182/UMLE	
30	37	EL TRONO DE MEXICO	ALMAS GEMELAS FONOVISIA 35438/UMLE	
31	41	VICTOR MANUELLE	YO MEYER TONAL 24752/SOBY MUSIC LATIN	
32	38	HECTOR ACOSTA	UNPRENTE, EL TROBICAN/UNIVERSAL MUSIC LATIN 6018/UMLE	
33	40	DAVID BISBAL	SIN MIMAS/VAL/UNIVERSAL MUSIC LATIN 013091/UMLE	
34	35	MARISELA	30 EXITOS INMORTALES MB 6514	
35	33	VICENTE FERNANDEZ	NECESITO DE TI SOBY MUSIC LATIN 53382	
36	31	JUAN GABRIEL	MIS CONCIERTOS ME AMASO 1992 685 5775 SOBY MUSIC LATIN	
37	36	LA QUINTA ESTACION	SIN FINES/SOBY MUSIC LATIN 44017	
38	44	ALEJANDRO FERNANDEZ	DOS MUNDOS UNIVERSAL MUSIC LATIN FONOVISIA 35438/UMLE	
39	47	DADDY YANKEE	TRUENO DE BARRIO (GUMASTRAL/WEBS/CAPTEL) MACHETE 30808/UMLE	
40	39	LOS RIELEROS DEL NORTE	EN VIVO PARA PAZ FONOVISIA 35438/UMLE	
41	50	NELLY FURTADO	MI PLAN HELSTAR/UNIVERSAL MUSIC LATIN 013518/UMLE	
42	52	RICARDO ARJONA	TIPO BIBO WARNER LATINA 516669	
43	48	LUIS FONSI	SIEMPRE ME SIEMPRE UNIVERSAL MUSIC LATIN 01301/UMLE	
44	45	TERRA CALI	UNION COLLECTION 1145 UNIVERSAL MUSIC LATIN 01301/UMLE	
45	30	LUIS ENRIQUE	CIELOS STOP STOP 80116	
46	32	JOAN SEBASTIAN	MEJORALO AL CORAZON MUSART 4200/BALEGA	
47	46	THALIA	PRIMERA FILA (EPI) SOBY MUSIC LATIN 601168 EX	
48	43	CRISTINA	MUCHA MUJER PARA TI (EPI) FONOVISIA 354441/UMLE	
49	RE-ENTRY	ZONE D TAMBORA	ESPEJO EN MI OJOS/VAL/UNIVERSAL MUSIC LATIN 00300/UMLE	
50	42	LA ARROLLADORA BANDA EL LIMON	SERE DIAMANTE 30 SUPER EXITOS DISA 721351/UMLE	

REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	#1 ME GUSTA TODO DE TI	BANDA EL REGICO DE CRUZ LIZARRAGA FONOVISIA
2	2	HAY OJITOS	INTOCABLE GOGO+/SOBY MUSIC LATIN
3	3	LA CALABAZA	LA ARROLLADORA BANDA EL LIMON DISA
4	5	TE VES FATAL	EL TRONO DE MEXICO FONOVISIA/MUSICA
5	4	TE IRA MEJOR SIN MI	JOAN SEBASTIAN MUSART/BALEGA
6	6	DERECHO DE ANTIGUEDAD	LA ORIGINAL BANDA EL LIMON DE SANJUAN LIZARRAGA FONOVISIA
7	6	MI COMPLEMENTO	LOS HUMANCOS DEL NORTE DISA
8	7	LO INTENTAMOS	ESPINOZA PAZ DISA/ASL
9	8	ESTUVE	ALEJANDRO FERNANDEZ FONOVISIA
10	10	MI CON OTRO CORAZON	PERDIZ FERNANDEZ FONOVISIA
11	13	ERES TODO TUO	JULIAN ALVAREZ Y SU NORTEÑO BANDA DISA/ASL
12	11	SIN EVIDENCIAS	BANDA MB DISA/ASL
13	12	LOS DANTEZ DE LA SIERRA DISA	
14	17	YO ME CONFIE	ANDRES MARQUEZ "EL MAGIZO" DISA
15	16	TE AMO	CUMBRE NORTEÑA SOBY MUSIC LATIN
16	18	YA LO SE	JENNI RIVERA FONOVISIA
17	15	CAMINOS DIFERENTES	ROBERTO TAPIA FONOVISIA/MUSICA
18	14	SOY TODO TUYO	LOS TIGRES DE TULANA FONOVISIA/MUSICA
19	26	GREATEST GAINER ANDO BIEN PEDO	BARRO (RECORDS)
20	19	CIELO AZUL, CIELO NUBLADO AKA CIELO NEVADO	PESADO DISA/ASL

TROPICAL AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	#1 DILE AL AMOR	AVENTURA (PREMIUM LATIN)
2	2	MIRAME	VICTOR MANUELLE (KIYAWI)
3	3	SE ME VA LA VOZ	ALEJANDRO FERNANDEZ (UNIVERSAL MUSIC LATIN)
4	5	MI CAMA HUELE A TI	TEO TEL HANBURY FEATURING ZION & LENNON SIENTE
5	4	HASTA ABAJO	JOAN SEBASTIAN (MUSART/BALEGA)
6	6	COMO VOLVER A SER FELIZ	LUIS ENRIQUE TPO STOP
7	7	STAND BY ME	PERDIZ FERNANDEZ (FONOVISA)
8	12	GREATEST GAINER EL DOCTORADO	TONY DIZE (PIRA)
9	13	A LLORAR A OTRA PARTE	GRUPO TROO MICK & ROLL/SOBY MUSIC LATIN
10	7	SU VENENO	AVENTURA (PREMIUM LATIN)
11	11	GRACIAS A TI	WENIA Y NIKEL FEATURING ENRIQUE MILES (GUMASTRAL/WEBS/CAPTEL)
12	14	LA VI LLEGAR	REY RUIZ GAGA/SOBY MUSIC LATIN
13	8	COMO SERIA	INDIO 911 (PIRA)
14	15	CARITA LINDA	GRUPO MANA FEATURING OLGA TANON 246/SOBY MUSIC LATIN
15	16	VOY A PINTARTE	MB2 SOBY MUSIC LATIN
16	21	TE DIJE QUE YO VENIA Y VINE	SHAKIRA (EPI/SOBY MUSIC LATIN)
17	18	CHINTE	HARRY ORTEGA AL ESTAR BOM FEATURING ENRIQUE MILES (GUMASTRAL/WEBS/CAPTEL)
18	21	DID IT AGAIN (LO HECHO ESTA HECHO)	SHAKIRA (EPI/SOBY MUSIC LATIN)
19	24	LOOKING FOR PARADISE	ALEJANDRO SANCHEZ FEATURING ALICIA KEYS (WARNER LATINA)
20	10	GRITO MUNDIAL	DADDY YANKEE (EL CARTEL)

LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	#1 SE ME VA LA VOZ	ALEJANDRO FERNANDEZ (UNIVERSAL MUSIC LATIN)
2	4	DID IT AGAIN (LO HECHO ESTA HECHO)	SHAKIRA (EPI/SOBY MUSIC LATIN)
3	3	EQUIVOCADA	THALIA (SOBY MUSIC LATIN)
4	2	LOOKING FOR PARADISE	ALEJANDRO SANCHEZ FEATURING ALICIA KEYS (WARNER LATINA)
5	6	COLGANDO EN TUS MANOS	CARLOS BAUTE CON MARTA SANCHEZ (WARNER LATINA)
6	8	DILE AL AMOR	AVENTURA (PREMIUM LATIN)
7	5	MIENTES	CAMILA (SOBY MUSIC LATIN)
8	7	ESCLAVO DE SUS BESOS	DAVID BISBAL (VAL/UNIVERSAL MUSIC LATIN)
9	9	ME ENAMORE DE TI	CHAYANNE (SOBY MUSIC LATIN)
10	10	EL DOCTORADO	TONY DIZE (PIRA)
11	11	GRACIAS A TI	WENIA Y NIKEL FEATURING ENRIQUE MILES (GUMASTRAL/WEBS/CAPTEL)
12	16	LOBA	SHAKIRA (EPI/SOBY MUSIC LATIN)
13	13	SU VENENO	AVENTURA (PREMIUM LATIN)
14	14	EL AMOR	TITO "EL BAMBINO" SIENTE
15	11	AMOR QUEDATE	JENCARLOS (BUL/SEYE)
16	17	NI ROSAS NI JUQUETES	PAULINA RUBIO (UNIVERSAL MUSIC LATIN)
17	12	MANOS AL AIRE	WENIA Y NIKEL FEATURING ENRIQUE MILES (GUMASTRAL/WEBS/CAPTEL)
18	22	BAD ROMANCE	LADY GAGA (STREAMLINE/CONLIVE/CHERRY/INTERSCOPE)
19	21	MEET ME HALFWAY	THE BLACK EYED PEAS (INTERSCOPE)
20	26	SEXY CHICK	DAVID GUETTA FEATURING ANON (GUMASTRAL/WEBS/CAPTEL)

LATIN RHYTHM AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	#1 HASTA ABAJO	JOAN SEBASTIAN (MUSART/BALEGA)
2	3	DILE AL AMOR	AVENTURA (PREMIUM LATIN)
3	2	NADIE TE AMARA COMO YO	DYLAND & LENNY (SOBY MUSIC LATIN)
4	4	EL DOCTORADO	TONY DIZE (PIRA)
5	5	TE AME EN MIS SUEÑOS	WENIA Y NIKEL FEATURING ENRIQUE MILES (GUMASTRAL/WEBS/CAPTEL)
6	6	TE SIENTO	WISIN & YANDEL WYNN/MACHETE/UNIVERSAL MUSIC LATIN
7	8	SE ME VA LA VOZ	ALEJANDRO FERNANDEZ (UNIVERSAL MUSIC LATIN)
8	19	GREATEST GAINER AYER LA VI	WENIA Y NIKEL FEATURING ENRIQUE MILES (GUMASTRAL/WEBS/CAPTEL)
9	7	PIRRULU	COSCULLUELA SIENTE
10	13	WATAGATAPITUSBERRY	BERNABE DEL PIRATA FEATURING ALICIA KEYS (WARNER LATINA)
11	10	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS (ROC ATELIER)
12	11	SEXY CHICK	DAVID GUETTA FEATURING ANON (GUMASTRAL/WEBS/CAPTEL)
13	14	REPLAY	THE BLACK EYED PEAS (INTERSCOPE)
14	8	SOLO TE PREGUNTO	MIKE & ALEX FRESH
15	16	RELAJATE	EL JOY FAN
16	15	LOOKING FOR PARADISE	ALEJANDRO SANCHEZ FEATURING ALICIA KEYS (WARNER LATINA)
17	18	DID IT AGAIN (LO HECHO ESTA HECHO)	SHAKIRA (EPI/SOBY MUSIC LATIN)
18	5	PAPARAZZI	LADY GAGA (STREAMLINE/CONLIVE/CHERRY/INTERSCOPE)
19	31	NINFORMANICIA	BRAD PITT (MUSIC)
20	28	BAD ROMANCE	LADY GAGA (STREAMLINE/CONLIVE/CHERRY/INTERSCOPE)

Banda Los Recoceros lands its first title on Hot Latin Songs as debut single "Ando Bien Pedro" bows at No. 34 (4.5 million listener impressions, up 36%). The song also lands 28-19 on Regional Mexican Airplay, earning Greatest Gainer honors. The act's debut album, also titled "Ando Bien Pedro," is due Jan. 19.



Jencarlos is back atop Latin Pop Albums as "Buscame" skips 3-1, selling 3,000 copies (up 15%). Set bowing at No. 2 last November, the set has remained in the top five. The singer's "Amor Quedate" returns to its peak position on Latin Pop Airplay as it moves 10-5 (4.2 million listener impressions).



BETWEEN THE BULLETS AVENTURA: 20 WEEKS AND COUNTING



Aventura celebrates its second No. 1 on Hot Latin Songs with "Dile Al Amor" and its 20th week atop Top Latin Albums with "The Last." The only other album to notch at least 20 weeks at No. 1 since 2000 was Daddy Yankee's "Barrio Fino" in 2004. "The Last" may remain at No. 1 for a while, as likely contenders are weeks away from release, such as Camilla's "Dejarte de Amar" (out Feb. 9) and Chayanne's "No Hay Imposibles" (Feb. 23).

—Raully Ramirez

THIS WEEK		LAST WEEK		ALBUMS		JAPAN	
THIS WEEK	LAST WEEK	ALBUM	ARTIST	WEEKS ON CHART	PEAK POSITION	WEEKS ON CHART	PEAK POSITION
1	1	IKOMONOGAKARI	IKOMONOGAKARI	1	1	1	1
2	3	ARASHI	ALL THE BEST! 1998-2008 J-STORM	2	3	2	3
3	5	IKOMONOGAKARI	IKOMONOGAKARI	3	5	3	5
4	2	NAME AMURO	LAST-ETERNITY (CD+DVD) AVEX TRAX	4	2	4	2
5	8	NORIYUKI MAKIHARA	NORIYUKI MAKIHARA 20TH ANNIVERSARY BEST JAURE	5	8	5	8
6	4	EXILE	AI SUBEKA MIRAI E (SIDE C) AVEX TRAX	6	4	6	4
7	9	NORIYUKI MAKIHARA	NORIYUKI MAKIHARA 20TH ANNIVERSARY LIVE JAURE	7	9	7	9
8	7	GREEN	IMMADE NO A MEN B MEN DESUTU UNIVERSAL	8	7	8	7
9	6	FLUMPOOL	WHAT'S FLUMPOOL? AMUSE	9	6	9	6
10	13	AYAKA	AYAKA HISTORY 2006-2009 WARNER	10	13	10	13

THIS WEEK		LAST WEEK		ALBUMS		FRANCE	
THIS WEEK	LAST WEEK	ALBUM	ARTIST	WEEKS ON CHART	PEAK POSITION	WEEKS ON CHART	PEAK POSITION
1	1	THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE	1	1	1	1
2	3	LADY GAGA	THE FAME (STREAMLINE/KOLM/CHERRYTRE/INTERSCOPE)	2	3	2	3
3	2	VARIOUS ARTISTS	FRA MOZART L'OPERA ROCK WARNER	3	2	3	2
4	4	MUSE	THE RESISTANCE A&E/HELIUM 3/WARNER	4	4	4	4
5	5	ERA	LA CLASSICS MERCURY	5	5	5	5
6	9	DIAM'S	S.O.S. HOSTILE	6	9	6	9
7	7	MARC LAVOINE	VOLUME 10 MERCURY	7	7	7	7
8	12	MYLENE FARMER	NO 3 ON TOUR POLYDOR	8	12	8	12
9	16	AMEL BENT	OU JE VAIS LIVE EPIC	9	16	9	16
10	18	VITAA	CELLE QUE JE VOIS MOWTOWN	10	18	10	18

THIS WEEK		LAST WEEK		ALBUMS		ITALY	
THIS WEEK	LAST WEEK	ALBUM	ARTIST	WEEKS ON CHART	PEAK POSITION	WEEKS ON CHART	PEAK POSITION
1	2	VASCO ROSSI	TRACKE 2 (INEDIT E RARIITA) CAPITOL	1	2	1	2
2	3	LAURA PAUSINI	LAURA LIVE GIRA MENDIALI 09 ATLANTIC	2	3	2	3
3	1	ANDREA BOCELLI	MY CHRISTMAS UNIVERSAL	3	1	3	1
4	4	MICHAEL JACKSON	MICHAEL JACKSON'S THIS IS IT MULTIPLE	4	4	4	4
5	6	MARIO BIONDI	IF TATTICA	5	6	5	6
6	5	CLAUDIO BAGLIONI	Q.P.E.A. COLUMBIA	6	5	6	5
7	9	LADY GAGA	THE FAME (STREAMLINE/KOLM/CHERRYTRE/INTERSCOPE)	7	9	7	9
8	8	ELISA	HEART SUGAR	8	8	8	8
9	13	MARCO	DOVE SI VOLA RCA	9	13	9	13
10	7	MICHAEL BUBLE	CRAZY LOVE 1.43/REPRISE	10	7	10	7

THIS WEEK		LAST WEEK		SINGLES		SWEDEN	
THIS WEEK	LAST WEEK	SINGLE	ARTIST	WEEKS ON CHART	PEAK POSITION	WEEKS ON CHART	PEAK POSITION
1	1	HIGHER	ERIK GRONWALL COLUMBIA	1	1	1	1
2	2	BAD ROMANCE	LADY GAGA (STREAMLINE/KOLM/CHERRYTRE/INTERSCOPE)	2	2	2	2
3	4	TIK TOK	KESHA KASZ MONEY/RYCA	3	4	3	4
4	5	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE	4	5	4	5
5	9	VIVA LA VIDA	DAMON UNIVERSAL	5	9	5	9

THIS WEEK		LAST WEEK		ALBUMS		SWEDEN	
THIS WEEK	LAST WEEK	ALBUM	ARTIST	WEEKS ON CHART	PEAK POSITION	WEEKS ON CHART	PEAK POSITION
1	1	ERIK GRONWALL	ERIK GRONWALL COLUMBIA	1	1	1	1
2	2	CALLE KRISTIANSSON	CALLE KRISTIANSSON COLUMBIA	2	2	2	2
3	3	MELODY GARDOT	MY ONE AND ONLY THRILL UCG	3	3	3	3
4	5	AMANDA JENSEN	THE VERY BEST OF ERYA WARNER BROS.	4	5	4	5
5	NEW	BLACK SABBATH	GREATEST HITS UMG	5	NEW	5	NEW

THIS WEEK		LAST WEEK		ALBUMS		UNITED KINGDOM	
THIS WEEK	LAST WEEK	ALBUM	ARTIST	WEEKS ON CHART	PEAK POSITION	WEEKS ON CHART	PEAK POSITION
1	1	PAOLO NUTINI	SUNNY SIDE UP ATLANTIC	1	1	1	1
2	6	FLORENCE + THE MACHINE	LUNGS ISLAND	2	6	2	6
3	2	LADY GAGA	THE FAME (STREAMLINE/KOLM/CHERRYTRE/INTERSCOPE)	3	2	3	2
4	3	SUSAN BOYLE	I DREAMED A DREAM SYCO	4	3	4	3
5	4	MICHAEL BUBLE	CRAZY LOVE 1.43/REPRISE	5	4	5	4
6	5	THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE	6	5	6	5
7	20	MUMFORD & SONS	SIGN NO MORE ISLAND	7	20	7	20
8	NEW	ELVIS PRESLEY	LIVING ON A PRAYER RCA	8	NEW	8	NEW
9	7	WILL YOUNG	THE HITS 1/19/CA	9	7	9	7
10	8	MUSE	THE RESISTANCE A&E/HELIUM 3/WARNER	10	8	10	8

THIS WEEK		LAST WEEK		ALBUMS		CANADA	
THIS WEEK	LAST WEEK	ALBUM	ARTIST	WEEKS ON CHART	PEAK POSITION	WEEKS ON CHART	PEAK POSITION
1	NEW	KESHA	ANIMAL KEMOSAB/EPIC/SONY MUSIC	1	NEW	1	NEW
2	1	SUSAN BOYLE	I DREAMED A DREAM SYCO/COLUMBIA SONY MUSIC	2	1	2	1
3	2	LADY GAGA	THE FAME (STREAMLINE/KOLM/CHERRYTRE/INTERSCOPE)	3	2	3	2
4	4	MAXIME LINDY	VIX POP PRODUCTIONS JAURE	4	4	4	4
5	3	THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE/UNIVERSAL	5	3	5	3
6	5	VARIOUS ARTISTS	MUCH DANCE 2010 SONY MUSIC	6	5	6	5
7	7	ALICIA KEYS	THE ELEMENT OF FREEDOM MCA/SONY MUSIC	7	7	7	7
8	10	FRED PELLERIN	SILENCE GARHALL/VEP	8	10	8	10
9	8	LADY GAGA	THE FAME (STREAMLINE/KOLM/CHERRYTRE/INTERSCOPE)	9	8	9	8
10	6	MICHAEL BUBLE	CRAZY LOVE 1.43/REPRISE/WARNER	10	6	10	6

THIS WEEK		LAST WEEK		ALBUMS		SPAIN	
THIS WEEK	LAST WEEK	ALBUM	ARTIST	WEEKS ON CHART	PEAK POSITION	WEEKS ON CHART	PEAK POSITION
1	1	JOAQUIN SABINA	FRANQUE Y ROSAS SONY MUSIC	1	1	1	1
2	2	ALEJANDRO SANZ	PARAISO EXPRESS DRG	2	2	2	2
3	4	FILO & FITIPALDIS	ANTES DE QUE CUENTE DIEZ D.R.O.	3	4	3	4
4	5	EL CANTO DEL LOCO	NOVA LA CUBA PRESENTE EL CANTO DEL LOCO MCA	4	5	4	5
5	3	NINO BRAVO	40 ANOS CON NINO UNIVERSAL	5	3	5	3
6	6	ESTOPA	X ANNIVERSARIO SONY MUSIC	6	6	6	6
7	8	MICHAEL JACKSON	THIS IS IT (DELUXE EDITION) EPIC/LEGACY	7	8	7	8
8	12	DAVID BISBAL	SIN MIRAR ATRAS VALE	8	12	8	12
9	9	ALEJANDRO FERNANDEZ	DOS MUNDOS: EVOLUCION UNIVERSAL	9	9	9	9
10	7	EL CANTO DEL LOCO	NOVA Y POR TODOS LOS COMPANIOS SONY MUSIC	10	7	10	7

THIS WEEK		LAST WEEK		SINGLES		IRELAND	
THIS WEEK	LAST WEEK	SINGLE	ARTIST	WEEKS ON CHART	PEAK POSITION	WEEKS ON CHART	PEAK POSITION
1	1	THE CLIMB	JOE MCLEDERBY SYCO	1	1	1	1
2	2	BAD ROMANCE	LADY GAGA (STREAMLINE/KOLM/CHERRYTRE/INTERSCOPE)	2	2	2	2
3	NEW	RIVERSIDE (LETS GO)	SIDNEY SAMSON DATA	3	NEW	3	NEW
4	NEW	REPLAY	TYAZ REPRISSE	4	NEW	4	NEW
5	3	TIK TOK	KESHA KASZ MONEY/RYCA	5	3	5	3

THIS WEEK		LAST WEEK		ALBUMS		IRELAND	
THIS WEEK	LAST WEEK	ALBUM	ARTIST	WEEKS ON CHART	PEAK POSITION	WEEKS ON CHART	PEAK POSITION
1	3	PAOLO NUTINI	SUNNY SIDE UP ATLANTIC	1	3	1	3
2	4	LADY GAGA	THE FAME (STREAMLINE/KOLM/CHERRYTRE/INTERSCOPE)	2	4	2	4
3	1	MICHAEL BUBLE	CRAZY LOVE 1.43/REPRISE	3	1	3	1
4	2	SUSAN BOYLE	I DREAMED A DREAM SYCO	4	2	4	2
5	12	FLORENCE + THE MACHINE	LUNGS ISLAND	5	12	5	12

THIS WEEK		LAST WEEK		ALBUMS		GERMANY	
THIS WEEK	LAST WEEK	ALBUM	ARTIST	WEEKS ON CHART	PEAK POSITION	WEEKS ON CHART	PEAK POSITION
1	3	ROBBIE WILLIAMS	HEARTY MULLER THE THIRD STAR CHRYSALIS/VEVO	1	3	1	3
2	1	LADY GAGA	THE FAME (STREAMLINE/KOLM/CHERRYTRE/INTERSCOPE)	2	1	2	1
3	2	ICH + ICH	GUITE REUTE DOMESTIC POP	3	2	3	2
4	4	THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE	4	4	4	4
5	5	ADORO	FUER BINNER BIRD DICH UNIVERSAL	5	5	5	5
6	6	SOUNDTRACK	ZWEIHEIKENEN UNIVERSAL	6	6	6	6
7	7	DIE TOTEN HOSEN	MACHMALTER TOTEN HOSEN LIVE JKP	7	7	7	7
8	8	PETER FOX	PETER FOX & COLSTEEL LIVE AUS BERLIN WARNER	8	8	8	8
9	10	PINK	FUNKHOUSE LAPAC/ELG	9	10	9	10
10	9	XAVIER NAIODO	ALLES KANN BESSER WIRDEN NAIODO	10	9	10	9

THIS WEEK		LAST WEEK		ALBUMS		AUSTRALIA	
THIS WEEK	LAST WEEK	ALBUM	ARTIST	WEEKS ON CHART	PEAK POSITION	WEEKS ON CHART	PEAK POSITION
1	1	SUSAN BOYLE	I DREAMED A DREAM SYCO	1	1	1	1
2	2	MICHAEL BUBLE	CRAZY LOVE 1.43/REPRISE	2	2	2	2
3	3	LADY GAGA	THE FAME (STREAMLINE/KOLM/CHERRYTRE/INTERSCOPE)	3	3	3	3
4	4	THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE	4	4	4	4
5	5	TAYLOR SWIFT	FEARLESS BIG MACHINE	5	5	5	5
6	6	FOO FIGHTERS	GREATEST HITS REDWELL/CA	6	6	6	6
7	7	MUMFORD & SONS	SIGN NO MORE ISLAND	7	7	7	7
8	7	STAN WALKER	INTRODUCING SONY MUSIC	8	7	8	7
9	8	SOUNDTRACK	GLEE: THE MUSIC SEASON TWO GLEE: THE MUSIC SEASON ONE, VOL. 2 COLUMBIA	9	8	9	8
10	10	PINK	FUNKHOUSE LAPAC/ELG	10	10	10	10

THIS WEEK		LAST WEEK		ALBUMS		MEXICO	
THIS WEEK	LAST WEEK	ALBUM	ARTIST	WEEKS ON CHART	PEAK POSITION	WEEKS ON CHART	PEAK POSITION
1	1	ALEJANDRO FERNANDEZ	DOS MUNDOS: EVOLUCION UNIVERSAL	1	1	1	1
2	2	ALEJANDRO FERNANDEZ	DOS MUNDOS: TRADICION UNIVERSAL	2	2	2	2
3	3	THALIA	PRIMERA FILA SONY MUSIC	3	3	3	3
4	6	KALIMBA	AMAY Y SORER HOMENAJE A LAS GRANDES SONY	4	6	4	6
5	5	SHAKIRA	LOBA SONY MUSIC	5	5	5	5
6	12	SUSAN BOYLE	I DREAMED A DREAM SYCO	6	12	6	12
7	4	METALLICA	ORIGUNO PASTOR Y GLORIA UNIVERSAL	7	4	7	4
8	7	THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE	8	7	8	7
9	10	WISIN & YANDEL	LA REVOLUCION UNIVERSAL	9	10	9	10
10	14	LADY GAGA	THE FAME (STREAMLINE/KOLM/CHERRYTRE/INTERSCOPE)	10	14	10	14

THIS WEEK		LAST WEEK		SINGLES		NEW ZEALAND	
THIS WEEK	LAST WEEK	SINGLE	ARTIST	WEEKS ON CHART	PEAK POSITION	WEEKS ON CHART	PEAK POSITION
1	1	BLACK BOX	STAN WALKER SONY MUSIC	1	1	1	1
2	2	REPLAY	TYAZ REPRISSE	2	2	2	2
3	3	BAD ROMANCE	LADY GAGA (STREAMLINE/KOLM/CHERRYTRE/INTERSCOPE)	3	3	3	3
4	5	FIREFLIES	OWLY CITY UNIVERSAL	4	5	4	5
5	4	WHATCHA SAY	JASON DERULO WARNER BROS.	5	4	5	4

THIS WEEK		LAST WEEK		ALBUMS		NEW ZEALAND	
THIS WEEK	LAST WEEK	ALBUM	ARTIST	WEEKS ON CHART	PEAK POSITION	WEEKS ON CHART	PEAK POSITION
1	1	SUSAN BOYLE	I DREAMED A DREAM SYCO	1	1	1	1
2	2	STAN WALKER	INTRODUCING SONY MUSIC	2	2	2	2
3	3	SOUNDTRACK	ASIN AND THE CHAMPIONS: THE SQUADRADEL WARNER	3	3	3	3
4	4	GIN	NOBY SMOKE UNIVERSAL	4	4	4	4
5	5	LADY GAGA	THE FAME (STREAMLINE/KOLM/CHERRYTRE/INTERSCOPE)	5	5	5	5

THIS WEEK		LAST WEEK		ALBUMS		EUROPEAN HOT 100 SINGLES	
THIS WEEK	LAST WEEK	ALBUM	ARTIST	WEEKS ON CHART	PEAK POSITION	WEEKS ON CHART	PEAK POSITION
1	2	BAD ROMANCE	LADY GAGA (STREAMLINE/KOLM/CHERRYTRE/INTERSCOPE)	1	2	1	2
2	1	MEET ME HALFWAY	THE BLACK EYED PEAS INTERSCOPE	2	1	2	1
3	3	RUSSIAN ROULETTE	RIHANNA SRP/DEF JAM	3	3	3	3
4							

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: EMI Music names **Bruce Lundvall** chairman emeritus of Blue Note and appoints **Ian Ralfini** president of the Blue Note and Manhattan labels. Lundvall has been at the helm of Blue Note for 25 years, and Ralfini was senior VP at Manhattan Records.

Koch Universal in Munich names **Jörg Hellwig** managing director. He was senior VP at Sony label Arlola.

Universal Music Japan appoints **Tomotaka Hoshiai** CFO. He was CFO/financial director at Godiva Japan.

Columbia Nashville names **David Friedman** director of field promotion. He was director of national promotion.

Glassnote Records names **Nick Petropoulos** head of radio promotion. He was associate director of alternative radio at RED Distribution.



PUBLISHING: BMI appoints **Brandon Haas** associate director of writer/publisher relations. He was an artist development representative at Interscope/Geffen/A&M Records.

ASCAP promotes **Marc Emert-Hutner** to director of membership for pop/rock and **Jorge Rodriguez** to director of membership for Latin. Emert-Hutner and Rodriguez were associate directors.

SI Songs America promotes **David Polemeni** to senior VP/GM in Los Angeles. He was VP/head of film for North America.

TOURING: The Windish Agency taps **Bojan Jovanovic** as a booking agent, effective Feb. 1. He founded booking agency Noise Problem.

RELATED FIELDS: U.K. collecting society PRS for Music appoints **Robert Ashcroft** chief executive, effective Jan. 25. He was a senior VP at Sony Electronics.

MTV names **Nick Shore** senior VP of strategic insights and research. He founded the Way Group in New York.

—Edited by Mitchell Peters

GOODWORKS

THE ROOTS JAM SESSION RETURNS

After a one-year hiatus, the Roots Jam Session will return to help usher in the 52nd annual Grammy Awards.

The "Late Night With Jimmy Fallon" band's invite-only charity event will be held Jan. 30—the night before the Grammys are handed out at Los Angeles' Staples Center—at an undisclosed Hollywood venue. Each year, about 500 invitations are sent shortly before the event to people within the music community, with information providing the location.

In years past, the Roots Jam Session has hosted onstage collaborations between the Roots and acts including Snoop Dogg, Travis Barker, Fall Out Boy and Corinne Bailey Rae. "It's a five-hour impromptu jam session," says Roots Jam Session co-producer Kevin Seldon, whose company Keldof Marketing organizes the event with Tina Farris Tours and Okay Player. "It's a complete celebration of music. Performers don't get paid to perform."

In addition to live musical surprises, the event's purpose is to promote social awareness, Seldon says. This year it'll promote environmental-friendly issues with the help of Green Music Group, a side project of nonprofit organization Reverb.

To help promote the green theme, organizers have launched a logo design contest at RootsJamSession.com. The Web site also provides links to locations that accept donated used clothing and electronic devices.

—Mitchell Peters

BACKBEAT



The new collaboration between **Chuck D** and **Zakk Wyld**, "Bring the Noise 20XX"—which appears in "Guitar Hero 5" and "DJ Hero"—updates and adds a new element to the Public Enemy hip-hop classic. Appearing with their music publisher, Wyld and Chuck D take a break from filming a video for the song at the Activision offices in Santa Monica, Calif. From left: Reach Global VP **Scott Rubin**, Wyld, Reach Global president **Michael Closter** and Chuck D.



Billboard and Our World Live hosted a free high-definition concert broadcast Jan. 7 on BillboardLive.com with 12-time Grammy Award winner **Alicia Keys** at New York's Apollo Theater. From left: Our World Live director of new business development **Shawn Wayne**, Keys and Our World Live CEO **Michael Williams**. PHOTO: COURTESY OF KEVIN NAZIR/WIREIMAGE.COM



At the Consumer Electronics Show in Las Vegas, Monster Cable Beats by Dr. Dre, Lady Gaga and (RED) announced a new Monster RED special-edition Beats solo headphone, in which \$5 from the sale of each product will go to the Global Fund to support AIDS programs in Africa. From left: Monster Cable founder **Noel Lee**, Interscope Geffen A&M chairman **Jimmy Iovine**, Lady Gaga, Beats by Dre co-founder **Dr. Dre** and (RED) CEO **Susan Smith**. PHOTO: COURTESY OF GEPFF-STURM



Love and Theft recently stopped by WSIX (the Big 98) Nashville for a visit. From left: Lyric Street senior director of national promotion **Chris Palmer**, Love and Theft's **Eric Gunderson** and **Brian Bandas**, WSIX morning personality **Gerry House**, Love and Theft's **Stephen Barker Liles**, Lyric Street senior director of national promotion **Renee Leymon** and WSIX PD **Keith Kaufman**.

INSIDE TRACK

RODRIGUEZ'S GOT IT COVERED

Texas singer/songwriter **Carrie Rodriguez** took the covers route for her third studio album, "Love and Circumstance," due in April on the new Opus Records label.

"I've got quite a few covers that I throw into my set every night," the one-time Chip Taylor sidekick says. "It seems like every single time I do that someone will come up to me and say, 'Where can I get the album that song is on?' That was the impetus for making it."

Produced by Lee Townsend (Bill Frisell, Loudon Wainwright III), "Love and Circumstance" includes Rodriguez's versions of Lucinda Williams' "Steal Your Love" and the late Townes Van Zandt's "Rex's Blues." Rodriguez also strikes

home by honoring her father, fellow troubadour David Rodriguez, with his unreleased "When I Heard Gypsy Davey Sing," and her great aunt, Spanish singer Eva Garza, with "La Punalada Trapera" from her repertoire.

Rodriguez augmented her band with guitarist Frisell and Greg Leisz on pedal steel. She also put together full-scale string arrangements for some of the songs.

"This record is like taking a step back from what I've been doing and figuring out what kind of songs are important to me," Rodriguez says. "Hopefully for my next record I will have learned something from that and take it with me."



RODRIGUEZ

RODRIGUEZ: SARAH WILSON



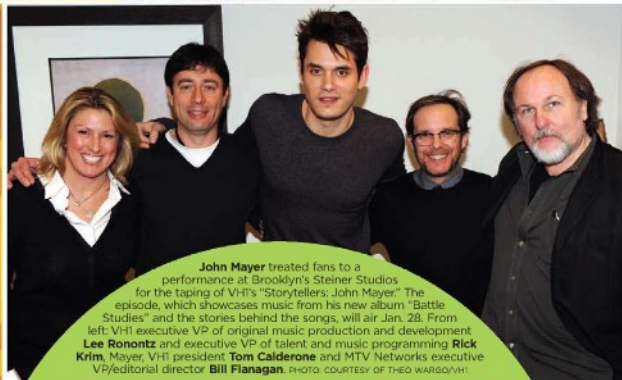
RCA artist **Ke\$ha** is presented with a plaque commemorating the No. 1 bow of her debut album, "Animal," and the 3 million tracks sold of single "Tik Tok." From left: RCA Music Group executive VP/GM **Tom Corson** and senior VP of A&R and operations **Rani Hancock**, Ke\$ha and RCA/Jive Label Group chairman/CEO **Barry Weiss**. PHOTO COURTESY OF LARRY BUSACCA/GETTY IMAGES



Ellen DeGeneres welcomed Grammy Award-nominated hip-hop duo **Redfoo** and **Sky Blu** of LMFAO to the set of "The Ellen DeGeneres Show," where they performed their hit "La La La." The show airs Jan. 18. From left: Band hype man/dancer **Michael O. DeGeneres**, Redfoo and Sky Blu. PHOTO COURTESY OF MICHAEL ROZMAN/WARNER BROS.



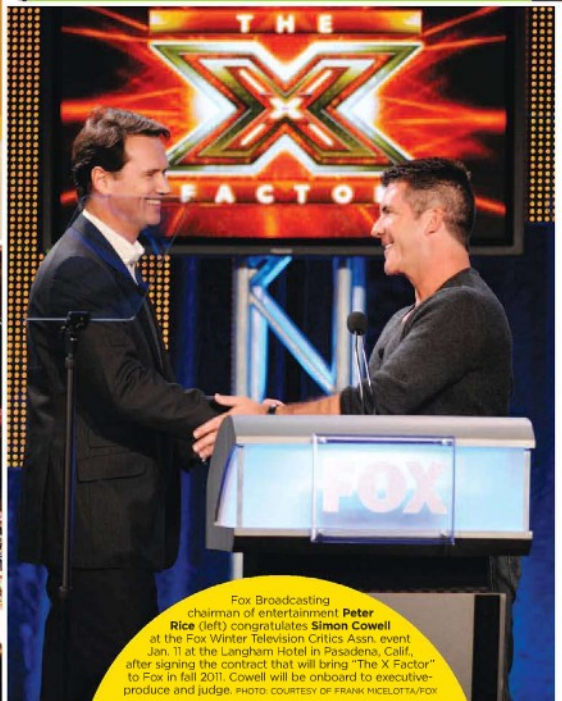
The Dollyrots celebrated the release of their new "California Beach Boy" EP on Joon-Jett's Blackheart Records Jan. 12 by making game show history as the first musical guest on "The Price Is Right." The show airs Jan. 15. From left: Dollyrots co-manager **Joe Sofio**, drummer **Chris Black** and singer/bassist **Kelly Ogden**. "The Price Is Right" host **Drew Carey**, Dollyrots guitarist **Luis Cabezas** and co-manager **Greg Lake**, and Bug Music senior director of creative services **Brad Rains**. PHOTO COURTESY OF GINA EDWARDS



John Mayer treated fans to a performance at Brooklyn's Steiner Studios for the taping of VH1's "Storytellers: John Mayer." The episode, which showcases music from his new album "Battle Studies" and the stories behind the songs, will air Jan. 28. From left: VH1 executive VP of original music production and development **Lee Ronnitz** and executive VP of talent and music programming **Rick Krim**, Mayer, VH1 president **Tom Calderone** and MTV Networks executive VP/editorial director **Bill Flanagan**. PHOTO COURTESY OF THEO WARGOV/VH1



From left: Producer **Simon Franglen**, composer/producer **James Horner** and songwriter/producer **Kuk Harrell** during the recording sessions for "I See You" from the film "Avatar" at the Fox Scoring Stage on the Fox lot in Century City, Calif. The tune is nominated for a Golden Globe Award for best original song.



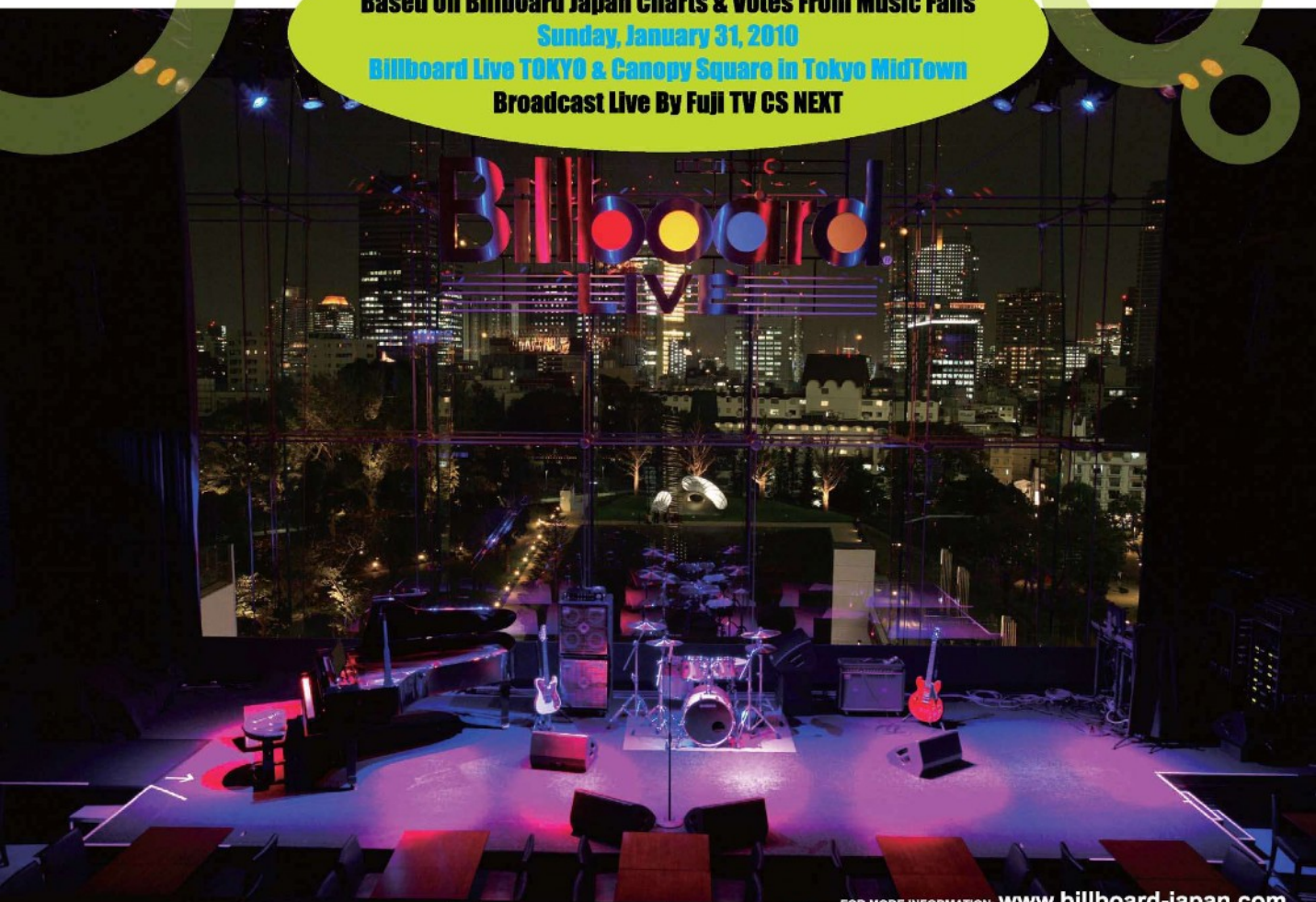
Fox Broadcasting chairman of entertainment **Peter Rice** (left) congratulates **Simon Cowell** at the Fox Winter Television Critics Assn. event Jan. 11 at the Langham Hotel in Pasadena, Calif., after signing the contract that will bring "The X Factor" to Fox in fall 2011. Cowell will be onboard to executive-produce and judge. PHOTO COURTESY OF FRANK MCELLOTTA/FOX

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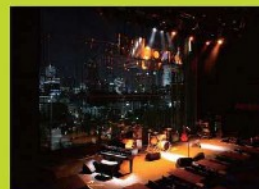


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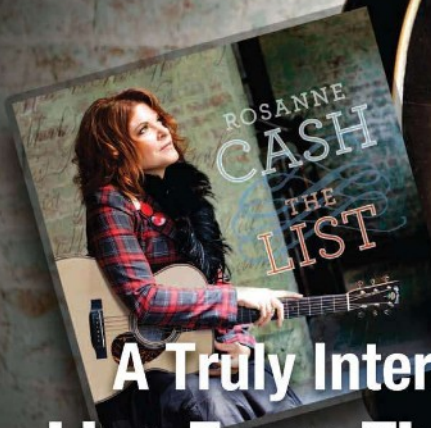
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