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## SONG OF THE YEAR

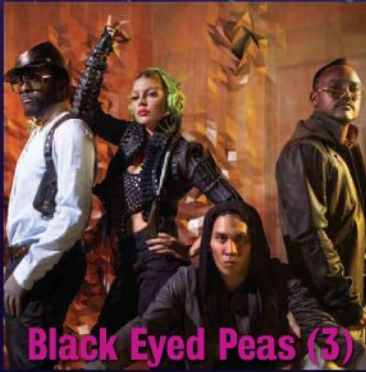
"Single Ladies (Put A Ring On It)"

Thaddis "Kuk" Harrell  
Beyoncé Knowles  
Terius "The-Dream" Nash  
Christopher "Tricky" Stewart



## BEYONCÉ (6)

Song of the Year  
Best Female Pop Vocal Performance  
Best Female R&B Vocal Performance  
Best Traditional R&B Vocal Performance  
Best R&B Song  
Best Contemporary R&B Album



## Black Eyed Peas (3)

Best Pop Performance By A Duo Or Group With Vocals, Best Pop Vocal Album, Best Short Form Music Video



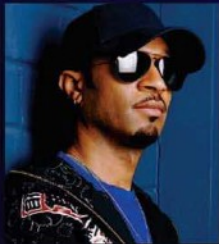
## Jay-Z (3)

Best Rap Solo Performance, Best Rap Song, Best Rap/Song Collaboration



## Kings of Leon (3)

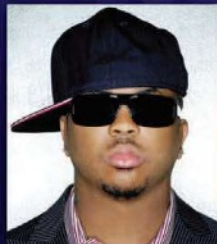
Record Of The Year, Best Rock Performance By A Duo Or Group With Vocals, Best Rock Song



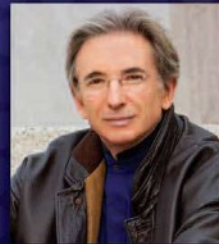
**Thaddis "Kuk" Harrell (2)**  
Song Of The Year, Best R&B Song



**Michael Giacchino (2)**  
Best Score Soundtrack Album For Motion Picture, Television Or Other Visual Media, Best Instrumental Composition



**Terius "The-Dream" Nash (2)**  
Song Of The Year, Best R&B Song



**Michael Tilson Thomas (2)**  
Best Classical Album, Best Choral Performance



**Maxwell (2)**  
Best Male R&B Vocal Performance, Best R&B Album



**Christopher "Tricky" Stewart (2)**  
Song Of The Year, Best R&B Song



**Jason Mraz (2)**  
Best Male Pop Vocal Performance, Best Pop Collaboration With Vocals

**JACQUIRE KING**  
Record Of The Year

**MICHAEL BUBLÉ (SOGAN)**  
Best Traditional Pop Vocal Album

**BRUCE SPRINGSTEEN**  
Best Solo Rock Vocal Performance

**AC/DC (APRA)**  
Best Hard Rock Performance

**JUDAS PRIEST**  
Best Metal Performance

**JEFF BECK (PRS)**  
Best Rock Instrumental Performance

**GREEN DAY**  
Best Rock Album

**PHOENIX (SACEM)**  
Best Alternative Music Album

**INDIA.ARIE, DOBET GNAHORE (SACEM)**  
Best Urban/Alternative Performance

**DR. DRE & 50 CENT**  
Best Rap Performance By A Duo Or Group

**RANDY TRAVIS**  
Best Country Collaboration With Vocals

**DAVID DARLING**  
Best New Age Album

**KAREN CLARK SHEARD**  
Best Gospel Performance

**MARY MARY, WARRYN CAMPBELL**  
Best Gospel Song

**THIRD DAY**  
Best Rock Or Rap Gospel Album

**KEN PENNELL**  
Best Traditional Gospel Album

**LA QUINTA ESTACIÓN (SBAE)**  
Best Latin Pop Album

**CALLE 13**  
Best Latin Rock, Alternative Or Urban Album

**LUIS ENRIQUE**  
Best Tropical Latin Album

**LEVON HELM**  
Best Americana Album

**STEVE MARTIN**  
Best Bluegrass Album

**LOUDON WAINWRIGHT III**  
Best Traditional Folk Album

**STEVE EARLE**  
Best Contemporary Folk Album

**DANIEL HO**  
Best Hawaiian Music Album

**STEPHEN MARLEY**  
Best Reggae Album

**ZIGGY MARLEY**  
Best Musical Album For Children

**BUCK HOWDY**  
Best Spoken Word Album For Children

**LEONARD BERNSTEIN, STEPHEN SONDHEIM**  
Best Musical Show Album

**SLUMDOG MILLIONAIRE (VARIOUS ARTISTS)**  
Best Compilation Soundtrack Album For Motion Picture, Television Or Other Visual Media

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Best Instrumental Arrangement Accompanying Vocalist(s)

**GARY BURDEN, NEIL YOUNG**  
Best Boxed Or Special Limited Edition Package

**IMOGEN HEAP (PRS)**  
Best Engineered Album, Non-Classical

**BRENDAN O'BRIEN**  
Producer Of The Year, Non-Classical

**DAVID GUETTA (SAGEM)**  
Best Remixed Recording, Non-Classical

**VLADIMIR ASHKENAZY (PRS)**  
Best Instrumental Soloist(s) Performance (with Orchestra)

**SHARON ISBIN**  
Best Instrumental Soloist Performance (without Orchestra)

**JENNIFER HIGDON**  
Best Classical Contemporary Composition

**YO-YO MA**  
Best Classical Crossover Album

**THE BEATLES LOVE-ALL TOGETHER NOW (VARIOUS ARTISTS)**  
Best Long Form Music Video



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# No. 1

ON THE CHARTS

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VOLUME 122, NO. 6

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360 DEGREES OF BILLBOARD

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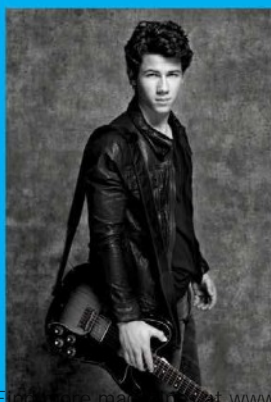
**.COM EXCLUSIVES**  
This week's new content on [billboard.com](http://billboard.com) includes exclusive videos with **Nick Jonas** and **Melanie Fiona**. Plus, in honor of Valentine's Day, we've compiled a list of the top 50 charting songs about sex.

### Events

**MUSIC AND MONEY**  
Join members of the music, legal and financial communities March 4 at the St. Regis in New York to explore challenges and key opportunities shaping the future of the music business. More: [billboard.musicandmoney.com](http://billboard.musicandmoney.com).

### LATIN MUSIC

The Billboard Latin Music Conference & Awards, presented by State Farm in association with T-Mobile, is set for April 26-29 in Puerto Rico and will feature a Q&A with **Aventura**. More at [billboard.latinconference.com](http://billboard.latinconference.com).





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# OPINION

EDITORIALS | COMMENTARY | LETTERS

## One Cheer For Antitrust

DOJ Approval Of Live Nation-Ticketmaster Merger Is A Bad Bet For Consumers

BY DAVID BALTO

On Jan. 25, after 11 months of waiting, Ticketmaster and Live Nation received the approval of the U.S. Department of Justice to consummate their merger to form Live Nation Entertainment.

At first blush it looked like a merger that the DOJ would block. Ticketmaster dominated the U.S. ticketing market for more than a decade, winning the enmity of millions of consumers through excessive service charges (ironically titled "convenience fees") and demonstrating its skill at manipulating supply and driving up prices.

Live Nation was the first significant rival to Ticketmaster's dominance when it launched its own ticketing subsidiary in January 2009, and it quickly secured a substantial foothold, leaving Ticketmaster without any other option than to eat its prey.

More than 50 congressmen and 25,000 consumers wrote to the DOJ asking it to block the merger. After all, it was hard to imagine how permitting Ticketmaster to acquire its sole rival would create more competition or be good for consumers. One would have thought that the Obama administration, which sought to send a clear message that it's the new antitrust sheriff in town, would've decided to march these two companies into court and get a federal court judge to just say no.

Instead, the DOJ permitted the merger with a complicated divestiture, to create not one, but two supposed ticketing rivals. First, Ticketmaster must license its ticketing software to AEG, the country's second-largest concert promoter. It also required Ticketmaster to sell its automated ticketing service provider Paciolan to Comcast-Spectacor, which is majority-



owned by cable giant Comcast and whose holdings include the Philadelphia Flyers hockey team, the Philadelphia 76ers basketball team and their respective arenas.

There are plenty of reasons to doubt this elaborate attempt at industrial engineering. AEG will be very dependent on its chief rival for its livelihood, and Paciolan was never seen as a significant alternative in the concert market. The DOJ also failed to protect competition in the secondary market, allowing Live Nation Entertainment to keep ticket reseller TicketsNow. Most merger divestitures don't succeed, and this one needs much more than good intentions to fully restore competition.

Just as significantly, the DOJ imposed limits on the newly merged company to prevent it from engaging in other forms of anticompetitive conduct. The approach is somewhat novel. It prohibits Live Nation Entertainment from retaliating against venue owners that use other ticketing services, bars anticompetitive bundling of promotion and artist services, and prevents the ticketing business from sharing customer data with the promotion business.

But while these conditions are laudable, will they work? Only time will tell. Under the law, an antitrust remedy must restore the competition that would otherwise be lost through a merger. And policing a media giant with a long record of harming consumers will pose tremendous challenges even for the DOJ.

The better course clearly would've been blocking the merger. What can the DOJ and the Federal Trade Commission now do to protect consumers? First, the DOJ must aggressively enforce the provisions in its order. It must protect both venues and independent concert promoters that keep the market honest by offering new forms of competition.

Second, the DOJ should challenge exclusivity arrangements between venues and Live Nation Entertainment. Such arrangements are the core of the merged company's market power and the most effective way to challenge that power is by unwinding them. Finally, the FTC needs to crack down on any potentially deceptive practices by Live Nation Entertainment, such as "paperless" ticketing, which will limit consumers' ability to transfer their tickets and lead to higher prices and fees.

The DOJ and the FTC must keep Live Nation Entertainment under their enforcement microscope, while consumers and the company's rivals must keep the regulators' feet to the fire. ●●●

*David Balto is a senior fellow at the Center for American Progress in Washington, D.C. He has more than 20 years of experience as an antitrust attorney in the private sector, the Antitrust Division of the Department of Justice and the Federal Trade Commission.*

## FEEDBACK

### AN EQUITABLE SETTLEMENT

In a recent Billboard opinion piece (Billboard, Feb. 6), Wallace Collins speculated that the National Music Publishers' Assn.'s late-fee program will lead to a "brutal tug of war" among major publishers, independent publishers and songwriters. His conclusion is simply wrong. This settlement is a tremendous victory for all songwriters and music publishers.

Under the late-fee settlement, the NMPA will distribute up to \$275 million to songwriters and publishers with transparency and integrity. More importantly, the settlement establishes better record label business practices in the future to prevent this problem from happening again.

The NMPA represents all music publishers and songwriters regardless of size. The late-fee settlement is supported unanimously by the NMPA's 18-member board

of directors, 14 of whom are independent publishers. And Special Master Kenneth Feinberg was retained to ensure the program is administered fairly and without prejudice.

Contrary to Mr. Collins' claim, disputes aren't left to the parties alone to resolve. Clear dispute-resolution rules ensure a fair and orderly resolution if conflicting parties don't agree. It may be true that much of the pending and unmatched payments originate from urban music, but all available evidence shows that such payments are spread across music publish-

ers of all sizes.

If any publisher disagrees with Feinberg's market-share calculation, it is free to opt out of the program and will not be disadvantaged in any way.

Distributing up to \$275 million to an entire industry isn't an easy task, but what a wonderful problem to have.

For more information, go to NMPA-LateFeeSettlement.com or call the hotline at 866-249-8110.

**David Israelite**  
President/CEO  
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Live Nation to retire Ticketmaster name



**HOT TRACKS**  
Mobile music shifts to on-demand streams



**SCHOOL OF ROCK**  
Trying to revive the U.K.'s college circuit



**A LEGAL MATTER**  
Warning labels for narcocorridos?



**BITE-SIZE BYTES**  
Cameo Carlson on digital music marketing

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**>>>SONY CORP.'S MUSIC REVENUE INCHES UP**

Following its restructuring, Sony Corp. issued third-quarter results showing the first profit in five quarters at the Tokyo-based company. Sony Corp.'s music arm—including Sony Music Entertainment, Sony Music Entertainment Japan and the 50% stake in Sony/ATV—increased sales and operating revenue by 2% year on year, from 160.2 billion yen (\$1.8 billion) to 163.5 billion yen (\$1.81 billion).

**>>>DOUBLE OSCAR NODS FOR NEWMAN**

Randy Newman received two Academy Award nominations in the category of music (original song), for "Almost There" and "Down in New Orleans" from "The Princess and the Frog." Also nominated are Reinhardt Wagner and lyricist Frank Thomas for "Loin de Paname," Maury Yeston for "Take It All" and Ryan Bingham and T-Bone Burnett for "The Weary Kind (Theme From Crazy Heart)." For a full list of nominations, go to [Billboard.biz](http://Billboard.biz).

**>>>LOS TRES TOUR LINEUP SET**

Mexican superstars Alejandro Fernández, Marco Antonio Solís and Joan Sebastian will team for a nine-city U.S. tour that kicks off April 10 in Anaheim, Calif., and closes May 30 in Dallas. The Los Tres tour will be produced by Live Nation, and tickets go on sale Feb. 12. The Los Tres concept is a spin on *Juntos en Concierto*, the multi-act Latin concert series led by Marc Anthony, which launched in 2005.

# UPPERCUT

RETAIL BY ED CHRISTMAN

## AWARDS REWARD

Grammy Performances Boost Digital Track Sales

The 2010 Grammy Awards once again demonstrated their power to move music sales, as Pink, the Black Eyed Peas and other acts who performed on the show posted big digital sales increases.

The Sunday, Jan. 31, live telecast on CBS ended just one half-hour before the conclusion of Nielsen SoundScan's sales week, so a more complete look at post-Grammy sales gains won't be available for another week.

Still, label executives say online merchants like iTunes and Amazon did brisk business on Sunday, noting that digital sales jumps during and immediately after the broadcast are a useful early barometer of sales performance for the rest of the week.

Artists who appeared on the 52nd annual Grammys will reap the benefits of surprisingly strong TV ratings. Viewership averaged 25.9 million,

surging 36% from last year's broadcast, according to Nielsen, helped by performances by some of the past year's top hitmakers, including Lady Gaga, Beyoncé and Taylor Swift.

In addition, thanks to a partnership between Apple and retailer Target, the broadcast featured numerous reminders through onscreen messages that consumers could go to [itunes.com/target](http://itunes.com/target) to purchase videoclips of Grammy performances. While those performances weren't posted on iTunes until later in the week, the messages helped drive consumer traffic to iTunes during and after the broadcast.

Digital track sales typically cool off in late January after an annual Christmas surge from consumers who receive new iPods for Christmas. Indeed, in the week ending Jan. 31, overall digital track sales in the United States slipped 4.6%

from the prior week to 24.9 million units, according to SoundScan.

But amid the seasonal slowdown, Grammy performances helped spark huge digital-track sales gains for songs performed during the telecast. Sales of Pink's "Glitter in the Air" topped 9,000 units in the week ending Jan. 31, skyrocketing about 2,900% from their prior-week tally, with the majority of those sales generated on Sunday, label sources say.

Likewise, sales of Michael Jackson's "Earth Song," the subject of an all-star tribute featuring Usher, Carrie Underwood, Smokey Robinson and others, surged 649% to 8,000 units.

On a unit basis, Lady Antebellum's "Need You Now" was the biggest gainer among songs that were performed on Grammy night, with download sales jumping 40,000 units, or 50%, to 122,000. But the song

also benefited from the marketing surrounding last week's release of the country trio's sophomore album of the same name, which debuts this week at No. 1 on the *Billboard* 200.

Also posting a massive sales gain was the Black Eyed Peas' "Imma Be," which sold 178,000, up 37,000, or 26%, from the previous week's total. Green Day's "21 Guns," which the band performed with cast members from the musical "American Idiot," jumped 15,000 units, or 62%, to 39,000. Among acts that performed or were featured on the Grammys, Jackson, the Peas and Green Day posted the largest gains in total digital track sales for the week ending Jan. 31 (see chart, page 6).

Distribution executives expect Beyoncé and Swift, the evening's biggest winners, to enjoy a significant sales boost in the coming weeks for their

albums "I Am . . . Sasha Fierce" and "Fearless." Beyoncé's performance of "If I Were a Boy" sparked a 77% surge in sales of the song to 10,000 units, according to SoundScan. Swift's total digital track sales plunged 42% from the prior week to 320,000, but the steep drop was expected after her single "Today Was a Fairytale" debuted the prior week with the most download sales by a female artist in SoundScan's history.

Meanwhile, brick-and-mortar retailers said at midweek that this year's Grammys haven't produced any huge breakout winners on the scale of Ray Charles' "Genius Loves Company" or Alison Krauss & Robert Plant's "Raising Sand," which won multiple awards, including album of the year, in 2005 and 2009, respectively.

In Portland, Maine, Jim Pinfold, a buyer at the 10-store Bull **continued on >>p6**



Baby, the stars shine bright: PINK (top), THE BLACK EYED PEAS (left) and GREEN DAY perform at the Grammys Jan. 31.



## >>> TRANS WORLD COO LITWAK RESIGNS

Trans World COO Jim Litwak has resigned, effective Feb. 16. Company chairman Robert Higgins will take on Litwak's responsibilities while Trans World is seeking a new head of merchandising and marketing, according to a press release. "After 12 years in the entertainment retail space, it is time for me to pursue different avenues and opportunities," Litwak said.

## >>> DEFINITIVE JUX GOES ON HIATUS

Hip-hop label Definitive Jux is going on hiatus. As co-founder EI-P explained on the label's blog, the Def Jux Web site will continue to sell items and the label has a 10-year-anniversary compilation coming up. "But as a traditional record label Def Jux will effectively be put on hiatus," he wrote. "We are not closing, but we are changing." EI-P will devote his time to producing and to his solo career. Def Jux has released albums by Dizzee Rascal, Murs, Aesop Rock and Mr. Lif, among others.

## >>> STEVIE WONDER MAY HEADLINE GLASTONBURY

Stevie Wonder and alt-rock band Muse could join U2 as the headline acts at the 2010 Glastonbury Festival this summer. Organizer Michael Eavis discussed the performers to play the 40th-anniversary event, set for June 23-27, during a session at the Event Production Show at London's Olympia. Eavis said Muse would headline June 26 and it was "probable" that Wonder would close the English festival June 27 in Somerset.

Compiled by Chris M. Walsh. Reporting by Leila Cobo, Ann Donahue, Andre Paine, Glenn Peoples and Chris M. Walsh.

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from >>>P5

Moose chain, says the sales increase so far "does not compare with last year when Plant & Krauss, Coldplay, Radiohead and Adele" posted big gains.

"We saw a bump on Black Eyed Peas, but are well prepared for it," Pinfold says, adding that besides the group's album "The E.N.D.," Kings of Leon's "Only by the Night" is also enjoying a sales spurt.

"While the show is invigorating the sales of these year-old records, the show has not produced a sense of discovery," says Carl Mello, head of purchasing at 28-unit, Brighton, Mass.-based Newbury Comics, adding that "there isn't anything terrifically exciting happening from it."

Still, some merchants reported welcome, across-the-board gains in music sales.

"We saw an incredible increase in Pink sales, and music sales had a great day in general [on Tuesday]," says Ish Cuebas, VP of music and new media at Trans World Entertainment. "The Black Eye Peas' sales are way up, but I think that has more to do with their appearance on 'CBS Sunday Morning' than the Grammys."

Looking ahead to the rest of the week, Mello anticipates strong sales for the Zac Brown Band's album "The Foundation," noting that the group's Grammy performance with



Can you hear me now? LADY ANTEBELLUM

Leon Russell was probably the first time many music fans in the Northeast had ever heard of the band.

"The Foundation" was already doing better "at our chain than most of the other Grammy [artists'] albums, which were hardly selling anything at all before the show," Mello adds. "Even with the jump, Zac Brown sales are still wicked small potatoes."

Similarly, Mello expects Lady Antebellum to enjoy a sales boost among mainstream music fans as the broadcast helped the group reach beyond its core country fan base. Other retailers agree that the Grammy telecast provided a welcome launching pad for the album "Need You Now" and could help offset the typical second-week decline for a hot debut release. The album sold 481,000 units in the United States in the week ending Jan. 31, according to SoundScan.

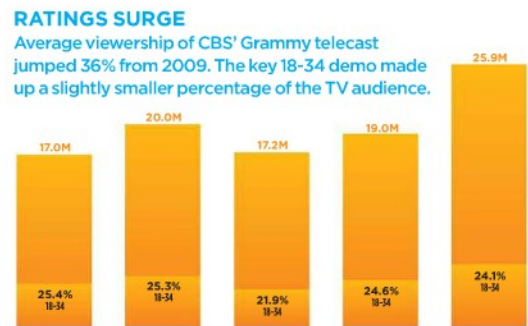
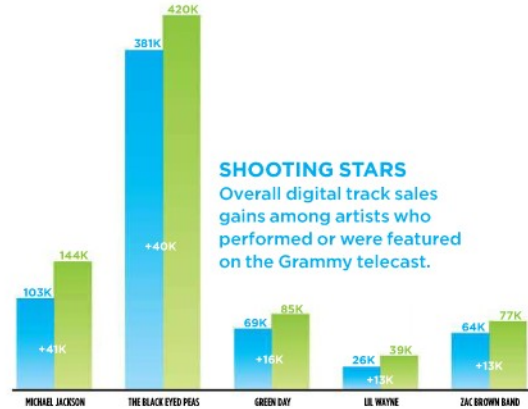
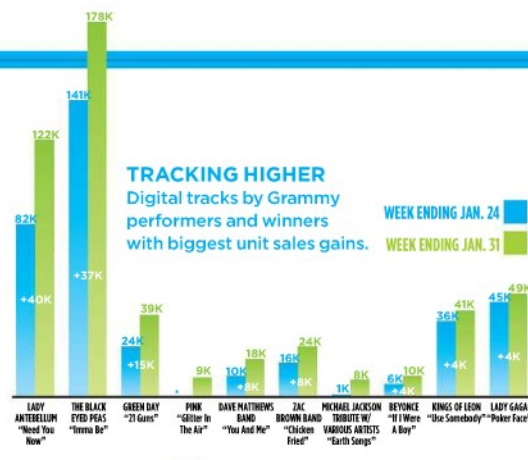
In Amarillo, Texas, Hastings

Entertainment VP/divisional merchandise manager Phil McConnell says that "while there is not one big spike, sales are spread out more than I have seen in the past."

At the 150-unit chain, stores are seeing "the most buzz about the Zac Brown Band and we are seeing action on the Black Eyed Peas," McConnell adds. In terms of percentage gains, the 20-track "2010 Grammy Nominees" compilation album had the biggest increase.

Most merchants say they don't anticipate running out of any Grammy titles, although some reordering for the post-Grammy weekend may be a possibility.

**MORE ON THE GRAMMYS:** Go to pages 53-58 for a special Backbeat section with photos from Grammy Week events and post-show parties.



SOURCE: Nielsen SoundScan; Nielsen Co. \* Less than 500 units

# HOME FRONT

360 DEGREES OF BILLBOARD

## AVENTURA TO BE LATIN MUSIC CONFERENCE SUPERSTAR Q&A

Urban bachata act Aventura, fresh from selling out four shows at New York's Madison Square Garden, will be this year's superstar Q&A at the Billboard Latin Music Conference & Awards in April.

Aventura members Anthony "Romeo" Santos (lead singer/songwriter), Lenny Santos (producer/guitarist), Max "Mikey" Santos (bassist/rapper) and Henry Santos Jeter (singer/songwriter) will sit down with Leila Cobo, Billboard executive director of content and programming for Latin music and entertainment. The interview will be one of the centerpieces of the conference, which will take place April 26-29 at the Conrad San

Juan Condado Plaza Hotel in San Juan, Puerto Rico.

The conference, presented by State Farm in association with T-Mobile, is the largest Latin music industry gathering in the world. Its superstar Q&As have featured the genre's premiere artists, including Don Omar, Enrique Iglesias, Ricky Martin, Marc Anthony, Juanes and Paulina Rubio. Aventura's sitdown follows a successful 2009 in which the group's



AVENTURA

album "The Last" (Premium) occupied the summit of Billboard's year-end Top Latin Albums chart.

The conference also includes an exclusive industry Q&A with Jesus Lopez, chairman of Universal Music Latin Entertainment/Iberian Peninsula, the world's largest Latin music label. The conference features industry panels and performances by such acts as Elvis Crespo and N'Klabe.

The event culminates with the Billboard Latin Music Awards, which will air live on the Tele-mundo Network from San

Juan's Coliseo de Puerto Rico. For more information, go to [billboardlatinconference.com](http://billboardlatinconference.com).

## BILLBOARD TEAMS WITH GLOBAL RADIO NETWORK TO LAUNCH BILLBOARD RADIO

Billboard has partnered with Global Radio Network, parent of the syndicated Music of Your Life adult standards radio network, to launch Billboard Radio, a syndicated daily show that will feature a mix of hits from the '50s through today.

Billboard Radio will debut in March on Music of Your Life as a two-hour weekend special and will launch as a daily show in April. Music of Your Life has been playing adult standards for 31 years and is one of the longest-running syndicated radio networks in the country.

"Billboard is one of the strongest brands in music today, and we're proud and excited for the opportunity,"

Global Radio Network president/CEO Marc Angell says. "With the growing popularity of classic hits in radio these days, adding Billboard Radio to our portfolio will increase our listener base substantially."

Angell says Billboard Radio will use the Music of Your Life "stars play the stars" concept of having celebrities serve as DJs, noting that top entertainers and radio personalities have expressed an interest in going on the air with Billboard Radio.

"We're thrilled to be working with Global Radio Network to launch Billboard Radio on the widely listened-to Music of Your Life format," Billboard publisher Howard Appelbaum says. "This unique radio show will showcase the Billboard charts, which are the measure of success in music, and will offer consumers an exciting new way to hear the classic hits they love."





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# Worried Blues

Music Publishers At MIDEM Eye Digital Challenges

CISAC, the International Confederation of Authors and Composers Societies, revealed at MIDEM that its 222 member societies collected €7 billion (nearly \$10 billion) in 2008, a 1.5% decline after four straight years of growth.

As the music industry reels from the combined weight of plunging CD sales, unrelenting piracy and the rocky transition to a digital market, some viewed the slight decline as evidence that the music publishing sector remains resilient. But others expressed concern that next year's report covering 2009 will likely reflect a further decline, due to still-shrinking mechanical royalties and a recent softness in public performance royalties, due to a fall in advertising-related revenue.

Whatever way CISAC's annual revenue is interpreted, the music publishing panels at the convention, held Jan. 23-27 in Cannes, revealed a surprising amount of angst in the sector.

For example, executives participating in a panel examining the progress of the multiterritorial licensing initiative begun at the behest of the European Commission noted that the process has created confusion rather than the one-stop licensing solution that it was supposed to provide for digital service providers.

So far, each of the majors has structured

its own joint venture with various European collection societies, but only for Anglo-American repertoire. That means a rights user still needs to cut deals with societies in each European country to license local-language repertoire. "So now we have to do more deals than even before to get all the repertoire," a digital retail executive complained to Billboard at MIDEM.

Another frequent topic of debate concerned efforts to collect music licensing fees from Internet service providers for music downloaded through peer-to-peer networks.

While executives said they backed blanket music licenses for ISPs, some acknowledged that it's highly unlikely ISPs would ever pay up without legislation forcing their hand. Canadian Musical Reproduction Rights Agency president **David Basskin** cautioned during a panel that "it's hard to convey how ferociously" opposed the ISPs are to such a fee.

With mechanical royalties declining and performance royalties hurt by lower advertising expenditures, some publishers expressed concern about lagging behind record labels in the transition to a digital market. While digital revenue typically makes up anywhere from about one-third to more than one-half of a label's annual revenue, most music publishers still generate only about 10% or less

## Publishers Place

ED CHRISTMAN



Talking points: Universal Music Publishing Group chairman/CEO **DAVID RENZER**

of their revenue from digital sources.

During a MIDEM panel, **Bob Kohn**, chairman/CEO of royalty accounting service provider RoyaltyShare, put things in perspective, pointing out that in 1914, a hit song was capable of selling 3 million copies of sheet music, which was the main income generator for the industry back then. By 1928, the top-selling sheet music titles only sold about 300,000 units. But Kohn noted that publishers adapted to the changes in the market and soon generated most of their income from the sales of sound recordings and public performance royalties.

Also discussed: the National Music Publishers' Assn.'s (NMPA) settlement with the RIAA over pending and unmatched payments held by the major labels. Publishers who opt to participate in the settlement agree to waive a late fee of 1.5% per month or 18% annually that the U.S. Copyright Royalty Board ruled last year that publishers could seek from labels.

The settlement provides for those funds to be paid out in three installments for the periods of 2000-06, 2007-08 and 2009 and after. Publishers who participate in the settlement

will be paid on the basis of market share. A controversial element of the settlement is how publishers will divvy up the funds they receive from the settlement.

During a keynote interview at MIDEM, Universal Music Publishing Group chairman/CEO **David Renzer** explained how his company intends to address songwriter payments.

After the company makes payments for songs on its own "pending and unmatched" list, it will examine which songs were "active" during each of the three time periods to make further payouts, Renzer said. He also said Universal plans to hire a consultant to ensure it's distributing payment fairly.

Renzer commended the NMPA for negotiating the roughly \$285 million settlement with the RIAA. "The labels were very concerned about the late fee and it led into lengthy negotiations," he said, crediting NMPA CEO **David Israelite** with "doing a great job on the part of the publishers. . . . we were frankly a little shocked at the size of the number that ultimately was being discussed." ●●●

**biz** For 24/7 publishing news and analysis, see [billboard.biz/publishing](http://billboard.biz/publishing).

## LEGAL MATTERS

AS MUSIC MOVES TO THE 'CLOUD,' LEGAL ISSUES FOLLOW

by BEN SHEFFNER



In the unpredictable world of Internet commerce, one trend seems clear: Content is moving to the "cloud," or remote servers that can be accessed from any computer.

Music is making the move, too, enabling fans to access their tunes from any Web-connected device. The concept isn't new. More than a decade ago, music entrepreneur Michael Robertson's MP3.com launched a service called My.MP3.com, which bought thousands of CDs, loaded the songs onto its computers and then, for a fee, streamed them online to customers who could "prove" that they already owned the CDs—all without licenses from labels or publishers. The labels sued, and a New York federal court came down hard on MP3.com, rejecting its fair use argument as "indefensible" and

imposing a whopping \$53 million in statutory damages.

Robertson—whose cloud-based MP3Tunes.com "locker" and SideLoad.com services are currently under legal attack by EMI—got label executives and lawyers talking by predicting in a Jan. 19 post on TechCrunch that iTunes would also soon move to the cloud, powered by Lala, a licensed music streaming and storage service acquired by Apple late last year. According to Robertson, "an upcoming major revision of iTunes will copy each user's catalog to the Net, making it available from any browser or Net-connected iPod/iPad/tablet."

But what really raised the eyebrows was Robertson's pronouncement that "because users are in possession of the materials"—that is, they had already purchased the songs that

would migrate to the cloud—"no new licenses are required from the record labels or publishers." In other words, according to Robertson, though Apple would be providing a valuable new music service that isn't covered by its existing agreements with the labels and publishers, it wouldn't have to pay them an extra dime.

Label executives strongly disagree. "Any kind of functionality that's built on remote storage of your music collection will require a license," one executive says, adding that cloud-based services do present "great opportunities" for both consumers and businesses.

Yaacov Ben-Yaacov, CEO of Catch Media, which provides backroom cloud services under licenses from the labels, echoes that view, touting the might of "having the power of the indus-

try being behind you" rather than taking an overly aggressive legal stance.

So who's right? Like many matters in copyright law, the answer isn't clear. The MP3.com precedent certainly suggests that a service can't just copy and stream music to users, even if those users already "own" the songs. But a 2008 decision from the Second Circuit Court of Appeals in *Cartoon Network v. CSC Holdings* points in the other direction. In that case, the court held that a "remote-storage DVR"—essentially a TiVo in the cloud—run by Cablevi-

sion didn't infringe copyright owners' rights because it was a customer—not Cablevision—"who actually presses the button to make the recording."

But the Cablevision case's reach may be limited. To avoid legal problems, Cablevision allotted separate hard-drive space in the cloud for each user. So if 200,000 subscribers wanted to record "Desperate Housewives," the system would make 200,000 separate copies. While it would've been much more efficient for Cablevision to make one copy and stream it to every subscriber who wanted to watch, such a system would've been less likely to survive a legal challenge. Thus the legality of any "iTunes in the cloud" service could well turn on whether Apple stores just one copy of Lady Gaga's "Poker Face" or a separate one for each of the millions who will want their copy stored in the cloud.

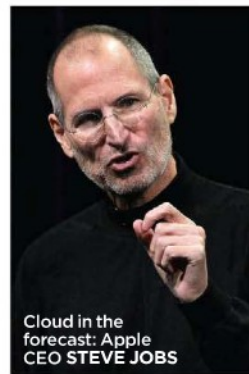
There's the law, and then there's the business. It's no secret that the labels already think they have ceded far too much power to Apple. It's hard to

imagine the four majors standing idly by while Apple moves iTunes to the cloud, without licenses or additional remuneration to the copyright owners.

If Apple does launch such a service without new licenses, the labels would face several options, none of them attractive. They could pull their songs from iTunes, though cutting off sales to one's biggest customer is rarely a winning move. Or they could sue, embittering relations with Apple, and without any guarantee of victory.

My prediction? iTunes and other online services will move to the cloud—but only with licenses. ●●●

*Ben Sheffner is a copyright attorney who has represented record labels and once worked on the Cablevision case while he was an attorney at Fox Entertainment Group. He is an attorney in the NBC Universal Television Group, which is 20% owned by Vivendi, the parent of Universal Music Group, and is the author of the Copyrights @ Campaigns blog ([copyrightsandcampaigns.blogspot.com](http://copyrightsandcampaigns.blogspot.com)).*



Cloud in the forecast: Apple CEO **STEVE JOBS**



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DIGITAL BY ANTONY BRUNO

## In Pursuit Of A Stream

Mobile Downloads Give Way To On-Demand Streaming

The mobile music market is in the midst of a fundamental and potentially lifesaving transition.

The download model—built on the faulty premise that a ringtone-buying public would flock to buying and downloading full-length tracks as well—will soon be replaced by on-demand streaming-access models as smart phones make up a greater share of available mobile handsets.

Evidence of this shift is already starting to emerge. Nokia's Comes With Music service has struggled to gain traction as the mobile handset maker continues to tweak its strategy (see story, page 13). Verizon Wireless reported that music and video downloads through its VCAST service totaled 38 million in fourth-quarter 2009, plunging 24% from 50 million a year earlier.

Evolving consumer preferences have prompted several music download services to shift gears. Dada Entertainment and Thumbplay, which built their businesses on selling ringtones and later added full-track downloads, introduced streaming music applications in January as their new flagship services: Dada's Play.Me for Android smart phones and Thumbplay's Thumbplay Music for BlackBerry devices. RealNetworks' Rhapsody subscription service, which operates Verizon Wireless' download service, now also has an on-demand streaming app for iPhones and Android devices.

"The music download busi-

ness is good, but we're not seeing dramatic growth," Dada CEO Massimiliano Pellegrini says. "With the cloud music approach, we can get much better traction in the market."

Why will music streaming succeed where downloads have struggled? For starters, everyone misunderstood the meaning of the ringtone's success. Ringtones were an application that users downloaded to personalize their phones. There wasn't any need to transfer ringtones to different devices.

Digital music is different in that fans want to play music on a variety of devices—their car stereo, iPod, mobile phone and computer. Transferring a music file to each was impossible due to digital rights management restrictions, and even without DRM it remains cumbersome.

Buying a song through the phone has usually meant downloading one version to the device (of a lower quality so as not to tax the network) and another version to the computer, using whatever music management software the operator or service provider offered. Transferring those files into iTunes—the dominant music management software—and other devices is an inconvenience. Streaming, meanwhile, is much easier.

"Right now, you can't fight Apple," says Dave Dederer, VP of business development for Melodeo, which years ago switched from a download model to offering the nuTune



New direction: The ThumbPlay Music application for BlackBerry smart phones

app that lets users stream any song in their iTunes library on demand to their mobile phones. "Over 75% of people who use music in a digital environment use the iTunes software to manage their whole universe. If you don't extend and leverage that library... you're just pissing in the wind."

For a time, however, there wasn't another choice. U.S. wireless operators still don't offer on-demand streaming services, and it wasn't until smart phones like the iPhone, BlackBerry and Android devices with their associated app stores came along that services like Melodeo, Thumbplay, Rhapsody and Dada could circumvent that barrier and offer streaming to their consumers.

Today, that model can reach only a minority of consumers, as smart phones make up only 17% of the overall U.S. mobile phone market, according to Forrester Research. But that figure is expected to more than double in the next two years. As smart phones

become more ubiquitous, so will cloud-based music services, which will also extend to other connected devices like car stereos, Apple's new iPad and home entertainment equipment.

The download model will remain to serve consumers without smart phones, at least until wireless operators offer on-demand streaming services of their own. Even after smart phones eventually take over the market, mobile downloads may continue to occupy a small niche.

But moving to the subscription-based streaming model offers better revenue for the recording industry, which is realizing that selling a digital single here and there isn't going to make up for plunging CD sales.

"Driving consumers to a recurring revenue model is more compelling," Thumbplay CEO Evan Schwartz says. "It's a bigger business for everybody."

**biz** For 24/7 digital news and analysis, see [billboard.biz/digital](http://billboard.biz/digital).

## BITS & BRIEFS

### NETBISCUITS TO BUILD SITES FOR UMG ACTS

Universal Music Group has tapped mobile platform Netbiscuits to create mobile Web sites for many of its artists. Under the deal, Netbiscuits will help design and host artist-branded Web sites that can be easily accessed through mobile phones and contain features created specifically for such devices. This includes the ability to buy content, interact with other fans and receive alerts when artists are appearing locally. Netbiscuits is also helping UMG create artist-based apps for smart phones, Android devices and those with Windows Mobile software. The deal stems from a 2009 collaboration between the two companies on a mobile Web site for Bon Jovi.

### STUDY: GLOBAL APP REVENUE TO REACH \$15B IN 2013

Mobile apps created for smart-phone platforms like the iPhone, BlackBerry and Android are expected to generate \$15 billion globally

by 2013, according to Futuresource Consulting. The firm says 3.6 billion apps were downloaded in 2009 and projects another 6.6 billion will be downloaded this year, growing to 16.2 billion by 2013. While more than 85% of app downloads are free, paid apps are forecast to bring in \$4.6 billion in 2010. Combined mobile content revenue—which includes not only apps but also sales of music, ringtones and games—will total \$38 billion worldwide by 2013, the company says.

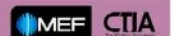
### DOCKERS AD FEATURES MUSIC ID APP SHAZAM

Music ID mobile app Shazam will be featured in a commercial that will debut during the Super Bowl telecast. The company teamed with apparel brand Dockers on a campaign that will ask viewers to use Shazam to "tag" the audio in a Dockers TV ad, which will then direct them to a Dockers-branded site. The site will also sell downloads of the "I Wear No Pants" track featured in the ad.

## HOT MASTER RINGTONES™ FEB 13 2010 Billboard

| THIS WEEK   | LAST WEEK | WEEKS ON CHART | TITLE                            | ORIGINAL ARTIST                                |
|---|-----------|----------------|----------------------------------|--|
| 1   | 1         | 7              | #1 1WK BEDROCK                   | YOUNG MONEY FEATURING LLOYD                    |
| 2   | 3         | 19             | NEED YOU NOW                     | LADY ANTEBELLUM                                |
| 3   | 2         | 13             | TIK TOK                          | KESHA  |
| 4   | 4         | 12             | BAD ROMANCE                      | LADY GAGA                                      |
| 5   | 5         | 7              | HOW LOW                          | LUDACRIS                                       |
| 6   | 6         | 20             | EMPIRE STATE OF MIND             | JAY-Z + ALICIA KEYS                            |
| 7   | 7         | 9              | SAY AAH                          | TREY SONGZ FEATURING FABOLOUS                  |
| 8   | 8         | 5              | SAY SOMETHING                    | TIMBALAND FEATURING DRAKE                      |
| 9   | 11        | 31             | I GOTTA FEELING                  | THE BLACK EYED PEAS                            |
| 10  | 12        | 6              | I AM                             | MARY J. BLIGE                                  |
| <p><b>2</b> Lady Antebellum, fresh off its Grammy win for best country performance by duo or group with vocals with "I Run to You," moves upwards of 25,000 units (3-2, up 51%, this week's biggest sales gainer) of "Need You Now." Meanwhile, the act's album of the same name debuts atop the Billboard 200.</p> |           |                |                                  |  |
| 11  | 13        | 10             | TRY SLEEPING WITH A BROKEN HEART | ALICIA KEYS                                    |
| 12  | 9         | 8              | HARD                             | Rihanna FEATURING JEEZY                        |
| 13  | 15        | 16             | TIE ME DOWN                      | NEW BOYZ FEATURING HAV J                       |
| 14  | 10        | 16             | REPLAY                           | IVAZ   |
| 15  | 16        | 19             | SMILE                            | UNCLE KRACKER                                  |
| 16  | 14        | 18             | FIREFLIES                        | OWL CITY                                       |
| 17  | 20        | 20             | FOREVER                          | DRAKE FEATURING KANYE WEST, LIL WAYNE & EMINEM |
| 18  | 19        | 12             | IT KILLS ME                      | MELANIE RIONA                                  |
| 19  | 21        | 4              | STEADY MOBBIN'                   | YOUNG MONEY FEATURING GUCCI MAME               |
| 20  | 18        | 13             | I INVENTED SEX                   | TREY SONGZ FEATURING DRAKE                     |

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



## TAKE THE WHEEL

Never mind the dangers of texting while driving. How scary is that guy weaving through traffic while fiddling with his iPod? Helping to address this problem is Brando Workshop's Steering Wheel Bluetooth MP3/FM Car Kit. The device combines a Bluetooth speaker phone for taking calls and a built-in MP3 player that plays music stored on microSD cards and streams audio through an FM transmitter. It also lets users store up to 600 contacts and is rechargeable through either a car lighter attachment or a USB cable.

The kit costs \$48, providing a more affordable alternative to expensive in-dash options. —AB





# WAITING FOR LIFTOFF

## Nokia's Comes With Music Still Struggling To Gain Traction

When Nokia launched its Comes With Music service in October 2008, it came with a lot more than just a year's worth of unlimited music downloads bundled into the price of a mobile handset. It also carried high expectations among record labels, which hoped Nokia could convert its global smart-phone dominance into tens of millions of new paying music users.

Fast forward more than a year later, however, and Nokia's mobile music initiative mostly comes with disappointment. While some label sources are still hopeful that Comes With Music will win over more customers, others express bitter frustration with the rollout so far.

"It's been a total disappointment and disaster," one senior executive at a major label says. "The offering just doesn't seem to have caught on or connected with the imagination of consumers."

Nokia executives acknowledge that Comes With Music stumbled out of the gate, but they remain optimistic about its prospects. During the company's fourth-quarter earnings call in late January, CEO Olli-Pekka Kallasvuo boasted that the company had sold three times more Comes With Music phones than it did in the third quarter.

"We are continuing to expand into more countries," Kallasvuo said. "And with every new launch, we learn new ways to improve our execution."

The Comes With Music plan is now available in 16 countries worldwide and on 21 devices. Nokia hasn't disclosed sales totals, but even the most liberal label estimates put

it at around 1 million devices since launch.

A top priority is getting Comes With Music on better handsets, amid complaints from critics in the recording industry that Nokia's phones can't compete with the sexier iPhone. Indeed, Nokia's share of the global smart-phone market slipped in 2009, as Apple and BlackBerry parent Research In Motion posted gains. Nokia had a 39% share of global smart-phone shipments last year, down from 40% in 2008, while RIM climbed to 19.8% from 15.5% and Apple rose to 14.4% from 9.1%, according to research firm Strategy Analytics.

Some of Nokia's newer handsets have generated positive reviews, including its X6 touch-screen music phone, which began rolling out in European markets in November. But the initial 32 GB version of the X6 was only available with Comes With Music and cost about €450 (\$626). In January, Nokia rolled out a 16 GB version of the X6 without Comes With Music, reportedly in response to soft demand for the bundled version of the handset. Other new handsets are in the pipeline, but Nokia plans to introduce half as many new smart-phone models in 2010 as it did last year in an effort to simplify its product line.

Comes With Music has yet to launch in the United States, although Nokia is in talks with U.S. carriers, according to Adam Mirabella, global director of Ovi Music Services, which includes Comes With Music and Nokia's other music download services.

"When we hit the right combination and all the right pieces of the puzzle come together . . . we'll announce something in the U.S.," Mirabella says.

But convincing U.S. wireless carriers to play ball could prove to be a tall order, given Comes With Music's disappointing launch in the United Kingdom and other European markets and the fact that most carriers operate their own mobile music plans. Moreover, competing smart phones like the iPhone and the BlackBerry offer users on-demand streaming music services (see story, page 12). Nokia may have to incorporate a streaming music option as part of Comes With Music—or at least in conjunction with it—to remain competitive in this reshaped landscape. It's something the company hasn't yet ruled out, Mirabella says.

"We're looking around us to see how these other initiatives in music may or may not capture the attention of consumers," he says. "Once we see what we need to learn from those things, we will decide how and when to incorporate those things into our strategy."

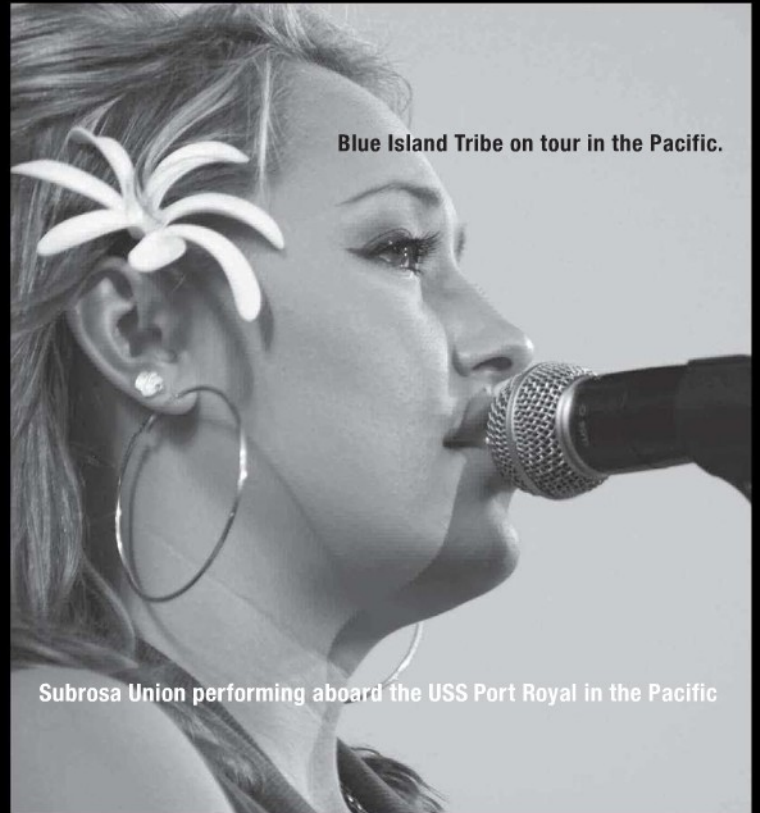
In the meantime, Nokia is continuing to launch Comes With Music in emerging digital music markets, such as Russia, Brazil, and, most recently, Malaysia. The company also expects to roll out the service in India this summer.

In addition to providing new growth opportunities, rolling out Comes With Music in developing markets also helps appease its label partners by offering a legitimate digital music service in some countries where none exists. "We need Nokia where they have a strong market presence and Apple doesn't," a digital executive at a major label says. "For us, that's extremely important."



Slow start: The 5310, Nokia's first Comes With Music handset in the United Kingdom.

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



Blue Island Tribe on tour in the Pacific.

Subrosa Union performing aboard the USS Port Royal in the Pacific

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

— Hawaiian-born singer/songwriter Anuhea on her blog



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GLOBAL BY MARK WORDEN

## DOWN BY THE LEVY

Italy Expands Scope Of Private Copying Tax

MILAN—Italy has expanded the scope of its private-copying levy, creating a potential multimillion-euro annual windfall for the country's entertainment industry, even as it raises a storm of protest from consumer electronics firms.

Mario Limongelli, president of Italy's main indie labels' group PMI, calls the changes "a breath of oxygen for a [music] industry which, alas, is disappearing."

The levy compensates rights-holders for revenue lost through home-copying of copyrighted content, as required by a 2003 European Commission directive. The tax had previously only covered such blank media as CDs and DVDs.

But under a planned extension, the levy will also be applied to purchases of MP3 players, multimedia mobile phones, computers and hard drives. The Dec. 30 Cultural Heritage Ministry decree containing the measures is due to pass into law imminently.

At IFPI-affiliated labels group FIMI, president Enzo Mazza anticipates the measures raising an additional €40 million (\$55.6 million) annually for rights-holders on top of the current annual figure of €60 million (\$83.5 million), although the music sector's exact share isn't yet determined.

The levy will be collected by Italian authors' group SIAE for distribution to the appropriate sec-

tors. SIAE will distribute the 50% share of the music revenue due to publishers and songwriters, while neighboring rights society SCF and independent label groups AFI and Audiocoop will handle the 50% due to labels and performers.

Universal Music Publishing Italy chairman Claudio Buja claims publishers' current levy revenue totals "about €6 million [\$8.4 million] a year." He suggests that could now increase "by 50%-100%," but adds, "Compared to revenue from performing and mechanical rights, it will still be crumbs."

But the consumer electronics sector insists that the levy's total annual burden will now be €200 million-€300 million (\$279 million-\$419 million), a claim SCF president Gianluigi Chiodaroli dismisses as "groundless."

Mazza claims the manufacturers have "pumped up the figures to scare the government, after having lobbied hard to stop this decree."

The pricing structure will be reviewed after three years. Initial charges for most devices vary according to memory size; the levy on a 160 GB iPod Classic is €16.10 (\$22.50), while an 8 GB memory stick would have a €0.72 (\$1) charge. Consumer electronics makers are widely expected to pass the cost on to consumers.

PMI was involved in yearlong government discussions with labels, publishers, broadcasters and other relevant parties prior to the decree. Limongelli insists that "many of the tariffs were lowered during that process in order to appease

the 'technological' lobby."

Nevertheless, when the decree was issued Dec. 30, it provoked a tide of criticism, particularly over the inclusion of multimedia mobile phones, which attract a flat €0.90 (\$1.26) levy.

One vociferous critic is Stefano Parisi, president of telecommunications sector trade group Asstel and CEO of leading telecom Fastweb. Parisi says the majority of European Union member states "don't have a private-copying levy for mobile phones."

Parisi says the new measures will penalize consumers. Consumer association Altroconsumo recently estimated that the levy could cost the typical household as much as €100 [\$140] a year.

Under Italian law, a ministerial decree becomes effective after its publication in the official legislative Gazette, with its appearance expected within days. Opponents then have 30 days to appeal, an option that Parisi says Fastweb is considering.

Mobile phone manufacturer Nokia Italy is doing likewise, according to communications manager Tiziana Pollio.

"We feel we're being asked to pay twice, as we already have royalty agreements with SIAE for our Comes With Music service," she says. "In a world where piracy [is] rampant, we've set up a legal digital music service—I don't think the decree offers much of an incentive for that sort of activity."



MAZZA



CHIODAROLI



‘Compared to revenue from performing and mechanical rights, it will still be crumbs.’

—CLAUDIO BUJA, UNIVERSAL MUSIC PUBLISHING ITALY



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>>>HMV TAKES OVER MAMA

U.K. entertainment retailer HMV Group says it has completed its acquisition of live venue joint-venture partner Mama Group. HMV's offer of 5.4 pence (8.6 cents) per share, valuing Mama Group at £46 million (\$73 million), has been accepted by shareholders representing 56.4% of Mama's existing shares, raising HMV's total stake to 66.3%. "Building on the successful platform created by the formation of our joint venture with Mama just over a year ago, we will be embarking on exciting new growth plans for the Group in live music and ticketing," HMV group CEO Simon Fox said in a statement.

>>>BMG MOVES INTO SWEDEN

BMG Rights Management is opening a Stockholm office to serve its growing writer base in Scandinavia after acquiring some of the publishing rights of Scandinavian Songs and the master rights of its record label Hawk Records. Former Scandinavian Songs manager Niclass Björland has been appointed GM at BMG Rights Management (Scandinavia). The deal covers about 11,000 songs and 90 master recordings from Swedish artists, but not copyrights acquired after 2005. Those remain with the publisher's co-owners Hans Desmond and Sanji Tandan, who will work as consultants for BMG.

>>>GRIFFITH, GAUGHAN HONORED

Grammy Award-winning singer/songwriter Nanci Griffith and veteran Scottish singer/songwriter/guitarist Dick Gaughan received lifetime achievement awards at the 11th annual BBC Radio 2 Folk Awards, held Feb. 1 at the Brewery in London. Other winners included Irish singer Cara Dillon, who took the best album award for "Hill of Thieves" (Charcoal Records), and Jon Boden, one-half of Spiers & Boden and a member of Bellowhead, who was named folk singer of the year.

Reporting by Hazel Davis and Andre Paine.



GLOBAL BY TOM FERGUSON

College classmates (from left): Roxy Music's PHIL MANZANERA (left) and ANDY MACKAY perform at Leicester University in 1972; SHINGAI SHONIWA of the Noisettes performing at Leeds University in 2009.

# BACK-TO-SCHOOL DAYS

Event Consultant Eyes Revival Of U.K.'s Once-Vital College Circuit

LONDON—In the north of England, moves are afoot to reawaken a sleeping giant: Britain's college circuit.

Forty years ago this month, the Who recorded one of rock's definitive in-concert albums, "Live at Leeds," at the Refectory, a performance venue housed within the Leeds University complex. College gigs also helped break acts like the Smiths and James in the '80s and Blur and Radiohead in the '90s.

Muse, the Strokes and Arctic Monkeys have played the Refectory in recent years, while acts like the Noisettes, the Kooks and Ms Dynamite have appeared at the university's smaller, 1,000-capacity venue Stylus. However, the circuit of colleges and universities has declined so much that veteran booking agent Neil Warnock says, "Nowadays, I don't believe you can even call it a circuit."

But in January, Stockport, Cheshire-based LFX Consulting unveiled an initiative offering agents access to a

"mini-circuit" of six northern English universities with 11 venues including Leeds Refectory (capacity: 2,100), Liverpool's Mountford Hall (2,300) and Lincoln's Engine Shed (1,750).

LFX founder Luke Fitzmaurice says he is particularly interested in reviving the old circuit's underused larger halls. "Sheffield Octagon [1,600 capacity] has done one live show in 18 months," he says. "Leeds Refectory's getting two or three a year. It's a real shame some classic venues are effectively being put out to pasture—and a problem for student unions' revenues." Student union bookers will pay LFX a commission for confirmed shows. The initial reaction among booking agents has been "good, but noncommittal," Fitzmaurice says.

From 2004 to 2009, Fitzmaurice was entertainment manager of NUS Services, which operates a purchasing consortium for 140 student unions and the

National Union of Students. There, he created the biannual Ulive package tour of 15-20 universities, booked through promoter Kilimanjaro.

"It can be a great tour to do," agent Tom Taafe at London-based ITB says, "[although] the money on offer is generally not going to get you an A-list act." Headliners in 2008-09 included alt-rockers the Twang and the Automatic.

Warnock, CEO of the Agency Group in London, recalls the circuit's late-'60s/'70s heyday, with 20 major universities hosting top acts each weekend of every 10-week term with dozens more offering smaller shows.

While acknowledging some venues like the University of East Anglia and the University of London Union remain active, Warnock says the college circuit is a shadow of its former self. "I remember being able to go all the way from Scotland to Plymouth [on England's southwest coast] on a college tour," he

says. "You just can't do that anymore."

Warnock cites the government's late-'70s withdrawal of universities' per capita entertainment funding as the real turning point, resulting in the loss of "a whole stratum of venues." The college circuit's decline has accelerated in recent years with midsize venues opening in many university towns and more clubs holding student-tailored nights with cheap admission and drinks.

"In the end," Taafe says, "universities couldn't compete with the traffic these other venues could bring."

Roxy Music guitarist Phil Manzanera recalls his band "got a lot of our first breaks playing the unis," noting that "the circuit was incredibly important, with your target audience all in one place wanting to be entertained every weekend."

Manzanera calls the LFX initiative "a great idea" that could help emerging acts. "You need a framework, especially for young bands," he says. "With a guaranteed circuit, they could organize their own small package tours."

Taafe acknowledges that "the way forward may, indeed, be small pockets of universities partnering in certain regions of the country to offer a package deal."

He cautions, however, that "students won't pay for acts they don't know—and the acts they want to see cost [money]."

GLOBAL BY LARS BRANDLE

# Closing Time

Aussie Venues Threatened By New Licensing Regulations

BRISBANE, Australia—Touring professionals Down Under fear new alcohol licensing regulations could strangle the vital pub/club scene in Australia's live music capital, Melbourne.

Hefty increases in late-night licensing fees on top of costly security requirements for pubs and clubs rolled out last year have already claimed one high-profile casualty, the 330-capacity Tote Hotel, which shuttered Jan. 18 after 27 years.

"The Tote was always like our CBGB," Sydney-based EMI Music Australia A&R manager Glenn Dickie says.

Jet, the Hoodoo Gurus and Silverchair all played the Tote, as did international acts like the White Stripes and Mudhoney. Such pub venues have proved essential in developing the rock acts that have

been Australia's prime music exports in recent years.

Tote proprietor Bruce Milne is calling for voices in the "upper echelons of the music industry" to lobby for changes to the regulations. But as of yet, he's elicited little more than sympathy, although Australian Independent Record Labels Assn. chairman David Vodicka promises "strong support" for any lobbying efforts by the local live community. At Albert Music, the Australian label/publishing home to AC/DC, CEO Tim Prescott warns that the Tote's closure could be followed by that of other small venues, meaning "fewer places to break new talent."

The Jan. 1 regulations applied new "risk factors" to determine a venue's 2010 licensing fees. Venues serving alcohol after 1 a.m. now face higher fees, in addition to meeting strict standards for security, CCTV and sound levels, which have been enforced since July 2009.



'Like our CBGB': Melbourne's Tote Hotel

The measures are "definitely a threat" to Australia's music industry, says Tim Northeast, owner of the 850-capacity Corner Hotel and 300-capacity Northcote Social Club, both located in Melbourne. He suggests many of the city's 50-odd venues are already "considering whether hosting live music is worth the financial risk."

Official records show the Tote's alcohol license fee surged 39% from \$4,289.50 Australian (\$3,865) in 2009 to \$5,962.50 Australian (\$5,371) this year. Milne says he experimented with closing before 1 a.m., but claims that doing so caused business to drop 13% on Friday and Saturday.

Milne says the Tote couldn't run profitably under the new rules, noting he had to spend \$30,000 Australian (\$27,000)

"just on CCTV to keep them happy—money I'd rather spend on keeping the beer cold and getting the bands in."

The annual license fee for the 1,640-capacity Esplanade Hotel in Melbourne more than tripled from about \$5,000 Australian (\$4,500) to \$16,000 Australian (\$14,370), according to manager David Barrett. The venue has a 1:45 a.m. curfew for bands that play on Friday and Saturday nights. At the moment, the additional costs "are something we can deal with, but for sure it hurts," Barrett says. "The smaller venues will definitely feel the sting."

Indeed, at Melbourne's 180-capacity Railway Hotel, manager/booker Peter Negrelli says new security overhead forced him to pull live music last September.

Victoria's state government insists the new rules are fair. "For the first time," a representative for the director of liquor licensing says, "licensees—rather than taxpayers—are paying the full costs of regulating the liquor industry."

Venue operators in the states of New South Wales and Queensland have also recently been confronted with strict new regulations aimed at curbing alcohol abuse. "It's an overregulated industry at the moment and it's only getting worse," says Bevan Bickle, director of the Katarzynna Group, which operates six Brisbane, Queensland, venues.

But Sydney-based Frontier Touring tour coordinator Michael Harrison suggests small venues' survival might require abandoning their jealously protected independence and seeking corporate branding support.

"Venues need to look at other ways to finance their business," he says. "I'd rather be playing at the Jägermeister Hotel than no hotel." ●●●





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# False Idols

Mexico Mulls Bill Requiring Warning Labels For Narcocorridos

When the Mexican Navy gunned down notorious Mexican drug cartel chief **Arturo Beltrán Leyva** in December, tribute videos started popping up on YouTube almost immediately. They showed pictures of Beltrán Leyva, aka "el Jefe de Jefes" (the Chief of Chiefs), with stacks of money, guns and bags of cocaine as the backdrop to catchy corridos exalting his life and times.

## Latin Notas

LEILA COBO



hailing the action, even as they acknowledge that narcocorridos have never been as massively popular as today.

"As a label executive, I'm against any type of censorship," said one record executive who, like everyone else interviewed for the piece, asked to remain anonymous, due in large part to security concerns. "But as a Mexican I totally agree with this proposal. It's reprehensible that music—which is a means of communication—is used to praise this lifestyle."

It has been widely misreported that the proposal could punish artists and media executives with up to three years in prison for producing and airing narcocorridos. Instead, the proposed legislation, introduced Jan. 20 by Congress member **Oscar Martín Arce**, seeks to regulate the mass diffusion of nar-



Laying down the law: Members of Arturo Beltrán Leyva's drug cartel are presented to the press April 14, 2009, by Mexican law-enforcement officials.

cocorridos or other related material—like videos or film—by requiring that they be labeled with a warning, akin to what's required for tobacco, alcohol or ads for age-restricted movies. The warning label would be required only on content that calls for the commission of a crime.

"We aren't limiting liberty of expression," Martín Arce

says. "We're referring exclusively to when there's a call to commit a specific crime."

This isn't the first time the Mexican government tried to put a lid on explicit narcocorridos. Since 2001, 71 Mexican radio stations have been sanctioned for airing the music, citing a 1961 federal law that prohibits "exultation of violence or crime."

And yet, narcocorridos have grown increasingly explicit in their praise for specific drug lords and in their adulation for the narco lifestyle. And, they've become more popular, in part due to exposure on YouTube, which doesn't censor the content.

Moreover, drug-related violence in Mexico has risen, claiming the lives of popular musicians like **Valentín Elizalde**, who was gunned down in 2007, and **Sergio Gómez**, who was kidnapped, tortured and shot the same year.

And while the government's motion may not curb the violence or reduce narcocorrido production, it may heighten awareness that this isn't merely entertainment, nor should it be treated as such.

"Look at the message: 'I was no one until I got into the business,' " one concert promoter says, citing the lyrics of many a narcocorrido. "There are a lot of poor people out there. But they know that someone with a gun can take anyone who is rich and educated and make them get on their knees."

**biz** For 24/7 Latin news and analysis, see [billboard.biz/latin](http://billboard.biz/latin).

# EN BREVE

## KAMINSKY JOINS UNIVERSAL

Angel Kaminsky has been named VP of Latin artist marketing for Universal Music Latin America, replacing Jose Puig, who has been appointed GM for Universal Music Mexico. Kaminsky has an extensive background in marketing and artist development and was previously VP of marketing and content for Warner Music Mexico/U.S. He will be based in Miami, reporting directly to Jesus Lopez, chairman of Universal Music Latin America/Iberian Peninsula. In his new post, Kaminsky will coordinate marketing efforts regionwide for Universal's Latin artists, including Alejandro Fernandez, David Bisbal and Don Omar. —*Leila Cobo*

## BISBAL LAUNCHES 22-DATE TOUR

David Bisbal kicked off a 22-gig tour of Latin America, the United States and Europe Jan. 31 in Caracas, Venezuela, after presenting Coca-Cola's official song for the 2010 World Cup to company executives in Mexico. The Spanish singer has recorded the track, "Wavin' Flag," with rapper K'naan. Three of Bisbal's Mexico concerts in late February and early March will be part of the Coca-Cola Trophy tour. After Caracas, the tour visits Guayaquil, Ecuador (Feb. 3) and Orizaba (Feb. 5) and Veracruz (Feb. 6) in Mexico, before hitting Orlando, Fla. (Feb. 13) and Miami (Feb. 14). It then returns to Mexico and Panama before heading to Europe and Spain, where the tour ends July 23 in Atarfe, near Granada.

—*Howell Llewellyn*

## ARCANGEL PLANS LIVE WEBCAST OF P.R. SHOW

Reggaeton artist Arcangel's Feb. 11 concert from Puerto Rico's Museo de Arte will be webcast live and on-demand. KlikConcert, a service of uVu-Mobile and Global Digital Syndication, will bring the concert to Arcangel's social network pages, fan sites and the KlikConcert Web site for \$5.99 per virtual "ticket." The price includes an exclusive ringtone and wallpaper. Viewers can also receive the concert on their phones for \$4.99 by texting a shortcode.

—*Ayala Ben-Yehuda*

# Band On The Run

Banda Los Recoditos Makes A Splash With 'Ando Bien Pedo'

When Banda Los Recoditos' "Ando Bien Pedo" bowed at No. 1 on Billboard's Top Latin Albums chart last issue, knocking Aventura's "The Last" out of the top spot, CD purchases accounted for nearly all of its sales. ("The

Last" is back atop the chart this week, nudging "Ando Bien Pedo" to No. 2.)

But while digital made up only about 3% of the first-week sales of "Ando Bien Pedo," according to Nielsen SoundScan, robust full-

track and mastertone sales of the album's title track point to the growth potential of the regional Mexican digital market.

The single "Ando Bien Pedo" is No. 2 on Hot Latin Songs this week and has sold

14,000 tracks in two months, with track sales beginning around 900 per week and escalating to about 3,000 for the week ending Jan. 31, according to SoundScan.

At press time, "Ando Bien Pedo" was one of the top-selling tracks of the week for Universal Music Latin Entertainment (UMLE), besting many pop and urban songs that usually lead in track sales.

"It's ultimately a dance track and because of the lyrics and the content, it's reaching people who like party music in general," Fonovisa/Disa president Gustavo Lopez says.

Of course, it doesn't hurt that the song was a club hit before it was a radio hit. While downloads grew along with radio airplay, fans were searching for the song digitally long before it became an airplay smash, according to UMLE senior manager of digital product marketing Jazmin Medrano.

Seven weeks in, combined mobile sales of the single "Ando Bien Pedo," including mastertones and full-track downloads, were comparable to those of "Dame Tu Amor," a No. 2 hit on Hot Latin Songs in October 2008 for Alacranes Musical, a better-known act with a similarly young fan base, Medrano says.

Since the title track's digital release, the song has sold about twice as many mobile downloads as online downloads, with mastertones accounting for about 70% of mobile purchases.

Meanwhile, sales of the CD have been stronger than expected. The sales goal for a band like Recoditos, which has existed in one form or another for 20 years but is still considered a developing act, would typically be about 20,000, Lopez says. But "Ando Bien Pedo" has already shipped 50,000 in the United States. —*Ayala Ben-Yehuda*



Chart-toppers: BANDA LOS RECODITOS

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# Cameo Carlson

The former iTunes music programming manager talks about where digital music is headed and what it's like working for a major label.



The recording industry has no shortage of executives with interesting backgrounds. But the résumé of Universal Motown Republic Group executive VP Cameo Carlson indicates just how much the culture of the business is changing.

Carlson came to Universal from Apple, where she was manager of label relations and music programming at iTunes. From 2000 to 2004, she was the rock and alternative music director for AOL's online radio services. She joined Universal Motown Records Group in 2007 as senior VP of digital business development and was promoted to her current post in October.

Given her unique perspective as a former Apple employee during iTunes' early days, Carlson is often called upon to provide strategic input for not only the digital plans at Universal Motown Republic but also at the corporate level for Universal Music Group. Given her background, she feels that labels face a digital future. But her approach differs from what one might expect from the average label suit.

For example, she thinks labels need to focus as much on the promotional opportunities of digital channels as the revenue ones. She feels artists need to think differently about how they create and release music to take better advantage of multimedia initiatives like the iTunes Pass, but also acknowledges the difficulty of marketing these new services to fans.

In an interview with *Billboard*, Carlson shares her thoughts on these issues and discusses the differences between working for a major label and a digital music company.

## What are your most immediate goals in the digital music market?

We would certainly like fans to buy more than just a track, so we're trying to look at ways we can get that interaction to be more significant.

## So they come to buy one thing and instead buy more?

Fans have lost ownership with artists because there's so much access. There's this ubiquity to the music that fans don't connect with artists. It's on us as marketers to get that back. You have to care about an artist and about what they're about in order to support them. Otherwise, it is just a disposable song. Maybe you'll get lucky if people like it and maybe you won't. We're not going to make up for falling physical sales 99 cents or \$1.29 at a time. The way we're going to do that is by allowing fans to have more interaction and have an experience around music. It's not just "I want the new album." It's "I want the new album and I want to be part of the marketing plan. I want to be in the digital booklet because I made a video the

band took a screen-grab from." It's about really having ownership and being part of that. We're just not monetizing that. But I think we can.

## Talk about some of the tools that let that happen today. What impact has the iTunes Pass had?

I don't know that we've figured out as an industry how to use that properly. We're not used to bite-sized content over time. That's where we need to be headed. An artist goes into the studio and creates a project and delivers it. You need an artist that's willing to take a chance and say, "I'll give you a song now and I'm going to commit to give you a number of songs over the rest of the year." It's tough, and it's really tough to market that. It requires an investment from a fan before they've heard anything. So it really only works for artists that are established, and those are the artists that are the most used to just going into the studio and creating an album.

## So it's kind of a two-pronged approach for the labels. On one

## hand, you have to educate your artists to provide content in this new way, and on the other educate fans on this new way of obtaining it.

Absolutely. I have said from the beginning, while the labels get bashed for the way they do or do not move forward to change things, it starts with the artists. Everybody in this business has to look at things differently.

## So does the iTunes LP format play a role here?

It will make a difference when it's accessible on the iPhone and iPod Touch. Until then, it's an experience that's completely locked to your computer, which is interesting because the bulk of what makes [Apple] successful is not about that. It's about the device.

## You came to Universal from iTunes, and before that you were at AOL. What's it like moving from a digital music service to a label?

My take on it when I came here

was that I could come in with a different perspective. What we've seen over the last couple of years is that the label model has to change. I feel I'm uniquely positioned to understand at least part of what the change needs to be. I certainly don't have all the answers. But the plan is to try to be part of the change rather than be on the other side of it where I would get frustrated by the labels' inability to change, or not understanding it. In some ways, that's happening very painfully and by force. But I'm excited to be part of the changes. It's a different way of looking at things.

## What did you learn about the way labels and the music industry work that you weren't aware of before?

I don't think I was aware of the many layers of pressure that the labels deal with—from artists, to labels, to partners, internally. I used to get frustrated and think, "Why can't they just do X, Y or Z?" I have a much better understand-

ing of that now. I have a much different understanding of what it takes to sell something and what that means. I come from an editorial background, and so I'd look at everything from the position of "Do I like this?" or "What do I think about this?" There is a different mind-set now where I may not particularly like this [song], but this is a sellable thing to an audience. I didn't have that perspective at all at iTunes, because in the early days it certainly wasn't focused on the sales aspect. It has shifted over the last couple of years. But at the time, it was much less focused on sales and more on the editorial voice.

## So flipping that question around, what realities of the digital music market did you take for granted while on the digital side that you found weren't as well-known in the label world?

I took for granted that everyone thought digital music was the future. When I got to the label I think they were still hanging on and not sure everything was going to go that way. I also took for granted that the communication about what made digital partners successful was a bigger part of the everyday conversation with artists than it was. When I got here I thought there must be a million conversations educating artists about what iTunes was and what it means, but that wasn't the case. They either get it or they don't. Some want to know more about it and some don't.


*Cameo Carlson will be a panelist at Billboard's Music and Money Symposium, which will be held March 4 at the St. Regis in New York. For more information, go to [billboardevents.com](http://billboardevents.com).*

While the labels get bashed for the way they do or do not move forward to change things, it starts with the artists. Everybody in this business has to look at things differently.



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Hed: True Grit

# TRUE GRIT

He Doesn't Blog. He Doesn't Twitter. Alan Jackson Prefers To Speak Through His Music—And Thanks To A Deal With Cracker Barrel, Through His Merch

BY DEBORAH EVANS PRICE

**Alan Jackson** is well-known as a man of few words—unless he's putting them in a song. ♦ A self-effacing superstar who doesn't like to do interviews because he's uncomfortable promoting himself, Jackson has proved during the last 20 years to be one of music's most reliable hitmakers, consistently delivering expertly crafted, no-frills, traditional country seemingly immune to the vagaries of taste or trends. He does that yet again on "Freight Train," a 12-song collection due March 30 from Arista Nashville. ♦ Sitting in his spacious Nashville home on a Friday afternoon, Jackson is watching a heavy snow fall outside, a rare event in middle Tennessee. His three daughters have passed the age where they'd be interested in building snowmen, so he's content to hunker down inside and discuss his new record, and his place as a veteran artist in an ever-changing industry. >>>

TAYLOR HILL/GETTY IMAGES



Jackson has long been a core artist at country radio and a favorite among his peers, who have showered him with 16 Country Music Assn. Awards, including three entertainer of the year honors. These days, his presence extends beyond radio, TV and stage and into the restaurant realm, as he is the first artist to have his own line of merchandise at Cracker Barrel Old Country Store.

Cracker Barrel is a natural fit for Jackson, whose easygoing, what-me-worry delivery and quotidian lyrical concerns have always drawn in working-class men and women. Like country icons Jimmie Rodgers, Hank Williams and Merle Haggard before him, Jackson has succeeded by making music that seems much simpler than it is and connects with fans who are often left cold by edgier, more faddish artists. Whether serving up a fun uptempo hit like "Chattahoochee" or a poignant reflection on 9/11 in "Where Were You (When the World Stopped Turning)," great songs have always been the foundation of Jackson's career—and one of the reasons he's the eighth-best-selling artist since 1991, the start of the Nielsen SoundScan era. He has sold 37.5 million albums so far.

"I'm 20 years into it now," Jackson says, "and a majority of the artists that came along with me, and even people that came along after me, are gone. George Strait is about the only one older than me that's still around. I don't know why some of them stay and some of them go. But I like to think it just goes back to the music."

#### 'TRAIN' ON TRACK

The Newnan, Ga., native made his Arista debut with his 1989 album "Here in the Real World," which the RIAA has certified double-platinum. Since then he's continually populated country radio with such hits as "Don't Rock the Jukebox," "Drive," "Remember When" and "It's Five O'Clock Somewhere," placing more than 50 songs in the top 10 of Billboard's Hot Country Songs chart, including 25 No. 1s (see story, below).

Along the way, he's only taken two slight detours. In 2006, he released both "Precious Memories," a gospel project originally recorded as a Christmas gift for his mother that sold 1.8 million units, and "Like Red on a Rose," a critically acclaimed collection of love songs produced by Alison Krauss that sold 812,000 copies.

"Like Red on a Rose" is Jackson's only album that wasn't produced by Keith Stegall. He reteamed with Stegall for 2008's "Good Time," a return to his roots that produced the singles "Small Town Southern Man," "Country Boy," "Sissy's Song" and "I Still Like Bologna." He wrote all 17 songs on "Good Time," but on his new effort, he either wrote or co-wrote seven.

"Keith and I get in there and try to figure out the songs and we always try to pick the ones that fit together," he says. "I don't care if I have all of mine on there or none of mine as long as it's a good album. That's the way that I've always tried to do it."

The album's title track was written by Canadian singer/songwriter Fred Eaglesmith. "I heard it on satellite radio one day in the car," Jackson says. "I listen to bluegrass on there a lot. I wasn't familiar with it, and I thought it would be a good remake."

Jackson also includes a potent cover of the Vern Gosdin classic "Till the End" as a duet with Lee Ann Womack. "I've always

loved that one," he says. "After Vern died, I wanted to do a song in tribute to him and that's one of the first ones I thought of."

The first single, "It's Just That Way," was written by Stegall, Vicky McGehee and Kylie Sackley, and is No. 25 on Hot Country Songs. "I wanted to do a love song for a change," Jackson says. "I haven't had one in a while."

Among Jackson's self-penned contributions are "Hard Hat and a Hammer," a tribute to blue-collar workers; "The Best Keeps Getting Better," a love song about the rewards of a long-term relationship; and "After 17," written about his eldest daughter, Mattie.

"If you listen to that song and knew anything about me,

**I LITERALLY JUST PLAYED  
"REMEMBER WHEN"  
ON THE AIR A FEW  
MINUTES AGO. HE'S A  
MODERN-DAY POET.'**

—BUZZ JACKSON, KIIM TUCSON, ARIZ.

you'd say, 'Oh, yeah, he wrote that about his daughter,' but I try not to write songs that are so specific that they wouldn't apply to anybody," he says. "It's a typical story of a young person leaving home."

Sony Music Nashville chairman Joe Galante says "Freight Train" is "exactly what you expect it to be: a great country record. There's nothing wrong with that. He's gone from 'Chattahoochee' to observing the world in 'Where Were You,' and now his kids are going off to school and here comes 'After 17.' You're watching the man go through his life and you're experiencing that journey with him."

Roll out the barrel: Alan Jackson's Cracker Barrel merch



## ALAN JACKSON BY THE NUMBERS

Since Jackson made his Billboard chart debut on Oct. 21, 1989, with "Blue Blooded Woman" on Hot Country Songs, he has the second-most No. 1s on the chart. Only George Strait, with 27 in that span of time, has more.

Among country acts, he's in fourth place in album sales, behind Garth Brooks (with 68.4 million), George Strait (41.9 million) and Tim McGraw (38.7 million).

All 13 of his studio albums have peaked in the top five on Billboard's Top Country Albums chart.

Of his 22 charting sets—which include studio albums, Christmas releases, hits packages and live efforts—he has notched 20 top 10s. Twelve of those titles went to No. 1.

His best-selling album of the SoundScan era is "The Greatest Hits Collection." Released in 1995, the package has sold 5.7 million copies in the United States.

#### OVER 50, BUT FAR FROM OVER

Jackson turned 51 last October, yet in a youth-obsessed world, he, Strait and Reba McEntire keep scoring radio hits and selling records. "They are still the most consistent hitmakers in the format," KIIM Tucson, Ariz., PD Buzz Jackson says. "I'm thrilled every time a new George Strait or Alan Jackson album arrives because I know they will be full of great songs. I literally just played [Jackson's] 'Remember When' on the air a few minutes ago and remarked about what a great song it still is. He's a modern-day poet."

KIIM's Jackson also notes that country artists face less age-related challenges than those in other formats. "The pop audience, in general, has a much shorter attention span. The country [fan] is more invested personally in the format and in the music."

Galante says Music Row's publishing community respects the fact that Jackson is a skilled songwriter—and it also appreciates that he's open to recording songs by other writers. "The publishers know that he has had hits that were not his songs," Galante says. "I've never spoken to Alan about a single and had him say to me, 'Don't go with that one because I didn't write it.'"

Though country fans may lag behind their pop and R&B counterparts in terms of embracing digital technology, Jackson sees that changing. "The fan base that I've had all these years has come along. Some of them are not as plugged into the digital world, so they want to go out and buy the CD at Walmart or something," he says. "On the other hand, we had a pretty good number of digital [sales] off the 'Good Time' album, so somebody is buying stuff on the Internet as well."

Though Jackson has an informative and well-developed Web site, he's not into Twitter and doesn't blog. KKKO Los Angeles PD Tonya Campos says veteran country acts learned to connect with their fans before such technology existed. "Artists like Reba, George Strait and Alan Jackson were not fortunate enough to have Twitter, Facebook or MySpace that someone like Taylor Swift has had at her fingertips since the beginning of her career. But they have incorporated wider means to capture an audience, and they've proved their music is still in demand."



## COOKING UP SOME MERCHANDISE

For Jackson, one of those means is through a deal with the Cracker Barrel Old Country Store restaurants. Last November, he became the first artist to have an entire line of branded merchandise sold through the 593-outlet chain, which previously dabbled in select CDs and merch, including a pink Dolly Parton rocking chair.

"It's just my kind of people," Jackson says of the Cracker Barrel crowd. "I've been a lot of places and my wife, Denise, she likes a lot of the fancy restaurants. I'm more of a basic eater. I still go into Cracker Barrel. Those are the kind of people who like the kind of music I'm making."

Jackson's line of merchandise includes rocking chairs, Western shirts, salt-and-pepper shakers, a blanket, a leather box, T-shirts, Christmas ornaments and a cookbook. There was also a CD exclusive to Cracker Barrel, "Alan Jackson: Songs of Love and Heartache," that includes hits and two previously unreleased tracks. The products are available throughout 41 states as well as online.

"The Alan Jackson collection is important for our whole music and merchandising program," Cracker Barrel VP of marketing Peter Keiser says. "It was a test for us. It was the first time we had developed a deal with a country artist and introduced products beyond music. Alan is the right artist for us, and we designed the product line to give our guests the opportunity to share in the relaxed lifestyle, country heritage and family connections that Alan writes about in his music."

Though Keiser declined to provide specific sales figures for the Jackson line, he says the products are selling briskly. "We hope to continue to refine it [by] working with Alan—and potentially down the road we'll evaluate some other artists," he says.

While its competitors have struggled in the economic downturn, "Cracker Barrel thrives because of two things: the location of the stores and the accessibility to a large sector of the public," says Elissa Elan, East Coast bureau chief at Nation's Restaurant News. "The whole Americana feel associated with the brand resonates right now with the public. And the partnership with Alan Jackson ties in perfectly with that profile."

Though an agreement had yet to be signed at press time, discussions are under way about Cracker Barrel sponsoring Jackson's upcoming tour.

## 'FISHING WHERE THE FISH ARE'

Beyond the expansion of his merch, when it comes to letting fans know there's a new record coming from a veteran artist, the tried-and-true methods are most reliable. "It's always a challenge, but the beautiful thing is that Alan Jackson is a brand, and people know what to expect from him," Sony Music Nashville VP of marketing Tom Baldrica says. Jackson will perform on NBC's "Today" on the album's street date, and, Baldrica says, he'll "obviously be on CMT, GAC and Country Weekly. You just go at the country consumer. It's not anything fancy.

**Of his 25 No. 1s on Hot Country Songs, his longest-reigning chart-topper was "It's Five O'Clock Somewhere," his duet with Jimmy Buffett. The tune sat at No. 1 for eight weeks in 2003.**

Besides "Greatest Hits," he has 12 releases that have sold more than 1 million copies, including 1992's "A Lot About Livin' (And a Little 'Bout Love)" (with 3.7 million), 2002's "Drive" (3.5 million) and 1991's "Don't Rock the Jukebox" (2.8 million).

**In terms of album sales, he's the eighth-best-selling artist of the Nielsen SoundScan era (1991-present), with 37.5 million sold.**

Jackson has scored a top 40 hit on Hot Country Songs every year since 1990. His most recent, "It's Just That Way," entered the top 40 Jan. 9.

—Keith Caulfield  
SOURCE: Nielsen SoundScan



The write stuff: ALAN JACKSON during the filming of the video for 'It's Just That Way.'

It's going fishing where the fish are."

Ray Uhlir, Sony Music Nashville senior director of marketing and artist development, says there will also be an iTunes Countdown. "It's a different track each week for three weeks in front of the record and then with the iTunes 'Complete My Album' opportunity," he says.

Jackson will showcase new music Feb. 25 in a performance at Sony Music Nashville's luncheon during the annual Country Radio Seminar. The label also has other plans to engage radio. "The last album we launched we did 'Breakfast With Alan,'" Baldrica says. "We took some of his top markets and basically had a recurring feature for the entire week, where Alan called into the radio station every day. He had a bunch of fun with it."

When Jackson hits the road this year, he'll be working with a new booking agency. After more than 10 years with Creative Artists Agency, he recently switched to William Morris Endeavor Entertainment. "The first part of my career, I had my own kind of promotion outfit, we booked our own stuff, and then we went [with CAA] for a long time. But I just got to a point where sometimes a little change might be good," Jackson says.

There may be more changes in Jackson's future. "This is actually my last album for Arista," he says. "My contract is up after this, so I guess I'll be doing something for somebody or on my own. I don't know yet. I haven't really thought about it that much. I guess it's time to start thinking about it now."

One thing is for certain: Retirement is not an option. "I'm very lucky to still be a part of this," he says. "As long as I'm still able to have a hit on the radio and sell a few albums and some tickets, I don't see that it would be worth retiring. If you just do 50-60 shows a year, it's not that much time away from home."

"I've always said, there's not much to retire from," Jackson continues. "It's not really hard work. This is a business. This is a job. You have to work, commit and be dedicated. It's also fun and rewarding, and it's not near as hard work as most of my fans have to do for a living. It's hard to complain." ■■■

# A FAMILY AFFAIR

## Jackson's Daughter Writes Video Treatment For Single

One of the challenges of having a long, successful career is coming up with fresh ideas, particularly when it comes to shooting a video for a love song. In addition to soliciting ideas from the usual industry pros, Jackson invited his three daughters to create a video treatment for "It's Just That Way," the lead single from his new album.

"Several directors had written some things up, and nothing stood out," Jackson recalls. "I just told my girls one day, 'You all are creative music people, why don't you think of an idea for this video?' I was down in Florida and Mattie [the eldest of Jackson's three daughters with his wife, Denise] called me on the phone and said she had this idea. I said, 'Just write it down in a form sort of like those directors do when they send in their treatments.'"

"She put it on the computer and printed it out for me, and I thought it was really good. I sent it to my manager and then the record label got a hold of it and everybody was jumping up and down."

"The premise of it is a young man walks through a neighborhood and through a city," says Mattie, a 19-year-old English major at the University of Tennessee in Knoxville. "He's walking to go get his girlfriend and from the moment he wakes up, nothing about the day is how it should be. He sees the moon instead of the sun, and he walks past all these different situations that are backward from how they would be in reality. Then later in the video, he comes to the girl's house and she comes out and they continue to walk together. Once he's there with her, everything is back to how it should be."

The video was shot in late January and was in the final stages of production at press time. Mattie missed a little school to attend the shoot. "It was just two days. They did the shoot one day in Nashville and one day in Tampa [Fla.]," says Mattie, who interned for the label last summer between semesters. "To watch these professionals that are so great at what they do, create something that I wrote, is amazing. It was the coolest feeling." —DEP

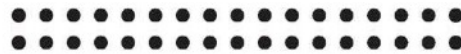




JAMES MERCER

# THE

# SO



**O**bserved over Stellas in the lounge at the Soho Grand, Danger Mouse and James Mercer make an unlikely pair. **¶** Mister Mouse—whose given name is Brian Burton—has a neatly trimmed Afro and goatee; he could be the founder of some startup that combines social networking, crowd-sourcing and, say, cats. Mercer, best-known for fronting the indie rock act the Shins, looks like Kevin Spacey. Burton represents his home base of Los Angeles—he’s a multiracial genre-crossing musician whose iPhone screensaver is a picture of ferrets dressed as characters from “The Wizard of Oz.” Mercer lives in Portland, Ore., with his wife, who owns an organic bedding company, and two kids. He worries about public schools and his backyard compost pile. **¶** But when one-half of Gnarls Barkley and the man behind Natalie Portman’s favorite band met at a festival in 2004, things clicked. They kept in touch, hung out at other fests and finally tied the knot in 2008 and formed Broken Bells. Now, almost two years later, the pair is about to release a self-titled album, due March 9 on Columbia. **¶** “It was good timing for both of us,” Mercer says. “I was trying to figure stuff out and I wanted to do something different. I tossed around the idea of a solo record, but in the end, I’m glad Brian was looking for someone to work with, because it would have been crazy for me to do it on my own.”

The album the pair created is multilayered and almost psychedelic, tethered by Mercer’s steady vocals—and it manages to sound almost nothing like the Shins or Gnarls Barkley. Mercer is quick to add that the new project doesn’t mean that the Shins are defunct. Burton says that Gnarls Barkley is on hiatus while he works on Broken Bells and Cee-Lo records a solo album—but the future is unpredictable. “I never feel like I have to do anything,” he says. Indeed, Burton’s entire career, from his pioneering Beatles/Jay-Z mash-up “The Grey Album” to his production work on Beck records, has been built on diversity.

The pair established a schedule, with Mercer spending two weeks at Burton’s L.A. studio and two weeks in Portland while they recorded. At the end of the process, the pair had 20 “ideas,” as Burton puts it.

“I don’t know if I could call them songs per se,” he says. “We pared everything down and grouped everything that fit together. There were things on there that we loved, but they didn’t fit in.”

The project wrapped last spring. At the time, Mercer was a free agent—the Shins had fulfilled their contract with Sub Pop and hadn’t signed any other deals. But Burton’s situation was a little more complicated. While living in the United Kingdom in the early part of the decade, Burton had signed to an indie label called Lex Records, which then struck a deal with EMI, which assumed his contract. In 2009, Burton tried releasing a collaboration with indie oddball Sparklehorse, “Dark Night of the Soul,” but EMI blocked the album’s release. (The album quickly leaked online, and Burton ended

up issuing a collection of David Lynch photographs and a blank CD under the title.) According to sources, EMI and Burton have resolved their differences, and there are plans for an official debut Danger Mouse CD.

Meanwhile, Burton and Mercer took meetings with various labels about the new project. “We kept it really under wraps and paid for it ourselves,” Burton says. “There were a few people who wanted it, but ultimately, we decided to go with Columbia.”

Burton says that he and Mercer both had conversations with high-level executives at the label, who spoke to them in some depth about the music. “It wasn’t just flattery, and we could tell they really wanted to be part of it,” he says. “We knew they had a reputation for developing bands and sticking with them for the long haul, like MGMT.”

“Columbia felt like a good fit,” says Ian Montone, who manages both the Shins and Danger Mouse. “They are a strong international label, with genuine music people at the helm. Rob Stringer, Steve Barnett and Rick Rubin all showed an immediate and passionate interest in the band.”

Columbia VP of marketing Scott Greer affirms that the label’s track record was a strong selling point. “If you look at what we do with bands like Adele and the Ting Tings and MGMT, I think a new band should feel confident in the work we do,” he says. “In the case of Broken Bells, we felt that even though they were two pretty well-known artists, this really was a new band, and we couldn’t skip any steps or assume that people would automatically be interested.”

**BY CORTNEY HARDING**



# COUPLE

## The Musical Bromance Of James Mercer And Danger Mouse Leads To The Creation Of Broken Bells

"Supergroups" like Broken Bells face a unique set of challenges, and sales can be mixed at best. For every dream team like Monsters of Folk, which debuted at No. 8 on the Billboard 200, there's a band like Tinted Windows, which failed to catch fire.

Greer says the campaign to roll out "Broken Bells" targets established fans and new converts. The campaign started in September with a series of banner ads that featured the band in silhouette and directed users to a landing page with a stem of a song. The URL of the landing page was an anagram of "Broken Bells," and every time a user refreshed, a new stem played. In all, there were five URLs and 30 stems.

"Pitchfork couldn't figure it out, and Stereogum finally had to ask their ad sales department," Greer says. "They posted something to the effect of: 'We try not to talk to ad sales, but we were so curious about this, and it's a new James Mercer and Danger Mouse project.' It's pretty great, because we were then getting news stories about a banner ad."

Greer says that even with the buzz about the ad, he didn't want to overestimate the level of awareness about the band. After the ad, the label directed much of the early messaging to Shins and Gnarls Barkley fans. "When we released a track on their site, we e-mailed those lists first," Greer says. "And then we watched the reaction roll across the world. It hit Germany, then NME, then the U.S. and finally Australia."

When it came time to premiere the video for the first single, "The High Road," Columbia partnered with MySpace and showed teaser clips of the video in the days before release, soundtracked not by the actual song, but by stems of the song. As soon as the video went live, it spread throughout the blogosphere, picked up by indie and hip-hop sites. The video has been added at mtvU and will be added at MTV2 and VH1.

The track is also having success at multiple radio formats. "We sent it wide on Dec. 21, just to get it out there," Greer says. "It's not impacting until early February, but some stations added it before the holidays. And it's being added on all formats—in Seattle, it's been played on [nonprofit alternative] KEXP, [modern rock] KNDD, [triple A KMTT] the Mountain and [hip-hop] KUBE."

The stations aren't the only Seattleites loving Broken Bells, either. Starbucks will stock the album, along with the usual chains and indie retail.

In addition, Broken Bells created a 7-inch exclusive for indie re-

tail; the band will also sell a deluxe version of the album for \$39.99 that is designed to be a music box—a darker, more modern and ballerina-less version of the little-girl classic. When opened, it plays a track called "The Overture," which is not on the album, for several minutes. Burton adds that the box can be hacked and the music can be pulled off to be remixed. In addition to the album, the box will contain stickers, posters, lobby cards and a leather book.

"The band is interested in creating an atmosphere and an experience," Greer says. "For instance, we had all of our Sony college reps in town for CMJ [Music Marathon], and we put them on a bus and drove them around the city at night while they listened to 'Broken

Bells' on MP3 players. We're planning on doing a version of the album with a visualizer on iTunes, and we're even toying with the idea of playing it at planetariums, accompanied by a laser light show."

Although a version of the album has already leaked, Burton and Mercer

say they aren't worried. "The songs on the version floating around the Web now are mislabeled. There are songs on there that aren't on the final album—it's an old version," Burton says. Broken Bells are planning a show at South by Southwest and mulling over summer festival options, although firm dates haven't been announced.

The pair adds that it really has no idea how the album will do in the end. "I didn't think [the Gnarls Barkley hit] 'Crazy' would ever do well," Burton says. "We got turned down by all the majors before signing to Downtown. A U.K. DJ got the track and started using it as a promo for a show, and then it grew there, and then KROQ [Los Angeles] started playing it, and that was it. It was funny, though, because urban stations wouldn't touch it."

Burton says he's experiencing some of the same resistance with Broken Bells. "When I travel, people ask me what I do, and when I say I'm a musician, the next question they ask is, 'What kind?'" he says. "Is this rock? Is it soul? Is it something else? I don't know, but I do know we did something great."

● ● ● ● ●  
**'WE KEPT "BROKEN BELLS" REALLY UNDER WRAPS AND PAID FOR IT OURSELVES.'**

—BRIAN 'DANGER MOUSE' BURTON

● ● ● ● ●

DANGER MOUSE



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**SCALED BACK**  
Juliana Hatfield makes new album for \$125

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**BATTERY-POWERED**  
Alkaline Trio goes its own way

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**ONE MONO SHOW**  
Touring is lucrative for Japanese rock band

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Shooter Jennings gets spooky

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**A NEW 'WORLD'**  
Charity song revamped for Haitian relief

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# MUSIC

**COUNTRY** BY DEBORAH EVANS PRICE

## JOE SIX PAK

Blake Shelton Keeps It Short, If Not Sweet, With New Album Format

Blake Shelton is nothing if not a realist. "I can look at SoundScan and want to slit my wrists, not just for me, but for the entire industry," he says. "You can either try something new or you can go with what you already know isn't working. So I'm all about being a guinea pig."

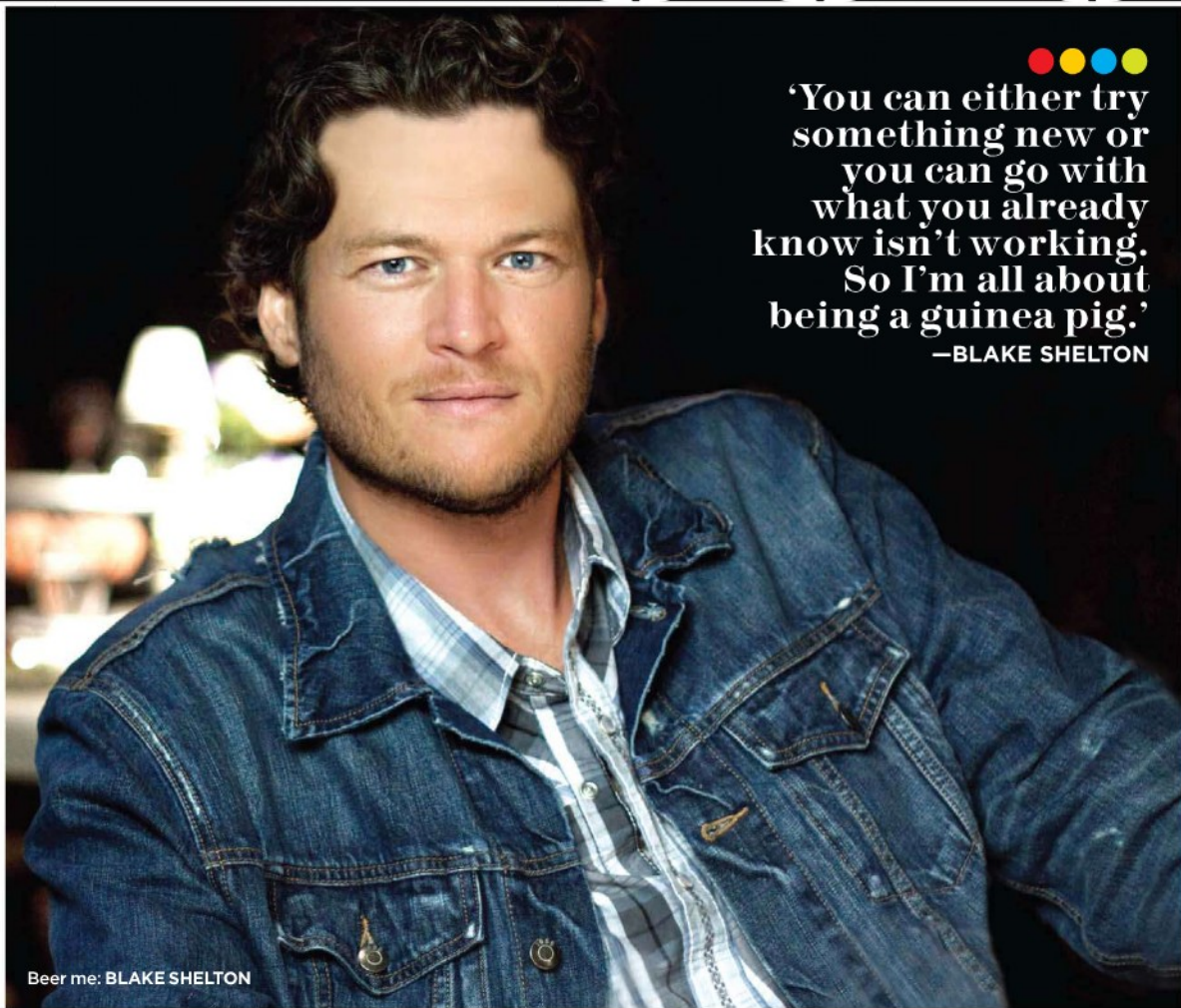
Luckily for Shelton, his label was more than happy to have him run some unexplored Habitrails. With the March 2 release of his "Hillbilly Bone" album, Warner Music Nashville is employing a different tack in delivering new music to country consumers. Shelton's release is the first in what Warner is dubbing a "Six Pak," a six-song album of new material, to be followed by another still-to-be-recorded CD tentatively set for August.

Shelton says industry reaction has been positive, especially from songwriters and publishers. "People have said, 'Thank you for trying this. We think it's going to work. We can get music out quicker,'" he says. "Fans will get more music than me putting out a new album every two years. It's a quicker way to get new music to them."

Warner Music Nashville senior VP of sales and marketing Peter Strickland says Shelton was the right artist to launch this new strategy for several reasons, including "how fans react with him online and on the road. He's continuously being asked about when he has a new album coming out . . . and timing was good too because Blake was in the studio making a new record."

Strickland says the Six Pak will enable artists "to deliver music to [fans] on a much more regular basis at a value price package."

"Hillbilly Bone" is Shelton's sixth studio album. The Oklahoma native debuted in 2001 with the hit single "Austin," which spent five weeks at No. 1 on Billboard's Hot Country Songs chart. Since then he's hit the summit with "The Baby," "Some Beach," "Home" and



Beer me: BLAKE SHELTON

**'You can either try something new or you can go with what you already know isn't working. So I'm all about being a guinea pig.'**  
—BLAKE SHELTON

"She Wouldn't Be Gone."

His current title-track single, a raucous duet with Trace Adkins, is No. 12 on Hot Country Songs. "Lyrically it's just a fun song," Shelton says. "Once we got in the studio, we thought it would be good to have Trace's voice on there. Originally all we were going to do was put him on the chorus as a bass part, and then we thought, 'This needs to be a duet.' If you have Trace Adkins on a song with you, you're stupid not to take advantage of that."

The label also took a new approach in selling the digital single. "We decided that instead of putting out the digital single in the middle of the traffic that happens in November and December, we would be better-served putting out the video on iTunes first when we went to radio

with the song," Strickland says.

"Typically, we put out the digital single at the same time we go to radio. This was a little bit of a different marketing strategy for us," he adds. "In doing so, that video did show up in the top five on the digital side. It is one of our most successful videos on a digital sales platform. Then when it came to releasing the digital single, we waited until the third week in December and he had a huge debut for us."

The album was produced by Scott Hendricks. "It's the most creative album I've done," Shelton says. "We did a lot of cool things that involve my sense of humor. There are little snippets of comedy between songs. It's something people won't expect."

Shelton wrote one of the six tracks, "Delilah,"

and turned to such Nashville tunesmiths as Craig Wiseman and Rhett Akins for others. Akins penned two tracks, including "Kiss My Country Ass," which Shelton notes isn't likely to be a single. "It just says 'ass' so many times, you kind of limit yourself," he says with a laugh. "These are all songs that I'm pumped about doing live in front of my crowd."

Upbeat, playful and occasionally tinged with sarcasm, the new songs reflect his personality, according to Shelton. "I'm a redneck at heart and a huge country music fan. I love to hunt and drink beer," he says. "It's not just something I sing about, it's really what I do. And with more exposure lately people are seeing that side of me, and this album is the stamp on all of that. Here's the guy y'all are starting to get to know."



## LATEST BUZZ

### >>>ARTISTS ANNOUNCED FOR ALL-STAR GAME

Usher will perform during the introduction of the 2010 NBA All-Stars, and Shakira and Alicia Keys will team up for the halftime performance at the Feb. 14 NBA All-Star Game. The event will air live at 8 p.m. ET on TNT, among other networks. Shakira will perform "Give It Up to Me" and "She Wolf"; Keys will perform "No One," "Empire State of Mind" and "Try Sleeping With a Broken Heart."

### >>>DR. DOG PREPS NEW ALBUM

Dr. Dog guitarist Scott McMicken says that the group's new album "Shame, Shame," due April 6, was "a risky one" for the Philadelphia quintet, taking it out of its home studio environment and bringing in outside production help. "It was . . . doubt-ridden and rocky along the way," McMicken says. "There's a lot of changes. We all just kind of took a step off the cliff and hoped we landed on our feet. We did, thankfully."

### >>>SCORPIONS LOOK TO OPEN ARCHIVE AFTER FAREWELL TOUR

Despite Scorpions' recent farewell announcement, guitarist Rudolf Schenker says the German hard rockers "will never be done." "This history of the band is so amazing. We have so much film in our library and other things which will keep coming out," says Schenker, who founded Scorpions in 1965 and shepherded the band to worldwide sales of more than 100 million albums. He says the group's archive includes footage from early concerts in Germany and Japan, the 1983 US Festival and a 2002 tour of Russia. The first priority is putting out the final Scorpions studio album, "Sting in the Tail," March 23. A two-year, five-continent world tour commences March 15 in Prague, with North American dates planned for June-September.

Reporting by Mariel Concepcion and Gary Graff.



Not a people person: JULIANA HATFIELD

ROCK BY MIKAEL WOOD

# Recession Recordings

Juliana Hatfield Works On The Cheap

Juliana Hatfield's new album is called "Peace & Love," but considering its stripped-down sound and the remarkably low-key way Hatfield plans to promote it, "Peace & Quiet" might have been more accurate.

Due Feb. 16 on the singer's own Ye Olde Records label, the 12-song set marks a stylistic about-face from 2008's relatively glossy "How to Walk Away," which was produced in New York by Andy Chase and included guest spots by Fountains of Wayne guitarist Jody Porter and Richard Butler of Psychedelic Furs. In contrast, Hatfield performed and recorded the hushed, folky "Peace & Love" entirely on her own in her apartment in Cambridge, Mass.; in his liner notes, Boston Phoenix writer James Parker draws comparisons to Nick Drake's "Pink Moon" and Bruce Springsteen's "Nebraska," bare-bones landmarks celebrated for their sonic and emotional raggedness.

Though it earned glowing reviews, "How to Walk Away" failed to score the kind of sales numbers Hatfield racked up in the early '90s thanks to alternative hits like "My Sister" and "Spin the Bottle," the latter of which was featured prominently in the 1994 movie "Reality Bites." (According to Nielsen SoundScan, "How to Walk Away" has sold 9,600 copies; the singer's biggest-selling release, at 267,000 copies, is 1993's "Become What You Are.") Yet Hatfield, who's currently managing her own career, insists that "Peace & Love" doesn't represent a response to the reaction—"or the non-reaction," she says with a laugh—to the disappointing commercial performance of its precursor. Rather, she says, it's the creative result of a difficult year in which she faced a series of health

problems related to an eating disorder and "just wanted to hole up and write about the stuff that happened."

She allows that returning to her DIY roots made economic sense. "The last one was a big financial risk that came out of my own pocket,"

she says, "and this time I thought it might be reckless to put that much money into a project that wasn't necessarily going to sell." Hatfield estimates that making "Peace & Love" cost \$125; that's how much she paid a piano tuner to come to her apartment. She's spending more, she says, to hire a publicist at Big Hassle Media and a licensing rep at Music for the Masses—expenses she counts as necessities since "someone has to tell people the record is coming out" and because a handful of tracks from "How to Walk Away" earned revenue-generating placements in such TV shows as "Friday Night Lights." Several others were made into Muzak, she says, which came as a "total surprise." Less necessary, in Hatfield's view, is the new album's availability in big-box retail outlets; physical distribution is being handled exclusively by the Coalition of Independent Music Stores' Junket Boy service.

Given her exceptionally low overhead, Hatfield feels confident in her decision not to tour behind "Peace & Love." The singer detailed her love-hate relationship with the road in her warts-and-all 2008 memoir, "When I Grow Up," and now she says she's avoiding it in an effort to stay healthy. "I always lose too much weight and get really anxious," she says. "And the audiences aren't so big, so I don't make that much money anyway."

"What I'm doing is marketing this record to the people who already like me," she continues, adding that her next two projects are non-musical ones: another nonfiction book and "something else I don't want to talk about yet."

"I'm not really reaching out to broaden my audience at this point," she says. "I guess you could say I'm downsizing myself."

ROCK BY JASON LIPSHUTZ

# ADDICTED TO NOISE

## Alkaline Trio Returns To Its Indie Roots

For their seventh album, "This Addiction" (due Feb. 23), the members of Alkaline Trio decided to make big changes, starting with the way their music was released. The alt-punk group departed Epic Records last May to form its own imprint, Heart & Skull, in a joint venture with Epitaph Records. Singer/guitarist Matt Skiba acknowledges the risk involved with starting a new label, but he says the move hasn't phased the band at this point in its decade-long career.

"We already took the biggest leap a long time ago, when we quit our jobs to pursue this band," he says. "After doing that, starting our own label really isn't that scary."

Alkaline Trio established it-

self on Vagrant Records before signing to Epic for 2008's "Agony & Irony" and netting a career-best No. 13 debut on the Billboard 200. After personnel changes at Epic left the band members feeling disconnected from the label, the group requested and received a release.

Although the split was amicable, Skiba says the band wanted to start recording music on its own terms.

"We just thought, 'Wow, we're never going to get in a situation where we might get stuck somewhere,'" he says. Epitaph owner and Skiba's friend Brett Gurewitz soon reached out and formed a partnership that gave the band full control over its album and access to Epitaph's marketing team.

While Heart & Skull represented a new business opportunity, "This Addiction," the label's inaugural release, marks

## GLOBALPULSE

EDITED BY TOM FERGUSON

### >>>BACK TO MONO

Most Japanese bands struggle to get tour dates in Europe and North America, but alt-rock quartet Mono's biggest problem is meeting demand.

Mono hits Europe Feb. 19 for 40 dates—including London's 1,000-capacity Scala—running through April 4, booked by Antwerp, Belgium-based Conspiracy Booking. "We normally play 180 shows a year," guitarist/songwriter/bandleader Taka Goto says, "[and] tour twice a year in the States and twice a year in Europe after releasing an album. We get about 70% of our money from touring, 15% from merchandis-

ing and 15% from record sales."

The band's complex, dramatic jams often draw comparisons to Mogwai, Godspeed You Black Emperor and My Bloody Valentine, but its latest, sixth album, "Hymn to the Immortal Wind," reflects its classical influences with the use of a full orchestra. The album was released in March 2009 on Human Highway Records (Japan), Temporary Residence (United States) and Conspiracy Records (Europe).

"Mono's success has come primarily from extensive touring," says Tokyo-based Keith Cahoon, CEO of Mono's publisher Hotwire. But in the States,



Singular talent: MONO

HATFIELD: JONATHAN STARK; MONO: HUMAN HIGHWAY RECORDS; ALKALINE TRIO: PIRIPAP-SANTOS; SETWINGS: TRAIT SAVILES



a return to Alkaline Trio's roots. Recording in its native Chicago with producer Matt Allison, who had worked on the group's first three albums, the band chose to write all of the songs together with a minimal amount of preproduction.

The result is a fast, tightly wound record with a punk-rock flavor that recalls the band's early work. Skiba says the group

molded "This Addiction" after such Epitaph acts as Social Distortion and Rancid, with songs like "The American Scream" and the title track featuring hook-filled choruses and break-neck percussion.

The change in sound will help Alkaline Trio connect with Epitaph's fans as the label rolls out the release. Fans were able to stream the title track on the

band's Web site in exchange for Twitter posts, while Hot Topic will issue an exclusive 7-inch and Valentine's Day e-card. A video for "This Addiction" and a stream of the full album on MySpace will also be available near the release date.

"We're utilizing all of our assets for this release," Epitaph marketing director Chris Trovero says. "By reaching both the band's fan base and the label's fan base, we've been able to spread the word pretty well."

Alkaline Trio will launch a spring U.S. tour with Cursive Feb. 16 in Poma, Calif. The members also plan to release some solo material in the coming year. Skiba is aiming for a summer release for "Demos," a collection of tracks he recorded on his laptop, while singer/bassist Dan Andriano will be working on side project the Emergency Room.

"This Addiction" remains the only planned release on Heart & Skull, but Skiba says he would love to add more.

"Putting out this record is the priority, but we aspire to put out other bands," he says. "We're hoping to build something that's ours." ■■■



Acid tongue: ALKALINE TRIO

he also credits Temporary Residence founder Jeremy Devine, who has released all six Mono albums, for doing "a great deal to further their career."

U.S. dates following the European tour are being finalized by the Windish Agency.

—Rob Schwartz

## >>> KHAN DO

In the wake of the global success of "Slumdog Millionaire," expectations are high for the Feb. 12 global release of Fox Searchlight's "My Name Is Khan," a Bollywood movie made in the United States.

As a Bollywood title, much of the movie's appeal is based on the music. The soundtrack album appeared globally Jan. 5 on Sony Music and, Sony Music Entertainment (India) managing director Shridhar Subramaniam says, "has already sold over 150,000 units [in India] since its launch."

The soundtrack is written and performed by the trio Shankar-Ehsaan-Loy, who involved some of the subcontinent's best-known vocal talents, including Rahat Fateh Ali Khan, Shafqat Amanat Ali and Shreya Ghoshal.

Sony Music Entertainment (India) owns all rights to the

film's music—including the publishing—having acquired them from filmmaker Dharma Productions.

Subramaniam notes that the companies have collaborated before on successful Bollywood soundtracks. " 'Kal Ho Naa Ho' [2003] sold over 2.5 million units and 'Kabhi Alvida Na Kehna' [2006] sold over 1 million units worldwide," he says. "I am sure 'My Name Is Khan' will set another milestone in the market."

The film screens at the Berlin International Film Festival during the second week of February. U.S., U.K. and Dubai live shows by the soundtrack performers are being planned.

—Ahir Bhairab Borthakur

## >>> VISIONS OF JOANNA

Releasing a live album as an artist's major-label debut isn't standard music biz practice—but then genre-hopping pianist Joanna MacGregor rarely avoids the unexpected.

In addition to classical works, the British artist's repertoire includes works by a raft of more contemporary composers, from Indian/pop/classical writer Nitin Sawhney to the late American eccentric Moondog.

MacGregor's November 2009 signing to Warner Classics & Jazz included her Sound Circus label becoming a Warner imprint. WCJ will issue her new album, "Live in Buenos Aires," Feb. 22 in the United Kingdom, with continental European and Asian markets—as well as Australia—following in March and April.

"When I signed the Warner deal, this was one of the things I had ready to go," London-born MacGregor says. And she insists she's happy with the set. "There's blissfully little you can do with a live recording. There's nowhere to hide and it's real."

The album, recorded in May 2007 during a South American tour with the London-based Britten Sinfonia, features the pianist's take on works by Bach and Stravinsky plus composers from Brazil and Argentina.

MacGregor launched Sound Circus in 1998 to release her own recordings. Warner will reissue its entire catalog in 2010, including the 2001 Mercury Prize-nominated "Play." First up, also on Feb. 22, are "Deep River" (2006) and "Moondog—Sidewalk Dances" (2007).

—Hazel Davis

# 6 QUESTIONS

with SHOOTER JENNINGS  
by MITCHELL PETERS

On the title track to his 2005 debut, "Put the 'O' Back in Country," Shooter Jennings, the son of country legend Waylon Jennings, sang about "playing hillbilly music, like I was born to do." The Southern rocker takes an unexpected, darker turn on his fourth studio album, "Black Ribbons," due March 2 on Black Country Rock/Rocket Science Ventures, by tapping novelist Stephen King to help narrate a 70-minute concept album that explores an apocalyptic future. With the help of his new band Hierophant, Jennings moves beyond the country-rock barriers by experimenting with multiple genres, ranging from electronic to punk—and even Auto-Tuned vocals.

### 1 "Black Ribbons" is darker and more experimental than your past releases. How did you develop the concept?

There were many elements in my life that led to this record; I went through a lot of big changes. I had a daughter and left my label and management in Nashville. So I had all this swirling emotion. In 2008 I moved across the country again from New York to Los Angeles. I drove in an RV with my fiancée, our daughter and our dog. That was the week when the economy completely fell apart. There was this feeling of being in the middle of the U.S. while all of this craziness was happening and hearing the fear from people on the radio. It opened my eyes to the injustice of how society is panning out. So I had a concept for the album by the time I got to L.A.

things. When I was doing this record, I was reading a lot on everything, from past civilizations to government conspiracies to UFOs to the brief history of time to books on the occult. I was soaking up this dark counterculture of the world. We're in a very grim time. So I needed to paint the grim picture to let the colors of the positive message of the record shine.

### 4 How did you get Stephen King to be the voice of Will O' the Wisp?

The idea popped into my head by the time I reached L.A. Someone at Entertainment Weekly hooked us up and forwarded an e-mail from me to him. It didn't hit me that I got Stephen King wrapped into some scheme until he e-mailed me back. But I knew he was a fan. Eventually I sent him my idea for what Will O' the Wisp should be and he liked it. The next thing I knew, there was a CD of his recording on my doorstep, with a photograph of him in the studio and a transcript.

### 5 Your past three studio albums were released by Universal South. Why did you leave the label?

I love them and we had a great time with them, but at the end there was a lot of management regime changes over there. I was told that I was looking at the reality of docking what I was doing in the studio by not spending very much money and should be rehashing the songs in sound check and staying on the road. So I was like, "This is not inviting anymore."



### 2 There are only a few songs that could work for country radio. Was this album a planned departure from country music?

It was 100% natural. There were some songs that didn't end up on this record that were country-esque. With all these changes, part of that was also examining who I am. That includes all the work I've done before, which I'm very proud of. My past records were exactly where I was in my life at that time. For now, I feel like there's more of a bigger picture to my tastes and what I can offer.

### 3 The fictional talk-radio host/album narrator Will O' the Wisp paints a post-apocalyptic picture of the world. Did anything other than the poor economy inspire this?

I've always been drawn to the darker side of

### 6 In 2008, you and your band the .357s worked on "Waylon Forever," a tribute to your father. Do you have any similar projects lined up?

We're doing some "Waylon Forever" shows, where we play the whole record and then play some other stuff. There's a Waylon tribute record [being put together for ScatterTunes] that has a lot of different people on it. I have a couple songs on it and my mom [Jessi Colter] is on it a few times. I took part in that, but it's not necessarily anything of my artistic creation. But you never know. The "Waylon Forever" thing was important for me to get out there. Once I did that, I felt like I had achieved one of my goals. ■■■



# ALBUMS

## COUNTRY

### JOSH TURNER

#### Haywire

**Producer:** Frank Rogers  
MCA Nashville

**Release Date:** Feb. 9

Josh Turner's 2004 breakthrough hit, "Long Black Train," reminded country fans how rare and celebrated such thrilling, deep-baritone voices have been throughout the genre's history. And while Turner is a worthy heir to such barrel-chested baritones as Don Williams, Randy Travis and Trace Adkins, his fourth album, "Haywire," is a study in inconsistent use of his vocal gift. On the single "Why Don't We Just Dance," Turner avoids oversinging, instead letting his voice communicate through the song's message, resulting in one of the album's best tracks. Conversely, on the remake of Williams' 1987 hit ballad "I Wouldn't Be a Man," Turner overuses his low register, when a more restrained approach would've improved the take. Meanwhile, trite and sometimes awkward lyrics diminish some tracks that contain great instrumentals. But the album's finest moment is the choir-backed spiritual "The Answer," where Turner sings, "If you're lookin' for somebody you can talk to/When the heartache and the troubles overcome you/There's a man you can count on."—WJ

### RECKLESS KELLY

#### Somewhere in Time

**Producer:** Reckless Kelly  
Yep Roc Records

**Release Date:** Feb. 9

It takes a certain amount of belief in one's own abilities to attempt an album of covers, let alone a tribute to a musical hero. And it takes talent to actually pull it off. Meet Austin-based country-rock band Reckless Kelly—a group that has the chutzpah and chops to properly honor Idaho singer/songwriter Pinto Bennett, who with his band Famous Motel Cowboys influenced a generation of North-western musicians. Reckless Kelly's latest album, "Somewhere in Time," is made up of Bennett-penned tunes. (Bennett himself guests on two tracks.) Among the highlights is "The Ballad of Elano De Leon," with a guest appearance by Joe Ely. The rollicking "Bird on a Wire" is perhaps the album's best cut, mixing smart lyrics and sizzling guitar work, while honky-tonk "I've Done Everything I Could Do Wrong" will probably fill the floors in dance halls all across Texas.—KT

## ROCK

### THE MAGNETIC FIELDS

#### Realism

**Producers:** various



### MASSIVE ATTACK

#### Heligoland

**Producers:** Robert Del Naja (3D), Grand Marshall (Daddy G)  
Virgin

**Release Date:** Feb. 9

Throughout the '90s, "trip-hop" was the best anyone could do to describe Massive Attack and the head-nodding family of talents it inspired, like Portishead and Tricky. But following the recent paths of those acts, Massive Attack's first effort in seven years pushes farther beyond its comfort zone. New album "Heligoland" pulls in guitars, pianos and more singers than MCs, often settling into a sound that's purposefully lo-fi. But the production duo of Robert Del Naja (3D) and Grand Marshall (Daddy G) hasn't lost its cinematic scope. The track "Paradise Circus" (featuring '90s

*Nonesuch Records*

**Release Date:** Jan. 26

The Magnetic Fields' latest studio album, "Realism," is the final—and most convincing—installment of the band's "no synth" trilogy, which began in 2004 with "i." On the new set, Magnetic Fields founder Stephen Merritt continues to move away from the band's usual dependence on effects to explore the innards of folk without using electric instruments. Merritt and his troupe mostly succeed in achieving a natural sound on "Realism," but the results are sometimes shaky. With lyrics like "Do-si-do down/To our hoedown/ Our rootin'-tootin' hootenanny," the song "We Are Having a Hootenanny" straddles the line between playful and ridiculous. But the alluring tracks "I Don't Know What to Say" and "Better Things" find the band inching back toward its comfort zone—Merritt's songwriting thrives, and non-traditional percussion like the tabla and tree leaves satiate the need for unusual sounds. Ultimately, the electronic-free approach on the closer of the trilogy results in the Magnetic Fields' most organic effort to date—and it doesn't stray too far from Merritt's pop-leaning background, making it the most successful of its synth-free siblings.—LF



### MIDLAKE

#### The Courage of Others

**Producer:** Midlake  
Bella Union Records

**Release Date:** Feb. 2

With its layered melodies and gentle guitar progressions, Midlake's 2006 breakout album, "The Trials of Van Occupanther," was a hypnotizing riff on classic-rock conventions. For third album "The Courage of Others," the Texas-based band draws upon its strength while delving more deeply into the lush sounds of British folk music. Themes of self-discovery and natural beauty swirl around tracks like the midtempo jam "Small Mountain" and the gorgeous ballad "Fortune." "The Courage of Others" doesn't offer anything as immediately captivating as "Van Occupanther" gems like "Roscoe" and "Young Bride," but the new songs slowly take shape and are unafraid to choose interesting detours. While singer/guitarist Tim Smith's saccharine voice still commands the spotlight, the band's blossoming vocal harmonies elevate the album and give such tracks as "Acts of Man" and "Children of the Grounds" their swelling climaxes. Midlake has moved into more complex territory with "The Courage of Others," making forward-thinking folk music that is at once both universal and privately felt.—JL

### LOS CAMPESINOS!

#### Romance Is Boring

**Producers:** John Goodmanson, Los Campesinos!  
Arts & Crafts

**Release Date:** Jan. 26

On its third album, "Romance Is Boring," the members of seven-piece rock act Los Campesinos! expand their musical range by utilizing more instrumental and melodic variety than found on the band's 2008 sophomore effort, "We Are Beautiful, We

Are Doomed." But new songs like "We've Got Your Back" prove that the group is still concentrating on proclaiming the unending angst of love through toe-tapping dance ditties. On the track, an upbeat tempo clashes with lyrics by singer Gareth Campesino that claim, "I've learned more from toilet walls than I've learned from these words of yours." Other highlights include "Who Fell Asleep In," which boasts a bridge punctuated by a jazzy horn riff, and



### ALLISON MOORER

#### Crows

**Producer:** R.S. Field  
Ryko

**Release Date:** Feb. 9

Trying to pigeonhole the restlessly creative Allison Moorer remains as gratifyingly fruitless as ever. Her latest release (and Ryko debut), "Crows," finds the erstwhile Nashville fixture moving further away from country music and the roots rock she explored on her two albums for Sugar Hill Records. Embracing an approach presaged on "Mockingbird," her Buddy Miller-produced 2008 covers album, "Crows" opts for a mostly stripped-down acoustic sound that provides the perfect setting for Moorer's marvelous, R&B-inflected voice. With the compositions on "Crows" alternating in tone between hopeful and foreboding, Moorer explores themes of regret, loss and new beginnings with a deft hand and some of the best singing of her career. Highlights include "It's Gonna Feel Good (When It Stops Hurting)," the lovely title track and the affecting piano ballad "Easy in the Summertime," a reflection on her Alabama childhood.—LH



### YEASAYER

#### Odd Blood

**Producer:** Yeasayer  
Secretly Canadian

**Release Date:** Feb. 9

Brooklyn-based rock act Yeasayer

gained acclaim with its 2007 debut, "All Hour Cymbals," by achieving an impressive balance between world-influenced, experimental noise and disciplined, memorable pop-rock. For its sophomore effort, "Odd Blood," Yeasayer has maintained its standards of hybrid artistry. But like a number of its indie-rock contemporaries, the outfit has turned to synthesizers for soundscape inspiration. The single "Ambling Alp" is a dynamically percussive new wave self-respect anthem, while "I Remember" has all the melodic flourish and vocal loveliness of an early Erasure aria. Modified African rhythms visit in dance-friendly tracks "Madder Red" and "O.N.E.," and "Rome" is a steadily building strut with drum and vocal effects that reach out and grab from dark alleys. Between the folds of intricate sound on "Odd Blood" float Yeasayer members Anand Wilder's and Chris Keating's expressive vocal harmonies, giving this seemingly disparate, indefinable music a clear identity.—EN



# THE BILLBOARD REVIEWS

## SINGLES

the lush instrumentation on "The Sea Is a Good Place to Think of the Future." "Romance Is Boring" would be better-served with more of the diversity that's found on these tracks. But those without dates on Valentine's Day should find some cheer in this danceable collection.—*EC*

### R&B

#### DEE DEE BRIDGEWATER

**Eleanora Fagan (1915-1959): To Billie With Love**

**From Dee Dee**

**Producer:** *Dee Dee Bridgewater*

*DDB Records/Emarcy (Universal)*

**Release Date:** *Feb. 2*

No stranger to musical experimentation, Dee Dee Bridgewater mixed jazz with West African rhythms on her 2007 multicultural expedition "Red Earth: A Malian Journey." She brings the same no-holds-barred approach to her latest project, "Eleanora Fagan (1915-1959): To Billie With Love From Dee Dee," a tribute to jazz pioneer Billie Holiday. But this is more than just a covers album. Bridgewater digs beneath the darkness and pain associated with Holiday's music, delivering a joyful take on—and deeper respect for—her predecessor's strengths as a vocalist and songwriter. The usual and not-so-usual suspects from Holiday's legacy are here (including "Good Morning Heartache" and "God Bless the Child"). However, they're infused with new arrangements (courtesy of Bridgewater's longtime bandmate Edsel Gomez) that shed a modern light on Holiday's work. For example, "Lady Sings the Blues" swings to life through its fusion of African

polyrhythms; "Lover Man" shines with a sexy, sassy sheen; and "Miss Brown to You" gets a feisty makeover. Pulling it all together are Bridgewater's expressive, unrestricted vocals—especially riveting on the sparsely arranged, racism-themed "Strange Fruit."—*GM*

### CHRISTIAN

#### TOBYMAC

**Tonight**

**Producers:** *various*

*ForeFront Records/EMI Christian Music Group*

**Release Date:** *Feb. 9*

TobyMac has always delivered sonically inventive and lyrically substantive music that appeals to a wide fan base. On his fourth studio set, "Tonight," he continues to serve up what he calls "musical gumbo—hip-rock, funk and soul." And never has such a fusion been more tasty and satisfying. The anthemic single "City on Our Knees" is already a chart-topping hit with strong digital sales, and the title track is a high-energy number that features the gritty vocals of Skillet frontman John Cooper. "Funky Jesus Music" showcases tobyMac's ability to get a party started and captures the edgy energy that makes his live shows so powerful, as does the rocker "Hey Devil." But "Wonderin'" (featuring Reelient K's Matthew Thiessen) is one of the album's most engaging tracks. Elsewhere, "Break Open the Sky," which features noted worship leader Israel Houghton, is a sunny reggae number about Jesus' return. TobyMac never fails to make music that stimulates the mind, nourishes the soul and makes listeners want to dance—all at the same time.—*DEP*

### COUNTRY

#### ALAN JACKSON

**It's Just That Way (3:26)**

**Producer:** *Keith Stegall*

**Writers:** *K. Stegall, V. McGehee, K. Sackley*

**Publishers:** *various*

*Arista Nashville*

The first single from this country veteran's forthcoming "Freight Train" sounds like classic Alan Jackson—a beautiful, understated love song with a gentle melody and heartfelt lyric. Though he wrote every track on his previous album, "Good Time," Jackson turns to other Nashville tunesmiths for some contributions to his new collection, and this well-crafted song is a winner. Penned by his longtime producer Keith Stegall and co-writers Vicky McGehee and Kylie Sackley, the song is just a simple celebration of a love that's as natural as the sunrise. The ever-dependable Jackson delivers a performance that oozes with warmth and his usual easygoing charm. "It's Just That Way" is a strong lead-in to what's sure to be one of country music's biggest releases in 2010.—*DEP*

### POP

#### THE BLACK EYED PEAS

**Imma Be (4:17)**

**Producer:** *Will.i.am*



#### TAYLOR SWIFT

**Today Was a Fairytale (4:01)**

**Producers:** *Taylor Swift, Nathan Chapman*

**Writer:** *T. Swift*

**Publishers:** *Sony/ATV Tree Publishing,*

*Taylor Swift Music (BMI)*

*Big Machine*

On the heels of winning an album of the year Grammy for "Fearless," Taylor Swift has scored another hit in "Today Was a Fairytale," a new song written for the film "Valentine's Day." The lyrics are driven more by sweeping emotion than by the kind of specific, youth-focused imagery found in Swift's recent singles "Fifteen" and "You Belong With Me." "Can you feel this magic in the air? It must've been the way you kissed me," Swift sings dreamily on the chorus. "Fell in love when I saw you standing there, it must've been the way/Today was a fairytale." Likewise, her vocals display a growing maturity that could entice her few remaining doubters. As Swift keeps growing as a songwriter and artist, songs like "Fairytale" will help her reach an even broader audience.—*MB*

**Writers:** *various*

**Publishers:** *various*

*Interscope*

With three hits from "The E.N.D." already under their belts, the Black Eyed Peas are ready to pack dancefloors again with the album's fourth single. The group sounds as unabashedly confident as ever here, and yet it manages to keep its boasts sounding clever: "Imma be a brother, but my name ain't Lehman," declares Will.i.am, who also co-produced "Imma Be." A brazen horn section and smooth keyboards cruise along until the song's sudden transition, when the beat switches from a snap music-meets-Neptunes stomp to a funk-house glide, meshing with a seemingly endless vocal loop of "Imma be" to form a pounding, assertive club thumper. Given the success of its predecessors, "Imma Be," while inherently gimmicky, should be sticking around for a long time.—*EC*

### ROCK

#### GREEN RIVER ORDINANCE

**Come On (3:47)**

**Producer:** *Mark Endert*

**Writer:** *Green River*

*Ordinance*

**Publishers:** *For Mona (ASCAP), administered by*

*Kobalt Music*

*Virgin/Capitol*

#### GIL SCOTT-HERON

**Me and the Devil (3:34)**

**Producer:** *Richard Russell*

**Writer:** *R. Johnson*

**Publisher:** *MPCA King of Spades/Kobalt Music Publishing*

*XL*

Gil Scott-Heron comes to grips with a decade of incarceration and tribulation on this captivating number, a variation of blues giant Robert Johnson's "Me and the Devil Blues." The lead single from the legendary spoken-word laureate's album, "I'm New Here"—his first since 1994's "Spirits"—was produced by XL label head Richard Russell, who cooks up a downtempo, dubstep beat. Scott-Heron sounds far older than his 60 years might suggest as he wails, "Early this morning, when you knocked upon my door/I said, 'Hello, Satan, I believe it's time to go.'" When he delivers those ominous opening lines, he transplants Johnson's Mississippi scene all the way to Harlem with the conviction of a man who's done his own share of small talk with the devil.—*RH*



With the steadily growing appeal of its single "Come On," Green River Ordinance establishes itself as a pop-rock act to keep an eye on in 2010. Singer Josh Jenkins' yearning, honest vocal tone bears a resemblance to that of Counting Crows frontman Adam Duritz, which makes lines like, "I just wanna be the hand you hold when you're cryin'," go down easily. The

song further benefits from uplifting guitars, a striking melody and relatable lyrics co-written by Jenkins with his bandmates Jamey and Geoff Ice, Joshua Wilkerson and Denton Hunter. Already scaling Billboard's Adult Top 40 chart, "Come On" stands to garner more attention for the Fort Worth, Texas, band as it hits the road for a February tour.—*MM*



## LEGEND & CREDITS

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

**CONTRIBUTORS:** Melanie Bertoldi, Erin Clendaniel, Lindsey Fortier, Ron Hart, Louis Hau, Wade Jessen, Jason Lipshutz, Kerri Mason, Michael Menachem, Gail Mitchell, Evie Nagy, Deborah Evans Price, Ken Tucker

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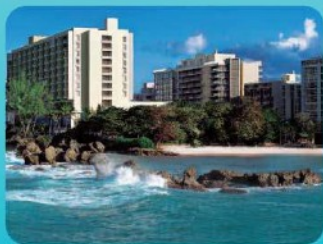


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Star power: Artists recording a new version of 'We Are the World.'

POP BY GAIL MITCHELL

# A New 'World' Order

On Behalf Of Haiti, A Diverse Lineup Celebrates The 25th Anniversary Of 'We Are The World'

Usher was deposited at the guarded front gate in a black Cadillac SUV. The inside courtyard teemed with people watching a large flat-screen monitor documenting the assembled celebrity chorus; inside the studio a disembodied voice declared, "We're not finished; we still have to do the harmony." Noted perfectionist Barbra Streisand stood in a separate stu-

dio running through numerous takes of the verse that begins, "There's a choice we're making." Quincy Jones and Lionel Richie led a Greek chorus of rappers through its paces.

These are just a few of the sights glimpsed during the 25th-anniversary recording of "We Are the World" Feb. 1 at the Henson Recording Studios in Hollywood—or what execu-

tive producer Jones laughingly describes as "running through hell with gasoline underwear."

A diverse lineup of more than 75 stars—ranging from Streisand to Lil Wayne—gathered between 4 p.m. and 1:30 a.m. on behalf of Haitian earthquake relief efforts. Both the song and 3-D video for "We Are the World—25 for Haiti" will world-

premiere Feb. 12 during NBC's coverage of the Vancouver Winter Olympics' opening ceremony. Proceeds from the song and its accompanying video—helmed by award-winning director Paul Haggis—will go directly to Haitian relief efforts through the We Are the World Foundation, a newly created nonprofit organization comprising board members Jones, Richie, Haggis, Wyclef Jean, AEG Live president/CEO Randy Phillips and Ambassador Louis Moreno of the Inter-American Development Bank. Visa is underwriting the project.

Featuring an updated track by recent Grammy Award-winning producer RedOne and all new singers, the modernized "World" is expected to be finished in a few days. In the meantime, it has some big shoes to fill—not to mention added competition (see chart, below). Recorded in the same studio, the 1985 version written by Richie and Michael Jackson boasted heavyweights like Ray Charles, Cyndi Lauper, Paul Simon, Bob Dylan and Diana Ross. The song reached No. 1 on the pop and R&B charts and raised more than \$30 million for the hunger relief organization USA for Africa.

This time around, WHTZ New York PD Sharon Dastur says, "With such a strong history behind the song and its original purpose of raising money, it will definitely stand out from the other Haiti songs."

Some have been quick to note the absence of pop stars like Lady Gaga,

Taylor Swift and Beyoncé—and that despite the presence of Streisand, Celine Dion, Kanye West, Miley Cyrus, Jonas Brothers and teen newcomer Justin Bieber, "25 for Haiti" has a lower star quotient than the original. Organizer Phillips says that some artists "were not available or turned it down because they thought the original was iconic and shouldn't be done again. Even on the first one, there were a lot of stars who declined. But copyrights need to live and the stars who turned us down will regret not doing it."

Jean, executive-producing along with Jones and Richie, says, "There's always artists you wish were here. But there's Pink, Will.i.am... we're grateful because so many artists showed up. The room is definitely packed with stars."

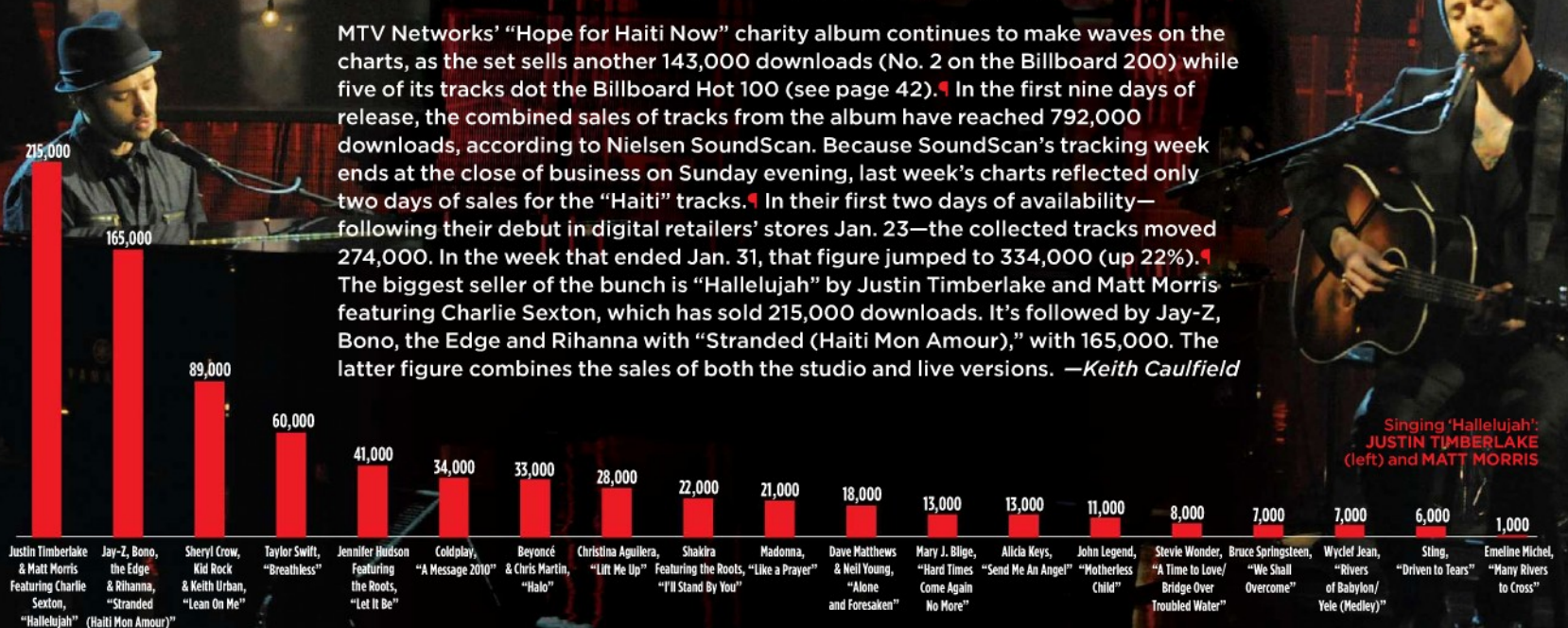
Richie notes that comparing and contrasting the two versions is moot, and that it's about a new generation and not doing the same thing again. "You want to jump in but you realize you need to pass the torch," he says.

This is evident in the addition of a major hip-hop contingent for whom Richie wrote a part and Will.i.am created the underlying rap. Joining Drake, Snoop Dogg and Kid Cudi on the song, rap newcomer Iyaz says, "With hip-hop speaking to a lot of the younger generation, it's important to contribute our voices."

Additional reporting by Devin Chanda. For more behind-the-scenes coverage, go to [billboard.com](http://billboard.com).

## LIFT EVERY VOICE

MTV Networks' "Hope for Haiti Now" charity album continues to make waves on the charts, as the set sells another 143,000 downloads (No. 2 on the Billboard 200) while five of its tracks dot the Billboard Hot 100 (see page 42). In the first nine days of release, the combined sales of tracks from the album have reached 792,000 downloads, according to Nielsen SoundScan. Because SoundScan's tracking week ends at the close of business on Sunday evening, last week's charts reflected only two days of sales for the "Haiti" tracks. In their first two days of availability—following their debut in digital retailers' stores Jan. 23—the collected tracks moved 274,000. In the week that ended Jan. 31, that figure jumped to 334,000 (up 22%). The biggest seller of the bunch is "Hallelujah" by Justin Timberlake and Matt Morris featuring Charlie Sexton, which has sold 215,000 downloads. It's followed by Jay-Z, Bono, the Edge and Rihanna with "Stranded (Haiti Mon Amour)," with 165,000. The latter figure combines the sales of both the studio and live versions. —Keith Caulfield



Singing 'Hallelujah': JUSTIN TIMBERLAKE (left) and MATT MORRIS

SOURCE: Nielsen SoundScan through the week ending Jan. 31. Sales are only for the 'Hope for Haiti Now' versions and aren't combined with any previous recordings. (For example, Madonna's 1989 recording of 'Like a Prayer' isn't combined with her new 'Haiti' performance of the song.)



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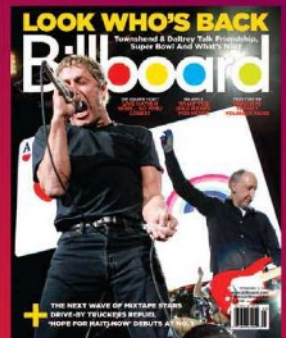
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# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

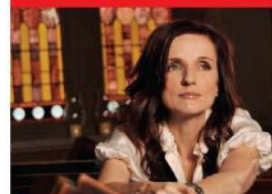


## CELTIC CROWN

>>Celtic Woman earns its sixth straight No. 1 on World Albums with the arrival of "Songs From the Heart"—not only giving the group a No. 1 with each of its albums, but also moving it into second place among acts with the most chart-toppers on the list. Only Gipsy Kings have more, with seven No. 1s.

## SOUNDS OF SADE

>>Believe it or not, the Smooth Jazz Songs chart hosts its first No. 1 single with vocals this week, as Sade's "Soldier of Love" rises to the top. Until now, every chart-topper on the 4-year-old list had been an instrumental.



## PATTY'S 'CHURCH'

>>Singer/songwriter Patty Griffin's first Christian album, "Downtown Church," arrives at No. 1 on Top Christian Albums, No. 1 on Top Folk Albums (see page 40) and No. 38 on the Billboard 200. It's her second top 40 set on the 200 tally.

# CHART BEAT

>>After winning six Grammy Awards at the Jan. 31 event, the most by a female artist in one year, Beyoncé can't be thinking "Why Don't You Love Me." However unreflective of her fortunes, that's the title of her 12th No. 1 on Hot Dance Club Songs. She concurrently notches her 16th top 10 on the chart, as "Telephone," with fellow Grammy winner/performer Lady Gaga, charges 17-9.

>>Kings of Leon didn't fare too badly at the Grammys either, claiming three victories. The quartet follows up by making chart history on Triple A, where "Use Somebody" becomes the first song to log a year on the tally. Its 52-week chart life breaks a tie with John Mayer's "No Such Thing" in 2001-02.

Read Chart Beat every week at [billboard.com/chartbeat](http://billboard.com/chartbeat).

LADY ANTEBELLUM: MIRANDA PENN LURIN

Billboard

# CHARTS

## Lady Antebellum Leads Banner Week For EMI

Lady Antebellum's second album, "Need You Now," starts its chart run at No. 1 on the Billboard 200, selling 481,000 copies, according to Nielsen SoundScan. That's the biggest debut sales week for any set since Susan Boyle's "I Dreamed a Dream" bowed atop the list with 701,000 in November.



It's also the best bow for a country album since Taylor Swift's "Fearless" opened at No. 1 on the chart with 592,000 copies in November 2008.

Lady Antebellum's self-titled first album debuted and peaked at No. 4 with 43,000 during its opening week in May 2008. This week is the set's 94th on the chart, and it climbs one spot to No. 15 with 31,000 (up 32%).

The eye-popping sum that "Need You

Now" racked up is also the biggest opening week for an album released in January since Game's "The Documentary" bowed at No. 1 with 587,000 in 2005. Traditionally, January isn't packed with albums that earn blockbuster debuts, as most of the top releases come out during the year-end holiday shopping season. But for Lady A's Capitol Nashville set, all the stars have seemingly aligned.

The new album's title track, which the trio performed Jan. 31 at the Grammy Awards, has spent five weeks atop the Hot Country Songs chart and jumps 37-30 on the Mainstream Top 40 tally. And the trio has another reason to celebrate, as it won its first Grammy during the show's pre-telecast ceremony, taking home the award for best country performance by a duo or group with vocals (for "I Run to You," from its first album).

Lady A's arrival at No. 1 helps EMI Music claim four of the top 10 titles on the Billboard 200, the first time the company has done so in nearly 12 years. The group's Capitol Nashville set is joined by Capitol's Corinne Bailey Rae and her second album, "The Sea" (a debut at No. 7 with 53,000); the Grammy/Capitol

"Grammy Nominees 2010" compilation (down three slots to No. 8 in its second week with 45,000; down 7%); and Manhattan's Celtic Woman with "Songs From the Heart" (debuting at No. 9 with 42,000).

The last time EMI had four albums in the top 10 was on the July 4, 1998, chart, with Master P's "MP Da Last Don" (No. 3, No Limit/Priority), the soundtrack to "Hope Floats" (No. 4, Capitol), Garth Brooks' "The Limited Series" (No. 6, Capitol Nashville/Capitol) and the Smashing Pumpkins' "Adore" (No. 10, Virgin/Capitol).

A TRIO OF TRIOS: It's not often that a country group reaches No. 1 on the Billboard 200. In fact, it has happened so infrequently, you can count the number of acts on one hand.

Before Lady Antebellum hit the top this week, just two other country groups, Dixie Chicks and Rascal Flatts, ruled the big chart. And like Lady A, both are trios, too.

The Chicks did it first, when "Fly" debuted at No. 1 on the Sept. 18, 1999, chart. The trio then followed it up with "Home" (2002) and "Taking the Long

Way" (2006). Rascal Flatts claimed its first No. 1 in 2004 with "Feels Like Today." Since then, all three of the group's follow-up sets have debuted at No. 1: "Me and My Gang" (2006), "Still Feels Good" (2007) and "Unstoppable" (2009).

Note, while the Eagles' last album, "Long Road out of Eden," was No. 1 on both Top Country Albums and the Billboard 200, it was only their second career set eligible for the former list, thus making it difficult to define them as a "country" act.

COMING SOON: Next week on the Billboard 200, look for Lady Antebellum's "Need You Now" to hold atop the tally for a second week. The set may sell between 190,000 and 220,000 copies.

That sales forecast is based on how, in the past year, most high-debuting country albums have generally dropped by anywhere from 55% to 60% in sales in their second week. However, throwing a wrench into predicting Lady A's second week is the Grammy Awards. It's likely that a full week's worth of impact from the show will help soften the album's second-week decline.

The highest debut will likely be Lil Wayne's rap/rock "Rebirth" album, which industry sources are suggesting may sell 140,000-150,000 copies. ♦♦♦

## Market Watch A Weekly National Music Sales Report

### Weekly Unit Sales

|                     | ALBUMS    | DIGITAL ALBUMS* | DIGITAL TRACKS |
|---------------------|-----------|-----------------|----------------|
| This Week           | 6,506,000 | 1,913,000       | 24,913,000     |
| Last Week           | 5,846,000 | 1,823,000       | 26,115,000     |
| Change              | 11.3%     | 4.9%            | -4.6%          |
| This Week Last Year | 6,510,000 | 1,389,000       | 22,902,000     |
| Change              | -0.1%     | 37.7%           | 8.8%           |

\*Digital album sales are also counted within album sales.

### Weekly Album Sales (Million Units)



### Year-To-Date

|                    | 2009        | 2010        | CHANGE |
|--------------------|-------------|-------------|--------|
| OVERALL UNIT SALES |             |             |        |
| Albums             | 25,097,000  | 23,961,000  | -4.5%  |
| Digital Tracks     | 101,519,000 | 103,976,000 | 2.4%   |
| Store Singles      | 107,000     | 150,000     | 40.2%  |
| Total              | 126,723,000 | 128,087,000 | 1.1%   |
| Albums w/TEA*      | 35,248,900  | 34,358,600  | -2.5%  |

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

### ALBUM SALES



### SALES BY ALBUM FORMAT

|         | 2009       | 2010       | CHANGE |
|---------|------------|------------|--------|
| CD      | 19,070,000 | 16,449,000 | -13.7% |
| Digital | 5,863,000  | 7,314,000  | 24.7%  |
| Vinyl   | 158,000    | 195,000    | 23.4%  |
| Other   | 5,000      | 3,000      | -40.0% |

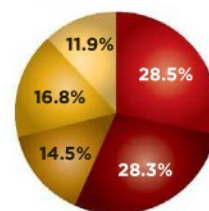
For week ending Jan. 31, 2010. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen  
SoundScan

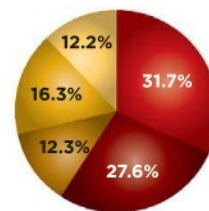
### Distributors' Market Share: 12/28/09-01/31/10

● UMG ● SME ● WMG ● Indies ● EMI

#### Total Albums



#### Current Albums



Go to [www.billboard.biz](http://www.billboard.biz) for complete chart data | 37



Chart table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, ARTIST, Title, CERT., PEAK POSITION. Top entries include Lady Antebellum (#1), Various Artists (#2), and Corinne Bailey Rae (#7).



The charity set shifts 143,000 after its first full week of availability, down only 16%. After just two weeks—and 314,000 sold—it's among the top 25 best-selling digital albums.



Manion's "Greatest" series continues: After a quartet of decade-themed albums from 2006 to 2008, his new love songs project starts with 58,000. It's the singer's 12th career top 10 album.



Never Shout Never is the stage name of 18-year-old singer/songwriter Christopher Jingle, whose first full-length album begins with 21,000 copies. His previous four proper EPs (released in just the last two years) have shifted a combined 109,000.

The latest installment of the long-running wrestling franchise is exclusive to Amazon's MP3 store and sells nearly 6,000 downloads, debuting at No. 17 on Top Digital Albums.



The singer/guitarist (up 28%) is featured in the new-to-DVD Michael Jackson title "This Is It," and her album was also reissued on iTunes last week with a bonus track.

Chart table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, ARTIST, Title, CERT., PEAK POSITION. Top entries include James Fortune & Fiya (#51), Miranda Lambert (#52), and Gucci Mane (#53).

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

Table listing artists and their chart positions, including Luke Bryan, Charlotte Gainsbourg, and DJ Poet Name Life.

Table listing artists and their chart positions, including David Guetta, Jack Johnson, and Kings of Leon.

Table listing artists and their chart positions, including The Magnetic Fields, Barry Manilow, and Melody Gardot.



| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST                       | IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)     | Title  | CERT. | PEAK POSITION |
|-----------|-----------|----------------|------------------------------|---|--|-------|---------------|
| 101       | 94        | 106            | CHRIS YOUNG                  | CCA NASHVILLE 22818/SMN (11.98)                   | The Man I Want To Be                           |       | 19            |
| 102       | 86        | 109            | LUKE BRYAN                   | CAPITOL NASHVILLE 65833 (11.98)                   | Doin' My Thing                                 |       | 6             |
| 103       | 95        | 101            | JOURNEY                      | COLUMBIA 44493 (13.98) ⊕                          | Journey's Greatest Hits                        | ◆     | 10            |
| 104       | 98        | 80             | THIRTY SECONDS TO MARS       | IMMORTAL/VIRGIN 65111/CAPITOL (11.98)             | This Is War                                    |       | 19            |
| 105       | 109       | 91             | BON JOVI                     | ISLAND 013700/DJMG (13.98) ⊕                      | The Circle                                     | ●     | 1             |
| 106       | 97        | 97             | RASCAL FLATTS                | LYRIC STREET 007004 (11.98)                       | Unstoppable                                    | ■     | 1             |
| 107       | 84        | 78             | FOO FIGHTERS                 | ROSWELL/IGA 36921/RMG (11.98) ⊕                   | Greatest Hits                                  |       | 11            |
| 108       | 120       | 141            | ABBA                         | POLYDOR 517007/A&M (11.98/12.98)                  | Gold - Greatest Hits                           | ◆     | 63            |
| 109       | 88        | 90             | ALICE IN CHAINS              | VIRGIN 67159/CAPITOL (11.98)                      | Black Gives Way To Blue                        |       | 5             |
| 110       | NEW       | 1              | THE MAGNETIC FIELDS          | NONESUCH 519584/WARNER BROS. (11.98)              | Realism  |       | 110           |
| 111       | 100       | 103            | TOBY KEITH                   | SHOW DOG-UNIVERSAL 027 (11.98)                    | American Ride                                  |       | 3             |
| 112       | 90        | 83             | MARIAH CAREY                 | ISLAND 013226/DJMG (11.98)                        | Memoirs Of An Imperfect Angel                  | ●     | 3             |
| 113       | 127       | 134            | CREEDENCE CLEARWATER REVIVAL | FANTASY 2/CORCORD (17.98/12.98)                   | Chronicle The 20 Greatest Hits                 | ◆     | 100           |
| 114       | NEW       | 1              | PAT METHENY                  | NONESUCH 516666/WARNER BROS. (11.98)              | Orchestration                                  |       | 114           |
| 115       | 77        | 62             | SHAKIRA                      | EPIC 61695/SONY MUSIC (13.98)                     | She Wolf                                       |       | 15            |
| 116       | 92        | 88             | THREE DAYS GRACE             | JIVE 46256/JLG (13.98)                            | Life Starts Now                                |       | 3             |
| 117       | RE-ENTRY  | 62             | ADELE                        | XL/COLUMBIA 31859/SONY MUSIC (12.98)              |  |       | 19            |
| 118       | 105       | 105            | REBA                         | STARSTRUCK 00100/VALORY (11.98) ⊕                 | Keep On Loving You                             |       | 1             |
| 119       | 104       | 104            | BEBE & CECE WINANS           | B&C 31105/MALACO (14.98)                          | Still  |       | 12            |
| 120       | NEW       | 1              | DAVE MATTHEWS BAND           | BAMA R&B/RCA 61824/RMG (62.98 CD/DVD) ⊕           | Europe 2009                                    |       | 120           |
| 121       | 91        | 85             | PARAMORE                     | FUELED BY RAMEN 518250/AG (11.98)                 | Brand New Eyes                                 | ●     | 2             |
| 122       | 101       | 84             | KRIS ALLEN                   | 18/JIVE 54907/JLG (13.98)                         | Kris Allen                                     |       | 11            |
| 123       | 107       | 127            | GUNS N' ROSES                | GEFFEN 00174/INTERSCOPE (11.98)                   | Greatest Hits                                  | ◆     | 3             |
| 124       | 79        | 81             | SOUNDTRACK                   | FOX/SIRE 51909/WARNER BROS. (13.98)               | (500) Days Of Summer                           |       | 42            |
| 125       | 113       | 114            | LIL WAYNE                    | CASH MONEY/UNIVERSAL MOTOWN 011977/UMRG (13.98)   | Tha Carter III                                 | ◆     | 1             |
| 126       | 61        | 54             | JEREMY CAMP                  | BEC 26780 (17.98) ⊕                               | Speaking Louder Than Before                    |       | 38            |
| 127       | 112       | 130            | BOB MARLEY AND THE WAILERS   | TUFF GONG/ISLAND 422-848-210/DJMG (13.98/8.98) ⊕  | Legend: The Best Of Bob Marley And The Wailers | ◆     | 54            |
| 128       | 110       | 110            | BIRDMAN                      | CASH MONEY/UNIVERSAL MOTOWN 013090/UMRG (13.98) ⊕ | Priceless\$                                    |       | 33            |
| 129       | 103       | 86             | MUDVAYNE                     | EPIC 62153/SONY MUSIC (11.98)                     | Mudvayne                                       |       | 53            |
| 130       | 122       | 113            | AVENTURA                     | PREMIUM LATIN 20800/SONY MUSIC LATIN (14.98)      | The Last                                       | ◆     | 5             |
| 131       | 102       | 96             | CREED                        | WIND-UP 13187 (13.98) ⊕                           | Full Circle                                    |       | 2             |
| 132       | 83        | 95             | CAGE THE ELEPHANT            | DSP 49658/JIVE (13.98)                            | Cage The Elephant                              |       | 67            |
| 133       | 128       | 122            | SUGARLAND                    | MERCURY NASHVILLE 011273/UMGN (13.98)             | Love On The Inside                             | ◆     | 1             |
| 134       | 125       | 135            | JAMEY JOHNSON                | MERCURY NASHVILLE 011237/UMGN (13.98)             | That Lonesome Song                             |       | 28            |
| 135       | 123       | 121            | VARIOUS ARTISTS              | EMI/UNIVERSAL/ZOMBA 28617/SONY MUSIC (11.98)      | NOW 31   | ●     | 1             |
| 136       | 121       | 108            | BRAD PAISLEY                 | ARISTA NASHVILLE 47352/SMN (13.98)                | American Saturday Night                        |       | 2             |
| 137       | 140       | 129            | PINK FLOYD                   | HARVEST SMAS 11163/CAPITOL (11.98/10.98)          | Dark Side Of The Moon                          | ◆     | 1             |
| 138       | 111       | 112            | THE XX                       | YOUNG TURKS 450* (14.98)                          |  | xx    | 98            |
| 139       | 143       | 157            | THE SCRIPT                   | PHONOGENIC/EPIC 33450/SONY MUSIC (12.98)          | The Script                                     |       | 91            |
| 140       | 126       | 115            | ONEREPUBLIC                  | MOSLEY/INTERSCOPE 013697/IGA (13.98)              | Waking Up                                      |       | 21            |
| 141       | 150       | 142            | GEORGE STRAIT                | MCA NASHVILLE 013173/UMGN (13.98)                 | Twang  | ●     | 1             |
| 142       | 139       | 141            | JASON MRAZ                   | ATLANTIC 44850/AG (11.98) ⊕                       | We Sing. We Dance. We Steal Things.            | ◆     | 3             |
| 143       | 87        | -              | BANDA LOS RECODITOS          | DISA 721423/UMLE (10.98)                          | Ando Bien Pedo                                 |       | 87            |
| 144       | 156       | 162            | MICHAEL BUBLE                | 143/REPRISE 100313/WARNER BROS. (11.98)           | Call Me Irresponsible                          |       | 1             |
| 145       | 151       | 153            | MGMT                         | COLUMBIA 19512/SONY MUSIC (9.98)                  | Oracular Spectacular                           | ●     | 38            |
| 146       | RE-ENTRY  | 5              | GAITHER VOCAL BAND           | GAITHER MUSIC GROUP 46044 (17.98)                 | Reunited                                       |       | 67            |
| 147       | 119       | 102            | JIMMY BUFFETT                | MAILBOAT 2121 (14.98)                             | Buffet Hotel                                   |       | 17            |
| 148       | 144       | 131            | MICHAEL BUBLE                | 143/REPRISE 48946/WARNER BROS. (11.98) ⊕          | It's Time                                      | ◆     | 7             |
| 149       | 129       | 145            | FIVE FINGER DEATH PUNCH      | PROSPECT PARK 50100* (13.98) ⊕                    | War Is The Answer                              |       | 7             |
| 150       | 148       | 163            | VARIOUS ARTISTS              | EMI/UNIVERSAL 56259/SONY MUSIC (11.98)            | NOW That's What I Call Country Vol. 2          |       | 10            |

**117**  
The album makes a strong return to the list, up 162% in sales, after it was offered as the Amazon MP3 store's Jan. 29 deal of the day for \$2.99.

**120**  
The set was released in physical form (three CDs/one DVD concert; \$69) Dec. 22, but its much cheaper digital edition (\$15, sans concert) was delayed until Jan. 26. This week, the title bows on the Billboard 200 with sales of 5,000 physical and digital albums combined.

**159**  
The singer's first album returns to the list (up 244%) in the wake of her newest effort's arrival at No. 7 with 53,000.

**176**  
At No. 49, her sophomore effort nets its best sales week (12,000), surpassing its debut frame in May 2009 (No. 42; nearly 12,000). Credit the gain to the exposure earned from her Jan. 24 appearance on CBS' "Sunday Morning."

**194**  
At No. 6, the soundtrack to the movie sells 55,000 (up 136%), courtesy of the attention generated from the film's DVD release last week. Jackson places additional entries at Nos. 31, 58, 64 and 183.

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST                             | IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)                 | Title   | CERT. | PEAK POSITION |
|-----------|-----------|----------------|------------------------------------|---|---|-------|---------------|
| 151       | 108       | 143            | LMFAO                              | PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE 012932/IGA (10.98) | Party Rock  |       | 33            |
| 152       | 166       | 146            | CHRISTE MICHELE                    | DEF JAM 012797/DJMG (13.98) ⊕                                 | Epiphany  |       | 1             |
| 153       | 115       | 128            | THE AVETT BROTHERS                 | AMERICAN/COLUMBIA 35099/SONY MUSIC (12.98)                    | I and Love and You  |       | 16            |
| 154       | 116       | 126            | PASSION PIT                        | FRENCHKISS 43806/COLUMBIA (12.98)                             | Manners   |       | 51            |
| 155       | 147       | 133            | WHITNEY HOUSTON                    | ARISTA 10033/RMG (13.98)                                      | I Look To You   | ■     | 1             |
| 156       | 146       | 149            | THE WHO                            | GEFFEN 013800/UME (13.98)                                     | Greatest Hits   |       | 146           |
| 157       | NEW       | 1              | FOUR TET                           | DOMINO 229* (14.98)   | There Is Love In You  |       | 157           |
| 158       | 131       | 56             | SADE                               | EPIC 85287/SONY MUSIC (9.98)                                  | The Best Of Sade  | ◆     | 9             |
| 159       | RE-ENTRY  | 72             | CORINNE BAILEY RAE                 | CAPITOL 66361 (12.98)   | Corinne Bailey Rae  | ■     | 4             |
| 160       | 157       | 165            | THEORY OF A DEADMAN                | 604 618009/ROADRUNNER (13.98) ⊕                               | Scars & Souvenirs   | ●     | 26            |
| 161       | NEW       | 1              | MUSE                               | TASTE MEDIA 47984/WARNER BROS. (13.98)                        | Origin Of Symmetry  |       | 161           |
| 162       | NEW       | 1              | VARIOUS ARTISTS                    | STARBUCKS 00308 EX (12.98)                                    | Sweetheart: Our Favorite Artists Sing Their Favorite Love Songs |       | 162           |
| 163       | 137       | 132            | THE BEATLES                        | APPLE SJ 383/CAPITOL (11.98)                                  | Abbey Road  | ◆     | 1             |
| 164       | RE-ENTRY  | 163            | WHITNEY HOUSTON                    | ARISTA/LEGACY 58903/SONY MUSIC (15.98 CD/DVD) ⊕               | Whitney Houston   | ◆     | 1             |
| 165       | 114       | 100            | SOUNDTRACK                         | NEW LINE 39150 (11.98)  | The Hangover  |       | 72            |
| 166       | 133       | 118            | WEEZER                             | DGC/INTERSCOPE 013510/IGA (13.98)                             | Raditude  |       | 7             |
| 167       | RE-ENTRY  | 15             | PRINCE/BRITA VALENTE               | NPG 09549 EX (11.98)  | Lotus Flow3r/MPLSOUND/Elix3r                                    |       | 2             |
| 168       | 164       | 159            | KENNY CHESNEY                      | BNA 49530/SMN (11.98)   | Greatest Hits II  |       | 3             |
| 169       | 193       | 188            | GREEN DAY                          | REPRISE 517153/WARNER BROS. (11.98)                           | 21st Century Breakdown  | ●     | 1             |
| 170       | 161       | 154            | BROOKS & DUNN                      | ARISTA NASHVILLE 49922/SMN (13.98)                            | #1s ... And Then Some   |       | 5             |
| 171       | 134       | 117            | ROD STEWART                        | J 30256/RMG (13.98)   | Soulbook  |       | 4             |
| 172       | 145       | 139            | ORIGINAL BROADWAY CAST RECORDING   | DECCA BROADWAY 001682/DECCA (11.98)                           | Wicked  | ■     | 128           |
| 173       | 152       | 150            | HOLLYWOOD UNDEAD                   | ARMADILLO 011331/IGA (12.98)                                  | Swan Songs  | ●     | 22            |
| 174       | 165       | 166            | MOTLEY CRUE                        | MOTLEY 380/ELEVEN SEVEN (13.98) ⊕                             | Greatest Hits   |       | 94            |
| 175       | 142       | 183            | SICK PUPPIES                       | RMR/VIRGIN 28631/CAPITOL (12.98)                              | Tri-Polar   |       | 31            |
| 176       | RE-ENTRY  | 4              | MELODY GARDOT                      | VERVE 010465/VG (10.98)                                       | Worrisome Heart   |       | 80            |
| 177       | 198       | 186            | CARRIE UNDERWOOD                   | 19/ARISTA/ARISTA NASHVILLE 71197/RMG (9.98)                   | Some Hearts   | ◆     | 2             |
| 178       | 167       | 175            | SLIPKNOT                           | ROADRUNNER 617938 (11.98) ⊕                                   | All Hope Is Gone  | ●     | 1             |
| 179       | 155       | 180            | JACK JOHNSON                       | BRUSHFIRE 012973/UMRG (13.98) ⊕                               | En Concert  |       | 11            |
| 180       | 169       | 178            | BILLY CURRINGTON                   | MERCURY NASHVILLE 009550/UMGN (13.98)                         | Little Bit Of Everything  |       | 13            |
| 181       | 175       | 184            | DAUGHTRY                           | 19/RCA 88860/RMG (9.98) ⊕                                     | Daughtry  | ◆     | 1             |
| 182       | 162       | 151            | DAVID GUETTA                       | GUM 8684*/ASTRALWERKS (11.98)                                 | One Love  |       | 70            |
| 183       | RE-ENTRY  | 83             | MICHAEL JACKSON                    | EPIC 0E 40600 (11.98)   | Bad   | ◆     | 1             |
| 184       | RE-ENTRY  | 46             | ORIGINAL BROADWAY CAST RECORDING   | RHINO 73271 (11.98)   | Jersey Boys   | ■     | 85            |
| 185       | 135       | 119            | KENNY ROGERS                       | DNQ 0371/MADAGY (2.98/4.98)                                   | With Love   |       | 119           |
| 186       | 163       | 177            | NORAH JONES                        | BLUE NOTE 32088* (17.98)                                      | Come Away With Me   | ◆     | 1             |
| 187       | 181       | 191            | JUSTIN MOORE                       | VALORY 0100 (10.98)   | Justin Moore  |       | 10            |
| 188       | 153       | 147            | ENYA                               | REPRISE 521810/WARNER BROS. (11.98)                           | The Very Best Of Enya   |       | 55            |
| 189       | 159       | 170            | KUTLESS                            | BEC 67174 (13.98)   | It Is Well  |       | 42            |
| 190       | RE-ENTRY  | 61             | RASCAL FLATTS                      | LYRIC STREET 002764 (13.98)                                   | Greatest Hits Volume 1  |       | 6             |
| 191       | RE-ENTRY  | 80             | CREED                              | WIND-UP 13103 (9.98 CD/DVD) ⊕                                 | Greatest Hits   | ◆     | 15            |
| 192       | 191       | -              | BOB SEGER & THE SILVER BULLET BAND | CAPITOL 30334* (11.98)  | Greatest Hits   | ◆     | 8             |
| 193       | 124       | -              | SURFER BLOOD                       | KANINE 50048* (11.98)   | Astro Coast   |       | 124           |
| 194       | RE-ENTRY  | 26             | MICHAEL JACKSON                    | EPIC 85250/SONY MUSIC (11.98)                                 | Greatest Hits: HIStory - Volume 1                               | ●     | 85            |
| 195       | 185       | 99             | VARIOUS ARTISTS                    | CONCORD 231966 EX (9.98)                                      | Letters To Santa: A Holiday Musical Collection                  |       | 66            |
| 196       | 141       | 125            | SOUNDTRACK                         | WALT DISNEY 004585 (11.98)                                    | The Princess And The Frog                                       |       | 80            |
| 197       | 196       | 174            | TAMELA MANN                        | TILLYMANN 8135 (14.98)  | The Master Plan   |       | 97            |
| 198       | 80        | 61             | SOUNDTRACK                         | GEFFEN 013801/IGA (13.98)                                     | Nine  |       | 26            |
| 199       | 171       | 198            | PUDDLE OF MUDD                     | FLAWLESS/GEFFEN 013661/IGA (13.98)                            | Volume 4: Songs In The Key Of Love & Hate                       |       | 95            |
| 200       | 172       | 164            | THE BEATLES                        | APPLE 82414/CAPITOL (24.98)                                   | The Beatles   | ◆     | 1             |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST                              | IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) | Title                                     | CERT. | PEAK POSITION |
|-----------|-----------|----------------|-------------------------------------|---|---|-------|---------------|
| 1         | 2         | 1              | NEVER SHOUT NEVER                   | 24  | NICKELBACK                                | ◆     | 46            |
| 2         | 1         | 1              | BRAD PAISLEY                        | 136   | PARAMORE                                  | ◆     | 121           |
| 3         | 1         | 1              | PASSION PIT                         | 154   | PEARL JAM                                 | ◆     | 98            |
| 4         | 1         | 1              | PHOENIX                             | 63  | PINK FLOYD                                | ◆     | 137           |
| 5         | 1         | 1              | CORINNE BAILEY RAE                  | 125   | RASCAL FLATTS                             | ◆     | 106           |
| 6         | 1         | 1              | REBA                                | 118   | RIHANNA                                   | ◆     | 21            |
| 7         | 1         | 1              | KENNY ROGERS                        | 185   | DARIUS RUCKER                             | ◆     | 48            |
| 8         | 1         | 1              | SADE                                | 158   | THE SCRIPT                                | ◆     | 139           |
| 9         | 1         | 1              | JAY SEAN                            | 32  | BOB SEGER & THE SILVER BULLET BAND        | ◆     | 192           |
| 10        | 1         | 1              | SHAKIRA                             | 115   | SHINEDOWN                                 | ◆     | 75            |
| 11        | 1         | 1              | SICK PUPPIES                        | 175   | SKILLET                                   | ◆     | 82            |
| 12        | 1         | 1              | SLIPKNOT                            | 178   | SOUNDTRACK                                | ◆     | 124           |
| 13        | 1         | 1              | ALVIN AND THE CHIPMUNKS: THE AJARAR | 23  | TWILIGHT: THE TWILIGHT SAGA: THE NEW MOON | ◆     | 78            |
| 14        | 1         | 1              | THE PRINCESS AND THE FROG           | 196   | THIRTY SECONDS TO MARS                    | ◆     | 80            |
| 15        | 1         | 1              | THEY                                | 198   | THEY                                      | ◆     | 97            |
| 16        | 1         | 1              | THEY                                | 198   | THEY                                      | ◆     | 97            |
| 17        | 1         | 1              | THEY                                | 198   | THEY                                      | ◆     | 97            |
| 18        | 1         | 1              | THEY                                | 198   | THEY                                      | ◆     | 97            |
| 19        | 1         | 1              | THEY                                | 198   | THEY                                      | ◆     | 97            |
| 20        | 1         | 1              | THEY                                | 198   | THEY                                      | ◆     | 97            |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST             | IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) | Title         | CERT. | PEAK POSITION |
|-----------|-----------|----------------|--------------------|---|---------------|-------|---------------|
| 1         | 2         | 1              | NEVER SHOUT NEVER  | 24  | NICKELBACK    | ◆     | 46            |
| 2         | 1         | 1              | BRAD PAISLEY       | 136   | PARAMORE      | ◆     | 121           |
| 3         | 1         | 1              | PASSION PIT        | 154   | PEARL JAM     | ◆     | 98            |
| 4         | 1         | 1              | PHOENIX            | 63  | PINK FLOYD    | ◆     | 137           |
| 5         | 1         | 1              | CORINNE BAILEY RAE | 125   | RASCAL FLATTS | ◆     | 106           |
| 6         | 1         | 1              | REBA               | 118   | RIHANNA       | ◆     | 21            |
| 7         | 1         | 1              | KENNY ROGERS       | 185   |               |       |               |



### TOP POP CATALOG™

| THIS WEEK | LAST WEEK      | WEEKS ON CHIT | ARTIST  | Title  | CERT. |
|-----------|----------------|---------------|---|--|-------|
| 1         | 1              | 116           | <b>#1 GREATEST GAINER</b><br>MICHAEL JACKSON<br>MJJ/EPIC 85998/SONY MUSIC (14.99) | Number Ones                                    | 3     |
| 2         | 2              | 39            | MICHAEL JACKSON<br>EPIC/LEGACY 94287/SONY MUSIC (19.99)                           | The Essential Michael Jackson                  | 2     |
| 3         | 3              | 171           | MICHAEL JACKSON<br>EPIC/LEGACY 17996*/SONY MUSIC (17.99)                          | Thriller                                       | 4     |
| 4         | 4              | 755           | JOURNEY<br>COLUMBIA/LEGACY 85889/SONY MUSIC (13.99) ⊕                             | Journey's Greatest Hits                        | 4     |
| 5         | 8              | 416           | ABBA<br>POLAR/POLYDOR 517007/UMG (18.99/12.99)                                    | Gold - Greatest Hits                           | 6     |
| 6         | 9              | 667           | CREEDENCE CLEARWATER REVIVAL<br>FANTASY 2*/CORGORD (17.99/12.99)                  | Chronicle The 20 Greatest Hits                 | 8     |
| 7         | RE-ENTRY       |               | ADELE<br>XL/COLUMBIA 31859*/SONY MUSIC (12.99)                                    | 19   | ●     |
| 8         | 5              | 164           | GUNS N' ROSES<br>Geffen 001714/IGA (16.99)  | Greatest Hits                                  | 4     |
| 9         | 7              | 6             | LIL WAYNE<br>CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.99)                     | Tha Carter III                                 | 3     |
| 10        | 6              | 914           | BOB MARLEY AND THE WAILERS<br>Tuff Gong/Island 548904*/UMG (13.99/8.99) ⊕         | Legend: The Best Of Bob Marley And The Wailers | 4     |
| 11        | 10             | 4             | SUGARLAND<br>Mercury Nashville 011273*/UMGN (13.99)                               | Love On The Inside                             | 2     |
| 12        | 15             | 944           | PINK FLOYD<br>Capitol 46001* (18.99/10.99)  | Dark Side Of The Moon                          | 4     |
| 13        | 14             | 7             | JASON MRAZ<br>Atlantic 448508*/AG (18.99) ⊕                                       | We Sing, We Dance, We Steal Things.            | ■     |
| 14        | 21             | 45            | MICHAEL BUBLE<br>143/REPRISE 100313/WARNER BROS. (18.99)                          | Call Me Irresponsible                          | ■     |
| 15        | 19             | 9             | MGMT<br>Columbia 19512*/SONY MUSIC (9.99)   | Oracular Spectacular                           | ●     |
| 16        | 16             | 150           | MICHAEL BUBLE<br>143/REPRISE 48946/WARNER BROS. (18.99) ⊕                         | It's Time                                      | 3     |
| 17        | 11             | 170           | SADE<br>Epic 85287/SONY MUSIC (9.99)  | The Best Of Sade                               | 4     |
| 18        | HOT SHOT DEBUT |               | CORINNE BAILEY RAE<br>Capitol 86361 (12.99)                                       | Corinne Bailey Rae                             | ■     |
| 19        | 38             | 2             | MUSE<br>Taste Media 47984/WARNER BROS. (13.99)                                    | Origin Of Symmetry                             | ■     |
| 20        | 13             | 228           | THE BEATLES<br>Apple 82468*/Capitol (18.99)                                       | Abbey Road                                     | 4     |
| 21        | NEW            |               | WHITNEY HOUSTON<br>Arista/Legacy 58903/SONY MUSIC (15.99 CD/DVD) ⊕                | Whitney Houston                                | 4     |
| 22        | 17             | 209           | ORIGINAL BROADWAY CAST RECORDING<br>Decca Broadway 001892/Decca (18.99)           | Wicked   | ■     |
| 23        | NEW            |               | MELODY GARDOT<br>Verve 010468/VG (10.99)  | Worrisome Heart                                | ■     |
| 24        | 32             | 70            | CARRIE UNDERWOOD<br>19/Arista Nashville 71197/SMN (9.99)                          | Some Hearts                                    | 7     |
| 25        | 26             | 15            | DAUGHTRY<br>19/RCA 88860/RMG (9.99) ⊕   | Daughtry                                       | 4     |
| 26        | 34             | 55            | MICHAEL JACKSON<br>Epic/Legacy 86072*/SONY MUSIC (11.99)                          | Bad  | 8     |
| 27        | 43             | 107           | ORIGINAL BROADWAY CAST RECORDING<br>Rhino 73271 (18.99)                           | Jersey Boys                                    | ■     |
| 28        | 12             | 10            | KENNY ROGERS<br>ONG 0371/MADACY (2.99/4.99)                                       | With Love                                      | 4     |
| 29        | 23             | 174           | NORAH JONES<br>Blue Note 32088*/BLG (17.99)                                       | Come Away With Me                              | 4     |
| 30        | 47             | 134           | CREED<br>Wind-Up 13103 (9.99 CD/DVD) ⊕  | Greatest Hits                                  | 2     |
| 31        | 30             | 663           | BOB SEGER & THE SILVER BULLET BAND<br>Capitol 30334 (16.99)                       | Greatest Hits                                  | 8     |
| 32        | RE-ENTRY       |               | MICHAEL JACKSON<br>Epic 85250/SONY MUSIC (11.99)                                  | Greatest Hits: HIStory - Volume 1              | ●     |
| 33        | 24             | 274           | THE BEATLES<br>Apple 82414/Capitol (24.99)  | The Beatles                                    | 4     |
| 34        | 29             | 23            | GARTH BROOKS<br>Pearl 213 (25.99 CD/DVD) ⊕  | The Ultimate Hits                              | 5     |
| 35        | 50             | 18            | JOHN MAYER<br>A&R/Columbia 27978*/SONY MUSIC (18.99)                              | Continuum                                      | 2     |
| 36        | 25             | 351           | THE BEATLES<br>Apple 29325/Capitol (18.99/12.99)                                  | 1  | 4     |
| 37        | 31             | 63            | NICKELBACK<br>Roadrunner 618300 (18.99) ⊕   | All The Right Reasons                          | 8     |
| 38        | 18             | 4             | VAMPIRE WEEKEND<br>XL 318* (11.99)  | Vampire Weekend                                | ■     |
| 39        | 20             | 63            | TOM PETTY AND THE HEARTBREAKERS<br>Geffen 010327/UMG (13.99)                      | Greatest Hits                                  | 4     |
| 40        | 37             | 16            | CARRIE UNDERWOOD<br>19/Arista Nashville 11221/SMN (12.99)                         | Carnival Ride                                  | 3     |
| 41        | 42             | 211           | MICHAEL BUBLE<br>143/REPRISE 48376/WARNER BROS. (18.99)                           | Michael Buble                                  | ■     |
| 42        | 35             | 5             | FRANK SINATRA<br>Reprise 438652/WARNER BROS. (18.99)                              | Nothing But The Best                           | ●     |
| 43        | 44             | 246           | BON JOVI<br>Mercury 526013/UMG (18.99/11.99)                                      | Cross Road                                     | 4     |
| 44        | RE-ENTRY       |               | USHER<br>LaFace 63982/JLG (9.99)  | Confessions                                    | 4     |
| 45        | RE-ENTRY       |               | MICHAEL JACKSON<br>Epic/Legacy 86071*/SONY MUSIC (11.99)                          | Dangerous                                      | 7     |
| 46        | 33             | 31            | LED ZEPPELIN<br>Swan Song 313148*/Atlantic (19.99) ⊕                              | Mothership                                     | 2     |
| 47        | RE-ENTRY       |               | COLBIE CAILLAT<br>Universal Republic 009219/UMRG (10.99)                          | Coco   | 2     |
| 48        | 39             | 10            | ELTON JOHN<br>Chronicles/Rocket/Island/Mercury 008661/UMG (13.99)                 | Rocket Man: Number Ones                        | ●     |
| 49        | 27             | 145           | ELVIS PRESLEY<br>RCA 68079*/SONY MUSIC (19.99/12.99)                              | Elvis: 30 #1 Hits                              | 5     |
| 50        | 46             | 175           | EVANESCENCE<br>Wind-Up 13063 (18.99)  | Fallen   | 7     |

Whitney Houston's self-titled debut album, absent from the Billboard 200 since 1988, returns to the tally at No. 21 and enters Top Pop Catalog Albums at No. 21 following its 25th-anniversary deluxe reissue last week. The set, which sold almost 4,000 copies, contains the remastered original album, bonus remixes and a DVD with live performances and music videos.



### TOP DIGITAL™

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | ARTIST   | Title                            | BB 200 RANKING | CERT. |
|-----------|-----------|---------------|--|----------------------------------|----------------|-------|
| 1         | 1         | 2             | <b>#1</b><br>VARIOUS ARTISTS<br>2 WKS MTV NETWORKS           | Hope For Haiti Now               | 2              | ■     |
| 2         | NEW       |               | LADY ANTEBELLUM<br>Capitol Nashville                         | Need You Now                     | 1              | ■     |
| 3         | NEW       |               | CORINNE BAILEY RAE<br>Capitol                                | The Sea                          | 7              | ■     |
| 4         | 4         | 62            | LADY GAGA<br>Streamline/KonLive/Cherrytree/Interscope /IGA   | The Fame                         | 3              | 2     |
| 5         | 3         | 3             | VAMPIRE WEEKEND<br>XL  | Contra                           | 19             | ■     |
| 6         | NEW       |               | NEVER SHOUT NEVER<br>LoveWay/Sire/Warner Bros.               | What Is Love?                    | 24             | ■     |
| 7         | 8         | 33            | THE BLACK EYED PEAS<br>Interscope /IGA                       | The E.N.D.                       | 10             | ■     |
| 8         | 5         | 4             | KESHA<br>Kemosabe/RCA /RMG                                   | Animal                           | 16             | ■     |
| 9         | NEW       |               | COLBIE CAILLAT<br>Universal Republic /UMRG                   | iTunes Session                   | 72             | ■     |
| 10        | 7         | 2             | VARIOUS ARTISTS<br>Grammy /Capitol                           | 2010 Grammy Nominees             | 8              | ■     |
| 11        | NEW       |               | PATTY GRIFFIN<br>Credential                                  | Downtown Church                  | 38             | ■     |
| 12        | NEW       |               | DJ ENFERNO<br>Ultra  | Ultra Dance 11                   | 37             | ■     |
| 13        | 2         | 2             | SPOON<br>Merge   | Transference                     | 27             | ■     |
| 14        | 10        | 11            | JOHN MAYER<br>Columbia /SONY MUSIC                           | Battle Studies                   | 25             | ●     |
| 15        | RE-ENTRY  |               | RIHANNA<br>SRP/DEF JAM /DJMG                                 | Rated R                          | 21             | ■     |
| 16        | RE-ENTRY  |               | ZAC BROWN BAND<br>Roar/Bigger Picture/Homegrown/Atlantic /AG | The Foundation                   | 22             | ■     |
| 17        | NEW       |               | SOUNDTRACK<br>WWE  | WWE The Music: A New Day: 10 WVE | 97             | ■     |
| 18        | 12        | 60            | TAYLOR SWIFT<br>Big Machine ⊕                                | Fearless                         | 13             | 5     |
| 19        | 11        | 29            | OWL CITY<br>Universal Republic /UMRG                         | Ocean Eyes                       | 26             | ●     |
| 20        | NEW       |               | CELTIC WOMAN<br>Manhattan /BLG ⊕                             | Songs From The Heart             | 9              | ■     |
| 21        | NEW       |               | BEACH HOUSE<br>Sub Pop ⊕                                     | Teen Dream                       | 43             | ■     |
| 22        | 23        | 10            | LADY GAGA<br>Streamline/KonLive/Cherrytree/Interscope /IGA   | The Fame Monster (EP)            | 14             | ●     |
| 23        | NEW       |               | DAVE MATTHEWS BAND<br>Bama Rags/RCA /RMG ⊕                   | Europe 2009                      | 120            | ■     |
| 24        | 25        | 62            | KINGS OF LEON<br>RCA /RMG                                    | Only By The Night                | 39             | ■     |
| 25        | NEW       |               | CHARLOTTE GAINSBORG<br>BeCade/Elektra                        | IRM                              | 69             | ■     |

### TOP INTERNET™

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | ARTIST  | Title                                     | BB 200 RANKING | CERT. |
|-----------|-----------|---------------|---|---|----------------|-------|
| 1         | NEW       |               | <b>#1</b><br>LADY ANTEBELLUM<br>1 WK Capitol Nashville 97702      | Need You Now                              | 1              | ■     |
| 2         | NEW       |               | CELTIC WOMAN<br>Manhattan 58360/BLG ⊕                             | Songs From The Heart                      | 9              | ■     |
| 3         | NEW       |               | BARRY MANILOW<br>Arista 59777/RMG                                 | The Greatest Love Songs Of All Time       | 5              | ■     |
| 4         | NEW       |               | KIDZ BOP KIDS<br>Razor & Tie 89214                                | Kidz Bop 17                               | 12             | ■     |
| 5         | 2         | 10            | SUSAN BOYLE<br>Syco/Columbia 59829/SONY MUSIC                     | I Dreamed A Dream                         | 4              | 4     |
| 6         | NEW       |               | CORINNE BAILEY RAE<br>Capitol 09378                               | The Sea                                   | 7              | ■     |
| 7         | RE-ENTRY  |               | MELODY GARDOT<br>Verve 012563*/VG                                 | My One And Only Thrill                    | 49             | ■     |
| 8         | NEW       |               | PATTY GRIFFIN<br>Credential 93443                                 | Downtown Church                           | 38             | ■     |
| 9         | NEW       |               | PAT METHENY<br>Nonesuch 516668/WARNER BROS.                       | Orchestration                             | 114            | ■     |
| 10        | 5         | 17            | LADY GAGA<br>Streamline/KonLive/Cherrytree/Interscope 011805*/IGA | The Fame                                  | 3              | 2     |
| 11        | NEW       |               | NEVER SHOUT NEVER<br>LoveWay/Sire 522941/WARNER BROS.             | What Is Love?                             | 24             | ■     |
| 12        | 3         | 3             | VAMPIRE WEEKEND<br>XL 429*  | Contra                                    | 19             | ■     |
| 13        | 4         | 2             | SOUNDTRACK<br>FOX/FOX Searchlight 5184/NEW WEST                   | Crazy Heart                               | 56             | ■     |
| 14        | 1         | 2             | SPOON<br>Merge 365*   | Transference                              | 27             | ■     |
| 15        | NEW       |               | ALESANA<br>Fearless 30133   | The Emptiness                             | 68             | ■     |
| 16        | NEW       |               | NEIL SEDAKA<br>Razor & Tie 83079                                  | The Music Of My Life                      | —              | ■     |
| 17        | NEW       |               | GREELEY ESTATES<br>Tragic Hero 90960                              | No Rain, No Rainbow                       | —              | ■     |
| 18        | 9         | 17            | MICHAEL BUBLE<br>143/REPRISE 520723/WARNER BROS. ⊕                | Crazy Love                                | 20             | ■     |
| 19        | 7         | 2             | VARIOUS ARTISTS<br>Grammy 07880/Capitol                           | 2010 Grammy Nominees                      | 8              | ■     |
| 20        | NEW       |               | BEACH HOUSE<br>Sub Pop 845* ⊕                                     | Teen Dream                                | 43             | ■     |
| 21        | 14        | 8             | ADAM LAMBERT<br>19/RCA 54801/RMG                                  | For Your Entertainment                    | 36             | ■     |
| 22        | 8         | 8             | SOUNDTRACK<br>20th Century Fox TV/Columbia 51705/SONY MUSIC       | Glee: Season One: The Music Volume 2      | 50             | ●     |
| 23        | RE-ENTRY  |               | MELODY GARDOT<br>Verve 010468/VG                                  | Worrisome Heart                           | 176            | ■     |
| 24        | RE-ENTRY  |               | MICHAEL JACKSON<br>MJJ/EPIC 79067/SONY MUSIC                      | Michael Jackson's This Is It (Soundtrack) | 6              | 2     |
| 25        | 11        | 7             | ALICIA KEYS<br>Mbk/J 46571*/RMG                                   | The Element Of Freedom                    | 11             | ■     |

### AOL VIDEO™ AOL .com

The week's most-streamed videos on AOL.

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE  | ARTIST (IMPRINT/LABEL) |
|-----------|-----------|---------------|--|------------------------|
| 1         | 2         | 8             | <b>#1</b><br>WHATEVER YOU LIKE<br>TL (GRAND HUSTLE/ATLANTIC)       | 4 WKS                  |
| 2         | 4         | 10            | ROCKSTAR<br>NICKELBACK (ROADRUNNER/RRP)                            |                        |
| 3         | 8         | 5             | UNTOUCHED<br>THE VERONICAS (ENGINEER/SIRE/WARNER BROS.)            |                        |
| 4         | 3         | 8             | I KISSED A GIRL<br>KATY PERRY (CAPITOL)                            |                        |
| 5         | 6         | 34            | LOVE STORY<br>TAYLOR SWIFT (BIG MACHINE)                           |                        |
| 6         | 5         | 18            | HOT N COLD<br>KATY PERRY (CAPITOL)                                 |                        |
| 7         | 1         | 5             | MY IMMORTAL<br>EVANESCENCE (WIND-UP)                               |                        |
| 8         | 7         | 32            | WHITE HORSE<br>TAYLOR SWIFT (BIG MACHINE)                          |                        |
| 9         | 15        | 4             | I HATE THIS PART<br>THE PUSSEYCAT DOLLS (INTERSCOPE)               |                        |
| 10        | 9         | 8             | RIGHT NOW (NA NA NA)<br>AKON (KONVIC/UPFRONT/SYG/UNIVERSAL MOTOWN) |                        |
| 11        | 10        | 4             | DECODE<br>PARAMORE (FUELED BY RAMEN/CHOP SHOP/RRP)                 |                        |
| 12        | -         | 1             | LOVE<br>SUGARLAND (MERCURY NASHVILLE)                              |                        |
| 13        | -         | 3             | HERE WITHOUT YOU<br>3 DOORS DOWN (UNIVERSAL REPUBLIC)              |                        |
| 14        | 11        | 4             | THAT'S WHAT YOU GET<br>PARAMORE (FUELED BY RAMEN/RRP)              |                        |
| 15        | 13        | 4             | ALL SUMMER LONG<br>KID ROCK (TOP DOG/ATLANTIC)                     |                        |

### YAHOO! SONGS™ YAHOO! MUSIC .com

The week's most-streamed songs on Yahoo! Music.

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE   | ARTIST (IMPRINT/LABEL) |
|-----------|-----------|---------------|---|------------------------|
| 1         | 1         | 15            | <b>#1</b><br>FIREFLIES<br>OWL CITY (UNIVERSAL REPUBLIC)                                   | 6 WKS                  |
| 2         | 2         | 19            | ALREADY GONE<br>KELLY CLARKSON (19/RCA/RMG)   |                        |
| 3         | 5         | 9             | EMPIRE STATE OF MIND<br>JAY-Z + ALICIA KEYS (ROC NATION)                                  |                        |
| 4         | 4         | 11            | REPLAY<br>IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE/WARNER BROS.)                        |                        |
| 5         | 6         | 16            | WHATCHA SAY<br>JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)                                 |                        |
| 6         | 7         | 11            | SEXY CHICK<br>DAVID GUETTA FEATURING AKON (GUM/ASTRALWERKS/CAPITOL)                       |                        |
| 7         | 3         | 8             | TIK TOK<br>KESHA (KEMOSABE/RCA/RMG)   |                        |
| 8         | 8         | 13            | 3<br>BRITNEY SPEARS (JIVE/JLG)  |                        |
| 9         | 9         | 6             | FIFTEEN<br>TAYLOR SWIFT (BIG MACHINE)   |                        |
| 10        | 10        | 29            | YOU BELONG WITH ME<br>TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)                       |                        |
| 11        | 11        | 4             | HARD<br>RIHANNA FEATURING JEEZY (SRP/DEF JAM/IDJMG)                                       |                        |
| 12        | 13        | 20            | SWEET DREAMS<br>BEYONCE (MUSIC WORLD/COLUMBIA)  |                        |
| 13        | 12        | 22            | PARTY IN THE U.S.A.<br>MILEY CYRUS (HOLLYWOOD)  |                        |
| 14        | 14        | 4             | DO YOU REMEMBER<br>JAY SEAN FEATURING SEAN PAUL & LIL JON (CASH MONEY/UNIVERSAL REPUBLIC) |                        |
| 15        | -         | 1             | TWO IS BETTER THAN ONE<br>BOYS LIKE GIRLS FEATURING TAYLOR SWIFT (COLUMBIA)               |                        |

### TOP FOLK ALBUMS™ .biz

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE  | ARTIST (IMPRINT / DISTRIBUTING LABEL) |
|-----------|-----------|---------------|--|---------------------------------------|
| 1         | -         | 1             | <b>#1</b><br>DOWNTOWN CHURCH<br>PATTY GRIFFIN (CREDENTIAL)                                     | 1 WK                                  |
| 2         | 1         | 10            | I AND LOVE AND YOU<br>THE AVETT BROTHERS (AMERICAN/COLUMBIA/SONY MUSIC)                        |                                       |
| 3         | 9         | 2             | SWEETHEART: OUR FAVORITE ARTISTS SING THEIR FAVORITE LOVE SONGS<br>VARIOUS ARTISTS (STARBUCKS) |                                       |
| 4         | 2         | 11            | THE LIST<br>ROSANNE CASH (MANHATTAN/BLG)   |                                       |
| 5         | 5         | 11            | GIVE UP THE GHOST<br>BRANDI CARLISLE (COLUMBIA/SONY MUSIC)                                     |                                       |
| 6         | 6         | 10            | GOSSIP IN THE GRAIN<br>RAY LA MONTAGNE (RCA)   |                                       |
| 7         | 7         | 11            | STRICT JOY<br>THE SWELL SEASON (ANTI-/EPITAPH)   |                                       |
| 8         | 4         | 11            | MONSTERS OF FOLK<br>MONSTERS OF FOLK (SHANGRI-LA)  |                                       |
| 9         | 3         | 3             | JULY FLAME<br>LAURA VEIRS (RAVEN MARCHING BAND)  |                                       |
| 10        | 8         | 11            | MIDDLE CYCLONE<br>NEKO CASE (ANTI-/EPITAPH)  |                                       |
| 11        | -         | 1             | 28TH & STONEWALL<br>TIM BARRY (PHANTOM DOMESTIC)   |                                       |
| 12        | 10        | 11            | A FRIEND OF A FRIEND<br>DAVE RAWLINS MACHINE (ACORNY)  |                                       |
| 13        | -         | 1             | HEART OF MY OWN<br>BASIA BULAT (ROUGH TRADE)   |                                       |
| 14        | 15        | 2             | SIGN NO MORE (EP)<br>MUMFORD & SONS (GLASSNOTE)  |                                       |
| 15        | 11        | 8             | ROCKETSHIP RUN<br>THE LAURIE BERNER BAND (TWO TOMATOES/RAZOR & TIE)                            |                                       |

TOP POP CATALOG: Reflects 18-month-old titles or older that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200. TOP DIGITAL: Reflects digital-only titles. TOP INTERNET: Reflects titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200. AOL VIDEO: Reflects the week's most-streamed videos on AOL. YAHOO! SONGS: Reflects the week's most-streamed songs on Yahoo! Music. TOP FOLK ALBUMS: Reflects the week's most-streamed folk albums on Billboard.com. All charts © 2010 by Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.







**THE BILLBOARD HOT 100**

| THIS WEEK | LAST WEEK      | WEEKS ON CHART | TITLE   | Artist  | GENRE | PEAK POSITION |
|-----------|----------------|----------------|---|---|-------|---------------|
| 1         | 1              | 17             | <b>#1</b> <b>TIK TOK</b><br>7 WKS<br>DR. LUKE B. BLANCO (K. SEBERT, L. GOTTLWALD, B. LEVIN)   | Ke\$ha<br>KEMOSABE/RCA/RMG  |       | 1             |
| 2         | 3              | 14             | <b>BAD ROMANCE</b><br>LADY GAGA (N. KHAYAT, S. G. GERMANOTTA)   | Lady Gaga<br>STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE   |       | 2             |
| 3         | 4              | 10             | <b>GREATEST GAINER/AIRPLAY</b> <b>BEDROCK</b><br>YOUNG MONEY FEATURING LLOYD<br>MUSIC MONKEY/UNIVERSAL MOTOWN   | Young Money Featuring Lloyd<br>CASH MONEY/UNIVERSAL MOTOWN                                    |       | 3             |
| 4         | 11             | 15             | <b>IMMA BE</b><br>THE BLACK EYED PEAS<br>K. HARRIS, WILLIAM, W. ADAMS, A. PINEDA, J. GOMEZ, S. FERGUSON, K. HARRIS, J. TANK, D. FODER, T. BRENNER, M. DELLEB, © INTERSCOPE                      | The Black Eyed Peas<br>INTERSCOPE   |       | 4             |
| 5         | 7              | 6              | <b>SEXY CHICK</b><br>DAVID GUETTA FEATURING AKON<br>D. GUETTA, S. VEE, J. C. SINDRES, G. GUETTA, J. C. SINDRES, G. TUNPONT, S. VEE, A. THIAM, © GUM/ASTRALVEKS/CAPITOL                          | David Guetta Featuring Akon<br>GUM/ASTRALVEKS/CAPITOL   |       | 5             |
| 6         | 12             | 10             | <b>HOW LOW</b><br>LUDACRIS<br>T. MINUS, © BRIDGES, T. WILLIAMS, C. RIDENHOUR, E. SADLER, H. SHOCKLEE, © DTP/DEF JAM/IDJMG   | Ludacris<br>DTP/DEF JAM/IDJMG   |       | 6             |
| 7         | 6              | 5              | <b>REPLAY</b><br>IYAZ<br>J. ROTEM, J. ROTEM, K. JONES, K. ANDERSON, J. DESROULEAUX, T. THERON, T. THOMAS, © TIME IS MONEY/BELUGA HEIGHTS/SIRPULSE   | Iyaz<br>TIME IS MONEY/BELUGA HEIGHTS/SIRPULSE   |       | 2             |
| 8         | 18             | 25             | <b>NEED YOU NOW</b><br>LADY ANTEBELLUM<br>P. WOREY, L. LADY ANTEBELLUM, © HAYWOOD, C. KELLEY, N. SCOTT, J. KEAR, © CAPITOL NASHVILLE  | Lady Antebellum<br>CAPITOL NASHVILLE  |       | 5             |
| 9         | 10             | 7              | <b>HEY, SOUL SISTER</b><br>TRAIN<br>M. TEREFE, ESPIONAGE, G. WATTENBERG, © P. MOHANN, E. LIND, A. B. JOHNSON, © AWARE/COLUMBIA  | Train<br>AWARE/COLUMBIA   |       | 7             |
| 10        | 9              | 8              | <b>HARD</b><br>RIHANNA FEATURING JEEZY<br>C. STEWART, T. NASH, © T. NASH, C. A. STEWART, R. FENTY, J. W. JENKINS, © SRP/DEF JAM/IDJMG   | Rihanna Featuring Jeezy<br>SRP/DEF JAM/IDJMG  |       | 8             |
| 11        | 14             | 32             | <b>CARRY OUT</b><br>TIMBALAND FEATURING JUSTIN TIMBERLAKE<br>TIMBALAND, JROC, © TV MOSLEY, J. HARMON, J. TIMBERLAKE, T. CLAYTON, J. BEANZ, © MOSLEY/BLACKGROUND/INTERSCOPE                      | Timbaland Featuring Justin Timberlake<br>MOSLEY/BLACKGROUND/INTERSCOPE                        |       | 11            |
| 12        | 8              | 3              | <b>EMPIRE STATE OF MIND</b><br>JAY-Z + ALICIA KEYS<br>J. SEWELL, J. SEWELL, J. HUNTE, © S. C. CARTER, A. SHUCKORSH, J. SEWELL, J. SEWELL, J. HUNTE, A. KEYS, B. KEYS, S. ROBINSON, © ROC NATION | Jay-Z + Alicia Keys<br>ROC NATION   |       | 1             |
| 13        | 48             | -              | <b>GREATEST GAINER/DIGITAL</b> <b>HALLELUJAH</b><br>JUSTIN TIMBERLAKE + MATT MORRIS FEAT. CHARLIE SEXTON<br>NOT LISTED (L. COHEN), © MTV NETWORKS   | Justin Timberlake + Matt Morris Feat. Charlie Sexton<br>MTV NETWORKS                          |       | 13            |
| 14        | 28             | 37             | <b>IN MY HEAD</b><br>JASON DERULO<br>J. ROTEM, © DESROULEAUX, J. ROTEM, C. KELLY, © BELUGA HEIGHTS/WARNER BROS.   | Jason Derulo<br>BELUGA HEIGHTS/WARNER BROS.   |       | 14            |
| 15        | 13             | 9              | <b>FIREFLIES</b><br>OWL CITY<br>A. YOUNG, M. THIESSEN, © A. YOUNG, © UNIVERSAL REPUBLIC   | Owl City<br>UNIVERSAL REPUBLIC  |       | 2             |
| 16        | 15             | 11             | <b>I GOTTA FEELING</b><br>THE BLACK EYED PEAS<br>D. GUETTA, F. RIESTERER, W. ADAMS, A. PINEDA, J. GOMEZ, S. FERGUSON, D. GUETTA, F. RIESTERER, © INTERSCOPE                                     | The Black Eyed Peas<br>INTERSCOPE   |       | 3             |
| 17        | 19             | 12             | <b>SAY AAH</b><br>TREY SONGZ FEATURING FABOLOUS<br>Y. YONNY, D. CORELL, T. TAYLOR, © R. M. FERBER, J. T. NEVISON, T. SCALES, N. L. WALKER, D. CORELL, © SONG BOOK/ATLANTIC                      | Trey Songz Featuring Fabolous<br>SONG BOOK/ATLANTIC   |       | 17            |
| 18        | 17             | 13             | <b>DO YOU REMEMBER</b><br>JAY SEAN FEATURING SEAN PAUL + LIL JON<br>J. REMY, J. BOBBY, BASS, J. SEAN, J. COTTER, R. LAROW, J. SKALLER, J. PERKINS, D. CARTER, © CASH MONEY/UNIVERSAL REPUBLIC   | Jay Sean Featuring Sean Paul + Lil Jon<br>CASH MONEY/UNIVERSAL REPUBLIC                       |       | 10            |
| 19        | 20             | 10             | <b>TELEPHONE</b><br>LADY GAGA FEATURING BEYONCE<br>J. SEWELL, LADY GAGA, © S. G. GERMANOTTA, R. ERKINS, J. DANIELS, J. FRANKLIN, B. KNOWLES, © STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE         | Lady Gaga Featuring Beyonce<br>STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE                       |       | 19            |
| 20        | 22             | 18             | <b>TWO IS BETTER THAN ONE</b><br>BOYS LIKE GIRLS FEATURING TAYLOR SWIFT<br>B. HOWES, © M. JOHNSON, © COLUMBIA   | Boys Like Girls Featuring Taylor Swift<br>COLUMBIA  |       | 18            |
| 21        | 24             | 21             | <b>ACCORDING TO YOU</b><br>ORIANTHI<br>H. BENSON, © S. DIAMOND, A. FRAMPTON, © TAL/GEFFEN/INTERSCOPE  | Orianthi<br>TAL/GEFFEN/INTERSCOPE   |       | 21            |
| 22        | 2              | -              | <b>TODAY WAS A FAIRYTALE</b><br>TAYLOR SWIFT<br>T. SWIFT, N. CHAPMAN, © T. SWIFT, © BIG MACHINE   | Taylor Swift<br>BIG MACHINE   |       | 2             |
| 23        | 26             | 25             | <b>LIVE LIKE WE'RE DYING</b><br>KRIS ALLEN<br>S. KIPNER, A. FRAMPTON, © S. KIPNER, A. FRAMPTON, D. O'DONOGHUE, M. SHEEHAN, © 19. JIVE/JLG   | Kris Allen<br>19. JIVE/JLG  |       | 23            |
| 24        | 23             | 16             | <b>DOWN</b><br>JAY SEAN FEATURING LIL WAYNE<br>J. REMY, J. BOBBY, BASS, J. SEAN, J. COTTER, R. LAROW, J. SKALLER, J. PERKINS, D. CARTER, © CASH MONEY/UNIVERSAL REPUBLIC                        | Jay Sean Featuring Lil Wayne<br>CASH MONEY/UNIVERSAL REPUBLIC                                 |       | 1             |
| 25        | 5              | -              | <b>BABY</b><br>JUSTIN BIEBER FEATURING LUDACRIS<br>C. STEWART, T. NASH, © T. NASH, C. A. STEWART, J. BIEBER, C. MILIAN, C. BRIDGES, © SCHOOLBOY/RAYMOND BROWN/ISLAND/IDJMG                      | Justin Bieber Featuring Ludacris<br>SCHOOLBOY/RAYMOND BROWN/ISLAND/IDJMG                      |       | 5             |
| 26        | 27             | 22             | <b>YOU BELONG WITH ME</b><br>TAYLOR SWIFT<br>N. CHAPMAN, T. SWIFT, © T. SWIFT, L. ROSE, © BIG MACHINE/UNIVERSAL REPUBLIC  | Taylor Swift<br>BIG MACHINE/UNIVERSAL REPUBLIC  |       | 2             |
| 27        | 21             | 12             | <b>BLAH BLAH BLAH</b><br>KE\$HA<br>DR. LUKE B. BLANCO (K. SEBERT, B. LEVIN, N. HITCH, S. FOREMAN), © KEMOSABE/RCA/RMG   | Ke\$ha<br>KEMOSABE/RCA/RMG  |       | 7             |
| 28        | 25             | 14             | <b>WHATCHA SAY</b><br>JASON DERULO<br>J. ROTEM, © J. ROTEM, K. ANDERSON, J. DESROULEAUX, I. HEAP, © BELUGA HEIGHTS/WARNER BROS.   | Jason Derulo<br>BELUGA HEIGHTS/WARNER BROS.   |       | 2             |
| 29        | 32             | 31             | <b>TIE ME DOWN</b><br>NEW BOYZ FEATURING RAY J<br>JAY-NARI, © E. H. BENJAMIN, V. D. A. THOMAS, © SHOTTY/ASYLUM/WARNER BROS.   | New Boyz Featuring Ray J<br>SHOTTY/ASYLUM/WARNER BROS.  |       | 26            |
| 30        | 33             | 28             | <b>ALREADY GONE</b><br>KELLY CLARKSON<br>R. TEDDER, © K. CLARKSON, R. TEDDER, © 19. RCA/RMG   | Kelly Clarkson<br>19. RCA/RMG   |       | 13            |
| 31        | 36             | 33             | <b>USE SOMEBODY</b><br>KINGS OF LEON<br>A. PETRAGLIA, J. KING, © F. FOLLOWILL, J. FOLLOWILL, M. FOLLOWILL, N. FOLLOWILL, © RCA/RMG  | Kings Of Leon<br>RCA/RMG  |       | 4             |
| 32        | 30             | 27             | <b>PAPARAZZI</b><br>LADY GAGA<br>F. USARI, LADY GAGA, © S. G. GERMANOTTA, R. FUSARI, © STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE   | Lady Gaga<br>STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE   |       | 4             |
| 33        | 31             | 30             | <b>MEET ME HALFWAY</b><br>THE BLACK EYED PEAS<br>K. HARRIS, WILLIAM, W. ADAMS, A. PINEDA, J. GOMEZ, S. FERGUSON, K. HARRIS, J. TANK, D. FODER, T. BRENNER, M. DELLEB, © INTERSCOPE              | The Black Eyed Peas<br>INTERSCOPE   |       | 3             |
| 34        | 29             | 23             | <b>FOREVER</b><br>DRAKE FEATURING KANYE WEST, LIL WAYNE + EMINEM<br>BOI-1DA, © M. SAMUELS, A. GRAHAM, K. WEST, D. CARTER, M. MATHERS, © HARVEY MASON, ZONE 4, © STREAMLINE/INTERSCOPE           | Drake Featuring Kanye West, Lil Wayne + Eminem<br>HARVEY MASON, ZONE 4, STREAMLINE/INTERSCOPE |       | 8             |
| 35        | 37             | 55             | <b>WHATAYA WANT FROM ME</b><br>MARTIN SHELLBACK<br>M. MARTIN, SHELLBACK, © PINK, K. S. MARTIN, SHELLBACK, © 19. RCA/RMG   | Adam Lambert<br>19. RCA/RMG   |       | 35            |
| 36        | 41             | 40             | <b>HAVEN'T MET YOU YET</b><br>MICHAEL BUBLE<br>B. ROCK, © A. FOSTER, A. CHANG, M. BUBLE, © 143. REPRISE   | Michael Buble<br>143. REPRISE   |       | 36            |
| 37        | 34             | 26             | <b>PARTY IN THE U.S.A.</b><br>MILEY CYRUS<br>DR. LUKE, © L. GOTTLWALD, K. KELLY, J. CORNISH, © HOLLYWOOD  | Miley Cyrus<br>HOLLYWOOD  |       | 3             |
| 38        | 38             | 34             | <b>EVACUATE THE DANCEFLOOR</b><br>CASCADE<br>M. REUTER, Y. PEIFER, © Y. PEIFER, A. ESHUIS, M. REUTER, © ROBBINS   | Cascade<br>ROBBINS  |       | 25            |
| 39        | 35             | 24             | <b>3</b><br>BRITNEY SPEARS<br>M. MARTIN, SHELLBACK, © K. S. MARTIN, SHELLBACK, T. AMBER, © JIVE/JLG   | Britney Spears<br>JIVE/JLG  |       | 1             |
| 40        | 43             | 11             | <b>THE TRUTH</b><br>JASON ALDEAN<br>M. KNOX, © B. JAMES, A. MOIRDE, © BROKEN BOW  | Jason Aldean<br>BROKEN BOW  |       | 40            |
| 41        | 60             | 64             | <b>I WANNA ROCK</b><br>SNOOP DOGG<br>S. DEVILLE, © C. C. BROADUS JR., E. MOLINA, R. GINVARD, JR., © DOGGYSTYLE/PRIORITY/CAPITOL   | Snoop Dogg<br>DOGGYSTYLE/PRIORITY/CAPITOL   |       | 41            |
| 42        | 51             | 53             | <b>SHUT IT DOWN</b><br>PITBULL FEATURING AKON<br>C. SPARKS, D. SNACKS, A. K. A. LOGAN DE GUALLE, © A. C. PEREZ, C. SPARKS, A. THIAM, W. GRIGARICINE, © MR. 305 POLO GROUNDS, J. RMG             | Pitbull Featuring Akon<br>MR. 305 POLO GROUNDS, J. RMG  |       | 42            |
| 43        | 50             | 49             | <b>IT KILLS ME</b><br>MELANIE FIONA<br>J. FENIX, A. MARTIN, © A. MARTIN, R. LITTLEJOHN, JR., L. CARR, E. SHULMAN, © SRC/UNIVERSAL MOTOWN  | Melanie Fiona<br>SRC/UNIVERSAL MOTOWN   |       | 43            |
| 44        | 53             | 51             | <b>WHY DON'T WE JUST DANCE</b><br>JOSH TURNER<br>F. ROGERS, © J. BEAVERS, J. SINGLETON, D. BROWN, © MCA NASHVILLE   | Josh Turner<br>MCA NASHVILLE  |       | 44            |
| 45        | 46             | 42             | <b>FALLIN' FOR YOU</b><br>COLBIE CAILLAT<br>R. NOWELS, K. CAILLAT, J. SHANKS, © CAILLAT, R. NOWELS, © UNIVERSAL REPUBLIC  | Colbie Caillat<br>UNIVERSAL REPUBLIC  |       | 12            |
| 46        | 61             | 82             | <b>SAY SOMETHING</b><br>TIMBALAND FEATURING DRAKE<br>TIMBALAND, JROC, © TV MOSLEY, J. HARMON, A. GRAHAM, T. CLAYTON, J. MAULTSBY, © MOSLEY/BLACKGROUND/INTERSCOPE                               | Timbaland Featuring Drake<br>MOSLEY/BLACKGROUND/INTERSCOPE                                    |       | 46            |
| 47        | NOT SHOT DEBUT | 1              | <b>LEAN ON ME</b><br>SHERYL CROW, KID ROCK + KEITH URBAN<br>NOT LISTED (B. WITHERS), © MTV NETWORKS   | Sheryl Crow, Kid Rock + Keith Urban<br>MTV NETWORKS   |       | 47            |
| 48        | 39             | 35             | <b>SWEET DREAMS</b><br>BEYONCE<br>JIM JONSON, W. WILKINS, RICO LOVE, © B. KNOWLES, J. G. SCHEFFER, W. WILKINS, RICO LOVE, © MUSIC WORLD/COLUMBIA  | Beyonce<br>MUSIC WORLD/COLUMBIA   |       | 10            |
| 49        | 42             | 43             | <b>IF YOU ONLY KNEW</b><br>SHINEDOWN<br>R. CAVALLI, © B. SMITH, D. BASSETT, © ATLANTIC  | Shinedown<br>ATLANTIC   |       | 42            |
| 50        | 56             | 50             | <b>ALL THE RIGHT MOVES</b><br>ONE REpublic<br>R. TEDDER, © R. TEDDER, © MOSLEY/INTERSCOPE   | OneRepublic<br>MOSLEY/INTERSCOPE  |       | 50            |
| 51        | 57             | 48             | <b>LIFE AFTER YOU</b><br>DAUGHTRY<br>H. BENSON, © C. DAUGHTRY, C. KROEGER, B. JAMES, J. MOI, © 19. RCA/RMG  | Daughtry<br>19. RCA/RMG   |       | 48            |
| 52        | 44             | 38             | <b>MONEY TO BLOW</b><br>BIRDMAN FEATURING LIL WAYNE + DRAKE<br>DRUMMA BOY, © B. WILLIAMS, A. GRAHAM, B. CARTER, C. GHOLSON, © CASH MONEY/UNIVERSAL MOTOWN                                       | Birdman Featuring Lil Wayne + Drake<br>CASH MONEY/UNIVERSAL MOTOWN                            |       | 26            |
| 53        | 59             | 66             | <b>BREAK EVEN</b><br>THE SCRIPT<br>D. O'DONOGHUE, M. SHEEHAN, A. FRAMPTON, S. A. KIPNER, © D. O'DONOGHUE, M. SHEEHAN, A. FRAMPTON, S. KIPNER, © PHONOGEN/EPIC                                   | The Script<br>PHONOGEN/EPIC   |       | 53            |
| 54        | 49             | 47             | <b>WHITE LIAR</b><br>MIRANDA LAMBERT<br>FLUIDELL, M. WRUCKE, © M. LAMBERT, N. HEMBY, © COLUMBIA (NASHVILLE)   | Miranda Lambert<br>COLUMBIA (NASHVILLE)   |       | 38            |
| 55        | 47             | 29             | <b>NATURALLY</b><br>SELENA GOMEZ + THE SCENE<br>A. ARMATO, T. JAMES, © A. ARMATO, T. JAMES, D. KARAOGLU, © HOLLYWOOD  | Selena Gomez + The Scene<br>HOLLYWOOD   |       | 29            |



The track returns for a seventh week in the runner-up spot, marking the longest stay for a No. 2-peaking song since Gnars' "Crazy" also crested at No. 2 for seven frames in 2006.



Collecting its fourth top 10 from "The E.N.D.," the act is the first group to notch a quartet of top 10s from an album since TLC tallied four from "CrazySexyCool" in 1994-95.

As the trio's album debuts atop the Billboard 200, the title track returns to the top 10 of the Billboard Hot 100 with gains at retail (18-8, Hot Digital Songs) and radio (19-14, Hot 100 Airplay).



Timberlake (pictured) and Morris' song joins three new "cuts for Haiti Now" help on the chart (see Happening Now, page 35). It vaults 24-5 on Hot Digital Songs (151,000 downloads, up 136%).

Though down 20 positions, the song bows at No. 71 on Hot 100 Airplay (18.7 million in audience, up 69%) and at No. 34 on Mainstream Top 40.

**BETWEEN THE BULLETS**

**'TIK TOK' ON THE CLOCK**



Ke\$ha's "TiK ToK" spends a seventh week atop the Billboard Hot 100, tying Katy Perry's "I Kissed a Girl" (2008) and Ciara's "Goodies" (2004) for longest-reigning No. 1 for a solo female's debut (including only lead billings) since Debby Boone ruled with "You Light Up My Life" for 10 weeks in 1977. Ashanti and Beyoncé inked longer runs at No. 1 with their first titles as lead artists but charted first in featured roles; Kelly Rowland debuted as a guest on Nelly's 10-week No. 1 "Dilemma." "TiK ToK" leads Hot 100 Airplay for a second week (130 million impressions) and rebounds for a sixth week atop Hot Digital Songs (200,000 downloads). —Gary Trust

The most popular songs, according to all-format audience impressions measured by Nielsen Broadcast Data Systems and sales data compiled by Nielsen SoundScan. \*Includes digital sales only. \*\*Includes digital sales only. \*\*\*Includes digital sales only. \*\*\*\*Includes digital sales only. \*\*\*\*\*Includes digital sales only. © 2010, © Global Media, LLC and Nielsen SoundScan. All rights reserved. LADY GAGA, NEEHO







| MAINSTREAM TOP 40™ |           |               |   |
|--------------------|-----------|---------------|---|
| THIS WEEK          | LAST WEEK | WEEKS ON CHIT | TITLE<br>ARTIST (IMPRINT / PROMOTION LABEL)   |
| 1                  | 1         | 16            | #1 TIK TOK<br>KESHA (KEMOSABE/RCA/RMG)  |
| 2                  | 2         | 15            | BAD ROMANCE<br>LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)                           |
| 3                  | 4         | 19            | SEXY CHICK<br>DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)                               |
| 4                  | 3         | 20            | REPLAY<br>IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)   |
| 5                  | 6         | 12            | DO YOU REMEMBER<br>JAY SEAN FEAT. SEAN PAUL & LL JON (CASH MONEY/UNIVERSAL REPUBLIC)          |
| 6                  | 5         | 15            | EMPIRE STATE OF MIND<br>JAY-Z + ALICIA KEYS (ROC NATION)                                      |
| 7                  | 7         | 14            | TWO IS BETTER THAN ONE<br>BOYS LIKE GIRLS FEAT. TAYLOR SWIFT (COLUMBIA)                       |
| 8                  | 9         | 11            | ACCORDING TO YOU<br>ORIANTHI (TAL/GEFFEN/INTERSCOPE)  |
| 9                  | 11        | 10            | HARD<br>RIHANNA FEAT. JEEZY (SRP/DEF JAM/IDJMG)   |
| 10                 | 8         | 21            | FIREFLIES<br>OWL CITY (UNIVERSAL REPUBLIC)  |
| 11                 | 15        | 9             | TELEPHONE<br>LADY GAGA FEAT. BEYONCÉ (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)               |
| 12                 | 10        | 25            | WHATCHA SAY<br>JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)                                     |
| 13                 | 14        | 6             | IMMA BE<br>THE BLACK EYED PEAS (INTERSCOPE)   |
| 14                 | 13        | 28            | DOWN<br>JAY SEAN FEAT. LL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)                               |
| 15                 | 22        | 7             | IN MY HEAD<br>JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)                                      |
| 16                 | 19        | 8             | CARRY OUT<br>TIMBALAND FEAT. JUSTIN TIMBERLAKE (MOSLEY/BLACKGROUND/INTERSCOPE)                |
| 17                 | 12        | 12            | FIFTEEN<br>TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)                                      |
| 18                 | 18        | 23            | EVACUATE THE DANCEFLOOR<br>CASCAIDA (ROBBINS)   |
| 19                 | 21        | 13            | LIVE LIKE WE'RE DYING<br>KRIS ALLEN (19/JIVE/JLG)   |
| 20                 | 16        | 18            | 3<br>BRITNEY SPEARS (JIVE/JLG)  |
| 21                 | 33        | 2             | BEDROCK<br>YOUNG MONEY FEAT. LLOYD (CASH MONEY/UNIVERSAL MOTOWN)                              |
| 22                 | 25        | 10            | LIFE AFTER YOU<br>DAUGHTRY (19/RCA/RMG)   |
| 23                 | 26        | 7             | WHATAYA WANT FROM ME<br>ADAM LAMBERT (19/RCA/RMG)   |
| 24                 | 23        | 17            | IF YOU ONLY KNEW<br>SHINEDOWN (ATLANTIC)  |
| 25                 | 28        | 8             | BREAK EVEN<br>THE SCRIPT (PHONOGENIC/EPIC)  |
| 26                 | 27        | 20            | MEET ME HALFWAY<br>THE BLACK EYED PEAS (INTERSCOPE)   |
| 27                 | 30        | 11            | ALL THE RIGHT MOVES<br>ONEREPUBLIC (MOSLEY/INTERSCOPE)  |
| 28                 | 24        | 12            | FOREVER<br>DAKE FEAT. KANYE WEST, LL WAYNE & GEMINI HAYVEY WASHINGTON (STREAMLINE/INTERSCOPE) |
| 29                 | 32        | 5             | SHUT IT DOWN<br>PITBULL FEAT. AKON (RM. 305/POLD GROUNDS/JRMG)                                |
| 30                 | 37        | 2             | NEED YOU NOW<br>LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)                                   |
| 31                 | 34        | 6             | SMILE<br>UNCLE KRACKER (TOP DOG/ATLANTIC)   |
| 32                 | 36        | 3             | HOW LOW<br>LUDACRIS (DTP/DEF JAM/IDJMG)   |
| 33                 | NEW       |               | GREATEST GAINER BLAH BLAH BLAH<br>KESHA FEAT. 3OH3S (KEMOSABE/RCA/RMG)                        |
| 34                 | NEW       |               | BABY<br>JUSTIN BIEBER FEAT. LUDACRIS (SCHOLLEY/PRAYMOND BRAIN/INLAND/IDJMG)                   |
| 35                 | 39        | 3             | TIE ME DOWN<br>NEW BOYZ FEAT. RAY J (SHOTTY/ASYLUM/WARNER BROS.)                              |
| 36                 | 38        | 3             | HEARTBREAK WARFARE<br>JOHN MAYER (COLUMBIA)   |
| 37                 | NEW       |               | HEY, SOUL SISTER<br>TRAIN (AWARE/COLUMBIA)  |
| 38                 | 35        | 14            | NEVER GONNA BE ALONE<br>NICKELBACK (ROADRUNNER/RRP)   |
| 39                 | RE-ENTRY  |               | GANGSTA LUV<br>SNOP DOGG FEAT. THE DREAM (DOGGYSTYLE/PRIORITY/CAPITOL)                        |
| 40                 | NEW       |               | NATURALLY<br>SELENA GOMEZ & THE SCENE (HOLLYWOOD)   |

Train steamrolls to its third No. 1 on Adult Top 40, as "Hey, Soul Sister" charges 3-1.  
The band last led with "Calling All Angels" for five weeks in 2003. It first reigned with "Drops of Jupiter (Tell Me)" for 14 weeks in 2001. Train's new leader concurrently marks the group's first entry on Mainstream Top 40 (No. 37) since 2003.

"Hard" (11-9) becomes Rihanna's 13th top 10 on Mainstream Top 40, breaking a five-way tie for most top 10s on the tally since 2000. She passes the 12 top 10s each in that span by Akon, Nelly, Pink and Justin Timberlake.

Alicia Keys debuts at No. 28 on Adult Contemporary (viewable in full at billboard.biz/charts) with "Empire State of Mind (Part II) Broken Down." The song charts solely from airplay at New York-area stations WALK, WHUD, WKJY, WLTW and WWFS.



TRAIN

| ADULT CONTEMPORARY™ |           |               |   |
|---------------------|-----------|---------------|---|
| THIS WEEK           | LAST WEEK | WEEKS ON CHIT | TITLE<br>ARTIST (IMPRINT / PROMOTION LABEL)   |
| 1                   | 2         | 29            | #1 YOU BELONG WITH ME<br>TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)                  |
| 2                   | 1         | 26            | FALLIN' FOR YOU<br>COLBIE CAELAT (UNIVERSAL REPUBLIC)                                   |
| 3                   | 3         | 22            | HAVEN'T MET YOU YET<br>MICHAEL BUBLE (143/REPRISE)                                      |
| 4                   | 4         | 34            | NO SURPRISE<br>DAUGHTRY (19/RCA/RMG)  |
| 5                   | 6         | 32            | PLEASE DON'T LEAVE ME<br>PINK (LAFACE/JLG)  |
| 6                   | 5         | 38            | HER DIAMONDS<br>ROB THOMAS (EMBLEM/ATLANTIC)  |
| 7                   | 8         | 17            | ALREADY GONE<br>KELLY CLARKSON (19/RCA/RMG)   |
| 8                   | 7         | 47            | THE CLIMB<br>MILEY CYRUS (WALT DISNEY/HOLLYWOOD)  |
| 9                   | 10        | 22            | CHANCES<br>FIVE FOR FIGHTING (AWARE/COLUMBIA)   |
| 10                  | 9         | 51            | COME ON GET HIGHER<br>MATT NATHANSON (VANGUARD/CAPITOL)                                 |
| 11                  | 11        | 20            | I WANT TO KNOW WHAT LOVE IS<br>MARIAH CAREY (ISLAND/IDJMG)                              |
| 12                  | 13        | 18            | SMILE<br>UNCLE KRACKER (TOP DOG/ATLANTIC)   |
| 13                  | 12        | 24            | KISS A GIRL<br>KEITH URBAN (CAPITOL NASHVILLE/CAPITOL)                                  |
| 14                  | 17        | 3             | GREATEST GAINER NEED YOU NOW<br>LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)             |
| 15                  | 14        | 10            | FIREFLIES<br>OWL CITY (UNIVERSAL REPUBLIC)  |
| 16                  | 15        | 22            | USE SOMEBODY<br>KINGS OF LEON (RCA/RMG)   |
| 17                  | 16        | 13            | CHASING PIRATES<br>NORAH JONES (BLUE NOTE/CAPITOL)                                      |
| 18                  | 22        | 5             | SOMEDAY<br>ROB THOMAS (EMBLEM/ATLANTIC)   |
| 19                  | 18        | 15            | WE WEREN'T BORN TO FOLLOW<br>BON JOVI (ISLAND/IDJMG)                                    |
| 20                  | 19        | 5             | HEARTBREAK WARFARE<br>JOHN MAYER (COLUMBIA)   |
| 21                  | 20        | 17            | I GOTTA FEELING<br>THE BLACK EYED PEAS (INTERSCOPE)                                     |
| 22                  | 27        | 5             | HEY, SOUL SISTER<br>TRAIN (AWARE/COLUMBIA)  |
| 23                  | 21        | 16            | WHEN IT COMES TO LOVE<br>FOREIGNER (ATLANTIC/RHINO)                                     |
| 24                  | 25        | 16            | SAY HEY (I LOVE YOU)<br>MICHAEL FRANTI & SPEARHEAD (GOOD 800 WAXANT/UNIVERSAL REPUBLIC) |
| 25                  | 28        | 3             | FIFTEEN<br>TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)                                |

| ADULT TOP 40™ |           |               |   |
|---------------|-----------|---------------|---|
| THIS WEEK     | LAST WEEK | WEEKS ON CHIT | TITLE<br>ARTIST (IMPRINT / PROMOTION LABEL)   |
| 1             | 3         | 24            | #1 HEY, SOUL SISTER<br>TRAIN (AWARE/COLUMBIA)                                       |
| 2             | 1         | 20            | SOMEDAY<br>ROB THOMAS (EMBLEM/ATLANTIC)   |
| 3             | 4         | 26            | ALREADY GONE<br>KELLY CLARKSON (19/RCA/RMG)   |
| 4             | 2         | 17            | FIREFLIES<br>OWL CITY (UNIVERSAL REPUBLIC)  |
| 5             | 5         | 19            | NEVER GONNA BE ALONE<br>NICKELBACK (ROADRUNNER/RRP)                                 |
| 6             | 6         | 14            | HALFWAY GONE<br>LIFEHOUSE (GEFFEN/INTERSCOPE)                                       |
| 7             | 9         | 12            | LIFE AFTER YOU<br>DAUGHTRY (19/RCA/RMG)   |
| 8             | 10        | 15            | LIVE LIKE WE'RE DYING<br>KRIS ALLEN (19/JIVE/JLG)                                   |
| 9             | 11        | 10            | HEARTBREAK WARFARE<br>JOHN MAYER (COLUMBIA)   |
| 10            | 8         | 40            | USE SOMEBODY<br>KINGS OF LEON (RCA/RMG)   |
| 11            | 14        | 9             | GREATEST GAINER BAD ROMANCE<br>LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE) |
| 12            | 13        | 15            | HAVEN'T MET YOU YET<br>MICHAEL BUBLE (143/REPRISE)                                  |
| 13            | 12        | 19            | IF YOU ONLY KNEW<br>SHINEDOWN (ATLANTIC)  |
| 14            | 15        | 21            | BREAK EVEN<br>THE SCRIPT (PHONOGENIC/EPIC)  |
| 15            | 21        | 4             | ACCORDING TO YOU<br>ORIANTHI (TAL/GEFFEN/INTERSCOPE)                                |
| 16            | 16        | 9             | FIFTEEN<br>TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)                            |
| 17            | 20        | 13            | TWO IS BETTER THAN ONE<br>BOYS LIKE GIRLS FEAT. TAYLOR SWIFT (COLUMBIA)             |
| 18            | 18        | 17            | SEX ON FIRE<br>KINGS OF LEON (RCA/RMG)  |
| 19            | 24        | 6             | TIK TOK<br>KESHA (KEMOSABE/RCA/RMG)   |
| 20            | 19        | 18            | PAPARAZZI<br>LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)                   |
| 21            | 23        | 18            | ALL THE RIGHT MOVES<br>ONEREPUBLIC (MOSLEY/INTERSCOPE)                              |
| 22            | 25        | 4             | NEED YOU NOW<br>LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)                         |
| 23            | 22        | 11            | COWBOY CASANOVA<br>CARRIE UNDERWOOD (19/ARISTA NASHVILLE)                           |
| 24            | 28        | 7             | UPRISING<br>MUSE (HELIUM-3/WARNER BROS.)  |
| 25            | 30        | 3             | SYNDICATE<br>THE FRAY (EPIC)  |

| ROCK SONGS™ |                |               |   |
|-------------|----------------|---------------|---|
| THIS WEEK   | LAST WEEK      | WEEKS ON CHIT | TITLE<br>ARTIST (IMPRINT / PROMOTION LABEL)                                     |
| 1           | 1              | 22            | #1 BREAK<br>THREE DAYS GRACE (JIVE/JLG)   |
| 2           | 2              | 26            | UPRISING<br>MUSE (HELIUM-3/WARNER BROS.)  |
| 3           | 7              | 9             | YOUR DECISION<br>ALICE IN CHAINS (VIRGIN/CAPITOL)                               |
| 4           | 4              | 21            | IF YOU ONLY KNEW<br>SHINEDOWN (ATLANTIC)  |
| 5           | 3              | 24            | (IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU TO<br>WEezer (DGC/INTERSCOPE) |
| 6           | 6              | 17            | KINGS AND QUEENS<br>THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)            |
| 7           | 5              | 25            | I WILL NOT BOW<br>BREAKING BENJAMIN (HOLLYWOOD)                                 |
| 8           | 8              | 33            | SAVIOR<br>RISE AGAINST (DGC/INTERSCOPE)   |
| 9           | 9              | 30            | 1901<br>PHOENIX (LOYALTY/CLASSNOTE/RED)   |
| 10          | 10             | 16            | JUST BREATHE<br>PEARL JAM (MONKEYWRENCH)  |
| 11          | 11             | 16            | SNUFF<br>SLIPKNOT (ROADRUNNER/RRP)  |
| 12          | 13             | 23            | AGAIN<br>FYLFEAF (A&M/OCTONE/INTERSCOPE)  |
| 13          | 16             | 24            | BACK AGAINST THE WALL<br>CAGE THE ELEPHANT (DSP/JIVE/JLG)                       |
| 14          | 14             | 35            | YOU'RE GOING DOWN<br>SICK PUPPIES (RMR/VIRGIN/CAPITOL)                          |
| 15          | 15             | 14            | NEW FANG<br>THEM CROOKED VULTURES (DGC/INTERSCOPE)                              |
| 16          | 18             | 15            | SPACESHIP<br>PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)                        |
| 17          | 12             | 19            | WHEELS<br>FOO FIGHTERS (ROSWELL/RCA/RMG)  |
| 18          | 17             | 25            | CHECK MY BRAIN<br>ALICE IN CHAINS (VIRGIN/CAPITOL)                              |
| 19          | 21             | 9             | LETTER FROM A THIEF<br>CHEVELLE (EPIC)  |
| 20          | 19             | 12            | SCREAM WITH ME<br>MIDWAYNE (EPIC)   |
| 21          | 22             | 4             | GREATEST GAINER RESISTANCE<br>MUSE (HELIUM-3/WARNER BROS.)                      |
| 22          | 20             | 20            | MONSTER<br>SKILLER (ARBENT/INO/ATLANTIC)  |
| 23          | 23             | 15            | CRASH<br>CAVO (REPRISE)   |
| 24          | 26             | 14            | MESS OF ME<br>SWITCHFOOT (ATLANTIC)   |
| 25          | 29             | 3             | GIVE ME A SIGN (FOREVER AND EVER)<br>BREAKING BENJAMIN (HOLLYWOOD)              |
| 26          | 24             | 9             | SHAKIN' HANDS<br>NICKELBACK (ROADRUNNER/RRP)                                    |
| 27          | 27             | 10            | ODD ONE<br>SICK PUPPIES (RMR/VIRGIN/CAPITOL)                                    |
| 28          | 30             | 6             | BRICK BY BORING BRICK<br>PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)                |
| 29          | 31             | 4             | COUSINS<br>VAMPIRE WEEKEND (XL/BEGGARS GROUP)                                   |
| 30          | 28             | 17            | SUBSTITUTION<br>SILVERSN PICKUPS (DANGEBIRD)                                    |
| 31          | 32             | 9             | IT'S NOT YOU<br>HALESTORM (ATLANTIC)  |
| 32          | 25             | 20            | MEET ME ON THE EQUINOX<br>DEATH CAB FOR CUTIE (SUMMIT/CHOP SHOP/ATLANTIC)       |
| 33          | 35             | 15            | HEY, SOUL SISTER<br>TRAIN (AWARE/COLUMBIA)                                      |
| 34          | 36             | 5             | MOUNTAIN MAN<br>CRASH KINGS (CUSTARD/UNIVERSAL MOTOWN)                          |
| 35          | 33             | 8             | WALK AWAY<br>FIVE FINGER DEATH PUNCH (PROSPECT PARK)                            |
| 36          | 34             | 13            | EYESORE<br>JANUS (REAL/IDJLG)   |
| 37          | 38             | 4             | LISZTOMANIA<br>PHOENIX (LOYALTY/CLASSNOTE/RED)                                  |
| 38          | 40             | 5             | YOU & ME<br>DAVE MATTHEWS BAND (BAMA RAGS/RCA/RMG)                              |
| 39          | 41             | 3             | SWEET DISPOSITION<br>THE TEMPER TRAP (LIBERATION/CLASSNOTE/COLUMBIA)            |
| 40          | 39             | 13            | CHASING PIRATES<br>NORAH JONES (BLUE NOTE/CAPITOL)                              |
| 41          | 43             | 7             | SHAKE IT OUT<br>MANCHESTER ORCHESTRA (FAVORITE GENTLEMAN/COLUMBIA)              |
| 42          | 44             | 4             | GOLD GUNS GIRLS<br>METRIC (METRIC/LAST GANG)                                    |
| 43          | 47             | 3             | DRAGONFLY<br>SHAMAN'S HARVEST (SHAMAN'S HARVEST/TRIBAL)                         |
| 44          | 37             | 19            | EAST JESUS NOWHERE<br>GREEN DAY (REPRISE)                                       |
| 45          | 46             | 7             | FIRE IT UP<br>THOUSAND FOOT KRUTCH (TOOTH & NAIL/CAPITOL)                       |
| 46          | HOT SHOT DEBUT |               | LITTLE SMIRK<br>THEORY OF A DEADMAN (G04/ROADRUNNER/RRP)                        |
| 47          | 50             | 3             | HEARTBREAK WARFARE<br>JOHN MAYER (COLUMBIA)                                     |
| 48          | 48             | 14            | JUST SAY YES<br>SNOW PATROL (POLYDOR/FICTION/GEFFEN/INTERSCOPE)                 |
| 49          | NEW            |               | THE HIGH ROAD<br>BROKEN BELLS (COLUMBIA)  |
| 50          | 49             | 2             | BEAUTIFUL THIEVES<br>AFI (DGC/INTERSCOPE)                                       |

Shinedown scores its third No. 1 on Heritage Rock (viewable at billboard.biz/charts), as "If You Only Knew" rises 2-1. The band, whose 11 career chart entries have all reached the top 10, previously led with "Save Me" (15 weeks, 2005-06) and "Second Chance" (nine weeks, 2009).



| ALTERNATIVE™ |           |               |   |
|--------------|-----------|---------------|---|
| THIS WEEK    | LAST WEEK | WEEKS ON CHIT | TITLE<br>ARTIST (IMPRINT / PROMOTION LABEL)                                     |
| 1            | 1         | 17            | #1 KINGS AND QUEENS<br>THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)         |
| 2            | 3         | 30            | 1901<br>PHOENIX (LOYALTY/CLASSNOTE/RED)   |
| 3            | 2         | 26            | UPRISING<br>MUSE (HELIUM-3/WARNER BROS.)  |
| 4            | 6         | 33            | SAVIOR<br>RISE AGAINST (DGC/INTERSCOPE)   |
| 5            | 5         | 26            | BACK AGAINST THE WALL<br>CAGE THE ELEPHANT (DSP/JIVE/JLG)                       |
| 6            | 4         | 24            | (IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU TO<br>WEezer (DGC/INTERSCOPE) |
| 7            | 7         | 15            | JUST BREATHE<br>PEARL JAM (MONKEYWRENCH)  |
| 8            | 8         | 22            | BREAK<br>THREE DAYS GRACE (JIVE/JLG)  |
| 9            | 10        | 23            | AGAIN<br>FYLFEAF (A&M/OCTONE/INTERSCOPE)  |
| 10           | 9         | 20            | IF YOU ONLY KNEW<br>SHINEDOWN (ATLANTIC)  |
| 11           | 11        | 25            | I WILL NOT BOW<br>BREAKING BENJAMIN (HOLLYWOOD)                                 |
| 12           | 12        | 9             | YOUR DECISION<br>ALICE IN CHAINS (VIRGIN/CAPITOL)                               |
| 13           | 13        | 14            | NEW FANG<br>THEM CROOKED VULTURES (DGC/INTERSCOPE)                              |
| 14           | 18        | 7             | GREATEST GAINER RESISTANCE<br>MUSE (HELIUM-3/WARNER BROS.)                      |
| 15           | 14        | 17            | SNUFF<br>SLIPKNOT (ROADRUNNER/RRP)  |
| 16           | 17        | 16            | MESS OF ME<br>SWITCHFOOT (ATLANTIC)   |
| 17           | 16        | 10            | LETTER FROM A THIEF<br>CHEVELLE (EPIC)  |
| 18           | 20        | 12            | MOUNTAIN MAN<br>CRASH KINGS (CUSTARD/UNIVERSAL MOTOWN)                          |
| 19           | 19        | 10            | BRICK BY BORING BRICK<br>PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)                |
| 20           | 23        | 10            | GOLD GUNS GIRLS<br>METRIC (METRIC/LAST GANG)                                    |
| 21           | 24        | 9             | COUSINS<br>VAMPIRE WEEKEND (XL/BEGGARS GROUP)                                   |
| 22           | 26        | 11            | ODD ONE<br>SICK PUPPIES (RMR/VIRGIN/CAPITOL)                                    |
| 23           | 31        | 3             | GIVE ME A SIGN (FOREVER AND EVER)<br>BREAKING BENJAMIN (HOLLYWOOD)              |
| 24           | 29        | 10            | RIDE TO CALIFORNIA<br>PAPER TONGUES (A&M/OCTONE/INTERSCOPE)                     |
| 25           | 21        | 20            | MEET ME ON THE EQUINOX<br>DEATH CAB FOR CUTIE (SUMMIT/CHOP SHOP/ATLANTIC)       |

| TRIPLE A™ |           |               |  |
|-----------|-----------|---------------|--|
| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE<br>ARTIST (IMPRINT / PROMOTION LABEL)  |
| 1         | 1         | 15            | #1 JUST BREATHE<br>PEARL JAM (MONKEYWRENCH)  |
| 2         | 2         | 24            | HEY, SOUL SISTER<br>TRAIN (AWARE/COLUMBIA)   |
| 3         | 4         | 12            | YOU & ME<br>DAVE MATTHEWS BAND (BAMA RAGS/RCA/RMG)                                 |
| 4         | 3         | 16            | CHASING PIRATES<br>NORAH JONES (BLUE NOTE/CAPITOL)                                 |
| 5         | 5         | 18            | JUST SAY YES<br>SNOW PATROL (POLYDOR/FICTION/GEFFEN/INTERSCOPE)                    |
| 6         | 9         | 8             | HEARTBREAK WARFARE<br>JOHN MAYER (COLUMBIA)  |
| 7         | 6         | 21            | (IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU TO<br>WEezer (DGC/INTERSCOPE)    |
| 8         | 7         | 18            | WHO SAYS<br>JOHN MAYER (COLUMBIA)  |
| 9         | 10        | 23            | DREAMS<br>BRANDI CARLILE (COLUMBIA)  |
| 10        | 15        | 8             | GREATEST GAINER KANDI<br>ONE ESXIMO (SHANGRI-LA)                                   |
| 11        | 8         | 17            | WHEELS<br>FOO FIGHTERS (ROSWELL/RCA/RMG)   |
| 12        | 14        | 21            | I AND LOVE AND YOU<br>THE AVETT BROTHERS (AMERICAN/COLUMBIA)                       |
| 13        | 12        | 30            | MAYBE<br>INDRIO MICHAELSON (CABIN 24/OFFICIAL SIGNAL/UNIVERSAL MOTOWN)             |
| 14        | 11        | 18            | MEET ME ON THE EQUINOX<br>DEATH CAB FOR CUTIE (SUMMIT/CHOP SHOP/ATLANTIC)          |
| 15        | 15        | 52            | USE SOMEBODY<br>KINGS OF LEON (RCA/RMG)  |
| 16        | 20        | 3             | FEARLESS LOVE<br>MELISSA ETHERIDGE (ISLAND/IDJMG)                                  |
| 17        | 19        | 7             | 1901<br>PHOENIX (LOYALTY/CLASSNOTE/RED)  |
| 18        | 16        | 20            | 40 DOGS<br>BOB SCHNEIDER (SHOCKORAMA/KIRTLAND)                                     |
| 19        | 21        | 4             | STELLA THE ARTIST<br>DAVID GRAY (MERGER STREET/DOWNTOWN)                           |
| 20        | 17        | 13            | SHADY ESPERANTO AND THE YOUNG HEARTS<br>STEPHEN KELLOGG AND THE SIXTENS (VANGUARD) |
| 21        | 22        | 3             | ALL I HAVE<br>MAT KEARNEY (AWARE/COLUMBIA)   |
| 22        | 23        | 15            | HEY WORLD<br>MICHAEL FRANTI & SPEARHEAD (GOOD 800 WAXANT/UNIVERSAL REPUBLIC)       |
| 23        | 28        | 2             | HALFWAY GONE<br>LIFEHOUSE (GEFFEN/INTERSCOPE)                                      |
| 24        | 27        | 14            | SHE IS LOVE<br>PARACHUTE (MERCURY/IDJMG)   |
| 25        | 18        | 15            | BETTER TOGETHER (LIVE)<br>JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)              |

MAINSTREAM TOP 40, ADULT CONTEMPORARY, ADULT TOP 40, ROCK SONGS, ALTERNATIVE, and TRIPLE A: Airplay monitored by Nielsen BDS. Charts are electronically monitored 24 hours a day, 7 days a week. See Charts Legend for rules and explanations. © 2010, All rights reserved.



**HOT COUNTRY SONGS™**

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE  | Artist   | CERT. | PEAK POSITION |
|-----------|-----------|----------------|--|--|-------|---------------|
| 1         | 1         | 20             | <b>#1</b> THE TRUTH<br>M. KNOX (B. JAMES, A. MONROE)   | Jason Aldean<br>BROKEN BOW                               |       | 1             |
| 2         | 2         | 4              | WHITE LIAR<br>F. LIIDELL, M. WRUCKE (M. LAMBERT, N. HEMBY)   | Miranda Lambert<br>COLUMBIA                              |       | 2             |
| 3         | 5         | 8              | AMERICAN SATURDAY NIGHT<br>F. ROGERS (B. PAISLEY, A. GORLEY, K. LOVELACE)                            | Brad Paisley<br>ARISTA NASHVILLE                         |       | 3             |
| 4         | 7         | 24             | <b>GREATEST GAINER</b> WHY DON'T WE JUST DANCE<br>F. ROGERS (J. BEAVERS, J. SINGLETON, D. BROWN)     | Josh Turner<br>MCA NASHVILLE                             |       | 4             |
| 5         | 6         | 7              | HISTORY IN THE MAKING<br>F. ROGERS (D. RUCKER, F. ROGERS, C. MILLS)                                  | Darius Rucker<br>CAPITOL NASHVILLE                       |       | 5             |
| 6         | 3         | 21             | SOUTHERN VOICE<br>B. GALLIMORE, T. MCGRAW, D. SMITH (T. DOUGLAS, B. DIPIERO)                         | Tim McGraw<br>CURB                                       |       | 1             |
| 7         | 9         | 10             | THAT'S HOW COUNTRY BOYS ROLL<br>C. CHAMBERLAIN, B. CURRINGTON (B. CURRINGTON, D. DAVIDSON, B. JONES) | Billy Currington<br>MERCURY                              |       | 7             |
| 8         | 4         | 28             | I WANNA MAKE YOU CLOSE YOUR EYES<br>B. BEAVERS, D. BENTLEY (B. BEAVERS, D. BENTLEY)                  | Dierks Bentley<br>CAPITOL NASHVILLE                      |       | 2             |
| 9         | 10        | 11             | CRYIN' FOR ME (WAYMAN'S SONG)<br>T. KEITH, M. WRIGHT (T. KEITH)                                      | Toby Keith<br>SHOW DOG-UNIVERSAL                         |       | 9             |
| 10        | 11        | 13             | TEMPORARY HOME<br>M. BRIGHT (C. UNDERWOOD, L. LAIRD, Z. MALOY)                                       | Carrie Underwood<br>ARISTA NASHVILLE                     |       | 10            |
| 11        | 14        | 17             | A LITTLE MORE COUNTRY THAN THAT<br>C. CHAMBERLAIN (D. POYTHRESS, R. L. FEEK, W. VARBLE)              | Easton Corbin<br>MCA NASHVILLE                           |       | 11            |
| 12        | 13        | 16             | HILLBILLY BONE<br>S. HENDRICKS (C. WISEMAN, L. LAIRD)  | Blake Shelton Featuring Trace Adkins<br>WARNER BROS./WRN |       | 12            |
| 13        | 12        | 12             | 'TIL SUMMER COMES AROUND<br>D. HUFF, K. URBAN (M. POWELL, K. URBAN)                                  | Keith Urban<br>CAPITOL NASHVILLE                         |       | 12            |
| 14        | 15        | 15             | HURRY HOME<br>D. GEMMAN (Z. WILLIAMS)  | Jason Michael Carroll<br>ARISTA NASHVILLE                |       | 14            |
| 15        | 17        | 12             | HIGHWAY 20 RIDE<br>K. STEGALL, Z. BROWN, Z. BROWN, W. DURRETTE                                       | Zac Brown Band<br>HOME GROWN/ATLANTIC/BIGGER PICTURE     |       | 15            |
| 16        | 18        | 20             | FEARLESS<br>N. CHAPMAN, T. SWIFT (T. SWIFT, L. ROSE, H. LINDSEY)                                     | Taylor Swift<br>BIG MACHINE                              |       | 16            |
| 17        | 20        | 23             | <b>AIR POWER</b> AMERICAN HONEY<br>P. WORLEY, L. ANTEBELLUM (S. STEVENS, C. R. BARLOWE, H. LINDSEY)  | Lady Antebellum<br>CAPITOL NASHVILLE                     |       | 17            |
| 18        | 19        | 23             | <b>AIR POWER</b> DIDN'T YOU KNOW HOW MUCH I LOVED YOU<br>C. LINDSEY (C. LINDSEY, A. MAYO, T. VERGES) | Kellie Pickler<br>MCA NASHVILLE                          |       | 18            |
| 19        | 22        | 24             | KEEP ON LOVIN' YOU<br>D. HUFF (C. STAPLETON, T. WILLMON)   | Steel Magnolia<br>BIG MACHINE                            |       | 19            |
| 20        | 21        | 32             | <b>AIR POWER</b> TODAY<br>M. WRIGHT (G. ALLAN, B. LONG, T. JAMES)                                    | Gary Allan<br>MCA NASHVILLE                              |       | 20            |
| 21        | 23        | 27             | BEER ON THE TABLE<br>M. KNOX (J. THOMPSON, K. JOHNSON, A. ZACK)                                      | Josh Thompson<br>COLUMBIA                                |       | 21            |
| 22        | 24        | 25             | BACKWOODS<br>J. STOVER (J. MOORE, J. PAULIN, J. S. STOVER)   | Justin Moore<br>VALORY                                   |       | 22            |
| 23        | 25        | 26             | HELL ON THE HEART<br>J. JOYCE (E. CHURCH, D. RUITAN, J. SPILLMAN)                                    | Eric Church<br>CAPITOL NASHVILLE                         |       | 23            |
| 24        | 26        | 31             | UNSTOPPABLE<br>D. HUFF, R. SCAL, F. FLATTS (J. DEMARCO, H. LINDSEY, J. T. SLATER)                    | Rascal Flatts<br>LYRIC STREET                            |       | 24            |
| 25        | 29        | 30             | IT'S JUST THAT WAY<br>K. STEGALL (V. MCGHEE, K. SACKLEY, K. STEGALL)                                 | Alan Jackson<br>ARISTA NASHVILLE                         |       | 25            |



Up 12% to 30.7 million impressions, the South Carolina native grabs Greatest Gainer honors with his fourth top five. The track introduces Turner's fourth studio set, "Haywire." His first two top fives reached No. 1 in 2006: "Your Man" and "Would You Go With Me."



The third single from "I'm About to Come Alive" (No. 43, Top Country Albums) marks Nail's highest bow, starting as the Hot Shot Debut at No. 49. His breakthrough track, "Red Light," rose to No. 7 on the Dec. 19, 2009, Hot Country Songs chart.

| THIS WEEK | LAST WEEK             | WEEKS ON CHART | TITLE | Artist  | CERT.  | PEAK POSITION |
|-----------|-----------------------|----------------|-------|---|--|---------------|
| 26        | 27                    | 28             | 17    | GIMMIE THAT GIRL<br>M. WRIGHT (R. AKINS, D. DAVIDSON, B. HAYSLIP)                           | Joe Nichols<br>SHOW DOG-UNIVERSAL                        | 26            |
| 27        | 30                    | 29             | 12    | THE MAN I WANT TO BE<br>J. STRUBB (B. JAMES, T. NICHOLS)                                    | Chris Young<br>RCA                                       | 27            |
| 28        | 28                    | 27             | 31    | OUTSIDE MY WINDOW<br>S. BUXTON (S. BUXTON, V. SHAW, M. J. HUDSON, G. BURR)                  | Sarah Buxton<br>LYRIC STREET                             | 25            |
| 29        | 35                    | 39             | 12    | SHE WON'T BE LONELY LONG<br>K. STEGALL (D. JOHNSON, P. DONNELL, G. GRIFFIN)                 | Clay Walker<br>CURB                                      | 29            |
| 30        | 32                    | 35             | 14    | HIP TO MY HEART<br>N. CHAPMAN (K. PERRY, R. PERRY, N. PERRY, B. BEAVERS)                    | The Band Perry<br>REPUBLIC NASHVILLE                     | 30            |
| 31        | 33                    | 34             | 10    | DANCING IN CIRCLES<br>J. COPLAN, R. E. ORRALL (S. B. LILES, R. E. ORRALL, R. SPRINGER)      | Love And Theft<br>LYRIC STREET                           | 31            |
| 32        | 34                    | 33             | 24    | LOVE LIKE CRAZY<br>D. JOHNSON (D. JOHNSON, T. JAMES)  | Lee Brice<br>CURB  | 32            |
| 33        | 31                    | 32             | 16    | WHISTLIN' DIXIE<br>M. WRIGHT (C. AUDRETT, III (R. HOUSER, K. TRIBBLE)                       | Randy Houser<br>SHOW DOG-UNIVERSAL                       | 31            |
| 34        | 36                    | 37             | 20    | 19 AND CRAZY<br>M. IRWIN, J. KEAR, K. OSMUNSON (M. IRWIN, J. KEAR, K. OSMUNSON, K. SHEPARD) | Bomshel<br>CURB  | 33            |
| 35        | 37                    | 38             | 14    | THERE IS A GOD<br>T. BROWN (A. GORLEY, C. DUBOIS)   | Lee Ann Womack<br>MCA Nashville                          | 35            |
| 36        | 44                    | 51             | 4     | RAIN IS A GOOD THING<br>J. STEVENS (L. BRYAN, D. DAVIDSON)                                  | Luke Bryan<br>CAPITOL NASHVILLE                          | 36            |
| 37        | 38                    | 36             | 19    | HOW FAR DO YOU WANNA GO?<br>M. SERLETIC (M. SERLETIC, J. STEELE, D. MYRICK)                 | Gloriana<br>EMBLEM/WARNER BROS./WRN                      | 36            |
| 38        | 40                    | 41             | 14    | WORK HARD, PLAY HARDER<br>G. WILSON, J. RICH, B. CHANCEY (G. WILSON, J. RICH, V. MCGHEE)    | Gretchen Wilson<br>REDNECK/CDS                           | 38            |
| 39        | 39                    | 42             | 18    | THE CALL<br>J. STRUBB (M. KENNON, N. GORDON, J. CAMPBELL)                                   | Matt Kennon<br>BAMAJAM/STROUDAVARIOS                     | 39            |
| 40        | 42                    | 52             | 3     | THIS AIN'T NOTHIN'<br>P. DONNELL, C. MORGAN (C. DUBOIS, K. K. PHILLIPS)                     | Craig Morgan<br>BNA                                      | 40            |
| 41        | 41                    | 43             | 8     | MY BEST DAYS ARE AHEAD OF ME<br>M. BRIGHT (M. GREEN, K. BLAZY)                              | Danny Gokey<br>RCA                                       | 41            |
| 42        | 52                    | -              | 2     | TODAY WAS A FAIRYTALE<br>T. SWIFT (N. CHAPMAN, T. SWIFT)                                    | Taylor Swift<br>BIG MACHINE                              | 42            |
| 43        | 51                    | -              | 2     | WRONG BABY WRONG<br>D. HUFF, M. MCBRIDE (S. B. LILES, R. E. ORRALL, B. WARREN, B. WARREN)   | Martina McBride<br>RCA                                   | 43            |
| 44        | 45                    | 50             | 5     | JACKSON HOLE<br>D. FRIZSELL, M. CRISWELL (R. LAWSON, M. CRISWELL)                           | James Wesley<br>BROKEN BOW                               | 44            |
| 45        | 43                    | 45             | 19    | COUNTRY LIVIN'<br>N. GOLDEN, D. GEORGE (S. J. WILLIAMS, D. GEORGE, T. OWENS)                | Williams Rilely<br>GOLDEN NASHVILLE                      | 43            |
| 46        | 48                    | 46             | 4     | THIS IS OUR MOMENT<br>B. CANNON, K. CHESNEY (K. CHESNEY, B. JAMES)                          | Kenny Chesney<br>BNA                                     | 46            |
| 47        | 46                    | 53             | 10    | PRAY FOR YOU<br>J. GOMITY (J. LOWENSTEIN, J. BRENTLINGER)                                   | Jaron And The Long Road To Love<br>JARONWOOD/QUARTERBACK | 46            |
| 48        | 47                    | 58             | 3     | STAY HERE FOREVER<br>N. CHAPMAN (J. KILCHER, D. DAVIDSON, B. PINSON)                        | Jewel<br>VALORY  | 47            |
| 49        | <b>HOT SHOT DEBUT</b> | 1              | 1     | TURNING HOME<br>F. LIIDELL (N. CHESNEY, S. CARUSO)  | David Nail<br>MCA NASHVILLE                              | 49            |
| 50        | 57                    | -              | 2     | I KEEP ON LOVING YOU<br>R. MCENTIRE, T. BROWN (R. DUNN, T. MCBRIDE)                         | Reba<br>STARSTRUCK/VALORY                                | 50            |

**TOP COUNTRY ALBUMS™**

| THIS WEEK | LAST WEEK             | WEEKS ON CHART | ARTIST  | Title                                 | CERT. | PEAK POSITION |
|-----------|-----------------------|----------------|---|---------------------------------------|-------|---------------|
| 1         | <b>HOT SHOT DEBUT</b> | 1              | <b>#1</b> LADY ANTEBELLUM<br>CAPITOL NASHVILLE 97702 (18.98)              | Need You Now                          |       | 1             |
| 2         | 1                     | 64             | TAYLOR SWIFT<br>BIG MACHINE 0209 (18.98) ⊕                                | Fearless                              | 5     | 1             |
| 3         | 2                     | 94             | <b>GREATEST GAINER</b> LADY ANTEBELLUM<br>CAPITOL NASHVILLE 02026 (12.98) | Lady Antebellum                       |       | 1             |
| 4         | 4                     | 63             | ZAC BROWN BAND<br>RCA 88691 (18.98)                                       | The Foundation                        |       | 2             |
| 5         | 3                     | 13             | CARRIE UNDERWOOD<br>ARISTA NASHVILLE 49923/SMN (13.98)                    | Play On                               |       | 1             |
| 6         | 5                     | 43             | JASON ALDEAN<br>BROKEN BOW 7637 (18.98)                                   | Wide Open                             |       | 2             |
| 7         | 8                     | 72             | DARIUS RUCKER<br>CAPITOL NASHVILLE 85506 (18.98)                          | Learn To Live                         |       | 1             |
| 8         | 7                     | 6              | MIRANDA LAMBERT<br>COLUMBIA 48854/SMN (12.98)                             | Revolution                            |       | 1             |
| 9         | 6                     | -              | SOUNDTRACK<br>FOX/FOX SEARCHLIGHT 6184/NEW WEST (17.98)                   | Crazy Heart                           |       | 6             |
| 10        | 9                     | 8              | TIM MCGRAW<br>CURB 79152 (18.98)  | Southern Voice                        |       | 1             |
| 11        | 11                    | 9              | TAYLOR SWIFT<br>BIG MACHINE 079012 (18.98) ⊕                              | Taylor Swift                          | 4     | 1             |
| 12        | 10                    | 44             | KEITH URBAN<br>CAPITOL NASHVILLE 36751* (18.98)                           | Defying Gravity                       |       | 1             |
| 13        | 17                    | 17             | SOUNDTRACK<br>WALT DISNEY 030101 (16.98)                                  | Hannah Montana: The Movie             |       | 1             |
| 14        | 13                    | 14             | CHRIS YOUNG<br>RCA 22818/SMN (10.98)                                      | The Man I Want To Be                  |       | 6             |
| 15        | 12                    | 16             | LUKE BRYAN<br>CAPITOL NASHVILLE 86833 (18.98)                             | Doin' My Thing                        |       | 2             |
| 16        | 14                    | 11             | RASCAL FLATTS<br>LYRIC STREET 022604 (18.98)                              | Unstoppable                           |       | 1             |
| 17        | 15                    | 12             | TOBY KEITH<br>SHOW DOG-UNIVERSAL 027 (18.98)                              | American Ride                         |       | 1             |
| 18        | 16                    | 13             | REBA<br>STARSTRUCK/MIDWAY/VALORY (18.98) ⊕                                | Keep On Loving You                    |       | 1             |
| 19        | 19                    | 18             | JAMEY JOHNSON<br>MERCURY 011237*/UMGN (13.98)                             | That Lonesome Song                    |       | 6             |
| 20        | 18                    | 15             | BRAD PAISLEY<br>ARISTA NASHVILLE 47352/SMN (13.98)                        | American Saturday Night               |       | 1             |
| 21        | 21                    | 20             | GEORGE STRAIT<br>MCA NASHVILLE 013173*/UMGN (13.98)                       | Twang                                 |       | 1             |
| 22        | 20                    | 23             | VARIOUS ARTISTS<br>EMULMUSIC 56299/UMUSIC (18.98)                         | NOW That's What I Call Country Vol. 2 |       | 4             |
| 23        | 23                    | 22             | KENNY CHESNEY<br>BNA 49530/SMN (11.98)                                    | Greatest Hits II                      |       | 1             |
| 24        | 22                    | 21             | BROOKS & DUNN<br>ARISTA NASHVILLE 48922/SMN (13.98)                       | #1s ... And Then Some                 |       | 1             |
| 25        | 25                    | 24             | BILLY CURRINGTON<br>MERCURY 009550/UMGN (13.98)                           | Little Bit Of Everything              |       | 2             |

**TOP BLUEGRASS ALBUMS™**

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST  | Title   | CERT. | PEAK POSITION |
|-----------|-----------|----------------|---|---|-------|---------------|
| 1         | 5         | 21             | <b>#1</b> THE ISAACS<br>GATHER MUSIC GROUP 44014                              | The Isaacs ... Naturally: An Almost A Cappella Collection     |       | 1             |
| 2         | 2         | 50             | STEVE MARTIN<br>40 SHARE 610647*ROUNDER                                       | The Crow: New Songs For The Five-String Banjo                 |       | 1             |
| 3         | 3         | 18             | PATTY LOVELESS<br>SAGUARD ROAD 24976  | Mountain Soul II  |       | 1             |
| 4         | 4         | 71             | OLD CROW MEDICINE SHOW<br>NETWEEK 30812*                                      | Tennessee Pusher  |       | 1             |
| 5         | 15        | 2              | BLUE HIGHWAY<br>ROUNDER 810833  | Some Day: The Fifteenth Anniversary Collection                |       | 1             |
| 6         | 1         | 28             | SARAH JAROSZ<br>SUGAR HILL 4049/WELK  | Song Up In Her Head   |       | 1             |
| 7         | 12        | 22             | THE DEVIL MAKES THREE<br>MILAN 36428*   | Do Wrong Right  |       | 1             |
| 8         | 6         | 75             | BILL & GLOVE GATHER WITH THEIR HOMEOWNING FRIENDS<br>GATHER MUSIC GROUP 42736 | Bill Gather Presents: Country Bluegrass Homecoming Volume One |       | 1             |
| 9         | 11        | 8              | STEVE IVEY<br>MIL 54334/MADACY  | Bluegrass Favorites   |       | 1             |
| 10        | 7         | 19             | LOUDON WAINWRIGHT III<br>2ND STORY SOUND 001                                  | High Wide & Handsome: The Charlie Poole Project               |       | 1             |

**BETWEEN THE BULLETS**

## 'AMERICAN' LADY

As the album's second single, "American Honey," crosses the Airpower threshold on Hot Country Songs (20-17), Lady Antebellum's "Need You Now" opens atop the Billboard 200 and Top Country Albums (see Over the Counter, page 37). On the country chart the trio's debut album gains 7,000 copies over the prior week, good for Greatest Gainer applause at No. 3, marking the first time in 18 months that any duo or group has placed two sets simultaneously in the top five. That hasn't happened since Aug. 16, 2008, when Sugarland ranked at No. 1 with "Love on the Inside" and at No. 5 with "Enjoy the Ride."

—Wade Jessen



| TOP R&B/HIP-HOP ALBUMS™ |           |                |                              |  |
|-------------------------|-----------|----------------|------------------------------|--|
| THIS WEEK               | LAST WEEK | WEEKS ON CHART | ARTIST                       | TITLE (IMPRINT / PROMOTION LABEL)  |
| 1                       | 4         | 15             | <b>#1</b> MICHAEL JACKSON    | THE WAY OF LIFE (MCA) 012887*JGA   |
| 2                       | 1         | 1              | <b>#2</b> CORINNE BAILEY RAE | THE SEA (CAPITOL) 09378  |
| 3                       | 2         | 34             | THE BLACK EYED PEAS          | THE E.N.D. INTERSCOPE 012887*JGA   |
| 4                       | 1         | 8              | ALICIA KEYS                  | THE ELEMENT OF FREEDOM (MCA) 46571*RMG                                   |
| 5                       | 3         | 7              | MARY J. BLIGE                | STRONGER WITH EACH TEAR (MCA) 013722JGA                                  |
| 6                       | 5         | 10             | RIHANNA                      | RATED R (SRP/DEF JAM) 013736JIDJMG                                       |
| 7                       | 6         | 6              | YOUNG MONEY                  | WE ARE YOUNG MONEY (CASH MONEY/UNIVERSAL MOTOWN) 013756UMRG              |
| 8                       | 14        | 12             | <b>#8</b> PACE SETTER        | MELANIE FIONA (THE BRIDGE) (SRP/UNIVERSAL MOTOWN) 013150UMRG             |
| 9                       | 12        | 64             | BEYONCE                      | I AM...SASHA FRENZE MUSIC WORLD/COLUMBIA 19492/SONY MUSIC                |
| 10                      | 8         | 21             | JAY-Z                        | THE BLUEPRINT 3 (ROC NATION) 520856*JAG                                  |
| 11                      | 7         | 37             | EMINEM                       | RELAPSE REEL SHADY/AFTERMATH/INTERSCOPE 012863*JGA                       |
| 12                      | 9         | 7              | ROBIN THICKE                 | SEX THERAPY: THE SESSION STAR TRAK/INTERSCOPE 013708JGA                  |
| 13                      | 10        | 22             | TREY SONGZ                   | READY (SONG BOOK/ATLANTIC) 518794/AG                                     |
| 14                      | NEW       |                | JAMES FORTUNE & FIYA         | ENCORE BLACKSMOKE 3073/WORLDWIDE   |
| 15                      | 11        | 8              | GUCCI MANE                   | THE STATE VS. MORIC DAMS (BRICK SQUAD/ASYLUM) 52642/WARNER BROS.         |
| 16                      | NEW       |                | VARIOUS ARTISTS              | MARDI GRAS IN NEW ORLEANS (S&P SPECIAL MARKETS) 013255/STARBUCKS         |
| 17                      | 16        | 8              | TIMBALAND                    | TIMBALAND PRESENTS ROCK VALE I (MOSLEY/BLACKGROUND/INTERSCOPE) 013651JGA |
| 18                      | 15        | 8              | SNOOP DOGG                   | MALICE N WONDERLAND (DOGGYSTYLE/PRIORITY) 08942*/CAPITOL                 |
| 19                      | 23        | 30             | MAXWELL                      | BLACKSUMMERS' NIGHT (COLUMBIA) 89142/SONY MUSIC                          |
| 20                      | 17        | 9              | R. KELLY                     | UNTITLED (JIVE) 31136/JLG  |
| 21                      | 19        | 21             | DRAKE                        | 50 FEAR STATE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) 013460UMRG       |
| 22                      | 21        | 8              | CHRIS BROWN                  | GRAFFITI (JIVE) 51434/JLG  |
| 23                      | 13        | 3              | DJ POET NAME LIFE            | TOTAL CLUB HITS 4 (THRIVE) 09525/JIDJMG                                  |
| 24                      | 18        | 20             | KID CUDI                     | MAN IN THE BOX: THE END OF THE ROAD (SRP/DEF JAM) 013736JIDJMG           |
| 25                      | 20        | 12             | 50 CENT                      | 50 (SRP) (SELF-DISTRIBUTE) SHADY/AFTERMATH/INTERSCOPE 012282*JGA         |
| 26                      | 22        | 3              | OMARION                      | OLLUSION (STARWORLD) 58135/MUSICWORKS                                    |
| 27                      | 24        | 19             | MARIAH CAREY                 | MEMOIRS OF AN IMPERFECT ANGEL (ISLAND) 013225*/JIDJMG                    |
| 28                      | 25        | 18             | BEBE & CECE WINANS           | STILL (B&C) 31105/MALACO   |
| 29                      | 26        | 10             | BIRDMAN                      | PRICELESS (CASH MONEY/UNIVERSAL MOTOWN) 013090UMRG                       |
| 30                      | 27        | 31             | VARIOUS ARTISTS              | NOW 31 (EMI/UNIVERSAL) 20864 28617/SONY MUSIC                            |
| 31                      | 29        | 39             | CHRISTE MICHELE              | EPIPHANY (DEF JAM) 012797/JIDJMG   |
| 32                      | 28        | 22             | WHITNEY HOUSTON              | I LOOK TO YOU (ARISTA) 10033/RMG   |
| 33                      | RE-ENTRY  |                | PRINCE/BRITA VALENTE         | LOTUS FLOW'R (MPL/SOUND/ELXCSR) NPG 09549 EX                             |
| 34                      | 33        | 11             | JANET                        | NUMBER ONES (A&M) 013612/UMME  |
| 35                      | 32        | 9              | JUVENILE                     | COCKY & CONFIDENT (UP/EMI) ATLANTIC 511263/AG                            |
| 36                      | 43        | 24             | LEDISI                       | TURN ME LOOSE (VERVE) FORECAST 012677/VG                                 |
| 37                      | 41        | 46             | KERI HILSON                  | IN A PERFECT WORLD... (MOSLEY/ZONE) 4/INTERSCOPE 012000JGA               |
| 38                      | 35        | 20             | NEW BOYZ                     | SONNY JEAN AND A MIC (SHOTTY/ASYLUM) 520425/WARNER BROS.                 |
| 39                      | 39        | 26             | K'JON                        | I GET AROUND (UP/EMI/UNIVERSAL) REPUBLIC 013162UMRG                      |
| 40                      | 46        | 50             | CHARLIE WILSON               | UNCLE CHARLIE (MUSIC/JIVE) 23389/JLG                                     |
| 41                      | 42        | 67             | MARY MARY                    | THE SOUND MY BLOCK (COLUMBIA) 28087*/SONY MUSIC                          |
| 42                      | 36        | 8              | B.G.                         | TOO HOOD 2 (BE HOLLYWOOD) CHEFFA CITY/ATLANTIC 2073/E1                   |
| 43                      | 37        | 71             | T.I.                         | PAPER TRAIL (GRAND HUSTLE/ATLANTIC) 512267*/AG                           |
| 44                      | 31        | 8              | CLIPSE                       | TIL THE CASNET DROPS (COLUMBIA) 21099/SONY MUSIC                         |
| 45                      | 38        | 22             | PITBULL                      | REBELLION (MR. 305/POLO GROUNDS/J) 51991/RMG                             |
| 46                      | 44        | 20             | LIL' BOOSIE                  | SUPERBAD: THE RETURN OF BOOSIE BAD AZZ (THE ASYLUM) 518794/WARNER BROS.  |
| 47                      | 34        | 12             | WALE                         | ATTENTION DEFICIT ALLI (DOGGYSTYLE/PRIORITY) 013229*/JGA                 |
| 48                      | 53        | 23             | MICHAEL JACKSON              | THE DEFINITIVE COLLECTION (MOTOWN) 013297/UMME                           |
| 49                      | 47        | 59             | ANTHONY HAMILTON             | THE POINT OF IT ALL (MISTERS MUSIC/50 DEF) 23387/JLG                     |
| 50                      | 40        | 3              | TEDDY PENDERGRASS            | THE BEST OF TEDDY PENDERGRASS (MCA) (RE-RELEASE) 013559/UMME             |

Mary J. Blige takes the lead for most Adult R&B top 10s by a solo female, as "I Am" glides 11-9 with the Greatest Gainer medal. With her 14th top 10, the singer passes Toni Braxton, Mariah Carey, Whitney Houston and Alicia Keys, each with 13.



| MAINSTREAM R&B/HIP-HOP™ |           |                |                                  |  |
|-------------------------|-----------|----------------|----------------------------------|--|
| THIS WEEK               | LAST WEEK | WEEKS ON CHART | TITLE                            | ARTIST (IMPRINT / PROMOTION LABEL)                                     |
| 1                       | 1         | 11             | <b>#1</b> BEDROCK                | HOW LOW (YOUNG MONEY FEAT. LLOYD) (CASH MONEY/UNIVERSAL MOTOWN/UMRG)   |
| 2                       | 2         | 10             | HOW LOW                          | LUDACRIS (DTP/DEF JAM/JIDJMG)  |
| 3                       | 3         | 13             | SAY AAH                          | TREY SONGZ FEAT. FABOLOUS (SONG BOOK/ATLANTIC)                         |
| 4                       | 4         | 16             | IT KILLS ME                      | MELANIE FIONA (SRP/UNIVERSAL MOTOWN/UMRG)                              |
| 5                       | 5         | 22             | I INVENTED SEX                   | TREY SONGZ FEAT. DRAKE (SONG BOOK/ATLANTIC)                            |
| 6                       | 11        | 7              | <b>#6</b> SAY SOMETHING          | TIMBALAND FEAT. DRAKE (MOSLEY/BLACKGROUND/INTERSCOPE)                  |
| 7                       | 6         | 8              | I WANNA ROCK                     | SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)                               |
| 8                       | 7         | 11             | TRY SLEEPING WITH A BROKEN HEART | ALICIA KEYS (MCA/J/RMG)  |
| 9                       | 8         | 12             | SEX THERAPY                      | ROBIN THICKE (STAR TRAK/INTERSCOPE)                                    |
| 10                      | 10        | 12             | HARD                             | RIHANNA FEAT. JEEZY (SRP/DEF JAM/JIDJMG)                               |
| 11                      | 9         | 19             | MONEY TO BLOW                    | BIRDMAN FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN/UMRG)     |
| 12                      | 12        | 11             | I AM                             | MARY J. BLIGE (MCA/ARISTA/GEFFEN/INTERSCOPE)                           |
| 13                      | 15        | 4              | ON TO THE NEXT ONE               | JAY-Z & SWIZZ BEATZ (ROC NATION)                                       |
| 14                      | 13        | 8              | HEY DADDY (DADDY'S HOME)         | USHER FEAT. PLIES (LAFACE/JLG)   |
| 15                      | 16        | 10             | O LET'S DO IT                    | WAKA FLOCKA FLAME (SO ICEY/ASYLUM/WARNER BROS.)                        |
| 16                      | 14        | 18             | EMPIRE STATE OF MIND             | JAY-Z & ALICIA KEYS (ROC NATION)                                       |
| 17                      | 22        | 2              | LEMONADE                         | GUCCI MANE (BRICK SQUAD/ASYLUM/WARNER BROS.)                           |
| 18                      | 17        | 17             | PAPERS                           | USHER (LAFACE/JLG)   |
| 19                      | 25        | 4              | WOMEN LIE, MEN LIE               | YO GOTTI FEAT. LIL WAYNE (INEVITABLE/POLO GROUNDS/J/RMG)               |
| 20                      | 19        | 14             | SPOTLIGHT                        | GUCCI MANE FEAT. USHER (BRICK SQUAD/ASYLUM/WARNER BROS.)               |
| 21                      | 18        | 18             | BABY BY ME                       | 50 CENT FEAT. NE-YO (SHADY/AFTERMATH/INTERSCOPE)                       |
| 22                      | 26        | 7              | ALL THE WAY TURN UP              | ROSCOE (CASH FEAT. SOULJA BOY TELLEM) (MUSIC LINEZONE) 4/INTERSCOPE    |
| 23                      | 27        | 12             | MEDICINE                         | PLIES FEAT. KERI HILSON (BIG GATES/SUP-N-SLIDE/ATLANTIC)               |
| 24                      | 37        | 2              | DO YOU THINK ABOUT ME            | 50 CENT (SHADY/AFTERMATH/INTERSCOPE)                                   |
| 25                      | 30        | 8              | STEADY MOBBIN'                   | YOUNG MONEY FEAT. GUCCI MANE (CASH MONEY/UNIVERSAL MOTOWN/UMRG)        |
| 26                      | 32        | 5              | AIN'T LEAVIN' WITHOUT YOU        | JAHMIE (DIVINE MILL/ATLANTIC)  |
| 27                      | 28        | 3              | SOLDIER OF LOVE                  | SADE (EPIC/COLUMBIA)   |
| 28                      | 21        | 19             | BAD HABITS                       | MAXWELL (COLUMBIA)   |
| 29                      | 24        | 10             | FED UP                           | DI KHALED FEAT. USHER, DRAKE, YOUNG JEEZY & RICK ROSS (WE THE BEST/E1) |
| 30                      | 34        | 3              | SPEEDIN'                         | OMARION (STARWORLD/MUSICWORKS/CAPITOL)                                 |
| 31                      | 20        | 16             | I GET IT IN                      | OMARION FEAT. GUCCI MANE (STARWORLD/MUSICWORKS/CAPITOL)                |
| 32                      | 35        | 3              | FLEX                             | THE PARTY BOYZ (CAMOUFLAGE/HITZ COMMITTEE/BATTERY)                     |
| 33                      | 33        | 6              | ON FIRE                          | LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN/UMRG)                           |
| 34                      | 29        | 8              | TIP OF MY TONGUE                 | JAGGED EDGE FEAT. TRINA & GUCCI MANE (SLIP-N-SLIDE)                    |
| 35                      | 23        | 15             | GANGSTA LUV                      | SNOOP DOGG FEAT. THE-DREAM (DOGGYSTYLE/PRIORITY/CAPITOL)               |
| 36                      | NEW       |                | EVERYTHING TO ME                 | MONICA (J/RMG)   |
| 37                      | 36        | 14             | TIE ME DOWN                      | NEW BOYZ FEAT. RAY J (SHOTTY/ASYLUM/WARNER BROS.)                      |
| 38                      | 39        | 2              | YOU'RE THE ONE                   | DONORNA (50 50 DEF/MALACO)   |
| 39                      | 38        | 17             | I LOOK GOOD                      | CHALIE BOY (DIRTY 3RD/JIVE/BATTERY)                                    |
| 40                      | NEW       |                | LITTLE FREAK                     | USHER FEAT. NICKI MINAJ (LAFACE/JLG)                                   |

BETWEEN THE BULLETS

RAE RISES WITH 'SEA' AT NO. 2



climbs 77-58 on Hot R&B/Hip-Hop Songs.

British songbird Corinne Bailey Rae earns the Hot Shot Debut on Top R&B/Hip-Hop Albums as her sophomore set, "The Sea," opens at No. 2 with 53,000 units. The bow is a career-best peak for Rae, whose self-titled debut arrived at No. 15 and climbed to No. 3 in 2007. That set re-enters Top R&B/Hip-Hop Catalog at No. 7 to establish a new benchmark on that tally.

The singer/songwriter launched the new album with appearances on NBC's "Today," "Tavis Smiley" and "The Ellen DeGeneres Show" and CBS' "The Late Late Show With Craig Ferguson." Meanwhile, Rae's "Closer" leads six debuts on Adult R&B at No. 25 and

—Raphael George

| RHYTHMIC™ |           |                |                               |   |
|-----------|-----------|----------------|-------------------------------|---|
| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE                         | ARTIST (IMPRINT / PROMOTION LABEL)  |
| 1         | 3         | 10             | <b>#1</b> BEDROCK             | HOW LOW (YOUNG MONEY FEAT. LLOYD) (CASH MONEY/UNIVERSAL MOTOWN)                 |
| 2         | 2         | 13             | TIK TOK                       | KESHA (KEMOSABE/RCA/RMG)  |
| 3         | 1         | 17             | REPLAY                        | YAZ (TAE IS MONEY/BELUGA HEIGHTS/REPRISE/WARNER BROS.)                          |
| 4         | 6         | 21             | TIE ME DOWN                   | NEW BOYZ FEAT. RAY J (SHOTTY/ASYLUM/WARNER BROS.)                               |
| 5         | 9         | 10             | HOW LOW                       | LUDACRIS (DTP/DEF JAM/JIDJMG)   |
| 6         | 7         | 13             | BAD ROMANCE                   | LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)                            |
| 7         | 5         | 12             | HARD                          | RIHANNA FEAT. JEEZY (SRP/DEF JAM/JIDJMG)  |
| 8         | 20        | 2              | SEXY CHICK                    | DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)                               |
| 9         | 4         | 19             | EMPIRE STATE OF MIND          | JAY-Z & ALICIA KEYS (ROC NATION)  |
| 10        | 11        | 9              | SAY AAH                       | TREY SONGZ FEAT. FABOLOUS (SONG BOOK/ATLANTIC)                                  |
| 11        | 10        | 16             | GANGSTA LUV                   | SNOOP DOGG FEAT. THE-DREAM (DOGGYSTYLE/PRIORITY/CAPITOL)                        |
| 12        | 12        | 14             | DO YOU REMEMBER               | JAY SEAN FEAT. SEAN PAUL & LIL JON (CASH MONEY/UNIVERSAL REPUBLIC)              |
| 13        | 16        | 7              | IMMA BE                       | THE BLACK EYED PEAS (INTERSCOPE)  |
| 14        | 13        | 25             | WHATCHA SAY                   | JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)                                      |
| 15        | 18        | 8              | I WANNA ROCK                  | SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)  |
| 16        | 14        | 21             | FOREVER                       | DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)                               |
| 17        | 20        | 8              | CARRY OUT                     | TIMBALAND FEAT. JUSTIN TIMBERLAKE (MOSLEY/BLACKGROUND/INTERSCOPE)               |
| 18        | 21        | 15             | SHUT IT DOWN                  | PITBULL FEAT. AKON (MR. 305/POLO GROUNDS/J/RMG)                                 |
| 19        | 19        | 12             | I INVENTED SEX                | TREY SONGZ FEAT. DRAKE (SONG BOOK/ATLANTIC)                                     |
| 20        | 15        | 14             | MONEY TO BLOW                 | BIRDMAN FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN)                   |
| 21        | 17        | 20             | SWEET DREAMS                  | BEYONCE (MUSIC WORLD/COLUMBIA)  |
| 22        | 22        | 8              | TELEPHONE                     | LADY GAGA FEAT. BRYONNE (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)              |
| 23        | 24        | 4              | PUT IT IN A LOVE SONG         | ALICIA KEYS FEAT. BEYONCE (MCA/J/RMG)   |
| 24        | 23        | 18             | MEET ME HALFWAY               | THE BLACK EYED PEAS (INTERSCOPE)  |
| 25        | 34        | 2              | NOTHIN' ON YOU                | B.O.B. FEAT. BRUNO MARS (REBELROCK/GRAND HUSTLE/ATLANTIC)                       |
| 26        | 25        | 9              | I AM                          | MARY J. BLIGE (MCA/ARISTA/GEFFEN/INTERSCOPE)                                    |
| 27        | 28        | 7              | IN MY HEAD                    | JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)                                      |
| 28        | 29        | 4              | IT KILLS ME                   | MELANIE FIONA (SRP/UNIVERSAL MOTOWN)  |
| 29        | 31        | 3              | RUDE BOY                      | RIHANNA (SRP/DEF JAM/JIDJMG)  |
| 30        | 32        | 3              | FEEL IT                       | THREE MARS VS. TESTO WITH SEAN WASTON & FLO RIDA (HIPHOTE VIBES/COLUMBIA)       |
| 31        | 26        | 13             | SPOTLIGHT                     | GUCCI MANE FEAT. USHER (BRICK SQUAD/ASYLUM/WARNER BROS.)                        |
| 32        | 38        | 2              | SAY SOMETHING                 | TIMBALAND FEAT. DRAKE (MOSLEY/BLACKGROUND/INTERSCOPE)                           |
| 33        | 27        | 20             | PAPARAZZI                     | LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)                            |
| 34        | NEW       |                | BABY                          | JUSTIN BIEBER FEAT. LUDACRIS (SOX/DOLBY/RAYMOND SPAUN/ISLAND/UMRG)              |
| 35        | 39        | 2              | ON TO THE NEXT ONE            | JAY-Z & SWIZZ BEATZ (ROC NATION)  |
| 36        | 40        | 2              | DO YOU THINK ABOUT ME         | 50 CENT (SHADY/AFTERMATH/INTERSCOPE)  |
| 37        | NEW       |                | I MADE IT (CASH MONEY HEROES) | KEVIN ROUFF FEAT. BIRDMAN, JAY SEAN & LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC) |
| 38        | NEW       |                | BREAK YOUR HEART              | TRAVIS CRUZ FEAT. LUDACRIS (MERCURY/JIDJMG)                                     |
| 39        | NEW       |                | STEADY MOBBIN'                | YOUNG MONEY FEAT. GUCCI MANE (CASH MONEY/UNIVERSAL MOTOWN)                      |
| 40        | NEW       |                | LITTLE FREAK                  | USHER FEAT. NICKI MINAJ (LAFACE/JLG)  |

| ADULT R&B™ |           |                |                                  |  |
|------------|-----------|----------------|----------------------------------|--|
| THIS WEEK  | LAST WEEK | WEEKS ON CHART | TITLE                            | ARTIST (IMPRINT / PROMOTION LABEL)           |
| 1          | 1         | 8              | <b>#1</b> SOLDIER OF LOVE        | SADE (EPIC/COLUMBIA)                         |
| 2          | 2         | 18             | IT KILLS ME                      | MELANIE FIONA (SRP/UNIVERSAL MOTOWN/UMRG)    |
| 3          | 3         | 14             | AIN'T LEAVIN' WITHOUT YOU        | JAHMIE (DIVINE MILL/ATLANTIC)                |
| 4          | 7         | 12             | TRY SLEEPING WITH A BROKEN HEART | ALICIA KEYS (MCA/J/RMG)                      |
| 5          | 4         | 17             | PAPERS                           | USHER (LAFACE/JLG)                           |
| 6          | 5         | 33             | BAD HABITS                       | MAXWELL (COLUMBIA)                           |
| 7          | 6         | 20             | MILLION DOLLAR BILL              | WHITNEY HOUSTON (ARISTA/RMG)                 |
| 8          | 8         | 38             | CLOSE TO YOU                     | BEBE & CECE WINANS (B&C/MALACO)              |
| 9          | 11        | 10             | <b>#9</b> I AM                   | MARY J. BLIGE (MCA/ARISTA/GEFFEN/INTERSCOPE) |
| 10         | 9         | 40             | CAN'T LIVE WITHOUT YOU           | CHARLIE WILSON (P MUSIC/JIVE/JLG)            |
| 11         | 12        | 11             | FISTFUL OF TEARS                 | MAXWELL (COLUMBIA)                           |
| 12         | 10        | 23             | WHAT I'VE BEEN WAITING FOR       | BRIAN MCKNIGHT (HARD WORK/E1)                |
| 13         | 15        | 18             | DON'T MAKE 'EM LIKE U NO MORE    | RUBEN STUDDARD (19/HICKORY/RED)              |
| 14         | 13        | 19             | YESTERDAY                        | TONI BRAXTON FEAT. TREY SONGZ (ATLANTIC)     |
| 15         | 14        | 13             | SEX THERAPY                      | ROBIN THICKE (STAR TRAK/INTERSCOPE)          |
| 16         | 20        | 3              | THERE GOES MY BABY               | USHER (LAFACE/JLG)                           |
| 17         | 16        | 20             | DON'T MEAN ANYTHING              | ALICIA KEYS (MCA/J/RMG)                      |
| 18         | 18        | 16             | I AIN'T HEARIN' U                | ANGIE STONE (STAX/CMG)                       |
| 19         | 21        | 4              | WORST CASE SCENARIO              | JOE (553/KEBADA)                             |
| 20         | 17        | 16             | RELIGIOUS                        | R. KELLY (JIVE/JLG)                          |
| 21         | 22        | 14             | I CAN'T MAKE YOU LOVE ME         | BOYZ II MEN (DECCA)                          |
| 22         | 23        | 14             | BULLETPROOF                      | NAHEEM DEVAUGHN FEAT. LUDACRIS (JIVE/JLG)    |
| 23         | 24        | 8              | HIGHER THAN THIS                 | LEDISI (VERVE/FORECAST/VERVE)                |
| 24         | 29        | 12             | LOVE SUGGESTIONS                 | WILL DOWNING (CONCORD/CJAG)                  |
| 25         | NEW       |                | CLOSER                           | CORINNE BAILEY RAE (CAPITOL)                 |

| HOT RAP SONGS™ |           |                |                         |  |
|----------------|-----------|----------------|-------------------------|--|
| THIS WEEK      | LAST WEEK | WEEKS ON CHART | TITLE                   | ARTIST (IMPRINT / PROMOTION LABEL)                                   |
| 1              | 1         | 12             | <b>#1</b> BEDROCK       | HOW LOW (YOUNG MONEY FEAT. LLOYD) (CASH MONEY/UNIVERSAL MOTOWN/UMRG) |
| 2              | 2         | 12             | HOW LOW                 | LUDACRIS (DTP/DEF JAM/JIDJMG)  |
| 3              | 5         | 10             | I WANNA ROCK            | SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)                             |
| 4              | 7         | 7              | <b>#4</b> SAY SOMETHING | TIMBALAND FEAT. DRAKE (MOSLEY/BLACKGROUND/INTERSCOPE)                |
| 5              | 4         | 17             | MONEY TO BLOW           | BIRDMAN FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN/UMRG)   |
| 6              | 3         | 21             | EMPIRE STATE OF MIND    | JAY-Z & ALICIA KEYS (ROC NATION)                                     |
| 7              | 6         | 18             | TIE ME DOWN             | NEW BOYZ FEAT. RAY J (SHOTTY/ASYLUM/WARNER BROS.)                    |
| 8              | 9         | 16             | GANGSTA LUV             | SNOOP DOGG FEAT. THE-DREAM (DOGGYSTYLE/PRIORITY/CAPITOL)             |
| 9              | 8         | 23             | FOREVER                 | DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)                    |
| 10             | 10        | 5              | ON TO THE NEXT ONE      | JAY-Z & SWIZZ BEATZ (ROC NATION)                                     |
| 11             | 13        | 9              | O LET'S DO IT           | WAKA FLOCKA FLAME (SO ICEY/ASYLUM/WARNER BROS.)                      |
| 12             | 16        |                |                         |  |







| CHRISTIAN SONGS™ |           |                |   |
|------------------|-----------|----------------|---|
| THIS WEEK        | LAST WEEK | WEEKS ON CHART | TITLE<br>ARTIST / IMPRINT / PROMOTION LABEL   |
| 1                | 3         | 23             | <b>#1</b> UNTIL THE WHOLE WORLD HEARS<br>CASTING CROWNS BEACH STREET/REUNION/PLG      |
| 2                | 2         | 20             | WHAT FAITH CAN DO<br>KUTLESS BEC/TOOTH & NAIL   |
| 3                | 1         | 25             | CITY ON OUR KNEES<br>TOBYMAC FOREFRONT/EMI CMG  |
| 4                | 4         | 37             | HOLD MY HEART<br>TENTH AVENUE NORTH REUNION/PLG                                       |
| 5                | 5         | 30             | THE WORDS I WOULD SAY<br>SIDEWALK PROPHETS FERVENT/WORD-CURB                          |
| 6                | 7         | 17             | THERE IS A WAY<br>NEWWORLDSON INPOP   |
| 7                | 8         | 20             | <b>GREATEST GAINER</b> FORGIVEN<br>SANTUS REAL SPARROW/EMI CMG                        |
| 8                | 6         | 19             | SAFE<br>PHIL WICKHAM FEAT. BART MILLARD INO   |
| 9                | 10        | 19             | LET THE WATERS RISE<br>MIKESCHAIR CURB  |
| 10               | 9         | 25             | SING, SING, SING<br>CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG                             |
| 11               | 12        | 5              | SOMETHING BEAUTIFUL<br>NEEDTOBREATHE ATLANTIC/WORD-CURB                               |
| 12               | 11        | 17             | ON AND ON<br>CHASEN INO   |
| 13               | 14        | 16             | ALIVE<br>POCKET FULL OF ROCKS MYRRH/WORD-CURB   |
| 14               | 13        | 22             | HEAVEN IS THE FACE<br>STEVEN CURTIS CHAPMAN SPARROW/EMI CMG                           |
| 15               | 15        | 14             | <b>GREATEST GAINER/AIRPLAY</b> YOUR HANDS<br>JJ HELLER STONE TABLE                    |
| 16               | 17        | 4              | HEALING HAND OF GOD<br>JEREMY CAMP BEC/TOOTH & NAIL                                   |
| 17               | 18        | 4              | <b>GREATEST GAINER/AIRPLAY</b> LOVE NEVER FAILS<br>BRANDON HEATH MONOMODE/REUNION/PLG |
| 18               | 22        | 5              | BEFORE THE MORNING<br>JOSH WILSON SPARROW/EMI CMG                                     |
| 19               | 19        | 5              | SAVE A PLACE FOR ME<br>MATTHEW WEST SPARROW/EMI CMG                                   |
| 20               | 20        | 19             | SALVATION IS HERE<br>LINCOLN BREWSTER INTERITY  |
| 21               | 23        | 10             | WALK ON THE WATER<br>BRITT NICOLE SPARROW/EMI CMG                                     |
| 22               | 21        | 12             | ALWAYS<br>SWITCHFOOT CREDENTIAL/ATLANTIC/EMI CMG                                      |
| 23               | 24        | 12             | SOMETIMES<br>MATT BROWLER BLACK SHOE  |
| 24               | 25        | 4              | CAN ANYBODY HEAR ME<br>MEREDITH ANDREWS WORD-CURB                                     |
| 25               | 27        | 4              | MORE LIKE FALLING IN LOVE<br>JASON GRAY CENTRICITY                                    |
| 26               | 26        | 13             | LIVE LIKE WE'RE DYING<br>KRIS ALLEN '19 JIVE/JLG                                      |
| 27               | 29        | 3              | HOLD US TOGETHER<br>MATT MAHER ESSENTIAL/PLG  |
| 28               | 33        | 2              | YOU'RE THE ONE<br>CHRIS AND CONRAD VSR  |
| 29               | 30        | 14             | DONT YOU KNOW YOU'RE BEAUTIFUL<br>SEABIRD CREDENTIAL/EMI CMG                          |
| 30               | 28        | 16             | HEARTBEAT<br>REMEDY DRIVE WORD-CURB   |
| 31               | NEW       |                | <b>HOT SHOT DEBUT</b> ALL OF CREATION<br>MERCYME INO                                  |
| 32               | 31        | 14             | HEALER<br>KARI JOBE INTEGRITY   |
| 33               | 36        | 5              | STAND FOR YOU<br>JONNY DIAZ INO   |
| 34               | 32        | 3              | WHAT A SAVIOR<br>CATALYST MUSIC PROJECT FEAT. LAURA STORY INO                         |
| 35               | 34        | 15             | AGAIN<br>FLYLEAF A&M/OCTONE/INTERSCOPE  |
| 36               | 39        | 10             | I AM LOVED<br>ABOVE THE GOLDEN STATE SPARROW/EMI CMG                                  |
| 37               | 35        | 15             | FOR THE FIRST TIME AGAIN<br>JASON GRAY CENTRICITY                                     |
| 38               | 40        | 5              | UNREDEEMED<br>SELAN CURB  |
| 39               | 37        | 20             | GOD-SHAPED HOLE (2010)<br>PLUMB CURB  |
| 40               | 38        | 11             | HANDS<br>THE ALMOST TOOTH & NAIL  |
| 41               | 43        | 10             | MESS OF ME<br>SWITCHFOOT CREDENTIAL/ATLANTIC/EMI CMG                                  |
| 42               | 42        | 9              | WE WANT THE WORLD TO HEAR<br>BIG DADDY WEAVER FERVENT/WORD-CURB                       |
| 43               | 41        | 5              | EVERYDAY MIRACLES<br>CHYNNA & VAUGHAN REUNION/PLG                                     |
| 44               | 48        | 5              | SAFE IN YOUR ARMS<br>ABANDON FOREFRONT/EMI CMG  |
| 45               | 45        | 6              | DESPERATE<br>FIREFLIGHT FLICKER/PLG   |
| 46               | 47        | 8              | NEVER SAW YOU COMING<br>BEBD NORMAN BEC/TOOTH & NAIL                                  |
| 47               | 49        | 3              | YAHWEH<br>TAL & ACCAIA ESSENTIAL/PLG  |
| 48               | 50        | 8              | OPEN HANDS<br>MATT PAPA CENTRICITY  |
| 49               | 46        | 12             | FORGET AND NOT SLOW DOWN<br>RELIENT K MONO VS STEREO/GOTEE                            |
| 50               | NEW       |                | JESUS LOVES ME THIS I KNOW<br>AARON KEYES & BEN SMITH AARON KEYES MINISTRIES          |

With 721,000 listener impressions at 32 of the 93 stations monitored for the chart, MercyMe hooks the Hot Shot Debut at No. 31 on Christian Songs with "All of Creation." The cut introduces the group's May 4 album, "The Generous Mr. Lovewell."



| TOP CHRISTIAN ALBUMS™ |           |                |   |
|-----------------------|-----------|----------------|---|
| THIS WEEK             | LAST WEEK | WEEKS ON CHART | ARTIST<br>TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL   |
| 1                     | 1         | 11             | <b>#1</b> PATTY GRIFFIN<br>DOWNTOWN CHURCH CREDENTIAL 3443/EMI CMG                                      |
| 2                     | 1         | 11             | CASTING CROWNS<br>UNTIL THE WHOLE WORLD HEARS BEACH STREET/REUNION/PLG                                  |
| 3                     | 3         | 17             | VARIOUS ARTISTS<br>WOW HITS 2009 WORD-CURB/PROVIDENT-INTEGRITY 4967/EMI CMG                             |
| 4                     | 2         | 23             | SKILLET<br>AWAKE AERDENT/INO/ATLANTIC 2554/PROVIDENT-INTEGRITY  |
| 5                     | NEW       |                | <b>NEW</b> GAITHER VOCAL BAND<br>BETTER DAY GAITHER MUSIC GROUP 6031/EMI CMG                            |
| 6                     | 5         | 12             | FLYLEAF<br>MEMENTO MORI A&M/OCTONE 013512/EMI CMG   |
| 7                     | 4         | 59             | JEREMY CAMP<br>SPEAKING LOUDER THAN BEFORE BEC 6780/EMI CMG   |
| 8                     | 27        | 21             | <b>GREATEST GAINER</b> GAITHER VOCAL BAND<br>REUNITED GAITHER MUSIC GROUP 6044/EMI CMG                  |
| 9                     | 6         | 15             | KUTLESS<br>IT IS WELL BEC 7174/EMI CMG  |
| 10                    | 8         | 89             | TENTH AVENUE NORTH<br>OVER AND UNDERNEATH REUNION 10126/PROVIDENT-INTEGRITY                             |
| 11                    | 7         | 12             | SWITCHFOOT<br>HELLO HURRIKANE/INNOVASE 2997/ATLANTIC/EMI CMG  |
| 12                    | NEW       |                | <b>NEW</b> LIVING SACRIFICE<br>INFINITE ORDER SOLID STATE 6530/EMI CMG                                  |
| 13                    | 15        | 67             | MARY MARY<br>THE SOUND MY BLOOD/INTEGRITY/COLUMBIA 4431/PROVIDENT-INTEGRITY                             |
| 14                    | 9         | 5              | NEWSONG<br>GIVE YOURSELF AWAY HHM 5543/EMI CMG  |
| 15                    | 13        | 74             | CHRIS TOMLIN<br>HELLO LOVE SIXSTEPS/SPARROW 2359/EMI CMG  |
| 16                    | 11        | 13             | STEVEN CURTIS CHAPMAN<br>BEAUTY WILL RISE SPARROW 6516/EMI CMG  |
| 17                    | 14        | 23             | NEEDTOBREATHE<br>THE OUTSIDERS ATLANTIC/S19702/WORD-CURB  |
| 18                    | 12        | 19             | DAVID CROWDER BAND<br>CHURCH MUSIC SIXSTEPS/SPARROW 6515/EMI CMG  |
| 19                    | 17        | 15             | SIDEWALK PROPHETS<br>THESE SIMPLE TRUTHS FERVENT 887900/WORD-CURB                                       |
| 20                    | 21        | 51             | KARI JOBE<br>KARI JOBE INTEGRITY 4550/PROVIDENT-INTEGRITY   |
| 21                    | NEW       |                | <b>NEW</b> ANTHONY EVANS<br>UNDISBURSED ANTHONY EVANS/INO DIGITAL EXP/PROVIDENT-INTEGRITY               |
| 22                    | 16        | 4              | RED<br>INNOVENCE & INSTINCT ESSENTIAL 10963/PROVIDENT-INTEGRITY   |
| 23                    | 18        | 51             | NUMBER ONE GUN<br>TO THE SECRETS & KNOWLEDGE TOOTH & NAIL 6831/EMI CMG                                  |
| 24                    | NEW       |                | <b>NEW</b> PAUL BALOCHE<br>GLORIOUS INTEGRITY 4729 EXP/PROVIDENT-INTEGRITY                              |
| 25                    | 32        | 5              | VARIOUS ARTISTS<br>SONGS 4 WORSHIP 50 INTEGRITY 24702/TIME LIFE   |
| 26                    | 19        | 17             | FRANCESCA BATTISTELLI<br>MY PAPER HEART FERVENT 887378/WORD-CURB  |
| 27                    | RE-ENTRY  |                | <b>RE-ENTRY</b> PHIL WICKHAM<br>HEAVEN & EARTH INO 3903/PROVIDENT-INTEGRITY                             |
| 28                    | 25        | 10             | BRANDON HEATH<br>WHAT IF WE WALK/MONOMODE/REUNION 10127/PROVIDENT-INTEGRITY                             |
| 29                    | 24        | 73             | MICHAEL W. SMITH<br>A NEW HALLELUJAH REUNION 10133/PROVIDENT-INTEGRITY                                  |
| 30                    | 20        | 66             | VARIOUS ARTISTS<br>DAY OF FIRE 012012/PROVIDENT-INTEGRITY   |
| 31                    | NEW       |                | <b>NEW</b> BRITT NICOLE<br>LOST GET FOUND SPARROW 2358/EMI CMG  |
| 32                    | NEW       |                | <b>NEW</b> VARIOUS ARTISTS<br>THE MOST BEAUTIFUL SONGS 2009 EMI CMG/PROVIDENT-INTEGRITY 88742/WORD-CURB |
| 33                    | 28        | 25             | SELAN<br>YOU DELIVER ME CURB 79138/WORD-CURB  |
| 34                    | 22        | 69             | YOLANDA ADAMS<br>PLAYLIST: THE VERY BEST OF YOLANDA ADAMS VERITY/SONY MUSIC                             |
| 35                    | 29        | 23             | MERCYME<br>10 INO 4628/PROVIDENT-INTEGRITY  |
| 36                    | 40        | 11             | HILLSONG<br>RITH + HOPE + LOVE LINE HILLSONG/INTEGRITY 4699/PROVIDENT-INTEGRITY                         |
| 37                    | 33        | 43             | MAT KEARNEY<br>CITY OF BLACK & WHITE/AVARE/COLUMBIA/INPOP 1496/EMI CMG                                  |
| 38                    | 31        | 25             | PILLAR<br>CONFESSIONS ESSENTIAL 10904/PROVIDENT-INTEGRITY   |
| 39                    | 30        | 35             | THOUSAND FOOT KRUTCH<br>WELCOME TO THE MASQUERADE TOOTH & NAIL 4783/EMI CMG                             |
| 40                    | 23        | 17             | PHILLIPS, CRAIG & DEAN<br>FEARLESS INO 4506/PROVIDENT-INTEGRITY   |
| 41                    | 26        | 21             | MANDISA<br>FREEDOM SPARROW 6779/EMI CMG   |
| 42                    | 36        | 25             | LECRAE<br>REBEL REACH 98070/INFINITY  |
| 43                    | 47        | 35             | MATTHEW WEST<br>SOMETHING TO SAY SPARROW 4520/EMI CMG   |
| 44                    | 48        | 51             | JASON CRABB<br>JASON CRABB GAITHER MUSIC GROUP 1143/EMI CMG   |
| 45                    | 44        | 71             | HILLSONG<br>UNITED (A CROSS THE EARTH) - TEAL HILLSONG/INTEGRITY 465/PROVIDENT-INTEGRITY                |
| 46                    | RE-ENTRY  |                | <b>RE-ENTRY</b> LEELAND<br>LOVE IS ON THE MOVE ESSENTIAL 10805/PROVIDENT-INTEGRITY                      |
| 47                    | 35        | 32             | ISRAEL HOUGHTON<br>THE POWER OF ONE INTEGRITY 4561/PROVIDENT-INTEGRITY                                  |
| 48                    | 39        | 20             | THE ALMOST<br>MONSTER MONSTER TOOTH & NAIL 4543/EMI CMG   |
| 49                    | 42        | 40             |   |
| 50                    | 38        | 13             |   |

James Fortune & Fiya log a career-best Nielsen SoundScan weekly sales sum and debut rank on Top Gospel Albums, as "Encore" moves 12,000 copies and earns the Hot Shot Debut at No. 2. On Hot Gospel Songs, the title track is the act's fourth top 10 (12-7).



| HOT CHRISTIAN AC SONGS™ |           |                |  |
|-------------------------|-----------|----------------|--|
| THIS WEEK               | LAST WEEK | WEEKS ON CHART | TITLE<br>ARTIST / IMPRINT / PROMOTION LABEL                                      |
| 1                       | 1         | 23             | <b>#1</b> UNTIL THE WHOLE WORLD HEARS<br>CASTING CROWNS BEACH STREET/REUNION/PLG |
| 2                       | 3         | 19             | WHAT FAITH CAN DO<br>KUTLESS BEC/TOOTH & NAIL                                    |
| 3                       | 2         | 24             | CITY ON OUR KNEES<br>TOBYMAC FOREFRONT/EMI CMG                                   |
| 4                       | 4         | 26             | THE WORDS I WOULD SAY<br>SIDEWALK PROPHETS FERVENT/WORD-CURB                     |
| 5                       | 7         | 10             | THERE IS A WAY<br>NEWWORLDSON INPOP  |
| 6                       | 5         | 40             | REVELATION SONG<br>PHILLIPS, CRAIG & DEAN INO                                    |
| 7                       | 6         | 37             | HOLD MY HEART<br>TENTH AVENUE NORTH REUNION/PLG                                  |
| 8                       | 8         | 23             | FOLLOW YOU<br>LEELAND WITH BRANDON HEATH ESSENTIAL/PLG                           |
| 9                       | 9         | 18             | SAFE<br>PHIL WICKHAM FEAT. BART MILLARD INO                                      |
| 10                      | 13        | 12             | FORGIVEN<br>SANTUS REAL SPARROW/EMI CMG  |
| 11                      | 10        | 25             | SING, SING, SING<br>CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG                        |
| 12                      | 15        | 13             | LET THE WATERS RISE<br>MIKESCHAIR CURB   |
| 13                      | 12        | 17             | HE IS WITH YOU<br>MANDISA SPARROW/EMI CMG  |
| 14                      | 11        | 25             | GLORIOUS<br>NEWSBOYS INPOP   |
| 15                      | 17        | 10             | ALIVE<br>POCKET FULL OF ROCKS MYRRH/WORD-CURB                                    |
| 16                      | 16        | 21             | HEAVEN IS THE FACE<br>STEVEN CURTIS CHAPMAN SPARROW/EMI CMG                      |
| 17                      | 18        | 5              | SOMETHING BEAUTIFUL<br>NEEDTOBREATHE ATLANTIC/WORD-CURB                          |
| 18                      | 19        | 10             | ON AND ON<br>CHASEN INO  |
| 19                      | 24        | 4              | LOVE NEVER FAILS<br>BRANDON HEATH MONOMODE/REUNION/PLG                           |
| 20                      | 21        | 5              | WALK ON THE WATER<br>BRITT NICOLE SPARROW/EMI CMG                                |
| 21                      | 25        | 4              | HEALING HAND OF GOD<br>JEREMY CAMP BEC/TOOTH & NAIL                              |
| 22                      | 20        | 11             | I'D NEED A SAVIOR<br>AMONG THE THIRSTY REV                                       |
| 23                      | 28        | 4              | BEFORE THE MORNING<br>JOSH WILSON SPARROW/EMI CMG                                |
| 24                      | 27        | 2              | YOUR HANDS<br>JJ HELLER STONE TABLE  |
| 25                      | 22        | 3              | CAN ANYBODY HEAR ME<br>MEREDITH ANDREWS WORD-CURB                                |

| CHRISTIAN CHR™ |           |                |  |
|----------------|-----------|----------------|--|
| THIS WEEK      | LAST WEEK | WEEKS ON CHART | TITLE<br>ARTIST / IMPRINT / PROMOTION LABEL                            |
| 1              | 1         | 19             | <b>#1</b> ON AND ON<br>CHASEN INO                                      |
| 2              | 2         | 21             | WHAT FAITH CAN DO<br>KUTLESS BEC/TOOTH & NAIL                          |
| 3              | 4         | 15             | DONT YOU KNOW YOU'RE BEAUTIFUL<br>SEABIRD CREDENTIAL/EMI CMG           |
| 4              | 3         | 21             | FORGIVEN<br>SANTUS REAL SPARROW/EMI CMG                                |
| 5              | 5         | 18             | FORGET AND NOT SLOW DOWN<br>RELIENT K MONO VS STEREO/GOTEE             |
| 6              | 7         | 12             | AGAIN<br>FLYLEAF A&M/OCTONE/INTERSCOPE                                 |
| 7              | 8         | 9              | WALK ON THE WATER<br>BRITT NICOLE SPARROW/EMI CMG                      |
| 8              | 6         | 25             | CITY ON OUR KNEES<br>TOBYMAC FOREFRONT/EMI CMG                         |
| 9              | 9         | 21             | UNTIL THE WHOLE WORLD HEARS<br>CASTING CROWNS BEACH STREET/REUNION/PLG |
| 10             | 11        | 10             | WE SHINE<br>STELLAR KART INO   |
| 11             | 13        | 16             | <b>GREATEST GAINER</b> LET THE WATERS RISE<br>MIKESCHAIR CURB          |
| 12             | 12        | 10             | HANDS<br>THE ALMOST TOOTH & NAIL                                       |
| 13             | 14        | 11             | HERE IN THIS MOMENT<br>BECKAH SHAE SHAE SHOC                           |
| 14             | 10        | 24             | HEARTBEAT<br>REMEDY DRIVE WORD-CURB                                    |
| 15             | 15        | 4              | SOMETHING BEAUTIFUL<br>NEEDTOBREATHE ATLANTIC                          |
| 16             | 16        | 9              | DESPERATE<br>FIREFLIGHT FLICKER/PLG                                    |
| 17             | 17        | 14             | SAFE IN YOUR ARMS<br>ABANDON FOREFRONT/EMI CMG                         |
| 18             | 18        | 13             | HANG ON<br>PLUMB CURB  |
| 19             | 20        | 15             | ANTIDOTE<br>B.ETH GOTE   |
| 20             | 24        | 2              | REDISCOVER YOU<br>STARFIELD SPARROW/EMI CMG                            |
| 21             | 21        | 5              | SAFE<br>PHIL WICKHAM FEAT. BART MILLARD INO                            |
| 22             | 26        | 2              | HEALING HAND OF GOD<br>JEREMY CAMP BEC/TOOTH & NAIL                    |
| 23             | 19        | 8              | LOSERS<br>ME IN MOTION CENTRICITY                                      |
| 24             | 25        | 17             | OUR TIME<br>GROUP 1 CREW FERVENT/WORD-CURB                             |
| 25             | 28        | 12             | ALWAYS<br>SWITCHFOOT CREDENTIAL/ATLANTIC/EMI CMG                       |

| TOP GOSPEL ALBUMS™ |           |                |   |
|--------------------|-----------|----------------|---|
| THIS WEEK          | LAST WEEK | WEEKS ON CHART | ARTIST<br>TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL                             |
| 1                  | 48        | 2              | <b>#1</b> GREATEST GAINER VARIOUS ARTISTS<br>ENCORE BLACKSMOKE 3073/WORLDWIDE       |
| 2                  | NEW       |                | <b>NEW</b> JAMES FORTUNE & FIYA<br>ENCORE BLACKSMOKE 3073/WORLDWIDE                 |
| 3                  | 1         | 18             | BEBE & CECE WINANS<br>STILL B&C 31105/MALACO  |
| 4                  | 3         | 13             | TAMELA MANN<br>THE MASTER PLAN TILLYMANN 8135                                       |
| 5                  | 2         | 19             | FRED HAMMOND<br>LOVE UNSTOPPABLE F HAMMOND/VERITY 43341/JLG                         |
| 6                  | 5         | 68             | MARY MARY<br>THE SOUND MY BLOOD/COLUMBIA 28087/SONY MUSIC                           |
| 7                  | 4         | 65             | HEZEKIAH WALKER & LFC<br>SOULED OUT VERITY 23457/JLG                                |
| 8                  | NEW       |                | <b>NEW</b> VARIOUS ARTISTS<br>WOW GOSPEL 2009 WORD-CURB/EMI CMG/VERITY 41675/JLG    |
| 9                  | 6         | 53             | VARIOUS ARTISTS<br>WOW GOSPEL 2009 WORD-CURB/EMI CMG/VERITY 41675/JLG               |
| 10                 | 8         | 14             | BYRON CAGE<br>FAITHFUL TO BELIEVE GOSPO CENTRIC/VERITY 43343/JLG                    |
| 11                 | 10        | 85             | JAMES FORTUNE & FIYA<br>THE TRANSFORMATION BLACKSMOKE 3045/WORLDWIDE                |
| 12                 | 7         | 35             | BRIAN COURTNEY WILSON<br>JUST LOVE SPIRIT RISING 068/MUSIC WORLD                    |
| 13                 | 15        | 69             | YOLANDA ADAMS<br>PLAYLIST: THE VERY BEST OF YOLANDA ADAMS VERITY/SONY MUSIC         |
| 14                 | 17        | 15             | THE WHISPERS<br>THANKFUL KINGDOM 8888   |
| 15                 | 9         | 52             | DONALD LAWRENCE & CO.<br>THE LAW OF CONFESSON, PART 1/QUIET WATER/VERITY 23473/JLG  |
| 16                 | 12        | 72             | VARIOUS ARTISTS<br>WOW GOSPEL 2009 WORD-CURB/EMI CMG/VERITY 41675/JLG               |
| 17                 | 24        | 70             | LECRAE<br>REBEL REACH 98070/INFINITY  |
| 18                 | 20        | 23             | J MOSS<br>JUST JAMES PAJAM/GOSPO CENTRIC/VERITY 47910/JLG                           |
| 19                 | 19        | 20             | DONNIE MCCLURKIN<br>PLAYLIST: THE VERY BEST OF DONNIE MCCLURKIN VERITY/SONY MUSIC   |
| 20                 | 18        | 45             | ISRAEL HOUGHTON<br>THE POWER OF ONE INTEGRITY/COLUMBIA 42584/SONY MUSIC             |
| 21                 | 25        | 10             | SHIRLEY CAESAR<br>A CITY CALLED HEAVEN SHU-BEL 7214/LIGHT                           |
| 22                 | 14        | 23             | VICKIE WINANS<br>HOW I GOT OVER DESTINY JOY 8120                                    |
| 23                 | 22        | 66             | BISHOP PAUL S. MORTON PRESENTS THE FGBC/FC<br>CITY YOUR LAST YEAR TELLAH 7209/LIGHT |
| 24                 | 29        | 43             | SMOKIE NORFUL<br>LIVE TREMYLES 12832/EMI GOSPEL                                     |
| 25                 | 13        | 21             | VARIOUS ARTISTS<br>GOTTA HAVE GOSPEL 7 NIGHTS/GOSPO CENTRIC/VERITY 5327/JLG         |

| HOT GOSPEL SONGS™ |           |                |   |
|-------------------|-----------|----------------|---|
| THIS WEEK         | LAST WEEK | WEEKS ON CHART | TITLE<br>ARTIST / IMPRINT / PROMOTION LABEL                                       |
| 1                 | 1         | 33             | <b>#1</b> THEY THAT WAIT<br>FRED HAMMOND FEAT. JOHN R. KEEF HAMMOND/VERITY/JLG    |
| 2                 | 2         | 30             | RAIN ON US<br>EARNEST PUGH EMI/BLACKSMOKE/WORLDWIDE                               |
| 3                 | 9         | 7              | THE BEST IN ME<br>MARVIN SAPP VERITY/JLG  |
| 4                 | 4         | 38             | CLOSE TO YOU<br>BEBE & CECE WINANS B&C/MALACO                                     |
| 5                 | 5         | 53             | GOD IN ME<br>MARY MARY FEAT. KERRIA "KIKI" SHEARD MY BLOOD/COLUMBIA               |
| 6                 | 3         | 27             | GOD FAVORED ME<br>HEZEKIAH WALKER & LFC FEAT. MARVIN SAPP & DJ ROBERTS VERITY/JLG |
| 7                 | 12        | 8              | ENCORE<br>JAMES FORTUNE & FIYA BLACKSMOKE/WORLDWIDE                               |
| 8                 | 7         | 26             | HOW I GOT OVER<br>VICKIE WINANS FEAT. TIM BOWMAN, JR. DESTINY JOY                 |
| 9                 | 8         | 43             | ALL I NEED<br>BRIAN COURTNEY WILSON SPIRIT RISING/MUSIC WORLD                     |
| 10                | 6         | 49             | JUSTIFIED<br>SMOKIE NORFUL TREMYLES/EMI GOSPEL                                    |
| 11                | 10        | 31             | RESTORED<br>J MOSS PAJAM/GOSPO CENTRIC/JLG  |
| 12                | 13        | 47             | WAIT ON THE LORD<br>DONNIE MCCLURKIN FEAT. KAREN CLARK-SHEARD VERITY/JLG          |
| 13                | 22        | 2              | <b>GREATEST GAINER</b> ARE YOU LISTENING<br>PHIL WICKHAM FEAT. BART MILLARD INO   |
| 14                | 11        | 14             | GRACE<br>BEBE & CECE WINANS B&C/MALACO  |
| 15                | 15        | 20             | FAITHFUL TO BELIEVE<br>BYRON CAGE GOSPO CENTRIC/VERITY/JLG                        |
| 16                | 14        | 13</           |   |



**HOT DANCE CLUB SONGS™**

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE                                    | ARTIST                           | IMPRINT / PROMOTION LABEL                                    |
|-----------|-----------|----------------|--|----------------------------------|--|
| 1         | 2         | 9              | <b>#1</b> WHY DON'T YOU LOVE ME          | BEYONCÉ                          | MUSIC WORLD/COLUMBIA   |
| 2         | 3         | 6              | RUSSIAN ROULETTE                         | RIHANNA                          | SRP/DEF. JAM/IDJMG   |
| 3         | 5         | 11             | RAIN                                     | ANJULIE                          | MONSTER/HEAR/CMG   |
| 4         | 7         | 11             | ON THE FLOOR (OH BABY PLEASE)            | KAYLAH MARIN                     | EPiPHANY   |
| 5         | 8         | 8              | YOU ARE                                  | TINY MORAN                       | FEATURING FRENCHÉ DAVIS DANCE MUSIC PRODUCTIONS              |
| 6         | 9         | 8              | BODIES                                   | ROBBIE WILLIAMS                  | ASTRALWERKS/CAPITOL  |
| 7         | 11        | 5              | REVOLVER                                 | MIADONNA                         | FEATURING LIL WAYNE WARNER BROS.                             |
| 8         | 13        | 4              | HARD                                     | RIHANNA                          | FEATURING JEEZY SRP/DEF. JAM/IDJMG                           |
| 9         | 17        | 3              | TELEPHONE                                | LADY GAGA                        | FEATURING BEYONCÉ STREAMLINE/WOLFECHERRYTREE/INTERSCOPE      |
| 10        | 1         | 10             | DID IT AGAIN (LO HECHO ESTA HECHO)       | SHAKIRA                          | EPiC   |
| 11        | 12        | 6              | TIK TOK                                  | KESHA                            | KEMOSABE/RCA/RMG   |
| 12        | 10        | 12             | FRESH OUT THE OVEN                       | LOLA                             | FEATURING PITBULL EPiC                                       |
| 13        | 16        | 8              | WONDERFUL                                | BILLIE MYERS                     | FRUITLOOP  |
| 14        | 15        | 10             | KEEPING SCORE                            | HANNAH                           | SNOWDÖG  |
| 15        | 18        | 5              | ACAPPELLA                                | KELIS                            | WILL. I.A.M./INTERSCOPE                                      |
| 16        | 19        | 5              | FANCY FREE                               | SUN JH                           |  |
| 17        | 4         | 13             | COME BACK CLEAN                          | THE CRYSTAL METHOD               | FEATURING EMILY HAINES TINY E                                |
| 18        | 14        | 16             | PUSH N PULL                              | NOFRENZ & MARINI VS SYLVIA TOSUN | LOVERUSH/SEA TO SUN  |
| 19        | 21        | 3              | THE POWER OF MUSIC                       | KRISTINE W. FLY                  | AGAIN  |
| 20        | 6         | 10             | ONE LOVE                                 | DAVID GUETTA                     | FEATURING ESTELLE GUINASTRALWERKS/CAPITOL                    |
| 21        | 27        | 4              | FEEL IT                                  | THREE STRIPS VS. T3STO           | WITH SEAN KINGSTON & FORUM HFM/4070/VEVO/COLUMBIA/SONY MUSIC |
| 22        | 24        | 5              | DIRTY DESIRE                             | UTADA                            | ISLAND/IDJMG   |
| 23        | 20        | 14             | DRAMA QUEEN (TEXTING U)                  | SIMONE DENNY + BARRY HARRIS      | BARRY HARRIS   |
| 24        | 22        | 14             | HEAVY CROSS                              | THE BOSSIP                       | COLUMBIA   |
| 25        | 33        | 3              | <b>POWER PICK</b> FOR YOUR ENTERTAINMENT | ADAM LAMBERT                     | 19/RCA/RMG   |

**TOP DANCE/ELECTRONIC ALBUMS™**

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST              | TITLE  | IMPRINT / PROMOTION LABEL                                  |
|-----------|-----------|----------------|---------------------|--|--|
| 1         | 1         | 66             | <b>#1</b> LADY GAGA | THE FAME   | EPiC/SAN ANTONIO/KEMOSABE/CHERRYTREE/INTERSCOPE 013887/IGA |
| 2         | 2         | 10             | LADY GAGA           | THE FAME MONSTER/EPiC/STREAMLINE/WOLFECHERRYTREE/INTERSCOPE 013872/IGA |  |
| 3         | 3         | 29             | OWL CITY            | OCEAN EYES   | UNIVERSAL REPUBLIC 013141*/UMRG                            |
| 4         | NEW       |                | DJ ENFERNO          | ULTRA DANCE 11   | ULTRA 2317   |
| 5         | 4         | 3              | DJ POET NAME LIFE   | TOTAL CLUB HITS 4  | THRIVE 90825/IDJMG   |
| 6         | 5         | 30             | LMFAO               | PARTY ROCK PARTII  | ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE 012932/IGA             |
| 7         | NEW       |                | FOUR TET            | THERE IS LOVE IN YOU   | DOMINO 229*  |
| 8         | 6         | 23             | DAVID GUETTA        | ONE LOVE   | GUM 88947*/ASTRALWERKS                                     |
| 9         | 9         | 19             | LA ROUX             | LA ROUX BIG LIFE   | POLYDOR/CHERRYTREE/INTERSCOPE 013389*/IGA                  |
| 10        | 8         | 19             | VARIOUS ARTISTS     | NOW THAT'S WHAT I CALL CLUB HITS                                       | EMI/UNIVERSAL 56256/SONY MUSIC                             |
| 11        | 11        | 13             | VARIOUS ARTISTS     | NOW THAT'S WHAT I CALL DANCE CLASSICS                                  | SONY/WEA/COLUMBIA 684232/SONY MUSIC                        |
| 12        | 10        | 23             | IMOGEN HEAP         | ELLIPSE  | MEGAPHONIC/RCA 50605/RMG                                   |
| 13        | 12        | 33             | BEYONCÉ             | IRON LADY  | ROCK/WEA/COLUMBIA 684232/SONY MUSIC                        |
| 14        | 14        | 20             | MIKE SNOW           | MIKE SNOW DOWNTOWN   | 70085*   |
| 15        | 13        | 17             | TIESTO              | KALEIDOSCOPE   | MUSICAL FREEDOM 2082/ULTRA                                 |
| 16        | 24        | 23             | FEVER RAY           | FEVER RAY  | RABID 9408*/MUTE   |
| 17        | 15        | 62             | SOUNDTRACK          | SLUMDOG MILLIONAIRE  | INTERSCOPE 012502/IGA                                      |
| 18        | 19        | 16             | DEADMAU5            | FOR LACK OF A BETTER NAME  | MAUSTRAP 2174/ULTRA  |
| 19        | 18        | 24             | CASCADA             | EVACUATE THE DANCEFLOOR  | ROBBINS 75084  |
| 20        | 20        | 13             | DAVE AUDE           | DAVE AUDE PRESENTS: ULTRA 2010   | ULTRA 2197   |
| 21        | 17        | 26             | DJ SKRIBBLE         | TOTAL CLUB HITS 3  | THRIVEDANCE 90814/THRIVE                                   |
| 22        | 7         | 41             | THEIERY CORPORATION | RADIO RETALIATION  | ESL 140  |
| 23        | 21        | 24             | BREATHE CAROLINA    | HELLO FASCINATION  | FEARLESS 30127   |
| 24        | 16        | 9              | VARIOUS ARTISTS     | JUST DANCE 2   | ULTRA/ISLAND 013576/IDJMG                                  |
| 25        | 22        | 11             | NEON INDIAN         | PSYCHIC CHASMIS  | LEFSE 001*   |

**HOT DANCE AIRPLAY™**

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE               | ARTIST                    | IMPRINT / PROMOTION LABEL                      |
|-----------|-----------|----------------|---------------------|---------------------------|--|
| 1         | 1         | 10             | <b>#1</b> TIK TOK   | KESHA                     | KEMOSABE/RCA/RMG                               |
| 2         | 2         | 9              | BAD ROMANCE         | LADY GAGA                 | STREAMLINE/NO/OLIVE/CHERRYTREE/INTERSCOPE      |
| 3         | 3         | 9              | ONE LOVE            | DAVID GUETTA              | FEATURING ESTELLE GUINASTRALWERKS/CAPITOL      |
| 4         | 4         | 13             | HOT                 | INNA                      | ULTRA  |
| 5         | 7         | 17             | FIGHT FOR YOU       | MORGAN PAGE               | NET WERK                                       |
| 6         | 5         | 16             | HANG ON             | PLUMB                     | CURB   |
| 7         | 12        | 7              | HARD                | RIHANNA                   | FEATURING JEEZY SRP/DEF. JAM/IDJMG             |
| 8         | NEW       |                | SECRET LOVE         | KIM SOZZI                 | ULTRA  |
| 9         | 11        | 5              | YOU AND I           | MEDINA                    | LABELMADE                                      |
| 10        | 6         | 10             | COME BACK           | SOPHIA                    | MAY NERVOUS                                    |
| 11        | RE-ENTRY  |                | REMEMBER (LA DI DA) | LUCAS PRATA               | ROBBINS  |
| 12        | 10        | 15             | SMOKE               | JUS JACK WITH PHIL GARANT | FEATURING MATINA PARISI MODA                   |
| 13        | 16        | 6              | HEARTBREAK          | M'BLACK                   | ROBBINS  |
| 14        | NEW       |                | TIME                | FLANDERS                  | NERVOUS  |
| 15        | 9         | 13             | GHOSTS 'N STUFF     | DEADMAU5                  | FEATURING ROB SWIRE MAUSTRAP/ULTRA             |
| 16        | 18        | 3              | BRUISED WATER       | CHICANE                   | FEATURING NATASHA BEINGFIELD CENTRAL STATION   |
| 17        | 15        | 2              | LA LA LA            | LEGGZ                     | FEATURING STEPHANIE NERVOUS                    |
| 18        | 8         | 4              | ESCAPE ME           | TIESTO                    | FEATURING C.C. SHEFFIELD MUSICAL FREEDOM/ULTRA |
| 19        | 22        | 3              | LOVE KEEPS CALLING  | ANNAGRACE                 | ROBBINS  |
| 20        | NEW       |                | SO FAR AWAY         | KASKADEE & SEAMUS HAJI    | WITH HALEY ULTRA                               |
| 21        | 25        | 2              | THIS IS HOW IT GOES | HALEY                     | ULTRA  |
| 22        | 21        | 2              | U-TURN              | SAMANTHA                  | ROBBINS  |
| 23        | 19        | 13             | REMEDY              | LITTLE BOOTS              | 679/ELEKTRA/ATLANTIC                           |
| 24        | RE-ENTRY  |                | TELEPHONE           | LADY GAGA                 | FEATURING BEYONCÉ                              |
| 25        | 20        | 3              |                     |                           |  |

**TOP TRADITIONAL JAZZ ALBUMS™**

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST                  | TITLE  | IMPRINT / PROMOTION LABEL               |
|-----------|-----------|----------------|-------------------------|--|---|
| 1         | 1         | 17             | <b>#1</b> MICHAEL BUBLE | CHAZY LOVE                                       | 143/REPRISE 520730/WARNER BROS. ♪       |
| 2         | 2         | 40             | MELODY GARDOT           | MY ONE AND ONLY THRILL                           | VERVE 012563*/VG                        |
| 3         | NEW       |                | PAT METHENY             | ORCHESTRION                                      | NO/NE/SUCH 516668/WARNER BROS.          |
| 4         | 3         | 12             | VARIOUS ARTISTS         | LETTERS TO SANTA: A HOLIDAY MUSICAL COLLECTION   | CONCORD 201908/EX                       |
| 5         | 4         | 20             | HARRY CONNICK, JR.      | YOUR SONGS                                       | COLUMBIA 47228*/SONY MUSIC              |
| 6         | 6         | 16             | BARBRA STREISAND        | LOVE IS THE ANSWER                               | COLUMBIA 43354/SONY MUSIC               |
| 7         | 8         | 45             | DIANA KRALL             | QUIET NIGHTS                                     | VERVE 012433*/VG                        |
| 8         | 7         | 14             | PINK MARTINI            | SPLENDOR IN THE GRASS                            | HEINZ 6*                                |
| 9         | NEW       |                | DAVID SANBORN           | ONLY EVERYTHING                                  | DECCA 0131778                           |
| 10        | 5         | 5              | VARIOUS ARTISTS         | THE BEST OF JAZZ                                 | REPRISE 520730/WARNER BROS. ♪           |
| 11        | 9         | 33             | MICHAEL BUBLE           | THE BIAN STRAUSSER ORCHESTRA                     | SONGS FROM LONELY AVE. SURF/DOG 521223* |
| 12        | 11        | 16             | ALLEN TOUSSAINT         | THE BRIGHT MISSISSIPPI NOMADS                    | 480380/WARNER BROS.                     |
| 13        | 10        | 32             | ELLA FITZGERALD         | TWELVE NIGHTS IN HOLLYWOOD                       | VERVE/IMP SELECT 012920/UME             |
| 14        | 15        | 4              | NELLIE MCKAY            | NORMAL AS BLUEBERRY PIE: A TRIBUTE TO DONN DAVIS | VERVE 013218/VG                         |
| 15        | 12        | 16             |                         |  |   |

**TOP CONTEMPORARY JAZZ ALBUMS™**

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST                  | TITLE  | IMPRINT / PROMOTION LABEL               |
|-----------|-----------|----------------|-------------------------|--|---|
| 1         | NEW       |                | <b>#1</b> MAYSA         | A WOMAN IN LOVE                                  | SHANACHIE 5181                          |
| 2         | 1         | 45             | CHRIS BOTTI             | CHRIS BOTTI IN BOSTON                            | COLUMBIA 38735/SONY MUSIC               |
| 3         | NEW       |                | KIM WATERS              | LOVE STORIES                                     | SHANACHIE 5180                          |
| 4         | 6         | 21             | PETER WHITE             | GOOD DAY   | PEAK 31009/CONCORD                      |
| 5         | 4         | 19             | KENNY G                 | SUPER HITS                                       | SONY MUSIC CUSTOM MARKETING GROUP 46252 |
| 6         | 3         | 52             | BONEY JAMES             | SEND ONE YOUR LOVE                               | CONCORD 30815                           |
| 7         | 7         | 12             | VARIOUS ARTISTS         | HOLLYWOOD BEACH RECORDINGS PRESENTS: UNWRAPPED   | VOL. 6 HOTEN/ESCHMOBIS                  |
| 8         | 2         | 23             | NAJEE                   | MIND OVER MATTER                                 | HEADS UP 3156                           |
| 9         | 21        | 22             | HERB ALPERT & LANI HALL | ANYTHING GOES: LIVE                              | CONCORD JAZZ 31441/CONCORD              |
| 10        | 5         | 23             | GEORGE BENSON           | SONGS AND STORIES                                | MONSTER 30364/CONCORD                   |
| 11        | 8         | 14             | EUGE GROOVE             | SUNDAY MORNING                                   | SHANACHIE 5178                          |
| 12        | 9         | 20             | SPENCER DAY             | VAGABOND   | YONAS/MEDRA/CONCORD JAZZ 31317/CONCORD  |
| 13        | 12        | 36             | RICHARD ELLIOT          | ROCK STEADY                                      | MACK AVENUE 7018/ARTISTRY               |
| 14        | 19        | 24             | RICK BRAUN              | ALL IT TAKES                                     | MACK AVENUE 7020/ARTISTRY               |
| 15        | NEW       |                | VARIOUS ARTISTS         | THE BEST IS YET TO COME: THE SONGS OF CY COLEMAN | NEW WEST 6173                           |

**SMOOTH JAZZ SONGS™**

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE                     | ARTIST          | IMPRINT / PROMOTION LABEL        |
|-----------|-----------|----------------|---------------------------|-----------------|----------------------------------|
| 1         | 2         | 8              | <b>#1</b> SOLDIER OF LOVE | SADE            | EPiC/COLUMBIA                    |
| 2         | 3         | 26             | SWEET SUMMER NIGHTS       | NAJEE           | HEADS UP                         |
| 3         | 4         | 28             | BRIGHT                    | PETER WHITE     | PEAK/CMG                         |
| 4         | 1         | 30             | BURNIN'                   | PAUL TAYLOR     | PEAK/CMG                         |
| 5         | 5         | 16             | RETRO BOY                 | RICHARD ELLIOT  | ARTISTRY                         |
| 6         | 6         | 14             | GREATEST SUNDAY MORNING   | GAINER          | EDGE GROOVE SHANACHIE            |
| 7         | 9         | 17             | BOGOTA BY BOV             | JESSE COOK      | COACH HOUSE/E1                   |
| 8         | 7         | 28             | TOUCH                     | BONEY JAMES     | CONCORD/CMG                      |
| 9         | 8         | 16             | CHASING PIRATES           | NORAH JONES     | BLUE NOTE/CAPITOL                |
| 10        | 10        | 30             | TROPICAL RAIN             | JESSY J         | PEAK/CMG                         |
| 11        | 15        | 31             | SONGBIRD                  | CRIMD           | CHANGUIGU SHANACHIE              |
| 12        | 11        | 14             | TILL YOU COME TO ME       | SPENCER DAY     | YONAS/MEDRA/CONCORD JAZZ/CMG     |
| 13        | 16        | 11             | RITMO DE OTONO            | BERNIE WILLIAMS | FEAT. DAVE KOZ REFORM/ROCK RIDGE |
| 14        | 12        | 22             | NIKKI'S WALK              | JEFF GOLUB      | E1                               |
| 15        | 13        | 20             | AND THEN I KNEW           | DAVE KOZ        | CAPITOL                          |

**TOP TRADITIONAL CLASSICAL ALBUMS™**

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST   | TITLE                                 | IMPRINT / PROMOTION LABEL                            |
|-----------|-----------|----------------|--|---------------------------------------|--|
| 1         | 2         | 10             | <b>#1</b> THE PRIESTS                            | HARMONY                               | RCA VICTOR 59825/RMG                                 |
| 2         | 3         | 3              | H. HAHN/M. GOERNE/C. SCHAFFER                    | BACH: VIOLIN AND VOICE                | DDO 013832/UNIVERSAL CLASSICS GROUP                  |
| 3         | 14        | 17             | YUJA WANG  | SWING & FOLIES                        | OP/WEA/UNIVERSAL/EMI/SONY MUSIC CLASSICS GROUP       |
| 4         | 5         | 14             | CECILIA BARTOLI                                  | SACRIFICIUM                           | RCA 013412/UNIVERSAL CLASSICS GROUP                  |
| 5         | 1         | 2              | ALICE SARA OTT                                   | CHOPIN: COMPLETE WALTZES              | DDO 013880/UNIVERSAL CLASSICS GROUP                  |
| 6         | 6         | 20             | RENEE FLEMING                                    | VERISMO                               | DECCA 013279/UNIVERSAL CLASSICS GROUP                |
| 7         | 21        | 23             | B. FLECK/Z. HUSSAIN/E. MEYER                     | THE MELODY OF RHYTHM: TRIPLE CONCERTO | AND MUSIC FOR TRIO E1 2024                           |
| 8         | 9         | 3              | DANA DANFRA/MUNICHER RINDFUR ORCHESTER (ETWISER) | COLORED RAIN                          | OPERA ARIAS VIRGIN CLASSICS 18013/BLG                |
| 9         | 8         | 3              | CHICAGO SYMPHONY ORCHESTRA (BOULEZ)              | STRAVINSKY: THE RITE OF SPRING        | IN THREE MOVEMENTS FOR PIANO CD 013630/BLG           |
| 10        | 7         | 63             | THE PRIESTS                                      | THE PRIESTS                           | RCA VICTOR 33969/SONY MUSIC                          |
| 11        | 20        | 2              | JORDI SAVALL/HERSPERION XXI                      | ISTANBUL                              | ALIA VOX 9870  |
| 12        | 12        | 64             | LUCIANO PAVAROTTI                                | THE DUETS                             | DECCA 012245/UNIVERSAL CLASSICS GROUP                |
| 13        | NEW       |                | MICHAEL MANIACI/BOSTON BAROQUE (PEARLMAN)        | MOTZART: ARIAS FOR MALE SOPRANO       | TELARC 31827   |
| 14        | 13        | 74             | JOSHUA BELL                                      | VIOLIN: THE FOUR SEASONS              | SONY CLASSICAL 1103/SONY MASTERWORKS                 |
| 15        | 15        | 47             | PLACIDO DOMINGO                                  | AMORE INFINITO                        | SONS INSPIRED... DDO 012832/UNIVERSAL CLASSICS GROUP |

**TOP CLASSICAL CROSSOVER ALBUMS™**

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST                   | TITLE                    | IMPRINT / PROMOTION LABEL   |
|-----------|-----------|----------------|--------------------------|--------------------------|---|
| 1         | 1         | 14             | <b>#1</b> STING          | THE BEST OF STING        | DECCA 013222/UNIVERSAL CLASSICS GROUP                                   |
| 2         | 2         | 6              | MORMON TABERNACLE CHORUS | AT TEMPLE SQUARE         | (WILBERG) HEMINGWAY MUSIC OF CONTEMPORARY AND FOLK MUSIC/WEA/SONY MUSIC |
| 3         | 3         | 18             | JOSHUA BELL              | AT HOME WITH FRIENDS     | SONY CLASSICAL 52718/SONY MASTERWORKS                                   |
| 4         | 4         | 64             | IL DIVO                  | THE PROMISE              | SYCO/COLUMBIA 39968/SONY MUSIC  |
| 5         | 5         | 65             | ANDREA BOCELLI           | INCANTO                  | SUGAR 012181/DECCA  |
| 6         | 6         | 13             | ANDREA BOCELLI           | MY CHRISTMAS             | SUGAR 013437/DECCA  |
| 7         | NEW       |                | TIME FOR THREE           | 3 FERVENT TRAVELERS      | E1 2035   |
| 8         | 7         | 35             | DAVID GARRETT            | DAVID GARRETT            | DECCA 012872/UNIVERSAL CLASSICS GROUP                                   |
| 9         | 10        | 14             | THE CANADIAN TENORS      | THE CANADIAN TENORS      | DECCA 013359  |
| 10        | 9         | 47             | SARAH BRIGHTMAN          | SYMPHONY: LIVE IN VIENNA | MANHATTAN 21681/BLG   |
| 11        | 8         | 40             | PAUL POTTS               | PASSIONE                 | SYCO/COLUMBIA 47430/SONY MUSIC  |
| 12        | NEW       |                | QUARTET SAN FRANCISCO    | QSF PLAYS BRUBECK        | VIOLIN/JAZZ 105   |
| 13        | 11        | 38             | SOUNDTRACK               | ANGELS & DEMONS          | SONY CLASSICAL 52066/SONY MASTERWORKS                                   |
| 14        | 13        | 36             | ESCALA                   | ESCALA                   | SYCO/COLUMBIA 47423/SONY MUSIC  |
| 15        | 16        | 45             | SHARON ISBIN             | JOURNEY TO THE NEW WORLD | SONY CLASSICAL 4566/SONY MASTERWORKS                                    |

**TOP WORLD ALBUMS™**

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST                 | TITLE                                      | IMPRINT / PROMOTION LABEL   |
|-----------|-----------|----------------|------------------------|--|-----------------------------|
| 1         | NEW       |                | <b>#1</b> CELTIC WOMAN | SONGS FROM THE GREAT MANHATTAN             | 5830/BLG                    |
| 2         | 1         | 21             | RODRIGO Y GABRIELA     | 11-11                                      | RUBYWORKS 0080*/ATO         |
| 3         | 5         | 66             | CELTIC WOMAN           | THE GREATEST JOURNEY: ESSENTIAL COLLECTION | (MANHATTAN) 31124/BLG       |
| 4         | 3         | 40             | VARIOUS ARTISTS        | PLAYING FOR CHANGE: SONGS AROUND THE WORLD | HEARST 31130                |
| 5         | 6         | 29             | CELTIC THUNDER         | TAKE ME HOME                               | CELTIC THUNDER 013087/DECCA |
| 6         | 7         | 11             | FELA                   |  |                             |



HOT LATIN SONGS™

| THIS WEEK | LAST WEEK             | TITLE   | ARTIST (IMPRINT / DISTRIBUTING LABEL)                        |
|-----------|-----------------------|---|--|
| 1         | 2                     | <b>#1</b> DILE AL AMOR<br>AVENTURA (PREMIUM LATIN)                                    | AVENTURA (PREMIUM LATIN)                                     |
| 2         | 6                     | <b>GREATEST ANDO BIEN PEDO GAINER</b><br>BANDA LOS RECODITOS (DISA)                   | BANDA LOS RECODITOS (DISA)                                   |
| 3         | 3                     | ME GUSTA TODO DE TI<br>BANDA EL RECODO DE CRUZ LIZARRAGA (FONOVIISA)                  | BANDA EL RECODO DE CRUZ LIZARRAGA (FONOVIISA)                |
| 4         | 4                     | HAY OJITOS<br>INTOCABLE (GOOD-I-SONY MUSIC LATIN)                                     | INTOCABLE (GOOD-I-SONY MUSIC LATIN)                          |
| 5         | 1                     | SE ME VA LA VOZ<br>ALEJANDRO FERNANDEZ (UNIVERSAL MUSIC LATINO)                       | ALEJANDRO FERNANDEZ (UNIVERSAL MUSIC LATINO)                 |
| 6         | 5                     | LA CALABAZA<br>LA ARROLLADORA BANDA EL LIMON (DISA)                                   | LA ARROLLADORA BANDA EL LIMON (DISA)                         |
| 7         | 11                    | COLGANDO EN TUS MANOS<br>CARLOS BAUTE CON MARTA SANCHEZ (WARNER LATINA)               | CARLOS BAUTE CON MARTA SANCHEZ (WARNER LATINA)               |
| 8         | 7                     | DID IT AGAIN (LO HECHO ESTA HECHO)<br>SHAKIRA (EPIC/SONY MUSIC LATIN)                 | SHAKIRA (EPIC/SONY MUSIC LATIN)                              |
| 9         | 8                     | TE VES FATAL<br>EL TRONO DE MEXICO (FONOVIISA/MUSIVISA)                               | EL TRONO DE MEXICO (FONOVIISA/MUSIVISA)                      |
| 10        | 9                     | EL DOCTORADO<br>TONY DIZE (PINA)  | TONY DIZE (PINA)   |
| 11        | 15                    | MIENTES<br>CAMILA (SONY MUSIC LATIN)  | CAMILA (SONY MUSIC LATIN)                                    |
| 12        | 10                    | ESTUVE<br>ALEJANDRO FERNANDEZ (FONOVIISA)   | ALEJANDRO FERNANDEZ (FONOVIISA)                              |
| 13        | 19                    | ME ENAMORE DE TI<br>CHAYANNE (SONY MUSIC LATIN)                                       | CHAYANNE (SONY MUSIC LATIN)                                  |
| 14        | 13                    | EQUIVOCADA<br>THALIA (SONY MUSIC LATIN)   | THALIA (SONY MUSIC LATIN)                                    |
| 15        | 17                    | HASTA ABAJO<br>DON OMAR (MACHETE/UNIVERSAL MUSIC LATINO)                              | DON OMAR (MACHETE/UNIVERSAL MUSIC LATINO)                    |
| 16        | 22                    | SIN EVIDENCIAS<br>BANDA MI (DISA/ASL)   | BANDA MI (DISA/ASL)  |
| 17        | 24                    | BAD ROMANCE<br>LADY GAGA (STREAMLINE/KOOLIVE/CHERRYTREE/INTERSCOPE)                   | LADY GAGA (STREAMLINE/KOOLIVE/CHERRYTREE/INTERSCOPE)         |
| 18        | 12                    | TE IRA MEJOR SIN MI<br>JOAN SEBASTIAN (MUSART/BALBOA)                                 | JOAN SEBASTIAN (MUSART/BALBOA)                               |
| 19        | 25                    | SOY TODO TUYO<br>LOS TUCANES DE TUNAMA (FONOVIISA/MUSIVISA)                           | LOS TUCANES DE TUNAMA (FONOVIISA/MUSIVISA)                   |
| 20        | 33                    | TE PIDO PERDON<br>TITO "EL BAMBINO" (SIENTE)  | TITO "EL BAMBINO" (SIENTE)                                   |
| 21        | 21                    | NI CON OTRO CORAZON<br>PEDRO FERNANDEZ (FONOVIISA)                                    | PEDRO FERNANDEZ (FONOVIISA)                                  |
| 22        | 28                    | CARITA DE ANGEL<br>LARRY HERNANDEZ (MENDIETA/FONOVIISA/MUSIVISA)                      | LARRY HERNANDEZ (MENDIETA/FONOVIISA/MUSIVISA)                |
| 23        | 16                    | DERECHO DE ANTIGUEDAD<br>LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA (FONOVIISA) | LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA (FONOVIISA) |
| 24        | 20                    | YA LO SE<br>JENNI RIVERA (FONOVIISA)  | JENNI RIVERA (FONOVIISA)                                     |
| 25        | 44                    | ESA MUCHACHITA<br>LOS REYES DE ARRANQUE (SONY MUSIC LATIN)                            | LOS REYES DE ARRANQUE (SONY MUSIC LATIN)                     |
| 26        | 26                    | TE AMO<br>CUMBRE NORTEÑA (SONY MUSIC LATIN)   | CUMBRE NORTEÑA (SONY MUSIC LATIN)                            |
| 27        | 27                    | SEXY CHICK<br>DAVID GUETTIA FEATURING AKON (GUM/ASTRALWERKS/CAPTOL)                   | DAVID GUETTIA FEATURING AKON (GUM/ASTRALWERKS/CAPTOL)        |
| 28        | 34                    | CIELO AZUL, CIELO NUBLADO AKA CIELO NEVADO<br>PESADO (DISA/ASL)                       | PESADO (DISA/ASL)  |
| 29        | 29                    | CAMINOS DIFERENTES<br>ROBERTO TAPIA (FONOVIISA/MUSIVISA)                              | ROBERTO TAPIA (FONOVIISA/MUSIVISA)                           |
| 30        | 37                    | DOWN<br>JAY SEAN FEATURING LIL WAYNE (CASH/MONEY/UNIVERSAL REPUBLIC)                  | JAY SEAN FEATURING LIL WAYNE (CASH/MONEY/UNIVERSAL REPUBLIC) |
| 31        | 42                    | PONTE EN MI LUGAR<br>ESPINOZA PAZ (DISA/ASL)  | ESPINOZA PAZ (DISA/ASL)                                      |
| 32        | 23                    | LOOKING FOR PARADISE<br>ALEJANDRO SANZ FEATURING ALICIA KEYS (WARNER LATINA)          | ALEJANDRO SANZ FEATURING ALICIA KEYS (WARNER LATINA)         |
| 33        | 41                    | NADIE TE AMARA COMO YO<br>DYLAND Y LENNY (SONY MUSIC LATIN)                           | DYLAND Y LENNY (SONY MUSIC LATIN)                            |
| 34        | 46                    | WATAGATAPITUSBERRY<br>SENSATO DEL PATIO FEATURING BLACK POINT (TIBURON)               | SENSATO DEL PATIO FEATURING BLACK POINT (TIBURON)            |
| 35        | 39                    | TE SIENTO<br>WISIN & YANDEL (WY/MACHETE/UNIVERSAL MUSIC LATINO)                       | WISIN & YANDEL (WY/MACHETE/UNIVERSAL MUSIC LATINO)           |
| 36        | 45                    | TIK TOK<br>KESHA (KEMOSABE/RCA/IMP)   | KESHA (KEMOSABE/RCA/IMP)                                     |
| 37        | 40                    | 90 MILLAS (90 MILES)<br>LOS INQUETOS DEL NORTE (EAGLE MUSIC)                          | LOS INQUETOS DEL NORTE (EAGLE MUSIC)                         |
| 38        | 48                    | MI NINA BONITA<br>CHINO Y NACHO (MACHETE/UNIVERSAL MUSIC LATINO)                      | CHINO Y NACHO (MACHETE/UNIVERSAL MUSIC LATINO)               |
| 39        | 35                    | AMOR QUEDATE<br>JENCARLOS (BULLSEYE)  | JENCARLOS (BULLSEYE)   |
| 40        | <b>HOT SHOT DEBUT</b> | <b>AL MENOS</b><br>LA ORIGINAL BANDA EL LIMON (FONOVIISA)                             | LA ORIGINAL BANDA EL LIMON (FONOVIISA)                       |
| 41        | <b>NEW</b>            | <b>DESDE CUANDO</b><br>ALEJANDRO SANZ (WARNER LATINA)                                 | ALEJANDRO SANZ (WARNER LATINA)                               |
| 42        | 47                    | SIN TI NO VIVO<br>PATRULLA 81 (DISA)  | PATRULLA 81 (DISA)   |
| 43        | <b>NEW</b>            | <b>POR AMARTE ASI</b><br>ANA ISABELLE & CHRISTIAN CASTRO (UNIVERSAL MUSIC LATINO)     | ANA ISABELLE & CHRISTIAN CASTRO (UNIVERSAL MUSIC LATINO)     |
| 44        | 32                    | YO ME CONFIE<br>ANDRES MARQUEZ "EL MACIZO" (DISA)                                     | ANDRES MARQUEZ "EL MACIZO" (DISA)                            |
| 45        | <b>NEW</b>            | <b>DESCONTROL</b><br>DADDY YANKEE (EL CARTEL/SONY MUSIC LATIN)                        | DADDY YANKEE (EL CARTEL/SONY MUSIC LATIN)                    |
| 46        | 36                    | PRRRUM<br>COSCULLUELA (SIENTE)  | COSCULLUELA (SIENTE)   |
| 47        | 43                    | MEET ME HALFWAY<br>THE BLACK EYED PEAS (INTERSCOPE)                                   | THE BLACK EYED PEAS (INTERSCOPE)                             |
| 48        | 49                    | MI CURIOSIDAD<br>LOS TIGRES DEL NORTE (FONOVIISA)                                     | LOS TIGRES DEL NORTE (FONOVIISA)                             |
| 49        | <b>NEW</b>            | <b>ESTO ES VIDA</b><br>DRACO (SONY MUSIC LATIN)                                       | DRACO (SONY MUSIC LATIN)                                     |
| 50        | <b>NEW</b>            | <b>COMANDOS DEL M.P.</b><br>VOZ DE MANDO (LEG)  | VOZ DE MANDO (LEG)   |

Venezuelan musician/actor Carlos Baute reaches the summit of Latin Pop Airplay, as his first charting title, "Colgando En Tus Manos," jumps 4-1. The last new act to top the tally with a maiden single was Las Ketchup, whose "Asereje" vaulted 7-1 in the Oct. 26, 2002, issue.



TOP LATIN ALBUMS™

| THIS WEEK | LAST WEEK             | TITLE   | ARTIST (IMPRINT / DISTRIBUTING LABEL)         |
|-----------|-----------------------|---|---|
| 1         | 2                     | <b>#1</b> AVENTURA<br>THE LAST PREMIUM LATIN 2009/SONY MUSIC LATIN                        | AVENTURA (PREMIUM LATIN)                      |
| 2         | 1                     | BANDA LOS RECODITOS<br>AND BIEN PEDO DISA 721423/UMLE                                     | BANDA LOS RECODITOS (DISA)                    |
| 3         | 3                     | WISIN & YANDEL<br>LA REVOLUCION WY/MACHETE 012967/UMLE                                    | WY/MACHETE (UNIVERSAL MUSIC LATINO)           |
| 4         | 5                     | JENNI RIVERA<br>LA GRAN SEÑORA FONOVIISA 354398/UMLE                                      | JENNI RIVERA (FONOVIISA)                      |
| 5         | 4                     | JENCARLOS<br>BUSCAME BULLSEYE 8914  | JENCARLOS (BULLSEYE)                          |
| 6         | 18                    | <b>GREATEST ESPINOZA PAZ GAINER</b><br>YO NO CANTO, PERO LO INTENTAMOS AS 729128/UMLE     | ESPINOZA PAZ (DISA)                           |
| 7         | 6                     | ALEJANDRO FERNANDEZ<br>DOS MUNDOS EVOLUCION UNIVERSAL MUSIC LATINO 013889/UMLE            | ALEJANDRO FERNANDEZ (UNIVERSAL MUSIC LATINO)  |
| 8         | 7                     | LARRY HERNANDEZ<br>EN VIVO DESDE GUILIANCA MENDIETA/FONOVIISA 570050/UMLE                 | LARRY HERNANDEZ (MENDIETA/FONOVIISA)          |
| 9         | 9                     | ALEJANDRO FERNANDEZ<br>DOS MUNDOS - TRADICION FONOVIISA 354372/UMLE                       | ALEJANDRO FERNANDEZ (FONOVIISA)               |
| 10        | 10                    | PESADO<br>DESDE LA CANTINA: VOLUMEN 1 DISA 726653/UMLE                                    | PESADO (DISA)                                 |
| 11        | 12                    | INTOCABLE<br>CLASSIC GOOD-I 60130/SONY MUSIC LATIN  | INTOCABLE (GOOD-I-SONY MUSIC LATIN)           |
| 12        | 8                     | BANDA EL RECODO DE CRUZ LIZARRAGA<br>ME GUSTA TODO DE TI FONOVIISA 354394/UMLE            | BANDA EL RECODO DE CRUZ LIZARRAGA (FONOVIISA) |
| 13        | 11                    | THALIA<br>PRIMERA FILA SONY MUSIC LATIN 56091   | THALIA (SONY MUSIC LATIN)                     |
| 14        | 22                    | <b>PACE SETTER TITO "EL BAMBINO"</b><br>EL PATRON SIENTE 653883/UMLE                      | TITO "EL BAMBINO" (SIENTE)                    |
| 15        | 14                    | EL TRONO DE MEXICO<br>HASTA MI FINAL FONOVIISA 354215/UMLE                                | EL TRONO DE MEXICO (FONOVIISA)                |
| 16        | 13                    | LARRY HERNANDEZ<br>16 MARCO CORRIDOS MENDIETA/FONOVIISA 570037/UMLE                       | LARRY HERNANDEZ (MENDIETA/FONOVIISA)          |
| 17        | 15                    | MARCO ANTONIO SOLIS<br>MAS DE MARCO ANTONIO SOLIS FONOVIISA 354216/UMLE                   | MARCO ANTONIO SOLIS (FONOVIISA)               |
| 18        | 19                    | DON CHETO<br>EL KTIME DE USTEDES PLATINO 8832   | DON CHETO (PLATINO)                           |
| 19        | 20                    | PATRULLA 81<br>SIN TI NO VIVE DISA 721404/UMLE  | PATRULLA 81 (DISA)                            |
| 20        | 17                    | VARIOUS ARTISTS<br>SUPER EXITOS: LO MEJOR DEL ANO FONOVIISA 354395/UMLE                   | VARIOUS ARTISTS (FONOVIISA)                   |
| 21        | 24                    | LUIS FONSI<br>PALABRAS DEL SILENCIO UNIVERSAL MUSIC LATINO 011810/UMLE                    | LUIS FONSI (UNIVERSAL MUSIC LATINO)           |
| 22        | 16                    | COSCULLUELA<br>EL PRINCE NUEVA KAMUWA WHITE LONSONBITE UNIVERSAL MUSIC LATINO 063826/UMLE | COSCULLUELA (UNIVERSAL MUSIC LATINO)          |
| 23        | 26                    | EL TRONO DE MEXICO<br>ALMAS GEMELAS FONOVIISA 353804/UMLE                                 | EL TRONO DE MEXICO (FONOVIISA)                |
| 24        | 27                    | VARIOUS ARTISTS<br>RADIO EXITOS: EL DISCO DEL ANO 2009 DISA 724187/UMLE                   | VARIOUS ARTISTS (DISA)                        |
| 25        | 25                    | TONY DIZE<br>LA MELODIA DE LA CALLE (UPDATED) PINA 70201/SONY MUSIC LATIN                 | TONY DIZE (PINA)                              |
| 26        | 30                    | MARISELA<br>20 EXITOS INMORTALES IM 6614  | MARISELA (IM)                                 |
| 27        | 21                    | DRACO<br>AMOR VINCI O MORI SONY MUSIC LATIN 59099   | DRACO (SONY MUSIC LATIN)                      |
| 28        | 36                    | PATRULLA 81<br>SERIE DIAMANTE: 30 SUPER EXITOS DISA 721355/UMLE                           | PATRULLA 81 (DISA)                            |
| 29        | 37                    | LOS TEMERARIOS<br>SERIE DIAMANTE: 30 SUPER EXITOS DISA 721347/UMLE                        | LOS TEMERARIOS (DISA)                         |
| 30        | 33                    | ALEJANDRO SANZ<br>PARAISO EXPRESS WARNER LATINA 522519                                    | ALEJANDRO SANZ (WARNER LATINA)                |
| 31        | 32                    | LOS BUKIS<br>SERIE DIAMANTE: 30 SUPER EXITOS FONOVIISA 354230/UMLE                        | LOS BUKIS (FONOVIISA)                         |
| 32        | 41                    | LA ARROLLADORA BANDA EL LIMON<br>SERIE DIAMANTE: 30 SUPER EXITOS DISA 721351/UMLE         | LA ARROLLADORA BANDA EL LIMON (DISA)          |
| 33        | 28                    | Laura Pausini<br>PRIMAVERA ANTICIPADA WARNER LATINA 516627                                | Laura Pausini (WARNER LATINA)                 |
| 34        | 38                    | TERCER CIELO<br>GENTE COMIA, SIEMPRE, KASA/PERDISO UNIVERSAL MUSIC LATINO 057010/UMLE     | TERCER CIELO (UNIVERSAL MUSIC LATINO)         |
| 35        | <b>HOT SHOT DEBUT</b> | <b>JOSE JOSE</b><br>JOSE JOSE RANCHERO SONY MUSIC LATIN 63197                             | JOSE JOSE (SONY MUSIC LATIN)                  |
| 36        | 31                    | LOS TIGRES DEL NORTE<br>LA GRANJA FONOVIISA 354192/UMLE                                   | LOS TIGRES DEL NORTE (FONOVIISA)              |
| 37        | 29                    | ALEJANDRO FERNANDEZ<br>DOS MUNDOS UNIVERSAL MUSIC LATINO/FONOVIISA 354387/UMLE            | ALEJANDRO FERNANDEZ (UNIVERSAL MUSIC LATINO)  |
| 38        | 44                    | LA QUINTA ESTACION<br>SIN FRENOS SONY MUSIC LATIN 44947                                   | LA QUINTA ESTACION (SONY MUSIC LATIN)         |
| 39        | 42                    | VICENTE FERNANDEZ<br>NECESITO DE TI SONY MUSIC LATIN 63282                                | VICENTE FERNANDEZ (SONY MUSIC LATIN)          |
| 40        | 45                    | TIERRA CALI<br>ULTIMATE COLLECTION 14 DISCS (VENUS/SONY MUSIC LATINO) 652750/UMLE         | TIERRA CALI (SONY MUSIC LATIN)                |
| 41        | 39                    | LOS RIELEROS DEL NORTE<br>EN VIVO PARA TI FONOVIISA 354286/UMLE                           | LOS RIELEROS DEL NORTE (FONOVIISA)            |
| 42        | 35                    | JUAN GABRIEL<br>MIS CANCIONES, MIS AMIGOS DISCOS 605 57725/SONY MUSIC LATIN               | JUAN GABRIEL (SONY MUSIC LATIN)               |
| 43        | 34                    | VARIOUS ARTISTS<br>EL SOMBRIO JOVEN DE MEXICO PRESENTA: PARTE 1 DISA 721421/UMLE          | VARIOUS ARTISTS (DISA)                        |
| 44        | <b>NEW</b>            | <b>LAURA PAUSINI</b><br>LAURA LIVE: GIRLA MUNDIAL 09 WARNER LATINA 523131                 | LAURA PAUSINI (WARNER LATINA)                 |
| 45        | 23                    | TITO "EL BAMBINO"<br>EL PATRON SIENTE UNIVERSAL MUSIC LATINO 063826/UMLE                  | TITO "EL BAMBINO" (UNIVERSAL MUSIC LATINO)    |
| 46        | 47                    | EL TIGRILLO PALMA<br>SERIE DIAMANTE: 30 SUPER EXITOS FONOVIISA 354310/UMLE                | EL TIGRILLO PALMA (FONOVIISA)                 |
| 47        | 46                    | EDNITA<br>SOY SONY MUSIC LATIN 55934  | EDNITA (SONY MUSIC LATIN)                     |
| 48        | 43                    | DADDY YANKEE<br>TALENTO DE BARRIO (SOUNDTRACK) EL CARTEL/MACHETE 280020/UMLE              | DADDY YANKEE (EL CARTEL/MACHETE)              |
| 49        | 48                    | CONJUNTO PRIMAVERA<br>SERIE DIAMANTE: 30 SUPER EXITOS FONOVIISA 354254/UMLE               | CONJUNTO PRIMAVERA (FONOVIISA)                |
| 50        | 52                    | RICARDO ARJONA<br>5TO PISO WARNER LATINA 516669   | RICARDO ARJONA (WARNER LATINA)                |

Banda Los Recoditos reaches the top of Regional Mexican Airplay with its first charting title, "Ando Bien Pedro" (4-1). Los Pikadientes de Caborca was the last new act to lead the list with an introductory entry with "La Cumbia Del Rio" on Oct. 4, 2008.



REGIONAL MEXICAN ALBUMS™

| THIS WEEK | LAST WEEK       | TITLE  | ARTIST (IMPRINT / DISTRIBUTING LABEL)         |
|-----------|-----------------|--|---|
| 1         | 1               | <b>#1</b> BANDA LOS RECODITOS<br>AND BIEN PEDO DISA 721423/UMLE                          | BANDA LOS RECODITOS (DISA)                    |
| 2         | 2               | JENNI RIVERA<br>LA GRAN SEÑORA FONOVIISA 354398/UMLE                                     | JENNI RIVERA (FONOVIISA)                      |
| 3         | 12              | ESPINOZA PAZ<br>YO NO CANTO, PERO LO INTENTAMOS AS 729128/UMLE                           | ESPINOZA PAZ (DISA)                           |
| 4         | 3               | LARRY HERNANDEZ<br>EN VIVO DESDE GUILIANCA MENDIETA/FONOVIISA 570050/UMLE                | LARRY HERNANDEZ (MENDIETA/FONOVIISA)          |
| 5         | 5               | ALEJANDRO FERNANDEZ<br>DOS MUNDOS - TRADICION FONOVIISA 354372/UMLE                      | ALEJANDRO FERNANDEZ (FONOVIISA)               |
| 6         | 6               | PESADO<br>DESDE LA CANTINA: VOLUMEN 1 DISA 726653/UMLE                                   | PESADO (DISA)                                 |
| 7         | 7               | INTOCABLE<br>CLASSIC GOOD-I 60130/SONY MUSIC LATIN                                       | INTOCABLE (GOOD-I-SONY MUSIC LATIN)           |
| 8         | 4               | BANDA EL RECODO DE CRUZ LIZARRAGA<br>ME GUSTA TODO DE TI FONOVIISA 354394/UMLE           | BANDA EL RECODO DE CRUZ LIZARRAGA (FONOVIISA) |
| 9         | 9               | EL TRONO DE MEXICO<br>HASTA MI FINAL FONOVIISA 354215/UMLE                               | EL TRONO DE MEXICO (FONOVIISA)                |
| 10        | 8               | LARRY HERNANDEZ<br>16 MARCO CORRIDOS MENDIETA/FONOVIISA 570037/UMLE                      | LARRY HERNANDEZ (MENDIETA/FONOVIISA)          |
| 11        | 10              | MARCO ANTONIO SOLIS<br>MAS DE MARCO ANTONIO SOLIS FONOVIISA 354216/UMLE                  | MARCO ANTONIO SOLIS (FONOVIISA)               |
| 12        | 13              | DON CHETO<br>EL KTIME DE USTEDES PLATINO 8832  | DON CHETO (PLATINO)                           |
| 13        | 14              | PATRULLA 81<br>SIN TI NO VIVE DISA 721404/UMLE   | PATRULLA 81 (DISA)                            |
| 14        | 11              | VARIOUS ARTISTS<br>SUPER EXITOS: LO MEJOR DEL ANO FONOVIISA 354395/UMLE                  | VARIOUS ARTISTS (FONOVIISA)                   |
| 15        | 15              | EL TRONO DE MEXICO<br>ALMAS GEMELAS FONOVIISA 353804/UMLE                                | EL TRONO DE MEXICO (FONOVIISA)                |
| 16        | 16              | VARIOUS ARTISTS<br>RADIO EXITOS: EL DISCO DEL ANO 2009 DISA 724187/UMLE                  | VARIOUS ARTISTS (DISA)                        |
| 17        | 20              | PATRULLA 81<br>SERIE DIAMANTE: 30 SUPER EXITOS DISA 721355/UMLE                          | PATRULLA 81 (DISA)                            |
| 18        | <b>RE-ENTRY</b> | <b>LOS TEMERARIOS</b><br>SERIE DIAMANTE: 30 SUPER EXITOS DISA 721347/UMLE                | LOS TEMERARIOS (DISA)                         |
| 19        | 18              | LOS BUKIS<br>SERIE DIAMANTE: 30 SUPER EXITOS FONOVIISA 354230/UMLE                       | LOS BUKIS (FONOVIISA)                         |
| 20        | <b>RE-ENTRY</b> | <b>LA ARROLLADORA BANDA EL LIMON</b><br>SERIE DIAMANTE: 30 SUPER EXITOS DISA 721351/UMLE | LA ARROLLADORA BANDA EL LIMON (DISA)          |

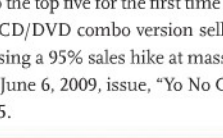


In its 37th week on Regional Mexican Albums, Espinoza Paz's "Yo No Canto, Pero Lo Intentamos" catapults 12-3, moving 2,000 copies (up 98%) and returning to the top five for the first time since October. The increase is due to its CD/DVD combo version selling for \$12.88 last week at Walmart, causing a 95% sales hike at mass merchants. Since its No. 1 debut in the June 6, 2009, issue, "Yo No Canto" hasn't fallen out of the tally's top 15.

—Raully Ramirez

LATIN POP ALBUMS™

| THIS WEEK | LAST WEEK  | TITLE   | ARTIST (IMPRINT / DISTRIBUTING LABEL)        |
|-----------|------------|---|--|
| 1         | 1          | <b>#1</b> JENCARLOS<br>BUSCAME BULLSEYE 8914  | JENCARLOS (BULLSEYE)                         |
| 2         | 2          | ALEJANDRO FERNANDEZ<br>DOS MUNDOS EVOLUCION UNIVERSAL MUSIC LATINO 013889/UMLE        | ALEJANDRO FERNANDEZ (UNIVERSAL MUSIC LATINO) |
| 3         | 3          | THALIA<br>PRIMERA FILA SONY MUSIC LATIN 56091   | THALIA (SONY MUSIC LATIN)                    |
| 4         | 5          | LUIS FONSI<br>PALABRAS DEL SILENCIO UNIVERSAL MUSIC LATINO 011810/UMLE                | LUIS FONSI (UNIVERSAL MUSIC LATINO)          |
| 5         | 8          | MARISELA<br>20 EXITOS INMORTALES IM 6614  | MARISELA (IM)                                |
| 6         | 4          | DRACO<br>AMOR VINCI O MORI SONY MUSIC LATIN 59099                                     | DRACO (SONY MUSIC LATIN)                     |
| 7         | 9          | ALEJANDRO SANZ<br>PARAISO EXPRESS WARNER LATINA 522519                                | ALEJANDRO SANZ (WARNER LATINA)               |
| 8         | 6          | LAURA PAUSINI<br>PRIMAVERA ANTICIPADA WARNER LATINA 516627                            | LAURA PAUSINI (WARNER LATINA)                |
| 9         | 11         | TERCER CIELO<br>GENTE COMIA, SIEMPRE, KASA/PERDISO UNIVERSAL MUSIC LATINO 057010/UMLE | TERCER CIELO (UNIVERSAL MUSIC LATINO)        |
| 10        | 7          | ALEJANDRO FERNANDEZ<br>DOS MUNDOS UNIVERSAL MUSIC LATINO/FONOVIISA 354387/UMLE        | ALEJANDRO FERNANDEZ (UNIVERSAL MUSIC LATINO) |
| 11        | 12         | LA QUINTA ESTACION<br>SIN FRENOS SONY MUSIC LATIN 44947                               | LA QUINTA ESTACION (SONY MUSIC LATIN)        |
| 12        | 10         | JUAN GABRIEL<br>MIS CANCIONES, MIS AMIGOS DISCOS 605 57725/SONY MUSIC LATIN           | JUAN GABRIEL (SONY MUSIC LATIN)              |
| 13        | <b>NEW</b> | <b>LAURA PAUSINI</b><br>LAURA LIVE: GIRLA MUNDIAL 09 WARNER LATINA 523131             | LAURA PAUSINI (WARNER LATINA)                |
| 14        | 13         | EDNITA<br>SOY SONY MUSIC LATIN 55934  | EDNITA (SONY MUSIC LATIN)                    |
| 15        | 15         | RICARDO ARJONA<br>5TO PISO WARNER LATINA 516669                                       | RICARDO ARJONA (WARNER LATINA)               |
| 16        | 14         | DAVID BISBAL<br>SIN MIRAR ATRAS VAL UNIVERSAL MUSIC LATINO 013491/UMLE                | DAVID BISBAL (UNIVERSAL MUSIC LATINO)        |
| 17        | 16         | NELLY FURTADO<br>MI PLAN (DEL STAR) UNIVERSAL MUSIC LATINO 013318/UMLE                | NELLY FURTADO (UNIVERSAL MUSIC LATINO)       |
| 18        | 17         | LUIS FONSI<br>6 SUPER HITS (EP) UNIVERSAL MUSIC LATINO 013618/UMLE                    | LUIS FONSI (UNIVERSAL MUSIC LATINO)          |
| 19        | 18         | MARISELA<br>20 EXITOS INMORTALES VOL. 2 IM 6615                                       | MARISELA (IM)                                |
| 20        | 26         | PAULINA RUBIO<br>GRAN CITY POP UNIVERSAL MUSIC LATINO 013075/UMLE                     | PAULINA RUBIO (UNIVERSAL MUSIC LATINO)       |



Latin pop's 15 stations (62 regional Mexican), 29 Latin pop, 17 tropical, 8 Latin pop/mexico are electronically monitored 24 hours a day, 7 days a week. TOP LATIN ALBUMS: See Charts Legend for rules and explanations. All charts © 2010, © Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.



| JAPAN     |           | ALBUMS   |           | (HANSHIN/SOUNDSCAN JAPAN/PLANTECH) | FEBRUARY 2, 2009 |
|-----------|-----------|--|-----------|------------------------------------|------------------|
| THIS WEEK | LAST WEEK | THIS WEEK  | LAST WEEK |                                    |                  |
| 1         | NEW       | WHISTLE (CD/DVD LTD EDITION) HY AVEX TRAX                    |           |                                    |                  |
| 2         | NEW       | ABINGDON ROAD (CD/DVD LTD EDITION) ABINGDON BOYS SCHOOL EPIC |           |                                    |                  |
| 3         | 2         | RECITAL (CD+DVD LTD EDITION) HILCRHYME UNIVERSAL             |           |                                    |                  |
| 4         | NEW       | POP (CD/DVD LTD EDITION) M40 ABE PONY CANYON                 |           |                                    |                  |
| 5         | 4         | RECTAL MILCRHYME UNIVERSAL                                   |           |                                    |                  |
| 6         | NEW       | BELIEVE (LTD EDITION) ORANTHI UNIVERSAL                      |           |                                    |                  |
| 7         | 1         | NEXT FUTURE (DVD) GIRL NEXT DOOR AVEV TRAX                   |           |                                    |                  |
| 8         | 8         | ALL THE BEST! 1999-2009 ARASHI J-STORM                       |           |                                    |                  |
| 9         | 27        | MICHAEL JACKSON'S THIS IS IT MICHAEL JACKSON EPIC            |           |                                    |                  |
| 10        | 3         | OLYMPUS LANDS J-STORM  |           |                                    |                  |

| UNITED KINGDOM |           | ALBUMS  |           | (THE OFFICIAL UK CHARTS CO.) | FEBRUARY 1, 2009 |
|----------------|-----------|---|-----------|------------------------------|------------------|
| THIS WEEK      | LAST WEEK | THIS WEEK   | LAST WEEK |                              |                  |
| 1              | 2         | PAOLO NUTINI SUNNY SIDE UP ATLANTIC                         |           |                              |                  |
| 2              | 8         | ALICIA KEYS THE ELEMENT OF FREEDOM MBK/J                    |           |                              |                  |
| 3              | 1         | FLORENCE + THE MACHINE LUNGS ISLAND                         |           |                              |                  |
| 4              | 6         | ANDRE RIEU FOREVER VIENNA DECCA                             |           |                              |                  |
| 5              | 5         | LADY GAGA THE FAME STREAMLINE/KOLN/VE/CHERRYTREE/INTERSCOPE |           |                              |                  |
| 6              | 22        | SOUNDTRACK ALVIN AND THE CHIPMUNKS: THE SQUEAKYEL PHNO      |           |                              |                  |
| 7              | 10        | MUMFORD & SONS SIGH NO MORE ISLAND                          |           |                              |                  |
| 8              | 4         | JUSTIN BIEBER MY WORLD ISLAND/DEF JAM                       |           |                              |                  |
| 9              | 13        | BIFFY CLYRO ONLY REVOLUTIONS 14TH FLOOR                     |           |                              |                  |
| 10             | 7         | PIXIE LOTT TURN IT UP MERCURY                               |           |                              |                  |

| GERMANY   |           | ALBUMS  |           | (MEDIA CONTROL) | FEBRUARY 2, 2009 |
|-----------|-----------|---|-----------|-----------------|------------------|
| THIS WEEK | LAST WEEK | THIS WEEK   | LAST WEEK |                 |                  |
| 1         | NEW       | TOCOTRONIC SCHALL UND WAHN UNIVERSAL                          |           |                 |                  |
| 2         | 1         | LADY GAGA THE FAME STREAMLINE/KOLN/VE/CHERRYTREE/INTERSCOPE   |           |                 |                  |
| 3         | 2         | ADORO FUER IMMER UND DICH UNIVERSAL                           |           |                 |                  |
| 4         | 7         | ICH + ICH GUTE REISE DOMESTIC POP                             |           |                 |                  |
| 5         | 4         | THE BLACK EYED PEAS THE E.M.D. INTERSCOPE                     |           |                 |                  |
| 6         | 3         | FALCO THE SPIRIT NEVER DIES STARWATCH                         |           |                 |                  |
| 7         | 5         | PETRUHA KUEPPER PANTRAEUME SONY MUSIC                         |           |                 |                  |
| 8         | 6         | PINK FUNHOUSE LAFACE/JLG                                      |           |                 |                  |
| 9         | 11        | ROBBIE WILLIAMS REALLY KILLED THE VIDEO STAR CHRYSALIS/VIRGIN |           |                 |                  |
| 10        | 12        | ALICIA KEYS THE ELEMENT OF FREEDOM MBK/J                      |           |                 |                  |

| EUROPEAN HOT 100 SINGLES |           | ALBUMS  |           | (NIELSEN/BILLBOARD) | FEBRUARY 3, 2009 |
|--------------------------|-----------|---|-----------|---------------------|------------------|
| THIS WEEK                | LAST WEEK | THIS WEEK   | LAST WEEK |                     |                  |
| 1                        | 2         | TIK TOK KESHA KEMOSABE/RCA  |           |                     |                  |
| 2                        | 1         | BAD ROMANCE LADY GAGA STREAMLINE/KOLN/VE/CHERRYTREE/INTERSCOPE          |           |                     |                  |
| 3                        | 4         | FIREFLIES OWL CITY UNIVERSAL REPUBLIC/UNIVERSAL                         |           |                     |                  |
| 4                        | 3         | MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE                          |           |                     |                  |
| 5                        | 5         | RUSSIAN ROULETTE RIHANNA SRP/DEF JAM                                    |           |                     |                  |
| 6                        | 7         | EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS ROC NATION                     |           |                     |                  |
| 7                        | 6         | STEREO LOVE EDWARD MAYA FT. VIKI JIGULINA SPINNINI                      |           |                     |                  |
| 8                        | NEW       | DINGUE, DINGUE, DINGUE CHRISTOPHE MAE WARNER                            |           |                     |                  |
| 9                        | 8         | REPLAY IYAZ TIME IS MONEY/BELUGA HEIGHTS/REPRISE                        |           |                     |                  |
| 10                       | 9         | DON'T STOP BELIEVIN' GLEE CAST 20TH CENTURY FOX/COLUMBIA                |           |                     |                  |
| 11                       | 10        | I LIKE KERI NELSON MOSLEY/INTERSCOPE                                    |           |                     |                  |
| 12                       | 18        | MORNING AFTER DARK TIMBERLAND FT. NELLY FURTARDO BLACKGROUND/INTERSCOPE |           |                     |                  |
| 13                       | 13        | I WILL LOVE YOU MONDAY (365) AURA DIONE MUSIC FOR DREAMS                |           |                     |                  |
| 14                       | 14        | STARSTRUKK 30H3 FT. KATY PERRY PHOTO FINISH                             |           |                     |                  |
| 15                       | 12        | I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE                          |           |                     |                  |
| 16                       | 17        | RIVERSIDE (LETS GO) SIDNEY SAMSON DATA                                  |           |                     |                  |
| 17                       | 15        | WHATCHA SAY JASON DERULO BELUGA HEIGHTS/WARNER BROS.                    |           |                     |                  |
| 18                       | 16        | SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN                             |           |                     |                  |
| 19                       | 22        | DISCO POGO ATZEN FRAUENARTZ & MANNY MARC EDEL                           |           |                     |                  |
| 20                       | 19        | RAIN MIKA CASABLANCA/ISLAND   |           |                     |                  |

| EURO DIGITAL SONGS |           | ALBUMS   |           | (NIELSEN SOUNDSCAN INTERNATIONAL) | FEBRUARY 13, 2009 |
|--------------------|-----------|--|-----------|-----------------------------------|-------------------|
| THIS WEEK          | LAST WEEK | THIS WEEK  | LAST WEEK |                                   |                   |
| 1                  | 1         | FIREFLIES OWL CITY UNIVERSAL REPUBLIC  |           |                                   |                   |
| 2                  | 3         | TIK TOK KESHA KEMOSABE/RCA   |           |                                   |                   |
| 3                  | 4         | BAD ROMANCE LADY GAGA STREAMLINE/KOLN/VE/CHERRYTREE/INTERSCOPE                       |           |                                   |                   |
| 4                  | 2         | REPLAY IYAZ TIME IS MONEY/BELUGA HEIGHTS/REPRISE                                     |           |                                   |                   |
| 5                  | 5         | DON'T STOP BELIEVIN' GLEE CAST FT. LEMMY & COREY WOODEN 20TH CENTURY FOX TV/COLUMBIA |           |                                   |                   |
| 6                  | 6         | STARSTRUKK 30H3 FT. KATY PERRY PHOTO FINISH  |           |                                   |                   |
| 7                  | 7         | MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE                                       |           |                                   |                   |
| 8                  | 17        | EMPIRE STATE OF MIND (PART II) BROKEN DOWN ALICIA KEYS ROC NATION                    |           |                                   |                   |
| 9                  | 10        | EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS ROC NATION                                  |           |                                   |                   |
| 10                 | 13        | ONE SHOT JLS EPIC  |           |                                   |                   |
| 11                 | 11        | DON'T STOP BELIEVIN' JOURNEY COLUMBIA/LEGACY   |           |                                   |                   |
| 12                 | 12        | RUSSIAN ROULETTE RIHANNA SRP/DEF JAM   |           |                                   |                   |
| 13                 | 8         | RIVERSIDE SIDNEY SAMSON SNEAKERZ MUZIK   |           |                                   |                   |
| 14                 | 15        | YOUNG FOREVER JAY-Z + MR. HUDDSON ROC NATION   |           |                                   |                   |
| 15                 | 9         | WONT GO QUIETLY EXAMPLE DATA   |           |                                   |                   |

| FRANCE    |           | ALBUMS  |           | (SNEP/FOP/TITE-LIVE) | FEBRUARY 2, 2009 |
|-----------|-----------|---|-----------|----------------------|------------------|
| THIS WEEK | LAST WEEK | THIS WEEK   | LAST WEEK |                      |                  |
| 1         | 1         | THE BLACK EYED PEAS THE E.M.D. INTERSCOPE                   |           |                      |                  |
| 2         | 2         | LADY GAGA THE FAME STREAMLINE/KOLN/VE/CHERRYTREE/INTERSCOPE |           |                      |                  |
| 3         | 7         | VARIOUS ARTISTS FRA MOZART L'OPERA ROCK WARNER              |           |                      |                  |
| 4         | 15        | DAVID GUETTA ONE LOVE GUM/VIRGIN                            |           |                      |                  |
| 5         | 12        | MICHAEL BUBLE CRAZY LOVE 143/REPRISE                        |           |                      |                  |
| 6         | 4         | MUSE THE RESISTANCE A&E/HELIUM 3/WARNER                     |           |                      |                  |
| 7         | 6         | MIKA THE BOY WHO KNEW TOO MUCH CASABLANCA/ISLAND            |           |                      |                  |
| 8         | 29        | GREGOIRE TOI + MOI MY MAJOR COMPANY                         |           |                      |                  |
| 9         | 5         | MARC LAVOINE VOLUME 10 MERCURY                              |           |                      |                  |
| 10        | 9         | DIAM'S S.O.S. HOSTILE                                       |           |                      |                  |

| CANADA    |           | ALBUMS  |           | (NIELSEN BDS/SOUNDSCAN) | FEBRUARY 13, 2009 |
|-----------|-----------|---|-----------|-------------------------|-------------------|
| THIS WEEK | LAST WEEK | THIS WEEK   | LAST WEEK |                         |                   |
| 1         | 1         | VARIOUS ARTISTS HOPE FOR HAITI NOW! MTV NETWORKS                            |           |                         |                   |
| 2         | NEW       | LADY ANTEBELLUM NEED YOU NOW CAPITOL NASHVILLE/EMI                          |           |                         |                   |
| 3         | 2         | SUSAN BOYLE I DREAMED A DREAM SYCO/COLUMBIA/SONY MUSIC                      |           |                         |                   |
| 4         | 3         | VARIOUS ARTISTS 2010 GRAMMY NOMINEES GRAMMY/CAPITOL/EMI                     |           |                         |                   |
| 5         | 4         | LADY GAGA THE FAME STREAMLINE/KOLN/VE/CHERRYTREE/INTERSCOPE                 |           |                         |                   |
| 6         | 5         | KESHA ANIMAL KEMOSABE/RCA/SONY MUSIC  |           |                         |                   |
| 7         | 22        | MICHAEL JACKSON MICHAEL JACKSON'S THIS IS IT SOUNDTRACK MJC/EPIC/SONY MUSIC |           |                         |                   |
| 8         | 15        | ADAM LAMBERT FOR YOUR ENTERTAINMENT 19/RCA/SONY MUSIC                       |           |                         |                   |
| 9         | 8         | MICHAEL BUBLE CRAZY LOVE 143/REPRISE/WARNER                                 |           |                         |                   |
| 10        | 9         | THE BLACK EYED PEAS THE E.M.D. INTERSCOPE/UNIVERSAL                         |           |                         |                   |

| AUSTRALIA |           | ALBUMS  |           | (ARIA) | FEBRUARY 1, 2009 |
|-----------|-----------|---|-----------|--------|------------------|
| THIS WEEK | LAST WEEK | THIS WEEK   | LAST WEEK |        |                  |
| 1         | 1         | SUSAN BOYLE I DREAMED A DREAM SYCO                                  |           |        |                  |
| 2         | 7         | MUMFORD & SONS SIGH NO MORE ISLAND                                  |           |        |                  |
| 3         | 3         | MICHAEL BUBLE CRAZY LOVE 143/REPRISE                                |           |        |                  |
| 4         | 6         | LADY GAGA THE FAME MONSTER STREAMLINE/KOLN/VE/CHERRYTREE/INTERSCOPE |           |        |                  |
| 5         | 4         | KESHA ANIMAL KEMOSABE/RCA   |           |        |                  |
| 6         | 2         | THE MCCLYMONTS WRAPPED UP GOOD UNIVERSAL                            |           |        |                  |
| 7         | 5         | VAMPIRE WEEKEND CONTRA XL   |           |        |                  |
| 8         | 15        | MUSE THE RESISTANCE A&E/HELIUM 3/WARNER                             |           |        |                  |
| 9         | 8         | THE BLACK EYED PEAS THE E.M.D. INTERSCOPE                           |           |        |                  |
| 10        | 11        | LILY ALLEN IT'S NOT ME, IT'S YOU REGAL/PARLOPHONE                   |           |        |                  |

| EURO DIGITAL SONGS SPOTLIGHT |           | ALBUMS   |           | (NIELSEN SOUNDSCAN INTERNATIONAL) | FEBRUARY 13, 2009 |
|------------------------------|-----------|--|-----------|-----------------------------------|-------------------|
| THIS WEEK                    | LAST WEEK | THIS WEEK  | LAST WEEK |                                   |                   |
| 1                            | NEW       | MIKA BOOGIE FINTELLIGENS RAHINA                                |           |                                   |                   |
| 2                            | 1         | BAD ROMANCE LADY GAGA STREAMLINE/KOLN/VE/CHERRYTREE/INTERSCOPE |           |                                   |                   |
| 3                            | 2         | TIK TOK KESHA KEMOSABE/RCA                                     |           |                                   |                   |
| 4                            | NEW       | FIREFLIES OWL CITY UNIVERSAL REPUBLIC                          |           |                                   |                   |
| 5                            | RE        | FOR YOUR ENTERTAINMENT ADAM LAMBERT 19/RCA                     |           |                                   |                   |
| 6                            | 4         | RUSSIAN ROULETTE RIHANNA SRP/DEF JAM                           |           |                                   |                   |
| 7                            | 3         | JOS SA TAHDT NIIN JIPPU & SAMULI EDELMANN WARNER               |           |                                   |                   |
| 8                            | RE        | NEW YORK PALOMA FAITH SONY MUSIC                               |           |                                   |                   |
| 9                            | 7         | SAMA NAINEN CHISU HELSINKI/WARNER                              |           |                                   |                   |
| 10                           | 9         | EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS ROC NATION            |           |                                   |                   |

| EUROPEAN ALBUMS |           | ALBUMS  |           | (NIELSEN/BILLBOARD) | FEBRUARY 3, 2009 |
|-----------------|-----------|---|-----------|---------------------|------------------|
| THIS WEEK       | LAST WEEK | THIS WEEK   | LAST WEEK |                     |                  |
| 1               | 1         | LADY GAGA THE FAME STREAMLINE/KOLN/VE/CHERRYTREE/INTERSCOPE         |           |                     |                  |
| 2               | 2         | THE BLACK EYED PEAS THE E.M.D. INTERSCOPE                           |           |                     |                  |
| 3               | 3         | ALICIA KEYS THE ELEMENT OF FREEDOM MBK/J                            |           |                     |                  |
| 4               | 4         | MICHAEL BUBLE CRAZY LOVE 143/REPRISE/WARNER/143/REPRISE             |           |                     |                  |
| 5               | 8         | PAOLO NUTINI SUNNY SIDE UP ATLANTIC                                 |           |                     |                  |
| 6               | NEW       | TOCOTRONIC SCHALL UND WAHN UNIVERSAL                                |           |                     |                  |
| 7               | 11        | RIHANNA RATED R SRP/DEF JAM   |           |                     |                  |
| 8               | 6         | FLORENCE + THE MACHINE LUNGS ISLAND                                 |           |                     |                  |
| 9               | 7         | ROBBIE WILLIAMS REALLY KILLED THE VIDEO STAR CHRYSALIS/VIRGIN       |           |                     |                  |
| 10              | 5         | SUSAN BOYLE I DREAMED A DREAM SYCO                                  |           |                     |                  |
| 11              | 10        | ADORO FUER IMMER UND DICH UNIVERSAL                                 |           |                     |                  |
| 12              | 9         | MUSE THE RESISTANCE A&E/HELIUM 3/WARNER                             |           |                     |                  |
| 13              | 14        | LADY GAGA THE FAME MONSTER STREAMLINE/KOLN/VE/CHERRYTREE/INTERSCOPE |           |                     |                  |
| 14              | 24        | ICH + ICH GUTE REISE DOMESTIC POP                                   |           |                     |                  |
| 15              | 19        | DAVID GUETTA ONE LOVE GUM/VIRGIN                                    |           |                     |                  |

| ITALY     |           | ALBUMS  |           | (NIELSEN) | FEBRUARY 1, 2009 |
|-----------|-----------|---|-----------|-----------|------------------|
| THIS WEEK | LAST WEEK | THIS WEEK   | LAST WEEK |           |                  |
| 1         | 1         | VASCO ROSSI TRACKS 2 (INEDITI E RARITA) CAPITOL                     |           |           |                  |
| 2         | 3         | LADY GAGA THE FAME MONSTER STREAMLINE/KOLN/VE/CHERRYTREE/INTERSCOPE |           |           |                  |
| 3         | 4         | MICHAEL BUBLE CRAZY LOVE 143/REPRISE                                |           |           |                  |
| 4         | 2         | LAURA PAUSINI LAURA LIVE GIRA MONDIAL 09 ATLANTIC                   |           |           |                  |
| 5         | 5         | MARIO BIONDI IF TATTICA   |           |           |                  |
| 6         | 7         | MICHAEL JACKSON MICHAEL JACKSON'S THIS IS IT MJJ/EPIC               |           |           |                  |
| 7         | 11        | TIZIANO FERRO ALLA MIA ETA' CAPITOL                                 |           |           |                  |
| 8         | 10        | ELISA HEART SUGAR   |           |           |                  |
| 9         | 6         | EROS RAMAZZOTTI ALI E RADICI RCA                                    |           |           |                  |
| 10        | 9         | MARCO DOVE SI VOLA RCA  |           |           |                  |

| SPAIN     |           | ALBUMS   |           | (PROMUSICAE/MEDIA) | FEBRUARY 3, 2009 |
|-----------|-----------|--|-----------|--------------------|------------------|
| THIS WEEK | LAST WEEK | THIS WEEK  | LAST WEEK |                    |                  |
| 1         | 1         | ALEJANDRO SANZ PARAISO EXPRESS DRD                                     |           |                    |                  |
| 2         | 4         | ESTOPA X ANNIVERSARIUM SONY MUSIC                                      |           |                    |                  |
| 3         | 2         | JOAQUIN SABINA VINAGRE Y ROSAS SONY MUSIC                              |           |                    |                  |
| 4         | 6         | FITO & FITIPALDIS ANTES DE QUE CUENTE DIEZ D. R. O.                    |           |                    |                  |
| 5         | 5         | DAVID BISBAL SIN MIRAR ATRAS VALE                                      |           |                    |                  |
| 6         | 7         | EL CANTO DEL LOCO RADIO LA COLIFRATA PRESENTA: EL CANTO DEL SONY MUSIC |           |                    |                  |
| 7         | 3         | ALICIA KEYS THE ELEMENT OF FREEDOM MBK/J                               |           |                    |                  |
| 8         | 8         | ALEJANDRO FERNANDEZ DOS MUNDOS: EVOLUCION UNIVERSAL                    |           |                    |                  |
| 9         | 9         | ROSARIO CUENTAME VALE  |           |                    |                  |
| 10        | NEW       | LOS SUAVES ADIOS, ADIOS SONY MUSIC                                     |           |                    |                  |

| BRAZIL    |           | ALBUMS   |           | (APBD/NIELSEN) | FEBRUARY 3, 2009 |
|-----------|-----------|--|-----------|----------------|------------------|
| THIS WEEK | LAST WEEK | THIS WEEK  | LAST WEEK |                |                  |
| 1         | 1         | PADRE FABIO DE MELO ILUMINAR SOM LIVRE           |           |                |                  |
| 2         | 2         | VARIOUS ARTISTS SAMBAS DE ENREDO 2010 UNIVERSAL  |           |                |                  |
| 3         | 5         | SOUNDTRACK SUMMER ELETRONICS 6 SOM LIVRE         |           |                |                  |
| 4         | 3         | SOUNDTRACK VIVER A VIDA SOM LIVRE                |           |                |                  |
| 5         | 4         | BEYONCE I AM...SASHA FIERCE SONY MUSIC           |           |                |                  |
| 6         | 6         | VICTOR & LEO AO VIVO E A CORES SONY MUSIC        |           |                |                  |
| 7         | 10        | MARIA GADU MARIA GADU SONY MUSIC                 |           |                |                  |
| 8         | 7         | VARIOUS ARTISTS VIVER A VIDA NACIONAL SOM LIVRE  |           |                |                  |
| 9         | NEW       | VICTOR E LEO BORBOLETAS SONY MUSIC               |           |                |                  |
| 10        | NEW       | VARIOUS ARTISTS 80 SUCESSOS DOS ANOS 80 SKY BLUE |           |                |                  |

Alt-rock band Tocotronic's ninth studio set, "Schall Und Wahn," enters atop the German Albums chart. It's the group's first career No. 1.



| EUROPEAN AIRPLAY |           | ALBUMS  |           | (NIELSEN) | FEBRUARY 3, 2009 |
|------------------|-----------|---|-----------|-----------|------------------|
| THIS WEEK        | LAST WEEK | THIS WEEK   | LAST WEEK |           |                  |
| 1                | 3         | RIHANNA RUSSIAN ROULETTE SRP/DEF JAM                                    |           |           |                  |
| 2                | 1         | LADY GAGA BAD ROMANCE STREAMLINE/KOLN/VE/CHERRYTREE/INTERSCOPE          |           |           |                  |
| 3                | 2         | KESHA TIK TOK KEMOSABE/RCA  |           |           |                  |
| 4                | 4         | THE BLACK EYED PEAS MEET ME HALFWAY INTERSCOPE                          |           |           |                  |
| 5                | 6         | OWL CITY FIREFLIES UNIVERSAL REPUBLIC                                   |           |           |                  |
| 6                | 5         | JAY-Z + ALICIA KEYS EMPIRE STATE OF MIND ROC NATION                     |           |           |                  |
| 7                | 7         | JASON DERULO WHATCHA SAY BELUGA HEIGHTS/WARNER BROS.                    |           |           |                  |
| 8                | 9         | IYAZ REPLAY TIME IS MONEY/BELUGA HEIGHTS/REPRISE                        |           |           |                  |
| 9                | 12        | SWEET DREAMS MUSIC WORLD/COLUMBIA                                       |           |           |                  |
| 10               | 10        | JAY SEAN FT. LIL WAYNE DOWN CASH MONEY/UNIVERSAL REPUBLIC               |           |           |                  |
| 11               | 11        | ROBBIE WILLIAMS YOU KNOW ME CHRYSALIS/VIRGIN                            |           |           |                  |
| 12               | 15        | TIMBERLAND FT. NELLY FURTARDO MORNING AFTER DARK BLACKGROUND/INTERSCOPE |           |           |                  |
| 13               | 16        | CHERYL COLE FIGHT FOR THIS LOVE POLYDOR                                 |           |           |                  |
| 14               | 8         | EDWARD MAYA FT. VIKI JIGULINA STEREO LOVE SPINNINI                      |           |           |                  |
| 15               | 14        | ALICIA KEYS DOESN'T MEAN ANYTHING MBK/J                                 |           |           |                  |

| SWEDEN    |           | SINGLES  |           | (GLF) | JANUARY 29, 2009 |
|-----------|-----------|--|-----------|-------|------------------|
| THIS WEEK | LAST WEEK | THIS WEEK  | LAST WEEK |       |                  |
| 1         | 2         | HIGHER ERIK GRONWALL COLUMBIA                                |           |       |                  |
| 2         | 1         | BAD ROMANCE LADY GAGA STREAMLINE/KOLN/VE/CHERRYTREE/INTERSCO |           |       |                  |







# EXECUTIVE TURNTABLE

Send submissions to: [exec@billboard.com](mailto:exec@billboard.com)

**RECORD COMPANIES:** Hollywood Records names **J. Scavo** VP of global digital marketing. He was GM at MySpace Records.

Universal Music Latin America names **Angel Kaminsky** VP of Latin artists marketing for Latin America. He was VP of marketing at Warner Music Mexico.

Columbia/Epic Label Group names **Neil Foster** executive VP of finance and operations. He was co-president at Sony Music Canada.

**PUBLISHING:** Universal Music Publishing Group Latin America names **Kenny Cordova** VP of creative, effective Feb. 8. He was director of SESAC Latina's Miami office.

Cherry Lane Music promotes **Benjamin Humphreys** to music administration coordinator. He was an associate.



**DIGITAL:** Paris-based music streaming service Deezer appoints **Axel Dauchez** president. He was CEO of animation group Mooncoop.

**RELATED FIELDS:** The International Assn. of Entertainment Lawyers elects entertainment attorney **Jeff Liebenson** president. He's an attorney at Herrick Feinstein in New York.

Spanish-language broadcaster Liberman Broadcasting names **Bill Acker** VP of New York network and national sales. He was sales manager of national sales at Univision Television Group.

Bilingual network mun2 promotes **Flavio Morales** to senior VP of programming and production. He was VP of programming.

MTV Networks Latin America names **Carole Bardasano** senior director of programming and acquisitions for MTV and VH1 Latin America. She was VP of sales and marketing at Fremantle Media. —*Edited by Mitchell Peters*

## GOODWORKS

### MUSICARES' PERSON OF THE YEAR GALA RAISES \$4.2M

Anchored by performances by T-Bone Burnett, Dave Matthews Band, Keith Urban, Wilco, Elton John, Red Hot Chili Peppers, Lady Antebellum and Crosby, Stills & Nash, the 20th anniversary of MusiCares' Person of the Year gala raised \$4.2 million for the charity.

The tribute to Neil Young, held Jan. 29 at the Los Angeles Convention Center, drew about 2,300 attendees. Last year's event honored Neil Diamond and raised about \$3.8 million for MusiCares, which assists musicians with financial needs.

MusiCares senior VP Kristen Madsen says the 2010 gala's larger windfall is mostly a result of the recovering economy. "Last year, the timing of Person of the Year was so squarely in the center of the economy falling apart," she says. "People were not only extra conscious, but they just didn't know what was ahead for them."

Madsen also notes that the evening's list of artists who lined up to support Young helped bring new awareness to the tribute. "The lineup of artists on this show—starting, obviously, with Neil Young, but then name after name of A-level talent—was really a draw for a lot of folks who might otherwise have taken a pass or not even known about the event," she says.

Much of the \$4.2 million raised came from the cost of tables and ticket sales. Funds were also reaped from silent auctions, such as Elton John winning a \$12,000 bid to sing backing vocals on an upcoming Brian Wilson recording. —*Mitchell Peters*

# GRAMMYS 2010

EDITED BY KRISTINA TUNZI



### 'AN UNFORGETTABLE EVENING' BENEFITING EIF'S WOMEN'S CANCER RESEARCH FUND

**RIGHT:** It was a raucous evening raising funds for a serious subject as a champagne guzzling Tom Hanks hosted "An Unforgettable Evening" on behalf of EIF's Women's Cancer Research Fund Jan. 27 at the Beverly Wilshire Hotel. **Faith Hill** and **Tim McGraw** received the 2010 Courage Award, while Christina Applegate received the Nat "King" Cole Award. Honorary chairman Rita Wilson cited the work of the Tug McGraw Foundation, named after McGraw's father and established to help children and adults with brain tumors, as well as how music can give hope. "With one inspired song, one personal story was told to millions," Wilson said of McGraw's "Live Like You Were Dying." PHOTO: COURTESY OF JOHN SHEARER/WIREIMAGE.COM

**LEFT:** Taylor Swift performed at the event and autographed a guitar that was auctioned for \$50,000 as part of a package with concert tickets and backstage passes for one of her upcoming concerts as well as for one of McGraw's shows. PHOTO: COURTESY OF JOHN SHEARER/WIREIMAGE.COM



### 'CUE THE MUSIC: A CELEBRATION OF MUSIC AND TELEVISION'—THE GRAMMY FOUNDATION'S 12TH ANNUAL MUSIC PRESERVATION PROJECT

Jason Mraz, Colbie Caillat, Jorge Moreno, Pat Monahan, Solomon Burke, Melanie Fiona and the Fray paid tribute to classic TV songs Jan. 28 as part of the Grammy Foundation's Music Preservation Project. From Milton Berle to "American Idol," Recording Academy president/CEO **Nell Portnow** said that live music will always have a special link to TV no matter what other changes are happening in media; "There's no actors, no writers, no costumes, no one upstaging the star," he said. "It's economical." During the event MusiCares/Grammy Foundation senior VP **Kristen Madsen** said, "As we are being propelled along this journey, where the need to speed-communicate is apparently so urgent that we can't even take time to type complete words much less sentences, remember that the arts are our best antidote to a 'path of least resistance' life." Standing, from left: The Fray's **Joe King**, Portnow, journalist/author **Shaun Robinson**, Madsen, Mraz, Caillat, Recording Academy trustees chairman and MusiCares/Grammy Foundation board member **George J. Flanigin IV** and the Fray's **David Welsh**. In front, from left: The Fray's **Isaac Slade**, Burke, the Fray's **Ben Wysocki** and MusiCares/Grammy Foundation VP **Scott Goldman**. PHOTO: COURTESY OF THE RECORDING ACADEMY and RICK DIAMOND/WIREIMAGE.COM



### GRAMMY IN THE SCHOOLS LIVE

Members of the Grammy Jazz ensemble played live onstage with Dave Matthews on "You and Me" during the televised Grammy ceremony, but during the week they warmed up with a performance at the Grammy in the Schools Live event. The dinner, sponsored by the Ford Motor Co. Fund with support from KTWV Los Angeles, was held Jan. 27 at the Double Tree Guest Suites in Santa Monica, Calif. From left: MusiCares/Grammy Foundation senior VP **Kristen Madsen**, Grammy Foundation board member **Rusty Rueff**, artists **Mindi Abair** and **Boney James**, Grammy Foundation board member/Best Buy senior VP **Gary Arnold** and MusiCares/Grammy Foundation VP **Scott Goldman**. PHOTO: COURTESY OF THE RECORDING ACADEMY and AMY GRAVES/WIREIMAGE.COM



### GRAMMY STYLE STUDIO

**Ke\$ha** (right) shares fashion tips and a laugh with Lebanese designer **Nicolas Jebran**. Ke\$ha and Grammy winner Colbie Caillat wore the designer's dresses to the awards, making their selections Jan. 27 while visiting the Grammy Style Studio at Smashbox Studios in West Hollywood. "I saw it and I had to wear it," Caillat said backstage of her gold stunner. **Keri Hilson**, **Justin Bieber** and **David Guetta** were also among the artists who dropped by the Style Studio, which featured collections by Halston Heritage, **Thomas Pink**, **K-Swiss**, **MEK Denim**, **Marlies Dekkers** and **Jil Sander Eyewear**. PHOTO: COURTESY OF MICHELLE DAY

### INSIDE TRACK

## NEVILLE'S 'STELLAR' YEAR

Most singers are sated by having one album to work on at a time. **Aaron Neville** has three, which means "2010 is going to be a stellar year," the New Orleans legend says.

The first one out is likely to be Neville's third gospel album, which he's working on with producer **Joe Henry**. "We're doing a lot of traditional-type stuff and some old stuff," Neville says. "We might stick a couple of Sam Cooke songs on there, maybe the Staple Singers, Mahalia [Jackson]... Mostly it's going to be old-time music, though. [Henry] sent me a lot of stuff, so we'll see."

Meanwhile, Neville is working with **Allen Toussaint** on a project that celebrates the 50th anniversary of the singer's

1960 solo debut, which Toussaint produced. "I write a lot of poetry," Neville says. "I've been giving him poetry and he's been putting music to it." Also on the docket: a covers collaboration with **Dr. John** that will involve "old stuff me and him grew up listening to," including staples like "Stormy Monday," "Misty," "Stardust" and "Smoke Gets in Your Eyes."

Deals and release dates are still being determined on all of the projects, Neville says—and he's also not ruling out a new Neville Brothers album, the group's first since 2004. "We've been talking about it, trying to get material together and see where everyone's at," he says. "It's just in the beginning stages, so something will happen, I'm sure." ...



Triple play: **AARON NEVILLE**

NEVILLE: DANNY CLINCH



# GRAMMYS 2010



## GRAMMY REHEARSALS

Target distributed free 3-D glasses for viewers at home and audience members to wear during the Grammy tribute to Michael Jackson, which featured 3-D video that was to be used during his performance of "Earth Song" at his This Is It shows at the O2 in London. From left, the performers of the tribute got into the spirit during rehearsals: **Celine Dion, Smokey Robinson, Jennifer Hudson, Usher and Carrie Underwood.**

## SHOWCASE & CELEBRATION OF CANADIAN MUSIC EXCELLENCE

The Canadian consulate hosted a party honoring the country's music industry luminaries Jan. 28, including MusiCares Person of the Year Neil Young and Lifetime Achievement Award recipient Leonard Cohen.

Country legend **Emmylou Harris** was in the crowd to take in the evening of Canadian music. "Some of the people who have most influenced me as an artist are Canadian," she said. "Leonard Cohen, Neil Young and, of course, **Daniel Lanois**. There's always a treasure trove of music coming out of Canada." At the party's end, Harris joined Lanois onstage for an impromptu cover of Jimi Hendrix's "Waterfall." From left: Lanois, Harris and Louisiana-based blues musician/actor **Chris Thomas King.** PHOTO: COURTESY OF JOHN SCULL/BERLINER PHOTOGRAPHY/BEIMAGES



## SOCIAL MEDIA ROCKSTARS SUMMIT

Just in case you weren't following the dozen live tweets from the event, on Jan. 29 the Recording Academy's Social Media Rock Stars Summit featured the leaders in the digital space talking about the intersection of social media and the music industries. From left: PureDigital co-founder/CEO **Jonathan Kaplan**, Twitter co-founder/**Biz Stone** and co-founder/CEO **Evan Williams**, Mashable founder/CEO **Pete Cashmore**, MySpace Music president **Courtney Holt**, Digg.com founder **Kevin Rose**, Tumblr founder **David Karp** and YouTube co-founder/CEO **Chad Hurley.** PHOTO: COURTESY OF THE RECORDING ACADEMY AND JOHN SHEARER/WIREIMAGE.COM



## GRAMMY SALUTE TO CLASSICAL

**BELOW:** Acts like Taylor Swift, the Black Eyed Peas and Beyoncé may have dominated this year's Grammys, but the Recording Academy didn't fail to recognize other important musical figures in the days leading up to the ceremony. Opera legend **Placido Domingo** was honored with the President's Merit Award at the Grammy Salute to Classical Music, held Jan. 27 at the Broad Stage in Santa Monica, Calif. "It's a privilege to make people happy," Domingo told the crowd when accepting the honor. "We are privileged people as performers." PHOTO: COURTESY OF THE RECORDING ACADEMY AND JORDIN ALTHAUS/WIREIMAGE.COM

**ABOVE:** With an impressive résumé that includes 130 opera roles, more than 100 recordings and 50 music videos, seven-time Grammy winner **Placido Domingo** (center) was honored by the Recording Academy for his ongoing contributions to classical music. Los Angeles Mayor **Antonio Villarraigosa** (left) and Recording Academy president/CEO **Neil Portnow** helped honor the artist during an evening that included moving vocal performances from such classical singers as Sean Michael Plumb, Jose Adan Perez, David Lomeli and Ana Maria Martinez. PHOTO: COURTESY OF THE RECORDING ACADEMY AND JORDIN ALTHAUS/WIREIMAGE.COM



## GRAMMY ENTERTAINMENT LAW INITIATIVE LUNCHEON

Sen. **Barbara Boxer**, D-Calif., drew big applause during a keynote that touched on the importance of music sales at the 12th annual Entertainment Law Initiative Luncheon. "When you steal a song, it's not different than stealing a bicycle," said Boxer, a co-sponsor of the Performance Right Act. "We have to protect the performers who breathe life into those songs that we love." The afternoon event, held Jan. 29 at the Beverly Hills Hotel in Los Angeles, also honored famed entertainment attorney **Joel Katz** with the ELI Service Award. Standing, from left: Katz, Boxer and Recording Academy president/CEO **Neil Portnow**. Sitting, from left: ELI runner-ups **Michael Smith** and **Elissa Felman**, ELI winner **Matt Hofmeister** and ELI runner-ups **Lindsay Nelms** and **Robert Dawes.** PHOTO: COURTESY OF THE RECORDING ACADEMY AND RICK DIAMOND/WIREIMAGE.COM



## MISSISSIPPI MUSIC SHOWCASE AT THE GRAMMY MUSEUM

**LEFT:** With the help of charismatic blues vocalist/guitarist **Eddie Cotton** (right), 94-year-old blues icon **David "Honeyboy" Edwards** (sitting)—the recipient of a Recording Academy Lifetime Achievement Award—brought the musical spirit of the South to an intimate crowd Jan. 28 during Mississippi Night at the Grammy Museum in Los Angeles. Edwards, who began his recording career in 1942, won a Grammy in the traditional blues category in 2007. PHOTO: COURTESY OF THE GRAMMY MUSEUM

**RIGHT:** The crowd was on its feet during a spiritual performance by the **Williams Brothers** on Mississippi Night. Delivering a chilling version of "Amazing Grace," the Williams Brothers were nominated this year in the best traditional gospel album category for "The Journey Continues." From left: **Joseph, Melvin and Doug Williams.** PHOTO: COURTESY OF THE GRAMMY MUSEUM



## LOUISIANA MUSIC SHOWCASE AND BRUNCH

Grammy nominees from Louisiana and their music—and, no surprise, the Super Bowl-bound New Orleans Saints—were celebrated Jan. 30 during a brunch at the Millennium Biltmore hotel. Performances included **CC Adcock** and **Harry Connick Jr.**, who spoke of the deeply embedded love that the region has for music: "If I had been born somewhere else, I wouldn't have had a career in entertainment," he said. From left: **Shamarr Allen, Ledisi and Troy "Trombone Shorty" Andrews.** PHOTO: COURTESY OF REBECCA REINKS





**MUSICARES PERSON OF THE YEAR: NEIL YOUNG**

The free world—or, at least, the thousand-plus who attended the MusiCares Person of the Year tribute—was rockin' Jan. 29 as Neil Young was honored for his music and philanthropic ventures. Elton John, Dave Matthews, Keith Urban, John Fogerty, Booker T. and Crosby, Stills & Nash were among the performers who covered Young's decades of hard-driving material.

MusiCares assists musicians who have fallen on tough economic ties, and the yearly event includes a silent auction. In addition, Recording Academy/MusiCares president/CEO **Nell Portnow** issued a fund-raising challenge to the audience: Zomba Group co-founder Clive Calder granted \$5 million to MusiCares, with the request that the donation be matched dollar for dollar. Portnow asked the crowd to triple the amount to \$15 million. From left: MusiCares/Grammy Foundation senior VP **Kristen Madsen**, MusiCares Foundation chairman/Time Inc. Entertainment Group president **Paul Caine**, MusiCares Person of the Year **Neil Young**, Portnow and MusiCares/Grammy Foundation VP **Dana Tomarken**. PHOTO: COURTESY OF THE RECORDING ACADEMY and RICK DIAMOND/WIREIMAGE.COM



**THE RECORDING ACADEMY PRODUCERS & ENGINEERS WING PRESENTS CATCH A FIRE—CELEBRATING THE WORK OF CHRIS BLACKWELL AND THE MUSIC OF ISLAND RECORDS**

**ABOVE:** Island Records founder **Chris Blackwell** says his fondest memories of the music business were of the times he spent in the studio with artists. "I would describe myself as a borderline groupie," he told a packed house Jan. 27 at the Village Recording Studios, where the Recording Academy's Producers & Engineers wing gathered to honor the 50-year legacy of the label. Island Records launched the careers of Bob Marley, U2, Steve Winwood, Nick Drake, Cat Stevens, Grace Jones and many others. Producer/songwriter **Daniel Lanois** performed a song he wrote in Blackwell's honor, which featured the lyrics, "You found me blind, you taught me how to see... surely you were meant to be mine." Getting the famously modest Jamaica resident to come to Los Angeles for a glitzy event in his honor took a little cajoling from Recording Academy president/CEO **Nell Portnow**, the event's honorary co-chairman **Jimmy Jam** said. But "it's long overdue," the one-time DJ said, adding, "That was the cool thing about back in the day, about having actual labels on records. Certain labels just had a thing where if you saw the label you'd go, 'I got to hear what this is because I know it's going to be good or going to be interesting.' Island definitely had that vibe to it." From left: Lanois, Portnow, Island Def Jam chairman/CEO **Antonio "L.A." Reid**, Jam, Blackwell, Island Def Jam president/COO **Steve Bartels** and Producers & Engineers Wing executive director **Maureen Droney**. PHOTO: COURTESY OF THE RECORDING ACADEMY and MALRY PHILLIPS/WIREIMAGE.COM

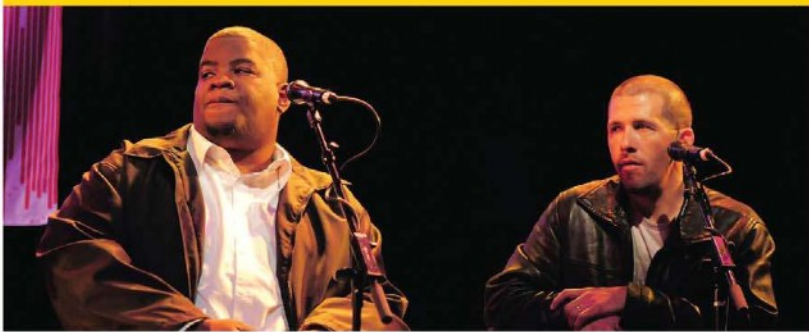
**INSET:** "I was never into how much records sold. It was more about how good they were," Island Records founder **Chris Blackwell** told Billboard at the Village Recording Studios. "Island had pitifully few hit singles as a label then, when I headed it." These days, Blackwell devotes himself to expanding his lifestyle hotel collection, where live and recorded music figure prominently. From left: **Quincy Jones**, Blackwell and producer **Phil Ramone**. PHOTO: COURTESY OF THE RECORDING ACADEMY and MALRY PHILLIPS/WIREIMAGE.COM



**BMI HOW I WROTE THAT SONG**

**ABOVE:** Newly crowned Grammy winners **Colbie Calliat** and **Zac Brown** were among the six songwriters sharing their creative inspirations on BMI's "How I Wrote That Song" panel, moderated by Los Angeles Times pop music critic **Ann Powers** and BMI VP **Catherine Brewton**. Hanging out at the House of Blues (from left) are Powers, rapper **Common**, Calliat, Brown, Brewton, producer/engineer **Sebastian Krays** and rapper **Nas**. PHOTO: COURTESY OF MARK SULLIVAN/WIREIMAGE.COM

**BELOW:** Film/music producer **Salaam Remi** (left) listens to a point being made during BMI's songwriting panel. Remi's music credits include Amy Winehouse, Jazmine Sullivan, Nas and the Fugees. Sitting next to him is multiple Grammy- and Latin Grammy-winning producer/engineer **Sebastian Krays**. PHOTO: COURTESY OF MARK SULLIVAN/WIREIMAGE.COM



**ASCAP GRAMMY NOMINEE BRUNCH**

**ABOVE:** ASCAP honored its Grammy-nominated Rhythm & Soul songwriters with a brunch at the Sunset Tower Hotel in West Hollywood. Flanking rapper/actress **Eve** are Grammy nominees **Musiq Soulchild** (left) and **Ne-Yo**. PHOTO: COURTESY OF FRANK MICOLETTA IMAGES

**BELOW:** Helping to celebrate the 100-plus nominations received by ASCAP Rhythm & Soul songwriters were (from left) ASCAP president/chairman **Paul Williams**, writer **Kuk Harrell** and ASCAP CEO **John LoFruento**. Harrell took home two awards for song of the year and best R&B song. PHOTO: COURTESY OF FRANK MICOLETTA IMAGES



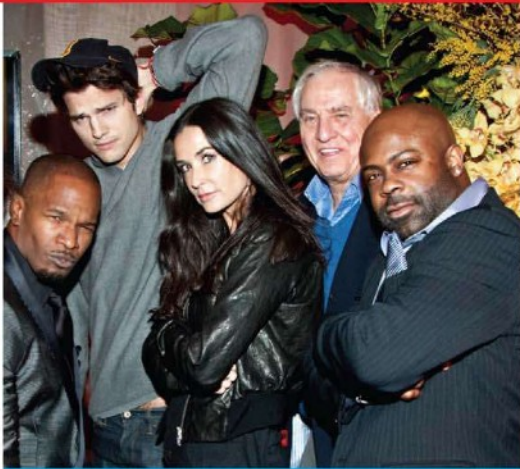
**SPECIAL MERIT AWARDS CEREMONY**

"I never thought I'd get a Grammy Award. In fact, I was always touched by the modesty of their interest," quipped **Leonard Cohen** (left) as he accepted his Lifetime Achievement Award Jan. 30 at Los Angeles' Wilshire Ebell Theater. Cohen (pictured here with Recording Academy president/CEO **Nell Portnow**) was honored along with Bobby Darin, David "Honeyboy" Edwards, Michael Jackson, Loretta Lynn, Andre Previn and jazz musician Clark Terry. Jackson's family didn't attend the ceremony, but his former manager Frank Dileo accepted the award, recalling how Jackson would call him up while watching the Grammys and laugh at what people said on the telecast. An emotional **Dodd Darin** accepted the award on behalf of his late father, whom he called "part Al Jolson, part Elvis, part Sammy Davis Jr. and part Frank Sinatra." Delta blues guitarist Edwards, who plays 100 concerts per year at 95 years old, boasted, "I can still knock 'em dead." The Trustees' Award was presented during the same ceremony to guitarist **Harold Bradley**, who was the first president of the Recording Academy's Nashville chapter; Scepter Records founder **Florence Greenberg**; and veteran Grammy telecast director **Walter C. Miller**. The Technical Grammy was presented to microphone maker **AKG Acoustics** and the descendants of **Thomas Alva Edison**, who promised to display his Grammy in his birthplace museum in Ohio. PHOTO: COURTESY OF THE RECORDING ACADEMY and RICK DIAMOND/WIREIMAGE.COM





# GRAMMYS 2010



## JAMIE FOXX PRE-GRAMMY PARTY

**LEFT:** Blame it on who? Singer/actor **Jamie Foxx** held court at his own pre-Grammy bash on the roof of the L'Ermitage Beverly Hills. Mugging for the camera (from left) are Foxx, **Ashton Kutcher**, **Demi Moore**, producer/director **Gary Marshall** and Foxx's music partner **Breyon Prescott**. PHOTO: COURTESY OF ANNA WEBBER/WIREIMAGE.COM

**RIGHT:** Party co-hosts **Jamie Foxx** (left) and his music partner **Breyon Prescott** (right) flank hip-hop pioneer/entrepreneur **Russell Simmons** at the pre-Grammy bash. Others who made their way to the L'Ermitage Beverly Hills included industry veteran **Clive Davis**, **Justin Timberlake** and **T-Pain**, who netted a Grammy with Foxx for "Blame It." PHOTO: COURTESY OF ANNA WEBBER/WIREIMAGE.COM



## MAXWELL'S GRAMMY PARTY

**LEFT:** **Maxwell** (second from right) had plenty to celebrate at his post-Grammy party at West Hollywood's Mondrian Hotel, having become a first-time winner earlier that day. His teary acceptance speech was one of the highlights of the pre-telecast Grammy ceremony, as he choked up onstage while accepting the best male R&B vocal solo award for "Pretty Wings." "Please excuse my emotional craziness right now," he said as he gathered his composure. He went on to win best R&B album for "BLACKsummers'night," the first in a planned trilogy of albums. Maxwell appeared backstage still holding both his Grammys and said he was overwhelmed by fan response to his return to music. He was also delighted to sing with **Roberta Flack** during the Grammy ceremony, saying, "Her voice is a national monument." Helping him celebrate his victories are (from left) MTV Canada VJ **Guddus** and singers **Michelle Williams** and **Mateo**. PHOTO: COURTESY OF NOEL VASQUEZ/WIREIMAGE.COM

**RIGHT:** Hanging out from dusk till dawn at Maxwell's post-Grammy soiree were two legends in their own right: singer/songwriter **Smokey Robinson** (left) and writer/director **Quentin Tarantino**. Also seen: **Estelle**, **RZA**, **Mos Def**, **Faith Evans** and **Michelle Williams**. PHOTO: COURTESY OF NOEL VASQUEZ/WIREIMAGE.COM



## BUG MUSIC PRE-GRAMMY RECEPTION FOR BÉLA FLECK, BOOKER T. JONES & T-BONE BURNETT

Grammy Week was only the beginning of the celebrations for Bug Music, as the team behind the film "Crazy Heart" earned several Academy Award nominations when they were announced Feb. 2. Bug Music writer **T-Bone Burnett** and **Ryan Bingham**, the winners of the Golden Globe this year for best song, were nominated for best original song for "The Weary Kind (Theme From Crazy Heart)." Film stars **Jeff Bridges** and **Maggie Gyllenhaal** received nods for best actor and best supporting actress, respectively. "This was a movie that we did out of friendship," Burnett said. "To see the word-of-mouth now powering this movie is gratifying and thrilling." From left: Bug Music CEO **John Rudolph**, **Bridges**, **Burnett** and Bug Music president **David Hirshland**. PHOTO: COURTESY OF CHARLEY GALLAY/WIREIMAGE.COM



## ESTELLE LUNCHEON

From left: "Today" senior producer **Melissa Lonner**, R&B singer/songwriter **Estelle** and Billboard editorial director **Bill Werde** at a special luncheon held for Estelle at Philippe's in Los Angeles. PHOTO: COURTESY OF JOHNNY NUNEZ/WIREIMAGE.COM



## JORDAN BRAND CELEBRATES ANTHONY HAMILTON GRAMMY COCKTAIL RECEPTION

**Common** (left) was among the guests who stopped by the Jordan Brand celebration for Grammy nominee **Anthony Hamilton**. The event—held at Philippe's on Melrose in Hollywood—also doubled as a birthday celebration for Hamilton. Helping Hamilton ring in another year were rappers **MC Lyte** and **David Banner**. PHOTO: COURTESY OF CHARLEY GALLAY/WIREIMAGE.COM

## ESSENCE ANNIVERSARY

**BELOW:** To commemorate its 40th anniversary, Essence magazine hosted Black Women in Music, honoring the career and accomplishments of nine-time Grammy winner **Mary J. Blige** (second from right). The singer is also the first headliner and official spokeswoman for the 2010 Essence Music Festival. Joining Blige after the award presentation are (from left) Essence editor-in-chief **Angela Burt-Murray**, Island Def Jam chairman/CEO **Antonio "L.A." Reid** and Essence president **Michelle Ebanks**. PHOTO: COURTESY OF FRANK MICELLOTTA/WIREIMAGE.COM

**ABOVE:** Rapper/actor **Ludacris** and actress **Gabrielle Union** pose for the camera during Essence magazine's Black Women in Music event at the Sunset Tower Hotel in West Hollywood. Also in the party mix: Grammy nominees **Ledisi**, **Melanie Fiona** and **Lalah Hathaway**, music industry pioneer **Clarence Avant** and **Earth, Wind & Fire's Verdine White**. PHOTO: COURTESY OF FRANK MICELLOTTA/WIREIMAGE.COM



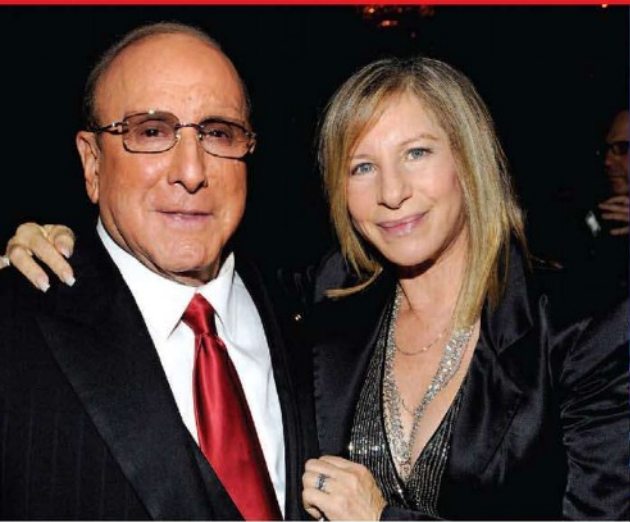
## 'GILLETTE UNCUT' EVENT

**Gillette** went behind the scenes with the Black Eyed Peas' **Will.i.am**, **Tim McGraw**, **Blink-182's Mark Hoppus** and the All-American Rejects' **Tyson Ritter** in "Gillette UNCUT." Shot by director **Danny Clinch**, the digital documentary film series made its world premiere at Los Angeles' Grammy Museum. Taking part in a Q&A session were (from left) the Rejects' **Nick Wheeler** and **Mike Kennerty**, **Clinch**, **Hoppus**, the Rejects' **Chris Gaylor** and **Ritter**, and **Will.i.am**.

The All-American Rejects' **Tyson Ritter** (left) and **Chris Gaylor** show off their "Gillette UNCUT" swag at the Grammy Museum.







**A SALUTE TO DOUG MORRIS/CLIVE DAVIS' PARTY**

**FAR LEFT:** Holding with tradition, the annual Pre-Grammy Gala—presented by the Recording Academy and **Clive Davis** at the Beverly Hilton Hotel in Beverly Hills—was another star-studded affair. Pictured here with Davis, **Barbra Streisand** marked her first time at the gala. The singer stood out among a high-wattage mix of industry VIPs, artists and celebrities that included Jay-Z, Jane Fonda, Lyor Cohen, Rob Stringer and Kings of Leon. PHOTO COURTESY OF THE RECORDING ACADEMY/WIREIMAGE.COM

**NEAR LEFT:** **Fergie** and **Slash** ripped and roared their way through a cover of Guns N' Roses' "Sweet Child O' Mine" at the Pre-Grammy Gala, after which Black Eyed Peas frontman **Will.i.am** jokingly admonished the audience of "elite MFs of the music industry to make some noise" for the performance. In addition to the Peas, the evening's performers included Maxwell, Ke\$ha, Harry Connick Jr., Carrie Underwood, Jamie Foxx, Jennifer Hudson (who sang Barbra Streisand's "People") and Carlos Santana with Rob Thomas. PHOTO COURTESY OF THE RECORDING ACADEMY/WIREIMAGE.COM

**LEFT:** During the Pre-Grammy Gala, Universal Music Group chairman/CEO **Doug Morris** (left) received the Grammy Salute to Industry Icons President's Merit Award. He joins such past recipients as Ahmet Ertegun, Mo Ostin and Berry Gordy. Recording Academy president/CEO **Nell Portnow** presented the award to Morris, calling him a "true visionary." At Morris' request, **Mary J. Blige** performed a scorching take on her hit "No More Drama." PHOTO COURTESY OF THE RECORDING ACADEMY/WIREIMAGE.COM



**DOUG MORRIS RECEIVES A STAR ON THE HOLLYWOOD WALK OF FAME**

Universal Music Group chairman/CEO **Doug Morris** was presented with a star on the Hollywood Walk of Fame Jan. 26 at the legendary corner of Hollywood and Vine. The ceremony was kicked off by Hollywood Chamber of Commerce president **Leron Gubler**, who highlighted some of Morris' accomplishments during his tenure as one of the music industry's most respected figures. Celebrity guest speakers included (standing, from left) the Black Eyed Peas' **Will.i.am** and **Mary J. Blige**. Kneeling in front are Morris (left) and Gubler.



**UNIVERSAL MOTOWN REPUBLIC GROUP AFTER-PARTIES**

**LEFT:** A gleeful **Taylor Swift** celebrated her four Grammy wins—including album of the year for "Fearless"—the second she stepped backstage after the show. When asked where she was going to keep her Grammys, she replied, "All four of them? I imagine I have four options!" Swift stopped by the Universal Republic party before flying to Australia to continue her tour. From left, Big Machine Records president/CEO **Scott Borchetta**, Universal Republic VP of promotion **David Nathan** and senior national directors of top 40 **Toby Russell** and **Mike Nazzaro**, Swift and Universal Republic executive VP of promotion **Joel Klaiman**, VP of rhythm promotion **Gary Spangler** and senior national director of top 40 **Howie Plivar**.

**RIGHT:** Universal Motown Republic Group's after-party was held at the W Hotel in Westwood, Calif. From left: SRC CEO **Steve Rifkind**, Universal Music Group chairman/CEO **Doug Morris**, Universal Motown Records president **Sylvia Rhone**, Universal Records chairman **Mel Lewinter** and Universal Republic president **Monte Lipman**. PHOTO COURTESY OF ARNOLD TURNER/A. TURNER ARCHIVES



**WARNER AFTER-PARTY**

**LEFT:** Celebrating the end of Grammy Week are (from left) **Josh Groban**, who performed "Harvest Moon" at the MusiCares Person of the Year event honoring Neil Young; "American Idol" judge/Warner Bros. Records senior VP of A&R **Kara DioGuardi**; and Warner Bros. Records chairman/CEO **Tom Whalley**. PHOTO COURTESY OF KRISTIAN DOWLING/PICTUREGROUP

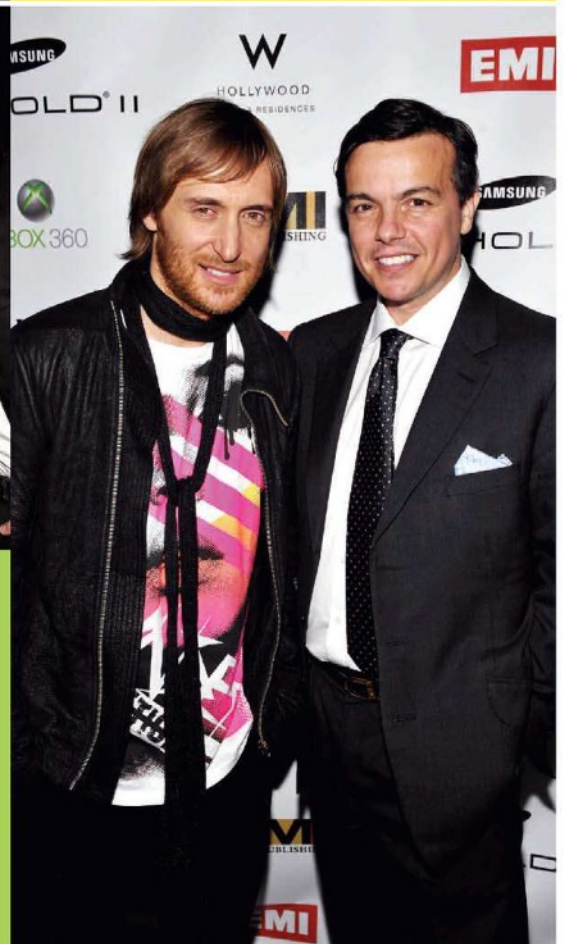
**RIGHT:** Kicking up their heels at the after-party are (from left) Warner/Chappell senior VP/head of A&R **Greg Sowers**, Myman, Abell, Fineman, Fox, Greenspan & Light entertainment attorney **Aaron Rosenberg**, manager **Merck Mercuriadis**, Warner/Chappell president **Scott Francis** and chairman/CEO **Dave Johnson**, Semi Precious Weapons' **Cole Whittle** and **Justin Tranter**, an unidentified person; Semi Precious Weapons' **Stevy Pyne** and **Dan Creane**; and Warner/Chappell senior VP/GM **Jason Boyarski**. PHOTO COURTESY OF KRISTIAN DOWLING/PICTUREGROUP

**INSET:** Warner Music Nashville president **John Esposito** (left) and Elektra records founder **Jac Holzman**. PHOTO COURTESY OF KRISTIAN DOWLING/PICTUREGROUP





**SONY MUSIC ENTERTAINMENT AFTER-PARTY**  
**ABOVE LEFT:** Beyoncé was the top winner at the Grammys, taking home six awards—the most in one night for a female artist—while Jay-Z won a more-than-respectable three. From left: Columbia Records chairman Steve Barnett, Beyoncé, Columbia/Epic Label group chairman Rob Stringer and Jay-Z. PHOTO: COURTESY OF LARRY BUSACCA/WIREIMAGE.COM  
**ABOVE RIGHT:** Kings of Leon won record of the year for “Use Somebody” from “Only by the Night.” Backstage at the Grammys, drummer Nathan Followill joked that “Use Somebody” came to dominate in a pop-heavy radio marketplace because of “payola. We’ve got a good record label. They’ve got deep pockets. I don’t know.” From left: RCA/Live Label Group chairman/CEO Barry Weiss, Caleb Followill, Nathan Followill, RCA Music Group executive VP/GM Tom Corson and Jared Followill. PHOTO: COURTESY OF LARRY BUSACCA/WIREIMAGE.COM  
**LEFT:** From left: Randy Armstrong, Joe Rickard and Anthony Armstrong of rock band RED; Sony Music Entertainment CEO Rolf Schmidt-Holtz; Provident Music Group president/CEO Terry Hemmings; Tai Anderson of Third Day—which won best rock or rap gospel album, the band’s fourth career Grammy—and Stephen Mason and Matt Odmak of Jars of Clay. PHOTO: COURTESY OF LARRY BUSACCA/WIREIMAGE.COM



**EMI AFTER-PARTY**  
**ABOVE:** Why are these people smiling? Why not? Lady Antebellum and Capitol Records Nashville president/CEO Mike Dungan were the big sales winners after the band’s Grammy performance, capping off a week where its sophomore set, “Need You Now,” debuted at No. 1 on the Billboard 200. Lady A played the title track/lead single on the show, and retailers reported immediate traction on the song with one-day digital downloads increasing by 120%. The group will start a tour with Tim McGraw in the next few weeks and headline its own trek later this year. From left: Lady A’s Dave Haywood and Hillary Scott, Dungan and Lady A’s Charles Kelley. PHOTO: COURTESY OF JOHN SHEARER/WIREIMAGE.COM  
**LEFT:** Grammy nominee/presenter Katy Perry held court in the patio area of the new W Hollywood Hotel and Residences in Hollywood with her fiancée, comedian Russell Brand. Pictured with Perry is Nick Gatfield, EMI Music president of new music for North America and the United Kingdom. PHOTO: COURTESY OF JOHN SHEARER/WIREIMAGE.COM  
**RIGHT:** Grammy winner David Guetta (left), who won best remixed recording, non-classical for “When Love Takes Over,” and EMI Music CEO Elio Leoni-Scteti at EMI Music’s after-party at the W Hollywood Hotel and Residences. PHOTO: COURTESY OF JOHN SHEARER/WIREIMAGE.COM

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