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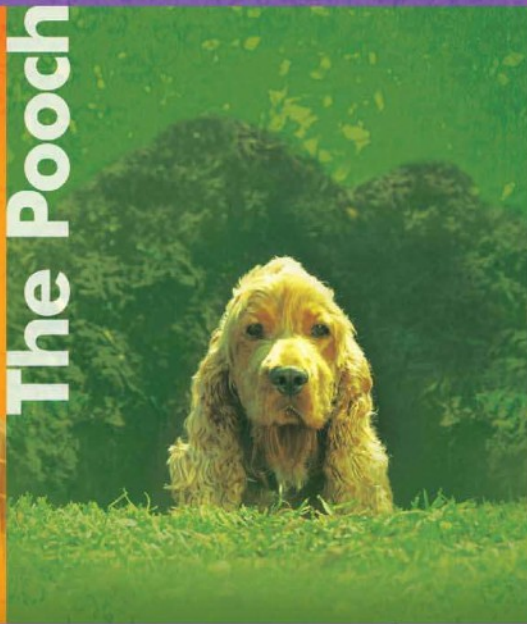
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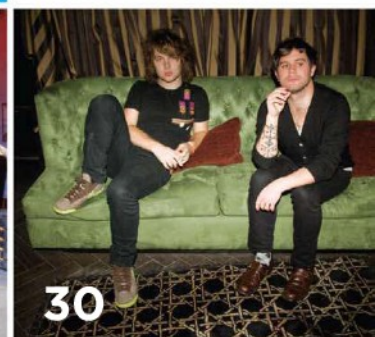
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Preparing For Battle

Publishers, Songwriters Get Ready To Fight For A Share Of Unmatched Funds

BY WALLACE COLLINS

The stage is set for a brutal tug of war among major music publishing companies, indie publishers and individual songwriters over millions of dollars that are available under the National Music Publishers' Assn.'s late-fee settlement with the RIAA.

Under the settlement, the RIAA offered to turn over these funds to the NMPA in order to pre-emptively settle any claims against the four major labels for late fees on certain monies that had been held in what are known as "pending and unmatched accounts" for the years 2000-06 (Billboard, Oct. 17, 2009).

Most of these monies were related to cases where labels released albums before contractual agreements and splits among songwriters had been finalized, sometimes prompting the labels to withhold payment of royalties on all compositions on an album, even when only one song's splits were under dispute. The settlement establishes a fund of up to approximately \$285 million to be distributed among music publishers based on market share, rather than based on the actual amounts owed to publishers.

As a lawyer who represents songwriters as well as independent music publishers, I have serious concerns about the hurdles they will face in getting their fair share of the funds. For starters, all interested parties need to know that this is an "opt in" arrangement: If you want your share, you must make a claim within the next few weeks or face the prospect of losing it.

The NMPA has designated Kenneth R. Feinberg as "special master" to administer the distribution of the settlement funds. Feinberg, who administered the Sept. 11 Victim Compensation Fund and the TARP bailout for the U.S. Department of the Treasury, has been notifying publishers and songwriters who own a share of their publishing about applying for their respective share of the settlement.

Feinberg will make a market-share determination in order to calculate the amount due each claimant and, if the respective claimant accepts the amount offered, then that publisher is precluded from pursuing the record companies on the claim. No doubt, there will be a feeding frenzy among major music publishers and the various parties vying for a piece of the pie.

Many of my indie publishing clients are concerned that, as is often the case,



This is an 'opt in' arrangement: If you want your share, you must make a claim within the next few weeks or face the prospect of losing it.

major publishers may try to game the system by laying claim to more than they are entitled to. The NMPA/RIAA arrangement requires that any such disputes must be resolved between the parties, and the leverage in such a situation will surely favor the big guy.

Another looming pitfall of the settlement for indie publishers: Because the \$285 million is being allocated by market share, many major publishers that in some cases have already collected what they were owed during the relevant years may be paid twice, while indie publishers and songwriters who were never paid before and thus can't claim any market

share could be short-changed again. Also under dispute is who gets paid if a song's ownership or administration has changed since it was first published.

Most of the unpaid funds originated in R&B and hip-hop, where there's often a multitude of writers and publishers claiming not only a share of writing credits but credits for samples as well. Songwriting credit disputes are much less common in pop and country music where one or two writers usually compose a song. Urban artists and publishers will need to be especially vigilant to assure that they get their fair share of the settlement monies from their respective publishers.

Each songwriter will need to pursue his or her publisher for a share of what the publisher collects from the NMPA settlement. Otherwise, there's a strong likelihood that publishers will simply hold the monies they collect in their "pending and unmatched accounts" indefinitely, just as the labels had done previously.

If a songwriter isn't satisfied with what his or her publisher offers, the songwriter is free to pursue further claims against a label—but such a process would be overwhelmingly costly and time-consuming for most songwriters. The best alternative for many of them is to contact their publishers now and let them know they're aware of the NMPA settlement and keep making noise so that the publishers will be motivated to calculate and pay each songwriter his or her share.

The late-fee settlement isn't perfect by any means, but it does make available \$285 million for songwriters and publishers that wasn't accessible before. In some respects, it will be a classic David-and-Goliath battle pitting indie publishers against the majors and songwriters against publishers. Through it all, songwriters need to be especially vigilant, even if it means pestering their publishers to get their fair share of the pie as the feeding frenzy begins.

Wallace Collins is an attorney in New York specializing in entertainment and intellectual property law.

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The most important takeaways from M.I.D.E.M.



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App makers fight and monetize piracy



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>>> VH1 STOCKS UP ON NEW SHOWS

VH1 ordered several new projects for spring, including several that extend the network into transformational reality TV territory. Makeover series "Transform Me" and the dating advice show "Undateable" will focus on giving viewers ways to improve their lives. The network also ordered "Famous Crime Scene"—which chronicles pop culture's most shocking deaths—and picked up a Canadian docu-soap, "Peak Season: Vancouver."

>>> JACK DANIEL'S SEEKS NEW LATIN TALENT

The Jack Daniel's Studio No. 7 Latin Music Series launched a battle of the bands where the winner gets to open a Los Angeles concert by Mexican artist Julieta Venegas. The contest is open to any Latin solo artist or band based in the United States. Aspiring acts must submit a digital video and audio sample at jdbusandolabanda.com. A panel of judges will choose 10 semifinalists whose music will be posted online, and fans will vote for the winners.

>>> WAR VETS PREP ALBUM

4Troops, a band created by Afghanistan and Iraq war veterans, has signed with Sony Masterworks for the May 25 release of its self-titled debut album. The group, consisting of Capt. Meredith Melcher, Sgt. Daniel Jens, Staff Sgt. (Ret.) Ron Henry and former Sgt. David Clemo, will perform pop and country covers. 4Troops will tour military bases beginning in March.

UP FRONT

TOURING BY RAY WADDELL

BUILDING THE PERFECT BEAST

Newly Merged Live Nation Entertainment Sets About Remaking The Biz

After nearly a year of intense scrutiny, political posturing and consumer outcry, it's finally time to come to grips with the new music business' new superpower: Live Nation Entertainment.

At a time when live entertainment remains one of the healthier sectors of the troubled music industry, the combined Live Nation and Ticketmaster stands to dominate each part of that sector: touring, management and ticketing. Live Nation is the largest promoter and venue operator in the world, owning the majority of North American amphitheaters and promoting most of the world's top-grossing tours, including U2 and Madonna in 2009. Ticketmaster's Front Line Management, which has for the past few years aggressively acquired rival management firms, boasts relationships with more than 200 major touring acts, including the Eagles, Neil Diamond, Van Halen and Christina Aguilera. And Ticketmaster Entertainment sold 14 million-plus tickets, valued at more than \$8.9 billion, in 2008.

The new company, led by president/CEO Michael Rapino and executive chairman Irving Azoff, would control the majority of box-office dollars, the myriad revenue streams from concert ticketing and the growing e-commerce from fan-ticket interactions. Live Nation Entertainment will also aggressively pursue competitive advantages in merchandising, VIP ticket-



ing, fan clubs and, ultimately, physical distribution.

"Those are the things where I think I'm going to add the most to the equation," Azoff told Billboard in an earlier interview. "And Michael is going to run the ticketing and the promoting operations."

Because of concessions that the newly merged company made to secure the approval of the U.S. Department of Justice (DOJ), Live Nation will license

Ticketmaster's primary ticketing software to competitor AEG for five years and is expected to sell Ticketmaster's automated ticketing service provider Paciolan to Comcast-Spectacor (Billboard.biz, Jan. 25).

But ticketing is no longer the core business here. Instead, it will be the linchpin of a broader-based operation aimed at profiting from every aspect of the artist/fan relationship.

With Front Line's unmatched

client roster and Live Nation's long-term deals with U2, Madonna, Jay-Z, Nickelback, Shakira, Jonas Brothers and others, Live Nation Entertainment's clout with artists is unrivaled. It's similarly superior in its reach among music fans. Driven by its market-leading positions in ticketing, venue ownership and operation, Live Nation can market to fans when a show is announced, during the event and long after the tour

buses leave town, even if it doesn't bundle tickets with promotion and artist services, or if there's a "firewall" between promoter and ticketing operations, as stipulated by the DOJ.

The appeal to sponsors along this pipeline is huge. And Live Nation has everything from merch to VIP amenities to recorded content to sell not only at live events, but more importantly through its growing digital storefronts and information hubs at LiveNation.com and MusicToday, as well as through Front Line's I Love All Access VIP program.

Jim Guerinet, who manages such acts as No Doubt, Trent Reznor and Nine Inch Nails, takes an optimistic view of the merger.

"My function is to try and get the most opportunity for my clients, whether that is getting lower ticket prices or coming up with innovative ways to get our tickets in the hands of fans instead of brokers," Guerinet says. "This is going to give me a great opportunity to do that. It's very challenging when you're dealing with these siloed companies, where you have the promoter over here and the ticketing company over there and you can't do what you want to do."

While ticketing contracts expire all the time, many Ticketmaster contracts remain current, and Live Nation will remain a formidable competitor in bidding for renewals and new business. This makes some independent promoters nervous, including I.M.P. Productions chairman Seth Hurwitz.

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>>> AC/DC TO HEADLINE U.K.'S DOWNLOAD FESTIVAL

AC/DC will headline this year's edition of U.K. metal/rock festival Download. Other acts confirmed for the festival, which takes place June 11-13 at Donington Park, include Them Crooked Vultures, Deftones, Wolfmother and Stone Temple Pilots. Download launched in 2003 as a replacement for the long-running Monsters of Rock festival, which was established in 1980 and ran at the site until 1996.

>>> PRIMARY WAVE, AGENCY GROUP PARTNER

Primary Wave and talent agency the Agency Group have signed a strategic alliance. The companies will form a publishing and management joint venture under the Primary Wave umbrella offering administration, co-publishing and management services to the Agency Group's roster. TAG's roster includes Paramore, Nickelback, Creed, Dolly Parton, Muse and the White Stripes.

>>> CARRIE UNDERWOOD TO SING AT SUPER BOWL

Country singer and "American Idol" winner Carrie Underwood will sing the national anthem at the Super Bowl, the NFL announced Jan. 28. Queen Latifah will sing "America the Beautiful" as part of the pregame festivities. British rock band the Who will perform the high-profile halftime show (see story, page 18). The Super Bowl takes place Feb. 7 at Sun Life Stadium in Miami and will feature the Indianapolis Colts against the New Orleans Saints.

Compiled by Chris M. Walsh. Reporting by Devin Chanda, Leila Cobo, James Hibberd, Connor McKnight, Richard Smirke and Reuters.

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"Letting this move forward and allowing them to keep the existing deals in place accomplishes nothing," Hurwitz says, adding that he's skeptical of the value of government oversight. "What if the deals expire and [the venues] all decide to sign with Live Nation? Then nothing's happened." Hurwitz expects the company to offer incentives he simply can't match: "If they offer these incentives and part of these incentives are things they can only offer because they have created a monopoly, then this is not a better mousetrap."

Many questions about the deal remain unanswered. The future of Live Nation Ticketing and its president, Nathan Hubbard, will have to be addressed. While all ticketing operations will carry the Live Nation banner, melding with the largest ticketing company in the world won't be easy. And how aggressive will the newly merged company be in acquiring new ticketing contracts under the watch of the DOJ? The DOJ has said that it may investigate the competitive effects of any acquisitions that Live Nation makes of other ticketing companies.

The government won't be the only party keeping a close eye on the company. So will its shareholders—especially John Malone, chairman of Liberty Media, which launched a tender offer to acquire 34.5 million shares of Live Nation stock a day after the DOJ approved the merger. Once Liberty completes the offer, it will command a hefty 34.9% stake in Live Nation, up from 14.6%.

Malone has a complicated history with Barry Diller, chairman of Live Nation and chairman/CEO of former Ticketmaster parent IAC. In January 2008, Malone, then a majority shareholder in IAC, sued IAC to prevent a restructuring that would dilute his ownership stake. Malone lost, Diller broke up IAC, and Ticketmaster was spun off as its own publicly traded entity.

Another potential personality clash: Managers like Azoff have always sat on opposite ends of the negotiating table from promoters. Who has the edge now at Live Nation? The promoter with deep pockets, venues and marketing resources? Or the management company with 200 touring acts in its stable? And can artists trust Front Line to be aggressive on their behalf when negotiating deals with its sibling promotion division?

As for independent managers outside this system, Guerinot

'These guys are going to be prepared to rapidly have a direct-to-consumer model that expands what we're going to be able to do.'

—JIM GUERINOT, ARTIST MANAGER

says he doesn't feel threatened. "I've always found it to be a plus," he says of his boutique status. "Even when they rolled up [promoters] originally, I've always found these guys to have a greater sensitivity to making sure the smaller companies are treated on par and fairly."

Guerinot cites two recent examples where he was able to work with both Ticketmaster and Live Nation on fan- and artist-friendly initiatives. "No Doubt wanted to do a \$10 lawn," he says. "That was a big deal to us—trying to come up

with a model that gave greater incentives to put more people in the place as opposed to fewer people at a higher gross."

He says Live Nation and Ticketmaster adjusted service fees to keep ticket prices down. And when Nine Inch Nails embarked on a 2009 farewell tour, Ticketmaster and Live Nation allowed the band to offer and fulfill direct-to-fan ticketing.

"You can talk about the innovation that may occur because of digital technology and direct-to-consumer, all of which I believe in, but those are two things

an independent manager had happen within the last 12 months," Guerinot says. "They could have said 'no,' and what was I going to do, not tour?"

The international attention placed on this merger has shined a spotlight on the inner workings of the concert business, not always in a flattering way.

"Some good could come of all this," says Vans Warped tour founder Kevin Lyman, president of 4fini Productions, which has thrived and innovated by working both with and outside the biggest companies. "The veil of

Ticketmaster being the greedy party has been pulled back, and we have now learned that there were few innocents, [with] promoters, artists and their managers all getting kickbacks on the [ticketing] fees."

Whether they are pro- or anti-merger, most would agree that the industry model needs to be adjusted, and this union will see to that. Guerinot considers it an opportunity to grow the pie instead of finding new ways to slice it.

"These guys are going to be prepared to rapidly have a direct-to-consumer model that expands what we're going to be able to do," he says. "I'm one of those guys who can't wait to get in there and start doing stuff." ●●●

Additional reporting by Glenn Peoples.

KEEPING SCORE

As The Dust Settles On The Live Nation-Ticketmaster Merger, Here's A Look At Who Benefits—And Who Doesn't

WINNERS

Irving Azoff: None of the concessions mandated by the Department of Justice (DOJ) threatens Azoff's vision of building the ultimate management/venue/promoter/ticketing/content consortium. Perhaps most important, he can still focus on his primary goal of maximizing growth opportunities for Front Line Management clients, even as he fends off conflict-of-interest concerns.

Michael Rapino: Since his 2005 promotion to CEO of what became Live Nation, Rapino has been at the helm of a company that has been long on vision and short on profits. Still, Live Nation remains the world's leading concert promoter, and the merger with Ticketmaster provides obvious juice to Rapino's vision of extending the company's business relationships with artists beyond the razor-thin profits of concert performance. Now that Live Nation has firmly established a strong position in promotion, ticketing, venues, merchandising and sponsorships, expect a move into recorded music next.

Comcast-Spectacor: Through its acquisition of Ticketmaster's Paciolan subsidiary, Comcast-Spectacor, and its venue management division, Global Comcast, will add to their portfolio an up-and-running ticketing company and its 200 ticketing clients, which include college athletics programs and performing arts organizations. Comcast-Spectacor has enjoyed a friendly relationship with Live Nation, but that could change once they start competing for clients.

Anschutz Entertainment Group: With the help of Ticketmaster's ticketing soft-

ware, AEG, and its concert division AEG Live, will be able to establish their own ticketing business and gain some valued time and space to plot their future in the market. Meanwhile, the DOJ's restrictions on Live Nation's ability to share data from its ticketing business with its promotion and artist management divisions don't appear to apply to AEG.

LOSERS

Secondary ticket vendors: By allowing Ticketmaster to keep ticket reseller TicketsNow, the DOJ did little to protect the interests of secondary market leader StubHub and other local and regional resellers. There's no doubt that the newly merged company will seek to dominate ticket reselling, with distribution and artist relationships on their side. "It's definitely a huge threat," says Don Vacarro, CEO of ticket aggregator TicketNetwork. "[Live Nation] will funnel even more tickets to the secondary market because the DOJ is giving them carte blanche."

Independent promoters: While indie promoters have survived the promoter consolidation that created Live Nation by being nimble, niche-oriented and often better promoters, they're now up against an even more formidable opponent. Those who have spoken out publicly against the merger have to wonder if they'll get a realistic shot at promoting artists affiliated with Live Nation.

Record labels: The fact that labels weren't even a participant in the most important music deal of the new millennium speaks volumes. Labels have been attempting to become players in

concert promotion and merchandising, with varying degrees of success. As recorded-music sales keep falling, the center of gravity in the music business is shifting from labels to the revenue opportunities centered on touring.

JURY'S OUT

The DOJ: Approving the merger while also establishing the framework for increased competition through AEG and Comcast-Spectacor should be considered "a substantial achievement on the part of DOJ," says Jim Rill, a former assistant attorney general for antitrust during the George H.W. Bush administration. But the lighter-than-expected conditions imposed on Live Nation worry opponents of the deal, such as Sally Greenberg, executive director of the National Consumers League, a founding member of the anti-merger TicketDisaster.org coalition. "The DOJ has asked consumers, independent promoters, ticket brokers, artists and venue owners to take a very large leap of faith," Greenberg said in a statement.

Consumers: The DOJ would've had a tough time proving the alleged anti-consumer aspects of the merger, given that ticket prices had already surged in the wake of Live Nation's rollout of the promotion business, while consumers' willingness to pay higher prices suggested the increase was at least in part a market correction. But while fans are going to get what's been touted as a dazzling array of artist-related products and a watchful government eye on ticket prices, will they celebrate the combination of a deeply unpopular ticketing giant with the world's largest concert promoter? —RW

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CASTING A WIDER NET

The Grammy Awards Strive To Expand Base Among Younger Viewers

You can't please all the people all the time.

And no one knows that better than the Recording Academy as it prepares for the 52nd annual Grammy Awards Jan. 31.

In what's become an annual ritual, grumblings over the current slate of nominees surfaced immediately after the live Dec. 2 nominations telecast on CBS. Critics decried the nominees as too commercial, especially in the marquee categories of record, album, song and best new artist of the year. Nominees in those categories were in fact among 2009's biggest-selling acts, including Beyoncé, the Black Eyed Peas, Taylor Swift and Lady Gaga.

Criticism of the winners and nominees is part and parcel of any awards process. But at a time when advertisers are clamoring for access to the coveted 18-34 audience, the Grammys have watched its status as the granddaddy of music award shows become a double-edged sword. After more than half a century,

the Grammys face the challenge of trying to remain relevant with today's Internet-savvy younger audience without compromising its legacy of being the only peer-based music awards show focused on artistic merit, not sales or popularity.

To that end, the Recording Academy has collaborated for the third consecutive year with advertising agency TBWA\Chiat\Day on a branding initiative to enhance the Grammys' appeal among younger music fans. It's also working to diversify its voting membership. And through the years, it has tweaked and changed the voting process itself to ensure that all major genres of popular music are being honored and that votes weren't being cast on the basis of popularity or name recognition.

When the Grammys first sought out TBWA\Chiat\Day, the awards were labeled as "the Grannys," the agency's creative director Bob Rayburn says.

Between 2000 and 2009, the percentage of the overall Grammy TV audience that was 18-34 ranged from a peak of 32.1% in 2002 to a low of 21.9% in

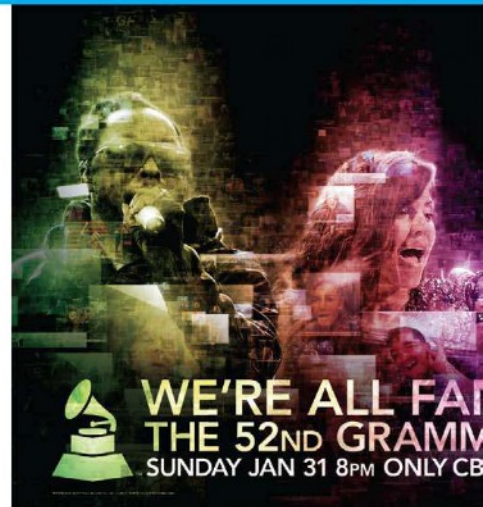
2008, when the median age of the Grammy viewer was 45.2 years old, according to Nielsen. For the 2009 telecast, the median age fell to 41.1, as 18-34 viewers made up 24.6% of the total viewership.

That may partly be a function of TV partner CBS having the oldest prime-time viewership of the four major networks—the median age of CBS viewers this season is 54.9 years old, compared with 51.3 at ABC, 49.0 at NBC and 46.4 at Fox, according to Nielsen. Viewers 18-34 also composed a smaller share of the TV audience of most other award shows in 2009, compared with 2000, with the exception of the MTV Video Music Awards (see chart, page 9).

"We needed to break with tradition a bit and engage an audience that perhaps wasn't already watching CBS," Recording Academy chief marketing officer Evan Greene says. "What we've built with Chiat\Day allows us to expand our reach and message more broadly than we have before."

Despite a viewership that skews older, Rayburn says the Grammy brand retains significant value. "Authenticity is one of the strengths of this brand," he says. "It is the oldest-standing music show, just as the Oscars was the first movie awards show. It has the ability to go historical and also look to the future."

TBWA\Chiat\Day's involvement began with



the 50th annual Grammys, which aired in February 2008, when it marketed the awards across mostly traditional media outlets. Since then the Grammys have stepped up their online outreach. This year's campaign, dubbed "We're All Fans," placed a heavy emphasis on social media (see story, below). Fan-generated content from YouTube, Twitter and Flickr even informed the design of the campaign's traditional billboards and TV spots.

There's evidence that the 3-year-old rebranding effort is gaining traction, with a decline in the median age of Grammy viewers in 2009, as well as an uptick in the percentage of the audience that was 18-34. In addition, Greene says Google searches about the Grammys tripled in 2009 to 18 million, up from 6 million the year before.

"A lot of people who in the past had negative views about the Grammys, or weren't interested, are now posting comments about how surpris-

HERE, THERE AND EVERYWHERE

The Grammy Brand Extends From Online To Onboard To On The Clothes Rack

"I'm in a Grammy's Commercial! Hell Yea! (I'm the 3rd guy to pop up)." So tweeted a New York-based musician named Matty G Jan. 8, with a link to the Grammy Awards' YouTube channel. That, in turn, featured a TV spot for the 52nd annual event that stitched together layers of fan-generated videos of Lady Gaga's "Poker Face." Matty G put the video on his own YouTube page with a link back to WereAllFans.com, the Grammys' dedicated micro-site that aggregates fan postings into visual mosaic portraits of nominees and compares the online chatter generated by everyone from Beyoncé to the Yeah Yeah Yeahs.

Those viral ripples are exactly what the Recording Academy and advertising agency TBWA\Chiat\Day had in mind for this year's Grammy marketing campaign, the first to deploy fans and artists' social networks directly in its imaging and execution. "We're going to where the fans are, rather than expecting the fans to look in People magazine or look at an outdoor board or at their TV," TBWA\Chiat\Day creative director Patrick

Condo says. "We're getting those fans too, but we're getting those social network-connected fans that follow their favorite artist in those channels."

In addition to creating visual portraits of artists by constantly scraping images that link back to YouTube, Flickr and Twitter posts, WereAllFans.com lets fans create their own portraits using the same technology. Another widget, the FanBuzz Visualizer, is a continuously updated side-by-side tally of online chatter of about 20 nominees. Outdoor, print and TV ads incorporate the same viral mosaic images used in the online campaign. "They build on each other and the message continues to amplify," Recording Academy chief marketing officer Evan Greene says.

TBWA\Chiat\Day also got the "We're All Fans" concept into a line of T-shirts from John Varvatos into the designer's stores and Bloomingdale's. Proceeds from the \$45 shirts go to Recording Academy charities MusicCares and the Grammy Foundation. Other extensions include the re-



vamped Grammy.com, which will stream the pretelecast ceremony live for the third time—this year as part of a 72-hour online lead-in to the Grammys with live video, behind-the-scenes footage, coverage of Grammy Week events and mobile video blogs. The Web site links to the awards' YouTube, Facebook, Twitter and MySpace channels.

Other bells and whistles include a "Guess the Grammys" winner prediction iPhone app and a 2010 nominees compilation from EMI, which sold 49,000 in its first week, according to Nielsen SoundScan. CBS Radio's online "Grammy Radio" also streams songs from nominees.

Besides the digital initiatives, the Grammys have reupped with several sponsors including Delta Airlines, which is featuring two Grammy radio channels onboard its planes in January and February: a best new artist retrospective and a jazz channel. An online radio station (pandora.com/delta) allowed visitors to program their own music and enter to win a trip to the awards.

Audio equipment maker Harman International partnered with PBS and the National Geographic Channel to produce a broadcast special, "Road to a Grammy," featuring India.Arie, Béla Fleck and other nominees. Hilton Hotels is conducting a giveaway of

trips to the awards open to employees and HHonors members, while MasterCard's sponsorship of Grammy Week events—including the MusicCares tribute honoring Neil Young—extends to flying in winning cardholders from around the world.

Also returning as the Grammys' print media partner is People magazine, which sponsors the awards, official after-party and Grammy charities. Westwood One Radio Network is back with its syndicated remotes from backstage and rehearsals. Hard Rock Cafe locations will host viewing parties of the telecast, and the restaurant chain also conducted a Grammy trip sweepstakes. —ABY



Brand-new day: The 'We're All Fans' branding campaign by the Recording Academy and TBWA\Chiat\Day features the Black Eyed Peas on an outdoor billboard (left) and Lady Gaga on the WereAllFans.com site.

ingly cool we are and how they're going to watch this year for the first time," Greene says.

Efforts to change those perceptions have extended beyond the branding campaign. Through the years, the Grammys have sometimes seemed out of synch with the art form it's charged with honoring. Excluding video and lifetime achievement awards, such influential acts as Neil Young, Led Zeppelin, the Clash and Public Enemy have never won a Grammy. Among more recent acts, Pearl Jam, Radiohead, Jay-Z and Kanye West haven't won any of the top four awards (album, record or song of the year or best new artist). In fact, from 2000 to 2009, OutKast was the only hip-hop act to win any of the top four, when it captured album of the year honors for its 2003 release "Speakerboxx/The Love Below."

Inevitably, the Recording Academy's nomination and voting process finds itself in the cross hairs when critics point out such snubs. To help ensure that Grammy voters are selecting nominees and winners on the basis of artistic merit, the academy has rolled out nomination-review committees of genre experts (most recently in 2007 for R&B) to select five finalists among the

top 15 nominees for various categories in different genres. And to make certain that voters have access to the works being considered, the Recording Academy made nearly all the music of the second-ballot nominees for the 52nd annual Grammys available for streaming.

While the Recording Academy won't disclose a breakdown of the age, gender or race of its 12,000 voting members, it must contend with the perception that its voters skew older and are therefore out of touch with what's happening musically. "Obviously, I hear that a fair amount," Recording Academy VP of awards Bill Freimuth says, noting that the Grammy University Network, which launched nationwide in 2006 (see story, right), has sought to expand the potential pool of younger voters by getting students involved with the Recording Academy at an earlier age.

"Hopefully, once they graduate from college, they'll begin working in the industry and quickly develop their professional credits to become voting members," Freimuth says. "We're making a concerted effort to diversify our voting members, and reaching out to managers in particular to help get the word out to

younger professionals to join the Recording Academy. The first thing I always ask is, 'Are you a voting member?' Because the results of the Grammy Awards are ultimately only as good as our current voting membership."

In the end, though, who wins doesn't matter much to younger viewers, according to Bill Carter, a partner in youth marketing company Fuse. Instead, he says, teens are more interested in catching performances of their favorite artists, although he notes that they tend to view the Grammys as a more adult property than the Video Music Awards.

"The Grammys can survive on a mass audience as opposed to a young audience," a VP of sales at a major label says. "There are more spikes generated off this show than the [American Music Awards] or youth-oriented MTV. . . . The important thing is that for three-and-a-half hours, you have a large audience re-engaged with music and learning the names of artists that radio doesn't announce anymore. That's a big win for the industry." ●●●

Billboard's Gail Mitchell is a trustee of the Los Angeles chapter of the Recording Academy.

WHO VOTES AND HOW

A Look At How Grammy Nominees And Winners Are Selected

To become a voting member of the Recording Academy, you must be a professional in the music industry with creative or technical credits on six commercially released tracks on a physical release or 12 digitally released tracks. The term "professional" encompasses vocalists, songwriters, composers, engineers, producers, arrangers, art directors, liner-note writers and technicians. Voters must keep their membership dues current to remain eligible to vote.

There are 12,000 voting members out of a total membership of more than 20,000. That figure encompasses associate members and the Grammy University Network (Grammy U). Associate members are creative and technical professionals who possess fewer than the aforementioned credits, as well as other individuals whose careers focus on music or who are employees of companies involved in the recording industry. That designation includes writers, publishers, attorneys and managers. Grammy U members are full-time students at a college or trade school who are in a music-related field or are considering a career in music.

Both voting and associate members can submit entries for consideration, as can major and independent labels registered with the Recording Academy. After the staff confirms the entries' eligibility and screening committees determine the proper category, the Recording Academy generates a lengthy first ballot of nominees.

After the first round of voting, the top five selections for some fields go straight to the second and final ballot. Those fields include pop, dance, traditional pop, alternative, rap, new age, reggae, world and spoken word.

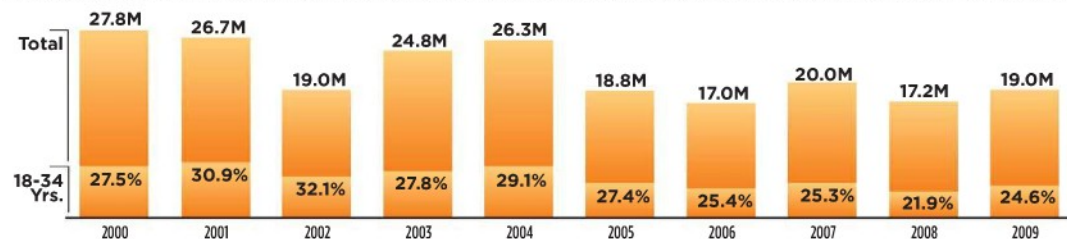
For R&B, country, jazz, gospel, Latin, classical and music video, 15-member nomination-review committees for each genre—comprising voting members chosen each year by the Recording Academy's 12 chapters and ratified by the trustees—narrow the top 15 vote-getters to a list of five nominees. A larger nomination-review committee made up of 25 voting members, who are also chosen by the 12 chapters and ratified by the trustees, handles the top four general categories of album, record, song and best new artist of the year, narrowing down the top 15 nominees to five.

A representative from the accounting firm of Deloitte & Touche supervises the nomination-review voting sessions and collects all the ballots. The nominations for craft fields, such as producer and album notes, are determined by different committees.

In the final phase, the voting membership chooses among the second-ballot nominees in 109 categories in 29 fields to determine who will walk away with a gramophone statuette. —GM

THE GRAMMYS' TV AUDIENCE

Average viewership for the Grammy Awards telecast from 2000 through 2009, with the percentage of viewers who were 18-34.



DOWNWARD SLIDE

The Grammys weren't the only major awards show to post lower average viewership in 2009 vs. 2000. Only the Country Music Assn. Awards were able to buck the trend.

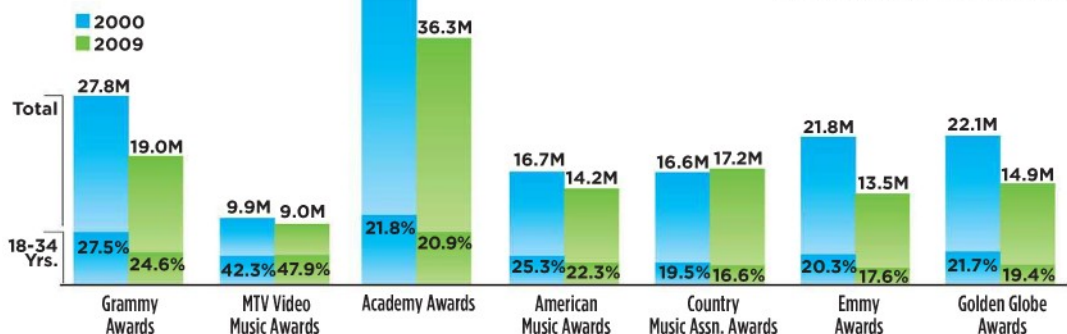


CHART SOURCE: NIELSEN

GLOBAL BY ANDRE PAINE and MARK SUTHERLAND

MIDEM 2.0

Numbers Down But Spirits Up At Cannes Confab

CANNES—Hardened MIDEM veterans know there are only two things you need to pack for a week on the Croisette in Cannes: an umbrella and sunglasses.

At this year's event, both were required, occasionally at the same time; a combination of sunshine and rain that also extended, metaphorically at least, to the conference itself.

Overall attendance at the confab—now streamlined into a single event combining MIDEM and its digital MidemNet sibling—was down again, falling 10% to around 7,200, according to conference organizers. But the mood among those who did attend was positive, with many attendees reporting brisker business than in recent years.

And, while there were plenty of silver linings to be found by those looking hard enough, no one was in the mood to be dazzled by fool's gold. Those touting new business models on the panels found themselves facing tough, pragmatic questions as all sides of the industry attempted to work out the mechanics of turning ideas into actual revenue.

This was a MIDEM firmly rooted in the real world. It may not have always felt that way at 3 a.m. in the Carlton Bar, or tucking into dawn croque-messieurs in Chez Yvan, the Cannes cafe that serves bleary-eyed revelers through the night. But attendees were quick to react when news broke, as when the U.S. Department of Justice approved the Live Nation-Ticketmaster merger.

Artiste Management Productions managing director Harvey Goldsmith said from the podium that the latter move "will make everyone else sharpen the pencil and become more creative." That phrase could well become the new MIDEM watchword.

The conference's buzz topics—as discussed below—may have focused on digital innovation but, uniquely among music confer-

ences, MIDEM seems able to accommodate both the digital vision of Spotify CEO Daniel Ek (who was greeted by boy band-style screams as he gave his Jan. 24 keynote) and the old-school rock fury of Gorillaz manager Chris Morrison (who spent his Jan. 25 session laying into Twitter, "The X Factor," file sharing and much else besides).

So there was room for both the new breed of rock star entrepreneurs (Pharrell Williams, Pete Wentz) and the backroom boys that keep the industry humming. There were opportunities to catch up on conference gossip through Twitter or good, old-fashioned face-to-face networking. Scope for both late-night parties and early-morning meetings. And an increasing blurring of the lines among such different approaches.

Plus ça change, plus c'est la meme chose, as they say in Chez Yvan as dawn breaks.

APPS

"Great apps are like babies," Interscope Geffen A&M executive VP of digital Ted Mico said in the conference's best soundbite. "Very easy to conceive, hard to deliver."

But even though MIDEM concluded on the same day that Apple unveiled its potentially game-changing iPad, it's clear artist apps already are delivering for the industry. Goldsmith revealed his "Eureka!" moment as he watched one panel, telling the conference he now understood that apps can do for mobile what the Web did for computers.



Monetizing streams (from left): TAG Strategic managing partner TED COHEN, Spotify CEO DANIEL EK and PATRICK WALKER, YouTube director of video partnerships for Europe, the Middle East and Africa.

The only debate seems to be whether apps should be paid for (to drive revenue) or free (to drive profile), with most executives concluding that decisions should be made on an app-by-app basis.

Apps "can be commercially viable or a self-liquidating marketing expense," Mico said, citing Lady Gaga's free app in partnership with Kyte as evidence they can build a fan base, while others pointed to the successful \$3 "I Am T-Pain" app as proof they can bring in money.

Artist apps can sell well if they're "for a very defined audience, and as long as you can get the penetration out to that group," according to Jeremy Phillips, COO at research firm StrategyEye in London.

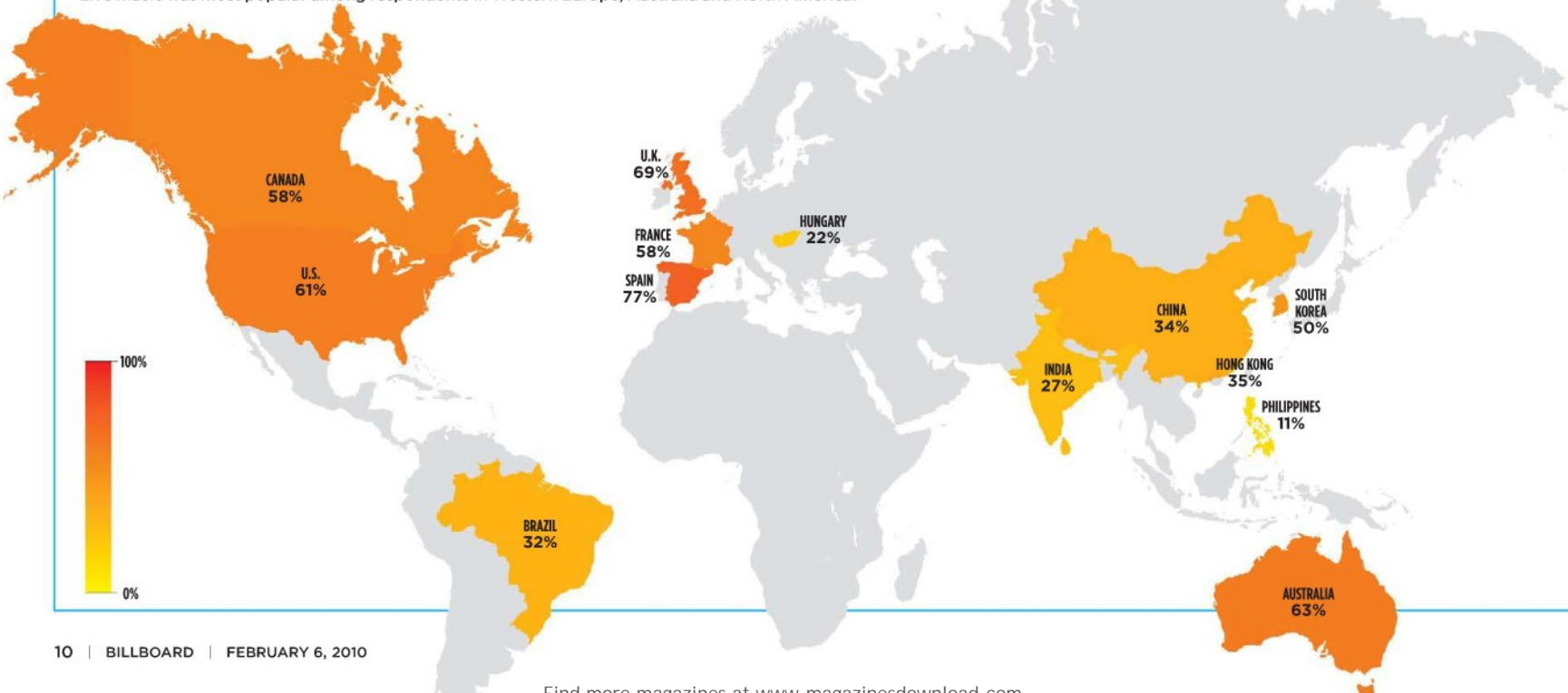
Improved Web browsing on mobile could yet kill off part of the apps sector, but IDC research showing that there will be 1 billion Web-enabled mobile handsets this year suggests the market is huge. Some apps are already driving music sales. Music recognition service Shazam CEO Andrew Fisher told MIDEM that his customers identify 2 million tracks per day, with up to 13% of users on certain digital music services going on to purchase the track.

TUNED IN

During a MIDEM presentation, Music Matters president Jasper Donat discussed the results of a Synovate survey of 8,500 consumers in 13 countries about their music consumption habits. Here are some highlights.

ATTENDED A LIVE MUSIC CONCERT IN THE LAST YEAR

Live music was most popular among respondents in Western Europe, Australia and North America.



STREAMING

The Spotify team arrived at MIDEM as potential saviors of the music business, but Cannes proved something of a reality check for the ad-funded subscription music service that has made such a splash in Europe.

"I think those models that say, 'If you watch a commercial, we will give you music for free,' will fail," Havas Worldwide/Euro RSCG Worldwide global CEO David Jones told Billboard editorial director Bill Werde during a MidemNet keynote.

There were also doubts about whether Spotify and other streaming services can deliver sufficient revenue to the labels. Part of the problem may be that—*notwithstanding Jones' assessment*—the free service is just too good. Warner Music Group senior VP of digital business development Stephen Bryan expressed his concern about "creating a service so compelling they don't see enough value in taking consumers to the paid service."

During his keynote, Ek stressed that free is intended as a gateway to its subscription service, which already has 250,000 global users. But he acknowledged that "the truth is, no one has figured out the advertising space around music or the subscription model."

Ek declined to give a date for Spotify's U.S. launch. But some attendees warned that U.S. labels and publishers will miss their chance if they don't sign with Spotify in 2010.

"That whole opportunity for hundreds of millions of dollars of revenue goes out the door due to the fact they are stuck on an old way of thinking," Network Music Group CEO Terry McBride said. "That concerns me, because this is a huge opportunity. This is monetizing a part of the business they are getting nothing from right now."

GOVERNMENT INTERVENTION

If the French government's approach to beating piracy has relied on the stick, in the form of its controversial "three strikes" law, MIDEM saw it introduce the carrot.

French minister of culture Frédéric Mitterrand visited the conference to announce a range of measures adopted from the cultural mission led by Patrick Zelnik, CEO of French independent label Naïve.

But the French industry that previously reveled in the government's commitment to "three strikes" is less happy with its proposal for a collective licensing scheme for digital music. Mitterrand told Billboard this would be an "obligation" for the industry within a year, to speed the creation of a "richer online offer."

MIDEM TAKEAWAYS

The Cannes Lowdown On Initiatives In Three Key Sectors

PUBLISHING

Bulk synch deals: Third Side Music founding partner/VP of business affairs Patrick Curley told MIDEM's publishing summit that while individual songs may be licensed for as little as \$500, licensing them alongside other songs in a bulk deal could yield \$20,000 in revenue.

Music supervision for ad agencies: Imagem U.K. CEO John Minch told the summit his company now works as the "preferred suggester of music" with some ad agencies, even getting clearances on music from outside its own catalog.

In-house production houses: Music publisher peermusic Germany announced a partnership with Tokio Hotel producer Peter Hoffman to sign and develop new talent before shopping finished projects to labels.

SOCIAL NETWORKS

MySpace's future: While CEO Owen Van Natta highlighted the social network's first growth in user numbers since mid-2009, Todd Interland, manager of Lily Allen—who rose to prominence on the platform—said MySpace had now lost its "potency."

Ning's Zing: Ning allows users to create their own social networks. CEO Gina Bianchini used her keynote with Fall Out Boy's Pete Wentz to highlight the platform's 2 million networks (including ones from 50 Cent and Good Charlotte) and 41 million registered users.

Does Twitter still glitter? Ken Gullic, GM of U.S. indie Rocket Science, despaired that "artists are expected to vomit up every thought." But Imogen Heap's manager, Mark Wood of Radius Music, said Heap now used the network for everything from planning tours to merch market research.

BRANDING

Questioning endorsement deals: Carhartt Music head Philipp Maiburg said artist-brand ties have "completely changed," while Gorillaz manager Chris Morrison described Duffy's Diet Coke ad as "abysmal."

Brands want ownership: Frank Cooper III, senior VP/chief consumer engagement officer for PepsiCo Americas Beverages, said the company was moving from "being a sponsor to a creator or curator" through releases on Mountain Dew's Green Label Sound.

The right deal doesn't need an ad campaign: Santigold, Pharrell Williams and Julian Casablancas' Cornerstone-brokered collaboration for Converse, "My Drive Thru," took off on blogs and at radio "before any media was actually bought," according to Cheryl Calegari, senior marketing director of Converse U.K. ●●●

"We disagree with the diagnosis," said David El Sayegh, director general of French recording industry trade group Snep. "The digital market is actually taking off."

In fact, Snep revealed at MIDEM that digital wholesale income dropped 1.9% to €75.8 million (\$106.7 million) in 2009, although it blamed that on a 41% drop in ringtone sales.

More popular was Mitterrand's plan for a subsidized "youth card" for buying online music and his pledge to advocate a lower sales tax on cultural goods.

But while some countries, notably Spain, cast envious glances toward such government initiatives, others want a say in the

level of state involvement in the industry.

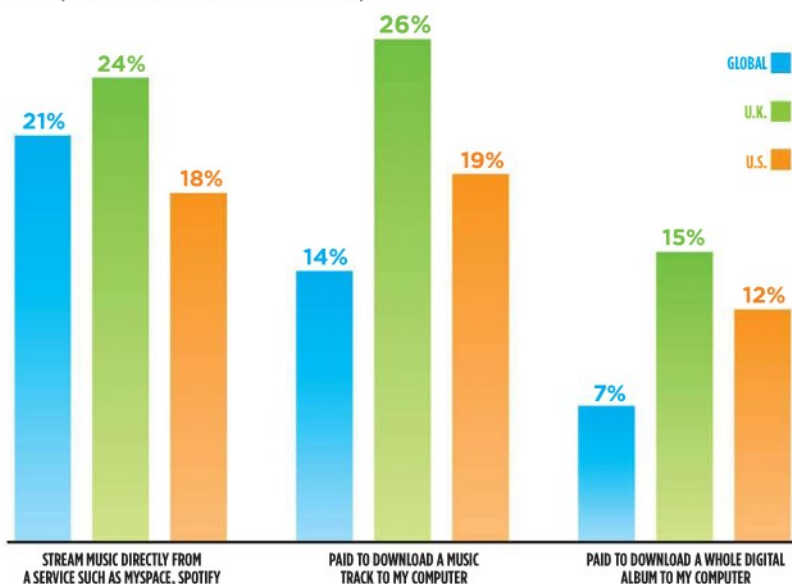
Hence U.K. labels group BPI chief executive Geoff Taylor urged the British government to hold its nerve over anti-piracy legislation but rejected any "regimented, regulatory [licensing] system" like the French proposal during the course of a single press conference.

The trouble may be, as the French are discovering, with the government—as with the Mafia—you're either in or you're out. ●●●

Additional reporting by Ed Christman, Aymeric Pichevin, Wolfgang Spahr and Bill Werde in Cannes.

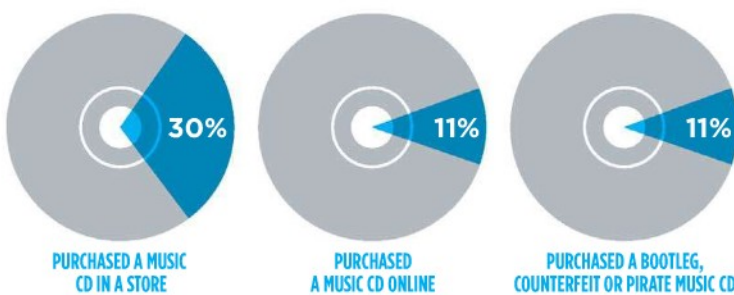
DOWNLOADED OR STREAMED MUSIC

More U.K. respondents downloaded or streamed music in the past month than their U.S. counterparts.



BOUGHT A CD

Survey respondents who purchased a CD in the past month.



MONETIZE THIS

U.S. respondents said they were willing to pay for the following services.



DIGITAL BY ANTONY BRUNO

A BIGGER BANG?

Apple's iPad Offers Larger Mobile Platform For Music And Media

In the end, it was a bit of a letdown. After weeks of overinflated expectations, it was hard to see the "magical and revolutionary" qualities that Apple CEO Steve Jobs attributed to the company's new iPad.

To be fair, that's mostly because many of the potential uses for the slick, tablet-sized device have yet to be seen. The multimedia iPad featured little media and entertainment content at launch because only a handful of developers had the chance to see it before its unveiling, and even then for only two weeks.

But considering the dramatic impact that the iPhone has had on the mobile music market, developers are eager to see whether the iPad can provide a similar boost through a larger, more flexible platform.

"You cannot ignore when Apple launches a new product," says Gerrit Meier, COO of Clear Channel Radio's digital unit, whose iheartradio streaming music iPhone application has been downloaded more than 5 million times. "There have been just so many products in the past that have provided inspiration for so much new innovation. You don't have to be an Apple fan

to recognize that Apple really is in tune with changing consumer behavior."

App developers are immersing themselves in the technical specifications and software development kit of the new device, trying to figure out what they can do to enhance their existing iPhone apps as well as determine the opportunities for new apps created specifically for the iPad.

But that process relies on more than just screen size and software. It also requires an understanding of how people will use the iPad, which is difficult considering it's an entirely new category of device that won't be available for another two months.

"That's a discussion we're literally having right now," says Tim Westergren, founder/chief strategy officer of Pandora, whose iPhone app dramatically expanded the streaming music service's user base. "We have more real



Check it out: Apple CEO STEVE JOBS unveils the iPad at a press event in San Francisco.

estate, so what do we do with it and what's the use case? This will be driven by how people use it."

From a media consumption perspective, content owners are curious to see how iPad users interact with

media compared with how they do so on an iPhone or a computer. Clear Channel's iheartradio, for example, is available online and on smart phones through its downloadable app. While the company has added new features like video, Meier says few iPhone users access the video features due to the device's size.

Meanwhile, a sizable portion of iheartradio listeners use the service only through the mobile app and not on their home computers. So Meier is hoping iPhone users will upgrade to the iPad and in doing so access the many features they aren't yet using.

"As some of those folks graduate upward, I think we'll see a higher usage of the video content we're now providing," he says.

Gartner analyst Mike McGuire says the music industry should keep an eye on what kind of iPhone-to-iPad con-

version rates Apple can generate and how that affects iTunes traffic.

"It's an interesting new platform that will obviously extend the iTunes library, thereby underscoring its value to the consumer and the transaction capabilities inherent with it," McGuire says. "It's another place where I might look something up and discover new music. It could be a new and interesting way to see if people buy media. They're incremental things."

Piper Jaffray analyst Gene Munster expects Apple to sell between 3 million and 4 million iPads in the next 12 months, with even more sold next year. That will come at the expense of iPod Touch sales, with Munster lowering his projections from 22.4 million to 20.6 million for the year.

To meet these figures, Apple needs media companies and app developers to innovate around the new device in the same way they did for the iPhone. Access to the 140,000 apps in the App Store is a major reason why consumers have purchased 75 million iPhones and iPod Touches combined.

If media apps didn't play a large role in the iPad's launch, they will certainly play a greater role in its future. ●●●

GLOBAL BY RICHARD SMIRKE

Rocking The Slopes

New European Festivals Mix Ski Vacations With Live Music

LONDON—The rustic Austrian ski resort of Mayrhofen makes an unlikely setting for a five-day feast of alternative rock and dance.

In April, however, the Tyrolean town's snowy streets will be hit by an avalanche of music fans attending Snowbombing, the annual music/winter sports event anchoring Europe's burgeoning "snowfest" scene.

This winter brings new rival events into the market, including the Little World Festival (March 13-19) in Meribel, France, and the Big Snow Festival in Arinsal, Andorra (March 14-21).

"There's still big potential for growth," says Ian Kaye, GM at Big Snow promoter Big Events Group. "If you compare the winter market to the summer festival market, it's still very much in its infancy."

Launched in 2000 in Risoul, France, Snowbombing was the first notable winter sports-linked music festival, initially

drawing 250 customers with an accommodation/entertainment package from U.K. holiday firm Outgoing Limited. Outgoing founder Gareth Cooper conceived Snowbombing to add a new slant to its skiing holidays, advertising it in U.K. lifestyle and music publications.

The event moved to Mayrhofen in 2005. This year's bill (April 5-10) features Fatboy Slim, Editors, Doves and De La Soul playing at a range of venues. Prices range from £279 to £379 (\$454-\$617), with various travel options available at additional cost. Ticket sales, Cooper says, are expected to total 4,500—up from 3,500 in 2009.

Cooper expresses skepticism about the emergence of rival events mixing ski holidays with live music, warning that "it's bloody hard to get the recipe right so that it satisfies the customers, the resort and yourself financially."

Kaye says that Snowbombing's success "made other people think, 'Maybe we can do something similar.'" Although he acknowledges that

Big Snow likely won't make money in its first year. Big Events Group hopes to grow the festival "organically year-on-year" by targeting 18- to 34-year-old Brits through advertising in music, skiing and snowboarding media, Kaye says. Headlining the inaugural Big Snow is Scottish dance artist Calvin Harris, with ticket prices starting at £399 (\$649), including travel and accommodations.

Another new arrival is the Little World Festival, organized by Universal Island U.K. pop act the Feeling, which spent its formative years playing the après-ski circuit and staged a free "homecoming" show at Meribel to 6,000 people in 2008. "We had such a laugh that we just thought, 'If we can bring all of our mates with us and get them to play as well, then that would be great,'" Feeling drummer Paul Stewart says.

Those "mates" include pop vocalist Sophie Ellis-Bextor



Let it snow: 2MANY DJs performs on the final night of Snowbombing 2009; inset: CALVIN HARRIS will headline the inaugural Big Snow Festival in March.



and singer/songwriter Ed Harcourt, among some 15 acts playing venues that range in capacity from 300 to 1,800. A pass to all the shows costs €90 (\$127), while the Feeling will also play a free outdoor show for an expected audience of 8,000.

This year's other newcomer is the 500-capacity dance-oriented Yeti Festival (April 5-10) in Nassfeld-Hermagor, Austria. The final lineup isn't yet confirmed, but combined ac-

commodation and skiing/festival passes cost £399 (\$649).

Agents and promoters declined to disclose artist fees, but Cooper says Snowbombing increased its artists' budget by 50% this year to maintain an edge over its new competitors. The event relies on high ticket prices, sponsorships (2010 sponsors include Volvo and the local tourist board) and alcohol sales to cover what Cooper calls "massive" production costs like shipping in sound/lighting equipment and crew.

James Whitting, a booking

agent with Coda Whitting in London, booked U.K. rock band the Enemy for this year's Snowbombing. He notes that Snowbombing can provide substantial broadcast exposure through the event's various media partners, such as MTV, U.K. TV network Channel 4 and BBC Radio 1.

"You will see more travel operators getting involved with winter festivals in the years to come," Whitting says. "It's something that—when executed well [with] the money invested in the talent—can be good for all parties." ●●●

DIGITAL BY ANTONY BRUNO

Halting The Plunder

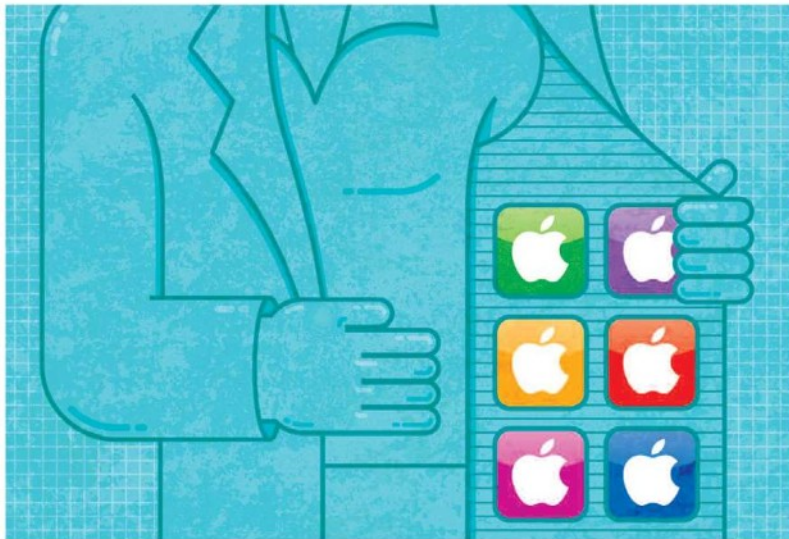
App Makers Devise Ways To Fight—And Even Monetize—Piracy

After dabbling in free smartphone applications for most of last year, record labels and artists have started developing more interactive and content-heavy products with the intent of charging for them. But as they eye this move to a paid app model, there's a familiar issue on the horizon: piracy.

Smart phones like Apple's iPhone are vulnerable to being "jail-broken" or "unlocked" by hackers, allowing users to operate the devices on other mobile networks or install virtually any app they like. Some are apps created outside Apple's official developer program, but most are pirated versions of official apps that users can install for free from a variety of Web sites catering to unlocked iPhone users.

In October, mobile analytics firm Pinch Media said it had examined about 4 million jail-broken iPhones and found that 38% of them have used a pirated app. In addition, developers estimate between 75% and 90% of the paid apps available from the App Store have been pirated.

For the developers making some of today's more popular music-based apps, app piracy has become a major concern. Take the hugely popular "I Am T-Pain" iPhone app from developer Smule, which the company says has been downloaded nearly 1 million times. According to Smule, about 25% of those downloads were free, pirated ones.



This isn't an estimate. Smule, like many app developers, has an analytics engine that tracks when users install their apps, how often they use them and for how long, among other data. That same technology can recognize when an app is installed on an unlocked iPhone or whether the app was purchased legitimately.

"It's a significant problem," Smule CEO Jeff Smith says. "If not for piracy, our revenues would have roughly doubled last year."

Let's do the math. At \$3 a pop, the approximately 250,000 pirated versions of the T-Pain app would have brought in \$750,000 if they had been purchased.

Apple takes 30% of all app sales, so that would have left \$525,000 to split among the developer, the label and the artist.

Labels keep anywhere from 40% to 60% of that remainder, depending on how much the developer contributed to the app, so in this case let's say Sony Music took the low end at 40%. That works out to \$210,000 of lost revenue Sony missed out on due to piracy, half of which would have gone to T-Pain, not to mention the losses suffered by music publishers.

There's little Apple can do to prevent app piracy other than create iPhones that are tougher to crack. So developers are taking matters in their own hands. The leading solution at this time is to focus on providing content through the in-app commerce capabilities of iPhone apps rather than bundling content into the app directly.

"Apple enabled in-app commerce in free apps and I think that's probably the single greatest thing they could have done to fight piracy," says Tim O'Brien, head of business development at "Tap Tap Revenge" developer Tapulous.

Apple originally only allowed paid apps to feature in-game sales. To comply with this requirement, Tapulous initially sold its "Tap Tap Revenge 3" game for 99 cents. In two months, Tapulous sold 1.5 million copies of the game, while another 1 million downloads

were lost to piracy. But the company's business model relies more on in-game ads and sales of downloadable "track packs" than on the revenue earned from game sales. In fact, it's giving away "Tap Tap Revenge 3" now that Apple allows free apps to offer in-game sales as well.

O'Brien says Tapulous will start serving ads more aggressively to those using pirated versions of the app in the coming weeks and try to wring additional revenue out of them by allowing them to buy additional tracks for the game.

Meanwhile, Smule doesn't allow those with pirated versions of the T-Pain app to buy additional songs, thereby weakening the appeal of the unauthorized app. It has sold some 350,000 songs through legitimate versions of the app and markets the ability to download content to its apps as a value-added feature. Smith says this will remain a key strategy to rein in piracy for future music-based apps.

"We're trying to push more of the value into consumables and services versus the application itself," he says. "It essentially tethers content to the app."

Whether in-app commerce is used to marginalize or monetize app pirates, artists and labels hoping to make a buck off iPhone apps should start thinking about how to protect their investments.

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BITS & BRIEFS

ROXIO STRIKES MUSIC DEAL WITH TRIPLE SCOOP

Roxio is adding up to 6,000 new songs to its PhotoShow service, which lets users create and share photo slideshows set to music. The catalog comes from partner Triple Scoop Music, a music licensing service specializing in providing music for Web presentations. Roxio, a division of Sonic Solutions, will make available 500 songs on a rotating basis from Triple Scoop Music's library. The PhotoShow service lets users add up to 50 songs to a slideshow, including MP3 files they upload themselves.

CBS INTERACTIVE LAUNCHES GRAMMY MUSIC CHANNEL

In support of the 52nd annual Grammy Awards, which airs Jan. 31 on CBS, CBS Interactive Music Group has created a special Internet radio streaming music channel called Grammy Radio. The channel will be featured

on the Grammy home page, CBS' Grammy site, Last.fm and the CBS Radio home page. It will include hits from such Grammy-nominated acts as Lady Gaga, the Black Eyed Peas, Green Day and Taylor Swift. CBS Interactive Music Group digital content manager Seth Neiman programmed the channel.

MOBILE PHONE OWNERSHIP SURGES AMONG KIDS

Kids are becoming a larger part of the mobile phone user base. According to data from research group MRI, 20% of children ages 6-11 owned a mobile phone in 2009, up sharply from 11.9% in 2005. The biggest jump in ownership was seen among kids 10-11, 36.1% of whom own a mobile phone, up from 20% in 2005. Most use their phones to stay in contact with parents (88%), call friends (68%), for emergencies (56%) and for texting (54%), while 34.4% use them to listen to music and 16.5% to download ringtones.

HOT POLYPHONIC RINGTONES JAN 30 2010 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	180	CHANGES	2PAC
2	4	273	PINK PANTHER	HENRY MANCINI
3	2	275	SUPER MARIO BROTHERS THEME	KOJI KONO
4	6	59	NO ONE	ALICIA KEYS
5	8	106	EYE OF THE TIGER	SURVIVOR
6	3	59	Y LLEGASTE TU	BANDA EL RECORD
7	5	59	NO SE VIVIR SIN TI	CONJUNTO PRIMAVERA
8	7	156	ADIOS AMOR TE VAS	GRUPO MONTEZ DE DURANGO
9	11	59	CASH FLOW	ACE HOOD FEATURING ROCK ROSS & T-PAIN
10	16	59	I KISSED A GIRL	KATY PERRY



Not much "Changes" at the top of Hot Polyphonic Ringtones, as 2Pac perches at the top for the 14th week in a row. His cumulative 46 weeks at No. 1 with this title are the most by any single song or artist overall in the format.

11	9	155	DOWN WITH THE SICKNESS	DISTURBED
12	13	59	CYCLONE	BABY BASH FEATURING T-PAIN
13	10	245	SWEET HOME ALABAMA	LIVIN' ON SKYWARD
14	20	2	BEST I EVER HAD	DRAKE
15	14	77	LOLLIPOP	LIL WAYNE FEATURING STATIC MAJOR
16	12	65	KISS KISS	CHRIS BROWN FEATURING T-PAIN
17	15	128	GIRLS JUST WANNA HAVE FUN	CYNDI LAUPER
18	18	62	I'M ME	LIL WAYNE
19	23	54	IT'S SO HARD TO SAY GOODBYE TO YESTERDAY	BOYZ II MEN
20	21	110	GASOLINA	DADDY Yankee

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



SLOWHAND'S HANDSET

T-Mobile has teamed with Fender Music and Eric Clapton to market the Android-powered myTouch 3G Fender Limited Edition phone. The handset certainly looks the part, featuring a faux-wood, sunburst finish inspired by the Fender Stratocaster guitar. The phone will ship preloaded with such Clapton classics as "Layla," "My Father's Eyes," "Rock 'n' Roll Heart" and "Wonderful Tonight." It will also include tracks by Wyyclef Jean, Avril Lavigne and Brad Paisley, as well as various music-related Android apps.

Other features include a 16 GB microSD card for storing additional music and an enhanced music player that allows users to create ringtones from any song they're playing. T-Mobile will feature Clapton in a series of ads promoting the device and is also a sponsor of the artist's Crossroads Guitar Festival.

The myTouch 3G Fender Limited Edition phone costs \$180 when purchased with a two-year service contract from T-Mobile.



Sharp-Dressed Scan

Nordstrom Grows Sales By Fine-Tuning Its Music Retailing Strategy

Nordstrom's 3-year-old incursion into music is paying off dividends for the fashion department store chain.

In December 2006, the Seattle-based retailer, which runs 112 full-line fashion department stores and 69 Nordstrom Rack off-price fashion outlets, began carrying a limited selection of about 50 SKUs, placing CDs near cash registers to encourage impulse purchases. It was part of an experimental effort to take advantage of the obvious synergies between fashion and music.

Although he declines to disclose specific sales data, **Michael Barber**, the consultant who has overseen the chain's music retailing effort, says Nordstrom's music business is thriving.

"We are now in our fourth year carrying music, we have grown every year, and we think we will continue to grow," Barber says. "We are filling a void as record stores go out of busi-

ness and other stores shrink their music presence."

Nordstrom carries about 50 titles in each department store, with about 20 front-line titles in adult apparel departments and about 30 children's music and video titles in its kidswear departments. The Nordstrom Rack store carries approximately 50 mainstream titles, including pop, R&B, rock, hip-hop and country.

The titles in Nordstrom's department stores tend to be mostly pop, R&B and some jazz, from such artists as **Michael Bublé**, **Alicia Keys** and **Michael Jackson**. But it also carries many triple A-leaning acts, and the occasional edgy artist, like **Lady Gaga**, who ties in nicely with Nordstrom's fashion reputation.

Nordstrom also handpicks one or two titles by developing artists for both retail formats. "We like to do a value add for our customers by picking things we think are great albums and think our customer should have a chance to discover," Barber says, explaining how French rock band **Phoenix** wound up at the chain.

Nordstrom rotates its inventory by bringing in anywhere from two to five new titles per month. Music is strategically placed in departments throughout the store, with the titles matching the target customer of each department. An artist with wide appeal like **Bublé** could be found in up to two-thirds of a typical store's 50 or so departments, while **Bob Dylan**



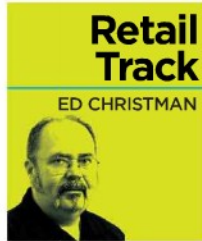
Clothes make the man: **MICHAEL BUBLÉ**, performing in December in Bremen, Germany, will launch his Crazy Love tour in March, with Nordstrom as the presenting sponsor.

we don't do it in the same time frame . . . With us, someone walks into the women's shoe department and sees an album and picks it up on impulse."

Barber says that the decline of the CD has been due to the fact that there are simply fewer places to buy them. "We are finding that customers still have an appetite for CDs," he says. "When you make it available, they still want it."

Unlike many of its rivals, Nordstrom doesn't run Sunday newspaper circulars. But it's finding other ways to incorporate music into its branding and marketing initiatives. In December, Nordstrom announced it will be the presenting sponsor of Bublé's 2010 Crazy Love tour, which begins March 10 at the Amway Arena in Orlando, Fla. It will mark the first time that Nordstrom has sponsored a tour, and Barber says other tour sponsorships are possible.

As for the CD business, Nordstrom "still has room to grow," he says. "We have a much longer path." ●●●



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"It's always been a matter of convenience for customers," Barber says. "The customer still loves music and doesn't have a lot of places to buy it. So when they are purchasing apparel and see music at the checkout counter, they can pick it up at a great rate."

Selling bulk can be challenging when big-box retailers sell new hit titles at \$9.99. But over the long haul, Nordstrom can increase sales, Barber says.

"Starbucks with its 8,000 locations could do up to 40,000 or 50,000 on hit titles" during the weeks following an album's release, Barber says. "We are not that far from those totals, but

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RONNY HARTMANN/GETTY IMAGES



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Major chord:
DIANA REYES

Back In The Fold

After Going Indie, Artists Rediscover Benefits Of Being On A Major

We'll be the first to admit that in the last two years we've been outspoken about celebrating the successes that Latin acts have had with independent labels and distributors.

But in the last few months, the trend seems to have taken a turn. Duranguense singer **Diana Reyes**, who left Universal Latino to become co-founder of her own label DBC Records, signed with Capitol Latin. Puerto Rican singer/songwriter **Olga Tañón**, who has recorded for Warner, Sony and Univision, founded her own label last year but then entered a partnership with Zamora Music Group to release her albums with distribution through Sony Music Latin. And Top Spot Music, the label launched by producer **Sergio George** with entrepreneur **Gregory Elias**, is shifting its distribution from indie Select-O-Hits to Sony Music Latin.

While these moves don't signal a slowdown in the veritable avalanche of Latin indie releases, it does highlight the fact that indie labels and distributors aren't for everyone. After suffering from declining sales in recent years, former Sony and Warner salsa artist **Luis Enrique** enjoyed a revival with his 2009 album, "Ciclos," which was released on Top Spot and has sold 46,000 copies, according to Nielsen SoundScan. With distribution from Select-O-Hits, which sells to mass merchants as well as independents, Top Spot's strategy was to focus initially on Puerto Rico and then expand to other major markets on the U.S. mainland.

"We do exactly the same thing a major does," Select-O-Hits VP **Johnny Phillips** says, adding that retailers

can get us with a single phone call. We can set up discounts, in-stores, promotions in a matter of hours instead of days."

What an indie like Select-O-Hits cannot do, however, is provide worldwide distribution or wield the retail clout a major can command with other product. The success of "Ciclos" encouraged Top Spot to release the album abroad, where distribution moved to Sony.

After Reyes launched DBC with former Fonovisa and Universal Latino executive **Gabriel Fre-goso**, she kept generating brisk sales. Her top-performing title on DBC, 2008's "Insatisfecha," sold 51,000 copies, according to SoundScan.

But Reyes acknowledges that she was busy promoting her own album and "wasn't able to be on top of things as I would have liked," she says.

Although one of the leading incentives for artists to launch their own labels is retaining more revenue per album sale, that won't happen if artists don't manage their costs carefully, she says. Still, while Reyes will release her forthcoming album, "Amame, Besame," in April on Capitol Latin, she says going indie "wasn't a bad decision. But you need the right team to back you up."

Jose Diaz, owner of Nu Life Management, says Reyes' experience isn't unusual. "Artists go back because they don't have managers or a team in place," says Diaz, whose acts include **Victor Manuelle**, another major artist who two years ago went independent but has had the same, solid team with him since.

Manuelle's departure from Sony was motivated by his desire to have more artistic autonomy, although he's still distributed by Sony.

"We do need [major labels]," Diaz says. "They reach further than us, and they're in every part of the world. I'm not."

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Latin Notas

LEILA COBO



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EN BREVE

EL CHAPO TO PLAY CLUB DATES

Regional Mexican star **El Chapo de Sinaloa** will play a run of small club dates promoted by Live Nation. El Chapo will hit House of Blues venues in Las Vegas; San Diego; Anaheim, Calif.; Los Angeles; Dallas; and Houston in March. Live Nation VP of ethnic programming touring **Manuel Moran** says regional Mexican artists of El Chapo's stature are likely to mix in more shows at clubs this year in addition to the usual convention centers, theaters and arenas. The idea is to secure sellouts in a down economy, bring in a different consumer and provide a more intimate experience for fans. And for the artists, "instead of offering them 10 dates a year we can offer them 25," Moran says.

TELEMUNDO TO ISSUE SOUNDTRACK EPs

Telemundo will release EPs of music from its telenovelas, beginning with "Perro Amor." The title track from "Perro Amor" was released digitally Jan. 11. An EP of four to six songs from the show, which stars actor/singer **Carlos Ponce** and features a theme song performed by Ponce, will be available digitally in early February and physically in early March. The network has previously distributed telenovela soundtracks through Sony, but will now self-distribute to iTunes and Walmart. Telemundo will also launch a music page on its Web site where songs from its shows will be available as streams or free downloads.

IFPI SAYS PIRACY RAVAGES SPAIN, BRAZIL

Spain and Brazil are among the countries whose local music industries have been hit hardest by piracy, according to the IFPI's Digital Music Report 2010. According to the international labels organization, sales of albums by local artists in Spain fell 65% between 2004 and 2009. In Brazil, the five biggest labels collectively released just 67 full-priced albums by local artists in 2008—one-tenth of what they did a decade earlier. The report cited the early success of services offered by Vodafone Spain and Brazil's Sonora in attracting users as a positive development.

—Ayala Ben-Yehuda

Dominican Domination

A New Crop Of Dominican-American Acts Breaks Out

As urban bachata act **Aventura** performed sold-out concerts Jan. 20-21 at New York's Madison Square Garden and spent its 21st week atop Billboard's Top Latin Albums chart, other Dominican-American acts were busy charting their own paths up from the New York underground.

Fed by social networks and a vibrant upper Manhattan club scene, such acts as **Bachata Heightz** and **Del Patio** are picking up radio airplay and live gigs.

Dominican-Americans "are the trendsetters right now," says **Jose Diaz**, co-founder of label/management company **Nu Life Entertainment**, the company, which has a pressing/distribution deal with Sony Latin, has a tropical roster that includes **Bachata Heightz** in addition to Puerto Rican acts **Victor Manuelle**, **Elvis Crespo**, **N'Klabe** and "Viva el Sueño" finalist **Zone d'Tambora**.

Bachata Heightz had been playing together for years before **Diaz** attended the quintet's weekly practice

session in a Washington Heights basement and signed the group in 2008. **Diaz**, who in recent years had focused on promoting club nights in the New York area, booked the group at clubs where the DJs also worked at local radio stations. **Bachata Heightz** opened for **Manuelle** and **Gilberto Santa Rosa** on the salsa veterans' joint headlining tour last year; meanwhile, the group's song "Me Puedo Matar" has logged nearly 5 million MySpace plays.

Even though the song peaked at No. 5 on the tropical airplay chart last summer, "we're not chasing radio right now," says **Diaz**, who just released the group's new single, "Te Busco." "We know we're going to get played . . . times have changed . . . the multinationals have a recipe, but these groups have to work the street."

Another song with a strong street base is the novelty track "Watagatapitusberry," a rapid-fire, tongue-



D.R. drama: BACHATA HEIGHTZ

twister parody of Dominicans trying to speak English. A version of the song recorded by **Sensato**, one-half of the duo **Del Patio**, and Dominican rapper **Black Point** peaked at No. 4 on the Latin Rhythm airplay chart Dec. 5. But last week it debuted on **Hot Latin Songs**, likely fueled by a new remix with **Pitbull**.

Frank Reyna, who manages **Del Patio**, says the song was intended for a mixtape for local DJs, but it blew up online and in the Dominican Republic before making it back to clubs—and finally radio—in New York. "We have spent no money" promoting the

song, **Reyna** says, noting that one of many YouTube fan videos has notched nearly 3 million views. The **Pitbull** remix, which also features **Lil Jon** and **El Cata**, is the first single from **Pitbull's** forthcoming Spanish album, his manager **Robert Fernandez** says. **Pitbull's** team is promoting the remix and shot a video that includes **Del Patio**.

With **Pitbull's** involvement, "we're gaining the exposure and the connections we needed to get out of the underground of New York," **Reyna** says.

—Ayala Ben-Yehuda

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And They're Off

Churchill Downs Reels In Big Names To Launch Hullabalou Festival

One of the key elements in launching any music festival, particularly a destination event, is procuring a unique location that acts as a draw on its own. Think of the rolling hills of Manchester, Tenn., for Bonnaroo; the

Hallowed ground: Churchill Downs



desert beauty of Indio, Calif., for Coachella; or the urban oasis of Chicago's Grant Park for Lollapalooza.

The new Hullabalou Music Festival in Louisville, Ky., boasts a special location of its own: the famed Churchill Downs racetrack, home of the Kentucky Derby.

Set to debut July 23-25, Hullabalou has booked dependable—and expensive—headliners **Bon Jovi**, **Kenny Chesney** and **Dave Matthews Band** to play against the backdrop of the twin spires. That alone shows the guys at Churchill Downs Entertainment Group are serious about their first music festival venture.

CDEG formed last year as a wholly owned subsidiary of publicly traded Churchill Downs, with the intent of growing revenue for the company by creating large-scale events that utilize the Churchill Downs assets and bring new people to the properties. The stage was set, so to speak, when Churchill Downs hosted the **Rolling Stones'** A Bigger Bang tour in 2006, then the **Police** reunion tour a year later.

CDEG president **Steve Sexton** hopes Hullabalou can become the Kentucky Derby of music festivals. "I know that's a pretty ambitious goal," he says. "But we do want it to be very large in scale and we want it to build over the years. With that in mind we booked three very prominent and consumer-attractive headliners."

The Churchill Downs folks know how to handle people: The Kentucky Oaks race in May draws 100,000 partiers, and the Kentucky Derby the next day takes in 150,000 revelers. "Large crowds, traffic movement, that's what we do," Sexton says, adding, "We understand how to take care of and monetize large groups of people."

When it came to booking talent and producing the festival experience, CDEG partnered with Jazz Fest guru **Quint Davis** and his Festival Productions to help build a lineup of 55 acts on five stages. The diverse lineup includes **the Doobie Brothers**, **the Steve Miller Band**, **Loretta Lynn**, **Dwight Yoakam**, **Colbie Caillat**, **Al Green**, **Christette Michele** and **Musiq Soulchild**.

"We're targeting the music audience that appreciates good, solid established artists," Sexton says. "So while you would probably find more emerging artists at Lollapalooza, we're all about established artists. And in 2010 that

means classic rock, country and adult contemporary artists, supplemented by a paddock stage that will have some of the premier bluegrass artists in the country, because Kentucky is the Bluegrass State and we have a strong bluegrass following."

One reason Hullabalou has the money to reel in established stars is that it takes place at an existing venue that doesn't require huge build-out costs like most festivals. It also has a unique revenue model,

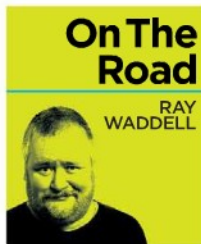
with a huge number of reserved seats in the existing grandstand, supplemented by general-admission seats on the infield, in contrast to most music festivals, which are primarily general admission, supplemented by upgrades and VIP amenities. "We pursued the strategy of a premier headliner each day integrated into a festival approach with multiple stages and multiple acts," Sexton says.

Further easing production expenses for Hullabalou was Churchill Downs' recent installation of lights and electrical feeds after it committed to hosting six evenings of night racing this year.

Louisville competes with music markets in Cincinnati, Nashville, Indianapolis and Columbus, Ohio. But its unique location and talent-buying resources have quickly put it on the map. "We think we've found a market that has an opportunity, that has a very strong regional country and classic rock audience," Sexton says. "If asked what are we closest to, I'd say we're closest to Jazz Fest."

A Kentucky Heritage marketplace will add flavor to the event. "People in the festival business know well that food is part of the experience," Sexton says. "That and the marketplaces and the music create an overall atmosphere and experience that people want."

Hullabalou is already shaping up as a regional event, with more than half the sales to date coming from outside the market. "We'll start with regional, with some national appeal," Sexton says. "Over time, we hope it becomes a larger player in the national scene." ■■■



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BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$4,239,220 (£2,548,126) \$582.28/\$82.35	BEYONCÉ O2 Arena, London, Nov. 14, 16	29,716 30,372 two shows	AEG Live U.K.
2	\$3,708,890 (£2,496,171) \$111.44/\$89.15	BEYONCÉ O2, Dublin, Nov. 22-23	25,054 two sellouts	AEG Live U.K.
3	\$2,516,361 \$89.50/\$45	GEORGE LOPEZ Nokia Theatre L.A. Live, Los Angeles, Dec. 18-20, 26-27, 29	35,490 37,146 six shows	Goldenvoice/AEG Live
4	\$2,101,120 (£1,249,850) \$588.39/\$83.21	BEYONCÉ Manchester Evening News Arena, Manchester, England, Nov. 18	14,718 15,162	AEG Live U.K.
5	\$1,562,840 (£935,284) \$125.32/\$82.71	BEYONCÉ Echo Arena, Liverpool, England, Nov. 11	10,860 10,875	AEG Live U.K.
6	\$1,540,020 (£923,345) \$166.79/\$82.56	BEYONCÉ National Indoor Arena, Birmingham, England, Nov. 12	11,128 11,164	AEG Live U.K.
7	\$1,472,700 (£877,132) \$587.65/\$83.11	BEYONCÉ Metro Radio Arena, Newcastle, England, Nov. 19	11,085 11,109	AEG Live U.K.
8	\$1,360,515 \$65/\$55/\$45	LADY GAGA, JASON DERULO, SEMI PRECIOUS WEAPONS Radio City Music Hall, New York, Jan. 20-22, 24	23,684 four sellouts	Live Nation, MSG Entertainment
9	\$1,289,200 (£778,058) \$577.45/\$74.56	BEYONCÉ Odyssey Arena, Belfast, Northern Ireland, Nov. 24	9,756 sellout	AEG Live U.K.
10	\$1,252,080 (£750,780) \$583.70/\$82.55	BEYONCÉ Trent FM Arena, Nottingham, England, Nov. 20	8,492 9,670	AEG Live U.K.
11	\$841,540 \$75/\$65/\$45	EDDIE IZZARD Madison Square Garden, New York, Jan. 16	12,652 sellout	Bethpage Entertainment
12	\$469,080 \$140/\$68	STEELY DAN DAR Constitution Hall, Washington, D.C., Nov. 22-23	5,088 6,692 two shows	Live Nation
13	\$463,754 \$95/\$55	AVENTURA Agganis Arena, Boston, Nov. 28	6,178 sellout	Cardenas Marketing Network
14	\$459,647 \$69.50/\$25	TRANS-SIBERIAN ORCHESTRA Reno Events Center, Reno, Nev., Nov. 27	8,867 12,455 two shows	Live Nation
15	\$458,777 (\$480,425 Canadian) \$95.49/\$52.52	TIËSTO, DADA LIFE, DAVID STONE Calgary Stampede Big Four Building, Calgary, Alberta, Nov. 12-13	7,427 8,000 two shows	The Union
16	\$457,878 \$88/\$48	R. KELLY Fox Theatre, Detroit, Nov. 13-14	6,261 8,601 two shows	AEG Live
17	\$457,825 \$54.50/\$23	TRANS-SIBERIAN ORCHESTRA New Orleans Arena, New Orleans, Dec. 17	11,408 sellout	Beaver Productions
18	\$456,590 \$95/\$55	AVENTURA Patriot Center, Fairfax, Va., Nov. 22	6,965 sellout	Cardenas Marketing Network
19	\$444,038 \$63/\$53	FURTHUR Convention Hall, Asbury Park, N.J., Dec. 12-13	7,694 7,706 two shows	Live Nation, in-house
20	\$441,322 \$130/\$80/\$39.50/\$19.50	KISS, BUCKCHERRY Don Haskins Center, El Paso, Texas, Dec. 2	6,536 sellout	Concerts West/AEG Live
21	\$437,885 \$68/\$63	FURTHUR Hammerstein Ballroom, New York, Dec. 8-9	7,045 two sellouts	Live Nation
22	\$433,860 \$53.50/\$23	TRANS-SIBERIAN ORCHESTRA Colonial Life Arena, Columbia, S.C., Nov. 29	11,847 two sellouts	Live Nation, in-house
23	\$432,645 \$55/\$25	TRANS-SIBERIAN ORCHESTRA Rupp Arena, Lexington, Ky., Dec. 17	10,320 sellout	Live Nation
24	\$430,244 \$125/\$45	STEELY DAN Tower Theatre, Upper Darby, Pa., Nov. 19-20	5,857 6,232 two shows	Live Nation
25	\$426,403 \$62.50/\$40.50	TRANS-SIBERIAN ORCHESTRA DCU Center, Worcester, Mass., Nov. 19	8,522 sellout	Live Nation
26	\$425,670 \$55.50/\$25	TRANS-SIBERIAN ORCHESTRA Wells Fargo Arena, Des Moines, Iowa, Dec. 22	10,394 14,573	Live Nation, in-house
27	\$422,440 \$100/\$30	DANE COOK, ROBERT KELLY, AL DEL BENE Neal S. Blaisdell Center, Honolulu, Nov. 28	7,110 8,220	Live Nation
28	\$420,682 \$126/\$76/\$39.50/\$9.23	KISS, BUCKCHERRY Rose Garden, Portland, Ore., Nov. 17	9,605 sellout	Concerts West/AEG Live
29	\$418,771 \$89.50	KISS, ECHO BLISS Mid-America Center, Council Bluffs, Iowa, Dec. 11	4,679 sellout	Concerts West/AEG Live
30	\$413,097 \$275/\$167/\$85/\$55	LEONARD COHEN The Colosseum at Caesars Palace, Las Vegas, Nov. 12	3,228 sellout	Concerts West/AEG Live
31	\$411,739 \$128/\$68/\$39.50/\$9.57	KISS, SHIVER FOX Save Mart Center, Fresno, Calif., Nov. 21	7,472 sellout	Concerts West/AEG Live
32	\$411,660 \$57.50/\$25	TRANS-SIBERIAN ORCHESTRA Kohl Center, Madison, Wis., Nov. 9	8,963 12,000	Frank Productions
33	\$407,248 \$59.50/\$25	TRANS-SIBERIAN ORCHESTRA Orleans Arena, Las Vegas, Dec. 5	10,939 15,536 two shows	Live Nation, Andrew Hewitt Co., in-house
34	\$406,998 \$59.50/\$25	TRANS-SIBERIAN ORCHESTRA Wachovia Arena, Wilkes-Barre, Pa., Nov. 20	8,134 sellout	Live Nation
35	\$401,783 \$57/\$23	TRANS-SIBERIAN ORCHESTRA 1st Mariner Arena, Baltimore, Dec. 10	9,259 sellout	Live Nation, Baltimore Symphony Orchestra

THE WINDISH
AGENCY
PRESIDENT

Tom Windish

The head of one of indie music's leading booking agencies talks about Live Nation-Ticketmaster and the benefits of remaining independent.



a company like Live Nation could bring enough varied opportunities that would be beneficial for an artist's long-term career. This industry is most successful with healthy and diverse promoters.

The economy affected some music festivals last year, and it's been announced that Rothbury and Pemberton won't happen in 2010. Where do you see the festival business headed?

If you put together a strong bill and deliver a great experience to concertgoers, then I believe you can build something that's successful. But it seems like there are less headliners out there. Festivals shouldn't have to be huge to make investors happy. The Pitchfork Festival draws about 18,000 people per day, which is nothing compared to something like Coachella. But Pitchfork is making money off of it, and it's great for the bands. There are a lot of opportunities, particularly in building smaller festivals.

How important is a large-scale festival appearance to a developing act?

If it can happen, that's great. We work hard to get as many of our artists as we can booked on major festivals. But I don't think it's make or break. In the old days you had to get played by certain radio stations if you were going to be "successful." These days, you could transfer that same mentality to playing large festivals, but I think that mentality is wrong. Just because you get on Lollapalooza doesn't mean you're going to be big. It doesn't mean you'll have a career for the next year or three. ...

For a longer version of this interview, go to billboard.biz/touring.

At a time when many boutique booking agencies have folded their operations into those of larger, acquisitive rivals, Tom Windish has been intent on forging his own path.

Windish opened the Windish Agency in 2004 following a seven-year stint as an agent at independent booking agency Billions Corp. Since then, his company has built an impressive roster of more than 300 acts including Animal Collective, Hot Chip, Justice, Cut Copy, Deerhunter, Friendly Fires, Girl Talk, the xx, Miike Snow and Crystal Castles.

Now the Windish Agency is expanding into New York, with the opening in early February of an office in Manhattan's SoHo district, its first outside of Chicago (Billboard.biz, Jan. 25). To help establish the agency's presence in the Big Apple, Windish recently hired agent Mike Mori, formerly of the Agency Group, who brings with him such clients as Ra Ra Riot, the Antlers, Cloud Cult, Lenka, Michael Ian Black, Michael Showalter, Jedi Mind Tricks and We Are Scientists. Joining Mori in the New York office will be agent Steve Goodgold, who has been with Windish since August 2008 after coming from Chaotica/Vital Talent in New York.

"We book a lot of artists from Europe whose first play is New York, so it makes sense for me to have agents there," Windish says.

In an interview with *Billboard*, Windish shares his take on the Live Nation-Ticketmaster merger and discusses what's ahead for the festival market and his agency.

Does the opening of the New York office mean you'll be more aggressive in signing new acts?

We're already very aggressive about signing acts. I need to expand so that we can take advantage of the great music being made. We have a cutting-edge roster, with a lot of younger artists. If we're going to keep adding them to the company, we will need to have more agents.

Are there plans to open a West Coast office?

Yeah, it's in the back of my mind.

You've had offers through the years to join larger talent agencies. Why have you remained independent?

I feel very good about the level of service I'm providing with the agency I have now. I don't think there's much that a larger agency could do that I'm not doing. I enjoy the fact that when I want to hire someone, I can hire and not go through the bureaucracy of a corporation to get it done.

I realize that bigger agencies are pitching artists on film opportunities and books and speaking [en-

agements], and various extra services. Some of our clients employ different companies to work on those opportunities, and they do a good job delivering those services. If a manager is willing to pick up a phone twice in a day, they can have those services provided by two companies. Often, I think an artist can benefit from having more than one company deliver those services.

What are the advantages of signing with you instead of a larger agency?

We have so many different types of relationships beyond the main people who put on the majority of concerts in various markets. We can book a tour for a new artist, where they're actually getting paid decently and playing in front of a lot of people who are open-minded to the music they're playing. I don't think the larger agencies have the depth of those types of relationships.

What are some innovative approaches you've been taking to booking tours?

For a new and developing artist that

is attending South by Southwest or CMJ [Music Marathon], we try to get them as much attention as possible by booking many different types of shows. We are open-minded to building strong bills, often paying openers more than the industry standard of \$100, \$250 or \$500 per show. We talk to the artists about giving up more of the money for talent to put together special shows so that consumers feel like they're getting a good value for the ticket price. We also spend a lot of time booking shows at colleges, performing arts centers and smaller regional festivals.

Will the Live Nation-Ticketmaster merger affect your roster?

When Clear Channel started buying up [promoters], it didn't really change my business that much. When Live Nation was spun off from Clear Channel, it still didn't really change my business that much. And when Ticketmaster purchased TicketWeb, again, it didn't change things for me. So I don't think the [merger] will change what I do or the decisions I make in a very big way. We will still do business

with them and their competitors. I don't see ticket fees going down, but I suppose there could be more all-in pricing.

In recent years, Live Nation has signed multirights deals with superstars like Jay-Z and Madonna. Are you concerned that the newly merged company could target indie acts and remove boutique agencies from the equation?

No, it doesn't concern me, personally. We have a fairly successful agency. But I don't think we have many artists that are on the radar of the huge promoters. We don't have that many artists selling 3,000-5,000 tickets per night. The majority of our roster sells 500-1,500 tickets per night. So are they going to try and book directly with some of the artists we're interested in? Maybe. But we've worked with our artists for a long time and brought them unique, diverse opportunities.

I could see us working more closely with Live Nation to put on a national tour. I'm interested in that and less concerned about being cut out of the equation. I don't think

I could see us working more closely with Live Nation to put on a national tour. I'm interested in that and less concerned about being cut out of the equation.

WHO

BY TAKING THE STAGE AT THE SUPER BOWL, THE BRITISH ROCK LEGENDS WILL PLAY IN FRONT OF THE YEAR'S BIGGEST TV AUDIENCE

BY RAY WADDELL

Hey, kids! Those "CSI" theme songs sure are catchy, right? The band that wrote them wants you to know there's a lot more where that came from.

In a melding of the quintessential British band and the most American of events, the Who will deliver about 12 minutes of glory Feb. 7 at the Bridgestone halftime show for Super Bowl XLIV on CBS. The band is the latest in a line of impressive, mostly boomer-oriented A-list rock stars to play the spectacle, including Bruce Springsteen, Tom Petty, Prince, the Rolling Stones and Paul McCartney.

But those acts had something to promote—be it a new album or an upcoming tour. Outside of a greatest-hits album released in December and at least one upcoming high-profile performance, the Who doesn't have much to announce at the moment. "Totally original, as usual," Roger Daltrey says with a laugh. "We've got an event [planned] for a charity that I'm a patron of, but that's about it. I know Pete [Townshend is] working on material. It's not that we're never going to work again—it's just at the moment there's nothing in the pipeline."

Nothing, of course, except the chance to perform in front of an American TV audience of 100 million people with quick access to the Who's catalog of albums to purchase. History shows that artists who perform at the Super Bowl receive a noticeable bump in sales, according to Nielsen SoundScan. Last year's performer, Springsteen, sold 102,000 copies of his just-released "Working on a Dream" the week after he played; sales of his "Greatest Hits" album with the E Street Band rose by 66%. After performing in 2008, Tom Petty & the Heartbreakers' "Greatest Hits" album sales rose by 196% the week after the game; in 2007, Prince's "The Very Best of Prince" jumped 147%.

Townshend says it just "seems like the right time" to play this biggest of stages. "It would be great to be in full touring harness," he says. "But it stands alone. We've often been on the road when the Super Bowl has been on, and I've felt a bit peeved that everybody's talking about the Super Bowl and not talking about the Who's next show. So for once we get the benefit of both."

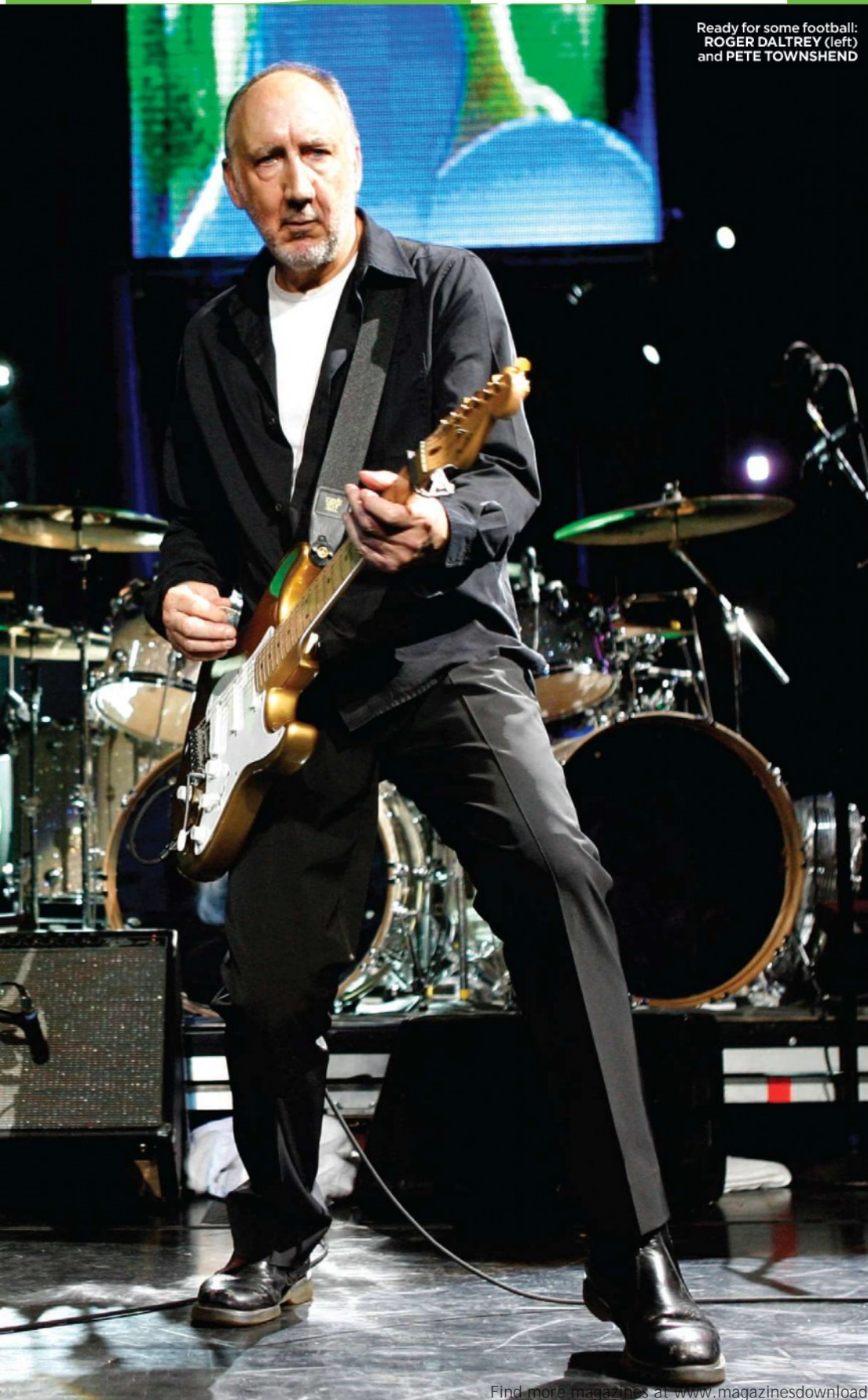
Odd as it may sound to music fans, Who manager Bill Curbishley says that the Super Bowl could be the first time many viewers have ever encountered the Who. "There is a part of the Who audience that don't really know who they are," a circumstance largely due to the omnipresence of CBS' globally popular "CSI" franchise, which uses a trio of Who classics—"Who Are You," "Won't Get Fooled Again" and "Baba O'Riley"—for its theme songs. (In recent years, according to the Hollywood Reporter, "CSI: Miami"—which opens with "Won't Get Fooled Again"—was the most-watched U.S. TV series around the world.)

The magnitude of the halftime audience, both physical and via TV, is more than apparent to Townshend. "When we go out and tour, we don't play stadiums like the Rolling Stones or U2, we play arenas, and we don't always absolutely fill them to the brim. We do pretty well, because we're quite good at what we do," he says.



PHOTOGRAPHS BY WILLIAM SNYDER/TRINIFOLD

DALTY!



Ready for some football: ROGER DALTRY (left) and PETE TOWNSHEND

MIAMI SOUND MACHINE

While there wasn't a strict blueprint for who would play in front of the packed house at Dolphin Stadium in Miami and a TV audience of more than 1 billion people, Charles Coplin, VP of programming for the NFL and one of the producers of the show, says there are certain criteria.

"We stay away from overexposed acts. When was the last time you saw the Who on TV?" he asks. "We like acts whose songs are very familiar to people of all ages, all demographics."

But Coplin says probably the most important aspect is a spirit of collaboration. "We were all 100% on the same page creatively, sonically, visually and logistically," Coplin says.

Curbishley draws a parallel between the Who at the Super Bowl and the band's memorable set at the Concert for New York City in 2001 at Madison Square Garden. "I was a little unsure about that when we went into it. New York is our second home, and nobody had more empathy for the people who lost loved ones in 9/11 than the band did," Curbishley says. "But the Who don't do short sets; they do two-hour shows, and you gradually move with the band through those shows. But the 9/11 show was phenomenal, and the reaction was brilliant. And I'm hoping that the same thing will happen at the Super Bowl."

So is Coplin. "There are other acts who do wonderful things and their music is tremendous, but it's not always as anthemic and explosive, and when you're doing something like the Super Bowl, those two words are really vital parts of making a show come to life."

The challenge of showcasing a band like the Who is distilling decades of classic material down to minutes. Speculation about the set, conceived by Daltrey along with Simon Townshend, Pete's son and a longtime musical associate of the band; executive producer Ricky Kirschner; and new director Hamish Hamilton, is always of huge interest to fans, and the NFL guards it like a state secret. So Coplin and company probably won't be thrilled that Townshend discussed it freely.

"We're doing kind of a compact medley, like a mash-up of stuff," he says. "A bit of 'Baba O'Riley,' a bit of 'Pinball Wizard,' a bit of the close of 'Tommy,' a bit of 'Who Are You' and a bit of 'Won't Get Fooled Again.' It works—it's quite a saga. A lot of the stuff that we do has that kind of celebratory vibe about it—we've always tried to make music that allows the audience to go a bit wild if they want to. Hopefully it will hit the spot."

Curbishley says he has been impressed with the skill and creativity of the NFL Productions team. "I was really surprised at the grasp they have of the Who," he says. "Wait until you see the lighting of it—stunning stuff. The people who are in control of the different areas of productions, they're really Who fans. They know the music intimately."

Super Bowl halftime shows, particularly in recent years, have moved light years beyond early productions that included college bands and Carol Channing. This year, the show will include visual techniques never before attempted by the NFL. "What we want to do is have several 'wow' moments visually and musically that complement each other, that people have never seen before," Coplin says.

The NFL has taken a few knocks the past several years by not showcasing more contemporary (read: young) acts, at least at halftime. The Who is no exception. "Music and entertainment are such broad concepts that no matter which direction you go, you're going to get pushback," Coplin says. With Rock and Roll Hall of Fame acts like the Who, he says, "you have a much better chance of feeling very confident the next day when it's over."

OUTSIDE THE STADIUM

The other live entertainment surrounding the Super Bowl—and there is plenty—is diverse. Among those performing at game-

related events are Rihanna, Justin Bieber, Timbaland, Nelly Furtado, Pitbull, Paulina Rubio, Barenaked Ladies, Robert Randolph & the Family Band and O.A.R. The yet-to-be-announced pregame show will feature acts "very different" from the Who, Coplin says.

The promotional value bands receive from this stage extend well beyond the simple performance. Halftime artists are promoted at NFL playoff games, on the radio and in a wide array of TV promotions. "The [promotions] have done a nice job of showing the older Who and the newer Who, because they really are both of that," Coplin says. "The promotion that's been running on television and radio has really leveraged the four decades of the band."

The Who has dealt with journalists and the media for decades, chronicling the band's tragedies and triumphs, but one wonders if the group is prepared for the media circus that surrounds the Super Bowl. "I think we're actually performing an acoustic show at the press day," Townshend says. "Roger and I have trouble sometimes when we sit on a dais together. Occasionally, I hear Roger say something, and it's with the greatest respect I disagree . . . [but] it doesn't create the kind of issues it used to create. Maybe that's just about getting older."

Daltrey says he knows playing the Super Bowl is "regarded as an honor. I know it's an enviable position and it's nice to have been offered it." But he can't help adding, "I wish it was a soccer match."

WHO'S NEXT

Largely because of Townshend's licensing efforts, Who music crops up all over the place. "It's absolutely astonishing, and strangely rewarding in a way," Daltrey says. "I always knew the way Townshend wrote was special. There was an energy within the music. The songs were written from a very private place from Pete, but it's the private place that we've all got."

The power and continued relevance of Townshend's writing are obvious, but few could argue that Daltrey's super-charged vocals don't play a huge role in the longevity of the songs. Daltrey says he always knows "instantly" if he can deliver on the lyrics Townshend produces. "There are things that he brings to the table, I'll say, 'I can't sing this, you would do a better job on this, or this is not one that we should be doing,' " he says. "It's not because I can't sing the notes, it's just about where the song sits and where I come from."

Daltrey toured solo as a headliner last year and will tour as support for Eric Clapton in a brief spring tour. Townshend is in full-blown writing mode, and despite his prowess as a guitarist and performer, writing has proved to be his gift that keeps giving the most. "Almost everything about my life as a writer and a performer is about four or five songs that I wrote in 1971," Townshend says.

The performance at the Super Bowl will help Daltrey and Townshend "stand together and decide what we are going to do next, what shape that will take and whether we should just try and put out another record, or whether we should do one of the fancy things I do on the side," Townshend says.

For Daltrey, it's still about getting onstage, "being able to do the one thing I wanted to do in the first place, which was to get up there and make some noise and just have fun with my friends and hopefully make people happy for a few hours in the audience," he says. "Anything's better than working a bloody steel mill. Or a sheet metal factory. I did years of that, so I know the difference."

Curbishley calls the Super Bowl "probably the last thing that we haven't done, when I think about it," he says. "Whenever there has been a crisis of any sort this band has always turned up to be part of that, so it's great that we can now be part of what, to me, is like a national rejoicing. I know that the Super Bowl means a lot in the American psyche, and it's great for us to be on that platform. I think the boys would agree with me that most of what we have in our lives came from America. So we love America." ●●●



Q & A

PETE TOWNSHEND

How did you and Roger Daltrey ultimately decide to play the Super Bowl halftime show?

We thought about it quite hard. I think Roger was doubtful that we should do it this year. We were going to play at Coachella, the New Orleans Jazz Festival, we had all kinds of things planned, so I persuaded Roger we should do the Super Bowl to kick those events off. And then I decided that I couldn't do that work later this year because I had to continue to write.

Most bands that play the Super Bowl use it as a platform to announce other projects.

The only two shows Roger and I are committed to together so far are the Super Bowl and then a concert version of "Quadrophenia" at Royal Albert Hall in March [for the Teenage Cancer Trust]. My hearing trouble makes it quite difficult for me to work in a studio for long periods of time. I have to be quite careful not to work too much or not to tour too much.

This show, for us, is an example of what he and I can do together, waving the Who flag, carrying the flag for the boomer generation, just as Paul McCartney, Tom Petty and the Stones have done previously.

It seems the Who's music is everywhere these days.

I broke up the Who in 1981—we did a tour in '82 to say goodbye, we got back together in '89 to reminisce—but I had that long period between 1982 and 1989 where all I did was work on some solo stuff. But I was also learning how to run my catalog, learning how to be a publisher, learning how to make money outside of records and touring.

I developed quite a knack for it, and I was actually licensing songs for television, for commercials, for movies well before it was considered to be OK. I was one of the first artists to sit with journalists and answer to the idea that I was selling out a heritage and emotional catalog that didn't really belong to me—that belonged to my fans, that argument.

So today I feel quite confident about the fact that when we do something like the Super Bowl, we do what we do very, very well—which is to play live—and it shines a light back on our work.

There's no question that the licensing has broadened the band's appeal and proves these songs were built to last.

It may have turned out they were built to last—but they were never intended to. What I was good at, almost by accident, was working to the brief that I picked up when I was a kid, which was just writing

for the neighborhood.

Later I started to look at a slightly different set of issues and values, but I never, ever strayed into the political. I don't quite know why—I've always had an interest in politics and world affairs—but I never allowed it to come into my work and I always fought very hard to prevent people from finding a political position in what I did. And the band were fairly apolitical as well. We saw ourselves almost as circus entertainers. Our function was to put on a show and make people happy, make them forget their troubles.

When I go back and listen to the Who songs in particular of the late '60s and early '70s, there was an aspiration in my writing attuned to the fact that what I could feel in the audience was—I won't say religious—but there was certainly a spiritual component to what people wanted their music to contain. There's definitely a higher call for the music now which is almost religious. U2, for example, are hugely successful with songs about an inner longing for freedom, ideas.

A song like "Baba O'Riley," with "we're all wasted," it just meant "we're all wasted"—it didn't have the significance that it now has. What we fear is that in actual fact we have wasted an opportunity. I think I speak for my audience when I say that. I hope I do.

Talk about your relationship with Roger.

We've never hated each other in the way the press has sometimes portrayed, but we've never found it easy to get on with each other. We've never socialized very much, and we still don't.

But what has emerged in the past 10 years, particularly with the death of [bassist] John Entwistle, which was the last big shock we went through, is a tremendously supportive friendship. Roger and I have become friends who can say that we love each other, and at our age that's wonderful. I've known Roger since I was 11 years old.

What's your take on the latest Who "Greatest Hits" project that was released in December?

It's interesting because it's got a couple of the more recent songs on it. It's got "Real Good Looking Boy" from the EP we did in 2002, which is the last recording we made with John, and it's got "It's Not Enough" from the last album we did together called "Endless Wire."

It's really nice that when you listen to that record, we are actually recording music that compares pretty well to what we did in the old days.

Are you satisfied with the Who's place in history?

We hit the spot with our audience, particularly in America, in a way that was pretty accidental.

I was good at writing for the English working-class boys in my early days, and when we started to work in America I got a bit lost. I didn't really know what to write, and some of the big bands when we first went to America in 1966 or '67 were Jimi Hendrix, who was writing about angels in the sky, the color purple; Cream; Crosby, Stills & Nash—the music at the time was quite romantic and drug-fueled.

The Who were just a hard-drinking rock'n'roll band, dealing with the kind of working-class stuff that became the essence of what happened later on with Bruce Springsteen. Bruce used to come watch our band in the early days quite a lot. I'm not saying he was studying or copying, but there was definitely a resonance.

When the Who suddenly passed through events like Monterey Pop Festival and Woodstock, those things made us rather a romantic musical entity. Because we were so hardworking and so good live, when we finally came up with a definitive album in "Who's Next," the timing was absolutely perfect for us.

And, strangely enough, "Quadrophenia," which is a piece about mods in London in the early '60s, has worked for several generations. That always surprises me when I talk to young people who hear it for the first time. They always say it reflects the way [they] feel about growing up.

What are you writing these days?

I'm working on a musical play called "Floss" about a girl who rides horses, whose husband is a retired musician. I've been working on it for a long time. First I wrote the story, then I wrote the book.

It's about the idea that there is a tremendous feeling of fear today about the future and about our responsibility for the future, whether we're worried about global warming, our behavior as aggressors or as guardians of world peace. The middle classes of America and Europe look at the future and they don't see any answers and they don't see very much hope. As an artist and songwriter I want to reflect some of that, but also demonstrate that music has a function in all this.

I finished the story in November and I've written quite a lot of lyrics and I've been doing demos since the beginning of December. I've done about 10 songs so far. I don't know whether this will work as a Who project, but I'm pretty sure there are a few songs that Roger will enjoy singing. So there's a possibility we might be able to release some of the songs from the play as an album or an EP. —RW

'I was licensing songs for television and movies well before it was considered OK.'



KEEP ON TRUCKIN'

BY RAY WADDELL

Nearly Left For Dead, The Drive-By Truckers Get A Second (Fifth?) Life With A New Label And Management



Southern comfort:
DRIVE-BY TRUCKERS

They've been called America's greatest rock band by more than one music writer, and they're certainly one of the busiest, but Drive-By Truckers have yet to parlay that critical love and work ethic into arena-level success. ¶ But the band, its managers at Red Light and new label home ATO Records all believe DBT's new album, "The Big To-Do," due March 16, could catapult them to that next level. And a just-premiered documentary on the band, "The Secret to a Happy Ending" (see story, page 24), could do for the Truckers what "Anvil: The Story of Anvil" did for Canada's hard-luck metallers.

PHOTOGRAPH BY DANNY CLINCH

The hard-touring, hard-living Drive-By Truckers debuted with "Gangstabilly" in 1998 and boast about a dozen releases since. Top-selling among them was 2004's "Dirty South," which moved 111,000 units in the United States, according to Nielsen SoundScan.

Thanks to the link between ATO and Red Light, the band is positioned to reap the rewards of these much-admired albums and the searing live shows during the past decade. "This is a creative high point in their career," says Kevin Morris, manager of DBT at Red Light with Christine Stauder. "They're one of the few bands out there that keeps getting better."

READY TO ROCK

It hasn't been an easy path for DBT. The band has undergone personnel changes that would have permanently shuttered most groups; spent time contributing to ambitious projects like "Potato Hole" with Booker T. and "Scene of the Crime" with Bettye LaVette; and released a series of rarities, live and solo CDs (two from principle songwriter/co-founder Patterson Hood) that typically signal a band's dissolution. And yet DBT just recorded 31 songs, roughly half of which make up "The Big To-Do."

"The Big To-Do" puts DBT back on its comfortably noisy footing after the band veered off into other stylistic territory. "I would have loved to have written a record that had more rock songs on it maybe three years ago, but I wasn't in that place," Hood says. "I was real thrilled when this batch of songs came and they kept being rockers. I was like, 'Finally, a rock record.' The big rock songs are on 'The Big To-Do,' and the stuff that goes off in other directions will end up on another record, which we're probably going to call 'Go Go Boots.'" He expects "Go-Go Boots" to come late this year or early in 2011.

For a band that boasts two strong songwriters in longtime collaborators Hood and Mike Cooley (a third, equally formidable writer, Jason Isbell, left the band in 2007 to embark on a solo career), whittling down songs to include on the album was the most challenging part of recording, Hood says.

"[Culling songs] would have been the hardest thing about making 'Brighter Than Creation's Dark' [in 2007] if we had bothered to do it," Hood says. "Those songs all kind of fit together. And we also knew it was the end of the record deal [with New West], so what we didn't use, we didn't know what would happen with it. So it was like, 'Fuck it, this is the record, it will have 19 songs on it.'"

Themes on "To-Do" are familiar ones from DBT: falls from grace, economic and class struggles, death, drunkenness and general domestic disorder. But while these themes generally have been set against the band's Southern backdrops, this time they also reflect the struggles of the entire country.

A Southern perspective from DBT, whose roots are in Northeast Alabama, comes naturally. But Hood says he's never been comfortable with the band being labeled as Southern rock. "I've always winced at the term," he says. "It carries a certain baggage that I'm not all that comfortable with. I've never felt like that term defined us, even though it's used to define us a lot. There are a lot of people that have it in their head that they're not going to like us because of that label."

There was a time around the release of the band's "Dirty South" in 2004 when the band flirted with broader success, much of it under that very same Southern rock banner.

"The major-label rerelease of 'Southern Rock Opera,' and then 'Decoration Day' and 'Dirty South,' all came out in a 25-month period of time," Hood says. "We were touring 200-plus dates a year—a couple of years we broke 250. Then it was that crazy election year and we were getting booted. We'd play 'Puttin' People on the Moon' and have some dickhead who watches Fox News shooting us birds and yelling obscenities at us. That was happening almost every night of the fall tour in 2004, which on one level made us feel really punk rock. From a career perspective, I don't know if it ever really dawned on me that we were on the cusp of anything. It just felt like we were in the middle of a battle."

There's little doubt that the flawed masterpiece "Southern Rock Opera," which chronicles the rise and crash of a fictional '70s rock band loosely based on Lynyrd Skynyrd, put DBT on the map. "It took us from playing to 50 people to playing for 1,000 people pretty rapidly," Hood says. "Getting from that level to the next level weeds a lot of bands out."

Hood often expounds on the self-described "duality of the Southern thing," and that duality may be why

DBT itself isn't a bigger band.

"Sometimes the thing that first gives you that leg up is the foot that ends up kicking you in the nuts," he says. "When 'Southern

Rock Opera' came out [in 2003],

it was so different from anything anybody was doing, and we got away with it because it turned out to be a pass-

ably good record. It was a crazy idea executed as well as could be on a \$5,000 budget."

"Southern Rock Opera" was co-produced by David Barbe; "The Big To-Do" is the ninth album he's worked on with the band. "He's our George Martin. Not just musically or technically in the studio, but also on a personal level," says Hood, who says Barbe kept the band from breaking up during the recording of "Southern Rock Opera." "He's got just enough distance from the inner workings of the band to see the big picture sometimes when we're too close to it."

THE ATO ERA

The band was most recently signed to New West, and members have been outspoken about their dissatisfaction thus far with their label experiences. But at least in the early going, working with ATO has been "just about idyllic," Hood says.

"It's been really refreshing to fly to New York to sit down with the head of the label and the head of promotion and all that and not be treated like a backwoods redneck who either doesn't know what I'm talking about or is trying to sabotage my own band," he says. "[Instead I'm] treated like someone who has managed to carve out a successful niche from something that sounded preposterous once upon a time. It's about time. I'm not getting any younger."

If Hood feels DBT may have found the right label home, the label also sees it as a good marriage. "They've consistently made great albums and they're a touring band, which is important to the ATO side of things," ATO president Will Botwin says. "We're less about going out quickly to radio and trying to blow something up than working it alongside touring and marketing and online."

'We're less about going out quickly to radio than working it alongside touring and marketing and online.'

—WILL BOTWIN,
ATO

Hood was quickly impressed by the label's patience with the band's erratic recording process. "As usual, we start making our record and then start throwing the curve balls," Hood says. "That's just part of what we do, we can't help it. We're from Alabama and we're obstinate. But ATO respected the fact that what we do may not be the normal way of doing things, but it works for us—it's really the only thing that works for us."

Hood also says the band has warmed up to the fact that its label and management are under the same umbrella. "As scary as it initially could have been on paper—'Oh, shit, our management and our label are in the same office!'—so far it's been nothing but good," Hood says. "The fact that our label is co-owned by an artist [Dave Matthews] and someone who's very successful on the management end [Coran Capshaw] is good for us."

Botwin believes that having label and management side by side "makes it a lot more cohesive for us where there's a need for quick decision-making, like with licensing. We're on the same philosophical page, sitting in the same room, with their manager across the hall."

ATO is working the record to both indie and big-box retailers; DBT will do a Record Store Day event at Best Buy in Asheville,

N.C., and another at the New York Best Buy, and there will be exclusive product for the indie stores. "We're doing a lot of regional stuff to get deep in there and make sure the record is visible in the few record stores that still exist," Botwin says. He also believes DBT is ripe to take off digitally, and the album will be offered on iTunes, Amazon and eMusic.

ATO is also planning to go after radio, beginning with "Working This Job," which retains its original title of "This Fucking Job" on the album. ("We got a great edit," Botwin says.) The initial target is triple A, but hopes are to get some rock airplay as well.

ACCESSIBLE BUT UNCOMPROMISED

Jon Salter, product manager for DBT at ATO, says "The Big To-Do" will be available in multiple formats, including a CD Digipak with a 24-page booklet and a deluxe 180-gram LP, with a CD and insert-posters inside, that includes a vinyl-only bonus track. A digital version for iTunes includes a different bonus track from the LP. Also, the band will be selling on the road and on its Web site a limited-edition 40-plus-page booklet expanding on the work of longtime DBT artist Wes Freed.

The group is booked by High Road Touring and the Agency

Group internationally, and the road schedule is predictably heavy. In February and March the band is playing the southeastern United States before heading to South by Southwest in Austin. The tour begins in earnest in April with a northeast run, followed by the Midwest and the West Coast. Then comes European festivals, U.S. festivals like Lollapalooza in Chicago and Mile High in Denver, and then a return to Europe to headline clubs and theaters.

This makes the act accessible, of course—but as always, DBT remains proudly uncompromising. "They stick to their guns on everything, which is something I respect and love," manager Kevin Morris says. "That said, I think they want to sell records just as much as anyone else, and they want to play bigger rooms, and with this record that will naturally happen."

Born into the music industry (his father is bassist David Hood of the famed Muscle Shoals Rhythm Section), Hood is an old hand at managing expectations. "I don't see us ever being the next Britney Spears," he says. "But this band has a lot of serious growth potential, on our own terms. We could be one of those lucky few, like Wilco or My Morning Jacket, who gets to do exactly what we want to do and have regular success at it." ◆◆◆

Get 'Happy'

DBT Docu Ready For Summer Festival Circuit

Though you may not know it at the end of the film, "The Secret to a Happy Ending" does, in fact, have one.

The title of the Drive-By Truckers documentary, directed by Barr Weissman, comes from a Patterson Hood-penned song, "World of Hurt," and is followed by the words, "is knowing when to roll credits." The documentary chronicles a volatile time in the band's history and ends with the departure of key member Jason Isbell, who at the time was divorcing DBT bassist Shonna Tucker.

Hood first met Weissman while on the band's Dirty South tour in 2004. "I went out and talked to him, and in five minutes I knew that he was the guy," Hood says. "He was like, 'I don't want to do a tell-all, I don't give a shit about the band's battles with record labels, drugs or each other. That's not the story I want to tell. If all that exists, that's one thing, but that's not what I'm here for.'"

Rather, according to Hood, Weissman wanted to focus on the power of rock'n'roll to bond fans to their favorite artists. The film evolved into much more, becoming a commentary on the social and economic pressures of the American South.

"The film really gets into why the stories we tell are important to us, what they mean and where they come from," Hood says. "The South is this weird, almost semi-mythical place, but it's also a real place with real problems, and capturing both sides of that was cool."

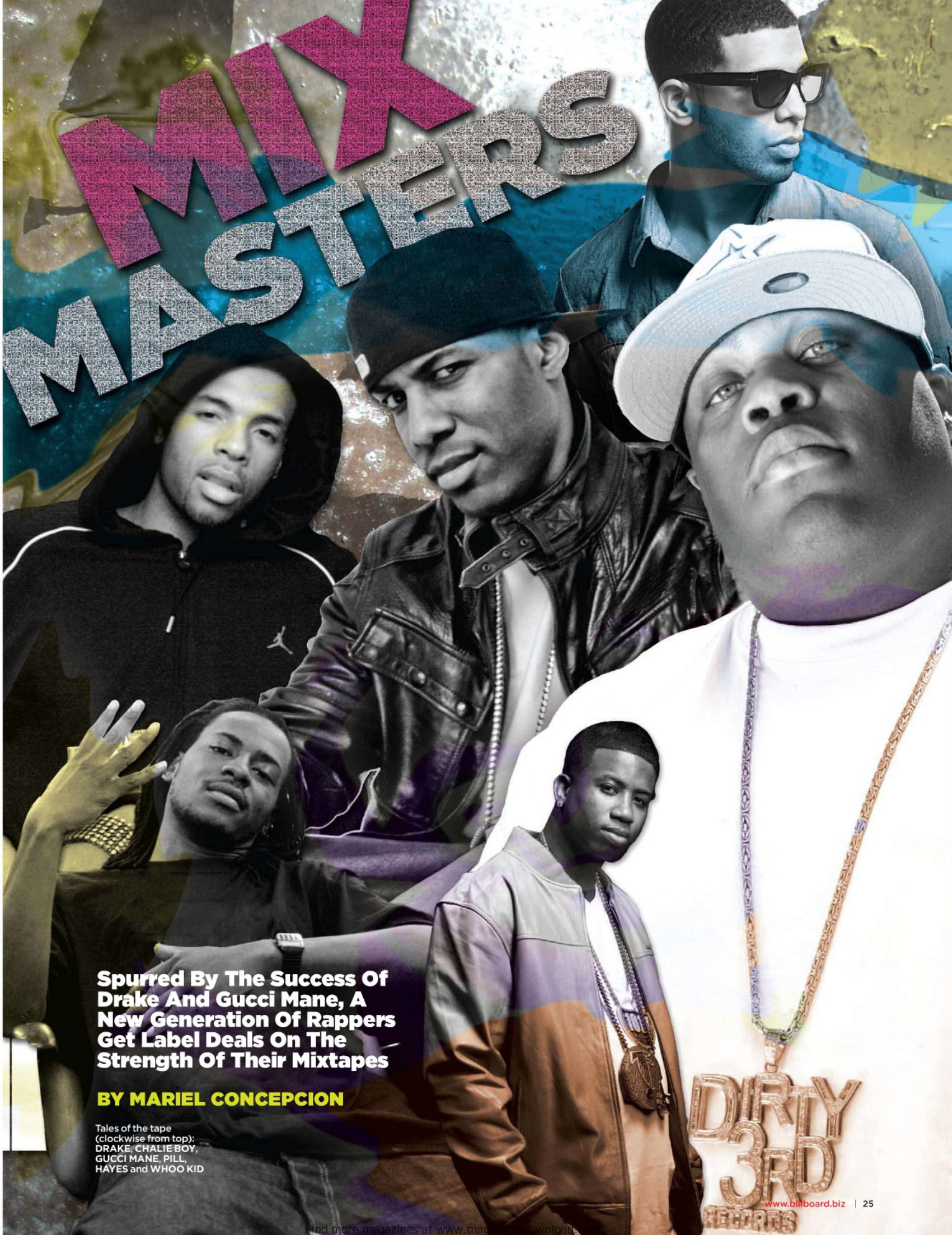
Weissman had planned on finishing the film in a year. "Here it is five-and-a-half years later and it's finally coming out," Hood says. "The story started twisting. He gets there and he's filming us, and all of a sudden there's all this crazy turmoil in the band—divorces, personnel changes. There are a lot of uncomfortable things for us to watch. A couple of members of the band will probably never see it again."

The film ends in 2007, with the band's future still precarious. Fast-forward to 2010. "We're still here," Hood says, "and some of us will go to the premiere. That's the happy ending that the movie doesn't necessarily provide."

"The Secret to a Happy Ending" premieres Feb. 5 at the American Film Institute in Washington, D.C., and will be screened at various film festivals heading into the summer. —RW

WELCOME: KRISSE MARTY; COTTON: LULLA HOOD

MIX MASTERS



Spurred By The Success Of Drake And Gucci Mane, A New Generation Of Rappers Get Label Deals On The Strength Of Their Mixtapes

BY MARIEL CONCEPCION

Tales of the tape
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GUCCI MANE, PILL
HAYES and WHOO KID

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TRAFFIC JAM
Rapper Freeway takes the road less traveled

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WILD KINGDOM
Jaguar (Love) captures a Fat Possum (deal)

30



THIRD TIME'S A CHARM?
Ted Leo finds yet another label home

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MUSIC MAN
T Bone Burnett talks 'Crazy Heart'

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40 YEARS OF SOUL
Chronicling the legacy of 'Soul Train'

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MUSIC



They shall overcome:
PRESERVATION HALL JAZZ BAND

JAZZ BY CORTNEY HARDING

LIFE PRESERVER

Benefit Album Celebrates New Orleans Musical Institution

By any account, the Preservation Hall in New Orleans made it through Hurricane Katrina relatively unscathed. There was some minor structural damage to the building, which was constructed in 1750, but the venue's French Quarter location helped it avoid any flooding.

But while the hall itself survived in one piece, the musicians associated with it, and the larger New Orleans musical community, weren't so lucky. In the wake of the storm—

and even four-and-a-half years later—many of them have been displaced and cannot find work or paying gigs. The upheaval also threatened Preservation Hall's Music Outreach Program, which provides private lessons for students who would otherwise be unable to afford them.

When RED Distribution president Bob Morelli learned about the situation after visiting the hall a few years ago, he felt compelled to do something.

"Some members of my staff and I started calling everyone we knew, and we wound up getting six artists to fly down to New Orleans

and record with the Preservation Hall Jazz Band," he says.

Those artists started telling their friends and collaborators, and during the next three years, 25 acts recorded songs with the band. The results can be found on "Preservation: An Album to Benefit Preservation Hall & the Preservation Hall Music Outreach Fund," which RED will release Feb. 16.

"Del McCoury was the first artist to record a track," Preservation Hall creative director Ben Jaffe says. "Then Jason Isbell responded, and we went from there. We put together a wish list of artists and just started reaching out. Some of

them were artists we'd worked with; others, like Pete Seeger, had no connection to the hall but were musical institutions."

Cory Chisel, who performs the track "Some Cold Rainy Day," heard about the project during a visit to the RED offices. "They had a list of all the songs they wanted artists to do, and I ended up having to fight it out to get what I wanted," he says. To save money, the songs on the album are all in the public domain.

For Steve Earle, being part of the project meant supporting his childhood home, and he went to great lengths to record his track.

"I was touring and having trouble scheduling it, and I finally took a few days on my way home and got it done," he says. "I was exhausted, but all the guys in the band are older than I am. They do two shows a day at the hall, so the only time you can record is early in the day or late at night, and we did it late. The guys just kept going, and it really woke me up."

In addition to the tracks by Earle and Chisel, the album features such artists as Tom Waits, Ani DiFranco, Jim James and Andrew Bird.

But having big names on a compilation isn't a guarantee of sales or success, especially with a limited marketing budget. "We're doing this all on a shoestring," Morelli says. To control costs, RED utilized its in-house marketing team and sent information to retail principles it deals with on a regular basis to build excitement. RED also built banner ads and other online tools for artists to use on their social networking pages and Web sites.

"All the artists are really excited about this, and they are talking about it with fans," Morelli says. Chisel says he's doing as much press as he can and plans on selling the album at his merch table when he tours. Brandi Carlile, who also contributed to the album, says she has been blogging about the project and spreading the word during her tour.

Despite a roster of artists who may skew older, Chisel says he hopes younger listeners will embrace the record. "There is such a rich history that is still there," he says. "I really want to expose new people to this music."

Morelli adds that Jensen Communications is doing the album's press pro bono, and his goal is a piece on CBS' "Sunday Morning" or NPR.

Jaffe says the hall's name will be a big selling point. "Preservation Hall has a huge fan base on its own, one that translates well to different audiences," he says. "They will all find something on this album."

LATEST BUZZ

>>>WILL.I.A.M., SLASH REMIX 'MY GENERATION'

The Black Eyed Peas' Will.i.am. says he was commissioned to remix the Who's iconic 1965 rock anthem, "My Generation," which will air during the Feb. 7 broadcast of Super Bowl XLIV—where the Who is performing at halftime—and then go on sale at iTunes. "It's the Who song, and then I altered the lyric to fit my generation. And Slash is on it," Will.i.am says. Before the big game, though, the Peas will head to the Jan. 31 Grammy Awards, where they're up for six trophies, including album of the year for "The E.N.D." and record of the year for "I Gotta Feeling."

>>>RADIOHEAD PERFORMS AT HAITI BENEFIT

Radiohead played a Haiti benefit concert Jan. 24 at Los Angeles' Music Box, and while the band performed favorites like "Fake Plastic Trees," "Karma Police" and "Bodysnatchers," frontman Thom Yorke did a solo version of "Lotus Flower," a new song he debuted last fall with his other band consisting of Flea, Nigel Godrich, Joey Waronker and Mauro Refosco. Tickets for Radiohead's Haiti benefit concert were auctioned off, with the most expensive one going for \$2,000. Post-show, Yorke announced that \$572,754 had been raised for Oxfam.

>>>LAURYN HILL RESURFACES

Lauryn Hill hasn't performed live in nearly three years, but the reclusive rapper/soul singer surfaced Jan. 23 for a surprise performance at the Raggamuffin music festival in New Zealand, performing her 1998 hit "Doo Wop (That Thing)." In mid-2008, a source at Hill's label said she was "on hiatus" after a string of poor live performances and an onstage meltdown in New Orleans left fans demanding refunds. Hill had scheduled festival appearances in November 2008 and April 2009, but later canceled them for "personal reasons."

Reporting by Gary Graff, Monica Herrera and Connor McKnight.



Take the next exit: FREEWAY

RAP BY JASON LIPSHUTZ

Easy Rider

Philly Rapper Freeway Hopes To Stimulate Indie Fans

On "One Foot In," the third track from Freeway's upcoming album "The Stimulus Package," he raps, "I got one foot in the music and one foot in the streets," over bumping percussion and a sumptuous soul sample.

The reflective song captures the Philadelphia MC's transition from street anthems to forward-thinking hip-hop on "Package," his first album on independent label Rhymesayers Entertainment. The set is due Feb. 16.

"I'm going into the release with an open mind," says the 32-year-old rapper, who first gained recognition as one of Jay-Z's protégés on Island Def Jam's Roc-a-Fella imprint. "I've already done my thing at Roc-a-Fella, but this is a whole new audience, and I'm ready for it."

On the strength of hard-charging single "Flipside" and production by Just Blaze and Kanye West, the rapper's 2003 debut, "Philadelphia Freeway," peaked at No. 5 on the Billboard 200. Although 2007 sophomore disc "Free at Last" didn't match the success of his debut, standout track "It's Over" marked Freeway's first collaboration with veteran Seattle producer Jake One, who eventually nudged the rapper in a different musical direction.

"Jake kept sending me beats after that album, and we started to see how well everything was turning out musically," Freeway says. With the rapper's car-alarm flow complementing Jake One's stomping soul-based beats, the pair decided to build off of "It's Over" and collaborate on an entire album.

Freeway parted ways with Roc-a-Fella in 2008 after "everything at Def Jam just wasn't working out." Jake One soon led the rapper to his longtime label Rhymesayers, which features underground rap stars like Atmosphere and Brother Ali.

For Rhymesayers president/CEO Siddiq Sayers, the signing was an opportunity to expand the label's demographic while staying true to its underground fans.

"Rhymesayers wasn't known for street-oriented hip-hop, and when people would ask me when we were going in that direction, I would always say, 'When I find myself a Freeway,'" Sayers says. "But any perception about a lack of diversity on our label is a misconception. Our goal was to make a dope record, not shove him down the throats of Atmosphere fans."

Freeway spent 2009 acquainting himself with Rhymesayers' fan base, performing at the label's South by Southwest showcase and at Soundset Festival in Minnesota.

"It was Rhymesayers' audience, and they loved it," Freeway says. "They have those real hardcore hip-hop fans that I could connect with."

Two recent mixtapes—the Jake One-assisted "The Beat Made Me Do It" and "Free-lapse," which takes its beats from Eminem songs—will be part of Rhymesayers' viral marketing plan for the album. The rollout will include a heavy video campaign, radio promotion for throwback first single "She Makes Me Feel Alright" and a preorder package that includes a "stimulus check" redeemable at Rhymesayers' flagship record store Fifth Element and personally signed by Freeway and Jake One.

Following a string of album-release party performances, Freeway plans to spend most of 2010 "on the tour circuit and working on new music every day" and possibly co-headlining a tour with Brother Ali. He also mentions the possibility of making another album with Jake One. "People might love this one so much that they demand another one," he says. ●●●

ROCK BY MONICA HERRERA

DYNAMIC DUO

Jaguar Love Loses Drummer, Finds New Label For 'Jams'

When Johnny Whitney and Cody Votolato—better-known as the Portland, Ore., indie rock duo Jaguar Love—took the stage at a South by Southwest (SXSW) showcase last March, they weren't exactly on solid ground. The longtime friends and bandmates had parted ways with drummer Jay Clark in January, just two months before the music festival and weeks before opening for Nine Inch Nails on club dates in Australia.

"We were unsure of how our live show would work, but we pulled it together out of necessity," guitarist Votolato says of the gigs.

"There were some personal issues, but the change mostly had to do with the fact that the way I always compose songs is through a drum machine," says Whitney, who plays keyboard

and is also responsible for Jaguar Love's jarringly high-pitched, howling vocals. "Cody and I were just starting to like the way our songs sounded before the drum machines were taken out."

Matador Records had released Jaguar Love's debut album, "Take Me to the Sea," in 2008, but after seeing the band as a duo at SXSW, it passed on putting out a follow-up set. As luck would have it, though, another indie label was waiting in the wings.

"The guys from Fat Possum were at the same SXSW show Matador was at," Votolato says. "We hooked up with them there, then got home and recorded some demos and they were interested."

Fat Possum will release "Hologram Jams," Jaguar Love's sophomore set, March 2, and

GLOBAL PULSE

EDITED BY TOM FERGUSON



>>>FRIGHT NIGHTS

Scottish alt-rock outfit Frightened Rabbit shouldn't be scared in 2010.

Built around Edinburgh-based singer/songwriter Scott Hutchison's distinctive folk-loped material, the band spent much of 2009 on the road promoting its acclaimed May 2008 second album, "The Midnight Organ Film," on U.K. indie Fat Cat Records. It supported Death Cab for Cutie, Gomez and Modest Mouse on U.K. tours and regularly toured the United States, where album tracks appeared on TV shows like "Grey's Anatomy," "Chuck" and "One Tree Hill." Nielsen SoundScan reports that "Midnight" has sold 31,000 copies, easily outstrip-

ping the 4,700 logged at home by the Official Charts Co.

"Obviously, the TV shows haven't done us any harm," Hutchison says, "but at the root of it all, people just connected with the songs. Without fail, the U.S. audiences have been amazing."

Impressive new album "The Winter of Mixed Drinks" is due March 1 from Fat Cat in the United Kingdom, ahead of a March 9 U.S. release through Secretly Canadian. "I'm happier with this album than the last one," Hutchison says. "I've managed to get in all the details that perhaps were missing last time."

Next comes a nine-date March U.K. tour (including London's 1,500-capacity Koko),

label founder Matthew Johnson says he had no reservations about the lineup change. "Their live show was a big reason we signed them," he says.

Produced by John Goodmanson (Owl City, Los Campesinos!), "Hologram Jams" leans away from the post-punk of "Take Me to the Sea," which has sold 8,000 copies, according to Nielsen SoundScan, and more toward hook-driven, aggressive dance music like Whit-

ney's recent work with duo Neon Blonde. It's also yet another step removed from Whitney and Votolato's musical roots as members of hardcore act the Blood Brothers (along with Neon Blonde's other half, Mark Gajadhar).

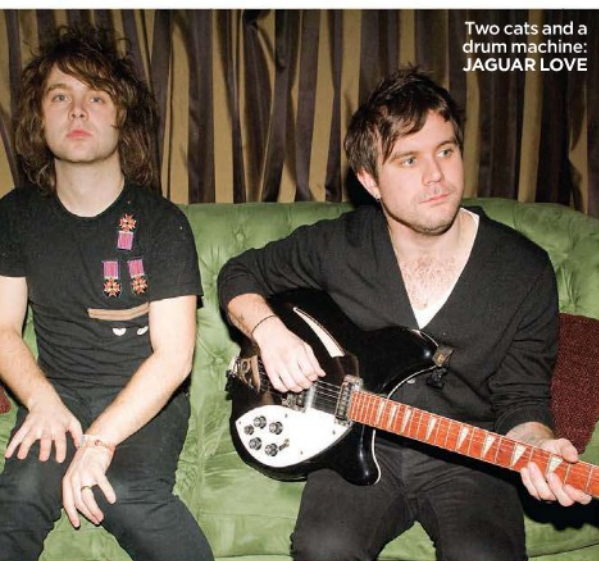
"I grew up in Kirkland, Wash., and Cody and I met when we were little kids," Whitney says. "We came from a community with a very incestuous band member rota-

tion, where we all had bands and were members of each other's bands."

Jaguar Love released a buzz track from "Hologram Jams" called "Up All Night" in November, and the duo is currently going back and forth between "I Started a Fire" and "Polaroids and Red Wine" as the album's proper single. Meanwhile, fans who preorder the album at Fat-Possum.com will receive a Jaguar Love wristband handmade by Votolato and Whitney, who also runs the apparel line Crystal City Clothing.

On the live front, Jaguar Love headlined the Rumble, a West Coast tour sponsored by Austin-based alternative station WOXY.com, the Noise Pop festival and Owl magazine that runs Feb. 1-7. There are also plans to route another tour that will bring the act back to SXSW.

"Whether it's really awesome or kind of awesome depends on the atmosphere that we're in and the sound capabilities of the venue," Votolato says. "We haven't ruled out potentially having a live drummer at some point, just to give it more of a kick." ●●●



Two cats and a drum machine: JAGUAR LOVE

with U.S. shows beginning mid-April ahead of a busy schedule of European dates and summer festivals. X-Ray Touring books the act outside North America, where it goes through Flower Booking. Hutchison is published by Domino Publishing.

—Tom Ferguson

>>>NUDE NO MORE

Two years in the making, South African singer/songwriter Arno Carstens' third solo album is finally ready—and lined up as his U.K. debut.

"Wonderful Wild" (Sony Music) will appear March 3 in South Africa, followed by an April 26 U.K. release, trailed by the single "Dreamer" (due Feb. 1 in South Africa and Feb. 15 in the United Kingdom). It's a pop-influenced departure from the rock sound that has earned Carstens a string of successful albums and awards in South Africa, both solo and fronting rock outfit Springbok Nude Girls.

Previous solo albums "Another Universe" (2003) and "The Hello Goodbye Boys" (2005) both earned Carstens 2004 South African Music Awards,

adding to the Nude Girls' haul that they acquired during their '90s heyday.

"Wonderful Wild" was partly recorded in London, produced by Martin "Youth" Glover (Dido, Crowded House, the Verve) and Jim Duguid (Paulo Nutini). Both of them are among Carstens' songwriting partners. "The producers and co-songwriters I worked with brought a different energy to my music," Carstens says.

Following a Jan. 21 London showcase, Carstens embarks on a six-date tour supporting re-formed '80s act Ultravox. He says he's hoping live shows will build up a U.K./European fan base, as "there's so much in the album's songs that is waiting to surface live." Carstens is published by Sony/ATV and booked by Solo.

—Diane Coetzer

>>>HAZARD WARNING

Vanessa Amorosi has lived a fast life. The Australian pop singer signed her first record contract at 14, became a recording artist at 16 and was a million-seller by 18.

Now 26, she's set for an in-

ternational push for her current Universal Music Australia album "Hazardous," with the major's European affiliates firming up 2010 release plans.

Amorosi topped the Australian Recording Industry Assn. singles chart last October with "This Is Who I Am"; by year's end, it had shipped 140,000 copies and finished as the third-best-selling home-grown single of the year, according to the ARIA.

Parent album "Hazardous" opened at No. 7 in Australia the week after its Nov. 6 release and is now ARIA-certified gold (35,000 units). "In the process of growing up and becoming a woman, her music has transformed into what it is now on the current album," Amorosi's Melbourne-based manager Ralph Carr says.

The self-published Amorosi is booked in Australia by Premier Artists and in Europe by Primary Talent. After playing a handful of Australian shows in January, she begins a nine-date arena tour supporting Rob Thomas Feb. 5 at Rod Laver Arena in Melbourne. A national headlining tour is planned for later this year. —Lars Brandle



6 QUESTIONS

with TED LEO
by LAURA LEEBOVE

In early 2009, indie rock troubadour Ted Leo and his band, the Pharmacists, were without a record label for the second time since 2006, due to financial problems at Lookout Records and Touch and Go Records. About a week into recording (and funding) "The Brutalist Bricks," the group found yet another home, on Matador, which will release the album March 9. Leo spoke with Billboard about switching labels, staying independent and the evolution of his music career.

1 Before signing with Matador, did you consider releasing the record yourself?

We considered everything. It all happened relatively fast because I didn't have any intention of leaving Touch and Go, but it was February when they made the announcement that they were going under and it was only a half a year later that we wound up going to Matador. We weren't hanging out there in the wind forever, but certainly one of the first things that crossed my mind was, "Is it even important that I'm working with a label at this point?" There are plenty of other ways to be doing things.

2 What made you choose Matador?

What really kind of tipped it for Matador was having the personal conversation I was able to have with the people who run the label and the level of enthusiasm I felt from them. It just seemed like it would be a really comfortable situation to step into. Also, it is a bit of a jump in terms of the size of the label. I've never worked with anyone as big as Matador before, but they remain an independent label, which is important to me.

3 What do you think has changed the most about your music in the past decade?

It's just varied from record to record. By the time we hit 2000, I had already been making music for a while, and by the time I started making records with Lookout, I had, more or less, kind of settled into my style of how I write songs. Obviously I don't want to ever be stagnant with that. I try to push myself to write the best songs I can write, but certainly I think I have found a voice that suits me as far as songwriting goes.

4 Not counting 2008's "Rapid Response" EP, this will be your third consecutive record on three different labels. What has been the most challenging part

of that experience?

The most challenging part has less to do with the specifics of each label having the problems they've had than it does with questioning the general state of things: what it means to be attempting to actually have some sort of a career in independent music at this point in time; the tougher stuff, the bigger existential issues.

5 When "Living With the Living" came out in 2007 there was talk about how much time there had been between that album and 2004's "Shake the Sheets." Why was the gap even longer this time?

There are the logistical issues of having your label collapse under you. Also, it was a pretty depressing decade in a lot of ways. I think there's actually a lot more light and air in this new record for Matador, but it took me a while to get to the point where I was really feeling able to make that record. We had at least half of the record done the previous year, but it didn't feel right. I'd actually never really been in that position before where I went in with the intent of making a record and just didn't feel it.

6 What has changed the most in terms of your career as a whole in the past decade?

My relationship with fans is something that I haven't seen in essence fundamentally change, but in practice it has changed. I can't sit there and talk to people at shows all night anymore, I can't answer every e-mail that comes in. One of the reasons I like Twitter is that it enables me to have less-pressured interaction with tons of people, and they have access to me via the Web. It's a little bit of a bummer to not have that kind of face-to-face interaction I used to have. But at the same time I feel like as the audience has grown, it has managed to retain a certain closeness. ●●●

ALBUMS

JAZZ

PAT METHENY

Orchestrion

Producer: Pat Metheny
Nonesuch Records

Release Date: Jan. 26

Well into his fourth decade of jazz stardom, guitarist Pat Metheny has pretty much done it all, from recording in a variety of formats to working with colorful collaborators. Metheny has gone the solo route before, but his latest release, "Orchestrion," puts an entirely innovative spin on it. The main voice of the album's five expansive tracks is Metheny's signature electric guitar, but he also plays the keys and various rhythm instruments. Additionally, the artist utilizes guitar-bots (self-playing guitar robots) and radically employs an array of custom-made acoustic instruments that were invented for his sonic explorations. The most obvious distinction from past releases is the richly textured soundscape of unusual tones that Metheny harmonizes with on with his guitar. As a result, "Orchestrion"—especially on the rollicking title track and the percussion-tinged "Spirit of the Air"—surprises and exhilarates. Plus: Robots!—DO

ROCK

EDITORS

In This Light and on This Evening

Producer: Flood (Mark Ellis)
Fader

Release Date: Jan. 19

Editors' suffocating melancholy and frontman Tom Smith's weighty baritone have long drawn comparisons between the U.K. rock band and post-punk act Joy Division. So it's hard not to see Editors' third album, "In This Light and on This Evening," as its New Ordering—a marked shift away from guitars to synthesizers and a cleaner, dance-friendly vibe that still maintains much of the emotional heft. But the transition can seem a bit self-conscious. On the track "Bricks and Mortar," it translates into far too much enthusiasm for the bells and whistles on the band's new machines. But the electronic approach produces a catchy dancefloor single in "Papillon," with a melody that makes the most of Smith's robust vocals. A few forgettable melodies are overshadowed by the dramatic opening title track, which builds by layering to an epic feel, and the dreamy but rhythmic "Like Treasure."—EN



SADE

Soldier of Love

Producers: Sade, Mike Pela
Epic Records

Release Date: Feb. 9

Suave production? Check. Heart-piercing lyrics? Check. Sensual, husky-voiced singer? Check. Those are just some of the things Sade fans can expect from the group's new album, "Soldier of Love." The release is Sade's first new material in 10 years, but the act hasn't lost a beat. Over marching band drums and smeared electric guitar riffs on the title track, lead singer Sade Adu croons, "I've lost the use of my heart, but I'm still alive." And with the help of choppy violins and simple drums on the song "The Moon and the Sky," she declares her devotion to a former lover, singing, "You could let me love anyone, but I only wanted you." The heartfelt track "Morning Bird" is packed with strings, piano strokes and tambourine clatter, while "Babyfather" finds Adu commending a man's fatherly instincts. "Be That Easy" is reminiscent of a country love song, with guitars and whistles, and standout track "In Another Time" features saxophone and a stunning violin arrangement, proving that good music stands the test of time.—MC



MOTION CITY SOUNDTRACK

My Dinosaur Life

Columbia Records

Producer: Mark Hoppus

Release Date: Jan. 19

Minneapolis rock act Motion City Soundtrack offers up a darker shade of pop-punk on its fourth album and major-label debut, "My Dinosaur Life." On the set, produced by Blink-182's Mark Hoppus (who first worked with the group on its 2005 album, "Commit This to Memory"), Motion City Soundtrack tones down its perky synths in favor of heavier guitars, while still maintaining the earnest vocals for which it's become known. Over pulsating guitar on the track "A Lifeless Ordinary (Need a Little Help)," singer/guitarist Justin Pierre laments, "I didn't think I would make it/Thought everybody was against me/All those conquered eyes and Christmases alone." Pierre's voice strains over a mix of eerie and rollicking punk riffs on the single "Disappear," and the band's familiar sardonic lyrics are featured most notably on the foul-mouthed romp "@!#?@!." Motion City Soundtrack's smart-aleck

tendencies combine nicely with a harder sound on "My Dinosaur Life," pushing the band back to its roots with enough twist to propel it in a new direction.—KP

OK GO

Of the Blue Colour of the Sky

Producer: Dave Fridmann
Capitol Records

Release Date: Jan. 12

The members of OK Go have always been known more for the zaniness of their music videos (remember their treadmill-based YouTube favorite "Here It Goes Again" in 2006?) than for the zaniness of their music. Working with Flaming Lips producer Dave Fridmann, OK Go seems determined to change that on its latest album, "Of the Blue Colour of the Sky," an effort that reflects a broadening of the group's stylistic palette. The set careens confidently from the Prince-inspired fuzz-funk of opener "WTF?" to the slinky live-band R&B of "I Want You So Bad I Can't Breathe" to "This Too Shall Pass," a thudding psych-pop anthem in the mold of "Kids" by MGMT. It's not all so good-naturedly goofy. On "While You Were Asleep,"

frontman Damian Kulash floats his heartbroken croon over a zero-gravity space-soul groove, while "Last Leaf" is hushed acoustic folk that should please fans of late singer/songwriter Elliott Smith.—MW

VAMPIRE WEEKEND

Contra

Producer: Rostam
Batmanglij

XL Recordings

Release Date: Jan. 12

Vampire Weekend's second album, "Contra," finds the New York-based band pushing its eclectic, intellectual indie rock further using a mash-up of musical genres, clever wordplay and emotional heft. The group even adds some international flair to the new set. On the anomalous reverb-washed opener, "Horchata," thumping drums accompany a Bollywood-



LADY ANTEBELLUM

Need You Now

Producer: Paul Worley
Capitol Records Nashville

Release Date: Jan. 26

When Nashville-based Lady Antebellum won vocal group of the year at the 2009 Country Music Assn. Awards, it both ended Rascal Flatts' six-year reign in that category and accelerated the trio's journey into country music stardom. Indeed, Lady Antebellum's sophomore album, "Need You Now," will be a genre fixture this year. On the title track, the group's Charles Kelley and Hillary Scott harmonize on a melancholy tune about a bittersweet breakup and drunken yearning, and on "Love This Pain," Kelley shows off his vocal slyness and rough tenor with the accompaniment of lively guitar strings and pounding drums. And tracks like the riff-heavy, rock'n'roll romp "Stars Tonight" and the delicate arrangement of "Ready to Love Again" highlight the trio's musical growth. The new set—Lady A's follow-up to its self-titled debut in 2008—showcases the group's ability to combine its own contemporary country sound and folk-rock flair with a familiar formula, making it a refreshing addition to the ever-expanding country genre.—CB



SPOON

Transference

Producer: Spoon
Merge Records

Release Date: Jan. 19

Spoon's seventh studio album, "Transference," strikes a balance between its early angsty indie-rock and the soulful deconstructed pop of its 2007 release, "Ga Ga Ga Ga Ga." The battered piano keys, jagged guitar riffs and clashing drums on the single "Written in Reverse" add an ominous feel to the set, as Spoon frontman Britt Daniel's voice teeters between punchy and afflicted. "I'm writing this to you in reverse/Someone better call a hearse," he sings, while also referencing drug hazes and blank stares. The thrumming guitar and esoteric beats of "Who Makes Your Money" creates an atmospheric dreaminess, while tension is built with snarling lyrics, buried piano and crushing guitar riffs on "Got Nuffin." On album closer "Nobody Gets Me but You," Spoon finally comes undone, melding bleak electronic pulses, strings and pounding drums in a combination of bounce and grit that goes down smoothly.—KP

THE BILLBOARD REVIEWS

SINGLES

sounding harmony, while "California English" exhibits Ivy League rhyme skills, swirling strings and singer Ezra Koenig's idiosyncratic Auto-Tune vocals, which give the track a calypso vibe that's more futuristic new wave than T-Pain. First single "Cousins" incorporates a trashing punk bassline and a powerful rhythm section, and "I Think Ur a Contra" is the first Vampire Weekend song to use an acoustic guitar. Koenig's falsetto and austere piano on the track is unlike anything found on the band's 2008 self-titled debut, or anywhere else, for that matter.—KP

WORLD

SOWETO GOSPEL CHOIR

Grace
Producer: Robin Hogarth
Shanachie Records
Release Date: Jan. 26
The Soweto Gospel Choir's latest album, "Grace," is easily as exuberant and inspired as any of its past efforts. The aptly titled 19-song set—the South African group's fourth release on Shanachie Records—is a creative blending of traditional South African gospel numbers with elegantly conceived arrangements of contemporary tunes, such as "Voices on the Wind." The choir's performance is a sustained display of individual and ensemble virtuosity, underwritten by its deep spiritual sensibility. The track "Eli" is an infectious cut reminiscent of the township jive that is one of the foundational styles of South African pop music. Lucas Bok's gospel-inflected arrangement of "Bridge Over Troubled Water" is an

other highlight. Traditional South African gospel piece "Muphulusi" features the choir accompanied only by hand drums and a strong solo vocal from Bongani Khumalo, and Sipokazi Nxumalo's gentle delivery of "Prayer for South Africa" is also a noteworthy vocal performance.—PVV

POP

FREEDY JOHNSTON

Rain on the City
Producer: Richard McLaurin
Bar/None Records
Release Date: Jan. 12
Singer/songwriter Freedy Johnston's moment as a critical supernova passed quickly enough during the '90s that probably few have noticed he hasn't released an album of new material since 2001. But his richly written and confidently performed new set, "Rain on the City," is a wake-up call that Johnston indeed left a hole in his recording absence. Fortunately, he makes up for the lost time on these 11 songs. Flitting between Americana sass and Greenwich Village earnestness—with subtle touches of psychedelia ("Lonely Penny"), soul ("The Devil Raises His Own") and bossa nova ("The Kind of Love We're In")—Johnston delivers another album of nuanced and evocative tunes laced with vivid imagery and emotional depth. The song "What You Cannot See, You Cannot Fight" closes the set with a father's devastating address to a son following his mother's death. With tracks like these, let's hope there isn't as long of a pause between Johnston's projects next time.—GG

LEGEND & CREDITS

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

CONTRIBUTORS: Crystal Bell, Melanie Bertoldi, Mariel Concepcion, Gary Graff, Ronald Hart, Michael Menachem, Evie Nagy, Dan Ouellette, Kelsey Paine, Jesse Serwer, Ken Tucker, Phillip Van Vleck, Mikael Wood

CRITICS' CHOICE ★: A new release, regardless of chart potential, highly recommended for musical merit.

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

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HIP-HOP

JAY ELECTRONICA

Exhibit C (5:31)
Producer: Just Blaze
Writer: J. Flowers
Publisher: not listed
The Dogon Society/Just Blaze/Decon
Jay Electronica has been a sensation in Internet hip-hop circles for years, but the triumphant-sounding "Exhibit C" is the mysterious rapper's first flirtation with broader recognition, landing him on stations like WQHT (Hot 97) New York without major-label support. Working with an orchestrated sample from Billy Stewart's "Cross My Heart," producer Just Blaze gives Electronica the sort of airy, soulful backdrop he might have provided Jay-Z for 2001's "The Blueprint." Electronica's lyrical approach is more akin to Jigga's old rival Nas, though. He details his bouts with homelessness and regional prejudices (he's from New Orleans) before delving into a lyrically dense, technically precise volley of cryptic religious references and old-school rap allusions. The track feels like a prelude to something much bigger—it's just not clear what that is at the moment.—JS

POP

LIFEHOUSE

Halfway Gone (3:15)
Producer: Jude Cole
Writers: various
Publishers: various
Geffen

A decade into its career, Lifehouse is on the verge of releasing its fifth studio album, "Smoke & Mirrors"—the follow-up to 2007's "Who We Are," which had three top 40 hits. "Halfway Gone," the set's lead single, reminds listeners that there's more to this California pop-rock band than slow-burning ballads. The song opens with blurred "wooh-ooh-oohs" that establish an uptempo pace, and its lively, danceable rhythm works well with frontman Jason Wade's vocals, which waver between intimate and explosive. The singer co-wrote the single with manager Jude Cole and looked to Kevin Rudolf and Jacob Kasher for some extra punch. The result is a fresh sound for Lifehouse as the band aims to extend its run on the hot AC and Billboard Hot 100 charts.—MM

JUSTIN BIEBER FEATURING LUDACRIS

Baby (3:36)
Producers: Christopher "Tricky" Stewart, Terius "the-Dream" Nash
Writers: various
Publishers: various
Island Def Jam
Unlike Justin Bieber's first few singles, "Baby" recognizes

GORILLAZ FEATURING BOBBY WOMACK AND MOS DEF

Stylo (4:33)
Producers: Gorillaz
Writers: Gorillaz
Publishers: EMI Music Publishing, Medina Sound Music
Virgin



A day after Coachella announced that Gorillaz would headline its 2010 music festival, the group unveiled the retro first single from its anticipated third album, "Plastic Beach." On "Stylo," Damon Albarn replaces Danger Mouse in the producer's chair and bounces atop a midtempo electro beat that drips with early-'80s flair. Albarn's alter-ego, lead singer 2D, croons hopeful rhetoric about mango birds and twilight skies to the song's title character. Soul legend Bobby Womack bursts in with a powerfully delivered chorus, while the rather underutilized Mos Def—who appears throughout "Plastic Beach" as the character Sun Moon Stars—drops a short verse to close things out. "Stylo" leaves the listener eagerly waiting to hear what the rest of this latest Gorillaz adventure brings.—RH

that young relationships can result in unhappy endings. "We're just friends? What are you saying?," the 15-year-old heartthrob asks of his young love interest. "My first love broke my heart for the first time, and now I'm like, 'Baby, baby, baby, oh.'" The midtempo number's undeniably contagious chorus should keep Bieber's tween fan base satisfied, and Ludacris' brief

cameo adds a welcome urban twist. "She had me going crazy/Oh, I was starstruck/She woke me up daily/Don't need no Starbucks," the Atlanta rapper quips. The matchup adds a layer of maturity to Bieber's repertoire and should further solidify his growing presence on the charts. Only time will tell whether his "My World" album, due March 2, will do the same.—MB

ZAC BROWN BAND

Highway 20 Ride (3:53)
Producers: Keith Stegall, Zac Brown
Writers: Z. Brown, W. Durette
Publishers: Weimerhound Music/Lil' Dub Music/Angelika Music (BMI)
Home Grown/Atlantic/Bigger Picture
On "Highway 20 Ride," the fourth single from



Zac Brown Band's million-selling "The Foundation," there's no fried chicken, no beer and no sand to be found. Consider it a sign of frontman Brown's softer side, and proof he and his bandmates can do more than have a good time. The song, about shared custody of a young son, will hit home with the country audience and beyond. The subject matter isn't

unique—Craig Morgan's "Every Friday Afternoon" and Reba McEntire & Kenny Chesney's "Every Other Weekend" come to mind—but there's something poignant about how it's addressed here. Brown's distinctive vocal and the group's harmonies capture the pain that accompanies the wrenching decisions parents often make.—KT

COUNTRY BY KEN TUCKER

Labor Of Love

Friendships Fueled 'Crazy Heart' Soundtrack

The Fox Searchlight Pictures film "Crazy Heart" and its accompanying soundtrack are examples of the importance of relationships.

Film star Jeff Bridges had passed on the role until he discovered his friend T Bone Burnett would be involved. Burnett says he agreed to sign on after a doctor advised him to "only work with people that love you." Bridges, director Scott Cooper and the late Stephen Bruton, who co-wrote many of the songs and co-produced the soundtrack with Burnett, fit the bill.

So did Cameron Strang, founder/president of New West Records, which released the soundtrack Jan. 19. Bruton, who died of complications from cancer last May, was a close friend of Strang and Burnett. He also recorded for New West.

"It was definitely one of those moments where everyone realized this was supposed to be," Strang says.

The soundtrack debuts this week at No. 6 on Billboard's Top Country Albums chart, No. 5 on Top Soundtracks and No. 38 on the Billboard 200. Also available is a limited-edition deluxe version that includes all 23 of the movie's songs, a Digipak and a booklet with lyrics.

Bridges portrays down-on-his-luck country singer Bad Blake in "Crazy Heart," which has already won numerous awards, including a Golden Globe for Bridges as best actor in a drama. "The Weary Kind," sung by Ryan Bingham, also earned a Globe for best original song in a motion picture. Bingham, who co-wrote the song with Burnett and records for Universal Music Group Nashville's Lost Highway, also has a role in the movie. He plays the leader of Tony & the Rene-



From the 'Heart': JEFF BRIDGES; inset: Bridges and T BONE BURNETT (far right) perform Jan. 12 in Nashville at the film premiere's after-party at the Country Music Hall of Fame.



gades, a pickup band that backs Blake at a bowling alley gig.

Burnett, Bruton, Bingham and Gary Nicholson created songs they thought the fictional Blake would sing. "We spent five or six months sitting around writing and talking about the character; who he was, where he came from, what he liked, what was the first record he bought, his first hit, the first song he ever wrote," Burnett says. "The songs grew out of the ground of this person."

Bridges' co-star Colin Farrell, who plays Blake protégé Tommy Sweet, takes a turn at the mic on "Fallin' & Flyin'," a duet with Blake, and solos on "Gone,

Gone, Gone," written by Bingham and Burnett.

Burnett rates Bridges' and Farrell's vocal abilities as "pretty damn good. It's not one of those situations where it was Auto-Tuned and manipulated. They are both great storytellers who made the transition to telling the story in song. Jeff and I have been playing together for 30 years. I've heard him conjure up a storm on several occasions."

In addition to original material, the soundtrack features

such country classics as Buck Owens' "Hello Trouble," the Louvin Brothers' "My Baby's Gone," Townes Van Zandt's "If I Needed You" and Waylon Jennings' "Are You Sure Hank Done It This Way." Another song, "Reflecting Light," by Burnett's ex-wife Sam Phillips, appears on the soundtrack because co-star Maggie Gyllenhaal's newspaper reporter character Jean Craddock lives in Santa Fe, N.M., where Phillips has a following.

Burnett says the creative process was "great fun. It was

a group of friends getting together and playing songs. Bridges is a brilliant film intellect. To get to conspire with him to create an identity was fun. It wasn't a challenge at all."

The soundtrack was finished just weeks before Bruton died. "The sense of completion was incredibly important to him and to all of us," Burnett says. "He was the id of the music [and] my first call when I found out we were going to make the movie. He was on the set every day and the touchstone to that world. I've been in the studio most of my life, but Stephen was on the road for 30 years."

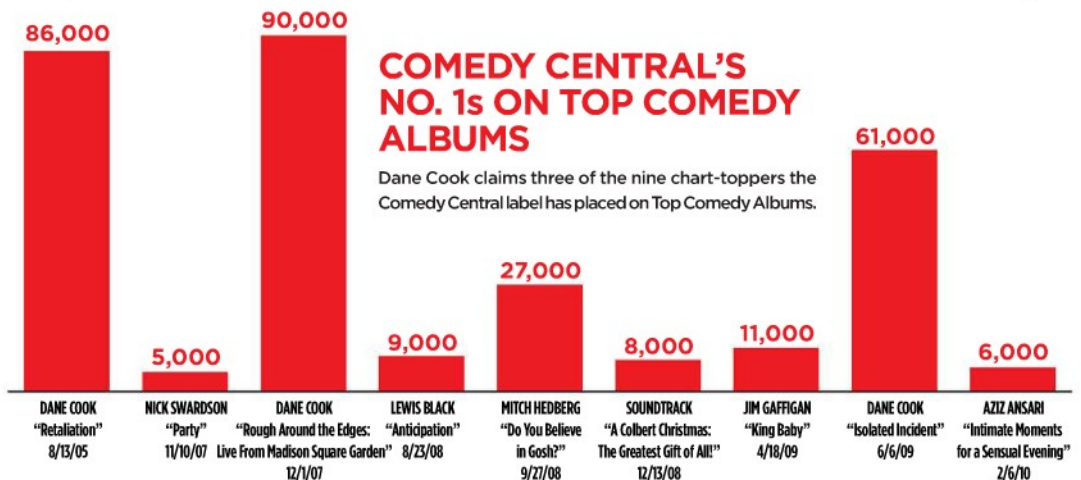


Good 'Evening': AZIZ ANSARI

KING OF COMEDY

Aziz Ansari's "Intimate Moments for a Sensual Evening" debuts at No. 1 on Billboard's Top Comedy Albums chart with 6,000 copies, according to Nielsen SoundScan, giving the Comedy Central label its ninth chart-topper (and ninth debut at No. 1) on the 5-year old tally. The set also arrives at No. 89 on the Billboard 200 and No. 16 on Top Digital Albums. Comedy Central has notched 44 albums on the 15-position Top Comedy Albums list since it launched Oct. 2, 2004—more hits than any other label by far. In total, 195 albums have appeared on the chart. The album's first-week sales were aided by Ansari's Comedy Central special of the same name, which aired two days before the album dropped Jan. 19. The set was also hyped in iTunes' "New Music Tuesday" e-mail blast and offered for a low introductory price in Amazon's MP3 store. The latter retailer launched the set Jan. 18, pricing it at \$3.99 for a limited time.

—Keith Caulfield





All aboard: DON CORNELIUS

R&B BY GAIL MITCHELL

Riding The Rails

VH1 Airs 40th-Anniversary Tribute To 'Soul Train'

It was the little show that could. Beginning its ride as a local, black-and-white-filmed dance show on Chicago's WCIU-TV, "Soul Train" chugged its way to Los Angeles and into pop culture history. The syndicated franchise's impact is chronicled in the 40th-anniversary tribute "Soul Train: The Hippest Trip in America." Coinciding with the start of Black History Month, the documentary airs Feb. 6 (9:30 p.m. ET) on VH1.

Narrated by actor Terrence Howard with an original score by the Roots' Ahmir "Questlove" Thomp-

son, the 90-minute documentary teems with performance clips and commentary by former dancers and crew members as well as music executives (Clive Davis, Antonio "L.A." Reid) and major artists who appeared on "Soul Train," including Chaka Khan, Snoopy Dogg, Aretha Franklin and Sly Stone. At the helm is "Soul Train" creator/producer/host Don Cornelius.

Co-produced by VH1 Rock Docs and Soul Train Holdings, the special doubles as entertainment and history lesson. The innovative show's Aug. 17, 1970, debut was bracketed on one side by the civil

rights movement and on the other by the emergence of black empowerment.

"This is so much more than a story about a man with a vision for a music dance show," says Kenard Gibbs, a co-principal in Soul Train Holdings with Peter Griffith and Anthony Maddox. "Had it not been for the social and political forces stirring the pot, the show probably wouldn't have been as successful. It empowered African-Americans, showing our culture and creativity in a light not seen on TV. This was reality TV at its best."

After its 1971 move to L.A., "Soul Train" not only spun off award shows but also a No. 1 R&B/pop hit in 1974, MFSB's "TSOP (The Sound of Philadelphia)." The Gamble & Huff-produced single was originally billed as "The Theme From 'Soul Train.'"

Cornelius jokes in the documentary that the hit's title change was his "one mistake." During a recent phone interview, though, he says his fondest memory is the show's early validation by major R&B talent.

"Gladys Knight & the Pips helped us start out, but we didn't know where it would go from there. We were just determined to make this happen, feeling it was the right kind of show for this country at the time," he recalls. "Then one day James Brown walked onto the sound stage. A few months later came the Jackson 5 and then Stevie Wonder. So we're thinking, 'OK, this might work.'" The show later hosted performances by such pop stars as Elton John and David Bowie.

The "Soul Train" documentary—the focus of Paley Center for Media screenings in New York (Jan. 27) and L.A. (Jan. 29)—is the latest branding venture by Soul Train Holdings, which bought the franchise from Cornelius in 2008. Last year, the company launched a new Web site and revived the Soul Train Awards on BET/Centric (returning in 2010). Slated this spring: a DVD boxed set of "Soul Train" episodes, released through Time-Life. ●●●



'Morning' glory: OREN LAVIE

BUILDING BLOCKS

Israeli-born, Los Angeles-based singer/songwriter Oren Lavie seems to have all the building blocks for success. The video for his song "Her Morning Elegance" has been viewed more than 9 million times on YouTube and bears a striking resemblance to a recent Amazon Kindle commercial (Lavie's version came first). The video also scored a Grammy Award nomination for best short form music video, alongside such acts as the Black Eyed Peas and Coldplay.

Lavie's track also was an iTunes free song of the week, garnering 200,000 downloads. And he has an "in" at radio—Lavie's business partner is Chris Douridas, a DJ at influential noncommercial KCRW Los Angeles. "Her Morning Elegance" even secured a prime synch placement in a Chevy Malibu ad.

But all this exposure hasn't managed to translate into sales. Lavie's 2008 album, "Opposite Side of the Sea," has sold 6,400 copies, according to Nielsen SoundScan. Meanwhile, "Her Morning Elegance" has sold 26,000 downloads.

"The album has been around for two-and-a-half years and rereleased a few times over," Lavie says. "At this point, I think a lot of people have it but not a lot of people have bought it. I get e-mails from people in Russia and Africa saying they love it, yet I've never sold any records there."

By his own admission, Lavie isn't a businessman. "I've always done things by myself, and there is a limit to what I can do on my own," he says. "My goal as an artist is to create good work, and I think I've done that. I write and direct, so I can make a living doing that."

Lavie says his next project is a multimedia show and Web site, which will allow people to buy stills from the "Her Morning Elegance" video. "We'll only sell a still one time, and once it's gone, it's gone," he says. "We have 2,096 frames, so it should take a while."

Perhaps a Grammy victory will speed the process. —Cortney Harding

SUCCESS IN 'STAGES'

Vedera has been growing its audience since last fall with the pop-rock ballad "Satisfy." However, the Kansas City, Mo., quartet's breakout first single was a work in progress for much longer.

"We started writing 'Satisfy' four years ago, and it went through several different versions before we decided it was ready for the world," says front-woman Kristen May, who co-wrote the song with her husband, band guitarist Brian Little.

Sparked by a performance of the song on MTV's "The Hills," "Satisfy" is bubbling under Billboard's Adult Top 40 chart thanks primarily to Sirius XM channel the Pulse, which has played "Satisfy" 175 times through Jan. 26, according to Nielsen BDS. The single also gained early terrestrial radio support at hot AC stations KCDU Monterey, Calif., and KKS Kansas City, Mo.

"Stages"—Vedera's Epic Records debut album released digitally Oct. 6—reached No. 2 on Heatseekers Albums and No. 146 on the Billboard 200. Despite those peaks, however, the band considers the album's Feb. 2 physical release its biggest achievement thus far. "It's been our baby for so long; we just want as many people as possible to hear it," May says.

Though May and Little attended the same high school, they didn't make a musical connection until after graduation. "We ran in different circles," May recalls. "He was in a band and hung out with my older

brother; I was on the dance team. [Vedera] started about the same time we began dating."

Vedera released one album independently through hometown label Second Nature Recordings. Relocating to Los Angeles, the group played any gig it could find before being discovered at the Troubadour by Epic head of A&R Mike Flynn, who produced "Stages."

"It was funny because Mike was there to check out another band, but he accidentally came early and saw us," says drummer Drew Little, Brian's brother. (Bassist Jason Douglas

rounds out the group.) Brian adds, "We were wary at first about how it would work, but once we started we were like, 'This is where we belong.'"

With "Loving Ghosts" in line as the next single, Vedera will hit the road this spring, opening for Jack's Mannequin and performing on VH1's Best Cruise Ever. The group's biggest upcoming gig, though, will take place in the summer, when Vedera joins the revived Lilith Fair festival alongside artists like Norah Jones and Loretta Lynn.

"To be on that bill with all those amazing artists is really crazy," Brian says. "Lilith Fair—just the name of that tour is a big deal." —Monica Herrera



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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



'DANCE' FEVER

>>Last week Lady Gaga's "Just Dance," featuring Colby O'Donis, became only the second song to sell at least 5 million digital downloads, according to Nielsen SoundScan. Its total now stands at 5.1 million. Only Flo Rida's "Low" has sold more: 5.4 million.

BENEFICIARIES

>>Not only does the "Hope for Haiti Now" album bow atop the Billboard 200, but its 20 tracks sold a combined 334,000 downloads from just two days of sales. Expect a big increase next week, after the songs net their first full week of sales.



RECORD-BREAKER

>>A week after Lady Gaga's "Bad Romance" set the record for the most weekly detections on the Mainstream Top 40 chart (10,859), Ke\$ha's "TIK Tok" smashes it with 11,224 plays. The song moves to No. 1 on the tally, bumping "Bad Romance" to No. 2.

CHART BEAT

>>With Taylor Swift's and Justin Bieber's respective bows at Nos. 2 and 5 on the Billboard Hot 100, the chart sports a pair of top five debuts for just the third time. On Feb. 28, 1998, Celine Dion's "My Heart Will Go On" and Will Smith's "Gettin' Jiggy Wit It" began at Nos. 1 and 3, respectively. On June 28, 2003, Clay Aiken's "This Is the Night" and Ruben Studdard's "Flying Without Wings" opened at Nos. 1 and 2.

>>Rob Thomas collects his fourth chart-topper on Adult Top 40 with "Someday," passing Pink for most No. 1s by a solo artist. He also equals the No. 1 output of his band Matchbox Twenty, which, along with Daughtry, trail Nickelback's record five No. 1s.

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Billboard

CHARTS

'Hope For Haiti' Soars With Historic Digital Week

The "Hope for Haiti Now" charity album debuts at No. 1 on the Billboard 200 with 171,000 sold, according to Nielsen SoundScan. It's the first digital-only album to top the tally in its nearly 54-year history.

The MTV Networks compilation, featuring performances culled from

cepting preorders Jan. 21. However, a pre-order doesn't count as a sale until the album is sent to the customer.

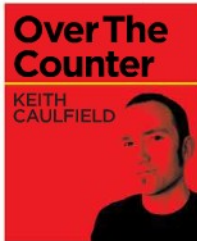
With "Haiti" debuting with 171,000 copies sold, following 100,000-plus starts at No. 1 from Ke\$ha's "Animal" (152,000) and Vampire Weekend's "Contra" (124,000), it's the first time since 2005 that the first three tracking weeks of the year had an album that sold at least 100,000 copies.

Comparatively, 2005 didn't have a single week where an album sold fewer than 100,000 copies, and it was the last year that such a feat occurred.

Also, as "Haiti" is sold through indie digital distributor iNGrooves, it gives the Billboard 200 back-to-back independently distributed No. 1 albums, following last week's chart-topper "Contra."

For the first time since 1995, three of the top six on the Billboard 200 are indie albums, thanks in part to the "Haiti" title. It joins the new Spoon set, "Transference" (Merge Records), at No. 4, and "Contra" (XL Recordings) at No. 6; both albums are distributed by Alternative Distribution Alliance.

The last time three indie titles made the top six was June 17, 1995. That's when **Naughty by Nature's** "Poverty's Paradise" (Tommy Boy) and the soundtrack to "Pocahontas" (on then-indie Walt Disney) debuted at Nos. 3 and 4, respectively, joining the "Friday" soundtrack (Priority) at No. 5.



SWEET CHARITY: The "Hope for Haiti Now" album is one of an elite group of charity efforts to top the Billboard 200.

How elite? Only three such titles have ruled the chart.

The last to do so was "God Bless America," which debuted at No. 1 with 181,000 on the Nov. 3, 2001, tally. The Columbia release was compiled after the Sept. 11 terrorist attacks to benefit the Twin Towers Fund. All but one of the set's 15 tracks were previously released (but thematically appropriate) songs. The only new track was **Celine Dion's** "God Bless America," as performed during the "America: A Tribute to Heroes" telethon.

Before that, you have to go back to 1985 to find the first charity set to

reach No. 1, also from Columbia: **USA for Africa's** "We Are the World." It climbed to the top spot on the April 27 chart after debuting at No. 9 a week earlier. It ultimately spent three frames in the penthouse.

For bonus points, can you name the artist who appears on all three charity albums?

Answer: Columbia's own **Bruce Springsteen**. He participated in the "We Are the World" title track and contributed a live version of "Trapped" to the album. For "God Bless America," he donated another live cut, "Land of Hope and Dreams." And for the "Haiti" set, he delivered "We Shall Overcome."

THE LADY'S GOT POTENTIAL: Next week's Billboard 200 chart-topper will likely be **Lady Antebellum's** sophomore album, "Need You Now." Early prognostications from industry gurus suggest the set may sell around 350,000 copies by close of business Jan. 31. It will be the first No. 1 for the trio, whose self-titled debut arrived and peaked at No. 4 last May.

Other albums likely headed for lofty debuts on next week's Billboard 200 include **Corinne Bailey Rae's** "The Sea" and **Celtic Woman's** "Songs From the Heart." ■■■



the "Hope for Haiti Now" telethon held Jan. 22, reached digital distributors during the Jan. 23-24 weekend, making its sales number all the more impressive. SoundScan's tracking week ends at the close of business on Sunday, so the brisk sales for "Haiti" came from only two days of availability.

Sources indicate that the album racked up many of its sales as pre-orders. Apple's iTunes store began ac-

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,846,000	1,823,000	26,115,000
Last Week	5,697,000	1,714,000	25,442,000
Change	2.6%	6.4%	2.6%
This Week Last Year	6,433,000	1,437,000	25,525,000
Change	-9.1%	26.9%	2.3%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2009	2010	CHANGE
OVERALL UNIT SALES			
Albums	18,586,000	17,455,000	-6.1%
Digital Tracks	78,617,000	79,064,000	0.6%
Store Singles	83,000	107,000	28.9%
Total	97,286,000	96,626,000	-0.7%
Albums w/TEA*	26,447,700	25,361,400	-4.1%

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

DIGITAL TRACKS SALES

'09	78.6 million
'10	79.1 million

SALES BY ALBUM FORMAT

CD	13,989,000	11,905,000	-14.9%
Digital	4,474,000	5,402,000	20.7%
Vinyl	118,000	147,000	24.6%
Other	3,000	2,000	-33.3%

For week ending Jan. 24, 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
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	9,665,000	9,330,000	-3.5%
Catalog	8,921,000	8,125,000	-8.9%
Deep Catalog	6,574,000	6,167,000	-6.2%

CURRENT ALBUM SALES

'09	9.7 million
'10	9.3 million

CATALOG ALBUM SALES

'09	8.9 million
'10	8.1 million

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

Main Billboard 200 chart table with columns for Week, Artist, Title, Peak Position, and Weeks on Chart. Includes entries for VARIOUS ARTISTS (Hope For Haiti Now), LADY GAGA (The Fame Monster), and ADAM LAMBERT (For Your Entertainment).

With 49,000 sold, it's the ninth album in the "Grammy Nominees" series to reach the top 10. Last year's edition peaked at No. 6 upon its debut with 33,000.

The set, with 27,000, is the highest charting for the band and its first on a major label (Columbia) after three albums on indie Epitaph.

After he performed and chatted on "The Oprah Winfrey Show" Jan. 19, his album earns a 60% gain in sales. Meanwhile, his "Whataya Want From Me" sells 59,000 downloads (up 59%), moving 55-37 on the Billboard Hot 100.

While the act took four years between its prior studio efforts in 2005 and 2009, this new set arrives only seven months after "Hombre Lobo" debuted and peaked at No. 43 last June.

The singer/songwriter, signed to Justin Timberlake's Tennman Records label, sees his new album start with 5,000. With Timberlake, he played "The Ellen DeGeneres Show" Jan. 19 and the "Hope for Haiti Now" telethon Jan. 22.

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

Continuation of THE BILLBOARD 200 ARTIST INDEX table.

Continuation of THE BILLBOARD 200 ARTIST INDEX table.

Continuation of THE BILLBOARD 200 ARTIST INDEX table.

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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	84	97	KRIS ALLEN 19/JIVE 54892/JLG (13.98)	Kris Allen	11	124
102	96	82	CREED WIND-UP 13187 (13.98) ⊕	Full Circle	2	
103	86	71	MUDVAYNE EPIC 82153*/SONY MUSIC (11.98)	Mudvayne	53	
104	104	137	BEBE & CECE WINANS B&C 31105/MALACO (14.98)	Still	12	
105	105	107	REBA STARBUCK 80100/VALORY (18.98) ⊕	Keep On Loving You	1	
106	111	103	SOUNDTRACK WALT DISNEY 003101 (18.98)	Hannah Montana: The Movie	1	
107	127	113	GUNS N' ROSES Geffen 001714/INTERSCOPE (15.98)	Greatest Hits	3	
108	143	141	LMFAO PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE 012932/IGA (10.98)	Party Rock	33	
109	91	77	BON JOVI ISLAND 013700/IDJMG (13.98) ⊕	The Circle	1	
110	110	96	BIRDMAN CASH MONEY/UNIVERSAL MOTOWN 013090/UMRG (13.98) ⊕	Priceless\$	33	
111	112	98	THE XX YOUNG TURKS 450* (14.98)	xx	98	
112	130	132	BOB MARLEY AND THE WAILERS Legend: The Best Of Bob Marley And The Wailers TUFF GONGB/ISLAND 422-846-210/IDJMG (13.98/8.98) ⊕	The Circle	72	
113	114	119	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98)	Tha Carter III	1	
114	100	72	SOUNDTRACK NEW LINE 39150 (16.98)	The Hangover	72	
115	128	116	THE AVETT BROTHERS AMERICAN/COLUMBIA 35099/SONY MUSIC (12.98)	I and Love and You	16	
116	126	102	PASSION PIT FRENCHKISS 43886/COLUMBIA (12.98)	Manners	51	
117	98	93	PAUL MCCARTNEY MPL/HEAR 31857/CONCORD (19.98 CD/DVD) ⊕	Good Evening New York City	16	
118	138	121	ORIANTHI TAL/GEFFEN 013502/IGA (9.98)	Believe	118	
119	102	91	JIMMY BUFFETT MAILBOAT 2121 (14.98)	Buffet Hotel	17	
120	140	101	ABBA POLYDOR 517007/A&M (18.98/12.98)	Gold - Greatest Hits	63	
121	108	95	BRAD PAISLEY ARISTA NASHVILLE 47352/SMN (13.98)	American Saturday Night	2	
122	113	125	AVENTURA PREMIUM LATIN 20800/SONY MUSIC LATIN (14.98)	The Last	2	
123	121	127	VARIOUS ARTISTS EMI/UNIVERSAL/SONY 28617/SONY MUSIC (18.98)	NOW 31	1	
124	NEW		SURFER BLOOD KAMINE 50048* (16.98)	Astro Coast	124	
125	135	148	JAMEY JOHNSON MERCURY NASHVILLE 011237*/UMGN (13.98)	That Lonesome Song	28	
126	115	99	ONEREPUBLIC MOSLEY/INTERSCOPE 013607/IGA (13.98)	Waking Up	21	
127	134	123	CREEDENCE CLEARWATER REVIVAL FANTASY 2*/CONCORD (17.98/12.98)	Chronicle The 20 Greatest Hits	123	
128	122	124	SUGARLAND MERCURY NASHVILLE 011273*/UMGN (13.98)	Love On The Inside	2	
129	145	149	FIVE FINGER DEATH PUNCH PROSPECT PARK 50100* (13.98) ⊕	War Is The Answer	7	
130	40	-	OK GO CAPITOL 82437 (12.98)	Of The Blue Colour Of The Sky	40	
131	56	-	SADE EPIC 85287/SONY MUSIC (9.98)	The Best Of Sade	9	
132	144	115	DAVE MATTHEWS BAND BAMA RAGS/RCA 48712*/RMG (18.98) ⊕	Big Whiskey And The GrooGrux King	1	
133	118	109	WEEZER DGC/INTERSCOPE 013510*/IGA (13.98)	Raditude	7	
134	117	104	ROD STEWART J 30256/RMG (13.98)	Soulbook	4	
135	119	-	KENNY ROGERS HQD 0371/MADACY (2.98/4.98)	With Love	119	
136	58	-	RINGO STARR HIP-O 013792*/JME (13.98)	Y Not	58	
137	132	110	THE BEATLES APPLE SJ 363/CAPITOL (18.98)	Abbey Road	1	
138	43	47	ELVIS PRESLEY RCA/LEGACY 60979/SONY MUSIC (11.98)	Elvis 75	43	
139	141	136	JASON MRAZ ATLANTIC 448508*/JAG (18.98) ⊕	We Sing. We Dance. We Steal Things.	3	
140	129	117	PINK FLOYD HARVEST SMAS 11163/CAPITOL (18.98/10.98)	Dark Side Of The Moon	91	
141	125	81	SOUNDTRACK WALT DISNEY 004585 (18.98)	The Princess And The Frog	80	
142	183	-	SICK PUPPIES RMR/VIRGIN 29631/CAPITOL (12.98)	Tri-Polar	31	
143	157	164	THE SCRIPT PHONOGENIC/EPIC 33450/SONY MUSIC (12.98)	The Script	91	
144	131	153	MICHAEL BUBLE 143/REPRISE 48946/WARNER BROS. (18.98) ⊕	It's Time	7	
145	139	128	ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY 00168/DECCA (18.98)	Wicked	128	
146	149	154	THE WHO Geffen 013800/UMG (13.98)	Greatest Hits	146	
147	133	108	WHITNEY HOUSTON ARISTA 10033/RMG (13.98)	I Look To You	1	
148	163	166	VARIOUS ARTISTS EMI/UNIVERSAL 56259/SONY MUSIC (18.98)	NOW That's What I Call Country Vol. 2	10	
149	123	198	VAMPIRE WEEKEND XL 318* (11.98)	Vampire Weekend	17	
150	142	142	GEORGE STRAIT MCA NASHVILLE 013173*/UMGN (13.98)	Twang	1	

124
The debut set from this five-piece band from West Palm Beach, Fla., also bows at No. 2 on Heatseekers Albums. The effort's "Floating Vibes" was NPR's "song of the day" Jan. 8.



158
The set, released last June, was offered as the \$1.99 deal of the day in Amazon's MP3 store Jan. 21, yielding its best sales week (4,000 copies, up 1,424%). It also moves 6-1 on Top Bluegrass Albums.

168
The 11-track Columbia collection gathers all 10 of the singer's Hot Country Songs top 40 hits with Sony from 2004 to 2007. The set also debuts at No. 24 on Top Country Albums and includes a live take of Heart's "Barracuda."



176
Best Buy offered a number of sets for \$7.99 last week, including this title (up 43%) and the gaining albums at Nos. 46, 56, 83, 86, 108, 115, 142, 184 and 190.



191
The album returns to the chart for the first time since 1997. With 8.8 million copies sold in the United States, it's the third-best-selling hits set since Nielsen SoundScan began tracking data in 1991.

See Charts Legend for rules and explanations. © 2010, eGlobe Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION
1	THE BEATLES	1	1	1
2	THE BEATLES	2	2	2
3	THE BEATLES	3	3	3
4	THE BEATLES	4	4	4
5	THE BEATLES	5	5	5
6	THE BEATLES	6	6	6
7	THE BEATLES	7	7	7
8	THE BEATLES	8	8	8
9	THE BEATLES	9	9	9
10	THE BEATLES	10	10	10
11	THE BEATLES	11	11	11
12	THE BEATLES	12	12	12
13	THE BEATLES	13	13	13
14	THE BEATLES	14	14	14
15	THE BEATLES	15	15	15
16	THE BEATLES	16	16	16
17	THE BEATLES	17	17	17
18	THE BEATLES	18	18	18
19	THE BEATLES	19	19	19
20	THE BEATLES	20	20	20
21	THE BEATLES	21	21	21
22	THE BEATLES	22	22	22
23	THE BEATLES	23	23	23
24	THE BEATLES	24	24	24
25	THE BEATLES	25	25	25
26	THE BEATLES	26	26	26
27	THE BEATLES	27	27	27
28	THE BEATLES	28	28	28
29	THE BEATLES	29	29	29
30	THE BEATLES	30	30	30
31	THE BEATLES	31	31	31
32	THE BEATLES	32	32	32
33	THE BEATLES	33	33	33
34	THE BEATLES	34	34	34
35	THE BEATLES	35	35	35
36	THE BEATLES	36	36	36
37	THE BEATLES	37	37	37
38	THE BEATLES	38	38	38
39	THE BEATLES	39	39	39
40	THE BEATLES	40	40	40
41	THE BEATLES	41	41	41
42	THE BEATLES	42	42	42
43	THE BEATLES	43	43	43
44	THE BEATLES	44	44	44
45	THE BEATLES	45	45	45
46	THE BEATLES	46	46	46
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97	THE BEATLES	97	97	97
98	THE BEATLES	98	98	98
99	THE BEATLES	99	99	99
100	THE BEATLES	100	100	100

TOP INDEPENDENT™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	CERT.
1	HOT SHOT DEBUT		#1 VARIOUS ARTISTS MTV NETWORKS DIGITAL EX (7.98)	Hope For Haiti Now	
2	NEW		SPOON MERGE 365* (15.98)	Transference	
3	1	2	VAMPIRE WEEKEND XL 429* (14.98)	Contra	
4	3	42	JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open	■
5	NEW		SOUNDTRACK FOX/FOX SEARCHLIGHT 6184/NEW WEST (17.98)	Crazy Heart	
6	4	37	PHOENIX LOYAUTE 0105*/GLASSNOTE (11.98)	Wolfgang Amadeus Phoenix	
7	NEW		VARIOUS ARTISTS KS DIGITAL EX (5.98)	The 99 Most Essential Brahms Masterpieces	
8	NEW		EELS E WORKS 567*/VAGRANT (13.98)	End Times	
9	2	2	OMARION STARWORLD 58135/MUSICWORKS (18.98)	Illusion	
10	8	41	CAGE THE ELEPHANT DSP 4965*/JIVE (13.98)	Cage The Elephant	
11	NEW		AZIZ ANSARI COMEDY CENTRAL 093 (12.98)	Intimate Moments For A Sensual Evening	
12	6	18	PEARL JAM MONKEYWRENCH 9274* (18.98)	Backspacer	
13	NEW		MATT MORRIS TENMAN 40700 EX (13.98)	When Everything Breaks Open	
14	11	16	BEBE & CECE WINANS R&C 31105/MALACO (14.98)	Still	
15	12	21	THE XX YOUNG TURKS 450* (14.98)	xx	
16	9	12	SOUNDTRACK NEW LINE 39150 (18.98)	The Hangover	
17	15	33	PASSION PIT FRENCHKISS 43886/COLUMBIA (12.98)	Manners	
18	10	7	JIMMY BUFFETT MAILBOAT 2121 (14.98)	Buffet Hotel	
19	NEW		SURFER BLOOD KANINE 50048* (18.98)	Astro Coast	
20	16	9	FIVE FINGER DEATH PUNCH PROSPECT PARK 50100* (13.98) ⊕	War Is The Answer	
21	NEW		SARAH JAROSZ SUGAR HILL 4049/WELK (17.98)	Song Up In Her Head	
22	17	10	MOTLEY CRUE MOTLEY 350*/ELEVEN SEVEN (13.98) ⊕	Greatest Hits	
23	26	39	GREATEST GAINER SILVERSON PICKUPS DANGERBIRD 035* (15.98)	Swoon	
24	18	12	TAMELA MANN TILLYMANN 8135 (14.98)	The Master Plan	
25	NEW		RJD2 RJ'S ELECTRICAL CONNECTIONS 10009* (18.98)	Colossus	
26	13	4	VARIOUS ARTISTS One For My Baby: Selections From The Great American Songbook UNIVERSAL SPECIAL MARKETS 013541 EX/STARBUCKS (12.98)	One For My Baby	
27	20	34	CHICKENFOOT REDLINE 20091* (13.98) ⊕	Chickenfoot	●
28	14	2	LAURA VEIRS RAVEN MARCHING BAND 006* (14.98)	July Flame	
29	RE-ENTRY		THIEVERY CORPORATION ESL 149 (16.98)	Radio Retaliation	
30	5	2	O.A.R. EVERFINE 40112/ATLANTIC (21.98)	Rain Or Shine	
31	7	2	ALL TIME LOW HOPELESS 711 (9.98 CD/DVD) ⊕	MTV Unplugged	
32	37	19	MONSTERS OF FOLK SHANGRI-LA 101044* (18.98)	Monsters Of Folk	
33	23	7	WE THE KINGS S-CURVE 52006 (10.98)	Smile Kid	
34	21	31	GRIZZLY BEAR WARP 0182* (15.98)	Veckatimest	
35	35	38	COLT FORD AVERAGE JOE'S 1001 (16.98)	Ride Through The Country	
36	31	11	SOUNDTRACK LAKESHORE 340952 (18.98)	Fame	
37	24	11	JENCARLOS BULLSEYE 8914 (12.98)	Buscame	
38	29	17	DETHKLOK Metalocalypse: Dethalbum II (Soundtrack) WILLIAMS STREET 60008/ADULT SWIM (13.98)	Metalocalypse II	
39	27	10	SOUNDTRACK SUMMIT 2075/E1 (18.98)	The Twilight Saga: New Moon: The Score	
40	30	8	EDWARD SHARPE & THE MAGNETIC ZEROES COMMUNITY/FAIRFAX 542*/VAGRANT (13.98)	Up From Below	
41	33	18	DAVID GRAY IHT 70109*/MERCER STREET (13.98)	Draw The Line	
42	25	27	ANIMAL COLLECTIVE DOMINO 219* (15.98)	Merrifweather Post Pavilion	
43	34	45	A DAY TO REMEMBER VICTORY 448* (13.98) ⊕	Homesick	
44	46	10	ADAM LAMBERT RUFFTOWN 2009 (14.98)	Take One	
45	38	13	THE SWELL SEASON ANTI- 87048*/EPITAPH (17.98) ⊕	Strict Joy	
46	28	9	TOM WAITS ANTI- 87053*/EPITAPH (17.98)	Glitter And Doom: Live	
47	32	20	RODRIGO Y GABRIELA RUBYWORKS 0080*/ATO (15.98 CD/DVD) ⊕	11:11	
48	NEW		COLD WAR KIDS DOWNTOWN 70134* (5.98)	Behave Yourself (EP)	
49	36	2	MORMON TABERNACLE CHOIR/ORCHESTRA AT TEMPLE SQUARE Heavenly: Music Of Contemplation And Light MORMON TABERNACLE CHOIR 5035926 (19.98)	Heavenly: Music Of Contemplation And Light	
50	NEW		THE HEAVY COUNTER 028* (14.98)	The House That Dirt Built	

Following a profile on CBS' "Sunday Morning" Jan. 24, Melody Gardot's "My One and Only Thrill" not only re-enters Top Digital Albums at No. 13 (5,000 downloads, up 1,104%) but also returns to the Billboard 200 (No. 85) and flies 9-2 on Top Traditional Jazz Albums. The set's overall sales jumped to 6,000 last week, a gain of 535%, marking its second-best sales frame after its debut week last May.



TOP DIGITAL™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	BB 200 RANKING	CERT.
1	NEW		#1 VARIOUS ARTISTS MTV NETWORKS	Hope For Haiti Now	1	
2	NEW		SPOON MERGE	Transference	4	
3	1	2	VAMPIRE WEEKEND	Contra	6	
4	3	61	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE /IGA	The Fame	3	2
5	2	3	KESHA KEMOSABE/RCA /RMG	Animal	8	
6	NEW		MOTION CITY SOUNDTRACK COLUMBIA /SONY MUSIC	My Dinosaur Life	15	
7	NEW		VARIOUS ARTISTS GRAMMY /CAPITOL	2010 Grammy Nominees	5	
8	5	32	THE BLACK EYED PEAS INTERSCOPE /IGA	The E.N.D.	9	■
9	NEW		VARIOUS ARTISTS KS	The 99 Most Essential Brahms Masterpieces	65	
10	6	10	JOHN MAYER COLUMBIA /SONY MUSIC	Battle Studies	26	●
11	4	28	OWL CITY UNIVERSAL REPUBLIC /UMRG	Ocean Eyes	20	●
12	15	59	TAYLOR SWIFT BIG MACHINE ⊕	Fearless	10	5
13	RE-ENTRY		MELODY GARDOT VERVE /VG	My One And Only Thrill	85	
14	16	12	SOUNDTRACK Glee: Season One: The Music Volume 1 20TH CENTURY FOX TV/COLUMBIA /SONY MUSIC	Glee: Season One: The Music Volume 1	29	●
15	11	6	SOUNDTRACK FOX/ATLANTIC /AG	Avatar	48	
16	NEW		AZIZ ANSARI COMEDY CENTRAL	Intimate Moments For A Sensual Evening	89	
17	NEW		MATT MORRIS TENMAN	When Everything Breaks Open	99	
18	21	7	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND /DJMG	My World (EP)	13	
19	14	7	SOUNDTRACK Glee: Season One: The Music Volume 2 20TH CENTURY FOX TV/COLUMBIA /SONY MUSIC	Glee: Season One: The Music Volume 2	27	●
20	7	6	ALICIA KEYS MBK/J /RMG	The Element Of Freedom	7	■
21	19	17	PHOENIX LOYAUTE /GLASSNOTE	Wolfgang Amadeus Phoenix	46	
22	24	12	SOUNDTRACK FOX/SIRE /WARNER BROS.	(500) Days Of Summer	79	
23	17	9	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE /IGA	The Fame Monster (EP)	11	●
24	NEW		SOUNDTRACK FOX/FOX SEARCHLIGHT /NEW WEST	Crazy Heart	38	
25	RE-ENTRY		KINGS OF LEON RCA /RMG	Only By The Night	33	■

TOP INTERNET™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	BB 200 RANKING	CERT.
1	NEW		#1 SPOON MERGE 365*	Transference	4	
2	2	9	SUSAN BOYLE SYCO COLUMBIA 59829/SONY MUSIC	I Dreamed A Dream	2	4
3	1	2	VAMPIRE WEEKEND XL 429*	Contra	6	
4	NEW		SOUNDTRACK FOX/FOX SEARCHLIGHT 6184/NEW WEST	Crazy Heart	38	
5	5	16	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805*/IGA	The Fame	3	2
6	NEW		MOTION CITY SOUNDTRACK COLUMBIA 19074*/SONY MUSIC	My Dinosaur Life	15	
7	NEW		VARIOUS ARTISTS GRAMMY 07880/CAPITOL	2010 Grammy Nominees	5	
8	6	7	SOUNDTRACK Glee: Season One: The Music Volume 2 20TH CENTURY FOX TV/COLUMBIA 61705/SONY MUSIC	Glee: Season One: The Music Volume 2	27	●
9	7	16	MICHAEL BUBLE 143/REPRISE 520733/WARNER BROS. ⊕	Crazy Love	18	
10	RE-ENTRY		AC/DC COLUMBIA 33829 EX/SONY MUSIC	Black Ice	—	2
11	8	6	ALICIA KEYS MBK/J 46571*/RMG	The Element Of Freedom	7	■
12	11	12	SOUNDTRACK Glee: Season One: The Music Volume 1 20TH CENTURY FOX TV/COLUMBIA 54080/SONY MUSIC	Glee: Season One: The Music Volume 1	29	●
13	9	2	RINGO STARR HIP-O 013792*/JMB	Y Not	136	
14	RE-ENTRY		ADAM LAMBERT 19/RCA 54801/RMG	For Your Entertainment	21	
15	NEW		DESSA DOMITREE 022	A Badly Broken Code	—	
16	RE-ENTRY		KIDZ BOB KIDS RAZOR & TIE 58215	Kidz Bop Sings The Beatles	—	
17	NEW		EELS E WORKS 567*/VAGRANT	End Times	66	
18	17	3	SOUNDTRACK FOX/ATLANTIC 521881/AG	Avatar	48	
19	13	47	TAYLOR SWIFT BIG MACHINE 3200 ⊕	Fearless	10	5
20	12	5	MARY J. BLIGE MATHIARCHI/GEFFER 013722/IGA	STRONGER with Each Tear	14	
21	16	8	THE BLACK EYED PEAS INTERSCOPE 012887*/IGA	The E.N.D.	9	■
22	22	2	OK GO CAPITOL 82437	Of The Blue Colour Of The Sky	130	
23	NEW		TEDDY PENDERGRASS PHILADELPHIA INTERNATIONAL/LEGACY 17476/SONY MUSIC	The Essential Teddy Pendergrass	—	
24	RE-ENTRY		PINK MARTINI HEINZ 6*	Splendor In The Grass	—	
25	21	3	SOUNDTRACK FOX 522421/RHINO	Alvin And The Chipmunks: The Squeakquel	12	●

I LIKE PROFILES: MOST ADDED™ .com

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/LABEL)
1	1	13	#1 BAD ROMANCE (10 WKS)	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
2	2	13	TIK TOK	KESHA (KEMOSABE/RCA/RMG)
3	4	54	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
4	5	33	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
5	3	18	FIREFLIES	OWL CITY (UNIVERSAL REPUBLIC)
6	6	17	MEET ME HALFWAY	THE BLACK EYED PEAS (INTERSCOPE)
7	7	28	PAPARAZZI	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
8	-	1	TODAY WAS A FAIRYTALE	TAYLOR SWIFT (BIG MACHINE)
9	11	10	REPLAY	IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
10	9	3	BLAH BLAH BLAH	KESHA FEATURING 3OH3 (KEMOSABE/RCA/RMG)
11	-	1	JULY FLAME	LAURA VEIRS (RAVEN MARCHING BAND)
12	12	43	BOOM BOOM POW	THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)
13	25	4	IMMA BE	THE BLACK EYED PEAS (INTERSCOPE)
14	-	25	HALO	BEYONCE (MUSIC WORLD/COLUMBIA)
15	15	21	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS (ROC NATION)

LALA SONGS™ .com

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/LABEL)
1	1	11	#1 TIK TOK (6 WKS)	KESHA (KEMOSABE/RCA/RMG)
2	2	18	FIREFLIES	OWL CITY (UNIVERSAL REPUBLIC)
3	3	19	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS (ROC NATION)
4	4	11	BAD ROMANCE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
5	5	29	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
6	6	13	SEXY BITCH	DAVID GUETTA FEATURING AKON (GUM/ASTRALWERKS/CAPITOL)
7	9	5	HARD	RIHANNA FEATURING JEEZY (SIP/DEF JAM/DJMG)
8	7	14	REPLAY	IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
9	18	2	SAY AHH	THEY SONZ FEATURING FABOLOUS (SONG BOOK/ATLANTIC/AG)
10	10	6	1901	PHOENIX (LOYAUTE/GLASSNOTE/RED)
11	8	18	PAPARAZZI	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
12	12	14	MEET ME HALFWAY	THE BLACK EYED PEAS (INTERSCOPE)
13	16	12	MONEY TO BLOW	BIRDMAN FEATURING LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN)
14	11	29	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE)
15	14	20	WHATCHA SAY	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)

TOP COMEDY ALBUMS™ .biz

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	-	1	#1 INTIMATE MOMENTS FOR A SENSUAL EVENING (1 WK)	AZIZ ANSARI (COMEDY CENTRAL)
2	1	50	INCREDIBAD	THE LONELY ISLAND (UNIVERSAL REPUBLIC/UMRG)
3	2	14	I TOLD YOU I WAS FREAKY (SOUNDTRACK)	FLIGHT OF THE CONCHORDS (HBO/SUB POP)
4	4	36	ISOLATED INCIDENT	DANE COOK (COMEDY CENTRAL)
5	5	13	THE ESSENTIAL "WEIRD AL" YANKOVIC	WEIRD AL YANKOVIC (WAY MOBY/VOLCANO/LEGACY/JLG)
6	3	46	BO BURNHAM	BO BURNHAM (COMEDY CENTRAL)
7	8	17	FEEL THE STEEL	STEEL PANTHER (UNIVERSAL REPUBLIC/UMRG)
8	6	15	SERIOUSLY, WHO FARTED?	NICK SWARDSON (COMEDY CENTRAL)
9	7	17	MY WEAKNESS IS STRONG	PATTON OSWALT (DEGENERATE/WARNER BROS.)
10	10	43	KING BABY	JIM GAFFIGAN (COMEDY CENTRAL)
11	9	6	TALL, DARK & CHICANO	GEORGE LOPEZ (HBO/COMEDY CENTRAL)
12	14	30	EL NINO LOCO	RODNEY CARRINGTON (CAPITOL NASHVILLE)
13	12	16	AGED AND CONFUSED	BILL ENGVALL (JACK/WARNER BROS. (NASHVILLE)/WRN)
14	11	18	TAILGATE PARTY	LARRY THE CABLE GUY (JACK/WARNER BROS. (NASHVILLE)/WRN)
15	13	37	BEHAVIORAL PROBLEMS	RON WHITE (CAPITOL NASHVILLE)

HEATSEEKERS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	REPT.
1	2	13	#1 ORIANTHI TAL GEFEN 013502/IGA (9.98)	Believe	
2	HOT SHOT DEBUT		SURFER BLOOD KXANINE 50048* (16.98)	Astro Coast	
3	RE-ENTRY		SARAH JAROSZ SUGAR HILL 4049/WELK (7.98)	Song Up In Her Head	
4	NEW		RJD2 R.J.'S ELECTRICAL CONNECTIONS 10009* (16.98)	Colossus	
5	1	2	LAURA VEIRS RAVEN MARCHING BAND 006* (14.98)	July Flame	
6	5	48	COLT FORD AVERAGE JOE'S 1001 (16.98)	Ride Through The Country	
7	6	7	THE TEMPER TRAP LIBERATION/GLASSNOTE 80922/COLUMBIA (12.98)	Conditions	
8	3	24	EDWARD SHARPE & THE MAGNETIC ZEROES COMMUNITY/FAIRFAX 542*/VAGRANT (13.98)	Up From Below	
9	4	16	FLORENCE + THE MACHINE UNIVERSAL REPUBLIC 013170/UMRG (13.98)	Lungs	
10	7	21	SIDEWALK PROPHETS FERVENT/WORD-CURB 887900/WARNER BROS. (9.98)	These Simple Truths	
11	NEW		THE HEAVY COUNTER 028* (14.98)	The House That Dirt Built	
12	RE-ENTRY		EDITORS KITCHENWARE 0910/FADER LABEL (11.98)	In This Light And On This Evening	
13	NEW		DESSA DOOMTREE 022 (17.98)	A Badly Broken Code	
14	9	9	BLAKROC BLAKROC 33032* EX (13.98)	BlakRoc	
15	12	61	RANDY HOUSER SHOW DOG-UNIVERSAL 011699 (10.98)	Anything Goes	
16	35	3	GREATEST GAINER ANGEL TAYLOR BLUE REVOLUTION/AWARE/COLUMBIA 27024/SONY MUSIC (10.98)	Love Travels	
17	11	18	LA ROUX BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE 013389*/IGA (10.98)	La Roux	
18	17	74	THE AIRBORNE TOXIC EVENT MAJORDOMO/SHOUT! FACTORY/ISLAND 012827*/IDJMG (12.98)	The Airborne Toxic Event	
19	13	18	GIRLS FANTASY TRASH/CAN 010*/TRUE PANTHER SOUNDS (14.98)	Album	
20	RE-ENTRY		PAUL BALOCHE INTEGRITY 4729 EX/PROVIDENT-INTEGRITY (14.98)	Glorious	
21	15	12	ASKING ALEXANDRIA SUMERIAN 022 (13.98)	Stand Up And Scream	
22	36	17	JOSHUA BELL SONY CLASSICAL 52718/SONY MASTERWORKS (13.98)	At Home With Friends	
23	16	10	DAVE RAWLINGS MACHINE ACONY 0908 (13.98)	A Friend Of A Friend	
24	30	6	COLT FORD AVERAGE JOE'S 214 (14.98)	Live From The Suwannee River Jam	
25	14	36	MATT & KIM FADER LABEL 0908* (11.98)	Grand	



David Letterman liked the British band so much, he had it play the same song twice in a row during his Jan. 18 "Late Show." The October 2009 release has its best sales week yet: 2,000 copies.



Its physical CD release spurs its re-entry (up 272%). It first popped onto the tally last October at No. 35 for one week upon its digital debut.

VHI added the video for the album's "Like You Do" to its rotation last week, prompting the set's 116% gain.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	REPT.
26	20	13	EMILY OSMENT WIND-UP 13192 (4.98)	All The Right Wrongs (EP)	
27	8	2	RAY WYLIE HUBBARD WYLIeworld 10002/BORDELLO (14.98)	A. Enlightenment B. Endarkenment (Hint: There Is No C)	
28	21	6	MIKE SNOW DOWNTOWN 70985* (14.98)	Mike Snow	
29	RE-ENTRY		ADELITAS WAY VIRGIN 65760/CAPITOL (12.98)	Adelitas Way	
30	NEW		ALICE SARA OTT DG 013850/UNIVERSAL CLASSICS GROUP (16.98)	Chopin: Complete Waltzes	
31	NEW		SIX FEET UNDER METAL BLADE 14869 (13.98)	Graveyard Classics III	
32	RE-ENTRY		JAY FARRAR & BENJAMIN GIBBARD F-STOP/ATLANTIC 521477*/AG (18.98)	One Fast Move Or I'm Gone: Music From Kerouac's Big Sur (Soundtrack)	
33	26	8	WE CAME AS ROMANS EQUAL VISION 175 (13.98)	To Plant A Seed	
34	RE-ENTRY		SOMI OBLIGADO 109 (15.98)	If The Rains Come First	
35	24	36	BO BURNHAM COMEDY CENTRAL 0078 (15.98 CD/DVD) (E)	Bo Burnham	
36	27	3	EASTON CORBIN MERCURY NASHVILLE DIGITAL EX/UMGN (3.98)	A Little More Country Than That (EP)	
37	28	11	EVERY AVENUE FEARLESS 30128 (14.98)	Picture Perfect	
38	44	32	ATTACK ATTACK! RISE 073 (13.98)	Someday Came Suddenly	
39	31	14	NICK SWARDSON BIGHELIUM/VERVE FORECAST 013291*/VG (13.98)	Seriously, Who Farted?	
40	NEW		THE HOTRATS FAT POSSUM 1205* (14.98)	Turn Ons	
41	32	2	WILLIAM MCDOWELL E 5103 (13.98)	As We Worship: Live	
42	43	30	TRAILER CHOIR SHOW DOG-UNIVERSAL 025 (7.98)	Off The Hillbilly Hook (EP)	
43	NEW		SONOS BIGHELIUM/VERVE FORECAST 013291*/VG (13.98)	SONOSSings	
44	NEW		BMC BOYZ TOP 5 DIGITAL EX (9.98)	Back For The 1st Time	
45	49	2	OWEN PALLETT DOMINO 252* (14.98)	Heartland	
46	40	8	JONNY DIAZ INO/COLUMBIA 52034/SONY MUSIC (13.98)	More Beautiful You	
47	25	6	REAL ESTATE WOODSIST 0934 (14.98)	Real Estate	
48	50	9	THE BIG PINK A4D 2915* (14.98)	A Brief History Of Love	
49	RE-ENTRY		DEADMAU5 MAUSTRAP 2174/ULTRA (15.98)	For Lack Of A Better Name	
50	RE-ENTRY		THE LAURIE BERKNER BAND TWO TOMATOES 23406/HAZOR & TIE (18.98)	Rocketship Run	

HEATSEEKERS ALBUMS: The best-selling albums by new or developing acts, defined as those who have never appeared on the top 100 of the Billboard 200 or the top 10 of Top R&B/Hip-Hop Albums, Top Country Albums, Top Christian Albums or Top Gospel Albums. If a title reaches any of those levels, it and the acts' subsequent albums are then ineligible to appear on Heatseekers Albums. Heatseekers Albums is a weekly chart that tracks the sales of new or developing acts. It is compiled by Nielsen SoundScan and streaming activity data provided by Nielsen Music Services. © 2010 by Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

HEATSEEKERS SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	#1 BREAKEVEN THE SCRIPT (PHONOGENIC/EPIC)	
2	2	24	SHOTS LMFAO FEATURING LIL JON (PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE)	
3	3	21	EIGHT SECOND RIDE JAKE OWEN (RCA NASHVILLE)	
4	4	19	1901 PHOENIX (LOYALTYE/GLASSNOTE/RED)	
5	5	10	A LITTLE MORE COUNTRY THAN THAT EASTON CORBIN (MERCURY NASHVILLE)	
6	8	5	WHO I AM NICK JONAS & THE ADMINISTRATION (HOLLYWOOD)	
7	7	17	HURRY HOME JASON MICHAEL CARROLL (ARISTA NASHVILLE)	
8	9	15	KINGS AND QUEENS THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)	
9	12	5	DILE AL AMOR AVENTURA (PREMIUM LATIN)	
10	13	26	SAVIOR RISE AGAINST (DGC/INTERSCOPE)	
11	16	21	CITY ON OUR KNEES TOBYMAC (FOREFRONT/EMI CMG)	
12	15	12	MONSTER SKILLET (ARGENTINO/ATLANTIC)	
13	17	11	BEER ON THE TABLE JOSH THOMPSON (COLUMBIA)	
14	NEW		NOTHIN' ON YOU B.O.B. FEATURING BRUNO MARS (REBELROCK/GRAND HUSTLE/ATLANTIC)	
15	20	3	O LET'S DO IT WAKA FLOKA FLAME (SO ICE/ASYLUM/WARNER BROS.)	
16	RE-ENTRY		BIG TIME RUSH BIG TIME RUSH (NICKELODEON/COLUMBIA)	
17	14	4	WHAT DO YOU SAY? MICKEY AVALON FEATURING DIRT NASTY, ANDRE LEGACY & CISCO ADLER (MVS/SPACE/INTERSCOPE)	
18	22	2	KEEP ON LOVIN' YOU STEEL MAGNOLIA (BIG MACHINE)	
19	RE-ENTRY		ALL THE WAY TURNT UP ROSCOE DASH FEATURING SOULJA BOY TEL'EM (MIMI/MUSIC LINE/ZONE 4/INTERSCOPE)	
20	24	3	SNUFF SLIPKNOT (ROADRUNNER/RRP)	
21	NEW		ANDO BIEN PEDO BANDA LOS RECODITOS (DISA)	
22	23	10	ME GUSTA TODO DE TI BANDA EL RECODO DE CRUZ LIZARRAGA (FONOVISA)	
23	10	2	HORCHATA VAMPIRE WEEKEND (XL/BEGGARS GROUP)	
24	21	2	HELL ON THE HEART ERIC CHURCH (CAPITOL NASHVILLE)	
25	NEW		WOMEN LIE, MEN LIE YO GOTTI FEATURING LIL WAYNE (INEVITABLE/POLO GROUNDS/JRMG)	

REGIONAL HEATSEEKERS #1 ALBUMS



NORTH EAST

- RJD2 Colossus
- Surfer Blood Astro Coast
- Orianthi Believe
- Sarah Jarosz Song Up In Her Head
- Editors In This Light And On This Evening
- Laura Veirs July Flame
- The Temper Trap Conditions
- Edward Sharpe & The Magnetic Zeroes Up From Below
- Florence + The Machine Lungs
- La Roux La Roux

WEST NORTH CENTRAL

- Dessa Badly Broken Code
- Orianthi Believe
- Sarah Jarosz Song Up In Her Head
- Adelitas Way Adelitas Way
- Surfer Blood Astro Coast
- Laura Veirs July Flame
- Edward Sharpe & The Magnetic Zeroes Up From Below
- Randy Houser Anything Goes
- Hot Chelle Rae Lovesick Electric
- RJD2 Colossus

NEW ON THE CHARTS

The Big Pink, "Dominos"
The London rock band's single enters at No. 40 on the Alternative chart, marking the group's first appearance on a Billboard singles tally. The 4AD/Beggars Group act has sold 18,000 copies of its debut album, "A Brief History of Love," since its release last September.

THE BIG PINK

THE BILLBOARD HOT 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	16	#1 TIK TOK DR. LUKE, B. BLANCO (K. SEBERT, L. GOTTFELD, B. LEVIN)	Ke\$ha	1
2	2	1	HOT SHOT DEBUT TODAY WAS A FAIRYTALE T. SWIFT (N. CHAPMAN, T. SWIFT)	Taylor Swift	2
3	2	13	BAD ROMANCE LADY GAGA (S. G. GERMANOTTA)	Lady Gaga	2
4	4	9	GREATEST GAINER/AIRPLAY BEDROCK YOUNG MONEY FEATURING LLOYD	Young Money Featuring Lloyd	4
5	NEW	1	NEW BABY JUSTIN BIEBER FEATURING LUDACRIS	Justin Bieber Featuring Ludacris	5
6	5	4	REPLAY IYAZ	Iyaz	2
7	6	25	SEXY CHICK DAVID GUETTA FEATURING AKON	David Guetta Featuring Akon	6
8	3	20	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS	Jay-Z + Alicia Keys	1
9	8	10	HARD RIHANNA FEATURING JEEZY	Rihanna Featuring Jeezy	8
10	7	23	HEY, SOUL SISTER TRAIN	Train	7
11	15	34	GREATEST GAINER/DIGITAL IMMA BE THE BLACK EYED PEAS	The Black Eyed Peas	11
12	10	14	HOW LOW LUDACRIS	Ludacris	10
13	9	5	FIREFLIES OWL CITY	Owl City	2
14	32	41	CARRY OUT TIMBALAND FEATURING JUSTIN TIMBERLAKE	Timbaland Featuring Justin Timberlake	14
15	11	12	I GOTTA FEELING THE BLACK EYED PEAS	The Black Eyed Peas	1
16	NEW	1	NEW STRANDED (HAITI MON AMOUR) JAY-Z, BONO, THE EDGE & RIHANNA	Jay-Z, Bono, The Edge & Rihanna	16
17	13	12	DO YOU REMEMBER JAY SEAN FEATURING SEAN PAUL & LIL JON	Jay Sean Featuring Sean Paul & Lil Jon	10
18	17	19	NEED YOU NOW LADY ANTEBELLUM	Lady Antebellum	5
19	19	28	SAY AAH TREY SONZ FEATURING FABOLOUS	Trey Songz Featuring Fabolous	19
20	20	31	TELEPHONE LADY GAGA FEATURING BEYONCE	Lady Gaga Featuring Beyonce	20
21	12	7	BLAH BLAH BLAH KE\$HA FEATURING 3OH3	Ke\$ha Featuring 3OH3	7
22	18	24	TWO IS BETTER THAN ONE BOYS LIKE GIRLS FEATURING TAYLOR SWIFT	Boys Like Girls Featuring Taylor Swift	18
23	16	10	DOWN JAY SEAN FEATURING LIL WAYNE	Jay Sean Featuring Lil Wayne	1
24	21	26	ACCORDING TO YOU ORIANTHI	Orianthi	21
25	14	11	WHATCHA SAY JASON DERULO	Jason Derulo	2
26	25	13	LIVE LIKE WE'RE DYING KRIS ALLEN	Kris Allen	25
27	22	16	YOU BELONG WITH ME TAYLOR SWIFT	Taylor Swift	2
28	37	44	IN MY HEAD JASON DERULO	Jason Derulo	28
29	23	18	FOREVER DRAKE FEATURING KANYE WEST, LIL WAYNE & EMINEM	Drake Featuring Kanye West, Lil Wayne & Eminem	8
30	27	22	PAPARAZZI LADY GAGA	Lady Gaga	6
31	30	21	MEET ME HALFWAY THE BLACK EYED PEAS	The Black Eyed Peas	7
32	31	32	TIE ME DOWN NEW BOYZ FEATURING RAY J	New Boyz Featuring Ray J	26
33	28	25	ALREADY GONE KELLY CLARKSON	Kelly Clarkson	13
34	26	17	PARTY IN THE U.S.A. MILEY CYRUS	Miley Cyrus	2
35	24	15	3 BRITNEY SPEARS	Britney Spears	1
36	33	29	USE SOMEBODY KINGS OF LEON	Kings Of Leon	4
37	55	65	WHATAYA WANT FROM ME ADAM LAMBERT	Adam Lambert	37
38	34	35	EVAQUATE THE DANCEFLOOR CASCADA	Cascada	25
39	35	30	SWEET DREAMS BEYONCE	Beyonce	10
40	36	37	FIFTEEN TAYLOR SWIFT	Taylor Swift	23
41	40	52	HAVEN'T MET YOU YET MICHAEL BUBLE	Michael Buble	40
42	43	50	IF YOU ONLY KNEW SHINEDOWN	Shinedown	42
43	41	46	THE TRUTH JASON ALDEAN	Jason Aldean	41
44	38	38	MONEY TO BLOW BIRDMAN FEATURING LIL WAYNE & DRAKE	Birdman Featuring Lil Wayne & Drake	26
45	46	49	TRY SLEEPING WITH A BROKEN HEART ALICIA KEYS	Alicia Keys	27
46	42	39	FALLIN' FOR YOU COLBIE CAILLAT	Colbie Caillat	12
47	29	36	NATURALLY SELENA GOMEZ & THE SCENE	Selena Gomez & The Scene	29
48	NEW	1	NEW HALLELUJAH JUSTIN TIMBERLAKE & MATT MORRIS FEATURING CHARLIE SEXTON	Justin Timberlake & Matt Morris Featuring Charlie Sexton	48
49	47	51	WHITE LIAR MIRANDA LAMBERT	Miranda Lambert	38
50	49	53	IT KILLS ME MELANIE FIONA	Melanie Fiona	49
51	53	67	SHUT IT DOWN PITBULL FEATURING AKON	Pitbull Featuring Akon	51
52	39	40	GANGSTA LUV SNOOP DOGG FEATURING THE-DRAM	Snoop Dogg Featuring The-Dream	35
53	51	64	WHY DON'T WE JUST DANCE JOSH TURNER	Josh Turner	51
54	86	-	SET THE FIRE TO THE THIRD BAR SNOW PATROL FEAT. MARTHA WAINWRIGHT	Snow Patrol Feat. Martha Wainwright	54
55	45	43	COWBOY CASANOVA CARRIE UNDERWOOD	Carrie Underwood	11



Singer claims his first Hot 100 top 10 with preview track from his sophomore album, tentatively titled "My World Part 2," due March 23. Track opens at No. 3 on Hot Digital Songs with 199,000 downloads.



Sole original song from "Hope for Haiti Now" benefit moves more downloads (131,000) than any other track from the broadcast.



Song becomes just the 23rd entry in Hot 100 history to spend a year or more on the chart. Jason Mraz's "I'm Yours" was the last to reach the milestone a year ago, on its way to setting the all-time record of 76 weeks.



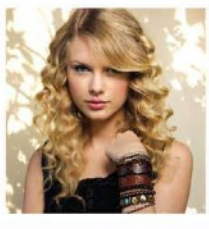
Collaboration from "Hope for Haiti Now" broadcast is only the second version of the Leonard Cohen classic to grace the Hot 100. Kate Voegele spent one week at No. 68 in the May 31, 2008, issue.



Singer's performance from Jan. 20 "Oprah" broadcast was immediately released digitally (40,000 sold), with proceeds benefiting Haiti relief efforts.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
56	50	16	ALL THE RIGHT MOVES R. TEDDER (R. TEDDER)	OneRepublic	50
57	48	56	LIFE AFTER YOU H. BENSON (C. DAUGHTRY, C. KROEGER, B. JAMES, J. MOI)	Daughtry	48
58	54	55	SOUTHERN VOICE B. GALLIMORE, T. MCGRAW, D. SMITH (T. DOUGLAS, B. DIPIERO)	Tim McGraw	49
59	66	73	BREAKEVEN D. O'DONOGHUE, M. SHEEHAN, A. FRAMPTON, S. A. KIPNER (D. O'DONOGHUE, M. SHEEHAN, A. FRAMPTON, S. KIPNER)	The Script	59
60	64	77	I WANNA ROCK S. DEVILLE (C. C. BROADUS, JR., E. MOLINA, R. GINYARD, JR.)	Snoop Dogg	60
61	82	94	SAY SOMETHING TIMBALAND, J.ROC (T. V. MOSLEY, J. HARMON, A. GRAHAM, T. CLAYTON, J. MAULTSBY)	Timbaland Featuring Drake	61
62	63	68	I AM M. J. BLIGE, M. S. ERIKSEN, T. E. HERMANSEN, J. AJUSTIN, E. DEAN, M. BEITE	Mary J. Blige	62
63	52	48	ONE LESS LONELY GIRL F. LEWIS, B. MUHAMMAD, S. P. HAMILTON, A. SHY (E. LEWIS, B. MUHAMMAD, S. P. HAMILTON, A. SHY)	Justin Bieber	16
64	78	-	ON TO THE NEXT ONE SWIZZ BEATZ (S. C. CARTER, K. DEAN, G. AUGER, X. DEROSNAVY, J. CHATON)	Jay-Z + Swizz Beatz	64
65	60	66	NEVER GONNA BE ALONE R. J. LANGE, J. MOI (NICKELBACK, R. J. LANGE, C. KROEGER)	Nickelback	58
66	70	74	HEARTBREAK WARFARE J. MAYER, S. JORDAN (J. MAYER)	John Mayer	66
67	71	79	HALFWAY GONE J. COLE, LIFEHOUSE (J. WADE, J. COLE, K. RUDOLF, J. KASHER)	Lifehouse	67
68	77	83	SHOTS LMFAO (S. K. GORDY, S. A. GORDY, J. H. SMITH, E. DELATORRE)	LMFAO Featuring Lil Jon	68
69	58	-	SOLDIER OF LOVE S. ADE, M. PELA (S. ADU, A. HALE, S. MATTHEWMAN, P. S. DENMAN)	Sade	58
70	65	54	I INVENTED SEX LOS DAMEYSTRO (C. MCKINNEY, T. SCALES, T. NEVSON, A. GRAHAM)	Trey Songz Featuring Drake	42
71	57	45	I CAN TRANSFORM YA SWIZZ BEATZ (C. BROWN, J. BOYD, K. DEAN, J. A. BEREAL, D. CARTER)	Chris Brown Featuring Lil Wayne & Swizz Beatz	20
72	68	70	HISTORY IN THE MAKING F. ROGERS (D. RUCKER, F. ROGERS, C. MILLS)	Darius Rucker	64
73	67	62	UPRISING MUSE (M. BELLAMY)	Muse	37
74	61	63	I WANNA MAKE YOU CLOSE YOUR EYES B. BEAVERS, D. BENTLEY (B. BEAVERS, D. BENTLEY)	Dierks Bentley	52
75	56	20	DROP THE WORLD C. N. CASHE, S. BURE, B. BARR (C. CARTER, J. WOODARD, M. MATHERS, L. E. RESTO, M. STRANGE, C. HOLLIS)	Lil Wayne Featuring Eminem	18
76	75	78	SOMEDAY M. SERLETIC (M. THOMAS, M. SERLETIC, S. CARTER)	Rob Thomas	72
77	73	71	HILLBILLY BOLE S. HENDERICKS (C. HISEMAN, L. LAIRD)	Blake Shelton Featuring Trace Adkins	65
78	80	87	AMERICAN SATURDAY NIGHT F. ROGERS (B. PAISLEY, A. GORLEY, K. LOVELAKE)	Brad Paisley	78
79	62	61	SPOTLIGHT F. PLOW DA DON (R. DAVIS, U. RAYMOND, IV, J. JONES)	Gucci Mane Featuring Usher	42
80	NEW	1	OUR KIND OF LOVE P. WORLEY, LADY ANTEBELLUM (D. HAYWOOD, C. KELLEY, S. SCOTT, B. BUSBEE)	Lady Antebellum	80
81	NEW	1	REDEMPTION SONG S. SALATA, A. COLEMAN, T. MONTGOMERY (B. MARLEY)	Rihanna	81
82	84	89	TEMPORARY HOME N. BRIGHT (C. UNDERWOOD, L. LAIRD, Z. MALOY)	Carrie Underwood	82
83	69	59	CONSIDER ME GONE R. MCENTIRE, M. BRIGHT (S. DIAMOND, M. GREEN)	Reba	38
84	89	86	SEX THERAPY P. FLOW DA DON, H. SAUCE (R. THICKE, E. DEAN, J. JONES, P. WANDER, H. WIENER, S. GUTTLER, J. GLUCK, W. GOLD)	Robin Thicke	79
85	87	92	THAT'S HOW COUNTRY BOYS ROLL C. CHAMBERLAIN, B. CURRINGTON (B. CURRINGTON, D. DAVIDSON, B. JONES)	Billy Currington	85
86	85	88	CRYIN' FOR ME (WAYMAN'S SONG) T. KEITH, M. WRIGHT (T. KEITH)	Toby Keith	85
87	59	27	YOUR LOVE IS MY DRUG DR. LUKE, B. BLANCO, AMMO (K. SEBERT, P. SEBERT, J. COLEMAN)	Ke\$ha	27
88	81	75	EIGHT SECOND RIDE J. RITCHIEY (J. OWEN, E. DURRANCE)	Jake Owen	70
89	91	84	1901 PHOENIX (P. ZDAR, PHOENIX)	Phoenyx	84
90	92	-	'TIL SUMMER COMES AROUND D. HUFF, K. URBAN (M. POWELL, K. URBAN)	Keith Urban	90
91	95	100	A LITTLE MORE COUNTRY THAN THAT C. CHAMBERLAIN (D. P. THYRES, R. L. FEEK, W. VARBLE)	Easton Corbin	91
92	99	-	JUST BREATHE M. O'BRIEN (E. VEDDER)	Pearl Jam	92
93	98	-	HIGHWAY 20 RIDE K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETTE)	Zac Brown Band	93
94	96	81	PAPERS S. GARRETT, ZAYTOVEN (U. RAYMOND, IV, S. GARRETT, X. DOTSON, A. MATHIS)	Usher	31
95	94	20	BREAK H. BENSON (THREE DAYS GRACE, B. STOCK)	Three Days Grace	73
96	83	72	CRAWL A. MESSINGER, M. ATWEH (C. BROWN, A. MESSINGER, N. ATWEH, L. BOYD)	Chris Brown	53
97	RE-ENTRY	3	AMERICAN HONEY P. WORLEY, LADY ANTEBELLUM (S. STEVENS, C. R. BARLOWE, H. LINDSEY)	Lady Antebellum	97
98	76	60	50 Cent Featuring Ne-Yo P. FLOW DA DON (C. J. JACKSON, JR., J. JONES, S. SMITH)	50 Cent Featuring Ne-Yo	28
99	79	58	GIVE IT UP TO ME TIMBALAND, J.ROC (T. V. MOSLEY, S. J. MEBARAK, R. PIPLOTT, A. GHOST, D. CARTER, J. BEANZ)	Shakira Featuring Lil Wayne	29
100	90	76	RUSSIAN ROULETTE C. HARMONY, NE-YO (S. SMITH, C. HARMON)	Rihanna	9

THE BULLETS
FAST START FOR SWIFT'S 'FAIRYTALE'



Taylor Swift posts the highest opening-week download sum by a female artist in the history of Nielsen SoundScan digital tracking (since 2003) as "Today Was a Fairytale" debuts at No. 1 on Hot Digital Songs and No. 2 on the Billboard Hot 100 with 325,000. The title, from the upcoming film "Valentine's Day," in which Swift co-stars, is her first No. 1 on Digital Songs. It's also her best start on the Hot 100 and equals her highest Hot 100 peak, established with "You Belong With Me" in August. In contrast with the new song's quick ascent, "Belong" took 16 weeks to reach the runner-up slot.

—Silvio Pietrolungo

MAINSTREAM TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	15	#1 TIK TOK KESHA (KEMOSABE/RCA/RMG)
2	1	14	BAD ROMANCE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
3	3	19	REPLAY IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
4	4	18	SEXY CHICK DAVID GUETTA FEAT. AKON (DUM/ASTRALWERKS/CAPITOL)
5	5	14	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS (ROC NATION)
6	8	11	DO YOU REMEMBER JAY SEAN FEAT. SEAN PAUL & LL JIM (CASH MONEY/UNIVERSAL REPUBLIC)
7	9	13	TWO IS BETTER THAN ONE BOYS LIKE GIRLS FEAT. TAYLOR SWIFT (COLUMBIA)
8	6	20	FIREFLIES OWL CITY (UNIVERSAL REPUBLIC)
9	11	10	ACCORDING TO YOU ORIANTHI (TAL/GEFFEN/INTERSCOPE)
10	7	24	WHATCHA SAY JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
11	13	9	HARD RIHANNA FEAT. JEEZY (SRP/DEF JAM/IDJMG)
12	12	11	FIFTEEN TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
13	14	27	DOWN JAY SEAN FEAT. LL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
14	19	5	GREATEST GAINER IMMA BE THE BLACK EYED PEAS (INTERSCOPE)
15	17	8	TELEPHONE LADY GAGA FEAT. BEYONCE (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
16	10	17	3 BRITNEY SPEARS (JIVE/JLG)
17	15	23	ALREADY GONE KELLY CLARKSON (19/RCA/RMG)
18	18	22	EVACUATE THE DANCEFLOOR CASCADA (ROBBINS)
19	25	7	CARRY OUT TIMBALAND FEAT. JUSTIN TIMBERLAKE (MOSLEY/BLACKGROUND/INTERSCOPE)
20	16	27	SWEET DREAMS BEYONCE (MUSIC WORLD/COLUMBIA)
21	23	12	LIVE LIKE WE'RE DYING KRIS ALLEN (19/JIVE/JLG)
22	26	6	IN MY HEAD JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
23	21	16	IF YOU ONLY KNEW SHINEDOWN (ATLANTIC)
24	24	11	FOREVER DAVE NAVY FEAT. WEST, LL WAYNE & DAMIAN HARRIS (MAGNOLIA/INTERSCOPE)
25	28	9	LIFE AFTER YOU DAUGHTRY (19/RCA/RMG)
26	31	6	WHATAYA WANT FROM ME ADAM LAMBERT (19/RCA/RMG)
27	27	19	MEET ME HALFWAY THE BLACK EYED PEAS (INTERSCOPE)
28	32	7	BREAK-EVEN THE SCRIPT (PHONOGENIC/EPIC)
29	22	9	ONE LESS LONELY GIRL JUSTIN BIEBER (ISLAND/IDJMG)
30	33	10	ALL THE RIGHT MOVES ONEREPUBLIC (MOSLEY/INTERSCOPE)
31	30	12	HEAVEN CAN WAIT WE THE KINGS (S-CURVE)
32	34	4	SHUT IT DOWN PITBULL FEAT. AKON (MR. 305/POLO GROUNDS/J/RMG)
33	NEW		BEDROCK YOUNG MONEY FEAT. LLOYD (CASH MONEY/UNIVERSAL MOTOWN)
34	35	5	SMILE UNCLE KRACKER (TOP DOG/ATLANTIC)
35	29	13	NEVER GONNA BE ALONE NICKELBACK (ROADRUNNER/RRP)
36	37	2	HOW LOW LUDACRIS (DIP/DEF JAM/IDJMG)
37	NEW		NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
38	39	2	HEARTBREAK WARFARE JOHN MAYER (COLUMBIA)
39	38	2	TIE ME DOWN NEW BOYZ FEAT. RAY J. (SHOTTY/ASYLUM/WARNER BROS.)
40	36	9	RAIN CREED (WIND-UP)

Colbie Caillat ascends to the Adult Contemporary apex, as "Fallin' for You" rises 2-1.

The song is Caillat's second No. 1 on the survey. On the Jan. 19, 2008, chart, "Bubbly" began a 19-week reign, the longest penthouse residence for a female artist's debut single in the chart's 40-year history.

Caillat co-wrote "Fallin' for You" with venerable pop tunesmith Rick Nowels, who also co-produced the track. The song's ascension grants Nowels a No. 1 on a Billboard chart in a fourth decade. His previous leaders include Belinda Carlisle's "Heaven Is a Place on Earth" (1987), Anita Baker's "Body and Soul" (1994) and Santana's "The Game of Love," featuring Michelle Branch (2002).

Upon learning of his latest achievement, Nowels told Billboard, "Colbie is the real deal. We're writing new hits, so hopefully we'll have another big one next year at this time."



ADULT CONTEMPORARY™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	25	#1 FALLIN' FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
2	3	28	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
3	1	21	HAVEN'T MET YOU YET MICHAEL BUBLE (143/REPRISE)
4	6	33	GREATEST GAINER NO SURPRISE DAUGHTRY (19/RCA/RMG)
5	4	37	HER DIAMONDS ROB THOMAS (EMBLEM/ATLANTIC)
6	7	31	PLEASE DON'T LEAVE ME PINK (LAFACE/JLG)
7	5	46	THE CLIMB MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
8	9	16	ALREADY GONE KELLY CLARKSON (19/RCA/RMG)
9	8	50	COME ON GET HIGHER MATT NATHANSON (VANGUARD/CAPITOL)
10	10	21	CHANCES FIVE FIVE FIGHTING (AWARE/COLUMBIA)
11	11	19	I WANT TO KNOW WHAT LOVE IS MARIAH CAREY (ISLAND/IDJMG)
12	12	23	KISS A GIRL KEITH URBAN (CAPITOL NASHVILLE/CAPITOL)
13	13	17	SMILE UNCLE KRACKER (TOP DOG/ATLANTIC)
14	15	9	FIREFLIES OWL CITY (UNIVERSAL REPUBLIC)
15	14	21	USE SOMEBODY KINGS OF LEON (RCA/RMG)
16	16	12	CHASING PIRATES NORAH JONES (BLUE NOTE/CAPITOL)
17	20	2	NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
18	17	14	WE WEREN'T BORN TO FOLLOW BON JOVI (ISLAND/IDJMG)
19	22	4	HEARTBREAK WARFARE JOHN MAYER (COLUMBIA)
20	18	16	I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)
21	19	15	WHEN IT COMES TO LOVE FOREIGNER (ATLANTIC/RHINO)
22	23	4	SOMEDAY ROB THOMAS (EMBLEM/ATLANTIC)
23	21	20	THEN BRAD PASKLEY (ARISTA NASHVILLE)
24	25	6	HAD IT ALL KATHARINE MCPHEE (VERVE)
25	26	15	SAY HEY (I LOVE YOU) MICHAEL FRANTI & SPEARHEAD (100 ROX/WAXANT/UNIVERSAL REPUBLIC)

ADULT TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	3	19	#1 SOMEDAY T.W.K. ROB THOMAS (EMBLEM/ATLANTIC)
2	1	16	FIREFLIES OWL CITY (UNIVERSAL REPUBLIC)
3	4	23	HEY, SOUL SISTER TRAIN (AWARE/COLUMBIA)
4	2	25	ALREADY GONE KELLY CLARKSON (19/RCA/RMG)
5	5	18	NEVER GONNA BE ALONE NICKELBACK (ROADRUNNER/RRP)
6	7	13	HALFWAY GONE LIFEHOUSE (GEFFEN/INTERSCOPE)
7	6	27	SMILE UNCLE KRACKER (TOP DOG/ATLANTIC)
8	8	39	USE SOMEBODY KINGS OF LEON (RCA/RMG)
9	10	11	LIFE AFTER YOU DAUGHTRY (19/RCA/RMG)
10	11	14	LIVE LIKE WE'RE DYING KRIS ALLEN (19/JIVE/JLG)
11	12	9	HEARTBREAK WARFARE JOHN MAYER (COLUMBIA)
12	13	18	IF YOU ONLY KNEW SHINEDOWN (ATLANTIC)
13	14	14	HAVEN'T MET YOU YET MICHAEL BUBLE (143/REPRISE)
14	19	8	GREATEST GAINER BAD ROMANCE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
15	15	20	BREAK-EVEN THE SCRIPT (PHONOGENIC/EPIC)
16	18	8	FIFTEEN TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
17	17	21	COME ON GREEN RIVER ORDNANCE (VIRGIN/CAPITOL)
18	20	16	SEX ON FIRE KINGS OF LEON (RCA/RMG)
19	16	17	PAPARAZZI LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
20	22	12	TWO IS BETTER THAN ONE BOYS LIKE GIRLS FEAT. TAYLOR SWIFT (COLUMBIA)
21	24	3	ACCORDING TO YOU ORIANTHI (TAL/GEFFEN/INTERSCOPE)
22	21	10	COWBOY CASANOVA CARRIE UNDERWOOD (19/ARISTA NASHVILLE)
23	23	17	ALL THE RIGHT MOVES ONEREPUBLIC (MOSLEY/INTERSCOPE)
24	26	5	TIK TOK KESHA (KEMOSABE/RCA/RMG)
25	32	3	NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)

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

Pearl Jam plates its first No. 1 on Triple A (viewable at billboard.biz/charts), as "Just Breathe" climbs 2-1. The cut also bullets at the No. 10 on Rock Songs. Charting on the former list since 1996, the band had previously peaked as high as No. 3 with "I Am Mine" in 2002.



ACTIVE ROCK™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	21	#1 BREAK THREE DAYS GRACE (JIVE/JLG)
2	2	21	IF YOU ONLY KNEW SHINEDOWN (ATLANTIC)
3	4	18	SNUFF SLIPKNOT (ROADRUNNER/RRP)
4	6	11	SCREAM WITH ME MIDWAYNE (EPIC)
5	5	27	MONSTER SKILLET (ARBENT/INO/ATLANTIC)
6	8	8	YOUR DECISION ALICE IN CHAINS (VIRGIN/CAPITOL)
7	3	24	I WILL NOT BOW BREAKING BENJAMIN (HOLLYWOOD)
8	7	14	SPACESHIP PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)
9	15	7	GREATEST GAINER LETTER FROM A THIEF CHEVELLE (EPIC)
10	10	17	CRASH CAVO (REPRISE)
11	9	34	YOU'RE GOING DOWN SICK PUPPIES (RMR/VIRGIN/CAPITOL)
12	13	13	IT'S NOT YOU HALESTORM (ATLANTIC)
13	14	13	NEW FANG THEM CROOKED VULTURES (DGC/INTERSCOPE)
14	12	22	AGAIN FLYLEAF (A&M/OCTONE/INTERSCOPE)
15	16	10	SHAKIN' HANDS NICKELBACK (ROADRUNNER/RRP)
16	17	19	EYESORE JANUS (REAL/ID/LG)
17	19	15	KINGS AND QUEENS THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
18	22	11	WALK AWAY FIVE FINGER DEATH PUNCH (PROSPER PARK)
19	20	15	FIRE IT UP THOUSAND FOOT KRUTCH (TOOTH & NAIL/CAPITOL)
20	23	22	SAVIOR RISE AGAINST (DGC/INTERSCOPE)
21	21	18	WHEELS FOO FIGHTERS (ROSWELL/RCA/RMG)
22	18	18	STORM TO PASS ATREYU (HOLLYWOOD)
23	27	3	GIVE ME A SIGN (FOREVER AND EVER) BREAKING BENJAMIN (HOLLYWOOD)
24	25	18	BACK AGAINST THE WALL CAGE THE ELEPHANT (DSP/JIVE/JLG)
25	24	14	YOUTH OF YESTERDAY THE VEER UNION (UNIVERSAL MOTOWN)

HERITAGE ROCK™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	21	#1 BREAK THREE DAYS GRACE (JIVE/JLG)
2	2	21	IF YOU ONLY KNEW SHINEDOWN (ATLANTIC)
3	3	23	I WILL NOT BOW BREAKING BENJAMIN (HOLLYWOOD)
4	5	8	GREATEST GAINER YOUR DECISION ALICE IN CHAINS (VIRGIN/CAPITOL)
5	4	18	WHEELS FOO FIGHTERS (ROSWELL/RCA/RMG)
6	6	24	CHECK MY BRAIN ALICE IN CHAINS (VIRGIN/CAPITOL)
7	7	14	SPACESHIP PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)
8	9	10	SHAKIN' HANDS NICKELBACK (ROADRUNNER/RRP)
9	8	28	YOU'RE GOING DOWN SICK PUPPIES (RMR/VIRGIN/CAPITOL)
10	10	23	OVERCOME CREED (WIND-UP)
11	12	12	NEW FANG THEM CROOKED VULTURES (DGC/INTERSCOPE)
12	11	33	WHISKEY HANGOVER GODSMACK (UNIVERSAL REPUBLIC)
13	13	11	SEXY LITTLE THING CHICKENFOOT (REDLINE)
14	14	38	BURN IT TO THE GROUND NICKELBACK (ROADRUNNER/RRP)
15	15	18	MONSTER SKILLET (ARBENT/INO/ATLANTIC)
16	17	11	SNUFF SLIPKNOT (ROADRUNNER/RRP)
17	16	10	SCREAM WITH ME MIDWAYNE (EPIC)
18	18	16	CRASH CAVO (REPRISE)
19	20	10	IT'S NOT YOU HALESTORM (ATLANTIC)
20	19	22	INVINCIBLE ADELTAIUS WAVE (VIRGIN/CAPITOL)
21	21	6	DRAGONFLY SHAMAN'S HARVEST (SHAMAN'S HARVEST/TRIBAL)
22	23	2	LETTER FROM A THIEF CHEVELLE (EPIC)
23	22	15	BROKEN, BEAT & SCARRED METALLICA (WARNER BROS.)
24	24	2	LITTLE SMIRK THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
25	27	2	GIVE ME A SIGN (FOREVER AND EVER) BREAKING BENJAMIN (HOLLYWOOD)

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HOT COUNTRY SONGS™

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



All three of his singles from "Wide Open" (No. 5 on Top Country Albums) have now reached the top of the chart. Lead track "She's Country" spent a week at No. 1 in May 2009, followed by the four-week chart-topper "Big Green Tractor" in September.



Title track from "Fearless" crosses the Airpower threshold and takes Greatest Gainer nod (up 2.5 million listener impressions). In its sixth chart week, Swift's song and Lady Antebellum's "American Honey" (No. 20) have the fewest cumulative weeks among titles inside the top 20.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	31	38	UNSTOPPABLE D. HUFF, RASCAL FLATTS (J. DEMARCUS, H. LINDSEY, J. T. SLATER)	Rascal Flatts LYRIC STREET		26
27	28	30	GIMMIE THAT GIRL M. WRIGHT (R. AKINS, D. DAVIDSON, B. HAYS/SLIP)	Joe Nichols SHOW DOG-UNIVERSAL		27
28	27	25	OUTSIDE MY WINDOW S. BUXTON (S. BUXTON, V. SHAW, M. J. HUDSON, G. BURR)	Sarah Buxton LYRIC STREET		25
29	30	32	IT'S JUST THAT WAY K. STEGALL (M. MCMEHE, K. SACKLEY, K. STEGALL)	Alan Jackson ARISTA NASHVILLE		29
30	29	31	THE MAN I WANT TO BE J. STROUD (B. JAMES, T. NICHOLS)	Chris Young BNA		29
31	32	33	WHISTLIN' DIXIE M. WRIGHT, C. AUDRETCH, III (R. HOUSER, K. TRIBBLE)	Randy Houser SHOW DOG-UNIVERSAL		31
32	35	37	HIP TO MY HEART N. CHAPMAN (K. PERRY, R. PERRY, N. PERRY, B. BEAVERS)	The Band Perry REPUBLIC NASHVILLE		32
33	34	35	DANCING IN CIRCLES J. COPLAN, R. E. ORRALL (S. B. LILES, R. E. ORRALL, R. SPRINGER)	Love And Theft LYRIC STREET		33
34	33	34	LOVE LIKE CRAZY D. JOHNSON (D. JOHNSON, T. JAMES)	Lee Brice CUBB		33
35	39	41	SHE WON'T BE LONELY LONG K. STEGALL (D. JOHNSON, P. O'DONNELL, G. GRIFFIN)	Clay Walker CUBB		35
36	37	39	19 AND CRAZY M. IRWIN, J. KEAR, K. OSMUNSON (M. IRWIN, J. KEAR, K. OSMUNSON, K. SHEPARD)	Bomshel CUBB		33
37	38	40	THERE IS A GOD T. BROWN (A. GORLEY, C. DUBOIS)	Lee Ann Womack MCA NASHVILLE		37
38	36	36	HOW FAR DO YOU WANNA GO? M. SERLETIC (M. SERLETIC, J. STEELE, E. MYRICK)	Gloriana EMBLEM/WARNER BROS./WRN		36
39	42	44	THE CALL J. STROUD (M. KENNON, N. GORDON, J. CAMPBELL)	Matt Kennon BAMAJAM/STRODAVARIOUS		39
40	41	43	WORK HARD, PLAY HARDER G. WILSON, J. RICH, B. CHANCEY (G. WILSON, J. RICH, V. MCGEHE)	Gretchen Wilson REDNECK/CDS		40
41	43	47	MY BEST DAYS ARE AHEAD OF ME M. BRIGHT (M. GREEN, K. BLAZY)	Danny Gokey 19/PCA		41
42	52	-	THIS AIN'T NOTHIN' P. O'DONNELL, C. MORGAN (C. DUBOIS, K. P. PHILLIPS)	Craig Morgan BNA		42
43	45	48	COUNTRY LIVIN' N. GOLDEN, D. GEORGE (S. J. WILLIAMS, D. GEORGE, T. OWENS)	Williams Riley GOLDEN NASHVILLE		43
44	51	60	RAIN IS A GOOD THING J. STEVENS (L. BRYAN, D. DAVIDSON)	Luke Bryan CAPITOL NASHVILLE		44
45	50	55	JACKSON HOLE D. FRIZSELL, M. CRISWELL (R. CLAWSON, M. CRISWELL)	James Wesley BROCKEN BOW		45
46	53	57	PRAY FOR YOU C. MITYL (J. LOWENSTEIN, J. BRENTLINGER)	Jaron And The Long Road To Love JARONWOOD/QUARTERBACK		46
47	58	-	STAY HERE FOREVER N. CHAPMAN (J. KILCHER, D. DAVIDSON, B. PINSON)	Jewel VALORY		47
48	46	50	THIS IS OUR MOMENT B. CANNON, K. CHESNEY (K. CHESNEY, B. JAMES)	Kenny Chesney BNA		46
49	48	53	I CAN'T MAKE IT RAIN J. STROUD (A. HOOPER, Z. MOOPER, M. MILLORUM, D. DAVIDSON, B. HAYS/SLIP)	Houston County STRODAVARIOUS		48
50	47	56	LOOK WHO'S BACK IN LOVE D. HUFF (J. SINGLETON, D. RUTTAN)	Jonathan Singleton & The Grove SHOW DOG-UNIVERSAL		47

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	63	#1 TAYLOR SWIFT BIG MACHINE 0200 (18.98) ⊕	Fearless	5	1
2	2	93	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum	1	1
3	3	12	CARRIE UNDERWOOD ARISTA NASHVILLE 49923/SMN (13.98)	Play On	1	1
4	4	62	ZAC BROWN BAND RCA 22818/SMN (10.98)	The Foundation	2	2
5	5	42	JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open	2	2
6	NEW	DEBUT	SOUNDTRACK FOX/FOX SEARCHLIGHT 6184/NEW WEST (17.98)	Crazy Heart	6	6
7	6	17	MIRANDA LAMBERT COLUMBIA 4854/SMN (12.98)	Revolution	1	1
8	7	71	DARIUS RUCKER CAPITOL NASHVILLE 85506 (18.98)	Learn To Live	1	1
9	8	14	TIM MCGRAW CUBB 70152 (18.98)	Southern Voice	1	1
10	10	43	GREATEST GAINER KEITH URBAN CAPITOL NASHVILLE 36751* (18.98)	Defying Gravity	1	1
11	9	170	TAYLOR SWIFT BIG MACHINE 379012 (18.98) ⊕	Taylor Swift	4	1
12	16	17	LUKE BRYAN CAPITOL NASHVILLE 85633 (18.98)	Doin' My Thing	2	2
13	14	21	CHRIS YOUNG RCA 22818/SMN (10.98)	The Man I Want To Be	6	6
14	11	42	RASCAL FLATTS LYRIC STREET 002604 (18.98)	Unstoppable	1	1
15	12	14	TOBY KEITH SHOW DOG-UNIVERSAL 027 (18.98)	American Ride	1	1
16	13	23	REBA STARSTRUCK/M100/VALORY (18.98) ⊕	Keep On Loving You	1	1
17	17	13	SOUNDTRACK WALT DISNEY 00301 (18.98)	Hannah Montana: The Movie	1	1
18	15	12	BRAD PAISLEY ARISTA NASHVILLE 47352/SMN (13.98)	American Saturday Night	1	1
19	18	22	JAMEY JOHNSON MERCURY 011237*/UMGN (13.98)	That Lonesome Song	6	6
20	23	22	VARIOUS ARTISTS EMI/UNIVERSAL 56259/SONY MUSIC (18.98)	NOW That's What I Call Country Vol. 2	4	4
21	20	24	GEORGE STRAIT MCA NASHVILLE 013173*/UMGN (13.98)	Twang	1	1
22	21	21	BROOKS & DUNN ARISTA NASHVILLE 48922/SMN (13.98)	#1s ... And Then Some	1	1
23	22	18	KENNY CHESNEY BNA 49530/SMN (11.98)	Greatest Hits II	1	1
24	NEW	1	GRETCHEN WILSON COLUMBIA 61894/SMN (9.98)	Greatest Hits	24	24
25	24	24	BILLY CURRINGTON MERCURY 00955/UMGN (13.98)	Little Bit Of Everything	2	2

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	19	19	ROSANNE CASH MANHATTAN 86576/BLG (18.98)	The List	5	5
27	25	24	JUSTIN MOORE VALORY 0100 (10.98)	Justin Moore	3	3
28	27	29	GLORIANA EMBLEM/WARNER BROS. 519780/WRN (13.98)	Gloriana	2	2
29	26	26	RASCAL FLATTS LYRIC STREET 002764 (13.98)	Greatest Hits Volume 1	2	2
30	29	28	KELLIE PICKLER BNA 22811/SMN (11.98) ⊕	Kellie Pickler	1	1
31	32	33	JAKE OWEN RCA 31287/SMN (12.98)	Easy Does It	2	2
32	28	27	DIERKS BENTLEY CAPITOL NASHVILLE 02158 (18.98)	Feel That Fire	1	1
33	30	31	COLT FORD AVERAGE JOES 1001 (16.98)	Ride Through The Country	24	24
34	33	30	ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98)	Carolina	4	4
35	31	32	ALAN JACKSON RCA 22818/SMN (10.98)	Songs Of Love And Heartache	10	10
36	34	35	RANDY HOUSER SHOW DOG-UNIVERSAL 011699 (10.98)	Anything Goes	21	21
37	35	34	SUGARLAND MERCURY 013191/UMGN (14.98 CD/DVD) ⊕	LIVE On The Inside	1	1
38	36	37	JOE NICHOLS SHOW DOG-UNIVERSAL 012989 (13.98)	Old Things New	15	15
39	37	36	DAVID NAIL MCA NASHVILLE 011003/UMGN (10.98)	I'm About To Come Alive	19	19
40	38	39	RANDY TRAVIS WARNER BROS. 518189/WRN (11.98) I Told You So: The Ultimate Hits Of Randy Travis		3	3
41	39	40	BOMSHEL CUBB 78946 (18.98)	Fight Like A Girl	24	24
42	50	50	MARTINA MCBRIDE RCA 34190/SMN (17.98)	Shine	1	1
43	52	51	JASON MICHAEL CARROLL ARISTA NASHVILLE 26910/SMN (12.98)	Growing Up Is Getting Old	7	7
44	41	38	LYLE LOVETT CUBB/LOST HIGHWAY 013174/UMGN (13.98)	Natural Forces	8	8
45	54	53	COLT FORD AVERAGE JOES 214 (14.98)	Live From The Swanee River Jam	45	45
46	46	45	LOVE AND THEFT CAROLWOOD 002135/LYRIC STREET (11.98)	World Wide Open	10	10
47	40	43	BIG & RICH WARNER BROS. 519706/WRN (18.98)	Greatest Hits	27	27
48	51	55	REBA MCENTIRE MCA NASHVILLE 011864/UME (39.98)	50 Greatest Hits	44	44
49	49	49	VARIOUS ARTISTS CAPITOL NASHVILLE 48922/SMN (13.98)	NOW That's What I Call Country	1	1
50	42	41	KENNY CHESNEY BLUE CHAIR/BNA 34553/SMN (18.98)	Lucky Old Sun	1	1

TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	6	27	#1 SARAH JAROSZ SUGAR HILL 4049/WELK	Song Up In Her Head	
2	1	49	STEVE MARTIN 40 SHARE 610647*ROUNDER	The Crow: New Songs For The Five-String Banjo	
3	2	17	PATTY LOVELESS SAGUARO ROAD 24976	Mountain Soul II	
4	4	70	OLD CROW MEDICINE SHOW NETWEEK 30812*	Tennessee Pusher	
5	3	20	THE ISAACS GATHER MUSIC GROUP 46014	The Isaacs ... Naturally: An Almost A Cappella Collection	
6	5	74	BILL & GLORIA GATHER WITH THEIR HOMECOMING FRIENDS Bill Gather Presents: Country Bluegrass Homecoming Vol. One	Gather Music Group 42736	
7	10	18	LOUDON WANNRIGHT III 2ND STORY SOUND 001	High Wide & Handsome: The Charlie Poole Project	
8	12	19	THE WAJLIN JENNYS RED HOUSE 220	Live At The Mauch Chunk Opera House	
9	9	19	RICKY SKAGGS SKAGGS FAMILY 001009	Solo: Songs My Dad Loved	
10	11	14	SAM BUSH SUGAR HILL 4055/WELK	Circles Around Me	

BETWEEN THE BULLETS

'HEART' IS HOT SHOT

The "Crazy Heart" film soundtrack bags the Hot Shot Debut on Top Country Albums, where it opens at No. 6 with 11,000 copies sold, the first top 10 start by a soundtrack on this chart since "Hannah Montana: The Movie" entered at No. 1 last May. The "Crazy Heart" collection sports four songs by lead actor Jeff Bridges, including a duet with actor Colin Farrell, who also contributes a solo track. The soundtrack relies heavily upon classic country fare from artists including Kitty Wells and George Jones. Alt-country performers on the set include Lucinda Williams and Ryan Bingham.

—Wade Jessen

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / PROMOTION LABEL)
1	1	7	#1 ALICIA KEYS	THE ELEMENT OF FREEDOM (MRK./JIVE)
2	3	33	THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE 012887*JGA
3	2	6	MARY J. BLIGE	STRONGER WITH EACH TEAR (MATHIARCH/GEFFEN) 013722*JGA
4	5	14	GG MICHAEL JACKSON	MICHAEL JACKSON'S THIS IS IT (A&M) (MRK./JIVE) 080520*JIVE
5	4	9	RIHANNA	RATED R (SRP/DEF. JAM) 013736*JIM
6	6	5	YOUNG MONEY	WE ARE YOUNG MONEY (CASH MONEY/UNIVERSAL MOTOWN) 013756*UMRG
7	8	36	EMINEM	RELAPSE (WB/SHADY/AFTERMATH/INTERSCOPE) 012863*JGA
8	10	20	JAY-Z	THE BLUEPRINT 3 (ROC NATION) 520856*AG
9	11	6	ROBIN THICKE	SEX THERAPY: THE SESSION (STAR TRAK/INTERSCOPE) 013708*JGA
10	12	21	TREY SONGZ	READY (SONG BOOK/ATLANTIC) 518794*AG
11	13	7	GUCCI MANE	THE STATE VS. MARIAM DAVIS (BRICK SQUAD/ASYLUM) 500547*WARNER BROS.
12	14	63	BEYONCÉ	I AM...SASHA FRENCH (MUSIC WORLD/COLUMBIA) 19492*SONY MUSIC
13	9	2	DJ POET NAME LIFE	TOTAL CLUB HITS 4 (THRIVE) 90825*JIM
14	15	11	MELANIE FIONA	THE BRIDGE (SRC/UNIVERSAL MOTOWN) 013150*UMRG
15	16	7	SNOOP DOGG	MALICE N WONDERLAND (DOGGYSTYLE/PRIORITY/CAPITOL)
16	19	7	TIMBALAND	TIMBALAND PRESENTS SHOCK VALUE (MOSLEY/BLACKGROUND/INTERSCOPE) 013649*JGA
17	20	8	R. KELLY	UNTITLED (JIVE) 31136*JLG
18	18	19	KID CUDI	MAN IN THE MOON: THE END OF DAY DREAM (A&M) (MRK./JIVE) 013591*MRK
19	22	20	DRAKE	SO FAR (ONE) (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) 013456*UMRG
20	21	11	50 CENT	BEFORE I SELF-DENY (SHADY/AFTERMATH/INTERSCOPE) 012893*JGA
21	17	7	CHRIS BROWN	GRAFFITI (JIVE) 51434*JLG
22	7	2	OMARION	ILLUSION (STARWORLD) 58135/MUSICWORKS
23	24	29	MAXWELL	BLACKSUMMERS'NIGHT (COLUMBIA) 89142/SONY MUSIC
24	23	18	MARIAH CAREY	MEMPHIS OF AN IMPERFECT ANGEL (ISLAND) 013226*JIM
25	25	17	BEBE & CECE WINANS	STILL (B&C) 31105/MALACO
26	26	9	BIRDMAN	PRICELESS (CASH MONEY/UNIVERSAL MOTOWN) 013090*UMRG
27	27	30	VARIOUS ARTISTS	NOW 31 (EMI/UNIVERSAL) ZOMBA 28617/SONY MUSIC
28	28	21	WHITNEY HOUSTON	I LOOK TO YOU (ARISTA) 10033/RMG
29	29	38	CHRISTETTE MICHELE	EPIPHANY (DEF. JAM) 012797*JIM
30	NEW		HOT SHOT DEBUT RJD2	COLOSSUS (RJ'S ELECTRICAL CONNECTIONS) 10009*
31	30	7	CLIPSE	TIL THE CASKET DROPS (COLUMBIA) 21099/SONY MUSIC
32	33	8	JUVENILE	COCKY & CONFIDENT (U/I/E) (ATLANTIC) 511263*AG
33	31	10	JANET	NUMBER ONES (A&M) 013612*UMI
34	37	11	WALE	ATTENTION DEFICIT (ALLI/O) (INTERSCOPE) 013229*JGA
35	38	19	NEW BOYZ	SKINNY JEANZ AND A M/C (SHOTTY/ASYLUM) 500426*WARNER BROS.
36	36	7	B.G.	TOO HOOD 2 BE HOLLYWOOD (CHOPPA CITY/ATLANTIC) 2073*E1
37	40	70	T.I.	PAPER TRAIL (GRAND HUSTLE/ATLANTIC) 512267*AG
38	35	21	PITBULL	REBELLION (MR. 305/POLO GROUNDS/J) 51991/RMG
39	34	25	K'JON	I GET AROUND UP (A&M) (UNIVERSAL REPUBLIC) 013162*UMRG
40	52	2	TEDDY PENDERGRASS	ALICE (THE) (DEF. JAM) 012797*JIM
41	39	45	KERI HILSON	In A Perfect World... (MOSLEY/ZONE 4) (INTERSCOPE) 012000*JGA
42	41	66	MARY MARY	THE SOUND MY BLOOD (COLUMBIA) 28087*SONY MUSIC
43	44	23	LEDISI	TURN ME LOOSE (VERVE FORECAST) 012677*VG
44	42	19	LIL' BOOSIE	SUPERBAD: THE RETURN OF BOOSIE BAD AZZ (T.I./ASYLUM) 519181*WARNER BROS.
45	43	13	TECH N9NE	K.O.D. (STRANGE) 54/RBC
46	45	49	CHARLIE WILSON	UNCLE CHARLIE P MUSIC (JIVE) 23389/JLG
47	47	58	ANTHONY HAMILTON	THE POINT OF IT ALL (MISTERS MUSIC) (SO DEF) 23387/JLG
48	NEW		NEW DESSA	A BADLY BROKEN CODE (DOOMTREE) 022
49	46	9	BLAKROC	BLAKROC (BLAKROC) 33032* EX
50	48	30	JEREMIH	JEREMIH (MICK SCHULTZ/DEF. JAM) 013095*JIM

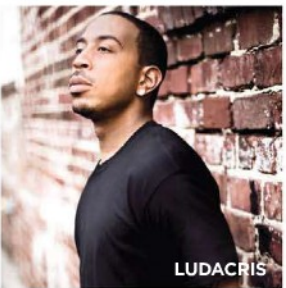
Gucci Mane (pictured) posts a career-best bow on **Mainstream R&B/Hip-Hop**, and the chart's highest debut in two years, with "Lemonade" at No. 22. The track matches the start of Hot Stylz & Yang Joc's "Lookin' Boy" in May 2008. Both songs are tied with two other titles for highest entry by a rap track since 2000.



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

BETWEEN THE BULLETS

MAKE WAY FOR 'LUDA AND JAY



Two veteran rappers reach career mileposts this week. Ludacris puts more distance between him and Mariah Carey for the most top 10s on the Rhythmic airplay chart as "How Low" moves 11-9. The track is the rapper's 23rd top 10 since his debut song, "What's Your Fantasy," peaked at No. 5 in 2000. Carey is second overall, and first among females, with 21 top 10s. On Top R&B/Hip-Hop Albums, "The Blueprint 3" (No. 8) logs its 20th week in the top 10, granting Jay-Z his most time spent in the upper tier with a single album. The former No. 1 surpasses "Vol. 2... Hard Knock Life" (1998) and "The Black Album" (2003), each with 19 weeks. The rapper also leads all acts with the most career weeks in the top 10 since 2000 (116). —Raphael George

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16	#1 REPLAY	KESHA (KEMOSABE/RCA/RMG)
2	2	12	TIK TOK	KESHA (KEMOSABE/RCA/RMG)
3	4	9	BEDROCK	YOUNG MONEY FEAT. LLOYD (CASH MONEY/UNIVERSAL MOTOWN/UMRG)
4	3	18	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS (ROC NATION)
5	5	11	HARD	RIHANNA FEAT. JEEZY (SRP/DEF. JAM/IDJMG)
6	7	20	TIE ME DOWN	NEW BOYZ FEAT. RAY J (SHOTTY/ASYLUM/WARNER BROS.)
7	9	12	BAD ROMANCE	LADY GAGA (STREAMLINE/CONLIVE/CHERRYTREE/INTERSCOPE)
8	6	19	SEXY CHICK	DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)
9	11	9	HOW LOW	LUDACRIS (DTP/DEF. JAM/IDJMG)
10	8	15	GANGSTA LUV	SNOOP DOGG FEAT. THE DREAM (DOGGYSTYLE/PRIORITY/CAPITOL)
11	14	8	GG SAY AAH	TREY SONGZ FEAT. FABOLOUS (SONG BOOK/ATLANTIC)
12	10	13	DO YOU REMEMBER	JAY SEAN FEAT. SEAN PAUL & LIL JON (CASH MONEY/UNIVERSAL REPUBLIC)
13	13	24	WHATCHA SAY	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
14	12	20	FOREVER	DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
15	15	13	MONEY TO BLOW	BRODMAN FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN/UMRG)
16	21	6	IMMA BE	THE BLACK EYED PEAS (INTERSCOPE)
17	16	19	SWEET DREAMS	BEYONCÉ (MUSIC WORLD/COLUMBIA)
18	19	7	I WANNA ROCK	SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)
19	17	11	I INVENTED SEX	TREY SONGZ FEAT. DRAKE (SONG BOOK/ATLANTIC)
20	20	7	CARRY OUT	TIMBALAND FEAT. JUSTIN TIMBERLACK (MOSLEY/BLACKGROUND/INTERSCOPE)
21	23	14	SHUT IT DOWN	PITBULL FEAT. AKON (MR. 305/POLO GROUNDS/JRMG)
22	26	7	TELEPHONE	LADY GAGA FEAT. BEYONCÉ (STREAMLINE/CONLIVE/CHERRYTREE/INTERSCOPE)
23	22	17	MEET ME HALFWAY	THE BLACK EYED PEAS (INTERSCOPE)
24	29	3	PUT IT IN A LOVE SONG	ALICIA KEYS FEAT. BEYONCÉ (MRK./JIVE)
25	25	8	I AM	MARY J. BLIGE (MATHIARCH/GEFFEN/INTERSCOPE)
26	24	12	SPOTLIGHT	GUCCI MANE FEAT. USHER (BRICK SQUAD/ASYLUM/WARNER BROS.)
27	28	19	PAPARAZZI	LADY GAGA (STREAMLINE/CONLIVE/CHERRYTREE/INTERSCOPE)
28	34	6	IN MY HEAD	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
29	33	7	IT KILLS ME	MELANIE FIONA (SRC/UNIVERSAL MOTOWN)
30	27	7	CRAWL	CHRIS BROWN (JIVE/JLG)
31	36	2	RUDE BOY	RIHANNA (SRP/DEF. JAM/IDJMG)
32	40	2	FEEL IT	THREE IS A MAGIC VS. TESTO WITH SEAN KINGSTON & FLO RIDA (HYPOHITE VINOS/COLUMBIA)
33	31	6	ONE LESS LONELY GIRL	JUSTIN BIEBER (ISLAND/IDJMG)
34	NEW		NEW NOTHIN' ON YOU	B.O.B. FEAT. BRUNO MARS (REBELROCK/GRAND HUSTLE/ATLANTIC)
35	30	18	BABY BY ME	50 CENT FEAT. NE-YO (SHADY/AFTERMATH/INTERSCOPE)
36	32	8	MEDICINE	PLIES FEAT. KERI HILSON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
37	39	20	WASTED	GUCCI MANE FEAT. PLIES OR DJ JAZJEMAN (BRICK SQUAD/KEY/WARNER BROS.)
38	NEW		NEW SAY SOMETHING	TIMBALAND FEAT. DRAKE (MOSLEY/BLACKGROUND/INTERSCOPE)
39	NEW		NEW ON TO THE NEXT ONE	JAY-Z + SWIZZ BEATZ (ROC NATION)
40	NEW		NEW DO YOU THINK ABOUT ME	50 CENT (SHADY/AFTERMATH/INTERSCOPE)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	7	#1 SOLDIER OF LOVE	SADE (EPIC/COLUMBIA)
2	2	17	IT KILLS ME	MELANIE FIONA (SRC/UNIVERSAL MOTOWN/UMRG)
3	3	13	AIN'T LEAVIN WITHOUT YOU	JAHNEEM (DIVINE MILL/ATLANTIC)
4	4	16	PAPERS	USHER (LAFACE/JLG)
5	5	32	BAD HABITS	MAXWELL (COLUMBIA)
6	5	19	MILLION DOLLAR BILL	WHITNEY HOUSTON (ARISTA/RMG)
7	7	11	TRY SLEEPING WITH A BROKEN HEART	ALICIA KEYS (MRK./JIVE)
8	9	37	CLOSE TO YOU	BEBE & CECE WINANS (B&C/MALACO)
9	8	39	CAN'T LIVE WITHOUT YOU	CHARLIE WILSON (P MUSIC/JIVE/JLG)
10	10	22	WHAT I'VE BEEN WAITING FOR	BRIAN MCKNIGHT (HARD WORK/E1)
11	13	9	I AM	MARY J. BLIGE (MATHIARCH/GEFFEN/INTERSCOPE)
12	14	10	FISTFUL OF TEARS	MAXWELL (COLUMBIA)
13	12	18	YESTERDAY	TONI BRAXTON FEAT. TREY SONGZ (ATLANTIC)
14	18	12	SEX THERAPY	ROBIN THICKE (STAR TRAK/INTERSCOPE)
15	16	17	DON'T MAKE 'EM LIKE U NO MORE	RUBEN STUDDARD (19/HICKORY/RED)
16	11	19	DOESN'T MEAN ANYTHING	ALICIA KEYS (MRK./JIVE)
17	15	15	RELIGIOUS	R. KELLY (JIVE/JLG)
18	19	15	I AIN'T HEARIN' U	ANGIE STONE (STAX/CMG)
19	17	15	THIS IS IT	MICHAEL JACKSON FEAT. THE JACKSONS (A&M/EPIC/COLUMBIA)
20	28	2	GREATEST THERE GOES MY BABY	GAMER (LAFACE/JLG)
21	23	3	WORST CASE SCENARIO	JOE (555/KEDAR)
22	21	13	I CAN'T MAKE YOU LOVE ME	BOYZ II MEN (ECCA)
23	20	13	BULLETPROOF	RAHEEM DEVAUGHN FEAT. LUDACRIS (JIVE/JLG)
24	22	7	HIGHER THAN THIS	LEDISI (VERVE FORECAST/VERVE)
25	25	18	CAN'T HARDLY WAIT	N'DAMBI (COCO RED/STAX/CMG)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	#1 BEDROCK	HOW LOW (YOUNG MONEY FEAT. LLOYD) (CASH MONEY/UNIVERSAL MOTOWN/UMRG)
2	2	11	HOW LOW	LUDACRIS (DTP/DEF. JAM/IDJMG)
3	3	20	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS (ROC NATION)
4	4	16	MONEY TO BLOW	BRODMAN FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN/UMRG)
5	5	9	I WANNA ROCK	SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)
6	7	17	TIE ME DOWN	NEW BOYZ FEAT. RAY J (SHOTTY/ASYLUM/WARNER BROS.)
7	10	6	GG SAY SOMETHING	TIMBALAND FEAT. DRAKE (MOSLEY/BLACKGROUND/INTERSCOPE)
8	8	22	FOREVER	DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
9	6	15	GANGSTA LUV	SNOOP DOGG FEAT. THE DREAM (DOGGYSTYLE/PRIORITY/CAPITOL)
10	12	4	ON TO THE NEXT ONE	JAY-Z + SWIZZ BEATZ (ROC NATION)
11	9	19	BABY BY ME	50 CENT FEAT. NE-YO (SHADY/AFTERMATH/INTERSCOPE)
12	11	14	SPOTLIGHT	GUCCI MANE FEAT. USHER (BRICK SQUAD/ASYLUM/WARNER BROS.)
13	15	8	O LET'S DO IT	WAKA FLOCKA FLAME (SO ICEY/ASYLUM/WARNER BROS.)
14				

HOT R&B/HIP-HOP SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	IMPRINT / PROMOTION LABEL	CERT.	PEAK POSITION
1	1	23	#1 IT KILLS ME J.FENIX, A. MARTIN (A. MARTIN, R. LITTLEJOHN, JR., L. CARR, E. SHULMAN)	Melanie Fiona	SRG/UNIVERSAL MOTOWN/UMRG		1
2	2	15	BEDROCK YOUNG MONEY/UNIVERSAL MOTOWN/UMRG	Young Money Featuring Lloyd			2
3	3	19	SAY AAH YOUNG M/DORELL, TAYLOR (R. M. FERBER, JR., T. NEVISON, T. SCALES, N. L. WALKER, D. CORELL)	Trey Songz Featuring Fabolous	SONG BOOK/ATLANTIC		3
4	5	12	HOW LOW TAMIUS (C. BRIDGES, T. WILLIAMS, C. RIDENHOUR, E. SADLER, H. SHOCKLEE)	Ludacris	DTP/DEF JAM/IDJMG		4
5	7	13	GREATEST GAINER/AIRPLAY TRY SLEEPING WITH A BROKEN HEART J.BHASKER (J. BHASKER, A. KEYS, FREY/WOLDS)	Alicia Keys	MRK/J/RMG		5
6	4	24	I INVENTED SEX LOS DAMNYS/STG (C. MCKINNEY, T. SCALES, T. NEVISON, A. GRAHAM)	Trey Songz Featuring Drake	SONG BOOK/ATLANTIC		1
7	6	15	SOLDIER OF LOVE SADE, M. PELA (S. ADU, A. HALE, S. MATTHEWMAN, P. S. DENMAN)	Sade	EPIC/COLUMBIA		6
8	9	10	I AM STAR/GATE (M. J. BLIGE, M. S. ERIKSEN, T. E. HERMENSEN, J. AUSTIN, E. DEAN, M. BETTE)	Mary J. Blige	MATRIARCH/GEFFEN/INTERSCOPE		8
9	11	12	SEX THERAPY POLOW DA DON/HOT SAUCE (R. THORKE, E. DEAN, JONES, P. JAWSON, H. WENERS, S. GOTTLER, J. GLUCK, W. GOLD)	Robin Thicke	STAR TRAK/INTERSCOPE		9
10	14	23	SAY SOMETHING TIMBALAND, JROC (T. V. MOSLEY, J. HARMON, A. GRAHAM, T. CLAYTON, J. MAULTSBY)	Timbaland Featuring Drake	MUSLEY/BLACKGROUNDS/INTERSCOPE		10
11	10	16	I WANNA ROCK S. DEVILLE (C. C. BROADUS, JR., E. MOLINA, R. GINYARD, JR.)	Snoop Dogg	DOGGYSTYLE/PRIORITY/CAPITOL		10
12	8	20	MONEY TO BLOW DNUMMA BOY (B. WILLIAMS, A. GRAHAM, D. CARTER, C. GHOLSON)	Birdman Featuring Lil Wayne & Drake	CASH MONEY/UNIVERSAL MOTOWN/UMRG		2
13	12	7	PAPERS S. GARRETT, ZAYTOVEN (U. RAYMOND IV, S. GARRETT, X. DOTSON, A. MATHIS)	Usher	LAFACE/JLG		1
14	15	13	AIN'T LEAVIN WITHOUT YOU KAYE (K. GIBB, L. AUBREY, M. RALPH, S. CARLTON, J. BROOKHOUSE, M. DRUMMOND, S. GLEN, N. THORP, P. PELIERE)	Jaheim	DME/MJL/ATLANTIC		12
15	16	12	HARD C. STEWART, T. NASH (T. NASH, C. A. STEWART, R. FENTY, J. W. JENKINS)	Rihanna Featuring Jeezy	SRP/DEF JAM/IDJMG		14
16	13	8	BAD HABITS H. DAVID, MUSZE (H. DAVID, MUSZE)	Maxwell	COLUMBIA		4
17	19	20	HEY DADDY (DADDY'S HOME) THE RUNNERS, RICO LOVE (RICO LOVE, A. HARR, J. JACKSON, U. RAYMOND IV)	Usher Featuring Plies	LAFACE/JLG		17
18	20	41	ON TO THE NEXT ONE SWIZZ BEATZ (S. C. CARTER, K. DEAN, G. AUGER, C. DEROSNY, J. CHATON)	Jay-Z & Swizz Beatz	ROC NATION		18
19	17	21	EMPIRE STATE OF MIND SHUKU, SEMELI, JELIC, HUNTE (S. C. CARTER, A. SHUCKBURN, J. SEWELL, ULEPIC, A. HUNTE, A. KEYS, B. KEYS, S. ROBINSON)	Jay-Z & Alicia Keys	ROC NATION		1
20	21	18	PRETTY WINGS H. DAVID, MUSZE (H. DAVID, MUSZE)	Maxwell	COLUMBIA		1
21	24	25	MILLION DOLLAR BILL SWIZZ BEATZ, A. KEYS, A. KEYS, C. DEAN, N. HARRIS, A. W. FELDER, R. TYSON)	Whitney Houston	ARISTA/UMRG		16
22	23	24	O LET'S DO IT TAY BEATZ (J. MALPHURS)	Waka Flocka Flame	SO IKEY/ASYLUM/WARNER BROS.		22
23	22	19	GOD IN ME W. CAMPBELL, E. ATKINS, CAMPBELL, T. ATKINS, CAMPBELL)	Mary Mary Featuring Kierra "KiKi" Sheard	MY BLOCK/COLUMBIA		5
24	18	14	BABY BY ME POLOW DA DON (C. J. JACKSON, JR., J. JONES, S. SMITH)	50 Cent Featuring Ne-Yo	SHADY/AFTERMATH/INTERSCOPE		7
25	29	32	CLOSE TO YOU K. THOMAS (B. WINANS)	BeBe & CeCe Winans	B&C/MALACO		21
26	44	78	LEMONADE S. CRAWFORD, R. DAVIS, S. CRAWFORD, J. H. KAYLAN, M. VOLMAN)	Gucci Mane	BRICK SQUAD/ASYLUM/WARNER BROS.		26
27	32	36	ALL THE WAY TURN UP KE (J. L. JOHNSON, D. WYAK, E. RONDU, C. ARCEO)	Roscoe Dash Featuring Soujia Boy Tell'em	MMI/MUSIC LINE/ZONE 4/INTERSCOPE		27
28	26	30	CAN'T LIVE WITHOUT YOU THE UNDERDOGS (H. J. MASON, JR., D. E. THOMAS, J. FAUNTLEROY II, S. L. RUSSELL)	Charlie Wilson	P. MUSIC/JIVE/JLG		19
29	31	33	STEADY MOBBIN' KANE (D. CARTER, D. JOHNSON, R. DAVIS)	Young Money Featuring Gucci Mane	CASH MONEY/UNIVERSAL MOTOWN/UMRG		29
30	40	57	WOMEN LIE, MEN LIE B. YOUNG (M. MIMMS, B. YOUNG, D. CARTER)	Yo Gotti Featuring Lil Wayne	INEVITABLE/POLO GROUNDS/J/RMG		30
31	25	28	WASTED FATBOI (L. DOUGLAS, R. DAVIS, A. WASHINGTON)	Gucci Mane Featuring Plies Or OJ Da Juiceman	BRICK SQUAD/SO IKEY/WARNER BROS.		3
32	47	46	FISTFUL OF TEARS H. DAVID, MUSZE (MUSZE, H. DAVID)	Maxwell	COLUMBIA		32
33	27	25	SPOTLIGHT POLOW DA DON (R. DAVIS, U. RAYMOND IV, J. JONES)	Gucci Mane Featuring Usher	BRICK SQUAD/ASYLUM/WARNER BROS.		15
34	34	22	FOREVER BOI-1DA (M. SAMUELS, A. GRAHAM, K. WEST, D. CARTER, M. MATHERS)	Drake Featuring Kanye West, Lil Wayne & Eminem	HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE		2
35	65	56	DON'T MAKE 'EM LIKE U NO MORE SYNCE (R. PERRY, G. EALEY)	Ruben Studdard	19/HICKORY/RED		35
36	41	62	NEIGHBORS KNOW MY NAME TAYLOR, PHAYES, J. MCGEE (T. NEVISON, T. TAYLOR, PHAYES)	Trey Songz	SONG BOOK/ATLANTIC		36
37	62	80	DO YOU THINK ABOUT ME ROCKWILDER (C. J. JACKSON, JR., D. STINSON)	50 Cent	SHADY/AFTERMATH/INTERSCOPE		37
38	37	39	YESTERDAY FRANK, S. H. MASON, JR. (J. FRANKS, J. ARMSTRONG, M. WHITE, T. BATTLE, T. BRAXTON)	Toni Braxton Featuring Trey Songz	ATLANTIC		12
39	35	34	ON THE OCEAN K'JON, PROTEUS (K. JOHNSON)	K'Jon	UP/UP/DEH TYME/UNIVERSAL REPUBLIC/UMRG		12
40	36	31	REGRET TANK, J. FRANKLIN (TANK, K. STEPHENSON, J. VALENTINE, L. LUCKETT, R. NEWT, SR., J. FRANKLIN, C. BRIDGES)	LeToya Featuring Ludacris	CAPITOL		8
41	33	26	I CAN TRANSFORM YA SWIZZ BEATZ (C. BROWN, J. BOYD, K. DEAN, J. A. BEREAL, D. CARTER)	Chris Brown Featuring Lil Wayne & Swizz Beatz	JIVE/JLG		11
42	30	22	I GET IT IN SONG DYNASTY (TANK, J. FRANKLIN, R. NEWT, SR., D. GRANDBERRY, J. VALENTINE, R. DAVIS)	Omarion Featuring Gucci Mane	STARWORLD/MUSICWORKS/CAPITOL		20
43	67	91	THERE GOES MY BABY JIM JONSON RICO LOVE (RICO LOVE, J. G. SCHEFFER, F. FROMANO, D. MORRIS)	Usher	LAFACE/JLG		43
44	48	47	5 STAR CHICK HOT ROD (M. MIMMS, R. TATE, JR.)	Yo Gotti	POLO GROUNDS/J/RMG		19
45	43	59	FLEX DJ MR. ROGERS (J. ROGERS, B. JACKSON, C. HIGH, T. JACKSON, J. GILBERT II)	The Party Boyz	CAMOUFLAGE/HITZ COMMITTEE/BATTERY		43
46	45	50	FED UP THE RUNNERS (K. M. KHALED, U. HAYMOND, N. J. W. JENKINS, W. ROBERTS, I. A. GRAHAM, A. HARR, J. JACKSON, J. BOYD, T. PAIN)	DJ Khaled Featuring Usher, Drake, Young Jeezy & Rick Ross	WE THE BEST/EI		45
47	28	16	GANGSTA LUV C. STEWART, T. NASH (T. NASH, C. A. STEWART, C. C. BROADUS, JR.)	Snoop Dogg Featuring The-Dream	DOGGYSTYLE/PRIORITY/CAPITOL		24
48	38	38	BREAK UP S. GARRETT, S. CRAWFORD (S. GARRETT, S. CRAWFORD, R. DAVIS)	Mario Featuring Gucci Mane & Sean Garrett	J/RMG		2
49	49	53	MEDICINE POLOW DA DON (A. L. WASHINGTON)	Plies Featuring Keri Hilson	BIG GATES/SLIP-N-SLIDE/ATLANTIC		49
50	42	10	I AIN'T HEARIN' U S. WHITE (J. WYNN)	Angie Stone	STAX/CMG		42
51	56	71	LITTLE FREAK NOT LISTED (NOT LISTED)	Usher Featuring Nicki Minaj	LAFACE/JLG		51
52	52	54	ECHO INFINITUD, CAMPER, R. KELLY (R. KELLY, J. SUEGOF, D. CAMPER, C. KELLY)	R. Kelly	JIVE/JLG		52
53	51	64	TIP OF MY TONGUE MAD SCREWS (B. D. CASEY, B. D. CASEY, R. SAUNDERS, A. DIAZ, K. TAYLOR, R. DAVIS)	Jagged Edge Featuring Trina & Gucci Mane	SLIP-N-SLIDE		51
54	55	73	SPEEDIN' 253 MUSIC INC. (D. CLARK, M. COLE, JR., E. FRYER, C. FULLER, O. GRANDBERRY, C. STOKES)	Omarion	STARWORLD/MUSICWORKS/CAPITOL		54
55	63	82	YOU'RE THE ONE J. DUPRI, B. M. COX (J. DUPRI, B. M. COX)	Dondria	SO 50 DEF/MALACO		55



Crooner nabs his third top 10 following the No. 6 peak of "Magic" (2008) and the 11-week No. 1 "Lost Without You" (2007).

Timbaland scores his second top 10 and first since his 1997 debut single with former partner Magoo. Drake, the song's co-star, is onto his sixth top 10 since his debut last summer.



Aided by airplay from 25 new stations, the song's audience spikes 129% to reach 6 million impressions. Meanwhile, Usher, at No. 43, doubles his audience from last week to reach 5.1 million.

The Atlanta-based singer returns with her highest debut since 2003. This track was first heard on her weekly BET reality show.



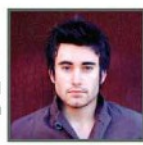
Adult R&B hosts three gospel debuts by Fred Hammond (pictured, No. 38), Marvin Sapp (No. 37) and Kirk Franklin (No. 34). The chart can be viewed in full at billboard.biz/charts.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	IMPRINT / PROMOTION LABEL	CERT.	PEAK POSITION
56	50	51	TIE ME DOWN JAY-NARI (E. H. BENJAMIN, V. D. A. THOMAS)	New Boyz Featuring Ray J	SHOTTIY/ASYLUM/WARNER BROS.		42
57	54	63	ON FIRE COOL & DRE (G. MORDEOR, P. BELLOTTE)	Lil Wayne	CASH MONEY/UNIVERSAL MOTOWN/UMRG		54
58	60	55	BULLETPROOF KENNY DOPE (C. GONZALEZ, R. S. DEVAUGHN, C. BRIDGES, C. MAYFIELD)	Raheem DeVaughn Featuring Ludacris	JIVE/JLG		46
59	HOT SHOT DEBUT	1	ARE YOU LISTENING K. FRANKLIN, N. MARTIN (K. FRANKLIN)	Kirk Franklin Presents Artists United For Haiti	FO YO SOUL/GOSPO CENTRIC/JLG		59
60	59	61	RELIGIOUS J. THOMAS (R. KELLY, E. DAWKINS, A. DIXON)	R. Kelly	JIVE/JLG		48
61	NEW	1	EVERYTHING TO ME M. ELLIOTT, T. LAMB (M. ELLIOTT, C. LAMB, J. SULLIVAN, F. BASKETT, C. MCDONALD, J. D. WILLIAMS)	Monica	ALLI/O/INTERSCOPE		61
62	64	68	HOMEGURL (HE GOTTA) J. BROWN (D. HAMILTON, T. BURNETT, J. BROWN, S. ATWATER)	Bone	CITI UNDER SEIGE/DEF JAM/IDJMG		62
63	58	60	INDEPENDENT J. RILEY (R. RHODES)	Candi Redd	DEFVIBE/HALL-A-FAME/UNAUTHORIZED/ASYLUM/WARNER BROS.		58
64	61	65	SWEET DREAMS W. JONSON, W. WILKINS, RICO LOVE (B. KNOWLES, J. G. SCHEFFER, W. WILKINS, RICO LOVE)	Beyonce	MUSIC WORLD/COLUMBIA		48
65	57	43	THIS IS IT M. JACKSON, J. MCCLEIN, M. WARREN (M. JACKSON, PANKA)	Michael Jackson Featuring The Jacksons	MJ/J/EPIC/COLUMBIA		18
66	74	-	WORST CASE SCENARIO J. THOMAS, J. P. THOMPSON (J. THOMAS, J. P. THOMPSON, J. SKINNER, T. MARTINEZ)	Joe	563/KEOAR		66
67	69	69	PRETTY GIRLS BEST KEPT SECRET (D. ARKIN, T. MEHN, R. DAVIS, W. BROWN, A. GOODMAN, T. PRICE, C. BALMORIS)	Wale Featuring Gucci Mane & Weensey Of Backyard Band	ALLI/O/INTERSCOPE		67
68	53	58	DOESN'T MEAN ANYTHING K. BROTHERS, A. KEYS (A. KEYS, K. BROTHERS, JR.)	Alicia Keys	MRK/J/RMG		14
69	72	67	PUT IT IN A LOVE SONG SWIZZ BEATZ (A. KEYS, K. DEAN)	Alicia Keys Featuring Beyonce	MRK/J/RMG		60
70	66	52	VIDEO PHONE S. CRAWFORD, S. GARRETT, B. KNOWLES (B. KNOWLES, S. CRAWFORD, S. GARRETT, A. BEYNCE)	Beyonce	MUSIC WORLD/COLUMBIA		37
71	100	79	MAKE ME R. JERKINS (J. JACKSON, R. JERKINS, T. LUMPKINS, M. SHILOH)	Janet	A&M/JIVE		71
72	RE-ENTRY	7	LUV 2 BALL J. BRITT, C. MANY, S. THOMAS (M. GAYE, G. GORDY, FUGUA, S. GREEN)	Impromp2	JCS/ORPHEUS		69
73	71	83	SPONSOR E. LEWIS, L. ROC (J. PHILLIPS, H. NELSON, E. LEWIS, B. MUHAMMAD, R. DAVIS, D. WAY)	Teairra Mari Featuring Gucci Mane & Soujia Boy Tell'em	FO REEL/ASYLUM/WARNER BROS.		71
74	83	89	HIGHER THAN THIS JIMMY JAM, T. LEWIS, L. YOUNG, J. WRIGHT (J. HARRIS, B. T. LEWIS, L. YOUNG, J. WRIGHT)	Ledisi	VERVE FORECAST/VERVE		74
75	76	70	THINKIN' ABOUT YOU THE RUNNERS, RICO LOVE (RICO LOVE, A. HARR, J. JACKSON, A. DAVIDSON, S. DAVIDSON, K. RAMSEY)	Mario	J/RMG		45
76	77	-	EMPIRE STATE OF MIND (PART II) BROKEN DOWN A. SHUKU, A. KEYS, A. KEYS, S. C. CARTER, J. SEWELL, ULEPIC, A. HUNTE, B. KEYS, S. ROBINSON)	Alicia Keys	MRK/J/RMG		76
77	NEW	1	CLOSER S. BROWN, C. B. RAE (C. B. RAE)	Corinne Bailey Rae	CAPITOL		77
78	87	95	THE BEST IN ME A. W. LINDSEY (M. L. SAPP, L. LINDSEY)	Marvin Sapp	VERTY/JLG		78
79	NEW	1	GO SHORTY SPINX N' FRESH PRODUCTIONS (TRAVIS PORTER)	Travis Porter	PORTER HOUSE		79
80	75	76	I CAN'T MAKE YOU LOVE ME R. D. JACKSON, BOYZ N MEN (M. REID, A. SHAMBLIN)	Boyz II Men	DECCA		75
81	70	72	THUG MR. LEE (S. THOMAS, L. WILLIAMS, G. CLINTON, R. W. COLLINS, L. PATTERSON, A. TILMON, G. WOPHRELL, E. WRIGHT, L. YOUNG)	Slim Thug	BOSS HOGG/OUTLAWZ/EI		67
82	68	66	CRAWL A. MESSINGER, N. ATWEH (C. BROWN, A. MESSINGER, N. ATWEH, L. BOYD)	Chris Brown	JIVE/JLG		59
83	NEW	1	I FEEL GOOD STAR/GATE, NE-YO (S. SMITH, M. S. ERIKSEN, T. E. HERMENSEN)	Mary J. Blige	MATRIARCH/GEFFEN/INTERSCOPE		83
84	81	99	I'M ILL NOT LISTED (NOT LISTED)	Red Cafe Featuring Fabolous	SHAKEDOWN/KONVIC/BAD BOY		81
85	73	81	BACK TO THE CRIB POLOW DA DON (A. JAMES, J. JONES, E. DEAN, C. BROWN)	Juelz Santana Featuring Chris Brown	DIPLOMATS/DEF JAM/IDJMG		73
86	NEW	1	EXHIBIT C JUST BLAZE (T. THEFORD, J. SMITH)	Jay Electronica	JUST BLAZE/THE DOGON SOCIETY/DECON		86
87	98	-	UN-THINKABLE (I'M READY) A. KEYS, K. BROTHERS, N. SHEBIB (A. KEYS, A. GRAHAM, K. BROTHERS, JR., N. SHEBIB)	Alicia Keys	MRK/J/RMG		87
88	82	-	LOVE SUGGESTIONS W. DOWNING, R. RIDEOUT (W. DOWNING, R. RIDEOUT, T. TOLBERT)	Will Downing	CONCORD/CMG		74
89	NEW	1	NOTHIN' ON YOU THE SMEEZINGTONS (B. SIMMONS, JR., B. MARS, P. LAWRENCE, A. LEVINE)	B.o.B. Featuring Bruno Mars	REBELROCK/GRAND HUSTLE/ATLANTIC		89
90	91	85	HOOD LOVE B. M. COX, K. DEAN (M. J. BLIGE, B. M. COX, J. AUSTIN, K. A. J. DEAN)	Mary J. Blige Featuring Trey Songz	MATRIARCH/GEFFEN/INTERSCOPE		82
91	NEW	1	4 MY TOWN (PLAY BALL) BOI-1DA (B. WILLIAMS, A. GRAHAM, D. CARTER, M. SAMUELS)	Birdman Featuring Drake & Lil Wayne	CASH MONEY/UNIVERSAL MOTOWN/UMRG		91
92	NEW	1	ANGELS SCOTT'S WING (G. C. W. WINGS, J. RAYMOND, R. W. LAJON, E. P. K. S. BROWN, M. C. WELLS, J. E. L. CAMPBELL, S. C. CARTER, U. M. P. A.)	Diddy - Dirty Money Featuring The Notorious B.I.G.	340/INTERSCOPE		92
93	78	86	CAN'T HARDLY WAIT L. F. SYLVERS, III (N. D. AMBIL, J. R. BUTLER, JR., R. L. BREAUX, S. M. ELMEDHADI, L. F. SYLVERS III)	N'Dambi	COCO RED/STAX/CMG		93
94	RE-ENTRY	3	THAT THAT F. HAMMOND (F. HAMMOND, C. RODGERS, P. FEASTER, E. R. WARREN, M. BETHANY, D. WELLS)	Fred Hammond Featuring John P. Kee	F. HAMMOND/VERTY/JLG		93
95	80	84	LOVE COME DOWN K. H. LADAW, K. HAPPEL, K. WATSON, K. HOLLAND, S. COBBS, S. C. CARTER, R. GORP, A. M. J. P. PERRIN, D. H. H. W. K. WEST)	Diddy - Dirty Money	BAD BOY/INTERSCOPE		62
96	94	-	MAKE EM' SAY NOT LISTED (NOT LISTED)	Meek Mill	215/GRAND HUSTLE		94
97	NEW	1	UP OUT MY FACE M. CAREY, C. STEWART, T. NASH (M. CAREY, T. NASH, C. A. STEWART, O. MARAJ)	Mariah Carey Featuring Nicki Minaj	ISLAND/IDJMG		97
98	92	97	CALL ME 4 DAT GOOD THE NARRATORS				

CHRISTIAN SONGS™

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

Up 900,000 audience impressions, pop singer Phil Wickham's highest-charted title to date on **Christian Songs** draws Greatest Gainer applause in its 18th week. The collaboration with MercyMe lead singer Bart Millard collects 4.4 million impressions with plays on 65 of the 93 stations monitored for the chart.



TOP CHRISTIAN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / DISTRIBUTING LABEL	CERT.
1	1	10	#1 CASTING CROWNS <small>9 WKS</small>	UNTIL THE WHOLE WORLD HEARS	CASTING CROWNS BEACH STREET/REUNION/PLG	●
2	5	22	GREATEST GAINER SKILLET <small>AKMAE/ARCA/OLYMPIC/2541/PROVIDENT-INTEGRITY</small>			
3	3	16	VARIOUS ARTISTS <small>WON HITS 2010 WORD-CURB/PROVIDENT-INTEGRITY 4857/EMI CMG</small>			
4	2	58	JEREMY CAMP <small>SPEAKING LOUDER THAN BEFORE BEC/6790/EMI CMG</small>			
5	4	11	FLYLEAF <small>MEMENTO MORI A&M/OCTONE 013512/EMI CMG</small>			
6	7	14	KUTLESS <small>IT IS WELL BEC/7174/EMI CMG</small>			
7	6	11	SWITCHFOOT <small>HELL HARBOR JIVE/SCS/SP/ANT/INT/CC/RES/NTAL 4897/EMI CMG</small>			
8	8	88	TENTH AVENUE NORTH <small>OVER AND UNDERNEATH REUNION 101735/PROVIDENT-INTEGRITY</small>			
9	10	4	NEWSGON <small>GIVE YOURSELF AWAY HHM 5543/EMI CMG</small>			
10	11	78	THIRD DAY <small>REVELATION ESSENTIAL 10853/PROVIDENT-INTEGRITY</small>			
11	12	12	STEVEN CURTIS CHAPMAN <small>BEAUTY WILL RISE SPARROW 6515/EMI CMG</small>			
12	13	18	DAVID CROWDER BAND <small>CHURCH MUSIC SIX STEPS/SPARROW 6515/EMI CMG</small>			
13	14	73	CHRIS TOMLIN <small>HOLD LOVE SIX STEPS/SPARROW 2359/EMI CMG</small>			
14	19	22	NEEDTOBREATHE <small>THE OUTSIDERS ATLANTIC 519702*/WORD-CURB</small>			
15	16	66	MARY MARY <small>THE SOUND MY BLOOD COLUMBIA 4433*/PROVIDENT-INTEGRITY</small>			
16	15	3	MORMON TABERNACLE CHOIR ORCHESTRA AT TEMPLE SQUARE (MILBERG) <small>HEAVENING MUSIC OF CONTemplation and Light MORMON TABERNACLE CHOIR 52958</small>			
17	17	14	SIDEWALK PROPHETS <small>THESE SIMPLE TRUTHS FERVENT 887900/WORD-CURB</small>			
18	20	50	RED <small>INNOCENCE & INSTINCT ESSENTIAL 10863/PROVIDENT-INTEGRITY</small>			
19	23	16	VARIOUS ARTISTS <small>SONGS & WORSHIP 50 INTEGRITY 24702/TIME LIFE</small>			
20	22	65	MICHAEL W. SMITH <small>A NEW Hallelujah HELMUN 101338/PROVIDENT-INTEGRITY</small>			
21	21	50	KARI JOBE <small>KARI JOBE INTEGRITY 4550/PROVIDENT-INTEGRITY</small>			
22	24	68	VARIOUS ARTISTS <small>WON HITS 2009 EMI CMG/PROVIDENT-INTEGRITY 887422/WORD-CURB</small>			
23	34	16	PILLAR <small>CONFESSIONS ESSENTIAL 10904/PROVIDENT-INTEGRITY</small>			
24	26	72	BRANDON HEATH <small>WHAT IF WE MONODIE/REUNION 10127/PROVIDENT-INTEGRITY</small>			
25	25	9	PHIL WICKHAM <small>HEAVEN & EARTH INO 3903/PROVIDENT-INTEGRITY</small>			
26	27	20	THOUSAND FOOT KRUTCH <small>WELCOME TO THE MASQUERADE TOOTH & NAIL 4730/EMI CMG</small>			
27	9	20	GAITHER VOCAL BAND <small>REUNITED GAITHER MUSIC GROUP 8044/EMI CMG</small>			
28	29	24	BRITT NICOLE <small>THE LOST GET FOUND SPARROW 2358/EMI CMG</small>			
29	31	22	SELAH <small>YOU DELIVER ME CURB 79138/WORD-CURB</small>			
30	32	34	MAT KEARNEY <small>CITY OF BLACK & WHITE AMARE/COLUMBIA/INPOP 1466/EMI CMG</small>			
31	33	24	HILLSONG <small>FAITH + HOPE + LOVE LIVE/HILLSONG INTEGRITY 4993/PROVIDENT-INTEGRITY</small>			
32	RE-ENTRY		PAUL BALOCHE <small>GLORIOUS INTEGRITY 4729 EX/PROVIDENT-INTEGRITY</small>			
33	30	42	MERCYME <small>10 INO 4626/PROVIDENT-INTEGRITY</small>			
34	RE-ENTRY		THE BROOKLYN TABERNACLE CHOIR <small>DECLARE YOUR NAME LIVE WORSHIP INTEGRITY 4330/PROVIDENT-INTEGRITY</small>			
35	36	31	HILLSONG <small>UNITED IN CROSS/THE EMPTI.../TEAL/HILLSONG INTEGRITY 481/PROVIDENT-INTEGRITY</small>			
36	39	24	PHILLIPS, CRAIG & DEAN <small>FEARLESS INO 4506/PROVIDENT-INTEGRITY</small>			
37	37	16	RELIENT K <small>FORGET AND NOT SLOW DOWN MONO VS STEREO 52069/WORD-CURB</small>			
38	35	12	THE ALMOST <small>MONSTER MONSTER TOOTH & NAIL 4543/EMI CMG</small>			
39	40	19	LEELAND <small>LOVE IS ON THE MOVE ESSENTIAL 10805/PROVIDENT-INTEGRITY</small>			
40	44	10	YOLANDA ADAMS <small>PLAYLIST: THE VERY BEST OF YOLANDA ADAMS VERTY/LEAGY 27450/SONY MUSIC</small>			
41	42	30	THE DEVIL WEARS PRADA <small>WITH ROOTS ABOVE AND BRANCHES BELOW FERRET 123/WORD-CURB</small>			
42	43	39	ISRAEL HOUGHTON <small>THE POWER OF ONE INTEGRITY 4561/PROVIDENT-INTEGRITY</small>			
43	38	62	ANBERLIN <small>NEW SURRENDER UNIVERSAL REPUBLIC 011710*/EMI CMG</small>			
44	46	70	MATTHEW WEST <small>SOMETHING TO SAY SPARROW 4520/EMI CMG</small>			
45	47	6	FEE <small>HOPE RISING INO 4667/PROVIDENT-INTEGRITY</small>			
46	41	20	BARLOWGIRL <small>LOVE & WAR FERVENT 887861/WORD-CURB</small>			
47	RE-ENTRY		MANDISA <small>FREEDOM SPARROW 6779/EMI CMG</small>			
48	RE-ENTRY		LECRAE <small>REBEL REACH 98070/INFINITY</small>			
49	RE-ENTRY		JEREMY CAMP <small>LIVE BEC 3923/EMI CMG</small>			
50	48	17	AUGUST BURNS RED <small>CONSTELLATIONS SOLID STATE 4385*/EMI CMG</small>			

Hot Gospel Songs hosts its highest-debuting track since September 2007 as "Are You Listening?," credited to Kirk Franklin Presents Artists United for Haiti, opens at No. 22. The title features vocals from veteran artists CeCe Winans, Donnie McClurkin and Yolanda Adams.



HOT CHRISTIAN AC SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	22	#1 UNTIL THE WHOLE WORLD HEARS <small>6 WKS</small>	CASTING CROWNS	BEACH STREET/REUNION/PLG
2	2	23	CITY ON OUR KNEES <small>TOBYMAC FOREFRONT/EMI CMG</small>		
3	3	18	WHAT FAITH CAN DO <small>KUTLESS BEC/TOOTH & NAIL</small>		
4	4	27	THE WORDS I WOULD SAY <small>SIDEWALK PROPHETS FERVENT/WORD-CURB</small>		
5	5	39	REVELATION SONG <small>PHILLIPS, CRAIG & DEAN INO</small>		
6	6	36	HOLD MY HEART <small>TENTH AVENUE NORTH REUNION/PLG</small>		
7	11	9	GREATEST GAINER THERE IS A WAY <small>NEWWORLDSON INPOP</small>		
8	7	22	FOLLOW YOU <small>LEELAND WITH BRANDON HEATH ESSENTIAL/PLG</small>		
9	10	17	SAFE <small>PHIL WICKHAM FEAT. BART MILLARD INO</small>		
10	8	24	SING, SING, SING <small>CHRIS TOMLIN SIX STEPS/SPARROW/EMI CMG</small>		
11	9	24	GLORIOUS <small>NEWSBOYS INPOP</small>		
12	13	16	HE IS WITH YOU <small>MANDISA SPARROW/EMI CMG</small>		
13	15	11	FORGIVEN <small>SANCTUS REAL SPARROW/EMI CMG</small>		
14	12	25	ALIVE AGAIN <small>MATT MAHER ESSENTIAL/PLG</small>		
15	16	12	LET THE WATERS RISE <small>MIKESCHAIR CURB</small>		
16	14	20	HEAVEN IS THE FACE <small>STEVEN CURTIS CHAPMAN SPARROW/EMI CMG</small>		
17	17	9	ALIVE <small>POCKET FULL OF ROCKS MYRRH/WORD-CURB</small>		
18	19	4	SOMETHING BEAUTIFUL <small>NEEDTOBREATHE ATLANTIC/WORD-CURB</small>		
19	18	9	ON AND ON <small>CHASER INO</small>		
20	21	10	I'D NEED A SAVIOR <small>AMONG THE THIRSTY REV</small>		
21	20	4	WALK ON THE WATER <small>BRITT NICOLE SPARROW/EMI CMG</small>		
22	23	2	CAN ANYBODY HEAR ME <small>MEREDITH ANDREWS WORD-CURB</small>		
23	22	8	SALVATION IS HERE <small>LINCOLN BREWSTER INTEGRITY</small>		
24	26	3	LOVE NEVER FAILS <small>BRANDON HEATH MONODIE/REUNION/PLG</small>		
25	24	3	HEALING HAND OF GOD <small>JEREMY CAMP BEC/TOOTH & NAIL</small>		

CHRISTIAN CHR™

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

TOP GOSPEL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / DISTRIBUTING LABEL	CERT.
1	1	17	#1 BEBE & CECE WINANS <small>16 WKS</small>	STILL B&G 31105/MALACO		
2	2	18	FRED HAMMOND <small>LOVE UNSTOPPABLE F HAMMOND/VERITY 43341/JLG</small>			

HOT DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	
1	2	9	#1 DID IT AGAIN (LO HECHO ESTA HECHO)	SHAKIRA	EPIC	
2	3	8	WHY DON'T YOU LOVE ME	BEYONCÉ	MUSIC WORLD/COLUMBIA	
3	5	5	RUSSIAN ROULETTE	RIHANNA	SRP/DEF. JAM/IDJMG	
4	6	12	COME BACK CLEAN	THE CRYSTAL METHOD FEATURING EMILY HAINES	TRY ERENCARVATE	
5	7	10	RAIN	ANJULIE	MONSTER/HEAR/CMG	
6	4	9	ONE LOVE	DAVID GUETTA FEATURING ESTELLE	GUN/ASTRALWORKS/CAPITOL	
7	9	10	ON THE FLOOR (OH BABY PLEASE)	KAYLAH MARIN	EPIPHANY	
8	12	7	YOU ARE	TORY MORAN	FEATURING FRENCHÉ DAVIS	DANCE MUSIC PRODUCTIONS
9	13	7	BODIES	ROBBIE WILLIAMS	ASTRALWORKS/CAPITOL	
10	1	11	FRESH OUT THE OVEN	LOLA	FEATURING PITBULL	EPIC
11	19	4	REVOLVER	MADONNA	FEATURING LIL WAYNE	WARNER BROS.
12	17	5	TIK TOK	KESHA	KEMOSABE/RCA/RMG	
13	23	3	HARD	RIHANNA	FEATURING JEEZY	SRP/DEF. JAM/IDJMG
14	8	15	PUSH N PULL	NOFERINI & MARINI	VS SYLVIA TOSUN	LOVERUSH SEA TO SUN
15	18	9	KEEPING SCORE	HANNAH	SNOWDOG	
16	21	7	WONDERFUL	BILLIE MYERS	FRUITLOOP	
17	38	2	TELEPHONE	LADY GAGA	FEATURING BEYONCÉ	STREAMLINE/KONLIVE/CHEERYTREE/INTERSCOPE
18	28	4	ACAPPELLA	KELIS	WILL.I.AM/INTERSCOPE	
19	27	4	FANCY FREE	SUN JH		
20	11	13	DRAMA QUEEN (TEXTING U)	SIMONE DENNY + BARRY HARRIS	BARRY HARRIS	
21	31	2	#2 POWER THE POWER OF MUSIC PICK	KRISTINE W	FLY AGAIN	
22	16	13	HEAVY CROSS	THE GOSSIP	COLUMBIA	
23	20	14	YOU USED TO KNOW	ANDREA CARRELL	CURVEY	
24	30	4	DIRTY DESIRE	UTADA	ISLAND/IDJMG	
25	14	10	BAD ROMANCE	LADY GAGA	STREAMLINE/KONLIVE/CHEERYTREE/INTERSCOPE	

TOP DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	65	#1 LADY GAGA	THE FAME	MONSTER/HEAR/CMG/ASTRALWORKS/CHEERYTREE/INTERSCOPE 013872/K2
2	2	9	LADY GAGA	THE FAME MONSTER	HEAR/CMG/ASTRALWORKS/CHEERYTREE/INTERSCOPE 013872/K2
3	3	26	OWL CITY	OCEAN EYES	UNIVERSAL REPUBLIC 013141/UMRG
4	4	2	DJ POET NAME LIFE	TOTAL CLUB HITS 4	THRIVE 90825/IDJMG
5	5	29	LMFAO	PARTY ROCK PART 2	ROCKWILL/JAM/CHEERYTREE/INTERSCOPE 012932/IGA
6	6	22	DAVID GUETTA	ONE LOVE	GUM 859477/ASTRALWORKS
7	22	40	THEIVERY CORPORATION	RADIO RETALIATION	E.S.L. 140
8	7	18	VARIOUS ARTISTS	NOW THAT'S WHAT I CALL CLUB HITS	CM/UNIVERSAL 56256/SONY MUSIC
9	10	18	LA ROUX	LA ROUX	BIG LIFE/POLYDOR/CHEERYTREE/INTERSCOPE 013389/IGA
10	9	22	IMOGEN HEAP	ELLIPSE	MEGAPHONIC/RCA 50505/RMG
11	11	12	VARIOUS ARTISTS	NOW THAT'S WHAT I CALL DANCE CLASSICS	CM/UNIVERSAL 50354/SONY MUSIC
12	13	32	BEYONCÉ	IRON LADY	MONSTER/HEAR/CMG/ASTRALWORKS/CHEERYTREE/INTERSCOPE 013872/K2
13	14	16	TIESTO	KALEIDOSCOPE	MUSICAL FREEDOM 2082/ULTRA
14	12	19	MIKE SNOW	MIKE SNOW	DOWNTOWN 70085*
15	15	61	SOUNDTRACK	SLUMDOG MILLIONAIRE	INTERSCOPE 012502/IGA
16	16	8	VARIOUS ARTISTS	JUST DANCE 2	ULTRA/ISLAND 013576/IDJMG
17	18	27	DJ SKRIBBLE	TOTAL CLUB HITS 3	THRIVEDANCE 90814/THRIVE
18	17	23	CASCADA	EVACUATE THE DANCEFLOOR	ROBBINS 75084
19	23	15	DEADMAUS	FOR LACK OF A BETTER NAME	MAUSTRAP 2174/ULTRA
20	21	12	DAVE AUDE	DAVE AUDE PRESENTS: ULTRA 2010	ULTRA 2197
21	20	23	BREATHE CAROLINA	HELLO FASCINATION	FEARLESS 30127
22	19	10	NEON INDIAN	PSYCHIC CHASMS	LEFSE 001*
23	RE-ENTRY		THE WORKOUT HEROES	100 #1 WORKOUT HITS!	WORK! DIGITAL EX
24	8	22	FEVER RAY	FEVER RAY	HARD 9408*/MUTE@
25	25	24	MOBY	WAIT FOR ME	LITTLE IDIOT 9416*/MUTE

HOT DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL		
1	2	9	#1 TIK TOK	KESHA	KEMOSABE/RCA/RMG		
2	5	8	BAD ROMANCE	LADY GAGA	STREAMLINE/KONLIVE/CHEERYTREE/INTERSCOPE		
3	4	8	ONE LOVE	DAVID GUETTA	FEATURING ESTELLE	GUN/ASTRALWORKS/CAPITOL	
4	1	12	HOT	RIHANNA	ULTRA		
5	3	15	HANG ON	FLUMM CURBS			
6	8	9	COME BACK	SOPHIA MAY	NERVOUS		
7	6	16	FIGHT FOR YOU	MORGAN PAGE	NETTWERK		
8	20	3	ESCAPE ME	TIESTO	FEATURING C.G. SHEFFIELD	MUSICAL FREEDOM/ULTRA	
9	13	12	GHOSTS 'N STUFF	DEADMAUS	FEATURING ROB SWIRE	MAUSTRAP/ULTRA	
10	14	14	SMOKE	JACK WALK	WITH PHIL GARANT	FEATURING MATINA PARISI	MODA
11	18	4	YOU AND I	MEDINA	LABELMADE		
12	7	6	HARD	RIHANNA	FEATURING JEEZY	SRP/DEF. JAM/IDJMG	
13	9	10	BROKEN STRINGS	CAREFREE	NERVOUS		
14	NEW		BEDROCK	YOUNG MONEY	FEATURING LLOYD CASH	MONEY/UNIVERSAL MOTOWN	
15	NEW		LA LA LA	LEGGZ	FEATURING STEPHANIE	NERVOUS	
16	24	5	HEARTBREAK	M'BLACK	ROBBINS		
17	12	18	KISS ME BACK	KIM SOZZI	ULTRA		
18	RE-ENTRY		BRUISED WATER	CINCAE	FEATURING NATASHA	BEDFIELD	CENTRAL STATION
19	15	12	3	BRITNEY SPEARS	JIVE/JLG		
20	RE-ENTRY		TELEPHONE	LADY GAGA	FEATURING BEYONCÉ	STREAMLINE/KONLIVE/CHEERYTREE/INTERSCOPE	
21	NEW		U-TURN	SAMANTHA	ROBBINS		
22	17	2	LOVE KEEPS CALLING	ANNADRACE	ROBBINS		
23	RE-ENTRY		MONEY TO BLOW	BRIAN FEATURING LIL WAYNE & DRAME	CASH/MONEY/UNIVERSAL MOTOWN		
24	NEW		SAY AAH	THEY	SONGZ	FEATURING FABOLOUS	SONG BOOK/ATLANTIC
25	NEW		THIS IS HOW IT GOES	HALEY	ULTRA		

TOP TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	16	#1 MICHAEL BUBLE	CHAZY LUE	1-3/REPRISE 520730/WARNER BROS. @
2	9	39	MELODY GARDOT	MY ONE AND ONLY	THRILL VERVE 012563*/VG
3	2	11	VARIOUS ARTISTS	LETTERS TO SANTA: A HOLIDAY MUSICAL	COLLECTION 2010/908 EX
4	5	19	HARRY CONNICK, JR.	YOUR SONGS	COLUMBIA 47228*/SONY MUSIC
5	3	4	VARIOUS ARTISTS	ONE FOR MY BABY	UNIVERSAL SPECIAL MARKETS 013541/ENTERTAINMENT
6	6	15	BARBRA STREISAND	THE ANSWER	COLUMBIA 43354/SONY MUSIC
7	8	13	PINK MARTINI	SPLENDOR IN THE GRASS	HEINZ 6*
8	7	44	DIANA KRALL	QUIET NIGHTS	VERVE 012433/VG @
9	11	32	MICHAEL BUBLE	NORMAL AS BLUEBERRY PIE: A TRIBUTE TO DONTS DAY	VERVE 013218/VG
10	12	31	ALLEN TOUSSAINT	THE BRIGHT MISSISSIPPI	MONSIEUR 480380/WARNER BROS.
11	14	15	THE BRIAN SETZER ORCHESTRA	SONGS FROM LONELY AVENUE	SURFD0G 521223*
12	10	15	NELLIE MCKAY	THE DUETS	DECCA 012225/UNIVERSAL CLASSICS GROUP
13	15	16	FRANK SINATRA	COLLECTORS EDITION: FRANK SINATRA	WARNER CUSTOM PRODUCTS SHAWNEE/CAPITOL
14	20	11	MICHAEL FEINSTEIN & CHEYENNE JACKSON	THE POWER OF TWO	HARBINGER 2504
15	4	3	ELLA FITZGERALD	TWELVE NIGHTS	IN HOLLYWOOD VERVE/HP-Q SELECT 012520/LIME

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	
1	1	44	#1 CHRIS BOTTI	CHRIS BOTTI	IN BOSTON	COLUMBIA 38735/SONY MUSIC @
2	2	22	NAJEE	MIND OVER MATTER	HEADS UP 31556	
3	3	51	BONEY JAMES	SEND ONE YOUR LOVE	CONCORD 30815 @	
4	4	18	KENNY G	SUPERHITS	SONY MUSIC CUSTOM MARKETING GROUP 46252	
5	5	22	GEORGE BENSON	SONGS AND STORIES	MONSTER 30364/CONCORD @	
6	6	20	PETER WHITE	GOOD DAY	PEAK 31009/CONCORD	
7	8	11	VARIOUS ARTISTS	HOLLYWOOD RECORDINGS PRESENTS: UNWRAPPED	HOLLYWOOD RECORDS	
8	7	13	EUGE GROOVE	SUNDAY MORNING	SHANACHIE 5178	
9	13	19	SPENCER DAY	VAGABOND	SONAS MEDIA/CONCORD JAZZ 31317/CONCORD	
10	10	67	DAVE KOZ	GREATEST HITS	CAPITOL 34163	
11	9	54	KENNY G	PLAYLIST: THE VERY BEST OF KENNY G	ARISTA/LEGACY 27402/SONY MUSIC	
12	12	35	RICHARD ELLIOT	ROCK STEADY	MACK AVENUE 7018/ARTISTRY	
13	11	35	PAUL HARCADISTE	THE COLLECTION	TRIPPIN' 'N' RHYTHM 36	
14	16	44	THE RIPPINGTONS	FEATURING RUSS FREEMAN	MODERN ART	PEAK 30636/CONCORD
15	14	11	BRIAN CULBERTSON	LIVE FROM THE INSIDE	GRP 013223/VG @	

SMOOTH JAZZ SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	29	#1 BURNIN'	PAUL TAYLOR	PEAK/CMG
2	3	7	SOLDIER OF LOVE	SADE	EPIIC/COLUMBIA
3	4	25	SWEET SUMMER NIGHTS	NAJEE	HEADS UP
4	2	27	BRIGHT	PETER WHITE	PEAK/CMG
5	8	15	GREATEST GAINER RETRO BOY	RICHARD ELLIOT	ARTISTRY
6	11	13	SUNDAY MORNING	EUGE GROOVE	SHANACHIE
7	6	27	TOUCH	BONEY JAMES	CONCORD/CMG
8	10	15	CHASING PIRATES	NORAH JONES	BLUE NOTE/CAPITOL @
9	9	16	BOGOTA BY BUS	JESSE COOK	COACH HOUSE/E1
10	5	29	TROPICAL RAIN	JESSE COOK	COACH HOUSE
11	14	13	TILL YOU COME TO ME	SPENCER DAY	FONAS MEDIA/CONCORD JAZZ/CMG
12	16	21	NIKKI'S WALK	JEFF GOLUB	E1
13	15	19	AND THEN I KNEW	DAVE KOZ	CAPITOL
14	12	34	TJUANA DANCE	RIK BROWN	ARTISTRY
15	13	30	SONGBIRD	CRAIG CHAIKIND	SHANACHIE

TOP TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	
1	NEW		#1 ALICE SARA OTT	CHOPIN COMPLETE	WALTER 360138/UNIVERSAL CLASSICS GROUP	
2	2	9	THE PRIESTS	HARMONY	RCA VICTOR 33869/SONY MUSIC	
3	1	2	HILARY HAHN/MATTHIAS GOERNE/CHRISTINE SCHAFER	BACH: VIOLIN AND VOICE	DEG 013833/UNIVERSAL CLASSICS GROUP	
4	RE-ENTRY		SAN FRANCISCO SYMPH./MICHAEL TILSON THOMAS	MILNER SYMPHONY NO. 5	RECORDED FROM SYMPHONY NO. 11 IN SAN FRANCISCO (RECORDED 1982)	
5	4	13	CECILIA BARTOLI	SACRIFICIUM	DECCA 013412/UNIVERSAL CLASSICS GROUP	
6	9	19	RENEE FLEMING	VERISMO	DECCA 013279/UNIVERSAL CLASSICS GROUP	
7	6	62	THE PRIESTS	THE PRIESTS	RCA VICTOR 33869/SONY MUSIC	
8	13	2	CHICAGO SYMPHONY ORCHESTRA (BOULEZ)	SPARKS	DECCA 013279/UNIVERSAL CLASSICS GROUP	
9	3	2	DIANA DAMRUM/LINCHER RUND/ROCKWELL	ETTINGER	COLORTURAS: OPERA ARABAS	VIRGIN CLASSICS 190130/BLG
10	NEW		A. BRENDL/WIENER PHILHARMONIKER/SIR C. MACKERAS	THE BRENDL CONCERTS	DECCA 013279/UNIVERSAL CLASSICS GROUP	
11	16	3	CHICAGO SYMPHONY ORCH./CHICAGO SYMPHONY CHORUS	PERSOVIC	STOLTMANHLER: 2 CSD. REC. CONCD. 901914	
12	8	63	LUCIANO PAVAROTTI	THE DUETS	DECCA 012225/UNIVERSAL CLASSICS GROUP	
13	18	73	JOSHUA BELL	VIOLIN: THE FOUR SEASONS	SONY CLASSICAL 11013/SONY MASTERWORKS	
14	RE-ENTRY		YUJIA WANG	SONATA & FUGES	CHEERFUL/UNIVERSAL CLASSICS GROUP	
15	12	46	PLACIDO DOMINGO	AMORE INFINITO: SONGS INSPIRED...	DEG 012520/UNIVERSAL CLASSICS GROUP	

TOP CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	
1	1	13	#1 STING	IF I HAD MY TIME	DECCA 013437/DECCA @	
2	2	5	MORMON TABERNALE CHORUS	AT TEMPLE SQUARE	(WILBERG)	
3	6	17	JOSHUA BELL	AT HOME WITH FRIENDS	SONY CLASSICAL 52716/SONY MASTERWORKS	
4	4	63	IL DIVO	THE PROMISE	SYCO/COLUMBIA 39966/SONY MUSIC @	
5	5	64	ANDREA BOCELLI	INCANTATO	SUGAR 012181/DECCA @	
6	3	12	ANDREA BOCELLI	MY CHRISTMAS	SUGAR 013437/DECCA @	
7	7	34	DAVID GARRETT	DAVID GARRETT	DECCA 012872/UNIVERSAL CLASSICS GROUP	
8	9	39	PAUL POTTS	PASSIONE	SYCO/COLUMBIA 47439/SONY MUSIC	
9	10	46	SARAH BRIGHTMAN	SYMPHONY: LIVE IN QUEENSA	MANHATTAN 21581/BLG @	
10	8	13	THE CANADIAN TENORS	THE CANADIAN TENORS	DECCA 013509	
11	11	37	SOUNDTRACK	ANGELS & DEMONS	SONY CLASSICAL 52066/SONY MASTERWORKS	
12	13	16	CHARLIE BAGGETT	I ONLY DREAM OF YOU	BRG 1288	
13	14	35	ESCALA	ESCALA	SYCO/COLUMBIA 47423/SONY MUSIC	
14	16	44	MORMON TABERNALE CHOR	ONE TROUBADOUR	FEATURING AMERICA	FLYING SAUCERS/SONY CLASSICAL 52066/SONY MASTERWORKS
15	12	9	ANDREA BOCELLI	IN NAMUR	SUGAR/SONY CLASSICAL 52066/SONY MASTERWORKS	

TOP WORLD ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	20	#1 RODRIGO Y GABRIELA	11:11	RUBYWORKS 0080*/ATO @
2	11	3	SOMI	IF THE RAINS COME	FIRST OBLISOUND 109
3	2	39	VAR		

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	4	14	#1 SE ME VA LA VOZ	ALEJANDRO FERNANDEZ (UNIVERSAL MUSIC LATIN)
2	1	10	DILE AL AMOR	AVENTURA (PREMIUM LATIN)
3	2	14	ME GUSTA TODO DE TI	BANDA EL RECORD DE CRUZ LIZARRAGA (FONOVISIA)
4	3	16	HAY OJITOS	INTOCABLE (GOOD-I) (SONY MUSIC LATIN)
5	5	16	LA CALABAZA	LA ARROLLADORA BANDA EL LIMON (DISA)
6	12	3	ANDO BIEN PEDO	BANDA LOS RECORDITOS (DISA)
7	6	10	DID IT AGAIN (LO HECHO ESTA HECHO)	SHAKIRA (EPIC) (SONY MUSIC LATIN)
8	9	29	TE VES FATAL	EL TRONO DE MEXICO (FONOVISIA/MUSIVISA)
9	8	12	EL DOCTORADO	TONY DIZE (PINA)
10	10	13	ESTUVE	ALEJANDRO FERNANDEZ (FONOVISIA)
11	18	8	COLGANDO EN TUS MANOS	CARLOS BAUTE CON MARTA SANCHEZ (WARNER LATINA)
12	7	26	TE IRA MEJOR SIN MI	JOAN SEBASTIAN (MUSART/BALBOA)
13	11	12	EQUIVOCADA	THALIA (SONY MUSIC LATIN)
14	16	26	SU VENENO	AVENTURA (PREMIUM LATIN)
15	17	8	MIENTES	CAMILA (SONY MUSIC LATIN)
16	14	18	DERECHO DE ANTIQUEDAD	LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA (FONOVISIA)
17	21	8	HASTA ABAJO	DON OMAR (MACHETE/UNIVERSAL MUSIC LATIN)
18	15	24	MI COMPLEMENTO	LOS HURACANES DEL NORTE (DISA)
19	22	11	ME ENAMORE DE TI	CHAYANNE (SONY MUSIC LATIN)
20	23	8	YA LO SE	JENNI RIVERA (FONOVISIA)
21	20	15	NI CON OTRO CORAZON	PEDRO FERNANDEZ (FONOVISIA)
22	19	12	SIN EVIDENCIAS	BANDA MS (DISA/ASL)
23	13	18	LOOKING FOR PARADISE	ALEJANDRO SANZ FEATURING ALICIA KEYS (WARNER LATINA)
24	27	6	BAD ROMANCE	LADY GAGA (STREAMLINE/KONLIVE/CHERYTREE/INTERSCOPE)
25	26	13	SOY TODO TUYO	LOS TUCANES DE TAJUANA (FONOVISIA/MUSIVISA)
26	31	14	TE AMO	CUMBRE NORTEÑA (SONY MUSIC LATIN)
27	24	11	SEXY CHICK	DAVID GUETTA FEATURING AKON (GUM/ASTRALWORKS/CAPTOL)
28	37	6	CARITA DE ANGEL	LARRY HERNANDEZ (MENDIETA/FONOVISIA/MUSIVISA)
29	35	15	CAMINOS DIFERENTES	ROBERTO TAPIA (FONOVISIA/MUSIVISA)
30	32	20	ERES TODO TODO	JULION ALVAREZ Y SU NORTEÑO BANDA (DISA/ASL)
31	25	20	ESCLAVO DE SUS BESOS	DAVID BISBAL (VALE/UNIVERSAL MUSIC LATIN)
32	29	11	YO ME CONFIE	ANDRES MARQUEZ "EL MACIZO" (DISA)
33	HOT SHOT DEBUT		TE PIDO PERDON	TITO "EL BAMBINO" (SIENTE)
34	33	12	CIELO AZUL, CIELO NUBLADO AKA CIELO NEVADO	PESADO (DISA/ASL)
35	28	11	AMOR QUEDATE	JENCARLOS (BULLSEYE)
36	NEW		PRRRUM	COSCULLUELA (SIENTE)
37	40	5	DOWN	JAY SEM FEATURING LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
38	30	20	NI ROSAS NI JUGUETES	PAULINA RUBIO (UNIVERSAL MUSIC LATIN)
39	34	4	TE SIENTO	WISIN & YANDEL (WY/MACHETE/UNIVERSAL MUSIC LATIN)
40	38	5	90 MILLAS (90 MILES)	LOS INQUIETOS DEL NORTE (EAGLE MUSIC)
41	43	4	NADIE TE AMARA COMO YO	DYLAND & LENNY (SONY MUSIC LATIN)
42	46	5	PONTE EN MI LUGAR	ESPIÑOZA PAZ (DISA/ASL)
43	36	7	MEET ME HALFWAY	THE BLACK EYED PEAS (INTERSCOPE)
44	48	2	ESA MUCHACHITA	LOS REYES DE ARRANQUE (SONY MUSIC LATIN)
45	NEW		TIK TOK	KESHA (KEMOSABE/RCA/RMG)
46	41	2	WATAGATAPITUSBERRY	SENSATO DEL PATIO FEATURING BLACK POINT (TIBURON)
47	44	8	SIN TI NO VIVO	PATRULLA 81 (DISA)
48	NEW		MI NINA BONITA	CHINO Y NACHO (MACHETE/UNIVERSAL MUSIC LATIN)
49	47	4	MI CURIOSIDAD	LOS TIGRES DEL NORTE (FONOVISIA)
50	42	7	MIRAME	VICTOR MANUELLE (KIYAYI)

Alejandro Fernandez scores his eighth No. 1 on Hot Latin Songs as "Se Me Va La Voz" jumps 4-1, pushing him into sixth place for most chart-toppers by a male. On Tropical Airplay, the track jumps 5-1 to become his first No. 1 after eight previous appearances on that tally.



TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	33	#1 BANDA LOS RECORDITOS	ANDO BIEN PEDO DISA 721423/UMLE
2	1	33	LA ULTIMA AVENTURA	LA ULTIMA AVENTURA 20800/SONY MUSIC LATIN
3	2	35	WISIN & YANDEL	LA REVOLUCION WY/MACHETE 012967/UMLE
4	4	11	JENCARLOS	BUSCAME BULLSEYE 8914
5	3	8	JENNI RIVERA	LA GRAN SEÑORA FONOVISIA 354398/UMLE
6	5	7	ALEJANDRO FERNANDEZ	DOS MUNDOS: EVOLUCION MACHETE/UNIVERSAL MUSIC LATIN 013899/UMLE
7	7	10	LARRY HERNANDEZ	EN VIVO DESDE COLUMBIAN MACHETE/UNIVERSAL MUSIC LATIN 570050/UMLE
8	8	8	BANDA EL RECORD DE CRUZ LIZARRAGA	ME GUSTA TODO DE TI FONOVISIA 354394/UMLE
9	6	7	ALEJANDRO FERNANDEZ	DOS MUNDOS: TRADICION FONOVISIA 354372/UMLE
10	10	8	PESADO	DESDE LA CANTINA: VOL.1 DISA 726553/UMLE
11	9	8	THALIA	PRIMERA FILA SONY MUSIC LATIN 56091
12	11	8	INTOCABLE	CLASSIC GOOD-I 60130/SONY MUSIC LATIN
13	15	43	LARRY HERNANDEZ	16 NARCOS CORRIDOS MENDIETA/FONOVISIA 570037/UMLE
14	12	12	EL TRONO DE MEXICO	HASTA MI FINAL FONOVISIA 354315/UMLE
15	14	12	MARCO ANTONIO SOLIS	MAS DE MARCO ANTONIO SOLIS FONOVISIA 354216/UMLE
16	20	8	66 COSCULLUELA	EL PRINCEPIA-GUERRA (UNIVERSAL MUSIC LATIN 003550/UMLE)
17	18	2	VARIOUS ARTISTS	SUPER EXITOS: LO MEJOR DEL ANO FONOVISIA 354366/UMLE
18	16	36	ESPIÑOZA PAZ	YO NO CANTO, PERO LO INTENTAMOS ASL/DISA 730251/UMLE
19	22	18	DON CHETO	EL KTIME DE USTEDIENES PLATINO 9832
20	19	9	PATRULLA 81	SIN TI NO VIVO DISA 721404/UMLE
21	17	9	DRACO	AMOR VINCIQ OMNIA SONY MUSIC LATIN 59999
22	21	46	TITO "EL BAMBINO"	EL PATRON SIENTE 653883/UMLE
23	13	10	TITO "EL BAMBINO"	EL PATRON SIENTE UNIVERAL MUSIC LATIN 653882/UMLE
24	24	74	LUIS FONSI	PALABRAS DEL SILENCIO UNIVERAL MUSIC LATIN 011610/UMLE
25	23	10	TONY DIZE	LA MEDIOJA DE LA CALLE (IMPORTED) PINA 70201/SONY MUSIC LATIN
26	30	63	EL TRONO DE MEXICO	ALMAS GEMELAS FONOVISIA 353804/UMLE
27	26	16	VARIOUS ARTISTS	RADIO EXITOS: EL DISCO DEL ANO 2009 DISA 724187/UMLE
28	29	31	LAURA PAUSINI	PRIMAVERA ANTICIPADA WARNER LATINA 516627
29	27	7	ALEJANDRO FERNANDEZ	DOS MUNDOS UNIVERAL MUSIC LATIN/FONOVISIA 354397/UMLE
30	28	44	MARISELA	20 EXITOS INMORTALES IM 6614
31	32	20	LOS TIGRES DEL NORTE	LA GRANJA FONOVISIA 354192/UMLE
32	43	13	LOS BUKIS	SERIE DIAMANTE: 30 SUPER EXITOS FONOVISIA 354230/UMLE
33	25	11	ALEJANDRO SANZ	PARAISO EXPRESS WARNER LATINA 522519
34	NEW		VARIOUS ARTISTS	EL SONIDO JOVEN DE MEXICO PRESENTA: PARTE 1 DISA 721421/UMLE
35	34	16	JUAN GABRIEL	MIS CANCIONES, MIS AMIGOS DECIO 606 67725/SONY MUSIC LATIN
36	40	13	PATRULLA 81	SERIE DIAMANTE: 30 SUPER EXITOS DISA 721355/UMLE
37	45	13	LOS TEMERARIOS	SERIE DIAMANTE: 30 SUPER EXITOS DISA 721347/UMLE
38	36	25	TERCER CIELO	SERIE DIAMANTE: 30 SUPER EXITOS UNIVERAL MUSIC LATIN 687010/UMLE
39	39	10	LOS RIELEROS DEL NORTE	EN VIVO PARA TI FONOVISIA 354286/UMLE
40	50	35	PACE SETTER HECTOR ACOSTA	IMPRESIONES: EL 99% DE LOS RECORDITOS DISA 721422/UMLE
41	42	8	LA ARROLLADORA BANDA EL LIMON	SERIE DIAMANTE: 30 SUPER EXITOS DISA 721351/UMLE
42	31	29	VICENTE FERNANDEZ	NECESITO DE TI SONY MUSIC LATIN 53282
43	41	76	DADDY YANKEE	TALENTO DE BARRIO (SOUNDTRACK) EL CARTEL MACHETE 200201/UMLE
44	38	45	LA QUINTA ESTACION	SIN FRENSOS SONY MUSIC LATIN 44947
45	35	10	TIERRA CALI	ULTIMATE COLLECTION: 14 HITS UNIVERAL MUSIC LATIN 06370/UMLE
46	37	13	EDNITA	SOY SONY MUSIC LATIN 55934
47	55	13	EL TIGRILLO PALMA	SERIE DIAMANTE: 30 SUPER EXITOS FONOVISIA 354310/UMLE
48	56	8	CONJUNTO PRIMAVERA	SERIE DIAMANTE: 30 SUPER EXITOS FONOVISIA 354254/UMLE
49	44	14	DAVID BISBAL	SIN MIPAR ATRAS VALE/UNIVERSAL MUSIC LATIN 013491/UMLE
50	51	32	EL TRONO DE MEXICO	DESDE LA PATRIA: EN VIVO FONOVISIA 354088/UMLE

Reggaeton newcomers Dyland & Lenny hit the top of Latin Rhythm Airplay with their first title as a lead act, "Nadie Te Amara Como Yo" (3-1). The last new artist to reach the summit with his first single was Baby Boy with "Ya No Llores (Let Me Love You)" in the Aug. 2, 2008, issue.



REGIONAL MEXICAN AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	#1 ME GUSTA TODO DE TI	BANDA EL RECORD DE CRUZ LIZARRAGA FONOVISIA
2	2	16	HAY OJITOS	INTOCABLE (GOOD-I) (SONY MUSIC LATIN)
3	3	19	LA CALABAZA	LA ARROLLADORA BANDA EL LIMON DISA
4	6	6	GREATEST GAINER ANDO BIEN PEDO	BANDA LOS RECORDITOS DISA
5	4	33	TE VES FATAL	EL TRONO DE MEXICO FONOVISIA/MUSIVISA
6	9	13	ESTUVE	ALEJANDRO FERNANDEZ FONOVISIA
7	5	28	TE IRA MEJOR SIN MI	JOAN SEBASTIAN (MUSART/BALBOA)
8	8	23	DERECHO DE ANTIQUEDAD	LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA FONOVISIA
9	7	28	MI COMPLEMENTO	LOS HURACANES DEL NORTE DISA
10	13	11	YA LO SE	JENNI RIVERA FONOVISIA
11	11	16	NI CON OTRO CORAZON	PEDRO FERNANDEZ FONOVISIA
12	10	14	SIN EVIDENCIAS	BANDA MS (DISA/ASL)
13	14	15	SOY TODO TUYO	LOS TUCANES DE TAJUANA FONOVISIA/MUSIVISA
14	16	19	TE AMO	CUMBRE NORTEÑA SONY MUSIC LATIN
15	21	11	CARITA DE ANGEL	LARRY HERNANDEZ MENDIETA/FONOVISIA/MUSIVISA
16	12	41	LO INTENTAMOS	ESPIÑOZA PAZ (DISA/ASL)
17	20	17	CAMINOS DIFERENTES	ROBERTO TAPIA FONOVISIA/MUSIVISA
18	17	21	ERES TODO TODO	JULION ALVAREZ Y SU NORTEÑO BANDA (DISA/ASL)
19	15	15	YO ME CONFIE	ANDRES MARQUEZ "EL MACIZO" (DISA)
20	19	13	CIELO AZUL, CIELO NUBLADO AKA CIELO NEVADO	PESADO (DISA/ASL)

TROPICAL AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	5	11	#1 SE ME VA LA VOZ	ALEJANDRO FERNANDEZ (UNIVERSAL MUSIC LATIN)
2	1	22	DILE AL AMOR	AVENTURA (PREMIUM LATIN)
3	4	9	HASTA ABAJO	DON OMAR (MACHETE/UNIVERSAL MUSIC LATIN)
4	2	8	MIRAME	VICTOR MANUELLE (KIYAYI)
5	8	24	SU VENENO	AVENTURA (PREMIUM LATIN)
6	3	12	EL DOCTORADO	TONY DIZE (PINA)
7	6	10	STAND BY ME	PRINCE ROYCE TOP STOP
8	7	26	MI CAMA HUELE A TI	TITO "EL BAMBINO" FEATURING ZION & LENNOX SIENTE
9	16	16	VOY A PINTARTE	NO2 SONY MUSIC LATIN
10	12	11	GRACIAS A TI	WISIN & YANDEL FEATURING ENRIQUE MILESAS WY/MACHETE/UNIVERSAL MUSIC LATIN
11	11	17	LA VI LLEGAR	REY RUIZ G.A./SONY MUSIC LATIN
12	10	20	COMO VOLVER A SER FELIZ	LUIS ENRIQUE TOP STOP
13	9	15	A LLORAR A OTRA PARTE	GRUPO TROU MOCK & ROLL/SONY MUSIC LATIN
14	14	8	DID IT AGAIN (LO HECHO ESTA HECHO)	SHAKIRA (EPIC) (SONY MUSIC LATIN)
15	13	19	COMO SERIA	INDIO NU TRIBE
16	17	2	WATAGATAPITUSBERRY	SENSATO DEL PATIO FEATURING BLACK POINT (TIBURON)
17	15	8	YA NO TE QUIERO	FRANK REYES ZMG/SONY MUSIC LATIN
18	31	5	MI NINA BONITA	CHINO Y NACHO (MACHETE/UNIVERSAL MUSIC LATIN)
19	18	23	CHINITA	MARIO BOUTZ ALL STAR BAND FEATURING GILBERTO SANTA ROSA ZMG/SONY MUSIC LATIN
20	24	10	MAMI BESAME	EDDY-K (PREMIUM LATIN)

BETWEEN THE BULLETS BANDA LOS RECORDITOS BOWS AT NO. 1



Blocking Aventura's "The Last" from a 22nd week at the summit of Top Latin Albums, Banda Los Recoditos' debut set, "Ando Bien Pedo," enters at No. 1 on both Top Latin Albums and Regional Mexican Albums (6,000 copies). The group is only the ninth act to bow its debut album atop the former chart in its 17-year history. Its lead single, "Ando Bien Pedo," shoots up Hot Latin Songs, moving 12-6 (10.3 million audience impressions, up 33%). —Raully Ramirez

LATIN POP AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	4	16	#1 SE ME VA LA VOZ	ALEJANDRO FERNANDEZ (UNIVERSAL MUSIC LATIN)
2	1	12	DID IT AGAIN (LO HECHO ESTA HECHO)	SHAKIRA (EPIC) (SONY MUSIC LATIN)
3	2	12	DILE AL AMOR	AVENTURA (PREMIUM LATIN)
4	5	11	COLGANDO EN TUS MANOS	CARLOS BAUTE CON MARTA SANCHEZ (WARNER LATINA)
5	3	13	EQUIVOCADA	THALIA (SONY MUSIC LATIN)
6	6	9	MIENTES	CAMILA (SONY MUSIC LATIN)
7	8	11	ME ENAMORE DE TI	CHAYANNE (SONY MUSIC LATIN)
8	13	7	BAD ROMANCE	LADY GAGA (STREAMLINE/KONLIVE/CHERYTREE/INTERSCOPE)
9	11	48	EL AMOR	TITO "EL BAMBINO" SIENTE
10	12	26	SU VENENO	AVENTURA (PREMIUM LATIN)
11	7	18	LOOKING FOR PARADISE	ALEJANDRO SANZ FEATURING ALICIA KEYS (WARNER LATINA)
12	9	20	ESCLAVO DE SUS BESOS	DAVID BISBAL (VALE/UNIVERSAL MUSIC LATIN)
13	15	10	EL DOCTORADO	TONY DIZE (PINA)
14	10	13	AMOR QUEDATE	JENCARLOS (BULLSEYE)
15	18	30	LOBA	SHAKIRA (EPIC) (SONY MUSIC LATIN)
16	17	10	SEXY CHICK	DAVID GUETTA FEATURING AKON (GUM/ASTRALWORKS/CAPTOL)
17	14	22	GRACIAS A TI	WISIN & YANDEL FEATURING ENRIQUE MILESAS WY/MACHETE/UNIVERSAL MUSIC LATIN
18	19	14	MEET ME HALFWAY	THE BLACK EYED PEAS (INTERSCOPE)
19	16	23	NI ROSAS NI JUGUETES	PAULINA RUBIO (UNIVERSAL MUSIC LATIN)
20	21	4	TE SIENTO	WISIN & YANDEL (WY/MACHETE/UNIVERSAL MUSIC LATIN)

LATIN RHYTHM AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	14	#1 NADIE TE AMARA COMO YO	DYLAND & LENNY (SONY MUSIC LATIN)
2	2	11	HASTA ABAJO	DON OMAR (MACHETE/UNIVERSAL MUSIC LATIN)
3	1	8	DILE AL AMOR	AVENTURA (PREMIUM LATIN)
4	4	16	EL DOCTORADO	TONY DIZE (PINA)
5	23	13	GREATEST GAINER PRRRUM	COSCULLUELA (SIENTE)
6	15	2	TE PIDO PERDON	TITO "EL BAMBINO" SIENTE
7	10	10	SE ME VA LA VOZ	ALEJANDRO FERNANDEZ (UNIVERSAL MUSIC LATIN)
8	16	6	TIK TOK	KESHA (KEMOSABE/RCA/RMG)
9	9	11	AYER LA VI	ANGEL & KHRIZ (MACHETE/UNIVERSAL MUSIC LATIN)
10	6	14	SEXY CHICK	DAVID GUETTA FEAT

JAPAN		BILLBOARD JAPAN HOT 100	
THIS WEEK	LAST WEEK	(HANSHI/SOUNDSCAN JAPAN/PLANTED)	JANUARY 27, 2009
1	13	GLORIA	YUI SONY MUSIC
2	32	ALWAYS	MIKA NAKASHIMA SONY MUSIC
3	7	ACCORDING TO YOU	ORIHATHI UNIVERSAL
4	1	FLY AWAY	RAKE ANIOLA
5	30	LOVE LETTER NO KAWARINI KONO UTA WO	SERA KAGAMI DEF STAR
6	44	CAN WE GO BACK	KUMI KODA RHYTHM ZONE
7	4	ARUKU AROUND (LTD EDITION)	SAKAMACION VICTOR
8	56	RODEO STAR MATE	THE PILLOWS AVE-X-MORE
9	18	I'M ALL OVER IT	JAMIE CULLUM DECCA
10	16	RYUSEI TO BALLAD	TOKYO SKA PARADISE ORCHESTRA CUTTING EDGE

UNITED KINGDOM		SINGLES	
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.)	JANUARY 24, 2009
1	2	FIREFLIES	OWL CITY UNIVERSAL REPUBLIC
2	1	REPLAY	IYAZ TIME IS MONEY/BELUGA HEIGHTS/REPRISE
3	5	DON'T STOP BELIEVIN'	BLEE GAST FOX/COLUMBIA
4	4	STARSTRUKK	30H13 FT. KATY PERRY PHOTO FINISH
5	3	RIVERSIDE (LETS GO)	SIDNEY SAMSON DATA
6	NEW	WONT GO QUIETLY	EXAMPLE DATA
7	6	DON'T STOP BELIEVIN'	JOURNEY COLUMBIA
8	10	BROKEN HEALS	ALEXANDRA BURKE SYCO
9	7	BAD ROMANCE	LADY GAGA STREAMLINE/KONLME/CHERRYTREE/INTERSCOPE
10	32	ONE SHOT	JLS EPIC

GERMANY		SINGLES	
THIS WEEK	LAST WEEK	(MEDIA CONTROL)	JANUARY 26, 2009
1	2	TIK TOK	KESHA KEMOSABE/RCA
2	1	I LIKE	KERI HILSON MOSLEY/INTERSCOPE
3	3	BAD ROMANCE	LADY GAGA STREAMLINE/KONLME/CHERRYTREE/INTERSCOPE
4	4	I WILL LOVE YOU MONDAY (365)	AURA DIONE MUSIC FOR DREAMS
5	6	DISCO POGO	ATZEN FRAUENARTZ & MANNY MARC EDEL
6	5	MEET ME HALFWAY	EDWARD MAYA FT. VIKI JIGULINA SPINNIN'
7	10	WHATCHA SAY	JASON DERULO BELUGA HEIGHTS/WARNER BROS.
8	8	MONSTA	CULCHA CANDELA URBAN
9	9	RUSSIAN ROULETTE	RIHANNA SRP/DEF JAM
10	12	WISHING YOU WELL	STAN WALKER UNIVERSAL

EUROPEAN HOT 100 SINGLES		(NIELSEN/BILLBOARD)		JANUARY 27, 2009	
THIS WEEK	LAST WEEK				
1	2	BAD ROMANCE	LADY GAGA STREAMLINE/KONLME/CHERRYTREE/INTERSCOPE		
2	3	TIK TOK	KESHA KEMOSABE/RCA		
3	1	MEET ME HALFWAY	THE BLACK EYED PEAS INTERSCOPE		
4	5	FIREFLIES	OWL CITY UNIVERSAL REPUBLIC/UNIVERSAL		
5	4	RUSSIAN ROULETTE	RIHANNA SRP/DEF JAM		
6	6	STEREO LOVE	EDWARD MAYA FT. VIKI JIGULINA SPINNIN'		
7	8	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS ROC NATION		
8	7	REPLAY	IYAZ TIME IS MONEY/BELUGA HEIGHTS/REPRISE		
9	22	DON'T STOP BELIEVIN'	GLEE CAST FOX/COLUMBIA		
10	9	I LIKE	KERI HILSON MOSLEY/INTERSCOPE		
11	10	JAMERISAS TELLEMENT	JENA LEE MERCURY		
12	12	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE		
13	15	I WILL LOVE YOU MONDAY (365)	AURA DIONE MUSIC FOR DREAMS		
14	14	STARSTRUKK	30H13 FT. KATY PERRY PHOTO FINISH		
15	20	WHATCHA SAY	JASON DERULO BELUGA HEIGHTS/WARNER BROS.		
16	16	SEXY CHICK	DAVID GUETTA FT. AKON GUM/VIRGIN		
17	11	RIVERSIDE (LETS GO)	SIDNEY SAMSON DATA		
18	19	MORNING AFTER DARK	TIMBERLAND FT. NELLY FURTARDO BLACKGROUND/INTERSCOPE		
19	13	RAIN	MIKA CASABLANCA/ISLAND		
20	NEW	WHAT IS LOVE 2K9	KLASS MEETS HADDAWAY M6 INTERACTIONS		

EURO DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)		FEBRUARY 6, 2009	
THIS WEEK	LAST WEEK				
1	2	FIREFLIES	OWL CITY UNIVERSAL REPUBLIC		
2	1	REPLAY	IYAZ TIME IS MONEY/BELUGA HEIGHTS/REPRISE		
3	3	TIK TOK	KESHA KASZ MONEY/RCA		
4	4	BAD ROMANCE	LADY GAGA STREAMLINE/KONLME/CHERRYTREE/INTERSCOPE		
5	6	DON'T STOP BELIEVIN'	GLEE CAST FOX TV/COLUMBIA		
6	5	STARSTRUKK	30H13 FT. KATY PERRY PHOTO FINISH		
7	8	MEET ME HALFWAY	THE BLACK EYED PEAS INTERSCOPE		
8	7	RIVERSIDE	SIDNEY SAMSON SNEAKERZ MUZIK		
9	NEW	WONT GO QUIETLY	EXAMPLE DATA		
10	14	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS ROC NATION		
11	9	DON'T STOP BELIEVIN'	JOURNEY COLUMBIA/LEGACY		
12	10	RUSSIAN ROULETTE	RIHANNA SRP/DEF JAM		
13	NEW	ONE SHOT	JLS EPIC		
14	12	BROKEN HEALS	ALEXANDRA BURKE SYCO		
15	17	YOUNG FOREVER	JAY-Z + MR. HUDSON ROC NATION		

FRANCE		SINGLES	
THIS WEEK	LAST WEEK	(SNEP/POP/TITE-LIVE)	JANUARY 26, 2009
1	NEW	BAD ROMANCE	LADY GAGA STREAMLINE/KONLME/CHERRYTREE/INTERSCOPE
2	1	STEREO LOVE	EDWARD MAYA FT. VIKI JIGULINA PLAY ON
3	2	JAMERISAS TELLEMENT	JENA LEE MERCURY
4	3	MEET ME HALFWAY	THE BLACK EYED PEAS INTERSCOPE
5	NEW	WHAT IS LOVE 2K9	KLASS MEETS HADDAWAY M6 INTERACTIONS
6	4	ET MAINTENANT	JOHNNY HALLYDAY WARNER
7	5	RUSSIAN ROULETTE	RIHANNA SRP/DEF JAM
8	6	RAIN	MIKA CASABLANCA/ISLAND
9	7	PARTY IN THE U.S.A.	MILEY CYRUS HOLLYWOOD
10	NEW	FEVER	CASCADA ZOO LAND/ZEBRALATION/A&T/W

CANADA		BILLBOARD CANADIAN HOT 100	
THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNDSCAN)	FEBRUARY 6, 2009
1	1	TIK TOK	KESHA KEMOSABE/RCA/SONY MUSIC
2	2	BAD ROMANCE	LADY GAGA STREAMLINE/KONLME/CHERRYTREE/INTERSCOPE/UNIVERSAL
3	NEW	BABY	JASTIN BIEBER FT. LUDOVICUS SCHOLOJ/DORWARD BROWN/UMG/ISLAND
4	16	WAVIN' FLAG	K'NAAN A&M/OCTONE/UNIVERSAL
5	3	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS ROC NATION/WARNER
6	NEW	STRANDED (HAITI MON AMOUR)	JAY-Z, BONO, THE EDGE & RIHANNA MTV NETWORKS
7	5	REPLAY	IYAZ TIME IS MONEY/BELUGA HEIGHTS/REPRISE/WARNER
8	4	FIREFLIES	OWL CITY UNIVERSAL REPUBLIC/UNIVERSAL
9	14	HARD	RIHANNA FT. JEEZY SRP/DEF JAM/UNIVERSAL
10	12	TELEPHONE	LADY GAGA FT. BRYAN STEVENS/KONLME/CHERRYTREE/INTERSCOPE/UNIVERSAL

AUSTRALIA		SINGLES	
THIS WEEK	LAST WEEK	(ARIA)	JANUARY 24, 2009
1	1	FIREFLIES	OWL CITY UNIVERSAL REPUBLIC
2	2	TIK TOK	KESHA KEMOSABE/RCA
3	6	REPLAY	IYAZ TIME IS MONEY/BELUGA HEIGHTS/REPRISE
4	7	BLAH BLAH BLAH	KESHA FT. 30H13 KEMOSABE/RCA
5	3	BAD ROMANCE	LADY GAGA STREAMLINE/KONLME/CHERRYTREE/INTERSCOPE
6	5	WHATCHA SAY	JASON DERULO BELUGA HEIGHTS/WARNER BROS.
7	4	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS ROC NATION
8	12	ROCK THAT BODY	THE BLACK EYED PEAS INTERSCOPE
9	9	HAVEN'T MET YOU YET	MICHAEL BUBBLE 143/REPRISE
10	8	BLACK BOX	STAN WALKER SONY MUSIC

EURO DIGITAL SONGS SPOTLIGHT		DENMARK	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	FEBRUARY 6, 2009
1	1	THE BALCONY	THE RUMOUR SAID FIRE A LARM
2	2	PARTY I PROVINSEN	HEJ; MATEMATIK COPENHAGEN
3	RE	SKUB TIL TAGET	ALEXANDER BROWN & NORTON HAMPDEN FT. YENIA DISCO WAX/WARNER
4	3	BAD ROMANCE	LADY GAGA STREAMLINE/KONLME/CHERRYTREE/INTERSCOPE
5	8	TRY SLEEPING WITH A BROKEN HEART	ALICIA KEYS MBK/J
6	6	TURN THE LIGHTS OFF	KATO FT. JON DISCO/WAX/SONY MUSIC
7	4	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS ROC NATION
8	RE	DEN JEG ER	RASMUS SEEBACH ARTPEOPLE
9	9	FIREFLIES	OWL CITY UNIVERSAL REPUBLIC
10	5	HURTFUL	ERIK HASSLE KING ISLAND ROCKY STAR

EUROPEAN ALBUMS		(NIELSEN/BILLBOARD)		JANUARY 27, 2009	
THIS WEEK	LAST WEEK				
1	1	LADY GAGA	THE FAME STREAMLINE/KONLME/CHERRYTREE/INTERSCOPE		
2	2	THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE		
3	5	ALICIA KEYS	THE ELEMENT OF FREEDOM J		
4	8	MICHAEL BUBBLE	CRAZY LOVE 143/REPRISE		
5	4	SUSAN BOYLE	I DREAMED A DREAM SYCO		
6	7	FLORENCE + THE MACHINE	LUNDS ISLAND		
7	6	ROBBIE WILLIAMS	REALITY KILLED THE VIDEO STAR CHRYSALIS/VIRGIN		
8	10	PAOLO NUTINI	SUNNY SIDE UP ATLANTIC		
9	9	MUSE	THE RESISTANCE A&E/HELIUM 3/WARNER		
10	12	ADORO	FUER IMMER UND DICH UNIVERSAL		
11	11	RIHANNA	RATED R SRP/DEF JAM		
12	3	VAMPIRE WEEKEND	CONTRA XL		
13	13	FALCO	THE SPIRIT NEVER DIES STARWATCH		
14	16	LADY GAGA	THE FAME MONSTER STREAMLINE/KONLME/CHERRYTREE/INTERSCOPE		
15	NEW	LOSTPROPHETS	THE BETRAYED VISIBLE NOISE		

ITALY		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN)	JANUARY 27, 2009
1	3	BACIAMSI ANCORA	JOVANNOTTI UNIVERSAL
2	2	MEET ME HALFWAY	THE BLACK EYED PEAS INTERSCOPE
3	1	BAD ROMANCE	LADY GAGA STREAMLINE/KONLME/CHERRYTREE/INTERSCOPE
4	5	SALVAMI	GIANNA NANNINI SONY MUSIC
5	10	STEREO LOVE	EDWARD MAYA FT. VIKI JIGULINA SPINNIN'
6	6	TIK TOK	KESHA KEMOSABE/RCA
7	NEW	3 WORDS	CHERYL COLE FT. WILLIAM POLYDOR
8	8	TI VORREI SOLLEVARSI	ELISA CON GIULIANO SANGIORGI SUGAR
9	7	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS ROC NATION
10	4	RAIN	MIKA CASABLANCA/ISLAND

SPAIN		SINGLES	
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA)	JANUARY 27, 2009
1	1	BAD ROMANCE	LADY GAGA STREAMLINE/KONLME/CHERRYTREE/INTERSCOPE
2	3	QUE NADIE	MANUEL CARRASCO DUO COM MALU VALE
3	7	MI PRINCESA	DAVID BISBAL VALE
4	2	KALEMBA (WERGE - WERGE)	BURUKA SOM SISTEMA FABRIC
5	5	NI ROSAS NI JUGUETES	PAYOLA RUBIO UNIVERSAL
6	8	RUSSIAN ROULETTE	RIHANNA SRP/DEF JAM
7	4	QUIERO APRENDER DE TI	EL CANTO DEL LOCO SONY MUSIC
8	6	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
9	10	LOOKING FOR PARADISE	ALEJANDRO SANZ FT. ALICIA KEYS WARNER BROS.
10	13	DESDE CUANDO	ALEJANDRO SANZ WARNER BROS.

PORTUGAL		ALBUMS	
THIS WEEK	LAST WEEK	(RIM)	JANUARY 26, 2009
1	1	THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE
2	2	DZRT	PROJECT FAROL
3	3	PAULO GONZO	PERFIL COLUMBIA
4	11	LEANDRO	TAMBEM EU ESPACIAL
5	7	IL DIVO	AN EVENING WITH IL DIVO - LIVE IN... SYCO
6	4	HOJE	AMALIA HOJE LA FOLIE
7	16	TRES CANTOS - JOSE BRANCO	AO VIVO SYCO
8	13	ANJOS	VIRAR A PAGINA VIDISCO/POINT
9	8	RUA DA SAUDADE	RUA DA SAUDADE - CANCOES DE ARY DOS SANTOS FAROL
10	9	RUI VELOSO	AO VIVO NO PAVILHAO ATLANTICO CAPITOL

At No. 3 on the U.K. Singles chart, the "Glee" cast version of Journey's "Don't Stop Believin'" surpasses its No. 4 Billboard Hot 100 peak that it achieved last June.



NETHERLANDS		SINGLES	
THIS WEEK	LAST WEEK	(MEGA CHARTS BV)	JANUARY 22, 2009
1	6	A NIGHT LIKE THIS	CARD EMERALD GRANDMONO
2	1	IK ZOU ZO GRAAG	JURKI TRIBE
3	2	BROODJE BAKPAO	THE OPPOSITES TOP NOTCH
4	23	GEFF MU DE SLEUTEL VAN JOUW VOOR	BEBROEDERS KO BERK
5	5	FIREFLIES	OWL CITY UNIVERSAL REPUBLIC

ALBUMS			
1	NEW	JURKI	AVONDJURKI TRIBE
2	1	K3	MAMASE STUDIO 100
3	7	ALICIA KEYS	THE ELEMENT OF FREEDOM J
4	9	JOHN MAYER	BATTLE STUDIOS COLUMBIA
5	19	KYTEMAN	THE HERMIT SESSIONS JAMMM

AUSTRIA		SINGLES	
THIS WEEK	LAST WEEK	(AUSTRIAN IFPI/AUSTRIA TOP 40)	JANUARY 25, 2009
1	1	TIK TOK	KESHA KEMOSABE/RCA
2	3	I WILL LOVE YOU MONDAY (365)	AURA DIONE MUSIC FOR DREAMS
3	2	BAD ROMANCE	LADY GAGA STREAMLINE/KONLME/CHERRYTREE/INTERSCOPE
4	5	I LIKE	KERI HILSON MOSLEY/INTERSCOPE
5	4	MEET ME HALFWAY	THE BLACK EYED PEAS INTERSCOPE

ALBUMS			
1	1	GEORGES PRETRE	WIENER PHILHARMONIKER NEUJAHRSKONZERT 2010 UCI
2	2	ELVIS PRESLEY	ELVIS 75 RCA
3	3	LADY GAGA	THE FAME STREAMLINE/KONLME/CHERRYTREE/INTERSCOPE
4	4	FALCO	THE SPIRIT NEVER DIES STARWATCH
5	5	DAVID GUETTA	ONE LOVE GUM/VIRGIN

NORWAY		SINGLES	
THIS WEEK	LAST WEEK	(VERDENS GANG NORWAY)	JANUARY 26, 2009
1	5	RUSSIAN ROULETTE	RIHANNA ISLAND/DEF JAM
2	11	WHO SAYS	JOHN MAYER COLUMBIA
3	1	BAD ROMANCE	LADY GAGA STREAMLINE/KONLME/CHERRYTREE/INTERSCOPE
4	4	FIREFLIES	OWL CITY UNIVERSAL REPUBLIC
5	3	TIK TOK	KESHA KEMOSABE/RCA

ALBUMS			
1	NEW	MOTORPSYCHO	HEAVY METAL FRUIT RUNE GRAMMOFON
2	1	FROYA	MY AMERICAN DREAM MARIANN
3	11	JOHN MAYER	BATTLE STUDIOS COLUMBIA
4	2	CARPENTERS	40/40 UNIVERSAL
5	8	BJORN EIDSVAG	DE BESTE PETROLEUM

DENMARK		SINGLES	
THIS WEEK	LAST WEEK	(IFPI/NIELSEN MARKETING RESEARCH)	JANUARY 27, 2009
1	1	THE BALCONY	THE RUMOUR SAID FIRE A LARM/MBD
2	2	PARTY I PROVINSEN	HEJ MATEMATIK COPENHAGEN
3	15	SKUB TIL TAGET	ALEXANDER BROWN & NORTON HAMPDEN FT. YENIA DISCO WAX/WARNER
4	3	BAD ROMANCE	LADY GAGA STREAMLINE/KONLME/CHERRYTREE/INTERSCOPE
5	8	TRY SLEEPING WITH A BROKEN HEART	ALICIA KEYS J

ALBUMS	
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EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Island Def Jam Music Group names **Dara Cohen** VP of content strategy. She was VP of scripted programming at Turner Networks' Court TV.

Golden Music Nashville names **Bill Heltemes** Midwest director of promotion and marketing. He was director of regional promotion for the Midwest and Mid-Atlantic regions at **Broken Bow Records**.

Warner Music U.K. promotes **Raoul Chatterjee** to senior VP of commercial. He was director.

PUBLISHING: Sony/ATV Music Publishing names **Josh Sarubin** VP of A&R. He previously served in the same role at Island Def Jam Records.

BMI promotes **Richard A. Garza** to senior director of legal and business affairs for performing rights. He was director.



DISTRIBUTION: E1 Entertainment appoints **Jim Cuomo** GM/executive VP of E1 Music Distribution U.S. He was president at **Ryko Distribution**.

TOURING: Secondary ticketing company **TicketsNow** appoints **Ron Bension** to the newly created position of CEO. He previously held the same title at **Prolink Solutions** in Phoenix.

DIGITAL: eMusic names **Lee Nadler** chief marketing officer. He was founder/CEO at marketing consulting firm **Sherpa Marketing**.

RealNetworks names **Mike Lunsford** executive VP of its technology products and solutions and media software and services divisions. He will also continue overseeing **Rhapsody America**, where he was executive VP of strategic ventures.

RELATED FIELDS: SESAC promotes **Trevor Gale** to senior VP of writer/publisher relations. He was VP.

MTV Networks Latin America appoints **Eduardo Lebrija Martinez-Lavin** VP/country manager of MTVN Mexico. He was ad sales manager at **Sony Pictures Television**.

—Edited by Mitchell Peters

GOODWORKS

GRAMMYS LAUNCH ONLINE CHARITY

In conjunction with Grammy Awards week, approximately 100 items of music merchandise are being auctioned on eBay to raise funds for MusiCares and the Grammy Foundation.

The auction, which began Jan. 25 and ends Feb. 10, features such items as autographed instruments and albums, tickets to this year's 52nd annual awards in Los Angeles, Grammy-branded merch, a lunch date with film director Judd Apatow and the chance to be a roadie for a day on Enrique Iglesias' tour.

"Over the past several years, our entire auction business has raised between \$750,000 and \$1 million each year," says Kristen Madsen, senior VP of the Grammy Foundation and MusiCares. The auctions have been active for about 10 years, according to Madsen, who says that transitioning to the Internet was a natural progression from live and silent auctions.

Gathering the items is a year-round task. "We have tremendous support for the musician community," Madsen says. "There are certain challenges, but they tend to be logistic and creative ones in trying to think of items and then fulfill ideas that are different and unique."

The money raised goes toward musicians who need health care and musical education programs in schools.

—Mitchell Peters

BACKBEAT



Metropolitan Opera GM **Peter Gelb** (right) outlined how new technologies can revitalize live music by widening and monetizing its audience during his keynote interview with Billboard international bureau chief **Mark Sutherland**. The audience was treated to a blast of "Carmen" in high-definition on the big screen.

Hosted by Billboard editorial director Bill Werde and MIDEM director Dominique Leguern, the Billboard/MIDEM Dealmakers breakfast was held at the Carlton and toasted the executives behind the conference's most noteworthy deals. Werde praised the "spirit, determination and passions" of MIDEM attendees.



MySpace CEO **Owen Van Natta** sat down with Billboard editorial director Bill Werde for his first keynote outside of the United States. Van Natta discussed the future of musical content on digital platforms, how MySpace is evolving as a next-generation content distribution platform and the new revenue opportunities for MySpace and its partners.

MIDEM 2010

The 43rd MIDEM conference took place Jan. 23-27 at the Palais de Festivals in Cannes. Around 7,200 participants from 78 countries attended the confab, which opened with France's annual NRJ Music Awards and included Midem-Net conferences focusing on monetizing assets in today's industry. Highlights included a keynote session with artist/producer Pharrell Williams, a panel highlighting the importance of digital streaming and MySpace CEO Owen Van Natta's speech about the prospects of musical content on digital platforms. Billboard editorial director Bill Werde hosted the magazine's fourth annual MIDEM breakfast, recognizing the conference's deal makers. PHOTOS: COURTESY OF POOL 360 MEDIAS—IMAGES & CO/MIDEM 2010

Continued on page 54



Glassnote Entertainment Group founder/president/CEO **Danieel Glass** (far left) led the branding panel "When Top Brands Unveil Their Music Strategy," featuring (from left) Carhartt Music head of music **Philipp Malburg**, Nokia global head of music **Elizabeth Schimmel** and Coca-Cola sports and entertainment director **Emmanuel Seuge**.



Ning CEO **Gina Bianchini** and Fall Out Boy's **Pete Wentz** (center) discussed how social media has become an essential medium for artists to market themselves and connect with their fans during an interview with Billboard international bureau chief **Mark Sutherland**. Wentz compared the current music business to the Wild West, quipping, "As long as you've got a pistol and are willing to shoot somebody you'll be OK."



Attending the Billboard/MIDEM Dealmakers breakfast are Assn. of American Independent Music president **Rich Bengloff** (left) and Cooking Vinyl founder/managing director **Martin Goldschmidt**.

INSIDE TRACK

A METHODOICAL APPROACH

The **Crystal Method** is back in the lab—more specifically, the **Crystalwerks** studio that **Scott Kirkland** and **Ken Jordan** built in Los Angeles and is now their creative home.

"We've got a couple ideas, so we're excited about that," Kirkland says of the follow-up to 2008's Grammy Award-nominated "Divided by Night." "We just need to get into the studio and kind of see where our heads are at and get comfortable with the gear again... Once that happens, the creative thing becomes second nature."

The duo has been road-testing some of those new ideas at recent DJ gigs, and Kirkland says he and Jordan hope to have some new **Crystal**

Method music in people's ears sooner rather than later. "We'd love to have a single or an EP out in the spring or summer to show where we're going," he says, "and then maybe some remixes and come back with a full album in 2011. The big thing is just to not repeat ourselves."

In fact, Kirkland adds, an album isn't necessarily a priority.

"In today's world, especially in electronic music, albums are sort of not even the focus of the band," he says. "We might just start doing stuff and releasing it when we feel it's right. If we feel we've got a group of tracks that would make a good album, we'll do that. Or we'll just put things out as



we come up with them and let people hear them while they're fresh." ...



A special tribute to the late South African artist Miriam Makeba attracted a who's who of the international music industry and featured a music performance directed by pianist/producer/musical director Themba Mkhize and starring Angélique Kidjo, who said, "Without Miriam Makeba, I wouldn't be here tonight singing." From left: South African department of arts and culture director general **Themba Wakasha**; MIDEAM director **Dominique Leguern**; Makeba's grandson, **Nelson Lumumba Lee**; South African arts and culture minister **Lulu Xingwana**; and Reed MIDEAM CEO **Paul Zilk**.



As a member of MidemNet's Visionary Chair Committee, Artiste Management Productions managing director **Harvey Goldsmith** shared his thoughts on finding new avenues of music-biz revenue in the session "Monetizing Music—What Works for Harvey?"



Havas Worldwide/Euro RSCG Worldwide global CEO **David Jones** (left) sat with Billboard editorial director **Bill Werde** for a keynote conversation. Jones discussed the best integrations of music and brands and plans for French record company the Hours, Havas' in-house label.

MIDEM 2010

Continued from page 53



Nettwerk Music Group CEO **Terry McBride** shared his thoughts during the session "Monetizing Music—What Works for Terry?" Part of his answer was surprising: vinyl. "The fastest-growing part of the music business actually being paid for," McBride said.



The Black Eyed Peas, Rihanna, Robbie Williams and German pop-rock act Tokio Hotel were among the winners at the NRJ Music Awards, which take place annually during MIDEAM. From left: The Black Eyed Peas' **Taboo**, **Fergie**, **Apl.de.ap** and **Will.I.am**.



Universal Music Publishing Group CEO **David Renzer** discussed opportunities and challenges facing music publishers and business models to better service the needs of songwriters and copyright holders during MIDEAM's Publishing Summit.



A group of 15 handpicked digital music startups gathered at MidemNet's "Lab Pitch Session," hosted by Topspin CEO Ian Rogers.



Alperin Entertainment PR's **Rebekah Alperin** catches up on her reading at the Billboard/MIDEM Dealmakers breakfast, alongside Billboard senior correspondent **Ed Christman**.



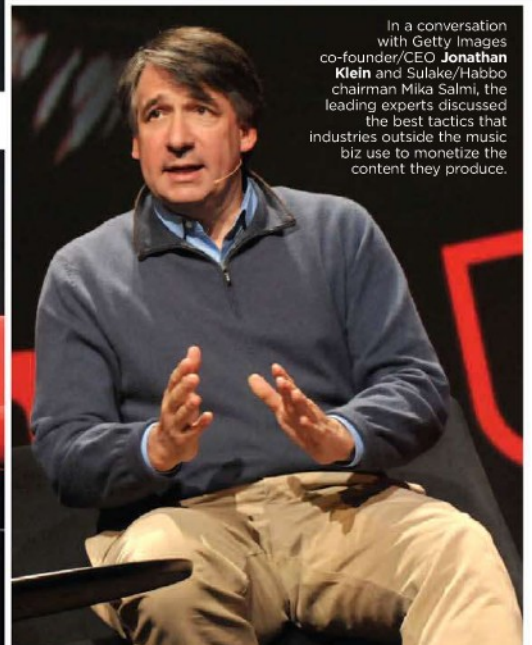
Day one at MidemNet featured **Pharrell Williams** (left), who was feeling ill but still sat for an interview with Cornerstone co-CEO **Rob Stone**. Other musicians didn't make it: Paul van Dyk was unable to attend after slipping on ice outside his studio in Berlin, while fellow electronic music artist Richie Hawtin was stuck in Asia.



As chairman of MidemNet's Visionary Chair Committee, TAG Strategic managing partner **Ted Cohen** discussed new directions to explore to generate revenue streams for the music industry.



A MidemNet panel featured the Young Punx' **Hal Ritson** (left) and Dresden Dolls' **Amanda Palmer** talking about digital music innovation with Mobile Entertainment Forum's **Ralph Simon**. Palmer also serenaded the audience with a cover of Radiohead's "Creep" on ukulele.



In a conversation with Getty Images co-founder/CEO **Jonathan Klein** and Sulake/Habbo chairman **Mika Salmi**, the leading experts discussed the best tactics that industries outside the music biz use to monetize the content they produce.

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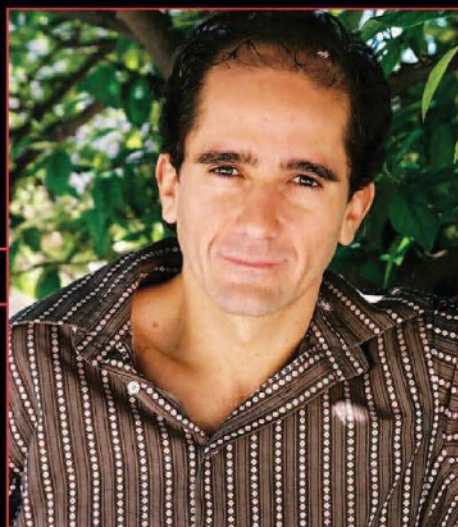
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