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**SPECIAL DOUBLE ISSUE**

# **A-Z GUIDE TO THE GRAMMYS**

# Billboard

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# Mumford & Sons

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# Congratulations to ASCAP Members... 338 Grammy Nominations!



**BRUNO MARS (7)**

**JAY-Z (6)**

**JEFF BECK (PRS) (5)**

**PHILIP LAWRENCE (5)**

**ARI LEVINE (5)**

**THE ROOTS (5)**

**KATY PERRY (4)**

**BEYONCÉ (3)**

**DIERKS BENTLEY (3)**

**ARCADE FIRE (SOCAN) (3)**

**ALICIA KEYS (3)**

**JOHN MAYER (3)**

**NEIL YOUNG (3)**

**MUSE (3)**

**VINCE MENDOZA (3)**

**KIRK WHALUM (3)**

**John Beasley [2], Justin Bieber [2], Boi-1da [2], Michael Bublé (SOCAN) [2], Dr. Luke [2], Goldfrapp (PRS) [2], Gungor [2], Kuk Harrell [2], James Horner [2], Josh Kear [2], Kings Of Leon [2], Tommy Krasker [2], Ray LaMontagne [2], Ludacris [2], Janelle Monáe [2], Randy Newman [2], Robert Plant [2], Robbie (PRS) [2], Jane't "Inay" Sewell-Ulepic [2], Allen Shamblin [2], Sly (PRS) [2], Stephen Sondheim [2], The SteelDrivers [2], T.I. [2], Roger Treece [2], Paul Worley [2], Hans Zimmer [2]**

Trace Adkins, Gerald Albright, Alice In Chains, Ammo, Laurie Anderson, Julie Andrews, Ricardo Arjona, Billie Joe Armstrong, Burt Bacharach, Eelco Bakker (BUMA), Band Of Horses, Sara Bareilles, Ivan "Orthodox" Barias, Battersby Duo, Bear Creek, Patrik Berger (STIM), Bilal, Susan Boyle (PRS), Austins Bridge, Dee Dee Bridgewater, Broken Bells, Christopher S. Brown, Silas Brown, Jackson Browne, Pierre Boulez (GEMA), Matthew Burnett (SOCAN), David Caddick, Carolina Chocolate Drops, Mary Chapin Carpenter, Rob Cavallo, Phillip Chaffin, Curt Chambers, Jessie Chaton (SACEM), Cherryholmes, Dwayne "Supa Dups" Chin-Quee, Margaret Cho, ChocQuibTown, Gerald Clayton, Clayton Brothers, Eric Clapton (PRS), Guy Clark, Will Clipman, James Cotton, Cutty, Danger Mouse, Darcy James Argue's Secret Society, David Crowder Band, Hal David, El DeBarge, Kal "Boogie" Dellaportas, Michael Brant DeMaria, Toumani Diabaté (BUMDA), Diamond Rio, Raheem DeVaughn, Dr. Dre, Steve Earle, William Eaton, El Chapo, Ron Fair, Lorraine Feather, Fela Anikulapo-Kuti (SACEM), Melanie Fiona, Fireflight, Malthe Fischer (KODA), Flight Of The Conchords (APRA), Florence & The Machine (PRS), Niklas Flyckt (STIM), Simon Franglen (PRS), Fred Sherry Fusion, Jeff Lorber Fusion, Kany Garcia, Jason Gilbert, Bebel Gilberto, Glee Cast, Gil Goldstein, Green Day, Patty Griffin, Groove Armada (PRS), Grupo Fantasma, David Guetta (SACEM), Carvin "Ransum" Haggins, Matt Haimovitz, Emma Walton Hamilton, Amy Hanaiali'i, Charles Harmon, Havoc, Emille Haynie, Axel Hedfors (STIM), Hans Werner Henze (GEMA), Daniel Ho, Jaheim Hoagland, David Miles Huber, India.Arie, Iron Maiden (PRS), King Isaac, Gregory Isaacs (PRS), Ronald Isley, Alan Jackson, Jaheim, Pearl Jam, Jewel, Hank Jones, Burt Keyes, Angelique Kidjo, Larry Klein, Robby Krieger, Bassekou Kouyate (BUMDA), David Lai, Adam Lambert, Ryan Leslie, Magnus Lindberg (TESOTO), David Lindley, Steve Lipson (PRS), Carolyn Malachi, Maroon 5, Wynton Marsalis, Hector Martignon, Max Martin (STIM), Dave Matthews, Paul McCartney (PRS), Sergio Mendes (SPA), Mischke, VaShawn Mitchell, Monica, Maria Muldaur, R. Carlos Nakai, NisSvoldgård (KODA), Nortec Collective Presents: Bostich+Fussible, Northern Cree, Ozzy Osbourne, K. Owens, Judy Pancoast, Antonio Pappano, Paramore, Arvo Pärt (GEMA), Cheryl Pawelski, Lee "Scratch" Perry (PRS), Jeff Peterson, Tom Petty And The Heartbreakers, Mr. Porter, Joe Posada, Steve Pullara, Matt Redman (PRS), Jesse Reeves, Luis Restó, Tim Reynolds, Calvin Richardson, LeAnn Rimes, Eric Roberson, Robyn (STIM), Dragan Roganovic (APRA), Kristoffer Rom (KODA), Gilberto Santa Rosa, Rick Rubin, Leon Russell, Rivers Rutherford, Sanctus Real, Oumou Sangare (BUMA), Alejandro Sanz, Darrell Scott, Jill Scott, Ryan Shaw, Rodion Konstantinovich Shchedrin (GEMA), Karen Clark Sheard, Will Sheff, Robert Sher, Shux (PRS), Alexander Shuckburgh (PRS), Sarah Silverman, Bob Sinclair, Ricky Skaggs, Slack Key Masters Of Hawaii, Slayer, Aaron Sledge, Esperanza Spalding, Stargate, Mark "Spike" Stent (PRS), C. "Tricky" Stewart, Rod Stewart, Stone Temple Pilots, Joe Strange, Barbra Streisand, Soundgarden, Switchfoot, Chandrika Krishnamurthy Tandon, Tank, The Chemical Brothers (PRS), The Doors, The Family Taxi, The Infamous Stringdusters, The Pariah Dogs, The Punch Brothers, The Silk Road Ensemble, The Sons Of Mudboy, Them Crooked Vultures, They Might Be Giants, Train, Trombone Shorty, Chris Tomlin, Andrew Tosh (PRS), Ali Farka Touré (BUMDA), Usher, Vampire Weekend, Sandy Vee (SACEM), Julieta Venegas (SGAE), Greg Wells, Hayley Williams, Gretchen Wilson, Betty Wright, Chris Young, Dweezil Zappa, Aske Zidore (KODA)

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# Billboard

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We hope you enjoy our special Grammys Preview double issue. We'll be back with issue No. 2 on Jan. 15. Please be sure to check [Billboard.biz](http://Billboard.biz) for 24-7 music business coverage.

ON THE COVER: Mumford & Sons photograph by Pieter M. van Hattem. GROOMING: RENEE MAJOUR USING M.A.C. FOR JUMP MANAGEMENT. CURTAIN: TONY GARCIA/WORKBOOK STOCK/GETTY IMAGES; FALLON: LLOYD BISHOP/NBC. ILLUSTRATION BY JIMMY TURRELL.

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## 360 DEGREES OF BILLBOARD HOME FRONT



### Online .COM EXCLUSIVES

This week on [Billboard.com](http://Billboard.com), tweet a question during our live Q&A with "Jersey Shore" co-star **DJ Pauly D** at 5 p.m. EST on Jan. 5. Plus, catch the video of our special Tastemakers concert with Keri Hilson.

### Events LATIN MUSIC

Billboard's Latin Music Conference & Awards, presented by State Farm, takes place April 26-28 in Miami Beach. For more, call 212-493-4263 or go to [billboardlatin-conference.com](http://billboardlatin-conference.com).

# MUMFORD & SONS

Grammy® Nominated for Best New Artist and Best Rock Song



“...hardly a song on the band’s debut album, Sigh No More, goes by without a vigorous buildup into a foot-stomping chorus.” **The New York Times**

“Best New Bands 2010/Hot Band 2010...a banjo-pickin’, waltz-grindin’ English folk-rock quartet.” **Rolling Stone**

“...seething vocals ride hard atop a legit, no s\*\*t, totally fist-pumpingly rockin’ banjo-based ballyhoo.” **SPIN**

“...[the songs] have an instant melodicism that makes you wonder whether you’ve heard these songs before – they’re so readily re-playable that they almost feel like standards.” **Los Angeles Times**

“...Mumford & Sons is a breathtaking, sweat-making live proposition, the kind of act that seems to exert a magnetic pull...” **Time Out New York**

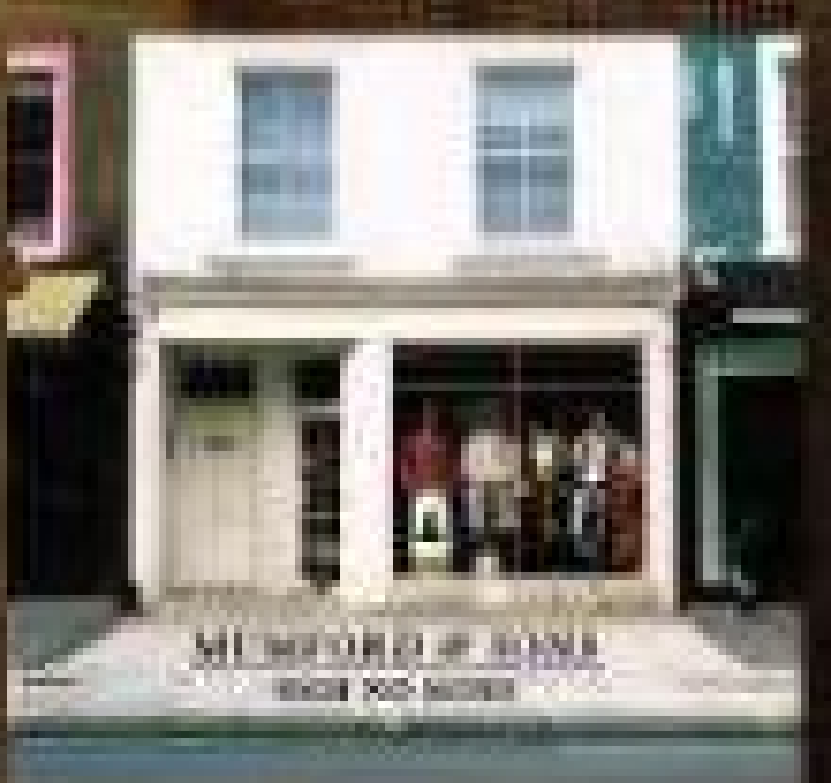
“The phrase ‘hit the ground running’ might have been coined to describe Mumford & Sons... The authenticity of the live shows is one of their most winning characteristics. There are a lot of bands that can put on an authentic face, but it’s a thin veil. It’s very clear that this is actually who these guys are.” **POLLSTAR**

“Sigh No More [is] the first five-star album of the young year.” **VARIETY**

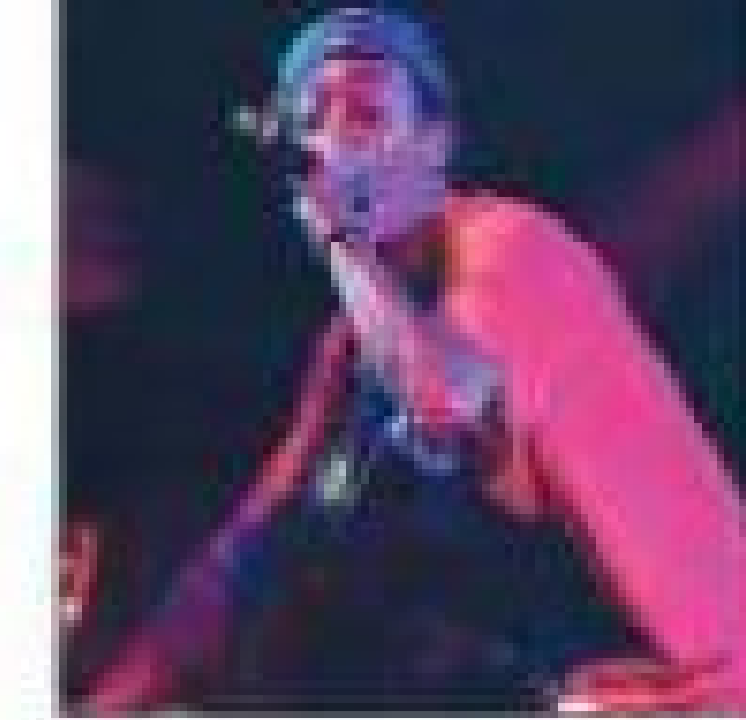
On the Verge Band **USA TODAY**



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DEBUT ALBUM OUT NOW

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**>>> FCC  
PASSES NET  
NEUTRALITY  
RULES**

The FCC passed new net neutrality regulations Dec. 21 governing how Internet service providers treat Web traffic. The rulings prohibit ISPs from discriminating against content and open the door to tiered pricing, a system in which providers can charge users based on bandwidth consumption. Critics say the regulations are unnecessary, discriminatory and filled with loopholes.

**>>> APPLE  
SUED FOR  
SHARING  
USER DATA**

Apple is the target of a lawsuit claiming its iPhone and iPad applications violate privacy rights. The suit says that such apps as Pandora Radio, the Weather Channel and Dictionary.com gather personal data without users' consent and transmit it to third-party advertisers that use the information for target marketing. Apple says the data—which can include location and app usage—is entirely anonymous.

**>>> MILEPOSTS:  
TEENA MARIE,  
BILLY TAYLOR,  
CAPTAIN  
BEEFHEART**

Teena Marie, whose hits included "Lovergirl," "Square Biz" and "Fire and Desire," died Dec. 26 in Pasadena, Calif. She was 54. Jazz artist Billy Taylor, who played with Charlie Parker, Dizzy Gillespie and Miles Davis, died of a heart attack Dec. 28 in New York. He was 89. Musician/composer/visual artist Don Van Vliet, aka Captain Beefheart, died from complications related to multiple sclerosis on Dec. 17 in California. He was 69.

Compiled by Andy Gensler. Reporting by Antony Bruno, Glenn Peoples and the Associated Press.

# UP FRONT

**RETAIL** BY ED CHRISTMAN

## REASONS TO CELEBRATE

Vinyl, Online Stores, Sales Campaigns Offer Some Respite From Holiday Decline

While U.S. album sales continued to decline during the holiday selling season, executives across all sectors of the music account base point to bright spots.

Music retail chains attribute their relatively upbeat assessment to other product lines. Wholesalers give thanks to their Internet fulfillment businesses and online stores. And indie merchants praise exclusives, vinyl sales and the "Give the Gift of Music" marketing campaign for boosting sales.

The best-selling titles during this year's holiday season included Susan Boyle's "The Gift," Taylor Swift's "Speak Now" and Jackie Evancho's "O Holy Night" EP (see chart).

Overall U.S. album sales notched another double-digit decline during the seven-week holiday period ended Dec. 26. Album sales totaled 71.6 million units, down 10.7% from 80.2 million during the corresponding period in 2009—worsening from the 9.9% year-on-year fall reported during the 2009

holiday selling season, but marking an improvement from the 19% decline in 2008, according to Nielsen SoundScan.

Merchants say a blizzard that hit parts of the South and the East Coast kept shoppers away from brick-and-mortar stores the day after Christmas.

Still, both Newbury Comics CEO Mike Dreese and Bruce Ogilvie, CEO of leading music wholesaler Super D, report that their respective businesses finished the year on a fairly strong note. While overall comparable-store sales were down 1% from 2009's holiday season at the 29-unit, Brighton, Mass.-based Newbury chain, comparable profit margins rose 3%. Dreese attributes the gain to an absence of loss-leader pricing around music and other product categories for most of the period, with Newbury head of purchasing Carl Mello citing "fashion stuff, hats,

handbags and hosiery" as the chain's big sellers.

Helping boost the industry's fortunes during the holiday season were online sales of CDs and, somewhat surprisingly, digital downloads. During the first

44 sales weeks of 2010 through Nov. 7, U.S. digital-track sales totaled 956.9 million, slipping 0.4% from nearly 961 million in the same period of 2009, accord-

ing to SoundScan. But during the subsequent seven-week holiday period ended Dec. 26, digital track sales climbed 6.8%, to 172.6 million units from 161.7 million a year earlier, according to SoundScan. During Christmas week, 39 songs broke the 100,000-unit mark, up from 34 tracks a year earlier.

Similarly, online CD sales in the seven-week holiday period totaled 8.2 million units, up 5.6% from 7.7 million a

year earlier, improving from a year-on-year 15.6% drop in the corresponding period last year and an 8.1% decline during the first 44 weeks of 2010, according to SoundScan.

Both Newbury Comics' Dreese and Super D's Ogilvie singled out Internet sales as a growth area. During December, Dreese reports, Web retail accounted for 23% of Newbury Comics' overall business, with sales for that distribution channel up 82% and profit margin up 101%. By contrast, Dreese says, comparable-store CD sales during the month were down 17% from a year earlier, while comparable-store DVD sales fell 18%. "Without the Web," he says, "we would be completely fucked."

Online sales picked up earlier than usual for the holidays, Ogilvie reports, whose Super D runs three online stores and provides fulfillment for other online merchants. "But right when online slowed," he adds, "indie retailers came in and did a mad

dash for product, to make sure their stores were stocked through the Christmas weekend."

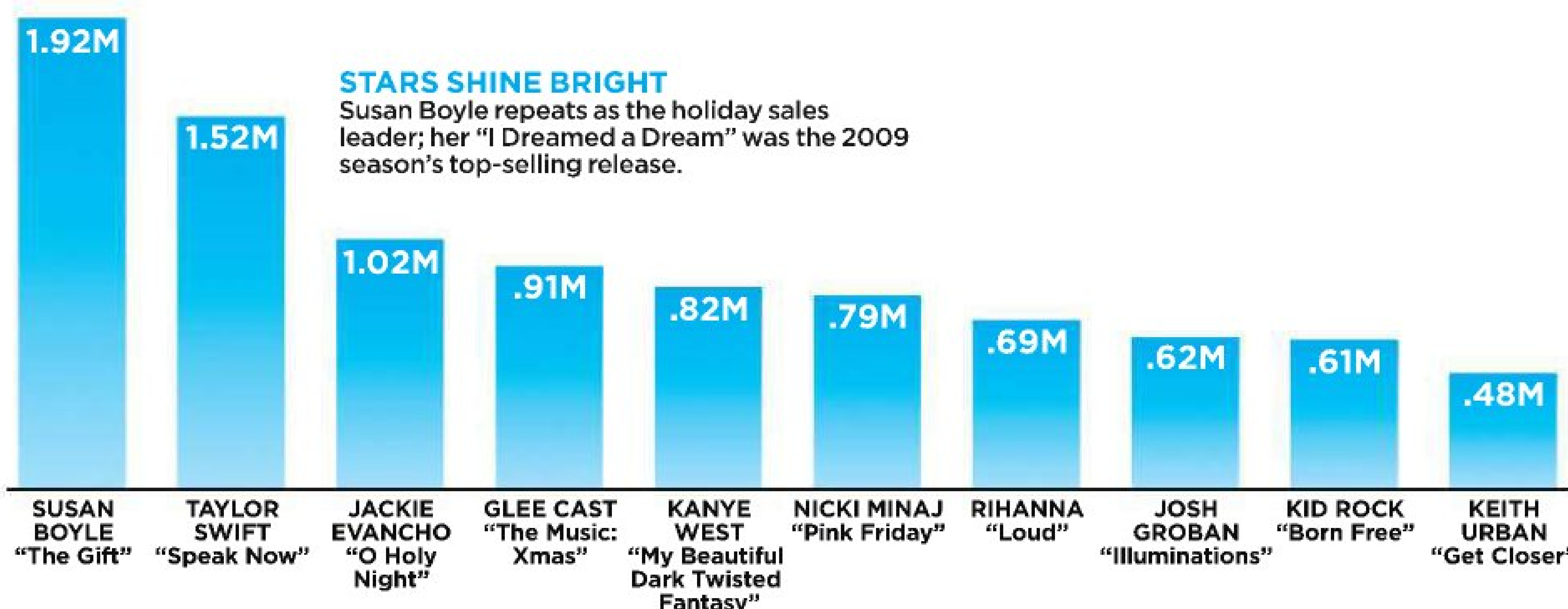
The indie-store sector enjoyed a robust holiday selling season, with album sales totaling 4.2 million units during the seven-week period, up 15.2% from 3.7 million in 2009, according to SoundScan.

"Vinyl sales were unbelievable and growing," says Eric Levin, owner of Criminal Records in Atlanta and head of the Assn. of Independent Media Stores. "LPs packaged with digital [album downloads] continued to rule the day and provided many sales opportunities when we would run out of a CD."

Vinyl sales were boosted by efforts to expand the Record Store Day brand to sales on Black Friday. AIMS, Music Monitor Network and the Coalition of Independent Music Stores lined up 30 exclusive titles, including many vinyl releases, only available at independent record stores for Black Friday.

Also lending indie retailers a boost was the effort by NARM and the RIAA to revive the 30-year-old "Give the Gift of Music" marketing campaign, Levin says. The indie-store coalitions persuaded labels to provide rebates on 377 key album titles when sold at a discount under the "Gift of Music" banner. Indie merchants priced the titles at \$10 or less and received an undisclosed rebate for each unit sold. The success of the campaign was helped by the fact that many of the albums were new titles that wound up on year-end best-of lists, Levin says.

"Shoppers looking to buy a lot on a small budget raided our 'Give the Gift of Music' display," says Anna Brozek, co-owner of Slow Train Music in Salt Lake City.

**BOYLE**

“a new prince of pop —  
maybe even a king.” - npr

# BRUNO MARS

singer, songwriter, producer

**seven grammy nominations**

record of the year

song of the year

best male pop vocal performance

producer of the year

best rap / sung collaboration

best rap song

**multiple #1 hits worldwide**

“grenade”

“just the way you are”

“f\*\*\* you” (produced by the smeezingtons)

“billionaire”

“nothin’ on you”

**over 10 million singles sold**

**over 185 million youtube views**

**sold out us and european tours**

**groundbreaking performances on**

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the today show, ellen, late show with david letterman, and more...

“...the year’s finest pop debut: 10 near-perfect songs.”

– rolling stone

“one of the most versatile and accessible  
singers in pop.”

– the new york times

“bruno mars is a star”

– chicago tribune



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**Cee Lo  
Green**  
*The Lady Killer*

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**“...an original: a showman with a penchant for scrambling a variety of sounds – rock, soul, hip-hop, spaghetti-Western soundtracks – into something deliciously strange.” – Rolling Stone**

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**“...soul- and pop-inspired album serves up an endless stream of danceable numbers with hooks that will stick in your head for weeks.” – Time Magazine**

**“The resilient, profane pop genius” – GQ Magazine**

**“...The single’s modernized doo-wop sound is just one example of Green’s time travelling... an album that extends the range of retro-soul to encompass its maker’s restless spirit.” – LA Times**

**“...one of the smoothest, sexiest albums of the year.” – People Magazine**

**8/10 REVIEW IN SPIN MAGAZINE**

**“...sings barrelhouse soul with an intensity that few mainstream figures of his generation can match.” – Spin Magazine**



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It could make a million for you overnight: A Beatles iTunes ad on the side of a hotel in Liverpool, England.

# Something New

## Sources Say iTunes Is Paying Beatles Download Royalties Directly To The Band

Four decades since their breakup, the **Beatles** are still sticking with their trail-blazing ways.

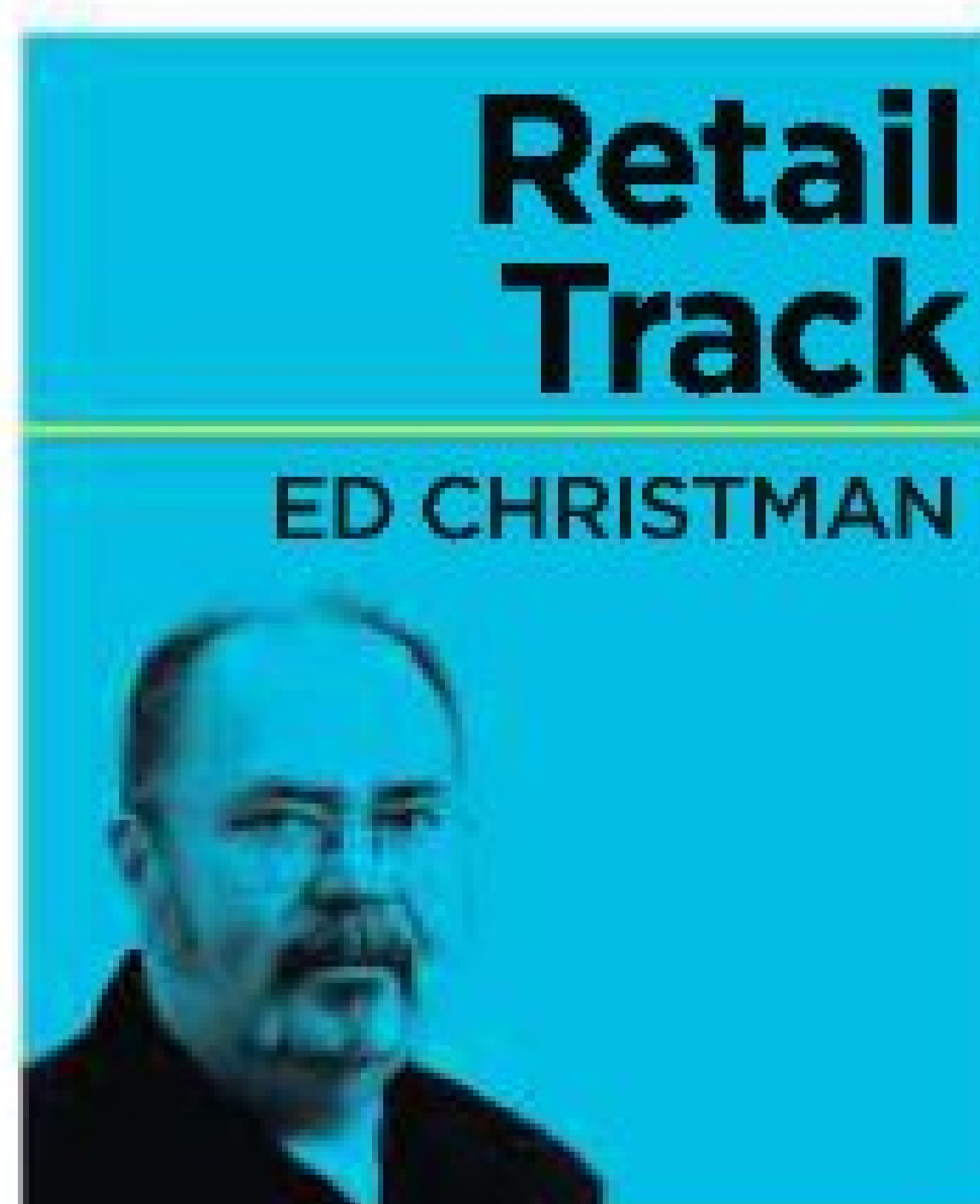
It says that the EMI/Beatles deal that finally brought the Fab Four's catalog to iTunes may be more groundbreaking than originally thought. According to industry sources, iTunes is paying the Beatles' royalties from digital download sales in the United States directly to the band's company Apple Corps and is paying the songwriting mechanical royalties directly to Sony/ATV Music Publishing, which controls most of the Beatles song catalog.

That suggests the royalty split could be more lucrative for the Beatles than it would be under the typical provisions of a standard artist contract, which treat digital downloads as a retail sale. Under a standard contract, a label issues an album, licenses the songs from music publishers, collects all

wholesale revenue from the retailers and then distributes royalties to the artist and the publisher.

For superstar artists, the royalty typically equals about 20%-25% of retail revenue. So in the case of iTunes' Beatles sales, where tracks are sold to the merchant for about 90 cents and are retailed for \$1.29, a standard contract with a typical superstar royalty rate of 20%-25% would pay the Beatles about 18 cents to 22.5 cents per track sale.

But because iTunes is making royalty payments to the Beatles and Sony/ATV, EMI may be treating its deal with the digital retailer as a licensing pact. Under such deals, the licensee pays mechanical royalties directly to a publisher and revenue from use of a master recording is split evenly between an artist and a label, making it far more lucrative for the artist than a stan-



### Retail Track

ED CHRISTMAN

dard artist contract.

An EMI spokesman declines to comment, as did Sony/ATV and representatives at Apple Corps and iTunes. And a high-placed source familiar with the deal insists that it's "absolutely incorrect" that the agreement between EMI and Apple Corps is a licensing deal.

However one describes the EMI-iTunes deal for the Beatles' catalog, its similarities to a licensing pact put it at the center of a heated debate over the nature of download sales.

Since the dawn of the digital age, artists, managers and labels have wrangled over whether a digital download purchase should be considered a licensed use of a master recording or a retail sale, much like the sale of a CD. Labels, of course, insist the latter designation is correct and have paid artist royalties accordingly.

But some recording acts, like **Cheap Trick** and the **Allman Brothers**, have taken their labels to court claiming that sales of their downloads should be treated as licensing deals. While Cheap Trick ultimately settled with Sony, the Allman Brothers case is still ongoing.

In another closely watched case, the U.S. Court of Appeals for the Ninth Circuit in September voided a jury's decision on the royalty split issue that was favorable to Universal Music Group and against F.B.T., the music company that **Eminem** was originally signed to before Universal picked up his contract. F.B.T. maintains that a digital download represents a licensing deal, which requires the higher royalty split. With the case sent back to the original court, UMG has filed a petition for the U.S. Supreme Court to review the lower court's decision.

In addition to a potentially much more lucrative royalty rate, iTunes' direct payment of U.S. royalties to the Beatles and Sony/ATV would give the band greater accounting transparency over their iTunes sales than they would if EMI distributed the royalties. Other label/superstar contract negotiations have resulted in far costlier give-backs—for example, acts like **AC/DC** and **Garth Brooks** negotiated the return of their master rights. Still, whether the agreement that put the Beatles on iTunes is a licensing deal or not, it's still significant that the Fab Four and their publisher are being paid directly by iTunes.

U.S. music publishers lament that labels treat an iTunes download as a retail sale, because they want to be paid directly by any U.S. digital retailer selling downloads, rather than by a label. Likewise, it would be a singular deal, label and publishing sources say, for an artist on a label to be paid directly by the retailer for the sale of the artist's music. In practically every other known instance, the retailer pays the label, which in turn pays the artist royalty.

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

# Billboard

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# For A Limited Time Only

Sony's Online Pop Market Store Uses Flash Sales To Sell Deluxe Physical Packages

At a time when digital music has eliminated scarcity, some label-operated e-commerce sites are demonstrating that scarcity can still work with physical product.

Take Sony Music's new Pop Market store. Launched in early November, Pop Market is part Groupon, part old-school record store, mixing the urgency of limited-time deals with the collector-oriented physical packages that have become hard to find at brick-and-mortar retail.

"It's really focused on music fans and music fans who want to own physical products," says David Griffith, senior VP of marketing at Sony's reissue imprint Legacy Recordings, which accounts for most of the merchandise sold at the site.

Pop Market has launched at a time when one-day sales have become an increasingly popular means to attract online shoppers. The model is best exemplified by Groupon, the hugely popular online shopping discount service that launched in November 2008 and recently rejected a \$6 billion acquisition offer from Google. "The flash sale market is a quickly growing market," Griffith says. "Pop Market helps fill a space that was missing."

Pop Market isn't Sony's first foray into direct-to-consumer sales. The store is part of My-Play Direct, the Sony division that oversees the online storefronts of its imprints and artists. Meanwhile, other labels have also been catering to consumers seeking deluxe physical pack-



Satchmo on sale: Sony's Pop Market recently offered a LOUIS ARMSTRONG boxed set at a sharp discount; inset: Legacy Recordings senior VP DAVID GRIFFITH.



ages, including Universal Music Group's Hip-O Select, EMI's Blue Note and Shout! Factory, as well as the granddaddy of the reissues market, Warner Music Group's Rhino Records.

In addition to limited-edition collections and boxed sets, Rhino.com sells merchandise, vinyl and high-quality downloads. "We've always viewed Rhino.com as a place for the music fan to dive in a little bit, view content, listen to content and get content they might not be able to get anywhere else," Rhino president/CEO Kevin Gore says.

Buoyed by exclusive titles and increased traffic, Rhino.com's

fourth-quarter revenue was up 1,300% through mid-December from the corresponding period in 2009. "If you offer fans a chance to get something they can't get somewhere else, they'll gravitate toward it," Gore says.

Labels are using Internet retail sites to reach consumers who might otherwise not have a place to buy deluxe physical packages following the demise of music-specialty retailers like Tower Records and Virgin Megastore. Newbury Comics director of purchasing Carl Mello notes that big-name artists have already been anthologized and that DVD boxed sets provide better value than a similarly priced CD boxed set. And both Mello and Gore note that digital music has hurt sales of multi-artist boxed sets.

After all, yesterday's compilation packages are today's online playlist. Unlike Rhino, Sony opted not to brand Pop Market with the label group's name and logo so it would have the flexibility to stretch its product offerings beyond Sony inventory. Pop Market already offers items not normally associated with a record label, such as art prints and collectibles.

But the most important differentiator between Pop

Market and other label-operated stores is its daily and weekly flash sales, which represent all of the product offered at Pop Market at any given time. A customer can't dig through Sony's back catalog and purchase items not available as part of a special sale.

Pop Market's daily deals start at noon EST and continue for 24 hours or until that day's allotment is reached. Customers who register with the site are alerted about daily deals through e-mail and Facebook updates. The site's main page features a ticking clock that counts down the time left for each offer.

One recent daily deal that sold out of its allotment was Legacy's mammoth, 43-disc "The Genius of Miles Davis." Housed in a trumpet case, the limited-edition collection has a list price of \$749 (down from an original price of \$1,199) and was on sale Dec. 13 for \$399.

Pop Market also offers weekly specials through its various genre-centered product channels, like Country Legends, Singer Songwriters and British Invasion. In the Essential Jazz channel, the four-CD set of Louis Armstrong's "Complete Hot Five & Hot Seven Recordings" was available at Pop Market during the week of Dec. 12 for \$17.99, less than half the \$39.98 list price and significantly cheaper than Amazon's price of \$32.28.

Griffith says that repeat customers account for half of all sales at the site. "In the market we're in," he says, "there's a demand for these types of online services."

Pop Market's sales have exceeded Sony's expectations, he says, adding that he believes the flash sale concept has further potential to move physical product.

"A large percentage of our sales sell out before the 24-hour period ends because it is a limited inventory model and it creates some excitement," Griffith says. "Consumers are interested in coming back and seeing what's next."

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

## BITS & BRIEFS

### MOBILE APPS ON THE MOVE

Mobile applications will be a \$35 billion market in 2014, according to projections by market research firm International Data Corp. In 2010, the company estimates, 11 billion such apps made their way to devices, primarily mobile ones like smart phones. IDC predicts 2011 will see a wider proliferation onto other devices, such as Internet-connected TVs. The company also expects 77 billion apps to be downloaded in 2014. End result: less time spent on Web browsers and more time on apps created specifically for particular operating systems, such as Apple's iOS and Google's Android.

### TUNES' TOP TWEETS

Only one music artist—Justin Bieber—landed in Twitter's top 10 trends of 2010. He keeps company with momentous events (Gulf oil spill, Haiti earthquake), global soccer terms (FIFA World Cup, vuvuzela) and tech giants (Apple iPad, Google Android). On the top people

trends list, however, there are three music artists: Bieber at No. 1, Lady Gaga at No. 3 and Lil Kim at No. 6. And on Twitter's list of the top 10 most powerful tweets one was music-related as well: Conan O'Brien's announcement of a "half-assed music & comedy tour." That single tweet resulted in immediate sellouts for all shows.

### BLACKBERRY PICKING TIME

BlackBerry users can now download an app for Amazon's MP3 store. The app, already available to Android users, could prove beneficial for frequent digital music buyers, especially bargain hunters. Each day Amazon offers one free track and one low-priced album download. Both specials are found on the app's home page. The app also makes browsing top sellers and searching for titles easier. Of course, given their large size, MP3 downloads might still seem cumbersome for BlackBerry owners without an unlimited data plan.

## Digital Domain

GLENN PEOPLES

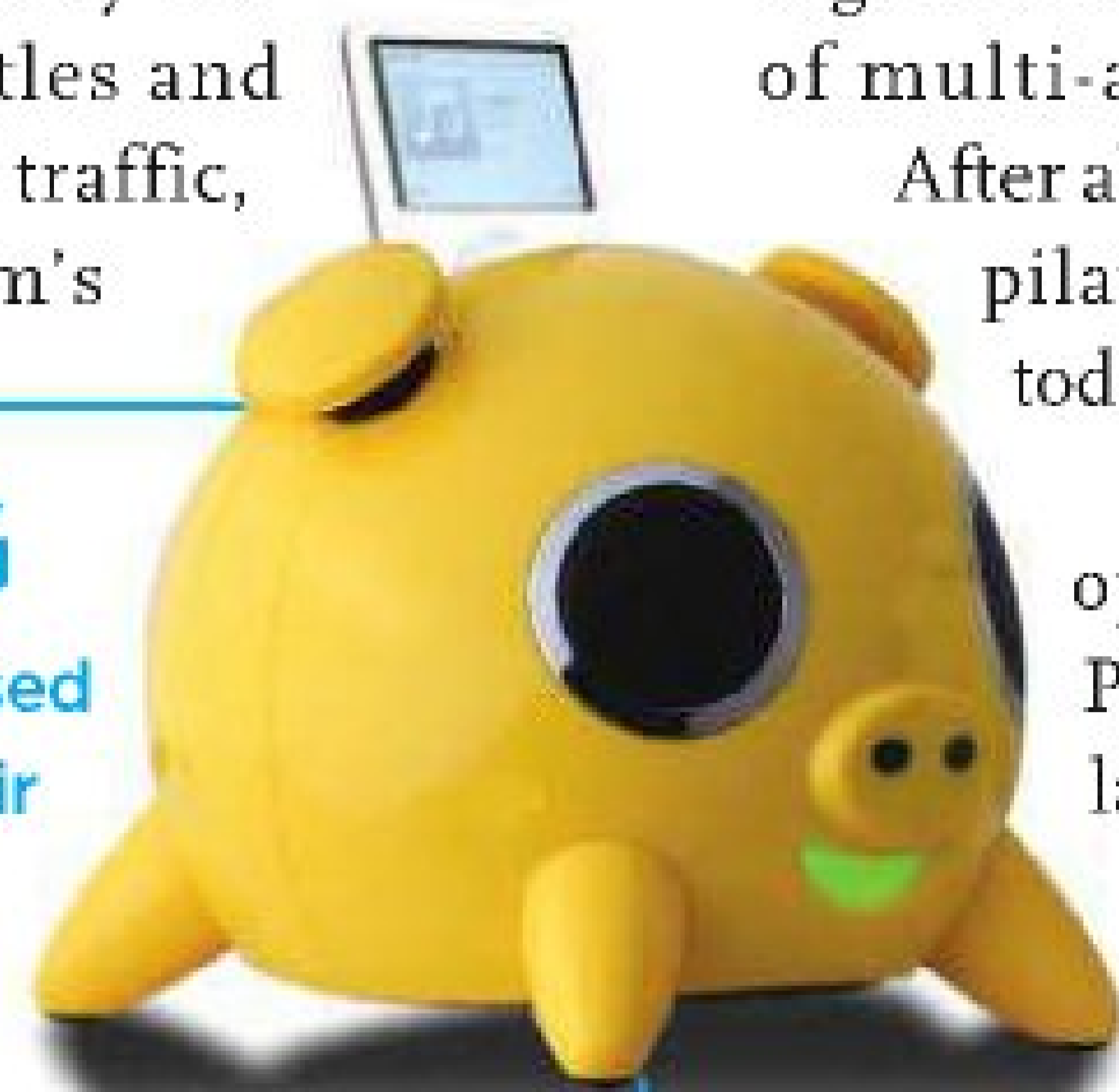


## HIGH ON THE HOG

For years, iPod owners have been blessed with numerous options for turning their device into a boombox. But a speaker system that looks like a pig? Speakal, the creator of docking stations that resemble a ghost, a panda and a soccer ball, adds the iPig to its catalog. This iPod docking station is fully compatible with most iPods and all iPhones. The unit has five speakers and adjustable bass and treble controls. It comes in four colors (pink, white, yellow and black) and includes a remote control.

The iPig retails for \$129.99.

—GP



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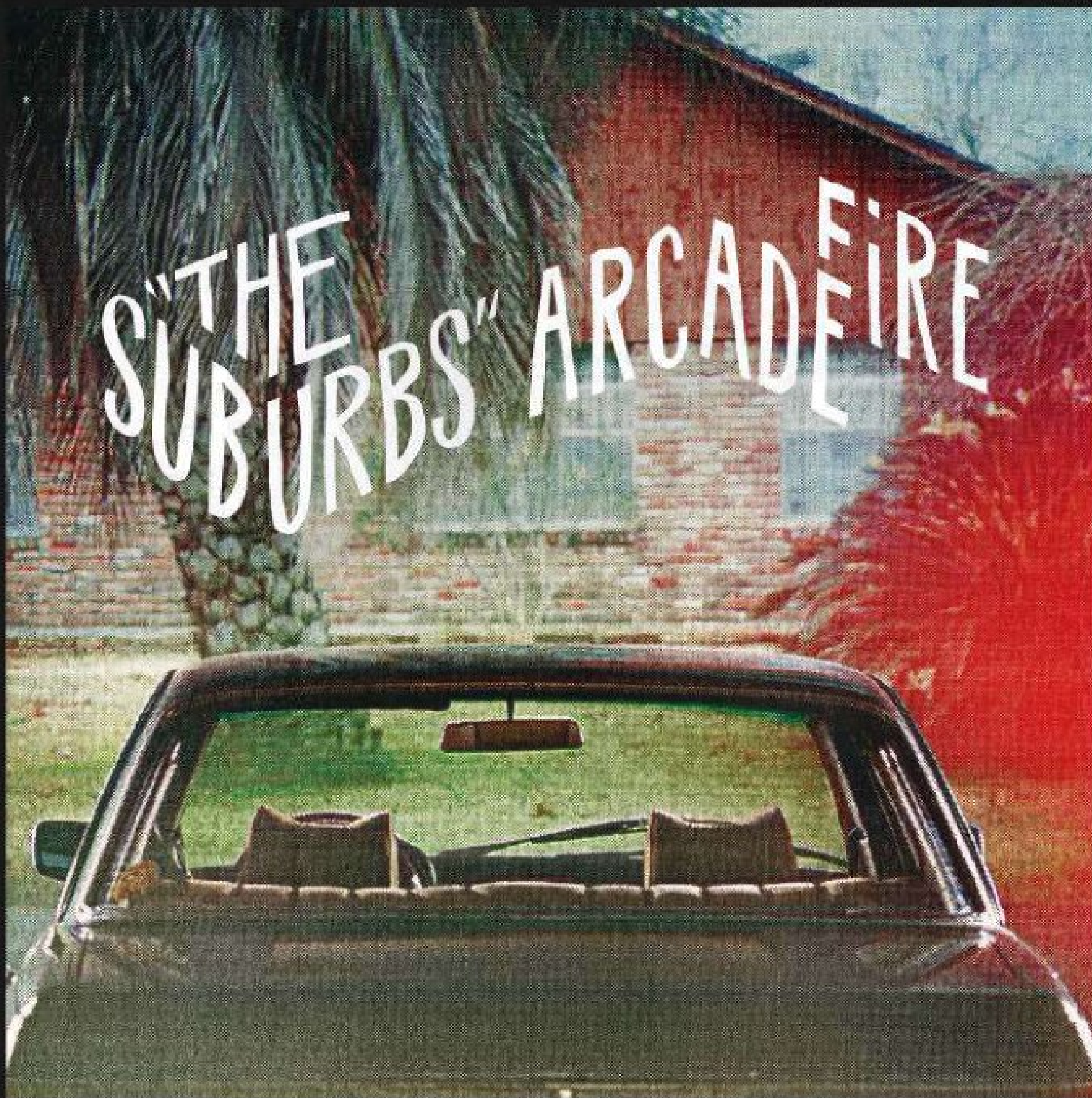
JAN 8 2011 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	10	#1 BLACK AND YELLOW	WIZ KHALIFA
2	4	15	NO HANDS	WAKA FLOCKA FLAME FEATURING ROSCOE DASH & WALE
3	2	6	GRENADE	BRUNO MARS
4	5	18	BOTTOMS UP	TREY SONGZ FEATURING NICKI MINAJ
5	8	8	FIREWORK	KATY PERRY
6	11	6	PRETTY GIRL ROCK	KERI HILSON
7	7	18	JUST A DREAM	NELLY
8	6	7	WHAT'S MY NAME?	RIHANNA FEATURING DRAKE
9	10	21	JUST THE WAY YOU ARE	BRUNO MARS
10	9	11	RIGHT THRU ME	NICKI MINAJ
11	12	9	RAISE YOUR GLASS	PINK
12	16	27	LOVE THE WAY YOU LIE	EMINEM FEATURING RIHANNA
13	13	21	STUCK LIKE GLUE	SUGARLAND
14	17	15	RIGHT ABOVE IT	LIL WAYNE FEATURING DRAKE
15	3	32	ALL I WANT FOR CHRISTMAS IS YOU	MARIAH CAREY
16	14	10	MY KINDA PARTY	JASON ALDEAN
17	19	8	WE R WHO WE R	KESHA
18	24	32	NOT AFRAID	EMINEM
19	15	14	ONLY GIRL (IN THE WORLD)	RIHANNA
20	18	21	IF I DIE YOUNG	THE BAND PERRY

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

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TV BY JASON LIPSHUTZ

# Late And Great

## How Jimmy Fallon's Hip Music Platform Whips The Competition

When Bruce Springsteen decided to crash late night and whip his hair in November, it was as sure a sign as any that "Late Night With Jimmy Fallon" has emerged as a highly coveted platform for musical guests.

Since the Nov. 16 episode that featured the Boss covering Willow Smith's pop hit with Fallon, the NBC talk show has capped off 2010 with Paul McCartney performing his John Lennon tribute "Here Today," R. Kelly playing "Ignition (Remix)" during a two-night stint and Stephen Bishop reviving his "Tootsie" theme song, "It Had to Be You," alongside house band the Roots.

The show's booking philosophy for musical talent can be credited to Fallon and Jonathan Cohen, the show's music booker (and former music editor of Billboard). The recent bevy of buzzworthy performances has given the show an edge in online traction, with the

official "Fallon" website garnering 511,000 unique visitors in November, up 49% from a year earlier and more than other late-night show websites, including Jay Leno and David Letterman, according to comScore.

Meanwhile, a three-month sampling of Nielsen TV ratings through Dec. 19 shows that average total viewership for "Fallon" reached 1.79 million, surging 25% from a year earlier, while ABC's "Jimmy Kimmel Live!" saw total viewership inch up 2.7% to 1.77

million and CBS' "The Late Late Show With Craig Ferguson" suffered a 9.2% drop to 2 million. And while all three shows posted viewership declines among those 18-34, Fallon retained the largest share of that coveted younger audience (see chart).

Its appeal to young viewers, as well as its willingness to feature performances of album tracks and older tunes, have earned the program the reputation of a hip, artist-friendly environment in late night,

which in turn has helped attract marquee names.

"It's been a little more adventurous than the other shows," says Jordan Kurland, who manages indie acts like the New Pornographers and Rogue Wave that have appeared on "Fallon" in the past year. "Artists get these opportunities to do something creative, and [bigger artists] start to realize what the demographic for the show is and want to get in on it."

Former "Saturday Night Live" star Fallon has encouraged the booking of niche artists since the show's March 2009 debut. Indie act Gayngs, whose debut album "Relayed" (Jagjaguwar) has sold less than



Prove it all night: **BRUCE SPRINGSTEEN** performing Nov. 16 on "Late Night With Jimmy Fallon."

10,000 copies, according to Nielsen SoundScan, was booked for an October show because Fallon was a personal fan of group collaborator Justin Vernon of Bon Iver, according to Jagjaguwar publicist Lucy Robinson.

Artists appearing on "Fallon" are also given more leeway than its late-night competitors in terms of which song they can perform and when they can perform it, according to Iron & Wine manager Howard Greynolds. The folk act is scheduled to perform non-single "Half Moon" from forthcoming album "Kiss Each Other Clean" on the Jan. 6 episode of "Fallon."

"They're not saying, 'You need to do this song on this

date,'" Greynolds says.

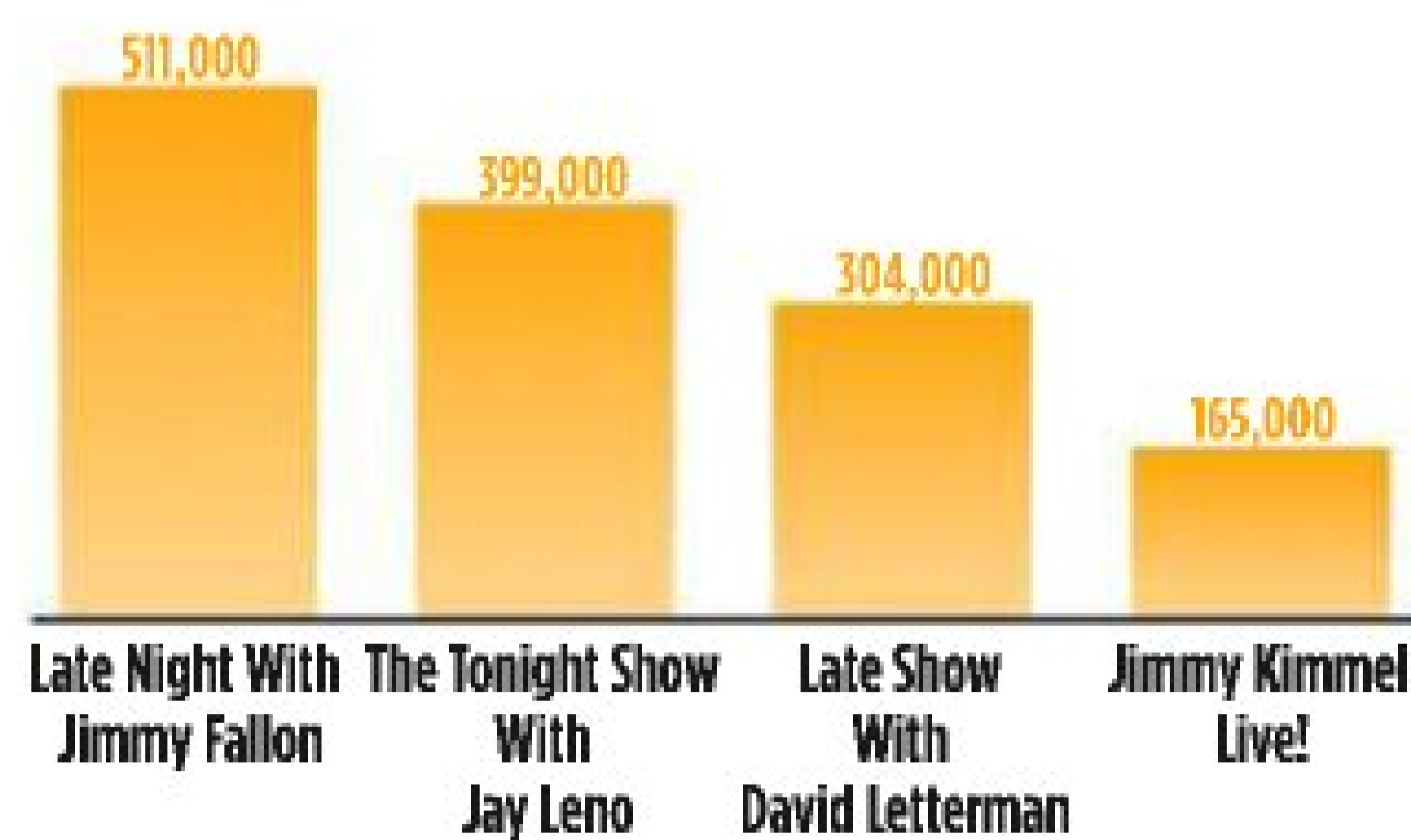
Musical guests on "Fallon" are encouraged to tape additional performances exclusively for the Web, which has helped drive online traffic. Videos at the "Fallon" website drew 349,000 unique viewers in November, nearly tripling from 121,000 during the same period in 2009, according to comScore.

Although sales bumps from "Fallon" performances have mostly been minor, Gayngs' album sales increased 200% the week following their lone late-night gig, according to SoundScan.

The show has also served as a prime platform for the music of the Roots, as well as Fallon himself. "Drunk on Christmas," the humorous holiday song that the host performed on the Dec. 16 show with country artist John Rich, is No. 3 on this week's Comedy Digital Songs chart, while "How I Got Over," the Roots' first full-length album since becoming the show's house band, debuted in June with a higher first-week tally than the group's previous album (see story, page 34).

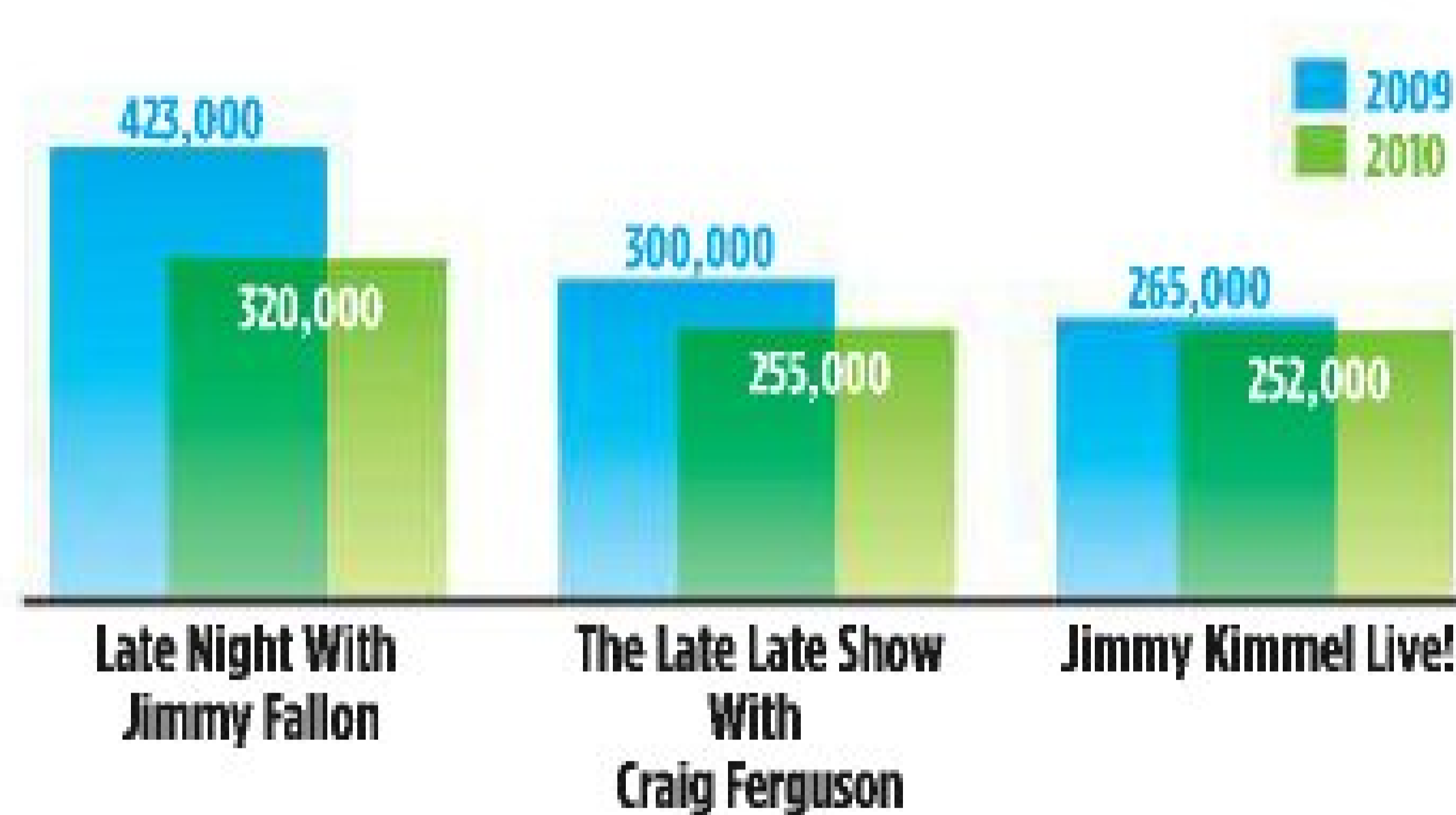
### TOPS IN WEB TRAFFIC

The "Fallon" website drew more unique visitors in November than other late-night TV shows.



### TOPS AMONG YOUNG VIEWERS

During the three months ended Dec. 19, "Fallon" has averaged more viewers ages 18-34 than his direct rivals.



LLOYD BISHOP/NBC. CHART SOURCE: comScore (November 2010) and the Nielsen Company (three months ended Dec. 19, 2010 compared to three months ended Dec. 20, 2009)

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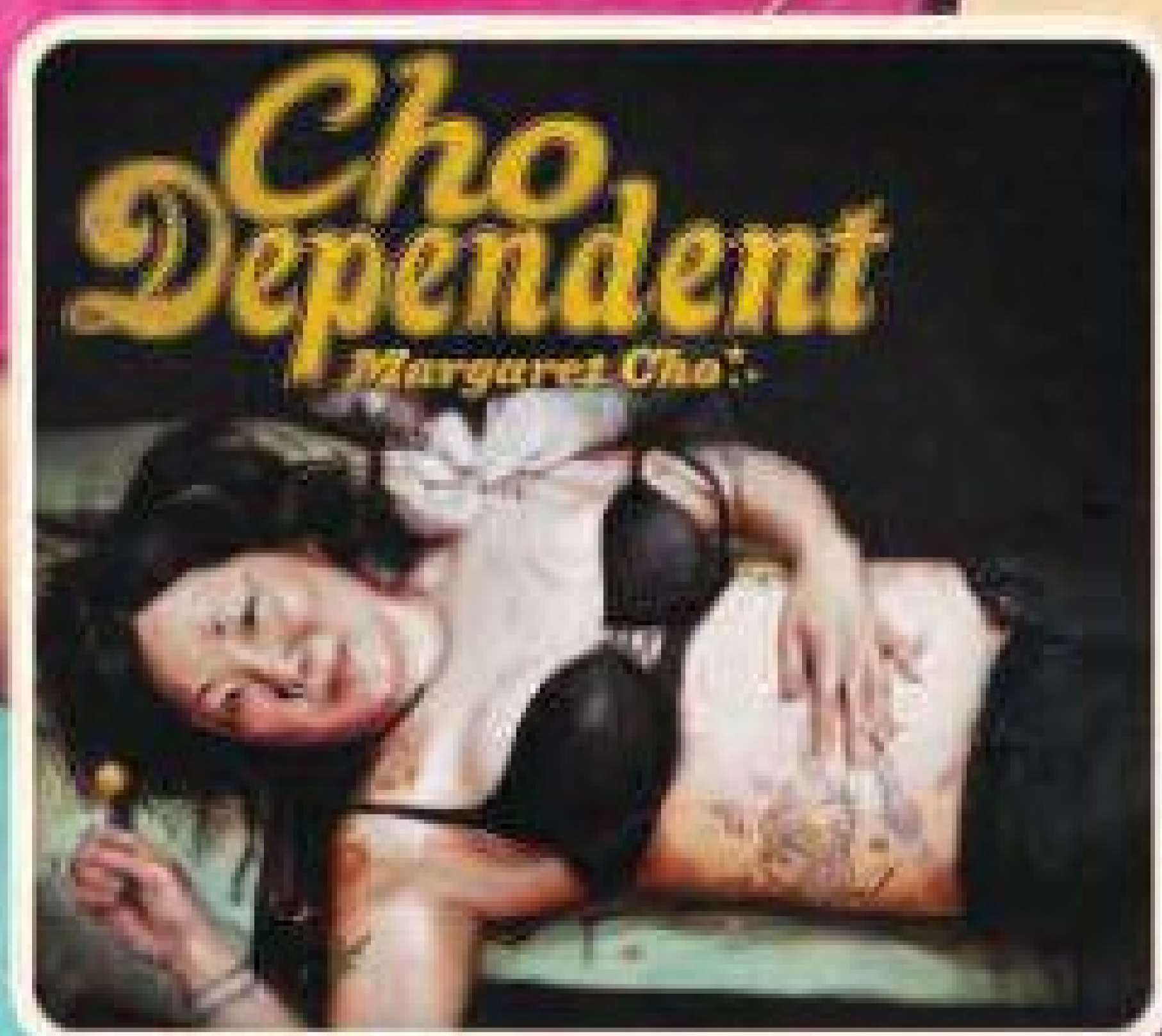
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Indie aperitif:  
PINK MARTINI

## Martini And Coffee

### A Holiday Album That Almost Didn't Happen Is A Surprising Starbucks Success

When **Thomas Lauderdale** first heard from Starbucks in April, Christmas was the last thing on his mind. Lauderdale, who fronts Portland, Ore.-based, self-described "little orchestra" **Pink Martini**, was planning to spend his year working on a symphonic album. While his band had recorded tracks for such Starbucks holiday albums as 2010's "Sleigh Ride" compilation, he had no desire to make a full-on holiday record.

But Lauderdale couldn't turn down a request from the national coffee-shop chain to do just that. So when most people were thinking about Fourth of July and Labor Day, Lauderdale and his group were in the studio, plugging away at "Santa Baby" and "Silent Night." "It was a little surreal to work on holiday music and then leave the studio to 80-degree weather," Lauderdale says. "But we were working under such tight deadlines we didn't have time to overthink anything."

Recording so quickly runs counter to Lauderdale's usual process, according to manager **Bill Tennent**, who also oversees the band's label, Heinz Records. "Thomas usually spends about nine months making a record," he says, "but he embraced the challenge and found a way to make the album reflect Pink Martini."

Embracing the challenge has paid off for the band in a big way. The album, "Joy to the World," is being stocked in Starbucks nationwide and, according to content manager **Holly Hinton**, is selling just as well as releases by superstars like **Josh Groban** and **Norah Jones**.

Tennent says that Pink Martini's previous albums have been stocked in Starbucks, but only on a regional level. "They don't have the name recognition of many of the other acts Starbucks is carrying," he says. "Starbucks takes smart risks—they only have four slots, and it would be very easy for them to be able to fill them with sure bets. It's definitely one of the most desired retail accounts and has a huge impact on

physical sales."

Pink Martini isn't the first indie act to get a big boost from Starbucks. The self-titled 2008 debut by Seattle-based **Fleet Foxes** rocketed almost 100 positions up the Billboard 200 when the chain started carrying their record, and Starbucks says it accounted for 22% of first-week sales of **Sharon Jones & the Dap-Kings'** "I Learned the Hard Way" following its April 6 release. (The album has generated U.S. sales of 124,000 units, according to Nielsen SoundScan.)

Hinton says that her radar picks up plenty of releases by chance. "In July I was out with a friend and someone gave me a CD by a band called **the Head and the Heart**," she says. "I finally got around to putting it on and I loved it, and so did

my co-workers. We got in touch with [Seattle alternative radio station] KEXP to help us track them down so we could put them in our iTunes pick of the week program, and it turned out they didn't have a label or a manager, just a lawyer."

The iTunes program, which has been running for three years, is another way for independent acts to partner with the Starbucks

brand. "We have even more indie artists in that program than we do in the stores," Hinton says. The program is promoted on iTunes and in stores, where Starbucks hands out free "Pick of the Week" cards with a redeemable code to download the song at iTunes.

As for Pink Martini, the act has parlayed the holiday set into other opportunities, including a long piece on NPR's "Saturday Edition."

"I hope this album will act as catalyst," Tennent says. "Maybe people who wouldn't ordinarily know Pink Martini will pick up the holiday album, and it will drive them to explore more of the catalog."

### The Indies

CORTNEY HARDING



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



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Premio De La Radio 2010 "Revelation of the Year" Award

Galardón A Los Grandes 2010 "Most Promising Artist of the Year" Award



# 6 QUESTIONS

with **GRAHAM KING**  
by ANN DONAHUE

Known for his gritty takes on crime and betrayal in movies like "Blood Diamond," "Traffic" and "Gangs of New York," film producer Graham King has, perhaps incongruously, signed on to release two musical projects: an adaptation of Tony Award winner "Jersey Boys" and a biopic on Freddie Mercury, starring Sacha Baron Cohen. For King, who won an Academy Award for best picture in 2007 for "The Departed" and was nominated for the top prize in 2005 for "The Aviator," the move to lighter fare comes with its own intrigue: how to get a broad audience into theaters for musicals—a genre that tends to draw only older women.

**1 Why are you interested in turning "Jersey Boys" into a film?**

It's a well-made and interesting show for a wide-ranging audience. When I went to see the show I had no idea who Frankie Valli and the Four Seasons really were; I just knew about their music. And I just think it's an intriguing story to tell the world.

**2 How are you going to adapt it from stage to screen?**

We definitely have to go deep in the characters. The reason why the stage show is so successful is because the cast, in

all of the performances, have a lot of chemistry.

Now I have to get that through the film. The show is a lot of different numbers, songs on and off the stage—it's obviously a lot different—and you'll have to really dig a little deeper in their lives and how these characters were. That's where I find it so intriguing to bring this to life. I find this to be something that teenage guys would want to see, rather than a typical musical a girlfriend drags her boyfriend to see. I think guys will find this intriguing—the world that these guys lived in and who

they were and what New Jersey really meant.

**3 The risk with adaptations is that you're going to irritate fans of the original incarnation. Are you worried?**

I hope they're not going to be outraged. [laughs] I hope I'll please both the fans of the Broadway show as well as the movie audience. That's the trick—getting that fine balance between both. I honestly think that we can do that. I'm hoping to be in production in the next 12 months. It really depends on getting the script and getting the right director



and cast, all the things that go into making a film.

**4 Is there any advice you would give to those in the industry who are looking to adapt musical-theater properties to a film?**

It comes down to the material—there are some stage plays and some musicals that I think would be easier to adapt than others. You do have

to look at the vast audience and ask, "Can you really translate the same emotions and chemistry from the stage?"

**5 At the same time as "Jersey Boys," you're working on bringing a Freddie Mercury biopic to theaters.**

I'm just a huge fan of Freddie and Queen. I think it's really exciting and Sacha Baron Cohen is so perfect to play

Freddie Mercury. He was an icon with one of the most beautiful voices in rock'n'roll, period. But I think with the selection of songs we're going to use, I think it's going to be a really deep and emotional—but feel-good—kind of movie.

**6 How did Sacha Baron Cohen come onboard?**

[He] was attached when I got involved—he actually championed the project for many years and tried to get it made quite a few years ago. I just spent an hour with him today because he's in the movie ["Hugo Cabret"] that I'm doing with [Martin] Scorsese in London—and I'm looking at him and he is Freddie Mercury. It's uncanny how he looks like Freddie. Freddie had a distinct voice, so we have to see how we can make that work. But I think to show the world a little peek of this guy's life and to see who he really was, how he interacted with his fans—even with other band members—is going to be really fun. ...

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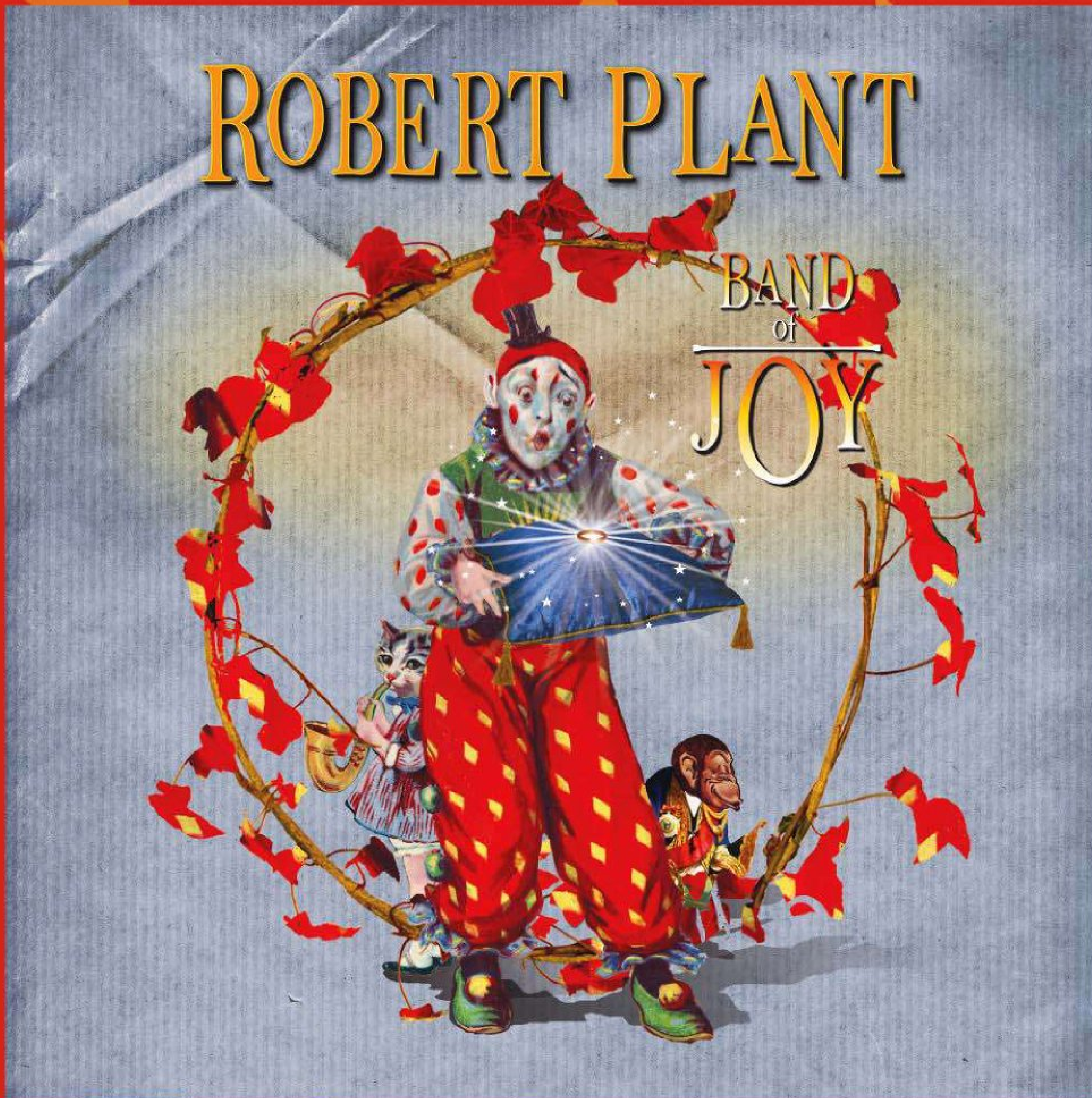
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Young MC: WIZ KHALIFA performing in November at the Starland Ballroom in Sayreville, N.J.

## Wiz's Kids

How Social Media Is Rebooting Hip-Hop's Live Audience

When veteran hip-hop agent **Peter Schwartz** first checked out **Wiz Khalifa** just before Thanksgiving in 2009, he knew the young Pittsburgh rapper was on to something. The show at New York's Highline Ballroom was sold out by the time the doors opened "and obviously that got my attention," Schwartz says. When he actually got to the show, he says, what he saw "piqued my interest."

The success of Khalifa in 2010 points to not only a resurgence in hip-hop touring and artist development but also a shift in the marketplace, much of it driven by social media.

"Having booked hip-hop in New York for 20 years, I know the crowd that usually comes, and that definitely wasn't it," Schwartz says of the Highline show. "There were clearly a lot of kids there from New Jersey and Long Island. It wasn't the sort of city-jaded, seen-it-all hip-hop kids who tend to stand there. They were going ballistic, they knew every word, and they were very young, too. I was looking at him thinking, 'Picture him with the Bamboozle crowd; the reach this guy could have.'"

Schwartz further pondered Khalifa's future during that holiday weekend as he checked out what the rapper had going online. "I went to his Myspace and saw he had 19 million plays at that point and was clocking about 17,000-23,000 per day through that holiday," Schwartz recalls. "That was the next indicator that got me excited."

At that point, Khalifa's Pittsburgh-based Rosstrum Records—also his management home, under **Benjy Grinberg**—was setting up shows and the rapper was flying out to one-off gigs rather than routing cohesive tours. Inefficient, yes, but effective: Khalifa was selling tickets. When the rapper signed with the Agency Group about a year ago, Schwartz's plan got more strategic. For touring that started last January, Khalifa was booked into 400- to 1,000-capacity clubs—not an easy sell to promoters, Schwartz says.

"Every promoter I called at your typical pop/rock club would say, 'I don't know what Wiz Khalifa is. Let me check with my rap guy,' then they would call back and say, 'They don't know who he is,'" Schwartz says. "We just stayed persistent."

In the early months of 2010, Khalifa started making believers, and all but two of 60 shows

sold out. The artist covered most of the country and took a break in May to record material for an Atlantic album, due for release in the spring. But his profile remained high, driven by a mixtape, "Kush and Orange Juice," released online in April. "They put it on the Web at 10 at night without one single bit of promotion, and it was the top trending topic for two days," Schwartz says. "'Kush and OJ' was the next really big piece of the puzzle."

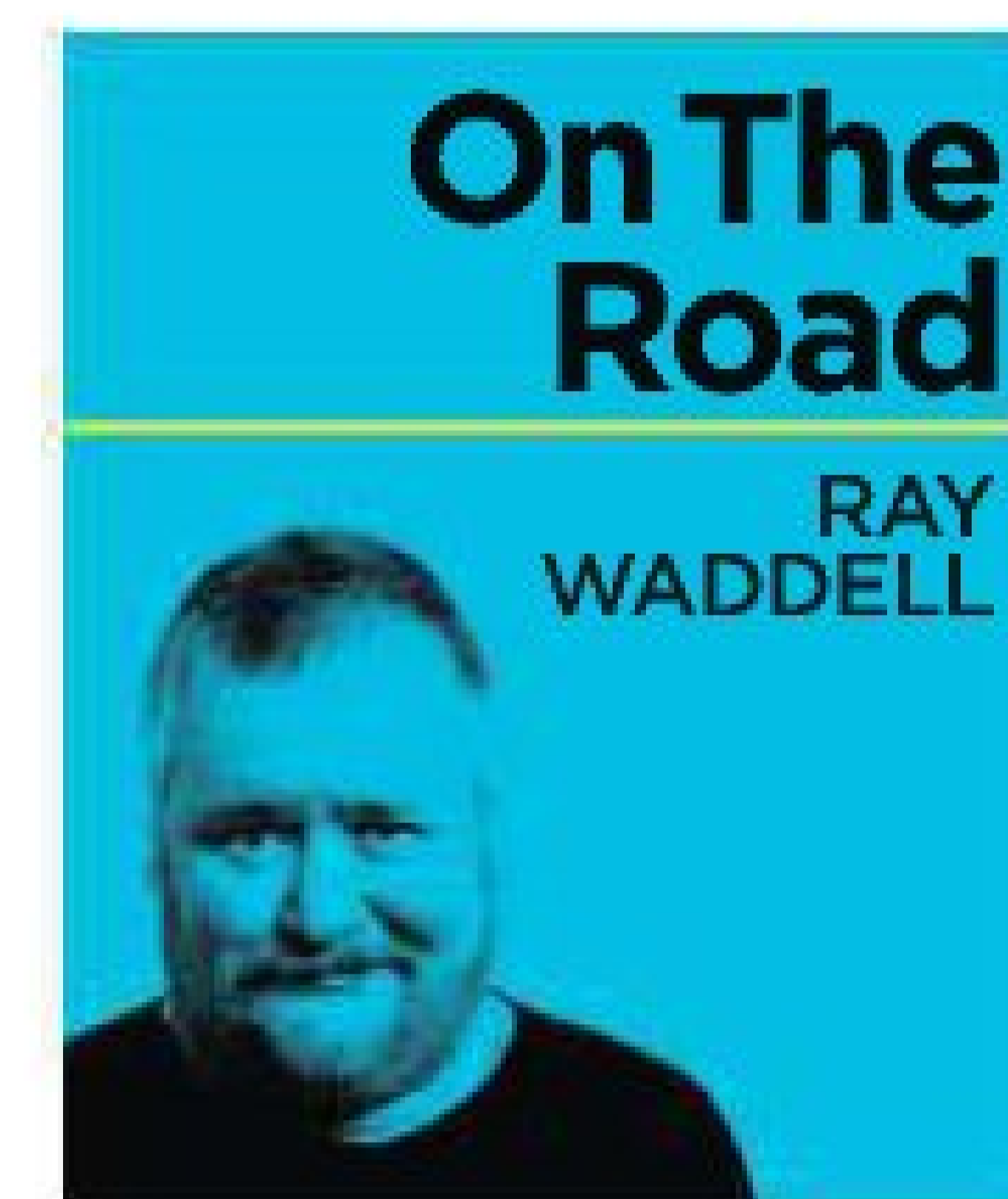
During the summer Khalifa played more club dates, as well as festivals, and was selling out 2,500- to 3,500-capacity rooms. Schwartz says 25,000 turned out for a free event at Boston's City Hall in August. Next up was the Waken Baken tour through the fall. Schwartz says that tour ended the Sunday before Thanksgiving with 63 performances and about 90,000 tickets sold. For the year, Khalifa has totaled around 130 shows.

Even when Khalifa was arrested for marijuana possession following a Waken Baken date in Greenville, N.C., the incident didn't cost the tour any dates. The only phone calls Schwartz got, he says, "were calls making sure their date was still playing."

Interest remains high, especially given the pop-crossover success of Khalifa's single "Black and Yellow." A headlining college tour is set for March and April with labelmate **Mac Miller** supporting, and Schwartz is firming up major festival offers, to be followed by a headlining summer tour of 4,000- to 6,000-seaters.

This is a conservative approach, he notes. "We want to sell out, we're building demand, and then plan to take it to the next size for 2012," Schwartz says. "We book it the way you'd book a rock band: develop it up, do multiple tours, take those steps."

All of this is happening amid what Schwartz calls a "refreshing" new "all-age" scene in hip-hop, much of it driven by social media. "If it wasn't for the Web, we wouldn't be having this call right now," Schwartz says, adding that Khalifa is now up to 35 million plays on Myspace. "Young artists in this genre have a distinct advantage over people that have been around longer, if they use it correctly."



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

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# BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$9,438,730 (\$9,561,795 Australian) \$584.49/\$90.64	<b>EAGLES</b> Rod Laver Arena, Melbourne, Australia, Dec. 17-18, 21-22	50,485 50,800 four shows	Frontier Touring
2	\$5,803,490 (\$6,023,595 Australian) \$674.33/\$98.75	<b>EAGLES</b> Sydney Entertainment Centre, Sydney, Nov. 30, Dec. 2-3	29,112 30,000 three shows	Frontier Touring
3	\$5,474,340 \$253/\$78	<b>ROGER WATERS</b> Wells Fargo Center, Philadelphia, Nov. 8-9, 11	39,280 three sellouts	Live Nation, in-house
4	\$5,408,750 \$250/\$55	<b>ROGER WATERS</b> Staples Center, Los Angeles, Nov. 29-30, Dec. 5	36,621 three sellouts	Live Nation
5	\$5,155,790 (\$5,235,047 Australian) \$659.27/\$100.80	<b>EAGLES</b> Brisbane Entertainment Centre, Brisbane, Australia, Dec. 13-14	22,107 22,362 two shows	Frontier Touring
6	\$4,788,270 (\$9,481,800 pesos) \$261.62/\$28.17	<b>ROGER WATERS</b> Palacio de los Deportes, Mexico City, Dec. 18-19, 21	42,864 three sellouts	OCESA/CIE-Mexico
7	\$3,391,810 (\$3,459,687 Australian) \$127.35/\$107.74	<b>MUSE, BIFFY CLYRO</b> Acer Arena, Sydney, Dec. 9-10	29,845 two sellouts	Lees & West
8	\$3,385,970 \$250/\$55	<b>ROGER WATERS</b> Izod Center, East Rutherford, N.J., Nov. 3-4	25,690 two sellouts	Live Nation
9	\$3,321,700 \$254/\$59	<b>ROGER WATERS</b> Honda Center, Anaheim, Calif., Dec. 13-14	23,854 two sellouts	Live Nation
10	\$3,106,707 \$250/\$55.50	<b>ROGER WATERS</b> HP Pavilion, San Jose, Calif., Dec. 6, 8	23,209 two sellouts	Live Nation, in-house
11	\$2,908,120 (\$2,941,236 Australian) \$111.01/\$93.03	<b>MUSE, BIFFY CLYRO</b> Rod Laver Arena, Melbourne, Australia, Dec. 14-15	28,600 30,900 two shows one sellout	Creative Festival Entertainment
12	\$2,635,175 \$250/\$55	<b>ROGER WATERS</b> Nassau Coliseum, Uniondale, N.Y., Oct. 12-13	21,147 two sellouts	Live Nation
13	\$2,194,338 \$199/\$55	<b>ROGER WATERS</b> Tacoma Dome, Tacoma, Wash., Dec. 11	19,785 sellout	Live Nation
14	\$2,174,282 \$375/\$275/\$125/ \$75	<b>ANDREA BOCELLI</b> Staples Center, Los Angeles, Dec. 10	13,111 13,550	Live Nation
15	\$1,992,350 \$250/\$75	<b>ROGER WATERS</b> MGM Grand Garden, Las Vegas, Nov. 26	12,661 sellout	Live Nation, Andrew Hewitt Co.
16	\$1,940,070 (\$1,960,300 Canadian) \$247.42/\$44.54	<b>ROGER WATERS</b> Rogers Arena, Vancouver, Dec. 10	13,159 sellout	Live Nation
17	\$1,893,550 (\$1,422,214 bolivianos) \$662.80/\$73.26	<b>ALEJANDRO SANZ</b> Estadio Futbol Universidad Simon Bolivar, Caracas, Venezuela, Nov. 20	7,645 7,900	Evenpro/Water Brother
18	\$1,838,510 \$85/\$75	<b>DAVE MATTHEWS BAND, JOHN BUTLER TRIO</b> TD Garden, Boston, Nov. 9-10	23,934 34,200 two shows	Live Nation
19	\$1,833,098 \$125/\$25	<b>AVENTURA</b> Coliseo de Puerto Rico, Hato Rey, Puerto Rico, Dec. 3-5	26,948 28,258 three shows	Publivent
20	\$1,789,340 \$75/\$65	<b>DAVE MATTHEWS BAND, TROMBONE SHORTY &amp; ORLEANS AVENUE</b> John Paul Jones Arena, Charlottesville, Va., Nov. 19-20	27,068 two sellouts	Live Nation
21	\$1,772,797 \$203/\$59	<b>ROGER WATERS</b> Philips Arena, Atlanta, Nov. 18	12,665 sellout	Live Nation
22	\$1,757,560 (\$1,783,368 Australian) \$130.09/\$100.52	<b>LINKIN PARK, DEAD LETTER CIRCUS</b> Acer Arena, Sydney, Dec. 11, 15	16,951 22,030 two shows	Michael Coppel Presents
23	\$1,704,884 \$199/\$55	<b>ROGER WATERS</b> Xcel Energy Center, St. Paul, Minn., Oct. 27	14,130 sellout	Live Nation
24	\$1,673,754 \$199/\$55	<b>ROGER WATERS</b> American Airlines Center, Dallas, Nov. 21	12,804 sellout	Live Nation
25	\$1,541,128 \$199/\$55	<b>ROGER WATERS</b> Toyota Center, Houston, Nov. 20	11,443 sellout	Live Nation
26	\$1,534,942 \$199/\$75	<b>ROGER WATERS</b> XL Center, Hartford, Conn., Oct. 15	11,647 sellout	Live Nation
27	\$1,491,145 \$203/\$54	<b>ROGER WATERS</b> Pepsi Center, Denver, Nov. 23	11,801 sellout	Live Nation
28	\$1,441,080 \$60	<b>PHISH</b> North Charleston Coliseum, North Charleston, S.C., Oct. 15-16	24,018 24,954 two shows one sellout	Live Nation
29	\$1,428,183 \$199/\$59.75	<b>ROGER WATERS</b> U.S. Airways Center, Phoenix, Nov. 27	12,234 sellout	Live Nation, in-house
30	\$1,371,080 (\$1,392,158 Australian) \$109.11/\$82.29	<b>LINKIN PARK, DEAD LETTER CIRCUS</b> Rod Laver Arena, Melbourne, Australia, Dec. 12-13	13,196 20,000 two shows	Michael Coppel Presents
31	\$1,346,000 (\$1,360,602 Canadian) \$197.85/\$54.41	<b>ROGER WATERS</b> Scotiabank Place, Ottawa, Ontario, Oct. 17	12,699 sellout	Live Nation
32	\$1,341,058 \$199/\$55	<b>ROGER WATERS</b> Scottrade Center, St. Louis, Oct. 29	12,574 sellout	Live Nation, in-house
33	\$1,334,480 (\$49,875,000 pesos) \$143.74/\$41.07	<b>RAMMSTEIN</b> Estadio Bicentenario Municipal de La Florida, Santiago, Chile, Nov. 25	15,422 23,500	Evenpro/Water Brother
34	\$1,325,804 \$199/\$55	<b>ROGER WATERS</b> Schottenstein Center, Columbus, Ohio, Oct. 22	12,010 sellout	Live Nation
35	\$1,291,800 (\$1,319,238 Canadian) \$124.60/\$28.89	<b>USHER, TREY SONGZ, MIGUEL</b> Air Canada Centre, Toronto, Nov. 29	16,100 sellout	Atlanta Worldwide Touring/Concerts West/AEG Live

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# Wide Angle View

## Market Changes Prompt Revisions In Latin Rhythm Airplay Chart Methodology

What a difference five years makes.

In 2004, when reggaetón was all the rage, U.S. radio stations quickly rushed to keep pace with the trend, switching their formats to accommodate the deluge of music that a growing number of listeners seemed to want.

Recognizing the importance of reggaetón and a growing Latin urban movement, Billboard created the country's first—and only—Latin Rhythm Airplay chart in 2005, with a panel of 15 stations that played predominantly urban music, from reggaetón to more hardcore rap.

But reggaetón wasn't quite a gold mine at radio. As Billboard reported during the next couple of years, stations switched their formats back to pop or tropical or oldies, driven by a variety of reasons, from lack of music to fill programming to lack of advertisers for that target listener.

The number of stations on Billboard's Latin Rhythm panel eventually dwindled to eight, even as the overall number of stations playing urban artists and music grew. Now, in an effort to provide a more accurate snapshot of the market—one that isn't determined by just a handful of stations—the Latin Rhythm Airplay chart will undergo a change in methodology. Effective in this issue of Billboard, the chart will reflect the top Latin Rhythm titles across all reporting U.S. Latin stations each week.

"It's a great move because now you'll have the top

20 most-played urban tracks in the country, as opposed to just any remix that plays on urban radio," Universal Music Latino/Machete national promotions director **Gabriel Buitrago** says. "The urban movement is stronger now than ever in the sense that it's getting mainstream [Latin] radio."

The consolidation of urban music as a mainstream genre—similar to what happened in the English-language market with hip-hop a decade ago—is part of an overall musical shift that sees urban acts embracing pop and tropical elements (Billboard, Dec. 10, 2010) to gain airplay.

"Urban acts that have reinvented themselves have gone more pop, without losing their essence," says **Fidel Hernandez**, marketing director for Vene Music and Siente, whose artists include **Tito "El Bambino"** and **Cosculluela**. "They have to do that if they want to be on the radio. Songs today can't just dwell on violence, for example."

Buitrago says that as recently as a year ago, some pop stations used to have an exception rule on playing any urban act, even those who paired up with big pop names (e.g., **Wisin & Yandel** with **Enrique Iglesias**).

But the sheer appeal of the urban/pop fusions has been such that they've come to dominate Latin radio. For example, **Don Omar's** current single, "Danza Kuduro," tops this week's Hot Latin Songs

### Latin Notas

LEILA COBO



Urban/pop fusion:  
**DON OMAR**

chart for a ninth consecutive week.

"Urban is no longer urban," Capitol Latin VP of promotions **Jose Marquez** says. "**Joey Montana** was a rapper for [Panamanian group] **La Factoria**. Now, he's a pop urban artist."

Granted, all these acts' albums still include hard-hitting "urban" songs; they're just not radio singles.

So where does this leave hardcore urban acts that want to remain defiantly true to their roots and don't want to play musical ball, so to speak? They're not on U.S. radio.

When Latin urban artists incorporate pop or tropical sounds into their music, it's not about selling out "but about being listened to by the largest possible number of people," Hernandez says.



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

## EN BREVE

### MEXICO'S YEAR IN MUSIC

Live albums and revivals dominated the charts in Mexico in 2010.

Norteño band **Pesado**, whose name means "heavy," was a notable heavy-hitter with the second volume of its 2009 *Disa*/Universal debut album, "Desde la Cantina." Volume 2 went double-platinum—shipping 120,000 units in 2010—while the first set has shipped 200,000, according to Mexico's record producers association Amprofon.

When Warner saw the results of "Desde la Cantina," it released two **Pesado** compilations in 2010 from the group's days at the label: "En Vivo Desde la Expo Guadalupe" and "Clasicos Para la Bohemia." Both went gold, shipping 30,000 copies each.

Both "Cantina" sets are live albums featuring **Pesado** performing traditional norteño classics. "We wanted to do it when we were recording for Warner Music but they never approved it," lead singer **Beto Zapata** says. "Such is life."

### NOSTALGIA FOR THE '80s

Another covers album—ex-Kabab member **María Jose's** "Amante de lo Ajeno" (Warner Music/Ocesa)—went double-platinum. The set features **Jose** performing Latin hits from the '80s that were originally recorded by female stars like **Ana Gabriel** and **Lucía Mendez**.

The '80s were a common theme in other hit releases. Female singing trio **Pandora** reunited for its 25th anniversary with "De Plata," a set of the group's hits featuring guest artists. It has sold 30,000 copies, according to label **Sony Music**. Two veteran Latin pop singers, **Yuri** and **Mijares**, also released '80s cover albums.

Two unrelated **Sony** releases shared the same title—"Primera Fila" (Front Row)—for hit live sets. **OV7**, the '90s bubble-gum pop group, reunited for a live acoustic album, which was certified platinum, while **Thalia's** 2009 **Sony** debut continued to generate robust sales in 2010 and was certified diamond for 300,000-plus copies shipped.

—Teresa Aguilera and Leila Cobo

## Name That Tune

### MTV's Debut Telenovela Series To Feature Onscreen Song IDs

MTV's first telenovela series, "Niñas Mal," will premiere Jan. 17 in the United States on the network's bilingual Tr3s channel. The novela, which has enjoyed strong ratings in Latin America since debuting there in September, has already become an important promotional platform for music.

"Niñas Mal," which will air five nights per week, features songs from more than 150 artists ranging from independent acts like Peru's **Adammo** to such pop idols as **Belinda**, whose Capitol Latin track "Lolita" is the show's theme. Whenever a song plays during the program, the artist's name and the song title appear in a corner of the screen, along with the address of the show's Tr3s website, where viewers can get more information. In addition, each of the three main characters is tied to a particular theme song that fits her personality, a convention sometimes used in other Latin American novelas.

"Niñas Mal," which means "bad girls," is a spinoff of the 2007 Mexican movie of the same name. It follows the lives of three well-to-do teenage girls who rebel against their parents and are sent to the last remaining charm school in the city. Since its premiere, the number of "likes" at MTV Latin America's Facebook page has surged from 800,000 fans to 2.8 million.

"Music, being a key pillar for the series, became a huge asset for us and drove the conversation," says **Jesus Lara**, senior VP of music and talent for MTV Networks Latin America and Tr3s. "I'd say that 50%-60% of the conversations we saw developed on social networks sites revolved around the music and the artists."

In addition to using **Belinda's** "Lolita" as the show's theme, MTV produced the song's video, which features the three main actresses from the series, and has put the video for **Belinda's** other single, "Egoista," in heavy rotation on Tr3s. **Belinda** makes a cameo in the series playing herself and hosted a "making of" special on Tr3s in December.

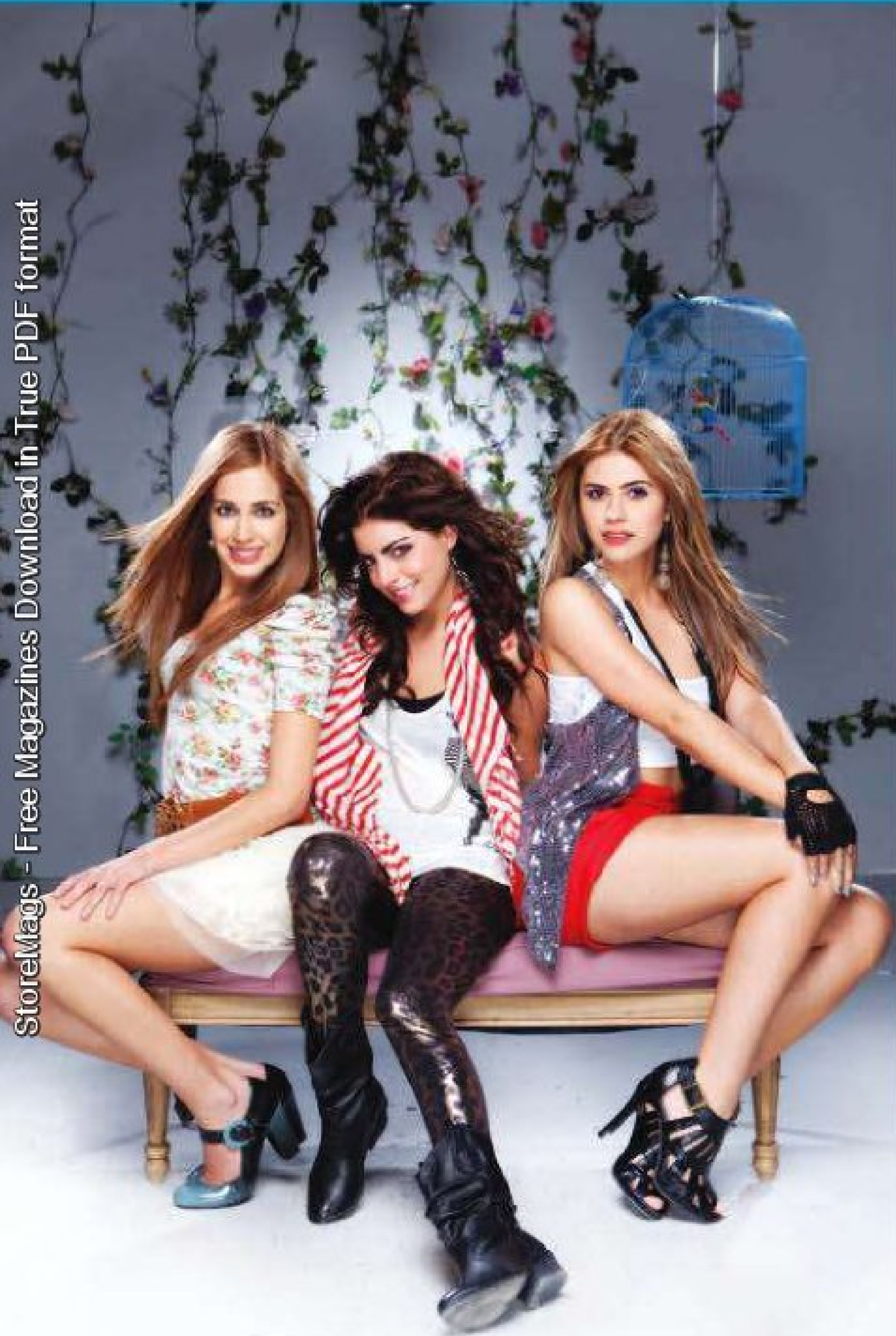
"We haven't seen her digital sales go through the roof but her Twitter account went from 200,000 followers to [404,000], and we've noted increased interest in other territories such as Argentina and Colombia," Capitol Latin senior VP **Diana Rodriguez** says.

MTV has committed to airing the series in Spain, France, Portugal, Italy and Greece and has begun preproduction on a new, even more music-heavy telenovela, **Lara** says.

—Nuria Net



EN ESPAÑOL: All the great Latin music coverage you've come to expect from Billboard—in Spanish. Go to [billboardenespanol.com](http://billboardenespanol.com).



Bad girls (from left): **CARMEN AUB**, **ISABEL BURR** and **JESSICA SAN JUAN** play the roles of **Greta**, **Adela** and **Nina**, respectively, on "Niñas Mal."

JELLI  
CO-FOUNDER/CEO

# Michael Dougherty

The head of a fast-growing digital startup is adding a social dimension to terrestrial radio music broadcasts.



we're going to come out with a major upgrade to the iPhone app, roll out to Android and do more with Facebook.

#### So do you compete with terrestrial radio or with Pandora?

We believe the world is a channel mash-up. It shouldn't be just one or the other. So I guess in that sense we align with some of the more forward-thinking radio groups that have invested heavily in streaming and mobile, like Clear Channel and CBS.

But we believe that social is an underinvested area, with most of the investment in streaming being in personalized music. There's a social aspect of music that is cool. So we're partnering with terrestrial. Eventually we'll all be competing for the time people are spending on these devices. The iPod, Pandora and radio all compete for your time.

#### You once said you have an aspirational goal to achieve one big win a week. What was your last win, and why was it important?

This last week we learned we had taken a radio station to No. 1 in a small market. It's a station that uses our Jelli Pop product owned by Townsquare Media and it's located in Montana. We also had some other wins we can't talk about yet related to existing partners who have gotten great ratings so they're expanding, giving us more hours a day.

#### Any new year's resolutions?

To be on more than 100 radio stations by the end of 2011 and to release what we're calling the second version of our game. And if I was going to say a third thing, it would be to have our first 24/7 Jelli station.

Normally when old media and new media collide, there's a winner and a loser. Occasionally, however, the combination yields something new that complements the strengths—and addresses the weaknesses—of both.

That's the case with Jelli, a startup out of San Mateo, Calif., that aims to bring social media and crowd-sourcing to the rigid world of terrestrial radio programming. Jelli is an online "game" of sorts that lets users vote on which tracks will play next on a number of genre-oriented streams. The company then syndicates the resulting programs to terrestrial radio stations for free, in return for a portion of airtime that it uses to sell ads.

At the beginning of 2010, only CBS Radio's KTIS San Francisco was doing so. Today, 28 stations are airing Jelli programs nationwide, thanks to a syndication pact with Triton Media Group and direct deals with individual stations. During the past year, the company also scored \$7 million in Series A funding in a round led by Battery Ventures, debuted an iPhone app that now accounts for 50% of its listenership and increased its staff from 10 to 22.

Jelli co-founder/CEO Michael Dougherty cut his teeth in the digital music business at Loudeye (which Nokia acquired in 2006), which followed stints at Microsoft and speech applications company TellMe (which Microsoft acquired in 2007). In an interview with Billboard, Dougherty talks about what Jelli has planned in 2011.

#### What made you want to pursue a digital music startup?

Before TellMe and Microsoft, I was at a digital music company called Loudeye. At the time, it was doing a lot of white-label media distribution and download stores and some early Internet radio. That experience was a good lesson in how hard it is to make a business in digital music. Licensing was even harder then, and there wasn't as many monetization options around advertising as there are today. I left that experience loving the opportunity of the disruption that was occurring but was turned off [by] the state of the business.

So I did some other things for a while. We were doing some cool things at Microsoft with the Ford Sync . . . and looking at the future of digital services in the car brought me full circle to this concept that radio is the largest channel to reach you while you're driving. It's one of the best mediums to provide free entertainment. Eventually, that's going to evolve and change.

#### What problem are you trying to

#### solve with Jelli?

This disconnect between traditional broadcast—which is a one-way medium that is programmed ahead of time—to this world where we are spending our time, which is a two-way social platform that's real time. You can transform this traditional medium [with] a feedback loop where the audience can participate in shaping what they hear. Combining the social Web with this huge channel that hasn't seen innovation in decades is sort of the core concept.

#### How much of a factor was your time at Microsoft and the realization that automobiles will soon have easy access to Internet-based content as they now do to radio-based content?

In the years ahead, the car will be connected, but in the meantime these traditional models will remain very, very big. We like the concept that we could change where a lot of listening occurs today as well.

#### What does your listening audience look like?

We're in 28 markets with around

350,000 weekly listeners, of which at any given time between 10% and 15% are logged in and voting either [on] Jelli.com or the iPhone app. We see about 2.5 million votes a month. So they're really active.

#### You introduced that iPhone app in November. What impact has it had on your business?

It's been a massive catalyst for us. We expected it to be a big deal because so much of Internet radio listening occurs on mobile these days. The first week we saw more than 40% of our usage coming from the iPhone. Participation on our crowd-sourced broadcasts increased 300%. Now it represents more than 50% of our total listenership.

#### A reviewer once called Jelli a high-tech gimmick that wouldn't grow past a small subset of listeners.

[Laughs] We believe the social Web is transforming so many channels, and the Web itself has already transformed so many segments, such as how you buy music today. We view radio as going through massive evo-

lution powered by the Web and social Web. I don't believe that's a fad or something that's transitory. The request show that is a model for Jelli may evolve. We are looking at 24/7 experiences—where we can have times of day where people vote and others where the songs are selected from more of an algorithm.

#### So in other words what Jelli is today is just the start of the broader plan?

Absolutely. The idea that we started as a syndicated program was really just a go-to-market strategy for our alpha and beta version. It was a way to get on the air and start seeing how users reacted to the radio for the first time. But what's powering all of that is a platform connected to the cloud that enables us to transform in real time the broadcast using the Web. We believe there will be other opportunities to create other user experiences with that platform.

#### Such as?

In 2010, in addition to the iPhone, we connected to Facebook. In 2011,

We believe the world is a channel mash-up. We're partnering with terrestrial radio. Eventually we'll all be competing for the time people are spending on these devices. The iPod, Pandora and radio all compete for your time.





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# GUIDE TO THE GRAMMY AWARDS

Consider this your clip-and-save preview to music's biggest night—a list of artists to watch and songs to download, as well as answers to all your burning questions. Will Eminem cap off a year of personal and artistic triumph with multiple Grammy victories? Can country-pop crossover trio Lady Antebellum become a repeat winner? Could a jazzy dark horse win as best new artist? And do the biggest Billboard Hot 100 hitmakers have the best chance of taking home an award? Some of your best guesses at these answers follow in our survey of industry prognosticators on this year's key Grammy categories (pages 41-43). Why wait until Feb. 13? Let the arguments begin.

## A: ARCADE FIRE

Maybe it's easier for critics when the Grammys nominate a bunch of here-today-gone-tomorrow pop acts—it allows snark about out-of-touch oldsters to flow so much more easily. Alas, that kind of vitriol loses steam when this critically acclaimed, ever-tasteful, socially responsible indie band gets an album of the year nod for its third album, "The Suburbs." The nomination closes out a banner year for the Montreal group, which debuted at No. 1 on the Billboard 200, headlined two nights at New York's Madison Square Garden and drew praise from almost every corner of the media universe. If the act hauls its gear and many members onstage at the ceremony, it'll be a magical moment.

## B: BEG STEAL OR BORROW

From shoe-maker to song of the year contender, folk artist Ray LaMontagne's unassuming background makes him all the more attractive as one of this year's out-of-left-field nominees.

The soft-spoken New Hampshire native's fourth RCA effort, "God Willin' & the Creek Don't Rise," recorded with his band the Pariah Dogs, notched nominations for best contemporary folk album and best engineered album, non-classical. The August-released set debuted at No. 3 on the Billboard 200 and has sold 225,000 copies, according to Nielsen SoundScan. It boasts the single "Beg Steal or Borrow," which is up for song of the year.

LaMontagne's career as a singer/songwriter started after he heard a Stephen Stills song on the radio, prompting him to quit his job working in a shoe factory in Lewiston, Maine. RCA released his debut album, "Trouble," in 2004. It was produced by Ethan Johns, who also oversaw LaMontagne's "Till the Sun Goes Black" (2006) and "Gossip in the Grain" (2008).

"God Willin'" marks LaMontagne's first go at filling the producer's chair, recording the set at his home in Massachusetts with the Pariah Dogs. While "Gossip" likewise debuted at No. 3 on the Billboard 200, the new effort beat his personal-best sales record, signaling the singer's move toward the mainstream.

## C: 'CIVILIZATION IV

For the first time, a videogame theme has been nominated for a Grammy—sort of. Among the nominees for best instrumental arrangement accompanying vocalist(s) is composer Christopher Tin's "Baba Yetu," featuring the Soweto Gospel Choir singing the Lord's Prayer in Swahili. Initially written as the theme song for the 2005 strategy game "Civilization IV," it has become something of a modern choral standard, as well as a regular feature of the popular Video Games Live concert tour, featuring game music performed symphonically.

"Baba Yetu" was made eligible for the 2010 Grammys thanks to its inclusion on Tin's classical/world fusion album "Calling All Dawns," which is also up for best classical crossover album. Grammy rules state that a song must be commercially available in an audio-only format (such as MP3 or CD), and not simply as part of a soundtrack (videogame or otherwise), to be considered for nomination. For that reason, "Baba Yetu" was ineligible until this year.

Nevertheless, the videogame community is celebrating the nod as long-deserved recognition of videogame music as a format. Tin, a well-known videogame composer, has also written music for "World of Cars Online" and "Fantastic Four: The Rise of the Silver Surfer." His "Baba Yetu" competes against Roger Treece's "Baby," Vince Mendoza's "Based on a Thousand True Stories," Geoffrey Keezer's "Don't Explain" and Herbie Hancock and Larry Klein's "Imagine."

## D: DRAKE VS. BIEBER

Although this year's best new artist category features two buzzworthy British bands and an American jazz phenom, the competition may ultimately come down to a pair of Canadian stars. Justin Bieber and Drake are each hoping to cap off their breakout years by snagging the trophy as a male solo performer, a feat that has happened once in the past 18 years (John Legend in 2006).

While Mumford & Sons, Florence & the Machine and Esperanza Spalding are all critical darlings, none could match the commercial success of Bieber and Drake in 2010. The 16-year-old Bieber turned his pop stylings into endless merchandising opportunities—his fans can now buy Bieber nail polish



before seeing his 3-D concert movie in February. Meanwhile, Drake achieved a No. 1 debut album and collaborated with rap heavyweights Jay-Z, Kanye West and Lil

Wayne, all while maintaining a family-friendly image and Sprite sponsorship.

The two artists recognize that they are their own biggest competition for best new artist. "There's a lot of incredible people in that category, and one of them is a good friend of mine and a very powerful young kid," Drake says. When Billboard asked Bieber about the category, he simply repeated Drake's nickname: "Drizzy. Drizzy."



## E: ELEKTRA

**A SPATE OF GRAMMY NOMINATIONS TESTIFIES TO THE CLASSIC LABEL'S RESURGENCE**

**BY MIKAEL WOOD**

The first time John Janick met Lyor Cohen, Cohen gave him a copy of "Follow the Music," Jac Holzman's memoir about the creation of Elektra Records. Five years after that meeting—during which Janick sold a stake in his Fueled by Ramen label to Warner Music Group, where Cohen serves as chairman/CEO of recorded music for the Americas and the U.K.—Janick is presiding over Elektra alongside Mike Caren, executive VP of A&R at WMG's Atlantic Records.

"I was always about building Fueled by Ramen as a brand," says Janick, 32, of the company he started in 1996 while an undergraduate at the University of Florida in Gainesville. "And Elektra is such a great brand with so much history. So to be asked to revive that—it's an amazing thing. Mike and I wanted to come in and rebuild the label to what it was before: being about the artist; putting out great, eclectic music; and trying to adapt to what's going on in the industry right now."

The two co-presidents are off to an impressive start: In February Elektra is up for a bevy of Grammys, including record and song of the year, both for Cee Lo Green's "Fuck You," which Elektra artist Bruno Mars co-wrote and co-produced. Additionally, Mars' Billboard Hot 100-topping "Just the Way You Are" was nominated for best male pop vocal performance, while "Nothin' on You," his hit collaboration with rapper B.o.B, will compete with "Fuck You" for record of the year. And as one-third of the Smeezingtons, Mars is also in contention for producer of the year, non-classical.

"To be honest, it's exactly where I wanted us to be," says Caren, 33, of the Grammy showing, which comes a mere 18 months after Elektra's official relaunch in June 2009. "The Grammys aren't nominating many artists that sell less than 20,000 copies. For the most

part they're focused on the artists who've had some sort of commercial success, who are considered the highest talent among our peers. That's what we're after." Caren laughs. "John and I are both fans of HBO, and that's kind of our idea for the Elektra brand: critically acclaimed and mass-consumed."

Founded in 1950 by Holzman, a 2011 inductee to the Rock and Roll Hall of Fame, Elektra first became known as a folk label, releasing records by Josh White and Judy Collins. In the mid-'60s Elektra moved into pop and rock with the Doors, Love and the Stooges; the '70s brought a merger with David Geffen's Asylum Records and its stable of West Coast singer/songwriters.

With Bob Krasnow at the helm throughout much of the '80s and early '90s, Elektra issued blockbusters by Metallica, Tracy Chapman and Natalie Cole. Sylvia Rhone took over in 1994, breaking such acts as Busta Rhymes and Third Eye Blind. Then in 2004, Elektra was folded into Atlantic following WMG's sale by Time Warner to a group of private investors led by former Vivendi Universal executive Edgar Bronfman Jr.

"When Edgar bought the company in 2004, I sent him a note of congratulations," says Holzman, who'd spent his post-Elektra years in a variety of music- and tech-related pursuits, including heading up Panavision. "Of course, being me, I couldn't resist making some comments about mistakes I thought the company had made. This was on a Sunday, and within 20 minutes I had a long response from Edgar, which led to lunch the next time I was in New York."

After said lunch, they repaired to Bronfman's office. "He asked me what I was interested in, and I told him digital initiatives," Holzman says. "I saw the playing field shifting." Bronfman hired Holz-





Hit men (from left, opposite page): Elektra founder JAC HOLZMAN (far left) with THE MC5 and THE STOOGES at the bands' contract signing in 1968; Holzman with BRUNO MARS; Elektra co-presidents JOHN JANICK and MIKE CAREN.



man to work on exactly that, "and about a month after I went back, they decided to put Elektra to sleep for a while."

The decision didn't upset Holzman. "My feeling was that Elektra had lost its way," he says. "Up through the management of Bob Krasnow, it had been magical. But I thought Elektra had gone downhill since then—the label had lost its interest in legacy artists. So when Edgar said we needed to let it lie, I agreed: Let's treat it like a fine orchid and let it lie dormant until it comes to life again, either on its own or because some bright young talent comes along to do it."

According to Atlantic co-chairman/COO Julie Greenwald, that talent arrived in the form of Janick and Caren. "These were two outstanding execs in our camp, with great ideas about marketing and promotion and artist relations," she says, pointing to Janick's success with Fueled by Ramen acts like Paramore and Gym Class Heroes and to Caren's with records by B.o.B and Trey Songz.

Greenwald says that she and Atlantic co-chairman/CEO Craig Kallman "believed it was their time to be promoted and to give them a company that they could build upon. We'd been waiting to rebirth Elektra, but we needed the right people to be at the helm of it. And these two guys were ready."

"Mike and John are really the consummate record men," Kallman adds. "I hired Mike when he was 16 years old [to work in marketing for Kallman's Big Beat Records], and even back then he was super-entrepreneurial and an incredibly passionate music fan. John is an entrepreneur, too, who's built a beautiful brand in Fueled by Ramen and has a great aesthetic sense and terrific marketing instincts. We felt very fortunate to have the opportunity to introduce the two of them as partners to reignite such an important brand."

Both men say the offer was immediately appealing. As a DJ, Caren says he has "always had a special place for Elektra," thanks to such early-'90s hip-hop acts as Brand Nubian and Leaders of the New School.

"The label has this combination of cool and crossover, and that was something I tried to do with Vice Records, where we had all this great international repertoire that didn't have a home at Atlantic. We brought in Vice to cleverly market that stuff, but they didn't have any interest in actually crossing anything over." When another hip imprint, Downtown Records, left Atlantic in 2008, "I felt there was an essential need for a subsidiary that could really handhold these super-creative artists, as well as handle international repertoire," Caren says.

In addition to Mars and Green, Elektra's current seven-act roster includes French singer Charlotte Gainsbourg, U.K. electro-pop star Little Boots and reggae artist Laza Morgan, as well as Uffie and Justice, both integral members of the dance scene centered on Paris' Ed Banger Records.

As the co-presidents' division of labor shakes out, Los Angeles-based Caren is predominately A&R-oriented, he says, while New York-based Janick oversees the bulk of the label's marketing efforts. "But we both do a little of everything," Caren adds. "We complement each other."

Janick says the relationship has grown "organically" and that the spirit they've fostered so far isn't unlike the one he built at Fueled by Ramen. "It's about being scrappy to a certain extent and paying attention to every little detail," he says. "And it's not just about selling records, but selling tickets and merchandise and building long-term careers for our artists." Hence 360 deals for acts that, Caren says, have become the norm at Elektra.

"The nice thing about being your own little boutique-y label is that you have the ability to dream and take risks," Greenwald says. "We've tried to give them the freedom to experiment."

An example of that nimble thinking, Mars says, was Elektra's rollout of "Fuck You," a virtually irresistible song with built-in marketing challenges.

"We wrote this song that nobody knew what to do with, and they came up with this plan to e-mail everybody they knew with an e-mail that said 'Fuck you,'" he remembers with a laugh. "You open it up and it had that video, and the next day it had 2 million views on YouTube. I thought that was genius. That was them being ahead of the technology."

Green recorded the song "to be ridiculous," the singer/rapper says. "I thought it was the most absurd, outlandish thing I'd ever done. So it was safer to assume where it wouldn't work than where it would. But we were all in on the joke, and we were all willing to win, lose or draw."

Holzman says, "Look, nobody in this industry knows what they're doing right now." But he thinks the revived Elektra is in good hands. "These boys are very smart, and my gut sense is that they're the right team for this label in this century. I've been thrilled to see my baby reborn again."

**'ELEKTRA IS SUCH A GREAT BRAND WITH SO MUCH HISTORY. MIKE CAREN AND I WANTED TO COME IN AND REBUILD THE LABEL TO WHAT IT WAS BEFORE: BEING ABOUT THE ARTIST; PUTTING OUT GREAT, ECLECTIC MUSIC; AND TRYING TO ADAPT TO WHAT'S GOING ON IN THE INDUSTRY RIGHT NOW.'**  
JOHN JANICK

**F: FRONTLINE**

Artists with Front Line, a consortium of affiliated management companies under the umbrella of Irving Azoff's Front Line Management (a division of Live Nation Entertainment), raked in more than two dozen Grammy nominations in a wide range of categories.

Among those in which Front Line-affiliated artists were nominated:

**RAY LaMONTAGNE**  
Song of the year, best contemporary folk album

**SARA BAREILLES**  
Best female pop vocal

**JOHN MAYER**  
Best male pop vocal, pop vocal album, solo rock vocal

**MAROON 5**  
Best pop performance by a duo/group with vocals

**KENNY G**  
Best pop instrumental album

**KINGS OF LEON**  
Best rock performance by a duo/group with vocals, best rock song

**MEGADETH**  
Best metal performance

**STONE TEMPLE PILOTS**  
Best hard rock performance

**JEWEL**  
Best female country vocal performance

**JAMEY JOHNSON**  
Best male country vocal performance, best country collaboration with vocals, best country album

**DIERKS BENTLEY**  
Best country collaboration with vocals, best country album

**TRACE ADKINS**  
Best country collaboration with vocals

**GRETCHEN WILSON**  
Best female country vocal performance

Among the individual management companies, Ken Levitan's Vector Management leads the way with 12 nominations, with Vector representing nominees Johnson, Kings of Leon, Adkins, Bentley, Patty Griffin (up for best traditional gospel album) Angélique Kidjo (best contemporary world music album).

Vector also has a consulting agreement with Robert Plant, who is nominated for best solo rock performance and best Americana album.

**G: GLEE**

After plowing through the 2010 awards season—19 Emmy nominations (and four wins), a Golden Globe for best TV series, musical or comedy—Fox's "Glee" continued its winning streak by nabbing two Grammy nominations. The show's first soundtrack, "Glee: The Music, Volume 1" (Columbia), received a nod for best compilation soundtrack album for motion picture, TV or other visual media. It will face off against soundtracks for "Crazy Heart," "Treme," "True Blood—Volume 2" and "The Twilight Saga: Eclipse." Last year, the award went to the "Slumdog Millionaire" soundtrack. If "Glee" wins, it will be the first TV show to take home the Grammy since the category was created in 2001.

"Glee" received its other nomination for best pop performance by a duo or group with vocals for the cast's version of Journey's "Don't Stop Believin' (Regionals Version)" on the "Glee: The Music—Journey to Regionals" album.

For most of the show's cast, this year's Grammys nominations are their first. The exceptions are Lea Michele (for 2008 best musical show album winner "Spring Awakening") and Matthew Morrison (for the revival of "South Pacific"—nominated in 2009—and "The Light in the Piazza"—nominated in 2006).

**WHO****BY KEITH CAULFIELD**

The four big Grammy Award categories—album, record and song of the year and best new artist—often have different relationships with Billboard's charts. Many of the biggest Billboard Hot 100 hits tend to be included in the ballot each year, and 2010 is no exception: Three of the five record of the year nominees all hit No. 1. But album and song both tend to be less beholden to chart success. And the best new artist category often features hitless Hot 100 wonders that are nevertheless critical favorites with strong showings on their respective genre charts, like Esperanza Spalding.

**ALBUM OF THE YEAR**

While Lady Gaga's No. 2 hit "Bad Romance" was shut out of contention for record and song of the year, the album from which it came, "The Fame Monster," garnered an album of the year nod. The same goes for Katy Perry: "Teenage Dream" is up for album of the year, but neither its title track nor "California Gurls" (both No. 1s) made the cut for record of the year.

"Romance" was one of three top 10 Hot 100 singles from "The Fame Monster." The effort also spun off the hits "Telephone" (No. 3) and "Alejandro" (No. 5). (Another "Monster" track, "Speechless," reached No. 93.) Perry's album did even better: "Dream," "Gurls" and "Firework" all hit No. 1.

The three other album contenders had mixed results on the Hot 100. Eminem's "Recovery" spawned seven entries; two of them ("Not Afraid" and "Love the Way You Lie") reached No. 1. Lady Antebellum's "Need You Now" notched six Hot 100 hits, most famously with its title track climbing to No. 2. It also garnered another top 40 entry with "American Honey" (No. 25).

The odd album out is Arcade Fire's "The Suburbs," which hasn't notched any Hot 100 hits. But, as recent Grammy history shows, that's not an anomaly: Herbie Hancock's "River: The Joni Letters" and Robert Plant and Alison Krauss' "Raising Sand" won album of the year in 2008 and 2009, respectively, without charting any songs on the Hot 100.

**RECORD OF THE YEAR**

For the second year in a row, all five record of the year contenders were also top 10 hits. Three of them—B.o.B's "Nothin' on You" (featuring Bruno Mars), Eminem's "Love the Way You Lie" (featuring Rihanna) and Jay-Z and Alicia Keys' "Empire State of Mind"—went to No. 1. It's the first time so many chart-toppers were up for record of the year since the 50th annual awards, when Beyoncé's "Irreplaceable," Rihanna's "Umbrella" and Justin Timberlake's "What Goes Around . . . Comes Around" all topped the list.

Of the non-No. 1s, Lady Antebellum's "Need You

# T 100

Now” occupies a similar spot that Taylor Swift’s “You Belong With Me” did during last year’s Grammys: a No. 2 pop hit that is the category’s sole country song.

The lowest-charting record of the year finalist this year is Cee Lo’s Green “Fuck You,” which hit No. 9 in its 13th week on the chart. By that point, the single seemed to have already reached its peak (No. 17) a month earlier. But never underestimate the power of “Glee.” The cast’s cover of the song helped propel the original from No. 22 to No. 9 for its (so far) lone week in the top 10.

But don’t count out “Need You Now” or “Fuck You.” The last time a No. 1 single received the record of the year statuette was in 2000, when the trophy went to Santana’s “Smooth” (featuring Rob Thomas). Since then, the award has gone to either big hits that fell short of No. 1 (U2’s “Beautiful Day,” Green Day’s “Boulevard of Broken Dreams”) or respected critical favorites that lacked Hot 100 oomph (Ray Charles and Norah Jones’ “Here We Go Again,” Plant and Krauss’ “Please Read the Letter”).

If one of the three hip-hop songs nominated this year (“Nothin’ on You,” “Love the Way You Lie” or “Empire State of Mind”) wins, it’ll mark the first time the genre has triumphed in the category. And if “Empire” wins, it would be doubly sweet for Jay-Z, who has been nominated in this category twice, both times as a featured artist—he earned noms with Rihanna for “Umbrella” and wife Beyoncé for “Crazy in Love.” Even better, “Empire” was his first Hot 100 No. 1 as a lead artist—his previous three toppers were all as a guest star.

## SONG OF THE YEAR

If the record of the year category tends to be bullish on big hits, song of the year is a little more variable. It doesn’t necessarily house the biggest Hot 100 singles, as one or two left-field contenders often come into play.

This year, Ray LaMontagne’s “Beg Steal or Borrow” fills that niche, as the song completely missed the Hot 100. (It did, however, spend six weeks at No. 1 on Billboard’s Triple A radio airplay tally, where he has notched five top 20 hits.)

It’s been a long while since a non-Hot 100 hit made the short list for song of the year. One must scroll all the way back to 2004, when the late Warren Zevon (along with Jorge Calderon) was nominated for “Keep Me in Your Heart.” And the last time a song that missed the Hot 100 won the category was in 1967 when the Beatles’ popular album cut “Michelle” took the prize.

Of the other four song of the year nominees, three were Hot 100 top 10s (“Fuck You,” “Empire State of Mind” and “Love the Way You Lie”), while Miranda Lambert’s “The House That Built Me” reached No.



LADY GAGA



JAY-Z

28. Like “Beg,” Lambert’s effort was a smash at its core format, spending four weeks atop the Hot Country Songs chart.

## BEST NEW ARTIST

Though Justin Bieber and Drake loom large as commercial hitmakers in the best new artist category (with 10 and 14 top 40 Hot 100 hits, respectively), the biggest chart star doesn’t always necessarily win the category.

Last year, Keri Hilson, who had notched seven Hot 100 singles by the time the nominations were announced in late 2010, lost the trophy to the Zac Brown Band. The latter, at the time of its nomination, had claimed just three Hot 100 hits.

This year’s posse of new artist contenders is certainly an eclectic one, with teen sensation Bieber at one end of the spectrum and jazz artist Esperanza Spalding at the other. Bassist/singer Spalding has

yet to appear on the Hot 100, but she has racked up a pair of No. 2 albums on the Contemporary Jazz Albums chart. (Jazz rarely gains enough mainstream momentum to chart on the Hot 100, save for jazz-tinged crossover artists like Norah Jones or Corinne Bailey Rae.)

Mumford & Sons have made the Hot 100 tally once so far, with “Little Lion Man” topping out at No. 61. However, the song reached No. 1 on the Alternative airplay chart. Another new artist nominee with a sole Hot 100 hit is Florence & the Machine, whose “Dog Days Are Over” reached No. 21. Like “Fuck You,” “Dog Days” found chart success after the “Glee” cast covered it. It initially stopped at No. 21 the week after Florence & the Machine performed the song on the MTV Video Music Awards, only to see the single slip back down the tally. It staged a comeback 10 weeks later, vaulting from No. 58 to No. 21 in the week following its “Glee” rendition.



MANY OF THE BIGGEST BILLBOARD HOT 100 HITS TEND TO BE INCLUDED IN THE BALLOT EACH YEAR, AND 2010 IS NO EXCEPTION: THREE OF THE FIVE RECORD OF THE YEAR NOMINEES ALL HIT NO. 1. BUT THE ALBUM AND SONG CATEGORIES TEND TO BE LESS BEHOLDEN TO CHART SUCCESS.



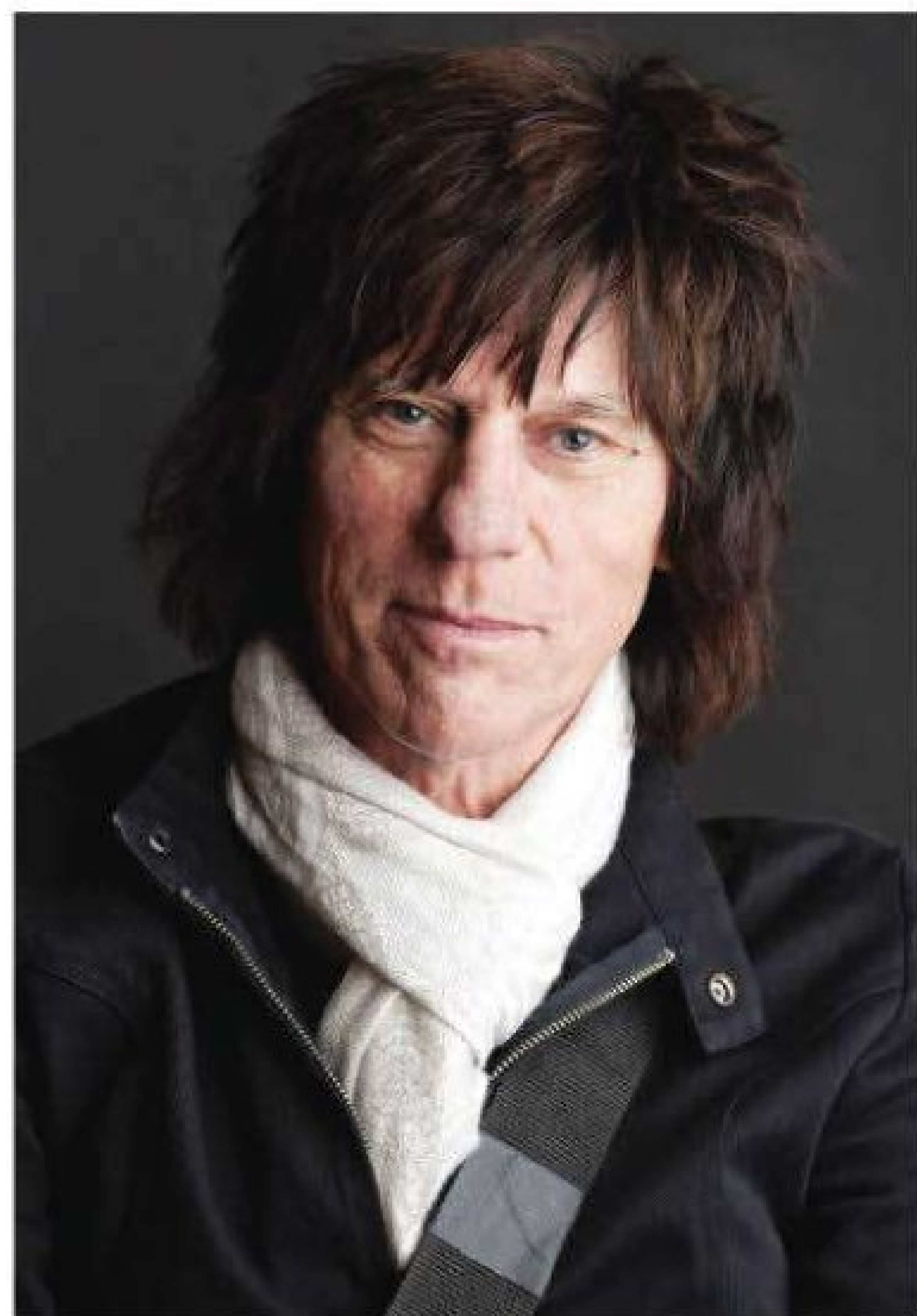
## J: JEFF BECK

Jeff Beck covered a lot of stylistic ground on 2010 album "Emotion & Commotion." And his five Grammy nominations—the most for any artist in the rock field and the most for any British musician this year—reflect that diversity.

The hard-hitting "Hammerhead" is up for best rock instrumental performance, while his rendition of Puccini's opera staple "Nessun Dorma" gained a nod for best pop instrumental performance and a bluesy cover of Screamin' Jay Hawkins' "I Put a Spell on You" (with Joss Stone) is in the running for best rock performance by a duo or group with vocals. That's on top of nominations for best rock album and for best pop collaboration with vocals for his work on Herbie Hancock's cover of John Lennon's "Imagine."

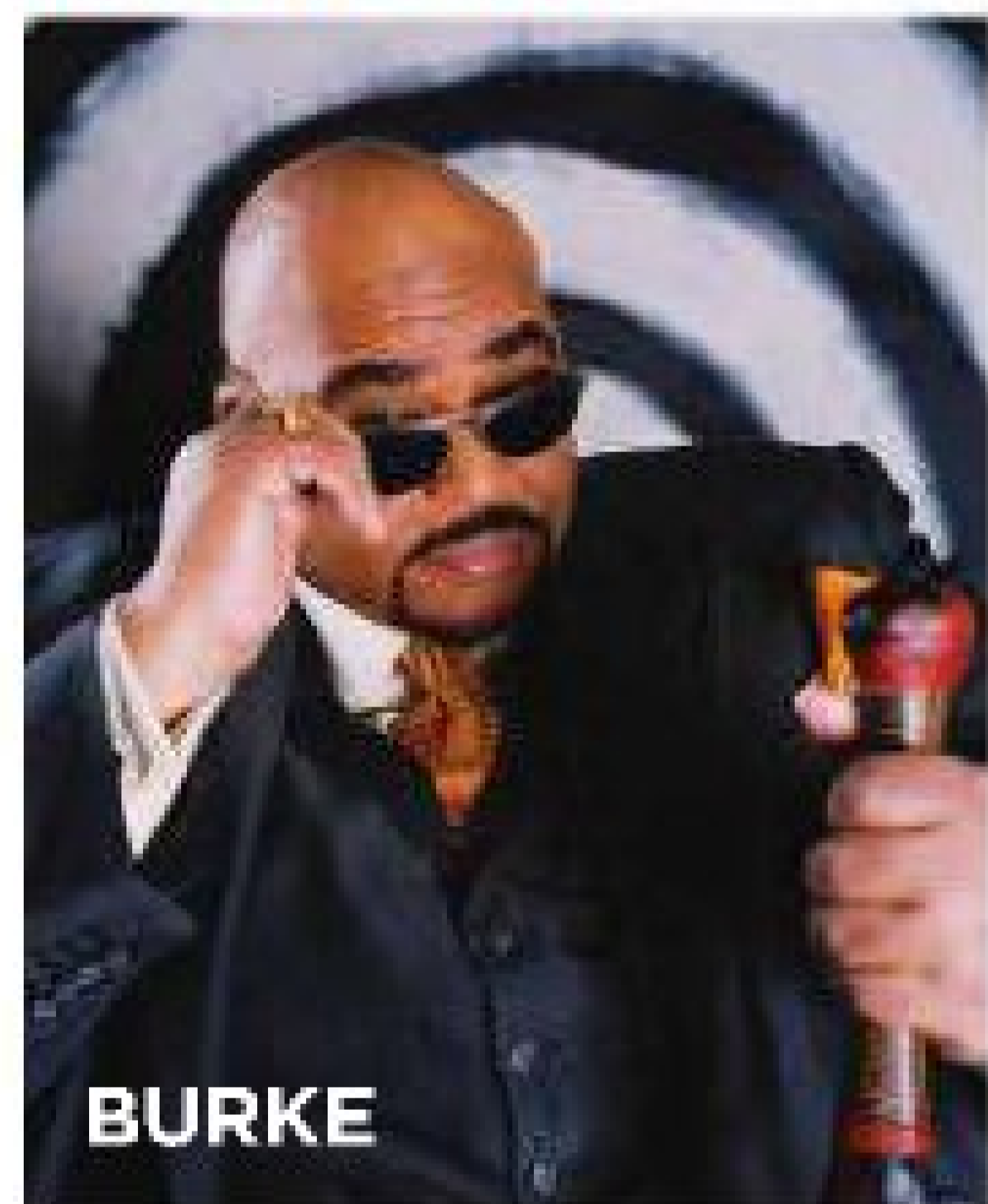
"I'll give anything a shot," says Beck, whose album debuted in March at No. 11 on the Billboard 200, the former Yardbird's highest chart bow. "I always thought I had to knock down buildings. I always thought that's what people liked. And when you're young and aggressive, you want to blow down buildings. It's taken me a while to learn or to realize that as long as I impress with the delivery of the thing, people could give a shit where I'm playing. They seem to be just as happy watching me play other things. It's that great unknown that keeps everything exciting."

Out of 10 previous nominations, Beck has won five Grammys, all for best rock instrumental performance: "Escape" in 1986, "Jeff Beck's Guitar Shop With Terry Bozzio & Tony Hymas" in 1990, "Dirty Mind" in 2002, "Plan B" in 2004 and a live rendition of the Beatles' "A Day in the Life" in 2010.



## I: IMMORTALITY

Dead men (and women) may tell no tales, but they sure can sell records—and get nominated for awards. This year's Grammy nominations include a handful of dearly departed musicians, including Michael Jackson, Solomon Burke and Gregory Isaacs. Burke and Jackson both took home Grammys during their lifetime, while Isaacs had a handful of nominations but no victories.



BURKE



Might as well jump: The Smeezingtons' ARI LEVINE, BRUNO MARS and PHILIP LAWRENCE (from left) attend the Grammy nominations concert on Dec. 1 at Club Nokia in Los Angeles.

## L: PHILIP LAWRENCE

While his collaborator Bruno Mars may have made a splashier mark on 2010's new-music radar, songwriter/producer Philip Lawrence has nonetheless left his imprint behind the scenes, notching Grammy nods in five categories including song and record of the year and best rap song.

The Evansville, Ind., native is one-third of production team the Smeezingtons, alongside Mars and Ari Levine. The crew is nominated for producer of the year, non-classical, as well as record of the year for B.o.B's "Nothin' on You" (featuring Mars) and Cee Lo Green's "Fuck You," for which Lawrence is also nominated as a co-songwriter for best rap song and song of the year, respectively.

Lawrence initially struggled to get his foot in the door after moving to Los Angeles; one of his first gigs was recording voice-overs for Walt Disney's "Little Mermaid" merchandise. He eventually caught his break as a touring backup singer for acts like 'N Sync and Anthony Hamilton, but it wasn't until he teamed with Mars that he began to turn heads with chart-topping hits like Flo Rida's "Right Round." Lawrence has also worked on songs for Brandy, Sugababes and Travie McCoy.

# K: KATY PERRY

FIRST QUESTION:  
WILL SHE WIN ALBUM  
OF THE YEAR?  
SECOND QUESTION:  
WHAT WILL SHE WEAR?



2010 MTV  
MOVIE AWARDS  
6/6/2010



2008 MTV EUROPE  
MUSIC AWARDS  
11/6/2008



2009 BRIT  
AWARDS  
2/18/2009



52nd GRAMMY  
AWARDS  
1/31/2010



2009 MTV EUROPE  
MUSIC AWARDS  
11/5/2009



NICKELODEON'S 23rd  
KIDS' CHOICE AWARDS  
3/27/2010



2008 MTV VIDEO  
MUSIC AWARDS  
9/7/2008



21st MUCHMUSIC  
VIDEO AWARDS  
6/20/2010



2010 MTV VIDEO  
MUSIC AWARDS  
9/12/2010



BBC RADIO 1'S TEEN  
AWARDS 2010  
11/14/2010

CLOCKWISE FROM TOP LEFT: JON KOPALOFF/FILMMAGIC.COM; KEVIN MAZUR/WIREIMAGE.COM; DAVE HOGAN/GETTY IMAGES; JON KOPALOFF/FILMMAGIC.COM; KEVIN MAZUR/WIREIMAGE.COM; DAVE HOGAN/GETTY IMAGES; JON KOPALOFF/FILMMAGIC.COM; GEORGE PIMENTEL/WIREIMAGE.COM; CHRIS POLK/FILMMAGIC.COM; STEVE GRANITZ/WIREIMAGE.COM





# M: MUMFORD & SONS

**THANKS TO THE GUIDANCE OF DANIEL GLASS,  
MUMFORD & SONS BREAK ON THROUGH  
TO THE OTHER SIDE BY LIZZY GOODMAN**

On Dec. 1, the day that the nominations were announced for the 2011 Grammy Awards, Glassnote Records founder Daniel Glass sat in a New York screening room with his family watching the new Sofia Coppola film, “Somewhere.” ¶ Phoenix, the alt-rock band that Glass transformed during the past year into an arena-filling act, composed the score for “Somewhere”—and seeing the movie brought Glass full circle on the group’s accomplishments. Twelve months earlier, he was anticipating Phoenix receiving a Grammy nomination. (It did, and went on to win the award for best alternative music album for “Wolfgang Amadeus Phoenix.”)

This year, Glass is bestowing his kingmaker skills on another up-and-coming band—this time around, he sat in the screening room waiting for word on a Grammy nod for British folk rock four-piece Mumford & Sons.

“After the movie, we went home and were watching the nominations on TV,” recalls Glass, a trim man in his early 50s with a taste for posh jeans and expensive sweaters. “First they showed footage of the band, then

they said ‘best new artist’ and we just started screaming.” The band received two nominations, including one for best rock song (“Little Lion Man”). Glass spent the rest of the night on the phone.

The following day was a blur, and not just because the Mumfords (as Glass and company fondly refer to them) sent champagne to the office; the label head was bombarded with congratulations from industry friends

**'I'M LOOKING FOR SOMETHING THAT'S FROM THE HEART, THAT'S REAL. YOU ANALYZE THE TOP 10 AND NINE OUT OF 10 ARE GOING TO BE DANCE OR HIP-HOP RECORDS. THEY'RE ALL FANTASTIC RECORDS, WELL-PRODUCED, AMAZING STUFF. BUT WE BELIEVE OUR RECORDS ARE AS GOOD, IF NOT BETTER.'**

**DANIEL GLASS**

and cohorts. In an era when grass-roots artist development seems as rare as seven-figure first-week album sales, Glass had taken a collection of bearded, roots music-worshipping, photo-and-journalist-averse kids and turned them into that rarest of commodities—a critically adored, commercially successful rock band whose singles compete with Rihanna's for chart space.

"People were saying this was a vote for authenticity," Glass says. "It's really been a great few days, especially considering the last taste of this chapter was the Terminal 5 shows [in New York], which were so spectacular."

The two sold-out concerts capped the Mumfords' second American tour this year, a five-week stint that saw them jump from the small theaters they were playing a few months ago to 3,000-plus-capacity spaces. Ten months after its release, the band's debut, "Sigh No More," was certified gold by the RIAA. It's now up to 588,000 units sold, according to Nielsen SoundScan, reaching as high as No. 16 on the Billboard 200. "Little Lion Man" topped Billboard's Alternative chart and peaked at No. 2 on the Triple A tally.

But those are just the numbers. All one really needs to know about the Mumford phenomenon can be seen on the faces of the fans crammed shoulder to shoulder at shows, mouths open, singing along to every word of every song. Or, as Glass puts it, "like Christmas and Thanksgiving all in one. It just gets warmer. It just gets bigger."

#### SONS SHINE

Glass first saw Mumford & Sons perform at the tiny Mercury Lounge in New York in March 2009. They shared the bill with atmospheric Australian rock act the Temper Trap, which was already signed to Glassnote.

The Glass/Mumford romance involved a long, slow-burn courtship. It's not as if dozens of American labels were clamoring to sign four British bluegrass nerds, so Glass had the time required to get to know them.

"The song that got me was 'White Blank Page,'" he says. The track captures the spare, confessional lyrics ("Can you lie next to her and give her your heart as well as your body") underscored by anthemic crescendos of messy alt-country singalong noise that has become Mumford & Sons' signature.

The band—vocalist Marcus Mumford, 23; bassist Ted Dwane, 25; keyboardist Ben Lovett, 22; and banjoist Winston Marshall, 21—met each other in the mid-2000s through the British folk scene, which is fueled by various country nights held at London pubs. They formed as a staunch democracy, with Mumford writing most of the lyrics and lending his name to the project, but the members share songwriting credit and switch instruments onstage.

"The live show is what we love," Dwane says, "the idea of people coming to enjoy the night, having a bit of a drink and a dance."

Under the guidance of manager Adam Tudhope of U.K.-based firm Everybody's Management, the band recorded "Sigh No More" and released it on the group's own label, Gentleman of the Road; the act happily playing "in pubs to bearded men," Lovett says. "We call those the glory days," Dwane half-jokes.

"Sigh No More" came out in the United Kingdom in October 2009 and during the year that followed, Mumford & Sons fever swept England. When the band eventually dipped its toe in the American market by licensing "Sigh No More" to a U.S. label, Glassnote was a natural choice.

"Daniel approaches it from the right direction, like our manager and our lawyer—they're straight-up normal people who don't really care about the money side



of things as long as they can just keep doing what they're doing," Lovett says.

It's not that Glass doesn't care about money. It's that he's convinced that sincerity and authenticity sell.

"I'm looking for something that's from the heart, that's real," Glass says. "You analyze the top 10 and nine out of 10 are going to be dance or hip-hop records—whether it's Jason Derülo or Kanye West, they're all fantastic records, well-produced, amazing stuff. But we believe our records are as good, if not better."

"Indie labels fail for two reasons: They have a lack of funding or they have a chip on their shoulder; they lack a strategic know-how about what to do with their taste," Glass says. "What do you do with the ball once

you get it? How do you get down the field and into the end zone? I love the end zone. It's my favorite."

#### FEELING MSG

Glass was born and raised in Brooklyn and began his career as a DJ when he was a pre-med student at Brooklyn College. He used what he'd learned spinning at clubs in the city as a young executive at SAM Records, a small but respected dance label.

"A great DJ knows that if the dancefloor empties out, then he screwed up—and you'd better change the record real quick," says Michael Mena, a friend who would later work with Glass at SBK. "Daniel knows what a hit sounds like no matter the genre."





Prodigal sons: Glassnote Records founder **DANIEL GLASS** (top, opposite page) takes in **MUMFORD & SONS'** show (above, left) at Terminal 5 in New York.



It wasn't until Glass landed at Chrysalis Records in 1983 that he really established himself in the industry. "My fondest memories are of my formative years at Chrysalis," Glass says. "I thought the business was always going to be the way it was there."

During his six years at the label, Glass nurtured acts as diverse as Pat Benatar and Huey Lewis & the News. And he discovered the model for label structure he would later emulate at Glassnote: a lean staff of committed professionals who actually like each other, shepherding the careers of a modest, impeccably selected roster.

Glass was a promotions guy and not involved with scouting talent, but it was at Chrysalis that he formed the A&R philosophy that's powered the rest

of his career.

"I'd had some success promoting Spandau Ballet and my bosses, Chris Wright and Terry Ellis, took me out for sake at a Japanese restaurant," Glass remembers. "I'm from Brooklyn—I didn't know what sake is. This was a big moment for me. So I turn to them and I asked the question. I said, 'How do you know? I mean, Debbie Harry! Pat Benatar! How did you know? Pat Benatar was singing show tunes at a comedy club. How did you put her on the parallel bar in that outfit [on the album cover for 1980's "Crimes of Passion"] and have her sing rock'n'roll?' And they basically said, 'When you walk in the room, if you don't feel Madison Square Garden, walk out.'"

Glass was prepared to work at Chrysalis for the rest of his career, but in 1989, he found out the label was being sold to EMI. It was one of the worst days of his life, Glass says, but he quickly bounced back, joining the newly launched SBK Records as head of promotion. He was eventually promoted to general manager of that label, before being promoted again to head of sales and promotion at EMI Record Group North America when SBK merged with EMI Records and Chrysalis.

At SBK Glass honed his skill sets, bringing in acts like D'Angelo, Blur, Jon Secada and, most famously and profitably, Vanilla Ice, and then ensuring they were heard on the radio.

"When he played me Vanilla Ice for the first time I hated it," says Mena, who worked as director of alternative radio at SBK. "I thought it was wretched, but he said, 'Whatever you think, this is what a hit sounds like,' and he was right. He knows a pop song. I mean, I'll be damned if I still don't hear [1990 hit] 'Hold On' by [SBK act] Wilson Phillips when I'm walking through T.J. Maxx."

In 2007 Glass founded Glassnote Entertainment Group and secured a distribution deal with RED. Since then, "family" has become a big word for Glass. Both he and Mumford & Sons use it to describe the label's relationship with its bands, and Glass also regularly applies it to his executive team.

#### COOL CUSTOMER

The Glassnote offices, located across from Bloomingdale's on Manhattan's Upper East Side, feel a lit-

tle like a den with desks. The walls are decorated with the Glassnote equivalent of fridge-door photos and drawings: Phoenix's "Saturday Night Live" set list, signed by host Seth Rogen; magazine covers graced by Glassnote artists; and a "Wolfgang Amadeus Phoenix"-themed promotional snowboard from the band's recent arena tour.

At the offices, everyone is gathered around an elegant rectangular glass table in the middle of the room, sipping Cafe Bustelo out of Greenware cups and gabbing. Glass passes around a bowl of citrus fruit his mother-in-law shipped up north and asks marketing and branding director Marisa Fair if the T-shirts for the weekend's God's Love We Deliver charity run are ready yet.

"It's only four miles. That's nothing," avid marathoner Glass scoffs, and his team groans good-naturedly. In this office you go jogging with your boss at 9 a.m. on a freezing fall morning. And you appear to like it.

The Glassnote team will need its stamina: 2011 promises to be a demanding year. Phoenix heads back into the studio this winter and expects to release a follow-up to "Wolfgang Amadeus Phoenix" in the fall. Glassnote is particularly excited about the forthcoming new album from Southern electro-rock group Royal Bangs, which was signed on the recommendation of Black Keys drummer Patrick Carney, one of Glass' industry friends.

And then there's Mumford & Sons. They're taking a few weeks off before beginning work on their sophomore set in earnest. (They've already road-tested a few new songs.) But they'll be back in the States in February for the Grammys ceremony and hope to have a new album out sometime next year. Additionally in 2011, Glass wants to focus on building Glassnote's publishing arm. "To grow the publishing and find another two or three great cornerstone artists that complement what we do here, that's our modest goal," he says.

Glass has been in the music biz for more than 30 years, and yet he doesn't even curse. When he wants to use the word "asshole" to describe the kind of people he doesn't want his bands bringing into the Glassnote family, he spells it out, then changes his mind and chooses another word: jerk. Which leads one to wonder: Where's the swaggering sense of cool? Where's the rock'n'roll image? Where's the edge?

According to 10th Street Entertainment founder Allen Kovac, it's in the selection of artists and the inner grit Glass has been displaying ever since he was vouching for Blur and Vanilla Ice in the same meetings in the early '90s.

"Daniel is not trying to fill formats. He's just looking for greatness," Kovac says. "Mumford is great, Phoenix is great, but I don't think either one of those projects was safe or easy. You look at artists like Neon Trees or Crash Kings, they're both on major labels, but look at the SoundScan on them. And here you have this guy who in six months takes something that was left of center, didn't sound like anything else and it's going gold. He's got the killer instinct. It's not all 'Kumbaya.'"

Glass agrees. "I wanted to start this utopian little rock company, that's true," he says. "But the word that doesn't get mentioned [to describe us] is 'ambition.' We're very intense. We have passed on artists who run out of here scared when they hear about the focus and demands because we are very focused and very demanding. We're not for everybody."

He pauses and leans back in his chair. "I'm not curating for museum sake," he says. "I don't want to be the coolest. I want to be the best." ■■■





## O: OLDSTERS

At the age of 78, Cajun honky-tonk artist D.L. Menard has scored only the second Grammy nomination of his career with “Happy Go Lucky,” which is vying for best zydeco or cajun music album. But Menard is a relative whippersnapper compared with Pinetop Perkins, a 97-year-old contemporary of Robert Johnson who’s up for best traditional blues album with “Joined at the Hip,” which he recorded with Willie “Big Eyes” Smith.

Senior citizens are also well-represented in this year’s rock categories. Three of the five artists up for best rock album are 60 or older (Tom Petty, Jeff Beck and Neil Young). The nominees for best solo rock vocal performance skew even older, with John Mayer the only non-sexagenarian in a category that includes Young, Paul McCartney, Eric Clapton and Robert Plant.

## N: NEED YOU NOW

The first time Lady Antebellum wrote with songwriter Josh Kear (“Before He Cheats”) in February 2009, they knocked off a pair of songs in mere hours. Asked for an evaluation later that day, Kear told his publisher that the second one was “really dark” and admitted he didn’t think it stood much chance commercially.

So much for self-evaluation. “Need You Now” was the top seller on Billboard’s year-end Country Digital Songs list for 2010 and claimed single of the year honors from the Country Music Assn. and the Academy of Country Music.

Highlighting Hillary Scott’s cutting resonance, Charles Kelley’s smoky soulfulness and Dave Haywood’s role in the group’s three-part harmony, the recording of “Need You Now” was aided by several simple instrumental hooks, including Michael Rojas’ four-note keyboard pattern and Rob McNelley’s lonely guitar runs.

Its drunk-dialing subject matter raised a lot of eyebrows among Nashville songwriters, though it fit snugly into country’s historic affinity for alcoholic themes. Not that it solely remained a country hit: The song found its way to pop radio, and Capitol worked it as a crossover single only after AC and top 40 programmers began playing it. Now it’s permeated the Grammys’ all-genre categories, with record and song of the year nods anchoring six nominations for Lady A.

“We didn’t know what we had that day,” Kelley says of the morning they wrote “Need You Now.” “That’s what I learned that day: You never can predict what’s going to be your big hit.”

LADY ANTEBELLUM



## Q: QUEST LOVE AND THE ROOTS

With their critically acclaimed catalog and multigenerational appeal, the Roots have always been primed for Grammy recognition. Thus far, though, the hip-hop band has won just once (out of seven nominations): In 1999 it took home best rap performance by a duo or group for “You Got Me.”

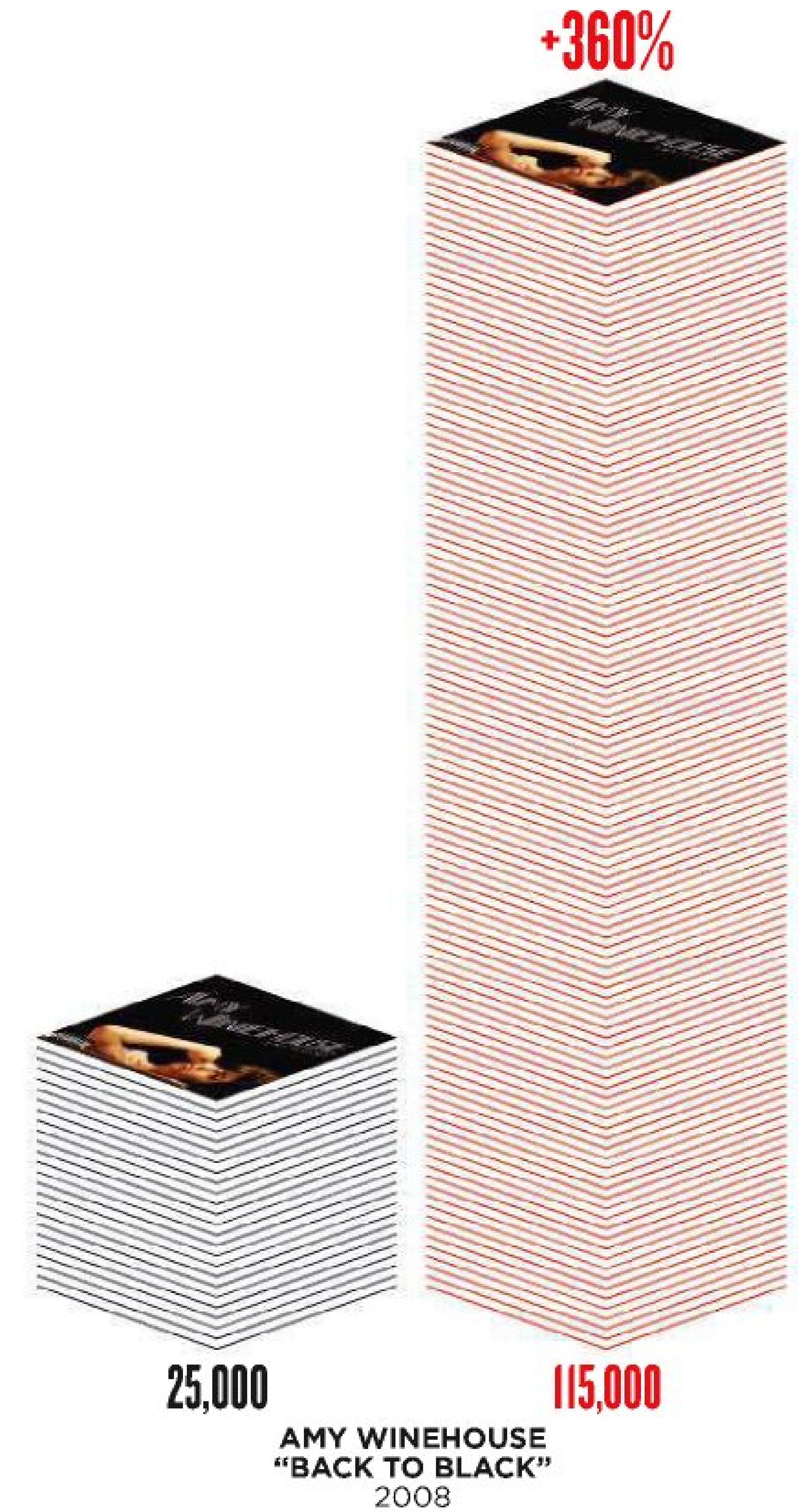
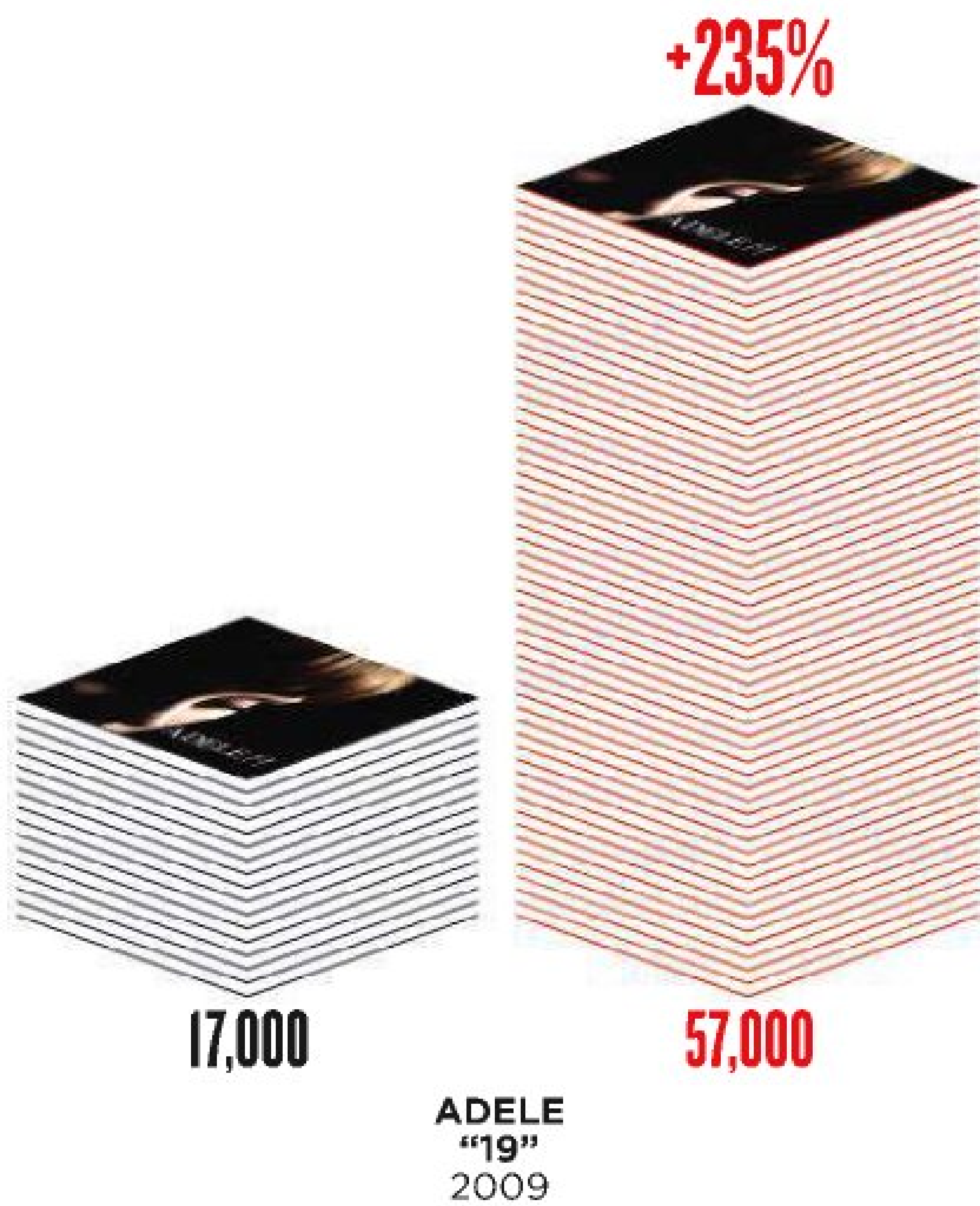
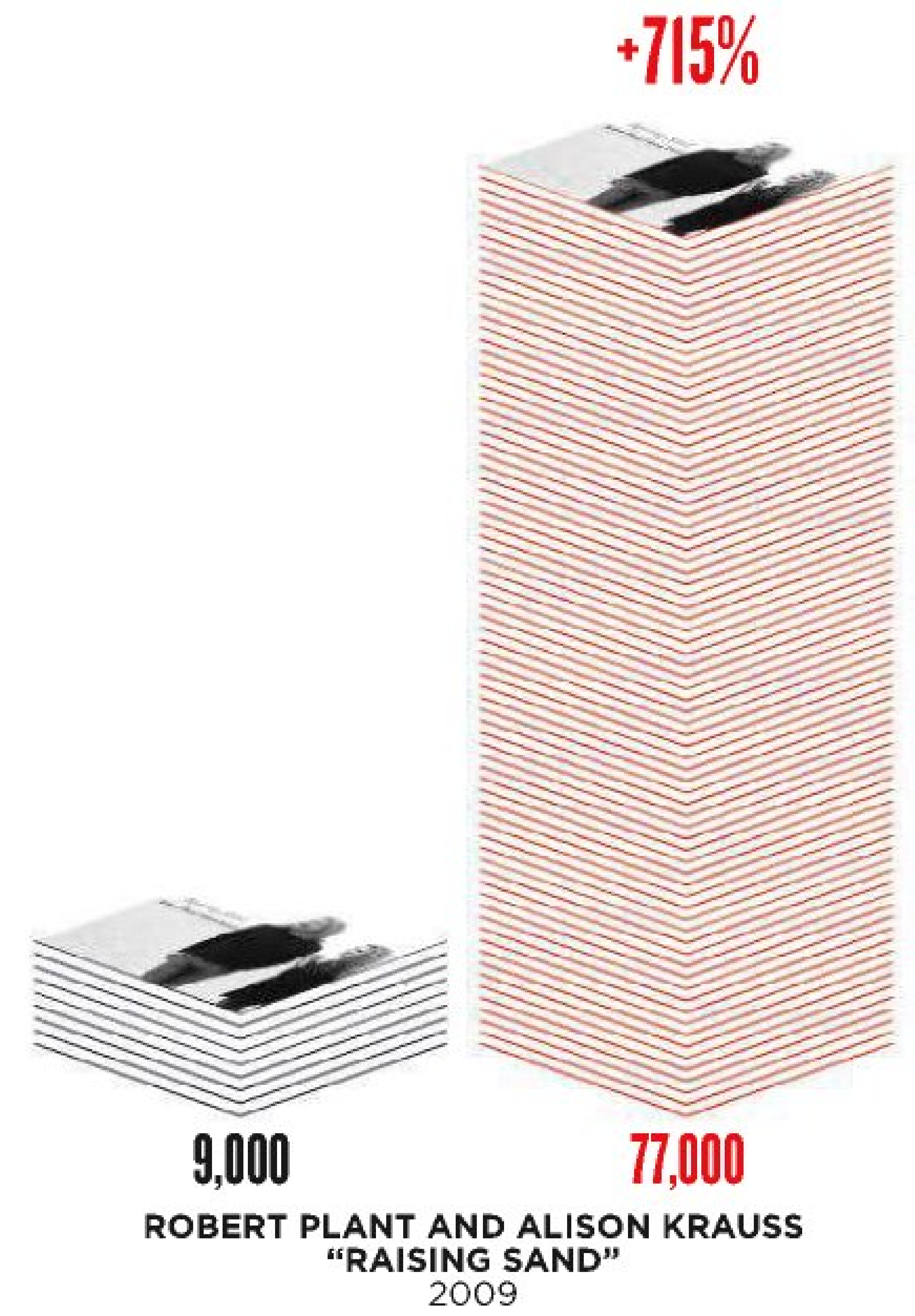
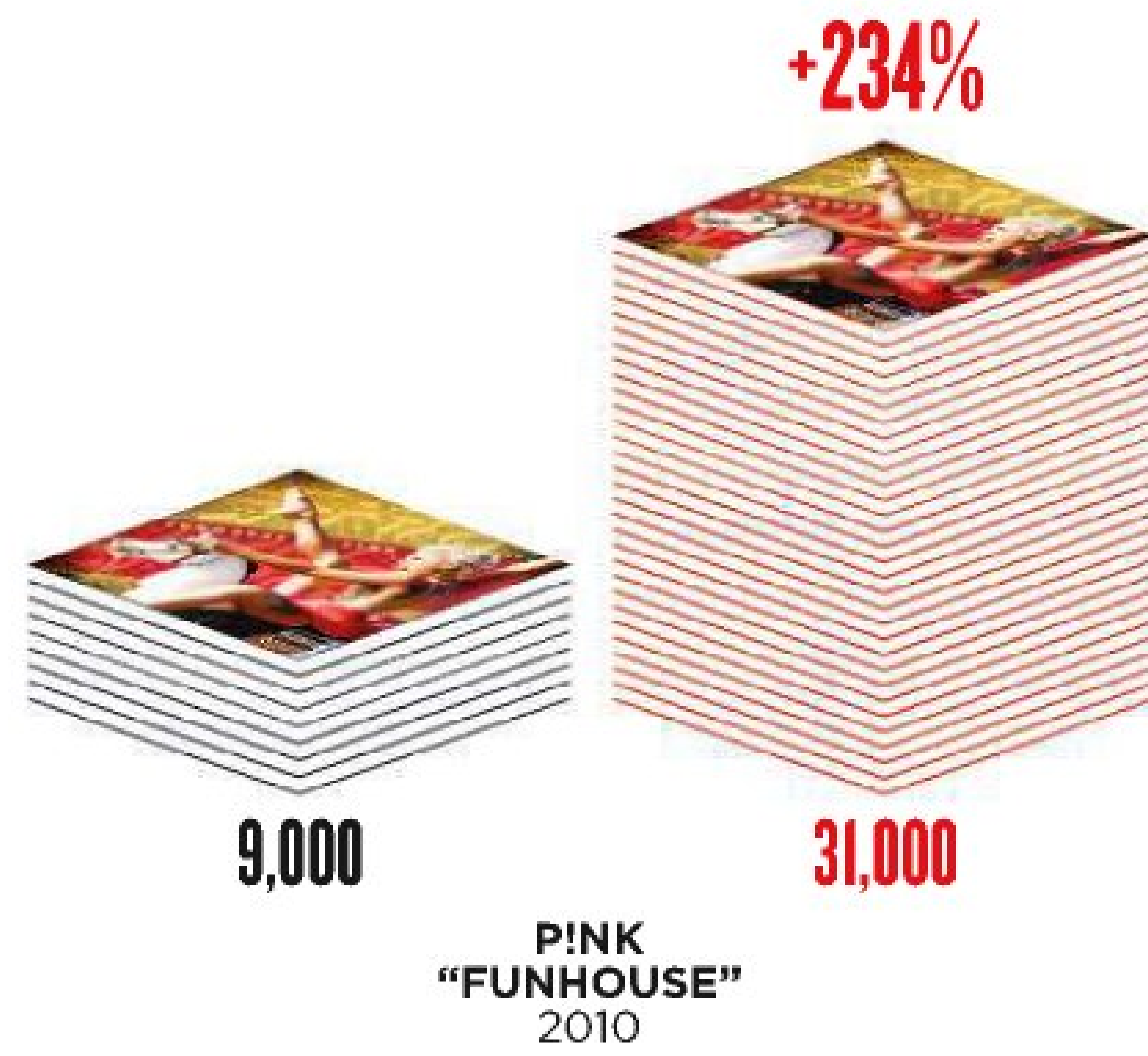
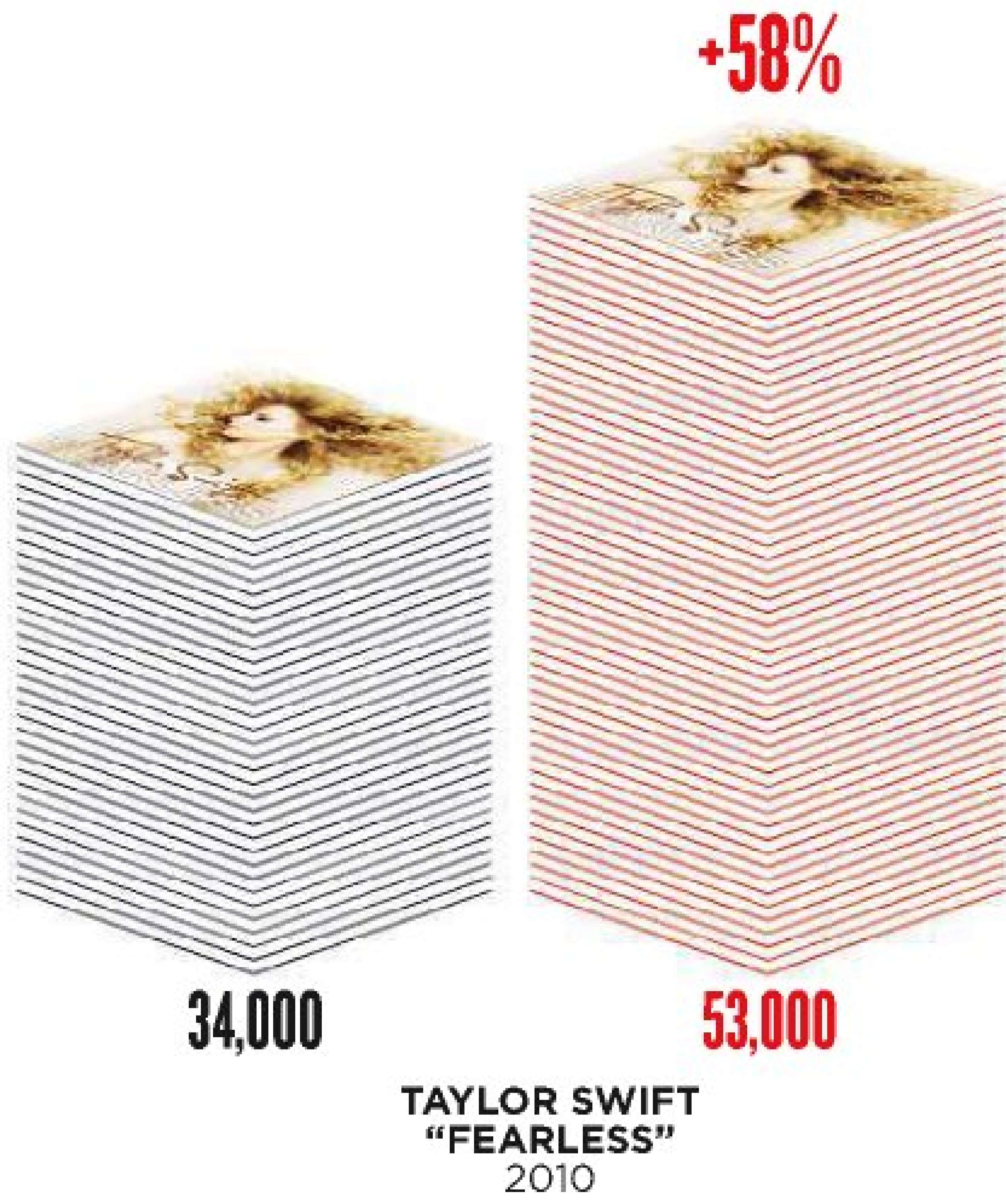
Stretching themselves creatively—and becoming the house band for NBC’s “Late Night With Jimmy Fallon” (see story, page 12)—has vastly improved the Roots’ odds this year, though. The group is up for six awards for the two albums it released in 2010: “How I Got Over,” on which the Philadelphia band collaborated with indie rock darlings Joanna Newsom and the Dirty Projectors, and “Wake Up!,” a long-in-the-works set with John Legend that covered socially conscious songs of the ’60s and ’70s. The latter claimed five of the group’s nods, including best R&B album and best R&B song for “Shine,” the set’s lone original track. “How I Got Over,” meanwhile, is up for best rap album, the band’s third nomination in that category.

First-week sales of “Wake Up!” and “How I Got Over” remained fairly consistent with those of the group’s past sets. The latter debuted at No. 6 on the Billboard 200 with 51,000 copies, according to Nielsen SoundScan, and the former landed at No. 8 with 63,000, compared with 2008’s “Rising Down,” which started at No. 6 with 54,000. It seems the boost that many predicted would come from the Roots’ gig on “Fallon” could pay off come February.

# P: PERFORMERS

There's a good reason a performance on the Grammy Awards topped Billboard's 2010 Maximum Exposure list—the sales increases speak for themselves. A performance coupled with a win can send an album rocketing up the charts, and even artists who don't take home trophies can see major sales boosts. Below, a sampling of the chart magic the show can work.

WEEK PRIOR TO THE GRAMMY PERFORMANCE  
 WEEK AFTER THE GRAMMY PERFORMANCE



StoreMags - Free Magazines Download in True PDF format

CHART SOURCE: Nielsen SoundScan

**GRAMMY**  
**SPECIAL**  
**PREVIEW**



# R: RECOVERY

## HOW EMINEM'S REHABILITATION SPURRED YET ANOTHER STACK OF GRAMMY NOMINATIONS

BY GARY GRAFF

Eminem is no stranger to the Grammy Awards—after all, he's won 11 of 26 previous nominations.

But as the Detroit rapper enters this year's ceremony a prohibitive favorite, with a field-leading 10 nods—mostly for his 2010 release "Recovery"—it's clear he regards the trophies as just one measure of his achievements.

"I'm obviously happy with the way that people have received the album," Eminem says from his studio in suburban Detroit. "As far as what I've accomplished with it, I don't know. I'm just happy to be here. I'm happy to be able to have a career as long as I've had. I feel truly blessed to be in the game as long as I've been in it."

Still, Grammys have been part of Marshall Mathers III's game since he started playing. His run began in 2000, when his major-label debut, "The Slim Shady LP," won best rap album, while the single "My Name Is" took home best rap solo performance. The following year brought another best rap album trophy—as well as an album of the year nomination—for "The Marshall Mathers LP," along with wins for best rap solo performance for "The Real Slim Shady" and best rap performance by a duo or group for the Dr. Dre hook-up "Forgot About Dre."

In 2003, Eminem won a third best rap album trophy for "The Eminem Show," as well as best short form music video for "Without Me." Then in 2004, the Academy Award-winning "Lose Yourself"—the end-credit song from his film debut, "8 Mile"—was awarded both best rap song and best rap solo performance. His 2009 comeback album, "Relapse," was another best rap album recipient, while "Crack a Bottle," with Dr. Dre and 50 Cent, scored the statuette for best rap performance by a duo or group.

Along the way, Eminem notched three memorable Grammy ceremony performances—with Elton John in 2001, the Roots in 2003 and Lil Wayne and Drake at last year's 52nd annual event.

This year's rash of nominations—album of the year and best rap album for "Recovery"; record of the year, song of the year, best rap song, best rap/sung collaboration and best short form music video for "Love the Way You Lie," with Rihanna; best rap song and best rap solo performance for "Not Afraid"; and best pop collaboration with vocals for his feature on B.o.B's "Airplanes, Part II"—are surely gratifying to Eminem. But, despite the double-platinum sales and pair of Grammy wins for "Relapse," he voices some

dissatisfaction with the release.

"That 'Relapse' album, you could look at it like you're watching the journey of me coming up out of my addictions," says Eminem, who was temporarily derailed by a dependence on painkillers and sleeping pills that led to a stint in rehab in 2005 and by a subsequent methadone overdose in 2007. "The songs that I was recording were kind of flat, emotionally. I think that on 'Relapse' I was . . . trying to prove to myself that I could actually write and rap again. And somewhere in that I feel like maybe I got a little lost."

Eminem wound up rediscovering his creative mojo by going back and listening to his older material, particularly such potent statement songs as "Toy Soldiers," "Mockingbird" and the entirety of 2000's "Marshall Mathers LP." "I wanted songs that you could pop in the CD and they would make you feel something," he says. "A lot of the songs on 'Relapse' didn't make me feel anything. What I wanted to go back to was songs that provoked certain emotions, whatever they were."

Though he initially planned to release a "Relapse 2" album from the same sessions (he did put out an expanded set called "Relapse: Refill"), Eminem had a creative breakthrough while vacationing with mentor Dr. Dre in Hawaii in the summer of 2009. "During that trip I probably recorded about 15 songs," he recalls, "and I think the latter half of those, probably the last three or four, felt like, 'OK, I'm starting to get back to normal again. This feels more like me now.'"

Scrapping the "Relapse 2" tracks, Eminem made "Recovery," which debuted at No. 1 in June and has sold more than 5.6 million copies worldwide, according to Interscope Records. Beats and production came from new collaborators—among them Just Blaze, Boi-1da, DJ Khalil, Havoc, Jim Jonsin and D12 member Denaun Porter. (Porter has assumed the onstage spot as Eminem's right-hand man in place of Proof, Eminem's longtime friend and D12 cohort who died in 2006.)

The outside input "gave me a break," says Eminem, who estimates he recorded 25-30 more songs beyond the 17 that appear on the album. "It gave me a chance to just sit with the pen and not have to worry about making the beats, because they were already made for me. It was a way for me to get a different sound from a bunch of different people and kind of balance the album out."

**'AS FAR AS WHAT I'VE ACCOMPLISHED WITH "RECOVERY", I DON'T KNOW. I'M JUST HAPPY TO BE HERE. I'M HAPPY TO BE ABLE TO HAVE A CAREER AS LONG AS I'VE HAD.'**

EMINEM



# S: ESPERANZA SPALDING

**THE JAZZ ARTIST'S GRAMMY NOMINATION PUTS GENRE IN THE MAINSTREAM SPOTLIGHT**

**BY GAIL MITCHELL**

Esperanza Spalding freely admits she's not a household name and understands why some people might not see the woman hidden behind the bushy, free-form Afro and giant upright bass.

But the diminutive bassist/vocalist/composer's accomplishments during the past two years speak for themselves. Spalding has recorded two critically acclaimed albums, both of which hit the top five on Billboard's Contemporary Jazz Albums chart. She has appeared on "Late Show With David Letterman" and "Jimmy Kimmel Live!," collaborated with Stevie Wonder and Prince and been a featured face of Banana Republic's national marketing campaign. She's played at the White House and the Playboy Jazz Festival and, at the invitation of President Barack Obama, performed at the Nobel Peace Prize ceremony in Oslo.

Now Spalding is adding another achievement to her growing stockpile of honors: a Grammy nomination for best new artist. Until now, the versatile musician hasn't been well-known outside the jazz community, so her nomination alongside such mainstream breakthroughs as Justin Bieber, Drake, Florence & the Machine and Mumford & Sons was unexpected.

The first-time nominee was among those whom the Grammy nod took by surprise. "It's nerve-racking to be pursuing a large-scale career doing improvised music that's not always seen as commercially successful," she says. "But to be nomi-

nated in a field with other mainstream artists seems sort of symbolic."

Spalding says she'd like her music to reach "the listening audience at large." And one factor in her favor might be her musical adventurousness, which extends beyond the perimeters of jazz. Her latest left-of-center project, the 2010 release "Chamber Music Society" (Heads Up International/Concord Music Group), is a modernized take on classical chamber music that accents its improvisation with not only jazz elements, but folk and world music as well. Spalding's vocals provide colorful counterpoint to her melodic interaction with a string trio and such artists as Argentine pianist Leo Genovese, legendary Brazilian vocalist Milton Nascimento and veteran drummer Terri Lyne Carrington.

Her mesmerizing live gigs have also built word-of-mouth. "Spalding embraced the instrument like a friend," Greg Burk wrote in the Los Angeles Times last October after a performance at Los Angeles' Broad Stage. "When her voice—high and airy, with a touch of grain—sprang out in scat or melisma, her hands conversed easily with her throat, each making space for the other."

The 26-year-old has been perfecting her technique almost as long as she's been alive. Raised in a multilingual single-parent home in Portland, Ore., Spalding was home-schooled for most of her elementary years, due to a lengthy illness. She began focusing on music at age 4, after watching classi-

cal cellist Yo-Yo Ma perform on "Mister Rogers' Neighborhood." Teaching herself the violin within a year, the prodigy was invited to join the Chamber Music Society of Oregon, a community orchestra open to both children and adult musicians.

Spalding's stint with the group lasted a decade, and she advanced to a concertmaster position at 15. Picking up the bass along the way, she extended her reach into blues, funk, hip-hop and other musical styles. After leaving high school at 16 with her GED, she enrolled in the music program at Portland State University. Three years of accelerated study at the Berklee College of Music followed, culminating in her earning a degree and accepting a post as an instructor there at 20—the youngest faculty member in the college's history.

Berklee is also where she met and began playing with faculty member/saxophonist Joe Lovano, who holds the Gary Burton Chair in Jazz Performance for the Ensembles Department. "Esperanza is a natural who played with a lot of confidence early on, not just as a bassist but as a melodic instrumentalist," recalls Lovano, a Grammy winner himself in 2000 for best large ensemble. "She's a very deep, complete musician at a young age who embraces the world of music. Over the last five years, I've seen her develop incredibly because she has an open attitude."

Spalding's eclectic approach provided the refreshing impetus behind her breakthrough solo album, 2008's "Esperanza." Peaking at No. 2 on Billboard's Contemporary Jazz Albums chart, the release has sold 84,000 copies, according to Nielsen SoundScan. Her follow-up, "Chamber Music Society," bowed at No. 1 on Heatseekers Albums and at No. 2 on Contemporary Jazz Albums. To date, it has sold 26,000.

Her sales definitely aren't in the same league as Bieber or Drake, who are considered odds-on favorites to take home the best new artist Grammy. However, Mark Wexler, senior VP of marketing/label manager at Concord's Jazz and Classics Group, says Spalding's nomination counters the "popularity contest" tag that many critics have attached to the Grammys. "There are popular and talented artists," Wexler says, but there are also "talented artists without the popular numbers."

Already in production prior to the nomination was a vinyl version of "Chamber Music Society." Coming in early 2011 as the bassist launches the second leg of her U.S. tour, the package will include an electronic press kit that contains the song "Morning," a sneak peek of the first track from Spalding's next album, "Radio Music Society."

"The music is springing to life," Spalding says of the project, which finds her integrating jazz elements into "fun songs that could make it on the radio. I can't talk about specifics, but there will be some pretty cool guests and collaborators."

One of those guests might even be Prince. After being hand-picked to pay tribute to the artist at the 2010 BET Awards, Spalding and Lalah Hathaway opened for him Dec. 15 at the Izod Center in East Rutherford, N.J., the first stop on Prince's Welcome 2 America tour. Meanwhile, Lovano's Us Five—a quintet featuring Spalding as a member—follows up its award-winning 2009 Blue Note album "Folk Art" with the Jan. 11 release "Bird Songs," a reinterpretation of Charlie Parker compositions.

So Spalding has got quite a year ahead, but she's ready. Especially with the Grammy nomination, she says, "maybe this music can take its place on the main stage again."



## T: THE HOUSE THAT BUILT ME

Popular music has repeatedly addressed the loss of innocence, but rarely so effectively as how Tom Douglas and Allen Shamblin covered it on the Miranda Lambert track “The House That Built Me.” The blueprint for “House”—built on Shamblin’s annual restorative trek to his hometown of Huffman, Texas—was etched in the early 2000s, but it lay dormant for six years until Douglas had a brainstorm about rewriting it.

“House” was originally going to be recorded by Blake Shelton, who listened to the demo while in the car with longtime girlfriend (and now fiancée) Lambert. When she burst into tears and cried at length, it was clear that she related to the song more than he did. So Shelton gave the song to her, and it became a cornerstone in her 2010 ascendancy from midlevel country artist to full-fledged star.

“I still can’t sing this song without crying,” she conceded at a party celebrating its multiweek stay at No. 1 on Billboard’s Hot Country Songs chart. “To me, that’s a timeless song.”

“House” brought her a Grammy nomination for best female country vocal performance—one of three nods she received—and also earned Douglas and Shamblin nods in the song of the year and best country song categories.

Both songwriters have lengthy résumés: Douglas found success with Lady Antebellum’s “I Run to You” and “Hello World,” plus Tim McGraw’s “Southern Voice”; Shamblin penned Bonnie Raitt’s “I Can’t Make You Love Me” and Mark Wills’ “Don’t Laugh at Me.” But neither believes “House” would’ve fared so well on the market without Lambert’s sensitive connection to it.

“She really has made this her own song,” Douglas says, “which is one of the greatest compliments a songwriter can have.”

## U: UP ON THE RIDGE

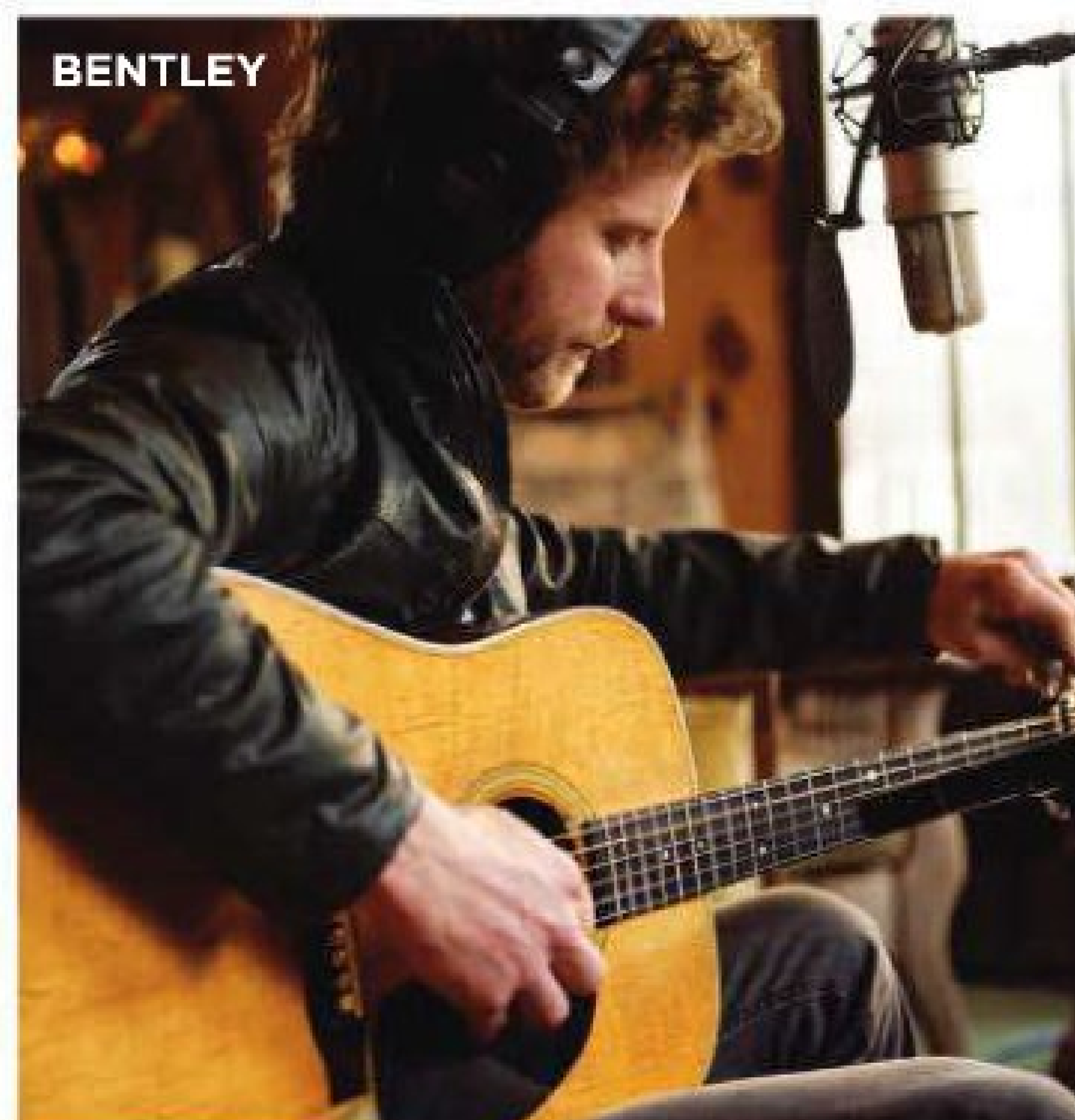
Dierks Bentley’s approach to recording albums is more akin to that of rock artists’ than that of many of his country peers. Instead of establishing a sonic identity and repeating it, he finds it a challenge to give each project its own sound.

With “Up on the Ridge,” Bentley took the kind of step that aided the critical credibility of Bruce Springsteen, who’s been known to follow such commercial blockbusters as “The River” with smaller, riskier efforts like “Nebraska.”

Instead of releasing another mainstream country album, Bentley enlisted former Emmylou Harris sidekick Jon Randall Stewart to produce “Up on the Ridge,” an album that mines bluegrass, acoustic and Americana music. Bentley got help from many of the genres’ finest musicians, including Vince Gill, Sam Bush, Alison Krauss, Tim O’Brien and the McCourys.

“Ridge” netted three Grammy nominations, including one for best country album. Bentley also picked up competing country collaboration entries: Miranda Lambert and Jamey Johnson teamed with Bentley on “Bad Angel,” and Del McCoury and the Punch Brothers (fronted by Nickel Creek mandolin player Chris Thile) aided Bentley’s cover of U2’s “Pride (In the Name of Love).”

Bentley ended his *Up on the Ridge* tour at Nashville’s Ryman Auditorium, the venue where bluegrass pioneer Bill Monroe first performed with Lester Flatt and Earl Scruggs on the Grand Ole Opry. Also appropriate was Bentley’s left-field approach to the tour schedule: He completed all of the dates more than two weeks before the album was available.



## V: JULIETA VENEGAS

Judging by her Grammy record, Mexican singer Julieta Venegas is a pop star, an alterna-chick and a rocker. Venegas won a Grammy for best Latin pop album in 2007 (for “Limon y Sal”), a release that also won a 2006 Latin Grammy for best alternative music album. She encored in that category at the 2008 Latin Grammys with “MTV Unplugged,” but in 2004 won best rock solo album for “Si.” This time around, Venegas is a return contender in the Latin pop album category with “Otra Cosa.”

Venegas, who was born in Long Beach, Calif., and raised in Tijuana, Mexico, started out as an alt-rocker with the group Tijuana No! before branching out on her own in 1998 with “Aqui,” produced by Gustavo Santaolalla. She broke into mainstream Latin radio with third album “Si,” for which she collaborated with Coti Sorokin and Cachorro Lopez. Throughout her transition from alt to pop, she’s managed to preserve a signature sound with a sweet voice, acoustic arrangements and her accordion, an unusual instrument for a female vocalist in the pop realm.



## X: XL RECORDINGS

The tastemaking indie label has garnered plenty of Grammy attention in the past, with Adele's 2008 victory for best new artist a high point. (XL signed Adele in the United Kingdom and handled A&R for her album, which Columbia later released in the United States.) This year, Vampire Weekend is XL's sole nominee, snagging a best alternative album nod for its second album, "Contra."

Kris Chen, head of XL Recordings in the United States, says the label has learned to take a longer view when it comes to the post-Grammys payoff. "With Adele, we had a great sales boost, but anytime someone gets nominated, the extra attention is helpful," he says. "There a lot of people in the world who are potential fans that have never read [music websites] Pitchfork or Brooklyn Vegan, and a Grammy nomination gives us a path to reach them."



## W: FLORENCE WELCH OF FLORENCE & THE MACHINE

Florence & the Machine principal Florence Welch is this year's fire-haired, Kate Bush-esque counterpart to best new artist nominees like folk heroes Mumford & Sons and teen heartthrob Justin Bieber.

Though the London group's debut, "Lungs," made a splash last year in the United Kingdom before captivating ears stateside, Florence & the Machine can attribute much of their widespread acclaim to a number of high-profile placements and performances featuring the band's hit single "Dog Days Are Over." The track appeared in the theatrical trailer for the Julia Roberts movie "Eat Pray Love" in March; in September, Welch turned in a show-stopping performance at the MTV Video Music Awards, the result of which raked in 96,000 downloads; and November brought a network TV debut on NBC's "Saturday Night Live," as well as a cover of "Dog Days" by the cast of Fox's "Glee."

The exposure has led "Dog Days" to sales of 760,000 copies, according to Nielsen SoundScan, and peak positions at Nos. 21 and 11 on the Billboard Hot 100 and Digital Songs charts, respectively. "Lungs" boasts sales of more than 354,000, peaking at No. 14 on the Billboard 200.

## VAMPIRE WEEKEND



## Y: YOUNG VIEWERS

For any decades-old institution like an awards show, the challenge in recent years has been how to retain and connect with an increasingly attention-span-deprived young audience.

But as the saying goes, if you can't beat 'em, join 'em, and for the Grammys, which can historically be viewed as prime-time's hipper cousin to more formal events like the Academy Awards, creating awareness and interest in the 53rd annual installment of the event means giving young fans what they want where they want it: hip, up-and-coming artist nominees, a performance-loaded broadcast and outreach online.

"It's very important for us to cultivate an interest in three-and-a-half hours of television, but it goes beyond that, frankly," Recording Academy president/CEO Neil Portnow says.

In addition to booking and representing young talent on the stage of the event broadcast, the Recording Academy, for the third year, kicked off the season by televising and incorporating live performances into the nominations announcement.

Online elements like year-round outreach on Twitter and Facebook also play a key role in young audience retention, as does live streaming behind-the-scenes Grammy activities to make viewers feel a part of the action. So far, the strategy seems to be working—ratings in 2010 rose 36% from the previous year, to 25.9 million viewers overall, and were up 32% among adults ages 18-34, according to Nielsen. The previous year also saw an increase, with 19 million viewers, up from 17.2 million in 2008; almost a quarter of viewers in 2009 were ages 18-34, up from 21.9% in 2008.

"We've been doing a really good job and are committed to continue putting in the resources and energy and brainpower," Portnow says. "We want to encourage interest and loyalty to the brand and to promote the fact that what we stand for is celebrating excellence in music."

## Z: ZERO

This year's regional Mexican category, which typically includes mariachi and ranchera music releases, was eliminated from the Grammys for lack of entries. While not announcing nominees or winners in a category for lack of entries isn't unusual, it is curious that the year's top-selling regional Mexican albums—including Jenni Rivera's "La Gran Señora," Pedro Fernandez's "Amarte a la Antigua" and Alejandro Fernandez's "Dos Mundos: Tradicion," all released by Fonovisa—are ranchera sets that would've fallen under that umbrella. According to Recording Academy VP of awards Bill Freimuth, some of the aforementioned artists were entered in different categories, some weren't submitted, and some didn't meet the eligibility requirements. Fonovisa had no comment, but Alejandro Fernandez's manager says his artist's albums were submitted.

Reporting by Antony Bruno, Leila Cobo, Ann Donahue, Gary Graff, Cortney Harding, Louis Hau, Monica Herrera, Jason Lipshutz, Jill Menze, Tom Roland and Ray Waddell.





# AND YOUR GRAMMY GOES TO...

**BILLBOARD ASKED 20 MUSIC INDUSTRY EXPERTS WHO THEY THINK SHOULD—AND WILL—WIN GRAMMY AWARDS**

## ALBUM OF THE YEAR

**"The Suburbs,"** Arcade Fire

**"Recovery,"** Eminem

**"Need You Now,"** Lady Antebellum

**"The Fame Monster,"** Lady Gaga

**"Teenage Dream,"** Katy Perry

**SHOULD WIN:** "Recovery"

**WILL WIN:** "Recovery"

**COMMENTS:** " 'Recovery' [is] a return to form by a true legend [and] another landmark album that was able to connect across multiple demos." "Arcade Fire

winning would be such a great statement about the importance and relevance of indie music today."

**BILLBOARD ANALYSIS:** Four out of the five nominees debuted atop the Billboard 200, with only Lady Gaga's "The Fame Monster" missing the top (peaking at No. 5). It's the third year in a row where four-fifths of the category were chart-toppers. Last year, Taylor Swift's "Fearless"—a No. 1 and 2009's top-selling set—took home the trophy. Can Eminem's "Recovery"—2010's best seller— nab the win this year? The hip-hop king has been nominated in this category twice before

but lost both times: first in 2001, with "The Marshall Mathers LP" famously losing to Steely Dan's "Two Against Nature," and then in 2003 with "The Eminem Show" bowing to Norah Jones' "Come Away With Me." Despite the hip, left-of-center status associated with nominees in this category during the last several years—including Gnarls Barkley, Amy Winehouse, Kanye West, OutKast and Lady Gaga—Recording Academy voters tend to lean toward middle-of-the-road or veteran acts like U2, Robert Plant & Alison Krauss and Herbie Hancock. This year, the votes may be split among Lady Gaga, Katy Perry and Eminem, possibly leaving the door open for Lady Antebellum.

—Keith Caulfield and Gail Mitchell

## RECORD OF THE YEAR

**"Nothin' on You,"** B.o.B Featuring Bruno Mars

**"Love the Way You Lie,"** Eminem Featuring Rihanna

**"Fuck You,"** Cee Lo Green

**"Empire State of Mind,"** Jay-Z & Alicia Keys

**"Need You Now,"** Lady Antebellum

**SHOULD WIN:** "Empire State of Mind"

**WILL WIN:** "Empire State of Mind"

**COMMENTS:** "Only 'Empire State of Mind' has been elevated to anthem status, which puts it above all other contenders." "How great would it be for a song called 'Fuck You' to win record of the year?" "Cee Lo's obviously the [record] of the year, but everybody loves an anthem, right?"

**BILLBOARD ANALYSIS:** Pop/R&B infuses four-fifths of the category. Still, three of last year's five nominees were pop-centric, and perhaps voters split their ballots among them, spurring a win for the category's lone rock track, Kings of Leon's "Use Somebody." Should "Empire State of Mind" win, a former No. 1 on Billboard's Hot R&B/Hip-Hop Songs chart would claim the honor for the first time since Whitney Houston's "I Will Always Love You" in 1994. A victory for the lone country contender, "Need You Now," would mark the first ever for a former Hot Country Songs leader. —Gary Trust

## SONG OF THE YEAR

**"Beg Steal or Borrow,"** Ray LaMontagne, songwriter (Ray LaMontagne & the Pariah Dogs)

**"Fuck You,"** Cee Lo Green, Philip Lawrence and Bruno Mars, songwriters (Cee Lo Green)

**"The House That Built Me,"** Tom Douglas and Allen Shamblin, songwriters (Miranda Lambert)

**"Love the Way You Lie,"** Alexander Grant, Skylar Grey and Marshall Mathers, songwriters (Eminem Featuring Rihanna)

**"Need You Now,"** Dave Haywood, Josh Kear, Charles Kelley and Hillary Scott, songwriters (Lady Antebellum)



Eminem



**SHOULD WIN:** "Love the Way You Lie"  
**WILL WIN:** "Need You Now"

**COMMENTS:** " 'Need You Now' has a beautiful melody and an urgent lyric that connects with most people who have been in love." " 'The House That Built Me' deserves this, but since it didn't break too far out of country, not enough voters will know it."

**BILLBOARD ANALYSIS:** Based on recent history, "Fuck You," a No. 9 Billboard Hot 100 hit; "Love the Way You Lie" (No. 1 for seven weeks); and "Need You Now" (No. 2) could be considered the category's favorites, as Hot 100 top 10s have won the award in each of the last four years, including the Dixie Chicks' country track "Not Ready to Make Nice" in 2007. Similar to the record of the year category, no former Hot Country Songs No. 1 has ever emerged victorious, a drought that the composers of "The House That Built Me" and "Need You Now" hope to halt. The battle between the two country contenders marks the category's first duel between a pair of Hot Country Songs leaders since "Breathe" (performed by Faith Hill) and "I Hope You Dance" (Lee Ann Womack) likely split votes in 2001, when U2's "Beautiful Day" won. The 44th annual Country Music Assn. Awards in November suggest Lambert's hit may have the edge, as "The House That Built Me" defeated "Need You Now" for song of the year, which is awarded to a song's writers. —GT

## BEST NEW ARTIST

Justin Bieber

Drake

Florence & the Machine

Mumford & Sons

Esperanza Spalding

**SHOULD WIN:** Florence & the Machine

**WILL WIN:** Justin Bieber

**COMMENTS:** "Just by sheer cultural impact, Justin should survive any backlash to carry home the award." "Florence is just magical and vibey... what all new artists should be." "I prefer Florence's eerie channeling of Kate Bush and Siouxsie Sioux."

**BILLBOARD ANALYSIS:** While Justin Bieber and Drake were hitmaking machines on the Billboard charts this year, you can't always assume that the most commercially successful artists will take home the rookie trophy. Two years ago, U.K. singer Adele triumphed over teen-dream phenoms Jonas Brothers and then-rising stars Duffy, Jazmine Sullivan and Lady Antebellum. That perhaps bodes well for this year's nominees Florence & the Machine, Mumford & Sons and Esperanza Spalding. Of the three, only Florence & the Machine have notched a top 40 Billboard Hot 100 hit ("Dog Days Are Over"). Spalding must be the most surprising nominee, if one were to judge only by chart success: Her "Chamber Music Society" debuted and peaked at No. 107 on the Billboard 200 in September. She's the first act nominated for best new artist without a top 100 album since the 49th annual Grammy Awards, when Imogen Heap earned a nod. —KC

## PRODUCER OF THE YEAR, NON-CLASSICAL

Rob Cavallo

Danger Mouse

Dr. Luke

RedOne

**The Smeezingtons** (Bruno Mars, Philip Lawrence, Ari Levine)

**SHOULD WIN:** Dr. Luke

**WILL WIN:** Dr. Luke

**COMMENTS:** Lukasz "Dr. Luke" Gottwald is "a pop hit machine... undeniable." "Luke is a tremendous talent that has defined a generation of pop music." "The Smeezingtons made records that were enormous this year and will still be enormous in 10 years." "Every time I turn on the radio these days it sounds like disco. I'm surprised Giorgio Moroder isn't nominated."

**BILLBOARD ANALYSIS:** Three of the nominees—Gottwald, RedOne and the Smeezingtons—also ranked among the top 10 on Billboard's year-end Hot 100 producers recap. And, it's the first time our top producer (Gottwald) has snared a producer of the year nod since the 50th annual awards, when Timbaland doubled up. Timbaland, however, lost to Mark Ronson, who won for his work on Amy Winehouse's "Back to Black." It's been a long while since one producer has snared both Billboard's top producer prize and the Grammy: The last time was in 1996, when Babyface won. —KC

## BEST FEMALE POP VOCAL PERFORMANCE

"King of Anything," Sara Bareilles

"Halo (Live)," Beyoncé

"Chasing Pirates," Norah Jones

"Bad Romance," Lady Gaga

"Teenage Dream," Katy Perry

**SHOULD WIN:** Lady Gaga

**WILL WIN:** Lady Gaga

**COMMENTS:** " 'Bad Romance' [is] an epic song by an epic artist [and a] great song from the new superstar. Great, original vocal style." "Gaga rules!" "Katy



Lady Gaga

Perry is talented but Lady Gaga is a phenomenon."

**BILLBOARD ANALYSIS:** The studio version of "Halo" won the award last year, so logic would suggest that voters choose from among the category's other four contenders. Perry's "I Kissed a Girl" (2009) and "Hot N Cold" (2010) each fell short of winning, perhaps planting doubt that "Teenage Dream" can break her unlucky streak. Similarly, Bareilles' "Love Song" ceded the honor, along with "Hot N Cold," to Adele's "Chasing Pavements" in 2008. Based on voters' past behavior, Jones might be best positioned to win: She took the trophy in 2005 for "Sunrise" and in 2003 for "Don't Know Why." —GT

## BEST MALE POP VOCAL PERFORMANCE

"Haven't Met You Yet," Michael Bubl 

"This Is It," Michael Jackson

"Whataya Want From Me," Adam Lambert

"Just the Way You Are," Bruno Mars

"Half of My Heart," John Mayer

**SHOULD WIN:** Bruno Mars

**WILL WIN:** Michael Jackson

**COMMENTS:** "Bruno is a true talent in the tradition of Michael—songwriter, performer, producer. Michael gets the sentimental vote though." "Grammy can't seem to help rewarding death at every opportunity instead of the more deserving young turk Mars."

**BILLBOARD ANALYSIS:** With 2011 an odd-numbered year, doesn't Mayer have to be considered the favorite? He accepted the award in 2009 ("Say"), 2007 ("Waiting on the World to Change"), 2005 ("Daughters") and 2003 ("Your Body Is a Wonder-land"). He was nominated in 2008 ("Belief") but



Justin Bieber



lost to Justin Timberlake's "What Goes Around . . . Comes Around." "Just the Way You Are" would join Timberlake's track as the only former Billboard Hot 100 No. 1s to claim the honor since Elton John's "Candle in the Wind 1997" 13 years ago. But sentiment for Jackson could grant the late King of Pop his first award in the category since "Thriller" in 1984. —GT

### BEST POP VOCAL ALBUM

"My World 2.0," Justin Bieber  
 "I Dreamed a Dream," Susan Boyle  
 "The Fame Monster," Lady Gaga  
 "Battle Studies," John Mayer  
 "Teenage Dream," Katy Perry  
**SHOULD WIN:** "The Fame Monster"  
**WILL WIN:** "The Fame Monster"

**COMMENTS:** "The Fame Monster" "may be just the right blend of popular hit material and edgier content to win Grammy voters' hearts." "Katy deserves the award for . . . staying true to her great pop sound." "Maybe here is where the Grammys try to get some credibility with the tweens [by honoring Bieber]."

**BILLBOARD ANALYSIS:** Bieber, Lady Gaga and Perry represent youth-targeted pure pop, while Boyle and Mayer cover the genre's older demos. Of the nominees, only Mayer is a previous winner in this category, for "Continuum" in 2007. Recent years make for a cloudy crystal ball: Voters could treat "Teenage Dream," which has yielded three Billboard Hot 100 No. 1s, like Kelly Clarkson's hit-heavy "Breakaway," which won in 2006. Or, they might favor "I Dreamed a Dream," which didn't

generate any significant pop radio action, echoing Ray Charles' victorious "Genius Loves Company" in 2005. —GT

### BEST RAP ALBUM

"The Adventures of Bobby Ray," B.o.B  
 "Thank Me Later," Drake  
 "Recovery," Eminem  
 "The Blueprint 3," Jay-Z  
 "How I Got Over," The Roots  
**SHOULD WIN:** "Recovery"  
**WILL WIN:** "Recovery"

**COMMENTS:** "With an overwhelming number of nominations, ["Recovery"] is as close to a deserving lock as you can have at the Grammys." "The master is back." "No contest." "No one could come close to challenging Eminem as a writer or creator." **BILLBOARD ANALYSIS:** This award has Eminem's name written all over it. "Recovery" is his sixth studio release—and all of them have been nominated for best rap album. Even better, he's won this category four times previously, losing only once when "Encore" fell to Kanye West's "Late Registration." And it's a good thing West didn't have an album eligible this year for consideration: During the past decade, the award has gone to either West or Eminem seven times. —KC

### BEST CONTEMPORARY R&B ALBUM

"Graffiti," Chris Brown  
 "Untitled," R. Kelly  
 "Transition," Ryan Leslie  
 "The Archandroid," Janelle Monáe  
 "Raymond V Raymond," Usher  
**SHOULD WIN:** "Raymond V Raymond"  
**WILL WIN:** "Raymond V Raymond"

**COMMENTS:** "Usher is the only one with a recognizable name and a lack of controversy. Those two factors work in his favor." "She's got little chance, but Monáe's intoxicating mix of Prince, hip-hop, John Barry, Debussy and sci-fi weirdness was my album of the year."

**BILLBOARD ANALYSIS:** Usher's "Raymond V Raymond" not only spun off five top 40 singles on the Billboard Hot 100 but it also crowned the Billboard 200—a feat that none of the other nominees this year can claim. That's rather important, as ever since this category was established in 2002, every album that's won has also topped the Billboard 200. —KC

### BEST COUNTRY ALBUM

"Up on the Ridge," Dierks Bentley  
 "You Get What You Give," Zac Brown Band  
 "The Guitar Song," Jamey Johnson  
 "Need You Now," Lady Antebellum  
 "Revolution," Miranda Lambert  
**SHOULD WIN:** "Need You Now"  
**WILL WIN:** "Need You Now"

**COMMENTS:** "Lady Antebellum wrote a brilliant record and exploded this year. They deserve this award." "Great country/pop crossover that defines what country music is today." "Johnson's double-album was real old-school country, with bourbon on every baritone breath."

**BILLBOARD ANALYSIS:** Considering its commercial success, Lady Antebellum seems the category's clear favorite. The trio was crowned Billboard's top country artist of 2010, and "Need You Now" was the year's top country album. Zac Brown Band banked the Billboard 200 No. 1 "You Get What You Give" and three Hot Country Songs No. 1s during the Grammys' eligibility span. Both acts hope to follow the lead of fellow chart titan Taylor Swift, whose "Fearless" steamrolled past its competitors—including Zac Brown Band's "The Foundation"—last year. —GT

### BEST ROCK ALBUM

"Emotion & Commotion," Jeff Beck  
 "The Resistance," Muse  
 "Backspacer," Pearl Jam  
 "Mojo," Tom Petty & the Heartbreakers  
 "Le Noise," Neil Young  
**SHOULD WIN:** "The Resistance"  
**WILL WIN:** "The Resistance"

**COMMENTS:** "Will old-school or new-school rock win out? [This] will tell a lot about the voters." "Muse is the only fresh face and with a breakthrough year and an album deserving to win. It should carry this award."

**BILLBOARD ANALYSIS:** What chance might Muse have against its four much older competitors? How about its status as Billboard's top Rock Songs and Alternative Songs artist of 2010, the latter honor buoyed by "Uprising," the year's No. 1 Alternative Songs title. Plus, alt-leaning acts whose chart histories began no earlier than the '90s have won in each of the three previous years: Green Day, who defeated, among others, AC/DC and an Eric Clapton/Steve Winwood collaboration (2010); Coldplay (2009); and Foo Fighters, who triumphed over John Fogerty and Bruce Springsteen (2008). Pearl Jam is seeking its first victory after earning nominations in the category's first two years of existence; "Vs." and "Vitalogy" each fell shy of winning in 1995 and 1996, respectively. —GT

### BEST ALTERNATIVE MUSIC ALBUM

"The Suburbs," Arcade Fire  
 "Infinite Arms," Band of Horses  
 "Brothers," the Black Keys  
 "Broken Bells," Broken Bells  
 "Contra," Vampire Weekend  
**SHOULD WIN:** "Brothers"  
**WILL WIN:** "The Suburbs"

**COMMENTS:** "Their album of the year nomination locks [Arcade Fire] up in this category." "The Black Keys have built an international fan base by reintroducing a crazy deconstructed blues sound to contemporary rock music."

**BILLBOARD ANALYSIS:** It's an indie rock fan's paradise, with all five nominees critical favorites that have yet to make any significant inroads at pop radio. Whichever act wins will follow the feat of fellow indie rock act Phoenix, whose "Wolfgang Amadeus Phoenix" won last year over sets by veterans including Depeche Mode and a collaborative effort, "Everything That Happens Will Happen Today," from David Byrne and Brian Eno. "The Suburbs" and "Contra" each topped the Billboard 200, though "Infinite Arms" (No. 7), "Brothers" (No. 3) and "Broken Bells" (No. 7) also logged impressive top 10 peaks on the chart. —GT

Arcade Fire



### SURVEY PARTICIPANTS

Sue Bryan, GM of media and musical instruments division, J&R Music World

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Nora Felder, music supervisor, Picture Tunes Music

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Jay Frank, senior VP of music strategy, CMT

Peter Gray, senior VP of pop promotion, RCA Music Group

Mark Hudson, buyer, Trans World Entertainment

Justin Kallfowitz, president, Downtown Music Publishing

Rick Krim, executive VP for talent and music programming, VH1

Cara Lewis, agent/VP, William Morris Endeavor

Rob McDermott, CEO, Mad Mac Entertainment

Davis Powers, music booker, "Last Call With Carson Daly"

Debra Rathwell, senior VP, AEG Live

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Dom Theodore, VP of CHR programming, CBS Radio; PD, WXRK New York

Ben Vaughn, executive VP/GM, EMI Music Publishing Nashville

SPECIAL FEATURE

# Dynamite Doc

HONORED AS BILLBOARD'S HOT 100 PRODUCER AND SONGWRITER OF THE YEAR, AND NOW UP FOR TWO GRAMMYS, DR. LUKE DESCRIBES HIS ROAD TO POP'S ULTIMATE ACCOLADE

BY MARIEL CONCEPCION

It was a wintry December night when Lukasz "Dr. Luke" Gottwald, always busy at work in the studio, was startled by unusually late, back-to-back phone calls from a publicist at RCA Records.

"She doesn't call me at that time of night or that often, so my first thought was, 'Oh, my God, what happened to Ke\$ha?'" the musician/songwriter/producer recalls.

But RCA publicist Jamie Abzug wasn't delivering dreadful news about the star signed to Gottwald's Kemosabe/RCA label. Instead, she was calling to congratulate him on his latest industry honor: two Grammy Award nominations, for producer of the year, non-classical and for album of the year as a collaborator with Katy Perry on "Teenage Dream." (The 53rd annual Grammys will be presented Feb. 13.)

The nominations capped a remarkable year for Gottwald. Last month, Billboard's year-end charts recognized him as the No. 1 Hot 100 producer of 2010 for his work on no fewer than 16 Hot 100 hits, including Ke\$ha's "TiK ToK," Perry's "California Gurls" (featuring Snoop Dogg) and Taio Cruz's "Dynamite," Billboard also named him the No. 1 Hot 100 songwriter of the year, and ASCAP honored him as its songwriter of the year at its Pop Music Awards in April.

Calling the Grammy nominations "awesome," Gottwald adds, "I'm in good company," referring to fellow producer nominees Rob Cavallo, Danger Mouse, RedOne and the Smeezingtons (the trio of Bruno Mars, Philip Lawrence and Ari Levine). "Two minutes [after the phone call] I was like, 'OK, I got to go finish this song.'" (For

more on the producer of the year nominations, page 42.)

It's this down-to-earth, overachiever, workhorse mentality that has brought 37-year-old Gottwald to this peak in his career. Since storming the Billboard charts five years ago with his first hit, Kelly Clarkson's "Since U Been Gone," Gottwald has garnered 21 top 40 Hot 100 singles, becoming the producer with the third most such hits in the history of the Billboard charts.

"The cool thing about Luke with all of this success he's had, he's still very much a 'What am I going to do next?' type of guy," says manager Mark Beavan, who has represented Gottwald for the past decade. "There's a sense of, 'Hey, I'm fortunate, but all this could not be here tomorrow, so I will work as hard as I can and enjoy it while I can.' When you have success you can either go into a place of 'I deserve it all' and get an ego or 'I'm fortunate and I want to share and help people around me.' He's the latter."

Gottwald notes that, ironically, two of Perry's hits that led to his producer nomination, "California Gurls" and "Teenage Dream," originally weren't going to appear on the album, let alone be released as singles. "But I was stubborn," he says. "The last two songs we did—even when the record label and management thought the record was done—were the first and second singles off 'Teenage Dream.'"

Cruz, who worked with Gottwald on his Hot 100 hit "Dynamite," says, "Dr. Luke has a pop sensibility to rival the best."

Raised in New York, Gottwald got his musi-

cal start at the age of 13 when he picked up his sister's guitar after his parents objected to getting him a drum set.

Although Gottwald had an innate affinity for music, it wasn't until he left home in his early 20s that he realized he could make a living from his passion. While taking guitar lessons, he met other musicians who were earning an income by playing on demos and/or doing commercials.

He found his first full-time job when a friend told him about NBC holding auditions for new members of the house band on "Saturday Night Live." "I went to Manhattan School of Music for a year-and-a-half, and my teacher there was in

charge of the 'SNL' auditions. I called him up and he recommended me," he says. "I met with Lenny Pickett, who was the musical director there. I did three auditions, I think, and got the job."

During Gottwald's years of DJ'ing and remixing, he became friends with Max Martin, who helped ignite the '90s pop boom through his work with Backstreet Boys, 'N Sync and Britney Spears. At Gottwald's studio, the two had an improvised jam session and created "Since U Been Gone."

Although Gottwald and Martin knew the song was a hit, it took a while to shop it around before Sony Music chief creative officer Clive Davis selected it for Kelly Clarkson. They eventually wrote another song for the "American Idol" victor, "Behind These Hazel Eyes," which helped Clarkson's 2004 album "Breakaway" hit No. 3 on the Billboard 200.

Gottwald didn't relinquish his post at "SNL" until he was well-established as a hitmaking producer and moved to Los Angeles in 2007.

And then the hits kept on coming. Highlights include Avril Lavigne's "Girlfriend" in 2007, Perry's "I Kissed a Girl" and Spears' "Circus" in 2008 and Flo Rida's "Right Round" in 2009.

During the 2010 chart year, he earned solo production credit for Miley Cyrus' "Party in the U.S.A.," Ke\$ha's "Take It Off," Adam Lambert's "For Your Entertainment" and B.o.B's "Magic" (featuring Rivers Cuomo). He collaborated on the balance of his Hot 100 hits in 2010 with co-producers including Martin, Benny Blanco, 3OH!3, Shondrae Crawford and Ammo.

Among the projects Gottwald has on tap for 2011 is Spears' next album, for which he's co-executive producer with Martin. He has also said he'll be working with female singers Sophia Black and Sabi, whom he has signed to his Kemosabe label. And he continues to focus on his publishing company, administered by Kobalt Music.

"I'm looking into expanding my publishing company and record label and to continue to write songs that I'm proud of and love," he says. "Also, I want to help develop the people that are signed to me so they can have successful careers on their own. I'm sort of not trying to take on too much right now. I could be doing a hell of a lot more, but I want to make sure I deliver each and every time." ■■■■

## Dr. Luke's Top Hot 100 Songs Of 2010

RANK	TITLE	ARTIST	LABEL
1	TiK ToK	Ke\$ha	Kemosabe/RCA/RMG
2	California Gurls	Katy Perry Featuring Snoop Dogg	Capitol
3	Dynamite	Taio Cruz	Mercury/IDJMG
4	Teenage Dream	Katy Perry	Capitol
5	Your Love Is My Drug	Ke\$ha	Kemosabe/RCA/RMG
6	Take It Off	Ke\$ha	Kemosabe/RCA/RMG
7	Magic	B.o.B Featuring Rivers Cuomo	RebelRock/Grand Hustle/Atlantic
8	Party in the U.S.A.	Miley Cyrus	Hollywood
9	My First Kiss	3OH!3 Featuring Ke\$ha	Photo Finish/Atlantic/RRP
10	We R Who We R	Ke\$ha	Kemosabe/RCA/RMG
11	Hey	Lil Jon Featuring 3OH!3	Universal Republic
12	E.T.	Katy Perry	Capitol
13	Sleazy	Ke\$ha	Kemosabe/RCA/RMG
14	Move That Body	Nelly Featuring T-Pain & Akon	Derrty/Universal/Motown
15	Last Friday Night (T.G.I.F.)	Katy Perry	Capitol
16	For Your Entertainment	Adam Lambert	19/RCA/RMG

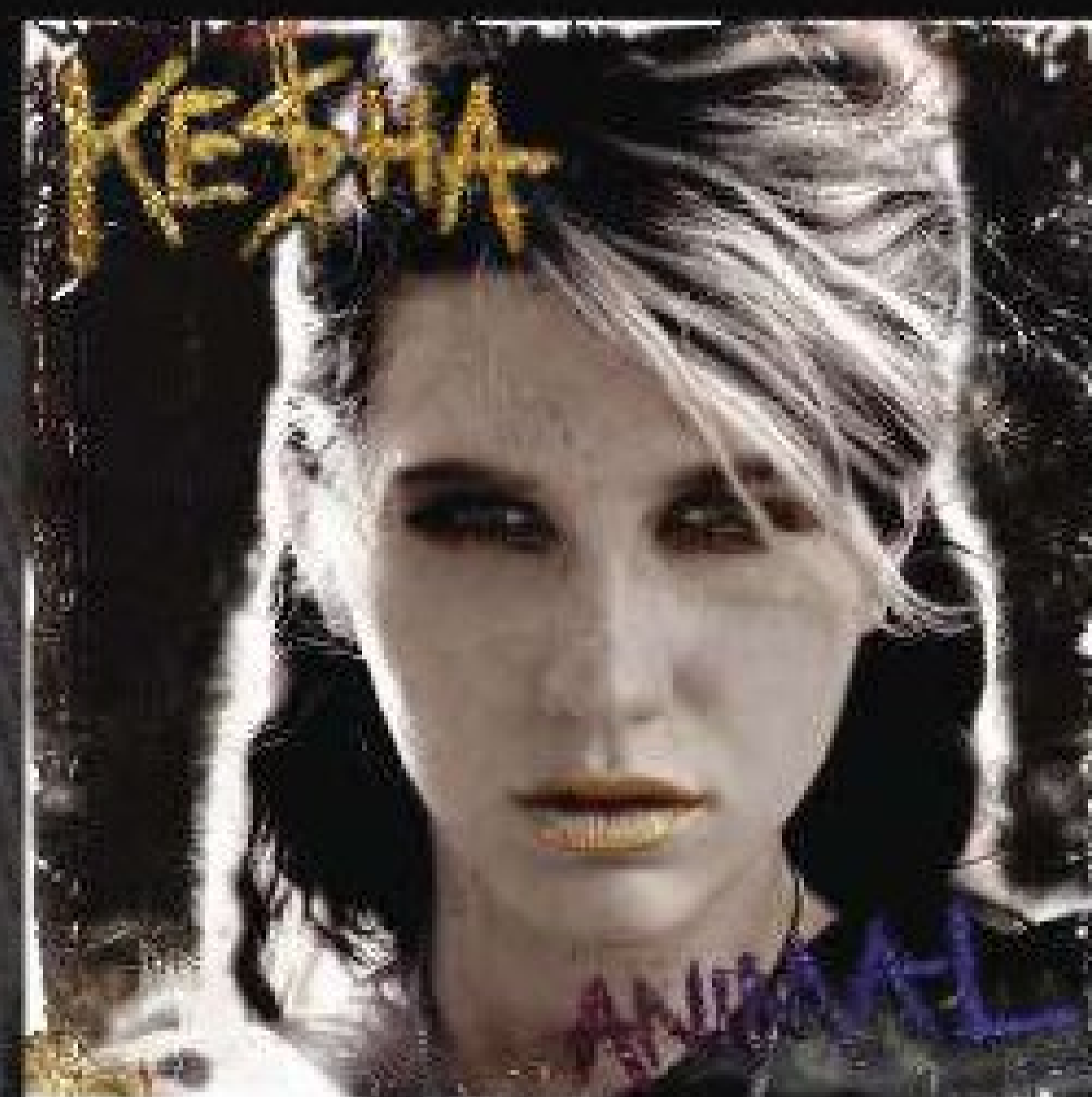
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**"TEENAGE DREAM"**



**EXECUTIVE PRODUCER** AND  
**CO-PRODUCER** OF THE ALBUM  
**KE\$HA - ANIMAL**

**PRODUCER/WRITER** OF  
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THE GLOBAL SMASH HIT  
**"TIK TOK"** WHICH TOPPED  
CHARTS IN 11 COUNTRIES  
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- FLO-RIDA**
- T.I.**
- LIL JON**
- ADAM LAMBERT**
- PINK**



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### TIK TOK

#3 HOT 100 AIRPLAY  
#1 HOT MAINSTREAM TOP 40 SONG  
#1 HOT DIGITAL SONGS

### CALIFORNIA GURLS

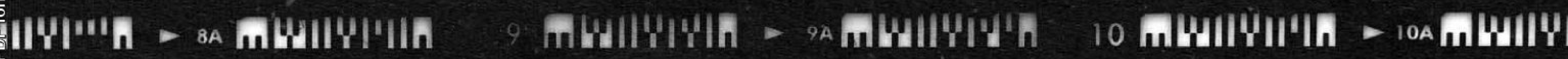
#2 HOT SINGLE SALES  
#4 HOT 100 AIRPLAY  
#5 HOT MAINSTREAM TOP 40 SONG  
#3 HOT DIGITAL SONGS

### DYNAMITE

#10 HOT 100 AIRPLAY  
#4 HOT MAINSTREAM TOP 40 SONG  
#9 HOT DIGITAL SONGS



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### WHERE DA KASZ AT SONGS

#8 HOT 100 PUBLISHING CORPORATIONS KASZ MONEY PUBLISHING #10 HOT 100 PUBLISHING CORPORATIONS

### PUBLISHING:

**KE\$HA** - KEMOSABE RECORDS/RCA • #1 BEST NEW ARTIST • #1 HOT 100 FEMALE  
#1 HOT MAINTREAM TOP 40 ARTIST • #3 TOP ARTIST FEMALE • #5 TOP ARTIST • #5 HOT DIGITAL ALBUM ARTIST  
#6 HOT DIGITAL ALBUM • #8 SONGWRITER OF THE YEAR

**KATY PERRY** - #7 HOT 100 ARTIST • #4 HOT 100 ARTIST FEMALE • #5 TOP ARTIST FEMALE  
#6 HOT MAINSTREAM TOP 40 ARTIST • #11 TOP ARTIST

**BENJAMIN "BENNY BLANCO" LEVIN** - #3 PRODUCER OF THE YEAR • #4 SONGWRITER OF THE YEAR

**BONNIE MCKEE** - #22 SONGWRITER OF THE YEAR

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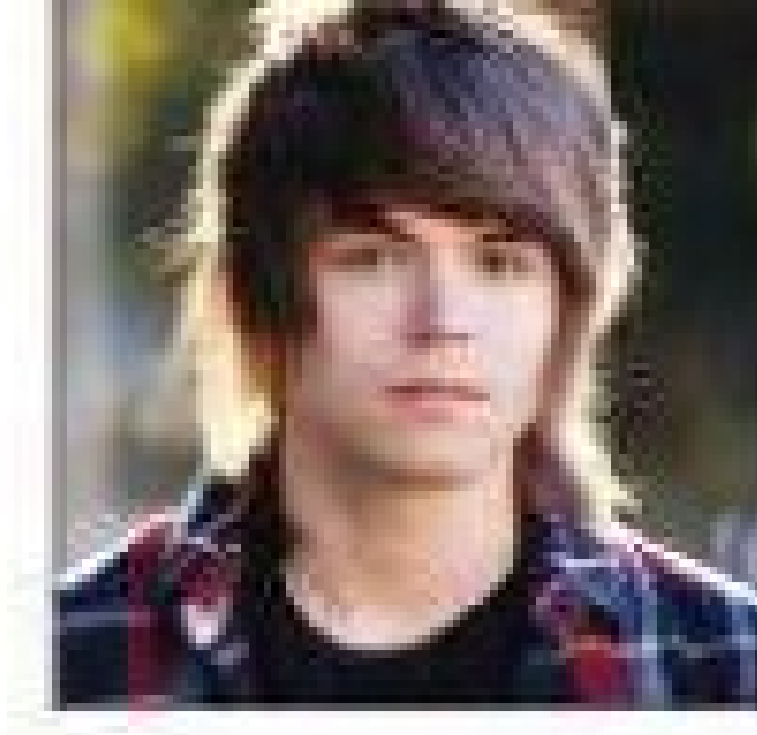
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# MUSIC

**ROCK** BY JILLIAN MAPES

## BACK TO THE LAND

Embracing Americana Basics On An Oregon Farm, The Decemberists Grow Their Audience Like A Cash Crop

A decade after the band formed—and five years and two albums after it signed to Capitol—the Decemberists are returning to their folk-rock roots. At just the right time, perhaps: The team surrounding the Portland, Ore., band says this is the group's moment.

"In a time when some might say artist development may have lost its way in our business, this is a great artist development story," EMI executive VP of marketing Greg Thompson says. "The Decemberists have built a real career, and it's the right record for them right now."

Some would say the band already had one moment in 2006, when fourth album "The Crane Wife" yielded numerous TV, film and ad synchs, or at South by Southwest in 2009, when the Decemberists premiered their fifth set, "The Hazards of Love," in its entirety to a manic crowd at a sold-out NPR Showcase at Stubb's in Austin.

This time around, however, listeners will find none of the operatic folk tales or Shakespearean song cycles they're familiar with from the Decemberists' previous two albums. Instead, the songs on sixth album "The King Is Dead"—due Jan. 18 on Capitol/EMI—showcase what one of the band's managers, Jason Colton of Red Light Management, calls a "classic American sound."

"The King Is Dead," in other words, features a decidedly simpler songwriting approach than in years past. And that newfound conciseness and accessibility just might give the band a real shot at radio airplay—notably

with lead single "Down by the Water."

"Triple A radio has embraced the track," Thompson says. "It got a boost when they performed it on 'Conan' [on Nov. 18] and I think, absolutely, doors are opening for the Decemberists that might not necessarily have been there before."

"Down by the Water"—which, like six other tracks on the album, prominently features vocals from Americana staple Gillian Welch—is No. 11 this week on Billboard's Triple A chart.

The single, which was offered as a free download through a Topspin widget on the Decemberists' official website in early November, has expanded the band's online following. The song's download campaign boosted the group's e-mail subscription list by 67%, according to Thompson.

Frontman/primary songwriter Colin Meloy, though, says radio airplay—at least in this century—doesn't rank as a major concern.

"I don't think about that stuff, to be honest," Meloy says. "I'd be better off on the radio if I had a time machine and could go to Athens, Ga., in 1986 to write music."

Because Meloy and company can't turn the clock back, they brought a bit of Athens 1986 to 2011—in the form of R.E.M. guitarist Peter Buck, who plays guitar and/or mandolin on three of 10 tracks.

"On a lot of songs I wrote for this record, I was trying to free my mind from more academic music interests I had over the last four or five years and trying to reconnect with some of the



Crowns on the ground:  
THE DECEMBERISTS

music that initially got me playing guitar and writing songs in the first place," Meloy says. "So I started writing these boldfaced R.E.M. songs, and I thought, 'If we're going to go there, it would be fun to get Peter [Buck] to get onboard,' and he was totally into it."

Buck's contributions help balance the record's two focuses: '80s indie and vintage country-rock. Meanwhile, the down-home sounds and what Meloy calls the "pastoral imagery" of "The King Is Dead" drew inspiration from the album's recording location—inside a barn.

"There was a lot of discussion at the end of last year about where and how to make this record," manager Colton says. "They wanted to stay

close to home but weren't looking for a traditional studio environment, and they kept coming back to a site they were familiar with—Pendarvis Farm."

The nontraditional studio location, on the outskirts of Portland, came in handy when assembling a "King Is Dead" deluxe boxed set for sale on the band's website. The Decemberists partnered with photographer Autumn de Wilde and the Impossible Project, which manufactures Polaroid-style instant analog film, to shoot 2,500 photos in and around the farm. Each boxed set will include one of the original shots by de Wilde, as well as a 72-page hardcover book of highlights from the shoots. Additionally, more traditional goodies are included in the

\$165 boxed set: CD and vinyl versions of the album, a short film documenting the making of the set and an illustrated print.

After the album's release, the band will tour the United States and Europe through the winter. While Meloy says writing simpler songs for "The King Is Dead" was more of a challenge than the band's complicated past endeavors, touring will marry his two songwriting styles.

"It'll be fun to revisit some of the longer stuff—the song cycles—but obviously there will be some stuff that we just won't be able to do," Meloy says. "Which is fine . . . with as long as we've been around, we aren't starving for more options." ●●●

# ALBUMS

**R&B**

**CHRISSETTE MICHELE**

**Let Freedom Reign**

**Producers:** various

Def Jam

**Release Date:** Nov. 30

Chrisette Michele has endured her share of heart-break. But on her latest album, "Let Freedom Reign," the jazzy R&B vocalist comes to the realization that it's better to be alone than in bad company. Over a looping lullaby beat on the track "Goodbye Game," she confidently croons, "I rather be alone/You can play the fool." The song "So Cool" finds Michele letting a deadbeat lover know that, regardless of all his broken promises, she's "cool" all by herself. Once she's past the initial pain of breaking up, Michele starts to believe in herself again. "I'm not thinking about you, baby, ima do me tonight," she sings atop piano and hand claps on "I'm a Star." But that's not where her journey ends; on "I'm Your Life," a recovered Michele offers a friend who's experiencing similar troubles a shoulder to lean on.—MC

**ROCK**

**PLAIN WHITE T'S**

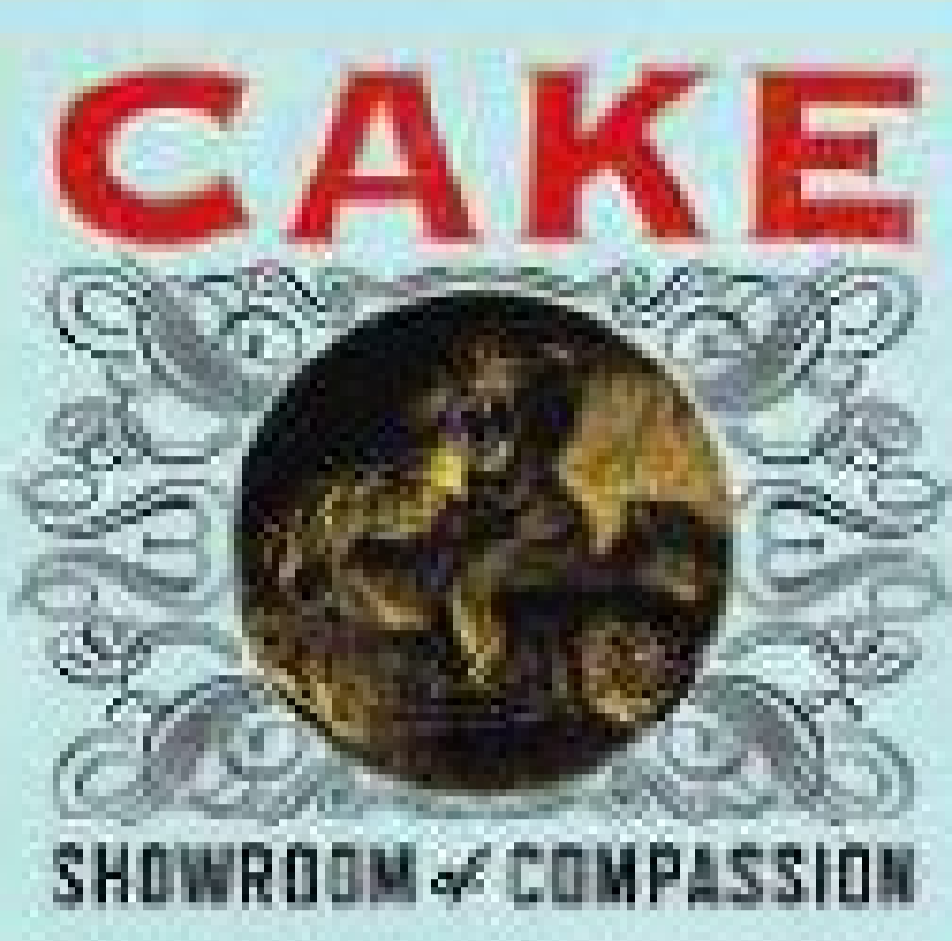
**Wonders of the Younger**

**Producer:** Ian Kirkpatrick

Hollywood Records

**Release Date:** Dec. 7

Plain White T's take listeners to the carnival with their newest album, "Wonders of the Younger." Opening track "Irrational Anthem" welcomes fans into the band's dream with an upbeat tempo and inviting lyrics: "Let your mind go anywhere it wants to/ Make your wildest wish and watch it come true." But the set takes a darker turn on "Welcome to Mystery," where staccato strings and solemn harmonies provide the perfect soundtrack for a walk through a haunted house. T's frontman Tom Higgen-son trades vocal duties with guitarist Tim Lopez on the album's lead single, "Rhythm of Love," which sounds like the opposite of



**CAKE**

**Showroom of Compassion**

**Producer:** Cake

Upbeat Records

**Release Date:**

Jan. 11

"I've wasted so much time," Cake's John McCrea laments on the band's sixth studio album

—and it's true we've had to wait a fair spell for some new music from the Sacramento, Calif., quartet. Fortunately "Showroom of Compassion" shows the interim since 2004's "Pressure Chief" was well-spent. The 11-track set, recorded at Cake's own solar-powered studio, finds the group at its most musically accomplished and quirkily ambitious, covering more ground on one album than some bands do in an entire career. The album hops in sequence from the proggy arrangement of "Easy to Crash" into the acoustic country/folk lode of "Bound Away" and then to the sweet-tempered, Beatles-flavored

"Welcome to Mystery." The subtle island flavor and kick-drum backbeat of "Rhythm of Love" are much more appropriate for a romantic spin on the Ferris wheel than any stroll through a disconcerting fun

house. "Wonders of the Younger" creates a new world outside the pop-rock sensibility that made the Plain White T's a popular name. But the set's catchy hooks and intriguing concept create a collection of

"The Winter" with confident resolve. First single "Sick of You" slides a cheeky put-down—including a spoken-word middle—into a solid rock tune, while opener "Federal Funding" makes its socio-political point with a gritty guitar groove, a subtle synth line and a trancey ambience. "Mustache Man (Wasted)" brings the funk, "What's Now Is Now" delivers existential philosophy, and "Teenage Pregnancy" is an instrumental in which classical piano flows into bluesy grit. There's still nothing quite like Cake, and that makes "Showroom of Compassion" well worth the wait.—GG

songs where everyone can feel welcome.—MV

**POP**

**NATASHA BEDINGFIELD**

**Strip Me**

**Producers:** various

Epic Records

**Release Date:** Dec. 7

"If you strip me," Natasha Bedingfield asks at the start of her third album, "what would you find?" In this case we find, not surprisingly, a multifaceted pop star with a big, confident voice and an ability to finesse any number of genres. But this time it's with a bit less sonic fluff than Bedingfield's previous albums and a bit more synthesizer-heavy club influence on the title track, the Kevin Rudolf-sampling "All I Need" and "Touch." The British songstress also floats through such lush, ambient anthems as "Can't Fall Down," as well as torchy tracks like "Try" and the Beyoncé-worthy "Recover." In between, Bedingfield serves up some rock ("Little Too Much"), soul ("Run-Run-Run") and buoyant pop

("Weightless," "Neon Lights"). And while she notes at one point that "I have to remind myself/I'm not like everybody else," "Strip Me" is nevertheless filled with plenty of familiar but appealing pop conventions.—GG

**ELECTRONIC**

**SIMIAN MOBILE DISCO**

**Delicacies**

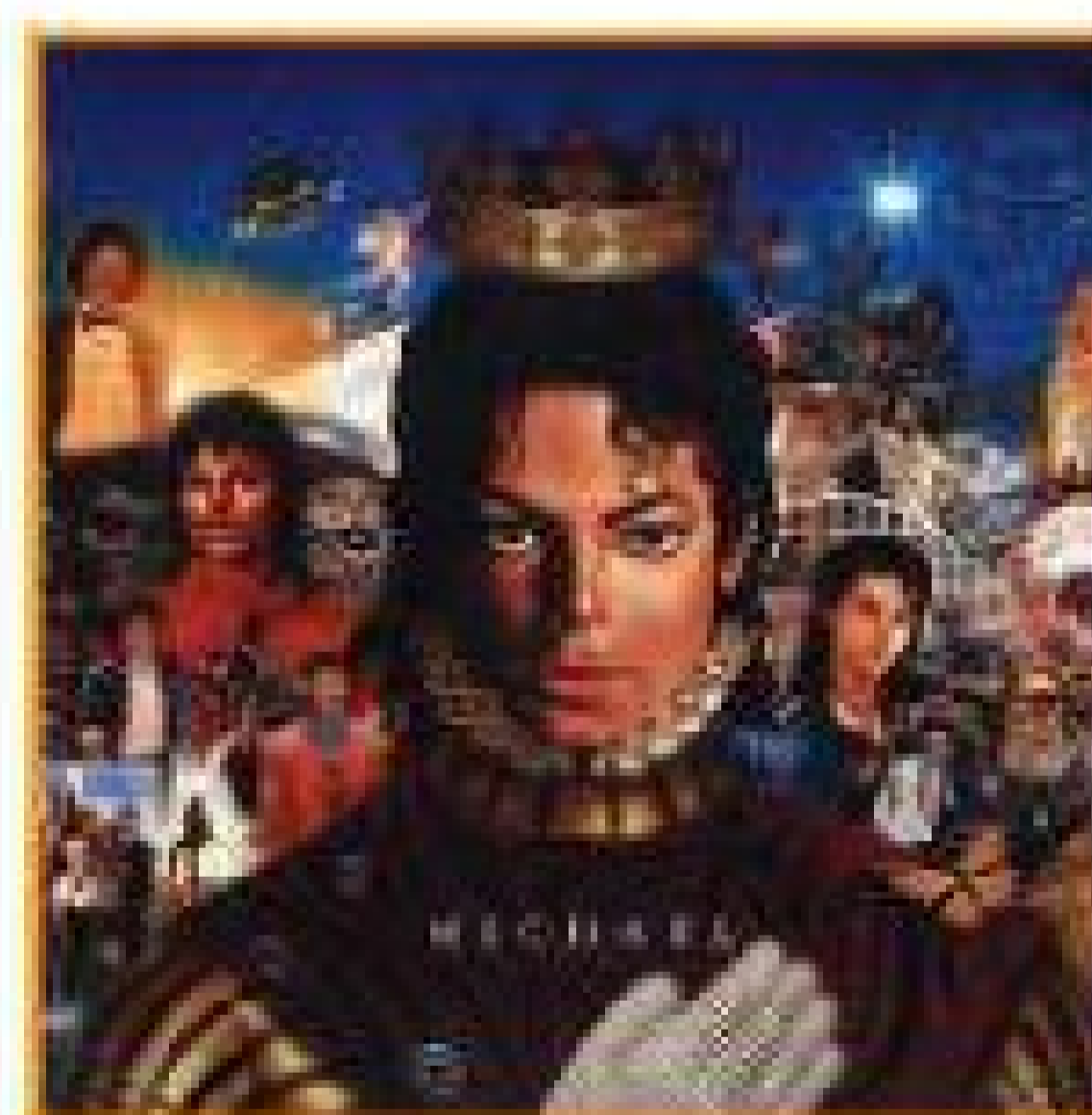
**Producers:** James Ford,

Jas Shaw

Delicacies

**Release Date:** Nov. 30

Analog techno is one of the most natural things in the world: The genre was born from strange, black-box machines manipulated in inventive ways, not the software-born digital loops on which most of its creators currently rely. So a full double-album of original, proper techno from venerable electronic production duo Simian Mobile Disco—known for using vintage synthesizers—is a treat for the punter palate indeed. "Delicacies" goes straight for the dancer jugular with opener "Aspic," a relentless barrage of syncopated rhythm and snarky synth that builds into a reverberant, acidic climax. The track "Nerve Salad" drops a burst of noise so shocking and left field that it seems to barge in from the room next door. Common to the whole set is that organic, analog kick drum, which sounds more like a bang on a wooden door than a random computer belch. A second disc with all the delicacies mixed together is a considerate, if unnecessary addition.—KM



**MICHAEL JACKSON**

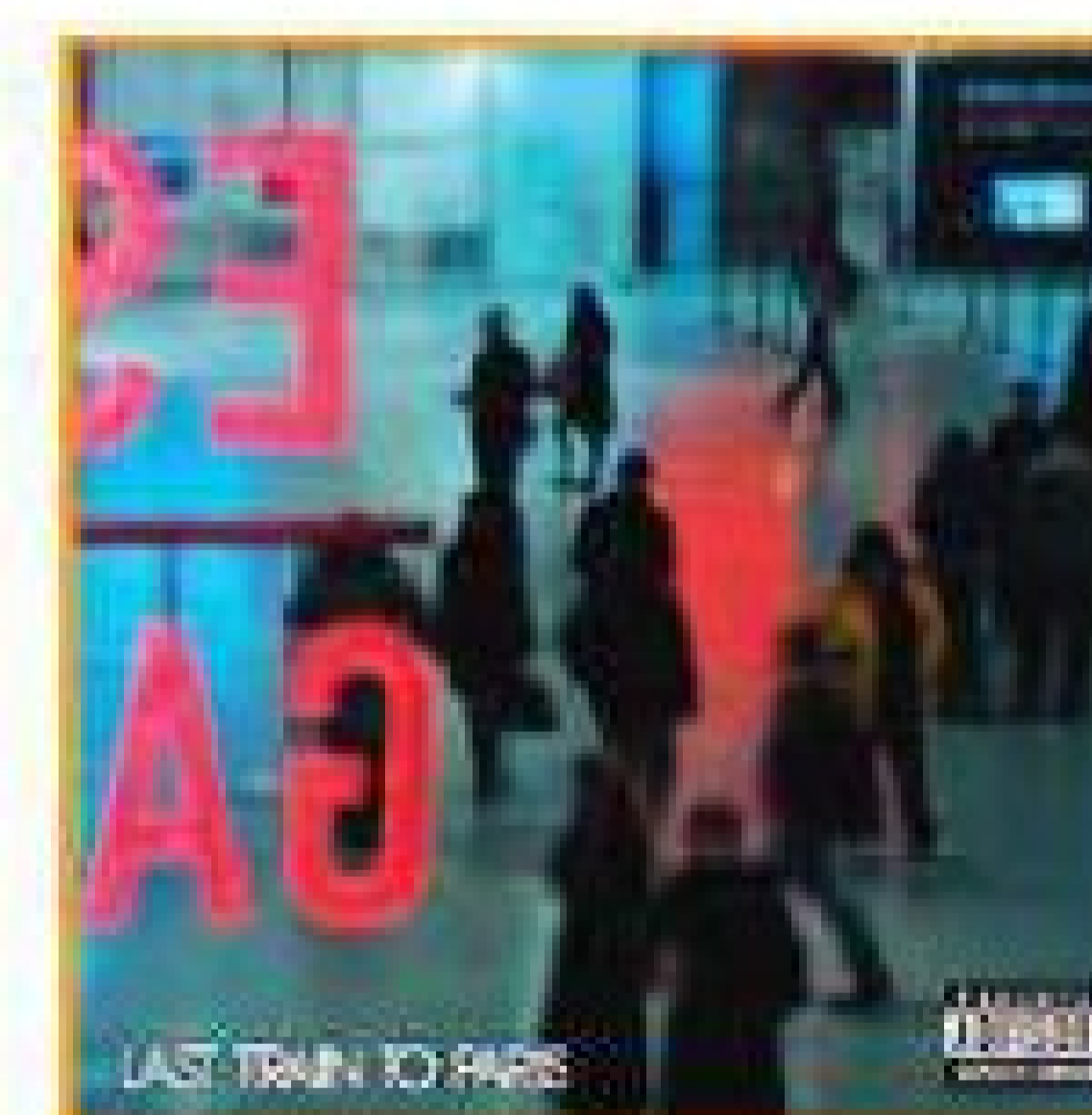
**Michael**

**Producers:** various

Epic Records

**Release Date:** Dec. 14

Before his untimely death in June 2009, Michael Jackson had been working on a new batch of material that would've served as the follow-up to 2001's "Invincible." Although the King of Pop never got to witness the release of his next opus, an all-star team of producers and collaborators—including Akon, C. "Tricky" Stewart and Lenny Kravitz—have helped make "Michael" a highly enjoyable and upbeat release. "Behind the Mask" is a kinetic pop song with a blaring saxophone solo, while the Kravitz-assisted "(I Can't Make It) Another Day" is an intense rocker that recalls "Scream." Jackson uses "Monster" (featuring 50 Cent) and "Breaking News" to lash out against his critics. But aside from those two tracks, the singer's tone is warm and relatable. "Give me your wings so we can fly," he sings on the uplifting ballad "Keep Your Head Up." While "Michael" can't be compared to classic Jackson albums like "Thriller" and "Bad," the set offers a touching final look at an unbelievable talent.—JL



**DIDDY - DIRTY MONEY**

**Last Train to Paris**

**Producers:** various

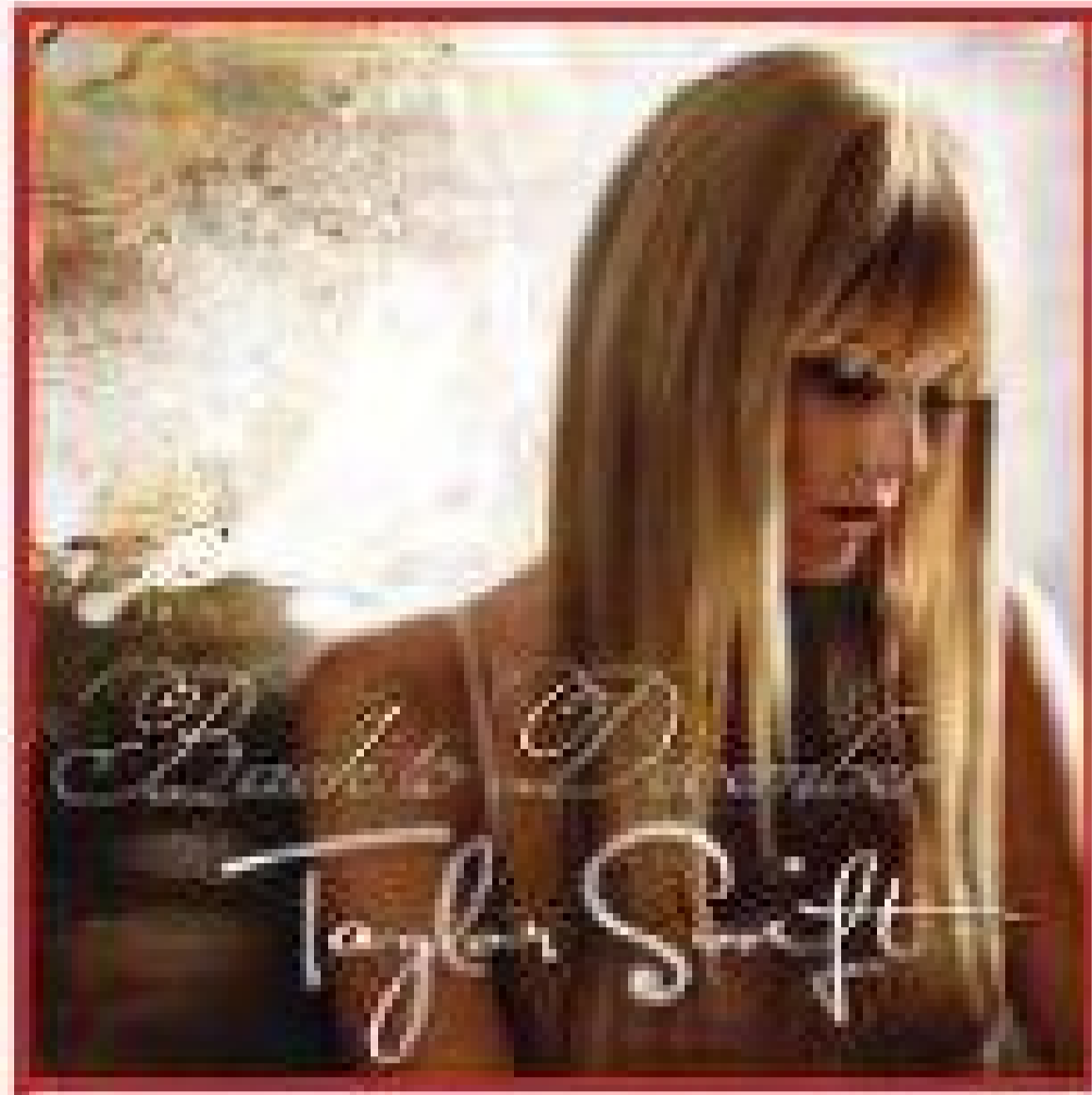
Bad Boy/Interscope

**Release Date:** Dec. 14

Diddy - Dirty Money is the awkwardly named collaboration between hip-hop impresario Sean "Diddy" Combs and his latest protégées, singer/songwriter Kalenna Harper and ex-Danity Kane member Dawn Richard, who make up the duo Dirty Money. On "Last Train to Paris"—the group's long-gestating meditation on heartbreak, club music and European rail travel—Dirty Money handles a good deal of the sung vocals. But Combs takes an oddly minimal role as MC, farming out many of the set's raps to such guest stars as Lil Wayne, Drake and his late pal the Notorious B.I.G., who appears from beyond the grave in the appropriately titled "Angels." Of course, that kind of scaled-back rhyme presence has been standard practice for Combs since his days as Puff Daddy, and here it does little to detract from what is obviously a labor of love from one of hip-hop's most outsized personalities. Whoever's holding forth over the percolating beats ("I Hate That You Love Me") and moody synths ("Yeah Yeah You Would"), "Last Train" retains its essential Diddy-ness.—MW



## SINGLES

**TAYLOR SWIFT****Back to December (4:53)****Producers:** N. Chapman, T. Swift**Writer:** T. Swift**Publishers:** Sony/ATV Tree

Publishing, Taylor Swift Music (BMI)

*Big Machine*

Taylor Swift's third album, "Speak Now," presents a storybook of the young country star's romantic trials. While first single "Mine" and the title track represent hopeful love songs, Swift slows down the tempo with the tempered ballad "Back to December." The piano-driven track, which is possibly inspired by Swift's past romance with "Twilight" star Taylor Lautner, details the singer's regrets of rejecting a relationship that could've been special. Putting away her guitar, Swift's twangy voice builds over cinematic strings as she croons, "It turns out freedom ain't nothing but missing you/ Wishing I'd realized what I had when you were mine." While Swift has previously relied on anthems about the forgotten other girl, "Back to December" displays her lyrical growth as she trades diary-like songwriting for more mature territory.—*MV*

**R&B****MARY MARY****Walking (3:20)****Producer:** Warryn*Campbell***Writers:** various**Publishers:** various*My Block/Columbia*

Ten years after charting with its first hit, "Shackles (Praise You)," Mary Mary hasn't lost any of its creative intrepidity. The gospel crossover duo had followed its most recent hit, the Auto-Tune-laden "God in Me," with "Walking," the

spirited first single from upcoming album "Something Big." The song's synthesizer-accented, percolating rhythms are immediately arresting, and the mix is seamlessly strung together by the engaging vocal interplay of Mary Mary siblings Erica and Tina Atkins-Campbell. "Some say walking takes too long/I say with walking you can't go wrong/I walk with the greatest," the sisters sing. Mary Mary has perfected its inspirational R&B sound

without sacrificing its primarily religious message, and "Walking" is the pair's latest track to leave the listener with a bounce in his or her step.—*GM*

**ROCK****SOCIAL DISTORTION****Machine Gun Blues (3:33)****Producer:** Social Distortion**Writer:** Mike Ness**Publisher:** not listed*Epitaph*

Social Distortion might have spent its nascent years as a speedy Southern California punk band, but the group is perhaps best-known for the rockabilly sound it developed in the early '90s. Melodically more in tune with Johnny Cash than Black Flag, Social D's brand of punk unfolds like a scene from an old western in "Machine Gun Blues," a track that can be found on the group's seventh studio album, "Hard Times and Nursery Rhymes." Frontman Mike Ness spins a tale of small-town outlaws burying cash in the desert while outrunning the police in the 1930s. Instead of adhering to punk's more monotonous tendencies, the singer's lyrical imagery and velvety vocals on "Machine Gun Blues" keep the tune inspired. Although Social D's re-

**AVRIL LAVIGNE****What the Hell (3:39)****Producers:** Max*Martin, Shellback***Writers:** A. Lavigne,*M. Martin, Shellback***Publishers:** Avril*Lavigne Publishing/**Almo Music/Maratone,**administered by Kobalt**Songs Music Publishing**(ASCAP), Maratone,**administered by Kobalt**Songs Music Publishing**(BMI)**RCA Records*

After a long hiatus that included a public divorce and a label dispute, Avril Lavigne has returned with an upbeat single that represents a fresh start artistically and personally. On "What the Hell," the initial taste of Lavigne's first album in four years, the Canadian singer has blended the best qualities of her two biggest singles—"Complicated" and "Girlfriend"—and created a carefree pop delicacy. Backed by a skipping synth line and a cheeky female chorus, Lavigne pairs the loose songwriting of her early work with a crackling chorus about breaking the rules. "All my life I've been good, but now/I'm thinking, 'What the hell?'/All I want is to mess around," Lavigne sings, repeating the fun-loving tone that made "Hey hey you you, I don't like your girlfriend" an indelible hook in 2007. Despite the long layoff, Lavigne is back making mainstream winners without missing a beat.—*JL*

**FOLK****IRON & WINE****Walking Far From Home (4:47)****Producer:** Brian Deck**Writer:** Sam Beam**Publisher:** Sam Beam*Music (BMI)**Warner Bros. Records*

For Sam Beam, the folk

singer behind Iron &amp; Wine,

the times they are a-

changin'. In a move that re-

calls Bob Dylan's electric

Newport Folk Festival per-

formance in 1965, Beam

plugs in for his first single

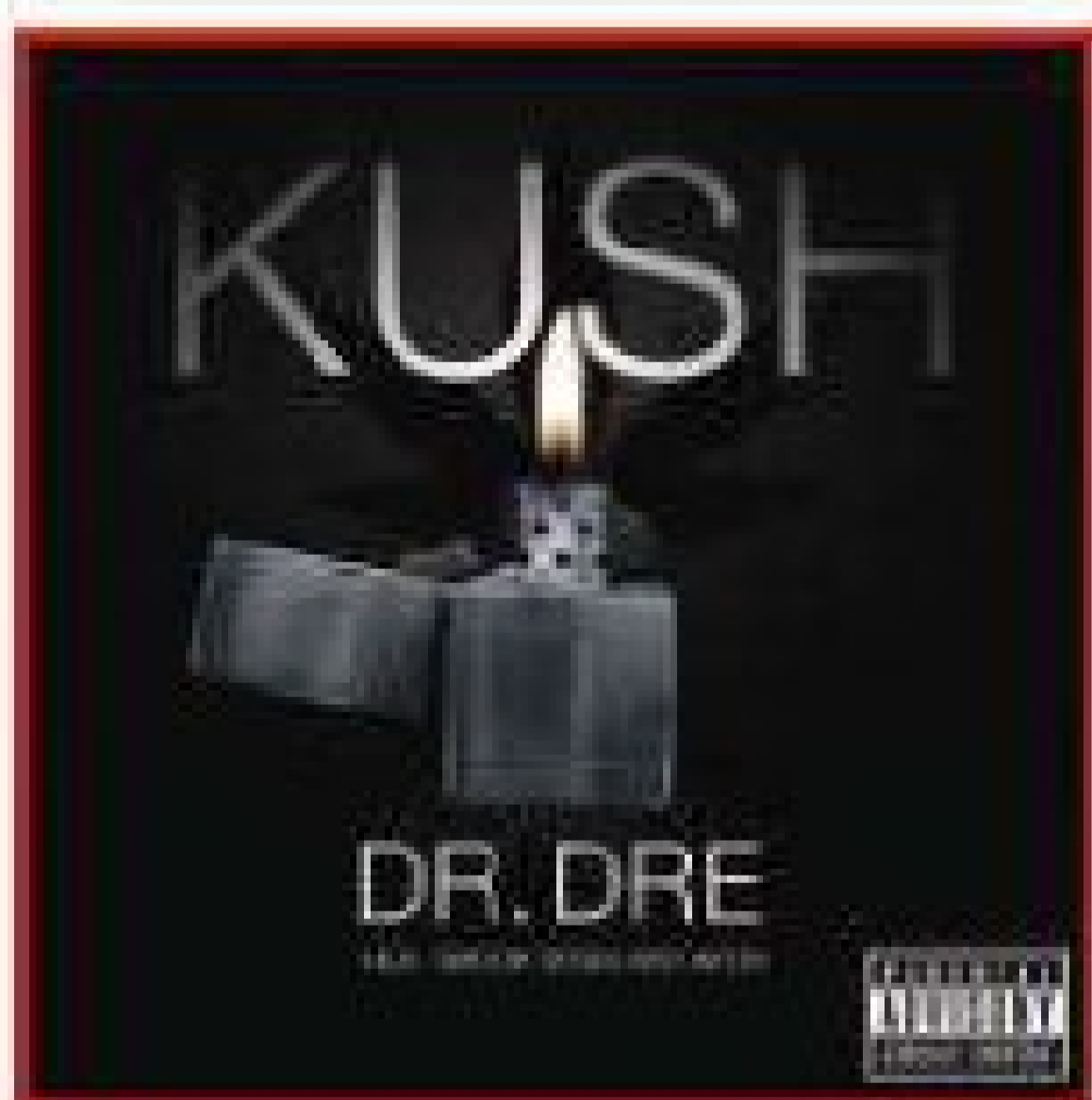
on Warner Bros., the

artist's new major-label

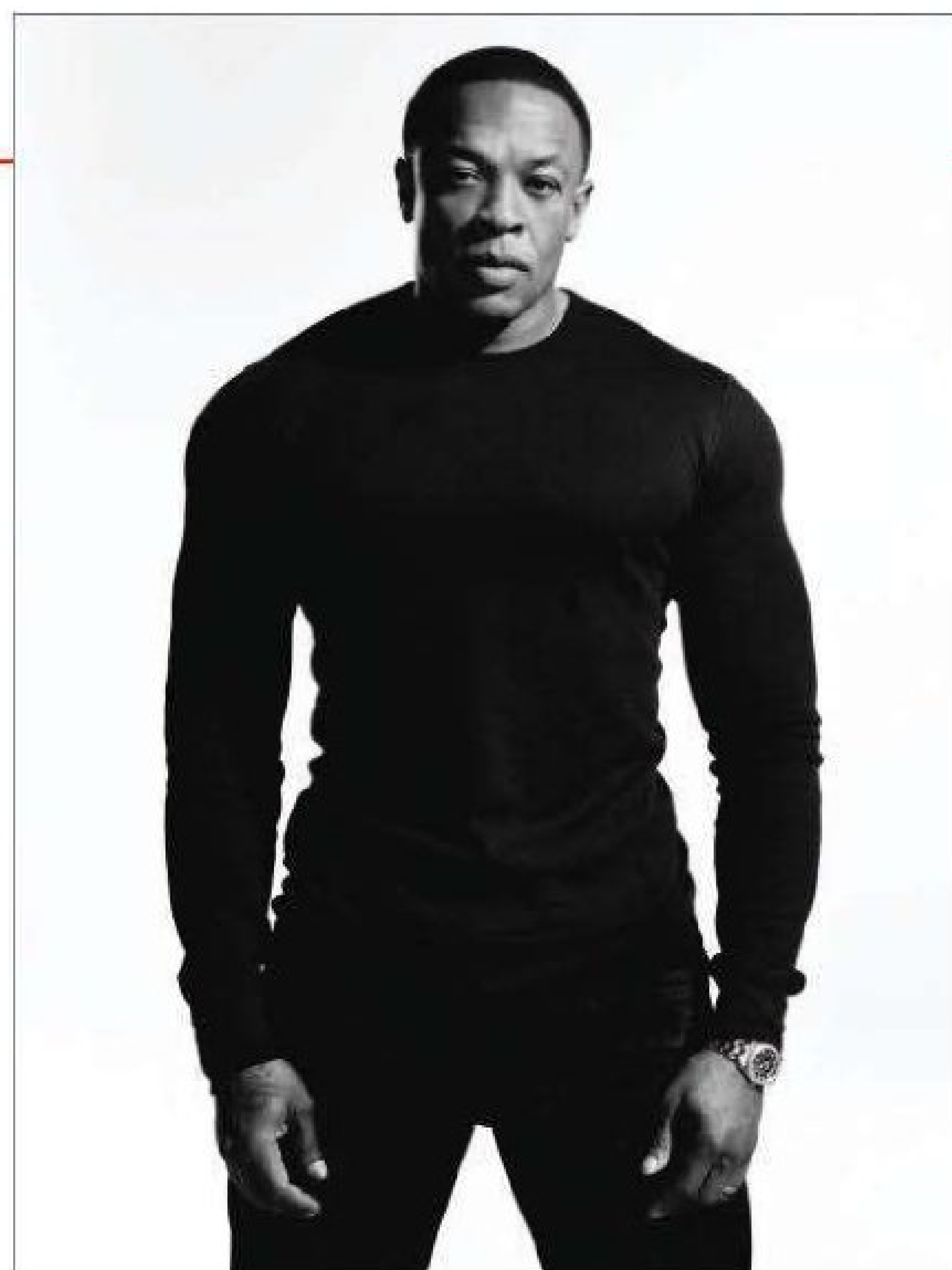
home. The decision is a

positive departure for the

acoustic poster child: Instead of the soothing trickle of vocals and light finger-picking of Iron & Wine's early work, listeners are greeted with a swelling synth line and layered harmonies on "Walking Far From Home." The song channels indie contemporaries like Grizzly Bear more than Beam's folk heroes, although his talent for storytelling is carried across the styles. On this track from forthcoming album "Kiss Each Other Clean," the more experimental instrumentation never overshadows Beam's lyrics.—*JM*

**DR. DRE FEATURING SNOOP DOGG & AKON****Kush (3:55)****Producer:** DJ Khalil**Writers:** various**Publishers:** various*Aftermath/Interscope*

After multiple tracks from Dr. Dre's long-delayed "Detox" album leaked online earlier this year, first official release "Kush," featuring Akon and Snoop Dogg, was finally issued last month. Although the song will entice fans to want more new material, "Kush" falls slightly short of expectations. Dre's verse, which doubles as an ode to marijuana, doesn't elicit a strong reaction, and Snoop's rhyming style comes off as lazy instead of inviting. Still, the track does carry some positive elements, such as the entertaining beat and a darker vibe driven by the piano. "Kush" is a step up from some of the rough album cuts that have surfaced on the Web, but a new track from the legendary union of Dre and Snoop should be incredible, not passable.—*MC*

**LEGEND & CREDITS****EDITED BY MITCHELL PETERS (ALBUMS) AND JASON LIPSHUTZ (SINGLES)****CONTRIBUTORS:** Mariel Concepcion, Gary Graff, Jason Lipshutz, Evan Lucy, Jillian Mapes, Kerri Mason, Gail Mitchell, Megan Vick, Mikael Wood

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

COUNTRY BY ANN DONAHUE

## Heartland Drama

Gwyneth Paltrow Channels Her Inner Singer In 'Country Strong'

The Screen Gems film "Country Strong"—which will receive a wide-spread theatrical release on Jan. 7—represents an odd amalgamation of entertainment genres. Pop stars Britney Spears and Michael Jackson inspired its heartbreaking theme, fleshed out by Gwyneth Paltrow, who is cast as fallen singer Kelly Canter. Meanwhile, country star Tim McGraw portrays Canter's manager/husband and sings just one song: a duet with Paltrow.

Writer/director Shana Feste wrote the bulk of the screenplay in 2008, moved by the personal drama Spears was experiencing in the public forum. Jackson's 2009 death occurred as she was finishing the script.

"We build these artists up and celebrate them," Feste says. "Then at the first sign of weakness, we rally around their downfall. Then we want to build them back up for a comeback. How difficult to live life like that in public."

Born in the California beach community of Palos Verdes, Feste also spent summers on her father's Texas ranch after her parents divorced. That background helped her meld the arc of a Hollywood starlet with the dusty

realities of America's heartland.

"Country music still focuses on storytelling which, as a writer, is so important to me," Feste says. "The themes that country music deals with—love, heartbreak, betrayal—those are right up my alley as a drama director."

Music remains at the heart of the "Country Strong" storyline. More than 50 songs are heard in the film, including performances by Paltrow and fellow actors Leighton Meester—an artist signed to Universal Republic who plays a former pageant queen with a dynamic set of pipes—and Garrett Hedlund, whose gruff vocal qualities represent an alt-country vibe. They're presented along with new recordings by Sara Evans, Chris Young & Patty Loveless, Ronnie Dunn and Hank Williams Jr. All of these artists appear on the RCA soundtrack that arrived Oct. 26. Debuting at No. 16 on Billboard's Top Country Albums chart, the soundtrack is now No. 37. It has sold 38,000 copies, according to Nielsen SoundScan.

The film also incorporates spoken references to Merle Haggard, Willie Nelson and Waylon Jennings, plus sonic airings of such classics as Roger

Music and drama: GWYNETH PALTROW in "Country Strong."



Miller's "Chug-a-Lug," Hank Williams' "Honky Tonk Blues" and Don Gibson's "Sea of Heartbreak."

The actors worked with established Nashville producers—Byron Gallimore (McGraw, Sugarland), Nathan Chapman (Taylor Swift) and Frank Liddell (Miranda Lambert)—who helped them gain a level of credibility within the genre.

"It speaks very well to our actors that their performances seemingly are on par with our established artists," music supervisor Randall Poster says. "The quality control is really good."

RCA released Paltrow's title song as a single in July, allowing it a long

lead time to build awareness of the movie and her character. The track moves 36-35 on Hot Country Songs this week.

"It's good to give people time to discover a movie like this—a complex, relationship-based movie—through screenings and talking about it as they connect the song with the movie," Paltrow says.

She bolstered the marketing campaign by making her live debut as a country singer on the Nov. 10 telecast of the Country Music Assn. Awards on ABC. Vince Gill provided backing vocals for Paltrow on the show.

"There's a competitive streak in her which, as a promotion person, I cer-

tainly enjoy," RCA Nashville VP of national promotion Keith Gale says. "We've all heard stories about artists who say, 'Hey, anything I can do?' Then when it comes time to do, they do not. I can honestly say that Gwyneth Paltrow has said repeatedly 'Anything I can do?' and has followed through."

In the end, the jumble of pop inspirations, Hollywood film stars and country grit is an appropriate metaphor for the tale of music and celebrity that Feste envisioned. "I wanted to present these characters as messy, complicated and conflicted because that's what's real to me," she says. "I don't have a good guy, and I don't have a bad guy. Everybody is flawed." ●●●

## KING'S COMMAND

Though it dips to No. 49 after reaching the top 40 (No. 39) on the Billboard Hot 100 last week, Michael Jackson's "Hold My Hand" (featuring Akon) represents a record-setting song for the late King of Pop.

The first radio single from "Michael," which is No. 5 on the Billboard 200 (150,000 copies sold, down 34%, according to Nielsen SoundScan) after arriving last week at No. 3, grants Jackson the longest span of top 40 hits in the Hot 100's 52-year history. At 39 years and two months, Jackson has passed the 38-year, one-month span of top 40

placements logged by Santana.

Jackson first reached the top 40 as a solo act the week of Nov. 6, 1971, when "Got to Be There" rocketed 50 spots to No. 39. (He had already banked seven top 40 titles with the Jackson 5 by then.)

"Hold My Hand," which logs its highest digital sales week (65,000, up 29%), marks Jackson's 38th top 40 entry on the Hot 100. Dating to his first week in the top 40, only three artists boast more such hits in that span: Elton John (55), Madonna (48) and Lil Wayne (41). —Gary Trust

### ROYAL REIGN

Here's a look at three of the most impressive spans of top 40 hits since the Billboard Hot 100 launched the week of Aug. 4, 1958:



ARTIST	FIRST HIT	MOST RECENT HIT	TOP 40 HIT SPAN
MICHAEL JACKSON	"Got to Be There" 89-39, Nov. 6, 1971	"Hold My Hand" (featuring Akon) 65-39, Jan. 1, 2011	39 years, two months
SANTANA	"Evil Ways" 61-40, Feb. 7, 1970	"Into the Night" (featuring Chad Kroeger) 36-40, March 8, 2008	38 years, one month
ARETHA FRANKLIN	"Rock-a-Bye Your Baby With a Dixie Melody" 43-39, Nov. 25, 1961	"A Rose Is Still a Rose" 33-34, May 16, 1998	36 years, five months, three weeks



Hot "Hand": MICHAEL JACKSON

R&B BY MARIEL CONCEPCION

# Girl Power

Keri Hilson's Sophomore Set Separates The Men From The Boys

When Keri Hilson opted to title her second album "No Boys Allowed" (Mosley/Zone 4/Interscope), the last thing that the R&B singer/songwriter had in mind was that it might alienate men.

"It's basically my way of saying 'girl power'—I want to empower women and encourage them to be themselves and be confident," Hilson says of the album, which she describes as "more aggressive" than her previous set. It's also about educating men, she says, "on what it takes to be considered a man as opposed to a boy, like prioritizing and cutting out the BS."

To help school fans of both sexes, Hilson tapped a slew of "grown-ass men," including Timbaland and Polow Da Don (who are the executive producers), plus Danja, Ne-Yo, Chuck Harmony, John Legend, Boi-1da and Stargate, among others, for production. Kanye West, Rick Ross, J. Cole, Chris Brown and Nelly make guest appearances.

So far, the message is getting across. The album, which arrived Dec. 21, debuts at No. 11 on the Billboard 200 and No. 7 on Top R&B/Hip-Hop Albums with sales of

102,000, according to Nielsen SoundScan. Warm-up single "Breaking Point," released in August, reached No. 44 on Hot R&B/Hip-Hop Songs, selling 61,000 digital units. A follow-up single, the swaggering "Pretty Girl Rock," reaches a new peak of No. 11 this week and has sold 277,000.

But third single "The Way You Love Me," a brash song about getting physical, is causing some controversy for its highly sexual lyrics and visuals, one of them being Hilson gyrating in a revealing swimsuit. The track's video, which marked the directorial debut of choreographer Laurieann Gibson, finds Hilson playing the role of a bounty hunter alongside singers like Faith Evans, Jo-Jo and Dawn from Diddy-Dirty Money and actor Columbus Short.

Hilson defends her art, saying, "The song is about taking ownership of your body and not allowing anyone else to make you an object. Be comfortable with your own sexuality. Even though it is a small part of me, it is still a part of my womanhood."

But Hilson says other songs on "No Boys Allowed" display different facets of women and exhibit a female's



Pretty girl rocks: KERI HILSON

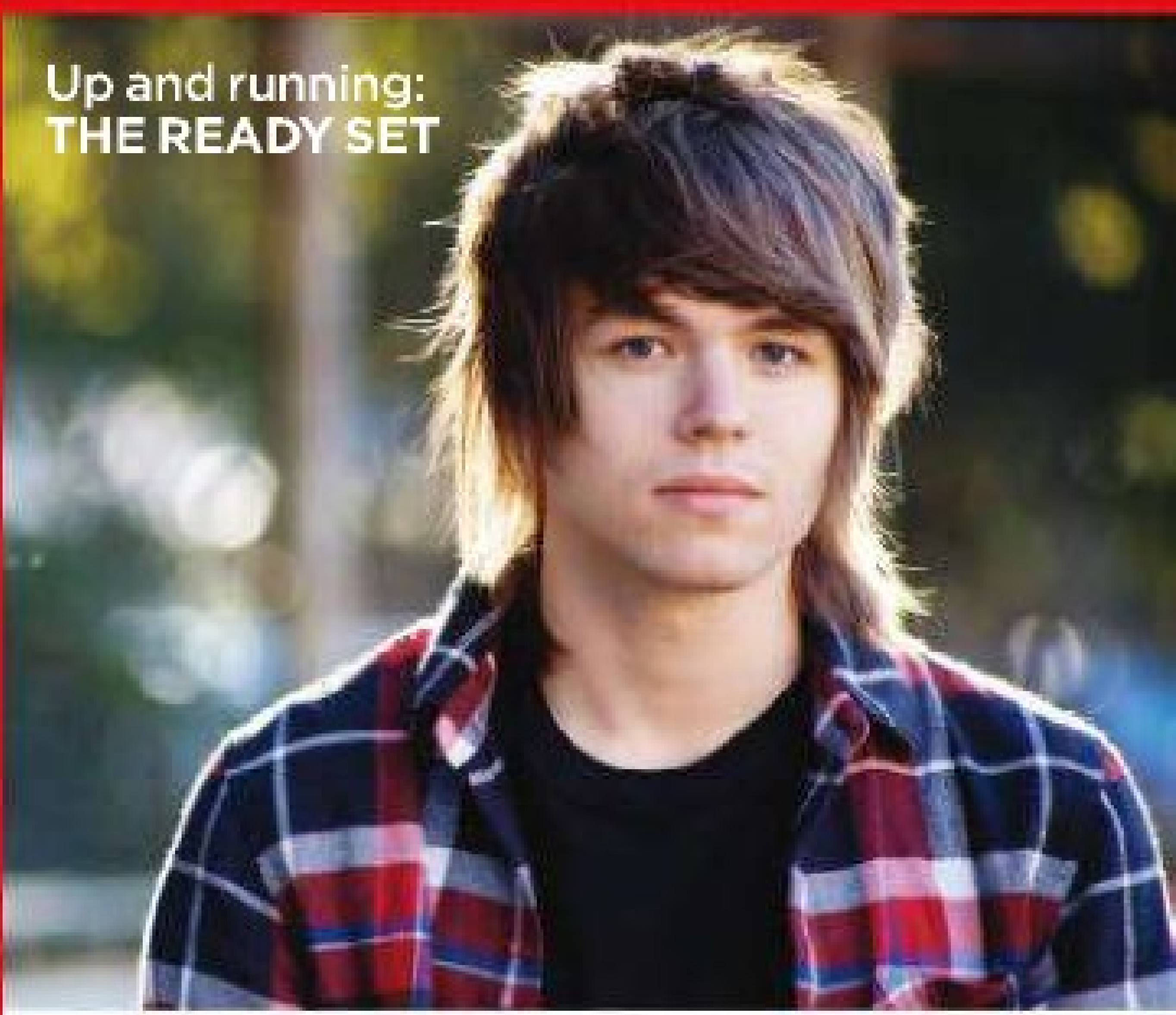
frame of mind. "Buyou" is an up-tempo track about a complacent man. There's also "All the Boys," which is about finally finding true love after many failed relationships.

To promote "No Boys Allowed," Hilson has embarked on a promotional tour that will put her new attitude on full display. The run includes stops at late-night shows "Chelsea Lately" and "Lopez Tonight." Hilson is also hosting a countdown for her album on her official website, KeriHilson.com, and other online platforms.

Hilson recently performed on VH1's

"Divas" concert for U.S. military personnel and is the new face of the perfume Imari by Avon, a company that she says "allows women in an industry that's mostly male-dominated to be businesswomen and entrepreneurs." A tour that will likely launch at the end of January is also in the works, though details are still being finalized.

"I feel like I'm at the podium and I'm the leader of the club house," Hilson says of her self-assigned duties. "I want women to look in the mirror and think that my words are about all of them."



Up and running: THE READY SET

## READY SET GO

Jordan Witzigreuter's DIY attitude has snared his first hit on his debut EP. Released in March under the moniker the Ready Set, the 21-year-old's "I'm Alive, I'm Dreaming" EP has since spawned the hit "Love Like Woe," which jumps 48-34 this week on the Billboard Hot 100.

Witzigreuter's laid-back attitude about his music—"I just want to write big, fun, catchy pop songs"—masks the Indiana native's relentless social media promotion, which he has relied upon since high school.

"I did the whole MySpace, shameless self-promotion thing," says Witzigreuter, who now boasts a webside series and nearly 5,000 tweets to his name. "I would spend six to eight hours a day on there, just commenting on people and trying to get people to check out my songs."

Before masterminding his own pop-rock outfit, Witzigreuter played drums in local bands and later began tinkering with solo material on his keyboard and laptop. He booked his own tours as soon as he graduated high school. But it was his social media skills that helped Witzigreuter get discovered by Fall Out Boy's Pete Wentz and signed to Wentz's Decaydance Records—distributed through Warner Bros.' Sire division—in 2009.

"I liked the idea of what an indie label does, but I knew a major label could take you a bit further," Witzigreuter says. "I got the best of both worlds in that sense—the grass-roots indie stuff with Decaydance and the big [Warner] umbrella."

While working on the EP, the newcomer was paired with pop producer J.R. Rotem (Jason Derülo, Iyaz, Sean Kingston) for "Love Like Woe." Witzigreuter's catchy chorus and Rotem's stripped-down production made the song an obvious first single. The singer says he'll be "doing a lot more with [Rotem]" for his debut album, which he plans to record in January.

After joining Hey Monday and Cartel on a national tour last fall, Witzigreuter will headline his first trek beginning Feb. 23 in Indianapolis. Although the Ready Set is confirmed for next summer's Vans Warped tour, Decaydance GM Scott Frost says the headlining dates will generate buzz before the spring release of the full-length album. "It feels right to let him get comfortable touring and building a fan base before the album," Frost says. —Jason Lipshutz

## MIX TO WIN

When DJ Scratch was crowned "Master of the Mix" during the Dec. 22 finale of the same-named original competition series, he won \$250,000 in cash and prizes, including a custom-made Smirnoff bottle adorned with his signature. But before the DJ and the other contestants signed up for the challenge, they raised some concerns with the show's producers.

"I wanted to know if real DJ'ing would be involved," Scratch says, "because history is my cause. The more kids learn about the history of DJ'ing and hip-hop, the longer we and the culture will last."

Bowing Nov. 3 on Centric and re-airing Saturdays on BET, "Master of the Mix" marked Smirnoff's first venture into reality TV. The eight-episode series pitted seven of DJ culture's most respected and skilled talents against each other: female DJs Jazzy Joyce and Rap, Rich Medina, Mars, Revolution, Vikter Duplaix and Scratch. Camped at a Hollywood Hills home, they exhibited their prowess through various challenges (remix, scratch, DJ'ing behind a screen) in various locales (Las Vegas, Los Angeles, Miami, New York, London).

Producer/DJ Just Blaze hosted the show, which was created and produced by content development agency GTM in partnership with TV veteran Ben Silverman's Electus studio and directed



New spin on reality: DJ SCRATCH (far right) with his fellow contestants on "Master of the Mix."

by Michael McQuarn of 8th Wonder Entertainment. Onboard as master judge was DJ Kid Capri.

Two of the biggest challenges that the show faced: the quick turnaround from idea to on-air in 12 months and the six-figure music licensing fee each week. Smirnoff brand director David Tapscott and GTM chief creative officer Kembo Tom credit McQuarn's background as a music clearance person for helping them over that hurdle.

"Most ideas about highlighting DJs have run aground due to music clearance [issues]," Tapscott says. "I'd love to show the whole competition online, but a five-minute set would be three

times the TV clearance budget."

But that's not stopping the principals from eyeing a second season. "The level of enthusiasm among DJs and their community has put us in a place as the dudes who took a culture on the back burner and gave it its biggest platform," Tom says. Tapscott adds, "We're very bullish on the idea of this being an ongoing franchise."

Duplaix, who shared finalist honors with Scratch, calls it a "step forward. They did a relatively decent job of comparing segments of the culture. Having seen what does and doesn't work, they can now modify that template and build off it." —Gail Mitchell

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DUPLICATION	STORE SUPPLIES	PROFESSIONAL SERVICES	WANTED TO BUY
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# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

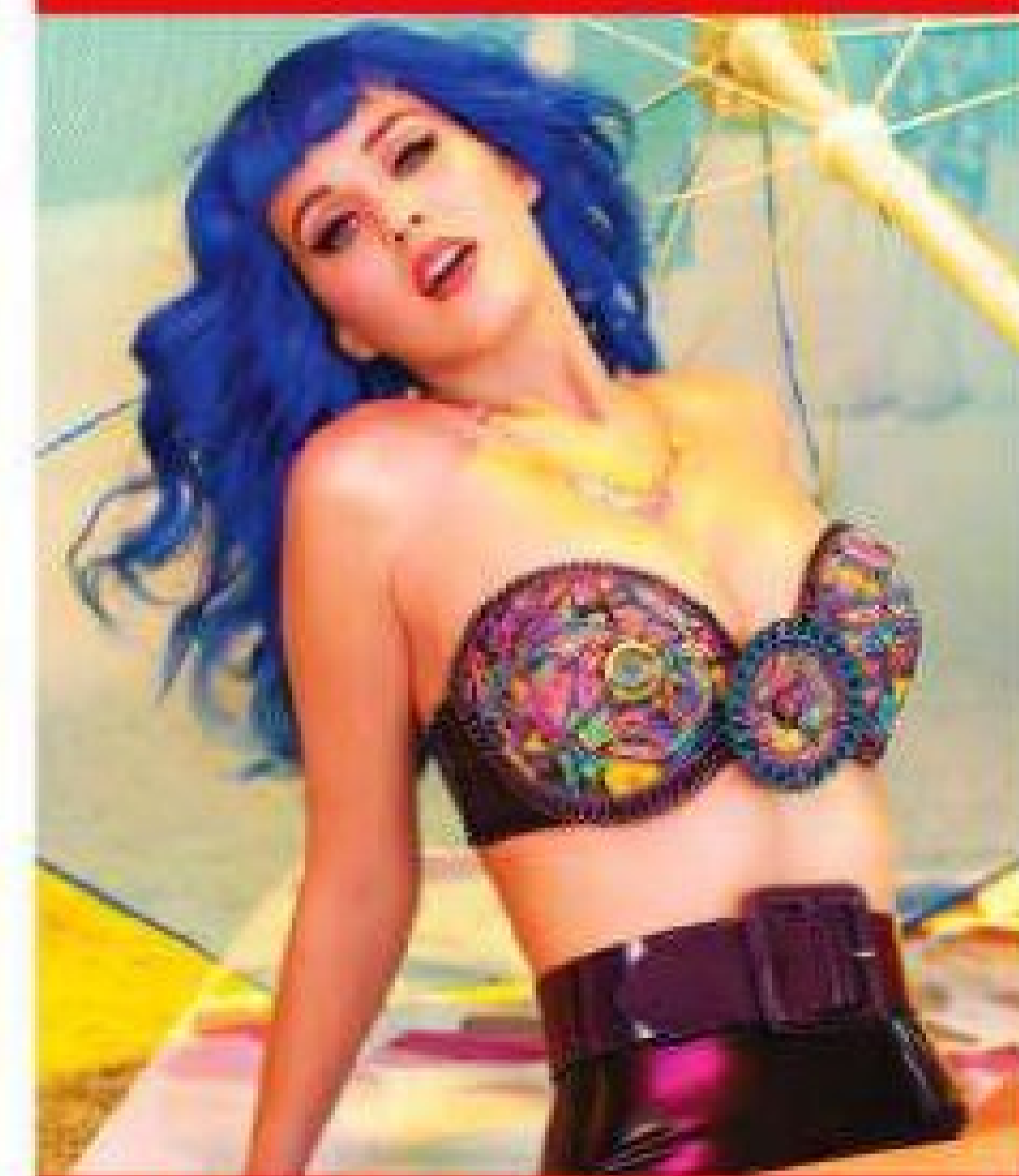


## PARK PLACES 10

>>Linkin Park's "Waiting for the End" rises 2-1 on Alternative, giving the act its 10th No. 1 on the list. It breaks a tie with Green Day and trails only the Red Hot Chili Peppers (11) for the most No. 1s in the chart's 22-year history.

## JIMMY JAMS

>>On Comedy Digital Songs (see [billboard.biz/bbbiz/charts](http://billboard.biz/bbbiz/charts)), Jimmy Fallon makes his first appearance as an artist on a Billboard chart since 2002 as his "Drunk on Christmas" (performed with John Rich on his "Late Night" show on Dec. 16) debuts at No. 3.



## GURLS VS. SISTER

>>Katy Perry's "California Gurls" and Train's "Hey, Soul Sister" have been fighting for the title of the top-selling digital song of 2010. This issue, Perry's ahead by only 41,000 (4.28 million vs. 4.24 million). Will she fend off Train in the last tracking week of the year?

# CHART BEAT

>>Bruno Mars' "Grenade" becomes the Billboard Hot 100's first new No. 1 of 2011, following 17 leading titles on the list last year. 2010 ties 1998, 2000 and 2007 for second-most No. 1s in a year since the Hot 100 adopted Nielsen Music data 19 years ago. Only 2006, with 18, sported more toppers in that span.

>>The Black Eyed Peas' "The Time (Dirty Bit)" advances 11-10 on Mainstream Top 40, granting the act its 10th top 10 on the tally, the highest sum among groups in the chart's 18-year history. The quartet, which first reached the top tier with the No. 1 "Where Is the Love?" in 2003, passes Backstreet Boys' and 'N Sync's nine top 10s apiece.

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

COLE: MEENO

# Billboard CHARTS

## 2010's Late Arrivals' Impact; December Gets Busy

This week, albums from **Jamie Foxx**, **Keyshia Cole** and **Keri Hilson** are the last of 2010's big releases to debut on the Billboard 200. Foxx's "Best Night of My Life" enters at No. 6 with 144,000 copies, according to Nielsen SoundScan; Cole's "Calling All Hearts" launches at No. 9 with 128,000, and Hilson's "No Boys Allowed" begins at No. 11 with 102,000.



COLE

Releasing albums late in the year isn't anything new for Cole and Foxx. Foxx has issued all three of his J sets in the final frames of the year. His "Unpredictable" dropped on Dec. 20, 2005, while "Intuition" came out on Dec. 16, 2008. His new "Best Night of My Life" hit retail on Dec. 21.

Cole's last one, "A Different Me," came, coincidentally enough, on the

same day as Foxx's last effort, on Dec. 16, 2008.

Perhaps the mind-set in each artist's camp when it came to determining a release date for their new albums was "If it ain't broke, don't fix it."

**DECEMBER DEBUTS:** It may not seem unusual, but if you scroll back 10 or 20 years, it used to be rare for any major album to drop after the Thanksgiving holiday and make an impact on the Billboard 200.

So far since the week following Thanksgiving, there have been 28 album debuts in the top 100, with nine starting in the top 10. And we've still got a week to go in the year: Next issue we'll see sets from the Dec. 28 schedule arrive on Billboard's charts.

In 2009, in the release weeks after turkey day through the end of the year, 22 new albums dented the top 100 of the chart. That's up from the 21 that did so in the same period in 2005, 14 in 2000, four in 1995 and zero in 1991.

Issuing albums after Thanksgiving and closer to the Christmas holiday wasn't commonplace until the past decade. And, when it did become standard practice, it was mostly the

territory of hip-hop acts.

Today, the late-freight mentality isn't completely owned by hip-hop—though R&B and hip-hop albums still greatly outnumber the rest of the December new-release field.

Albums that dropped Dec. 14 included efforts from **Michael Jackson**, **R. Kelly**, **Diddy-Dirty Money**, **Tank**, **Ciara** and "American Idol" runner-up **Crystal Bowersox**. On Dec. 7 we got **T.I.**, the "Tron: Legacy" soundtrack, **Charlie Wilson**, **Hinder**, **Duffy** and **Natasha**

**Bedingfield**. The week previous, there was **the Black Eyed Peas**, **Chrisette Michele**, **Jazmine Sullivan**, **Ron Isley**, **Soulja Boy**, **Flo Rida**, the fourth volume of the "Glee" soundtrack series and a hits package from **Tim McGraw**.

Not to harp on an old favorite of mine (and this column's previous author), but couldn't some of these fourth-quarter releases have been held back until 2011?

Perhaps a couple of sets relegated to "lost in the shuffle" status are those from Soulja Boy, Duffy and Bedingfield. Not to mention poor Ciara.

Soulja Boy's new studio set "The DeAndre Way" bowed at No. 90

(13,000) on Dec. 18, while Duffy and Bedingfield climbed on at Nos. 72 (18,000) and 103 (13,000), respectively, on the chart date of Dec. 25. Each of the artists' last albums started with more than twice the units moved by their newest sets.

Last week, Ciara's "Basic Instinct" came in at No. 44 with 37,000—getting trumped by Tank's "Now or Never" (No. 35, 44,000). No offense to Tank, but would anyone have thought Ciara would debut lower than Tank? Her last album did 81,000 in its premiere frame.

Some of these albums could have been perfect for a January or February 2011 release. Heck, it worked for Bedingfield with her previous set, "Pocketful of Sunshine." It dropped on Jan. 22, 2008, and bowed at No. 3 with 50,000.

**DIGITAL DURAN:** The Dec. 21 release schedule was rather light, save for the big R&B guns in the top 15. After **Keri Hilson's** arrival at No. 11, one must scroll down to No. 119 to find the next highest debut: **Duran Duran's** new studio album, "All You Need Is Now," released exclusively through iTunes. It's the band's 17th to chart and begins with 14,000 sold. It also bows at No. 11 on the Digital Albums chart. A deluxe physical edition is due in February.

## Market Watch A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	15,079,000	2,808,000	43,956,000
Last Week	12,491,000	1,821,000	21,177,000
Change	20.7%	54.2%	107.6%
This Week Last Year	17,142,000	2,576,000	44,750,000
Change	-12.0%	9.0%	-1.8%

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

### Weekly Album Sales (Million Units)



### Year-To-Date

	2009	2010	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	366,127,000	319,009,000	-12.9%
Digital Tracks	1,121,891,000	1,129,484,000	0.7%
Store Singles	1,746,000	2,236,000	28.1%
<b>Total</b>	<b>1,489,764,000</b>	<b>1,450,729,000</b>	<b>-2.6%</b>
Albums w/TEA*	478,316,100	431,957,400	-9.7%

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

### DIGITAL TRACKS SALES

'09	1.12 billion
'10	1.13 billion

### SALES BY ALBUM FORMAT

CD	289,439,000	232,454,000	-19.7%
Digital	74,203,000	83,767,000	12.9%
Vinyl	2,428,000	2,753,000	13.4%
Other	56,000	35,000	-37.5%

For week ending Dec. 26, 2010. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen  
SoundScan

	2009	2010	CHANGE
<b>YEAR-TO-DATE SALES BY ALBUM CATEGORY</b>			
Current	205,705,000	183,429,000	-10.8%
Catalog	160,421,000	135,580,000	-15.5%
Deep Catalog	120,720,000	103,596,000	-14.2%

### CURRENT ALBUM SALES

'09	205.7 million
'10	183.4 million

### CATALOG ALBUM SALES

'09	160.4 million
'10	135.6 million

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

# JAN 8 2011 THE Billboard 200

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	9	<b>TAYLOR SWIFT</b> #1 WKS BIG MACHINE TSD300A (18.98) ⊕	Speak Now	3	1
2	2	1	7	<b>SUSAN BOYLE</b> SYCO/COLUMBIA 72077/SONY MUSIC (11.98)	The Gift	3	1
3	5	3	6	<b>SOUNDTRACK</b> 20TH CENTURY FOX TV/COLUMBIA 78567/SONY MUSIC (11.98)	Glee: The Music, The Christmas Album	3	3
4	4	5	6	<b>JACKIE EVANCHO</b> SYCO/COLUMBIA 81151/SONY MUSIC (8.98 CD/DVD) ⊕	O Holy Night (EP)	●	2
5	3	-	2	<b>MICHAEL JACKSON</b> MJJ/EPIC 88773/SONY MUSIC (13.98) ⊕	Michael	●	3
6	<b>HOT SHOT DEBUT</b>	-	1	<b>JAMIE FOXX</b> J 54880/RMG (11.98)	Best Night Of My Life	●	6
7	22	25	27	<b>GREATEST GAINER</b> <b>EMINEM</b> WEBB/SHADY/AFTERMATH/INTERSCOPE 014411*/IGA (13.98)	Recovery	●	1
8	8	6	5	<b>NICKI MINAJ</b> YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 015021*/UMRG (13.98)	Pink Friday	●	2
9	<b>NEW</b>	-	1	<b>KEYSHIA COLE</b> GEPHEN 015103/IGA (13.98)	Calling All Hearts	●	9
10	11	9	6	<b>RIHANNA</b> SRP/DEF JAM 014927/IDJMG (13.98) ⊕	Loud	●	3
11	<b>NEW</b>	-	1	<b>KERI HILSON</b> MOSLEY/ZONE 4/INTERSCOPE 015068/IGA (13.98)	No Boys Allowed	●	11
12	15	18	18	<b>KATY PERRY</b> CAPITOL 84601* (18.98)	Teenage Dream	●	1
13	6	-	2	<b>R. KELLY</b> JIVE 80874/JLG (11.98)	Love Letter	●	6
14	13	7	6	<b>JOSH GROBAN</b> 143/REPRISE 524833/WARNER BROS. (18.98) ⊕	Illuminations	●	4
15	9	15	6	<b>KID ROCK</b> TOP DOG/ATLANTIC 521682*/AG (18.98) ⊕	Born Free	●	5
16	14	16	4	<b>THE BLACK EYED PEAS</b> INTERSCOPE 015039*/IGA (13.98)	The Beginning	●	6
17	10	8	4	<b>SOUNDTRACK</b> 20TH CENTURY FOX TV/COLUMBIA 79214/SONY MUSIC (13.98)	Glee, The Music: Season Two: Volume 4	●	5
18	19	20	8	<b>JASON ALDEAN</b> BROKEN BOW 7697 (18.98)	My Kinda Party	●	2
19	23	14	5	<b>KANYE WEST</b> ROC-A-FELLA/DEF JAM 014695*/IDJMG (13.98) ⊕	My Beautiful Dark Twisted Fantasy	●	1
20	29	29	12	<b>BRUNO MARS</b> ELEKTRA 525393* (10.98) ⊕	Doo-Wops & Hooligans	●	3
21	18	21	40	<b>JUSTIN BIEBER</b> SCHOOLBOY/RAYMOND BRAUN/ISLAND 014063/IDJMG (10.98) ⊕	My World 2.0	●	1
22	25	23	10	<b>SUGARLAND</b> MERCURY NASHVILLE 014758*/UMGN (13.98) ⊕	The Incredible Machine	●	1
23	12	12	5	<b>JUSTIN BIEBER</b> SCHOOLBOY/RAYMOND BRAUN/ISLAND 015064 EX/IDJMG (12.98)	My Worlds Acoustic	●	7
24	16	13	6	<b>RASCAL FLATTS</b> BIG MACHINE RFD100A (13.98)	Nothing Like This	●	6
25	26	26	48	<b>LADY ANTEBELLUM</b> CAPITOL NASHVILLE 97702 (18.98)	Need You Now	●	3
26	21	4	3	<b>T.I.</b> GRAND HUSTLE/ATLANTIC 523753/AG (18.98)	No Mercy	●	4
27	33	10	3	<b>DAFT PUNK</b> WALT DISNEY 005672 (13.98)	Tron: Legacy (Soundtrack)	●	10
28	24	24	7	<b>VARIOUS ARTISTS</b> UNIVERSAL/EMI/SONY MUSIC 08777/CAPITOL (18.98)	NOW 36	●	4
29	27	22	6	<b>KEITH URBAN</b> CAPITOL NASHVILLE 47695 (11.98)	Get Closer	●	7
30	17	17	8	<b>MARIAH CAREY</b> ISLAND 014785/IDJMG (13.98) ⊕	Merry Christmas II You	●	4
31	20	11	18	<b>ANDREA BOCELLI</b> SUGAR 013437/DECCA (18.98) ⊕	My Christmas	●	2
32	34	38	6	<b>PINK</b> LAFACE 80857/JLG (13.98)	Greatest Hits... So Far!!	●	14
33	36	40	13	<b>KENNY CHESNEY</b> BNA 57445/SMN (11.98) ⊕	Hemingway's Whiskey	●	1
34	40	39	40	<b>MUMFORD &amp; SONS</b> GENTLEMAN OF THE ROAD 0109*/GLASSNOTE (12.98)	Sigh No More	●	16
35	31	32	14	<b>SELENA GOMEZ &amp; THE SCENE</b> HOLLYWOOD 004625 (10.98) ⊕	A Year Without Rain	●	4
36	37	36	4	<b>TIM MCGRAW</b> CURB 79205 (18.98)	Number One Hits	●	27
37	32	34	7	<b>BON JOVI</b> ISLAND 014903/IDJMG (13.98)	Greatest Hits	●	5
38	42	41	14	<b>ZAC BROWN BAND</b> SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC 524722/AG (18.98) ⊕	You Get What You Give	●	1
39	54	55	5	<b>KE\$HA</b> REMOSABE/RCA 80580/RMG (9.98)	Cannibal	●	15
40	47	44	65	<b>MIRANDA LAMBERT</b> COLUMBIA (NASHVILLE) 46854/SMN (12.98)	Revolution	●	8
41	49	48	13	<b>LIL WAYNE</b> CASH MONEY/UNIVERSAL MOTOWN 015002/UMRG (13.98)	I Am Not A Human Being	●	1
42	48	49	11	<b>THE BAND PERRY</b> REPUBLIC NASHVILLE 014839/UMRG (10.98)	The Band Perry	●	4
43	39	28	5	<b>SOUNDTRACK</b> RCA 80205/RMG (11.98)	Burlesque	●	18
44	7	-	2	<b>DIDDY - DIRTY MONEY</b> BAD BOY/INTERSCOPE 014381/IGA (13.98)	Last Train To Paris	●	7
45	62	66	10	<b>KINGS OF LEON</b> RCA 54698*/RMG (13.98)	Come Around Sundown	●	2
46	30	30	13	<b>VINCE GUARALDI TRIO</b> FANTASY 30068/CONCORD (15.98) ⊕	A Charlie Brown Christmas (Soundtrack)	●	30
47	28	-	2	<b>CRYSTAL BOWERSOX</b> 19/JIVE 74809/JLG (11.98)	Farmer's Daughter	●	28
48	41	27	28	<b>JOSH GROBAN</b> 143/REPRISE 231548/WARNER BROS. (18.98) ⊕	Noel	●	5
49	38	35	6	<b>ANNIE LENNOX</b> LA LENNOX/UNIVERSAL/ISLAND 014992/DECCA (18.98)	A Christmas Cornucopia	●	35
50	53	57	11	<b>BIG TIME RUSH</b> NICKELODEON/COLUMBIA 42918/SONY MUSIC (8.98)	BTR (Soundtrack)	●	3



The country diva's "Speak Now" continues to reign at No. 1 for a fourth nonconsecutive week with 276,000 while Susan Boyle's "The Gift" stands still at No. 2, with 240,000 (down 6%).



His "Recovery" leaps 15 slots, returning to the top 10 for the first time since November, thanks to sale pricing and placement in iTunes last week. It's up 100% in overall sales and 513% in downloads (15-1 on Digital Albums).

Though West's "Beautiful" debuted at No. 1 ahead of Nicki Minaj's "Pink Friday" on Dec. 11 (496,000 vs. 375,000), Minaj is closing in on West's total sales. "Pink" now stands at 791,000 while "Beautiful" is at 824,000.

With 189,000 sold of the "Tron" soundtrack, it has swiftly become Daft Punk's best-selling album since 2001's "Discovery" (694,000), surpassing sales of the duo's last studio set, 2005's "Human After All" (105,000).



Amazon MP3's sale pricing of the set on Christmas for \$3.99 lifts the album by 63% in overall sales and 237% in downloads (re-entering at No. 15 on Digital Albums).

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	57	62	11	<b>DARIUS RUCKER</b> CAPITOL NASHVILLE 26839 (18.98)	Charleston, SC 1966	●	2
52	46	43	12	<b>VARIOUS ARTISTS</b> PROVIDENT-INTEGRITY/WORD-CURB/EMI 09516/EMI CMG (17.98)	WOW Hits 2011	●	26
53	52	42	5	<b>ALAN JACKSON</b> ARISTA NASHVILLE 78881/SMN (11.98)	34 Number Ones	●	37
54	56	54	111	<b>TAYLOR SWIFT</b> BIG MACHINE 0200 (18.98) ⊕	Fearless	●	1
55	61	76	15	<b>LINKIN PARK</b> MACHINE SHOP 525375*/WARNER BROS. (18.98)	A Thousand Suns	●	1
56	72	73	30	<b>FLORENCE + THE MACHINE</b> UNIVERSAL REPUBLIC 013170*/UMRG (13.98)	Lungs	●	14
57	69	77	51	<b>KESHA</b> REMOSABE/RCA 49209*/RMG (11.98)	Animal	●	1
58	55	19	3	<b>CHARLIE WILSON</b> P MUSIC/JIVE 81695/JLG (11.98)	Just Charlie	●	19
59	51	86	10	<b>ELTON JOHN / LEON RUSSELL</b> ROCKET/MERCURY 014840*/DECCA (18.98) ⊕	The Union	●	3
60	59	69	64	<b>MICHAEL BUBLE</b> 143/REPRISE 520733/WARNER BROS. (18.98) ⊕	Crazy Love	●	1
61	63	70	60	<b>CARRIE UNDERWOOD</b> 19/ARISTA NASHVILLE 49923/SMN (13.98)	Play On	●	1
62	74	75	15	<b>TREY SONGZ</b> SONYBGM/ATLANTIC 524539/AG (18.98) ⊕	Passion, Pain & Pleasure	●	2
63	64	79	110	<b>ZAC BROWN BAND</b> ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC 516931/AG (13.98)	The Foundation	●	2
64	60	61	7	<b>REBA</b> STARSTRUCK RMD200A/VALORY (13.98) ⊕	All The Women I Am	●	7
65	80	83	113	<b>LADY GAGA</b> STREAMLINE/KOHLIVE/CHERRYTREE/INTERSCOPE 011805*/IGA (12.98)	The Fame	●	2
66	68	65	54	<b>SUSAN BOYLE</b> SYCO/COLUMBIA 59829/SONY MUSIC (11.98)	I Dreamed A Dream	●	1
67	50	53	6	<b>CHRIS TOMLIN</b> SIXSTEPS 93444/SPARROW (17.98) ⊕	And If Our God Is For Us...	●	17
68	73	89	32	<b>THE BLACK KEYS</b> NONESUCH 520266*/WARNER BROS. (15.98)	Brothers	●	3
69	76	82	58	<b>JUSTIN BIEBER</b> SCHOOLBOY/RAYMOND BRAUN/ISLAND 013719/IDJMG (9.98)	My World (EP)	●	5
70	81	81	17	<b>VARIOUS ARTISTS</b> UNIVERSAL/EMI/SONY MUSIC 09847/CAPITOL (16.98)	NOW 35	●	2
71	75	80	32	<b>SOUNDTRACK</b> 20TH CENTURY FOX TV/COLUMBIA 70611/SONY MUSIC (11.98)	Glee: The Music, Volume 3: Showstoppers	●	1
72	45	31	10	<b>VARIOUS ARTISTS</b> EMI/UNIVERSAL/SONY MUSIC 09848/CAPITOL (19.98)	NOW That's What I Call Christmas! 4	●	28
73	94	88	7	<b>KID CUDI</b> DREAM ON/G.D.D./UNIVERSAL MOTOWN 014649*/UMRG (13.98) ⊕	Man On The Moon II: The Legend Of Mr. Rager	●	3
74	86	59	5	<b>NE-YO</b> DEF JAM 014697/IDJMG (13.98) ⊕	Libra Scale	●	9
75	83	67	6	<b>NELLY</b> DERRY/UNIVERSAL MOTOWN 014991/UMRG (13.98)	5.0	●	10
76	95	92	28	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 014325/UMRG (13.98)	Thank Me Later	●	1
77	90	102	59	<b>TRAIN</b> COLUMBIA 07736/SONY MUSIC (12.98)	Save Me, San Francisco	●	17
78	84	74	8	<b>BRAD PAISLEY</b> ARISTA NASHVILLE 75878/SMN (11.98)	Hits Alive	●	9
79	78	85	6	<b>BRUCE SPRINGSTEEN</b> COLUMBIA 76177*/SONY MUSIC (18.98) ⊕	The Promise	●	16
80	67	50	10	<b>SOUNDTRACK</b> WALT DISNEY 004737 (13.98)	Hannah Montana Forever	●	11
81	105	136	34	<b>CAROLE KING &amp; JAMES TAYLOR</b> HEAR 32053/CONCORD (19.98 CD/DVD) ⊕	Live At The Troubadour	●	4
82	96	97	12	<b>TOBY KEITH</b> SHOW DOG-UNIVERSAL 014492 (9.98)	Bullets In The Gun	●	1
83	103	110	14	<b>MAROON 5</b> A&M/OCTONE 014514/IGA (13.98)	Hands All Over	●	2
84	98	107	23	<b>KIDZ BOP KIDS</b> RAZOR & TIE 89234 (18.98)	Kidz Bop 18	●	5
85	92	99	60	<b>SOUNDTRACK</b> 20TH CENTURY FOX TV/COLUMBIA 54090/SONY MUSIC (11.98)	Glee: Season One: The Music Volume 1	●	4
86	35	-	2	<b>TANK</b> MOGAM/SONG DYNASTY/ATLANTIC 525214/AG (10.98)	Now Or Never	●	35
87	82	63	10	<b>ROD STEWART</b> J 78609*/RMG (11.98) ⊕	Fly Me To The Moon... The Great American Songbook Volume V	●	4
88	93	95	218	<b>TAYLOR SWIFT</b> BIG MACHINE 079012 (18.98) ⊕	Taylor Swift	●	4
89	99	68	4	<b>JAZMINE SULLIVAN</b> J 75357/RMG (11.98)	Love Me Back	●	17
90	100	87	5	<b>MY CHEMICAL ROMANCE</b> REPRISE 521752/WARNER BROS. (18.98)	Danger Days: The True Lives Of The Fabulous Killjoys	●	8
91	108	119	81	<b>THE BLACK EYED PEAS</b> INTERSCOPE 012887*/IGA (13.98)	The E.N.D.	●	2
92	43	46	11	<b>LADY ANTEBELLUM</b> CAPITOL NASHVILLE 47670 EX (6.98)	A Merry Little Christmas (EP)	●	17
93	65	51	17	<b>MICHAEL BUBLE</b> 143/REPRISE 48599/WARNER BROS. (7.98)	Let It Snow! (EP)	●	32
94	44	-	2	<b>CIARA</b> LAFACE 72092/JLG (11.98)	Basic Instinct	●	44
95	89	78	6	<b>NORAH JONES</b> BLUE NOTE 09868*/JLG (18.98)	...Featuring	●	29
96	102	64	7	<b>CEE LO GREEN</b> RADICULTURE 525801/ELEKTRA (18.98)	The Lady Killer	●	9
97	97	104	10	<b>THIRD DAY</b> ESSENTIAL 10921/SONY MUSIC (11.98)	Move	●	9
98	118	148	21	<b>ARCADE FIRE</b> MERGE 385* (15.98)	The Suburbs	●	1
99	66	52	19	<b>MANNHEIM STEAMROLLER</b> AMERICAN GRAMAPHONE 2525 (18.98)	Christmas: 25th Anniversary Collection	●	29
100	58	56	21	<b>TAYLOR SWIFT</b> BIG MACHINE 70012 EX (6.98)	The Taylor Swift Holiday Collection (EP)	●	20

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101	79	58	23	MICHAEL W. SMITH	It's A Wonderful Christmas		54	151	145	152	23	RICK ROSS	Teflon Don	●	2
102	77	60	6	PINK MARTINI	Joy To The World		35	152	160	-	107	NICKELBACK	Dark Horse	●	2
103	106	121	14	BILLY CURRINGTON	Enjoy Yourself		9	153	159	166	173	THE BEATLES	1962-1966	◆	3
104	107	123	9	MICHAEL BUBLE	Hollywood: The Deluxe (EP)		10	154	70	33	20	CHRIS TOMLIN	Glory In The Highest: Christmas Songs Of Worship		19
105	113	131	17	DISTURBED	Asylum		1	155	199	-	97	EMINEM	Curtain Call: The Hits	●	1
106	87	71	16	TRANS-SIBERIAN ORCHESTRA	Christmas Eve And Other Stories	■	53	156	125	129	6	BRUCE SPRINGSTEEN	The Promise: The Darkness On The Edge Of Town Story		27
107	101	91	7	BLAKE SHELTON	Loaded: The Best Of Blake Shelton		24	157	172	188	174	THE BEATLES	The Beatles	◆	1
108	124	144	22	AVENGED SEVENFOLD	Nightmare		1	158	RE-ENTRY	163		BOB MARLEY AND THE WAILERS	Legend: The Best Of Bob Marley And The Wailers	◆	54
109	88	37	3	HINDER	All American Nightmare		37	159	189	-	124	SHINEDOWN	The Sound Of Madness	■	8
110	71	84	6	VARIOUS ARTISTS	Sleigh Ride: Side By Side		59	160	141	169	42	TOBYMAC	Tonight	■	6
111	85	45	25	TRANS-SIBERIAN ORCHESTRA	The Lost Christmas Eve	■	26	161	178	-	73	DAUGHTRY	Leave This Town	■	1
112	110	124	55	SOUNDTRACK	Glee: Season One: The Music Volume 2	●	3	162	168	176	3	EL GRAN COMBO	Salsa: Un Homenaje A El Gran Combo		162
113	109	98	8	NEIL DIAMOND	Dreams		8	163	RE-ENTRY	9		GRACE POTTER & THE NOCTURNALS	Grace Potter & The Nocturnals		19
114	122	151	15	JAMEY JOHNSON	The Guitar Song	●	4	164	RE-ENTRY	30		B.O.B	B.o.B Presents: The Adventures Of Bobby Ray		1
115	123	122	18	FANTASIA	Back To Me		2	165	157	199	29	ZAC BROWN BAND	Pass The Jar: Live From The Fabulous Fox Theater In Atlanta		17
116	126	115	5	JAY-Z	Hits Collection: Volume One		43	166	166	-	115	FRANK SINATRA	Nothing But The Best	●	2
117	127	134	6	A DAY TO REMEMBER	What Separates Me From You		11	167	187	-	76	BRAD PAISLEY	American Saturday Night	●	2
118	133	140	154	THE BEATLES	Abbey Road	◆	1	168	RE-ENTRY	14		TRACE ADKINS	Cowboy's Back In Town		5
119	NEW	1		DURAN DURAN	All You Need Is Now		119	169	152	192	13	VARIOUS ARTISTS	NOW That's What I Call Country: Volume 3		22
120	121	142	89	MICHAEL JACKSON	Number Ones	■	13	170	111	94	19	ELVIS PRESLEY	Elvis Christmas		69
121	140	125	19	KEM	Intimacy: Album III		2	171	169	189	23	JERROD NIEMANN	Judge Jerrod & The Hung Jury		7
122	194	-	148	PACE SETTER	JOURNEY	◆	10	172	114	106	22	VARIOUS ARTISTS	The Essential NOW That's What I Call Christmas		30
123	132	147	70	SKILLET	Awake	●	2	173	120	101	23	CELTIC WOMAN	A Christmas Celebration	●	35
124	131	157	12	ERIC CLAPTON	Clapton		6	174	170	162	5	SOUNDTRACK	Tangled		127
125	119	133	6	LEE DEWYZE	Live It Up		19	175	181	150	4	SOULJA BOY	The DeAndre Way		90
126	130	145	14	SANTANA	Guitar Heaven: The Greatest Guitar Classics Of All Time		5	176	RE-ENTRY	59		KID CUDI	Man On The Moon: The End Of Day	●	4
127	134	155	18	USHER	Versus (EP)		4	177	177	-	56	SELENA GOMEZ & THE SCENE	Kiss And Tell	●	9
128	NEW	1		GHOSTFACE KILLAH	Apollo Kids		128	178	RE-ENTRY	79		CREEDENCE CLEARWATER REVIVAL	Chronicle The 20 Greatest Hits	■	67
129	117	47	3	DEADMAU5	4X4=12		47	179	182	-	38	GEORGE STRAIT	Twang	●	1
130	91	-	2	KANDI	Kandi Koated		91	180	193	-	86	JASON ALDEAN	Wide Open	■	4
131	137	139	178	THE BEATLES	1967-1970	◆	1	181	RE-ENTRY	17		THE BEATLES	The Beatles In Stereo	◆	15
132	143	138	12	WAKA FLOCKA FLAME	Flockaveli		6	182	RE-ENTRY	140		MICHAEL BUBLE	It's Time	■	7
133	129	93	4	CHRISSETTE MICHELE	Let Freedom Reign		25	183	115	96	11	CELTIC THUNDER	Christmas		74
134	138	164	52	ERIC CHURCH	Carolina		17	184	RE-ENTRY	78		EMINEM	Relapse	●	1
135	153	182	57	LADY GAGA	The Fame Monster (EP)	■	5	185	180	198	89	RASCAL FLATTS	Greatest Hits Volume 1		6
136	144	113	4	EL DEBARGE	Second Chance		57	186	195	197	9	SOUNDTRACK	Glee: The Rocky Horror Glee Show (EP)		6
137	148	156	10	SHAKIRA	Sale El Sol		7	187	RE-ENTRY	49		MICHAEL JACKSON	The Essential Michael Jackson	●	53
138	139	90	4	ERIC BENET	Lost In Time		33	188	135	72	3	DUFFY	Endlessly		72
139	112	108	15	STRAIGHT NO CHASER	Christmas Cheers		38	189	196	-	24	VARIOUS ARTISTS	NOW 34	●	4
140	128	109	21	SOUNDTRACK	The Twilight Saga: Eclipse		2	190	197	194	47	CASTING CROWNS	Until The Whole World Hears	●	4
141	162	190	25	ENRIQUE IGLESIAS	Euphoria		10	191	RE-ENTRY	12		ROBERT PLANT	Band Of Joy		5
142	171	-	16	RAY LAMONTAGNE AND THE PARIAS DOGS	God Willin' & The Creek Don't Rise		3	192	174	-	113	THE BEATLES	1	◆	1
143	179	-	27	JACK JOHNSON	To The Sea	●	1	193	RE-ENTRY	57		PARAMORE	Brand New Eyes	●	2
144	151	168	16	SARA BAREILLES	Kaleidoscope Heart		1	194	RE-ENTRY	158		MICHAEL JACKSON	Thriller	◆	20
145	116	105	23	MARIAH CAREY	Merry Christmas	■	3	195	RE-ENTRY	37		VAMPIRE WEEKEND	Contra		1
146	142	179	39	USHER	Raymond V Raymond	■	1	196	RE-ENTRY	110		MICHAEL BUBLE	Call Me Irresponsible	■	1
147	165	-	139	LADY ANTEBELLUM	Lady Antebellum	■	4	197	RE-ENTRY	16		LADY GAGA	The Remix		6
148	161	191	120	KID ROCK	Rock N Roll Jesus	■	1	198	RE-ENTRY	57		THE ROLLING STONES	Exile On Main St.	■	2
149	149	171	60	FIVE FINGER DEATH PUNCH	War Is The Answer		7	199	RE-ENTRY	16		BLAKE SHELTON	All About Tonight (EP)		6
150	156	183	25	SOUNDTRACK	Glee: The Music, Journey To Regionals (EP)		1	200	RE-ENTRY	45		ONEREPUBLIC	Waking Up		21



After just six weeks, the "Glee" Christmas album has become the ensemble's second-best-selling album (910,000) out of its eight releases. It stands behind only "Volume One," with 1.1 million.

As part of iTunes' Christmas week sale on greatest-hits albums, Journey's hits package vaults with the chart's largest percentage gain (98%). It's also up 56% in downloads.



Carey performed on ABC's "Disney Parks Christmas Day Parade" special (twice), singing "Oh Santa" (from the album at No. 30, down 12%) and "All I Want for Christmas Is You" (from this set, down 6%). Those declines aren't too shabby, as the volume of the top 50 on the Holiday Albums chart drops by 14% this week.



A performance on the Dec. 22 edition of "Late Show With David Letterman" perhaps aids the album's 104% rise and re-entry.

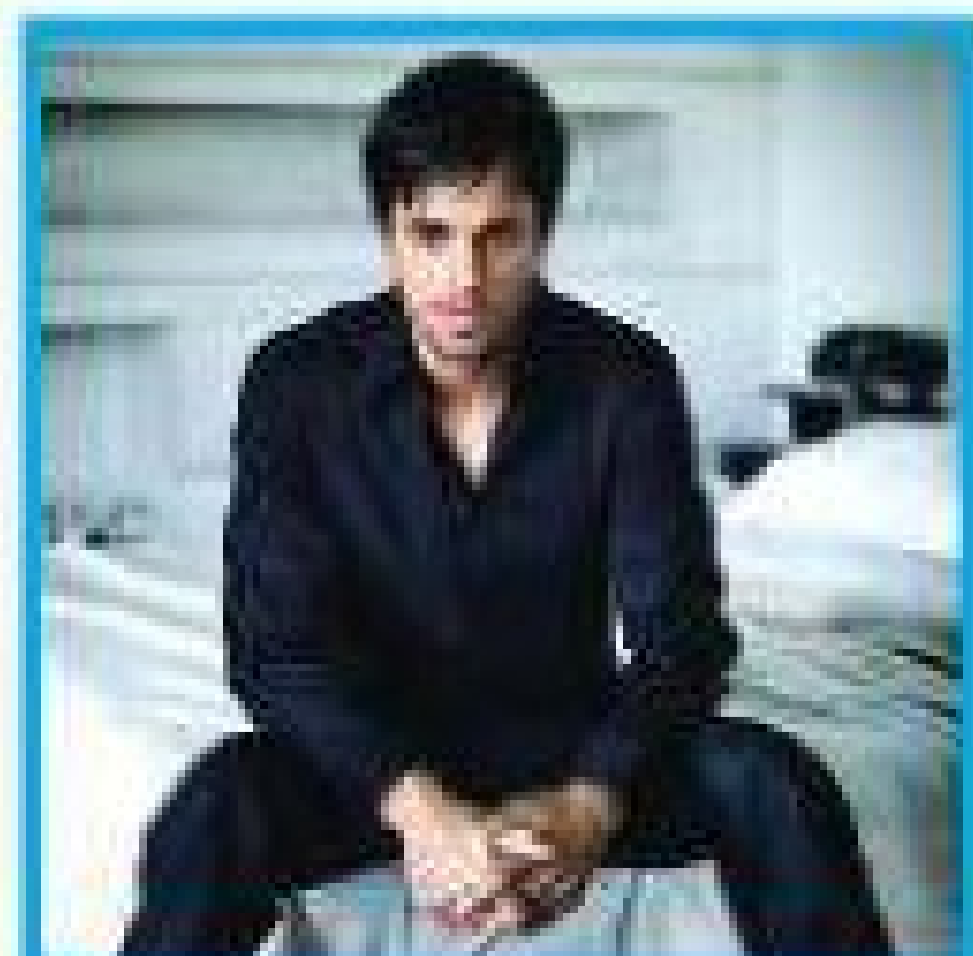


The perfect holiday gift? The Stones' classic album, reissued in 2010, sees its fourth straight weekly gain and best sales week (9,000) since June.

MAROON 5 . . . . . 83	NICKI MINAJ . . . . . 8	PINK . . . . . 32	RICK ROSS . . . . . 151	SOULJA BOY . . . . . 175	SOUNDTRACK	GLEE: THE MUSIC: SEASON TWO: VOLUME 4	HANNAH MONTANA	CHRIS TOMLIN . . . . . 67, 154	V	NOW THAT'S WHAT I CALL CHRISTMAS! 4 . . . . . 72	W
TIM MCGRAW . . . . . 36	JERROD NIEMANN . . . . . 171	ROBERT PLANT . . . . . 191	DARIUS RUCKER . . . . . 51	BRUCE SPRINGSTEEN . . . . . 156	BURLESQUE . . . . . 43	GLEE: SEASON ONE: THE MUSIC VOLUME 1 . . . . . 85	FOREVER . . . . . 80	TRAIN . . . . . 77	VAMPIRE WEEKEND . . . . . 195	CHRISTMAS! 4 . . . . . 72	WAKA FLOCKA FLAME . . . . . 132
CHRISSETTE MICHELE . . . . . 133		GRACE POTTER & THE NOCTURNALS . . . . . 163		79, 156	GLEE: SEASON ONE: THE MUSIC VOLUME 2 . . . . . 112	GLEE: THE MUSIC, THE CHRISTMAS ALBUM . . . . . 3	TANGLED . . . . . 174	TRANS-SIBERIAN ORCHESTRA . . . . . 106, 111	VINCE GUARALDI TRIO . . . . . 46	NOW THAT'S WHAT I CALL COUNTRY VOLUME 3 . . . . . 169	KANYE WEST . . . . . 19
MUMFORD & SONS . . . . . 34		ELVIS PRESLEY . . . . . 170		87	GLEE: THE MUSIC, VOLUME 3: SHOWSTOPPERS . . . . . 71	THE TWILIGHT SAGA: ECLIPSE . . . . . 140	THE ROLLING STONES	TREY SONGZ . . . . . 62	NOW 34 . . . . . 189	SLEIGH RIDE: SIDE BY SIDE . . . . . 110	CHARLIE WILSON . . . . . 58
MY CHEMICAL ROMANCE . . . . . 90				199	JOURNEY TO REGIONALS (EP) . . . . . 150		THE BEATLES		NOW 35 . . . . . 70	WOW HITS 2011 . . . . . 52	
				126			THE BEATLES		NOW 36 . . . . . 28		
				137			THE BEATLES				
				107, 199			THE BEATLES				
				22			THE BEATLES				
				89			THE BEATLES				
				166			THE BEATLES				
				123			THE BEATLES				
				1, 54, 88, 100			THE BEATLES				
				101			THE BEATLES				
				175			THE BEATLES				
				179			THE BEATLES				
				139			THE BEATLES				
				22			THE BEATLES				
				89			THE BEATLES				
				166			THE BEATLES				
				123			THE BEATLES				
				1, 54, 88, 100			THE BEATLES				
				101			THE BEATLES				

HOLIDAY ALBUMS™				
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title
1	1	7	<b>#1 SUSAN BOYLE</b> SYCO/COLUMBIA 81151/SONY MUSIC (11.98)	The Gift
2	3	6	<b>GREATEST GAINER</b> <b>SOUNDTRACK</b> <i>Glee: The Music, The Christmas Album</i> 20TH CENTURY FOX TV/COLUMBIA 78567/SONY MUSIC (11.98)	
3	2	6	<b>JACKIE EVANCHO</b> SYCO/COLUMBIA 81151/SONY MUSIC (8.98 CD/DVD) ⊕	O Holy Night (EP)
4	4	8	<b>MARIAH CAREY</b> ISLAND 014785/IDJMG (13.98) ⊕	Merry Christmas II You
5	5	22	<b>ANDREA BOCELLI</b> SUGAR 013437/DECCA (18.98) ⊕	My Christmas
6	6	180	<b>VINCE GUARALDI TRIO</b> <i>A Charlie Brown Christmas (Soundtrack)</i> FANTASY 30086/CDCORD (15.98) ⊕	
7	8	57	<b>JOSH GROBAN</b> 143/REPRISE 231548/WARNER BROS. (18.98) ⊕	Noel
8	7	6	<b>ANNIE LENNOX</b> LA LENNOX/UNIVERSAL-ISLAND 014992/DECCA (18.98)	A Christmas Cornucopia
9	10	11	<b>VARIOUS ARTISTS</b> <i>NOW That's What I Call Christmas! 4</i> EMI/UNIVERSAL/SONY MUSIC 09848/CAPITOL (19.98)	
10	9	11	<b>LADY ANTEBELLUM</b> <i>A Merry Little Christmas (EP)</i> CAPITOL NASHVILLE 47670 EX (8.98)	
11	12	62	<b>MICHAEL BUBLE</b> 143/REPRISE 279036/WARNER BROS. (7.98)	Let It Snow! (EP)
12	13	24	<b>MANNHEIM STEAMROLLER</b> <i>Christmas: 25th Anniversary Collection</i> AMERICAN GRAMOPHONE 2525 (18.98)	
13	11	34	<b>TAYLOR SWIFT</b> <i>The Taylor Swift Holiday Collection (EP)</i> BIG MACHINE 0175 EX (8.98)	
14	17	40	<b>MICHAEL W. SMITH</b> REUNION 10123/SONY MUSIC (13.98)	It's A Wonderful Christmas
15	16	6	<b>PINK MARTINI</b> HEINZ 007 (15.98)	Joy To The World
16	19	141	<b>TRANS-SIBERIAN ORCHESTRA</b> <i>Christmas Eve And Other Stories</i> LAVA 92736/AG (15.98)	
17	15	6	<b>VARIOUS ARTISTS</b> <i>Sleigh Ride: Side By Side</i> EMI SPECIAL MARKETS 06684 EX/STARBUCKS (12.98)	
18	18	85	<b>TRANS-SIBERIAN ORCHESTRA</b> <i>The Lost Christmas Eve</i> LAVA 93146/AG (18.98)	
19	21	22	<b>STRAIGHT NO CHASER</b> ATCO/ATLANTIC 520740/AG (18.98)	Christmas Cheers
20	24	183	<b>MARIAH CAREY</b> COLUMBIA/LEGACY 64222/SONY MUSIC (8.98) ⊕	Merry Christmas
21	14	26	<b>CHRIS TOMLIN</b> <i>Glory In The Highest: Christmas Songs Of Worship</i> SIXSTEPS 03261/SPARROW (12.98)	
22	20	56	<b>ELVIS PRESLEY</b> RCA/SONY STRATEGIC MARKETING GROUP 88908/SONY MUSIC (18.98)	Elvis Christmas
23	22	33	<b>VARIOUS ARTISTS</b> <i>The Essential NOW That's What I Call Christmas</i> UNIVERSAL/EMI/SONY MUSIC 011941/UMF (18.98)	
24	25	67	<b>CELTIC WOMAN</b> MANHATTAN 70124/BLG (18.98)	A Christmas Celebration
25	23	11	<b>CELTIC THUNDER</b> CELTIC THUNDER 014762/DECCA (16.98)	Christmas
26	40	19	<b>STING</b> CHERRYTREE/DG 013320*/UNIVERSAL CLASSICS GROUP (16.98) ⊕	If On A Winter's Night...
27	35	114	<b>TRANS-SIBERIAN ORCHESTRA</b> <i>The Christmas Attic</i> LAVA 83145/AG (15.98)	
28	27	37	<b>FAITH HILL</b> WARNER BROS. (NASHVILLE) 511500/WMN (18.98) ⊕	Joy To The World
29	28	29	<b>STRAIGHT NO CHASER</b> ATCO/ATLANTIC 515785/AG (18.98)	Holiday Spirits
30	RE-ENTRY		<b>SOUNDTRACK</b> NEW LINE 39028 (12.98)	Elf
31	38	2	<b>VARIOUS ARTISTS</b> <i>The Sing-Off: Harmonies For The Holidays</i> NBC/SONY PICTURES TELEVISION/EPIC 81494/SONY MUSIC (9.98)	
32	26	41	<b>CASTING CROWNS</b> BEACH STREET/REUNION 10120/SONY MUSIC (13.98)	Peace On Earth
33	29	48	<b>JAMES TAYLOR</b> COLUMBIA 00323/SONY MUSIC (9.98)	James Taylor At Christmas
34	41	18	<b>SUGARLAND</b> MERCURY NASHVILLE 013326/UMGN (13.98)	Gold And Green
35	44	34	<b>ENYA</b> REPRISE 512383/WARNER BROS. (18.98)	And Winter Came...
36	36	9	<b>WILSON PHILLIPS</b> MASTERWORKS 73488/SONY MASTERWORKS (11.98)	Christmas In Harmony
37	RE-ENTRY		<b>VARIOUS ARTISTS</b> <i>The 99 Most Essential Christmas Masterpieces</i> XS DIGITAL EX (5.98)	
38	31	33	<b>THE CHIPMUNKS WITH DAVID SEVILLE</b> <i>Christmas With The Chipmunks</i> CAPITOL 36588 (13.98)	
39	47	167	<b>NAT KING COLE</b> CAPITOL 31227 (18.98)	The Christmas Song
40	30	19	<b>VARIOUS ARTISTS</b> <i>NOW That's What I Call A Country Christmas</i> EMI/UNIVERSAL 56260/SONY MUSIC (10.98)	
41	37	75	<b>IL DIVO</b> SYCO/COLUMBIA 97715/SONY MUSIC (18.98)	The Christmas Collection
42	34	158	<b>MARTINA MCBRIDE</b> RCA NASHVILLE 15469/SMN (18.98)	White Christmas
43	RE-ENTRY		<b>DAVID ARCHULETA</b> 19/JIVE 57494/JLG (13.98)	Christmas From The Heart
44	43	10	<b>FRANK SINATRA, DEAN MARTIN &amp; SAMMY DAVIS JR</b> <i>Christmas With The Rat Pack</i> CAPITOL 48843 (11.98)	
45	50	27	<b>ELVIS PRESLEY</b> RCA NASHVILLE 35479/SMN (17.98)	Christmas Duets
46	RE-ENTRY		<b>HARRY CONNICK, JR.</b> <i>What A Night! A Christmas Album</i> COLUMBIA 37020/SONY MUSIC (18.98)	
47	33	38	<b>AMY GRANT</b> AMY GRANT PRODUCTIONS 13781/SPARROW (17.98)	The Christmas Collection
48	39	172	<b>CELINE DION</b> 550 MUSIC/EPIC 89523/SONY MUSIC (8.98)	These Are Special Times
49	RE-ENTRY		<b>NEIL DIAMOND</b> COLUMBIA 56892/SONY MUSIC (11.98)	A Cherry Cherry Christmas
50	32	80	<b>ELVIS PRESLEY</b> RCA SPECIAL PRODUCTS/SONY STRATEGIC MARKETING GROUP 44931/SONY MUSIC (8.98)	It's Christmas Time

Leave it to a racy video to turn on the social masses. Enrique Iglesias' not-safe-for-work clip for "Tonight I'm F\*\*\*\*\* You" premiered online last week and set the viral world on fire. The singer vaults from No. 21 to No. 7 on the Social 50 with the largest gain of Facebook fans (up 125%) on the chart following the debut of the sexually charged video on Dec. 23.



SOCIAL 50™				
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title
1	1	5	<b>#1 RIHANNA</b> SRP/DEF JAM/IDJMG	
2	3	5	<b>JUSTIN BIEBER</b> SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
3	6	5	<b>LADY GAGA</b> STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	
4	4	5	<b>THE BLACK EYED PEAS</b> INTERSCOPE	
5	5	5	<b>EMINEM</b> WEB/SHADY/AFTERMATH/INTERSCOPE	
6	7	5	<b>AKON</b> KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN	
7	21	5	<b>ENRIQUE IGLESIAS</b> UNIVERSAL MUSIC LATIN/UNIVERSAL REPUBLIC	
8	9	5	<b>MICHAEL JACKSON</b> MJJ/EPIC	
9	10	5	<b>LINKIN PARK</b> MACHINE SHOP/WARNER BROS.	
10	8	5	<b>KATY PERRY</b> CAPITOL	
11	11	5	<b>NICKI MINAJ</b> YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN	
12	14	5	<b>TAYLOR SWIFT</b> BIG MACHINE	
13	12	5	<b>SHAKIRA</b> SDNY MUSIC LATIN/EPIC	
14	15	5	<b>KESHA</b> KEMOSABE/RCA/RMG	
15	13	5	<b>LIL WAYNE</b> CASH MONEY/UNIVERSAL MOTOWN	
16	17	4	<b>LUDACRIS</b> DTP/DEF JAM/IDJMG	
17	16	4	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN	
18	23	5	<b>DAVID GUETTA</b> GUM/VIRGIN/CAPITOL	
19	2	5	<b>DON OMAR</b> DRANATO/MACHETE	
20	30	5	<b>CHRISTINA GRIMMIE</b> UNSIGNED	
21	18	5	<b>USHER</b> LAFACE/JLG	
22	25	5	<b>50 CENT</b> SHADY/AFTERMATH/INTERSCOPE	
23	31	5	<b>TYLER WARD</b> UNSIGNED	
24	28	4	<b>JAMIE LYNN NOON</b> DASHGO	
25	27	5	<b>COLDPLAY</b> CAPITOL	
26	20	5	<b>AVRIL LAVIGNE</b> ARISTA/RMG	
27	22	5	<b>GLEE CAST</b> 20TH CENTURY FOX TV/COLUMBIA	
28	19	5	<b>GREEN DAY</b> REPRISE	
29	NEW		<b>POMPLAMOOSE</b> UNSIGNED	
30	32	5	<b>MY CHEMICAL ROMANCE</b> REPRISE	
31	33	5	<b>TIESTO</b> MUSICAL FREEDOM/ULTRA	
32	24	5	<b>BRUNO MARS</b> ELEKTRA	
33	41	4	<b>CHRIS BROWN</b> JIVE/JLG	
34	26	5	<b>BEYONCE</b> MUSIC WORLD/COLUMBIA	
35	NEW		<b>KERI HILSON</b> MOSLEY/ZONE 4/INTERSCOPE	
36	35	2	<b>DR. DRE</b> AFTERMATH/INTERSCOPE	
37	50	3	<b>DAFT PUNK</b> VIRGIN/CAPITOL	
38	RE-ENTRY		<b>FLO RIDA</b> PGE BOY/ATLANTIC	
39	34	5	<b>THIRTY SECONDS TO MARS</b> IMMORTAL/VIRGIN/CAPITOL	
40	36	2	<b>DJ BL3ND</b> UNSIGNED	
41	39	5	<b>SELENA GOMEZ</b> HOLLYWOOD	
42	NEW		<b>CASCADA</b> ZOOLAND/ROBBINS	
43	29	5	<b>THE BEATLES</b> APPLE/CAPITOL	
44	RE-ENTRY		<b>DEMI LOVATO</b> HOLLYWOOD	
45	43	4	<b>SNOOP DOGG</b> PRIORITY/CAPITOL	
46	37	5	<b>TREY SONGZ</b> SONGBOOK/ATLANTIC	
47	47	2	<b>WILLOW</b> ROC NATION/COLUMBIA	
48	RE-ENTRY		<b>JONAS BROTHERS</b> HOLLYWOOD	
49	40	5	<b>PITBULL</b> MR. 305/FAMOUS ARTIST/POLO GROUNDS/J/RMG/SONY MUSIC LATIN	
50	RE-ENTRY		<b>AVENGED SEVENFOLD</b> HOPELESS/SIRE/WARNER BROS.	

San Francisco Bay Area duo Pomplamoose has been inescapable this holiday season as the group and its music have been the centerpiece of Hyundai's Christmas TV advertising campaign. In the three spots, the act puts its own spin on holiday standards. With that exposure, the pair is the top debut on the Social 50 at No. 29 and posts the chart's best percentage gain among YouTube channel page views (up 78%).



ILIKE PROFILES: MOST ADDED				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/LABEL)
1	-	10	<b>#1 STEPPING STONE</b> OVERDOSE (CAN-I-BAL)	
2	-	8	<b>OVERDOSE</b> OVERDOSE (CAN-I-BAL)	
3	-	7	<b>TOUCH THE SKY</b> OVERDOSE FEATURING BG, TORCH & SMOKE GREY (CAN-I-BAL)	
4	-	4	<b>LIKE A DRUMMER</b> OVERDOSE (CAN-I-BAL)	
5	1	33	<b>NOT AFRAID</b> EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)	
6	2	19	<b>JUST THE WAY YOU ARE</b> BRUNO MARS (ELEKTRA/ATLANTIC)	
7	3	25	<b>LOVE THE WAY YOU LIE</b> EMINEM FEATURING RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)	
8	4	7	<b>DJ GOT US FALLIN' IN LOVE</b> USHER FEATURING PITBULL (LAFACE/JLG)	
9	6	21	<b>MINE</b> TAYLOR SWIFT (BIG MACHINE)	
10	9	10	<b>I'M ALIVE (LIVE 2010)</b> CELINE DION (COLUMBIA)	
11	5	12	<b>JUST A DREAM</b> NELLY (DEREFTY/UNIVERSAL MOTOWN)	
12	7	8	<b>SOMEWHERE WITH YOU</b> KENNY CHESNEY (BNA)	
13	8	13	<b>BOTTOMS UP</b> TREY SONGZ FEATURING NICKI MINAJ (SONGBOOK/ATLANTIC)	
14	11	20	<b>TEENAGE DREAM</b> KATY PERRY (CAPITOL)	
15	14	4	<b>GRENADE</b> BRUNO MARS (ELEKTRA/ATLANTIC)	

AOL RADIO SONGS				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/LABEL)
1	1	8	<b>#1 ALL I WANT FOR CHRISTMAS IS YOU</b> MARIAH CAREY (COLUMBIA/LEGACY)	
2	2	4	<b>WHERE ARE YOU CHRISTMAS?</b> FAITH HILL (INTERSCOPE)	
3	3	8	<b>FELIZ NAVIDAD</b> JOSE FELICIANO (RCA/LEGACY)	
4	4	7	<b>BELIEVE</b> JOSH GROBAN (WARNER SUNSET/REPRISE)	
5	7	2	<b>THE STORY OF SNOOPY'S CHRISTMAS</b> THE ROYAL GUARDSMEN (LAURIE/CAPITOL)	
6	6	3	<b>THIS CHRISTMAS</b> DONNY HATHAWAY (ATLANTIC/RHINO)	
7	10	3	<b>RUN RUDOLPH RUN</b> CHUCK BERRY (CHESS/GEFFEN/UMF)	
8	9	3	<b>SANTA BABY</b> EARTHA KITT (RCA/LEGACY)	
9	8	6	<b>YOU'RE A MEAN ONE, MR GRINCH</b> THURL RAVENSCROFT (TURNER ENTERTAINMENT/RHINO)	
10	-	5	<b>CHRISTMAS EVE/SARAJEVO 12/24</b> TRANS-SIBERIAN ORCHESTRA (ATLANTIC/LAVA/RRP)	
11	-	3	<b>SOMEWHERE IN MY MEMORY (FROM "HOME ALONE")</b> JOHN WILLIAMS (COLUMBIA/SONY MASTERWORKS)	
12	-	2	<b>NUTROCKER</b> TRANS-SIBERIAN ORCHESTRA (ATLANTIC/RRP)	
13	11	5	<b>ALL I WANT FOR CHRISTMAS IS YOU</b> VINCE VANCE & THE VALIANTS (WALDOXY/MALACO)	
14	12	2	<b>MY FAVORITE THINGS</b> TONY BENNETT (RPM/COLUMBIA/LEGACY)	
15	-	4	<b>MARY'S BOY CHILD</b> HARRY BELAFONTE (RCA/LEGACY)	

NEXT BIG SOUND 25™				
THIS WEEK	ARTIST	The fastest accelerating artists during the past week, across all major social music sites, statistically predicted to achieve future success, as measured by Next Big Sound.		
1	MCFLY			
2	DIGGY SIMMONS			
3	CHRISTINA PERRI			
4	KERLI			
5	4MINUTE			
6	DAVID COOK			
7	EMILY OSMENT			
8	BEATBULLYZ			
9	YELLE			
10	ON THE ROCKS			
11	JOSEPH VINCENT			
12	SARKODIE			
13	THE JANEDEAR GIRLS			
14	ESMEE DENTERS			
15	BEST COAST			

HOLIDAY ALBUMS: All Christmas, Hanukkah, and Kwanzaa collections, including new ones and those released in earlier years, are eligible to appear on the Top Holiday Albums. SOCIAL 50: A ranking of the most active artists on the world's leading social networking sites. Artists' popularity is determined by a formula blending their weekly additions of friends/fans/followers along with artist page views and weekly song plays. See Charts Legend on billboard.biz for rules and explanations. All charts © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.



**HEATSEEKERS ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	CERT.
1	2	41	<b>#1 GREATEST GAINER</b> NEON TREES	Habits	
2	HOT SHOT DEBUT		ASKING ALEXANDRIA	Life Gone Wild (EP)	
3	3	4	MIGUEL	All I Want Is You	
4	NEW		CODY SIMPSON	4 U (EP)	
5	5	41	BRANTLEY GILBERT	Halfway To Heaven	
6	10	18	THE READY SET	I'm Alive, I'm Dreaming	
7	18	6	ROBERT GREENIDGE	A Coral Reefer Christmas	
8	22	20	WIZ KHALIFA	Deal Or No Deal	
9	15	58	ASKING ALEXANDRIA	Stand Up And Scream	
10	4	3	CHRISTIAN KANE	The House Rules	
11	7	6	ORLA FALLON	Orla Fallon's Celtic Christmas	
12	6	26	THE LAURIE BERKNER BAND	The Best Of The Laurie Berkner Band	
13	28	8	AFROCUBISM	AfroCubism	
14	1	2	THE DAMNED THINGS	Ironiclast	
15	NEW		SKRILLEX	Scary Monsters And Nice Sprites	
16	9	3	KEVIN FOWLER	The Best Of...So Far	
17	17	5	CHANTICLEER	A Chanticleer Christmas	
18	12	55	THE TEMPER TRAP	Conditions	
19	8	4	NOTA	NOTA	
20	25	45	LOCAL NATIVES	Gorilla Manor	
21	32	17	ESPERANZA SPALDING	Chamber Music Society	
22	19	18	CHRIS AUGUST	No Far Away	
23	31	15	AUDREY ASSAD	The House You're Building	
24	24	12	THE TALLEST MAN ON EARTH	The Wild Hunt	
25	13	6	THE PUPPINI SISTERS	Christmas With The Puppini Sisters	

**2**  
The EP's title riffs on Skid Row's "Youth Gone Wild" (No. 99 peak on the Billboard Hot 100 in 1989)—fitting, as the set sports two Skid Row covers, including "Youth."



**4**  
After hitting No. 1 on the Hot Singles Sales chart in November with "YIYI" (featuring Flo Rida), the Australian teen charts with his first EP (4,000).



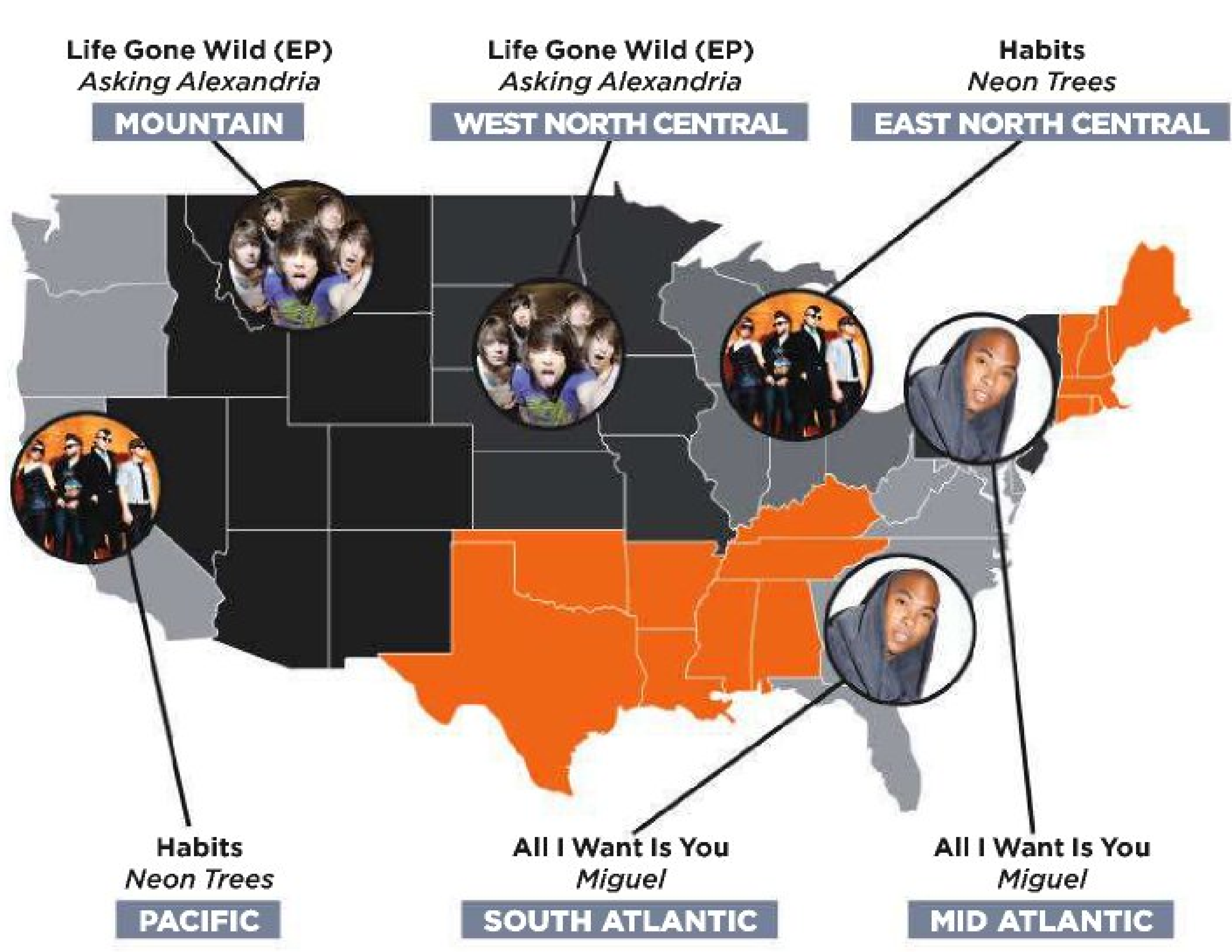
**37**  
The rock band re-enters with nearly 2,000 (up 119%). It's the set's best sales week in a year. The act hits the road on the Motel 6 Rock Yourself to Sleep tour on Jan. 6.

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	CERT.
26	29	10	JJ HELLER	When I'm With You	
27	39	33	TROMBONE SHORTY	Backatown	
28	40	8	EMILY OSMENT	Fight Or Flight	
29	14	5	YELAWOLF	Trunk Muzik 0-60	
30	27	13	ALOE BLACC	Good Things	
31	20	8	FITZ & THE TANTRUMS	Pickin' Up The Pieces	
32	34	4	ANONYMOUS 4	The Cherry Tree: Songs, Carols & Ballads For Christmas	
33	21	18	KERRIE ROBERTS	Kerrie Roberts	
34	37	17	CAROLINA CHOCOLATE DROPS	Genuine Negro Jig	
35	36	4	SIMON RATTLE/BERLINER PHILHARMONIKER	Tchaikovsky: The Nutcracker	
36	23	11	THE SECRET SISTERS	The Secret Sisters	
37	RE-ENTRY		WE CAME AS ROMANS	To Plant A Seed	
38	33	7	CHRISTINA PERRI	Ocean Way Sessions (EP)	
39	26	3	VOLBEAT	Beyond Hell/Above Heaven	
40	NEW		ROBIN ROGERS	Back In The Fire	
41	48	3	BRANTLEY GILBERT	A Modern Day Prodigal Son	
42	30	3	DJ CLAY	Book Of The Wicked: The Mixtape Chapter 2	
43	RE-ENTRY		CRYSTAL CASTLES	Crystal Castles	
44	43	9	WARPAINT	The Fool	
45	11	9	THE ISAACS	Christmas	
46	38	5	GIRLS	Broken Dreams Club	
47	RE-ENTRY		MOTIONLESS IN WHITE	Creatures	
48	RE-ENTRY		WESS MORGAN FEAT. THE CELEBRATION OF LIVE CHOIR	Under An Open Heaven	
49	RE-ENTRY		HE IS WE	My Forever	
50	RE-ENTRY		ONE ESKIMO	One eskimO	

**HEATSEEKERS SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	10	4	<b>#1</b> FREAK THE FREAK OUT	ASKING ALEXANDRIA (NICKELODEON/COLUMBIA)
2	3	22	LITTLE LION MAN	MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
3	1	10	MAYBE	SICK PUPPIES (RMR/VIRGIN/CAPITOL)
4	15	3	DO THE JOHN WALL	TROOP 41 (KAIKIZMIC)
5	6	8	ARE YOU GONNA KISS ME OR NOT	THOMPSON SQUARE (STONEY CREEK)
6	4	16	SMOKE A LITTLE SMOKE	ERIC CHURCH (EMI NASHVILLE)
7	2	3	BASS DOWN LOW	DEV FEATURING THE CATARACTS (INDIE-POP/UNIVERSAL REPUBLIC)
8	7	18	PORN STAR DANCING	MY DARKEST DAYS FEATURING ZAKK WYLDE (MVR/604/MERCURY/IDJMG)
9	NEW		HEAR ME NOW	HOLLYWOOD UNDEAD (A&M/OCTONE/INTERSCOPE)
10	17	3	MAKE IT RAIN	TRAVIS PORTER (PORTER HOUSE/JIVE/JLG)
11	19	9	OPPOSITE OF ADULTS	CHIDDY BANG (VIRGIN/CAPITOL)
12	5	19	ALL I WANT IS YOU	MIGUEL FEATURING J. COLE (BLACK ICE/BYSTORM/JIVE/JLG)
13	11	15	TIGHTEN UP	THE BLACK KEYS (NONESUCH/WARNER BROS.)
14	20	2	DEREZED	DAFT PUNK (WALT DISNEY)
15	18	3	BUZZIN'	MANN FEATURING 50 CENT (MERCURY/IDJMG)
16	24	13	BED INTRUDER SONG	ANTOINE DODSON & THE GREGORY BROTHERS FEATURING KELLY DODSON (GREGORY RESIDENCE)
17	12	8	FROM A TABLE AWAY	SUNNY SWEENEY (REPUBLIC NASHVILLE)
18	9	13	DANZA KUDURO	DON OIMAR & LUCENZO (YANIS/GRFANATO/MACHETE/UNIVERSAL MUSIC LATINO)
19	NEW		WELCOME TO THE FAMILY	AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
20	NEW		BIG NIGHT	BIG TIME RUSH (NICKELODEON/COLUMBIA)
21	13	3	COUNTRY BOY	AARON LEWIS FEATURING GEORGE JONES & CHARLIE DANIELS (STROUDAVARIOUS)
22	RE-ENTRY		TOOT IT AND BOOT IT	YG (DEF JAM/IDJMG)
23	NEW		I JUST WANNA RUN	THE DOWNTOWN FICTION (PHOTO FINISH/RRP)
24	16	6	WILDFLOWER	THE JANEDAR GIRLS (REPRISE (NASHVILLE)/WMN)
25	8	11	YOU ARE	CHARLIE WILSON (P MUSIC/JIVE/JLG)

**REGIONAL HEATSEEKERS #1 ALBUMS**



- NORTH EAST**
- Westland  
Don't Take It Personal
  - Neon Trees  
Habits
  - Asking Alexandria  
Life Gone Wild (EP)
  - Orla Fallon  
Orla Fallon's Celtic Christmas
  - Cody Simpson  
4 U (EP)
  - Robert Greenidge  
A Coral Reefer Christmas
  - AfroCubism  
AfroCubism
  - Wiz Khalifa  
Deal Or No Deal
  - Miguel  
All I Want Is You
  - The Laurie Berkner Band  
The Best Of The Laurie Berkner Band

- SOUTH CENTRAL**
- Kevin Fowler  
The Best Of...So Far
  - Asking Alexandria  
Life Gone Wild (EP)
  - Brantley Gilbert  
Halfway To Heaven
  - Neon Trees  
Habits
  - The Ready Set  
I'm Alive, I'm Dreaming
  - Cody Simpson  
4 U (EP)
  - Asking Alexandria  
Stand Up And Scream
  - Christian Kane  
The House Rules
  - Miguel  
All I Want Is You
  - Mandy Barnett  
Winter Wonderland

**PROGRESS REPORT**

**Chris Willis, "Louder (Put Your Hands Up)"**  
You've heard him as the voice on many of David Guetta's hit singles—now, Chris Willis steps out on his own. This week he notches his first solo No. 1 on the Dance Club Songs chart. He's reached the top twice before thanks to collaborations with Guetta and Ultra Naté.

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**THE BILLBOARD HOT 100**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	2	13	<b>GREATEST GAINER/DIGITAL + AIRPLAY</b> <b>GRENADE</b>	Bruno Mars		1
2	1	10	<b>FIREWORK</b>	Katy Perry		1
3	5	9	<b>WE R WHO WE R</b>	Ke\$ha		1
4	3	10	<b>WHAT'S MY NAME?</b>	Rihanna Featuring Drake		1
5	4	12	<b>RAISE YOUR GLASS</b>	P!nk		1
6	12	11	<b>BLACK AND YELLOW</b>	Wiz Khalifa		6
7	13	15	<b>TONIGHT (I'M LOVIN' YOU)</b>	Enrique Iglesias Featuring Ludacris & DJ Frank E		7
8	11	10	<b>BOTTOMS UP</b>	Trey Songz Featuring Nicki Minaj		6
9	8	8	<b>THE TIME (DIRTY BIT)</b>	The Black Eyed Peas		4
10	6	7	<b>JUST THE WAY YOU ARE</b>	Bruno Mars		1
11	9	2	<b>6 FOOT 7 FOOT</b>	Lil Wayne Featuring Cory Gunz		9
12	10	19	<b>JUST A DREAM</b>	Nelly		3
13	7	16	<b>ONLY GIRL (IN THE WORLD)</b>	Rihanna		1
14	18	16	<b>NO HANDS</b>	Waka Flocka Flame Featuring Roscoe Dash & Wale		14
15	14	20	<b>LIKE A G6</b>	Far*East Movement Featuring Cataracs & Dev		1
16	17	14	<b>DYNAMITE</b>	Taio Cruz		3
17	15	13	<b>DJ GOT US FALLIN' IN LOVE</b>	Usher Featuring Pitbull		4
18	19	24	<b>COMING HOME</b>	Diddy - Dirty Money Featuring Skylar Grey		18
19	20	22	<b>YEAH 3X</b>	Chris Brown		19
20	21	17	<b>PLEASE DON'T GO</b>	Mike Posner		16
21	22	20	<b>TEENAGE DREAM</b>	Katy Perry		2
22	16	19	<b>STEREO LOVE</b>	Edward Maya & Vika Jigulina		16
23	35	27	<b>WHIP MY HAIR</b>	Willow		11
24	23	30	<b>ANIMAL</b>	Neon Trees		13
25	28	19	<b>RIGHT ABOVE IT</b>	Lil Wayne Featuring Drake		6
26	24	23	<b>F**K YOU (FORGET YOU)</b>	Cee Lo Green		9
27	26	34	<b>BACK TO DECEMBER</b>	Taylor Swift		6
28	25	27	<b>SECRETS</b>	OneRepublic		21
29	37	17	<b>NO LOVE</b>	Eminem Featuring Lil Wayne		23
30	<b>HOT SHOT DEBUT</b>	1	<b>I JUST HAD SEX</b>	The Lonely Island Featuring Akon		30
31	42	45	<b>PRETTY GIRL ROCK</b>	Keri Hilson		31
32	27	32	<b>HEY BABY (DROP IT TO THE FLOOR)</b>	Pitbull Featuring T-Pain		27
33	34	28	<b>IF I DIE YOUNG</b>	The Band Perry		19
34	48	20	<b>LOVE LIKE WOE</b>	The Ready Set		27
35	44	27	<b>LOVE THE WAY YOU LIE</b>	Eminem Featuring Rihanna		1
36	32	26	<b>CLUB CAN'T HANDLE ME</b>	Flo Rida Featuring David Guetta		9
37	29	26	<b>RIGHT THRU ME</b>	Nicki Minaj		26
38	33	33	<b>I LIKE IT</b>	Enrique Iglesias Featuring Pitbull		2
39	41	6	<b>ROCKETEER</b>	Far*East Movement Featuring Ryan Tedder		39
40	47	22	<b>STUCK LIKE GLUE</b>	Sugarland		17
41	80	2	<b>HIGHER</b>	Taio Cruz Featuring Travi McCoy		41
42	52	21	<b>MINE</b>	Taylor Swift		3
43	46	13	<b>JAR OF HEARTS</b>	Christina Perri		34
44	38	26	<b>DEUCES</b>	Chris Brown Featuring Tyga & Kevin McCall		14
45	30	33	<b>ASTON MARTIN MUSIC</b>	Rick Ross Featuring Drake & Chrisette Michele		30
46	43	39	<b>MY KINDA PARTY</b>	Jason Aldean		39
47	40	41	<b>FELT GOOD ON MY LIPS</b>	Tim McGraw		26
48	36	37	<b>SOMEWHERE WITH YOU</b>	Kenny Chesney		36
49	39	65	<b>HOLD MY HAND</b>	Michael Jackson Duet With Akon		39
50	45	52	<b>KUSH</b>	Dr. Dre Featuring Snoop Dogg & Akon		34
51	53	62	<b>DOWN ON ME</b>	Jeremih Featuring 50 Cent		51
52	50	46	<b>MEMORIES</b>	David Guetta Featuring Kid Cudi		46
53	55	15	<b>RHYTHM OF LOVE</b>	Plain White T's		53
54	51	54	<b>WHO ARE YOU WHEN I'M NOT LOOKING</b>	Blake Shelton		51
55	56	48	<b>DOG DAYS ARE OVER</b>	Florence + The Machine		21

**1** He becomes the first male artist in 13-plus years to take his first two charting radio singles as a lead act to No. 1 on the list since Diddy, then known as Puff Daddy, did so in 1997 with "Can't Hold Nobody Down" and "I'll Be Missing You."

**7** Singer has now posted back-to-back top 10 English-language tracks for the first time in his career as "Tonight" follows "I Like It" (No. 4 peak in August) into the upper tier.



**30** Comedy troupe reaches a career-best chart peak with song featured in a skit on the Dec. 18 episode of "Saturday Night Live" (Lonely Island includes "SNL" cast member Andy Samberg). The track shifts 152,000 downloads to easily top Comedy Digital Songs.



**85** Rapper's song is the featured track in ESPN's TV promos for its college football Bowl Week and sells 43,000 downloads in its initial sales frame.

**99** Here's another song benefiting from TV exposure (and the holiday season). Featured in this season's Coke TV campaign, the track shifts 34,000 (up 106%).

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
56	57	15	<b>WE NO SPEAK AMERICANO</b>	Yolanda Be Cool & Dcup		29
57	60	70	<b>DON'T YOU WANNA STAY</b>	Jason Aldean With Kelly Clarkson		56
58	<b>RE-ENTRY</b>	2	<b>FREAK THE FREAK OUT</b>	Victorious Cast Featuring Victoria Justice		58
59	69	67	<b>WHO DAT GIRL</b>	Flo Rida Featuring Akon		55
60	49	44	<b>CAN'T BE FRIENDS</b>	Trey Songz		43
61	54	47	<b>AS SHE'S WALKING AWAY</b>	Zac Brown Band Featuring Alan Jackson		32
62	75	95	<b>FALL FOR YOUR TYPE</b>	Jamie Foxx Featuring Drake		62
63	58	56	<b>MAMA'S SONG</b>	Carrie Underwood		56
64	70	82	<b>FIRE FLAME</b>	Birdman Featuring Lil Wayne		64
65	<b>NEW</b>	1	<b>THIS IS COUNTRY MUSIC</b>	Brad Paisley		65
66	<b>NEW</b>	1	<b>HIT IT AGAIN</b>	3OH!3		66
67	61	61	<b>PUT YOU IN A SONG</b>	Keith Urban		60
68	31	18	<b>THAT'S ALL SHE WROTE</b>	T.I. Featuring Eminem		18
69	82	2	<b>MOMENT 4 LIFE</b>	Nicki Minaj Featuring Drake		69
70	72	74	<b>WAITING FOR THE END</b>	Linkin Park		70
71	64	64	<b>LAY IT DOWN</b>	Lloyd		64
72	62	71	<b>LET ME DOWN EASY</b>	Billy Currington		62
73	88	3	<b>MORE</b>	Usher		73
74	77	81	<b>LITTLE LION MAN</b>	Mumford & Sons		61
75	<b>RE-ENTRY</b>	7	<b>A YEAR WITHOUT RAIN</b>	Selena Gomez & The Scene		35
76	84	73	<b>RUNAWAY</b>	Kanye West Featuring Pusha T		12
77	73	85	<b>MARRY ME</b>	Train		73
78	68	63	<b>ONLY PRETTIER</b>	Miranda Lambert		61
79	66	76	<b>MAYBE</b>	Sick Puppies		66
80	63	69	<b>VOICES</b>	Chris Young		63
81	<b>NEW</b>	1	<b>DO THE JOHN WALL</b>	Troop 41		81
82	59	53	<b>TURN ON THE RADIO</b>	Reba		53
83	71	80	<b>MAKE A MOVIE</b>	Twista Featuring Chris Brown		71
84	<b>RE-ENTRY</b>	2	<b>ROMAN'S REVENGE</b>	Nicki Minaj Featuring Eminem		56
85	<b>NEW</b>	1	<b>I AM THE CHAMPION</b>	B.o.B		85
86	<b>RE-ENTRY</b>	4	<b>MARRY YOU</b>	Bruno Mars		86
87	92	2	<b>ARE YOU GONNA KISS ME OR NOT</b>	Thompson Square		87
88	<b>RE-ENTRY</b>	14	<b>CHECK IT OUT</b>	will.i.am & Nicki Minaj		24
89	<b>RE-ENTRY</b>	11	<b>SHAKE</b>	Jesse McCartney		54
90	81	89	<b>NO BS</b>	Chris Brown		81
91	76	72	<b>ANYTHING LIKE ME</b>	Brad Paisley		48
92	67	66	<b>THE BREATH YOU TAKE</b>	George Strait		63
93	87	87	<b>SMOKE A LITTLE SMOKE</b>	Eric Church		78
94	79	77	<b>HELLO WORLD</b>	Lady Antebellum		70
95	<b>RE-ENTRY</b>	3	<b>PURSUIT OF HAPPINESS (NIGHTMARE)</b>	Kid Cudi Featuring MGMT & Ratatat		59
96	78	78	<b>SOMEONE ELSE CALLING YOU BABY</b>	Luke Bryan		75
97	65	58	<b>WHY WAIT</b>	Rascal Flatts		48
98	85	84	<b>BULLETS IN THE GUN</b>	Toby Keith		84
99	<b>NEW</b>	1	<b>SHAKE UP CHRISTMAS</b>	Train		99
100	<b>RE-ENTRY</b>	8	<b>MONSTER</b>	Kanye West Featuring Jay-Z, Rick Ross, Bon Iver & Nicki Minaj		18

**BETWEEN THE BULLETS**  
**MARS MOVES TO TOP OF HOT 100**



Bruno Mars posts consecutive No. 1 singles on the Billboard Hot 100 as "Grenade" jumps 2-1 to diffuse Katy Perry's three-week run at the top with "Firework" (1-2). Mars reigned for four weeks in October with "Just the Way You Are." "Grenade" shifts a near-record 559,000 downloads (up 212,000) in this holiday sales week, according to Nielsen SoundScan. The track tops Hot Digital Songs a rung above "Firework," which moves 509,000 (up 165%). Those sums move "Grenade" and "Firework" into the Nos. 3 and 4 slots among the biggest single-week sales frames behind Flo Rida's "Right Round" (636,000) on the Feb. 28, 2009, chart and Ke\$ha's "TiK ToK," which sold 610,000 exactly a year ago this week. —Silvio Pietrolungo

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The most popular songs, according to all-format audience impressions measured by Nielsen Broadcast Data Systems and sales data compiled by Nielsen SoundScan, Greatest Gainer/Digital and Airplay are awarded, respectively, for the largest digital sales and airplay increases on the chart. See Charts Legend on billboard.biz for rules and explanations. © 2011, Prometheus Global Media, LLC and Nielsen SoundScan. All rights reserved.

HOT 100 AIRPLAY™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	10	<b>#1</b> WHAT'S MY NAME? RIHANNA FEAT. DRAKE (SRP/DEF JAM/IDJMG)
2	3	10	FIREWORK KATY PERRY (CAPITOL)
3	2	16	ONLY GIRL (IN THE WORLD) RIHANNA (SRP/DEF JAM/IDJMG)
4	4	12	RAISE YOUR GLASS PINK (LAFACE/JLG)
5	5	22	JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
6	9	8	GRENADE BRUNO MARS (ELEKTRA/ATLANTIC)
7	7	9	WE R WHO WE R KESHA (KEMOSABE/RCA/RMG)
8	6	19	JUST A DREAM NELLY (DERTY/UNIVERSAL MOTOWN)
9	8	24	DJ GOT US FALLIN' IN LOVE USHER FEAT. PITBULL (LAFACE/JLG)
10	10	22	BOTTOMS UP TREY SONGZ FEAT. NICKI MINAJ (SONGBOOK/ATLANTIC)
11	12	17	LIKE A G6 FAR*EAST MOVEMENT FEAT. CATARACS & DEV (CHERRYTREE/INTERSCOPE)
12	11	28	DYNAMITE TAIO CRUZ (MERCURY/IDJMG)
13	15	14	NO HANDS WAKA FLOCCA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)
14	20	7	YEAH 3X CHRIS BROWN (JIVE/JLG)
15	19	7	THE TIME (DIRTY BIT) THE BLACK EYED PEAS (INTERSCOPE)
16	13	21	ANIMAL NEON TREES (MERCURY/IDJMG)
17	14	13	PLEASE DON'T GO MIKE POSNER (J/RMG)
18	18	10	STEREO LOVE EDWARD MAYA & VIKI JIGULINA (ULTRA)
19	17	12	ASTON MARTIN MUSIC RICK ROSS FEAT. DRAKE & CHRIS TIE MICHIE (MAYBACH/SLIP-N-SLIDE/DEF JAM/IDJMG)
20	16	23	TEENAGE DREAM KATY PERRY (CAPITOL)
21	23	8	BLACK AND YELLOW WIZ KHALIFA (ROSTRUM/ATLANTIC)
22	22	5	TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E (UNIVERSAL REPUBLIC)
23	21	11	RIGHT THRU ME NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
24	26	30	I LIKE IT ENRIQUE IGLESIAS FEAT. PITBULL (UNIVERSAL REPUBLIC)
25	27	15	RIGHT ABOVE IT LIL WAYNE FEAT. DRAKE (CASH MONEY/UNIVERSAL MOTOWN)

HOT DIGITAL SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	13	<b>#1</b> GRENADE BRUNO MARS (ELEKTRA/ATLANTIC)
2	2	10	FIREWORK KATY PERRY (CAPITOL)
3	6	9	WE R WHO WE R KESHA (KEMOSABE/RCA/RMG)
4	5	8	WHAT'S MY NAME? RIHANNA FEAT. DRAKE (SRP/DEF JAM/IDJMG)
5	8	12	BLACK AND YELLOW WIZ KHALIFA (ROSTRUM/ATLANTIC)
6	7	12	RAISE YOUR GLASS PINK (LAFACE/JLG)
7	9	5	TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E (UNIVERSAL REPUBLIC)
8	3	2	6 FOOT 7 FOOT LIL WAYNE FEAT. CORY GUNZ (CASH MONEY/UNIVERSAL MOTOWN/UMRG)
9	4	7	THE TIME (DIRTY BIT) THE BLACK EYED PEAS (INTERSCOPE)
10	10	20	BOTTOMS UP TREY SONGZ FEAT. NICKI MINAJ (SONGBOOK/ATLANTIC)
11	11	23	JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
12	16	16	NO HANDS WAKA FLOCCA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)
13	15	19	JUST A DREAM NELLY (DERTY/UNIVERSAL MOTOWN)
14	19	20	LIKE A G6 FAR*EAST MOVEMENT FEAT. CATARACS & DEV (CHERRYTREE/INTERSCOPE)
15	12	5	COMING HOME DIDDY - DIRTY MONEY FEAT. SKYLAR GREY (BAD BOY/INTERSCOPE)
16	21	30	DYNAMITE TAIO CRUZ (MERCURY/IDJMG)
17	18	15	ONLY GIRL (IN THE WORLD) RIHANNA (SRP/DEF JAM/IDJMG)
18	26	9	WHIP MY HAIR WILLOW (ROC NATION/COLUMBIA)
19	20	9	YEAH 3X CHRIS BROWN (JIVE/JLG)
20	-	1	I JUST HAD SEX THE LONELY ISLAND FEAT. AKON (UNIVERSAL REPUBLIC/UMRG)
21	23	24	DJ GOT US FALLIN' IN LOVE USHER FEAT. PITBULL (LAFACE/JLG)
22	28	23	TEENAGE DREAM KATY PERRY (CAPITOL)
23	22	12	PLEASE DON'T GO MIKE POSNER (J/RMG)
24	17	18	F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/ELEKTRA/RRP)
25	50	34	NOT AFRAID EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)

ROCK™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	32	<b>#1</b> SECRETS ONEREPUBLIC (MOSLEY/INTERSCOPE)
2	2	36	ANIMAL NEON TREES (MERCURY/IDJMG)
3	5	51	HEY, SOUL SISTER TRAIN (COLUMBIA)
4	3	24	DOG DAYS ARE OVER FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
5	7	20	RHYTHM OF LOVE PLAIN WHITE T'S (HOLLYWOOD)
6	9	23	LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/REDGLASS/NOTEL)
7	8	10	MARRY ME TRAIN (COLUMBIA)
8	15	3	SHAKE UP CHRISTMAS TRAIN (COLUMBIA)
9	18	15	WAITING FOR THE END LINKIN PARK (MACHINE SHOP/WARNER BROS.)
10	-	1	HEAR ME NOW HOLLYWOOD UNDEAD (A&M/OCTONE/INTERSCOPE)
11	23	33	THE ONLY ESCAPE PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)
12	13	6	LET IT BE THE BEATLES (APPLE/CAPITOL)
13	17	21	PORN STAR DANCING MY DARKEST DAYS FEAT. ZACK WYLDE (M/R/804/MERCURY/IDJMG)
14	22	6	HERE COMES THE SUN THE BEATLES (APPLE/CAPITOL)
15	32	50	DON'T STOP BELIEVIN' JOURNEY (COLUMBIA/LEGACY)

R&B/HIP-HOP™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	2	8	<b>#1</b> WHAT'S MY NAME? RIHANNA FEAT. DRAKE (SRP/DEF JAM/IDJMG)
2	3	15	BLACK AND YELLOW WIZ KHALIFA (ROSTRUM/ATLANTIC)
3	1	2	6 FOOT 7 FOOT LIL WAYNE FEAT. CORY GUNZ (CASH MONEY/UNIVERSAL MOTOWN/UMRG)
4	4	20	BOTTOMS UP TREY SONGZ FEAT. NICKI MINAJ (SONGBOOK/ATLANTIC)
5	8	16	NO HANDS WAKA FLOCCA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)
6	7	19	JUST A DREAM NELLY (DERTY/UNIVERSAL MOTOWN/UMRG)
7	10	2	LIKE A G6 FAR*EAST MOVEMENT FEAT. CATARACS & DEV (CHERRYTREE/INTERSCOPE)
8	5	5	COMING HOME DIDDY - DIRTY MONEY FEAT. SKYLAR GREY (BAD BOY/INTERSCOPE)
9	14	8	WHIP MY HAIR WILLOW (ROC NATION/COLUMBIA)
10	11	24	DJ GOT US FALLIN' IN LOVE USHER FEAT. PITBULL (LAFACE/JLG)
11	9	11	F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/ELEKTRA/ATLANTIC)
12	22	34	NOT AFRAID EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)
13	16	27	NO LOVE EMINEM FEAT. LIL WAYNE (WEB/SHADY/AFTERMATH/INTERSCOPE)
14	19	7	PRETTY GIRL ROCK KERI HILSON (MOSLEY/GEFFEN/INTERSCOPE)
15	18	19	RIGHT ABOVE IT LIL WAYNE FEAT. DRAKE (CASH MONEY/UNIVERSAL)

HOLIDAY™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	13	<b>#1</b> ALL I WANT FOR CHRISTMAS IS YOU MARIAH CAREY (COLUMBIA/LEGACY/SONY MUSIC)
2	14	4	SHAKE UP CHRISTMAS TRAIN (COLUMBIA/SONY MUSIC)
3	7	12	LAST CHRISTMAS GLEE CAST (20TH CENTURY FOX TV/COLUMBIA/SONY MUSIC)
4	9	13	CHRISTMAS EVE (SARAJEVO 12/24) TRANS-SIBERIAN ORCHESTRA (LAVA/AG)
5	8	6	BABY, IT'S COLD OUTSIDE TAIO CRUZ FEAT. TRAVIE MCCOY (MERCURY/IDJMG)
6	10	13	CHRISTMAS CANON TRANS-SIBERIAN ORCHESTRA (LAVA/AG)
7	4	4	CHRISTMAS LIGHTS COLOPLAY (CAPITOL)
8	-	1	CHRISTMAS IN HARLEM KANYE WEST, CHERI DA PRINCE, TERIANA TAYLOR (RCA/RELAJEF/JAWJUNG)
9	18	11	OH SANTA! MARIAH CAREY (ISLAND/IDJMG)
10	3	11	HAPPY XMAS (WAR IS OVER) JOHN LENNON & YOKO ONO & THE PLASTIC ONO BAND (PICOLO/DEF JAM)
11	16	13	FELIZ NAVIDAD JOSE FELICIANO (RCA/LEGACY/SONY MUSIC)
12	11	13	ROCKIN' AROUND THE CHRISTMAS TREE BRENDA LEE (DECCA/UMI)
13	23	13	I WANT A HIPPOPOTAMUS FOR CHRISTMAS GAYLA (PREEVEY (CRS)
14	15	13	JINGLE BELL ROCK BOBBY HELMS (DECCA/MCA/UMI)
15	17	13	WHERE ARE YOU CHRISTMAS? FAITH HILL (INTERSCOPE/IGA)

COUNTRY™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	28	<b>#1</b> IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE)
2	2	10	BACK TO DECEMBER TAYLOR SWIFT (BIG MACHINE)
3	4	23	STUCK LIKE GLUE SUGARLAND (MERCURY)
4	9	20	MINE TAYLOR SWIFT (BIG MACHINE)
5	8	19	MY KINDA PARTY JASON ALDEAN (BROKEN BOW)
6	3	9	SOMEWHERE WITH YOU KENNY CHESNEY (BNA)
7	6	8	FELT GOOD ON MY LIPS TIM MCGRAW (CURB)
8	5	8	DON'T YOU WANNA STAY JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW)
9	7	12	WHO ARE YOU WHEN I'M NOT LOOKING BLAKE SHELTON (REPRISE/WMM)
10	-	1	THIS IS COUNTRY MUSIC BRAD PAISLEY (ARISTA NASHVILLE)
11	11	20	AS SHE'S WALKING AWAY ZAC BROWN BAND FEAT. ALAN JACKSON (SOUTHERY GROUND/ATLANTIC/BBG PICTURE)
12	24	38	FARMER'S DAUGHTER RODNEY ATKINS (CURB)
13	12	10	ARE YOU GONNA KISS ME OR NOT THEMPSON SQUARE (STONEY CREEK)
14	16	51	NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE)
15	10	8	LET ME DOWN EASY BILLY CURRINGTON (MERCURY)

LATIN™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	2	33	<b>#1</b> WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FEAT. FRESHIE/ROUND (EPIC/SONY MUSIC LATIN)
2	1	8	FELIZ NAVIDAD JOSE FELICIANO (RCA/LEGACY/SONY MUSIC)
3	3	15	LOCA SHAKIRA FEAT. EL CATA (EPIC/SONY MUSIC LATIN)
4	6	51	HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN (EPIC/SONY MUSIC LATIN)
5	4	8	BON, BON PITBULL (M/R. 305/FAMOUS ARTIST/SONY MUSIC LATIN)
6	10	51	LOBA SHAKIRA (EPIC/SONY MUSIC LATIN)
7	7	51	I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA)
8	9	51	HEROE ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN)
9	5	19	DANZA KUDURO DON OMAR & LUCENZO (MAYBACH/SLIP-N-SLIDE/DEF JAM/IDJMG)
10	8	30	CORAZON SIN CARA PRINCE ROYCE (TOP STOP)
11	18	41	GITANA SHAKIRA (EPIC/SONY MUSIC LATIN)
12	13	45	STAND BY ME PRINCE ROYCE (TOP STOP)
13	16	51	DIMELO ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN)
14	11	22	ESTOY ENAMORADO WISIN & YANDEL (WY/MACHETE/UNIVERSAL MUSIC LATIN)
15	15	46	NINA BONITA CHINO Y NACHO (MACHETE/UNIVERSAL MUSIC LATIN)

REGGAE™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	51	<b>#1</b> THREE LITTLE BIRDS BOB MARLEY AND THE WAILERS (TUFF GONG/ISLAND/UMI)
2	6	51	BEAUTIFUL GIRLS SEAN KINGSTON (BELUGA HEIGHTS/EPIC/SONY MUSIC)
3	9	51	RED RED WINE UB40 (A&M/UMI)
4	2	51	IT WASN'T ME SHAGGY FEAT. RICARDO "RICKROK" DUCENT (MCA/GEFFEN/UMI)
5	5	51	ANGEL SHAGGY FEAT. RAYON (MCA/GEFFEN/UMI)
6	-	47	CAN'T HELP FALLING IN LOVE UB40 (VIRGIN/CAPITOL)
7	10	51	BUFFALO SOLDIER BOB MARLEY AND THE WAILERS (TUFF GONG/ISLAND/UMI)
8	3	42	HOLD YOU (HOLD YUH) GYPTIAN (V/P)
9	7	51	TEMPERATURE SEAN PAUL (VP/ATLANTIC/AG)
10	8	51	ONE LOVE/PEOPLE GET READY BOB MARLEY AND THE WAILERS (TUFF GONG/ISLAND/UMI)
11	-	1	EVERYTHING CHANGES SOJA (DMV)
12	-	1	JAH ARMY: REVELATION, PT. 1 STEPHEN MARLEY FEAT. DANAN JR. GIBB MARLEY (TUFF GONG/UNIVERSAL REPUBLIC/UMI)
13	11	51	IS THIS LOVE BOB MARLEY AND THE WAILERS (TUFF GONG/ISLAND/UMI)
14	12	51	NO WOMAN NO CRY BOB MARLEY AND THE WAILERS (TUFF GONG/ISLAND/UMI)
15	13	46	JAMMING BOB MARLEY AND THE WAILERS (TUFF GONG/ISLAND/UMI)

MAINSTREAM TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	10	<b>#1</b> FIREWORK KATY PERRY (CAPITOL)
2	1	12	RAISE YOUR GLASS PINK (LAFACE/JLG)
3	3	10	WE R WHO WE R KESHA (KEMOSABE/RCA/RMG)
4	4	16	ONLY GIRL (IN THE WORLD) RIHANNA (SRP/DEF JAM/IDJMG)
5	6	9	<b>GREATEST GAINER</b> GRENADE BRUNO MARS (ELEKTRA/ATLANTIC)
6	5	20	JUST A DREAM NELLY (DERRTY/UNIVERSAL MOTOWN)
7	8	9	WHAT'S MY NAME? RIHANNA FEAT. DRAKE (SRP/DEF JAM/IDJMG)
8	7	22	JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
9	9	14	PLEASE DON'T GO MIKE POSNER (J/RMG)
10	11	8	THE TIME (DIRTY BIT) THE BLACK EYED PEAS (INTERSCOPE)
11	12	24	DJ GOT US FALLIN' IN LOVE USHER FEAT. PITBULL (LAFACE/JLG)
12	10	17	LIKE A G6 FAR*EAST MOVEMENT FEAT. CATARACS & DEV (CHERRYTREE/INTERSCOPE)
13	14	6	TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E. (UNIVERSAL REPUBLIC)
14	16	6	YEAH 3X CHRIS BROWN (JIVE/JLG)
15	15	8	STEREO LOVE EDWARD MAYA & VIKI JIGOLINA (ULTRA)
16	13	13	BOTTOMS UP TREY SONGZ FEAT. NICKI MINAJ (SONGBOOK/ATLANTIC)
17	19	4	ROCKETEER FAR*EAST MOVEMENT FEAT. RYAN TEDDER (CHERRYTREE/INTERSCOPE)
18	18	5	COMING HOME DIDDY - DIRTY MONEY FEAT. SKYLAR GREY (BAD BOY/INTERSCOPE)
19	21	4	BACK TO DECEMBER TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
20	25	6	HEY BABY (DROP IT TO THE FLOOR) PITBULL FEAT. T-PAIN (MR. 305/POLO GROUNDS/J/RMG)
21	17	19	LOVE LIKE WOE THE READY SET (SIRE/DECADE/DANCE/REPRISE)
22	20	7	NO LOVE EMINEM FEAT. LIL WAYNE (WEB/SHADY/AFTERMATH/INTERSCOPE)
23	23	8	MAYBE SICK PUPPIES (RMR/VIRGIN/CAPITOL)
24	26	3	HIGHER TAIO CRUZ FEAT. TRAVIE MCCOY (MERCURY/IDJMG)
25	24	12	MEMORIES DAVID GUETTA FEAT. KID CUDI (GUM/ASTRALWERKS/CAPITOL)
26	22	15	KING OF ANYTHING SARA BAREILLES (EPIC)
27	28	3	MORE USHER (LAFACE/JLG)
28	27	3	WHO DAT GIRL FLD RIDA FEAT. AKON (PGE BOY/ATLANTIC)
29	30	5	WAITING FOR THE END LINKIN PARK (MACHINE SHOP/WARNER BROS.)
30	32	5	RHYTHM OF LOVE PLAIN WHITE T'S (HOLLYWOOD)
31	31	20	MINE TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
32	34	3	RIGHT THRU ME NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
33	37	11	F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/ELEKTRA/RRP)
34	29	17	SEPTEMBER DAUGHTRY (19/RCA/RMG)
35	39	2	BLACK AND YELLOW WIZ KHALIFA (ROSTRUM/ATLANTIC)
36	40	2	JAR OF HEARTS CHRISTINA PERRI (MS. PERRI LANE/ATLANTIC/RRP)
37	NEW		WHO'S THAT CHICK? DAVID GUETTA FEAT. RIHANNA (GUM/ASTRALWERKS/CAPITOL)
38	38	2	HOLD MY HAND MICHAEL JACKSON DUET WITH AKON (MJJ/EPIC)
39	36	3	JUST A GUY BC JEAN (J/RMG)
40	NEW		STUTTERIN FEFE DOBSON (21/ISLAND/IDJMG)

Katy Perry shoots 2-1 on Mainstream Top 40 with "Firework," marking her fifth No. 1 on the survey.

Perry banked two leaders from her debut Capitol Records album "One of the Boys": "Hot N Cold" (three weeks in 2008) and "Waking Up in Vegas" (two in 2009). "Firework" is the third No. 1 from her 2010 follow-up "Teenage Dream," following "California Gurls," featuring Snoop Dogg (seven weeks), and the title cut (four).

"Teenage Dream," which bowed atop the Billboard 200 in September and has sold 958,000 copies, according to Nielsen SoundScan, is the seventh album in the Mainstream Top 40 chart's 18-year history to yield at least three No. 1s. The set joins Justin Timberlake's "FutureSex/LoveSounds" (2006-07), Lady Gaga's "The Fame" (2009), both with four leaders each; Ace of Base's "The Sign" (1993-94), Alanis Morissette's "Jagged Little Pill" (1996), Jennifer Lopez's "J. Lo" (2001-02) and Avril Lavigne's "Let Go" (2002-03).

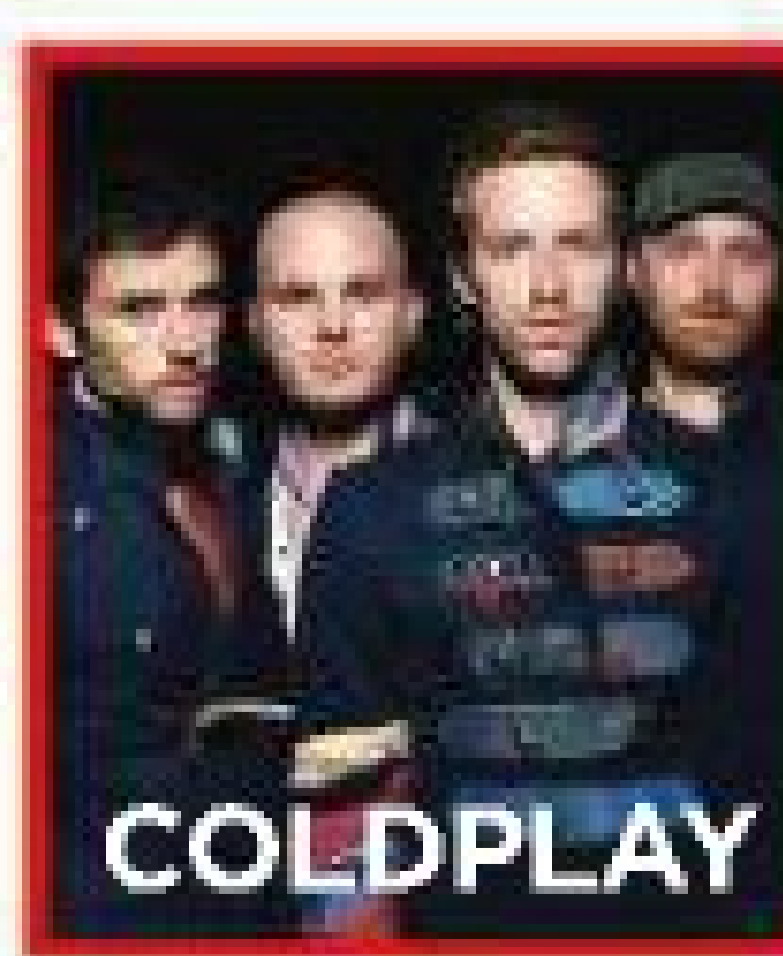


ADULT CONTEMPORARY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	5	<b>#1</b> OH SANTA! MARIAH CAREY (ISLAND/IDJMG)
2	3	52	HEY, SOUL SISTER TRAIN (COLUMBIA)
3	4	19	MINE TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
4	2	12	JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
5	5	65	SMILE UNCLE KRACKER (TOP DOG/ATLANTIC)
6	7	50	NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
7	6	42	BREAKEVEN THE SCRIPT (PHONOGENIC/EPIC)
8	10	20	<b>GREATEST GAINER</b> SEPTEMBER DAUGHTRY (19/RCA/RMG)
9	8	16	HOLLYWOOD MICHAEL BUBLE (143/REPRISE)
10	9	5	CHRISTMAS TONIGHT DAVE BARNES WITH HILLARY SCOTT (RAZOR & TIE)
11	11	26	KING OF ANYTHING SARA BAREILLES (EPIC)
12	12	5	SHAKE UP CHRISTMAS TRAIN (COLUMBIA)
13	14	4	I WISH IT COULD BE CHRISTMAS EVERY DAY WILSON PHILLIPS (MASTERWORKS/SONY MASTERWORKS)
14	18	14	TEENAGE DREAM KATY PERRY (CAPITOL)
15	20	4	WE NEED A LITTLE CHRISTMAS GLEE CAST (20TH CENTURY FOX TV/COLUMBIA)
16	15	23	MISERY MAROON 5 (A&M/OCTONE/INTERSCOPE)
17	21	5	DO YOU HEAR WHAT I HEAR? SUSAN BOYLE FEAT. AMBER STASSI (SYCO/COLUMBIA)
18	17	5	HAVE YOURSELF A MERRY LITTLE CHRISTMAS KATHARINE MCPHEE FEAT. CHRIS BOTTI (VERVE FORECAST/VERVE)
19	13	4	LITTLE DRUMMER BOY WILSON PHILLIPS (MASTERWORKS/SONY MASTERWORKS)
20	16	19	THANK YOU JIM BRICKMAN FEAT. MATT GIRAUD (SOMERSET)
21	19	19	I RUN TO YOU LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
22	23	3	DECK THE ROOFTOP GLEE CAST (20TH CENTURY FOX TV/COLUMBIA)
23	NEW		SECRETS ONEREPUBLIC (MOSLEY/INTERSCOPE)
24	22	5	SANTA CLAUS IS COMING TO TOWN WILSON PHILLIPS (MASTERWORKS/SONY MASTERWORKS)
25	24	12	WHAT DO YOU GOT? BON JOVI (ISLAND/IDJMG)

ADULT TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	<b>#1</b> RAISE YOUR GLASS PINK (LAFACE/JLG)
2	2	18	JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
3	3	27	ANIMAL NEON TREES (MERCURY/IDJMG)
4	4	24	SECRETS ONEREPUBLIC (MOSLEY/INTERSCOPE)
5	5	22	RHYTHM OF LOVE PLAIN WHITE T'S (HOLLYWOOD)
6	6	21	DYNAMITE TAIO CRUZ (MERCURY/IDJMG)
7	8	8	<b>GREATEST GAINER</b> FIREWORK KATY PERRY (CAPITOL)
8	7	21	TEENAGE DREAM KATY PERRY (CAPITOL)
9	10	12	MARRY ME TRAIN (COLUMBIA)
10	9	30	ALL IN LIFEHOUSE (GEFFEN/INTERSCOPE)
11	11	11	GIVE A LITTLE MORE MAROON 5 (A&M/OCTONE/INTERSCOPE)
12	12	18	JAR OF HEARTS CHRISTINA PERRI (MS. PERRI LANE/ATLANTIC/RRP)
13	14	13	ONLY GIRL (IN THE WORLD) RIHANNA (SRP/DEF JAM/IDJMG)
14	13	15	DJ GOT US FALLIN' IN LOVE USHER FEAT. PITBULL (LAFACE/JLG)
15	17	9	MAYBE SICK PUPPIES (RMR/VIRGIN/CAPITOL)
16	16	9	FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC)
17	18	19	MINE TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
18	19	12	JUST A DREAM NELLY (DERRTY/UNIVERSAL MOTOWN)
19	20	13	START A FIRE RYAN STAR (ATLANTIC/RRP)
20	23	10	DOG DAYS ARE OVER FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
21	22	8	WAITING FOR THE END LINKIN PARK (MACHINE SHOP/WARNER BROS.)
22	21	15	WHAT DO YOU GOT? BON JOVI (ISLAND/IDJMG)
23	26	5	WE R WHO WE R KESHA (KEMOSABE/RCA/RMG)
24	24	7	SWEET SERENDIPITY LEE DEWYZE (19/RCA/RMG)
25	27	6	LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)

ROCK SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	30	<b>#1</b> TIGHTEN UP THE BLACK KEYS (NONESUCH/WARNER BROS.)
2	2	16	WAITING FOR THE END LINKIN PARK (MACHINE SHOP/WARNER BROS.)
3	3	21	WORLD SO COLD THREE DAYS GRACE (JIVE/JLG)
4	4	25	SAY YOU'LL HAUNT ME STONE SOUR (ROADRUNNER/RRP)
5	5	37	ANIMAL NEON TREES (MERCURY/IDJMG)
6	6	29	LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
7	7	19	UNDISCLOSED DESIRES MUSE (HELIUM-3/WARNER BROS.)
8	8	16	RADIOACTIVE KINGS OF LEON (RCA/RMG)
9	11	6	SHAKE ME DOWN CAGE THE ELEPHANT (DSP/JIVE/JLG)
10	10	23	PORN STAR DANCING MY DARKEST DAYS FEAT. ZAKK WYLDE (MVR/604/MERCURY/IDJMG)
11	9	14	KING DAYS ARE OVER FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
12	14	48	LISZTOMANIA TRAIN (LOYALTY/RED/GLASSNOTE)
13	12	16	THE SEX IS GOOD SAVING ABEL (SKIDDCCO/VIRGIN/CAPITOL)
14	13	11	THE ANIMAL DISTURBED (REPRISE)
15	15	8	SING MY CHEMICAL ROMANCE (REPRISE)
16	19	46	<b>GREATEST GAINER</b> LAY ME DOWN THE DIRTY HEADS FEAT. ROME (EXECUTIVE)
17	17	10	ISOLATION ALTER BRIDGE (ALTER BRIDGE/CAPITOL)
18	16	24	LOVE-HATE-SEX-PAIN GODSMACK (UNIVERSAL REPUBLIC)
19	18	13	SICK OF YOU CAKE (UPBEAT/JLG)
20	21	9	WELCOME TO THE FAMILY AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
21	22	16	CLOSER TO THE EDGE THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
22	23	12	ALL AMERICAN NIGHTMARE HINDER (UNIVERSAL REPUBLIC)
23	24	10	FAR FROM HOME FIVE FINGER DEATH PUNCH (PROSPECT PARK)
24	29	5	DIAMOND EYES (BOOM-LAY BOOM-LAY BOOM) SHINEDOWN (ATLANTIC)
25	26	10	TURN SO COLD DROWNING POOL (ELEVEN SEVEN)
26	25	12	FADER THE TEMPER TRAP (LIBERATION/GLASSNOTE/COLUMBIA)
27	30	10	ALL I WANT A DAY TO REMEMBER (VICTORY)
28	27	6	MACHINE GUN BLUES SOCIAL DISTORTION (EPITAPH)
29	28	8	THE CAVE MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
30	35	8	1983 NEON TREES (MERCURY/IDJMG)
31	32	20	MY BEST THEORY JIMMY EAT WORLD (DGC/INTERSCOPE)
32	33	6	AWAKE AND ALIVE SKILLET (ARDENT/INO/ATLANTIC)
33	31	6	NEW LOW MIDDLE CLASS RUT (BRIGHT ANTENNA/JLG)
34	37	4	HOLIDAY VAMPIRE WEEKEND (XL/BEGGARS GROUP)
35	34	19	SHAMEFUL METAPHORS CHEVELLE (EPIC)
36	39	8	ISSUES ESCAPE THE FATE (EPITAPH/DGC/INTERSCOPE)
37	38	11	SOUND OFF TRAPT (ELEVEN SEVEN)
38	36	6	YOU'VE SEEN THE BUTCHER DEFTONES (REPRISE)
39	40	5	HOLD ON ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
40	44	15	BORN FREE KID ROCK (TOP DOG/ATLANTIC/RRP)
41	41	6	DEAD BUCKCHERRY (ELEVEN SEVEN)
42	49	2	XM@S COREY TAYLOR (ROADRUNNER/RRP)
43	48	2	HESITATE STONE SOUR (ROADRUNNER/RRP)
44	42	18	LIFE WON'T WAIT OZZY OSBOURNE (EPIC)
45	45	4	THE GHOST INSIDE BROKEN BELLS (COLUMBIA)
46	HOT SHOT DEBUT		CHRISTMAS LIGHTS COLDPLAY (CAPITOL)
47	47	2	BURN PAPA ROACH (ELEVEN SEVEN)
48	43	17	AT OR WITH ME JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
49	46	10	STAND TALL THE DIRTY HEADS (EXECUTIVE)
50	RE-ENTRY		BEG STEAL OR BORROW RAY LA MONTAGNE AND THE PARIAN DOGS (RCA/RED)

Two holiday songs debut on Billboard's Nielsen BDS-based rock airplay charts. Coldplay's "Christmas Lights" enters Rock Songs at No. 46, while Paul Simon's "Getting Ready for Christmas Day" jingles onto Triple A (viewable at billboard.biz/bbbiz/charts) at No. 24, marking his first entry on the list since 2006.



ACTIVE ROCK™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	21	<b>#1</b> WORLD SO COLD THREE DAYS GRACE (JIVE/JLG)
2	2	12	THE ANIMAL DISTURBED (REPRISE)
3	4	11	ISOLATION ALTER BRIDGE (ALTER BRIDGE/CAPITOL)
4	3	18	THE SEX IS GOOD SAVING ABEL (SKIDDCCO/VIRGIN/CAPITOL)
5	5	28	PORN STAR DANCING MY DARKEST DAYS FEAT. ZAKK WYLDE (MVR/604/MERCURY/IDJMG)
6	6	10	WELCOME TO THE FAMILY AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
7	8	21	TURN SO COLD DROWNING POOL (ELEVEN SEVEN)
8	9	25	SAY YOU'LL HAUNT ME STONE SOUR (ROADRUNNER/RRP)
9	7	14	ALL AMERICAN NIGHTMARE HINDER (UNIVERSAL REPUBLIC)
10	10	13	FAR FROM HOME FIVE FINGER DEATH PUNCH (PROSPECT PARK)
11	12	12	AWAKE AND ALIVE SKILLET (ARDENT/INO/ATLANTIC)
12	11	26	LOVE-HATE-SEX-PAIN GODSMACK (UNIVERSAL REPUBLIC)
13	13	17	HOLD ON ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
14	14	9	DIAMOND EYES (BOOM-LAY BOOM-LAY BOOM) SHINEDOWN (ATLANTIC)
15	16	12	YOU'VE SEEN THE BUTCHER DEFTONES (REPRISE)
16	15	19	SOUND OFF TRAPT (ELEVEN SEVEN)
17	22	4	<b>GREATEST GAINER</b> BURN PAPA ROACH (ELEVEN SEVEN)
18	17	15	BITTERSWEET MEMORIES BULLET FOR MY VALENTINE (JIVE/JLG)
19	18	10	LAST MAN STANDING POP EVIL (UNIVERSAL REPUBLIC)
20	19	5	SHAKE ME DOWN CAGE THE ELEPHANT (DSP/JIVE/JLG)
21	23	6	HESITATE STONE SOUR (ROADRUNNER/RRP)
22	21	13	ISSUES ESCAPE THE FATE (EPITAPH/DGC/INTERSCOPE)
23	20	13	DEAD BUCKCHERRY (ELEVEN SEVEN)
24	24	7	JUSTICE REV THEORY (VAN HOWES/MALOOFF/DGC/INTERSCOPE)
25	26	7	ALL I WANT A DAY TO REMEMBER (VICTORY)

HERITAGE ROCK™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16	<b>#1</b> THE SEX IS GOOD SAVING ABEL (SKIDDCCO/VIRGIN/CAPITOL)
2	3	18	WORLD SO COLD THREE DAYS GRACE (JIVE/JLG)
3	2	25	SAY YOU'LL HAUNT ME STONE SOUR (ROADRUNNER/RRP)
4	4	19	PORN STAR DANCING MY DARKEST DAYS FEAT. ZAKK WYLDE (MVR/604/MERCURY/IDJMG)
5	5	22	LOVE-HATE-SEX-PAIN GODSMACK (UNIVERSAL REPUBLIC)
6	6	12	ISOLATION ALTER BRIDGE (ALTER BRIDGE/CAPITOL)
7	8	12	DEAD BUCKCHERRY (ELEVEN SEVEN)
8	9	30	BAD COMPANY FIVE FINGER DEATH PUNCH (PROSPECT PARK)
9	7	19	LIFE WON'T WAIT OZZY OSBOURNE (EPIC)
10	10	28	ANOTHER WAY TO DIE DISTURBED (REPRISE)
11	11	14	<b>GREATEST GAINER</b> ALL AMERICAN NIGHTMARE HINDER (UNIVERSAL REPUBLIC)
12	13	14	BORN FREE KID ROCK (TOP DOG/ATLANTIC/RRP)
13	12	10	THE ANIMAL DISTURBED (REPRISE)
14	17	6	GYPSY WOMAN JONATHAN TYLER & THE NORTHERN LIGHTS (F-STOP/ATLANTIC)
15	16	8	DIAMOND EYES (BOOM-LAY BOOM-LAY BOOM) SHINEDOWN (ATLANTIC)
16	15	11	APPETITE THE GRACIOUS FEW (QUESTIONABLE)
17	18	8	WELCOME TO THE FAMILY AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
18	20	5	RADIOACTIVE KINGS OF LEON (RCA/RMG)
19	22	19	END OF ME APOCALYPTICA FEAT. GAVIN ROSSDALE (DRAGNET/JIVE/JLG)
20	19	9	FAR FROM HOME FIVE FINGER DEATH PUNCH (PROSPECT PARK)
21	25	11	TURN SO COLD DROWNING POOL (ELEVEN SEVEN)
22	21	6	BIG ENOUGH TADDY PORTER (PRIMARY WAVE/EMI/CAPITOL)
23	23	10	AWAKE AND ALIVE SKILLET (ARDENT/INO/ATLANTIC)
24	24	20	LIVING IN A DREAM FINGER ELEVEN (WIND-UP)
25	26	6	HESITATE STONE SOUR (ROADRUNNER/RRP)

MAINSTREAM TOP 40, ADULT CONTEMPORARY, ADULT TOP 40, ROCK SONGS, ACTIVE ROCK, HERITAGE ROCK, and ALL AMERICAN NIGHTMARE charts are electronically monitored 24 hours a day, 7 days a week. BILLBOARD 200, CLASSIC ROCK, COUNTRY, GOSPEL, JAZZ, LATIN, R&B, REGGAE, RHYTHM & BLUES,

**HOT COUNTRY SONGS™**

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	3	5	14	<b>#1</b> FELT GOOD ON MY LIPS B. GALLIMORE, T. MCGRAW (B. WARREN, B. WARREN, J. BEAVERS, B. BEAVERS)	Tim McGraw Curb		1	26	25	27	30	REAL D. FRITZELL, R. CLAWSON (N. COTY, J. MELTON)	James Wesley Broken Bow		25
2	2	3	21	MY KINDA PARTY M. KNOX (B. GILBERT)	Jason Aldean Broken Bow		2	27	27	29	23	ARE YOU GONNA KISS ME OR NOT NEW VOICE (J. COLLINS, D. L. MURPHY)	Thompson Square Stoney Creek		27
3	4	4	19	MAMA'S SONG M. BRIGHT (C. UNDERWOOD, K. DIOGUARDI, M. FREDERIKSEN, L. LAIRD)	Carrie Underwood Arista Nashville		3	28	30	32	15	A LITTLE BIT STRONGER T. BROWN (L. LAIRD, H. LINDSEY, H. SCOTT)	Sara Evans RCA		28
4	5	7	10	SOMEWHERE WITH YOU B. CANNON, K. CHESNEY (J. HARDING, J. MCANALLY)	Kenny Chesney BNA		4	29	29	31	19	GEORGIA CLAY C. LAGERBERG (J. KELLEY, C. LAGERBERG, C. KELLEY)	Josh Kelley MCA Nashville		29
5	1	2	25	TURN ON THE RADIO D. HUFF (J. P. TWANG, M. OAKLEY, C. OAKLEY)	Reba Starstruck/Valory		1	30	31	33	21	WHERE DO I GO FROM YOU K. STEGALL (D. COOK, C. DANIELS, R. TYNDEL)	Clay Walker Curb		30
6	7	11	15	PUT YOU IN A SONG D. HUFF, K. URBAN (S. BUXTON, J. HUGHES, K. URBAN)	Keith Urban Capitol Nashville		6	31	33	36	7	I CAN'T LOVE YOU BACK C. CHAMBERLAIN (C. CHAMBERLAIN, C. DANIELS, J. HYDE)	Easton Corbin Mercury		31
7	8	10	45	VOICES J. STROUD (C. YOUNG, C. TOMPKINS, C. WISEMAN)	Chris Young RCA		7	32	32	34	24	GOOD TO BE ME KID ROCK (M. SHAFER, B. JAMES, J. HARDING, R. J. RITCHIE)	Uncle Kracker Featuring Kid Rock Top Dog/Atlantic/Bigger Picture		32
8	9	8	26	THE BREATH YOU TAKE T. BROWN, G. STRAIT (D. DILLON, J. J. DILLON, C. BEATHARD)	George Strait MCA Nashville		8	33	34	35	13	RAYMOND B. GALLIMORE (B. ELDRIDGE, B. CRISLER)	Brett Eldredge Atlantic/War		33
9	6	1	22	WHY WAIT D. HUFF, RASCAL FLATTS (N. THRASHER, T. SHAPIRO, J. YEARY)	Rascal Flatts Big Machine		1	34	50	53	4	<b>GREATEST GAINER</b> LET IT SNOW, LET IT SNOW P. WORLEY, L. ANTEBELLUM (S. CAHN, J. STYNE)	Lady Antebellum Capitol Nashville		34
10	11	13	22	SOMEONE ELSE CALLING YOU BABY J. STEVENS (L. BRYAN, J. STEVENS)	Luke Bryan Capitol Nashville		10	35	36	38	19	COUNTRY STRONG B. GALLIMORE (J. HANSON, T. MARTIN, M. NESLER)	Gwyneth Paltrow RCA		35
11	12	14	16	WHO ARE YOU WHEN I'M NOT LOOKING S. HENDRICKS (E. B. LEE, J. W. WIGGINS)	Blake Shelton Reprise/WMN		11	36	51	55	5	HAVE YOURSELF A MERRY LITTLE CHRISTMAS P. WORLEY, L. ANTEBELLUM (H. MARTIN, R. BLANE)	Lady Antebellum Capitol Nashville		36
12	13	16	8	BACK TO DECEMBER N. CHAPMAN, T. SWIFT (T. SWIFT)	Taylor Swift Big Machine		12	37	35	37	31	TELL ME YOU GET LONELY M. KNOX (M. DOBSON, D. DAVIDSON)	Frankie Ballard Reprise/War		34
13	15	18	14	LET ME DOWN EASY C. CHAMBERLAIN, B. CURRINGTON (M. DOBSON, J. HANSON, M. NESLER)	Billy Currington Mercury		13	38	48	56	4	ALL I WANT FOR CHRISTMAS IS YOU P. WORLEY, L. ANTEBELLUM (W. AFANASIEFF, M. CAREY)	Lady Antebellum Capitol Nashville		38
14	17	19	6	THIS IS COUNTRY MUSIC F. ROGERS (B. PAISLEY, C. DUBOIS)	Brad Paisley Arista Nashville		14	39	37	40	18	SOLDIERS & JESUS P. WORLEY, J. OTTO (J. OTTO, C. WALLIN)	James Otto Warner Bros./WMN		37
15	14	15	14	HELLO WORLD P. WORLEY (T. DOUGLAS, T. LANE, D. LEE)	Lady Antebellum Capitol Nashville		14	40	39	41	9	I WOULDN'T BE A MAN F. ROGERS (R. M. BOURKE, M. REID)	Josh Turner MCA Nashville		39
16	16	17	14	BULLETS IN THE GUN T. KEITH (T. KEITH, R. RUTHERFORD)	Toby Keith Show Dog/Universal		16	41	38	39	13	STILL A LITTLE CHICKEN LEFT ON THAT BONE P. DONNELL, C. MORGAN (S. BLACK, K. JOHNSON, B. D. MAHER)	Craig Morgan BNA		38
17	18	20	32	SMOKE A LITTLE SMOKE J. JOYCE (E. CHURCH, J. HYDE, D. WILLIAMS)	Eric Church EMI Nashville		17	42	54	-	2	BLUE CHRISTMAS P. WORLEY, L. ANTEBELLUM (J. B. HAYES, W. JOHNSON)	Lady Antebellum Capitol Nashville		42
18	19	21	29	FROM A TABLE AWAY B. BEAVERS (S. SWEENEY, B. DIPIERO, K. ROCHELLE)	Sunny Sweeney Republic Nashville		18	43	41	44	18	KISS ME WHEN I'M DOWN M. WRIGHT, G. ALLAN, G. DROMAN (A. DORFF, J. KEAR, C. TOMPKINS)	Gary Allan MCA Nashville		41
19	21	24	14	WHAT DO YOU WANT D. BRAINARD, J. NIEMANN (J. L. NIEMANN, R. BROWN, R. BRADSHAW)	Jerrod Niemann Sea Gayle/Arista Nashville		19	44	42	43	10	BEAUTIFUL EVERY TIME D. JOHNSON (L. BRICE, R. HATCH, L. MILLER)	Lee Brice Curb		42
20	20	22	35	WILDFLOWER J. RICH (S. BROWN, V. MCGHEE, J. S. STOVER)	The JaneDear Girls Reprise/WMN		20	45	40	42	17	PANTS M. ALTMAN (W. HAYES)	Walker Hayes Capitol Nashville		40
21	23	25	8	DON'T YOU WANNA STAY M. KNOX (J. SELLERS, P. JENKINS, A. GIBSON)	Jason Aldean With Kelly Clarkson Broken Bow		21	46	43	45	12	KEEP IN MIND J. STEELE (J. STEELE, S. MINOR)	LoCash Cowboys Stroudavarious		43
22	24	26	7	THIS F. ROGERS (D. RUCKER, F. ROGERS, K. DIOGUARDI)	Darius Rucker Capitol Nashville		22	47	60	-	2	SILVER BELLS P. WORLEY, L. ANTEBELLUM (R. B. EVANS, J. LIVINGSTON)	Lady Antebellum Capitol Nashville		47
23	22	23	23	THE SHAPE I'M IN M. WRIGHT (R. AKINS, D. DAVIDSON, B. HAYSLIP)	Joe Nichols Show Dog/Universal		22	48	53	59	3	YOU LIE P. WORLEY (B. HENNINGSEN, C. HENNINGSEN, A. HENNINGSEN)	The Band Perry Republic Nashville		48
24	28	30	6	LITTLE MISS B. GALLIMORE, K. BUSH, J. NETTLES (J. D. NETTLES, K. BUSH)	Sugarland Mercury		24	49	46	47	12	GOOD HANDS T. OLSEN (T. OLSEN, M. GREEN)	Troy Olsen EMI Nashville		46
25	26	28	22	FAMILY MAN K. STEGALL (C. CAMPBELL, J. HENDERSON, J. SHEWMAKE)	Craig Campbell Bigger Picture		25	50	44	48	16	THAT'S BEAUTIFUL TO ME J. LOWENSTEIN (J. LOWENSTEIN)	Jaron And The Long Road To Love Jaronwood/Big Machine/Republic Nashville		44



Georgia native achieves his fifth top 10 and third from his "Do'n' My Thing" album. Lead track "Do I" stopped at No. 2 in December 2009, while second single "Rain Is a Good Thing" led for two weeks in July.



Trio lands the highest-charting holiday title this season with a track from "A Merry Little Christmas" EP, sold exclusively at Target stores. Last season's top-charting Christmas track was Rascal Flatts' "Jingle Bell Rock," which peaked at No. 29.

**TOP COUNTRY ALBUMS™**

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	9	<b>#1</b> <b>GREATEST GAINER</b> TAYLOR SWIFT BIG MACHINE TSO300A (18.98) ⊕	Speak Now		3	26	26	28	34	ZAC BROWN BAND SOUTHERNGROUND/ARISTA/REPRISE/PICAP/ATLANTIC 52472246 (18.98) ⊕	Pass The Jar: Live		2
2	3	3	8	JASON ALDEAN BROKEN BOW 7697 (18.98)	My Kinda Party		2	27	30	34	78	BRAD PAISLEY ARISTA NASHVILLE 47352/SMN (13.98)	American Saturday Night		1
3	4	5	10	SUGARLAND MERCURY 014758*/UMGN (13.98) ⊕	The Incredible Machine		1	28	33	33	19	TRACE ADKINS SHOW DOG-UNIVERSAL 014288 (9.98)	Cowboy's Back In Town		1
4	2	2	6	RASCAL FLATTS BIG MACHINE RFD100A (13.98)	Nothing Like This		1	29	25	27	15	VARIOUS ARTISTS EMI/SONY MUSIC/UNIVERSAL 09946/CAPITOL (18.98)	NOW That's What I Call Country: Volume 3		3
5	5	6	48	LADY ANTEBELLUM CAPITOL NASHVILLE 97702 (18.98)	Need You Now		3	30	28	26	24	JERROD NIEMANN SEA GAYLE/ARISTA NASHVILLE 85720/SMN (9.98)	Judge Jerrod & The Hung Jury		1
6	6	4	6	KEITH URBAN CAPITOL NASHVILLE 47695 (11.98)	Get Closer		2	31	29	32	72	GEORGE STRAIT MCA NASHVILLE 013173*/UMGN (13.98)	Twang		1
7	7	8	13	KENNY CHESNEY BNA 57445/SMN (11.98) ⊕	Hemingway's Whiskey		1	32	31	29	20	BLAKE SHELTON REPRISE 524497/WMN (7.98)	All About Tonight (EP)		1
8	8	7	4	TIM MCGRAW CURB 79205 (18.98)	Number One Hits		6	33	32	31	43	EASTON CORBIN MERCURY 013644/UMGN (10.98)	Easton Corbin		4
9	9	9	14	ZAC BROWN BAND SOUTHERNGROUND/ARISTA/REPRISE/PICAP/ATLANTIC 52472246 (18.98) ⊕	You Get What You Give		1	34	34	36	64	LUKE BRYAN CAPITOL NASHVILLE 85833 (18.98)	Do'n' My Thing		2
10	11	11	65	MIRANDA LAMBERT COLUMBIA 46854/SMN (12.98)	Revolution		1	35	36	37	18	LITTLE BIG TOWN CAPITOL NASHVILLE 88755* (18.98)	The Reason Why		1
11	12	13	11	THE BAND PERRY REPUBLIC NASHVILLE 014839/UMRG (10.98)	The Band Perry		2	36	35	35	7	VARIOUS ARTISTS COLUMBIA 75879/SMN (11.98)	Coal Miner's Daughter: A Tribute to Loretta Lynn		14
12	15	16	11	DARIUS RUCKER CAPITOL NASHVILLE 26939 (18.98)	Charleston, SC 1966		1	37	42	46	9	SOUNDTRACK RCA 72911/SMN (11.98)	Country Strong		16
13	13	10	5	ALAN JACKSON ARISTA NASHVILLE 78881/SMN (11.98)	34 Number Ones		7	38	37	38	46	JOSH TURNER MCA NASHVILLE 013363/UMGN (13.98)	Haywire		2
14	14	14	111	TAYLOR SWIFT BIG MACHINE 0200 (18.98) ⊕	Fearless		6	39	39	40	68	BROOKS & DUNN ARISTA NASHVILLE 49822/SMN (13.98)	#1s ... And Then Some		1
15	17	17	60	CARRIE UNDERWOOD 19/ARISTA NASHVILLE 49923/SMN (13.98)	Play On		1	40	38	39	30	DIERKS BENTLEY CAPITOL NASHVILLE 85410* (12.98)	Up On The Ridge		2
16	18	19	110	ZAC BROWN BAND ROADSHOW PICTURE HOME GROUP/ATLANTIC 51633146 (13.98)	The Foundation		2	41	40	45	69	CHRIS YOUNG RCA 22818/SMN (10.98)	The Man I Want To Be		6
17	16	15	7	REBA STARSTRUCK RMC200A/VALORY (13.98) ⊕	All The Women I Am		3	42	41	42	11	TRACE ADKINS CAPITOL NASHVILLE 48837 (18.98)	The Definitive Greatest Hits: Til The Last Shots Fired		12
18	19	18	8	BRAD PAISLEY ARISTA NASHVILLE 75878/SMN (11.98)	Hits Alive		4	43	43	44	17	PATSY CLINE MCA NASHVILLE 014526/UME (7.98)	Icon: Patsy Cline		42
19	20	21	12	TOBY KEITH SHOW DOG-UNIVERSAL 014492 (9.98)	Bullets In The Gun		1	44	44	41	27	UNCLE KRACKER TOP DOG/ATLANTIC 52461346 (9.98)	Happy Hour: The South River Road Sessions (EP)		9
20	10	12	11	LADY ANTEBELLUM CAPITOL NASHVILLE 47670 EX (6.98)	A Merry Little Christmas (EP)		6	45	50	51	17	JOHNNY CASH MERCURY 014522/UME (7.98)	Icon: Johnny Cash		45
21	22	22	14	BILLY CURRINGTON MERCURY 014497/UMGN (9.98)	Enjoy Yourself		2	46	48	48	49	SOUNDTRACK FOX/FOX SEARCHLIGHT 6184/NEW WEST (17.98)	Crazy Heart		6
22	21	20	7	BLAKE SHELTON REPRISE 525092/WMN (18.98)	Loaded: The Best Of Blake Shelton		10	47	49	47	72	JUSTIN MOORE VALORY 0100 (10.98)	Justin Moore		3
23	23	23	15	JAMEY JOHNSON MERCURY 013384*/UMGN (19.98)	The Guitar Song		1	48	46	49	41	BRANTLEY GILBERT AVERAGE JOE'S 215 (14.98)	Halfway To Heaven		19
24	24	24	92	ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98)	Carolina		4	49	57	65	62	<b>PACE SETTER</b> TIM MCGRAW CURB 79152 (18.98)	Southern Voice		1
25	27	30	141	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum		2	50	47	50	36	COLT FORD AVERAGE JOE'S 216 (14.98)	Chicken & Biscuits		8

**BLUEGRASS ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	30	<b>#1</b> <b>GREATEST GAINER</b> DIERKS BENTLEY CAPITOL NASHVILLE 85410*	Up On The Ridge	
2	3	45	CAROLINA CHOCOLATE DROPS NONESUCH 516995/WARNER BROS.	Genuine Negro Jig	
3	2	13	THE ISAACS GAITHER 48077	Christmas	
4	5	37	TRAMPLED BY TURTLES BANJODAD 07*	Palomino	
5	4	28	PUNCH BROTHERS NONESUCH 521980*/WARNER BROS.	Antifogmatic	
6	11	3	STEVE IVEY IMI 0065/SONOMA	Best Of Bluegrass	
7	10	2	STEVE IVEY SONOMA 0123	Bluegrass Gospel	
8	13	14	STEVE IVEY IMI 0017/SONOMA	Best Of Bluegrass	
9	6	5	DR. ELMO LAUGHING STOCK 25894/TIME LIFE	Bluegrass Christmas	
10	9	16	THE STEELDRIVERS ROUNDER 610624/CONCORD	Reckless	

**BETWEEN THE BULLETS**

## McGRAW'S 24th NO. 1

One week after Reba McEntire claimed her 24th No. 1 on Hot Country Songs with "Turn On the Radio" (1-5), Tim McGraw matches her feat with "Felt Good on My Lips," which ties the two veteran artists for 10th place on the all-time No. 1 list. McGraw most recently led with "Southern Voice," which capped the Jan. 20 chart. That's his quickest repeat atop the chart since "Live Like You Were Dying" and "Back When" reached No. 1 five months apart in 2004. On Top Country Albums, "Southern Voice" takes the Pacesetter nod at No. 49 (up 95%).

—Wade Jessen

TOP R&B/HIP-HOP ALBUMS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE (IMPRINT / PROMOTION LABEL)
1	1	2	<b>#1</b> MICHAEL JACKSON MICHAEL M.U./EPIC 66773/SONY MUSIC ⊕
2	NEW	2	JAMIE FOXX BEST NIGHT OF MY LIFE J 54860/RMG
3	8	28	<b>GG</b> EMINEM RECOVERY WEB/SHADY/AFTERMATH/INTERSCOPE 014117/IGA
4	4	5	NICKI MINAJ PINK FRIDAY YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 015021/UMRG
5	NEW	5	KEYSHIA COLE CALLING ALL HEARTS GEFLEN 015108/IGA
6	5	6	RIHANNA LOUD SRP/DEF JAM 014927/IDJMG ⊕
7	NEW	7	KERI HILSON NO BOYS ALLOWED MOSLEY/ZONE 4/INTERSCOPE 015088/IGA
8	2	2	R. KELLY LOVE LETTER JIVE 80874/JLG
9	9	6	KANYE WEST MY BEAUTIFUL DARK TWISTED FANTASY ROC-A-FELLA/DEF JAM 014999/IDJMG ⊕
10	7	3	T.I. NO MERCY GRAND HUSTLE/ATLANTIC 523753/AG
11	6	8	MARIAH CAREY MERRY CHRISTMAS II YOU ISLAND 014785/IDJMG ⊕
12	12	13	LIL WAYNE I AM NOT A... CASH MONEY/UNIVERSAL MOTOWN 015002/UMRG
13	3	2	DIDDY - DIRTY MONEY LAST TRAIN TO PARIS BAD BOY/INTERSCOPE 014381/IGA
14	13	3	CHARLIE WILSON JUST CHARLIE P. MUSIC/JIVE 81696/JLG
15	14	15	TREY SONGZ PASSION, PAIN & PLEASURE SONGBOOK/ATLANTIC 524538/AG ⊕
16	18	7	KID CUDI MAN ON THE MOON II DREAM DIVERS/DIV/UNIVERSAL MOTOWN 014649/UMRG ⊕
17	16	5	NE-YO LIBRA SCALE DEF JAM 014697/IDJMG ⊕
18	15	6	NELLY 5.0 DERRTY/UNIVERSAL MOTOWN 014991/UMRG
19	19	29	DRAKE THANK ME LATER YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 014326/UMRG
20	10	2	TANK NOW OR NEVER MOGMAE/SONG DYNASTY/ATLANTIC 525214/AG
21	20	4	JAZMINE SULLIVAN LOVE ME BACK J 75357/RMG
22	11	2	CIARA BASIC INSTINCT LAFACE 72029/JLG
23	21	7	CEE LO GREEN THE LADY KILLER RADICULTURE 525601/ELEKTRA
24	22	18	FANTASIA BACK TO ME S/19/J 66528/RMG
25	23	5	JAY-Z HITS COLLECTION: VOL ONE ROC NATION/DEF JAM 013621/IDJMG
26	27	20	KEM INTIMACY: ALBUM III UNIVERSAL MOTOWN 014469/UMRG ⊕
27	25	18	USHER VERSUS (EP) LAFACE 76535/JLG
28	NEW	28	GHOSTFACE KILLAH APOLLO KIDS DEF JAM 015081/IDJMG
29	17	2	KANDI KANDI KOATED KANDI KOATED/ASYLUM 526424/WARNER BROS.
30	29	12	WAKA FLOCKA FLAME FLOCKAVELI 1017 BRICK SQUAD/ASYLUM 522740/WARNER BROS.
31	24	4	CHRISSETTE MICHELE LET FREEDOM REIGN DEF JAM 014951/IDJMG
32	30	4	EL DEBARGE SECOND CHANCE GEFLEN 015045/IGA
33	26	4	ERIC BENET LOST IN TIME REPRISE 522936/WARNER BROS.
34	28	40	USHER RAYMOND Y RAYMOND LAFACE 61552/JLG
35	31	23	RICK ROSS TEFLON DON MAYBACH SLIP-N-SLIDE/DEF JAM 014386/IDJMG
36	35	35	B.O.B B.O.B PRESENTS REBEL ROCK/GRAND HUSTLE/ATLANTIC 518003/AG ⊕
37	33	4	SOULJA BOY THE DEMAND WAY COLLIPARK/S.O.D. MONEY GANG/INTERSCOPE 014881/IGA
38	39	67	KID CUDI MAN ON THE MOON I DREAM DIVERS/DIV/UNIVERSAL MOTOWN 013105/UMRG ⊕
39	38	14	JOHN LEGEND & THE ROOTS WAKE UP HOME SCHOOL G.O.O.D./COLUMBIA 57029/SONY MUSIC ⊕
40	32	4	RON ISLEY MR. I DEF SOUL CLASSICS/DEF JAM 014750/IDJMG
41	NEW	41	DAVID BANNER & 9TH WONDER DEATH OF A POP STAR B.I.G. F.A.C.E. 2130/EONE
42	50	32	<b>PAGE SETTER</b> JANELLE MONAE THE ARCH ENEMY (EP) JIVE 81229/SONY MUSIC
43	42	62	MICHAEL JACKSON MICHAEL JACKSON'S THIS IS IT JIVE 81229/SONY MUSIC
44	45	47	SADE SOLDIER OF LOVE EPIC 63933/SONY MUSIC
45	36	5	LLOYD BANKS H.F.M.2 G UNIT 18041
46	49	47	LIL WAYNE REBIRTH CASH MONEY/UNIVERSAL MOTOWN 012737/UMRG
47	46	17	THE TEMPTATIONS ICON MOTOWN 014607/UMRG
48	41	4	FLO RIDA ONLY 1 FLO PART 1 (EP) POE BOY/ATLANTIC 526415/AG
49	40	4	MIGUEL ALL I WANT IS YOU BLACK ICE/BYSTORM/JIVE 75487/JLG
50	48	3	AVANT THE LETTER VERVE FORECAST 015135 EX/VG

Brandy, Ray J and Willie Norwood Sr. debut on Adult R&B with "Talk to Me" at No. 57. It's the first single off the upcoming "Brandy & Ray J: A Family Business" set. This is Norwood's first appearance on a radio-based chart; he charted on the Gospel Albums tally in 2001 with "Bout It" (No. 13 peak).



MAINSTREAM R&B/HIP-HOP™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE (IMPRINT / PROMOTION LABEL)
1	1	13	<b>#1</b> ASTON MARTIN MUSIC NO HANDS RICK ROSS FEAT. DRAKE & CHRISSETTE MICHELE (MAYBACH SLIP-N-SLIDE/DEF JAM/UMRG)
2	2	18	WAKA FLOCKA FLAME FLOCKAVELI 1017 BRICK SQUAD/ASYLUM/WARNER BROS.
3	4	12	RIGHT THRU ME NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
4	6	9	WHAT'S MY NAME? RIHANNA FEAT. DRAKE (SRP/DEF JAM/IDJMG)
5	3	18	CAN'T BE FRIENDS TREY SONGZ (SONGBOOK/ATLANTIC)
6	7	15	MAKE A MOVIE TWISTA FEAT. CHRIS BROWN (G/MG/CAPITOL)
7	5	16	LAY IT DOWN LLOYD (YOUNG-GOLDIE/ZONE 4/INTERSCOPE)
8	11	8	NO BS CHRIS BROWN (JIVE/JLG)
9	10	10	BLACK AND YELLOW WIZ KHALIFA (ROSTRUM/ATLANTIC)
10	8	14	WHIP MY HAIR WILLOW (ROC NATION/COLUMBIA)
11	9	25	DEUCES CHRIS BROWN FEAT. TYGA & KEVIN MCCALL (JIVE/JLG)
12	13	7	FALL FOR YOUR TYPE JAMIE FOXX FEAT. DRAKE (J/RMG)
13	14	7	PRETTY GIRL ROCK KERI HILSON (MOSLEY/ZONE 4/INTERSCOPE)
14	15	14	LOVING YOU NO MORE DIDDY - DIRTY MONEY FEAT. DRAKE (BAD BOY/INTERSCOPE)
15	12	18	RIGHT ABOVE IT LIL WAYNE FEAT. DRAKE (CASH MONEY/UNIVERSAL MOTOWN/UMRG)
16	16	9	MAKE IT RAIN TRAVIS PORTER (PORTER HOUSE/JIVE/JLG)
17	17	9	10 SECONDS JAZMINE SULLIVAN (J/RMG)
18	18	4	FIRE FLAME BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN/UMRG)
19	23	3	MOMENT 4 LIFE NICKI MINAJ FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
20	20	8	DOWN ON ME JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/IDJMG)
21	21	9	GET BACK UP T.I. FEAT. CHRIS BROWN (GRAND HUSTLE/ATLANTIC)
22	27	5	YOU BE KILLIN EM FABOLOUS (DESERT STORM/DEF JAM/IDJMG)
23	19	15	ONE IN A MILLION NE-YO (DEF JAM/IDJMG)
24	25	7	SO HIGH SLIM THUG FEAT. B.O.B (BOSS HOGG OUTLAWZ/EONE)
25	22	13	I'M DOING ME FANTASIA (S/19/J/RMG)
26	24	17	ALL I WANT IS YOU MIGUEL FEAT. J. COLE (BLACK ICE/BYSTORM/JIVE/JLG)
27	28	4	KUSH DR. DRE FEAT. SNOOP DOGG & AKON (AFTERMATH/INTERSCOPE)
28	26	7	SPEAKERS GOING HAMMER SOULJA BOY (COLLIPARK/S.O.D. MONEY GANG/INTERSCOPE)
29	34	4	BE WITH YOU DAVID BANNER & 9TH WONDER FEAT. LUDACRIS & MARSHA AMBROSIOUS (B.I.G. F.A.C.E./EONE)
30	29	5	WORDS BOBBY V (BLU KOLLA DREAMS/CAPITOL)
31	32	8	LAST WISH RAY J (SRP/UNIVERSAL MOTOWN/UMRG)
32	NEW	32	<b>GG</b> 6 FOOT 7 FOOT LIL WAYNE FEAT. CORY GUNZ (CASH MONEY/UNIVERSAL MOTOWN/UMRG)
33	33	4	I'LL BE THERE TIFFANY EVANS (MUSIC WORLD/COLUMBIA)
34	36	3	FEEL LOVE SEAN GARRETT FEAT. J. COLE OR DRAKE (BETI PENNED IT/COLUMBIA)
35	31	11	MAKING LOVE TO THE MONEY GUCCI MANE (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)
36	38	3	I AIN'T THRU KEYSHIA COLE FEAT. NICKI MINAJ (GEFFEN/INTERSCOPE)
37	35	9	BEAT IT UP GUCCI MANE FEAT. TREY SONGZ (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)
38	39	2	AIN'T THINKIN' 'BOUT YOU BOW WOW FEAT. CHRIS BROWN (CASH MONEY/UNIVERSAL MOTOWN/UMRG)
39	40	2	NEW YEAR'S EVE SNOOP DOGG FEAT. MARTY JAMES (PRIORITY/CAPITOL)
40	37	11	RUNAWAY KANYE WEST FEAT. PUSHA T (ROC-A-FELLA/DEF JAM/IDJMG)

### BETWEEN THE BULLETS

## R&B SALES VERSUS AIRPLAY



album debuts lower than Foxx and Cole, while first single "Pretty Girl Rock" ranks higher on Hot R&B/Hip-Hop Songs, jumping 13-11.

Three artists who all hit No. 1 on Top R&B/Hip-Hop Albums their last time out return to the tally this week. Jamie Foxx opens his latest set "Best Night of My Life" at No. 2 with 144,000 copies sold, according to Nielsen SoundScan. Its third single, "Fall for Your Type," has been its most successful, as it steps 15-14 in its eighth week on Hot R&B/Hip-Hop Songs (see opposite page). Keyshia Cole also bows her album "Calling All Hearts," coming in at No. 5 with 128,000. Its lead track, "I Ain't Thru," featuring Nicki Minaj, skips 57-55 in its seventh week on Hot R&B/Hip-Hop Songs. Conversely, Keri Hilson's "No Boys Allowed" album debuts lower than Foxx and Cole, while first single "Pretty Girl Rock" ranks higher on Hot R&B/Hip-Hop Songs, jumping 13-11.

—Rauley Ramirez

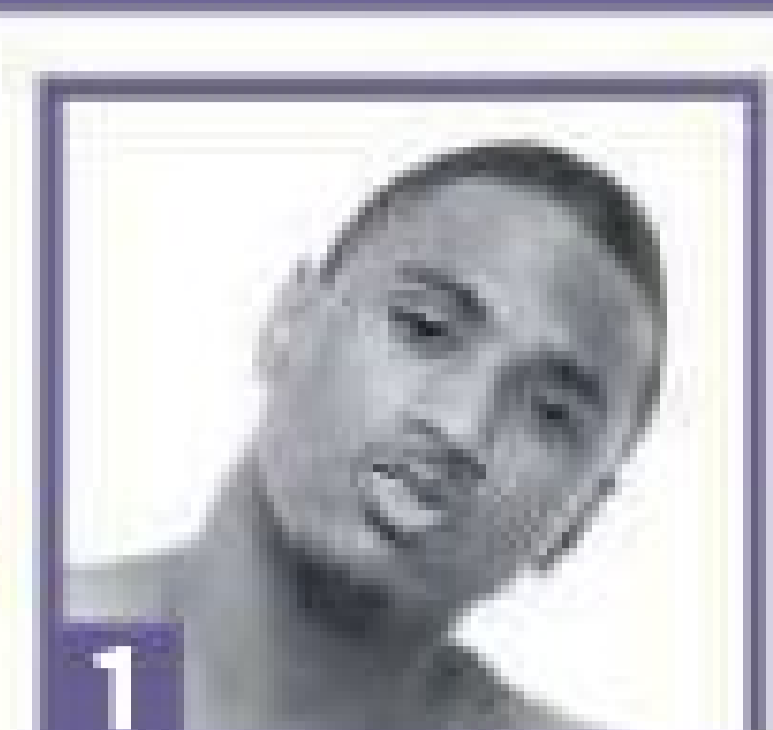
RHYTHMIC™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE (IMPRINT / PROMOTION LABEL)
1	1	10	<b>#1</b> WHAT'S MY NAME? RIHANNA FEAT. DRAKE (SRP/DEF JAM/IDJMG)
2	2	16	ONLY GIRL (IN THE WORLD) RIHANNA (SRP/DEF JAM/IDJMG)
3	7	12	NO HANDS WAKA FLOCKA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)
4	8	10	BLACK AND YELLOW WIZ KHALIFA (ROSTRUM/ATLANTIC)
5	3	22	BOTTOMS UP TREY SONGZ FEAT. NICKI MINAJ (SONGBOOK/ATLANTIC)
6	5	16	RIGHT ABOVE IT LIL WAYNE FEAT. DRAKE (CASH MONEY/UNIVERSAL MOTOWN)
7	11	9	GRENADE BRUNO MARS (ELEKTRA/ATLANTIC)
8	4	19	LIKE A G6 FAR*EAST MOVEMENT FEAT. CATARACS & DEV (CHERRYTREE/INTERSCOPE)
9	9	13	HEY BABY (DROP IT TO THE FLOOR) PITBULL FEAT. T-PAIN (MR. 305/POLO GROUNDS/J/RMG)
10	6	20	JUST A DREAM NELLY (DEBRTY/UNIVERSAL MOTOWN)
11	17	7	<b>GREATEST GAINER</b> FIREWORK KATY PERRY (CAPITOL)
12	16	9	WE R WHO WE R KESHA (KEMOSABE/RCA/RMG)
13	10	12	RIGHT THRU ME NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
14	13	9	NEIGH 3X CHRIS BROWN (JIVE/JLG)
15	14	11	ASTON MARTIN MUSIC RICK ROSS FEAT. DRAKE & CHRISSETTE MICHELE (MAYBACH SLIP-N-SLIDE/DEF JAM/UMRG)
16	18	6	KUSH DR. DRE FEAT. SNOOP DOGG & AKON (AFTERMATH/INTERSCOPE)
17	20	6	THE TIME (DIRTY BIT) THE BLACK EYED PEAS (INTERSCOPE)
18	19	19	DEUCES CHRIS BROWN FEAT. TYGA & KEVIN MCCALL (JIVE/JLG)
19	27	4	TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E (UNIVERSAL REPUBLIC)
20	22	10	RAISE YOUR GLASS PINK (LAFACE/JLG)
21	23	5	COMING HOME DIDDY - DIRTY MONEY FEAT. SKYLAR GREY (BAD BOY/INTERSCOPE)
22	21	14	MEMORIES DAVID GUETTA FEAT. KID CUDI (GUM/ASTRALWERKS/CAPITOL)
23	26	5	DOWN ON ME JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/IDJMG)
24	28	4	ROCKETEER FAR*EAST MOVEMENT FEAT. RYAN TEDDER (CHERRYTREE/INTERSCOPE)
25	24	13	NO LOVE EMINEM FEAT. LIL WAYNE (WEB/SHADY/AFTERMATH/INTERSCOPE)
26	25	14	PLEASE DON'T GO MIKE POSNER (J/RMG)
27	29	5	STEREO LOVE EDWARD MAYA & VIKI JIGULINA (ULTRA)
28	31	6	GO GIRL BABY BASH FEAT. E-40 (BASHTOWN/UPSTAIRS)
29	33	5	BUZZIN' MANN FEAT. 50 CENT (MERCURY/IDJMG)
30	30	8	LAY IT DOWN LLOYD (YOUNG-GOLDIE/ZONE 4/INTERSCOPE)
31	37	2	MOMENT 4 LIFE NICKI MINAJ FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
32	32	20	TEENAGE DREAM KATY PERRY (CAPITOL)
33	38	2	MAKE A MOVIE TWISTA FEAT. CHRIS BROWN (G/MG/CAPITOL)
34	39	2	WHO DAT GIRL FLO RIDA FEAT. AKON (POE BOY/ATLANTIC)
35	40	2	WHO'S THAT CHICK? DAVID GUETTA FEAT. RIHANNA (GUM/ASTRALWERKS/CAPITOL)
36	NEW	36	YOU BE KILLIN EM FABOLOUS (DESERT STORM/DEF JAM/IDJMG)
37	RE-ENTRY	37	FANCY DRAKE FEAT. TI & SWIZZ BEATZ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
38	34	13	WHIP MY HAIR WILLOW (ROC NATION/COLUMBIA)
39	NEW	39	BASS DOWN LOW DEV FEAT. THE CATARACS (INDIE-POP/UNIVERSAL REPUBLIC)
40	RE-ENTRY	40	PRETTY GIRL ROCK KERI HILSON (MOSLEY/ZONE 4/INTERSCOPE)

ADULT R&B™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE (IMPRINT / PROMOTION LABEL)
1	1	15	<b>#1</b> YOU ARE CHARLIE WILSON (P. MUSIC/JIVE/JLG)
2	2	18	WHEN A WOMAN LOVES R. KELLY (JIVE/JLG)
3	3	19	CAN'T BE FRIENDS TREY SONGZ (SONGBOOK/ATLANTIC)
4	5	23	SOMETIMES I CRY ERIC BENET (REPRISE/WARNER BROS.)
5	4	14	I'M DOING ME FANTASIA (S/19/J/RMG)
6	6	23	SHARE MY LIFE KEM (UNIVERSAL MOTOWN/UMRG)
7	7	11	EMERGENCY TANK (MOGMAE/SONG DYNASTY/ATLANTIC)
8	8	20	GONE ALREADY FAITH EVANS (PROLIFIC/EONE)
9	10	27	CHAMPAGNE LIFE NE-YO (DEF JAM/IDJMG)
10	11	8	LAY WITH YOU EL DEBARGE FEAT. FAITH EVANS (GEFFEN/INTERSCOPE)
11	15	13	KISS GOODBYE AVANT (VERVE FORECAST/VERVE)
12	12	6	WALKING MARY MARY (MY BLOCK/COLUMBIA)
13	16	5	<b>GREATEST GAINER</b> LOVE LETTER R. KELLY (JIVE/JLG)
14	13	6	HOLD MY HAND MICHAEL JACKSON DUET WITH AKON (MJJ/EPIC/COLUMBIA)
15	14	11	10 SECONDS JAZMINE SULLIVAN (J/RMG)
16	17	7	SHINE JOHN LEGEND & THE ROOTS (HOME SCHOOL G.O.O.D./COLUMBIA)
17	20	11	I DON'T WANNA GO FREDDIE JACKSON (EONE)
18	19	7	FALL FOR YOUR TYPE JAMIE FOXX FEAT. DRAKE (J/RMG)
19	18	6	NEVER WANT TO LIVE WITHOUT YOU ERIC BENET (REPRISE/WARNER BROS.)
20	25	4	FAR AWAY MARSHA AMBROSIOUS (J/RMG)
21	23	8	ALL I WANT IS YOU MIGUEL FEAT. J. COLE (BLACK ICE/BYSTORM/JIVE/JLG)
22	24	20	GLAD I MET YOU TONIGHT WILL DOWNING (PEAK/CMG)
23	30	3	ONE IN A MILLION NE-YO (DEF JAM/IDJMG)
24	21	9	WHAT COULD HAVE BEEN GINUWINE (NOTIFI)
25	28	8	GOOD MORNING K'JON (UP&UP/UNIVERSAL REPUBLIC/UMRG)

RAP SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE (IMPRINT / PROMOTION LABEL)
1	1	14	<b>#1</b> ASTON MARTIN MUSIC NO HANDS RICK ROSS FEAT. DRAKE & CHRISSETTE MICHELE (MAYBACH SLIP-N-SLIDE/DEF JAM/UMRG)
2	2	16	WAKA FLOCKA FLAME FLOCKAVELI 1017 BRICK SQUAD/ASYLUM/WARNER BROS.
3	4	11	BLACK AND YELLOW WIZ KHALIFA (ROSTRUM/ATLANTIC)
4	3	13	RIGHT THRU ME NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
5	5	18	RIGHT ABOVE IT LIL WAYNE FEAT. DRAKE (CASH MONEY/UNIVERSAL MOTOWN)
6	6	12	MAKE A MOVIE TWISTA FEAT. CHRIS BROWN (G/MG/CAPITOL)
7	7	17	LIKE A G6 FAR*EAST MOVEMENT FEAT. CATARACS & DEV (CHERRYTREE/INTERSCOPE)
8	10	11	HEY BABY (DROP IT TO THE FLOOR) PITBULL FEAT. T-PAIN (MR. 305/POLO GROUNDS/J/RMG)
9	8	18	JUST A DREAM NELLY (DEBRTY/UNIVERSAL MOTOWN)
10	13	3	MOMENT 4 LIFE NICKI MINAJ FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
11	12	10	YOU BE KILLIN EM FABOLOUS (DESERT STORM/DEF JAM/IDJMG)
12	9	23	FANCY DRAKE FEAT. TI & SWIZZ BEATZ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
13	11	6	KUSH DR. DRE FEAT. SNOOP DOGG & AKON (AFTERMATH/INTERSCOPE)
14	17	2	<b>GG</b> 6 FOOT 7 FOOT LIL WAYNE FEAT. CORY GUNZ (CASH MONEY/UNIVERSAL MOTOWN)
15	15	7	MAKE IT RAIN TRAVIS PORTER (PORTER HOUSE/JIVE/JLG)
16	14	4	FIRE FLAME BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
17	16	11	NO LOVE EMINEM FEAT. LIL WAYNE (WEB/SHADY/AFTERMATH/INTERSCOPE)
18	21	3	ROCKETEER FAR*EAST MOVEMENT FEAT. RYAN TEDDER (CHERRYTREE/INTERSCOPE)
19	19	5	SO HIGH SLIM THUG FEAT. B.O.B (BOSS HOGG OUTLAWZ/EONE)
20	22	14	MONSTER KANY

HOT R&B/HIP-HOP SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	1	21	<b>#1 CAN'T BE FRIENDS</b> 9 WKS	Trey Songz M. WINANS, M. JONES, C. G. FORBES, T. NEVerson		1
2	2	2	22	<b>ASTON MARTIN MUSIC</b>	Rick Ross Featuring Drake & Christette Michele J. U.S. T.I., C. E. LEAGUE (W. ROBERTS, H. K. CROWE, E. ORTIZ, A. GRAHAM, C. PAYNE)		2
3	3	5	11	<b>WHAT'S MY NAME?</b>	Rihanna Featuring Drake STARGATE (M. S. ERIKSEN, T. E. HERMANSEN, E. DEAN, T. HALE, A. GRAHAM)		3
4	4	3	20	<b>NO HANDS</b>	Waka Flocka Flame Featuring Roscoe Dash & Wale DRUMMA BOY (J. JONES, J. L. JOHNSON, O. AKINTIMEHIN, C. GHOLSON)		2
5	5	4	14	<b>RIGHT THRU ME</b>	Nicki Minaj DREW MONEY (D. T. MARAJ, A. THIELK, S. HACKER)		4
6	6	8	20	<b>MAKE A MOVIE</b>	Twista Featuring Chris Brown THE LEGENDARY TRAXSTER (C. T. MITCHELL, S. LINDLEY, T. PAIN)		6
7	7	6	26	<b>DEUCES</b>	Chris Brown Featuring Tyga & Kevin McCall K. MCCALL, K. MCCALL, M. STEVENSON, C. BROWN		1
8	8	7	19	<b>LAY IT DOWN</b>	Lloyd AWESOME JONES/IN. V. BOZEMAN (J. JONES, E. DEAN, V. BOZEMAN)		7
9	9	10	13	<b>BLACK AND YELLOW</b>	Wiz Khalifa STARGATE (C. THOMAS, M. S. ERIKSEN, T. E. HERMANSEN)		9
10	10	11	9	<b>NO BS</b>	Chris Brown THA BIZNESS (K. MCCALL, C. BROWN, C. WHITACRE, J. HENDERSON)		10
11	13	19	8	<b>PRETTY GIRL ROCK</b>	Keri Hilson C. HARMONY (S. C. SMITH, C. HARMON, R. MACDONALD, W. SALTER, B. WITHERS)		11
12	11	9	16	<b>WHIP MY HAIR</b>	Willow JUKEBOX, D. BANGA (R. JACKSON, J. ROCKWELL)		5
13	12	13	16	<b>I'M DOING ME</b>	Fantasia C. HARMONY (C. HARMON, C. KELLY)		12
14	15	17	8	<b>FALL FOR YOUR TYPE</b>	Jamie Foxx Featuring Drake N. SHEBIB (N. SHEBIB, A. GRAHAM, N. CAMPBELL, M. DIAZ, RODRIGUEZ)		14
15	17	14	20	<b>RIGHT ABOVE IT</b>	Lil Wayne Featuring Drake KANE (D. CARTER, A. GRAHAM, D. A. JOHNSON)		4
16	14	16	15	<b>YOU ARE</b>	Charlie Wilson W. MORRIS, C. WILSON (W. MORRIS, C. WILSON, D. BETTIS, C. M. DAYS, JR.)		14
17	16	12	24	<b>BOTTOMS UP</b>	Trey Songz Featuring Nicki Minaj KANE BEATZ, TRACK DEALER (T. NEVerson, T. SCALES, E. MILES, D. A. JOHNSON, M. JAMES, D. T. MARAJ)		2
18	19	18	17	<b>ONE IN A MILLION</b>	Ne-Yo C. HARMONY (S. C. SMITH, C. HARMON)		17
19	18	23	12	<b>10 SECONDS</b>	Jazmine Sullivan S. REMI (J. SULLIVAN, S. REMI)		18
20	21	22	17	<b>LOVING YOU NO MORE</b>	Diddy - Dirty Money Featuring Drake S. GARRETT, M. SNOODY (S. GARRETT, M. SNOODY, M. WINANS, D. RICHARD, A. GRAHAM)		20
21	23	27	13	<b>MAKE IT RAIN</b>	Travis Porter FKI (TRAVIS PORTER)		21
22	20	20	18	<b>WHEN A WOMAN LOVES</b>	R. Kelly R. KELLY (R. S. KELLY)		20
23	25	39	10	<b>YOU BE KILLIN EM</b>	Fabulous R. LESLIE (J. D. JACKSON, R. LESLIE, H. ROONEY)		23
24	27	33	5	<b>MOMENT 4 LIFE</b>	Nicki Minaj Featuring Drake T-MINUS (D. T. MARAJ, A. GRAHAM, T. WILLIAMS, N. SEETHERAM)		24
25	24	21	24	<b>SOMETIMES I CRY</b>	Eric Benet E. BENET, G. NASH, JR. (E. BENET, G. NASH, JR.)		16
26	22	15	25	<b>ALL I WANT IS YOU</b>	Miguel Featuring J. Cole S. REMI (S. REMI, M. PIMENTEL, J. L. COLE)		7
27	28	24	51	<b>THERE GOES MY BABY</b>	Usher JIM JONSON, RICO LOVE (RICO LOVE, J. G. SCHEFFER, F. ROMANO, D. MORRIS)		1
28	35	-	2	<b>6 FOOT 7 FOOT</b> GG/AIRPLAY	Lil Wayne Featuring Cory Gunz S. CRAWFORD (D. CARTER, S. CRAWFORD, P. PANKY, W. ATAWAKI, B. ULGIE)		28
29	33	30	29	<b>CHAMPAGNE LIFE</b>	Ne-Yo D. GOUGH (S. C. SMITH, D. GOUGH)		11
30	26	25	26	<b>HOLDING YOU DOWN (GOIN IN CIRCLES)</b>	Jazmine Sullivan ELLIOTT LAMB, J. LOTT, LAMB, SULLIVAN, J. DAVIS, WALTERS, HARMON, D. KINSON, BARKES, CRUZ, JONES, MARCHAND, MCKAY, VOLKMER, ASKEVIN, BLIGE, DAVIS, DEWALLE, MAYFIELD		3
31	32	38	11	<b>DOWN ON ME</b>	Jeremih Featuring 50 Cent M. SCHULTZ (J. FELTON, M. SCHULTZ, C. J. JACKSON, JR.)		31
32	30	26	32	<b>LOVE ALL OVER ME</b>	Monica J. DUPRI, B. M. COX (J. DUPRI, B. M. COX, C. JOHNSON)		2
33	31	28	6	<b>FIRE FLAME</b>	Birdman Featuring Lil Wayne KILL WILL (B. WILLIAMS, D. CARTER, W. VONER)		28
34	34	41	20	<b>SHARE MY LIFE</b>	Kem KEM, R. RIDEOUT, A. BLACKSTONE (K. OWENS)		28
35	29	29	29	<b>FANCY</b>	Drake Featuring T.I. & Swizz Beatz SWIZZ BEATZ, SHEBIB (A. GRAHAM, N. SHEBIB, M. SAMUELS, K. DEAN, A. JOHNSON, H. ZAVI)		4
36	36	31	9	<b>LAY WITH YOU</b>	El DeBarge Featuring Faith Evans MIKE CITY (M. FLOWERS, E. J. COULTER)		31
37	38	42	9	<b>SO HIGH</b>	Slim Thug Featuring B.o.B J. ROSSER, B. RACKLEY (B. R. SIMMONS, JR., S. THOMAS, C. MONTGOMERY III, B. RACKLEY, J. ROSSER)		37
38	42	56	5	<b>LOVE LETTER</b>	R. Kelly R. KELLY (R. S. KELLY)		38
39	37	37	11	<b>GET BACK UP</b>	T.I. Featuring Chris Brown THE NEPTUNES (C. J. HARRIS, JR., P. L. WILLIAMS)		37
40	45	51	7	<b>HOLD MY HAND</b>	Michael Jackson Duet With Akon A. THIAM, M. JACKSON (A. THIAM, G. TUINFORT, C. KELLY)		33
41	44	36	36	<b>BEAT IT UP</b>	Gucci Mane Featuring Trey Songz DRUMMA BOY (R. DAVIS, C. GHOLSON, T. NEVerson)		36
42	39	34	47	<b>FINDING MY WAY BACK</b>	Jaheim I. BARIAS, C. HAGGINS (I. BARIAS, C. HAGGINS, M. JONTEL, C. CHAMBERS, J. HOAGLAND)		12
43	52	55	17	<b>MONSTER</b>	Kanye West Featuring Jay-Z, Rick Ross, Bon Iver & Nicki Minaj K. WEST (K. WEST, C. CARTER, P. REYNOLDS, M. DEAN, W. ROBERTS, I. D. T. MARAJ, J. VERNON, J. BHASKER)		30
44	51	53	5	<b>BE WITH YOU</b>	David Banner & 9th Wonder Feat. Ludacris & Marsha Ambrosius 9TH WONDER (L. CRUMP, P. DOUTHIT, W. CAMPBELL, C. BRIDGES, M. AMBROSIOUS)		44
45	40	43	51	<b>UN-THINKABLE (I'M READY)</b>	Alicia Keys A. KEYS, K. BROTHERS, N. SHEBIB (ALICIA KEYS, A. GRAHAM, K. BROTHERS, JR., N. SHEBIB)		1
46	46	46	35	<b>WHY WOULD YOU STAY?</b>	Kem KEM, R. RIDEOUT (K. OWENS)		17
47	50	50	6	<b>KUSH</b>	Dr. Dre Featuring Snoop Dogg & Akon D. J. KHALIL (K. RAHMAN, A. YOUNG, A. THIAM, A. JOHNSON, I. D. T. MARAJ, A. RAVSON, M. JONES II, G. HONEYCUTT)		47
48	41	32	35	<b>BITTERSWEET</b>	Fantasia C. HARMONY (C. HARMON, C. KELLY)		7
49	48	54	6	<b>WALKING</b>	Mary Mary W. CAMPBELL, W. CAMPBELL, T. ATKINS, CAMPBELL, E. ATKINS, CAMPBELL, N. CONWAY, C. WATERS)		48
50	43	47	11	<b>EMERGENCY</b>	Tank SONG DYNASTY (TANK, R. NEWT, J. FRANKLIN, J. VALENTINE)		43
51	49	35	20	<b>GONE ALREADY</b>	Faith Evans I. BARIAS, C. HAGGINS, F. EVANS (F. EVANS, C. HAGGINS, I. BARIAS, R. TOBY, C. WILLIAMS, J. SMITH)		26
52	54	58	11	<b>START IT UP</b>	Lloyd Banks Feat. Kanye West, Swizz Beatz, Fabolous & Ryan Leslie CARDIAK (C. LLOYD, K. WEST, J. JACKSON, K. DEAN, C. MCCORMICK)		52
53	53	49	9	<b>SPEAKERS GOING HAMMER</b>	Souja Boy BOI-10A (D. WAX, M. SAMUELS, B. GREEN)		48
54	55	57	10	<b>LAST WISH</b>	Ray J R. JERKINS (R. JERKINS, L. DANIELS, W. NORWOOD, JR.)		54
55	57	62	7	<b>I AIN'T THRU</b>	Keyshia Cole Featuring Nicki Minaj THE ARC, R. FAIR (K. M. COLE, R. GONZALEZ, D. T. MARAJ)		55



In its ninth week at the top, the track ties Chris Brown's "Deuces" for the longest run since Alicia Keys' "Un-Thinkable (I'm Ready)" spent 12 weeks at No. 1 last year.



The fourth and fifth singles off "Last Train to Paris" each step up one position as the album falls 3-13 on Top R&B/Hip-Hop Albums (see opposite page).



As "Make It Rain" continues to climb up the chart, the Atlanta rap trio debuts with "Bring It Back," thanks to power rotation spins at WJMH Greensboro-Winston-Salem, N.C., and WLD Tampa, Fla.



David Banner (above right, with 9th Wonder) cracks the top half of the list for the first time as a lead artist since "Get Like Me" hit No. 7 in the Aug. 30, 2008, issue.



After spending two weeks atop Gospel Songs in December, the Chicago crooner lands his first title on this chart. His latest set, "Triumphant," peaked at No. 2 on Gospel Albums in August.

**BETWEEN THE BULLETS**

# LIL WAYNE'S '6 FOOT 7 FOOT' CLIMB

After picking up Hot Shot Debut honors last week, Lil Wayne's "6 Foot 7 Foot" leaps 35-28 with Greatest Gainer and Airpower honors on Hot R&B/Hip-Hop Songs (8.5 million listener impressions, up 154%, according to Nielsen BDS). The Bangladesh-produced track is the lead single off his upcoming "Tha Carter IV" and features Bronx rapper Cory Gunz, the latest signee to the Young Money imprint. Bangladesh also produced Wayne's 2008 No. 1 hit "A Milli."

—Raully Ramirez

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
56	56	52	14	<b>MAKING LOVE TO THE MONEY</b>	Gucci Mane SCHEFE, OHZEE (R. DAVIS, I. LEWIS, O. ZAYAZ)		36
57	58	59	10	<b>FEEL LOVE</b>	Sean Garrett Featuring J. Cole or Drake S. GARRETT, K. GARRETT (S. GARRETT, K. GARRETT, A. GRAHAM, J. L. COLE)		57
58	59	61	7	<b>WORDS</b>	Bobby V THE PENTAGON (B. WILSON, E. DAWKINS, D. E. THOMAS)		58
59	61	65	16	<b>THROWN OFF</b>	Treal Lee & Prince Rick MR. HANKY (C. DENARD, D. CROOMS, A. T. ABDUL KARIM, K. SCOTT, M. L. LEE, R. HARRIS)		59
60	60	66	13	<b>KISS GOODBYE</b>	Avant THE PENTAGON (M. AVANT, A. DIXON, E. DAWKINS)		60
61	64	68	7	<b>I'LL BE THERE</b>	Tiffany Evans L. CARR (L. CARR, A. GRANDERSON)		61
62	63	63	14	<b>RAP SONG</b>	T-Pain Featuring Rick Ross YOUNG FIRE, PHIN (P. HARRIS, R. ROBERTS, C. CARTER, C. WAMPFLER, P. REED, M. HAWKINS, J. B. JONES, HARRIS, JACKSON, W. HART, T. G. BROWN, M. W. DEAN, J. JACKSON, YOUNG)		33
63	66	64	6	<b>NEVER WANT TO LIVE WITHOUT YOU</b>	Eric Benet G. NASH, JR., E. BENET (G. NASH, JR., E. BENET)		63
64	69	84	7	<b>AIN'T THINKIN' 'BOUT YOU</b>	Bow Wow Featuring Chris Brown K. MAC (S. G. MOSS, C. BROWN, K. MCCALL)		64
65	65	77	12	<b>UNUSUAL</b>	Trey Songz Featuring Drake FORAK (A. WANSEL, W. FELDER, D. WANSEL, T. NEVerson, E. LEWIS, J. MAULTSBY, M. MOORE, F. BENNET, E. A. GRAHAM)		61
66	74	81	7	<b>NEW YEAR'S EVE</b>	Snoop Dogg Featuring Marty James S. DEVILLE (C. C. BROADUS, JR., E. MOLINA, M. JAMES, M. GAYE, O. BROWN, D. RITZ)		66
67	62	48	15	<b>RUNAWAY</b>	Kanye West Featuring Pusha T K. WESTE, HAYNE, J. BHASKER, M. DEAN (K. WESTE, HAYNE, T. THORNTON, J. BHASKER, M. DEAN, M. BRANCH)		30
68	67	69	3	<b>RAINING MEN</b>	Rihanna Featuring Nicki Minaj MEL. MUS (M. HOUGH, II, R. R. WOUTER, T. THOMAS, T. THOMAS, D. T. MARAJ)		67
69	72	78	10	<b>I DON'T WANNA GO</b>	Freddie Jackson B. J. EASTMOND (B. J. EASTMOND, G. BROWN)		69
70	70	72	4	<b>ALL OF THE LIGHTS</b>	Kanye West K. WEST (K. WEST, J. BHASKER, M. JONES, W. TROTTER)		70
71	68	67	6	<b>ALL YOUR LOVE</b>	K'La B. MARLEY, THE WAILERS (B. MARLEY, M. NIPERTON, R. J. RUDOLPH, B. BUGGS)		67
72	73	71	19	<b>GLAD I MET YOU TONIGHT</b>	Will Downing W. DOWNING, C. DAVIS (W. DOWNING, C. DAVIS)		58
73	79	-	2	<b>LOVE FACES</b>	Trey Songz NOT LISTED (NOT LISTED)		73
74	71	82	7	<b>SHINE</b>	John Legend & The Roots ?USTLOVE, J. LEGEND (J. LEGEND)		71
75	78	75	8	<b>THESE DAYS</b>	Z-Ro NOT LISTED (NOT LISTED)		75
76	81	79	16	<b>LAY YOU DOWN</b>	Usher RICO LOVE, D. NESMITH (RICO LOVE, D. NESMITH, U. RAYMOND IV)		56
77	75	70	8	<b>GIMMIE DAT</b>	Ciara C. STEWART (C. R. HARRIS, C. A. STEWART, K. COBY)		63
78	76	73	12	<b>WHAT YO NAME IZ</b>	Kirko Bangz PYRO D-WILL (K. RANDLE, E. TILLMAN, D. WILLIAMS III)		68
79	87	93	3	<b>THE SHOW GOES ON</b>	Lupe Fiasco KANE BEATZ (W. JACO, D. A. JOHNSON, D. W. BROWER, J. K. BROWN, J. BROCK, E. JUDY, D. GALLUCCI)		79
80	77	96	6	<b>WHAT COULD HAVE BEEN</b>	Ginuwine ST. NICK (ST. NICK, A. TOWNS, E. LUMPKIN)		77
81	80	94	13	<b>CRUSH</b>	BeatKing BEATKING (J. RILEY)		72
82	86	87	3	<b>FAR AWAY</b>	Marsha Ambrosius JUST BLAZE (M. AMBROSIOUS, J. SMITH, S. SIMMS, L. DOZIER, B. HOLLAND, E. HOLLAND, JR.)		82
83	84	-	2	<b>LIKE A G6</b>	Far*East Movement Featuring Cataracs & Dev THE CATARACS (K. NISHIMURA, J. ROH, J. CHOUNG, D. SINGER-VINE, N. HOLOWELL-DHAR)		83
84	94	97	13	<b>SEXY GIRL ANTHEM</b>	Roscoe Dash DJ SPINZ (J. L. JOHNSON, DJ SPINZ)		71
85	HOT SHOT DEBUT	1	1	<b>NOBODY GREATER</b>	VaShawn Mitchell V. MITCHELL, D. WEATHERSPOON (D. PAULK)		85
86	92	-	2	<b>PUT IT DOWN</b>	Bun-B Featuring Drake NOT LISTED (NOT LISTED)		86
87	88	-	2	<b>ASS ON THE FLOOR</b>	Diddy - Dirty Money Featuring Swizz Beatz SWIZZ BEATZ (S. COMBS, D. RICHARD, L. WATSON, K. VICK, K. DEAN)		87
88	NEW	1	1	<b>BRING IT BACK</b>	Travis Porter NOT LISTED (NOT LISTED)		88
89	RE-ENTRY	16	16	<b>BAD (THAT'S HER)</b>	Lil Scrappy Featuring Stuey Rock ZAYTOVEN (D. RICHARDSON, E. MOORMAN, J. NICKS, X. DOTSON)		46
90	89	-	4	<b>COLOGNE</b>	John Blu Featuring Twista & Gucci Mane J. BLU, J. BLU, T. DURRETT)		89
91	100	-	2	<b>GOOD MORNING</b>	K'Jon K. JOHNSON, K. WISE (K. JOHNSON)		91
92	85	85	10	<b>SLUMBER PARTY</b>	Just Brittany NOT LISTED (NOT LISTED)		82
93	93	-	10	<b>LIVING BETTER NOW</b>	Jamie Foxx Featuring Rick Ross BINKI (R. HARBELL, RICO LOVE, B. PRESCOTT, W. ROBERTS, II, C. WALLACE, E. J. ISLEY, R. ISLEY, B. ISLEY, C. H. JASPER)		81
94	98	-	2	<b>OUT YO LEAGUE</b>	F.L.Y. (Fast Life Yungstaz) NOT LISTED (NOT LISTED)		94
95	NEW	1	1	<b>LOVE IS</b>	Melba Moore YASHA (Y. BARJONA, N. EMMANUEL)		95
96	RE-ENTRY	11	11	<b>YEAH BOY</b>	Yung Joc DON VITO (J. ROBINSON, A. PRADO, R. D. RICHARD, O. A. TIMIDYO)		80
97	83	91	16	<b>BREAKING POINT</b>	Keri Hilson TIMBALAND, JROC (T. V. MOSLEY, J. HARMON, K. L. HILSON, T. CLAYTON)		44
98	NEW	1	1	<b>BLACK AND PURPLE</b>	Mullyman Featuring Wale & Wiz Khalifa NOT LISTED (NOT LISTED)		98
99	90	80	16	<b>BITCH</b>	E-40 Featuring Too Short V. TOLAN (E. STEVENS, V. TOLAN, T. A. SHAW)		80
100	NEW	1	1	<b>SAY I WON'T</b>	Propain NOT LISTED (NOT LISTED)		100

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The most popular songs, according to R&B/Hip-Hop radio audience impressions measured by Nielsen Broadcast Data Systems and sales data compiled by Nielsen SoundScan. Greatest Gainer/Airplay is awarded for the largest increase in play on the chart. See Charts Legend on billboard.biz for rules and explanations. © 2011, Prometheus Global Media, LLC. All rights reserved.

CHRISTIAN SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST IMPRINT / PROMOTION LABEL
1	1	5	<b>#1</b> CHRISTMAS THIS YEAR 2 WKS TOBYMAC FEATURING LEIGH NASH FOREFRONT/EMI CMG
2	11	5	COME NOW OUR KING CHRIS AUGUST FERVENT/WORD-CURB
3	12	5	JOYFUL, JOYFUL CASTING CROWNS BEACH STREET/REUNION/PLG
4	17	5	<b>GREATEST GAINER</b> THIS IS CHRISTMAS KUTLESS BEC/TOOTH & NAIL
5	2	28	LIGHT UP THE SKY THE AFTERS INO
6	5	33	STARRY NIGHT CHRIS AUGUST FERVENT/WORD-CURB
7	3	16	YOUR LOVE BRANDON HEATH MONOMODE/REUNION/PLG
8	13	5	HOPE WAS BORN THIS NIGHT SIDEWALK PROPHETS FERVENT/WORD-CURB
9	6	27	JESUS SAVES JEREMY CAMP BEC/TOOTH & NAIL
10	4	19	I WILL FOLLOW CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
11	16	5	ONE LAST CHRISTMAS MATTHEW WEST SPARROW/EMI CMG
12	7	12	YOU ARE MORE TENTH AVENUE NORTH REUNION/PLG
13	14	37	LEAD ME SANCTUS REAL SPARROW/EMI CMG
14	19	4	O HOLY NIGHT KERRIE ROBERTS ESSENTIAL/PLG
15	20	5	JINGLE BELL ROCK NEWSBOYS INPOP
16	10	15	BEAUTIFUL MERCYME INO
17	22	4	FOR ALL THE WORLD PHILLIPS, CRAIG & DEAN INO
18	27	4	THE FIRST NOEL REVIVE ESSENTIAL/PLG
19	15	18	EVERYTHING I NEED KUTLESS BEC/TOOTH & NAIL
20	18	10	YOU ARE JASON CASTRO ATLANTIC/WORD-CURB
21	21	8	CHILDREN OF GOD THIRD DAY ESSENTIAL/PLG
22	35	4	CHRISTMASTIME PHIL WICKHAM INO
23	33	4	MOST BEAUTIFUL TIME OF THE YEAR BECKAH SHAE SHAE SHOC
24	40	3	ALL I WANT FOR CHRISTMAS IS YOU NEWSBOYS INPOP
25	29	4	FAMILY TREE DAVE BARNES RAZOR & TIE
26	24	14	HOLD ON TOBYMAC FOREFRONT/EMI CMG
27	34	16	I REFUSE JOSH WILSON SPARROW/EMI CMG
28	25	10	I AM NEW JASON GRAY CENTRICITY
29	38	4	THE FIRST NOEL PHIL WICKHAM INO
30	26	20	COME HOME LUMINATE SPARROW/EMI CMG
31	36	4	DO YOU HEAR WHAT I HEAR PHILLIPS, CRAIG & DEAN INO
32	41	4	WINTER WONDERLAND NEWSBOYS INPOP
33	30	3	WHERE'S THE LINE TO SEE JESUS? BECKY KELLEY SHOCK CITY/KYLEFENTONPROMOTIONS.COM
34	23	19	WHAT LOVE REALLY MEANS JJ HELLER STONE TABLE
35	32	13	REACHING FOR YOU LINCOLN BREWSTER INTEGRITY
36	50	2	CAROL OF THE BELLS LANAE HALE CENTRICITY
37	48	3	I PRAY ON CHRISTMAS DAVE BARNES RAZOR & TIE
38	RE-ENTRY		CLOSER SHAWN MCDONALD SPARROW/EMI CMG
39	45	2	WHAT CHILD IS THIS THE MUSEUM BEC/TOOTH & NAIL
40	28	8	DAY AFTER DAY KRISTIAN STANFILL SIXSTEPS/SPARROW/EMI CMG
41	43	2	IT CAME UPON THE MIDNIGHT CLEAR JARS OF CLAY GRAY MATTERS/ESSENTIAL/PLG
42	31	16	HERO ABANDON FOREFRONT/EMI CMG
43	49	2	DO YOU HEAR WHAT I HEAR? JASON GRAY CENTRICITY
44	42	4	DO YOU HEAR? JAMES DAVID CARTER NORTH POINT
45	HOT SHOT DEBUT		THE CHRISTMAS SONG DAVE BARNES RAZOR & TIE
46	39	18	FORGIVEN SKILLET INO
47	37	11	CRAZY LOVE HAWK NELSON BEC/TOOTH & NAIL
48	RE-ENTRY		O HOLY NIGHT NEWSBOYS INPOP
49	NEW		I'LL BE HOME FOR CHRISTMAS JADON LAVIK JLM
50	47	2	BETTER DAYS MATT BROWER INDIE EXTREME/BLACK SHOE

CHRISTIAN ALBUMS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	12	<b>#1</b> VARIOUS ARTISTS 6 WKS WOW HITS 2011 THROUGH INTEGRITY/WORD-CURB/EMI CMG
2	2	6	CHRIS TOMLIN AND IF OUR GOD IS FOR US... SIXSTEPS/SPARROW 3444/EMI CMG
3	3	10	THIRD DAY MOVE ESSENTIAL 10921/PROVIDENT-INTEGRITY
4	4	70	<b>GREATEST GAINER</b> SKILLET AWAKE IN OCEAN/ATLANTIC 2554/PROVIDENT-INTEGRITY
5	5	46	TOBYMAC TONIGHT FOREFRONT 6371/EMI CMG
6	7	58	CASTING CROWNS UNTIL THE WHOLE... BEACH STREET/REUNION 10135/PROVIDENT-INTEGRITY
7	11	13	LECRAE REHAB REACH 8161/INFINITY
8	6	18	JEREMY CAMP WE CRY OUT BEC 7916/EMI CMG
9	13	34	MERCYME THE GENEROUS MR. LOVEWELL INO 4813/PROVIDENT-INTEGRITY
10	15	33	TENTH AVENUE NORTH THE LIGHT MEETS THE DARK REUNION 10144/PROVIDENT-INTEGRITY
11	8	13	MICHAEL W. SMITH WONDER REUNION 10153/PROVIDENT-INTEGRITY
12	12	3	FLYLEAF REMEMBER TO LIVE (EP) A&M/OCTONE 015056/EMI CMG
13	9	12	MATTHEW WEST THE STORY OF YOUR LIFE SPARROW 6504/EMI CMG
14	16	42	SANCTUS REAL PIECES OF A REAL HEART SPARROW 6506/EMI CMG
15	10	24	NEWSBOYS BORN AGAIN INPOP 1521/EMI CMG
16	14	70	NEEDTOBREATHE THE OUTSIDERS ATLANTIC 519702*/WORD-CURB
17	17	64	VARIOUS ARTISTS WOW HITS 2010 WORD-CURB/PROVIDENT-INTEGRITY 4857/EMI CMG
18	21	43	VARIOUS ARTISTS WOW WORSHIP (PURPLE) PLG/EMI CMG 887999/WORD-CURB
19	28	7	UNDEROATH O (DISAMBIGUATION) SOLD STATE/TOOTH & NAIL 8258/EMI CMG
20	27	17	CASTING CROWNS UNTIL THE WHOLE... BEACH STREET/REUNION 10156/PROVIDENT-INTEGRITY
21	22	12	JARS OF CLAY THE SHELTER GRAY MATTERS/ESSENTIAL 10923/PROVIDENT-INTEGRITY
22	20	8	THE PRIESTS NOEL RCA VICTOR 75729/SONY MUSIC
23	26	7	MARIE OSMOND I CAN DO THIS OSMOND 46220
24	HOT SHOT DEBUT		MORMON TABERNACLE CHOIR MEN OF THE MORMON TABERNACLE CHOIR/ARMY TABERNACLE CHOIR 505126
25	36	17	ISRAEL HOUGHTON LOVE GOD LOVE PEOPLE INTEGRITY 4816/PROVIDENT-INTEGRITY
26	43	58	SWITCHFOOT HELLO HURRICANE (OVERCAST) PEOPLES/ATLANTIC/REDENTIA 4831/EMI CMG
27	19	8	NEWSBOYS CHRISTMAS! A NEWSBOYS HOLIDAY INPOP 1578/EMI CMG
28	23	39	AMY GRANT SOMEWHERE DOWN THE ROAD AMY GRANT PROD. SPARROW 3503/EMI CMG
29	30	15	DISCIPLE HORSESHOES & HANDGRENADES INO 4841/PROVIDENT-INTEGRITY
30	42	16	ANBERLIN DARK IS THE WAY LIGHT... UNIVERSAL REPUBLIC 014710*/EMI CMG
31	46	61	KUTLESS IT IS WELL BEC 7174/EMI CMG
32	44	5	JESUS CULTURE COME AWAY JESUS CULTURE/KINGSWAY 8443/EMI CMG
33	24	9	POINT OF GRACE HOME FOR THE HOLIDAYS WORD-CURB 888087
34	35	20	GAITHER VOCAL BAND GREATLY BLESSED GAITHER 6048/EMI CMG
35	49	54	FLYLEAF MEMENTO MORI A&M/OCTONE 013512/EMI CMG
36	32	23	HILLSONG A BEAUTIFUL EXCHANGE LIVE HILLSONG/SPARROW 1350/EMI CMG
37	31	15	THE AFTERS LIGHT UP THE SKY INO 4863/PROVIDENT-INTEGRITY
38	34	9	ERNIE HAASE & SIGNATURE SOUND A TRIBUTE TO THE CATHEDRAL QUARTET GAITHER 6091/EMI CMG
39	RE-ENTRY		CHRIS AUGUST NO FAR AWAY FERVENT 888065/WORD-CURB
40	38	6	VARIOUS ARTISTS THE ESSENTIAL CHRISTMAS COLLECTION ESSENTIAL 10925/PROVIDENT-INTEGRITY
41	RE-ENTRY		AUDREY ASSAD THE HOUSE YOU'RE BUILDING SPARROW 7075/EMI CMG
42	RE-ENTRY		DAVID CROWDER BAND CHURCH MUSIC SIXSTEPS/SPARROW 6515/EMI CMG
43	RE-ENTRY		JJ HELLER WHEN I'M WITH YOU STONE TABLE 101
44	39	14	NATALIE GRANT LOVE REVOLUTION CURB 79188/WORD-CURB
45	RE-ENTRY		AARON NEVILLE I KNOW I'VE BEEN CHANGED TELL IT/EMI GOSPEL 6510/EMI CMG
46	RE-ENTRY		FIREFLIGHT FOR THOSE WHO WAIT FLICKER 10939/PROVIDENT-INTEGRITY
47	RE-ENTRY		STEVEN CURTIS CHAPMAN BEAUTY WILL RISE SPARROW 6516/EMI CMG
48	48	36	THE CANADIAN TENSORS DECCA 013509
49	RE-ENTRY		BRITT NICOLE THE LOST GET FOUND SPARROW 2358/EMI CMG
50	50	17	TOM JONES PRAISE & BLAME SECOND DISC/ISLAND/LOH/NAY 014555*/UMGN

CHRISTIAN AC SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST IMPRINT / PROMOTION LABEL
1	1	5	<b>#1</b> CHRISTMAS THIS YEAR 3 WKS TOBYMAC FEAT. LEIGH NASH FOREFRONT/EMI CMG
2	2	4	<b>GREATEST GAINER</b> THIS IS CHRISTMAS KUTLESS BEC/TOOTH & NAIL
3	3	5	JOYFUL, JOYFUL CASTING CROWNS BEACH STREET/REUNION/PLG
4	5	4	COME NOW OUR KING CHRIS AUGUST FERVENT/WORD-CURB
5	4	4	HOPE WAS BORN THIS NIGHT SIDEWALK PROPHETS FERVENT/WORD-CURB
6	11	4	O HOLY NIGHT KERRIE ROBERTS ESSENTIAL/PLG
7	17	4	ONE LAST CHRISTMAS MATTHEW WEST SPARROW/EMI CMG
8	16	4	THE FIRST NOEL REVIVE ESSENTIAL/PLG
9	18	3	JINGLE BELL ROCK NEWSBOYS INPOP
10	7	15	YOUR LOVE BRANDON HEATH MONOMODE/REUNION/PLG
11	6	26	LIGHT UP THE SKY THE AFTERS INO
12	10	26	JESUS SAVES JEREMY CAMP BEC/TOOTH & NAIL
13	9	30	STARRY NIGHT CHRIS AUGUST FERVENT/WORD-CURB
14	8	17	I WILL FOLLOW CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
15	12	29	LEAD ME SANCTUS REAL SPARROW/EMI CMG
16	20	4	FOR ALL THE WORLD PHILLIPS, CRAIG & DEAN INO
17	22	3	MOST BEAUTIFUL TIME OF THE YEAR BECKAH SHAE SHAE SHOC
18	14	14	BEAUTIFUL MERCYME INO
19	29	2	FAMILY TREE DAVE BARNES RAZOR & TIE
20	26	2	DO YOU HEAR WHAT I HEAR PHILLIPS, CRAIG & DEAN INO
21	NEW		WHAT CHILD IS THIS THE MUSEUM BEC/TOOTH & NAIL
22	NEW		CHRISTMASTIME PHIL WICKHAM INO
23	19	10	YOU ARE MORE TENTH AVENUE NORTH REUNION/PLG
24	21	13	HOLD ON TOBYMAC FOREFRONT/EMI CMG
25	28	2	WINTER WONDERLAND NEWSBOYS INPOP

CHRISTIAN CHR™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST IMPRINT / PROMOTION LABEL
1	2	21	<b>#1</b> FORGIVEN 4 WKS SKILLET INO
2	1	16	WAY BEYOND MYSELF NEWSBOYS INPOP
3	5	18	REMEMBER ME KUTLESS BEC/TOOTH & NAIL
4	3	26	LIGHT UP THE SKY THE AFTERS INO
5	4	15	YOUR LOVE BRANDON HEATH MONOMODE/REUNION/PLG
6	6	12	CRAZY LOVE HAWK NELSON BEC/TOOTH & NAIL
7	8	10	YOU ARE MORE TENTH AVENUE NORTH REUNION/PLG
8	7	15	HOLD ON TOBYMAC FOREFRONT/EMI CMG
9	10	22	HERO ABANDON FOREFRONT/EMI CMG
10	9	24	DEAR X (YOU DON'T OWN ME) DISCIPLE INO
11	13	19	LOOK AWAY THOUSAND FOOT KRUTCH TOOTH & NAIL
12	12	9	SOMETHING IN YOUR EYES SHONLOCK ARROW
13	11	9	ONE IN A MILLION CHASEN INO
14	14	11	I WILL FOLLOW CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
15	15	20	MY OWN LITTLE WORLD MATTHEW WEST SPARROW/EMI CMG
16	19	21	STARRY NIGHT CHRIS AUGUST FERVENT/WORD-CURB
17	17	6	OUTCAST KERRIE ROBERTS REUNION/PLG
18	16	6	YESTERDAY, TODAY, FOREVER RYAN STEVENSON BEC/TOOTH & NAIL
19	18	21	LIFT UP YOUR FACE THIRD DAY ESSENTIAL/PLG
20	30	3	<b>GREATEST GAINER</b> CHRISTMAS THIS YEAR TOBYMAC FEAT. LEIGH NASH FOREFRONT/EMI CMG
21	21	5	I REFUSE JOSH WILSON SPARROW/EMI CMG
22	20	21	HANGING ON BRITT NICOLE SPARROW/EMI CMG
23	NEW		THIS IS CHRISTMAS KUTLESS BEC/TOOTH & NAIL
24	23	8	WHAT I NEED DAVE BARNES FEAT. JOHNNY LANG RAZOR & TIE
25	22	7	GUIDE YOU HOME REMEDY DRIVE WORD-CURB

GOSPEL ALBUMS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	13	<b>#1</b> GREATEST GAINER LECRAE 12 WKS REHAB REACH 8161/INFINITY
2	3	42	MARVIN SAPP HERE I AM VERITY 53156/JLG
3	4	49	VARIOUS ARTISTS WOW GOSPEL 2010 WORD-CURB/EMI CMG/VERITY 62442/JLG
4	5	76	WILLIAM MCDOWELL AS WE WORSHIP LIVE EONE 5103
5	2	3	JAMES FORTUNE & FIYA I BELIEVE LIVE BLACKSMOKE 3092/WORLDWIDE
6	6	20	VASHAWN MITCHELL TRUMPHANT VMAN 06601/EMI GOSPEL
7	8	16	ISRAEL HOUGHTON LOVE GOD LOVE PEOPLE THE LONDON SESSIONS INTEGRITY/COLUMBIA 7398/SONY MUSIC
8	7	15	MAVIS STAPLES YOU ARE NOT ALONE ANTI- 87076*/EPITAPH
9	10	11	TYE TRIBETT FRESH COLUMBIA 59783/SONY MUSIC
10	13	60	TAMELA MANN THE MASTER PLAN TILLYMANN 8135
11	14	12	VARIOUS ARTISTS GOTTA HAVE GOSPEL & VERITY/INTEGRITY/COLUMBIA 73876/SONY MUSIC
12	11	82	BRIAN COURTNEY WILSON JUST LOVE MUSIC WORLD GOSPEL 5917/MUSIC WORLD
13	23	31	JAMES HALL PRESENTS VOICES OF CITADEL THE STORY IT BE WONDERFUL MUSIC BLEND 1864
14	15	7	AARON NEVILLE I KNOW I'VE BEEN CHANGED TELL IT 06510/EMI GOSPEL
15	12	29	FOREVER JONES GET READY EMI GOSPEL 94728
16	18	65	BEBE & CECE WINANS STILL B&C 31105/MALACO
17	9	13	THE BROOKLYN TABERNACLE CHOIR A BROOKLYN TABERNACLE CHRISTMAS INTEGRITY/COLUMBIA 7398/SONY MUSIC
18	17	66	FRED HAMMOND LOVE UNSTOPPABLE F HAMMOND/VERITY 43341/JLG
19	19	67	DONNIE MCCLURKIN PLAYS THE VERY BEST OF DONNIE MCCLURKIN LEGACY 52643/SONY MUSIC
20	20	15	SHEKINAH GLORY MINISTRY REFRESHED BY FIRE KINGDOM 3010
21	25	32	CECE WINANS SONGS OF EMOTIONAL HEALING PURESPRINGS GOSPEL 31106/EMI GOSPEL
22	29	27	TRIP LEE BETWEEN TWO WORLDS REACH 8153/INFINITY
23	21	10	WESS MORGAN FEATURING THE CELEBRATION OF LIVE CHOIR UNDER AN OPEN HEAVEN BOWTIE 8175/FLIPSIDE
24	26	13	CECE WINANS FOR ALWAYS PURESPRINGS GOSPEL 94725/EMI GOSPEL
25	41	2	VARIOUS ARTISTS GOSPEL'S BEST WORSHIP EMI GOSPEL 07538

GOSPEL SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST IMPRINT / PROMOTION LABEL
1	1	24	<b>#1</b> I BELIEVE 14 WKS JAMES FORTUNE & FIYA BLACKSMOKE/WORLDWIDE
2	2	23	NOBODY GREATER VASHAWN MITCHELL EMI GOSPEL
3	3	42	HE WANTS IT ALL FOREVER JONES EMI GOSPEL
4	4	16	I GIVE MYSELF AWAY (LIVE) WILLIAM MCDOWELL EONE
5	5	41	I CHOOSE TO WORSHIP WESS MORGAN BOWTIE/FLIPSIDE
6	6	23	EXPECT THE GREAT JONATHAN NELSON INTEGRITY
7	7	54	THE BEST IN ME MARVIN SAPP VERITY/JLG
8	8	17	IT'S ABOUT TIME FOR A MIRACLE BEVERLY CRAWFORD JDI
9	9	7	WALKING MARY MARY MY BLOCK/COLUMBIA
10	10	90	ALL I NEED BRIAN COURTNEY WILSON MUSIC WORLD GOSPEL/MUSIC WORLD
11	11	25	I FOUND LOVE (CINDY'S SONG) BEBE & CECE WINANS B&C/MALACO
12	13	21	HOLY TO THE LAMB GENITA PUGH ETERNITY
13	14	14	BLESSINGS JOHN P. KEE FEAT. RANCE ALLEN VERITY/JLG
14	15	50	I WANT TO SAY THANK YOU LISA PAGE BROOKS FEAT. J.J. HAIRSTON EVIDENCE GOSPEL/LIGHT
15	18	13	AWESOME GOD FRED HAMMOND F HAMMOND/VERITY/JLG
16	16	18	LORD YOU'RE MIGHTY YOUTHFUL PRAISE FEAT. J.J. HAIRSTON EVIDENCE GOSPEL/LIGHT
17	19	6	HE HAS HIS HAND ON YOU MARVIN SAPP VERITY/JLG
18	17	13	WELL DONE DETRICK HADDON TYSOOT/VERITY/JLG
19	20	10	KEEP ME TYE TRIBETT COLUMBIA
20	21	13	JUST FOR ME SHEKINAH GLORY MINISTRY KINGDOM
21	22	18	IT'S ALL GOD THE SOUL SEEKERS WITH PASTOR MARVIN WINANS SOVEREIGN BLOK3/MALACO
22	23	12	GOD MADE ME MISSISSIPPI MASS CHOIR MALACO



DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	2	9	<b>#1</b> LOUDER (PUT YOUR HANDS UP)	CHRIS WILLIS VENEER/PEACE BISQUIT
2	3	8	ONE HOT PLEASURE	ERIKA JAYNE PRETTY MESS
3	4	9	THE EMERGENCY	BT NETWORK
4	6	5	FIREWORK	KATY PERRY CAPITOL
5	8	5	YOU HAVEN'T SEEN THE LAST OF ME	CHER RCA/RMG
6	5	10	OYE BABY	NICOLA FASANO FEAT. PITBULL JOLLY ROGER
7	7	6	THE TIME (DIRTY BIT)	THE BLACK EYED PEAS INTERSCOPE
8	1	10	MIAMI 2 IBIZA	SWEDISH HOUSE MAFIA VS. TIME TEMPAH ASTRALWERKS/MRQ/CAPITOL
9	9	10	LOCA	SHAKIRA FEAT. DIZZEE RASCAL EPIC/SONY MUSIC LATIN
10	13	7	HEY SEXY LADY	ISQUARE BAD BOY/INTERSCOPE
11	11	11	BARBRA STREISAND	DUCK SAUCE FOOL'S GOLD/DOWNTOWN
12	22	3	TONIGHT (I'M LOVIN' YOU)	ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E UNIVERSAL REPUBLIC
13	18	4	WHO'S THAT CHICK?	DAVID GUETTA FEAT. RIHANNA GUM/ASTRALWERKS/CAPITOL
14	10	12	C'MON GET FUNKY	RALPHI ROSARIO & ABEL AGUILERA VS. TAMARA WALLACE BLUEPLATE
15	12	11	LIKE A G6	FAR*EAST MOVEMENT FEAT. CATARACS & DEV CHERRYTREE/INTERSCOPE
16	20	6	ROCK TONIGHT	J786 STARBUGS
17	21	6	LAST DAYS OF DISCO	ROBBIE WILLIAMS ASTRALWERKS/CAPITOL
18	19	7	MR. ROMEO	EMII SLIPPERY FEEL
19	16	13	EVERYBODY WANTS TO RULE THE WORLD	STEVEN LEE & GRANITE FEAT. ZANDER BLECK STAR 69
20	17	18	MEMORIES	DAVID GUETTA FEAT. KID CUDI GUM/ASTRALWERKS/CAPITOL
21	23	5	RAISE YOUR GLASS	PINK LAFACE/JLG
22	14	10	SHUT THE FRONT DOOR (GOT MY GIRLS)	TIFFANY DUNN EPIC
23	27	3	BABY LIKES TO BANG	ZAYRA BRANDO
24	36	2	<b>POWER PICK</b> A YEAR WITHOUT RAIN	SELENA GOMEZ & THE SCENE HOLLYWOOD
25	25	5	PREDATOR	JULISSA VELOZ CARRILLO

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
26	33	3	I NEED LOVE	DJ YIANNIS & GEORGIE FORGIE MUSIC PLANT
27	29	4	WE R WHO WE R	KESHA KEMOSABE/RCA/RMG
28	26	11	TAKE OVER CONTROL	AFROJACK FEAT. EVA SIMONS ROBBINS
29	37	3	SLEEPYHEAD	PASSION PIT FRENCHKISS/COLUMBIA
30	35	5	BIRD1	UNDERWORLD OM
31	15	13	I LIKE THAT	ROBWARD VISION & STAYC REVENGER STARRING LICHINA SOLARI/STYME/DEFY/INTERSCOPE
32	30	10	SCRATCH	BEACH GIRLS ROCK MAFIA
33	34	7	SECRETS	ONEREPUBLIC MOSLEY/INTERSCOPE
34	28	14	ONLY GIRL (IN THE WORLD)	RIHANNA SRP/DEF JAM/IDJMG
35	32	8	TROUBLE	JUSTIN MICHAEL & KEMAL FEAT. HEATHER BRIGHT ULTRA
36	<b>HOT SHOT DEBUT</b>		HELLO	MARTIN SOLVEIG & DRAGONETTE BIG BEAT/ATLANTIC
37	46	2	PARTY OF THE YEAR	JIPSTA FEAT. SANDY B. BANDOZZLE BEATZ
38	43	3	THINK AGAIN	KWANZA JONES INNOVATION
39	42	4	THIS GUY'S IN LOVE WITH YOU	DAVE KOZ CONCORD/CMG
40	40	8	LOVE IS THE ANSWER	RAY GUELL RG
41	44	3	LET'S BE FRIENDS	EMILY OSMENT WIND-UP
42	38	8	HIT PLAY	JASON DOTTLEY JD3
43	47	2	NAKED	CONSUÉLO COSTIN WITH MASSI & DE LEON CONTINUOUS COOL/CAMP
44	<b>NEW</b>		BETTER THAN TODAY	KYLIE MINOUGE PARLOPHONE/ASTRALWERKS/CAPITOL
45	45	3	I NEED A HIT	MASSI & DE LEON FEAT. PAUL LEKAKIS CONTINUOUS COOL/CAMP
46	<b>NEW</b>		MOVE ON FAST	OND MIND TRAIN/TWISTED
47	24	12	HANG WITH ME	RYAN KONICHIWA/CHERRYTREE/INTERSCOPE
48	49	2	SOFI NEEDS A LADDER	DEADMAUS MAUSTRAP/ULTRA
49	48	4	CHECK IT OUT	WILL.I.A.M. & NICKI MINAJ WILL.I.A.M./INTERSCOPE
50	<b>NEW</b>		ELECTRIC LOVE	DIRTY VEGAS OM

DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	3	<b>#1</b> DAFT PUNK	TRON: LEGACY (SOUNDTRACK) WALT DISNEY 006872	
2	2	113	LADY GAGA	THE FAME STREAMLINE/KONIV/CHERRYTREE/INTERSCOPE 011903*/JGA	3
3	3	3	DEADMAUS	4X4=12 MAUSTRAP 2518/ULTRA	
4	4	57	LADY GAGA	THE FAME MONSTER EP3 STREAMLINE/KONIV/CHERRYTREE/INTERSCOPE 013872*/JGA	
5	5	21	LADY GAGA	THE FAME STREAMLINE/KONIV/CHERRYTREE/INTERSCOPE 014633*/JGA	
6	6	76	OWL CITY	OCEAN EYES UNIVERSAL REPUBLIC 013141*/UMRG	
7	7	32	LCD SOUNDSYSTEM	THIS IS HAPPENING DFA/MRQ/N 09903*/CAPITOL	
8	10	26	3OH3	STREETS OF GOLD PHOTO FINISH 523412/AG	
9	8	5	ROBYN	BODY TALK KONICHIWA/CHERRYTREE/INTERSCOPE 015111*/JGA	
10	9	11	VARIOUS ARTISTS	NOW THAT'S WHAT I CALL CLUB HITS 2 (M) UNIVERSAL/SONY MUSIC 17003/CAPITOL	
11	<b>NEW</b>		SKRILLEX	SCARY MONSTERS AND NICE SPRITES BIG BEAT DIGITAL EX/AG	
12	11	70	DAVID GUETTA	ONE LOVE GUM 88847*/ASTRALWERKS	
13	12	66	LA ROUX	LA ROUX (BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE 013389*/JGA	
14	13	11	LOUIE DEVITO	THE NEW DANCE MIX USA PHASE ONE 1009	
15	16	59	DEADMAUS	FOR LACK OF A BETTER NAME MAUSTRAP 2174/ULTRA	
16	20	4	VARIOUS ARTISTS	UKF DUBSTEP 2010 UKF DIGITAL EX	
17	19	27	CRYSTAL CASTLES	CRYSTAL CASTLES (NON-ALBUM TRACKS) UNIVERSAL MOTOWN 014374/UMRG	
18	14	7	VARIOUS ARTISTS	ULTRA.2011 ULTRA 2661	
19	23	23	M.I.A.	MAYA N.E.E.T./XL/INTERSCOPE 014344*/JGA	
20	21	11	FLYING LOTUS	COSMOGRAMMA WARP 195*	
21	17	11	THE ORB FEATURING DAVID GILMOUR	METALLIC SPHERES COLUMBIA 78044*/SONY MUSIC	
22	24	19	SOUNDTRACK	JERSEY SHORE MTV/UNIVERSAL REPUBLIC 014556/UMRG	
23	22	2	VARIOUS ARTISTS	FOREVER DISCO SONOMA 0113	
24	18	11	DIE ANTWOORD	SO\$ CHERRYTREE/INTERSCOPE 014815*/JGA	
25	<b>RE-ENTRY</b>		BLOOD ON THE DANCEFLOOR	EPIC CANDYLAND DIGITAL EX	

DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	2	6	<b>#1</b> FIREWORK	KATY PERRY CAPITOL
2	1	13	TAKE OVER CONTROL	AFROJACK FEAT. EVA SIMONS ROBBINS
3	3	10	RAISE YOUR GLASS	PINK LAFACE/JLG
4	6	9	NOT GIVING UP ON LOVE	ARMIN VAN BUUREN VS. SOPHIE ELLIS BEXTOR ULTRA
5	4	6	WHAT'S MY NAME?	RIHANNA FEAT. DRAKE SRP/DEF JAM/IDJMG
6	9	3	HELLO	MARTIN SOLVEIG & DRAGONETTE BIG BEAT/ATLANTIC
7	11	6	WE R WHO WE R	KESHA KEMOSABE/RCA/RMG
8	16	7	THE TIME (DIRTY BIT)	THE BLACK EYED PEAS INTERSCOPE
9	8	4	WHO'S THAT CHICK?	DAVID GUETTA FEAT. RIHANNA GUM/ASTRALWERKS/CAPITOL
10	5	39	STEREO LOVE	EDWARD MAYA & VIKI JIGULINA ULTRA
11	<b>NEW</b>		SEEK BROMANCE	TIM/BERG SIRUP/DO IT YOURSELF/PRIDE/MAPITH
12	15	8	THE EMERGENCY	BT NETWORK
13	14	2	COULD YOU BELIEVE	ATB NA PITH
14	7	24	MEMORIES	DAVID GUETTA FEAT. KID CUDI GUM/ASTRALWERKS/CAPITOL
15	12	4	MIAMI 2 IBIZA	SWEDISH HOUSE MAFIA VS. TIME TEMPAH SHM/ASTRALWERKS/CAPITOL
16	10	2	YEAH 3X	CHRIS BROWN JIVE/JLG
17	21	2	TONIGHT (I'M LOVIN' YOU)	ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E UNIVERSAL REPUBLIC
18	20	2	FREEFALLIN'	ZOE BADWI BIG BEAT/ATLANTIC
19	13	15	ONLY GIRL (IN THE WORLD)	RIHANNA SRP/DEF JAM/IDJMG
20	17	12	FIRE IN YOUR NEW SHOES	KASKADE VS. DRAGONETTE ULTRA
21	18	3	GRENADE	BRUNO MARS ELEKTRA/ATLANTIC
22	24	2	HIGHER	TAIO CRUZ FEAT. TRAVIE MCCOY MERCURY/IDJMG
23	<b>RE-ENTRY</b>		GOLD	ANTOINETTE CLAMARAN NEXT PLATEAU
24	<b>RE-ENTRY</b>		LOUDER (PUT YOUR HANDS UP)	CHRIS WILLIS VENEER/PEACE BISQUIT
25	<b>RE-ENTRY</b>		JUST THE WAY YOU ARE	BRUNO MARS ELEKTRA/ATLANTIC

TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	64	<b>#1</b> MICHAEL BUBLE	CRAZY LOVE 143/REPRISE 520733/WARNER BROS. Ⓢ	
2	2	6	PINK MARTINI	JOY TO THE WORLD HEINZ 007	
3	3	9	MICHAEL BUBLE	HOLLYWOOD: THE DELUXE 143/REPRISE 526141/WARNER BROS.	
4	4	10	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR	CHRISTMAS WITH THE RAT PACK CAPITOL 48843	
5	5	67	HARRY CONNICK, JR.	YOUR SONGS COLUMBIA 47228*/SONY MUSIC	
6	6	12	THE PUPPINI SISTERS	CHRISTMAS WITH THE PUPPINI SISTERS VERVE 014826/VG	
7	7	61	PINK MARTINI	PLEASANT IN THE GRASS HEINZ 6*	
8	10	63	BARBRA STREISAND	LOVE IS THE ANSWER COLUMBIA 43354/SONY MUSIC	
9	8	13	SOUNDTRACK	TREME: SEASON 1 HBO/GEFFEN 014910/IGA	
10	12	31	KEITH JARRETT / CHARLIE HADEN	JASMINE ECM 014231/UNIVERSAL CLASSICS GROUP	
11	11	3	VARIOUS ARTISTS	BIG BAND MUSIC OF THE WAR SONOMA 0122	
12	9	6	DAVE BRUBECK	LEGACY OF A LEGEND COLUMBIA/LEGACY 80563/SONY MUSIC	
13	14	3	VARIOUS ARTISTS	BEST OF THE BIG BANDS SONOMA 0055	
14	18	13	LOUIS ARMSTRONG	LOUIS ARMSTRONG SONOMA 0018	
15	19	20	FRANK SINATRA	SINATRA: NEW YORK FRANK SINATRA ENT./REPRISE	

TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	15	2	<b>#1</b> MORMON TABERNACLE CHOIR	MEN OF THE MORMON TABERNACLE CHOIR (MUSIC FROM THE MOTION PICTURE)	
2	1	19	VARIOUS ARTISTS	BEET: CARMEN SUGAR/DECCA 014591/UNIVERSAL CLASSICS GROUP	
3	2	8	CHANTICLEER	A CHANTICLEER CHRISTMAS WHITE TIE 2003/MESA/BLUEMOON	
4	3	8	ANONYMOUS 4	THE CHERRY TREE HARMONIA MUNDI 807453	
5	4	9	SIMON RATTLE/BERLINER PHILHARMONIKER	TCHAIKOVSKY: THE NUTCRACKER ECM CLASSICS 42122/BLG	
6	5	12	VITTORIO GRIGOLO	THE ITALIAN TENOR SONY CLASSICAL 75257/SONY MASTERWORKS	
7	7	25	ANDRE RIEU & HIS JOHANN STRAUSS ORCH.	FOREVER VIENNA ANDRE RIEU/POLYDOR/HIP-O 014439/UMF	
8	9	47	EMANUEL AX-YO-YO MAJITZHAK PERLMAN	MENDELSSOHN: PIANO TRIOS SONY CLASSICAL 52102/SONY MASTERWORKS	
9	6	6	STILE ANTICO	PUER NATUS EST HARMONIA MUNDI 807517	
10	11	12	HILARY HAHN WITH ROYAL LIVERPOOL PHILHARMONIC ORCH.	...PLAYS HIDDEN & TCHAIKOVSKY DG 014658/UNIVERSAL CLASSICS GROUP	
11	12	10	ERIC WHITACRE	LIGHT & GOLD DECCA 014850	
12	10	50	THE PRIESTS	HARMONY RCA VICTOR 59825/RMG	
13	13	5	THE BENEDICTINE NUNS OF NOTRE-DAME DE L'ANNONCIATION	VOICES DECCA 015000/UNIVERSAL CLASSICS GROUP	
14	8	5	ALISON BALSOM/SCOTTISH ENSEMBLE	ITALIAN CONCERTOS EMI CLASSICS 56094/BLG	
15	<b>RE-ENTRY</b>		JUAN DIEGO FLOREZ/ORCHESTRA E CORO DEL TEATRO COMUNALE DI BOLOGNA	SANTO: SACRED SOUNDS DECCA 014875/UNIVERSAL CLASSICS GROUP	

CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	11	<b>#1</b> DAVE KOZ	HELLO TOMORROW CONCORD 31753	
2	4	19	ESPERANZA SPALDING	CHAMBER MUSIC SOCIETY HEADS UP 31810*/CONCORD	
3	2	26	KENNY G	HEART AND SOUL CONCORD 32048	
4	6	36	TROMBONE SHORTY	BACKTOWN VERVE FORECAST 014194/VG	
5	3	7	TAKE 6	THE MOST WONDERFUL TIME OF THE YEAR TAKE 6/HEADS UP 3163/CONCORD	
6	5	9	FOURPLAY	LET'S TOUCH THE SKY HEADS UP 32030/CONCORD	
7	8	19	BRIAN WILSON	...REIMAGINES GERSHWIN DISNEY PEARL SERIES 004289/WALT DISNEY	
8	9	27	HERBIE HANCOCK	THE IMAGINE PROJECT HANCOCK 0001*	
9	7	23	BRIAN CULBERTSON	XII GRP 014460/VG	
10	13	43	JAMIE CULLUM	THE PURSUIT VERVE FORECAST/DECCA 013655*/VG	
11	<b>NEW</b>		KENNETH WHALUM III	TO THOSE WHO BELIEVE KENNETH WHALUM II DIGITAL EX	
12	10	23	JAZZMASTERS	JAZZMASTERS VI TRIPPIN' IN RHYTHM 41	
13	14	26	VARIOUS ARTISTS	LEE RITENOUR'S 6 STRING THEORY CONCORD 31911	
14	12	9	WAYMAN TISDALE, F/TIZ & FONKIE PLANETARIANS	THE FONK RECORD MACK AVENUE 5144/RENDEZVOUS	
15	11	13	LIZZ WRIGHT	FELLOWSHIP VERVE FORECAST 014673/VG	

CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	6	<b>#1</b> JACKIE EVANCHO	0 HOLY NIGHTS YCO COLUMBIA 81151/SONY MUSIC (+)	
2	2	12	MORMON TABERNACLE CHOIR WITH NATALIE COLE	THE MOST WONDERFUL TIME OF THE YEAR (MUSIC FROM THE MOTION PICTURE)	
3	3	12	THE CANADIAN TENORS	THE PERFECT GIFT DECCA 014801	
4	4	5	STING & ROYAL PHILHARMONIC CONCERT ORCH.	STING: LIVE IN BERLIN CHERRYTREE/DG 014982/DECCA	
5	5	8	THE PRIESTS	NOEL RCA VICTOR 75729/SONY MUSIC	
6	6	25	STING	SYMPHONICOMES CHERRYTREE/DG 014404*/UNIVERSAL CLASSICS GROUP	
7	7	61	THE CANADIAN TENORS	THE CANADIAN TENORS DECCA 013509	
8	8	23	DAVID GARRETT	ROCK SYMPHONIES DECCA 014442	
9	9	8	BYRN TERFEL	CAROLS & CHRISTMAS SONGS DG 014914/UNIVERSAL CLASSICS GROUP	
10	11	28	KATHERINE JENKINS	BELIEVE 143/REPRISE 522190/WARNER BROS.	
11	10	8	STEVEN SHARP NELSON	CHRISTMAS CELLO STONE ANGEL 5051467	
12	12	55	JOSHUA BELL	AT HOME WITH FRIENDS SONY CLASSICAL 52716/SONY MASTERWORKS	
13	<b>RE-ENTRY</b>		THE IRISH TENORS	THE VERY BEST OF THE IRISH TENORS EONE 2300	
14	13	8	JOHN RUTTER/THE CAMBRIDGE SINGERS/ROYAL PHILHARMONIC	A SONG IN SEASON COLLEGIUM 135	
15	<b>RE-ENTRY</b>		MORMON TABERNACLE CHOIR	HEAVENSONG MORMON TABERNACLE CHOIR 503926	

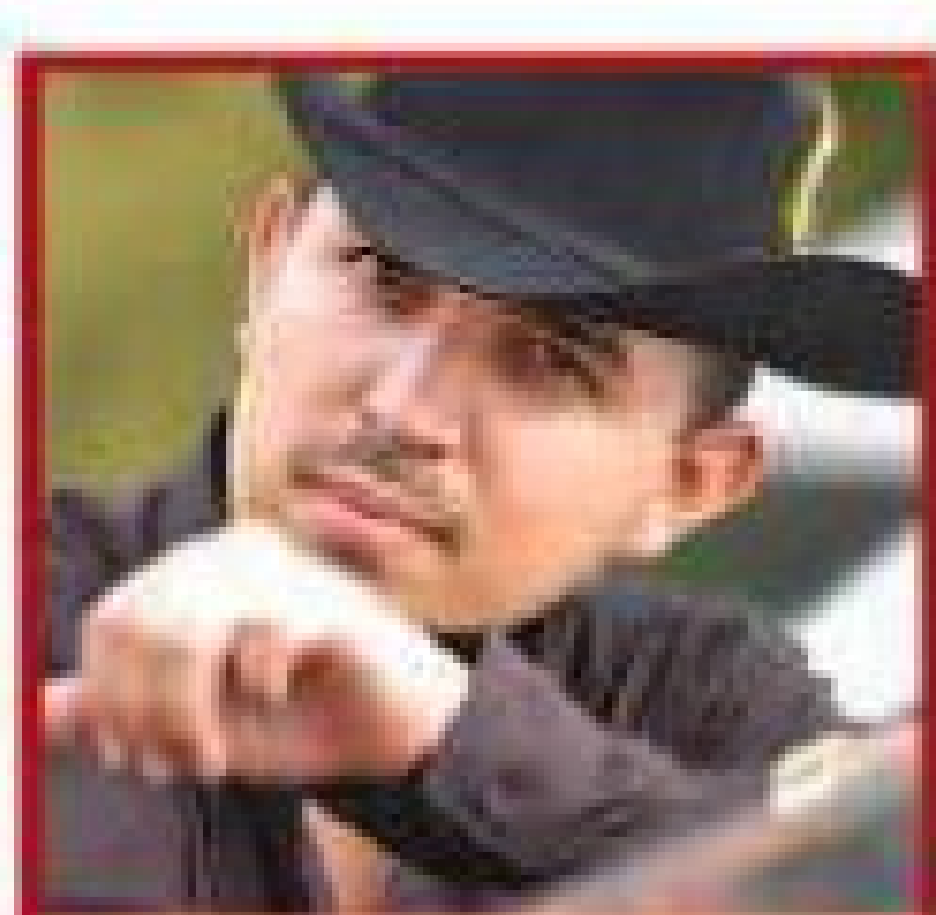
SMOOTH JAZZ SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ART
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HOT LATIN SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	18	#1 DANZA KUDURO	9 WKs DON OMAR & LUCERO WY/MACHETE/UNIVERSAL MUSIC LATIN
2	2	16	LOCA	SHAKIRA FEAT. EL CATA (EPIC/SONY MUSIC LATIN)
3	5	15	NI LO INTENTES	JULION ALVAREZ Y SU NORTENO BANDA (DISA/ASL)
4	3	11	BON, BON	PITBULL (MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN)
5	12	8	GREATEST GAINER ME ENCANTARIA	FIDEL RUEDA (DISA)
6	4	22	CORAZON SIN CARA	PRINCE ROYCE (TOP STOP)
7	7	24	ARRASTRANDO LAS PATAS	LARRY HERNANDEZ (MENDIETA/FONOVISA)
8	6	29	NINA DE MI CORAZON	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO (DISA)
9	9	25	MILLONARIO DE AMOR	SERGIO VEGA "EL SHAKA" (DISA)
10	8	24	LA DESPEDIDA	DADDY YANKEE (EL CARTEL/SONY MUSIC LATIN)
11	11	35	CUANDO ME ENAMORO	ENRIQUE IGLESIAS FEAT. JUAN LUIS GUERRA (UNIVERSAL MUSIC LATIN)
12	19	19	MI NECESIDAD	GRUPO MONTEZ DE DURANGO (DISA)
13	15	10	BESAME	CAMILA (SONY MUSIC LATIN)
14	21	5	ROBARTE UN BESO	INTOCABLE (G.I.M.)
15	13	14	ME DUELE	ROBERTO TAPIA (FONOVISA)
16	14	8	LO MEJOR DE MI VIDA ERES TU	RICKY MARTIN FEAT. NATALIA JIMENEZ (SONY MUSIC LATIN)
17	16	16	ESTOY ENAMORADO	WISIN & YANDEL (WY/MACHETE/UNIVERSAL MUSIC LATIN)
18	10	9	Y NO REGRESAS	JUANES (UNIVERSAL MUSIC LATIN)
19	20	6	ONLY GIRL (IN THE WORLD)	RIHANNA (SRP/DEF JAM/IDJMG)
20	22	12	EL TROKERO LOKOCHON	GERARDO ORTIZ (DEL/SONY MUSIC LATIN)
21	24	16	INCREIBLE	BANDA SINALOENSE MIS DE SERGIO LIZARRAGA (DISA/ASL)
22	40	3	LLUEVE EL AMOR	TITO "EL BAMBINO" (SIENTE)
23	26	9	CULIACAN VS. MAZATLAN	CALIBRE 50 FEAT. GERARDO ORTIZ (DISA)
24	27	8	NO ME DIGAS	EL CHAPO DE SINALOA (DISA)
25	43	2	THE TIME (DIRTY BIT)	THE BLACK EYED PEAS (INTERSCOPE)
26	23	17	DJ GOT US FALLIN' IN LOVE	USHER FEAT. PITBULL (LAFACE/JLG)
27	32	7	JUST THE WAY YOU ARE	BRUNO MARS (ELEKTRA/ATLANTIC)
28	30	5	EL PADRINO	JOAN SEBASTIAN (FONOVISA)
29	25	17	DYNAMITE	TAIO CRUZ (MERCURY/IDJMG)
30	28	11	MENTE EN BLANCO	VOZ DE MANDO (DISA)
31	37	3	GRACIAS A DIOS	VIOLENTO (DISA/ASL)
32	39	8	DANDOLE	GOCHO FEAT. OMEGA (NEW ERA)
33	33	5	PISTEAR, PISTEAR, PISTEAR	CHUY LIZARRAGA Y SU BANDA TIERRA SINALOENSE (DISA)
34	29	17	A DONDE VAMOS A PARAR	MARCO ANTONIO SOLIS (FONOVISA)
35	31	4	STEREO LOVE	EDWARD MAYA & VIKI JIGULINA (ULTRA)
36	38	6	QUIEN TE QUIERE COMO YO	CARLOS BAUTE (WARNER LATINA)
37	34	11	RESCATE	ALEXIS & FIDO FEAT. DADDY YANKEE (SONY MUSIC LATIN)
38	35	5	EL JEFE DE LA SIERRA	LOS TUCANES DE TIJUANA (FONOVISA)
39	41	17	LA ESCUELITA	BANDA LOS RECODITOS (DISA)
40	46	3	SI NO LE CONTESTO	PLAN B (PINA)
41	48	2	DEJAME AMARTE MAS	BETO ZAPATA (DISA/ASL)
42	36	14	GENTE DE ARRANQUE	VOZ DE MANDO (DISA)
43	47	10	COMO CURAR	ZION & LENNOX (PINA)
44	45	4	NO ME DIGAS QUE NO	ENRIQUE IGLESIAS FEAT. WISIN & YANDEL (UNIVERSAL MUSIC LATIN)
45	42	11	SI NO ESTAS	CHAYANNE (SONY MUSIC LATIN)
46	44	9	LIKE A G6	FAR*EAST MOVEMENT FEAT. CATARACS & DEV (CHERRYTREE/INTERSCOPE)
47	HOT SHOT DEBUT	15 INVIERNOS	ELVIS CRESPO FEAT. ZONE D'TAMBORA (NU LIFE)	
48	NEW	LA NAVE DEL OLVIDO	CRISTIAN CASTRO (UNIVERSAL MUSIC LATIN)	
49	50	10	TE ODIÓ Y TE AMO	DUERO (FONOVISA)
50	49	16	MIEDO	VICENTE FERNANDEZ (SONY MUSIC LATIN)

Fidel Rueda breaks into the top 10 of Hot Latin Songs for the first time as "Me Encantaria" leaps 12-5 (10.9 million listener impressions, up 25%, according to Nielsen BDS). His only other charting title, "Paz En Este Amor," peaked at No. 12 in the Dec. 15, 2007, issue.



TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / PROMOTION LABEL)	CERT.
1	1	10	#1 GREATEST GAINER SHAKIRA	SALE EL SOL EPIC 74331/SONY MUSIC LATIN	
2	2	25	ENRIQUE IGLESIAS	ELIMORA UNIVERSAL REPUBLIC/UNIVERSAL MUSIC LATINO 014448/UMLE	
3	3	6	EL GRAN COMBO	SALSA: UN HOMENAJE A EL GRAN COMBO POPULAR 1035	
4	5	43	PRINCE ROYCE	PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN	
5	4	4	CRISTIAN CASTRO	VIVA EL PRINCIPE UNIVERSAL MUSIC LATINO 015013/UMLE	
6	6	3	JUANES	P.A.R.C.E. UNIVERSAL MUSIC LATINO 015027/UMLE	
7	7	31	MARC ANTHONY	ICONS SONY MUSIC LATIN 67402	
8	9	46	CAMILA	DEJARTE DE AMAR SONY MUSIC LATIN 59881	
9	13	11	MARCO ANTONIO SOLIS	EN TOTAL PLENTUD FONOVISA 354570/UMLE	
10	11	8	PITBULL	ARMANDO (MR. 305/FAMOUS ARTIST 33050/SONY MUSIC LATIN)	
11	12	12	VICENTE FERNANDEZ	EL HOMBRE QUE MAS TE AMO SONY MUSIC LATIN 78479	
12	10	6	DON OMAR	MEET THE ORPHANS: THE KING IS BACK, ORFANATO/MACHETE 014957/UMLE	
13	16	29	JUAN LUIS GUERRA Y 440	ASONDEGUERRA CAPITOL LATIN 42483	
14	15	5	JENNI RIVERA	LA GRAN SENORA: EN VIVO FONOVISA 354603/UMLE	
15	19	81	AVENTURA	THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN	2
16	14	6	LOS TUCANES DE TIJUANA	EL ARBOL FONOVISA 354613/UMLE	
17	20	14	LUCERO	INDISPENSABLE SIENTE/UNIVERSAL MUSIC LATINO 855032/UMLE	
18	17	3	JUAN GABRIEL	BOLEROS FONOVISA 354614/UMLE	
19	22	60	MARCO ANTONIO SOLIS	MAS DE MARCO ANTONIO SOLIS FONOVISA 354216/UMLE	
20	18	3	EL TRONO DE MEXICO	EN VIVO: DESDE NUEVA YORK FONOVISA 354612/UMLE	
21	28	56	JENNI RIVERA	LA GRAN SENORA FONOVISA 354398/UMLE	
22	30	38	CHINO Y NACHO	MI NINA BONITA MACHETE 014142/UMLE	
23	32	15	LUIS MIGUEL	LUIS MIGUEL WARNER LATINA 525835	
24	25	3	LOS TIGRES DEL NORTE	EL RUGIDO DE LOS TIGRES DEL NORTE FONOVISA 354599/UMLE	
25	43	44	PACE CHAYANNE	NO HAY IMPOSIBLE SONY MUSIC LATIN 61972	
26	21	5	CALLE 13	ENTREN LOS QUE QUIERAN SONY MUSIC LATIN 73431	
27	35	50	PEDRO FERNANDEZ	AMARTE A LA ANTIGUA FONOVISA 354085/UMLE	
28	23	6	LARRY HERNANDEZ	PURAS TOQUES... EN VIVO MENDIETA/FONOVISA 570057/UMLE	
29	45	20	ESPINOZA PAZ	DEL RANCHO PARA EL MUNDO VIDEO/MAX/DISA 721593/UMLE	
30	27	3	PESADO	LO MEJOR DESDE LA CANTINA DISA 726523/UMLE	
31	26	20	LOS INQUIETOS DEL NORTE	VAMOS A DARLE CON TODO: COLECCION DE CORRIDOS ENLE MUSIC 3812	
32	34	5	ANDY MONTANEZ	DE ANDY MONTANEZ AL COMBO 2MG 300216/SONY MUSIC LATIN	
33	29	6	DUELO	CORRIDOS Y CONDICIONES: POR UNA MUJER BONITA FONOVISA 354578/UMLE	
34	31	16	LOS TITANES DE DURANGO	15 EXITOS DISA 721552/UMLE	
35	8	2	ELVIS CRESPO	INDESTRUCTIBLE NU LIFE 75808/SONY MUSIC LATIN	
36	24	3	CALIBRE 50	RENOVAR O MORIR DISA 721614/UMLE	
37	55	5	ALEJANDRO FERNANDEZ	DOS MUNDOS REVOLUCION UNIVERSAL MUSIC LATINO 015078/UMLE	
38	33	7	VARIOUS ARTISTS	CORRIDOS #1'S 2010 DISA 721623 EX/UMLE	
39	36	7	VARIOUS ARTISTS	DURANGUENSE #1'S 2010 DISA 721624 EX/UMLE	
40	46	19	VARIOUS ARTISTS	AMANECEER BAILANDO PLATING 11097	
41	39	7	VARIOUS ARTISTS	40 ANIVERSARIO DISA RECORDS 2000 - 2010 DISA 729590/UMLE	
42	38	7	VARIOUS ARTISTS	BANDA #1'S 2010 DISA 721622 EX/UMLE	
43	42	30	GERARDO ORTIZ	NI HOY NI MANANA DEL 68924/SONY MUSIC LATIN	
44	63	21	VICENTE FERNANDEZ	UN MEXICANO EN LA MEXICO SONY MUSIC LATIN 73056	
45	37	7	VARIOUS ARTISTS	RADIO EXITOS: EL DISCO DE AÑO 2010 DISA 721604/UMLE	
46	44	10	HECTOR ACOSTA: EL TORITO	OBLIVIANE (D.A.M./VENEMUSIC/UNIVERSAL MUSIC LATINO 654093/UMLE)	
47	56	26	GILBERTO SANTA ROSA	IRREPETIBLE SONY MUSIC LATIN 42868	
48	51	38	CONJUNTO PRIMAVERA	20 SUPER TEMAS: LA HISTORIA DE LOS EXITOS FONOVISA 354118/UMLE	
49	41	6	LARRY HERNANDEZ	20 SUPER EXITOS MENDIETA/FONOVISA 570058/UMLE	
50	52	9	YANNI	MEXICANISMO YANNI (WAKE/VENEMUSIC/UNIVERSAL MUSIC LATINO)	

Aventura picks up its 15th top 10 hit on Tropical Airplay as "La Curita" leaps 16-6 with Greatest Gainer honors (1.4 million listener impressions, up 33%). In terms of duos and groups, only Wisin & Yandel (18) and Grupo Mania (16) hold more top 10s in the list's 16-year history.



REGIONAL MEXICAN AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16	#1 NI LO INTENTES	3 WKs JULION ALVAREZ Y SU NORTENO BANDA DISA/ASL
2	5	10	GREATEST GAINER ME ENCANTARIA	FIDEL RUEDA DISA
3	3	32	ARRASTRANDO LAS PATAS	LARRY HERNANDEZ MENDIETA/FONOVISA
4	2	32	NINA DE MI CORAZON	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO DISA
5	4	27	MILLONARIO DE AMOR	SERGIO VEGA "EL SHAKA" DISA
6	7	23	MI NECESIDAD	GRUPO MONTEZ DE DURANGO DISA
7	8	6	ROBARTE UN BESO	INTOCABLE G.I.M.
8	6	21	ME DUELE	ROBERTO TAPIA FONOVISA
9	11	26	NI EL DIABLO TE VA A QUERER	LOS RIELEROS DEL NORTE FONOVISA
10	10	38	DIME QUE ME QUIERES	BANDA EL RECODO FONOVISA
11	12	15	EL TROKERO LOKOCHON	GERARDO ORTIZ DEL/SONY MUSIC LATIN
12	13	21	INCREIBLE	BANDA SINALOENSE MIS DE SERGIO LIZARRAGA DISA/ASL
13	9	31	AL DIABLO LO NUESTRO	ESPINOZA PAZ DISA/ASL
14	16	17	NO ME DIGAS	EL CHAPO DE SINALOA DISA
15	14	10	CULIACAN VS. MAZATLAN	CALIBRE 50 FEAT. GERARDO ORTIZ DISA
16	15	43	TE RECORDARE	EL TRONO DE MEXICO FONOVISA/MUSIVISA
17	20	7	EL PADRINO	JOAN SEBASTIAN FONOVISA
18	17	14	MENTE EN BLANCO	VOZ DE MANDO DISA
19	19	39	AMARTE A LA ANTIGUA	PEDRO FERNANDEZ FONOVISA
20	23	9	GRACIAS A DIOS	VIOLENTO DISA/ASL

TROPICAL AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	17	#1 DANZA KUDURO	9 WKs DON OMAR & LUCERO WY/MACHETE/UNIVERSAL MUSIC LATIN
2	2	23	CORAZON SIN CARA	PRINCE ROYCE TOP STOP
3	4	11	BON, BON	PITBULL (MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN)
4	3	18	ME DUELE LA CABEZA	HECTOR ACOSTA (D.A.M./VENEMUSIC)
5	5	35	CUANDO ME ENAMORO	ENRIQUE IGLESIAS FEAT. JUAN LUIS GUERRA UNIVERSAL MUSIC LATIN
6	16	3	GREATEST GAINER LA CURITA	AVENTURA PREMIUM LATIN
7	8	12	NECESITO MAS DE TI	CHARLIE CRUZ BLACKOUT/EP
8	7	17	LOCA	SHAKIRA FEAT. EL CATA EPIC/SONY MUSIC LATIN
9	10	12	ME EQUIVOQUE	REY RUIZ LUNA NEGRA
10	13	24	LA DESPEDIDA	DADDY YANKEE EL CARTEL/SONY MUSIC LATIN
11	11	17	SI NO LE CONTESTO	PLAN B PINA
12	15	10	RESCATE	ALEXIS & FIDO FEAT. DADDY YANKEE SONY MUSIC LATIN
13	6	46	EL MALO	AVENTURA PREMIUM LATIN
14	12	13	ESTOY ENAMORADO	WISIN & YANDEL WY/MACHETE/UNIVERSAL MUSIC LATIN
15	14	14	DANDOLE	GOCHO FEAT. OMEGA NEW ERA
16	18	5	COMO CURAR	ZION & LENNOX PINA
17	17	6	15 INVIERNOS	ELVIS CRESPO FEAT. ZONE D'TAMBORA NU LIFE
18	20	8	CUIDAU AU AU	COSCULLUELA NUEVA KAMADA/WHITE LION/SIENTE
19	19	7	APRENDE A SER INFIEL	J'MARTIN EL MOVIMIENTO
20	25	4	Y NO REGRESAS	JUANES UNIVERSAL MUSIC LATIN

BETWEEN THE BULLETS LATIN RHYTHM AIRPLAY CHANGE



The methodology for compiling the Latin Rhythm Airplay chart has changed. The list formerly ranked the most-heard songs, by audience impressions, on the Latin Rhythm panel of radio stations. It now ranks songs, still based on audience, across all reporting Latin stations (see story, page 20). Because of the switch, this week's chart is turned upside down with many titles flying up and down the tally (like Zion & Lennox's "Como Curar," which jumps 25-8). —Raully Ramirez

LATIN POP AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16	#1 LOCA	6 WKs SHAKIRA FEAT. EL CATA EPIC/SONY MUSIC LATIN
2	2	8	LO MEJOR DE MI VIDA ERES TU	RICKY MARTIN FEAT. NATALIA JIMENEZ SONY MUSIC LATIN
3	3	12	BESAME	CAMILA SONY MUSIC LATIN
4	4	18	DANZA KUDURO	DON OMAR & LUCERO WY/MACHETE/UNIVERSAL MUSIC LATIN
5	5	11	BON, BON	PITBULL (MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN)
6	7	35	CUANDO ME ENAMORO	ENRIQUE IGLESIAS FEAT. JUAN LUIS GUERRA UNIVERSAL MUSIC LATIN
7	6	11	Y NO REGRESAS	JUANES UNIVERSAL MUSIC LATIN
8	8	7	ONLY GIRL (IN THE WORLD)	RIHANNA (SRP/DEF JAM/IDJMG)
9	9	24	CORAZON SIN CARA	PRINCE ROYCE TOP STOP
10	16	6	THE TIME (DIRTY BIT)	THE BLACK EYED PEAS INTERSCOPE
11	10	15	ESTOY ENAMORADO	WISIN & YANDEL WY/MACHETE/UNIVERSAL MUSIC LATIN
12	14	9	QUIEN TE QUIERE COMO YO	CARLOS BAUTE WARNER LATINA
13	17	8	JUST THE WAY YOU ARE	BRUNO MARS ELEKTRA/ATLANTIC
14	22	3	GREATEST GAINER LLUEVE EL AMOR	TITO "EL BAMBINO" SIENTE
15	13	17	DYNAMITE	TAIO CRUZ MERCURY/IDJMG
16	11	24	LA DESPEDIDA	DADDY YANKEE EL CARTEL/SONY MUSIC LATIN
17	18	15	BILLIONAIRE	TRAVIS MIDDY FEAT. BRUNO MARS NARBY BOY/DEF JAM/JMG
18	15	13	SI NO ESTAS	CHAYANNE SONY MUSIC LATIN
19	12	18	DJ GOT US FALLIN' IN LOVE	USHER FEAT. PITBULL LAFACE/JLG
20	19	6	NO ME DIGAS QUE NO	ENRIQUE IGLESIAS FEAT. WISIN & YANDEL UNIVERSAL MUSIC LATIN

LATIN RHYTHM AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	19	#1 DANZA KUDURO	9 WKs DON OMAR & LUCERO WY/MACHETE/UNIVERSAL MUSIC LATIN
2	4	11	BON, BON	PITBULL (MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN)
3	2	24	LA DESPEDIDA	DADDY YANKEE EL CARTEL/SONY MUSIC LATIN
4	16	19	ESTOY ENAMORADO	WISIN & YANDEL WY/MACHETE/UNIVERSAL MUSIC LATIN
5	13	5	GREATEST GAINER LLUEVE EL AMOR	TITO "EL BAMBINO" SIENTE
6	18	13	DANDOLE	

EURO		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JANUARY 8, 2011
1	2	THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE	
2	3	WHAT'S MY NAME? RIHANNA FT. DRAKE SRP	
3	1	WHEN WE COLLIDE MATT CARDLE SYCO	
4	9	FIREWORK KATY PERRY CAPITOL	
5	4	ONLY GIRL (IN THE WORLD) RIHANNA SRP	
6	6	THE FLOOD TAKE THAT POLYDOR	
7	8	YOUR SONG ELLIE GOULDING POLYDOR	
8	13	LIKE A G6 FAR*EAST MOVEMENT FT. CATARACS & DEV CHERRYTREE	
9	12	WHO'S THAT CHICK? DAVID GUETTA FT. RIHANNA GUM	
10	11	JUST THE WAY YOU ARE BRUNO MARS ELEKTRA	

UNITED KINGDOM		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JANUARY 8, 2011
1	1	WHEN WE COLLIDE MATT CARDLE SYCO	
2	2	WHAT'S MY NAME? RIHANNA FT. DRAKE SRP	
3	4	THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE	
4	5	YOUR SONG ELLIE GOULDING POLYDOR	
5	NEW	LIGHTS ON KATY P FT. MS. DYNAMITE AMMUNITION	
6	8	ONLY GIRL (IN THE WORLD) RIHANNA SRP	
7	RE	FIREWORK KATY PERRY CAPITOL	
8	6	THE FLOOD TAKE THAT POLYDOR	
9	9	WHIP MY HAIR WILLOW ROC NATION	
10	RE	LIKE A G6 FAR*EAST MOVEMENT FT. CATARACS & DEV CHERRYTREE	

GERMANY		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JANUARY 8, 2011
1	1	THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE	
2	2	WE ARE THE PEOPLE EMPIRE OF THE SUN THE SLEEPY JACKSON	
3	3	BARBRA STREISAND DUCK SAUCE X-MIX/THIS IS MUSIC	
4	6	HIGHER TAIO CRUZ FT. KYLIE 4TH & BROADWAY	
5	4	JUST THE WAY YOU ARE BRUNO MARS ELEKTRA	
6	9	FIREWORK KATY PERRY CAPITOL	
7	NEW	SHAKE UP CHRISTMAS TRAIN COLUMBIA	
8	5	HOLD MY HAND MICHAEL JACKSON DUET WITH AKON MJJ	
9	8	WINTER UNHEILIG INTERSTAR/FASCINATION	
10	RE	I NEED A DOLLAR ALOE BLACC STONES THROW	

FRANCE		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JANUARY 8, 2011
1	1	THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE	
2	2	SOMEWHERE OVER THE RAINBOW/WHAT A WONDERFUL WORLD ISRAEL "IZ" KAMAKAWIWO'OLE BIG BOY	
3	3	LOCA SHAKIRA FT. EL CATA EPIC	
4	6	FIREWORK KATY PERRY CAPITOL	
5	4	BARBRA STREISAND DUCK SAUCE X-MIX/THIS IS MUSIC	
6	RE	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FT. FRESHLYGROUND EPIC	
7	5	ONLY GIRL (IN THE WORLD) RIHANNA SRP	
8	RE	WHO'S THAT CHICK? DAVID GUETTA FT. RIHANNA GUM	
9	8	TOI ET MOI GUILLAMUE GRAND EMI	
10	RE	HELLO MARTIN SOLVEIG & DRAGONETTE TEMPS D'AVANCE	

CANADA		ALBUMS	
THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNDSCAN)	JANUARY 8, 2011
1	6	LOUD RIHANNA SRP/DEF JAM	
2	7	THE BEGINNING THE BLACK EYED PEAS INTERSCOPE	
3	4	SPEAK NOW TAYLOR SWIFT MACHINE/OPEN ROAD	
4	1	THE GIFT SUSAN BOYLE SYCO/COLUMBIA	
5	3	GLEE: THE MUSIC, THE CHRISTMAS ALBUM SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA	
6	9	MUCH DANCE 2011 VARIOUS ARTISTS UNIVERSAL	
7	8	GREATEST HITS BON JOVI ISLAND	
8	5	MY WORLDS ACOUSTIC JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND	
9	2	MICHAEL MICHAEL JACKSON MJJ/EPIC	
10	10	GLEE: THE MUSIC: SEASON TWO: VOL. 4 SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA	

AUSTRALIA		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JANUARY 8, 2011
1	1	GRENADE BRUNO MARS ELEKTRA	
2	2	WHO'S THAT GIRL GUY SEBASTIAN FT. EVE SONY MUSIC	
3	4	FIREWORK KATY PERRY CAPITOL	
4	3	THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE	
5	5	YEAH 3X CHRIS BROWN JIVE	
6	6	WE R WHO WE R KESHA KEMOSABE	
7	7	SATURDAY NIGHT JESSICA MAUBOY FT. LUDACRIS SONY MUSIC	
8	9	WHO'S THAT CHICK? DAVID GUETTA FT. RIHANNA GUM	
9	8	LIKE A G6 FAR*EAST MOVEMENT FT. CATARACS & DEV CHERRYTREE	
10	10	RAISE YOUR GLASS PINK LAFACE	

ITALY		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JANUARY 8, 2011
1	1	TUTTO L'AMORE CHE HO JOVANNOTTI MERCURY	
2	2	CHRISTMAS LIGHTS COLDPLAY PARLOPHONE	
3	5	TRANNE TE FABRI FIBRA UNIVERSAL	
4	NEW	FIREWORK KATY PERRY CAPITOL	
5	3	LA NOTTE MODA ULTRASUONI	
6	RE	ALL I WANT FOR CHRISTMAS IS YOU MARIAH CAREY COLUMBIA	
7	6	OGNI TANTO GIANNA NANNINI Z-MUSIC	
8	7	THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE	
9	4	HOLD MY HAND MICHAEL JACKSON DUET WITH AKON MJJ	
10	9	ONLY GIRL (IN THE WORLD) RIHANNA SRP	

SPAIN		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JANUARY 8, 2011
1	1	LOCA SHAKIRA FT. EL CATA EPIC	
2	2	THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE	
3	3	ONLY GIRL (IN THE WORLD) RIHANNA SRP	
4	NEW	ALL I WANT FOR CHRISTMAS IS YOU MARIAH CAREY COLUMBIA	
5	6	HOLD MY HAND MICHAEL JACKSON DUET WITH AKON MJJ	
6	NEW	BARBRA STREISAND DUCK SAUCE X-MIX/THIS IS MUSIC	
7	RE	EL SECRETO DE LAS TORTUGAS MALDITA NEREA SONY MUSIC	
8	4	QUIEN TE QUIERE COMO YO CARLOS BAUTE WARNER	
9	9	LOVE THE WAY YOU LIE EMINEM FT. RIHANNA WEB/SHADY/AFTERMATH	
10	RE	CRY CRY OCEANA MINISTRY OF SOUND	

MEXICO		AIRPLAY	
THIS WEEK	LAST WEEK	(NIELSEN BDS)	JANUARY 8, 2011
1	5	THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE	
2	1	BESAME CAMILA SONY MUSIC	
3	10	DJ GOT US FALLIN' IN LOVE USHER FT. PITBULL LAFACE/JIVE	
4	2	LA OCASION PARA AMARNOS MARIA JOSE SEI TRACK	
5	3	Y NO REGRESAS JUANES UNIVERSAL	
6	4	QUIEN TE QUIERE COMO YO CARLOS BAUTE WARNER	
7	7	PROHIBIDO QUERERME OVI SONY MUSIC	
8	11	TU SABES QUIEN CARLOS BAUTE FONOVISIA	
9	17	CALAVERAS BENNY IBARRA FT. LILA DOWNS SEI TRACK	
10	6	LOCA SHAKIRA FT. EL CATA EPIC	

BRAZIL		ALBUMS	
THIS WEEK	LAST WEEK	(APBD/NIELSEN)	JANUARY 8, 2011
1	1	SAMBAS ENREDO DAS ESCOLAS DE SAMBA 2011 VARIOUS ARTISTS UNIVERSAL	
2	3	MY WORLDS JUSTIN BIEBER UNIVERSAL	
3	NEW	AO VIVO NO MADISON SQUARE GARDEN IVETE SANGALO UNIVERSAL	
4	2	25 ANOS AO VIVO EXALTASAMBA RADAR	
5	4	VIDA DA MINHA VIDA ZECA PAGODINHO UNIVERSAL	
6	7	ALUCIANACAO LEONARDO UNIVERSAL	
7	8	80 SUCESSOS DOS ANOS 80 VARIOUS ARTISTS RADAR	
8	10	RECOMEÇO RESTART RADAR	
9	RE	THE E.N.D. THE BLACK EYED PEAS UNIVERSAL	
10	NEW	ALELUIA VARIOUS ARTISTS SOM LIVRE	

GREECE		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JANUARY 8, 2011
1	2	LOCA SHAKIRA FEAT. EL CATA EPIC	
2	1	TO KALYTERO PSEMA MICHALIS HATZIGIANNIS M2	
3	4	KOIMMENA PIA TA DANEIKA (MEME PAS FATIGUE) ANTONIS REMOS HEAVEN	
4	3	THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE	
5	9	ONLY GIRL (IN THE WORLD) RIHANNA SRP	
6	10	HRISTOUGENNA DESPINA VANDI HEAVEN	
7	8	ALL I WANT FOR CHRISTMAS IS YOU MARIAH CAREY COLUMBIA	
8	5	EINAI STIGMES ANTONIS REMOS HEAVEN	
9	RE	BARBRA STREISAND DUCK SAUCE X-MIX/THIS IS MUSIC	
10	RE	LAST CHRISTMAS WHAMI COLUMBIA	

NETHERLANDS		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JANUARY 8, 2011
1	5	HELLO MARTIN SOLVEIG & DRAGONETTE TEMPS D'AVANCE	
2	1	ROLLING IN THE DEEP ADELE XL	
3	2	ZING VOOR ME LANGE FRANS & THE LAU TOP NOTCH	
4	4	CHRISTMAS LIGHTS COLDPLAY PARLOPHONE	
5	8	SHAKE UP CHRISTMAS TRAIN COLUMBIA	
6	6	GUBBEN I LADAN BRUNO MARS ELEKTRA	
7	7	THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE	
8	10	FIREWORK KATY PERRY CAPITOL	
9	NEW	KERSTMIS MARCO BORSATO POLYDOR	
10	RE	STERRENSTOF DE JEUGD VAN TEGENWOORDIG MAGNETRON/VOF	

SWEDEN		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JANUARY 8, 2011
1	3	MIKROFONKAT SEPTEMBER FAMILY TREE/CATCHY TUNES	
2	4	GOTT NYTT JUL SEAN BANAN SONY MUSIC	
3	6	LIKE A PRAYER JAY SMITH SONY MUSIC	
4	2	DREAMING PEOPLE JAY SMITH SONY MUSIC	
5	5	BAKSMALLA PETTER & SEPTEMBER BANANREPUBLICEN	
6	RE	GUBBEN I LADAN DANIEL ADAMS-RAY SWEDEN	
7	1	METAL ON METAL ANVIL UNDISC	
8	NEW	BARBRA STREISAND DUCK SAUCE X-MIX/THIS IS MUSIC	
9	RE	HOLD MY HAND MICHAEL JACKSON DUET WITH AKON MJJ	
10	RE	JUST THE WAY YOU ARE BRUNO MARS ELEKTRA	

IRELAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JANUARY 8, 2011
1	1	HORSE OUTSIDE THE RUBBERBANDITS THE RUBBERBANDITS	
2	2	WHEN WE COLLIDE MATT CARDLE SYCO	
3	3	WHAT'S MY NAME? RIHANNA FT. DRAKE SRP	
4	6	FIREWORK KATY PERRY CAPITOL	
5	7	ONLY GIRL (IN THE WORLD) RIHANNA SRP	
6	5	THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE	
7	4	THE FLOOD TAKE THAT POLYDOR	
8	8	YOUR SONG ELLIE GOULDING POLYDOR	
9	RE	PROMISE THIS CHERYL COLE POLYDOR	
10	10	WHO'S THAT CHICK? DAVID GUETTA FT. RIHANNA GUM	

AUSTRIA		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JANUARY 8, 2011
1	1	THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE	
2	2	BARBRA STREISAND DUCK SAUCE X-MIX/THIS IS MUSIC	
3	3	JUST THE WAY YOU ARE BRUNO MARS ELEKTRA	
4	4	FIREWORK KATY PERRY CAPITOL	
5	10	SHAKE UP CHRISTMAS TRAIN COLUMBIA	
6	7	I NEED A DOLLAR ALOE BLACC STONES THROW	
7	NEW	HIGHER TAIO CRUZ FT. KYLIE 4TH & BROADWAY	
8	6	ONLY GIRL (IN THE WORLD) RIHANNA SRP	
9	5	WE ARE THE PEOPLE EMPIRE OF THE SUN THE SLEEPY JACKSON	
10	8	WHO'S THAT CHICK? DAVID GUETTA FT. RIHANNA GUM	

NORWAY		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JANUARY 8, 2011
1	3	HOME FOR CHRISTMAS MARIA MENA COLUMBIA	
2	1	MOMENTS HANS BOLLANDSAS SONY MUSIC	
3	RE	ALL I WANT FOR CHRISTMAS IS YOU MARIAH CAREY COLUMBIA	
4	4	WRITTEN IN THE STARS TINIE TEMPAH FT. ERIC TURNER LONDON	
5	RE	STUCK IN MY HEAD TONE DAMLI ECCENTRIC	
6	6	UNDER MANEN DEN UNGE FLEKSNES TV NORGE	
7	9	ONLY GIRL (IN THE WORLD) RIHANNA SRP	
8	NEW	HIMMEL PA JORD KURT NILSEN & KRINGKASTINGSORKESTRET PLAYROOM	
9	RE	FREAKY LIKE ME MADCON COSMOS	
10	NEW	BARBRA STREISAND DUCK SAUCE X-MIX/THIS IS MUSIC	

DENMARK		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JANUARY 8, 2011
1	4	DET BURDE IKK VAERE SADAN HER XANDER ARTEPEOPLE	
2	2	ADDITION MEDINA LABELMADE	
3	5	NAR TIDEN GAR BAGLAENS CLARA SOFIE & RUME RK NIGHTOLOGY	
4	6	BARBRA STREISAND DUCK SAUCE X-MIX/THIS IS MUSIC	
5	7	THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE	
6	8	ONLY GIRL (IN THE WORLD) RIHANNA SRP	
7	9	HOLD MY HAND MICHAEL JACKSON DUET WITH AKON MJJ	
8	10	JUST THE WAY YOU ARE BRUNO MARS ELEKTRA	
9	RE	TAETTERE PA HIMLEN BURHAN G FT. NIK & JAY COPENHAGEN	
10	3	LIMIT TO YOUR LOVE JAMES BLAKE POLYDOR	

SWITZERLAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JANUARY 8, 2011
1	1	THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE	
2	2	BARBRA STREISAND DUCK SAUCE X-MIX/THIS IS MUSIC	
3	3	SOMEWHERE OVER THE RAINBOW/WHAT A WONDERFUL WORLD ISRAEL "IZ" KAMAKAWIWO'OLE BIG BOY	
4	4	ONLY GIRL (IN THE WORLD) RIHANNA SRP	
5	6	LOCA SHAKIRA FT. EL CATA EPIC	
6	9	FIREWORK KATY PERRY CAPITOL	
7	5	HIGHER TAIO CRUZ FT. KYLIE 4TH & BROADWAY	
8	7	JUST THE WAY YOU ARE BRUNO MARS ELEKTRA	
9	8	I NEED A DOLLAR ALOE BLACC STONES THROW	
10	10	THE FLOOD TAKE THAT POLYDOR	

LUXEMBOURG		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JANUARY 8, 2011
1	1	THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE	
2	2	HIGHER TAIO CRUZ FT. KYLIE 4TH & BROADWAY	
3	4	WE ARE THE PEOPLE EMPIRE OF THE SUN THE SLEEPY JACKSON	
4	NEW	MILLION VOICES (7 SECONDS) #1 THOMAS D TRIBUTE BAND JWH	
5	3	BARBRA STREISAND DUCK SAUCE X-MIX/THIS IS MUSIC	
6	6	FIREWORK KATY PERRY CAPITOL	
7	5	ONLY GIRL (IN THE WORLD) RIHANNA SRP	
8	8	JUST THE WAY YOU ARE BRUNO MARS ELEKTRA	
9	NEW	SHAKE UP CHRISTMAS TRAIN COLUMBIA	
10	NEW	CREMANT AN DER CHAMBER SERGE TONNAR & LEGOTRIP MASKENADA	

NEW ZEALAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JANUARY 8, 2011
1	1	GRENADE BRUNO MARS ELEKTRA	
2	4	YEAH 3X CHRIS BROWN JIVE	
3	NEW	ROCKETEER FAR*EAST MOVEMENT FT. RYAN TEDDER CHERRYTREE	
4	3	THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE	
5	5	FIREWORK KATY PERRY CAPITOL	
6	RE	WE R WHO WE R KESHA KEMOSABE	
7	8	HOLD MY HAND MICHAEL JACKSON DUET WITH AKON MJJ	
8	RE	RAISE YOUR GLASS PINK LAFACE	
9	NEW	HIGHER TAIO CRUZ FT. KYLIE 4TH & BROADWAY	
10	9	F**K YOU (FORGET YOU) CEE LO GREEN RADICULTURE	

# SONGS & TRACKS SO GOOD THEY'VE MADE THE BILLBOARD

**10 SECONDS** (Nappy Puddy Music, ASCAP/Universal Music - Z Tunes LLC, ASCAP/Salam Remi Music, ASCAP/EMI April Music, Inc., ASCAP), AMP/HL RBH 19

**15 INVERNOS** (Not Listed) LT 47

**6 FOOT 7 FOOT** (Young Money Publishing Inc., BMI/Warner-Tamela Publishing Corp., BMV/Salses Foreign Fliss, BMV/Cherry Lane Publishing Co., ASCAP/Universal Music Corp., ASCAP/Chrysalis One Music, LLC, ASCAP), AMP/CLM/HL, H100 11, RBH 28

## A

**AIN'T THINKIN' 'BOUT YOU** (Shago Music, BMI/Money Mack Music, BMI/Songs Of Universal, Inc., BMI/Culture Beyond Ur Experience Publishing, BMV/Kmacoficent, BMV), AMP/HL, RBH 64

**AI WANT FOR CHRISTMAS IS YOU** (WallyWorld Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/Pine Songs, BMI/Songs Of Universal, Inc., BMI), AMP/HL, CS 38

**ALL I WANT IS YOU** (Salam Remi Music, ASCAP/EMI April Music, Inc., ASCAP/PAI Publishing, ASCAP/Songs Of Universal, Inc., BMI), AMP/HL, RBH 26

**ALL OF THE LIGHTS** (Please Gimme My Publishing Inc., BMI/EMI Blackwood Music Inc., BMI/Way Above Music, BMI/Sony/ATV Songs LLC, BMI), HL, RBH 70

**ALL YOUR LOVE** (Not Listed) RBH 71

**ANIMAL** (Mean Treas Music, BMI/Downtown DMP Songs, BMI/Pagella Music, ASCAP/DLJ Songs, ASCAP), AMP/H100 24

**ANYTHING LIKE ME** (Circle C Songs, ASCAP/V Bullis Music, ASCAP/Full Circle Music Publishing, LLC, ASCAP/House Of Sea Gayle Music, ASCAP) H100 91

**ARE YOU GONNA KISS ME OR NOT** (Sey Tractor Music, BMI/Big Loud Music, BMI/Hope-N-Cal Music, BMI/CAI V Entertainment, LLC, BMI/Out Desperados, LLC, ASCAP/IN2D Publishing Company, Inc., ASCAP/Carol Vincent And Associates, LLC), ASCAP) CS 27, H100 87

**ARRASTRANDO LAS PATAS** (Vendeleta Music Publishing, BMI/TV Editions Music, BMI) LT 32

**AS SHE'S WALKING AWAY** (Warner-Tamela Music, BMI/UT Dub Music, BMI/Angelika Music, BMI) H100 61

**ASS ON THE FLOOR** (Justin Combs Publishing, ASCAP/EMI April Music, Inc., ASCAP/Own Down Publishing, BMI/Janice Combs Publishing, Inc., BMI/EMI Blackwood Music Inc., BMI/Way Above Music, ASCAP/Blank Paper, BMI/Grizzo Music, BMI/Swiz Beat Publishing, SESAC/Universal Tunes, SESAC/Songs Of Universal, Inc., SESAC), AMP/HL, RBH 87

**ASTON MARTIN MUSIC** (First N Gold Publishing, BMI/Sony/ATV Songs LLC, BMI/Colone Rock Barz Publishing, BMI/Warner-Tamela Publishing Corp., BMI/EMI Blackwood Music Inc., BMI/Use Write LLC, BMI/EMI Foray Music, SESAC/Chinette Michele Music, SESAC/Four Kings Production Inc., SESAC/A Blunts Lit At Once Publishing, BMI), AMP/HL, H100 45, RBH 42

## B

**BACK TO DECEMBER** (Sony/ATV Tree Publishing Company, BMI/Taylor Swift Music, BMI), HL, CS 12, H100 27

**BAD (THAT'S HER)** (Prince Of Crunk Publishing, BMI/9th Grade Music Publishing, BMI/Swade Music, BMI/EMI Blackwood Music Inc., BMI/Essene Moorman Publishing Designee, BMI/Vestria Nicks Publishing Designee, BMI/Zaytoven Publishing, BMI), HL, RBH 89

**BEAT IT UP** (Radio Davis Music Group, ASCAP/Drum Squad LLC, ASCAP/Young Drumma, ASCAP/WB Music Corp., ASCAP/April's Boy Musik, BMI/Warner-Tamela Publishing Corp., BMI), AMP/PRH 41

**BEAUTIFUL EVERY TIME** (Mike Curb Music, BMI/Sweet Hysteria Music, BMI/Magic Mustang Music, BMI/Songs Of Style/Sonic, SESAC/Melvin's Pistol Music, SESAC/Melvin's Pistol Music, SESAC/Herbie's Publishing, BMI), AMP/CS 44

**BESAME** (Sony/ATV Discos Music Publishing LLC, ASCAP/Sony/ATV Discos Music, S.A. De C.V./Westwood Publishing Corp., BMI), AMP/PRH 41

**BEST SONG EVER** (Purple Monkeys, SESAC/Miss Teramaria Songs, BMI/Miss Shaw Songs, BMI/Purple Cape Music, BMI/Ole, BMI) CS 52

**BE WITH YOU** (A Banner Video Publishing, BMI/Tenor Music, BMI/The Royal Network, ASCAP/It's A Wonderful World Music, BMI/Big Music, Inc., BMI/Ludovis Worldwide Publishing, Inc., ASCAP/EMI April Music, Inc., ASCAP/Marsha - Marshmallow Music, BMI/SZ Music, Inc., BMI/Downtown DMP Songs, BMI) RBH 44

**BITCH** (Heavy On The Grid Entertainment Publishing, BMI/9th Grade Music Publishing, BMI/Swade Music, BMI/EMI Blackwood Music Inc., BMI/Vicent VT Tolan Music, ASCAP/All Nite Sky, ASCAP), HL, RBH 99

**BITTERSWEET** (Chuck Harmony's House Publishing, ASCAP/Normans Music Publishing, ASCAP/Stauss Co., LLC, ASCAP/EMI April Music, Inc., ASCAP/Studio Beast Music, BMI/Warner-Tamela Publishing Corp., BMI/3M Holdings, ASCAP), AMP/HL, RBH 88

**BLACK AND PURPLE** (Red Hot Music Publishing, BMI) CS 56

**BLACK AND YELLOW** (P9 Sound Publishing, ASCAP/WB Music Corp., ASCAP/EMI Music Publishing, LLC, PRS/EMI April Music, Inc., ASCAP), AMP/HL, H100 6, RBH 9

**BLUE CHRISTMAS** (Demi Music Corp., ASCAP/Letelle Music Company, ASCAP/Universal-PolyGram International Publishing, ASCAP/Ribo Music Publishing, ASCAP), AMP/HL, CS 42

**BON, BON** (Pitbull's Legacy Publishing, BMI/Universal Music - Careers, BMI/Universal Music Publishing, SIAE/Ricordi s.r.l., SIAE/Beethoven Music Corporation, BMI/IFA, BMI) LT 4

**BOOTS UP** (April's Boy Musik, BMI/Warner-Tamela Publishing Corp., BMI/9th Grade Music Publishing, BMI/EMI Blackwood Music Inc., BMI/Artist Publishing Group West, ASCAP/Track Stash Publishing, SESAC/Harajuku Barbie Music, BMI/EMI Blackwood Music Inc., BMI/Money Mack Music, BMI), AMP/HL, H100 8, RBH 17

## C

**CANT BE FRIENDS** (Marsky Music, BMI/Janice Combs Publishing, Inc., BMI/EMI Blackwood Music Inc., BMI/Young Jones, BMI/Dat Dog Publishing, SESAC/April's Boy Musik, BMI/Warner-Tamela Publishing Corp., BMI), AMP/HL, H100 60, RBH 1

**CHAMPAGNE LIFE** (Universal Music - Z Tunes LLC, ASCAP/Pan In The Ground Publishing, ASCAP/Dorog Gough Publishing, BMI/Stauss Publishing, BMI/Dorog Publishing LLC, BMI), AMP/HL, RBH 29

**CHEEK IT OUT** (WallyWorld Music, Inc., BMI/Cherry River Music Co., BMI/Octa Ward Publishing Designee, BMI/Money Mack Music, BMI/Harajuku Barbie Music, BMI/Songs Of Universal, Inc., BMI/Carbet Music Inc., BMI/Universal-PolyGram International Publishing, ASCAP/Unclappell Music, Inc., BMI), AMP/CLM/HL, H100 88

**CLUB CANT HANDLE ME** (Mal On Sunday Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/Carmen Michelle Music, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Dad's Dreamer, BMI/Art In The Fodder Music, BMI/Big Music, Inc., BMI/Sensous Signatures, ASCAP/What A Publishing LTD, SACEM/Ediciones Bernstein & Co., Inc., ASCAP/Ricordi Ediciones, SACEM/Franco Music, LLC, ASCAP/Sony/ATV Songs LLC, BMI), HL, H100 36

**COLDER WEATHER** (Weinermound Music, BMI/UT Dub Music, BMI/Angelika Music, BMI/Southern Ground, BMI/Popgolantis Music, BMI) CS 54

**COLOGNE** (i lu Publishing, ASCAP/harj, ASCAP) RBH 90

**COINING HOME** (Songs Of Universal, Inc., BMI/Universal Music - Z Songs, BMI/Hotel Bravo Music, BMI/M Shop Publishing, BMI/EMI April Music, Inc., ASCAP/Carter Boys Music, ASCAP/Deemallin, BMI), AMP/HL, H100 18

**COO COO CURAR** (Sebastian Music Publishing, BMI/Los Magnificos Music Publishing, ASCAP) LT 43

**CORAZON SIN CARA** (Songs Of Top Stop Music Publishing, BMI) LT 6

**COURTNEY STRONG** (Sony/ATV Acuff Rose Music, BMI/Chay-Lynn Music, BMI/Sony/ATV Tree Publishing Company, BMI/Music Of Stage Three, BMI/Stage Three Music Inc., BMI/Washingtonville Music, BMI/Songs Of EverCountry, BMI/EveryGreen Copyrights, BMI), HL, CS 35

**CRUSH** (Beating Made This Publishing, ASCAP) RBH 81

**CUANDO ME ENAMORO** (Sony/ATV Tunes LLC, ASCAP/EMI April Music, Inc., ASCAP) Publishing

Designs Of Descember Bueno, SGAE), HL, LT 11

**CULIACAN VS. MAZTLAN** (DEL Publishing, BMI) LT 23

## D

**DANDOLE** (Not Listed) LT 32

**DANIZA KUDURU** (Crown P Music Publishing, BMI/Hella Publishing, BMI/EMI Blackwood Music Inc., BMI) LT 1

**DEJAME ANARTE MAS** (Marcha Musical Corporation, ASCAP) LT 41

**DEUCES** (Songs Of Universal, Inc., BMI/Culture Beyond Ur Experience Publishing, BMI/Magnificent Music, BMI/Tygan Music, BMI/EMI Blackwood Music Inc., BMI), AMP/HL, H100 44, RBH 7

**DJ GOT US FALLIN' IN LOVE** (Maratone, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Maratone, BMI/Songs Of Kobalt Music Publishing America, Inc., BMI/ON Saki Music, BMI/EMI Blackwood Music Inc., BMI/Pitbull's Legacy Publishing, BMI/Universal Music - Careers, BMI), AMP/HL, H100 17; LT 28

**DOG DAYS ARE OVER** (Goldcut Ltd., BMI/Universal-Songs Of PolyGram International, BMI/Universal-PolyGram International Publishing, ASCAP), AMP/HL, H100 55

**A DONDE VAMOS A PARAR** (Crisma, Inc., ASCAP) LT 34

**DONT YOU WANNA STAY** (Sony/ATV Cross Keys Music Publishing, ASCAP/Becky's Boy Music, ASCAP/Gadfather Rich Music, ASCAP/De Write Music, LLC, ASCAP), HL, CS 21; H100 57

**DO THE JOHN WALL** (Not Listed) H100 81

**DOWN ON ME** (Universal Music Corporation, ASCAP/OAI Publishing, ASCAP/Songs Of Universal, Inc., BMI/Mick Schultz Publishing, BMI/50 Cent Music Publishing, ASCAP), AMP/HL, H100 51; RBH 31

**DYNAMITE** (Kaz Music Publishing, ASCAP/Maratone, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Matza Ball Music, BMI/Where De Kasz At, BMI/Bonnie McKee Music, BMI/CVP Tree Publishing, BMI/EMI April Music, Inc., ASCAP/EMI Music Publishing Ltd., PRS), AMP/HL, H100 16; LT 29

## E

**EMERGENCY** (Tank 1176 Music, ASCAP/EMI April Music, Inc., ASCAP/Black Fountain Music, ASCAP/Songs 4 Renne, ASCAP/Overland 301 Music, ASCAP/Johnnie Law Music, BMI/Sony/ATV Melody, BMI/Stroblum Songs, BMI), HL, RBH 50

**ESTOY ENAMORADO** (Universal-Musica Unica Publishing, BMI/La Merle Masera Music Publishing, BMI) LT 17

## F

**FALL FOR YOUR TYPE** (Mavor & Moses LLC, SDCAN/IVE Write LLC, BMI/EMI Blackwood Music Inc., BMI/TO Music Group, SDCAN/Songs Of Universal, Inc., BMI/Marina Music, BMI), AMP/HL, H100 62, RBH 14

**FAMILY MAN** (Melodies Of Bigger Picture, SESAC/Bigger Picture Group, LLC, SESAC/Acoustic Peanut Publishing, SESAC/Munah Music Corporation Group, BMI/Big Music, Inc., BMI/Michael Munah Music, BMI/Katank Music, BMI/Warner-Tamela Publishing Corp., BMI/Big Hits Of America, BMI), AMP/CS 25

**FANCY** (EMI Blackwood Music Inc., BMI/IVE Write LLC, BMI/Aca Spec Music, BMI/Universal Tunes, SESAC/UMPG, SESAC/A.D.O., BMI/Songs Of Universal, Inc., BMI/Monza Renza, SESAC/Sony/ATV Tunes LLC, ASCAP/Dorami And Ya Majesty's Music, ASCAP), AMP/HL, RBH 35

**FAR AWAY** (Marshmallow Music, BMI/SZ Music, Inc., BMI/Downtown DMP Songs, BMI/NDG Music Publishing LLC, ASCAP/F.B.B. Music Publishing, ASCAP/YS Publishing LLC, ASCAP/Stone Agate Music, BMI) RBH 92

**FEEL LOVE** (Team S Dot Publishing, BMI/Quantum Steadyrhyth, ASCAP/Hits & Hits, ASCAP/Universal Music Corporation, ASCAP/Team S Dot Publishing, ASCAP/EMI Blackwood Music Inc., BMI/Songs Of Universal, Inc., BMI/IVE Write LLC, BMI), AMP/HL, RBH 57

**FELT GOOD ON MY LIPS** (StyleSonic Music, BMI/Bezzz And Ritzzz Music, BMI/Buzz And Buzz Music, BMI/Sony/ATV Tree Publishing Company, BMI/BeaverTime Tunes, BMI/FSMG, MWR/Chesnut Bem Music, BMI/Crysals Publishing, BMI), AMP/HL, CS 11, H100 47

**FINDING MY WAY BACK** (Tetragrammaton Music, ASCAP/Universal Music Corporation, ASCAP/Pharic Tyle Music, ASCAP/Angel Jorral Publishing Designee, ASCAP/Cant Chambers Publishing Designee, ASCAP/Jeane Drea Music, ASCAP), HL, RBH 42

**FIRE FLAME** (Songs Of Universal, Inc., BMI/Money Mack Music, BMI/Warner-Tamela Publishing Corp., BMI/Biggon Publishing, ASCAP), AMP/HL, H100 64; RBH 33

**FIREWORK** (When I'm Rich You'll Be My Blitch, ASCAP/WB Music Corp., ASCAP/EMI April Music, Inc., ASCAP/Ultra Tunes, ASCAP/Diplo s.r.l., SACEM/Dat Damn Dean Music, BMI/Peermusic, BMI/2412 Songs LLC, BMI/EMI Music Publishing Ltd., PRS), AMP/HL, H100 58

**F\*\*K YOU (FORGET YOU)** (Chrysalis Music Ltd., PRS/God Music, BMI/Mars Force Music, ASCAP/Ribhouse, ASCAP/Big Music, ASCAP/EMI April Music, Inc., ASCAP/Radio Nation Music, ASCAP/Music Farnamem LLC, ASCAP/Toy Plane Music, ASCAP/Art For Art's Sake Music, ASCAP/Art House Entertainment LLC, ASCAP/Late 80's Music, ASCAP/Westside Independent Publishing, ASCAP), HL, H100 26

**FREAK THE FREAK OUT** (Wander Wagon Music, ASCAP/Sea Music, BMI/Universal Music Corporation, BMI/Xque Hipsome Music, ASCAP) H100 58

**FROM A TABLE AWAY** (Big Music Machine, BMI/Super 98 Music, LLC, BMI/International Dog Music, BMI/Clarity Tree Music, BMI/Sony/ATV Tree Publishing Company, BMI/love Monkey Music, BMI), HL, CS 18

## G

**GENTE DE ARRANQUE** (WorldWideMusic Primavera, BMI) LT 42

**GEORGIA CLAY** (Kobalt Music, ASCAP/Dudeslimusic, ASCAP/The Bicycle Music Company, ASCAP/Big Loud Songs, ASCAP/Big Songs Of Extreme, ASCAP/Big Loud Bucks, ASCAP/Warner-Tamela Publishing Corp., BMI/RADIOSHULLET-Shifting, BMI), AMP/CS 29

**GET BACK UP** (Dorami And Ya Majesty's Music, ASCAP/WB Music Corp., ASCAP/More Water From Nazareth Publishing, ASCAP/EMI April Music, Inc., ASCAP/Songs Of Universal, Inc., BMI/Culture Beyond Ur Experience Publishing, BMI), AMP/HL, RBH 39

**GIMME DAT** (Royalty Fightings, ASCAP/Universal Music Corporation, ASCAP/BE Music Publishing, ASCAP/Mitawake Music, ASCAP/Sony/ATV Tunes LLC, ASCAP), AMP/HL, RBH 77

**GLAD I MET YOU TONIGHT** (Wii Down Music Co., ASCAP/Chris Davis Sounds, BMI) RBH 72

**GONE ALREADY** (Faith Evans Publishing, ASCAP/Nivac Tyle Music, ASCAP/Universal Music Corporation, ASCAP/Tetragrammaton Music, ASCAP/hannah Eight Music, SESAC/Kabalt Publishing, SESAC/Lafit Music Publishing, ASCAP/Melodic Piano Productions, ASCAP/HC 1030 Publishing, ASCAP), AMP/HL, RBH 51

**GOD HANDS** (Hillbilly Party, BMI/Revo Nuevo Entertainment LLC, BMI/Warner-Tamela Publishing Corp., BMI/Made For This Music, BMI/The Good The Bad The Ugly Publishing, BMI), AMP/CS 49

**GOOD MORNING** (Jon Riff Music, BMI) RBH 91

**GOOD TO BE ME** (Warner-Tamela Publishing Corp., BMI/Gate Music, BMI/Stage Three Songs, ASCAP/Brett James Cornelius Music, ASCAP/ITX Music, BMI/RJR Publishing, BMI), AMP/CS 32

**GRACIAS A DIOS** (Marcha Musical Corporation, ASCAP) LT 31

**GRENADE** (Mars Force Music, ASCAP/Ribhouse, ASCAP/Big Loud Songs, ASCAP/Revo Nuevo Music, ASCAP/Music Farnamem LLC, ASCAP/EMI April Music, Inc., ASCAP/Toy Plane Music, ASCAP/Art For Art's Sake Music, ASCAP/Art House Entertainment LLC, BMI/Warner-Tamela Publishing Corp., BMI/Made For This Music, BMI/The Good The Bad The Ugly Publishing, BMI), AMP/CS 49

**GOOD MORNING** (Jon Riff Music, BMI) RBH 91

**GOOD TO BE ME** (Warner-Tamela Publishing Corp., BMI/Gate Music, BMI/Stage Three Songs, ASCAP/Brett James Cornelius Music, ASCAP/ITX Music, BMI/RJR Publishing, BMI), AMP/CS 32

**GRACIAS A DIOS** (Marcha Musical Corporation, ASCAP) LT 31

**GRENADE** (Mars Force Music, ASCAP/Ribhouse, ASCAP/Big Loud Songs, ASCAP/Revo Nuevo Music, ASCAP/Music Farnamem LLC, ASCAP/EMI April Music, Inc., ASCAP/Toy Plane Music, ASCAP/Art For Art's Sake Music, ASCAP/Art House Entertainment LLC, BMI/Warner-Tamela Publishing Corp., BMI/Made For This Music, BMI/The Good The Bad The Ugly Publishing, BMI), AMP/CS 49

## H

**HAVE YOURSELF A MERRY LITTLE CHRISTMAS** (EMI Feat Colby, Inc., ASCAP), AMP/HL, CS 38

**HEART LIKE MINE** (Sony/ATV Tree Publishing Company, BMI/Phk Dog Publishing, BMI/Watky Music, ASCAP/Reyn-sound Publishing Corp., BMI), HL, CS 58

**HELLO WORLD** (Sony/ATV Tree Publishing Company, BMI/Tomdogmusic, BMI/Universal Music - Careers, BMI/And Lucille Songs, ASCAP/Sony/ATV Harmony, ASCAP), AMP/HL, CS 15; H100 94

**HEY BABY (DROP IT TO THE FLOOR)** (Ultra Tunes, ASCAP/Diplo s.r.l., SACEM/Pitbull's Legacy Publishing, BMI/Universal Music - Careers, BMI/Nappy-Pub Music, BMI/Universal Music - Z Songs, BMI), AMP/HL, H100 32

**HIGHER** (EMI April Music, Inc., ASCAP/Ultra Tunes, ASCAP/Agui s.r.l., SACEM), HL, H100 41

**HIT IT AGAIN** (Not Listed) H100 66

**HOLDING YOU DOWN (GOIN IN CIRCLES)** (Mass Confusion Productions, Inc., ASCAP/Universal Music Corporation, ASCAP/Cannon's Land Music Publishing, ASCAP/EMI April Music, Inc., ASCAP/Nappy Puddy Music, ASCAP/Universal Music - Z Tunes LLC, ASCAP/Entertaining Music, BMI/Slick Rick Music Corp., BMI/Tatamarian, Inc., BMI/Life's A Blitch Publishing, ASCAP/Jumping Bean Songs LLC, BMI/Lele's Jams L.L.C., ASCAP/No Bricks Allowed Music, BMI/Mega Music, ASCAP/Justin Combs Publishing, ASCAP/Mary J. Blige Music, ASCAP/Warner-Tamela Publishing Corp., BMI/Mayfield, BMI), AMP/HL, RBH 30

**HOLD MY HAND** (Bytall Productions Inc., ASCAP/Sony/ATV Harmony, ASCAP/Pano Music, ASCAP/Sony/ATV Songs LLC, BMI/TALFA Music Publishing, BMI/WStudio Beast Music, BMI/Warner-Tamela Publishing Corp., BMI), AMP/HL, H100 49, RBH 40

**THE HOUSE RULES** (Outlaw Saints, ASCAP/EMI April Music, Inc., ASCAP/Music Of Combustion, BMI/Songs Of Windsept Pacific, BMI/Day Groove Music, BMI), HL, CS 55

## I

**I AIN'T THRU** (She Write It, ASCAP/Universal Music - MGB Songs, ASCAP/Hatows Music, BMI/Money Mack Music, BMI/Harajuku Barbie Music, BMI/Songs Of Universal, Inc., BMI), AMP/HL, RBH 65

**I AM THE CHAMPION** (Not Listed) H100 95

**I CAN'T LOVE YOU BACK** (FSMG, MWR/WCCP Music, BMI/State One Music, BMI/Sony/ATV Tree Publishing Company, BMI/Warmaw's Combread Music, BMI), AMP/HL, CS 31

**I DON'T WANNA GO** (Melodie Music, ASCAP/Brown Babies Music, ASCAP) RBH 69

**IF I DIE YOUNG** (Pearlhead Publishing, BMI/No Bravo Music, Inc., BMI), AMP/H100 33

**I JUST HAD SEX** (Not Listed) H100 30

**I LIKE** (Team S Dot Publishing, BMI/Quantum Steadyrhyth, ASCAP/Songs Of Redline, BMI/Sony/ATV Songs LLC, BMI/Pitbull's Legacy Publishing, BMI/Universal Music - Careers, BMI/Sony/ATV Tunes LLC, ASCAP), AMP/HL, H100 38

**ILL BE THERE (WAL-M)** (G2B Publishing, ASCAP/Script Squad Music Publishing, ASCAP/Big Music, ASCAP/Chantic Peace 12 Publishing, ASCAP) RBH 61

**I'M DOING ME** (Chuck Harmony's House Publishing, ASCAP/Normans Music Publishing, ASCAP/Stauss Co., LLC, ASCAP/Art For Art's Sake Music, ASCAP/Studio Beast Music, BMI/Warner-Tamela Publishing Corp., BMI), AMP/HL, RBH 13

**INCREDIBLE** (Universal Music - Careers, BMI/RCP Publishing, S.A. De C.V.) LT 21

**I WOULDN'T BE A MAN** (Universal-PolyGram International Publishing, ASCAP/Songs De Burgo, ASCAP/Universal Music - MGB Songs, ASCAP), AMP/HL, CS 40

## J

**JAR OF HEARTS** (Miss Peri Lane Publishing, BMI/Sarrett Yerbstein, ASCAP/Drew Lawrence, ASCAP/Poggy Dog, ASCAP), AMP/H100 43

**JE JEF DE LA SIERRA** (Primo Music, Inc., BMI) LT 38

**JUST A DREAM** (Jackie Frost Music, Inc., ASCAP/Amber Music - MGB Songs, ASCAP/EMI Blackwood Music Inc., BMI/Watky Music, BMI/EMI Foray Music, SESAC/Rico Lee Is Still A Rapper, SESAC/Jesse Jay Music, ASCAP/Reach Group, Inc., ASCAP/isher JV SESAC Publishing Designee, SESAC), AMP/HL, H100 12

**JUST THE WAY YOU ARE** (EMI April Music, Inc., ASCAP/Young Money Publishing Inc., BMI/Warner-Tamela Publishing Corp., ASCAP/Northside Independent Music Publishing, ASCAP), HL, H100 96

**KEEP IN MIND** (Jeffrey Steele Music, BMI/BJP Administration, BMI/Sony/ATV Tree Publishing Company, BMI/Code Six Charles Music, BMI), HL, CS 46

**KISS GOODBYE** (Avant Game Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Antonio Dixon's Music, ASCAP/EMI April Music, Inc., ASCAPE/D. Due II Music, BMI/Vivry Music, Inc., BMI/Underdog East Songs, BMI/Demis Hot Songs, ASCAP), AMP/HL, RBH 90

**KISS GOODBYE** (No Such Music, SDCAN/Big Music, ASCAP/Big Music Publishing, ASCAP/Ryenne Music, BMI/EMI Blackwood Music Inc., BMI/Mars With Ears Music, BMI), CS 54

**KISS ME WHEN I'M DOWN** (Songs Of Universal, Inc., BMI/Year Of The Dog Music, ASCAP/Darth Buddha Music, ASCAP/Big Loud Songs, ASCAP/Angel River Songs, ASCAP/Big Loud Bucks, BMI), AMP/HL, CS 43

**KUSH** (Jaleesa And Mahdi's Music, BMI/VB Music Corp., ASCAP/Art Notting Going On But \*\*\*\*n, ASCAP/Bytall Productions Inc., ASCAP/Sony/ATV Harmony, ASCAP/Hard Working Black Folks, ASCAP/Gang Module, ASCAP/Daniel Tementium, BMI/Heat Chamber Music, BMI/Heaven And Earth Music, BMI), AMP/HL, H100 50, RBH 47

## L

**LA DESPEDIDA** (Los Cangris Publishing, ASCAP) LT 10

**LA ESCUELITA** (Alpa Music, LLC, BMI) LT 39

**LA NAVE DEL OLVIDO** (Not Listed) LT 48

**LAST NIGHT AGAIN** (Universal Music Corporation, ASCAP/Kind Vice, ASCAP/Meghan Lindsey Music, BMI/Steel Meg Music, BMI/EMI Blackwood Music Inc., BMI/Ryenne Music, ASCAP), AMP/HL, CS 80

**LAST WISH** (Greedy Jerkin Productions, BMI/EMI Blackwood Music Inc., BMI/EMI April Music, Inc., ASCAP/Pan-Jay, ASCAP/The Book Producers LLC, ASCAP), HL, RBH 54

**LET IT DOWN** (My Diet Starts Tomorrow, Inc., BMI/Songs Of Universal, Inc., BMI/Dat Damn Dean Music, BMI/2412 Songs LLC, BMI/Peermusic, BMI/V. Rozeem, BMI/EMI April Music, Inc., ASCAP/Art Control Music, Inc., ASCAP), HL, H100 71, RBH 8

**LAY WITH YOU** (Mike City Music, BMI/Notting Hill Music, Inc., BMI/Songs Of Universal, Inc., BMI/Encke J Music Publishing, BMI), AMP/HL, RBH 39

**LET YOUR DOWN** (Rico Lee Is Still A Rapper, SESAC/EMI Foray Music, SESAC/Niguez Music, BMI/Warner-Tamela Publishing Corp., BMI/URV Music, ASCAP/EMI April Music, Inc., ASCAP/isher JV SESAC Publishing Designee, SESAC), AMP/HL, RBH 76

**LET IT SNOW, LET IT SNOW, LET IT SNOW** (WB Music Corp., BMI/High Powered Machine Music, BMI/Royale Music, ASCAP/BJP Administration, ASCAP/EMI Foray Music, SESAC/Hillybilly Dwn Songs, SESAC), AMP/HL, CS 28

**LITTLE LION HAWK** (Songs Of Universal, Inc., SESAC), AMP/HL, H100 74

**LITTLE MISS** (Jennifer Nettles Publishing, ASCAP/Dirkpit Music, BMI) CS 24

**LIVING BETTER NOW** (One Shot Deal/Mazk, SESAC/Warner-Chappell Music, Inc., SESAC/Rico Lee Is Still A Rapper, SESAC/EMI Foray Music, SESAC/Chameleon Publishing, BMI/4 Blunts Lit At Once Publishing, BMI/First N Gold Publishing, BMI/EMI Blackwood Music Inc., BMI/EMI April Music, Inc., ASCAP/Justin Combs Publishing, ASCAP/Big Popa Music, ASCAP/Rovina Music, ASCAP/No Question Entertainment, ASCAP), AMP/HL, RBH 93

**LUCE E IL AMOR** (The E Team Publishing, ASCAP/Sony/ATV Discos Music Publishing LLC, ASCAP) LT 22

**LOCA** (The Carmel House Music, BMI/Los Dueros Del Negocio Publishing, ASCAP/Notting Hill Music, Inc., BMI/Sony/ATV Latin Music Publishing, LLC, BMI/Normal Music, BMI/Universal Music - Careers, BMI/Pitbull's Legacy Publishing, BMI/Sony/ATV Melody, BMI), HL, LT 2

**LO MEJOR DE MI VIDA ERES TU** (Dramik Music Publishing, BMI/EMI Blackwood Music Inc., BMI/Branitas Music Publishing, ASCAP/Sony/ATV Discos Music Publishing LLC, ASCAP/Big Candy Music, ASCAP/Andreas Carlsson Publishing AB, STIM/Deania Music, ASCAP/Universal Music Corp-

ation, ASCAP), AMP/HL, LT 16

**LOVE ALL OVER ME** (Shariah

# EXECUTIVE TURNTABLE

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

**RECORD COMPANIES:** ABKCO Music & Records names **Alisa Coleman** senior VP and **Elizabeth Cohen** director of licensing. Coleman was VP, and Cohen was manager of business and legal affairs at Sony Music Entertainment.

EMI Music's Capitol and Virgin Label Group names **Michael Howe** VP of A&R. He was VP/head of A&R at Downtown Music.

Razor & Tie names **Angie Ruiz** director of film and TV licensing. She was creative manager of special markets at peermusic.

Universal Music Group Nashville promotes **Jill Brunett** to manager of Southwest regional promotion. She was promotion manager.

Average Joes Entertainment names **Tom Baldrice** president. He was VP of marketing at Sony Music Nashville.



RUIZ

BRUNETT

O'QUINN

KLIN

**PUBLISHING:** BMI promotes **Cheryl O'Quinn** to senior director of per program services for the company's media licensing department. She was director of per program services.

**MANAGEMENT:** Primary Wave Talent Management, a division of Primary Wave Music, taps veteran manager and former label promotion executive **Tom Maffei** to head up its West Coast operations. He was an independent manager.

**DIGITAL:** Digital distribution company INgrooves promotes **Ben Kline** to senior VP of global sales and marketing. He was VP of sales and marketing.

Guvera appoints **Sean E. DeMott** head of music. He previously ran his own consulting and management company, Execution Style Entertainment.

**RELATED FIELDS:** Berkleemusic, the online continuing education division of Berklee College of Music, appoints **Stefanie Henning** chief marketing officer. She was senior VP of global marketing and new media at Fox Television Studios.

—Edited by Mitchell Peters

## GOODWORKS

### HAITI CHARITY DOWNLOADS GET RELAUNCH

Nonprofit group Music for Relief has partnered with Causecast to build on the success of the 2010 Download to Donate campaign, in which numerous acts donated previously unreleased tracks to raise funds for earthquake victims in Haiti.

In the days following the 7.0 earthquake that devastated Port-au-Prince on Jan. 12, 2010, Music for Relief organizers asked artists to donate music to sell exclusively for charity on its website. The campaign raised more than \$250,000 for various recovery efforts in Haiti.

Now, on the earthquake's one-year anniversary, Music for Relief is relaunching Download to Donate with a new twist: For a \$10 donation, donors will receive a one-year subscription to the program's website to download unreleased tracks by the All-American Rejects, Daughtry, Slash, Enrique Iglesias, Jack Johnson, Linkin Park, Ludacris, the National and OK Go.

"We wanted to relaunch the campaign in a bigger and better way to get more people focused on the recovery in Haiti and get more donations," Music for Relief COO Whitney Showler says.

The donation also includes access to exclusive video content and giveaways for items like signed merchandise and concert tickets. Donations can be made by texting "Relief" to 41010 or by credit card payment at the website. —Mitchell Peters



Following her performance at WHTZ New York's Jingle Ball concert at Madison Square Garden, **Katy Perry** was presented with a framed chart celebrating "Firework," her third straight Billboard Hot 100 No. 1 from the Grammy Award-nominated album "Teenage Dream." Perry accepted the honor along with (from left) Capitol Records VP of pop promotion and marketing **Joe Rainey**, EMI Music executive VP of marketing and promotion **Greg Thompson**, her manager **Bradford Cobb** of Direct Management, Billboard associate director of charts/radio **Gary Trust**, director of charts **Silvio Pietroluongo** and Billboard.com news editor **Monica Herrera**. PHOTO: BILLBOARD

**.biz** Additional photos online this week at [billboard.biz](http://billboard.biz).

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### BMI HOLIDAY PARTIES

BMI celebrated the holidays all over the country, inviting staffers, members and industry friends to be merry and celebrate the end of another year.

**ABOVE LEFT:** BMI held its 13th annual holiday party for its Atlanta office on Dec. 9. Taking part in the festivities were (from left) BMI director of writer/publisher relations **Byron Wright**, associate director of writer/publisher relations **David Claassen**, VP of writer/publisher relations **Catherine Brewton**, senior director of writer/publisher relations **Wardell Malloy**, executive assistant **Andre King** and office manager **Liz VanGraafeiland**. PHOTO: BEN ROSE

**ABOVE RIGHT:** Also taking part in the merry-making at BMI's holiday party in Atlanta were (from left) songwriter **Sean Garrett**, BMI VP of writer/publisher relations **Catherine Brewton**, producer **Dallas Austin** and UpFront Megatainment CEO **DeVyne Stephens**. PHOTO: BEN ROSE

**LEFT:** BMI senior director of writer/publisher relations **Wardell Malloy** (left) and senior VP of repertoire and licensing **Mike O'Neill** flank producer **Kwame** at the Dec. 13 party held at BMI's New York office. PHOTO: RAY TAMARRA



On Dec. 1, Warner/Chappell Music Publishing threw a "Mad Men"-themed holiday party with performances from **Ben Folds**, members of Hanson, Matt White and Tony Award-winning composer Tom Kitt. Letting their hair down for an evening of fun are (from left) Warner/Chappell senior VP/head of synchronization **Ron Broitman** and senior VP of strategic marketing/head of advertising and videogames **Dave Pettitgrew**; Hanson's **Isaac Hanson**; Folds; Hanson's **Taylor Hanson**; and Warner/Chappell senior VP/GM in New York **Jason Boyarski**.



## SESAC HOLIDAY PARTY

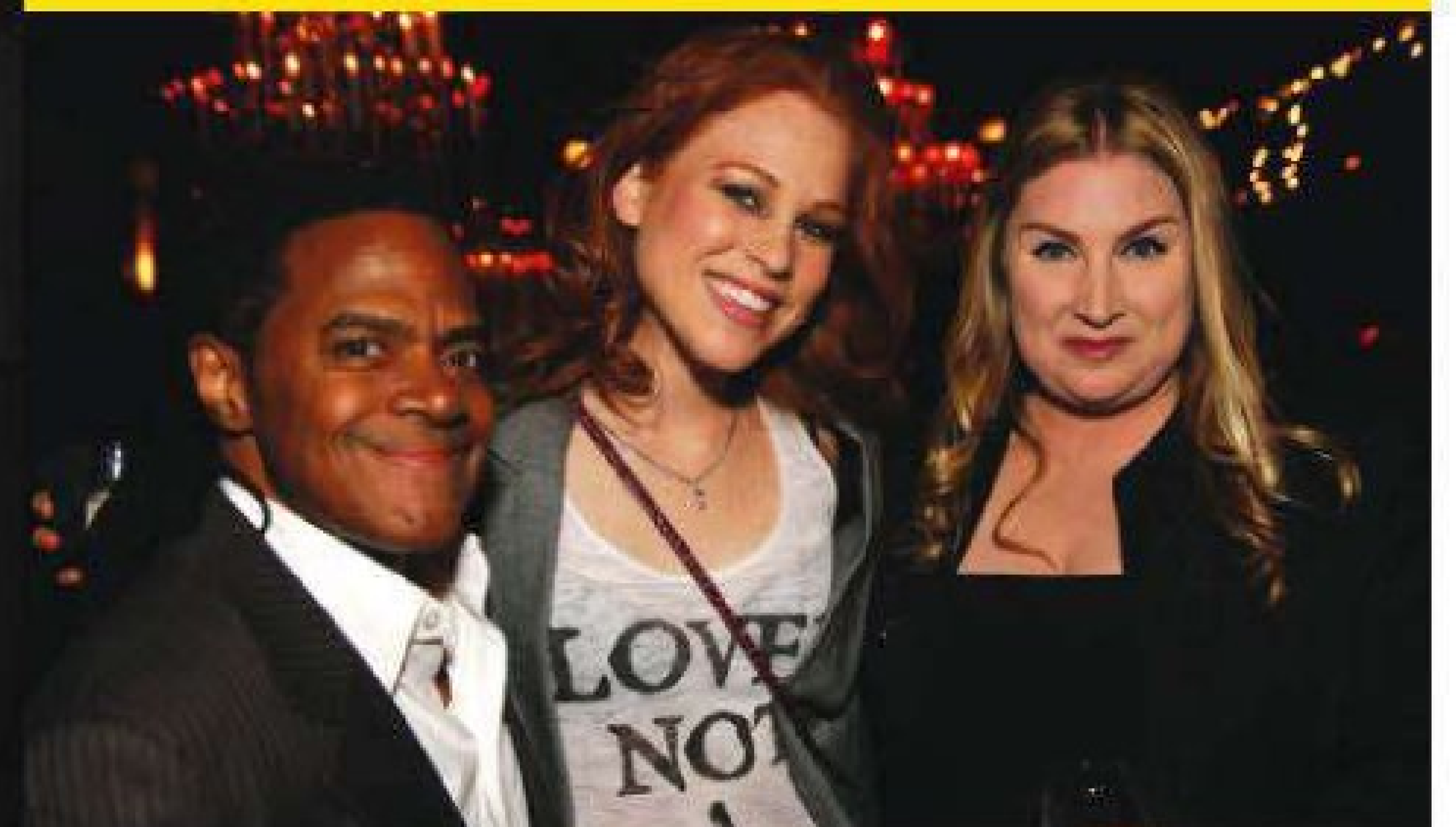
SESAC Los Angeles threw a festive holiday gathering at West Hollywood's Cafe La Boheme. The soiree drew a host of artists, songwriters, publishers and industry executives eager to kick off the holiday season in style. PHOTOS: TEAL MOSS

The Think Famous Team and Los Primeros were just a few of the many special guests attending the bash. SESAC Latina associate VP **JJ Cheng** (third from right) welcomes (from left) Think Famous director of innovative digital advancement **Rafael Fernandez III**; Los Primeros' **Ray Moreno**, **Andres Gabriel Pita** and **Victoria Lopez**; Think Famous director of legal and business affairs **Pierre Hachar Jr.**, and director of corporate and sponsorship opportunities **Carlos Gabriel Pita**.



**ABOVE:** From left: SESAC VP of writer/publisher relations **Tim Fink** toasts SESAC composers **Christophe Beck** and **Todd Burns** alongside SESAC manager of TV/film **Sherah Sandidge**.

**BELOW:** Sharing holiday tidings are (from left) SESAC associate VP of writer/publisher relations and new technologies **James Leach**, songwriter/artist **Illisa Juried** and SESAC VP of West Coast operations **Ashley Waldron**.



The ASCAP Foundation honored **Tony Bennett** and his wife, **Susan Benedetto**, with the ASCAP Foundation Champion Award for their longtime advocacy of arts education in U.S. public schools. The accolade was presented during the foundation's 15th annual awards ceremony, held Dec. 8 at Lincoln Center in New York. Bennett beams while posing with (from left) Benedetto; **Mary Rodgers**, daughter of Richard Rodgers; **Mary Ellin Barrett**, daughter of Irving Berlin; and ASCAP president/chairman **Paul Williams**. PHOTO: SCOTT WINTROW/GAMUT PHOTOS



## ASCAP HOLIDAY PARTY

ASCAP held its holiday party on Dec. 6 at New York's Canal Room. There was plenty of cheer to go around as ASCAP members and the organization's staff mingled with executives from other industry sectors.

**ABOVE:** **Lavinia Jones Wright**, marketing associate/deputy editor for ASCAP's Playback magazine, mixes it up with These United States guitarist/keyboardist **Justin Craig**. PHOTO: MICHAEL KAUFFMAN

**BELOW:** Here's to 2011! From left, ASCAP member **Anna Wayland** shares a moment with senior director of membership for pop/rock **Jason Silberman**, Hoseb Management principal **Melissa Emert-Hutner** and SoundExchange director of artist-label relations **Neeta Ragoowansi**. PHOTO: ED CHRISTMAN



On Nov. 18, on the eve of his sold-out Los Angeles date of his OMG tour, **Usher** received a platinum plaque for "Raymond v. Raymond," which debuted at No. 1 on the Billboard 200, produced five hits and earned two Grammy Award nominations. Presenting the honor were (from left) Usher's co-manager, **David Loeffler**; Jive Label Group executive VP **Peter Thea** and executive VP/GM **Tom Carrabba**; RCA/Jive Label Group chairman/CEO **Barry Weiss**; and **Randy Phillips**, Usher's manager and AEG Live president/CEO. PHOTO: DAN STEINBERG

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It's a long way from the Apollo Theatre to the Apollo program. And while his playing may have been "as lofty as a moon flight," as *Time* magazine once suggested, that would be as close as Louis Daniel Armstrong would ever get to taking "one small step for man."



the trumpet was as a guest in a correctional home for wayward boys. If only today's schools were as enlightened and informed as that reformatory was.

Alas, the arts are dismissed as extravagant in today's schools. This, despite all the studies that show parents believe music and dance and art and drama make



Armstrong left his footprints on the jazz world, wearing lace-up oxfords.

But as the jazz musician of the 20th century, giant leaps were simply a matter of course for Satchmo. For no one has ever embodied the art form the way he did. It was he who helped make virtuoso solos a part of the vocabulary. It was he who was honored with the title "American goodwill ambassador" by the State Department. It was he who was the last jazz musician to hit #1 on the Billboard pop chart.

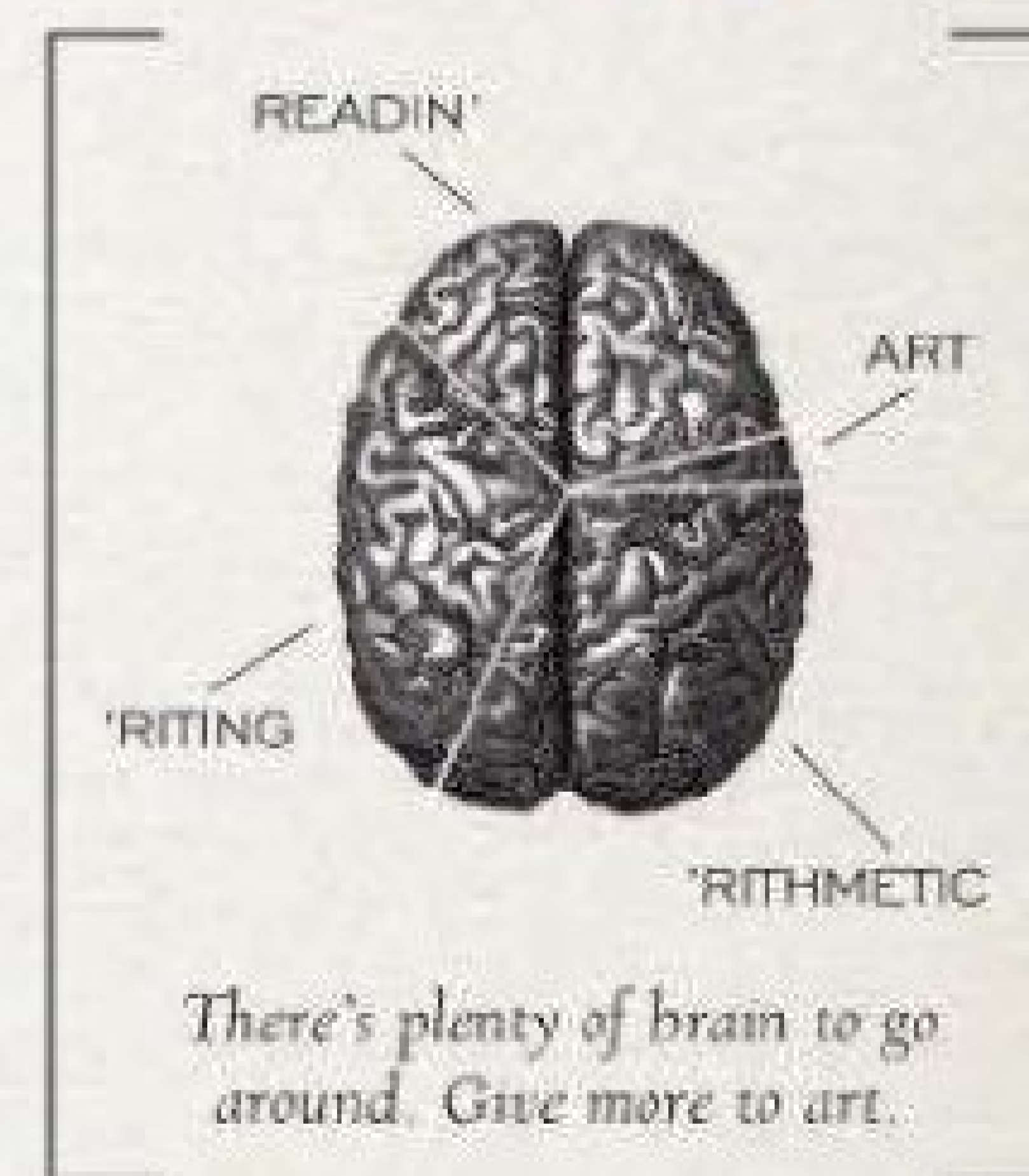
Not bad for a kid whose first experience with

Instead of a giant leap, Louis Armstrong delivered one giant free-form crazy jazz groove for mankind.

their children much better students and better people.

If you feel like your kids aren't getting their fair share, make some noise. To find out how, or for more information about the benefits of arts education, please visit us on the web at

AmericansForTheArts.org. Just like the great Louis Armstrong, all you need is a little brass.



There's plenty of brain to go around. Give more to art.

ART. ASK FOR MORE.

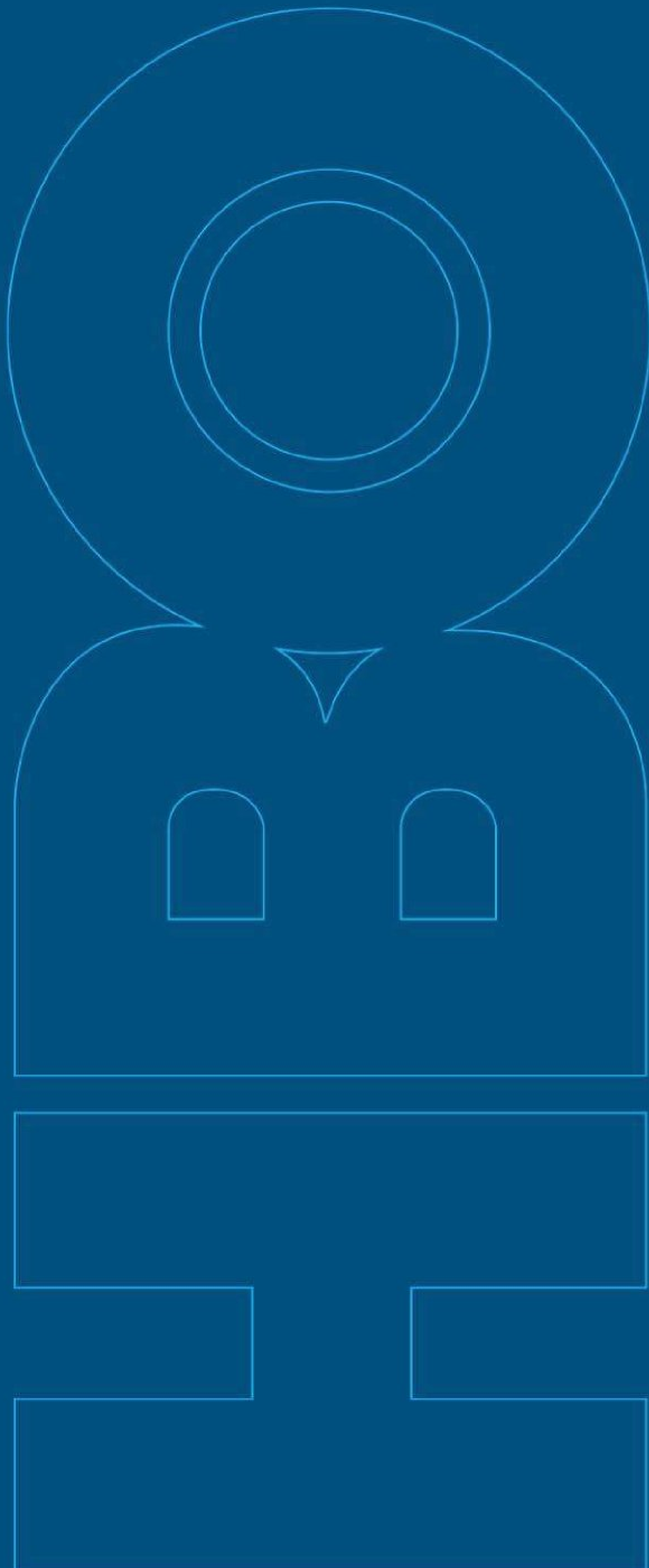


For more information about the importance of arts education, contact [www.AmericansForTheArts.org](http://www.AmericansForTheArts.org).



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