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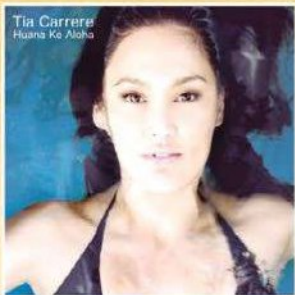




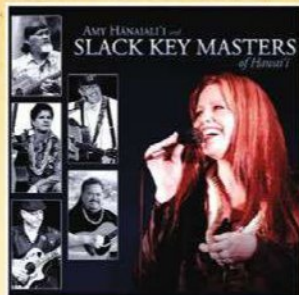


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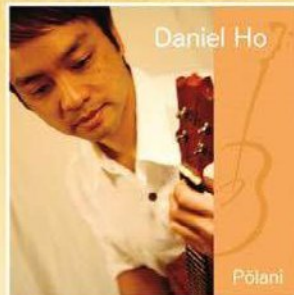
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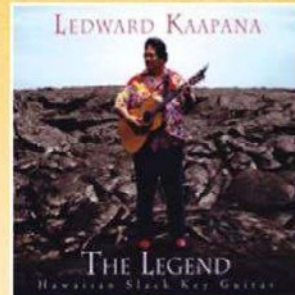
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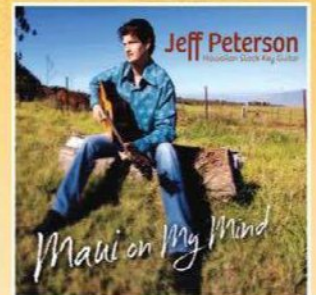
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STEVEN TYLER

ON 'IDOL,' J-LO,  
& WHY KID ROCK  
MIGHT NOT  
BE A GENIUS



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SELL OUT

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ON THE COVER: Juanes photograph by Rene Shenouda

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360 DEGREES OF BILLBOARD

## HOME FRONT



### Online .COM EXCLUSIVES

This week on [Billboard.com](http://Billboard.com), dive into all things "American Idol!" as the 10th season begins with new judges Steven Tyler and Jennifer Lopez. Plus, check out the top 10 TV theme songs of the past three decades.

### Events LATIN MUSIC

Program topics have been announced for Billboard's Latin Music Conference & Awards, presented by State Farm. It takes place April 26-28 in Miami Beach. For details, call 212-493-4263 or go to [billboardlatinconference.com](http://billboardlatinconference.com).





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**SOUNDCAN 2010**  
Digital track sales eke out 1% increase



**I GOT WHEELS**  
Fiat becomes new Fader Fort sponsor



**RETURN TO SENDER**  
Promo CD ruling will have limited impact



**TAP TAP REMIT**  
Mobile games embrace 'freemium' model



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Arena hosts nine Garth Brooks sellouts

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**>>>GAGA, EMINEM TO PERFORM AT GRAMMYS**

Lady Gaga, Eminem, Arcade Fire, Miranda Lambert, Cee Lo Green and Katy Perry will perform at the 2011 Grammy Awards on Feb. 13. It will be the second consecutive year that Eminem and Gaga perform on the live telecast, while Arcade Fire and Lambert will make their Grammy debuts as performers. Other performers are likely to be announced in the coming weeks.

**>>>SONY PLANT SHUTTERING LAYS OFF 300**

Sony DADC announced the closure of its Pitman, N.J., CD manufacturing plant. About 300 employees will be laid off by March 31; another 50 or so could be transferred to nearby jobs with Sony. A representative says the closure is due to "challenges facing the physical media industry." The facility opened in 1960 to produce vinyl records. Last year, Sony moved its DVD production from the plant to Indiana and laid off 160 employees.

**>>>CEO OF NEDERLANDER STEPPING DOWN**

Nederlander Concerts CEO Adam Friedman will exit the company on Jan. 21 after serving in that capacity since 2006 in what he describes as "a very amicable parting." Nederlander Concerts COO Alex Hodges is expected to take on day-to-day responsibilities of running the company. Billboard Boxscore ranked Nederlander as the world's 16th-highest-grossing concert promotion company in 2010.

Reporting by Monica Herrera, Ray Waddell and the Associated Press.

# UP FRONT

DIGITAL BY ANTONY BRUNO

## DASHBOARD CONFESSIONAL

### Car Companies, Stereo Makers Roll Out New Ways To Stream Music Behind The Wheel

At long last, the digital music revolution is beginning to establish a meaningful presence in the automobile.

The back-to-back International Consumer Electronics Show in early January and the North American International Auto Show in Detroit crystallized this point with a flurry of new products and services designed to bring new forms of music entertainment into what car manufacturers are calling "the cockpit."

"We want to link the way we drive to the way we live," Audi chairman Rupert Stadler said during his keynote at CES. "We are learning what it's like to be a really fast computer."

To do so, carmakers are adding new high-tech communications systems to provide advanced navigation and safety features, as well as "infotainment" services like news, search and music. Such efforts have coincided with greater interest among Web radio services like Pandora and Slacker to establish a beachhead in the automotive market (Billboard, Nov. 6, 2010).

Until now, the only dashboard multimedia system worth mentioning in terms of music was Ford's SYNC, which included access to Pandora. This year, Toyota introduced the Entune system with access to Pandora and Clear Channel's iheartradio apps. Hyundai's Blue Link service now adds access to Pandora in the new Veloster model, and



BMW's iDrive includes a custom interface to Pandora, which will be available on the entire MINI line by March.

Audi may not be far behind. Stadler said at CES that the company plans to develop in-car infotainment and multimedia services that will aggregate a number of third-party apps that presumably will include at least Pandora, if not other music services.

Meanwhile, manufacturers of factory-installed car audio components are busy adding digital music to their lineup of services. Visteon is an early supporter of digital music, incorpo-

rating Pandora into its products two years ago, Slacker last year and MOG, its first on-demand music service, in 2011.

In the aftermarket car stereo market, Pioneer, Sony and others are ramping up their support for not only Pandora but also iheartradio, iTunes and even Zune. Today, 28 car stereos are now optimized for Pandora, up from just two last year. Pioneer alone has nine Pandora-optimized stereos, starting at \$150. Last year, the company had only two that started at \$1,000.

Incorporating digital music services into cars has been a slow

and frustrating process that's primarily been hampered by concerns with safety and connectivity. Connecting a smart phone to a car stereo through an auxiliary jack or Bluetooth connection is an easy workaround. But it still requires drivers to fiddle with their phone—a potential safety hazard. To fully integrate music services in the automobile, car and stereo manufacturers must overhaul the user interface of services like Pandora, iheartradio or MOG to fit the needs of a driver.

Few car stereos feature touch screens, so functions like skipping songs or giving a song a "thumbs up" or "thumbs down" must be tied to specific buttons—in some cases custom-built, either on the dashboard or steering wheel. Voice control technology would solve many safety and interface problems, but only Ford's SYNC offers this feature.

"It's not easy at all," Pioneer senior manager of national training Harry Kroll says. "It takes a significant period of time to build those things."

Digital music companies are trying to make it easier for them and other consumer electronic manufacturers to do so by creating programs designed to give developers all the tools needed to integrate their services.

As for connectivity, the advent of the smart phone pretty much solved that problem, which in turn has done more to kick-start the in-car digital music market than any other factor. "Smart phones shortcut the whole process," Pandora founder/chief strategy officer Tim Westergren says.

To spark greater efforts by automakers and audio companies to integrate digital entertainment services into vehicles, such services need to build an audience to make it all worthwhile. That explains why early efforts in this area have focused on Pandora, which claims more than 75 million U.S. users.

"When we thought about cars," Westergren says, "we didn't think it would go this fast." ...



# Mixed Tidings

## Digital Track Sales Eke Out Gain In 2010 As Album Sales Extend Their Slide

Total U.S. music sales fell by a slightly wider margin in 2010 than the previous year, amid slowing sales growth in digital albums and tracks.

While that's hardly unexpected, the year did yield a few surprises. Stronger-than-expected digital track sales in the fourth quarter helped avert the first-ever annual decline in full-year track sales. Catalog album sales suffered a steeper percentage decline than those of current albums for the first time in five years. And rap albums finished the year with a modest sales gain from the prior year, the only genre to manage that feat.

During the 52 weeks ended Jan. 2, combined sales of albums and track-equivalent albums (or TEA, where 10 tracks equal one album) fell 9.5% to 443.4 million units from 489.8 million units in 2009, when they dropped by 8.5%, according to Nielsen SoundScan.

Through the first three quarters of 2010, digital music sales appeared on the verge of overtaking physical sales for the full year, which would have represented a watershed event in the evolution of the U.S. recorded-music market. During the nine months ended

Oct. 3, physical album sales accounted for 51.8% of album and TEA sales, while digital albums and TEA made up 48.2%, according to SoundScan. But thanks to a seasonal uptick in CD sales in the fourth quarter, physical album sales finished 2010 with 53.4% of sales.

The top-selling album of the year was Eminem's "Recovery," which sold 3.4 million units, while the top-selling digital song was Katy Perry's "California Gurls," which sold 4.4 million units last year, according to SoundScan.

Digital track sales through the first three quarters were down by 0.7%, raising concerns that they would post an annual decline for the first time in the digital era. But a strong performance in the fourth quarter, when track sales rose 5.9% to 311.2 million from 267.4 million a year earlier, enabled the full-year sales tally to inch up 1% to 1.17 billion, from 1.16 billion in 2009.

Five digital songs each topped sales of 4 million units in 2010, versus four in 2009, while another seven songs scanned more than 3 million each, versus three in the previous year. But 2010 produced only 86 million-selling digital songs, three fewer than in the prior year. In another worrisome sign about the nearly static track-download market, 2010's largest single-week sales tally for all digital tracks—44 million units in the week ended Dec. 26—

fell short of the prior year's best weekly sales total of 44.8 million units in the week ended Dec. 27, 2009.

Album sales without TEA fell 12.8% to 326.2 million units in 2010 from 373.9 million units in the prior year, when sales fell by 12.7%. Of the 2010 album total, CD sales fell 19.7% to 237 million from 294.9 million, falling by nearly 20% for the fourth year in a row. Digital album sales rose 13% to 86.3 million from 76.4 million in 2009, accounting for 26.5% of all U.S. album sales last year, up from 20.4% in 2009, according to SoundScan.

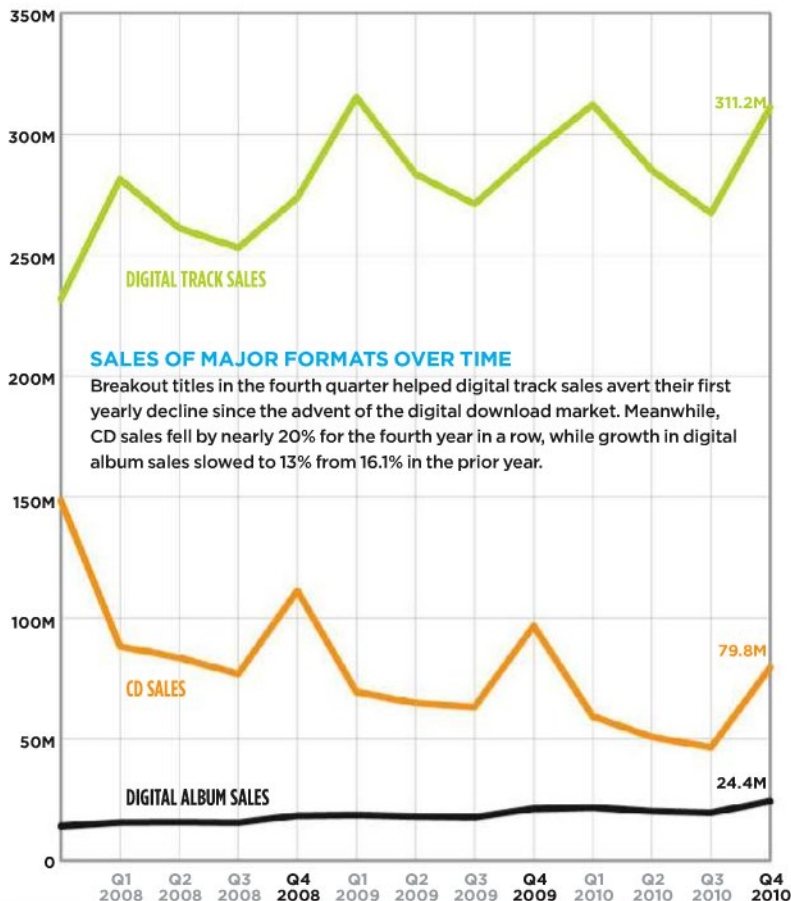
Album sales continued to decline, hurt by downloading at unauthorized peer-to-peer networks and shrinking shelf space at fewer brick-and-mortar retail outlets. For the year, only 13 albums managed to scan more than 1 million units, with the best-selling title being Eminem's "Recovery" at 3.4 million units scanned. That represents a new low in the SoundScan era, and is even worse than 2009, when 22 albums scanned 1 million units apiece.

Reversing a five-year trend, sales of current albums fell by a narrower margin than those of catalog titles. Sales of current albums—titles released within the last 18 months or older titles that stay in the top half of the Billboard 200 or are active at



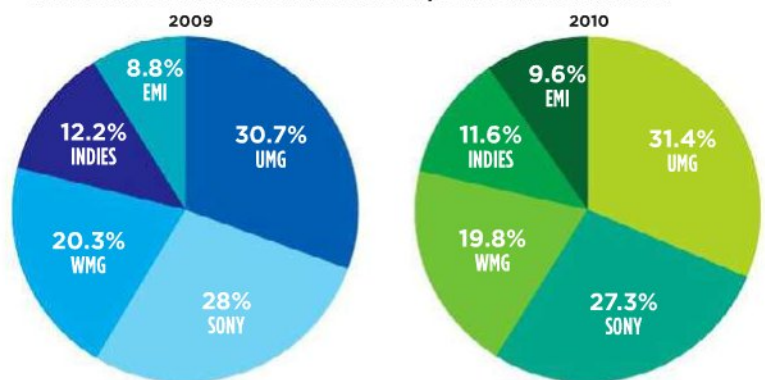
## 2010 BY THE NUMBERS

A Snapshot Of U.S. Music Sales Trends During The 52 Weeks Ended Jan. 2, According To Data From Nielsen SoundScan



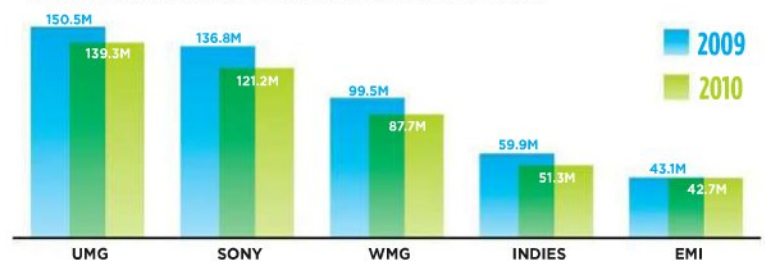
### MARKET SHARE BY DISTRIBUTOR BASED ON ALBUM AND TEA (TRACK-EQUIVALENT ALBUM) SALES

Universal Music Group, the largest major in the United States, and EMI, the smallest major, both gained market share in 2010, while Warner Music Group and Sony Music Entertainment suffered share declines. Indie share excludes major-owned indie distributors.

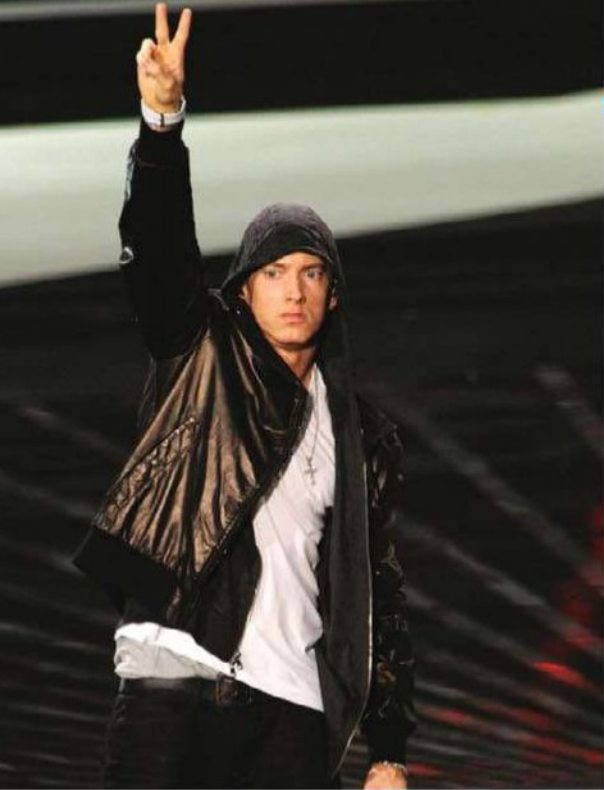


### ALBUMS PLUS TEA SOLD BY DISTRIBUTOR

Thanks in part to brisk sales of hit albums by Lady Antebellum, Katy Perry and Keith Urban, EMI posted the smallest unit-sales decline among the majors.







PERRY: JASON LAVERIS/FILMMAGIC.COM  
EMINEM: KEVIN MAZUR/WIREIMAGE.COM

radio—fell 10.8% in 2010 to 187.3 million units from 209.9 million units in the prior year. Meanwhile, sales of catalog albums—titles more than 18 months old that don't meet any of the other current-title qualifications—dropped 15.3% to 138.9 million from 163.9 million in 2009.

Helping boost current album sales was a surprisingly strong showing by rap, which was the only genre to post an increase in album sales in 2010. After suffering five consecutive years of sales

that declined at a faster pace than the broader market, rap album sales rose 3% in 2010 to 27.3 million units, up from 26.4 million units in the prior year, according to SoundScan.

Along with the market-leading sales of Eminem's "Recovery," other big sellers in the genre include Drake's "Thank Me Later" (1.3 million), Kanye West's "My Beautiful Dark Twisted Fantasy" (882,000), Nicki Minaj's "Pink Friday" (852,000) and Lil Wayne's "Rebirth" (710,000) and "I Am Not a Human Being" (664,000), according to SoundScan.

But it's all still a far cry from the genre's performance a decade earlier, when rap album sales totaled 107 million units in 2000 and accounted for 13.6% of overall album sales. Even with robust sales, rap finished 2010 with 8.3% of all U.S. album sales.

Country also had a respectable 2010, with album sales falling 5.2% to 43.7 million units from 2009's total of 46.1 million units. All other major genres posted sales drops equal to, or worse than, the decline in overall album sales. Christian/gospel sales declined 13% to 24.2 million units, down from 27.8 million, while rock, the largest genre tracked by SoundScan, saw album sales drop 16% to 103.7 million units, from 124.2 million in the prior year. Despite strong rap sales, R&B/hip-hop suffered a similar decline to nearly 57.9 million units, down 17% from 69.9 million, dragged down by an alarming 30% plunge in R&B album sales to 30.5 million in 2010, from the 43.3 million scanned in 2009, according to SoundScan.

Changes in consumer buying patterns and retail strategies, as well as SoundScan's recategorization of some stores, enabled nontraditional merchants to finish the year as the top music retail sector for the first time. Nontraditional mer-

chants—which include digital download stores, online CD retailers, concert venues, mail-order outlets and nontraditional brick-and-mortar stores like Starbucks—posted an 8.2% gain in album sales to 118.3 million units, accounting for 36.3% of all U.S. album sales. The category displaced mass merchants, like Walmart and Target, which suffered a nearly 20% decline in sales to 107.7 million units.

Chain retailers suffered the steepest drop in sales, posting a 30.6% drop to 73.8 million units. This was largely due to store closures at chains like Trans World Entertainment, shrinking shelf space for music at Best Buy and Borders, and SoundScan's recategorization of some chains like Newbury Comics and Gallery of Sound as indie stores. Partly as a result of that realignment, the indie sector posted a 10.6% gain as album sales totaled 26.2 million.

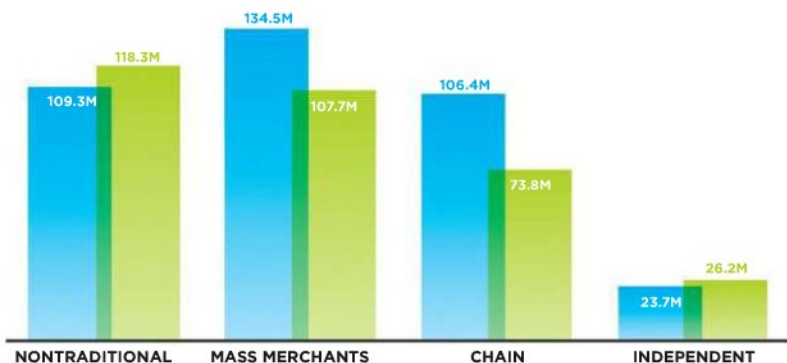
There were only limited shifts in market share among distributors. Universal Music Group remained on top, capturing a 31.4% share of album and TEA sales, up from 30.7% in 2009. Sony Music Entertainment finished second with 27.3%, down slightly from 28%. Warner Music Group came in third at 19.8%, down from 20.3%, while EMI finished fourth with 9.6%, up from 8.8%. The indie sector, which excludes major-label-owned indie distributors, collectively garnered 11.6%, down from 12.2% in the prior year.

A caveat to these figures: Due to an extra week in SoundScan's 2009 calendar, all year-on-year comparisons between full-year 2009 and 2010 exclude the first sales week of 2009 to preserve a 52-week comparison.

For more analysis of 2010 SoundScan sales data, see page 41.

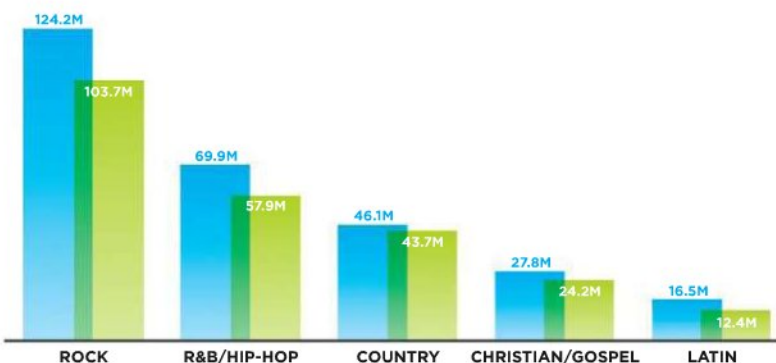
## ALBUM SALES BY STORE TYPE

Nontraditional merchants, which include digital stores, represented the largest music sales channel for the first time in 2010. Chain retailers, like Trans World Entertainment and Best Buy, suffered the steepest sales decline, partly due to the recategorization of some chain stores as independents.



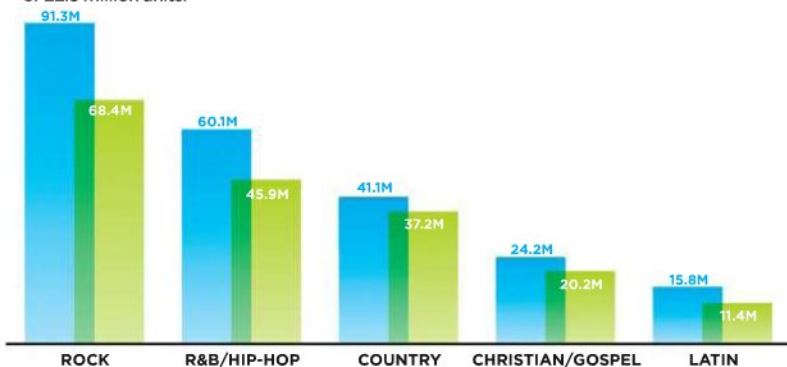
## ALBUM SALES BY GENRE

Among the major genres, country turned in the best performance, as album sales slipped 5.2%, outperforming the 12.8% decline in the overall market. Christian/gospel posted the second-smallest sales drop, nearly matching the broader market with a 12.9% fall. A 3% sales gain for rap albums helped limit the drop in R&B/hip-hop album sales.



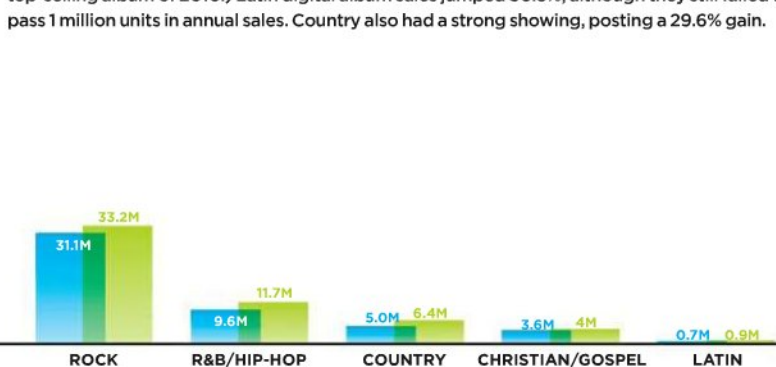
## CD ALBUM SALES BY GENRE

While Latin suffered the worst percentage decline, plunging 27% from the prior year, it only narrowly beat that of the much larger genre of rock, which saw sales tumble 25%, or 22.9 million units.



## DIGITAL ALBUM SALES BY GENRE

Rap, a subset of R&B/hip-hop, posted the biggest gain of all genres, surging 42% from the prior year. (Digital album sales accounted for 24.9% of total sales for Eminem's "Recovery," the top-selling album of 2010.) Latin digital album sales jumped 30.8%, although they still failed to pass 1 million units in annual sales. Country also had a strong showing, posting a 29.6% gain.





**Billboard**  
**SPOTLIGHT**  
**ON...**

Girl's world: **ALYSSA RUBINO** will spotlight an anti-bullying campaign on her upcoming tour.



**LATEST SINGLE**  
*"Keep On Dancing"*  
**DIGITAL RELEASE DATE**  
 Feb. 1  
**SONGWRITERS AND PRODUCERS**  
*One (Danny Rubino, Trust Chen Pow)*  
**REMIX PRODUCERS**  
*Mike Rizzo "Funk Generation," Wideboys, Cut More, Jamie J. Sanchez*  
**LABEL**  
*First Entertainment Group*

# Alyssa's Arrival

## Canadian Tween Aims For Pop Stardom

**A**t the age of 12, Canadian singer Alyssa Rubino is primed to become the next tween pop star to invade mainstream radio.

With the support of a team of accomplished producers—including her father, producer/songwriter Danny Rubino—the young singer has independently released a pair of infectious songs and is prepping her debut album, "Every Girl's World," for release later this year.

"Working on the album was fun, because I got to collaborate on a lot of the songs [and] it was fun working with my two producers," Rubino says of her father and Trust Chen Pow, who form the production duo One. "They made it easy, and the songs are so lovable."

One of those songs, "Keep On Dancing," has been serviced to pop radio, while remixes are going to dance/club outlets. The track this week

is bubbling under Billboard's Dance Club Songs chart and promises to position Rubino as a rising star at a young age.

"With the interest and demand for younger-demo artists like Justin Bieber, Willow Smith and Miranda Cosgrove, 'Keep On Dancing' by Alyssa Rubino is another fun, uptempo song that should be well-received by programmers looking to connect to this audience," says Vince Pellegrino, publisher at Street Information Network, which is providing marketing and promotion support for the single.

At a very young age, Rubino would accompany her father, a member of Canadian dance-pop group 2AM, to recording sessions. At the age of 5, she began taking vocal lessons and studying music. By age 10 she started making her own recordings.

"She was developing, and slowly we started

experimenting in the studio and she started feeling more comfortable," her father says. "One summer, she [said], 'Let's go in the studio and start working on something.'"

Rubino spent the next year-and-a-half recording at her father's studio in Toronto's Lakeshore district with the young singer and her producers handling most of the songwriting while occasionally bringing in outside help. Elvis Burrows and Ashton Knowles provided additional production work, while Jay Reid, Amir Cuyler and Corey Jarell all had writing input. Eddie Galan, best-known for producing songs on the "High School Musical" and "Hannah Montana" soundtracks, has signed on to work with Rubino and help complete her debut album.

Rubino's first single, "Wave Your Hands," was digitally released through

Amazon and iTunes last August, and the singer performed the track in front of an estimated 10,000 people at Toronto's annual Youth Day festival last summer. The size of the crowd didn't faze her. "Going onstage is actually comfortable, because you're putting so much passion into it and you're sharing your song with the world," Rubino says.

After "Wave Your Hands" was posted on Rubino's Myspace page and official website, her team shifted its focus to the energetic "Keep On Dancing," which will be digitally released Feb. 1 through Amazon and iTunes. Remixes have been produced by Mike Rizzo "Funk Generation," Jamie J. Sanchez and the production teams of Wideboys and Cut More.

"Danny and I collaborated very closely in reviewing the album, and we thought that 'Keep On Dancing' was not only a great top 40 hit, but definitely lent itself to getting dance remixes done," says project manager Rizzo, who oversaw the production of the remixes.

Danny Rubino says that his independent label, First Entertainment Group, is releasing his daughter's first album, although he says that she has received major-label interest and that their team is "seeing our options."

At this point, he says that working without a major has allowed Alyssa's career to receive the type of attention it deserves.

"We have a great team in place and we can do this job, if not a better job than what [the major labels] are doing," Danny Rubino says. "At the same point, we can bring it to another level if we feel we need to get a big machine involved."

Before "Every Girl's World" is released in either spring or summer, Rubino says that his daughter hopes to make TV morning show appearances and work with Disney Radio while focusing on major U.S. markets. The singer will also hone her stage skills with a high school tour that's part of an anti-bullying campaign, a cause she sees as crucial.

"It's important because a lot of kids are getting hurt," says Alyssa, who has also performed for Walmart's Walk for Miracles fund-raiser for the Children's Miracle Network hospitals. "Everyone has a personality and people have to appreciate each other for who they are." ●●●

**See more about Alyssa Rubino at**  
[billboard.com/alyssa](http://billboard.com/alyssa)



ALYSSA RUBINO 

HER HOT NEW SINGLE

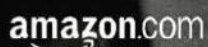
*Keep On Dancing*

WRITTEN & PRODUCED BY ONE (DANNY RUBINO & TRUST CHEN POW)

WITH REMIXES BY MIKE RIZZO "FUNK GENERATION" WIDBOYS CUT MORE JAMIE J SANCHEZ

AVAILABLE DIGITALLY

FEB 1<sup>ST</sup> 2011





 first entertainment group



BRANDING BY CORTNEY HARDING

BILLBOARD EXCLUSIVE

## Drivers Wanted

The Fader Fort Cements New Partnerships With Fiat, Myspace

Most of the Fader Fort attendees at last fall's CMJ Music Marathon in New York probably didn't even notice the difference.

Buzz bands still took the stage and free drinks still flowed. But an astute observer would have caught the change on the event's banners—for the first time in nine years, the shows weren't presented as the "Levi's Fader Fort."

The CMJ shows went off without a presenting sponsor after Levi's and the Fader decided to part ways following South by Southwest (SXSW) last year.

"We had a great relationship with Levi's, and they helped us build something really special," Fader Media executive VP/group publisher Andy Cohen says.

Now the Fader Fort is preparing to launch two new partnerships at SXSW in March—with car company Fiat as presenting sponsor and with Myspace, which will provide a live video stream of the entire event.

The Fader first worked with Fiat in December when they co-hosted a party at Art Basel Miami Beach, an annual contemporary art exhibition. Cohen says a Fiat representative called him a week later asking whether the Fader Fort was looking for new sponsors. Fiat is particularly interested in launching the event in different markets, although Cohen says SXSW and CMJ will remain tentpole parties.

The 2011 SXSW showcase will be held at the same location on East Fifth Street in Austin as in previous years and will still feature a mix of buzzed-about indie talent with some big names thrown in. Cohen says the event will have a stronger Web and mobile presence than it has had in the past. "We're going to focus on building out the website and keeping it updated year-round," he says.

In addition, Myspace will stream all four days of Fader Fort performances on its site. According to Myspace head of marketing Sam Wick, the site had wanted to partner with the Fader Fort for some time, but this was the first year they were able to make it happen.

"It will be a little like what we did with the

Matador 21st-anniversary event last year," he says. "We streamed all three days online and we had 3.5 million streams over the course of the event. We also have a variety of different distribution partners, such as Rolling Stone and Spin and AOL, to share the content. We'll also be capturing additional content and working to integrate promotions across all of our platforms. And we will be streaming to mobile phones and iPads, too."

For Fiat, the Fader Fort is a chance to reach a young, hip audience—a group it thinks is crucial to the company's relaunch in the United States. Fiats haven't been sold stateside since 1984, but that's about to change. Under a deal brokered by the Obama administration in 2009, the Italian automaker acquired a 20% stake in Chrysler—which it increased this month to 25%—that gave it operational control over the troubled U.S. carmaker.

Later this year, Chrysler is expected to begin producing engines for the new Fiat 500, which will be assembled in Mexico and is expected to hit the U.S. market in the fall. Fiat's sponsorship of the Fader Fort is part of its efforts to build consumer awareness about the 500, a stylish mini car with a sticker price starting at \$15,000 that it expects will appeal to young car buyers.

"Fader provides us with a direct mainline to our consumer," says Laura Soave, head of Fiat Brand North America. "It's a perfect activation and a perfect venue."

Fiat is also looking to create connections and partnerships with other creative outlets, Soave says. "We are interested in working with the fashion world, the food world, design and architecture," she says. "We think that what youth are really looking for is a platform for creative expression."

Cohen adds that no matter who the sponsor is, the focus of the Fort always has been, and will continue to be, the music. "We will still be the ones doing the booking," he says. "And we have all sorts of amazing things in the works." ■■■



Potential car buyers: Fader Fort attendees at South by Southwest in 2010.



Used CD bargains: NELLY FURTADO (left) and THE KILLERS

## Whoa, Nelly

Appeals Court Ruling Against Universal In Promo CD Case Will Have Limited Impact

When the U.S. Court of Appeals for the Ninth Circuit issued its Jan. 4 opinion in *UMG Recordings v. Troy Augusto*, some media outlets promptly concluded that reselling promotional copies of CDs was suddenly, and unconditionally, fair game.

"Appeals court holds that promo CDs can be resold," blared the headline from the Los Angeles Times. "Appeals court upholds first sale doctrine for promo CDs," chimed in *Ars Technica*. "EFF wins landmark ruling freeing promo CDs for resale," boasted a press release from the Electronic Frontier Foundation, the bane of copyright owners everywhere.

Not so fast.

First, some background. Augusto buys promo copies of CDs, music-related press kits and similar items at record stores and on eBay, then resells them through the auction site. At issue in the case were his sale of eight Universal promo CDs for releases like **Nelly Furtado's** "Loose," **the Killers'** "Sam's Town" and **Hinder's** "Extreme Behavior."

To Augusto, it's a good business: Dig up desirable items, buy low and sell high. But to Universal Music Group, it's copyright infringement: selling copies of its recordings in violation of its exclusive right to distribute them under Section 106(3) of the Copyright Act.

So Universal sued. The case boiled down to whether Augusto's actions were protected by a different section of the Copyright Act, Section 109, also known as the "first-sale doctrine." This doctrine limits the copyright owner's distribution right by providing that once a legitimate sale or gift of a particular copyrighted item (like a CD) has occurred, the new owner can do just about anything he wants with it: Sell it, give it away, use it as a Frisbee, even toss it in the garbage. (He can't, however, copy it.) The doctrine permits libraries to lend books and consumers to sell used CDs or DVDs, all without the permission of the copyright owner.

But Universal argued that it never sold, or gave away, promo CDs. Rather, it says it merely licensed them, with prohibitions on use and resale meant

to defeat first sale. To this end, when it sent out promo CDs to radio stations and music journalists, it was careful to always label them with such language as "Promotional Use Only—Not for Sale" or lengthier notices claiming that the CD was the property of the label and that resale or transfer of possession could be punishable under federal and state laws.

But neither the District Court nor the Ninth Circuit bought it. Notices by themselves can't create a valid license, the court ruled, and indiscriminately sending out CDs without keeping track of them sounds a lot more like a gift than an ongoing licensing relationship.

So is all lost for the labels? Not quite. The court only ruled on the specific way that Universal handled the practice. But there are other ways that labels could distribute promo CDs without fear that they'll be resold. For instance, they could get recipients to sign a contract saying something to the effect of, "I agree that Record Label X will send me CDs pursuant to a license, which I will use for promotional purposes only and will not resell or otherwise transfer to anyone else. When I am finished with such CDs, I will either destroy them or return them to Record Label X."

Yes, it's a bit of a hassle for everyone involved. But if a radio station signed such an agreement, the label could be fairly confident that it could pursue any resales as copyright violations.

And in the digital world—the means by which both retail and promo copies of songs are increasingly distributed—the first-sale doctrine is rarely an issue,

both because the file transfers are explicitly pursuant to license and they involve making an additional copy, an act outside the scope of first sale.

So yes, Augusto won his case and can keep selling old promo CDs. But as Universal and other labels adjust to new legal and technological realities, don't expect to see the emergence of a vast new market for promo CDs, at least for new music releases. Label attorneys know how to draft license agreements, and the growing use of digital delivery platforms means the days of promo CDs are numbered. ■■■

*Ben Sheffner is an attorney for NBC Universal Television Group, which is 20% owned by Vivendi, the parent of Universal Music Group. He is the author of the Copyrights & Campaigns blog (copyrightsandcampaigns.blogspot.com).*



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Buy tunes: Scenes from Tap Tap Revenge 4, which enables players to make in-app purchases of songs for use in the game.

## This Year's Model

### Freemium Concept Takes Root In Mobile Games

The major labels appear to have rejected the "freemium" business model adopted by Spotify, where basic service is free and ad-supported but users pay for extras. But they're quickly embracing a mobile version of the same multitiered concept.

A recent Juniper Research report anticipates that mobile game revenue will exceed \$11 billion worldwide by 2015, nearly double last year's total of \$6 billion. But the kicker is that, by 2013, the research firm expects most of that revenue will come from in-app purchases, rather than separate sales of the game themselves. In other words, games will be free, and developers will instead charge for add-ons like new content and more advanced levels.

Sound familiar? Such forecasts have persuaded labels to rethink their approach to both mobile apps as a product and freemium as a business model. "Users paying 99 cents multiple times for in-game commerce is opening up new models," Sony Music VP of new products and serv-

ices Matt Kozlov says. When mobile apps first hit the scene, developers had two choices: charge for the app or offer it for free. Some tried playing both sides of the street, by giving away a "lite" version of an app with limited features, then charging for the more robust one. Others tried (and still try) to insert advertising into free apps as a way to monetize them.

But in-app sales are quickly emerging as the go-to model, mainly given the impressive revenue that such micro-transactions are generating. Research firm Distimo estimated in October that while only 1.3% of free apps offer in-app sales, they make up a disproportionate 30% of all app-store revenue. Distimo also calculated that 6% of free music apps and 2% of paid music apps in the United States featured in-app sales.

So far, this remains an

iPhone-specific industry. Android apps still lack an in-app sales feature, which will probably change soon. But until it does, the iPhone app market will remain the only avenue open to developers and content owners interested in exploring the freemium model.

Meanwhile, games like Tap Tap Revenge 4, from Disney Mobile's Tapulous unit, are already demonstrating the model's viability. The mobile music rhythm game, which comes free with a handful of songs included, skyrocketed to 25,000 downloads an hour after it was released just before Christmas 2010. Users can also purchase new tracks for 99 cents, and so far they have purchased more than 25 million song downloads.

Other mobile music games with in-app sales include Rock Band Mobile, Guitar Hero Mobile and I Am T-Pain. But applying micro-transaction lessons to music apps will significantly shake up the category.

To date, artist apps have merely reflected artist websites—listing tour dates, links to iTunes and possibly an interactive game or two. Now, label executives like Kozlov plan to add more premium features that fans will need to pay for. For instance, Sony recently released a \$3 mo-

mobile game app called Pinball Rocks: Slayer, which features music by the thrash metal band. Future artist-branded versions of Pinball Rocks may feature in-app upgrades like karaoke games or the ability to remix an artist's song, Kozlov says.

"You'll see us layering paid experiences on top of free-to-consumer applications," he says. "The artist gets a great app users want, and we can also monetize that through premium experiences."

App developers are just as excited. Mobile Roadie is developing a credit system to make it easier for artists to create updates to their apps, available only to users who pay for them. The company is also developing a virtual merch store.

"A good app should provide multiple ways for fans to participate and to purchase," Mobile Roadie CEO Michael Schneider says. "I don't think there's a reason for a paid app anymore. It's like charging someone to go into a mall."

This change in thinking follows an evolution already taking place in online social games. A recent Parks Associates report finds that 19% of active online gamers buy virtual goods regularly, while those paying a subscription fee to access online games—the former model du jour—fell from 35% in 2009 to 28% last year. Freemium, it seems, is gaining ground as the model of the future.

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

## BITS & BRIEFS

### MSPOT RELEASES GOOGLE TV APP

Music locker service mSpot continues to expand its reach to more devices, with its new Google TV app aimed at providing access through your TV. The company's cloud music service lets users store 2 GB of songs at no charge in an on-line music locker, from which they can stream songs to any device with an mSpot app. (For \$4 per month, the storage limit is raised to 40 GB.) The service can already be accessed through iPhone and Android smart phones. The launch of mSpot's Google TV app also includes the ability to rent streaming movies for \$3-\$4 each from Paramount, Universal and other studios.

### EXFM RELEASES BLOG DISCOVERY ENGINE

Exfm, a streaming music extension for Google's Chrome browser, has launched a music blog discovery engine called BlogFinder. After users enter their Last.fm ID

(which is required to use BlogFinder), the service analyzes music selections in their Last.fm account using technology from the Echo Nest to create a list of recommended blogs. The company hopes to integrate with other music services in the future. Exfm, which originally launched last year as Extension.fm, allows users to play MP3 files hosted on websites and blogs to create streamable custom playlists.

### SOUNDCLOUD PARTNERS WITH AUDIBLE MAGIC

Online audio distribution platform SoundCloud has partnered with Audio Magic to give artists who use SoundCloud more control over how consumers can access their content. Using Audible Magic's digital media identification and copyright tracking services, artists, labels and other music professionals who have uploaded music to SoundCloud can wield greater control over how their work is used and by whom. SoundCloud says it has more than 2 million users.

## RINGTONES™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ORIGINAL ARTIST
1	1	12	#1 BLACK AND YELLOW	WIZ KHALIFA
2	2	8	GRENADE	BRUNO MARS
3	3	17	NO HANDS	WAKA FLOKA FLAME FEATURING ROSCOE DASH & WALE
4	4	10	FIREWORK	KATY PERRY
5	5	20	BOTTOMS UP	TREY SONGZ FEATURING NICKI MINAJ
6	6	8	PRETTY GIRL ROCK	KERI HILSON
7	8	23	JUST THE WAY YOU ARE	BRUNO MARS
8	9	20	JUST A DREAM	NELLY
9	10	11	RAISE YOUR GLASS	PNK
10	7	9	WHAT'S MY NAME?	RIHANNA FEATURING DRAKE
11	11	23	STUCK LIKE GLUE	SUGARLAND
12	17	9	DON'T YOU WANNA STAY	JASON ALDEAN WITH KELLY CLARKSON
13	12	13	RIGHT THRU ME	NICKI MINAJ
14	13	29	LOVE THE WAY YOU LIE	EMINEM FEATURING RIHANNA
15	15	12	MY KINDA PARTY	JASON ALDEAN
16	14	16	ONLY GIRL (IN THE WORLD)	RIHANNA
17	16	17	RIGHT ABOVE IT	LIL WAYNE FEATURING DRAKE
18	20	10	WE R WHO WE R	KESHA
19	19	23	IF I DIE YOUNG	THE BAND PERRY
20	18	34	NOT AFRAID	EMINEM

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

## INSTANT VINTAGE

The Meteor Mic's retro appearance makes it look like something that Glenn Miller and the Andrews Sisters might have used back in the day. The chrome-plated USB microphone, manufactured by audio products company Samson, boasts a 25-millimeter diaphragm, a mute switch and a one-eighth-inch headphone jack with adjustable volume. The Meteor Mic can be used for portable audio recordings, podcasts, Skype and online chat programs.

Samson's Meteor Mic will be available in April for \$99.





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Music City masses: Garth Brooks fans flow in and out of Bridgestone Arena on Dec. 21 for two of his nine sellout shows in Nashville.

## Workin' On A Full House

Nashville Arena Copes With Setup Challenges For Garth Brooks' Sold-Out Benefit Shows

Garth Brooks' nine December sellouts in Nashville were a testament to Brooks' continued drawing power, as well as huge—if welcome—logistical challenges for the staff at the Bridgestone Arena.

Brooks' run drew 147,528 fans to the downtown venue and grossed slightly more than \$4 million (at \$25 per ticket plus VIP packages), propelling the arena to the busiest month in its 14-year history, with 334,917 patrons spinning the turnstiles. The arena says that tally soared past its previous monthly high of 248,600 guests in March 2001, when the venue hosted the Southeastern Conference's men's collegiate basketball tournament for the first time.

Setting up Brooks' stand was a massive undertaking. Nine performances squeezed into a week—with a National Hockey League game between the Nashville Predators and the Los Angeles Kings included in the mix—entailed Brooks playing two shows each on three different nights.

Double plays were relatively common decades ago, but they're now mostly relegated to bar bands and casino gigs. For the Bridgestone Arena staff, the daunting schedule looked like this: a Brooks double on Dec. 16, a single on Dec. 17, the NHL game on Dec. 18, then Brooks singles on Dec. 19 and 20 and doubles on Dec. 21 and 22. The final pair was followed the next evening by a Predators-Ottawa Senators game.

"It was a huge challenge," arena VP of bookings Brock Jones says. "But we had a solid plan and our guys did a great job."

The doubles, obviously, were the toughest part. With the help of the Metro Nashville Police Department, a row of bicycle racks bisected the arena's expansive concourse so that fans leaving the early show didn't spill into those lined up for the later concert. Even so, the crowds on Fifth Avenue and Lower Broadway in front of the arena were like none ever seen before. "It looked like Mardi Gras," Jones says.

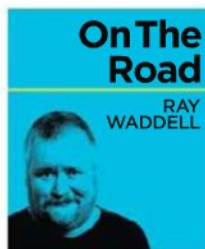
After a show ended on one of the doubles nights, Jones says the arena bowl cleared out in about nine minutes. The fastest the entire arena emptied of fans was 29 minutes; the slowest, 33. Between shows, the cleaning crew gave the building a quick once-over, and "Garth basically went on with the second show about an hour and five minutes after the first show ended," Jones says.

Turnovers from concerts to hockey were no piece of cake either. But Bridgestone's adjacent rehearsal hall came in handy

as a staging and storage area. This was a full-on Brooks show, with the singer pulling his '90s arena staging "out of the barn," according to Jones. Load-in—that is, unloading the gear and setting up the stage set—took place during the four days before the run, and the arena staff flipped from ice to floor seating between hockey and Brooks. With the cooperation of the Predators and the NHL, the staff left the concert production mother grid hanging from the arena's overhead steel grid throughout the week.

The run was a benefit for victims of the May 2010 flood in Nashville, and "every dime went to the Community Foundation of Middle Tennessee," Jones says. "Garth personally paid for all of his musicians, all of his production, all of the stagehands, all of my bills. He literally wrote a check for all of that. Everybody cut slack. There was no rent. We got our labor bills covered and that was it."

The Bridgestone's record-breaking December included big crowds for **tobyMac/Skillet**, **Michael Bublé**, **Trans-Siberian Orchestra**, **Usher** and **Zac Brown Band**. As for what Brooks did, "nobody else can do that kind of run," Jones says. "It's probably never going to happen again."



**On The Road**  
RAY WADDELL

**BUBLÉ UPDATE:** Michael Bublé is an international touring superstar and one of the biggest artist development stories of the decade. In Billboard's Year in Music issue (Dec. 18), Bublé finished 11th among the top tours of the year, according to grosses reported to Billboard Boxscore. But 21 dates of his sold-out European arena tour weren't reported by press time. If the shows performed before our Nov. 9 cutoff date had been included in the year-end tally, the

Canadian crooner's total gross would have topped \$81 million, lifting Bublé five places to No. 6 among the top 25 tours for the year. Bublé's total gross for 2010, including his North American shows in December, reached about \$92 million.

Thanks to Creative Artists Agency music division head **Rob Light** for drawing this to our attention and to **Carl Leighton-Pope**, managing director of the Leighton-Pope Organisation, Bublé's European agent, for supplying the numbers. CAA and LPO represent Bublé in the United States and Europe, respectively. Bublé is managed by **Bruce Allen**.

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



# BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$4,128,890 (€2,955,880) \$58.67/\$34.92	<b>NIGHT OF THE PROMS: GRACE JONES, JOHN FOGERTY &amp; OTHERS</b> Sportpaleis, Antwerp, Belgium, Oct. 22-23, 28-30, Nov. 4-7	111,242 115,214 (time shows)	PSE Belgium
2	\$2,772,040 (€2,027,445) \$116.22/\$54.69	<b>LADY GAGA</b> Sportpaleis, Antwerp, Belgium, Nov. 22-23	31,941 two sellouts	Live Nation
3	\$2,567,864 \$129.50/\$89.50/ \$49.50/\$29.50	<b>USHER, TREY SONGZ, MIGUEL</b> Madison Square Garden, New York, Dec. 13-14	29,462 two sellouts	Atlanta Worldwide Touring/Concerts West/ AEG Live
4	\$1,944,750 (€1,409,865) \$89.66/\$53.80	<b>MICHAEL BUBLÉ</b> GelreDome, Arnhem, Netherlands, Oct. 28	24,313 24,313	Mojo Concerts
5	\$1,865,020 (€1,329,652) \$173.93/\$89.77	<b>PRINCE</b> Sportpaleis, Antwerp, Belgium, Nov. 8	14,391 15,719	Greenhouse Talent
6	\$1,761,540 (€1,263,262) \$111.56/\$48.81	<b>MICHAEL BUBLÉ</b> Pavilhão Atlântico, Lisbon, Portugal, Nov. 2-3	24,075 25,728 (two shows)	Ritmos E Blues
7	\$1,701,270 (2,857,522 reais) \$479.27/\$110.14	<b>JONAS BROTHERS</b> Estádio do Canindé, São Paulo, Nov. 6	9,831 21,205	T4F-Time For Fun
8	\$1,253,051 \$199/\$55	<b>ROGER WATERS</b> Sprint Center, Kansas City, Mo., Oct. 30	11,458 sellout	Live Nation
9	\$1,253,050 \$85/\$75/\$40	<b>DAVE MATTHEWS BAND, PUNCH BROTHERS</b> Wells Fargo Center, Philadelphia, Nov. 6	16,851 16,972	Live Nation
10	\$1,235,545 \$353/\$198/\$88/ \$29.50	<b>USHER, TREY SONGZ, MIGUEL</b> American Airlines Arena, Miami, Dec. 31	12,992 sellout	Atlanta Worldwide Touring/Concerts West/ AEG Live
11	\$1,226,629 \$128/\$88/\$49.50/ \$29.50	<b>USHER, TREY SONGZ, MIGUEL</b> Verizon Center, Washington, D.C., Dec. 17	15,452 sellout	CD Enterprises, Atlanta Worldwide Touring/Concerts West/AEG Live
12	\$1,201,311 \$129/\$89/\$49.50/ \$29.50	<b>USHER, TREY SONGZ, MIGUEL</b> Philips Arena, Atlanta, Dec. 5	14,137 sellout	Atlanta Worldwide Touring/Concerts West/ AEG Live
13	\$1,175,933 (\$1,999,993 Canadian) \$122.49/\$28.91	<b>USHER, TREY SONGZ, MIGUEL</b> Bell Centre, Montreal, Nov. 30	15,260 sellout	Atlanta Worldwide Touring/Concerts West/ AEG Live
14	\$1,161,300 \$60	<b>PHISH</b> Mullins Center, Amherst, Mass., Oct. 23-24	19,355 two sellouts	Live Nation
15	\$1,149,560 (€868,065) \$72.84/\$59.59	<b>KINGS OF LEON</b> Sportpaleis, Antwerp, Belgium, Nov. 29	16,878 16,884	Live Nation
16	\$1,142,535 \$128/\$88/\$49.50/ \$29.50	<b>USHER, TREY SONGZ, MIGUEL</b> Prudential Center, Newark, N.J., Dec. 10	14,410 sellout	Atlanta Worldwide Touring/Concerts West/ AEG Live
17	\$1,113,210 (\$1,125,951 Australian) \$148.30/\$136.39	<b>NO SLEEP TIL SYDNEY: MEGADETH, NOFX, DESCENDENTS &amp; OTHERS</b> Hordern Pavilion, Sydney, Dec. 18	8,597 8,289	Blue Murder Touring, Totem
18	\$1,095,085 \$125/\$85/\$47.25/ \$28	<b>USHER, TREY SONGZ, MIGUEL</b> Oracle Arena, Oakland, Calif., Nov. 12	15,613 sellout	Atlanta Worldwide Touring/Concerts West/ AEG Live
19	\$1,090,715 \$95/\$75/\$49.50	<b>MICHAEL BUBLÉ</b> Allstate Arena, Rosemont, Ill., Dec. 4	12,826 sellout	Jam Productions
20	\$1,065,640 \$125/\$85/\$49.50/ \$29.50	<b>USHER, TREY SONGZ, MIGUEL</b> Allstate Arena, Rosemont, Ill., Dec. 3	13,811 sellout	Atlanta Worldwide Touring/Concerts West/ AEG Live
21	\$1,047,490 \$59/\$47.50/ \$36.50/\$22	<b>TRANS-SIBERIAN ORCHESTRA</b> Wells Fargo Center, Philadelphia, Nov. 20	22,449 25,000 (two shows)	Live Nation
22	\$1,040,820 \$99/\$59	<b>MICHAEL BUBLÉ</b> Staples Center, Los Angeles, Dec. 13	11,671 sellout	Beaver Productions
23	\$1,038,000 \$99.50/\$78/ \$49.50/\$29.50	<b>USHER, TREY SONGZ, MIGUEL</b> Joe Louis Arena, Detroit, Dec. 2	15,860 sellout	Atlanta Worldwide Touring/Concerts West/AEG Live/Olympia Entertainment
24	\$1,030,156 \$97/\$62	<b>MICHAEL BUBLÉ</b> Honda Center, Anaheim, Calif., Dec. 11	11,666 sellout	Beaver Productions
25	\$999,107 (1,678,140 reais) \$357.22/\$95.26	<b>JONAS BROTHERS</b> Pista de Atletismo, Rio de Janeiro, Nov. 7	6,612 6,390	T4F-Time For Fun
26	\$996,189 \$125/\$85/\$49.50/ \$29.50	<b>USHER, TREY SONGZ, MIGUEL</b> Toyota Center, Houston, Nov. 23	12,812 sellout	Atlanta Worldwide Touring/Concerts West/ AEG Live
27	\$977,367 (\$998,703 Canadian) \$244.66/\$38.66	<b>LEONARD COHEN</b> Rogers Arena, Vancouver, Dec. 2	8,209 sellout	AEG Live
28	\$963,888 \$99.50/\$76/ \$49.50/\$29.50	<b>USHER, TREY SONGZ, MIGUEL</b> Sprint Center, Kansas City, Mo., Nov. 27	14,291 sellout	Atlanta Worldwide Touring/Concerts West/ AEG Live
29	\$950,425 (\$957,066 Australian) \$119.06/\$89.20	<b>GORILLAZ, HYPNOTIC BRASS ENSEMBLE, LITTLE DRAGON</b> Sydney Entertainment Centre, Sydney, Dec. 16	9,677 11,651	Chugg Entertainment
30	\$937,802 \$99.50/\$77/ \$49.50/\$29.50	<b>USHER, TREY SONGZ, MIGUEL</b> New Orleans Arena, New Orleans, Dec. 28	14,988 sellout	Atlanta Worldwide Touring/Concerts West/ AEG Live
31	\$937,622 \$99.50/\$78/ \$49.50/\$29.50	<b>USHER, TREY SONGZ, MIGUEL</b> American Airlines Center, Dallas, Nov. 24	13,492 sellout	Atlanta Worldwide Touring/Concerts West/ AEG Live
32	\$926,907 \$125/\$85/\$47.25/ \$28	<b>USHER, TREY SONGZ, MIGUEL</b> Mandalay Bay Events Center, Las Vegas, Nov. 13	8,398 sellout	Atlanta Worldwide Touring/Concerts West/ AEG Live
33	\$925,383 (180,762,000 pesos) \$127.98/\$63.99	<b>RAMMSTEIN</b> Club Aposentos, Bogotá, Colombia, Dec. 3	9,461 14,000	Evenpro/Water Brother
34	\$918,015 (\$347,900 bolivares) \$523.29/\$77.21	<b>ALEJANDRO SANZ</b> Estadio Polideportivo Misael Delgado, Valencia, Venezuela, Nov. 18	5,042 9,000	Evenpro/Water Brother
35	\$905,034 \$79.50/\$39.50	<b>GEORGE LOPEZ</b> Nokia Theatre L.A. Live, Los Angeles, Dec. 26-30	17,370 six sellouts	Goldenvoice/AEG Live

## If You Own or Control Exclusive Rights In Sound Recordings and/or Musical Compositions That Were Transmitted By XM Satellite Radio During the Time Period March 30, 2006 - December 6, 2010

Your Rights May Be Affected and You May Be Entitled To A Benefit  
Notice of Class Action Settlement and Right to Opt Out

**Purpose:** This is intended to provide notice to members of a class action settlement in the action *In re XM Satellite Radio Copyright Litigation*, Master Docket No. 06-cv-3733 (LAK) (S.D.N.Y.) pending in the U.S. District Court for the Southern District of New York. If you are a member of one of the Settlement Classes, it advises you of your right to either participate in or exclude yourself from this class action.

**How Do I Know if I Am a Class Member?** The Settlement Classes include all persons or entities who own or control (in whole or in part) exclusive rights in at least one sound recording and/or musical composition transmitted by the XM Service at least one time during the time period March 30, 2006 through December 6, 2010.

You may review or obtain the formal Settlement Notice by going to [www.NotavXM.com](http://www.NotavXM.com). If you have not received the formal Settlement Notice by mail then you must register with the Settlement Administrator (The Garden City Group) in order to receive future communications, Notice and a Proof of Claim form. If you are a member of one of both Settlement Classes you must file a Proof of Claim in order to share in the settlement proceeds. The deadline to file a Proof of Claim form is June 20, 2011. You may register online at [www.NotavXM.com](http://www.NotavXM.com) or by downloading and mailing your completed Registration Form to the Settlement Administrator at the address below. You may also contact the Settlement Administrator by telephone at 1-877-398-1139.

**What Is This Lawsuit About?** Plaintiffs allege that XM, from on or about March 30, 2006 forward has, by virtue of its activities in connection with certain XM Recording Devices, infringed and violated Plaintiffs' and members of the Settlement Classes' rights under federal and New York law. XM denies these claims. The Court has not ruled on the merits of Plaintiffs' claims or the defenses asserted by XM. This Notice does not imply that the Court has found that XM violated the law. To resolve the claims against it, XM has agreed to pay a minimum of \$5,377,177 and has agreed to an injunction and other relief as set forth in the Settlement Agreement.

AS IS SET FORTH IN THE SETTLEMENT NOTICE, IF YOU DO NOT TIMELY SUBMIT A WRITTEN NOTICE TO OPT OUT OF THE SETTLEMENT, YOU WILL BE BOUND BY THE TERMS OF THE SETTLEMENT AGREEMENT. IF YOU CHOOSE TO EXCLUDE YOURSELF FROM THE SETTLEMENT, YOU WILL NOT BE ABLE TO SHARE IN THE SETTLEMENT PROCEEDS AND YOU WILL NOT BE BOUND BY ORDERS OF THE COURT.

**What Steps Should I Take If I Want to Opt Out?** The Court will exclude you from the Sound Recording Settlement Class and/or the Musical Composition Settlement Class only if you make a written request for exclusion which must be postmarked and mailed to the address below by **no later than February 25, 2011**. You must supply the following information with your opt out notice: (1) your name, address, and phone number; (2) all trade names or business names and addresses that the Settlement Class Member has used, as well as any parents, subsidiaries or affiliates; (3) the name of the action *In re XM Satellite Radio Copyright Litigation*; and (4) a signed statement that "I/we hereby request that I/we be excluded from the Sound Recording/Musical Composition Settlement Class in *In re XM Satellite Radio Copyright Litigation*". Your request for exclusion must be mailed to:

In re XM Satellite Radio  
Copyright Litigation  
c/o The Garden City Group, Inc.  
P.O. Box 9708  
Dublin, OH 43017-5608

A Fairness Hearing will be held on March 22, 2011 at 9:30 a.m. before the Honorable Lewis A. Kaplan at the Daniel Patrick Moynihan United States Courthouse, 500 Pearl Street, New York, New York, Courtroom 12D, to consider the fairness, reasonableness, and adequacy of the Settlement Agreement.

**Do I Need to Hire My Own Lawyer?** You do not have to hire your own lawyer. But you can if you want to, and have that lawyer make an appearance on your behalf, at your own cost.

Again, for more information, go to the website [www.NotavXM.com](http://www.NotavXM.com) or call 1-877-398-1139.

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## Words' Worth

### Lyrics Websites Start To Pull In Some Extra Cash

When Microsoft added a new entertainment page to its Bing search engine last summer, the technology giant estimated that looking up song lyrics accounted for about 70% of all entertainment-related searches.

Even with that level of interest, revenue from lyrics will never match revenue from music. But publishers and online lyric service providers say they can establish a profitable, growing business through Internet lyric searches, now that illegitimate sites are on the run.

#### Publishers Place

ED CHRISTMAN



Every time the National Music Publishers' Assn. sends out cease-and-desist letters to websites that provide unlicensed lyrics or sues those that ignore such notices, "we get a flood of [licensing] inquiries from lyric sites," LyricFind CEO **Darryl Ballantyne** says.

LyricFind and Gracenote are two lyric aggregators that have licensed lyrics from thousands of publishers and in turn make their database available to thousands of other websites. Some are pure lyric sites, but most are music-related sites that offer lyrics as one more form of content.

"When we built LyricFind, we did so off the idea that no end user will pull out a credit card and pay for lyrics," Ballantyne says. "It has to feel free to users [even if lyrics are bundled into a paid service plan]. The only difference between a licensed and unlicensed lyric site is the songwriter and publisher get paid and the users get better content."



● ● ● ●  
'When they come for the lyrics, we're exposing them to other offerings.'

—ALAN JURISTOVSKI, METROLYRICS

LyricFind has a database of 1.5 million licensed songs and another 600,000 works that it still needs to clear. It licenses its database to clients that include free, ad-supported lyric sites; music subscription services; and mobile services.

In December, LyricFind launched its "Lyrics for Free" service, which enables websites to provide visitors with lyrics in exchange for giving LyricFind ad space that it can sell on their search results pages. LyricFind splits the revenue with the hosting website if certain traffic thresholds are met.

Whichever way LyricFind derives its revenue, publishers get 50% of those payments, as well as a detailed report by song and service of lyric usage, so publishers can properly pay songwriters.

MetroLyrics—which had 14 million unique visitors in the United States in December, up from 11.4 million a year earlier, according to comScore—says it derives revenue by selling ringtones and from ad-supported searches, according to MetroLyrics co-founder/CEO **Alan Juristovski**.

At its own website, MetroLyrics is attempting to increase traffic by offering additional content. "When they come for the lyrics, we're exposing them to other offerings" such as music news and

gossip, Juristovski says.

Moreover, Juristovski says partnerships with artists and labels would benefit all parties. "One would expect that artists would be very interested," he says. The company has recently hosted or scheduled after-party events with Universal Music Group and Interscope.

MetroLyrics rolled out a redesigned website and mobile site after the new year to make them easier to navigate. Juristovski sees mobile as a potential growth area—though he acknowledges that, on the smaller screen, there isn't much room for content beyond lyrics.

The company has also developed two new versions of its mobile apps for the iPhone, iPad and Android handsets, which are awaiting approval by iTunes and the Android Market. One is a free "lite" version without ads and the other is a free, ad-supported "pro" version with additional features, such as the ability to scroll lyrics to a song playing on your handset and a location-based element that allows mobile users to see what other people in their area are listening to. LyricFind, for its part, offers lyric-search apps for the iPhone and Android handsets.

The holy grail for publishers would be for lyrics to be included with all song downloads at iTunes and other digital retailers. While the per-download cut would be very small, across billions of transactions, it could add up.

"There are moments when it seems like it could happen," Sony/ATV Music Publishing executive VP of legal and business affairs **Peter Brodsky** says, "but then they [Apple] move on to something else."

For the time being, online lyric licensing is a modest business for publishers. But because it is revenue that didn't exist until recently, the proceeds are pure gravy.

"We are starting to see some revenue now," Brodsky says. "I don't see it being a huge business, but I think the revenue stream will increase." ● ● ● ●

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# Did It Again

Latin Album Sales Plunge In 2010, As Digital Sales Remain Modest

U.S. album sales of Latin music continued to plummet in 2010, hampered by a growing, but still woefully underdeveloped, digital market.

Album sales of Latin music—defined as albums that are at least 51% in Spanish—totaled 12.4 million units for the 52 weeks ended Jan. 2, 2011, plunging 25% from 16.5 million in 2009, according to Nielsen SoundScan. That tally represented the lowest total in more than a decade and the drop in sales far exceeded the 12.8% decline in overall U.S. album sales during the same period.

Of the 2010 Latin album sales tally, 917,000 units were digital albums, up 30.8% from 701,000 in 2009. That means digital albums accounted for only 7.4% of all Latin album sales in 2010—an improvement from 4.2% of sales in 2009, but far below their 26.5% share of overall 2010 U.S. album sales. (These figures don't include single-track downloads. Another caveat: SoundScan had a 53-week year in 2009, so to keep a 52-week comparison with 2010, it dropped sales from the first

week of 2009, which ended Jan. 3.)

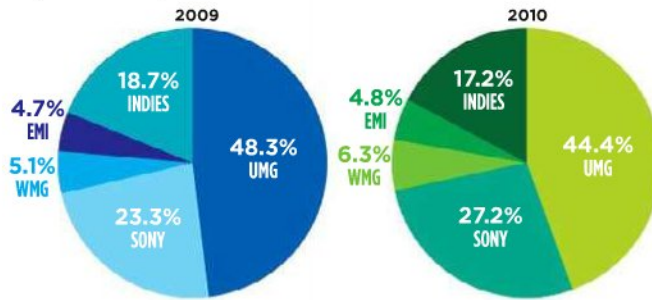
Why sales of Latin music in particular have suffered such a precipitous decline remains an urgent topic of discussion, with loss of retail space, the slow economic recovery and immigration crackdowns often cited as reasons. In addition, some label executives point to an upturn in physical piracy, where illegal albums are sold not only in flea markets, but increasingly in small neighborhood shops across the country. Cheaper, imported Mexican CDs have compounded the problem, they say.

Even as Latin album sales plummeted, distributor market share remained relatively stable, with Universal Music Group still dominating the field. Universal wound up with a 44.4% market share, down from 48.3% in 2009.

Sony Music Entertainment again finished second but gained ground on Universal, aided in part by releases from crossover stars **Shakira** and **Marc Anthony**. Sony's market share climbed to 27.2% from 23.3%. Warner

## UMG LEAD NARROWS

Sony grew its share of U.S. Latin album sales by nearly four percentage points in 2010, while Warner widened its lead over EMI.



Music Group increased market share to 6.3% from 5.1% in 2009, putting more distance between it and EMI, the smallest major Latin distributor, whose share inched up to 4.8% from 4.7%.

Surprisingly, indie distributors didn't experience the upturn in business that many had predicted. Their combined market share, which excludes that of Alternative Distribution Alliance, RED, Fontana and Caroline, slipped to 17.2% from 18.7% in 2009.

Among leading Latin labels, Universal Music Latin Entertainment—

with its four imprints Universal Music Latino, Machete, Fonovisa and Disa, plus Siente, its joint venture with Venevision—commanded 42.4% of the market, slipping from 47.1% in 2009. Sony Music Latin's share climbed to 25.9% from 20.8% in 2009, while WEA Latina moved into third as its share rose to 4.8%, from 4% in the prior year, exceeding EMI Latin's 4.6% share, little changed from 4.5% in 2009.

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



Latin Notas  
LEILA COBO

ANTHONY: STEVAN MILES (SETTY); IGLESIAS: MARCO GONZALEZ; SHAKIRA: KEVIN MAZUR/WIREIMAGE.COM; COBO: NIKO COPPOLA/GETTY IMAGES

# Stand And Deliver

Latin Music's Sales And Chart Stars Of 2010

**Top-selling albums of 2010:** Enrique Iglesias' "Euphoria" sold 225,000 units in the United States, according to Nielsen SoundScan, leading the pack by a wide margin over Marc Anthony's "Iconos" (154,000) and Shakira's "Sale el Sol" (151,000). Despite the sharp decline in Latin music sales (see

Latin Notas, above), those figures weren't too far from last year's top seller, Aventura's "The Last," which sold 246,000 in 2009.

**Biggest-selling debut week for a Latin act:** Shakira's "Sale el Sol" sold 46,000 units the week ended Oct. 24, just 1,000 copies shy of Aventura's top-selling debut in 2009, when "The Last" sold 47,000 in its first week, according to SoundScan. Iglesias' "Euphoria" followed with 27,000 copies in the week ended July 11, while Anthony's "Iconos" sold 24,000 copies the week ended May 30.

**Most weeks at No. 1 on Top Latin Albums:** Iglesias' "Euphoria" was unstoppable for 11 nonconsecutive weeks.

**Top-selling Latin digital albums:** Shakira, Iglesias and Anthony dominate this party as well. "Sale el Sol" sold 32,000 downloads (coming in at No. 197 on the overall top 200 current digital albums list for 2010), followed by "Euphoria" with 21,000. In third place, An-

thon's "Iconos" tied with Camila's "Dejarte de Amar" with 15,000 units.

**Most weeks at No. 1 on Hot Latin Songs:** Iglesias' "Cuando Me Enamoro," featuring Juan Luis Guerra, ruled for 17 nonconsecutive weeks, far outdistancing the six weeks that 2009 front-runner "Te Presumo" by Banda el Recodo spent at the top. (The longest No. 1 run belongs to 2005's "La Tortura" by Shakira, with 25 nonconsecutive weeks.)

**Biggest radio audience week for a song on Hot Latin Songs:** "Cuando Me Enamoro," with 16.8 million audience impressions for the week ended July 31.

**Fastest rise to No. 1 on Hot Latin Songs:** "Cuando Me Enamoro" soared to the top in five weeks.

**Highest debut on Hot Latin Songs:** Pitbull's "Bon, Bon" entered at No. 14 on the Oct. 30 chart.

**Top-selling album by a new artist:** Prince Royce's self-titled debut on Top Stop, with 89,000 units, according to SoundScan.

**Top-selling Latin digital song:** Shakira's "Waka Waka (This Time for Africa)," featuring Freshlyground, sold 867,000 units, coming in at No. 108 on the overall top 100 digital songs chart for 2010, according to SoundScan. Another Shakira track, "Loca," featuring El Cata, was No. 2 with 255,000 copies sold, while Chino Y Nacho's "Mi Niña Bonita" came in at No. 3 with 126,000.

**Highest Latin debut on the Billboard 200:** "Sale el Sol" bowed at No. 7 on the Nov. 6 chart.

**Songwriter with most weeks on Hot Latin Songs:** Armando Christian "Pitbull" Perez and Isidro Chavez "Espinoza Paz" Espinoza tie with eight entries each.

—Leila Cobo

Research by Keith Caulfield and Raully Ramirez.

Power trio (from left): MARC ANTHONY, SHAKIRA, ENRIQUE IGLESIAS

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# EN BREVE

## MOBILE DATA REVENUE TO EXPLODE IN PERU

Mobile data revenue in Peru, including that derived from music content, is expected to triple in the next five years, according to Pyramid Research. The increase is tied to the growth of third-generation services and growing adoption of enhanced data offerings. Pyramid expects overall mobile revenue in Peru to surge to \$3.1 billion in 2015 from \$2.2 billion in 2010 and projects mobile data revenue to jump to \$1.1 billion in 2015 from \$355 million in 2010. The Peruvian market has 77.6% mobile penetration, well below the regional average of 97%; the market leader is Telefonica, followed by the joint venture between America Movil-Claro and Telmex Peru.

## ASCAP TO HONOR ALEJANDRO SANZ

ASCAP will present Spanish singer/songwriter Alejandro Sanz with its Latin Heritage Award at the 19th annual ASCAP Latin Music Awards March 24 in Miami. The 18-time Latin Grammy Award winner joins a roster of past Latin Heritage Award recipients that includes Celia Cruz, Franco de Vita and Ricardo Arjona. The Latin Music Awards honor the songwriters and publishers behind ASCAP's most-performed Latin songs. Awards will include the songwriter, publisher and Latin song of the year and will be presented in pop, tropical, regional Mexican, urban and TV categories.

## BMI OPENS LATIN SCHOLARSHIP COMPETITION

The BMI Foundation is taking entries for the eighth annual peermusic Latin Scholarship, a songwriting competition open to students ages 16-24 who are enrolled in a college or university in the United States or Puerto Rico. A \$5,000 scholarship will be awarded for the best composition in any Latin genre. The compositions can be either songs or instrumental pieces and must be original works. All entries must be postmarked by Feb. 11. The competition was established by peermusic CEO Ralph Peer II. For more information, go to [bmfoundation.org](http://bmfoundation.org).

Reporting by Leila Cobo and Ricardo Gomez.



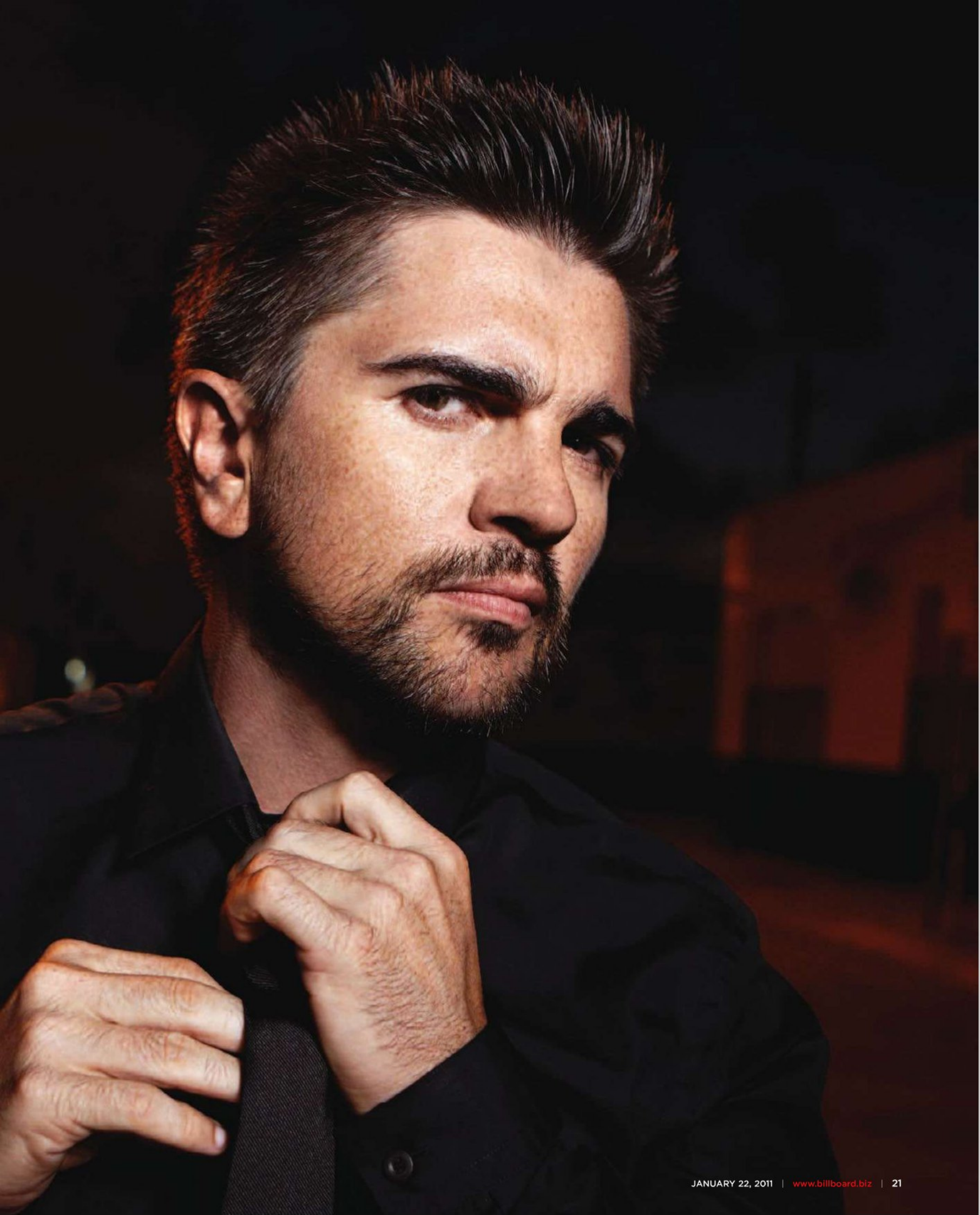


**Follo  
w *Him*  
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*Juanes' Global  
Social-Site  
Strategy Breaks  
New Ground  
For Promoting  
Latin Artists*

**BY LEILA COBO**







A week had passed since Colombian star Juanes had sent a Twitter message. His nearly 1.8 million followers were restlessly asking for updates. ¶ So, on the morning of Dec. 31, while on a family vacation on a farm on a remote Colombian beach, Juanes walked the perimeter of the property, searching for the highest possible vantage point. Once he found it, he waved his cell for a signal. Upon finding one Juanes seized the moment: He tweeted. ¶ I love you all and sending you all positive energy from the beaches of Colombia. It was Juanes' last tweet of the year in the wake of the Dec. 7 release of his fifth studio album, "P.A.R.C.E." Now, with his next tour slated to kick off March 10, Juanes—real name Juan Esteban Aristizabal—is set to use Twitter and other social sites in ways that could redefine how Latin artists, especially international Latin acts, promote, market and brand themselves across countries and continents. ¶ "It's an essential tool that we've been working [with] for years as an integral part of our marketing strategies," says Jesus Lopez, Universal Music Latin America & Iberian Peninsula chairman/CEO.

But it's Juanes in particular, he says, who stands out. Aside from his Twitter following, he has 2.3 million Facebook fans and 40,000 Ping followers.

"Those are record numbers for an artist that only sings in Spanish," Lopez says. "Just from the time we launched his 'P.A.R.C.E.' campaign [seven months ago], his Facebook followers have increased by 69% and his Twitter following has increased by 55%."

The traffic points to a wealth of possibilities for Spanish-speaking acts that mine social networks. In Juanes' case, his career has been built solely on Spanish-language recordings, of which the most recent—"La Vida Es... Un Ratico" in 2007—has sold more than 300,000 copies in the United States, according to Nielsen SoundScan. Overall, Juanes' first four studio albums have sold close to 2 million copies in the United States and Puerto Rico, according to SoundScan. Worldwide, according to Universal, he's moved more than 12 million albums.

His new release, however, hasn't performed as well as its predecessors. It's now No. 9 on Billboard's Top Latin Albums chart a little more than a month since its release, a position some attribute to Juanes taking a different sonic direction, one more in line with British rock than with the radio-friendly fusion of Colombian rhythms and rock guitars that have long characterized his music.

But the ambitious set, available in standard and deluxe editions and co-produced by Juanes and Stephen Lipson, highlights a more mature artist who's willing to expand his comfort zone into more romantic and socially conscious material. Juanes constructed it to be listened to in its entirety, in one sitting.

"I see the album like a book, with coherence and an ebb and flow," he says. "We wanted to preserve the notion of that trip, even if people don't end up listening to it that way."

"This is a long-term album and the marketing strategy was devised with that in mind," Universal Music Latino president Walter Kolm says. For example, Juanes' new single, "Regalito," will also be released in a Spanglish version for the international marketplace.

Current sales figures certainly don't negate how Juanes has positioned himself as an iconic brand, thanks to a string of awards, sales and hits, including 2006's "La Camisa Negra," which reached No. 1 in 43 countries, including Germany and Denmark. Juanes was also named a CNN 2010 Global Icon, thanks partly to his Mi Sangre Foundation, which focuses on early childhood education and assists victims of land-mine violence in Colombia, and to his widely chronicled concerts for peace. These include a landmark show in Havana in September 2009, which drew more than 1 million people and was both praised and criticized worldwide—in part, Juanes felt, due to misinformation.

At that point, he didn't have a Twitter account. But several months later, while Juanes was dining in London, his manager, Fernan Martinez, called him and told him he'd read an article about the social media tool.

"I finished dinner, opened a Twitter account and I began," Juanes says. "I can communicate directly with the fans, with no intermediaries. I tell them what I think and they tell me what they think."

In Juanes' case, Twitter has increasingly evolved into a sophisticated marketing tool that integrates his followers into his projects in unprecedented ways. Still, save for the occasional news update—on new videos or tracks, say—Juanes'

Twitter account is handled by Juanes alone.

This has sometimes placed him in hot water. In February, he jokingly tweeted that he had Venezuelan president Hugo Chavez's BlackBerry Messenger PIN, with which anyone could reach Chavez through the instant-messaging service.

"Here it goes: H1J0D3PU7A," Juanes tweeted, which roughly spells out "son of a whore," a common Latin American insult. The tweet unleashed a maelstrom of commentary, positive and negative, which Juanes initially confronted by saying it was only a joke. But finally, he sent an exasperated follow-up: "I say whatever I want on my Twitter," he wrote. "I speak with you guys like I do with my friends at home and on the street and I'm not going to change that."

"I've learned how to listen to everything calmly," he says nearly a year later. "Everyone is tossing something out there. But getting feedback from your fans is fundamental."

Compared with Juanes' Twitter account, his Facebook page is less personal, more promotion-driven. "The label focuses on developing platforms to execute retail and direct-to-consumer campaigns," Universal Music Latin Entertainment director of product development Horacio Rodriguez says, while Juanes concentrates "on communicating these to his fans and keeping the conversation alive."

"And Juanes always breaks news," Rodriguez adds. "That's why his [social network accounts] do so well."

They're now also intrinsic in the final product. The cover art of "P.A.R.C.E." is a picture of Juanes that appears to be made up of tiny dots. But they're actually a montage of fan images, the result of a campaign borne out of the album's title—"parce"—which is Colombian slang for "friend" and a term Juanes uses frequently in everyday conversation.

Juanes initiated the concept with a Twitter message he sent in early October. In a week, Rodriguez says, "we had over 50,000 images from 93 different countries." The first 5,000 of those made it onto the cover, and all the others are part of a second photo that's posted on a "fan wall" at Juanes' official website. There, fans can still upload their pictures in exchange for a code that allows them to look for their photograph within the image.

Those fan connections enable Universal to build a targeted mailing list to promote its artists' activities and sell everything from albums to merchandise—a capability particularly valuable now that Juanes' deal with Universal not only encompasses a publishing agreement but also a profit-sharing pact that his manager Martinez



**Twitter has evolved into a sophisticated marketing tool that integrates followers into his projects in unprecedented ways. And still, his account is handled by Juanes alone.**



**1.8 million**  
Twitter followers (and growing)

CLOCKWISE FROM TOP LEFT: NOEL VASQUEZ/GETTY IMAGES; RAUL ARBOLEDA/APPGETTY IMAGES; CARLOS ALVAREZ/GETTY IMAGES





Triple threat (from left): JUANES, ALEJANDRO SANZ and DANI MARTIN perform onstage during the 40 Principales Awards 2010 at Palacio de los Deportes in Madrid.



Man of the people: JUANES greets fans outside Los Angeles' Grove complex on Dec. 16 (opposite page, top); arriving for a concert at the Comuna 13 shantytown in Medellin, Colombia, last Sept. 21, International Peace Day (opposite page, bottom); and performing during a benefit dinner for his Mi Sangre Foundation, which assists victims of land mines.

says gives the label 10% of all sponsorship and merchandising revenue.

But Universal is negotiating with individual markets to include the sale of music and other exclusive content as part of a ticket purchase. In the United States, for example, ticket buyers will have the option to buy a digital download of Juanes' album after they purchase their concert tickets.

In addition, Kolm says, throughout the tour Universal will film and record new content to include in future editions of the album.

"It's a new way of doing business," Martinez says, explaining that the revenue share extends to sponsors obtained both by management and the label. And because Juanes is a global artist, Martinez says, it's often more lucrative to strike separate deals in each country or territory, as opposed to developing a major deal for an entire continent.

With the release of "P.A.R.C.E.," for example, deals included a sponsorship with beer company Bavaria in Colombia and with AT&T for the

United States and Puerto Rico.

The AT&T campaign in particular, which was brokered by Universal Music Latino, is massive and encompasses both the album release and the U.S. leg of Juanes' tour, titled AT&T Presents the Parce Tour.

Album-wise, the campaign has afforded Juanes an unprecedented TV presence through a series of TV ads for a new Windows 7 phone that used the single "Y No Regresas" and featured Juanes himself. The spots began airing Nov. 21 on Spanish-language TV nationwide and run through Feb. 28.

A second leg of the campaign to promote AT&T's new digital platform Uverse will feature new single "Regalito," as well as a Valentine's Day campaign. AT&T is also the sponsor behind a Juanes special filmed during an album launch party and live show that took place Dec. 8 at New York's Irving Plaza venue. The special will air later this year and will then be accessible exclusively on Uverse through 2011.

"It's the biggest television presence Juanes has had for any album release," Universal Music Latino GM Luis Estrada says. "It's hard to think of any other Latin act that's had so

many simultaneous campaigns running."

As presenting sponsor of the tour, AT&T will also air promotional spots for the tour on Spanish-language TV and host promotions and activities in all tour markets.

The stint of mostly arenas kicks off March 10 at the WAMU Theater in Seattle and winds down through the West Coast and Texas before hitting New York's Madison Square Garden on April 8, then wrapping at Miami's American Airlines Arena on April 15.

Although details of the tour's international legs are still in flux, Juanes will likely continue to Spain, then Mexico and the remainder of Latin America in July, beginning with Argentina. A second U.S. leg is planned for the fall.

With 22 dates confirmed as of press time, the U.S. leg parallels Juanes' 24-city trek in 2008—a sign of Juanes' status as one of only perhaps a dozen Latin artists who can play nearly two-dozen major U.S. shows in six weeks. Still, production has been scaled back since 2008 to ease travel costs and ticket prices lowered to accommodate the distressed economy—at Juanes' insistence, pricing in many cities will go as low as \$20.

But the demand's still out there. For example, promoter Lazaro Megret, CEO of Latino Events in Texas, launched a presale for shows in San Antonio, Dallas and Houston without any publicity other than the information on Juanes' social sites and the awareness created from the album release campaign, which includes national AT&T TV spots.

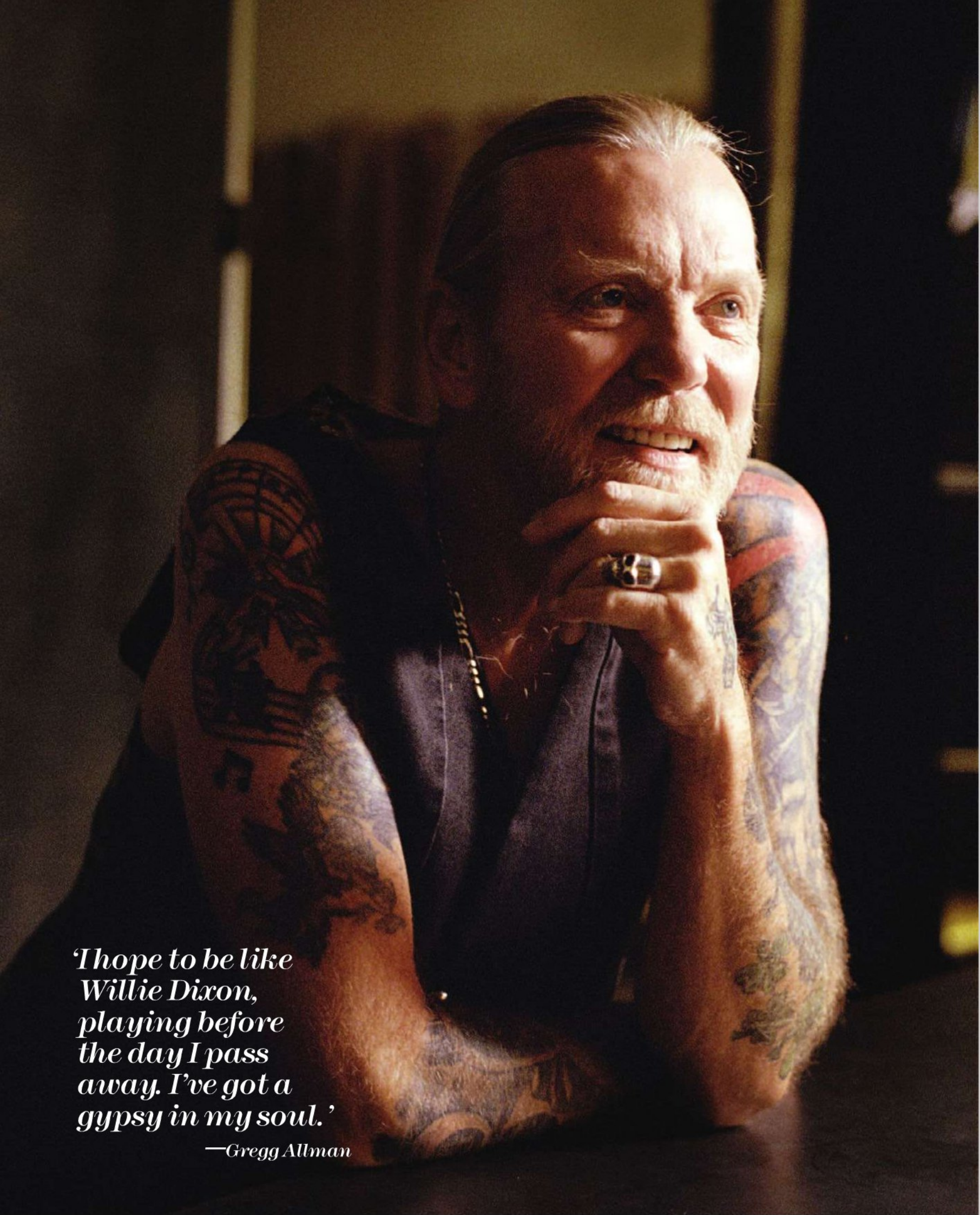
"We've sold 25% more than we did when we put the last tour on sale, with full-fledged publicity," Megret says.

AEG Live, which is presenting four shows—Los Angeles, San Diego, New York and Las Vegas—will help promote with a series of unique social network actions. These include a "Follow Juanes & He'll Follow You" Twitter contest in which one fan will be chosen to be followed by the artist and will win a trip and tickets to the Los Angeles show. A second Facebook promotion will ask one Juanes trivia question per day on his Facebook page, with a winner selected in each market to see the show.

"In terms of touring, there's nothing more important for an artist than developing his social network, because it really connects you with your fans," AEG Live/GoldenVoice VP of Latin talent Rebeca Leon says. "So we're trying to engage those fans with very specialized promotions that lead to grow fan bases even more and translate to ticket sales."

"An artist like Juanes is easier to promote today," Universal CEO Lopez adds, "because he has become—in a natural fashion and through social networks—his best promoter, and has managed to achieve great communication with his followers."





*'I hope to be like  
Willie Dixon,  
playing before  
the day I pass  
away. I've got a  
gypsy in my soul.'*

*—Gregg Allman*



# STRAIGHT, NO CHASER

## AFTER FOUR DECADES AND A LIVER TRANSPLANT, GREGG ALLMAN SINGS THE BLUES FOR REAL

BY WAYNE ROBINS

IT'S ALMOST A ZEN RIDDLE: How can one say Gregg Allman has been singing the blues for more than 40 years, yet say he never sang the blues before?

That is the mystery—and the pleasure—of “Low Country Blues,” the masterful singer/keyboardist’s new solo album—it arrives Jan. 18 on Rounder Records. Allman’s seventh album under his own name (and his first in more than 13 years) is different from any record he’s previously created either alone or with the Allman Brothers Band, which he founded in the late ’60s with his late brother Duane in Macon, Ga. It’s not blues rock, rock blues, Southern rock, soul pop, jam band or roots rock—it’s a straight, no chaser blues album. It’s also a collaboration with, as much as a production by, roots music master T Bone Burnett.

Of the album’s dozen songs 11 are old blues numbers, though not exactly standards. The lone original, “Just Another Rider,” which Allman and Allman Brothers guitarist Warren Haynes wrote, is the first single. Rounder Records senior director of product management Jim Horan says the label went for adds starting Jan. 10 at triple A, classic rock, Americana and blues radio.

There are none of the Robert Johnson or Willie Dixon songs to which blues-loving rock musicians have long gravitated: A version of Muddy Waters’ “I Can’t Be Satisfied” is as close to the canon as these cuts get. Selections take the listener on a journey back to Delta blues by Sleepy John Estes and Skip James; uptown blues by B.B. King and Bobby Bland; Chicago blues by Waters, Otis Rush, Magic Sam and Junior Wells; and Texas jump blues by Amos Milburn. The music captures the feel of the eras in which the songs were originally recorded: Between Allman’s timeless singing and Burnett’s knack for suspending time in a studio, the album sounds like it was made in 1951.

“T Bone’s buddy had given him a hard drive with thousands of blues songs on it,” Allman says in a recent phone interview from Asheville, N.C., where he was performing some pre-holiday concerts with Haynes, Steve Miller and Ivan Neville. “Some of them were real old; you could hear the needle from the 78”—here, Allman makes a deep scratching sound—“the noise.”

Burnett sent Allman about 20 songs and, according to Allman, told him to “peel off about 15 that you like. Think about it, take your time, and then send them back.”

The recording, accomplished early in 2010 in Burnett’s usual habitat of the Village Recorder in Los Angeles, was done with the producer’s typical dispatch on such projects: very few takes, all performed with the full band live in the studio.

“We start to record from the time we walk in,” Burnett explains on the phone from Nashville, where the Academy Award-winning producer of the music for “Crazy Heart” was working on the soundtrack to a film bio of bluegrass great Bill Monroe starring Peter Sarsgaard and Maggie Gyllenhaal. “I’ve worked in every different method imaginable in the studio, but when the singer’s singing and the players are playing and it’s all happening at once, and it’s all exploded in the

moment, there’s nothing like it.”

Since the ’80s, when he manned the boards for critically acclaimed recordings by such acts as Los Lobos, Elvis Costello and his then-wife, Sam Phillips, Burnett has been a much-sought-after producer whose Midas touch has graced scores of albums. In recent years, he has produced recordings by veteran performers including B.B. King’s “One Kind Favor,” Robert Plant and Alison Krauss’ Grammy Award-winning “Raising Sand,” Cassandra Wilson’s “Thunderbird,” John Mellencamp’s “Life Death Love and Freedom” and Elton John and Leon Russell’s “The Union.” Willie Nelson’s 2010 album “Country Music,” which Burnett also produced, is up for a best Americana album Grammy.

### LIVING THE BLUES

Some “Low Country Blues” tracks were completed so quickly Allman was caught off guard and skeptical. “A few of them were vocals and everything first take,” Allman recalls. “I said, ‘Wait, wait, we’re just learning the song, we’re just running this sumbitch down!’ [Burnett] said, ‘It’s done.’ I said, ‘I don’t know if we know it yet.’ And he says, ‘It sure sounds like you know it.’ I said, ‘I can do the vocal better.’ I tried about four times and gave in.”

Such “capturing lightning-in-a-bottle moments,” as Burnett calls them, happened often during recording. Part of the credit goes to Allman’s decades-long commitment to his craft and intuitive feel for the material and to being challenged by Burnett, the musicians and the circumstances.

“From Jimmie Rodgers to Hank Williams to Gregg Allman, I would say that’s a straight line,” Burnett says. “I didn’t know that before this record. But he’s got that beautiful distinctive voice. Everything’s under the microscope in the studio. You learn a person’s strengths and weaknesses, and your own too. I learned he’s one of the great American singers of all time, one of the great American blues singers.”

Allman acknowledges he became deeply absorbed in the material before recording began. “I lived with these songs for so long, listened to them pretty much constantly, and they really moved me. That’s why I got that vocal sound.”

Allman’s singing like his life depended on it may have been spurred by the realization that, in a way, it did. The sessions occurred after Allman’s doctors had recognized that his struggle with hepatitis C required a liver transplant. The sessions took place before the transplant.

At 61, Allman’s life has been a well-documented journey of tragedy and triumph, of untimely deaths of those closest to him, of multiple marriages and divorces, of substances used, abused and discarded. For more than 40 years, he’s lived the blues he now sings with such character.

On “Devil Got My Woman,” Allman conveys the fear and understanding Skip James must have felt while singing the

line, “I’d rather be the devil than be that woman’s man.” The devil’s no metaphor here; it’s almost a person who could be touched. For the song to work, the singer needs to sound as if he knows the devil, knows the woman and knows enough to make an informed choice. Allman’s certainly been there, done that.

Supporting—and prodding—Allman was a combination of Burnett’s studio regulars, including drummer Jay Bellerose and bassist Dennis Crouch. Also performing on most tracks are former Fabulous Thunderbirds guitarist Doyle Bramhall II, piano legend Mac “Dr. John” Rebennack and, on select songs, a four-piece horn section (comprising members of the Texicali Horns and the Gaspipe Band), creating a sonic environment in which Allman has rarely been heard. “When you’ve got a full horn section supporting you,” Allman says, “you feel like you can get down, get dirty and get funky, really put down some stuff.”

Considering his health at the time, it’s astounding he could put down anything at all—and that he is, to Rounder Records’ delight, actively participating in promoting and marketing “Low Country Blues.” The liver transplant took place in June 2010 at the Mayo Clinic in Jacksonville, Fla., not far from Allman’s home in Savannah, Ga., the “low country” of the Southeast from which the album takes its name.

“He was playing a handful of shows late summer, early fall, and we were all amazed,” Rounder’s Horan says. “He looks fantastic, so healthy, and much younger than his age. It tells you something about the resiliency of the human body.”

Allman’s recovery regimen has included healthy doses of yoga, pilates and playing music, although he says he still has “some residual pains.” He recalls waking up from the transplant surgery and thinking, “Good God, never in my life had I ever had a pain until then, and I’ve had 21 root canals. But every ache was a blessing.”

Allman will celebrate the album’s release date with a show on street date at New York’s Bowery Ballroom. That week, he’ll also be live, on tape or taping promotional visits to CBS’ “The Early Show” and “Sunday Morning” and A&E’s “Private Sessions.” He’ll also appear in features in newspapers and magazines from Relix to Southern lifestyle glossy Garden & Gun.

At retail, Rounder is divvying up extra tracks from the “Low Country Blues” sessions as exclusives to iTunes, Amazon and Starbucks. And Best Buy will carry a small box (five or six inches square, Horan says) containing the CD and a T-shirt replica of Allman’s 1974 tour shirt.

And of course, Allman will be playing, on that road that goes on forever—with his own touring group and with the Allman Brothers Band, which will return for its annual extended run at New York’s Beacon Theater beginning in March.

It won’t stop there. Like many a blues man before him, the road is where Allman lives, and where he wishes to die. “I hope to be like Willie Dixon, playing before the day I pass away. I’ve got a gypsy in my soul,” he says. “I’m going to do this as long as I can and as long as I am able. The day that I retire I’m going to be buried underneath the ground.” ♦♦♦







# The Wild Man of Idol

Rock Icon And New 'American Idol'  
Judge Steven Tyler Talks About The  
Show's Make-Or-Break New Season

BY BILL WERDE



No one would have faulted Aerosmith frontman Steven Tyler for hanging up his colorful scarves and taking a nice long vacation earlier this year. He'd just completed rehab and a lengthy tour—all this after mending fences with his bandmates following a 2009 war of the words. After all that? Tyler signed up to be a judge on “American Idol,” a show better-known for melisma and makeovers than hard rock. Despite questions about exactly how the motley crew of Jennifer Lopez, Randy Jackson and Tyler would breathe new life into the show, he says he's having a great time as a judge—and is convinced he'll discover the next music legend.

**So you weren't a fan or a regular viewer of “American Idol” in the past.**

I didn't watch “American Idol” a lot, and my feelings about it back when were, “How can you get anything out of this?” It wasn't that I wasn't a fan of “Idol.” I just believed that the only way that you could make it was to work hard in the clubs, smell the sweat, sing in smoke and do the grind. Some of these kids I saw singing—I wanted to say, “Wait a minute. So, where have you sung before?”

**Did anything in particular change your impression?**

The more I saw the content of “American Idol,” I realized that some of them sang in church. Well, guess what? So did I. And they sang off-Broadway—so did I. That would've been all the groups before Aerosmith. [Laughs] Second City Wazoo, or whatever we called all those groups-in-training. That was my thing, though: “They haven't trained, and how dare they?” And you know what? I was wrong, because what inspired me? Church, and the lunchroom in high school. I got beaten up for having long hair, spit at, peed my pants and all that stuff. But I'd show them in the lunchroom. And this is America's lunchroom. Everyone turns [the TV] on after dinner and watches “American Idol.”

**When did you first have an inkling that being an “Idol” judge might be an option?**

I spoke with my manager [Allen Kovac] a year ago and told him, “This is something I'd like to do,” so he started looking into it. But meanwhile, I checked into [the] Betty Ford [Center] for three months [December 2009 to February 2010], and when I came out the wormhole, I met with [producer/songwriter] Marti Frederiksen and Kara [DioGuardi] to write this song for this Japanese flick [“Love Lives,” for “Space Battleship Yamato”]. It's huge.

**What's your business relationship with Kovac like?**

He really is that different, and what attracted me to him is that he's smart, in what he thinks and what he sees. Honest to God, I met him for a week and we were talking about “If you manage me,” and he said, “What do you really want?” And I said, “Well, I want to patch up what's going on with Aerosmith. No matter what, that's first and foremost. And then give me something on the side to do.” I was going to go to colleges and talk. For a lot of

money, trust me. It was very appealing. But I just said, “Zero in on Aerosmith. We need to go away and take care of some business. And get me something else. I don't know, like ‘Idol.’” . . . And God knows I had a little part of making this Aerosmith thing. I'm not going to let it fall apart. We've been married to each other for 40 years and that stuff just goes on.

**What was the next step?**

I got a text from Kara sometime around July, when we were on tour in France, asking, “Did you ever think of being a judge on ‘Idol?’” And I thought, “I'm in front of no less than 80,000 people a night now. Could I do that? Would I want to do that?” Half the things in life I've done, I just jumped into blindly.

**How did you reply to that text?**

I responded, “How were the ratings?” [Laughs] And then my curiosity started coming up . . . I live by what Dylan said: [sings] “Gather 'round people throughout the land, and don't criticize what you don't understand.” So I started asking questions and found out what was going on in the inside . . . I always thought J-Lo would be good. I thought that would be the perfect matchup.

**What kind of advice did Kara give you?**

[She] and Marti said, “You'd be perfect for this.” I figured, “What the fuck?” I can get up there, and I certainly would know when someone comes on for real. I could hear their soul and their hearts—their putting-it-forth like a madman, the star quality. Because I'm a peripheral visionary, you know? I don't usually look straight on at something. I like to savor what I don't see.

**Did you have any hesitation?**

It was hard for me to make a judgment because I live on fear. I take fear—fear of getting onstage, fear of writing a song, fear of living together with a bunch of guys—and turn it into the most positive things, as the world knows. So, it's always been, if you boil it back, fear that you conquer. So any hesitancy around “American Idol” was just . . . “Wait now, how many people? Where do we go? And what do we do?” And then I met Randy and it was over from there, because he was so honest and open, and after five minutes he was like the brother that I hadn't met.



**Kid Rock recently questioned why you were doing “American Idol.” What do you say to that?**

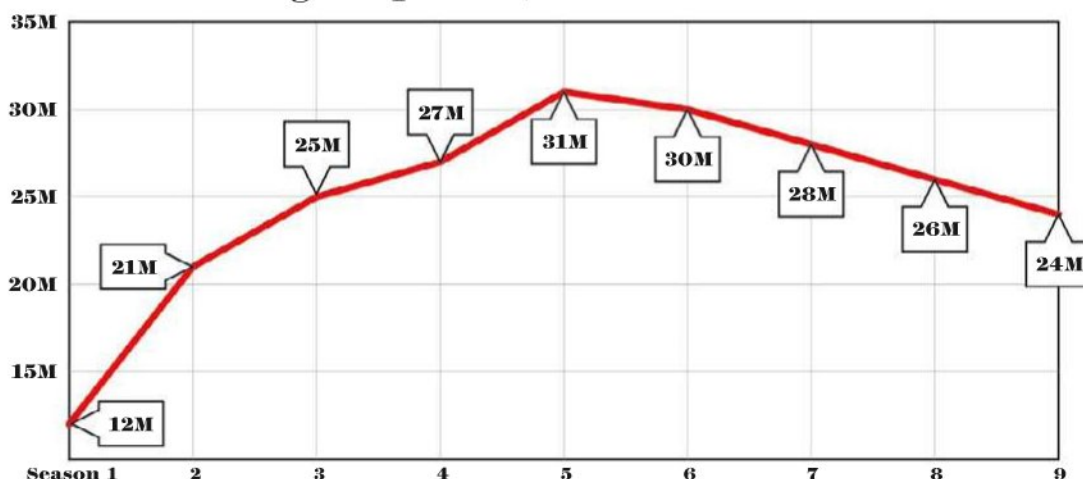
Kid Rock was there when we went to the White House [on Dec. 5 to perform during the Paul McCartney tribute at the Kennedy Center Honors]. I looked at him and said, “You know what, man, I'm not going to argue with you. If I agreed with you, we'd both be wrong.” [Laughs] Look, we're all an outcome of what we've been, and he's certainly lived a rough life. He's got a single coming out and he's like a pregnant animal. When you have an album, you want to protect it. You want to do whatever you can to make it happen. I just know that deep down inside, his comments don't mean shit. It just doesn't mean anything in the great scheme of things. It's television. I've never done this and it's going to be fun, and if he thinks for a minute that it's going to take my career down . . . I want what he's smoking.

**How does the scrutiny of being on “American Idol” compare with the scrutiny of being in Aerosmith?**

Well, the show isn't on yet. Once it is, I'll be under that microscope. But I'm so used to being under the microscope, whether it's falling off a stage—I'm not sure if the public really wants to know that I had surgery on both feet—or that, yes, I'm a drug addict and alcoholic from the '70s with a problem . . . You have the band finding another lead singer, and all that goes with that. But the scrutiny—bring it on! I live for it. I went from being told in rehab by my therapist, “Your best thinking got you here,” to being in the White House and being told by the president, “What are you doing here?” [Laughs] It was fabulous. I don't need to be validated by someone's opinions, or show. This will last for three years if I stay with it, or four months if I just do this year. But I'm in Aerosmith forever.



**What Goes Up  
‘Idol’ Ratings Exploded, Climbed And Then Fell . . .**



Source: Nielsen



# The Cat In The Hat

## What do you want to see in a prospective "Idol" contestant?

That certain something which can't be defined. When I hit on a song [sings intro to Aerosmith's "Jaded"], I go, "Oh, shit! Where did that come from?" Or [sings "Sweet Emotion"] and I go, "Oh, my God, there it is!" And whatever it is that magic comes from, it's the unknown. You can't put your finger on it. You can't say, "Well, singing in church and you'll be a great singer." It's an unspoken thing.

## So you're not looking for a technically perfect singer, per se.

Look at Lady Gaga, look at Mick Jagger and look at my own self; the character that you turn into, that your music allows you to be . . . that's what I'm looking for, that little quirky something. It's not just a good voice. It's not just how they look. It's the whole package.

## About how many singers have you seen audition so far?

Wow . . . 700.

## And out of those 700, how many people have impressed you as having that "madman," soul quality?

Twenty . . . and by the way, of those 20 that Randy and I and J-Lo love, there's only 10 left. Because they would come out and perform, and we'd look at them and say, "Why'd you pick that key? You were much better last week!" It hurts my heart to say that. I just wasn't brought up that way . . . I've got to keep reminding myself that we're looking for an "American Idol"—something that's so fucking good—and that's exactly how I judge myself and the songs I write with Joe Perry.

## Have contestants been showing improvement?

When we got to Hollywood Week, suddenly they were performing with a band and I went, "Oh, my God!" The production really is key, because [at first] they're singing alone, but nestled in a band . . . it took what I was listening to up 20 notches.

## Do you have a favorite contestant right now?

Oh, yeah. I'm not sure if I can say. I'm not allowed, and it might disqualify them. I don't really know the rules yet so I love breaking them.

## Are you having fun when the cameras aren't rolling?

I keep forgetting we have a lavalier on, and every time I lean into J-Lo and say something—make a judgment call on something that hasn't happened yet or coming right out and asking a contestant, "Did you eat paint chips as a child?"—it's right into that mic.

## Did you know Jennifer Lopez before this?

No. I was coming home from Donington [Park in England, where Aerosmith headlined the Download Festival in June

## Is Jimmy Iovine The Secret Weapon Of 'American Idol'?

BY CORTNEY HARDING

During the course of a five-minute conversation, Interscope Geffen A&M chairman Jimmy Iovine is called a pitbull and a Rottweiler. The person doing the describing also calls Iovine loyal, brilliant—and a friend.

It's precisely Iovine's stubbornness, according to Martin Kierszenbaum, head of A&R at Interscope and president of imprint Cherrytree Records, that makes him the ideal candidate to spearhead the new, apparently ultra A&R-focused version of "American Idol."

"Jimmy doesn't give up on people," Kierszenbaum says. "He signed Robin Thicke at 19 and ran into all sorts of resistance—he was a white dude singing a certain type of music. He looked the wrong way. Jimmy didn't give up for 12 years. He kept pushing and pushing, and it worked—he got Robin all over BET and MTV and to the top of the charts."

Iovine says he's planning to bring the same hands-on, take-no-prisoners approach to his role as mentor on the new season of "Idol." He's going to see to it

that the contestants have experiences that more realistically mimic those of a typical developing artist. And instead of waiting until season's end to head to the recording studio, they'll now work on tracks throughout the season—overseen by Interscope-friendly producers like Timbaland, Rodney Jerkins, Ron Fair and Alex Da Kid.

"We're going to be bringing them along," Iovine says, "just like we'd bring along any artist that was signed to Interscope." For "Idol," he says, "it's going to be an entire new construct." And the artists had better be willing to move at a fast clip. In the past, Sony allowed "Idol" winners to take the summer to record, and runners-up had an even longer lead time. The Universal Music Group regime is focused on getting music to the public as fast as possible.

"The sands of time are slipping through the hourglass. You want to capitalize while the public is so engaged in the story of winning or losing," Geffen chairman Ron Fair told the Hollywood Reporter.

Executive producer Nigel Lythgoe, who's returning to the show after a two-year absence, says Iovine's bluntness will push contestants to work harder. "Jimmy Iovine will bring some toughness to it," he says. "They're different animals, A&R peo-



ple. He's the type who can stand there, look you in the eyes when he's heard your CD, throw it in the bin and say, 'Not good enough.' "

Additional reporting by Ann Donahue and Shirley Halperin.

2010]. And we had just finished up in Europe. We did Venice, and we flew home from Venice. And I'm on the plane. I'm watching this "Backup Plan" movie with J-Lo. Her name had come up once before [during early conversations with "American Idol"] and so had mine, and we had to do a lot of talks and quiet-this-and-quiet-that. So I'm watching her on "In Living Color" and "Jenny From the Streets" or whatever she was doing before in her early songs, and she really was a little "streetier" to me. She was the real deal, so steeped into her culture that that's all she represents. She's the *what-it-is-ness* of Latina. She's a hard-ass. She also has a very loving heart, and for better or worse she says what she means and she lays it down. She's an alpha female.

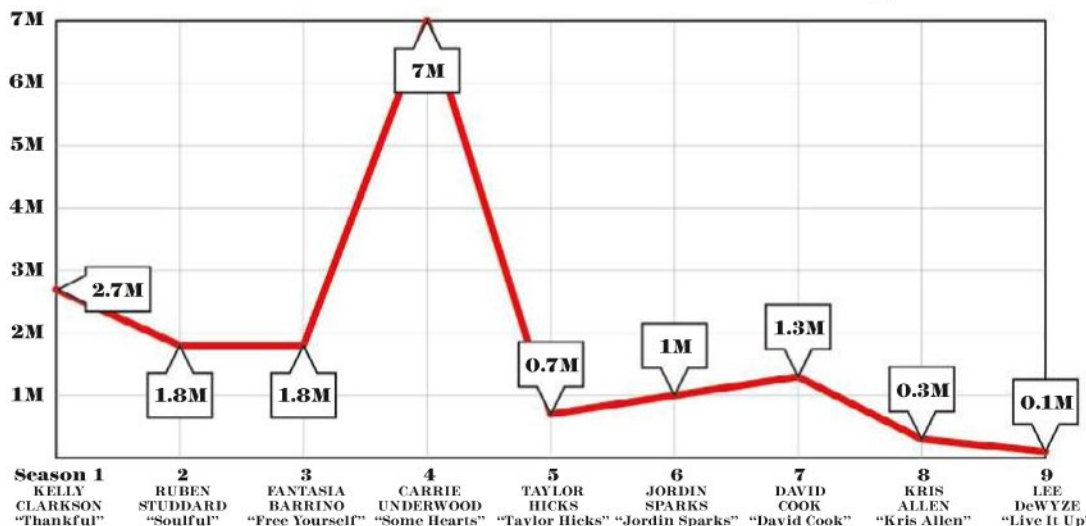
When the kids are auditioning and someone would do some-

thing like come out dressed as a car, [we'd say], "What the fuck are you doing?" And I loved it. I loved stopping the show with little outbursts of shit. Randy would say, "This is a family show!" It was very funny. J-Lo as well, she just said what she meant and I like that a lot. That's why I say she's an alpha female . . . and I get to sit next to her all night.

## Jimmy Iovine, chairman of Interscope Geffen A&M, will serve as mentor on "Idol." Did you know him before the show?

I knew Jimmy Iovine when he was a tape op at the Record Plant in New York City and we were doing [Aerosmith's 1975 album] "Toys in the Attic." . . . I remember him in the studio with [producer] Jack Douglas. We used to call him "Shoes." That was his nickname way back when, and look at him now.

## Must Come Down Winners' Sales Have Sunk With The Ratings



Source: Nielsen SoundScan







In the black: Hamburg-based publishing company AMV Talpa had a successful year in 2010, partially due to a deal struck at MIDEM for publishing rights to AC/DC for Germany, Australia and Switzerland.

# The Deal Makers

## How Meetings Drive Business At MIDEM

The discussions that take place each winter at MIDEM, the international music industry trade fair and convention, affect the flow of repertoire and income throughout the global music business long afterward. ¶ MIDEM and the digitally focused MidemNet Forum open for business Jan. 22-26 in Cannes. More than 10,000 executives from some 100 countries and sectors—including recording, publishing, live, synch, digital and mobile—are expected. ¶ Here's how 11 companies, from several international markets, used MIDEM to drive business forward.

### 7DIGITAL (U.K.)

"We had been in touch by e-mail but never managed to get to the bottom of things," 7digital international manager Dorothee Imhoff says of the efforts of her U.K.-based digital music service to establish an affiliate partnership with French digital music service Music Story. Her comment confirms the value of MIDEM in the age of online communication and networking. At MIDEM in 2010, the two companies struck a deal to link their websites and collaborate on marketing with co-branded e-mail, advertising and voucher campaigns. "MIDEM was the perfect opportunity for us to meet," Imhoff says.

"Our face-to-face meeting enabled us to go in-depth in our discussions—and the environment at MIDEM fostered conclusive discussions. We managed to agree on the terms at MIDEM; however, due to busy development road maps, we had to postpone the integration to the second half of the year. We launched our services a few weeks ago, and already Music Story is our third-biggest affiliate in France in terms of sales revenue, right after the likes of Spotify and Last.fm."

### AMV TALPA (Germany)

Highway to Hamburg? That isn't exactly the name of one of AC/DC's greatest hits. But Hamburg-based publishing company AMV Talpa signed a subpublishing deal at MIDEM in 2010 with Albert & Son, which controls AC/DC's repertoire. AMV Talpa managing director Jens-Markus Wegener says the deal gave his company publishing rights, effective last January, to AC/DC for Germany, Australia and Switzerland. The agreement was struck with Albert & Son managing director Tim Prescott and head of publishing Philip Martlock. The deal preceded the chart-topping success in Germany this past summer of the soundtrack to "Iron Man 2," which included several AC/DC tracks. "The deal



made 2010 the financially most successful year for AMV Talpa," Wegener says.

#### INGROOVES (U.S.)

Executives from Ingrooves, the digital distribution and marketing company based in the United States, had meetings at MIDEM in 2010 with X5 Music Group, a leading digital music company in Europe. Last March, Ingrooves became the worldwide digital distribution services provider for X5, including mobile platforms, replacing X5's previous provider. The agreement expanded X5's overall retailer coverage and added new revenue streams for the company. The deal also encompassed a variety of additional value-added services to which X5 previously didn't have access, including retail marketing support and mobile personalization product creation and distribution. "The wonderful thing about MIDEM," Ingrooves International senior VP/managing director Alex Branson says, "is that we were able to meet all of the key people at the same time and address all aspects of the deal including financial and technical."

**'The wonderful thing about MIDEM is that we were able to meet all of the key people at the same time and address all aspects of the deal including financial and technical.'**

—Alex Branson, Ingrooves

#### RIGHTSFLOW (U.S.)

RightsFlow, which provides music licensing and royalty payment services, engaged in talks at MIDEM in 2010 that ultimately resulted in deals to provide services to companies including Disc Makers (and its CD Baby subsidiary), Rhapsody, Guvera, Thumbplay, Beatport and Britain's PIAS. At MIDEM, RightsFlow also announced it would pay royalties due from the music service providers it represents directly to PRS for Music, the United Kingdom's collection society. To make the most of MIDEM, "we were very focused in connecting with key partners ahead of the conference to solidify our schedule prior to our arrival," RightsFlow president/CEO Patrick Sullivan says, "which allowed us to hit the ground running. Through deals executed at MIDEM, RightsFlow was able to help key music services launch or expand in the U.S."

#### ALLEGRO MEDIA GROUP (U.S.)

Allegro Media Group attends MIDEM to land distribution deals with international labels. Product manager Forrest Faubion says the convention also allows the company to update its existing partners on how their repertoire is selling in the United States. "We run sales reports and put together a presentation listing our account base and the services we provide on both physical and digital distribution," he says. Those presentations not only keep existing partners informed but also help attract new business.

"We have a lot of great partners in Europe, so our reputation precedes us and we don't have to do a hard sell to land new labels," Faubion says. "Although sometimes I have to explain the idiosyncrasies of the American market to them." Last year Allegro struck distribution deals with Galileo Music, REL Records and In and Out Records. It also renewed a lapsed deal with Storyville Records.

#### PREMIUM LATIN (Dominican Republic)

Premium Latin GM Marti Cuevas stayed home from MIDEM in 2010, concerned about the cost of attending and the difficulties in licensing international repertoire in a challenging market. But Cuevas and Premium Latin will be back this January intent on selling Rita Indiana, a Dominican singer who blends rootsy mambo with alternative sounds. "We feel she's a very, very interesting product to present to international music people," Cuevas says. And Premium Latin has enjoyed success at MIDEM before. In 2006, Cuevas took "God's Project," an album by then relatively unknown upstart urban bachata group Aventura to MIDEM to seek international licensees. There, she struck a deal with Vale Music CEO Ricardo Campoy and manager of foreign licensing Elisabeth Comabella to license the album in Spain. Aventura, one of the top-selling Latin acts in the United States, has since sold 10,000 copies in Spain, and Vale's remix of the band's single "Obsesión" was a hit in the Spanish market. Now, Rita Indiana is already garnering international attention, including appearing in a recent ad for Diesel watches. Cuevas is specifically eyeing the French marketplace, where Aventura did particularly well with "Obsesión." "We have quite a network of companies we work with," Cuevas says. "I'm sure with Rita we're going to walk away with some deals."

#### ROBBINS ENTERTAINMENT (U.S.)

Robbins Entertainment landed two key album deals at MIDEM 2010, A&R manager Matt D'Arduini reports. "I heard this record in its Danish form called 'Yoyo' by Joey Moe and was searching out who owned the record," D'Arduini recalls. He learned he needed to get in touch with Copenhagen Records executive Jakob Sorensen. "I e-mailed him and never heard back," he says. But at MIDEM, he tracked down Sorensen, who sent D'Arduini an English version of "Yoyo" in February and, by May, struck a deal for Robbins to release both the single and an upcoming album. Separately, D'Arduini also had a MIDEM meeting with Hayden Bell of Dogboy Music, a publisher in Sweden. Bell presented the album "Weightless" from Emilia De Poret on the Aristotracks label and D'Arduini struck a deal for Robbins to release the album early this year in the United States.

#### SOM LIVRE (Brazil)

Brazil's Som Livre is an independent label with considerable influence, since it's owned by Brazilian media conglomerate Globo. In 2009, Som Livre business director Marcelo Soares went to MIDEM with two objectives, Som Livre president Leonardo Ganem says: "One, to sell our artists outside Brazil, and two, to get catalog for our company here." As part of TV Globo, Som Livre must license music for the network's many soap operas and original productions. "So one of our key objectives was to get catalog that was preauthorized for this use," Ganem adds. Som Livre returned with a handful of deals with publishers and record labels. The most notable, Ganem says, were struck **continued on >>p32**



# Visit us

**Midem 2011  
Stand  
13.02**

**Sunday  
January 23**

#### Professional meeting

3.00 pm → 4.30 pm

Auditorium K | Level 4

— Bernard Miyet, CEO of Sacem, at the French Vibes Conference entitled "Creative business and legal innovations in the French digital music industry".

#### Press event Sacem

5.00 pm → 6.00 pm

Redaction room 1 | Level 3

#### Partner French Vibes event

6.30 pm

"French VIP" showcase at "Le 7"

— Five emerging "French VIP" (French Vanguard of Independent Publishers) :  
→ Les Airs à Vif  
→ Helice Music  
→ Nova Nota  
→ Kléa Music  
→ Zamora productions

**Monday  
January 24**

#### Professional meeting

11.45 am → 2.30 pm

Guests only

— Bernard Miyet, CEO of Sacem, and Jules Frutos, President of PRODISS, about the current economy of live music and the development of emerging creators and artists.

#### Professional meeting

2.30 am → 3.45 pm

Auditorium Esterel | Level 5

— Catherine Kerr-Vignale, Director of Clients Relations of Sacem at CISAC Conference entitled "Digital Services & Authors' Societies - Building Efficient Partnerships".

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NEW!

# Billboard Musician's Guide

Winter/Spring 2011 • 35th Edition TO TOURING & PROMOTION



The **Musician's Guide** is packed with all of the information that you need to make it in the music business. The all-new **35th edition** contains **over 6,000 contacts** in the music industry, from A&R execs and Managers to Club Owners and Entertainment Attorneys.

Contact information includes:

- Contact name
- Email Address
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PLUS, get the inside story of how **Arcade Fire** went from playing bars to becoming indie stars.

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[www.billboard.biz/mg35](http://www.billboard.biz/mg35)

Man in motion:  
At MIDEM 2010  
**ADAM FRIEDMAN**  
unveiled an app  
that essentially  
turns an iPhone  
into a musical  
instrument.



from >>p31 with Kobalt, based in the United States, and Mushroom Music Publishing in Australia, both of which are now represented by Som Livre in Brazil. In 2011, Ganem says, his label will look for similar deals and will also scout for opportunities for its artists, including Maria Gadú, who earned a Latin Grammy Award nomination this year as best new artist.

#### WISEMONKEYRECORDS (Australia)

At MIDEM in 2010, WiseMonkeyRecords founder Adam Friedman unveiled AirJ, an app that converts human movement by mobile phone users into musical information. Essentially, it turns the iPhone into a musical instrument. While in Cannes, Friedman met with Chrysalis Music CEO Jeremy Lascelles and Music Managers Forum CEO Jon Webster. Subsequently, he secured a management deal with Howard Needleman from the Others, attracted interest from investors in the United Kingdom and garnered support from Apple Computer. Through relationships forged in Cannes, Friedman partnered with the engineers behind music search service Shazam to produce the back-end for the AirJ app. Friedman has since been hired by Universal Music U.K. to create interactive music apps for international acts for launch in early 2011, and more recently his team secured app deals with the BBC. Friedman relocated to the United Kingdom in the wake of the interest generated from those meetings in Cannes. "MIDEM worked out remarkably well for us, so much so that our two-week trip to Europe ended up lasting nine months," says Friedman, who returned to Australia in October. Talks are ongoing to create apps for various music and media companies, including other U.K. broadcasters.

#### PIAS ENTERTAINMENT GROUP (U.K.)

During MIDEM 2010, PIAS Entertainment Group announced partnerships with Topspin

Media and MAM Logistics for use of its direct-to-consumer e-commerce service, D2C. But "we also met and have subsequently signed deals with a number of digital retail partners," PIAS managing director of digital and business development Adrian Pope says. "One of those was a supply deal with China-based digital company R2G to supply [PIAS] digital repertoire into Chinese digital retail markets." The personal interaction provided by a meeting at MIDEM was vital to the deal, Pope says. "Had we not met the key people involved at MIDEM, we would not have felt the same level of trust and confidence in moving forward with the agreement."

#### DEMON MUSIC GROUP (U.K.)

U.K.-based reissue specialty label Demon Music Group finalized a number of deals at MIDEM 2010, including a licensing deal with Phoenix Music International, which contained material from Aswad, Space and Uniting Nation, Demon TV/commercial manager Michael Neidus says. Demon also struck a licensing deal with Italian dance label producer Time and moved on a deal with Todd Rundgren's Bearsville label. Discussions for the Bearsville deal began at MIDEM in 2008 and were finally concluded last November. "MIDEM is still crucial to Demon," Neidus says. "Although we do visit overseas catalog owners and licensors around the world, we also visit our overseas licensees. When you have a vast catalog, MIDEM is great for getting in front of other potential partners. But once the deals have been signed, it is very important to visit and keep in touch so that your repertoire is at the forefront of their minds when they are compiling new collections for the various international markets." ●●●

Reporting by Lars Brandle, Antony Bruno, Ed Christman, Leila Cobo, Thom Duffy, Tom Ferguson and Wolfgang Spahr.





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# MUSIC

POP BY CRAIG MCLEAN

## BLUNT IMPACT

James Blunt Flexes His Creative Muscles On 'Some Kind Of Trouble'

Industry rebels don't come more polite than James Blunt. In keeping with his pre-music military career, Blunt speaks and acts with officer-class poshness and reserve. But the one-time army captain who led a column of NATO tanks in Kosovo in 1999 is resolute nevertheless.

Ask him for his favorite song on his third album, "Some Kind of Trouble" (Custard/Atlantic)—due Jan. 18 in the United States after being released in the rest of the world in November—and he selects "Turn Me On."

Not that you'd know of the track from the record's early reviews. It was, according to Blunt, purposely left off promotional copies "because [the label] thought it was inappropriate and they didn't want people to review it." Blunt says the song—sample lyric: "Why get complicated?/You know you want to turn me on"—is "not as emotionally sensitive as they think my audience would like."

Atlantic U.K. confirms that the track wasn't on U.K. promo CDs, but no one at the label was available to comment on the reason for its omission. When it came to the album's commercial release, Blunt and Atlantic reached an accommodation: "I said, 'OK, look, the album runs numbers one to 11. I'll put the song you really hate on at No. 13.'" The 12th song is "I'll Be Your Man," but "Turn Me On" became "the unlucky song stuck on at the end, which actually in a way highlights it, so I think I've done myself a favor."

Blunt is similarly underwhelmed by the new mix of the album's lead single, "Stay the Night," serviced to hot AC and triple A formats on Nov. 27, which features additional production by Rob Cavallo.

"I find it hard to describe the difference in words," he says. "Punchier? I think perhaps that was the brief. But I don't know if it is necessarily more punchy—it's just slightly different.

That's the best I can say, really."

Blunt's beliefs about his label's view of his audience seem to be borne out by one aspect of Atlantic's campaign for the album. Dane Venable, New York-based senior VP of marketing for Atlantic, says Blunt will spend Grammy Awards week in Los Angeles, appearing on "The Tonight Show With Jay Leno," "The Ellen DeGeneres Show" and "Chelsea Lately," then attend the Feb. 13 ceremony—a date that runs straight into Valentine's Day.

Given "the type of songs James is known

for," Venable says, the TV shows leading up to the holiday "will create a perfect storm of increased traffic in retail stores."

Yet "Some Kind of Trouble," which features the upbeat, soft-rock "Superstar" and the dancefloor-friendly beats of "Dangerous," is no damp-eyed retreat of the sentiment that made "You're Beautiful" one of the biggest hits of 2005. That ballad propelled Blunt's 2005 debut album, "Back to Bedlam," to worldwide sales of 13 million, according to the label; with 2.8 million U.S. sales, according to Nielsen

SoundScan, and 3.2 million in the United Kingdom, according to the Official Charts Co.

The follow-up to "Bedlam," 2007's "All the Lost Souls," fared less well, scanning 463,000 U.S. and 758,000 U.K. copies. But emotionally and creatively, "Some Kind of Trouble" is the sound of an artist starting over.

"That first album is an innocent album," Blunt says. "Writing songs—it was a dream that I would make an album and put it out. And the second one was a reaction to that dream becoming a reality, for all its benefits and its costs. But that's over. And I can hear in this album a new sensibility. To regain innocence is a pretty special thing."

"Stay the Night" hit No. 4 in the United Kingdom, where it has sold 110,000, according to the OCC. By Christmas Blunt will have visited 14 markets, some more than once, filming slots for such shows as Australia's "The X Factor," Japan's "Sukkiri" and TV2's "New Year Show" in Denmark.

Ahead of the U.S. release, Blunt undertook a four-city (one in New York, three in California) acoustic mini-tour in mid-November, appearing in front of radio programmers, media and the staff at Apple. He's back in North America for two weeks around the album's release, with a three-song slot on NBC's "Today" booked for Jan. 17; he then returns Jan. 23 for a three-week press and radio tour of 10 major markets.

Blunt's world tour starts in February in Glasgow, Scotland, with a four-week U.S. trek starting April 18, booked by High Road.

"Playing live is what being a musician is about," Blunt says. "The charts or units sold are nothing to do with being a musician. Getting up onstage and taking people on an emotional journey is the purpose of being here in the first place."

Trouble maker:  
JAMES BLUNT



ANDREW ZAEH



**>>>TEENA MARIE HONORED**  
Stevie Wonder, Smokey Robinson, Queen Latifah, Shanice Wilson and Motown founder Berry Gordy Jr. were among the luminaries who honored late singer Teena Marie at a private memorial service on Jan. 10 in Los Angeles. Gordy, Wonder and Marie's daughter, Alia Rose Brockert, memorialized the artist, and Robinson and Wilson sang as they celebrated Marie's life at Forest Lawn Memorial Park. The two-hour memorial service and Catholic mass were closed to reporters. Marie died Dec. 26.

**>>>BOOTSY COLLINS PREPS NEW ALBUM**  
A desire to memorialize his heroes—including James Brown, Jimi Hendrix, Parliament-Funkadelic guitarist Garry Shider and such jazz legends as Thelonious Monk and Miles Davis—drove Bootsy Collins to make "The Funk Capitol of the World," his first new album in five years. The 16 tracks on the album, due April 26 on Mascot Records, were written and recorded during the past two-and-a-half years, according to Collins. They feature a guest list that includes P-Funk mate George Clinton and Shider's widow, Linda, on "Garry Shider Tribute"; rappers Snoop Dogg, Ice Cube and Public Enemy's Chuck D on "Hip Hop @ Funk U"; and Musiq Soulchild and radio host Tom Joyner on "Yummy, I Got the Munchies."

**>>>COLDPLAY RELEASE WILL TACKLE 'LOVE, ADDICTION, OCD'**  
Coldplay frontman Chris Martin says the band's forthcoming fifth album will consist of clear, consistent themes instead of being a traditional concept album. He explains that the still-untitled effort will focus on "love, addiction, OCD, escape and working for someone you don't like," and will be a "a thinly veiled account of what happens within the group." The new album is due by the end of 2011.

Reporting by Gary Graff, the Associated Press and BBC 1.

ROCK BY MICHAELANGELO MATOS

# GANG'S ALL HERE

Legendary Post-Punk Act Gang Of Four Reunites For New Album

When the original members of Gang of Four reunited in 2004 for a world tour, no one expected them to make a new album. But the Leeds-bred post-punks, whose 1979 debut "Entertainment!" put its stamp on bands from R.E.M. to Franz Ferdinand, have a grand tradition of defying expectations. Gang of Four headed back to the studio and is now preparing to release "Content," its first album of new material in 15 years, on Jan. 25.

Led by original members Andy Gill (guitar) and Jon King (vocals), along with bassist Thomas McNeice and drummer Mark Heaney, who replaced founders Dave Allen and Hugo Burnham in 2006, the Gang of Four on "Content" is fiery in a way that's more contained than on the band's flaring early incarnation. (Three more albums followed "Entertainment!" before the group's first mid-'80s split; Gill and King put out two more sets in the early '90s with a different lineup.)

"It took a while to get back into it and figure out what we were trying to say. Also, my day job is record producer," Gill says. "We'd get two or three songs demoed up, and then I'd go spend two or three months working with [Irish rock act] Therapy?. By the time I came back to the project, I'd scratch my head, thinking, 'Where am I going with this?'" Gill spent 2009 concentrating on the project, then set out to find a deal.

"For about a week we considered a major label—I think EMI came in with some kind of offer," Gill says.

"The whole major-label process is sort of deeply flawed, really, from a band's point of view. You get pretty small royalties; they kind of want to take a share of your merchandising, your live income. It's not really an intelligent way to go about it."

Nevertheless, Gill says the band liked Yep Roc right away and eventually signed with the North Carolina-based indie for the United States.

It's a good fit: During the past decade, Yep Roc has signed a number of similarly acclaimed, midsize rock



Still post-punk after all these years: GANG OF FOUR

acts tied historically to college radio: The Fleshtones, Apples in Stereo, Nick Lowe, Robyn Hitchcock and Paul Weller are among Gill and King's new labelmates. "A band we work with called Midlake suggested to Gang of Four's manager that they get in touch," Yep Roc GM Billy Maupin says. "Andy had most of [the album] done."

Maupin is betting that the band's history will speak for itself when it comes to selling "Content."

"This is the first album of new material the band has released in over 15 years—an incredibly important, influential group—and we wanted to build on anticipation for that," Maupin says. "[We're doing] a boxed set with the new record, bonus music and a book. We went out and had preorders for retail. That went really well. We did a big press campaign, and they are rolling right into the release, then the North American tour in February."

Given the leftist sentiments espoused by the band's early songs, longtime Gang of Four fans have been surprised to hear the group's material in movies and, recently, a Microsoft ad. Gill says he and King take a realistic approach to licensing offers.

"With films, we often say 'yes,' [but] not always—you don't want your songs to be overused," Gill says. "You want them to be used in good things. For example, the [Sofia] Coppola film 'Marie Antoinette,' they wanted to use 'Natural's Not in It' at the beginning. We were delighted."

"We've been asked to use a song of ours in a computer gaming thing—we were happy to allow that to occur," Gill adds. "Me and Jon spend probably more time than we should playing games like that. It's brilliant, because you reach a wider, younger audience through that, which is what we want to do." ●●●

FOLK BY CORTNEY HARDING

# Moore Or Less

Daniel Martin Moore Reinvents Childhood Hymns On 'In The Cool Of The Day'

For such a quiet, reserved, folksy singer, Daniel Martin Moore can certainly push his fans to bang their heads, repeatedly. Only they're not doing some sort of Willow Smith-style dance to his music—rather, they're banging their heads against their stereos in frustration.

It's not on account of anything that Moore has done. Since he signed to Sub Pop on the basis of an unsolicited demo in 2007, he has released one album with stunningly original songs and one album with his friend Ben Sollee that addressed the issue of mountaintop removal (MTR) coal mining. He's about to release a third effort on Jan. 18, a collection of his takes on the hymns he heard growing up in Cold Spring, Ky., as well as a few new songs.

By rights, Moore should be an NPR darling, a Starbucks favorite, the go-to musical choice for cool dads all over the country. Soft-spoken, unpretentious and worldly, Moore spent time in the Peace Corps before he started his recording career. He's signed to a

tastemaking label that has proved it can break folkier acts (see Fleet Foxes); he counts My Morning Jacket's Jim James among one of his biggest fans (James produced "Dear Companion," the MTR album, and has played shows with Moore); and he's even the musical voice of a political cause that was featured in the most recent Jonathan

Franzen novel.

But whatever the cause, Moore's career hasn't really taken off. His debut, "Stray Age," has sold 3,000 copies, according to Nielsen SoundScan; "Dear Companion" has sold 6,600. For his label, the low sales are frustrating for both artistic and business reasons.

"I thought his first record was a natural heir to the Iron & Wine albums we had put out," says Stuart Meyer, an A&R manager at Sub Pop. "He did find some fans, and he definitely developed

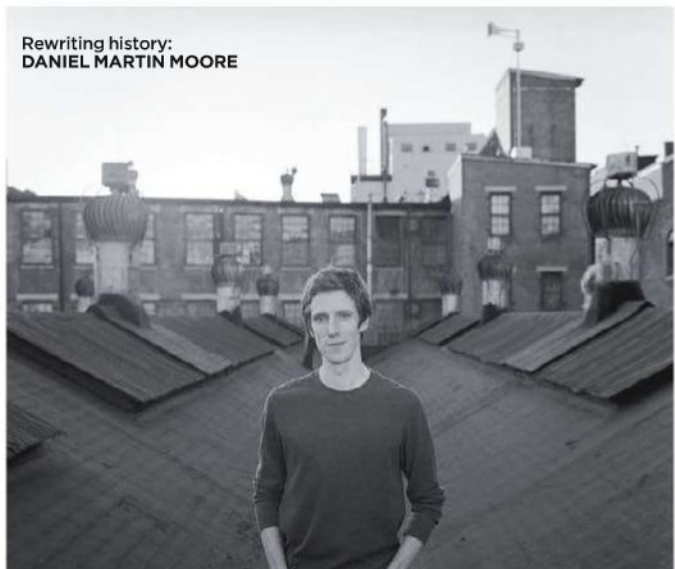
as a live act. And while he has a lot of higher-profile fans, it never really got beyond a core group."

Meyer says that without a loud buzz about Moore, pushing him to triple A radio is too costly. "When Pitchfork reviewed the first album, they didn't kill it, but they didn't love it," he says. "I felt like he's someone you can't push on people."

Despite these factors, Meyer says he wouldn't be shocked if Moore's latest album, despite the religious overtones and quirky subject matter, is the one that breaks him through to a larger audience. "Because so much of the record is public domain, there are lots of licensing possibilities," he says.

Moore says that when he started working on the album, he didn't plan to even release it formally. "For me, it was just a fun project. I was just recording with friends and didn't think Sub Pop would be that interested," he says.

Now that the album will have a real release, Moore says he's planning on touring behind it starting in 2011. Meyer adds that Sub Pop will release a series of short videos of Moore performing songs from the record, which were filmed in a monastery. But even Moore admits this new one won't be an easy sell, saying, "I'm sure there is a lot of knocking of teeth at Sub Pop over how to promote this record." ●●●



Rewriting history: DANIEL MARTIN MOORE

GANG OF FOUR: TOM SHEEHAN; MOORE: MICHAEL WILSON; GET UP KIDS; FORRESTER MICHAEL; SOCIAL DISTORTION; DANNY CLINCH



Quality product:  
THE GET UP KIDS

ROCK BY JILLIAN MAPES

# Rewriting The Rules

The Get Up Kids Launch New Label, New Album

Get Up Kids frontman Matt Pryor has his hands full: In addition to a reunited band with a new album on its own label, he has three kids who love to scream while daddy's on the phone.

Even putting his family man status aside, there's no denying that Pryor and his cohorts have come a long way since they led the second-wave "emo" movement of the mid-'90s. After the Get Up Kids' breakup in 2005, members flocked to their own musical projects (Reggie & the Full Effect, New Amsterdams) and established bands (Spoon, My Chemical Romance).

In 2009, the Get Up Kids kicked off a nostalgia-fueled reunion tour in support of the 10th-anniversary rerelease of "Something to Write Home About," during which fans began buzzing about new material. So the longtime Vagrant band—one of the first acts the label signed after it launched in 1998—not only recorded an album, titled "There Are Rules" (Quality Hill, Jan. 25), but also founded its own label.

As much as things have changed, they've also stayed the same: The songwriting process behind the punk-infused record echoed the Kansas City, Mo., band's earlier days, functioning more as what Pryor calls a "democracy" among members rather than with him as its de facto leader. And most tellingly, Quality Hill, the label the act formed with help from former Sub Pop head of A&R

and Myspace Music alum Jason Reynolds, recalls the group's DIY roots.

"The Vagrant we signed to in 1999 is a totally different company than it is now," Pryor says. "There were five people working there when we signed, and it's just a bigger company now. [Vagrant currently has a staff of 14.] When

● ● ● ● ●

**'When the band got back together... it was a rebirth for us. So we said, "Let's take it back to the very beginning, and put the record out ourselves."'**

—MATT PRYOR

the band got back together, we felt like it was a proverbial rebirth for us, so we said, 'Let's take it back to the very beginning—back to the first thing we ever did,' which was put the record out ourselves."

Reynolds, whom the band first met when he tried to sign

it to Sub Pop in the late '90s, was the clear choice for helping establish Quality Hill, Pryor says. Initially, the group wanted to give the record away for free online, and through Reynolds, Myspace Music was in talks to support an ad-sponsored giveaway of "There Are Rules."

"Then I lost my job with Myspace back in January [2010]," Reynolds says. "I kept in contact with the band and I said, 'Look, I can probably help you get this record out. You know, you don't necessarily have to give it away for free.'"

While the band previously had its own Vagrant imprint (Heroes and Villains), launching Quality Hill required expertise, particularly in marketing and distribution, which is through Redeye. Reynolds, who works as a consultant to the label, assists in these realms but insists the band is business-minded. He has hopes for Quality Hill's future, but for now remains focused on "There Are Rules."

"Becoming a record label is something totally different from being empowered and being DIY," Reynolds says. "Talk to the Get Up Kids in a year and see if [they say], 'Hey, that was so much fun, maybe we can help other people.' So many of the indie labels, whether it's Sub Pop or Mator, start out with a band that you love and you want to start a record label to get that music released." ● ● ●

## 6 QUESTIONS

with MIKE NESS  
by JIM ALLEN

Singer/guitarist Mike Ness was 17 when his group Social Distortion emerged from the first wave of Los Angeles hardcore. Three decades later, the band members are punk patriarchs whose Americana-influenced style is a genre unto itself. Social D's new album, the gritty, bluesy, sometimes downright Stones-y "Hard Times and Nursery Rhymes," is the act's first for another L.A. punk institution, Epitaph Records.

**1 You started out on indie labels, then moved to the majors for a while. What led you to Epitaph?**

It's every young band's dream to get signed to a major label, but once we were on it—I joke a lot saying it was one of the last forms of white slavery. Me and [Epitaph founder/Bad Religion guitarist] Brett [Gurewitz] basically started our bands at the same time. I've been familiar with his label for a long time and just watched it grow. They signed us without hearing one track. That just shows what kind of faith they had in the band.

**2 There's a different feel to the new album. What inspired that?**

Blues-based rock, like the first wave of punk music—the MC5, or the Dead Boys, or Johnny

"Wanted Man" by Johnny Cash. I think being from L.A. and seeing [roots-influenced] bands like the Blasters, X and Levi & the Rockats... you can't help but start to make a connection. I remember in the mid-'80s listening to [cowpunk pioneers] Jason & the Scorchers and telling [Social D guitarist] Jonny 2 Bags, "Someday, you watch—Social Distortion is going to be like this, just harder." And that's exactly what happened.

**4 Social Distortion first recorded in 1980. Does it seem like a 30-year haul?**

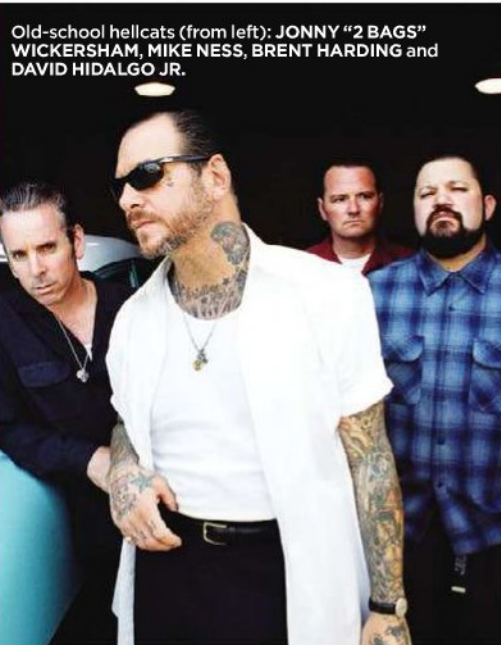
It really doesn't. We still love what we do. I didn't think I was going to live this long, honestly, but ever since I was 5 years old I knew that this was what I wanted to do. You start out as a young man and you end up as an old man, and along that road, not only do you gain wisdom and awareness, but you also hopefully become a better musician. I think that outweighs the fact that I could be some of the kids in the audience's dad... or even scarier, grandfather.

**5 Do you still consider Social Distortion a punk band?**

Yeah, I do, but we're also a whole lot more. We took from every genre and crafted it into our sound, but you'll still hear Generation X, the Clash, the Pistols and the Ramones underneath everything, and you always will. It's part of my personality just as much as the Carter Family is. It's kind of our inner foundation.

**6 Does punk mean something different now than it did when you started out?**

Punk is about being an individ-



Old-school hellcats (from left): JONNY "2 BAGS" WICKERSHAM, MIKE NESS, BRENT HARDING and DAVID HIDALGO JR.

ual. To me it doesn't matter what get-up you have on. A surfer kid could be more punk rock than this kid who's all spiked out and tatted... it's an attitude that's inside. In the mid-'80s I had to decipher a lot of the stigmas and stereotypes and fallacies that came along with it. I remember when we covered "Ring of Fire" for the first time people were like, "You guys are doing a country song?" "Yeah, and guess what, I'm going to sing 'Ball and Chain' right now—this is a hardcore song; listen to the lyrics!" I still enjoy tearing down stereotypes of any sort. ● ● ●

**3 How did you first blend punk with country influences?**

I can remember as early as 1985 covering

Thunders—laced with Chuck Berry. I mainly branched out to those grooves because you can get stuck in those one-two-three-four Ramones grooves, and then all of a sudden your whole album is that way. My main foundation is in '60s and '70s blues-based rock. I grew up with all that music long before I ever heard the Clash and the Sex Pistols. That's what always made us a little bit more than just a punk band.



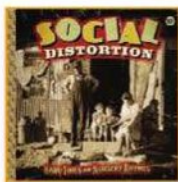
# ALBUMS

## ROCK

### BRITISH SEA POWER

**Valhalla Dancehall**  
Producers: *British Sea Power, Graham Sutton*  
*Rough Trade*

**Release Date:** Jan. 11  
Since emerging in 2003 with the wonderfully titled "The Decline of British Sea Power," this English outfit has cultivated a well-deserved reputation for doomy, gloomy indie-rock full of cinematic guitar noise and frontman Yan Scott Wilkinson's erudite lyrical musings. (Song topics through the years have included flooding on the United Kingdom's Canvey Island and the collapse of an Antarctic ice shelf.) Longtime fans might be surprised, then, to find that the lead single from British Sea Power's latest album, "Valhalla Dancehall," is a relatively upbeat affair called "Living Is So Easy," on which Wilkinson shouts out the luxury-brands conglomerate LVMH over a bubbly electro-pop groove. Of course, with these guys a celebration of consumerism is really just an ironic takedown of the same. In opener "Who's In Control?" the group pulls off a similar trick, soundtracking a visit to the local library with a sparkly, Pixies-style glam-



### SOCIAL DISTORTION

#### Hard Times and Nursery Rhymes

Producer: *Mike Ness*  
*Epitaph Records*  
**Release Date:** Jan. 18

"What's life without a little pain?" Mike Ness sings at the beginning of Social Distortion's first new album since 2004. And we know that a lack of pain would equal no Social D album at all. "Hard Times and Nursery Rhymes," the first time Ness has produced a group album entirely by himself, revels in both of its titular forms. The 11-track set mixes prototypical anthems of survival—the Stones homage "California (Hustle and Flow)," the galloping "Gimme the Sweet and Lowdown"—with such character stories as the riffy gangster tale "Machine Gun Blues" and the sly, comparatively genteel trucker's ode "Bakersfield."



The album-closing tandem of "Can't Take It With You" and the brimmingly optimistic "Still Alive" let Ness and company stretch and flex their chops. And elsewhere, a sped-up rendition of Hank Williams' "Alone and Forsaken" not only nods to his profound influence on Ness but feels comfortably of a piece with all of the original compositions. Each one of these tunes will clearly rattle the rafters anywhere Social D plays, but with an added veneer that complements the raw, punk-like energy that is the band's stock in trade.—GG

grunge riff. Elsewhere on the set, British Sea Power offers up more of what it's known for, most memorably in the reverberated "Luna" and the string-enriched "Cleaning Out the Rooms."—MW

### EDIE BRICKELL

**Edie Brickell**  
Producer: *Charlie Sexton*  
*racecarLOTTA/Redeye*  
**Release Date:** Jan. 11

Last heard from as a member of New York's Heavy Circles, Edie Brickell hasn't released an album under her own name since 2006. And her new self-titled effort dates back even further than that: The sometime-leader of the New Bohemians began writing the songs on "Edie Brickell" in 2003 while touring in support of that year's "Volcano." Various events, including the 2007 death of longtime New Bohemians member Carter Albrecht, delayed the project until this month. (Brickell is set to release another album, by a new group called the Gaddabouts, on Jan. 25.) But if these smart, catchy folk-rock tunes have spent a spell in the vault, they certainly sound no less fresh for it. On the track "On the Avenue" she voices a timeless desire to "hang out with my friends all night" over an appealingly lopsided soul groove, while "Pill" examines America's growing pharmaceutical dependence with the same wry skepticism Brickell worked in

the New Bohemians' 1988 hit "What I Am." Definitely worth the wait.—MW

## R&B

**JAMIE FOXX**  
**Best Night of My Life**  
Producers: *various*  
*J Records*

**Release Date:** Dec. 21  
Mining the same vein he tapped for 2008's "Intuition," which featured the Grammy Award-winning track "Blame It," Jamie Foxx joins forces with some of pop's and hip-hop's hottest luminaries on his new offering of sexy bal-

lads, adult-vibed raps and party jams. The lineup includes Justin Timberlake and T.I. on the top 30 Billboard Hot 100 hit "Winner," Drake on current R&B/hip-hop chart-climber "Fall for Your Type" and up-and-comer Wiz Khalifa on the title track, one of the album's best-sounding songs. Opening the set is a takeoff on Natalie Cole's 1975 R&B hit "This Will Be," with Foxx cleverly riffing about "another shot" of Patron and "loving all night long." He also covers his R&B roots on "Re-joice," co-written by crooner Raheem DeVaughn. While "Best Night of My Life" features several repeat-worthy selections, the album overall excludes too much of a formulaic sound. And at 15 tracks, it could stand to lose at least a couple of songs—including an unnecessary interlude—for a tighter, more cohesive package.—GM

## CIARA

**Basic Instinct**  
Producers: *various*  
*LaFace*

**Release Date:** Dec. 14  
Heads up, Tumblr users: Ciara's no fan. "You can go and write your blog," the Atlanta-based R&B star declares on her new album's opening title track, "I don't need your feedback." The speedy follow-up to last year's often-delayed "Fantasy Ride," "Basic Instinct" contains a handful of similarly aggressive cuts, including "Gimme Dat" (on which Ciara makes the rather odd claim that "I been gone for too long, think it's time I bring it back") and "Turn It Up," a commanding disco-pop collaboration with Usher. She's more convincing though while she's handling such slower, dreamier material as "I Run It," "Speechless" and "Ride," the last of which hit No. 3 on Billboard's Hot R&B/Hip-Hop Songs tally last August. Not coincidentally, all three of those tunes (along with several others on "Basic Instinct") were written and produced by the hitmaking duo of Tricky Stewart and the-Dream, whose synth-soaked future-soul style makes a good fit for Ciara's ultra-breathy vocals. She's a better lover than a fighter.—MW



### STEEL MAGNOLIA

**Steel Magnolia**  
Producer: *Dann Huff*  
*Big Machine Records*  
**Release Date:** Jan. 11

We know Steel Magnolia can deliver a big song. In this case it's the track "Keep On Lovin' You," the highest-charting debut single by a coed duo. The second-season "Can You Duet?" winner's debut album shows there's more where that came from. The self-titled set features a dozen polished tracks that put real-life couple Joshua Scott Jones and Meghan Linsey on a path to join acts like Lady Antebellum, Little Big Town and the Band Perry in country's burgeoning guy-girl group pantheon. Surrounding the spirited first single are such songs as the shimmering "Ooh La La," the lush love song "Just by Being You (Halo and Wings)," the lighthearted "Last Night Again," the reggae-tinged "Rainbow" and a loose, back-porchy rendition of Keith Urban and the Ranch's "Homespun Love." Jones and Linsey had a hand in writing eight of the tracks, drawing on their own romance for rich insights on "Edge of Goodbye" and "Without You," while on the stripped-down album-ender "Glass Houses" Jones frankly deals with substance abuse issues. Steel Magnolia stretches its country in many different directions here, but mostly to positive effect.—GG



### THE SCRIPT

**Science & Faith**  
Producers: *various*  
*Epic Records*

**Release Date:** Jan. 18  
Originally released last September in the band's native Ireland, the

Script's sophomore set, "Science & Faith," sticks closely to the gentle soft-rock sound that propelled "Break-even" (from the group's self-titled 2008 debut) to the top of Billboard's Adult Pop Songs tally after a record-breaking 36 weeks on the chart. And why wouldn't it? As Train demonstrated last year with its comeback smash "Hey, Soul Sister," this kind of namby-pamby food-court fluff pays huge dividends during the lapse between Coldplay albums. Only a fool (or Coldplay) would futz with a formula so radio-ready that "American Idol" champ Kris Allen chose to cover a Script song for his inaugural post-TV single. That edge-free craftiness doesn't mean that "Science & Faith" is all that enjoyable. Indeed, frontman Danny O'Donoghue's earnest talk about angels, children and "the furthest constellations of our souls" can get downright exhausting. But you have to admire his knack for writing songs that feel familiar the first time you hear them.—MW



# REVIEWS

## SINGLES

### LIL WAYNE FEATURING COREY GUNZ

6 Foot 7 Foot (4:09)

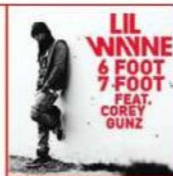
Producer: Bangladesh

Writers: various

Publishers: various

Cash Money/Universal Motown

Lil Wayne proves his recent time in prison wasn't spent in vain on "6 Foot 7 Foot," his first single since his November release. A slew of spitfire, cleverly crafted metaphors atop a looped sample of Harry Belafonte's "Day-O (The Banana Boat Song)" show that Weezy has spent his downtime honing his rhyming skills instead of losing step. While Lil Wayne fires off slick lines like "Swagger down pat, call my shit Patricia" and "Real G's move in silence like lasagna," the rapper's ingenuity isn't limited to one-liners. Wayne devotes full bars to off-the-cuff allegories like "Life is the bitch, and death is her sister/Sleep is the cousin, what a fucking family picture" that other rappers wish they could write. A true master of his craft, Lil Wayne continues to top himself, even in the face of adversity.—MC



should," frontman Shimon Moore sings over distorted staccato guitar jabs and ethereal backing effects. Despite a jarring key change that leads into the chorus, the song's massive refrain is its most enduring quality. Packed with compressed guitars, soaring melodies and the buoyant line "Maybe it's time to change," the hook gives "Maybe" its appeal and could net some chart success for the band.—EL

### POP

### BRITNEY SPEARS

Hold It Against Me (3:49)

Producers: Lukasz "Dr.

Luke" Gottwald, Max Martin, Billboard

Writers: M. Martin, L. Gottwald, B. McKee, M. Jomphe

Publishers: various

Jive/JLG

"Maybe," the third single from 2009 full-length "Tri-Polar," is an uplifting anthem that's equal parts hopeful and self-critical. "Maybe I'm a dreamer/Maybe I'm misunderstood/Maybe you're not seeing the side of me you

"Hold It Against Me," the hotly anticipated new Britney Spears single, inevitably arrived on the Web a day ahead of its scheduled release, with Spears writing on Twitter, "Don't #HOLDIT-AGAINSTME for coming out

early." It's easy to see why the pop star didn't want to wait: With its throbbing bassline and pulsating kick drum, this Max Martin/Dr. Luke mind-meld is in a hurry to get where it's going. The track's

balance between club-ready verses and a soaring pop chorus (which melodically recalls the verse from Dido's "Thank You" sampled in Eminem's "Stan") is more reminiscent of the Black Eyed Peas' recent hits than anything in Spears' formidable singles catalog. While the breakdown slightly slows down the groove and lyrics like "If I want your body now/Would you hold it against me?" don't earn points for originality, "Hold It Against Me" is a winner and a tantalizing teaser of Spears' still-untitled album, due in March.—JA

### TAIO CRUZ FEATURING TRAVIE MCCOY

Higher (3:08)

Producers: Sandy Vee, Taio Cruz

Writers: T. Cruz, S. Wilhelm, T. McCoy

Publishers: EMI April Music/ Ultra Tunes (ASCAP), Dipiu

(SACEM)

Mercury/IDJMG

With singles "Break Your Heart" and "Dynamite" dominating the Billboard Hot 100 throughout 2010—the latter now entering its 32nd week on the chart—Taio Cruz has a lot of following up to do in 2011. "Higher," the latest single from last year's "Rokstarr," finds the British soul-pop singer working his falsetto to extol the virtues of beat-induced exhilaration. "I got this high without taking a pill," he boasts. Travie McCoy contributes an affable verse and some shout-outs, adding a bit of parent-approved hip-hop flavor. The mood, lyrics and punchy pulse are in line with the pogo-friendly dance cuts popularized by the Black Eyed Peas and David Guetta. But the feather-light synth drums and hollow bass riff keep "Higher" closer to the ground than the work of Cruz's pop contemporaries.—KM

## LEGEND & CREDITS

EDITED BY MITCHELL PETERS (ALBUMS) AND JASON LIPSHUTZ (SINGLES)

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### ROCK

### SICK PUPPIES

Maybe (3:29)

Producers: Antonina Aromato, Tim James

Writers: E. Anzai,

M. Frederiksen, S. Moore

Publisher: Sienna Sienna Songs, SOCAN/PSP

(Australia)

RMR/Virgin/Capitol

Australian rock group Sick Puppies used previous singles "You're Going Down" and "Odd One" to catapult themselves onto tours alongside Breaking Benjamin and Nickelback, but a Billboard Hot 100 hit has eluded the band until now.



### ENRIQUE IGLESIAS FEATURING LUDACRIS & DJ FRANK E

Tonight (I'm Lovin' You) (3:51)

Producers: DJ Frank E, Jacob Luttrell

Writers: various

Publishers: various

Universal Republic

Enrique Iglesias is no stranger to seductive four-on-the-floor beats, with English-language hits like "Escape" and club-ready remixes of "Bailamos" and "Hero" under his belt. But the Spanish star makes perhaps his most provocative appeal to the dancefloor yet with "Tonight (I'm Lovin' You)," which finds him coyly riffing on his playboy persona. "You know my motivation, given my reputation," Iglesias acknowledges, over a high-hat

buildup that soon erupts into pummeling, '90s-era tribal house drums and a simple directive. The track's explicit version, of course, has a much more aggressive hook, but it's the politeness of the verses that gives "Tonight" its charm. If Iglesias didn't sing "Please excuse me, I don't mean to be rude" with an undertone as irresistibly wicked as Akon's on David Guetta's "Sexy Chick," what comes next would hardly matter.—MH



### BRIGHT EYES

Shell Games (3:55)

Producer: Mike Mogis

Writer: Conor Oberst

Publisher: Songs

Publishing

Saddle Creek Records

Conor Oberst has

perfected the heart-

on-your-sleeve folk

song throughout his

career, first with

Bright Eyes, then on

his own and most

recently with super-

group Monsters of Folk. On

"Shell Games," the lead single off

forthcoming Bright Eyes

album "The People's Key," the

singer/songwriter refracts his

earnest formula through a

surprising synth-pop sound. One

minute into the song, a power-pop

guitar riff welcomes an '80s-style

synthesizer line that overtakes the

track. However, Oberst avoids

creating a frivolous dance track by

dropping lines like "Sold my

tortured youth: piss and vinegar/I'm

still angry with no reason to be"

and making references to Tiananmen

and Sisyphus. "Shell Games" may

not fit the mold of Oberst's well-

trodden protest songs, but with the

same angst-ridden writing behind

the new sound, fans who can

appreciate a catchier veneer will

realize it's the same old Oberst

deep down.—JM



Keeping the faith:  
BRANDON HEATH



CHRISTIAN BY DEBORAH EVANS PRICE

# Carrying The Torch

Brandon Heath Builds His Mainstay Status With Another No. 1

Cementing his growing status as the next young male artist to carry the Christian music torch held by veterans Steven Curtis Chapman and Michael W. Smith, Brandon Heath celebrates another No. 1 on Billboard's Christian

Songs chart this week with "Your Love." The single's reception bodes well for the Jan. 18 release of the singer/songwriter's third Monomode/Reunion Records/Provident Label Group album, "Leaving Eden," which again reunites

Heath with producer Dan Muckala. Heath, a Nashville native, has been a mainstay on Christian radio since his 2006 debut, "Don't Get Comfortable," and such No. 1 hits as "I'm Not Who I Was" and "Give Me Your Eyes."

Along the way, he's earned a reputation as a songwriter of considerable lyrical depth, who also has a penchant for penning engaging pop hooks.

In crafting songs about good and evil for "Leaving Eden," Heath co-wrote with such fellow Christian artists as Thad Cockrell. But he also stepped outside the box to collaborate with several country writers. "I have a deep, deep love for country," he says. "There is something really nostalgic and accessible about country. It's like crawling up into a well-worn leather seat; it just fits you. And because it fits you, you want to stay there for a while. I want my music to be like that. I want people to own it and live in it; make it theirs."

Hit country writer Lee Thomas Miller (Trace Adkins' "You're Gonna Miss This") is among Heath's favorite collaborators. "[Miller] had a title, 'Leaving Eden,'" Heath says, "and he was listening to some Tom Petty. I love Petty, so I said, 'Let's write a Tom Petty song.' While we wrote it to sound like Petty, it doesn't on the record. But that's what got us there."

Heath says the album's theme-setting title track talks about "the journey that we've been on since the fall in the garden. There's a place we come to where we can walk toward hope or walk in a different direction. I started walking toward hope when I was 16."

During street week, Heath will perform at the Mall of America in Minneapolis; his promotion itinerary includes radio performances and store

events in such Florida cities as Orlando and Tampa. He will headline his first tour this spring, with alternative rock singer/songwriter Dave Barnes and worship artist Kristian Stanfill as openers. Besides filming a video for "Your Love," Heath also taped a five-part series dubbed "The Leaving Eden Sessions" to help introduce the album.

In addition to winning the Gospel Music Assn.'s 2008 Dove Award for new artist of the year, Heath (who's signed to Sony/ATV Music Publishing) won male vocalist of the year in 2009 and 2010, and landed two other Doves in 2009 in the pop/contemporary recorded song and song of the year categories for "Give Me Your Eyes." Provident VP of marketing Brian Dishon says the success and reach of that song caused Heath's fan base to expand in many ways. "He's a gifted songwriter who can write songs everyone can relate to, as he's done again with 'Your Love,'" he says. "Our No. 1 goal is to focus on our core contemporary Christian consumers. However, we've got our eyes open for opportunities to further develop his brand."

Heath would eventually like to have some of his songs recorded by country acts, and given his songwriting skills, mainstream crossover is also a possibility. While he obviously wouldn't mind a larger fan base, Heath says he's content to continue building his torch-bearing status in the Christian field, noting, "I just feel called to do this."

## SOUNDTRACK SUPREMACY

With a 26-3 blast on Top Country Albums (29,000, up 477%), "Country Strong" becomes one of 11 movie soundtracks to reach the top five since the chart adopted Nielsen SoundScan data in 1991.

The set soars following the film's nationwide opening on Jan. 7. Starring Gwyneth Paltrow, Tim McGraw and Leighton Meester, "Country Strong" grossed \$7.3 million in its first weekend, according to the Hollywood Reporter.

"O Brother, Where Art Thou?" leads all soundtracks in the SoundScan era with 35 weeks atop Top Country Albums in 2001-02 and sales to date of 7.6 million. The set, which

won the 2001 album of the year Grammy Award, is tied with Taylor Swift's "Fearless" for third-longest reign on Top Country Albums since 1991. In that span, only Shania Twain's "Come On Over" (50 weeks) and the Dixie Chicks' "Fly" (36) have led longer.

Despite their chart dominance on Top Country Albums, just two of the 11 soundtracks have yielded No. 1s on Hot Country Songs. "Pure Country" produced George Strait's "I Cross My Heart" and "Heartland," while "Hope Floats" featured Garth Brooks' "To Make You Feel My Love."  
—Gary Trust

### BIG SCREEN, BIG HITS

Here's a look at the 11 movie soundtracks to peak in the top five on Top Country Albums in the chart's almost 20-year Nielsen SoundScan era. Included is George Strait's "Pure Country," from the 1992 movie in which he starred. The set is the only one of the 11 featuring just one artist.

PEAK YEAR	TITLE	PEAK POSITION	SALES TO DATE
1992	"Honeymoon in Vegas"	No. 4	884,000
1993	"Pure Country" (George Strait)	No. 1 (1 week)	4.7 million
1994	"8 Seconds"	No. 3	554,000
1994	"Maverick"	No. 4	396,000
1998	"Hope Floats"	No. 1 (9)	2.8 million
2000	"Coyote Ugly"	No. 1 (8)	4.1 million
2001	"O Brother, Where Art Thou?"	No. 1 (35)	7.6 million
2006	"Broken Bridges"	No. 4	415,000
2006	"Walk the Line"	No. 3	1.5 million
2009	"Hannah Montana: The Movie"	No. 1 (9)	2 million
2011	"Country Strong"	No. 3	71,000

Source: Nielsen SoundScan







Career bound:  
MATT CARDLE

POP BY RICHARD SMIRKE

# The Real World

Does 'X Factor' Winner Matt Cardle Have The Right Stuff?

As anticipation mounts for its fall U.S. bow, the U.K. version of Simon Cowell's "The X Factor" has once again proved it possesses the win-

ning factor when it comes to creating overnight stars. Newly crowned victor Matt Cardle watched his debut single, "When We Collide" (Syc-

Music/Sony Music Entertainment), land the coveted No. 1 spot in the United Kingdom during the year-end holidays with 439,000 in first-week

sales, according to the Official Charts Co.

"Collide"—a retitled cover of Scottish alt-rock band Biffy Clyro's anthemic ballad "Many of Horror"—has since held the top spot for three consecutive weeks, selling a total of 815,000 units. That's the United Kingdom's second-highest sales tally for single releases in 2010, according to the OCC. "Collide" is now No. 2 behind Rihanna's "What's My Name?" featuring Drake.

Not even an Internet-led anti-"X Factor" movement to topple Cowell's holiday monopoly on the charts could slow Cardle's momentum. The movement reached its peak in 2009 when a Facebook-driven campaign successfully pushed Rage Against the Machine's "Killing in the Name" to No. 1 ahead of then-"X Factor" winner Joe McElderry. There were a number of unrelated Internet singles campaigns in December 2010, including a rerecorded version of the John Cage composition "4'33"—which eventually finished at No. 21.

John Hirst, music manager of U.K. entertainment retailer HMV, credits Cardle's popularity to a combination of "contemporary song choice, great voice and 'guy next door' appeal." In line with previous "X Factor" winners, the 27-year-old former painter/decorator is ex-

pected to release a debut album in fourth-quarter 2011, timed to coincide with the return of "The X Factor" to British TV screens.

While Syco Music didn't respond to requests for comment, Cardle is set to headline the popular X Factor Live tour, commencing Feb. 19 at the Birmingham (England) LG Arena and promoted by London-based 3A Entertainment. The U.K. arena trek wraps April 10 at Cardiff CIA in Wales.

Cardle's long-term career prospects, however, look far from certain. Similarly, 2009 winner McElderry notched a top-selling first single with "The Climb," which has sold 797,000 units, according to the OCC. However, McElderry's 2010 album, "Wide Awake" (Syco/Sony Music), was less successful, debuting at No. 3 with 93,500 in sales.

Leona Lewis, the biggest "X Factor" star to emerge, has watched her album sales dovetail since her 2008 debut, "Spirit." It has sold more than 3 million U.K. copies, while sophomore set "Echo" stands at 658,500 units.

But HMV's Hirst remains confident that Cardle has what it takes to become a career artist. "Matt has every chance of establishing himself as a big-name pop star," he says. "There's definitely a gap in the market that he can successfully fill." ■■■

Rapping for autism:  
50 TYSON



## BIG DREAMS

Since first posting amateur YouTube videos in 2009, 50 Tyson has been the target of online disses and jokes—even parodied by comedian Kevin Hart. While a fair share of people have praised the rapper for his determination, others have blogged about whether the Minneapolis native is being exploited rather than truly championed.

Why the hoopla? 50 Tyson—born Antonio Henderson-Davis and nicknamed for his resemblance to 50 Cent and Mike Tyson—is autistic. But he declares he's not letting personal or outside challenges defer his rap dream.

"I just work hard, keep my head up and don't let anything interfere with what I'm doing," says 50 Tyson, who counts 2Pac, 50 Cent, Eminem and Dr. Dre as some of his favorite rappers. Signed to indie Hudson Records, 50 Tyson—a high school senior who turns 18 in February—released his first mixtape in December, "I Ain't Gonna Lie, Vol. 1." DJ Whoo Kid, 50 Cent's DJ, hosts the mixtape and also co-hosted 50 Tyson's recent release party at Minneapolis' famed First Avenue nightclub.

Hudson founder/CEO Troy Hudson, a former Minnesota Timberwolves point guard who met the rapper and his family last summer, says he signed 50 Tyson because he comes "straight from the heart and could change the spirit of hip-hop. He doesn't write but goes off the top of his head. When you put a beat on, the melodies he hears are right on point."

"I Ain't Gonna Lie," the mixtape track attracting the most attention, has clocked more than 1 million views on YouTube. Focusing now on artist development and recording, Hudson says 50 Tyson has thus far cut five songs for his first album.

Supporting autism organizations through walks and proceeds from his line of T-shirts, 50 Tyson also plans to attend college—and still rap. "When I do this," he says, "it feels like I'm going higher."

—Gail Mitchell

## SLOW HAND

Neon Trees began last year with its first album, "Habits," debuting at No. 113 on the Billboard 200. During the ensuing months, the band slowly but surely made an impact on alternative rock radio, with lead single "Animal" topping Billboard's Alternative Songs chart after a 32-week climb. While the gradually growing single has moved 1.5 million copies, according to Nielsen SoundScan, the Utah foursome hopes follow-up single "1983"—No. 13 on Alternative Songs—as well as a recently announced trek supporting My Chemical Romance will establish Neon Trees as an enduring act in 2011.

"I don't want to be the guy to downplay the success of one song just to move on," singer Tyler Glenn says. "But at the same time, we've lived with ["Animal"] for almost two years now. We have other songs that are just as good, if not better."

After forming in 2005, Neon Trees received its big break when the Killers' drummer, Ronnie Vanucci Jr., watched the band play at a self-promoted 2008 show in Las Vegas. A stint opening for the Killers led to a label deal with Mercury in 2008. Then Glenn, guitarist Chris Allen, bassist Branden Campbell and drummer Elaine Bradley spent 2009 writing and recording their debut in southern California.

Glenn says he wrote "Animal" with producer Tim Pagnotta as "kind of a darker song dressed up in a sugary, candy-coated pop sound" about a particularly ferocious relationship. The singer

Step by step:  
NEON TREES



knew the song would be a good introduction to the band, but didn't expect listeners to take so long to catch onto it.

"I'm astonished by the road it took," says Glenn, who performed "Animal" on "Jimmy Kimmel Live!" last March, followed by "The Tonight Show With Jay Leno" in May and "Lopez Tonight" in October. "There were moments when it didn't look like it was going to reach that many people, but it just kept growing."

Mercury president David Massey says "Animal" succeeded because it grew at alternative radio before being pushed to hot AC and pop. That formula may be replicated with "1983" as well as a forthcoming third single in an attempt to drive

sales for "Habits," which has moved 128,000 copies, according to Nielsen SoundScan.

"'1983' is moving at the same pace as 'Animal' on alternative," Massey says. "It's definitely showing good signs. We'll decide on a new [single] in the next couple of weeks."

Meanwhile, Neon Trees is focusing on international exposure. A recent spotlight on "MTV PUSH" precedes a European tour kicking off Jan. 26. The group will then spend the spring opening for My Chemical Romance on a 31-date tour starting March 31, which Massey describes as a "great look for two strong, contemporary alt-rock bands."

—Jason Lipshutz



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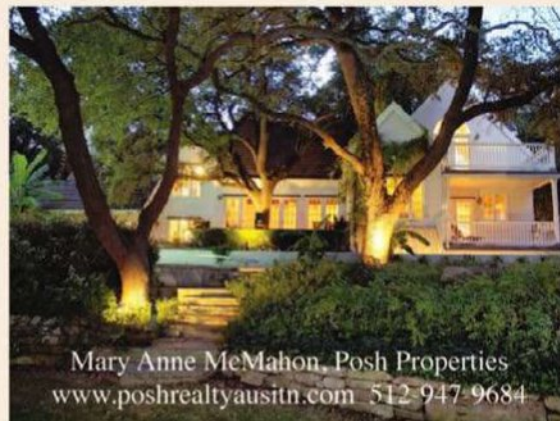
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# CHARTS



**BRITNEY'S BIG**  
>>With Britney Spears' new single "Hold It Against Me" set to exceed sales of 400,000 in its first week, according to sources, a second Billboard Hot 100 No. 1 debut for the pop star is likely. She previously started at No. 1 with "3" on the Oct. 24, 2009, chart.

**HAPPY NEW YEAR**  
>>Wiener Philharmoniker's almost-annual appearance on the Traditional Classical Albums chart with a new year's concert set occurs for a fourth time (out of five years). Its new iTunes-exclusive "New Year's Concert 2011" bows at No. 2.



**IN MEMORY**  
>>The late Gerry Rafferty's classic 1978 Billboard 200 No. 1 "City to City"—which contains his No. 2 Billboard Hot 100 single "Baker Street"—returns to the chart at No. 117 with 4,000 sold (up from essentially zero sales the previous week).

## 'Speak' Low; Thoughts On 2010; UMG's Six-Pack

One day, you've got an album with the biggest sales week the industry has seen in years. A few months later? You're at the bottom of the barrel with a record low frame.

That's what we have with **Taylor Swift's** "Speak Now," which has the dubious honor of notching the lowest-ever sales week for a No. 1 album in



the Nielsen SoundScan era as the set moves 52,000 copies this week. It famously arrived 11 weeks ago at No. 1 with a rare 1 million-plus debut.

Since SoundScan set up shop in 1991, the previous low had been set by the "Dreamgirls" soundtrack on the Jan. 27, 2007, chart, when it scanned slightly more than 60,000 copies.

With album sales continuing to slide each year (2010 volume was down

13%), the new record low shouldn't come as a surprise. Plus, we have the potential for going even lower in the coming weeks, as no blockbuster albums are on the horizon.

That's in stark contrast to how 2010 started. This week a year ago, **Ke\$ha's** "Animal" debuted at No. 1 with 152,000 and was followed by **Vampire Weekend's** "Contra" (No. 1, 124,000), the "Hope for Haiti Now" compilation (No. 1, 171,000) and **Lady Antebellum's** "Need You Now" (No. 1, 481,000).

**POINTS TO PONDER:** Though 2011 is off to a less-than-rosy start, let's take some time to reflect on the highs (and lows) of 2010. Between the continuing domination of **Lady Gaga** and **Taylor Swift** to the comebacks of **Eminem** and **Usher**, there was something for pretty much everyone to cheer about.

Here's the first part of our look back at the year that was.

**Artists can sell both albums and singles, in great quantities.** That is, if your name is **Lady Gaga** or **Justin Bieber**. Gaga has shifted 5.6 million albums and 30 million tracks, while

**Bieber** has sold 4.6 million albums and 11 million tracks.

**But, there are those that remain "singles acts."** Take, for example, **Taio Cruz**. While he may have sold nearly 6 million tracks in 2010, his "Rokstar" album has moved only 191,000. That doesn't make him unsuccessful, of course, but it does suggest that he isn't connecting as an "album artist."

He's likely skewing too young (kids aren't guaranteed to be multiple-album purchasers) or, worse, too anonymous. The latter isn't helpful when you've got magnetic stars (for better or worse) like **Ke\$ha** who *can* sell albums, partially due to their outsized personality and appeal. And, this might only be me, but **Cruz's** fondness for large, dark sunglasses and variations on the same dark outfits in his videos isn't doing anything to help lessen his anonymity.

**Sex doesn't always sell.** Just ask **Miley Cyrus**, whose sexy shtick with her single "Can't Be Tamed" and its video arrived with a thud.

Neither radio nor consumers seemed to care. It peaked at No. 16 on

the Mainstream Top 40 airplay tally—a mediocre performance, considering previous single "Party in the U.S.A." went to No. 1.

"Can't" sold 915,000 downloads last year, while the album moved 302,000. Compare that with the track sales for "Party" (4.4 million) and the 1.4 million sold of her "Time of Our Lives" EP from 2009.

A continuous stream of sexy videos from another artist, **Ciara**, hasn't seemed to help her sell music. After numerous clips in which the R&B/pop diva has displayed a fondness for skimpy clothing and suggestive dancing ("Love Sex Magic," "Ride," "Gimme Dat"), her fourth album, "Basic Instinct," bowed last month with 37,000 first-week sales. To date it has sold less than 100,000.

**WHILE WE WERE OUT:** Last week, while our print edition was on hiatus, Universal Music Group Distribution scored an amazing achievement: It locked up the top six slots on the Billboard 200. It was the first time one distributor had controlled that many rungs in that portion of the chart since the former BMG Distribution did it on the chart dated Oct. 30, 1999. Previous to BMG, WEA had nabbed the top six twice: first on May 27, 1972, and then on Sept. 9, 1991.



## CHART BEAT

>>Katy Perry boasts the last two titles to rank at No. 1 simultaneously on Mainstream Top 40 and Dance Club Songs, as "Firework" rises 2-1 on the latter list while spending a third frame atop the former chart. Her previous single, "Teenage Dream," topped both tallies in the Oct. 16, 2010, issue. In the past year, Rihanna's "Rude Boy" and Taio Cruz's "Dynamite" similarly doubled up, after Lady Gaga did the feat twice in 2009 ("LoveGame" and "Paparazzi"). No one earned the honor in 2008.

>>This month on Billboard.com, Chart Beat rings in 2011 by spotlighting memorable hits that peaked at No. 11 on various charts, including classics by Nat "King" Cole, Johnny Cash, the Beatles and Madonna.

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

## Market Watch A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,438,000	1,963,000	29,778,000
Last Week	7,145,000	2,547,000	42,072,000
Change	-23.9%	-22.9%	-29.2%
This Week Last Year	5,913,000	1,865,000	27,507,000
Change	-8.0%	5.3%	8.3%

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

### Weekly Album Sales (Million Units)



### Year-To-Date

	2010	2011	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	5,913,000	5,438,000	-8.0%
Digital Tracks	27,507,000	29,778,000	8.3%
Store Singles	32,000	38,000	18.8%
<b>Total</b>	<b>33,452,000</b>	<b>35,254,000</b>	<b>5.4%</b>
Albums w/TEA*	8,663,700	8,415,800	-2.9%

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

### DIGITAL TRACKS SALES



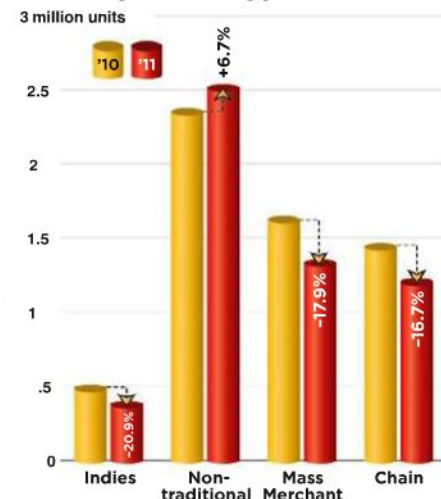
### SALES BY ALBUM FORMAT

	2010	2011	CHANGE
CD	4,000,000	3,412,000	-14.7%
Digital	1,865,000	1,963,000	5.3%
Vinyl	47,000	63,000	34.0%
Other	1,000	1,000	0.0%

For week ending Jan. 9, 2011. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by



### Year-To-Date Album Sales By Store Type





Main Billboard 200 chart table with columns for Week, Artist, Title, Cert., Peak Position, and Album Art. Includes entries for Taylor Swift, Nicki Minaj, Bruno Mars, Daft Punk, Eminem, Rihanna, Kanye West, Mumford & Sons, Jason Aldean, Katy Perry, Lady Antebellum, R. Kelly, The Black Keys, The Black Eyed Peas, Jamie Foxx, Kid Rock, Lady Antebellum, T.I., Pink, Michael Jackson, Soundtrack, Keyshia Cole, Keri Hilson, Lil Wayne, Florence + The Machine, Josh Groban, Various Artists, Zac Brown Band, Rascal Flatts, Kenny Chesney, Kesha, Tim McGraw, Sugarland, Bon Jovi, The Band Perry, Justin Bieber, Big Time Rush, Linkin Park, Diddy - Dirty Money, Drake, Kesha, Selena Gomez & The Scene, Kings of Leon, Soundtrack, Cee Lo Green, Crystal Bowersox, Kid Cudi, Keith Urban, Lady Gaga, Chris Tomlin, Trey Songz, Arcade Fire, Charlie Wilson, Train, Miranda Lambert, Alan Jackson, Tank, Justin Bieber, Norah Jones, Darius Rucker, Kari Jobe, Journey, Ne-Yo, Jazmine Sullivan, Blake Shelton, Nelly, Various Artists, Deadmau5, Zac Brown Band, Hinder, Maroon 5, My Chemical Romance, Taio Cruz, Elton John / Leon Russell, Taylor Swift, Susan Boyle, The Black Eyed Peas, Waka Flocka Flame, Taylor Swift, A Day to Remember, Avenged Sevenfold, Billy Currington, Third Day, Disturbed, Rick Ross, Usher, Kem, Michael Buble, Creedence Clearwater Revival, B.O.B, Eric Church, Jay-Z, Various Artists, Soundtrack, Kidz Bop Kids, Brad Paisley, Skillet, Soundtrack.

10 After the film reached wide release on Jan. 7, its companion soundtrack vaults with a 477% increase. The tally's top debut is from a second "Country" set, this one an iTunes-exclusive, down at No. 48 (9,000, up 1,310%).



12 After blowout pricing on the Target-exclusive six-song EP last week, the set flies with a 175% increase. The chart regularly houses weird jumps from clearance-priced Christmas albums each January, so this gain isn't shocking.

35 After having been available only on Blu-ray since May 2010, the band's concert film "Live at Madison Square Garden" returns to the top 10 of the Music Videos chart following its DVD release on Jan. 7 (moving 25-9; see billboard.biz/charts).



75 As his "Rokstarr" album was digitally reissued last week on iTunes with bonus tracks, it surges with an 8% gain (but up 48% in downloads). Among the new cuts is a Travis McCoy-enhanced version of current single "Higher," which rises 47-36 on the Hot 100.

88 After the EP was Amazon MP3's daily deal on Jan. 7 (for \$3.99), it earns an overall gain of 13% and a jump of 523% in downloads. Of its nearly 6,000 copies sold this week, 43% of its sales were digital.

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.

See Charts Legend on billboard.biz for rules and explanations. © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved. LADY ANTEBELLUM; MIRANDA-PENN TURIN



THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	104	144	18	<b>SARA BAREILLES</b> EPIC 55035*/SONY MUSIC (11.98)	Kaleidoscope Heart		1
102	123	-	36	<b>BROKEN BELLS</b> COLUMBIA 55865*/SONY MUSIC (11.98)	Broken Bells		7
103	98	61	62	<b>CARRIE UNDERWOOD</b> 19/ARISTA NASHVILLE 49923/SMN (9.98)	Play On		1
104	90	176	61	<b>KID CUDI</b> DREAM ON/G O.D.O./UNIVERSAL MOTOWN 013195*/UMRG (13.98) ⊕	Man On The Moon: The End Of Day		4
105	94	149	62	<b>FIVE FINGER DEATH PUNCH</b> PROSPECT PARK 50100* (13.98) ⊕	War Is The Answer		7
106	126	171	25	<b>JERROD NIEMANN</b> SEA GAYLE/ARISTA NASHVILLE 65720/SMN (9.98)	Judge Jerrod & The Hung Jury		7
107	107	64	9	<b>REBA</b> STARSTRUCK RM0200A/VALORY (13.98) ⊕	All The Women I Am		7
108	119	82	14	<b>TOBY KEITH</b> SHOW DOG-UNIVERSAL 014492 (9.98)	Bullets In The Gun		1
109	117	71	34	<b>SOUNDTRACK</b> 20TH CENTURY FOX TV/COLUMBIA 70611/SONY MUSIC (11.98)	Glee: The Music, Volume 3: Showstoppers		1
110	127	-	12	<b>MY DARKEST DAYS</b> MVR/604/MERCURY 014719/IDJMG (8.98)	My Darkest Days		38
111	110	114	17	<b>JAMEY JOHNSON</b> MERCURY NASHVILLE 013354*/UMGN (19.98)	The Guitar Song		4
112	128	-	79	<b>PHOENIX</b> LOX/AUTE 0105*/GLASSNOTE (11.98)	Wolfgang Amadeus Phoenix		37
113	129	137	12	<b>SHAKIRA</b> EPIC 77433/SONY MUSIC LATIN (11.98)	Sale El Sol		7
114	91	88	220	<b>TAYLOR SWIFT</b> BIG MACHINE 079012 (18.98) ⊕	Taylor Swift		5
115	121	66	56	<b>SUSAN BOYLE</b> SYCO/COLUMBIA 59829/SONY MUSIC (11.98)	I Dreamed A Dream		1
116	102	-	9	<b>FAR*EAST MOVEMENT</b> CHERRYTREE/INTERSCOPE 014818*/IGA (10.98)	Free Wired		24
117	RE-ENTRY	50		<b>GERRY RAFFERTY</b> UNITED ARTISTS 840*/CAPITOL (11.98)	City To City		117
118	151	146	41	<b>USHER</b> LAFACE 01552/JLG (13.98)	Raymond V Raymond		1
119	144	87	12	<b>ROD STEWART</b> J 76809*/RMG (11.98) ⊕	Fly Me To The Moon... The Great American Songbook Volume V		4
120	131	187	51	<b>MICHAEL JACKSON</b> EPIC/LEGACY 94287/SONY MUSIC (19.98)	The Essential Michael Jackson		53
121	RE-ENTRY	25		<b>EDWARD SHARPE &amp; THE MAGNETIC ZEROES</b> COMMUNITY/FAIRFAX 542*/MAGRANT (13.98)	Up From Below		76
122	186	-	3	<b>CRISTIAN CASTRO</b> UNIVERSAL MUSIC LATIN 015613/UMLE (10.98) ⊕	Viva El Principe		122
123	96	94	4	<b>CIARA</b> LAFACE 72092/JLG (11.98)	Basic Instinct		44
124	130	115	20	<b>FANTASIA</b> S/19J 85528/RMG (11.98)	Back To Me		2
125	133	142	18	<b>RAY LAMONTAGNE AND THE PARIAH DOGS</b> RCA 55086* (19.98)	God Willin' & The Creek Don't Rise		3
126	136	159	126	<b>SHINEDOWN</b> ATLANTIC 511244/AG (18.98) ⊕	The Sound Of Madness		8
127	111	155	99	<b>EMINEM</b> SHADY/AFTERMATH/INTERSCOPE 005881*/IGA (13.98/8.98)	Curtain Call: The Hits		1
128	89	195	39	<b>VAMPIRE WEEKEND</b> XL 429* (14.98)	Contra		1
129	177	-	10	<b>LECRAE</b> REACH 9161/INFINITY (12.98)	Rehab		17
130	97	118	158	<b>THE BEATLES</b> APPLE S/383/CAPITOL (18.98)	Abbey Road		1
131	148	141	27	<b>ENRIQUE IGLESIAS</b> UNIVERSAL REPUBLIC/UNIVERSAL MUSIC LATIN 014448/UMRG/UMLE (10.98)	Euphoria		10
132	112	69	60	<b>JUSTIN BIEBER</b> SCHOOLBOY/RAYMOND BRAUN/ISLAND 013719/IDJMG (8.98)	My World (EP)		5
133	142	120	91	<b>MICHAEL JACKSON</b> MJJ/EPIC 88998/SONY MUSIC (14.98)	Number Ones		13
134	114	140	23	<b>SOUNDTRACK</b> SUMMIT/CHOP SHOP/ATLANTIC 523836*/AG (18.98)	The Twilight Saga: Eclipse		2
135	109	158	165	<b>BOB MARLEY AND THE WAILERS</b> TUFF GONG/ISLAND 422-846-2/IDJMG (13.98/8.98) ⊕	Legend: The Best Of Bob Marley And The Wailers		54
136	NEW	1		<b>JAMES FORTUNE &amp; FIYA</b> BLACKSMOKE 3092/WORLDWIDE (13.98)	I Believe: Live		136
137	139	200	47	<b>ONEREPUBLIC</b> MOSLEY/INTERSCOPE 013607/IGA (13.98)	Waking Up		21
138	135	-	39	<b>ELTON JOHN</b> CHRONICLES/ROCKET/ISLAND/MERCURY 008661/UME (13.98)	Rocket Man: Number Ones		9
139	120	128	3	<b>GHOSTFACE KILLAH</b> DEF JAM 015081/IDJMG (13.98)	Apollo Kids		120
140	163	-	14	<b>NEON TREES</b> MERCURY 013972*/IDJMG (10.98)	Habits		113
141	153	112	57	<b>SOUNDTRACK</b> 20TH CENTURY FOX TV/COLUMBIA 51705/SONY MUSIC (11.98)	Glee: Season One: The Music Volume 2		3
142	160	136	6	<b>EL DEBARGE</b> GEFFEN 015045/IGA (13.98)	Second Chance		57
143	138	138	6	<b>ERIC BENET</b> REPRISE 522936/WARNER BROS. (18.98)	Lost In Time		33
144	NEW	1		<b>VARIOUS ARTISTS</b> SONY MUSIC COMMERCIAL MUSIC GROUP 77462 EK/STARBUCKS (12.98)	Sunrise: Music For Mellow Mornings		144
145	157	152	109	<b>NICKELBACK</b> ROADRUNNER 518028 (18.98)	Dark Horse		2
146	RE-ENTRY	4		<b>GUSTER</b> AWARE/UNIVERSAL REPUBLIC 014816*/UMRG (9.98) ⊕	Easy - Wonderful		22
147	170	125	8	<b>LEE DEWYZE</b> 19/RCA 74609/RMG (11.98)	Live It Up		19
148	156	79	8	<b>BRUCE SPRINGSTEEN</b> COLUMBIA 76177*/SONY MUSIC (18.98) ⊕	The Promise		16
149	178	126	16	<b>SANTANA</b> ARISTA 45964/RMG (11.98) ⊕	Guitar Heaven: The Greatest Guitar Classics Of All Time		5
150	134	130	4	<b>KANDI</b> KANDI KOATED/ASYLUM 526424/WARNER BROS. (16.98)	Kandi Koated		91

**136**  
Venue sales from a concert last week make his sales tally explode, moving "I Believe: Live" from 2,000 to nearly 4,000 (up 93%). On Top Gospel Albums, it rises 5-2.

**154**  
As momentum and buzz builds in anticipation of her sophomore album, "21" (due Feb. 22), her first set, "19," returns to the list (3,000; down less than 1%). Its decline is actually a triumph this week, as overall album sales are down 24%.



**175**  
The duo reaps the benefit of its performances on the Jan. 8 edition of "Saturday Night Live" as its current album "Brothers" posts an 18% gain at No. 14. The pair's previous set, here at No. 175, zooms with a 29% increase.



**182**  
Amazon's MP3 store nabbed the exclusive reissue of the band's 1994 album (selling it for \$3.99), and it earns the set its first Billboard chart appearance (3,000 downloads).



**185**  
The departure of Christmas sets from the list frees up room for some albums to stage a return after getting squeezed out during the holidays. For example, the Avett Brothers' "I and Love and You" returns after a two-month hiatus.

151	39	4	8	<b>JACKIE EVANCHO</b> SYCO/COLUMBIA 81151/SONY MUSIC (8.98 CD/DVD) ⊕	O Holy Night (EP)		2
152	140	135	59	<b>LADY GAGA</b> STREAMLINE/KOHLNE/CHERRYTREE/INTERSCOPE 013872*/IGA (10.98)	The Fame Monster (EP)		5
153	181	-	19	<b>THE NATIONAL</b> 4AD 3X03* (14.98)	High Violet		3
154	RE-ENTRY	64		<b>ADELE</b> XL/COLUMBIA 31859*/SONY MUSIC (12.98)			19
155	164	-	774	<b>PINK FLOYD</b> HARVEST 46001*/CAPITOL (18.98)	Dark Side Of The Moon		1
156	180	-	9	<b>PRINCE ROYCE</b> TOP STOP 30020/SONY MUSIC LATIN (10.98)	Prince Royce		151
157	167	-	3	<b>NATASHA BEDINGFIELD</b> PHONOGENIC/EPIC 74422/SONY MUSIC (11.98)	Strip Me		103
158	155	-	44	<b>THIRTY SECONDS TO MARS</b> IMMORTAL/VIRGIN 65111*/CAPITOL (18.98)	This Is War		19
159	187	143	29	<b>JACK JOHNSON</b> BRUSHFIRE 014266*/UMRG (13.98)	To The Sea		1
160	145	133	6	<b>CHRISTETTE MICHELE</b> DEF JAM 014951/IDJMG (13.98)	Let Freedom Reign		25
161	115	80	12	<b>SOUNDTRACK</b> WALT DISNEY 004737 (13.98)	Hannah Montana Forever		11
162	NEW	1		<b>VARIOUS ARTISTS</b> EMI SPECIAL MARKETS 19867 EK/STARBUCKS (12.98)	Class Acts Of The Vegas Strip		162
163	195	148	122	<b>KID ROCK</b> TOP DOG/ATLANTIC 290556*/AG (18.98) ⊕	Rock N Roll Jesus		3
164	191	-	189	<b>GUNS N' ROSES</b> Geffen 001714/INTERSCOPE (16.98)	Greatest Hits		3
165	173	-	114	<b>KINGS OF LEON</b> RCA 32712/RMG (13.98)	Only By The Night		4
166	RE-ENTRY	4		<b>DUFFY</b> MERCURY 015061/IDJMG (13.98)	Endlessly		72
167	141	131	180	<b>THE BEATLES</b> APPLE 06747*/CAPITOL (24.98)	1967-1970		1
168	182	-	39	<b>EASTON CORBIN</b> MERCURY NASHVILLE 013644/UMGN (10.98)	Easton Corbin		10
169	143	163	11	<b>GRACE POTTER &amp; THE NOCTURNALS</b> RAGGED COMPANY 002832/HOLLYWOOD (8.98) ⊕	Grace Potter & The Nocturnals		19
170	RE-ENTRY	74		<b>DAUGHTY</b> 19/RCA 53744/RMG (18.98) ⊕	Leave This Town		1
171	183	-	72	<b>CAGE THE ELEPHANT</b> DSP 49558*/AIVE (13.98)	Cage The Elephant		67
172	RE-ENTRY	10		<b>MICHAEL BUBLE</b> 143/REPRISE 526141/WARNER BROS. (10.98)	Hollywood: The Deluxe (EP)		10
173	150	184	80	<b>EMINEM</b> WEB/SHADY/AFTERMATH/INTERSCOPE 012863*/IGA (13.98)	Relapse		1
174	198	191	14	<b>ROBERT PLANT</b> TROLL CHARLIES PARANZA/ROUNDER 619099*/CONCORD (18.98)	Band Of Joy		5
175	RE-ENTRY	12		<b>THE BLACK KEYS</b> HONESUCH 292476*/WARNER BROS. (15.98)	Attack & Release		14
176	169	-	9	<b>BEACH HOUSE</b> SUB POP 845* (15.98 CD/DVD) ⊕	Teen Dream		43
177	137	193	59	<b>PARAMORE</b> FUELED BY RAMEN 518250*/AG (18.98)	Brand New Eyes		2
178	RE-ENTRY	116		<b>FRANK SINATRA</b> REPRISE 438652/WARNER BROS. (18.98)	Nothing But The Best		2
179	RE-ENTRY	90		<b>RASCAL FLATTS</b> LYRIC STREET 002764 (13.98)	Greatest Hits Volume 1		6
180	176	157	176	<b>THE BEATLES</b> APPLE 82414/CAPITOL (24.98)	The Beatles		1
181	188	180	88	<b>JASON ALDEAN</b> BROKEN BOW 7637 (18.98)	Wide Open		4
182	NEW	1		<b>THE FLAMING LIPS</b> WARNER BROS. DIGITAL EX (3.98)	Due To High Expectations...		182
183	RE-ENTRY	35		<b>THE XX</b> YOUNG TURKS 450* (14.98)	xx		92
184	161	-	12	<b>JOHN LEGEND &amp; THE ROOTS</b> HOME SCHOOL/G O.D.O./COLUMBIA 37082*/SONY MUSIC (11.98) ⊕	WAKE UP!		8
185	RE-ENTRY	22		<b>THE AVETT BROTHERS</b> AMERICAN/COLUMBIA 35509/SONY MUSIC (12.98)	I and Love and You		16
186	175	-	30	<b>GODSMACK</b> UNIVERSAL REPUBLIC 014236/UMRG (9.98) ⊕	The Oracle		1
187	147	-	8	<b>ALL THAT REMAINS</b> PROSTHETIC 93089*/RAZOR & TIE (13.98)	For We Are Many		10
188	179	-	60	<b>LUKE BRYAN</b> CAPITOL NASHVILLE 65833 (18.98)	Doin' My Thing		6
189	RE-ENTRY	77		<b>EMINEM</b> WEB/AFTERMATH 490629*/INTERSCOPE (13.98)	The Marshall Mathers LP		1
190	RE-ENTRY	2		<b>PLAIN WHITE T'S</b> HOLLYWOOD 004626 (18.98)	Wonders Of The Younger		149
191	RE-ENTRY	3		<b>ALTER BRIDGE</b> ALTER BRIDGE 70030 (18.98)	AB III		17
192	RE-ENTRY	7		<b>DEERHUNTER</b> 4AD 3X38* (14.98)	Halcyon Digest		37
193	168	-	120	<b>LIL WAYNE</b> CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98)	Tha Carter III		3
194	146	175	6	<b>SOULJA BOY</b> COLLIPARK/S.O.D. MONEY GANG/INTERSCOPE 014881/IGA (13.98)	The DeAndre Way		90
195	166	-	8	<b>SOUNDTRACK</b> ATLANTIC 524385/AG (18.98)	Step Up 3D		29
196	RE-ENTRY	33		<b>SADE</b> EPIC 63833*/SONY MUSIC (13.98)	Soldier Of Love		1
197	165	160	44	<b>TOBYMAC</b> FOREFRONT 25371 (13.98) ⊕	Tonight		6
198	RE-ENTRY	48		<b>CASTING CROWNS</b> BEACH STREET/REUNION 10135/SONY MUSIC (11.98)	Until The Whole World Hears		4
199	RE-ENTRY	17		<b>BLAKE SHELTON</b> REPRISE (NASHVILLE) 524497/WMI (7.98)	All About Tonight (EP)		6
200	RE-ENTRY	107		<b>LED ZEPPELIN</b> SWAN SONG 313148*/ATLANTIC (19.98) ⊕	Motherhip		7

RAY LAMONTAGNE AND THE PARIAH DOGS	BOB MARLEY AND THE WAILERS	THE NATIONAL	BRAD PAISLEY	PRINCE ROYCE	SADE	SUGARLAND	GLEE: SEASON ONE: THE MUSIC VOLUME 1	HANNAH MONTANA FOREVER	THIRTY SECONDS TO MARS	USHER	SUNRISE: MUSIC FOR MELLOW MORNINGS
125	135	153	98	156	196	34	96	161	158	88, 118	144
129	140	68	177	117	149	66	96	195	19		144
129	140	113	111	117	113	113	113	100	197	128	59
184	184	112	112	112	112	112	112	100	52		
184	184	145	155	155	107	107	107	134	56		80
184	184	20	190	190	6	6	22	53	53		7
184	184	190	174	174	87	87	87	162	162		7
184	184	148	148	148	62	62	62	28	28		55
184	184	119	169	169	119	119	119	85	85		183



TOP CATALOG™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	CERT.
1	4	2	<b>#1</b> KARI JOBE INTEGRITY/COLUMBIA 42583/SONY MUSIC (13.98)	Kari Jobe	
2	2	802	JOURNEY COLUMBIA/LEGACY 85889/SONY MUSIC (13.98) ⊕	Journey's Greatest Hits	15
3	3	5	THE BLACK EYED PEAS INTERSCOPE 012687*/JGA (13.98)	The E.N.D.	2
4	1	26	TAYLOR SWIFT BIG MACHINE 0175 EX (6.98)	The Taylor Swift Holiday Collection (EP)	
5	8	712	CREEDEnce CLEARWATER REVIVAL FANTASY 2*/CONCORD (17.98/12.98)	Chronicle The 20 Greatest Hits	8
6	5	44	TAYLOR SWIFT BIG MACHINE 079012 (18.98) ⊕	Taylor Swift	4
7			<b>HOT SHOT DEBUT</b> GERRY RAFFERTY UNITED ARTISTS 46049/CAPITOL (11.98)	City To City	
8	13	79	MICHAEL JACKSON EPIC/LEGACY 94267/SONY MUSIC (19.98)	The Essential Michael Jackson	2
9			<b>NEW</b> EDWARD SHARPE & THE MAGNETIC ZEROES COMMUNITY/FAIRFAX 542*/VAGRANT (13.98)	Up From Below	
10	10	56	EMINEM SHADY/AFTERMATH/INTERSCOPE 005881*/JGA (13.98/6.98)	Curtain Call: The Hits	2
11	7	255	THE BEATLES APPLE 82468*/CAPITOL (18.98)	Abbey Road	12
12	16	165	MICHAEL JACKSON MJJ/EPIC 88988/SONY MUSIC (14.98)	Number Ones	3
13	9	959	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 548994*/JUME (13.98/8.98) ⊕	Legend: The Best Of Bob Marley And The Wailers	10
14	14	27	ELTON JOHN CHRONICLES/ROCKET/ISLAND/MERCURY 008661/JUME (13.98)	Rocket Man: Number Ones	9
15	18	5	NICKELBACK ROADRUNNER 618028 (18.98)	Dark Horse	3
16	45	15	ADELE XL/COLUMBIA 31859*/SONY MUSIC (12.98)	19	●
17	20	987	PINK FLOYD HARVEST 46001*/CAPITOL (18.98)	Dark Side Of The Moon	15
18	31	39	KID ROCK TOP DOG/ATLANTIC 290556*/AG (18.98) ⊕	Rock N Roll Jesus	3
19	29	208	GUNS N' ROSES Geffen 001714/IGA (16.98)	Greatest Hits	4
20	22	27	KINGS OF LEON RCA 32712/RMG (13.98)	Only By The Night	■
21	15	100	THE BEATLES APPLE 06747*/CAPITOL (24.98)	1967-1970	17
22	24	4	CAGE THE ELEPHANT DSP 49558*/JIVE (13.98)	Cage The Elephant	■
23	17	4	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE 012683*/JGA (13.98)	Relapse	2
24			<b>NEW</b> THE BLACK KEYS Nonesuch 292478*/WARNER BROS. (15.98)	Attack & Release	
25	33	51	FRANK SINATRA REPRISE 438652/WARNER BROS. (18.98)	Nothing But The Best	●
26	42	27	RASCAL FLATTS LYRIC STREET 002764 (13.98)	Greatest Hits Volume 1	■
27	23	133	THE BEATLES APPLE 82414/CAPITOL (24.98)	The Beatles	15
28	26	10	JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open	■
29			<b>NEW</b> THE FLAMING LIPS WARNER BROS. DIGITAL EX (3.98)	Due To High Expectations...	
30	32	138	EMINEM WEB/AFTERMATH/INTERSCOPE 490629*/JGA (13.98)	The Marshall Mathers LP	9
31	21	48	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98)	Tha Carter III	3
32	46	71	LED ZEPPELIN SWAN SONG 313148*/ATLANTIC (19.98) ⊕	Motherhip	2
33			<b>NEW</b> METRIC METRIC 80819*/LAST GANG (14.98)	Fantasies	
34			<b>RE-ENTRY</b> NEIL YOUNG REPRISE 48935*/WARNER BROS. (18.98) ⊕	Greatest Hits	●
35			<b>RE-ENTRY</b> BOB SEGER & THE SILVER BULLET BAND CAPITOL 30334 (16.98)	Greatest Hits	8
36	30	190	EVANESCENCE WIND-UP 13063 (16.98)	Fallen	7
37	19	41	EMINEM WEB/AFTERMATH/INTERSCOPE 493290*/JGA (13.98/6.98)	The Eminem Show	8
38	40	188	SADE EPIC 85287/SONY MUSIC (9.98)	The Best Of Sade	4
39			<b>RE-ENTRY</b> MILES DAVIS COLUMBIA/LEGACY 27105/SONY MUSIC (19.98) ⊕	Kind Of Blue	5
40	25	74	THE BEATLES APPLE 06752*/CAPITOL (24.98)	1962-1966	15
41	39	24	KATY PERRY CAPITOL 04249* (12.98)	One Of The Boys	■
42			<b>RE-ENTRY</b> JAMEY JOHNSON MERCURY NASHVILLE 011237*/UMGN (13.98)	That Lonesome Song	●
43			<b>NEW</b> DARYL HALL JOHN OATES RCA 69319/SONY MUSIC (10.98)	The Very Best Of Daryl Hall John Oates	
44	41	215	MICHAEL JACKSON EPIC/LEGACY 17966*/SONY MUSIC (17.98)	Thriller	25
45			<b>RE-ENTRY</b> MGMT COLUMBIA 19512*/SONY MUSIC (9.98)	Oracular Spectacular	●
46	38	276	LINKIN PARK WARNER BROS. 47755 (18.98/12.98)	[Hybrid Theory]	10
47	27	21	HOLLYWOOD UNDEAD R&M/OCTONE 011331/JGA (12.98)	Swan Songs	●
48			<b>NEW</b> PINK LAFACE 36759/JLG (13.98)	Funhouse	■
49	35	242	THE BEATLES APPLE 82419*/CAPITOL (18.98)	Sgt. Pepper's Lonely Hearts Club Band	11
50			<b>RE-ENTRY</b> SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC 515923*/AG (18.98) ⊕	Twilight	2

Edward Sharpe & The Magnetic Zeros' "Up From Below" moves to catalog status and debuts at No. 9 on Top Catalog Albums with 4,000 (up 14%). Its gain may be owed to the popularity of a new viral video making the rounds that stars an unlikely duo covering Sharpe's "Home." It features 24-year-old Jorge Narvaez and his 6-year-old daughter Alexa, and has been viewed more than 2 million times since it was posted to YouTube on Dec. 31.



SOCIAL 50™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST
1	2	7	<b>#1</b> JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/UMG
2	1	7	RIHANNA SRP/DEF JAM/UMG
3	3	7	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
4	4	7	THE BLACK EYED PEAS INTERSCOPE
5	5	7	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE
6	9	7	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN
7	7	7	KATY PERRY CAPITOL
8	8	7	LINKIN PARK MACHINE SHOP/WARNER BROS.
9	10	7	SHAKIRA SONY MUSIC LATIN/EPIC
10	15	6	LUDACRIS DTP/DEF JAM/UMG
11	13	7	TAYLOR SWIFT BIG MACHINE
12	16	7	AVRIL LAVIGNE ARISTA/RMG
13	11	7	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN
14	24	7	CHRISTINA GRIMMIE UNSIGNED
15	29	7	DON OMAR ORFANOTON/MACHETE
16	12	7	KE\$HA KEMOSABE/RCA/RMG
17	14	7	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN
18	19	7	DAVID GUETTA GUM/VIRGIN/CAPITOL
19	17	6	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN
20	22	7	ENRIQUE IGLESIAS UNIVERSAL MUSIC LATINO/UNIVERSAL REPUBLIC
21	6	7	MICHAEL JACKSON MJJ/EPIC
22	20	7	USHER LAFACE/JLG
23	50	6	SNOOP DOGG PRIORITY/CAPITOL
24	18	7	50 CENT SHADY/AFTERMATH/INTERSCOPE
25	26	7	GREEN DAY REPRISE
26	25	7	BEYONCE MUSIC WORLD/COLUMBIA
27	32	7	COLDPLAY CAPITOL
28	31	7	SELENA GOMEZ HOLLYWOOD
29	27	6	PINK LAFACE/JLG
30	28	7	TIESTO MUSICAL FREEDOM/ULTRA
31	30	7	THE BEATLES APPLE/CAPITOL
32	34	7	MY CHEMICAL ROMANCE REPRISE
33	21	6	CHRIS BROWN JIVE/JLG
34	33	7	BRUNO MARS ELEKTRA
35	23	6	JAMIE LYNN NOON DASHGO
36	38	7	TYLER WARD UNSIGNED
37			<b>RE-ENTRY</b> BON JOVI ISLAND/UMG
38	41	2	MUSE HELIUM-3/WARNER BROS.
39	46	7	THIRTY SECONDS TO MARS IMMORTAL/VIRGIN/CAPITOL
40	36	6	PARAMORE FUELED BY RAMEN
41	43	6	BOB MARLEY TUFF GONG/ISLAND/UMG
42	35	7	GLEE CAST 20TH CENTURY FOX TV/COLUMBIA
43	49	4	BRITNEY SPEARS JIVE/JLG
44	40	3	ALICIA KEYS MBK/JRMG
45	42	4	JONAS BROTHERS HOLLYWOOD
46			<b>RE-ENTRY</b> DEMI LOVATO HOLLYWOOD
47	47	7	PITBULL MR. 305/FAMOUS ARTISTS/POLO GROUNDS/RMG/SONY MUSIC LATIN/SONY MUSIC LATIN
48			<b>RE-ENTRY</b> WIZ KHALIFA ROSTRUM/ATLANTIC
49	39	4	DJ BL3ND UNSIGNED
50	44	4	NELLY DERRITY/UNIVERSAL MOTOWN

Justin Bieber hits No. 1 on the Social 50 for the first time (2-1), bumping Rihanna from the top slot, where she reigned for three straight weeks. The Biob profits from a 13% week-over-week increase in Facebook fans and a 43% jump in Twitter followers. His much-buzzed-about smooching with Selena Gomez last week may have triggered the uptick in addition to the release of his Vanity Fair cover.



ILIKE LIBRARIES: MOST ADDED

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/LABEL)
1	3	8	<b>#1</b> JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)	
2	4	22	FIREWORK KATY PERRY (CAPITOL)	
3	2	10	ONLY GIRL (IN THE WORLD) RIHANNA (SRP/DEF JAM/UMG)	
4	1	17	DYNAMITE TAIO CRUZ (MERCURY/UMG)	
5	6	28	JUST A DREAM NELLY (DERRITY/UNIVERSAL MOTOWN)	
6	5	21	TEENAGE DREAM KATY PERRY (CAPITOL)	
7	8	24	RAISE YOUR GLASS PINK (LAFACE/JLG)	
8	9	11	WE R WHO WE R KESHA (KEMOSABE/RCA/RMG)	
9	7	11	THE TIME (DIRTY BIT) THE BLACK EYED PEAS (INTERSCOPE)	
10	10	6	NOT AFRAID EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)	
11	15	35	I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)	
12	13	62	POKER FACE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
13	14	97	ROLLERBLADES ELIZA DOOLITTLE (NOT LISTED)	
14	-	1	BLACK AND YELLOW WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)	
15	17	5		

AOL RADIO SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/LABEL)
1	1	4	<b>#1</b> RAISE YOUR GLASS PINK (LAFACE/JLG)	
2	3	2	RHYTHM OF LOVE PLAIN WHITE T'S (HOLLYWOOD)	
3	8	2	GRENADE BRUNO MARS (ELEKTRA/ATLANTIC)	
4	5	6	WE R WHO WE R KESHA (KEMOSABE/RCA/RMG)	
5	2	5	BACK TO DECEMBER TAYLOR SWIFT (BIG MACHINE)	
6	4	6	FIREWORK KATY PERRY (CAPITOL)	
7	6	3	WHAT'S MY NAME? RIHANNA FEATURING DRAKE (SRP/DEF JAM/UMG)	
8	7	6	PLEASE DON'T GO MIKE POSNER (J/RMG)	
9	14	2	WAITING FOR THE END LINKIN PARK (MACHINE SHOP/WARNER BROS.)	
10	10	16	JUST A DREAM NELLY (DERRITY/UNIVERSAL MOTOWN)	
11	9	2	BLACK AND YELLOW WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)	
12	12	2	PRETTY GIRL ROCK KERI HILSON (MOSLEY/ZONE 4/INTERSCOPE)	
13	-	1	JAR OF HEARTS CHRISTINA PERRI (MS. PERRI LANE/ATLANTIC/RRP)	
14	15	3	HOLD MY HAND MICHAEL JACKSON DUET WITH AKON (MJJ/EPIC)	
15	11	15	KING OF ANYTHING SARA BAREILLES (EPIC)	

YAHOO! SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/LABEL)
1	1	6	<b>#1</b> WE R WHO WE R KESHA (KEMOSABE/RCA/RMG)	
2	3	9	RAISE YOUR GLASS PINK (LAFACE/JLG)	
3	2	17	ONLY GIRL (IN THE WORLD) RIHANNA (SRP/DEF JAM/UMG)	
4	4	17	JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)	
5	7	17	MINE TAYLOR SWIFT (BIG MACHINE)	
6	13	10	WHAT'S MY NAME? RIHANNA FEATURING DRAKE (SRP/DEF JAM/UMG)	
7	6	5	BACK TO DECEMBER TAYLOR SWIFT (BIG MACHINE)	
8	8	10	BOTTOMS UP TREY SONGZ FEATURING NICKI MINAJ (SONGBOOK/ATLANTIC)	
9	-	1	GRENADE BRUNO MARS (ELEKTRA/ATLANTIC)	
10	5	12	JUST A DREAM NELLY (DERRITY/UNIVERSAL MOTOWN)	
11	9	7	PLEASE DON'T GO MIKE POSNER (J/RMG)	
12	10	22	DJ GOT US FALLIN' IN LOVE USHER FEATURING PITBULL (LAFACE/JLG)	
13	14	3	TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FEATURING LUDACRIS & DJ FRANK E (UNIVERSAL REPUBLIC)	
14	11	13	CLUB CAN'T HANDLE ME FLO RIDA FEATURING DAVID GUETTA (POE BOY/ATLANTIC)	
15	12	24	DYNAMITE TAIO CRUZ (MERCURY/UMG)	

TOP CATALOG: Reissues of older titles or older titles that have fallen below No. 100 on the Billboard 200 or reissues of older albums. Total Weeks column reflects combined weeks title has appeared on the Billboard 200 and Social 50 charts. SOCIAL 50: Reissues of older titles or older titles that have fallen below No. 100 on the Billboard 200 or reissues of older albums. Total Weeks column reflects combined weeks title has appeared on the Billboard 200 and Social 50 charts. ILIKE LIBRARIES: Most added to social networking, primarily on Facebook, by like users. Data compiled by iLike.com. AOL RADIO SONGS: The week's most-streamed songs on AOL. YAHOO! SONGS: The week's most-streamed songs on Yahoo! Music.



## HEATSEEKERS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	43	<b>#1 NEON TREES</b> 3 WKS MERCURY 013972*/IDJMG (10.98)	Habits	
2	2	6	MIGUEL BLACK ICE/BYSTORM/JIVE 75487/JLG (9.98)	All I Want Is You	
3	9	47	LOCAL NATIVES FRENCHKISS 042* (12.98)	Gorilla Manor	
4	HOT SHOT DEBUT		JAKE SHIMABUKURO HITCHEHIKE 1112 (13.98)	Peace Love Ukulele	
5	3	22	WIZ KHALIFA ROSTRUM 24/HIPHOP (17.98)	Deal Or No Deal	
6	5	43	BRANTLEY GILBERT AVERAGE JOE'S 215 (14.98)	Halfway To Heaven	
7	7	57	THE TEMPER TRAP LIBERATION/GLASSNOTE 80022/COLUMBIA (12.98)	Conditions	
8	NEW		ELIZA DOOLITTLE PARLOPHONE DIGITAL EX/CAPITOL (4.98)	Meet Eliza Doolittle (EP)	
9	RE-ENTRY		GUNGOR BRASH 0056 (13.98)	Beautiful Things	
10	12	5	CHRISTIAN KANE OUTLAW SAINTS 525573/BIGGER PICTURE (13.98)	The House Rules	
11	4	60	ASKING ALEXANDRIA SUMERIAN 022 (13.98)	Stand Up And Scream	
12	6	3	ASKING ALEXANDRIA SUMERIAN DIGITAL EX (6.98)	Life Gone Wild (EP)	
13	13	14	THE TALLEST MAN ON EARTH DEAD OCEANS 040* (14.98)	The Wild Hunt	
14	19	9	CHRISTINA PERRI ATLANTIC DIGITAL EX/AG (4.98)	Ocean Way Sessions (EP)	
15	11	4	THE DAMNED THINGS MERCURY 014845/IDJMG (9.98)	Ironclast	
16	15	5	KEVIN FOWLER KEVIN FOWLER 1000 (11.98)	The Best Of... So Far	
17	14	3	SKRILLEX BIG BEAT DIGITAL EX/AG (7.98)	Scary Monsters And Nice Sprites	
18	18	20	CHRIS AUGUST FERVENT 888065/WARNER BROS. (11.98)	No Far Away	
19	8	20	THE READY SET SIRE/DECA/DANCE 523723/WARNER BROS. (10.98)	I'm Alive, I'm Dreaming	
20	32	28	<b>GREATEST GAINER</b> THE LAURIE BERKNER BAND TWO TOMATOES 23409/RAZOR & TIE (9.98)	The Best Of The Laurie Berkner Band	
21	17	7	YELAWOLF GHET-O-VISION/DGC/INTERSCOPE 014450/IGA (10.98)	Trunk Muzik 0-60	
22	21	10	FITZ & THE TANTRUMS DANGEROUS BIRD 051* (15.98)	Pickin' Up The Pieces	
23	36	12	JJ HELLER STONE TABLE 101 (13.98)	When I'm With You	
24	26	15	ALOE BLACC STONES THROW 2245* (15.98)	Good Things	
25	29	13	THE SECRET SISTERS BELADROIT/UNIVERSAL REPUBLIC 014533*/UMRG (10.98)	The Secret Sisters	



The ukulele-playing Hawaiian musician earns his best sales week yet (2,000) and claims his first No. 1 on Top World Albums after five earlier entries in the past six years.



The Black Keys' Jan. 8 "SNL" appearance bleeds over into this side project the duo concocted with a gaggle of hip-hop acts, as it re-enters with a 94% gain.

Down below on the Heatseeker Songs chart at No. 11, Rockmafia's "The Big Bang" re-enters. Last week, Howard Stern repeatedly mentioned on his Sirius XM show how much he liked the tune, which no doubt led to its 77% jump in downloads (28,000).

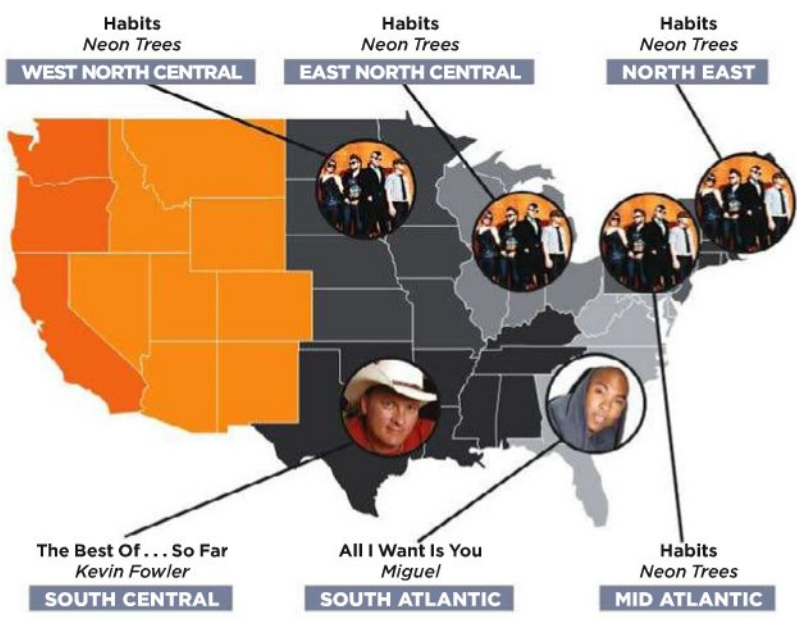
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
26	20	17	AUDREY ASSAD SPARROW 57075 (8.98)	The House You're Building	
27	35	35	TROMBONE SHORTY VERVE FORECAST 014104/VG (10.98)	Backatown	
28	30	19	ESPERANZA SPALDING HEADS UP 31810*/CONCORD (18.98)	Chamber Music Society	
29	24	23	WE CAME AS ROMANS EQUAL VISION 175 (13.98)	To Plant A Seed	
30	31	13	ARIEL PINK'S HAUNTED GRAFFITI 4AD 3X15* (14.98)	Before Today	
31	NEW		SHARON VAN ETTEN BA DA BING! 072* (10.98)	Epic	
32	27	11	WARPAINT ROUGH TRADE 580* (14.98)	The Fool	
33	43	36	ONE ESKIMO SHANGRI-LA 101040* (9.98)	One eskimO	
34	RE-ENTRY		WESS MORGAN FEAT. THE CELEBRATION OF LIVE CHOIR BOWTIE 0175/FLPSIDE (12.98)	Under An Open Heaven	
35	33	6	TWO DOOR CINEMA CLUB GLASSNOTE 110 (12.98)	Tourist History	
36	RE-ENTRY		BLAKROC BLAKROC 33032* EX (13.98)	BlakRoc	
37	34	22	CRYSTAL CASTLES FICTION/LAST GANG/UNIVERSAL MOTOWN 014374/UMRG (10.98)	Crystal Castles	
38	10	6	MANDY BARNETT CRACKER BARREL/ROUNDER 610663 EX/CONCORD (11.98)	Winter Wonderland	
39	NEW		MIDDLE CLASS RUT BRIGHT ANTENNA 2338*/ALG (14.98)	No Name No Color	
40	37	5	VOLBEAT VERTIGO/UNIVERSAL REPUBLIC 015113/UMRG (13.98)	Beyond Hell/Above Heaven	
41	RE-ENTRY		TWIN SHADOW TERRIBLE 005* (9.98)	Forget	
42	RE-ENTRY		AFROCUBISM WORLD CIRCUIT/NONESUCH 525993/WARNER BROS. (18.98)	AfroCubism	
43	RE-ENTRY		KERRIE ROBERTS REUNION 10147/SONY MUSIC (9.98)	Kerrie Roberts	
44	16	3	CODY SIMPSON ATLANTIC DIGITAL EX/AG (4.98)	4 U (EP)	
45	40	8	LISSIE FAT POSSUM 1230 (12.98)	Catching A Tiger	
46	RE-ENTRY		SWEDISH HOUSE MAFIA ASTRALWERKS 09666 (18.98)	Until One	
47	25	7	MOTIONLESS IN WHITE FEARLESS 30142 (12.98)	Creatures	
48	45	63	SIDEWALK PROPHETS FERVENT 887900/WARNER BROS. (9.98)	These Simple Truths	
49	RE-ENTRY		CALIBRE 50 DISA 721614/UMLE (10.98)	Renovar O Morir	
50	39	4	TAME IMPALA MODULAR DIGITAL EX (9.98)	InnerSpeaker	

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 act's subsequent releases are ineligible to appear on Heatseeker Albums. Titles are ranked by radio airplay audience impressions as measured by Nielsen BDS, sales data as compiled by Nielsen SoundScan and streaming activity data provided by online music sources (as of 2/20/11). Promotional 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	2	12	<b>#1 MAYBE</b> 3 WKS SICK PUPPIES (RMR/VIRGIN/CAPITOL)	
2	4	10	ARE YOU GONNA KISS ME OR NOT THOMPSON SQUARE (STONEY CREEK)	
3	RE-ENTRY		COUNTRY STRONG GWYNETH PALTROW (RCA NASHVILLE)	
4	5	18	SMOKE A LITTLE SMOKE ERIC CHURCH (EMI NASHVILLE)	
5	11	17	TIGHTEN UP THE BLACK KEYS (NONESUCH/WARNER BROS.)	
6	7	5	BASS DOWN LOW DEV FEATURING THE CATARACS (INDIE-POP/UNIVERSAL REPUBLIC)	
7	6	5	DO THE JOHN WALL TROOP 41 (KARIZMATIC/UNIVERSAL REPUBLIC)	
8	12	10	FROM A TABLE AWAY SUNNY SWEENEY (REPUBLIC NASHVILLE)	
9	9	20	PORN STAR DANCING MY DARKEST DAYS FEATURING ZAKK WYLDE (MVR/604/MERCURY/IDJMG)	
10	10	5	MAKE IT RAIN TRAVIS PORTER (PORTER HOUSE/JIVE/JLG)	
11	RE-ENTRY		THE BIG BANG ROCKMAFIA (RMR)	
12	3	3	BIG NIGHT BIG TIME RUSH (NICKELODEON/COLUMBIA)	
13	16	8	WILDFLOWER THE JANEDEAR GIRLS (REPRISE (NASHVILLE)/WMN)	
14	17	5	BUZZIN' MANN FEATURING 50 CENT (MERCURY/IDJMG)	
15	NEW		GIVE IN TO ME GARRETT HEDLUND & LEIGHTON MEESTER (SCREEN GEMS PRODUCTIONS/MADISON GATE)	
16	18	15	DANZA KUDURO DON OMAR & LUCENZO (YANIS/ORFANATO/MACHETE/UNIVERSAL MUSIC LATINO)	
17	20	13	YOU ARE CHARLIE WILSON (P MUSIC/JIVE/JLG)	
18	19	3	THE CAVE MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)	
19	15	15	BED INTRUDER SONG ANTOINE DODSON & THE GREGORY BROTHERS FEAT. KELLY DODSON (GREGORY RESIDENCE)	
20	8	11	OPPOSITE OF ADULTS CHIDDY BANG (VIRGIN/CAPITOL)	
21	23	13	CORAZON SIN CARA PRINCE ROYCE (TOP STOP)	
22	25	2	SHAKE ME DOWN CAGE THE ELEPHANT (DSP/JIVE/JLG)	
23	24	8	I WILL FOLLOW CHRIS TOMLIN (SIXTETHS/SPARROW/EMI CMG)	
24	RE-ENTRY		COUNTRY BOY AARON LEWIS FEATURING GEORGE JONES & CHARLIE DANIELS (STROUDAVARIOUS)	
25	NEW		SUMMER GIRL LEIGHTON MEESTER (SCREEN GEMS PRODUCTIONS/MADISON GATE)	

## REGIONAL HEATSEEKERS #1 ALBUMS



### PROGRESS REPORT

**Dev Featuring the Cataracs, "Bass Down Low"**  
Everyone has heard of Dev (the vocalist behind "poppin' bottles in the ice" on Far East Movement's "Like a G6"), but now she's charting for the first time as a lead artist with "Bass Down Low." The single steps one slot to No. 39 this week on Mainstream Top 40.



### MOUNTAIN

- Jenny Phillips  
We Believe: Songs For Youth 2011
- Clive Romney  
I Know The Scriptures Are True: Primary 2011
- Neon Trees  
Habits
- Local Natives  
Gorilla Manor
- Voice Male  
Christmas Live
- Alex Boye  
My Christmas Wish
- The Temper Trap  
Conditions
- Asking Alexandria  
Life Gone Wild (EP)
- DJ Clay  
Book Of The Wicked: The Mixtape Chapter 2
- Wiz Khalifa  
Deal Or No Deal

### PACIFIC

- Jake Shimabukuro  
Peace Love Ukulele
- Neon Trees  
Habits
- The Temper Trap  
Conditions
- Local Natives  
Gorilla Manor
- Miguel  
All I Want Is You
- Eliza Doolittle  
Meet Eliza Doolittle (EP)
- Aloe Blacc  
Good Things
- Wiz Khalifa  
Deal Or No Deal
- Fitz & The Tantrums  
Pickin' Up The Pieces
- The Tallest Man On Earth  
The Wild Hunt



**THE BILLBOARD HOT 100**

WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	2	1	15	<b>#1</b> <b>GRENADE</b> THE S.M.E.E.Z.I.N.G.T.O.N.S. (BRUNO MARS, PLAWRENCE, A. LEVINE, B. BROWN, C. KELLY, WYATT) @ ELEKTRA/ATLANTIC	Bruno Mars		1
2	1	2	12	<b>FIREWORK</b> STARGATE, SANDY VEE (K. PERRY, M. S. ERIKSEN, T.E. HERMANSEN, S. WILHELM, E. DEAN)	Katy Perry		1
3	4	4	12	<b>GREATEST GAINER/AIRPLAY</b> <b>WHAT'S MY NAME?</b> STARGATE (M.S. ERIKSEN, T.E. HERMANSEN, E. DEAN, THALE, A. GRAHAM) @ SRP/DEF JAM/DJMG	Rihanna Featuring Drake		1
4	3	3	11	<b>WE R WHO WE R</b> DR. LUKE, B. BLANCO, AMMO (K. SEBERT, J. COLEMAN, L. GOTTFELD, J. KASHER, HINDLIN, B. LEVIN) @ KEMOSABE/RCAR/MG	Ke\$ha		1
5	5	5	14	<b>RAISE YOUR GLASS</b> MAX MARTIN, SHELLBACK (PINK, MAX MARTIN, SHELLBACK)	Pink		1
6	6	7	7	<b>TONIGHT (I'M LOVIN' YOU)</b> ENRIQUE IGLESIAS FEATURING LUDACRIS & DJ FRANK E DJ FRANK E, J. LUTTRELL (L. CHRISTY, J. LUTTRELL, J. FRANKS, E. IGLESIAS, C. BRIDGES) @ UNIVERSAL REPUBLIC	Enrique Iglesias Featuring Ludacris & DJ Frank E		6
7	8	6	14	<b>BLACK AND YELLOW</b> STARGATE (C. THOMAS, M. S. ERIKSEN, T.E. HERMANSEN)	Wiz Khalifa		6
8	7	9	9	<b>THE TIME (DIRTY BIT)</b> WILL I.A.M, DJ AMMO (W. ADAMS, A. PINEDA, D. LEROY, F. PREVITE, J. DENICOLA, D. MARKOWITZ) @ INTERSCOPE	The Black Eyed Peas		9
9	9	10	25	<b>JUST THE WAY YOU ARE</b> THE S.M.E.E.Z.I.N.G.T.O.N.S., NEEDZ (BRUNO MARS, PLAWRENCE, A. LEVINE, K. CAIN, K. WALTON) @ ELEKTRA/ATLANTIC	Bruno Mars		1
10	12	13	18	<b>ONLY GIRL (IN THE WORLD)</b> STARGATE, SANDY VEE (C. JOHNSON, M. S. ERIKSEN, T.E. HERMANSEN, S. WILHELM) @ SRP/DEF JAM/DJMG	Rihanna		1
11	13	16	32	<b>DYNAMITE</b> DR. LUKE, B. BLANCO (L. GOTTFELD, MAX MARTIN, B. LEVIN, B. MCKEE, T. CRUZ) @ MERCURY/DJMG	Taio Cruz		3
12	17	11	4	<b>6 FOOT 7 FOOT</b> S. CRAWFORD (D. CARTER, S. CRAWFORD, P. PANKY, W. ATTAWAY, I. BULGIE) @ CASH MONEY/UNIVERSAL MOTOWN	Lil Wayne Featuring Cory Cruz		9
13	15	14	18	<b>NO HANDS</b> WAKA FLOCKA FLAME FEATURING ROSCOE DASH & WALE DRUMMA BOY (J. JONES, J.L. JOHNSON, D. AKINTIMOHIN, C. GHOLSON) @ 1017 BRICK SQUAD/ASTYLE/WARNER BROS.	Waka Flocka Flame Featuring Roscoe Dash & Wale		13
14	11	8	22	<b>BOTTOMS UP</b> KANE BEATZ, TRACK DEALER (TNEVERSON, T.SCALES, E. MILES, D.A. JOHNSON, M. JAMES, O. T. MARAJ) @ SONGBOOK/ATLANTIC	Trey Songz Featuring Nicki Minaj		6
15	10	12	21	<b>JUST A DREAM</b> JIM JONINS, RICO LOVE (C. HAYNES, JR., J. G. SCHEFFER, RICO LOVE, FROMANO) @ DERRTY/UNIVERSAL MOTOWN	Nelly		3
16	19	19	11	<b>YEAH 3X</b> DJ FRANK E (J. FRANKS, C. BROWN, K. MCCALL, A. STREETER)	Chris Brown		16
17	21	22	14	<b>STEREO LOVE</b> E. MAYA (E. M. ILIE, V. CORNEVA)	Edward Maya & Vika Jigulina		16
18	16	17	26	<b>DJ GOT US FALLIN' IN LOVE</b> MAX MARTIN, SHELLBACK (MAX MARTIN, SHELLBACK, S. KOTECHE, A. C. PEREZ) @ ELEKTRA/ATLANTIC	Usher Featuring Pitbull		4
19	14	15	22	<b>LIKE A G6</b> THE CATARACS (K. NISHIMURA, J. ROH, J. CHOUNG, D. SINGER, VINE, H. HOLLOWELL, D. HARR) @ CHERRYTREE/INTERSCOPE	Far*East Movement Featuring Cataracs & Dev		1
20	23	18	7	<b>COMING HOME</b> ALEX DA KID (A. GRANT, S. GRAY, S. CARTER, J.L. COLE)	Diddy - Dirty Money Featuring Skylar Grey		18
21	22	26	20	<b>F**K YOU (FORGET YOU)</b> THE S.M.E.E.Z.I.N.G.T.O.N.S. (CALLAWAY, BRUNO MARS, PLAWRENCE, A. LEVINE, C. BROWN) @ RADICAL/VEVO/ELEKTRA/RRP	Cee Lo Green		9
22	27	32	15	<b>HEY BABY (DROP IT TO THE FLOOR)</b> SANDY VEE (S. WILHELM, A. C. PEREZ, T. PAIN)	Pitbull Featuring T-Pain		22
23	34	39	6	<b>ROCKETEER</b> STARGATE, THE S.M.E.E.Z.I.N.G.T.O.N.S., LYP, J. REYES, R. POMLUI, BRUNO MARS, PLAWRENCE, A. LEVINE, A. NISHIMURA, J. ROH (J. CHOUNG) @ CHERRYTREE/INTERSCOPE	Far*East Movement Featuring Ryan Tedder		23
24	20	20	16	<b>PLEASE DON'T GO</b> M. POSNER, B. BLANCO (M. POSNER, B. LEVIN)	Mike Posner		16
25	25	27	11	<b>BACK TO DECEMBER</b> N. CHAPMAN, T. SWIFT (T. SWIFT)	Taylor Swift		6
26	18	21	25	<b>TEENAGE DREAM</b> DR. LUKE, B. BLANCO, MAX MARTIN (K. PERRY, L. GOTTFELD, MAX MARTIN, B. LEVIN, B. MCKEE) @ CAPITOL	Katy Perry		2
27	24	24	32	<b>ANIMAL</b> T. PAGNOTTA (T. GLENN, T. PAGNOTTA, B. CAMPBELL)	Neon Trees		13
28	26	28	29	<b>SECRETS</b> R.M. TEDDER (R.M. TEDDER)	OneRepublic		21
29	28	25	21	<b>RIGHT ABOVE IT</b> KANE (D. CARTER, A. GRAHAM, D. A. JOHNSON)	Lil Wayne Featuring Drake		6
30	41	43	15	<b>JAR OF HEARTS</b> B. YERETSAN (C. PERRI, B. YERETSAN, D. LAWRENCE)	Christina Perri		30
31	44	48	10	<b>SOMEWHERE WITH YOU</b> B. CANNON, K. CHESNEY (J. HARDING, S. MCANALLY)	Kenny Chesney		31
32	42	47	10	<b>FELT GOOD ON MY LIPS</b> B. GALLIMORE, T. MCGRAW (B. WARREN, B. WARREN, J. BEAVERS, B. BEAVERS) @ CURB	Tim McGraw		26
33	30	36	28	<b>CLUB CAN'T HANDLE ME</b> D. GUETTA, T. DILLARD, C. KEYS, C. LIVINGSTON, M. CARENO, D. GUETTA, F. RIESTERER, G. TUNFORD) @ POE BOY/ATLANTIC	Flo Rida Featuring David Guetta		9
34	32	38	35	<b>I LIKE IT</b> REDONE (N. KHAYAT, E. IGLESIAS, L. RICHIE, A. C. PEREZ)	Enrique Iglesias Featuring Pitbull		2
35	40	31	7	<b>PRETTY GIRL ROCK</b> C. HARMONY (S. C. SMITH, C. HARMON, R. MACDONALD, W. SALTER, B. WITHERS) @ MOSLEY/ZONE 4/INTERSCOPE	Keri Hilson		31
36	47	41	4	<b>HIGHER</b> SANDY VEE, T. CRUZ (T. CRUZ, S. WILHELM, T. MCCOY)	Taio Cruz Featuring Travie McCoy		36
37	46	45	15	<b>ASTON MARTIN MUSIC</b> J.L.S. T.I.C. LEAGUE (W. ROBERTS, I.I.K. CROWE, E. ORTIZ, A. GRAHAM, C. PAYNE) @ MAYBACH/SLIP-N-SLIDE/DEF JAM/DJMG	Rick Ross Featuring Drake & Christette Michele		30
38	33	33	27	<b>IF I DIE YOUNG</b> P. WORLEY (K. PERRY)	The Band Perry		19
39	53	59	6	<b>GREATEST GAINER/DIGITAL</b> <b>WHO DAT GIRL</b> DR. LUKE, B. BLANCO (T. DILLARD, L. GOTTFELD, C. KELLY, B. LEVIN, BRUNO MARS, PLAWRENCE) @ POE BOY/ATLANTIC	Flo Rida Featuring Akon		39
40	38	29	19	<b>NO LOVE</b> JUST BLAZE (M. MATHERS, D. CARTER, J. SMITH, D. HALLIGAN, J. TORELO) @ WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem Featuring Lil Wayne		23
41	29	23	12	<b>WHIP MY HAIR</b> JUKEBOX, O. BANGA (R. JACKSON, J. ROCKWELL)	Willow		11
42	49	53	17	<b>RHYTHM OF LOVE</b> I. KIRKPATRICK (T. LOPEZ)	Plain White T's		42
43	39	37	15	<b>RIGHT THRU ME</b> DREW MEYER (D. T. MARAJ, A. THIELK, S. HACKER) @ YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN	Nicki Minaj		26
44	36	40	24	<b>STUCK LIKE GLUE</b> B. GALLIMORE, K. BUSH, J. NETTLES (J. D. NETTLES, K. BUSH, K. GRIFFIN, S. CARTER) @ MERCURY NASHVILLE	Sugarland		17
45	55	51	9	<b>DOWN ON ME</b> M. SCHULTZ (J. FELTON, M. SCHULTZ, C. J. JACKSON, JR.) @ MICK SCHULTZ/DEF JAM/DJMG	Jeremih Featuring 50 Cent		45
46	35	35	29	<b>LOVE THE WAY YOU LIE</b> ALEX DA KID (M. MATHERS, A. GRANT, S. GRAY)	Eminem Featuring Rihanna		1
47	70	73	5	<b>MORE</b> REDONE (N. KHAYAT, C. HINSHAW, JR., J. RAYMOND IV)	Usher		47
48	43	46	20	<b>MY KINDA PARTY</b> M. KNOX (B. GILBERT)	Jason Aldean		39
49	52	57	10	<b>DON'T YOU WANNA STAY</b> M. KNOX (J. SELLERS, P. JENKINS, A. GIBSON)	Jason Aldean With Kelly Clarkson		49
50	31	42	23	<b>MINE</b> N. CHAPMAN, T. SWIFT (T. SWIFT)	Taylor Swift		3
51	63	69	4	<b>MOMENT 4 LIFE</b> T-MINUS (O. T. MARAJ, A. GRAHAM, T. WILLIAMS, N. SEETHERAM) @ YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN	Nicki Minaj Featuring Drake		51
52	51	54	10	<b>WHO ARE YOU WHEN I'M NOT LOOKING</b> S. HENDRICKS (E. B. LEE, J. W. WIGGINS)	Blake Shelton		51
53	48	30	3	<b>I JUST HAD SEX</b> DJ FRANK E, SKINS (A. SAMBERG, A. SCHAFFER, J. TACCONE, J. FRANKS, J. BETTIS) @ UNIVERSAL REPUBLIC	The Lonely Island Featuring Akon		30
54	54	55	17	<b>DOG DAYS ARE OVER</b> PEPWORTH (F. WELCH, J. SUMMERS)	Florence + The Machine		21
55	62	67	15	<b>PUT YOU IN A SONG</b> D. HUFF, K. URBAN (S. BUXTON, J. HUGHES, K. URBAN)	Keith Urban		55

**16** As singer enters the top five on R&B/Hip-Hop Songs with "No BS" (91-75 on this list), his pop-centric effort continues its Hot 100 climb while soaring 16-10 on Hot 100 Airplay, his 12th top 10 on that chart. Since he first charted in 2005, only T-Pain (16) and Rihanna (15) have had more top 10s.



**39** Track is the only title that was on the 75-position Hot Digital Songs chart last week to post a sales increase this frame (up 6% to 63,000). Only other actual increases come from debuts and re-entries.



**57** Singer sprints back onto the chart as pop radio play for the track (No. 29 on Mainstream Top 40) prompts an 85% digital spike to 36,000, 42% of which is of the radio-friendly edited version.



**81** Actress charts a third title with track from motion picture "Country Strong," in which she stars. Paltrow previously placed two tracks on the list in December from her guest-starring turn on "Glee." She's now not too far behind hubby Chris Martin, who's appeared 10 times on the Hot 100 (nine with Coldplay) since 2001.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
56	72	77	8	<b>MARRY ME</b> M. TEREFE (P. MOHANN)	Train		56
57	RE-ENTRY	2	2	<b>F**KIN' PERFECT</b> MAX MARTIN, SHELLBACK (PINK, MAX MARTIN, SHELLBACK)	Pink		57
58	60	63	16	<b>MAMA'S SONG</b> M. BRIGHT (C. UNDERWOOD, K. DIOGUARDI, M. FREDERIKSEN, L. LAIRD)	Carrie Underwood		56
59	61	60	17	<b>CAN'T BE FRIENDS</b> M. WINANS (M. WINANS, M. JONES, C. Q. FORBES, R. SAKAMOTO, T. NEVERSON, T. TAYLOR)	Trey Songz		43
60	65	70	14	<b>WAITING FOR THE END</b> R. RUBIN, M. SHINODA (LINKIN PARK)	Linkin Park		60
61	66	72	7	<b>LET ME DOWN EASY</b> C. CHAMBERLAIN, B. CURRINGTON (M. DODSON, J. HANSON, M. NESLER)	Billy Currington		61
62	58	50	8	<b>KUSH</b> DJ KHULI, K. RAHMAN, A. YOUNG, A. THIAM, A. JOHNSON (I. D. TANNENBAUM, A. RANSON, M. JONES, I. B. HOVEY, C. T. T)	Dr. Dre Featuring Snoop Dogg & Akon		34
63	57	52	14	<b>MEMORIES</b> D. GUETTA, F. FRISTER (S. R. S. MESCUDI, D. GUETTA, F. FRISTERER)	David Guetta Featuring Kid Cudi		46
64	68	80	10	<b>VOICES</b> J. STROUD (C. YOUNG, C. TOMPKINS, C. WISEMAN)	Chris Young		63
65	67	79	7	<b>MAYBE</b> A. ARMATO, T. JAMES (S. MOORE, E. ANZAL, M. FREDERIKSEN)	Sick Puppies		65
66	56	56	17	<b>WE NO SPEAK AMERICANO</b> D. MACLENNAN (J. PETERSON, S. MARTINEZ, D. MACLENNAN, R. CAROSONE, SALERNO, N. SALERNO) @ ULTRA	Yolanda Be Cool & Dcup		29
67	69	64	6	<b>FIRE FLAME</b> KILL WILL (B. WILLIAMS, D. CARTER, W. VONER)	Birdman Featuring Lil Wayne		64
68	84	96	11	<b>SOMEONE ELSE CALLING YOU BABY</b> J. STEVENS (L. BRYAN, J. STEVENS)	Luke Bryan		68
69	80	87	4	<b>ARE YOU GONNA KISS ME OR NOT</b> NEW VOICE (J. COLLINS, D. L. MURPHY)	Thompson Square		69
70	59	49	8	<b>HOLD MY HAND</b> A. THIAM, M. JACKSON (A. THIAM, G. TUNFORD, C. KELLY)	Michael Jackson Duet With Akon		39
71	76	65	3	<b>THIS IS COUNTRY MUSIC</b> F. ROGERS (B. PAISLEY, C. DUBOIS)	Brad Paisley		65
72	78	62	5	<b>FALL FOR YOUR TYPE</b> N. SHEBIB (N. SHEBIB, A. GRAHAM, N. CAMPBELL, M. DIAZ, RODRIGUEZ)	Jamie Foxx Featuring Drake		62
73	73	71	12	<b>LAY IT DOWN</b> AWESOME JONES! (V. BOZEMAN, J. JONES, E. DEAN, V. BOZEMAN) @ YOUNG-GOLDIE/ZONE 4/INTERSCOPE	Lloyd		64
74	81	92	19	<b>THE BREATH YOU TAKE</b> T. BROWN, G. STRAIT (D. DILLON, J. J. DILLON, C. BEATHARD)	George Strait		63
75	91	90	5	<b>NO BS</b> THA BIZNESS (K. MCCALL, C. BROWN, C. WHITACRE, J. HENDERSOIN)	Chris Brown		75
76	86	83	9	<b>MAKE A MOVIE</b> THE LEGENDARY TRAXSTER (C. T. MITCHELL, S. LINDLEY, T. PAIN)	Twista Featuring Chris Brown		71
77	50	58	4	<b>FREAK THE FREAK OUT</b> BACKHOUSE, MIKE, THE SUPER CHRIS (M. T. CORCORAN, C. J. ABRAHAM, M. HEJUN, Z. HEKUM, D. SCHNEIDER) @ WICKEDLOON/COLUMBIA	Victorious Cast Featuring Victoria Justice		50
78	71	82	17	<b>TURN ON THE RADIO</b> D. HUFF (J. P. TANG, M. OAKLEY, C. OAKLEY)	Reba		53
79	82	94	9	<b>HELLO WORLD</b> P. WORLEY (T. DOUGLAS, T. LANE, D. LEE)	Lady Antebellum		70
80	94	-	3	<b>WHAT DO YOU WANT</b> D. BRAINARD, J. NIEMANN (J. L. NIEMANN, R. BROWN, R. BRADSHAW) @ SEA GAYLE/ARISTA NASHVILLE	Jerrod Niemann		80
81	HOT SHOT DEBUT	1	1	<b>COUNTRY STRONG</b> B. GALLIMORE (J. HANSON, T. MARTIN, M. NESLER)	Gwyneth Paltrow		81
82	98	-	2	<b>A LITTLE BIT STRONGER</b> T. BROWN (L. LAIRD, H. LINDSEY, SCOTT)	Sara Evans		82
83	83	93	17	<b>SMOKE A LITTLE SMOKE</b> J. JOYCE (E. CHURCH, J. HYDE, D. WILLIAMS)	Eric Church		78
84	87	98	10	<b>BULLETS IN THE GUN</b> T. KEITH (T. KEITH, R. RUTHERFORD)	Toby Keith		84
85	RE-ENTRY	2	2	<b>WHO'S THAT CHICK?</b> D. GUETTA, G. TUNFORD, F. RIESTERER (D. GUETTA, G. TUNFORD, F. RIESTERER)	David Guetta Featuring Rihanna		73
86	RE-ENTRY	2	2	<b>YOU BE KILLIN EM</b> R. LESLIE (J. D. JACKSON, R. LESLIE, H. ROONEY)	Fabulous		86
87	RE-ENTRY	2	2	<b>TIGHTEN UP</b> DANGER MOUSE (THE BLACK KEYS)	The Black Keys		87
88	RE-ENTRY	2	2	<b>ALL OF THE LIGHTS</b> K. WEST (K. WEST, J. BHASKER, M. JONES, W. TROTTER)	Kanye West		88
89	99	-	4	<b>BASS DOWN LOW</b> THE CATARACS (H. HOLLOWELL, D. HARR, D. SINGER, VINE, D. DAILES)	Dev Featuring The Cataracs		74
90	85	86	6	<b>MARRY YOU</b> THE S.M.E.E.Z.I.N.G.T.O.N.S. (PLAWRENCE, A. LEVINE, BRUNO MARS)	Bruno Mars		85
91	RE-ENTRY	2	2	<b>FOR THE FIRST TIME</b> D. O'DONOGHUE, M. SHEEHAN (D. O'DONOGHUE, M. SHEEHAN)	The Script		91
92	RE-ENTRY	2	2	<b>THIS</b> F. ROGERS (D. RUCKER, F. ROGERS, K. DIOGUARDI)	Darius Rucker		83
93	74	78	19	<b>ONLY PRETTIER</b> F. LIODELL, M. WRUCKE (M. LAMBERT, N. HEMBY)	Miranda Lambert		61
94	93	81	3	<b>DO THE JOHN WALK</b> DEE MONEY (D. LASSITER, T. BROWN, L. DARGES, D. WILDER)	Troop 41		81
95	90	91	19	<b>ANYTHING LIKE ME</b> F. ROGERS (B. PAISLEY, C. DUBOIS, D. TURNBULL)	Brad Paisley		48
96	NEW	1	1	<b>FROM A TABLE AWAY</b> B. BEAVERS (S. SWEENEY, B. DIPIERO, K. ROCHELLE)	Sunny Sweeney		96
97	92	100	10	<b>MONSTER</b> K. WEST, S. C. CARTER, PREYVING, M. DEAN, W. ROBERTS, R. G. T. MARAJ, J. VERNON, J. BHASKER) @ ROC-A-FELLA/DEF JAM/DJMG	Kanye West Featuring Jay-Z, Rick Ross, Bon Iver & Nicki Minaj		18
98	RE-ENTRY	7	7	<b>PORN STAR DANCING</b> C. XROGGER, J. MOI (M. WALST, M. T. BRUNER, C. KROEGER, C. BRIDGES)	My Dicks Days Featuring Zack Wyldc		90
99	88	68	5	<b>THAT'S ALL SHE WROTE</b> DR. LUKE, (J. HARRIS, JR., M. MATHERS, L. GOTTFELD)	T.I. Featuring Eminem		18
100	NEW	1	1	<b>MAKE IT RAIN</b> F. KI (TRAVIS PORTER)	Travis Porter		100

**BETWEEN THE BULLETS**  
**MARS CONTINUES NO. 1 ROTATION**



Bruno Mars returns to the top of the Billboard Hot 100 as "Grenade" once again replaces Katy Perry's "Firework" at No. 1. "Grenade" supplanted "Firework" two weeks ago, only to have Perry's track reclaim



HOT 100 AIRPLAY™			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	<b>#1</b> WHAT'S MY NAME? 4 WKS	Rihanna feat. Drake (SRP/DEF JAM/IDJMG)
2	2	FIREWORK	Katy Perry (Capitol)
3	3	ONLY GIRL (IN THE WORLD)	Rihanna (SRP/DEF JAM/IDJMG)
4	6	GRENADE	Bruno Mars (Elektra/Atlantic)
5	4	RAISE YOUR GLASS	Pink (LaFace/JLG)
6	5	JUST THE WAY YOU ARE	Bruno Mars (Elektra/Atlantic)
7	7	WE R WHO WE R	Kesha (Kemosabe/RCA/RMG)
8	8	JUST A DREAM	Nelly (DeRtTY/Universal Motown)
9	9	DJ GOT US FALLIN' IN LOVE	Usher feat. Pitbull (LaFace/JLG)
10	16	YEAH 3X	Chris Brown (Jive/JLG)
11	13	NO HANDS	Waka Flocka Flame (1017 Brick Squad/Asylum Warner Bros.)
12	22	TONIGHT (I'M LOVIN' YOU)	Enrique Iglesias feat. Ludacris & DJ Frank E (Universal Republic)
13	10	DYNAMITE	Taio Cruz (Mercury/IDJMG)
14	21	BLACK AND YELLOW	Wiz Khalifa (Rostrum/Atlantic/RRP)
15	17	THE TIME (DIRTY BIT)	The Black Eyed Peas (Interscope)
16	12	BOTTOMS UP	Trey Songz feat. Nicki Minaj (Songbook/Atlantic)
17	11	LIKE A G6	Far East Movement feat. Cataracs & Dev (CherryTree/Interscope)
18	20	ASTON MARTIN MUSIC	Rick Ross feat. Drake & Chrisette Michele (Maybach/Slip-Slide/Def Jam/IDJMG)
19	18	STEREO LOVE	Edward Maya & Vika Jigulina (Ultra)
20	15	ANIMAL	Neon Trees (Mercury/IDJMG)
21	24	BACK TO DECEMBER	Taylor Swift (Big Machine/Universal Republic)
22	14	TEENAGE DREAM	Katy Perry (Capitol)
23	19	PLEASE DON'T GO	Mike Posner (J/RMG)
24	27	HEY BABY (DROP IT TO THE FLOOR)	Pitbull feat. T-Pain (Mr. 305/Polo Grounds/J/RMG)
25	26	CAN'T BE FRIENDS	Trey Songz (Songbook/Atlantic)

HOT DIGITAL SONGS™			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	<b>#1</b> GRENADE 4 WKS	Bruno Mars (Elektra/Atlantic)
2	2	FIREWORK	Katy Perry (Capitol)
3	5	TONIGHT (I'M LOVIN' YOU)	Enrique Iglesias feat. Ludacris & DJ Frank E (Universal Republic)
4	7	BLACK AND YELLOW	Wiz Khalifa (Rostrum/Atlantic)
5	8	THE TIME (DIRTY BIT)	The Black Eyed Peas (Interscope)
6	3	WE R WHO WE R	Kesha (Kemosabe/RCA/RMG)
7	12	6 FOOT 7 FOOT	Lil Wayne feat. Cory Gunz (Cash Money/Universal Motown)
8	4	RAISE YOUR GLASS	Pink (LaFace/JLG)
9	6	WHAT'S MY NAME?	Rihanna feat. Drake (SRP/DEF JAM/IDJMG)
10	13	DYNAMITE	Taio Cruz (Mercury/IDJMG)
11	17	F**K YOU (FORGET YOU)	Cee Lo Green (Radical/Columbia/Elektra/RRP)
12	15	NO HANDS	Waka Flocka Flame (1017 Brick Squad/Asylum Warner Bros.)
13	20	COMING HOME	Diddy - Dirty Money feat. Skylar Grey (Bad Boy/Interscope)
14	9	BOTTOMS UP	Trey Songz feat. Nicki Minaj (Songbook/Atlantic)
15	11	JUST THE WAY YOU ARE	Bruno Mars (Elektra/Atlantic)
16	23	STEREO LOVE	Edward Maya & Vika Jigulina (Ultra)
17	21	YEAH 3X	Chris Brown (Jive/JLG)
18	14	LIKE A G6	Far East Movement feat. Cataracs & Dev (CherryTree/Interscope)
19	16	ONLY GIRL (IN THE WORLD)	Rihanna (SRP/DEF JAM/IDJMG)
20	10	JUST A DREAM	Nelly (DeRtTY/Universal Motown)
21	31	HEY BABY (DROP IT TO THE FLOOR)	Pitbull feat. T-Pain (Mr. 305/Polo Grounds/J/RMG)
22	39	ROCKETEER	Far East Movement feat. Ryan Tedder (CherryTree/Interscope)
23	38	JAR OF HEARTS	Christina Perri (Ms. Perri Lane/Atlantic/RRP)
24	18	DJ GOT US FALLIN' IN LOVE	Usher feat. Pitbull (LaFace/JLG)
25	22	PLEASE DON'T GO	Mike Posner (J/RMG)

ROCK™			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	<b>#1</b> SECRETS 7 WKS	OneRepublic (Mosley/Interscope)
2	1	ANIMAL	Neon Trees (Mercury/IDJMG)
3	5	RHYTHM OF LOVE	Plain White T's (Hollywood)
4	4	DOG DAYS ARE OVER	Florence + The Machine (Universal Republic)
5	7	MARRY ME	Train (Columbia)
6	3	HEY, SOUL SISTER	Train (Columbia)
7	6	LITTLE LION MAN	Mumford & Sons (Gentleman of the Road/Red/Glassnote)
8	8	WAITING FOR THE END	Linkin Park (Machine Shop/Warner Bros.)
9	16	PORN STAR DANCING	My Darkest Days feat. Zack Wile (Mr. 305/Mercury/IDJMG)
10	9	MAYBE	Sick Puppies (RMR/Virgin/Capitol)
11	35	TIGHTEN UP	The Black Keys (Nonesuch/Warner Bros.)
12	19	FOR THE FIRST TIME	The Script (Phonogenic/Epic)
13	10	DON'T STOP BELIEVIN'	Journey (Columbia/Legacy)
14	24	CAVE	Mumford & Sons (Gentleman of the Road/Red/Glassnote)
15	36	COUNTRY BOY	Aaron Lewis feat. George Jones & Charlie Daniels (Stroud/Warner)

R&B/HIP-HOP™			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	<b>#1</b> BLACK AND YELLOW 3 WKS	Wiz Khalifa (Rostrum/Atlantic)
2	5	6 FOOT 7 FOOT	Lil Wayne feat. Cory Gunz (Cash Money/Universal Motown)
3	1	WHAT'S MY NAME?	Rihanna feat. Drake (SRP/DEF JAM/IDJMG)
4	8	F**K YOU (FORGET YOU)	Cee Lo Green (Radical/Columbia/Elektra/Atlantic)
5	7	NO HANDS	Waka Flocka Flame (1017 Brick Squad/Asylum Warner Bros.)
6	10	COMING HOME	Diddy - Dirty Money feat. Skylar Grey (Bad Boy/Interscope)
7	3	BOTTOMS UP	Trey Songz feat. Nicki Minaj (Songbook/Atlantic)
8	6	LIKE A G6	Far East Movement feat. Cataracs & Dev (CherryTree/Interscope)
9	4	JUST A DREAM	Nelly (DeRtTY/Universal Motown)
10	12	HEY BABY (DROP IT TO THE FLOOR)	Pitbull feat. T-Pain (Mr. 305/Polo Grounds/J/RMG)
11	9	DJ GOT US FALLIN' IN LOVE	Usher feat. Pitbull (LaFace/JLG)
12	13	RIGHT ABOVE IT	Lil Wayne feat. Drake (Cash Money/Universal Motown)
13	11	WHIP MY HAIR	Willow (Roc-A-Fella/Columbia)
14	18	PRETTY GIRL ROCK	Keri Hilson (Mosley/Geffen/Interscope)
15	29	NO LOVE	Eminem feat. Lil Wayne (Web/Shady/Aftermath/Interscope)

CHRISTIAN™			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	7	<b>#1</b> OUR GOD 14 WKS	Chris Tomlin (SixSteps/Sparrow/EMI CMG)
2	8	I WILL FOLLOW	Chris Tomlin (SixSteps/Sparrow/EMI CMG)
3	1	MONSTER	Skillet (Ardent/INO)
4	3	AWAKE AND ALIVE	Skillet (Ardent/INO)
5	6	HOW TO SAVE A LIFE	The Fray (Epic)
6	2	HERO	Skillet (Ardent/INO)
7	11	LIGHT UP THE SKY	The Aftermath (INO)
8	5	GIVE ME YOUR EYES	Brandon Heath (Mowmode/Reunion/PLG)
9	12	LEAD ME	Sanctus Real (Sparrow/EMI CMG)
10	9	YOU AND ME	Lifeshouse (Geffen/Interscope)
11	10	BY YOUR SIDE	Tenth Avenue North (Reunion/PLG)
12	16	STARRY NIGHT	Chris August (Fervent/Word-Curb)
13	4	TEMPORARY HOME	Carrie Underwood (19/Arista Nashville)
14	15	I CAN ONLY IMAGINE	MercyMe (INO)
15	41	DARE YOU TO MOVE	Switchfoot (Columbia/Sparrow/EMI CMG)

COUNTRY™			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	<b>#1</b> BACK TO DECEMBER 3 WKS	Taylor Swift (Big Machine)
2	2	IF I DIE YOUNG	The Band Perry (Republic Nashville)
3	3	STUCK LIKE GLUE	Sugarland (Mercury)
4	6	SOMEWHERE WITH YOU	Kenny Chesney (BNA)
5	8	DON'T YOU WANNA STAY	Jason Aldean with Kelly Clarkson (Broken Bow)
6	7	FELT GOOD ON MY LIPS	Tim McGraw (Curb)
7	4	MINE	Taylor Swift (Big Machine)
8	5	MY KINDA PARTY	Jason Aldean (Broken Bow)
9	9	WHO ARE YOU WHEN I'M NOT LOOKING	Blake Shelton (Reprise/WMN)
10	12	ARE YOU GONNA KISS ME OR NOT	Timothy L. Black (Stoney Creek)
11	47	COUNTRY STRONG	Gwyneth Paltrow (RCA)
12	10	NEED YOU NOW	Lady Antebellum (Capitol Nashville)
13	17	A LITTLE BIT STRONGER	Sara Evans (RCA Nashville)
14	14	LET ME DOWN EASY	Billy Currington (Mercury)
15	11	AS SHE'S WALKING AWAY	Zac Brown Band feat. Alan Jackson (Southern Ground/Atlantic/CBS Records)

LATIN™			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	<b>#1</b> WAKA WAKA (THIS TIME FOR AFRICA) 27 WKS	Shakira feat. Freshlyground (Epic/Sony Music Latin)
2	2	LOCA	Shakira feat. El Cata (Epic/Sony Music Latin)
3	3	BON, BON	Pitbull (Mr. 305-Famous Artist/Sony Music Latin)
4	4	HIPS DON'T LIE	Shakira feat. Wyclef Jean (Epic/Sony Music Latin)
5	5	I KNOW YOU WANT ME (CALLE OCHO)	Pitbull (Ultra)
6	6	DANZA KUDURO	Don Omar & Lucenzo (Rimas/Orphano/Interscope/Universal Music Latin)
7	7	HEROE	Enrique Iglesias (Interscope/Universal Music Latin)
8	8	LOBA	Shakira (Epic/Sony Music Latin)
9	9	CORAZON SIN CARA	Prince Royce (Top Stop)
10	10	STAND BY ME	Prince Royce (Top Stop)
11	11	LA DESPEDIDA	Daddy Yankee (El Cartel)
12	15	ESTOY ENAMORADO	Wisin & Yandel (Wyndyatche/Universal Music Latin)
13	12	DIMELO	Enrique Iglesias (Interscope/Universal Music Latin)
14	11	GITANA	Shakira (Epic/Sony Music Latin)
15	16	CUANDO ME ENAMORO	Enrique Iglesias feat. Juan Luis Guerra (Universal Music Latin)

REGIONAL MEXICAN™			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	5	<b>#1</b> NI LO INTENTES 1 WK	Julion Alvarez & Su Norteno Banda (Disa/Asl)
2	11	ME ENCANTARIA	Fidel Rueda (Disa)
3	3	ME DUELE	Roberto Tapia (Fonovisa)
4	1	AMARTE A LA ANTIGUA	Pedro Fernandez (Fonovisa)
5	6	ARRASTRANDO LAS PATAS	Larry Hernandez (Mendieta/Fonovisa)
6	2	DIME QUE ME QUIERES	Banda El Recodo de Cruz Lizarraga (Fonovisa)
7	12	ROBARTE UN BESO	Intocable (G.I.M.)
8	4	ANDO BIEN PEDO	Banda Los Recoditos (Disa)
9	14	CULIACAN VS. MAZATLAN	Calibre 50 feat. Gerardo Ortiz (Disa)
10	7	NINA DE MI CORAZON	La Apollodora Banda El Limon de Rene Camacho (Disa)
11	15	MENTE EN BLANCO	Voz de Mando (Disa)
12	10	BIDI BIBI BOM BOM	Selena (EMI Latin/Capitol Latin)
13	9	TE PRESUMO	Banda El Recodo (Fonovisa)
14	8	COMO LA FLOR	Selena (EMI Latin/Capitol Latin)
15	25	EL TROKERO LOKOCHON	Gerardo Ortiz (Del/Sony Music Latin)

HOT 100 AIRPLAY: 1,276 stations, encompassing pop, adult, rock, country, R&B/hip-hop, Christian, gospel, dance, jazz and Latin formats, are electronically monitored 24 hours a day, 7 days a week by Nielsen Broadcast Data Systems. HOT DIGITAL SONGS: Digital songs, as electronically monitored 24 hours a day, 7 days a week by Nielsen Broadcast Data Systems. HOT AIRPLAY and Hot Digital Songs data is used to compile the Billboard Hot 100. All charts © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.



MAINSTREAM TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	<b>#1</b> FIREWORK KATY PERRY (CAPITOL)
2	3	12	WE R WHO WE R KESHA (KEMOSABE/RCA/RMG)
3	5	11	GRENADE BRUNO MARS (ELEKTRA/ATLANTIC)
4	2	14	RAISE YOUR GLASS PINK (LAFACE/JLG)
5	7	11	<b>GREATEST GAINER</b> WHAT'S MY NAME? RIHANNA FEAT. DRAKE (SRP/DEF JAM/IDJMG)
6	4	18	ONLY GIRL (IN THE WORLD) RIHANNA (SRP/DEF JAM/IDJMG)
7	6	22	JUST A DREAM NELLY (DERRTY/UNIVERSAL MOTOWN)
8	10	10	THE TIME (DIRTY BIT) THE BLACK EYED PEAS (INTERSCOPE)
9	12	8	TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK K (UNIVERSAL REPUBLIC)
10	9	16	PLEASE DON'T GO MIKE POSNER (J/RMG)
11	8	24	JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
12	13	8	YEAH 3X CHRIS BROWN (JIVE/JLG)
13	14	10	STEREO LOVE EDWARD MAYER & VIKI JIGULINA (ULTRA)
14	11	26	DJ GOT US FALLIN' IN LOVE USHER FEAT. PITBULL (LAFACE/JLG)
15	17	6	ROCKETEER FAR*EAST MOVEMENT FEAT. RYAN TEDDER (CHERRYTREE/INTERSCOPE)
16	15	19	LIKE A G6 FAR*EAST MOVEMENT FEAT. CATARACS & DEV (CHERRYTREE/INTERSCOPE)
17	16	15	BOTTOMS UP TREY SONGZ FEAT. NICKI MINAJ (SONGBOOK/ATLANTIC)
18	18	7	COMING HOME DIDDY - DIRTY MONEY FEAT. SKYLAR GREY (BAD BOY/INTERSCOPE)
19	19	6	BACK TO DECEMBER TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
20	20	8	HEY BABY (DROP IT TO THE FLOOR) PITBULL FEAT. T-PAIN (MR. 305/POLO GROUNDS/J/RMG)
21	23	5	HIGHER TAIO CRUZ FEAT. TRAVIE MCCOY (MERCURY/IDJMG)
22	22	10	MAYBE SICK PUPPIES (RMR/VIRGIN/CAPITOL)
23	26	5	MORE USHER (LAFACE/JLG)
24	21	9	NO LOVE EMINEM FEAT. LI WAYNE (WEBB/SHADY/AFTERMATH/INTERSCOPE)
25	28	5	WHO DAT GIRL FLO RIDA FEAT. AKON (POE BOY/ATLANTIC)
26	25	14	MEMORIES DAVID GUETTA FEAT. KID CUDI (GUM/ASTRALWERKS/CAPITOL)
27	27	17	KING OF ANYTHING SARA BAREILLES (EPIC)
28	29	7	WAITING FOR THE END LINKIN PARK (MACHINE SHOP/WARNER BROS.)
29	NEW		F**KIN' PERFECT PINK (LAFACE/JLG)
30	33	4	BLACK AND YELLOW WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
31	30	13	F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/ELEKTRA/RRP)
32	34	4	JAR OF HEARTS CHRISTINA PERRI (MS. PERRI LANE/ATLANTIC/RRP)
33	31	7	RHYTHM OF LOVE PLAIN WHITE T'S (HOLLYWOOD)
34	37	2	NO HANDS WINKA FLOKKA FLAME, 1017 BRICK SQUARE/ASYLUM/WARNER BROS.
35	35	19	SEPTEMBER DAUGHTRY (19/RCA/RMG)
36	38	3	WHO'S THAT CHICK? DAVID GUETTA FEAT. RIHANNA (GUM/ASTRALWERKS/CAPITOL)
37	36	2	MARRY ME TRAIN (COLUMBIA)
38	32	5	RIGHT THRU ME NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
39	40	2	BASS DOWN LOW DEV FEAT. THE CATARACS (INDIE-POP/UNIVERSAL REPUBLIC)
40	39	3	STUTTERIN' FEFF DOBSON (21/ISLAND/IDJMG)

Train's "Hey, Soul Sister" rolls to a 21st week at No. 1 on Adult Contemporary, matching the mark for the second-longest reign in the chart's almost 50-year history.

The song's command equals the 21-week runnings of Kelly Clarkson's "Breakaway" (2005) and Celine Dion's "A New Day Has Come" (2002). The tracks trail only Uncle Kracker's record 28-week supremacy with "Drift Away," featuring Dobie Gray, in 2003-04.

"Hey, Soul Sister" is one of three titles Train places in the Adult Contemporary top 20 this week. Follow-up "If It's Love" reaches a new peak (7-15), while "Marry Me," the third single from "Save Me, San Francisco," arrives at No. 20, marking the highest debut among the group's eight chart entries dating to its first, "Drops of Jupiter (Tell Me)," in 2001.

With 5 million downloads sold, "Hey, Soul Sister" ranks as the ninth-best-selling song since Nielsen SoundScan began tracking digital sales in 2003.



TRAIN

ADULT CONTEMPORARY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	54	<b>#1</b> HEY, SOUL SISTER 21 WKS. TRAIN (COLUMBIA)
2	3	44	BREAKEVEN THE SCRIPT (PHONOGENIC/EPIC)
3	6	14	<b>GREATEST GAINER</b> JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
4	2	52	NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
5	4	21	MINE TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
6	7	22	SEPTEMBER DAUGHTRY (19/RCA/RMG)
7	8	18	HOLLYWOOD MICHAEL BUBLE (143/REPRISE)
8	9	28	KING OF ANYTHING SARA BAREILLES (EPIC)
9	10	16	TEENAGE DREAM KATY PERRY (CAPITOL)
10	11	25	MISERY MARDON 5 (A&M/OCTONE/INTERSCOPE)
11	12	25	SLICE FIVE FOR FIGHTING (PRECISION/WIND-UP)
12	14	11	HIDDEN AWAY JOSH GROBAN (143/REPRISE)
13	13	7	RAISE YOUR GLASS PINK (LAFACE/JLG)
14	16	21	I RUN TO YOU LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
15	17	25	IF IT'S LOVE TRAIN (COLUMBIA)
16	15	14	WHAT DO YOU GOT? BON JOVI (ISLAND/IDJMG)
17	18	3	SECRETS ONEREPUBLIC (MOSLEY/INTERSCOPE)
18	21	5	RHYTHM OF LOVE PLAIN WHITE T'S (HOLLYWOOD)
19	23	11	ANIMAL NEON TREES (MERCURY/IDJMG)
20	NEW		MARRY ME TRAIN (COLUMBIA)
21	22	4	DYNAMITE TAIO CRUZ (MERCURY/IDJMG)
22	19	15	SECRET SEAL (143/REPRISE)
23	20	12	I LIKE IT ENRIQUE IGLESIAS (UNIVERSAL REPUBLIC)
24	24	21	THANK YOU JIM BRICKMAN FEAT. MATT GIRAUD (SOMERSET)
25	30	2	ONLY GIRL (IN THE WORLD) RIHANNA (SRP/DEF JAM/IDJMG)

ADULT TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	<b>#1</b> RAISE YOUR GLASS 4 WKS. PINK (LAFACE/JLG)
2	2	20	JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
3	3	26	SECRETS ONEREPUBLIC (MOSLEY/INTERSCOPE)
4	4	29	ANIMAL NEON TREES (MERCURY/IDJMG)
5	5	10	<b>GREATEST GAINER</b> FIREWORK KATY PERRY (CAPITOL)
6	6	24	RHYTHM OF LOVE PLAIN WHITE T'S (HOLLYWOOD)
7	7	23	DYNAMITE TAIO CRUZ (MERCURY/IDJMG)
8	9	14	MARRY ME TRAIN (COLUMBIA)
9	10	32	ALL IN LIFEHOUSE (Geffen/INTERSCOPE)
10	12	20	JAR OF HEARTS CHRISTINA PERRI (MS. PERRI LANE/ATLANTIC/RRP)
11	11	13	GIVE A LITTLE MORE MARDON 5 (A&M/OCTONE/INTERSCOPE)
12	13	15	ONLY GIRL (IN THE WORLD) RIHANNA (SRP/DEF JAM/IDJMG)
13	8	23	TEENAGE DREAM KATY PERRY (CAPITOL)
14	14	11	MAYBE SICK PUPPIES (RMR/VIRGIN/CAPITOL)
15	15	17	DJ GOT US FALLIN' IN LOVE USHER FEAT. PITBULL (LAFACE/JLG)
16	16	11	FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC)
17	18	14	JUST A DREAM NELLY (DERRTY/UNIVERSAL MOTOWN)
18	21	5	GRENADE BRUNO MARS (ELEKTRA/ATLANTIC)
19	19	15	START A FIRE RYAN STAR (ATLANTIC/RRP)
20	24	7	WE R WHO WE R KESHA (KEMOSABE/RCA/RMG)
21	20	10	WAITING FOR THE END LINKIN PARK (MACHINE SHOP/WARNER BROS.)
22	23	12	DOG DAYS ARE OVER FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
23	25	9	SWEET SERENDIPITY LEE DEWYZE (19/RCA/RMG)
24	26	8	LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
25	22	17	WHAT DO YOU GOT? BON JOVI (ISLAND/IDJMG)

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

Florence & The Machine, nominated for best new artist at the Grammy Awards (Feb. 13), reaches the Triple A summit with their first chart entry, as "Dog Days Are Over" rises 2-1. Last year, one group led the list on its first try: One eskimo, whose "Kandi" topped the May 8 chart.



FLORENCE & THE MACHINE

ALTERNATIVE™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	18	<b>#1</b> WAITING FOR THE END 3 WKS. LINKIN PARK (MACHINE SHOP/WARNER BROS.)
2	2	31	TIGHTEN UP THE BLACK KEYS (NONESUCH/WARNER BROS.)
3	3	8	<b>GREATEST GAINER</b> SHAKE ME DOWN CAGE THE ELEPHANT (DSP/JIVE/JLG)
4	4	23	UNDISCLOSED DESIRES MUSE (HELIUM-3/WARNER BROS.)
5	5	15	SICK OF YOU CAKE (UPBEAT/JLG)
6	6	10	SING MY CHEMICAL ROMANCE (REPRISE)
7	7	19	CLOSER TO THE EDGE THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
8	8	28	MAYBE SICK PUPPIES (RMR/VIRGIN/CAPITOL)
9	12	17	DOG DAYS ARE OVER FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
10	10	18	RADIOACTIVE KINGS OF LEON (RCA/RMG)
11	9	48	ANIMAL NEON TREES (MERCURY/IDJMG)
12	11	33	LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
13	13	13	1983 NEON TREES (MERCURY/IDJMG)
14	14	20	WORLD SO COLD THREE DAYS GRACE (JIVE/JLG)
15	15	27	SAY YOU'LL HAUNT ME STONE SOUR (ROADRUNNER/RRP)
16	18	12	NEW LOW MIDDLE CLASS RUT (BRIGHT ANTENNA/JLG)
17	17	12	ALL I WANT A DAY TO REMEMBER (VICTORY)
18	19	10	THE CAVE MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
19	16	20	FADER THE TEMPER TRAP (LIBERATION/GLASSNOTE/COLUMBIA)
20	20	9	MACHINE GUN BLUES SOCIAL DISTORTION (EPTAPH)
21	21	15	PORN STAR DANCING MY DARKEST DAYS FEAT. ZACK WYLDE (MVR/604/MERCURY/IDJMG)
22	27	7	THE ANIMAL DISTURBED (REPRISE)
23	29	4	MY BODY YOUNG THE GIANT (ROADRUNNER/RRP)
24	25	10	WELCOME TO THE FAMILY AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
25	22	14	THE GHOST INSIDE BROKEN BELLS (COLUMBIA)

TRIPLE A™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	16	<b>#1</b> DOG DAYS ARE OVER FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
2	1	17	RADIOACTIVE KINGS OF LEON (RCA/RMG)
3	4	7	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
4	3	27	LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
5	5	17	DEAD AMERICAN WRITERS TIRED PONY (MOM + POP)
6	6	20	LIGHT YOU UP SHAWN MULLINS (VANGUARD)
7	10	9	<b>GREATEST GAINER</b> MONEY GRABBER FITZ & THE TANTRUMS (DANGERBIRD)
8	7	14	SICK OF YOU CAKE (UPBEAT/JLG)
9	8	12	HEY HEY HEY MICHAEL FRANTI & SPEARHEAD (BOO BOO WAX/CAPITOL)
10	9	8	DOWN BY THE WATER THE DECEMBERISTS (CAPITOL)
11	13	10	FOR THE SUMMER RAY LA MONTAGNE AND THE PARIAH DOGS (RCA/RED)
12	15	10	THE CAVE MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
13	14	7	WINDOWS ARE ROLLED DOWN AMOS LEE (BLUE NOTE/CAPITOL)
14	11	25	AT OR WITH ME JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
15	12	29	BEG STEAL OR BORROW RAY LA MONTAGNE AND THE PARIAH DOGS (RCA/RED)
16	16	13	ANIMAL NEON TREES (MERCURY/IDJMG)
17	17	13	AMAZING ONE ESKIMO (SHANGRI-LA)
18	18	22	DO YOU LOVE ME? GUSTER (AWARE/UNIVERSAL REPUBLIC)
19	21	6	MARRY ME TRAIN (COLUMBIA)
20	19	16	PARIS GRACE POTTER & THE NOCTURNALS (RAGGED COMPAN/HOLLYWOOD)
21	20	8	PHOENIX BURN ALPHA REV (FLYER/HOLLYWOOD)
22	24	4	YOU CAN'T BUY MY LOVE ROBERT PLANT (TROLL CHARMS/EPIC/PARANZA/ROUNDER)
23	23	5	EVERY NIGHT IS FRIDAY NIGHT (WITHOUT YOU) OLD 97'S (NEW WEST)
24	22	11	SIGN YOUR NAME SHERYL CROW (A&M/INTERSCOPE)
25	26	6	FATHER'S SON FISTFUL OF MERCY (HOT)

MAINSTREAM TOP 40, ADULT CONTEMPORARY, ADULT TOP 40, ROCK SONGS, and 49 stations, respectively, are electronically monitored 24 hours a day, 7 days a week. ROCK SONGS, 177 all-format, rock stations, including 60 ALTERNATIVE and 30 TRIPLE A playlists, are electronically



**HOT COUNTRY SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	16	<b>#1</b> FELT GOOD ON MY LIPS B. GALLIMORE, T. MCGRAW (B. WARREN, B. WARREN, J. BEAVERS, B. BEAVERS)	Tim McGraw	●	1
2	3	21	MAMA'S SONG M. BRIGHT (C. UNDERWOOD, K. DIOGUARDI, M. FREDRIKSEN, L. LAIRD)	Carrie Underwood	●	2
3	4	12	<b>GREATEST GAINER</b> SOMEWHERE WITH YOU B. CANNON, K. CHESNEY (J. HARDING, S. MCANALLY)	Kenny Chesney	●	3
4	5	17	PUT YOU IN A SONG D. HUFF, K. URBAN (S. BUXTON, J. HUGHES, K. URBAN)	Keith Urban	●	4
5	7	47	VOICES J. STROUD (C. YOUNG, C. TOMPKINS, C. WISEMAN)	Chris Young	●	5
6	2	23	MY KINDA PARTY M. KNOX (B. GILBERT)	Jason Aldean	●	2
7	6	30	THE BREATH YOU TAKE T. BROWN, G. STRAIT (D. DILLON, J. J. DILLON, C. BEATHARD)	George Strait	●	6
8	10	24	SOMEONE ELSE CALLING YOU BABY J. STEVENS (L. BRYAN, J. STEVENS)	Luke Bryan	●	8
9	8	5	TURN ON THE RADIO D. HUFF, J. PTWANG, M. OAKLEY, C. OAKLEY	Reba	●	1
10	11	18	WHO ARE YOU WHEN I'M NOT LOOKING S. HENDRICKS (E. B. LEE, J. W. WIGGINS)	Blake Shelton	●	10
11	12	10	BACK TO DECEMBER N. CHAPMAN, T. SWIFT (T. SWIFT)	Taylor Swift	●	11
12	14	8	THIS IS COUNTRY MUSIC F. ROGERS (B. PAISLEY, C. DUBOIS)	Brad Paisley	●	12
13	13	16	LET ME DOWN EASY C. CHAMBERLAIN, B. CURRINGTON (M. DODSON, J. HANSON, M. NESLER)	Billy Currington	●	13
14	15	15	HELLO WORLD P. WORLEY (T. DOUGLAS, T. LANE, D. LEE)	Lady Antebellum	●	14
15	16	16	BULLETS IN THE GUN T. KEITH (T. KEITH, R. RUTHERFORD)	Toby Keith	●	15
16	17	31	FROM A TABLE AWAY B. BEAVERS (S. SWEENEY, B. DIPIERO, K. ROCHELLE)	Sunny Sweeney	●	16
17	18	17	SMOKE A LITTLE SMOKE J. JOYCE (E. CHURCH, J. HYDE, D. WILLIAMS)	Eric Church	●	17
18	19	21	<b>AIR POWER</b> DON'T YOU WANNA STAY M. KNOX (J. SELLERS, P. JENKINS, A. GIBSON)	Jason Aldean With Kelly Clarkson	●	18
19	20	19	WHAT DO YOU WANT D. BRAINARD, J. NIEMANN (J. L. NIEMANN, R. BROWN, R. BRADSHAW)	Jerrold Niemann	●	19
20	22	9	<b>AIR POWER</b> THIS F. ROGERS (D. RUCKER, F. ROGERS, K. DIOGUARDI)	Darius Rucker	●	20
21	21	20	WILDFLOWER J. RICH (S. BROWN, V. MCGEEHEE, J. S. STOVER)	The JaneDear Girls	●	20
22	23	25	THE SHAPE 'I'M IN M. WRIGHT (R. AKINS, D. DAVIDSON, B. HAYSLEIP)	Joe Nichols	●	22
23	24	24	LITTLE MISS B. GALLIMORE, K. BUSH, J. NETTLES (J. D. NETTLES, K. BUSH)	Sugarland	●	23
24	26	25	ARE YOU GONNA KISS ME OR NOT NEW VOICE (J. COLLINS, D. MURPHY)	Thompson Square	●	24
25	25	24	FAMILY MAN K. STEGALL (C. CAMPBELL, J. HENDERSON, J. SHEWMAKE)	Craig Campbell	●	25



With the fewest chart weeks (12) of any song in the top 10, the second single from "Hemingway's Whiskey" earns Greatest Gainer honors, rising 14% to 33.6 million audience impressions. The album's lead track, "The Boys of Fall," spent two weeks at No. 1 in October.



"Looking" is the 11th top 10 hit by the reigning Country Music Assn. male vocalist of the year. Shelton will co-host the 46th Academy of Country Music Awards April 3 with the artist directly above him on the survey, Reba McEntire.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	27	26	REAL D. FRIZSELL, R. CLAWSON (N. COTY, J. MELTON)	James Wesley	●	25
27	29	28	A LITTLE BIT STRONGER T. BROWN (L. LAIRD, H. LINDSEY, H. SCOTT)	Sara Evans	●	27
28	28	29	GEORGIA CLAY C. LAGERBERG (J. KELLEY, C. LAGERBERG, C. KELLEY)	Josh Kelley	●	28
29	30	30	WHERE DO I GO FROM YOU K. STEGALL (D. COOK, C. DANIELS, R. TYNDELL)	Clay Walker	●	29
30	35	35	COUNTRY STRONG B. GALLIMORE (J. HANSON, T. MARTIN, M. NESLER)	Gwyneth Paltrow	●	30
31	31	32	GOOD TO BE ME KID ROCK (M. SHAFER, B. JAMES, J. HARDING, R. J. RITCHIE)	Uncle Kracker Featuring Kid Rock	●	31
32	32	31	I CAN'T LOVE YOU BACK C. CHAMBERLAIN (C. CHAMBERLAIN, C. DANIELS, J. HYDE)	Easton Corbin	●	31
33	42	54	COLDER WEATHER B. GALLIMORE, Z. BROWN (Z. BROWN, W. DURRETT, L. LOWREY, C. BOWLES)	Zac Brown Band	●	33
34	34	33	RAYMOND B. GALLIMORE (B. ELDRIDGE, B. CRISLER)	Brett Eldredge	●	33
35	33	37	TELL ME YOU GET LONELY M. KNOX (M. DODSON, D. DAVIDSON)	Frankie Ballard	●	33
36	37	39	SOLDIERS & JESUS P. WORLEY (J. OTTO, C. WALLIN)	James Otto	●	36
37	44	58	HEART LIKE MINE F. LODELL, M. WRUCKE (M. L. M. LAMBERT, T. HOWARD, A. MONROE)	Miranda Lambert	●	37
38	36	40	I WOULDN'T BE A MAN F. ROGERS (R. M. BOURKE, M. REID)	Josh Turner	●	36
39	38	41	STILL A LITTLE CHICKEN LEFT ON THAT BONE P. D. DONNELLY, C. MORGAN (S. BLACK, K. JOHNSON, B. D. MAHER)	Craig Morgan	●	38
40	45	48	YOU LIE P. WORLEY (B. HENNINGSEN, C. HENNINGSEN, A. HENNINGSEN)	The Band Perry	●	40
41	47	45	PANTS M. ALTMAN (W. HAYES)	Walker Hayes	●	40
42	39	43	KISS ME WHEN I'M DOWN M. WRIGHT, G. ALLAN, G. DROMAN (A. DORFF, J. KEAR, C. TOMPKINS)	Gary Allan	●	39
43	40	44	BEAUTIFUL EVERY TIME D. JOHNSON (L. BRICE, R. HATCH, L. MILLER)	Lee Brice	●	40
44	46	51	WON'T BE LONELY LONG M. KNOX (J. THOMPSON, A. ALBRITTON, G. DUCAS)	Josh Thompson	●	44
45	HOT SHOT DEBUT	1	I WON'T LET GO D. HUFF, RASCAL FLATTS (S. ROBSON, J. SELLERS)	Rascal Flatts	●	45
46	43	46	KEEP IN MIND J. STEELE (J. STEELE, S. MINOR)	LoCash Cowboys	●	43
47	55	-	LOOK IT UP B. CANNON (A. PRESLEY, R. E. ORRALL)	Ashton Shepherd	●	47
48	41	49	GOOD HANDS T. OLSEN (T. OLSEN, M. GREEN)	Troy Olsen	●	41
49	49	53	RING OF FIRE K. STEGALL (J. CARTER, M. KILGORE)	Alan Jackson	●	45
50	54	60	LAST NIGHT AGAIN D. HUFF (J. S. JONES, M. LINDSEY, LINDSEY)	Steel Magnolia	●	50

**TOP COUNTRY ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	11	<b>#1</b> TAYLOR SWIFT BIG MACHINE (10.98)	Speak Now	●	1
2	2	2	JASON ALDEAN BROKEN BOW (18.98)	My Kinda Party	●	2
3	26	37	<b>GREATEST GAINER</b> SOUNDTRACK RCA (7.99) / SMN (11.98)	Country Strong	●	3
4	13	20	<b>PACE SETTER</b> LADY ANTEBELLUM CAPITOL (18.98)	A Merry Little Christmas (EP)	●	4
5	4	5	LADY ANTEBELLUM CAPITOL (18.98)	Need You Now	●	1
6	7	9	ZAC BROWN BAND SOUTHERN GROUND/ATLANTIC (18.98)	You Get What You Give	●	1
7	3	4	RASCAL FLATTS BIG MACHINE (13.98)	Nothing Like This	●	1
8	8	7	KENNY CHESNEY BNA (11.98)	Hemingway's Whiskey	●	1
9	6	8	TIM MCGRAW CURB (18.98)	Number One Hits	●	6
10	5	12	SUGARLAND MERCURY (13.98)	The Incredible Machine	●	1
11	9	11	THE BAND PERRY REPUBLIC (10.98)	The Band Perry	●	2
12	HOT SHOT DEBUT	1	SOUNDTRACK SCREEN GEMS (18.98)	Country Strong: More Music From The Motion Picture	●	12
13	10	6	KEITH URBAN CAPITOL (18.98)	Get Closer	●	2
14	11	10	MIRANDA LAMBERT COLUMBIA (12.98)	Revolution	●	1
15	12	13	ALAN JACKSON ARISTA (11.98)	34 Number Ones	●	7
16	15	12	DARIUS RUCKER CAPITOL (18.98)	Charleston, SC 1966	●	1
17	17	22	BLAKE SHELTON REPRISE (18.98)	Loaded: The Best Of Blake Shelton	●	10
18	16	16	ZAC BROWN BAND SOUTHERN GROUND/ATLANTIC (13.98)	The Foundation	●	2
19	14	14	TAYLOR SWIFT BIG MACHINE (18.98)	Fearless	●	1
20	18	21	BILLY CURRINGTON MERCURY (9.98)	Enjoy Yourself	●	2
21	23	24	ERIC CHURCH CAPITOL (12.98)	Carolina	●	4
22	20	18	BRAD PAISLEY ARISTA (11.98)	Hits Alive	●	4
23	19	15	CARRIE UNDERWOOD 19/ARISTA (13.98)	Play On	●	1
24	25	30	JERROD NIEMANN SEA GAYLE (9.98)	Judge Jerrod & The Hung Jury	●	1
25	21	17	REBA STARBUCK (13.98)	All The Women I Am	●	3

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	24	19	TOBY KEITH SHOW DOG (9.98)	Bullets In The Gun	●	1
27	22	23	JAMIE JOHNSON MERCURY (19.98)	The Guitar Song	●	1
28	28	33	EASTON CORBIN MERCURY (10.98)	Easton Corbin	●	4
29	27	34	LUKE BRYAN CAPITOL (18.98)	Doin' My Thing	●	2
30	29	32	BLAKE SHELTON REPRISE (7.98)	All About Tonight (EP)	●	1
31	32	41	CHRIS YOUNG RCA (10.98)	The Man I Want To Be	●	6
32	34	25	LADY ANTEBELLUM SOUTHERN GROUND/ATLANTIC (12.98)	Lady Antebellum	●	2
33	36	26	ZAC BROWN BAND SOUTHERN GROUND/ATLANTIC (18.98)	Pass The Jar: Live	●	6
34	31	28	TRACE ADKINS SHOW DOG (9.98)	Cowboy's Back In Town	●	1
35	42	31	GEORGE STRAIT MCA (13.98)	Twang	●	1
36	35	35	LITTLE BIG TOWN CAPITOL (18.98)	The Reason Why	●	1
37	33	29	VARIOUS ARTISTS EMERSON MUSIC (18.98)	Now That's What I Call Country: Volume 3	●	3
38	37	48	BRANTLEY GILBERT AVERAGE JOE'S (14.98)	Halfway To Heaven	●	19
39	38	39	BROOKS & DUNN ARISTA (13.98)	#1s ... And Then Some	●	1
40	45	38	JOSH TURNER MCA (13.98)	Haywire	●	2
41	40	40	DIERKS BENTLEY CAPITOL (12.98)	Up On The Ridge	●	2
42	39	36	VARIOUS ARTISTS COLUMBIA (18.98)	Cool Miner's Daughter: A Tribute To Loretta Lynn	●	14
43	47	43	PATSY CLINE MCA (7.98)	Icon: Patsy Cline	●	42
44	44	44	UNCLE KRACKER TOP DOG (9.98)	Happy Hour: The South River Road Sessions (EP)	●	9
45	46	42	TRACE ADKINS CAPITOL (18.98)	The Definitive Greatest Hits: 10 The Last Shots Fired	●	12
46	48	53	CHRISTIAN KANE OUTLAW (13.98)	The House Rules	●	25
47	41	47	JUSTIN MOORE VALORY (10.98)	Justin Moore	●	3
48	49	50	COLT FORD AVERAGE JOE'S (14.98)	Chicken & Biscuits	●	8
49	51	58	KEVIN FOWLER KEVIN FOWLER (11.98)	The Best Of...So Far	●	43
50	50	46	SOUNDTRACK FOX (18.98)	Crazy Heart	●	6

**BLUEGRASS ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	32	<b>#1</b> DIERKS BENTLEY CAPITOL (18.98)	Up On The Ridge	●	1
2	2	39	TRAMPLED BY TURTLES BANJO DAD (18.98)	Palomino	●	1
3	3	47	CAROLINA CHOCOLATE DROPS NONESUCH (18.98)	Genuine Negro Jig	●	1
4	4	15	THE ISAACS GANTHER (18.98)	Christmas	●	1
5	5	30	PUNCH BROTHERS NONESUCH (18.98)	Antifogmatic	●	1
6	6	18	THE STEELDRIVERS ROUNDER (18.98)	Reckless	●	1
7	9	16	STEVE IVEY EMI (18.98)	Best Of Bluegrass	●	1
8	12	4	STEVE IVEY SONOMA (18.98)	Bluegrass Gospel	●	1
9	7	49	DAILEY & VINCENT CRACKER BARREL (18.98)	Dailey & Vincent Sing The Statler Brothers	●	1
10	8	16	RHONDA VINCENT UPPER MANAGEMENT (18.98)	Taken	●	1

**BETWEEN THE BULLETS**  
**MIGHTY MCGRAW**



Tim McGraw surpasses George Strait for the most weeks at No. 1 (69) during the Nielsen BDS era, as "Felt Good on My Lips" lands a third week at No. 1 on Hot Country Songs. Strait's chart history includes 66 weeks at the summit since the rankings converted to technology-based BDS data in 1990. Prior to that shift, Strait stacked 18 weeks atop the chart with 18 different titles. McGraw's No. 1 songs all occurred subsequent to the change in ranking methods, starting when "Don't Take the Girl" led for two weeks in the spring of 1994.

—Wade Jessen



TOP R&B/HIP-HOP ALBUMS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / TITLE (IMPRINT / PROMOTION LABEL)
1	3	7	<b>#1 NICKI MINAJ</b> PINK FRIDAY (RCA/RED) (CASH MONEY/UNIVERSAL MOTOWN) (J/UMRG)
2	1	30	<b>EMINEM</b> RECOVERY (WEB/SHADY/AFTERMATH/INTERSCOPE) 014411/AGA
3	2	8	<b>RIHANNA</b> LOUD (SRP/DEF JAM) 014927/JDMG ⊕
4	4	8	<b>KANYE WEST</b> MY BEAUTIFUL DARK TWISTED FANTASY (RCA/FELLA/DEF JAM) 014867/JDMG ⊕
5	7	4	<b>R. KELLY</b> LOVE LETTER (JIVE) 80874/JLG
6	6	3	<b>JAMIE FOXX</b> BEST NIGHT OF MY LIFE (J) 54860/RMG
7	9	5	<b>T.I.</b> NO MERCY GRAND HUSTLE (ATLANTIC) 523753/AG
8	10	4	<b>MICHAEL JACKSON</b> MICHAEL (MJJ/EPIC) 66773/SONY MUSIC ⊕
9	5	3	<b>KEYSHIA COLE</b> CALLING ALL HEARTS (GEFFEN) 015108/IGA
10	8	3	<b>KERI HILSON</b> NO BOYS ALLOWED (MOSLEY/ZONE 4/INTERSCOPE) 015088/IGA
11	11	15	<b>LIL WAYNE</b> I AM NOT... CASH MONEY/UNIVERSAL MOTOWN 015002/UMRG
12	12	4	<b>DIDDY - DIRTY MONEY</b> LAST TRAIN TO PARIS (BAD BOY/INTERSCOPE) 014381/AGA
13	14	31	<b>DRAKE</b> THANK ME LATER (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) (J/UMRG)
14	15	9	<b>CEE LO GREEN</b> THE LADY KILLER (RADICULTURE) 525601/ELEKTRA
15	13	9	<b>KID CUDI</b> MAN ON THE MOON (TRIGG/ONGO) (UNIVERSAL MOTOWN) (H/AR) (UMRG) ⊕
16	16	17	<b>TREY SONGZ</b> PASSION, PAIN & PLEASURE (SONGBOOK/ATLANTIC) 524308/AG ⊕
17	19	5	<b>CHARLIE WILSON</b> JUST CHARLIE P MUSIC (JIVE) 81696/JLG
18	18	4	<b>TANK</b> NOW OR NEVER (MOGAM/SONG DYNASTY/ATLANTIC) 525214/AG
19	17	7	<b>NE-YO</b> LIBRA SCALE (DEF JAM) 014697/JDMG ⊕
20	23	6	<b>JAZMINE SULLIVAN</b> LOVE ME BACK (J) 75357/RMG
21	20	8	<b>NELLY</b> 5.0 (DERRTY/UNIVERSAL MOTOWN) 014991/UMRG
22	22	14	<b>WAKA FLOCCA FLAME</b> RICK ROSS (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)
23	24	25	<b>RICK ROSS</b> TERLON (DON MARY/BLACK SWAN/SLIDE/DEF JAM) 014366/JDMG
24	36	20	<b>GREATEST GAINER</b> <b>USHER</b> VERSUS (LAFACE) 76535/JLG
25	29	22	<b>KEM</b> INTIMACY: ALBUM III (UNIVERSAL MOTOWN) 014468/UMRG ⊕
26	21	37	<b>B.O.B</b> B.O.B PRESENTS REBELLION (GRAND HUSTLE/ATLANTIC) 518938/AG ⊕
27	25	7	<b>JAY-Z</b> HITS COLLECTION: VOL. 1 (RCA/NATION/DEF JAM) 013621/JDMG
28	26	69	<b>KID CUDI</b> MAN ON THE MOON (TRIGG/ONGO) (UNIVERSAL MOTOWN) (H/AR) (UMRG) ⊕
29	35	42	<b>USHER</b> RAYMOND V RAYMOND (LAFACE) 61552/JLG
30	27	4	<b>CIARA</b> BASIC (INSTINCT LAFACE) 72082/JLG
31	30	20	<b>FANTASIA</b> BACK TO ME (S/19/J) 66528/RMG
32	28	3	<b>GHOSTFACE KILLAH</b> APOLLO KIDS (DEF JAM) 015081/JDMG
33	37	6	<b>EL DEBARGE</b> SECOND CHANCE (GEFFEN) 015045/IGA
34	32	6	<b>ERIC BENET</b> LOST IN TIME (REPRISE) 522936/WARNER BROS.
35	31	4	<b>KANDI</b> KANDI KOTATED (KANDI KOTATED/ASYLUM) 526424/WARNER BROS.
36	33	6	<b>CHRISSETTE MICHELE</b> LIT (FREEDOM REGION) (DEF JAM) 014951/JDMG
37	38	16	<b>JOHN LEGEND &amp; THE ROOTS</b> WAKE UP HOME SCHOOL (S.O.D./COLUMBIA) 520827/SONY MUSIC ⊕
38	34	6	<b>SOULJA BOY</b> THE DEANDRE WARY (COLLAPRS/O.D. MONEY GANG/INTERSCOPE) 014881/IGA
39	39	19	<b>SOUNDRACK</b> STEP UP 3D (ATLANTIC) 524395/AG
40	58	49	<b>PACE SETTER</b> SADE SOLDIER OF LOVE (EPC) 638337/SONY MUSIC
41	40	7	<b>LLOYD BLANKETS</b> H.F.M. 2 (G UNIT) 18041
42	42	34	<b>JANELLE MONAE</b> THE ARCHANDROID WONDERLAND (BAD BOY) 512264/WARNER BROS.
43	44	6	<b>RON ISLEY</b> MR. I (DEF SOUL CLASSIC/DEF JAM) 014750/JDMG
44	49	6	<b>MIGUEL</b> ALL I WANT IS YOU (BLACK ICE/BYSTORM/JIVE) 75487/JLG
45	48	15	<b>JEREMIH</b> ALL ABOUT YOU (MICK SCHULTZ/DEF JAM) 014830/JDMG
46	45	6	<b>FLO RIDA</b> ONLY 1 FLO PT. 1 (POE BOY/ATLANTIC) 526415/AG
47	41	49	<b>LIL WAYNE</b> REBIRTH (CASH MONEY/UNIVERSAL MOTOWN) 012737/UMRG
48	51	30	<b>WIZ KHALIFA</b> DEAL OR NO DEAL (ROSTRUM) 24/HIPHOP
49	46	15	<b>GUCCI MANE</b> THE APPEAL (1017 BRICK SQUAD/ASYLUM) 523913/WARNER BROS.
50	53	19	<b>THE TEMPTATIONS</b> ICON (MOTOWN) 014607/UMG

Keri Hilson collects her fifth top 10 on **Mainstream R&B/Hip-Hop** as "Pretty Girl Rock" rolls 11-10. While Hilson reached No. 7 in September as a featured artist on T.I.'s "Got Your Back," she hadn't scored a top 10 as a lead act since "Knock You Down" led the June 27, 2009, chart.



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

### BETWEEN THE BULLETS

## NICKI MINAJ TAKES OVER NO. 1

cut "Did It on 'Em" debuts at No. 96.

In its seventh week on the chart, Nicki Minaj's "Pink Friday" moves 3-1 on Top R&B/Hip-Hop Albums, marking the longest climb to No. 1 since Jamie Foxx's "Intuition" took eight weeks to reach the summit in 2009. Even more impressive, Minaj is only the fourth female rapper to top the list in the new millennium, following Lil' Kim with "The Notorious KIM" in 2000, Eve with "Scorpion" in 2001 and "Eve-olution" in 2002, and Trina with "Still Da Baddest" in 2008.

On Hot R&B/Hip-Hop Songs (see opposite page), "Moment 4 Life," featuring Drake, continues to climb as it moves 24-15 with a 49% increase while album

—Raully Ramirez

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

ADULT R&B™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	17	<b>#1 YOU ARE</b> CHARLIE WILSON (P. MUSIC/JIVE/JLG)
2	3	21	<b>CANT BE FRIENDS</b> TREY SONGZ (SONGBOOK/ATLANTIC)
3	2	20	<b>WHEN A WOMAN LOVES</b> R. KELLY (JIVE/JLG)
4	5	16	<b>I'M DOING ME</b> FANTASIA (S/19/J/RMG)
5	4	25	<b>SOMETIMES I CRY</b> ERIC BENET (REPRISE/WARNER BROS.)
6	7	13	<b>EMERGENCY</b> TANK (MOGAM/SONG DYNASTY/ATLANTIC)
7	6	25	<b>SHARE MY LIFE</b> KEM (UNIVERSAL MOTOWN/UMRG)
8	10	10	<b>LAY WITH YOU</b> EL DEBARGE FEAT. FAITH EVANS (GEFFEN/INTERSCOPE)
9	8	22	<b>GONE ALREADY</b> FAITH EVANS (PROLIFIC/EONE)
10	11	8	<b>WALKING</b> MARY MARY (MY BLOCK/COLUMBIA)
11	12	8	<b>HOLD MY HAND</b> MICHAEL JACKSON DUET WITH AKON (MJJ/EPIC/COLUMBIA)
12	16	7	<b>LOVE LETTER</b> R. KELLY (JIVE/JLG)
13	13	15	<b>KISS GOODBYE</b> AVANT (VERVE FORECAST/NERVE)
14	14	13	<b>10 SECONDS</b> JAZMINE SULLIVAN (J/RMG)
15	15	9	<b>FALL FOR YOUR TYPE</b> JAMIE FOXX FEAT. DRAKE (J/RMG)
16	18	9	<b>SHINE</b> JOHN LEGEND & THE ROOTS (HOME SCHOOL/G.O.O./COLUMBIA)
17	21	6	<b>FAR AWAY</b> MARSHA AMBROSIO (J/RMG)
18	17	8	<b>NEVER WANT TO LIVE WITHOUT YOU</b> ERIC BENET (REPRISE/WARNER BROS.)
19	26	5	<b>ONE IN A MILLION</b> NE-YO (DEF JAM/ID/JMG)
20	20	11	<b>WHAT COULD HAVE BEEN</b> SINUWINE (NO/TIF)
21	22	10	<b>ALL I WANT IS YOU</b> MIGUEL FEAT. J. COLE (BLACK ICE/BYSTORM/JIVE/JLG)
22	19	13	<b>I DON'T WANNA GO</b> FREDDIE JACKSON (EONE)
23	24	10	<b>GOOD MORNING</b> KJ-SM (UP&UP/UNIVERSAL REPUBLIC/UMRG)
24	23	19	<b>LAY YOU DOWN</b> USHER (LAFACE/JLG)
25	28	9	<b>WHAT I MISS THE MOST</b> RON ISLEY (DEF SOUL CLASSICS/DEF JAM/ID/JMG)

RAP SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	18	<b>#1 NO HANDS</b> WAKA FLOCCA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)
2	2	16	<b>ASTON MARTIN MUSIC</b> RICK ROSS FEAT. DRAKE & CHRISSETTE MICHELE (MWBACH/SLP/SLIDE/DEF JAM/UMRG)
3	3	13	<b>BLACK AND YELLOW</b> WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
4	4	15	<b>RIGHT THRU ME</b> NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
5	5	20	<b>RIGHT ABOVE IT</b> LIL WAYNE FEAT. DRAKE (CASH MONEY/UNIVERSAL MOTOWN)
6	6	14	<b>MAKE A MOVIE</b> TWISTA FEAT. CHRIS BROWN (GMG/CAPITOL)
7	10	5	<b>MOMENT 4 LIFE</b> NICKI MINAJ FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
8	14	4	<b>G6</b> <b>6 FOOT 7 FOOT</b> LIL WAYNE FEAT. COREY GUNZ (CASH MONEY/UNIVERSAL MOTOWN)
9			



**HOT R&B/HIP-HOP SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	23	<b>#1</b> <b>CAN'T BE FRIENDS</b> <small>M. WILKINS (M. WILKINS, M. JONES, C. Q. FORBES, R. SAKAMOTO, T. NEVISON, T. TAYLOR) © SONGBOOK/ATLANTIC</small>	Trey Songz	1
2	3	13	<b>WHAT'S MY NAME?</b> <small>(M. S. ERIKSEN, T. E. HERMANSSEN, E. DEAN, T. HALE, A. GRAHAM) © SRP/DEF JAM/UMRG</small>	Rihanna Featuring Drake	2
3	2	24	<b>ASTON MARTIN MUSIC</b> <small>(W. ROBERTS, I. K. CROWE, E. ORTIZ, A. GRAHAM, C. PAYNE) © MVB/CASH MONEY/UNIVERSAL MOTOWN/UMRG</small>	Rick Ross Featuring Drake & Christette Michele	2
4	4	22	<b>NO HANDS</b> <small>(J. JONES, J. L. JOHNSON, Q. AKINTIMEHIN, C. GHOLSON) © 1017 BRICK SQUAD/ASYLUM/WARNER BROS.</small>	Waka Flocka Flame Featuring Roscoe Dash & Wale	2
5	10	11	<b>GREATEST GAINER/AIRPLAY</b> <b>NO BS</b> <small>(K. MCCALL, C. BROWN, C. WHITACRE, J. HENDERSON) © JIVE/JLG</small>	Chris Brown	5
6	6	22	<b>MAKE A MOVIE</b> <small>(C. T. MITCHELL, S. LINDLEY, T. PAINE) © GMG/CAPITOL</small>	Twista Featuring Chris Brown	6
7	7	21	<b>LAY IT DOWN</b> <small>(J. JONES, E. DEAN, V. BOZEMAN) © YOUNG-GOLDIE/ZONE 4/INTERSCOPE</small>	Lloyd	7
8	5	16	<b>RIGHT THRU ME</b> <small>(D. T. MARAJ, A. THIELK, S. HACKER) © YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG</small>	Nicki Minaj	8
9	9	15	<b>BLACK AND YELLOW</b> <small>(C. THOMAS, M. S. ERIKSEN, T. E. HERMANSSEN) © ROSTRUM/ATLANTIC/RAP</small>	Wiz Khalifa	9
10	12	11	<b>PRETTY GIRL ROCK</b> <small>(S. C. SMITH, C. HARMON, R. MACDONALD, W. SALTER, B. WITHERS) © MOSLEY/ZONE 4/INTERSCOPE</small>	Keri Hilson	10
11	13	14	<b>FALL FOR YOUR TYPE</b> <small>(N. SHEBIB, A. GRAHAM, N. CAMPBELL, M. DIAZ RODRIGUEZ) © DEF JAM/UMRG</small>	Jamie Foxx Featuring Drake	11
12	11	13	<b>I'M DOING ME</b> <small>(C. HARMONY, C. KELLY) © S/19/JRMG</small>	Fantasia	11
13	8	28	<b>DEUCES</b> <small>(K. MCCALL, M. STEVENSON, C. BROWN) © JIVE/JLG</small>	Chris Brown Featuring Tyga & Kevin McCall	1
14	14	16	<b>YOU ARE</b> <small>(W. MORRIS, C. WILSON, W. MORRIS, C. WILSON, D. BETTIS, C. M. DAYS, JR.) © P MUSIC/JIVE/JLG</small>	Charlie Wilson	14
15	24	7	<b>MOMENT 4 LIFE</b> <small>(T. MARAJ, A. GRAHAM, T. WILLIAMS, N. SEETHERAM) © YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG</small>	Nicki Minaj Featuring Drake	15
16	29	28	<b>6 FOOT 7 FOOT</b> <small>(D. CARTER, S. CRAWFORD, P. PANKY, W. ATTAWAY, I. BULGIE) © CASH MONEY/UNIVERSAL MOTOWN/UMRG</small>	Lil Wayne Featuring Cory Gunz	16
17	18	14	<b>10 SECONDS</b> <small>(S. REMI, J. SULLIVAN, S. REMI) © JRMG</small>	Jazmine Sullivan	17
18	21	15	<b>MAKE IT RAIN</b> <small>(F. K. I. (TRAVIS PORTER) © PORTER HOUSE/JIVE/JLG</small>	Travis Porter	18
19	17	18	<b>ONE IN A MILLION</b> <small>(C. HARMONY, S. C. SMITH, C. HARMON) © DEF JAM/UMRG</small>	Ne-Yo	17
20	26	23	<b>YOU BE KILLIN' EM</b> <small>(J. D. JACKSON, R. LESLIE, H. RODNEY) © DESERT STORM/DEF JAM/UMRG</small>	Fabulous	20
21	16	22	<b>WHEN A WOMAN LOVES</b> <small>(R. KELLY, R. S. KELLY) © JIVE/JLG</small>	R. Kelly	16
22	15	12	<b>WHIP MY HAIR</b> <small>(J. K. BANGA, J. JACKSON, J. ROCKWELL) © ROC NATION/COLUMBIA</small>	Willow	5
23	19	15	<b>RIGHT ABOVE IT</b> <small>(D. CARTER, A. GRAHAM, D. A. JOHNSON) © CASH MONEY/UNIVERSAL MOTOWN/UMRG</small>	Lil Wayne Featuring Drake	4
24	20	17	<b>BOTTOMS UP</b> <small>(KANE BEATZ, TRICK DEALER (T. NEVISON, T. SCALES, E. MILES, D. A. JOHNSON, D. T. MARAJ) © SONGBOOK/ATLANTIC</small>	Trey Songz Featuring Nicki Minaj	2
25	36	36	<b>LAY WITH YOU</b> <small>(M. FLOWERS, E. J. COULTER) © GEFEN/INTERSCOPE</small>	El DeBarge Featuring Faith Evans	25
26	27	26	<b>ALL I WANT IS YOU</b> <small>(S. REMI, M. PIMENTAL, J. L. COLE) © BLACK ICE/BYSTORM/JIVE/JLG</small>	Miguel Featuring J. Cole	7
27	23	20	<b>LOVING YOU NO MORE</b> <small>(S. GARRETT, M. SNOODY (S. GARRETT, M. WILKINS, D. RICHARD, A. GRAHAM) © BAD BOY/INTERSCOPE</small>	Diddy - Dirty Money Featuring Drake	20
28	37	31	<b>DOWN ON ME</b> <small>(J. FELTON, M. SCHULTZ, C. J. JACKSON, JR.) © MICK SCHULTZ/DEF JAM/UMRG</small>	Jeremiah Featuring 50 Cent	28
29	25	27	<b>THERE GOES MY BABY</b> <small>(JIM JOHNSON, RICO LOVE (RICO LOVE, J. G. SCHEFFER, F. ROMANO, D. MORRIS) © LAFACE/JLG</small>	Usher	1
30	35	33	<b>FIRE FLAME</b> <small>(KILL WILL (B. WILLIAMS, D. CARTER, W. VONER) © CASH MONEY/UNIVERSAL MOTOWN/UMRG</small>	Birdman Featuring Lil Wayne	28
31	31	13	<b>EMERGENCY</b> <small>(SONG DYNASTY (TANK, R. NEWT, J. FRANKLIN, J. VALENTINE) © MOGAME/SONG DYNASTY/ATLANTIC</small>	Tank	31
32	22	25	<b>SOMETIMES I CRY</b> <small>(E. BENET, G. NASH, JR. (E. BENET, G. NASH, JR.) © REPRISE/WARNER BROS.</small>	Eric Benet	16
33	30	29	<b>CHAMPAGNE LIFE</b> <small>(D. GOUGH (S. C. SMITH, D. GOUGH) © DEF JAM/UMRG</small>	Ne-Yo	11
34	33	34	<b>SHARE MY LIFE</b> <small>(KEM, R. RIDEOUT, A. BLACKSTONE (K. OWENS) © UNIVERSAL MOTOWN/UMRG</small>	Kem	28
35	41	37	<b>SO HIGH</b> <small>(J. ROSSER, B. RACKLEY (R. S. SIMMONS, JR., S. THOMAS, C. MONTGOMERY (B. RACKLEY, J. ROSSER) © BOSS HOGG/ATLANTIC</small>	Slim Thug Featuring B.o.B	35
36	49	49	<b>WALKING</b> <small>(W. CAMPBELL, T. ATKINS, CAMPBELL, E. ATKINS, CAMPBELL, N. CONWAY, C. WATERS) © MY BLOCK/COLUMBIA</small>	Mary Mary	36
37	45	38	<b>LOVE LETTER</b> <small>(R. KELLY, R. S. KELLY) © JIVE/JLG</small>	R. Kelly	37
38	32	35	<b>FANCY</b> <small>(SWIZZ BEATZ, N. SHEBIB (A. GRAHAM, N. SHEBIB, M. SAMUELS, K. DEAN, L. JOHNSON, H. ZANT) © YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG</small>	Drake Featuring T.I. & Swizz Beatz	4
39	28	32	<b>LOVE ALL OVER ME</b> <small>(J. DUPRI, B. M. COX (J. DUPRI, B. M. COX, C. JOHNSON) © JRMG</small>	Monica	2
40	38	42	<b>FINDING MY WAY BACK</b> <small>(I. BARIAS, C. HAGGINS (I. BARIAS, C. HAGGINS, J. MONTEL, C. CHAMBERS, J. HOAGLAND) © ATLANTIC</small>	Jaheim	12
41	34	30	<b>HOLDING YOU DOWN (GOIN IN CIRCLES)</b> <small>(ELIOTT LAMB (ELIOTT LAMB, J. DAVIS, WATERS, HANCOCK, ATKINS, BARRIS, CRUZ, JONES, MARIANO, MCKAY, OLIVER, ASKEW, BURGESS, DEAN, LEAFELD) © JRMG</small>	Jazmine Sullivan	17
42	40	40	<b>HOLD MY HAND</b> <small>(A. THIAM, M. JACKSON (A. THIAM, G. TUINFORT, C. KELLY) © MJJ/EPIC/COLUMBIA</small>	Michael Jackson Duet With Akon	33
43	39	45	<b>UN-THINKABLE (I'M READY)</b> <small>(A. KEYS, K. BROTHERS, N. SHEBIB (ALICIA KEYS, A. GRAHAM, K. BROTHERS, JR., N. SHEBIB) © MBK/JRMG</small>	Alicia Keys	1
44	42	39	<b>GET BACK UP</b> <small>(THE NEPTUNES (C. J. HARRIS, JR., P. L. WILLIAMS) © GRAND HUSTLE/ATLANTIC</small>	T.I. Featuring Chris Brown	37
45	43	46	<b>WHY WOULD YOU STAY?</b> <small>(KEM, R. RIDEOUT (K. OWENS) © UNIVERSAL MOTOWN/UMRG</small>	Kem	17
46	50	51	<b>GONE ALREADY</b> <small>(I. BARIAS, C. HAGGINS, F. EVANS (F. EVANS, C. HAGGINS, I. BARIAS, R. TOBY, C. WILLIAMS, J. SMITH) © PROLIFIC/EONE</small>	Faith Evans	26
47	52	53	<b>SPEAKERS GOING HAMMER</b> <small>(BOI-1DA (D. WAY, M. SAMUELS, B. GREEN) © COLLIPARK/S.O.D. MONEY GANG/INTERSCOPE</small>	Soulja Boy	47
48	44	41	<b>BEAT IT UP</b> <small>(DRUMMA BOY (R. DAVIS, C. GHOLSON, T. NEVISON) © 1017 BRICK SQUAD/ASYLUM/WARNER BROS.</small>	Gucci Mane Featuring Trey Songz	36
49	46	44	<b>BE WITH YOU</b> <small>(9TH WONDER (L. CRUMPP/DOUTHITT, W. CAMPBELL, C. BRIDGES, M. AMBROSIOUS) © B.I.G. F.A.C.E./EONE</small>	David Banner & 9th Wonder Feat. Ludacris & Marsha Ambrosius	44
50	51	43	<b>MONSTER</b> <small>(K. WEST, K. WEST, S. C. CARTER, J. PREWITT, M. DEAN, W. ROBERTS (D. T. MARAJ, J. VERNON, J. BHASKER) © ROC-A-FELLA/DEF JAM/UMRG</small>	Kanye West Featuring Jay-Z, Rick Ross, Bon Iver & Nicki Minaj	30
51	48	47	<b>KUSH</b> <small>(D. KHALIL (K. RAMANA, YOUNG, A. THIAM, J. JOHNSON (D. T. MARAJ, M. JONES, J. B. HONICUTT) © AFTERMATH/INTERSCOPE</small>	Dr. Dre Featuring Snoop Dogg & Akon	30
52	53	52	<b>START IT UP</b> <small>(CARDIAK (C. LLOYD, K. WEST, J. JACKSON, K. DEAN, C. MCCORMICK) © G UNIT/CAPITOL</small>	Lloyd Banks Feat. Kanye West, Swizz Beatz, Fabulous & Ryan Leslie	52
53	65	82	<b>FAR AWAY</b> <small>(JUST BLAZE (M. AMBROSIOUS, J. SMITH, S. SIMMS, L. DOZIER, B. HOLLAND, E. HOLLAND, JR.) © JRMG</small>	Marsha Ambrosius	53
54	55	59	<b>I AIN'T THRU</b> <small>(THE ARE, R. FAIR (K. M. COLE, R. GONZALEZ, D. T. MARAJ) © GEFEN/INTERSCOPE</small>	Keyshia Cole Featuring Nicki Minaj	54
55	57	12	<b>FEEL LOVE</b> <small>(S. GARRETT, K. GARRETT (S. GARRETT, K. GARRETT, A. GRAHAM, J. L. COLE) © BET I PENNED IT/COLUMBIA</small>	Sean Garrett Featuring J. Cole or Drake	55

**5 & 13**  
As "Deuces" halts its top 10 run after 21 weeks (8-13), the Virginia singer's follow-up explodes 10-5 with Greatest Gainer/Airpower honors (26 million impressions, up 31%).



**17 & 75**  
"10 Seconds" keeps climbing (18-17) as the third single from "Love Me Back" opens as the Hot Shot Debut with 1.6 million in audience. Lead single "Holding You Down (Goin' in Circles)" peaked at No. 3 in October.



**20**  
The Brooklyn MC breaks into the top 20 for the first time as a lead artist since "Throw It in the Bag" peaked at No. 4 in September 2009.

**36**  
The prolific gospel duo garners its fifth top 10 on Adult R&B (see opposite page), as "Walking" steps 11-10. On this chart, the pair pockets its fourth top 40 hit courtesy of a 36% increase in airplay to 7.4 million impressions.



**90**  
The Florida rapper lands his sixth chart entry. "Ride," featuring Trey Songz, stands as his best showing, having reached No. 27 in 2008.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
56	54	54	<b>LAST WISH</b> <small>(R. JERKINS (R. JERKINS, L. DANIELS, W. NORWOOD, JR.) © SRC/UNIVERSAL MOTOWN/UMRG</small>	Ray J	54
57	61	60	<b>KISS GOODBYE</b> <small>(THE PENTAGON (M. AVANT, A. DIXON, E. DAWKINS) © VERVE FORECAST/VERVE</small>	Avant	57
58	59	58	<b>WORDS</b> <small>(THE PENTAGON (B. WILSON, E. DAWKINS, D. E. THOMAS) © B.L.U. KOLLA DREAMS/CAPITOL</small>	Bobby V	58
59	56	56	<b>MAKING LOVE TO THE MONEY</b> <small>(MR. HANKY (C. DENARD, D. CROOMS, A. T. ABDUL, KARIM, K. SCOTT, M. LEE, R. HARRIS) © 1017 BRICK SQUAD/ASYLUM/WARNER BROS.</small>	Gucci Mane	36
60	58	59	<b>THROWN OFF</b> <small>(MR. HANKY (C. DENARD, D. CROOMS, A. T. ABDUL, KARIM, K. SCOTT, M. LEE, R. HARRIS) © COLLIPARK/MALACO</small>	Treat Lee & Prince Rick	58
61	68	70	<b>ALL OF THE LIGHTS</b> <small>(K. WEST (K. WEST, J. BHASKER, M. JONES, W. TROTTER) © ROC-A-FELLA/DEF JAM/UMRG</small>	Kanye West	61
62	60	63	<b>NEVER WANT TO LIVE WITHOUT YOU</b> <small>(G. NASH, JR., E. BENET (G. NASH, JR., E. BENET) © REPRISE/WARNER BROS.</small>	Eric Benet	60
63	72	73	<b>LOVE FACES</b> <small>(T. TAYLOR, E. MILES (T. NEVISON, T. TAYLOR, E. MILES, T. SCALES) © SONGBOOK/ATLANTIC</small>	Trey Songz	63
64	63	61	<b>I'LL BE THERE</b> <small>(L. CARR (L. CARR, A. GRANDERSON) © MUSIC WORLD/COLUMBIA</small>	Tiffany Evans	61
65	69	65	<b>UNUSUAL</b> <small>(POPOK (A. WANSEL, W. FELDER, J. WANSEL, T. NEVISON, E. LEAMS, J. MULLER, M. MOORE, F. BENLEY, A. GRAHAM) © SONGBOOK/ATLANTIC</small>	Trey Songz Featuring Drake	61
66	64	68	<b>RAINING MEN</b> <small>(M. HUGHES (M. HUGHES, R. R. WOOTER, T. THOMAS, T. THOMAS, D. T. MARAJ) © CASH MONEY/UNIVERSAL MOTOWN/UMRG</small>	Rihanna Featuring Nicki Minaj	64
67	75	74	<b>SHINE</b> <small>(JUST LOVE, J. LEGEND (J. LEGEND) © HOME SCHOOL/O.D.O./COLUMBIA</small>	John Legend & The Roots	67
68	70	80	<b>WHAT COULD HAVE BEEN</b> <small>(ST. NICK (ST. NICK, A. TOWNS, E. LUMPKIN) © MOTIF</small>	Ginuwine	68
69	66	71	<b>ALL YOUR LOVES</b> <small>(B. MARLEY, THE WALLERS (B. MARLEY, M. RIPLETON, R. J. RUDOLPH, B. BUGGS) © MUSIC LINE</small>	K'La	66
70	73	64	<b>AIN'T THINKIN' 'BOUT YOU</b> <small>(RAC (S. G. MOSS, C. BROWN, K. MCCALL) © CASH MONEY/UNIVERSAL MOTOWN/UMRG</small>	Bow Wow Featuring Chris Brown	64
71	62	62	<b>MAP</b> <small>(YUNG PRETTY (YUNG PRETTY, C. CARTER, D. CARTER, R. FRED, W. HANDED, D. HARRIS, J. JACKSON, S. HARRIS, W. HARRIS, W. HARRIS, D. JONES, J. YOUNG) © KONCTW/EPIC/JLG</small>	T-Pain Featuring Rick Ross	33
72	77	75	<b>THESE DAYS</b> <small>(NOT LISTED (NOT LISTED) © J. PRINCE/RAP-A-LOT 4 LIFE/RAP-A-LOT</small>	Z-Ro	72
73	78	81	<b>CRUSH</b> <small>(BEATKING (J. RILEY) © C3</small>	BeatKing	73
74	82	79	<b>THE SHOW GOES ON</b> <small>(KANE BEATZ (W. JACCO, D. JOHNSON, D. W. BROWER, J. K. BROWN, J. BROCK, E. JUDDY, G. GALLUCCI) © 1ST &amp; 15TH/ATLANTIC</small>	Lupe Fiasco	74
75	<b>HOT SHOT DEBUT</b>	1	<b>EXCUSE ME</b> <small>(M. ELLIOTT, LAMB (J. SULLIVAN, M. ELLIOTT, C. LAMB, R. GERMINARO, B. WEISMAN) © JRMG</small>	Jazmine Sullivan	75
76	76	78	<b>WHAT YO NAME IZ</b> <small>(PYRO, D. WILL (K. RANDLE, B. TILLMAN, D. WILLIAMS III) © LMG/UNAUTHORIZED/WARNER BROS.</small>	Kirko Bangz	68
77	<b>NEW</b>	1	<b>CELEBRATION</b> <small>(STEREOTYPES (TANK, K. STEPHENS, R. NEWT, J. FRANKLIN, J. VALENTINE, A. GRAHAM) © MOGAME/SONG DYNASTY/ATLANTIC</small>	Tank Featuring Drake	77
78	94	90	<b>COLOGNE</b> <small>(J. BLU (J. BLU, T. DURRETT) © ALLABOUTS/JIVE/JLG</small>	John Blu Featuring Twista & Gucci Mane	78
79	93	88	<b>BRING IT BACK</b> <small>(T. MARCOUS ROBERTS, JR. (T. MARCOUS ROBERTS, JR., H. DUNCAN, D. WOODS, L. MATTOX) © PORTER HOUSE/JIVE/JLG</small>	Travis Porter	79
80	80	77	<b>GIMMIE DAT</b> <small>(C. STEWART (C. PHARRIS, C. A. STEWART, K. COBY) © LAFACE/JLG</small>	Clara	63
81	83	86	<b>PUT IT DOWN</b> <small>(NOT LISTED (NOT LISTED) © TRILL/J. PRINCE/RAP-A-LOT 4 LIFE/RAP-A-LOT</small>	Bun-B Featuring Drake	81
82	89	84	<b>SEXY GIRL ANTHEM</b> <small>(DJ SPINZ (J. L. JOHNSON, DJ SPINZ) © MMI/MUSIC LINE/ZONE 4/INTERSCOPE</small>	Roscoe Dash	71
83	91	93	<b>LIVING BETTER NOW</b> <small>(BINK (H. HARBELL, RICO LOVE, B. PRESCOTT, W. ROBERTS (K. W. LACE, E. J. SLEVIN, S. LEVY, S. LEVY, B. SLEVIN, C. H. JASPER) © JRMG</small>	Jamie Foxx Featuring Rick Ross	81
84	99	94	<b>OUT YO LEAGUE</b> <small>(NOT LISTED (NOT LISTED) © MUSIC LINE/DEF JAM/UMRG</small>	F.L.Y. (Fast Life Yungsta)	84
85	<b>RE-ENTRY</b>	2	<b>SAY I WON'T</b> <small>(NOT LISTED (NOT LISTED) © PROPAIN</small>	Propain	85
86	85	83	<b>LIKE A G</b> <small>(THE CATARACS (K. NISHIMURA, J. ROH, J. CHOUNG, D. SINGER, VINE, N. HOLLOWELL, D. HARR) © CHERRYTREE/INTERSCOPE</small>	Far*East Movement Featuring Cataracs & Dev	83
87	<b>RE-ENTRY</b>	2	<b>LOVE IS</b> <small>(YASHA (Y. B. BARJONA, N. EMMANUEL) © A. MOORE/ORPHUS</small>	Melba Moore	87
88	<b>NEW</b>	1	<b>SOMEONE TO LOVE ME</b> <small>(J. DULPLESSIS, A. ALTINO (J. DULPLESSIS, L. WATSON, B. CRUTCHER, D. PORTER, R. WILLIAMS) © BAD BOY/INTERSCOPE</small>	Diddy - Dirty Money	88
89	86	92	<b>SLUMBER PARTY</b> <small>(NOT LISTED (NOT LISTED) © CASH MONEY</small>	Just Brittany	82
90	<b>NEW</b>	1	<b>HUSTLE HARD</b> <small>(LEX LUGER (A. MCCOLLISTER) © WE THE BEST/DEF JAM/UMRG</small>	Ace Hood	90
91	97	97	<b>BREAKING POINT</b> <small>(TIMBALAND, JROC (T. V. MOSLEY, J. HARMON, K. L. HILSON, T. CLAYTON) © MOSLEY/ZONE 4/INTERSCOPE</small>	Keri Hilson	44
92	100	-	<b>MAKE HER MINE</b> <small>(NOT LISTED (NOT LISTED) © SODMG/TAKEOVER</small>	Lil Playboi	92
93	92	-	<b>2010 RAP UP</b> <small>(NOT LISTED (NOT LISTED) © BIG KIDZ</small>	Skillz	92
94	<b>NEW</b>	1	<b>H*A*M</b> <small>(LEX LUGER, K. WEST (K. WEST, S. C. CARTER, L. A. LEWIS, M. DEAN) © ROC-A-FELLA/DEF JAM/UMRG</small>	Kanye West & Jay-Z	94
95	74	69	<b>I DON'T WANNA GO</b> <small>(B. J. EASTMOND (B. J. EASTMOND, G. BROWN) © EONE</small>	Freddie Jackson	69
96	<b>NEW</b>	1	<b>DID IT O'EM</b> <small>(S. CRAWFORD (D. T. MARAJ, S. CRAWFORD, J. ELLINGTON, S. SAMUELS) © YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG</small>	Nicki Minaj	96
97	84	-	<b>LEAVE U</b> <small>(JAZZE PHA, PHAYES (PALEXANDER, K. BURRUS, PHAYES, G. HUGHES, J. SIMS) © KANDI COATED/ASYLUM/WARNER BROS.</small>	Kandi	84
98	<b>NEW</b>	1	<b>SWEAT</b> <small>(THE CATARACS (C. C. BROADUS, JR., D. SINGER, VINE, N. HOLLOWELL, D. HARR) © PRIORITY/CAPITOL</small>	Snoop Dogg	84
99	<b>RE-ENTRY</b>	2	<b>NOBODY GREATER</b> <small>(V. MITCHELL, D. WEATHERSPOON (D. PAULK) © EMI GOSPEL</small>	VaShawn Mitchell	85
100	67	67	<b>RUNAWAY</b> <small>(K. WEST, H. HARBELL, J. BHASKER, M. DEAN (K. WEST, H. HARBELL, T. HORTON, J. BHASKER, M. DEAN, M. BRANCH) © ROC-A-FELLA/DEF JAM/UMRG</small>	Kanye West Featuring Pusha T	30

**BETWEEN THE BULLETS**  
**KANYE WEST & JAY-Z'S COLD CUT**



With only one day of airplay in the tracking week (which ended Jan. 11), Kanye West and Jay-Z's "H\*A\*M" arrives at No. 94 on the Hot R&B/Hip-Hop Songs chart. The first single from their upcoming collaborative effort, "Watch the Throne," reached more than 1 million listeners in its first day. Leading the charge at radio were New York's WQHT and WWPR, each of which spun the record six times on Jan. 11. With "H\*A\*M" having hit digital retailers on Jan. 12, it's sure to debut on Billboard's digital charts next week.

—Rauly Ramirez

The most popular songs, according to R&B/Hip-Hop, radio audience impressions measured by Nielsen Broadcast Data Systems and sales data compiled by Nielsen SoundScan, are listed in this chart. © 2011 Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.



## CHRISTIAN SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	3	18	<b>#1</b> YOUR LOVE 1 WK	BRANDON HEATH MONOMODE/REUNION/PLG
2	2	30	LIGHT UP THE SKY	THE AFTERS INO
3	1	35	STARRY NIGHT	CHRIS AUGUST FERVENT/WORD-CURB
4	4	21	I WILL FOLLOW	CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
5	5	39	LEAD ME	SANCTUS REAL SPARROW/EMI CMG
6	6	17	BEAUTIFUL	MERCYME INO
7	7	29	JESUS SAVES	JEREMY CAMP BEC/TOOTH & NAIL
8	8	14	YOU ARE MORE	TENTH AVENUE NORTH REUNION/PLG
9	9	16	HOLD ON	TOBYMAC FOREFRONT/EMI CMG
10	16	10	<b>GREATEST GAINER</b> CHILDREN OF GOD 3RD DAY ESSENTIAL/PLG	
11	10	20	EVERYTHING I NEED	KUTLESS BEC/TOOTH & NAIL
12	15	18	I REFUSE	JOSH WILSON SPARROW/EMI CMG
13	14	21	WHAT LOVE REALLY MEANS	JJ HELLER STONE TABLE
14	11	12	YOU ARE	JASON CASTRO ATLANTIC/WORD-CURB
15	12	21	ONLY YOU CAN SAVE	CHRIS SLIGH WORD-CURB
16	13	14	DANCING IN THE MINEFIELDS	ANDREW PETERSON CENTRICITY
17	17	12	I AM NEW	JASON GRAY CENTRICITY
18	19	8	CLOSER	SHAWN MCDONALD SPARROW/EMI CMG
19	20	15	REACHING FOR YOU	LINCOLN BREWSTER INTEGRITY
20	21	10	DAY AFTER DAY	KRISTIAN STANFILL SIXSTEPS/SPARROW/EMI CMG
21	27	2	THIS IS THE STUFF	FRANCESCA BATTISTELLI FERVENT/WORD-CURB
22	24	13	CRAZY LOVE	HAWK NELSON BEC/TOOTH & NAIL
23	22	18	HERO	ABANDON FOREFRONT/EMI CMG
24	<b>HOT SHOT DEBUT</b>		GLORIOUS DAY (LIVING HE LOVED ME)	CASTING CROWNS REUNION/PLG
25	23	20	FORGIVEN	SKILLET INO
26	25	11	WAY BEYOND MYSELF	NEWSBOYS INPOP
27	30	2	BEAUTY OF THE CROSS	JOHNNY DIAZ INO
28	29	15	HERE GOES	BEBO NORMAN BEC/TOOTH & NAIL
29	26	14	REMEMBER ME	KUTLESS BEC/TOOTH & NAIL
30	42	2	YOUR GREAT NAME	NATALIE GRANT CURB
31	36	2	OUTCAST	KERRIE ROBERTS REUNION/PLG
32	45	2	WHAT I'VE OVERCOME	FIRELIGHT FLICKER/PLG
33	47	2	LIFE	BECKAH SHAE SHAE SHOC
34	28	10	WHERE I WANNA GO	33MILES INO
35	44	20	WALKING ON THE STARS	GROUP 1 CREW FERVENT/WORD-CURB
36	31	16	RESTLESS	AUDREY ASSAD SPARROW/EMI CMG
37	50	2	MUSIC	MANIC DRIVE WHIPLASH
38	32	8	CHRIST IS RISEN	MATT MAHER ESSENTIAL/PLG
39	34	2	SMS (SHINE)	DAVID CROWDER BAND SIXSTEPS/SPARROW/EMI CMG
40	43	2	ALL IN	LIFHOUSE GEFEN/INTERSCOPE
41	46	5	SAY WHAT YOU BELIEVE	ECHOING ANGELS EONE
42	37	3	SOMETHING GLORIOUS	REVIVE ESSENTIAL/PLG
43	41	4	THE STAND	JAIME JAMGOCHIAN CENTRICITY
44	<b>NEW</b>		THIS LITTLE LIGHT OF MINE	ADDISON ROAD INO
45	<b>NEW</b>		FACELESS	RED ESSENTIAL/PLG
46	35	12	IN MY LOVE	PHIL WICKHAM INO
47	38	7	NEVER LOOK AWAY	THE MUSEUM BEC/TOOTH & NAIL
48	<b>NEW</b>		STRONGER	MANDISA SPARROW/EMI CMG
49	48	17	HUMAN	NATALIE GRANT CURB
50	<b>NEW</b>		SOMETHING IN YOUR EYES	SHONLOCK ARROW

Brandon Heath leads Christian Songs for a third time (and his first in exactly two years) as "Your Love" jumps 3-1 (see Happening Now, page 38). He last ruled the tally with "Give Me Your Eyes" for 19 weeks in 2008-09. "Your Love" also marks his third No. 1 on Christian AC Songs (2-1).



## CHRISTIAN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL	CERT.
1	1	8	<b>#1</b> CHRIS TOMLIN 5 WKS	AND IF OUR GOD... SIXSTEPS/SPARROW 3444EM/CMG	4P
2	4	14	VARIOUS ARTISTS	WOW HITS 2011 PROVIDENT-INTEGRITY/WORD-CURB 8M 3516EM/CMG	
3	2	12	THIRD DAY	MOVE ESSENTIAL 10921/PROVIDENT-INTEGRITY	
4	3	72	SKILLET	AWAKE AROUND/ATLANTIC 2554/PROVIDENT-INTEGRITY	●
5	7	15	LECRAE	REHAB REACH 8161/INFINITY	
6	6	48	TOBYMAC	TONIGHT FOREFRONT 6371/EMI CMG	4P
7	9	60	CASTING CROWNS	UNTIL THE WHOLE BEACH STREET/REUNION 10133/PROVIDENT-INTEGRITY	●
8	15	35	TENTH AVENUE NORTH	THE LIGHT MEETS THE DARK REUNION 10144/PROVIDENT-INTEGRITY	
9	28	3	<b>GG</b> MORMON TABERNACLE CHOIR	101 OF 100000 MEMBERS 2009/10/10/REUNION 2009/10/10	
10	12	5	FLYLEAF	REMEMBER TO LIVE A&M/OCTONE 015056/EMI CMG	
11	14	26	NEWSBOYS	BORN AGAIN INPOP 1521/EMI CMG	
12	21	38	PASSION	PASSION: AWAKENING SIXSTEPS/SPARROW 7175/EMI CMG	
13	5	2	FLAME	CAPTURED CLEAR SIGHT 8173/INFINITY	
14	22	7	JESUS CULTURE	COME AWAY JESUS CULTURE/KINGSWAY 8443/EMI CMG	4P
15	8	20	JEREMY CAMP	WE CRY OUT: THE WORSHIP PROJECT BEC 7916/EMI CMG	4P
16	17	36	MERCYME	THE GENEROUS MR. LOVEWELL INO 4813/PROVIDENT-INTEGRITY	
17	11	11	POINT OF GRACE	HOME FOR THE HOLIDAYS WORD-CURB 888087	
18	16	44	SANCTUS REAL	PIECES OF A REAL HEART SPARROW 6506/EMI CMG	
19	18	14	MATTHEW WEST	THE STORY OF YOUR LIFE SPARROW 6504/EMI CMG	4P
20	<b>HOT SHOT DEBUT</b>		GREATER MT. CALVARY	GREATER MT. CALVARY LIVE CALVARY 103110	
21	23	45	VARIOUS ARTISTS	WOW WORSHIP (PURPLE) PLG/EMI CMG 887090/WORD-CURB	
22	10	72	NEEDTOBREATHE	THE OUTSIDERS ATLANTIC 519702*/WORD-CURB	
23	13	9	UNDEROATH	O DISABLING (MUSIC) SLOD STATE/TOOTH & NAIL 8258/EMI CMG	4P
24	<b>RE-ENTRY</b>		GUNGOR	BEAUTIFUL THINGS BRASH 0056/WORD-CURB	
25	34	25	HILLSONG	A BEAUTIFUL EXCHANGE LIVE HILLSONG/SPARROW 1350/EMI CMG	
26	29	66	VARIOUS ARTISTS	WOW HITS 2010 WORD-CURB/PROVIDENT-INTEGRITY 4857/EMI CMG	●
27	20	63	KUTLESS	IT IS WELL BEC 7174/EMI CMG	
28	19	15	MICHAEL W. SMITH	WONDER REUNION 10153/PROVIDENT-INTEGRITY	
29	26	18	ANBERLIN	DARK G THE WIK LIGHT IS A PLACE UNIVERSAL/REPUBLIC 01401P/EMI CMG	4P
30	33	15	CHRIS AUGUST	NO FAR AWAY FERVENT 888065/WORD-CURB	
31	43	58	DAVID CROWDER BAND	CHURCH MUSIC SIXSTEPS/SPARROW 6515/EMI CMG	
32	25	19	ISRAEL HOUGHTON	LOVE GOD LOVE PEOPLE INTEGRITY 4816/PROVIDENT-INTEGRITY	
33	36	60	SWITCHFOOT	HELLO HURRICANE (MUSIC) REPEAT/ATLANTIC/CREATED 485P/EMI CMG	4P
34	35	17	THE AFTERS	LIGHT UP THE SKY INO 4863/PROVIDENT-INTEGRITY	
35	30	56	FLYLEAF	MEMENTO MORI A&M/OCTONE 013512/EMI CMG	
36	24	14	JARS OF CLAY	THE SHELTER (MUSIC) WATERS ESSENTIAL 10923/PROVIDENT-INTEGRITY	
37	49	8	JJ HELLER	WHEN I'M WITH YOU STONE TABLE 101	
38	<b>RE-ENTRY</b>		ERNE HAASE & SIGNATURE SOUND	A TRIBUTE TO THE CATHEDRAL QUARTET GATHER 6091/EMI CMG	
39	32	17	DISCIPLE	HORSESHOES & HANDGRENADES INO 4841/PROVIDENT-INTEGRITY	
40	37	13	AUDREY ASSAD	THE HOUSE YOU'RE BUILDING SPARROW 7075/EMI CMG	
41	38	38	FIREFLIGHT	FOR THOSE WHO WAIT FLICKER 10808/PROVIDENT-INTEGRITY	
42	45	10	NEWSBOYS	CHRISTMAS! A NEWSBOYS HOLIDAY INPOP 1576/EMI CMG	
43	<b>RE-ENTRY</b>		HILLSONG	CHAPEL YAHWEH HILLSONG/SPARROW 2682/EMI CMG	
44	<b>RE-ENTRY</b>		BILL & GLORIA GAITHER	GIVING THANKS GAITHER 6094/EMI CMG	
45	46	9	MARIE OSMOND	I CAN DO THIS OSMOND 48220	
46	<b>RE-ENTRY</b>		AMY GRANT	SOMEWHERE DOWN THE ROAD (MUSIC) GRANT PROD./SPARROW 3883/EMI CMG	
47	<b>RE-ENTRY</b>		ELVIS PRESLEY	AN EVENING PRAYER SONY MUSIC CMG 61423/SONY MUSIC	
48	<b>RE-ENTRY</b>		VARIOUS ARTISTS	SONGS 4 WORSHIP 50 INTEGRITY 24702/TIME LIFE	
49	39	2	VARIOUS ARTISTS	ULTIMATE CHRISTMAS HITS WORD-CURB 88100 EX	
50	27	2	LEVEL 3:16	LEVEL 3:16 CROSS MOVEMENT 30042/PROVIDENT-INTEGRITY	

Christian rock band Hawk Nelson claims its first Christian CHR No. 1, as "Crazy Love" soars 7-1. Formed in Peterborough, Ontario, the group previously peaked at No. 2 with "Zero" (2007) and "Friend Like That" (2008). "Crazy Love" is the lead single/title track from the act's fifth studio set, due Feb. 8.



## CHRISTIAN AC SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	2	17	<b>#1</b> YOUR LOVE 1 WK	BRANDON HEATH MONOMODE/REUNION/PLG
2	5	19	I WILL FOLLOW	CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
3	1	28	LIGHT UP THE SKY	THE AFTERS INO
4	4	31	LEAD ME	SANCTUS REAL SPARROW/EMI CMG
5	6	16	BEAUTIFUL	MERCYME INO
6	3	32	STARRY NIGHT	CHRIS AUGUST FERVENT/WORD-CURB
7	7	28	JESUS SAVES	JEREMY CAMP BEC/TOOTH & NAIL
8	<b>RE-ENTRY</b>		MY OWN LITTLE WORLD	MATTHEW WEST SPARROW/EMI CMG
9	8	15	HOLD ON	TOBYMAC FOREFRONT/EMI CMG
10	9	12	YOU ARE MORE	TENTH AVENUE NORTH REUNION/PLG
11	10	19	EVERYTHING I NEED	KUTLESS BEC/TOOTH & NAIL
12	14	15	WHAT LOVE REALLY MEANS	JJ HELLER STONE TABLE
13	13	11	DANCING IN THE MINEFIELDS	ANDREW PETERSON CENTRICITY
14	12	20	HALLELUJAH	HEATHER WILLIAMS INO
15	11	21	ONLY YOU CAN SAVE	CHRIS SLIGH WORD-CURB
16	15	8	YOU ARE	JASON CASTRO ATLANTIC/WORD-CURB
17	21	2	<b>GREATEST GAINER</b> CHILDREN OF GOD 3RD DAY ESSENTIAL/PLG	
18	17	5	I REFUSE	JOSH WILSON SPARROW/EMI CMG
19	19	4	I AM NEW	JASON GRAY CENTRICITY
20	18	6	REACHING FOR YOU	LINCOLN BREWSTER INTEGRITY
21	<b>NEW</b>		GLORIOUS DAY (LIVING HE LOVED ME)	CASTING CROWNS REUNION/PLG
22	20	13	HERE GOES	BEBO NORMAN BEC/TOOTH & NAIL
23	<b>NEW</b>		THIS IS THE STUFF	FRANCESCA BATTISTELLI FERVENT/WORD-CURB
24	24	2	CLOSER	SHAWN MCDONALD SPARROW/EMI CMG
25	23	8	COME HOME	LUMINATE SPARROW/EMI CMG

## CHRISTIAN CHR™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	7	14	<b>#1</b> CRAZY LOVE 1 WK	HAWK NELSON BEC/TOOTH & NAIL
2	4	12	YOU ARE MORE	TENTH AVENUE NORTH REUNION/PLG
3	2	18	WAY BEYOND MYSELF	NEWSBOYS INPOP
4	5	17	YOUR LOVE	BRANDON HEATH MONOMODE/REUNION/PLG
5	1	23	FORGIVEN	SKILLET INO
6	9	11	SOMETHING IN YOUR EYES	SHONLOCK ARROW
7	6	17	HOLD ON	TOBYMAC FOREFRONT/EMI CMG
8	3	20	REMEMBER ME	KUTLESS BEC/TOOTH & NAIL
9	10	28	LIGHT UP THE SKY	THE AFTERS INO
10	8	26	DEAR X (YOU DON'T OWN ME)	DISCIPLE INO
11	11	24	HERO	ABANDON FOREFRONT/EMI CMG
12	16	8	OUTCAST	KERRIE ROBERTS REUNION/PLG
13	12	11	ONE IN A MILLION	CHASEN INO
14	14	8	YESTERDAY, TODAY, FOREVER	RYAN STEVENSON BEC/TOOTH & NAIL
15	13	22	MY OWN LITTLE WORLD	MATTHEW WEST SPARROW/EMI CMG
16	18	7	CLOSER	SHAWN MCDONALD SPARROW/EMI CMG
17	26	6	<b>GREATEST GAINER</b> WHAT I'VE OVERCOME	FIRELIGHT FLICKER/PLG
18	21	9	GUIDE YOU HOME	REMEDY DRIVE WORD-CURB
19	17	13	I WILL FOLLOW	CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
20	20	7	I REFUSE	JOSH WILSON SPARROW/EMI CMG
21	19	10	WHAT I NEED	DAVE BARNES FEAT. JONNY LANG RAZOR & TIE
22	22	6	MUSIC	MANIC DRIVE WHIPLASH
23	<b>NEW</b>		NO PLAN B	MANIFEST BEC/TOOTH & NAIL
24	25	10	NEVER LOOK AWAY	THE MUSEUM BEC/TOOTH & NAIL
25	23	2	YOU ARE	JASON CASTRO ATLANTIC/WORD-CURB

## GOSPEL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL	CERT.
1	2	15	<b>#1</b> LECRAE 13 WKS	REHAB REACH 8161/INFINITY	
2	5	5	<b>GREATEST GAINER</b> JAMES FORTUNE & FIVA 1 BELIEVE LIVE BLACKSMOKE 3082/WORLDWIDE		
3	3	78	WILLIAM MCDOWELL	AS WE WORSHIP LIVE EONE 5103	
4	1	2	FLAME	CAPTURED CLEAR SIGHT 8173/INFINITY	
5	4	22	VASHAWN MITCHELL	TRIUMPHANT VMAN 06601/EMI GOSPEL	
6	7	44	MARVIN SAPP	HERE I AM VERITY 53156/JLG	
7	<b>HOT SHOT DEBUT</b>		GREATER MT. CALVARY	GREATER MT. CALVARY LIVE CALVARY 103110	
8	9	13	TYE TRIBBETT	FRESH COLUMBIA 59783/SONY MUSIC	
9	10	51	VARIOUS ARTISTS	WOW GOSPEL 2010 WORD-CURB/EMI CMG/VERITY 62442/JLG	
10	11	31	FOREVER JONES	GET READY EMI GOSPEL 94728	
11	6	18	ISRAEL HOUGHTON	LOVE GOD LOVE PEOPLE INTEGRITY/COLUMBIA 73892/SONY MUSIC	
12	12	84	BRIAN COURTNEY WILSON	JUST LOVE MUSIC WORLD GOSPEL 5917MUSIC WORLD	4P
13	13	17	MAVIS STAPLES	YOU ARE NOT ALONE ANTI- 87076*/EPITAPH	
14	17	14	VARIOUS ARTISTS	GOTTA HAVE GOSPEL FERVENT/INTEGRITY/COLUMBIA 73893/SONY MUSIC	4P
15	28	19	VARIOUS ARTISTS	GOSPEL MIX IV BLACKSMOKE 3082/WORLDWIDE	
16	16	17	JONATHAN NELSON	BETTER DAYS INTEGRITY/COLUMBIA 73580/SONY MUSIC	
17	18	17	SHEKINAH GLORY MINISTRY	REFRESHED BY FIRE KINGDOM 3010	
18	26	12	WESS MORGAN FEATURING THE CELEBRATION OF LIFE CHOR	UNDER AN OPEN HEAVEN BOWTIE 8175/FLIPSIDE	
19	<b>RE-ENTRY</b>		JAMES HALL PRESENTS VOICES OF CITADEL	WONT IT BE WONDERFUL MUSIC BLEND 1864	
20	8	2	LEVEL 3:16	LEVEL 3:16 CROSS MOVEMENT 30042/SONY MUSIC	
21	23	68	FRED HAMMOND	LOVE UNSTOPPABLE F HAMMOND/VERITY 43341/JLG	
22	14	62	TAMELA MANN	THE MASTER PLAN TILLYMANN 8135	
23	25	67	BEBE & CECE WINANS	STILL B&C 31105/MALACO	
24	21	69	DON		



**DANCE CLUB SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	2	7	#1 FIREWORK	KATY PERRY CAPITOL
2	3	7	YOU HAVEN'T SEEN THE LAST OF ME	RCA/RMG
3	4	5	TONIGHT (I'M LOVIN' YOU)	ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E UNIVERSAL REPUBLIC
4	6	6	WHO'S THAT CHICK?	DAVID GUETTA FEAT. RIHANNA GUM/ASTRALWERKS/CAPITOL
5	7	9	HEY SEXY LADY	ISQUARE BAD BOY/INTERSCOPE
6	5	8	THE TIME (DIRTY BIT)	THE BLACK EYED PEAS INTERSCOPE
7	1	10	ONE HOT PLEASURE	ERIKA JAYNE PRETTY MESS
8	12	8	ROCK TONIGHT	J786 STARBUCKS
9	13	8	LAST DAYS OF DISCO	ROBBIE WILLIAMS ASTRALWERKS/CAPITOL
10	9	12	MIAMI 2 IBIZA	SWEDISH HOUSE MAFIA VS. TIME TEMPAH ASTRALWERKS/RMG/CAPITOL
11	17	4	A YEAR WITHOUT RAIN	SELENA GOMEZ & THE SCENE HOLLYWOOD
12	8	11	LOUDER (PUT YOUR HANDS UP)	CHRIS WILLIS VENEER/PEACE BISQUIT
13	15	9	MR. ROMEO	EMIL SLIPPERY EEL
14	11	11	THE EMERGENCY	BT NETWORK
15	19	5	BABY LIKES TO BANG	ZAYRA BRANDO
16	14	12	OYE BABY	NICOLA FASANO FEAT. PITBULL JOLLY ROGER
17	18	7	RAISE YOUR GLASS	PINK LAFACE/JLG
18	23	3	HELLO	MARTIN SOLVEIG & DRAGONETTE BIG BEAT/ATLANTIC
19	20	7	PREDATOR	JULISSA VELOZ CARRILLO
20	21	5	I NEED LOVE	DJ YIANNIS & GEORGIE PORGIE MUSIC PLANT
21	28	3	BETTER THAN TODAY	KYLIE MINOUGE PARLOPHONE/ASTRALWERKS/CAPITOL
22	29	3	MOVE ON FAST	ONO MIND TRAIN/WHAT'S
23	36	2	POWER WHAT'S MY NAME? PICK	RIHANNA FEAT. DRAKE SRP/DEF JAM/IDJMG
24	26	5	SLEEPYHEAD	PASSION PIT FRENCHKISS/COLUMBIA
25	31	4	PARTY OF THE YEAR	JIPSTA FEAT. SANDY B. BANDOZZLE BEATZ

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
26	10	12	LOCA	SHAKIRA FEAT. DIZZEE RASCAL EPIC/SONY MUSIC LATIN
27	24	12	SHUT THE FRONT DOOR (GOT MY GIRLS)	TIFFANY DUNN EPIC
28	32	5	THINK AGAIN	KWANZA JONES INNOVATION
29	34	4	NAKED	CONSELO COSTIN WITH MASSI & DE LEON CONTINUOUS COOL/CAMP
30	16	14	C'MON GET FUNKY	RALPHI ROSARIO & ABEL AGUILETA VS. TAMARA WALLACE BLUE/PLATE
31	38	5	LET'S BE FRIENDS	12 NIGHTS IN HOLLYWOOD VOL. 1 & 2 VERVE 014022/VG
32	22	13	BARBRA STREISAND	DUCK SAUCE FOO'L'S GOLD/DOWNTOWN
33	30	6	WE R WHO WE R	KESHA KEMOSABE/RCA/RMG
34	45	2	DOG DAYS ARE OVER	FLORENCE + THE MACHINE UNIVERSAL REPUBLIC
35	27	13	LIKE A G6	FAN-EAST MOVEMENT FEAT. CATARAS & DEV CHERRYTREE/INTERSCOPE
36	44	3	ELECTRIC LOVE	DIRTY VEGAS OM
37	39	5	I NEED A HIT	MASSI & DE LEON FEAT. PAUL LEKANIS CONTINUOUS COOL/CAMP
38	43	2	THIS NIGHT	MAK MONKEYS EXIT 26
39	37	13	TAKE OVER CONTROL	AFROJACK FEAT. EVA SIMONS ROBBINS
40	35	7	BIRD1	UNDERWORLD OM
41	46	2	SANITY	HANNAH SNOWDOG
42	25	20	MEMORIES	DAVID GUETTA FEAT. KID CUDI GUM/ASTRALWERKS/CAPITOL
43	48	2	I LOVE MUSIC	DIONNE MITCHELL DAUMAN
44	41	4	SOFI NEEDS A LADDER	DEADMAUS MAULSTRAP/ULTRA
45	49	2	LIKE IT'S HER BIRTHDAY	GOOD CHARLOTTE CAPITOL
46	40	16	ONLY GIRL (IN THE WORLD)	RIHANNA SRP/DEF JAM/IDJMG
47	33	15	EVERYBODY WANTS TO RULE THE WORLD	STEVEN LEE & GRANITE FEAT. ZANDER BLECK STAR 69
48	HOT SHOT DEBUT		SO DELICIOUS	SALME FEAT. NOA TYLO KONTAINER
49	NEW		JACK IT OUT	AMORYA KNOCKOUT FASHION
50	42	6	THIS GUYS IN LOVE WITH YOU	DAVE KOZ CONCORD/CMG

**DANCE/ELECTRONIC ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL	CERT.
1	1	5	#1 DAFI PUNK	TRON: LEGACY (SOUNDTRACK) WALT DISNEY 006872	
2	2	115	LADY GAGA	THE FAME (STREAMLINE/KONJ/MC/CHERRYTREE/INTERSCOPE 011805)*IGA	3
3	3	5	DEADMAUS	4X4=12 MAULSTRAP 2518/ULTRA	
4	4	59	LADY GAGA	THE FAME MONSTER (EP) (STREAMLINE/KONJ/MC/CHERRYTREE/INTERSCOPE 010807)*IGA	
5	5	34	LCD SOUNDSYSTEM	THIS IS HAPPENING DFA/VIRGIN 09903*/CAPITOL	
6	6	23	LADY GAGA	THE FAME (STREAMLINE/KONJ/MC/CHERRYTREE/INTERSCOPE 014623)*CA	
7	9	7	ROBYN	BODY TALK (KONJ/HVA/CHERRYTREE/INTERSCOPE 015111)*IGA	
8	7	78	OWL CITY	OCEAN EYES UNIVERSAL REPUBLIC 013141*/UMRG	
9	12	68	LA ROUX	LA ROUX BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE 013388*/IGA	
10	14	6	VARIOUS ARTISTS	UKF DUBSTEP 2010 UKF DIGITAL EX	
11	11	72	DAVID GUETTA	ONE LOVE GUM 86847*/ASTRALWERKS	
12	8	28	3OH3	STREETS OF GOLD PHOTO FINISH 523412/AG	
13	10	13	VARIOUS ARTISTS	NEW THAT'S WHAT I CALL CLUB MIX 2 (EP) UNIVERSAL/SONY MUSIC 17600/CAPITOL	
14	13	3	SKRILLEX	SCARY MONSTERS AND NICE SPITES BIG BEAT DIGITAL EX/AG	
15	NEW		VARIOUS ARTISTS	BEST OF 2010 MIXOUT (EP) (VINYL) NON-STOP MIXOUT POWER MUSIC 025R/EX	
16	15	61	DEADMAUS	FOR LACK OF A BETTER NAME MAULSTRAP 2174/ULTRA	
17	16	13	LOUIE DEVITO	THE NEW DANCE MIX USA PHASE ONE 1009	
18	18	13	FLYING LOTUS	COSMOGRAMMA WARP 195*	
19	19	9	VARIOUS ARTISTS	ULTRA 2011 ULTRA 2661	
20	20	29	CRYSTAL CASTLES	CRYSTAL CASTLES (EP) (LAST GANG) UNIVERSAL/MOTOWN 014374/UMRG	
21	22	14	TIESTO	MAGICAL JOURNEY: THE HITS COLLECTION (MAGIK MIX) 2426/ULTRA	
22	24	10	SWEDISH HOUSE MAFIA	UNTIL ONE ASTRALWERKS 09666	
23	25	21	SOUNDTRACK	JERSEY SHORE (MTV) UNIVERSAL REPUBLIC 014556/UMRG	
24	21	5	BASSNECTAR	TIMESTRETCH (EP) AMORPHOUS DIGITAL EX	
25	RE-ENTRY		DIE ANTWOOD	SOS CHERRYTREE/INTERSCOPE 014615/IGA	

**DANCE AIRPLAY™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	2	15	#1 TAKE OVER CONTROL	AFROJACK FEATURING EVA SIMONS ROBBINS
2	1	8	FIREWORK	KATY PERRY CAPITOL
3	4	11	NOT GIVING UP ON LOVE	ARMIN VAN BUUREN VS. SOPHIE ELLIS BEXTOR ULTRA
4	5	5	HELLO	MARTIN SOLVEIG & DRAGONETTE BIG BEAT/ATLANTIC
5	10	12	RAISE YOUR GLASS	PINK LAFACE/JLG
6	3	8	WHAT'S MY NAME?	RIHANNA FEATURING DRAKE SRP/DEF JAM/IDJMG
7	8	9	THE TIME (DIRTY BIT)	THE BLACK EYED PEAS INTERSCOPE
8	6	41	STEREO LOVE	EDWARD MAYA & VIKI JIGULINA ULTRA
9	11	3	SEEK BROMANCE	TIM BIERG SIRUP/DO IT YOURSELF/PRIDE/NA PITH
10	7	8	WE R WHO WE R	KESHA KEMOSABE/RCA/RMG
11	9	6	WHO'S THAT CHICK?	DAVID GUETTA FEATURING RIHANNA GUM/ASTRALWERKS/CAPITOL
12	17	4	TONIGHT (I'M LOVIN' YOU)	ENRIQUE IGLESIAS FEATURING LUDACRIS & DJ FRANK E UNIVERSAL REPUBLIC
13	16	4	HIGHER	TAIO CRUZ FEATURING TRAVIS MCCOY MERCURY/IDJMG
14	14	4	COULD YOU BELIEVE	ATB NA PITH
15	15	4	YEAH 3X	CHRIS BROWN JIVE/JLG
16	12	10	THE EMERGENCY	BT NETWORK
17	20	14	FIRE IN YOUR NEW SHOES	KASKADEE VS. DRAGONETTE ULTRA
18	18	5	GRENADE	BRUNO MARS ELEKTRA/ATLANTIC
19	13	6	MIAMI 2 IBIZA	SWEDISH HOUSE MAFIA VS. TIME TEMPAH SH/ASTRALWERKS/CAPITOL
20	19	2	SOFI NEEDS A LADDER	DEADMAUS MAULSTRAP/ULTRA
21	24	7	GET OUTTA MY WAY	KYLIE MINOUGE PARLOPHONE/ASTRALWERKS/CAPITOL
22	21	4	FREEFALLIN'	ZOE BADWI BIG BEAT/ATLANTIC
23	RE-ENTRY		HEY BABY (DROP IT TO THE FLOOR)	PITBULL FEATURING T-PAIN MR. 305/POLO GROUNDS/RMG
24	NEW		BARBRA STREISAND	DUCK SAUCE FOO'L'S GOLD/DOWNTOWN
25	25	2	KICKSTARTS	EXAMPLE DATA

**TRADITIONAL JAZZ ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL	CERT.
1	1	66	#1 MICHAEL BUBLE	60 WEEKS CRAZY LOVE 143/REPRISE 520733/WARNER BROS.	
2	3	2	VARIOUS ARTISTS	CLASS ACTS OF THE 1960S STRIP (EP) (CD) (LP) (VINYL) 1967 EX/ATLANTIC	
3	2	11	MICHAEL BUBLE	HOLLYWOOD: THE DECADE 143/REPRISE 520514/WARNER BROS.	
4	4	8	PINK MARTINI	JOY TO THE WORLD HEINZ 007	
5	5	69	HARRY CONNICK, JR.	YOUR SONGS COLUMBIA 47228*/SONY MUSIC	
6	RE-ENTRY		ELLA FITZGERALD	12 NIGHTS IN HOLLYWOOD VOL. 1 & 2 VERVE 014022/VG	
7	9	33	KEITH JARRETT/CHARLIE HADEN	JASMINE ECM 014231/UNIVERSAL CLASSICS GROUP	
8	NEW		ELLA FITZGERALD	12 NIGHTS IN HOLLYWOOD VOL. 3 & 4 VERVE 014394/VG	
9	7	63	PINK MARTINI	SPLENDOR IN THE GRASS HEINZ 6*	
10	8	15	SOUNDTRACK	TREME: SEASON 1 (EP) (DEFFEN 014910/IGA)	
11	19	5	VARIOUS ARTISTS	BIG BAND MUSIC OF THE WAR SONOMA 0122	
12	RE-ENTRY		CHARLES LLOYD QUARTET	MIRROR ECM 014665/UNIVERSAL CLASSICS GROUP	
13	25	10	JOHN MCLAUGHLIN AND THE 4TH DIMENSION	TO THE ONE MEDIA STARZ 0211/ABSTRACT LOGIX	
14	14	9	CASSANDRA WILSON	SILVER PONY OJAY/BK/LUE NOTE 29752/BLG	
15	12	65	BARBRA STREISAND	LOVE IS THE ANSWER COLUMBIA 43354/SONY MUSIC	

**TRADITIONAL CLASSICAL ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL	CERT.
1	1	4	#1 MORMON TABERNAACLE CHOIR	3 WEEKS THE MORMON TABERNAACLE CHOIR (EP) (CD) (LP) (VINYL) 00610	
2	NEW		WIENER PHILHARMONIKER	2011 WEINERPHILHARMONIKER (CD) (DIGITAL) (EP) (UNIVERSAL CLASSICS GROUP)	
3	2	21	VARIOUS ARTISTS	BEST OF THE 1960S (EP) (CD) (LP) (VINYL) 014611/UNIVERSAL CLASSICS GROUP	
4	7	14	H. HAHN W/ROYAL LIVERPOOL PHILHARMONIC	PLUS HAHN & TONKHOFF: HAHN CONCERTOS 051146/UNIVERSAL CLASSICS GROUP	
5	5	27	ANDRE RIEU & HIS JOHANN STRAUSS ORCH.	FOREVER VIENNA ANDRE RIEU/OLYMPIA/HP-D 014436/UMG	
6	11	7	CECILIA BARTOLI	SOSPITI DECCA 014908	
7	13	49	EMANUEL AX-YO-YO MAITZAK PERLMAN	MENDELSON'S SONATA FOR PIANO AND VIOLA/SONY MASTERWORKS	
8	6	12	ERIC WHITACRE	LIGHT & GOLD DECCA 014850	
9	8	14	VITTORIO GRIGOLO	THE ITALIAN TENOR SONATA CLASSICAL 7529/SONY MASTERWORKS	
10	RE-ENTRY		LANG LANG	LANG LANG LIVE IN BERLIN (EP) (CD) (LP) (VINYL) 7100/SONY MASTERWORKS	
11	9	7	THE BENEDETTO MUNS OF NOTRE-DAME DE L'ANNONCIATION	VOICES: CHANT FROM ANNONCIATION DECA 015000/UNIVERSAL CLASSICS GROUP	
12	RE-ENTRY		LANG LANG	BEST OF LANG LANG (EP) (CD) (LP) (VINYL) 014650/UNIVERSAL CLASSICS GROUP	
13	4	11	SIMON RATTLE/BERLINER PHILHARMONIKER	TCHAIKOVSKY: THE NUTCRACKER (EP) (CD) (LP) (VINYL) 42122/BLG	
14	RE-ENTRY		MURRAY PERAHIA	BRAMS: HANDEL: WABERSON: 354 CLASSICAL 7948/SONY MASTERWORKS	
15	RE-ENTRY		STEPHEN HOUGH/MINNESOTA ORCH.	TCHAIKOVSKY HYPERION 67711	

**CONTEMPORARY JAZZ ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL	CERT.
1	2	38	#1 TROMBONE SHORTY	10 WEEKS BACKTOWN VERVE FORECAST 014194/VG	
2	1	21	ESPERANZA SPALDING	CHAMBER MUSIC SOCIETY HEADS UP 31810*/CONCORD	
3	3	13	DAVE KOZ	HELLO TOMORROW CONCORD 31753	
4	4	11	FOURPLAY	LET'S TOUCH THE SKY HEADS UP 32030/CONCORD	
5	5	28	KENNY G	HEART AND SOUL CONCORD 32048	
6	6	29	HERBIE HANCOCK	THE IMAGINE PROJECT HANCOCK 0001*	
7	7	25	BRIAN CULBERTSON	XII GRP 014460/VG	
8	RE-ENTRY		MARC RIBOT	SILENT MOVIES Pt. 34	
9	8	25	JAZZMASTERS	JAZZMASTERS VI TRIPPIN' W/ RHYTHM 41	
10	16	43	KIRK WHALUM	THE 600PS ACCORDING TO JAZZ (CD) (EP) (LP) (VINYL) 00610/CONCORD	
11	9	11	WAYMAN TISDALE FEATURING TIZ & THE FONKIE PLANETARIANS	THE FONK RECORD MACK AVENUE 5144/RENDZVOUS	
12	10	28	VARIOUS ARTISTS	LEE RITENOUR'S 6 STRING THEORY CONCORD 31911	
13	11	21	BRIAN WILSON	BRIAN WILSON REMIXES (EP) (CD) (LP) (VINYL) 014036/WALT DISNEY	
14	14	45	JAMIE CULLUM	THE PURSUIT VERVE FORECAST/DECCA 013855*/VG	
15	15	19	KIRK WHALUM	EVERYTHING IS EVERYTHING: THE MUSIC OF DONNY CATHERY (EP) (CD) (LP) (VINYL) 00610/CONCORD	

**CLASSICAL CROSSOVER ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL	CERT.
1	1	8	#1 JACKIE EVANCHO	8 WEEKS HOLY NIGHT SYCOLO/COLUMBIA 8151/SONY MUSIC	
2	3	25	DAVID GARRETT	ROCK SYMPHONIES DECCA 014442	
3	2	7	STING FT/THE ROYAL PHILHARMONIC ORCH.	LIVE IN BERLIN CHERRYTREE/DE 014982/DECCA	
4	7	63	THE CANADIAN TENORS	THE CANADIAN TENORS DECCA 013509	
5	5	27	STING	SYMPHONICIES CHERRYTREE/DE 014648/UNIVERSAL CLASSICS GROUP	
6	4	10	THE PRIESTS	NOEL RCA VICTOR 75729/SONY MUSIC	
7	9	30	KATHERINE JENKINS	BELIEVE 143/REPRISE 522190/WARNER BROS.	
8	8	14	MORMON TABERNAACLE CHOIR W/ NATALIE COLE	THE MOST WONDERFUL TIME OF THE YEAR (EP) (CD) (LP) (VINYL) 00610/CONCORD	
9	6	14	THE CANADIAN TENORS	THE PERFECT GIFT DECCA 014801	
10	NEW		SHARA WARDEN AND SIGNAL	PENELOPE NEW AMSTERDAM 023	
11	10	10	STEVEN SHARP NELSON	CHRISTMAS CELLO STONE ANGEL 5051467	
12	11	24	MIKE PATTON W/ORCHE. FILARMONICA A. TOSCANNI	MONDO CANE IPEAC 119	
13	RE-ENTRY		JOSHUA BELL	AT HOME WITH FRIENDS (SONY CLASSICAL 52716/SONY MASTERWORKS)	
14	12	3	KATHERINE JENKINS	THE ULTIMATE COLLECTION DECCA 013325	
15	13	22	ZOE KEATING	INTO THE TREES ZOE KEATING 03 EX	

**SMOOTH JAZZ SONGS™**

THIS WEEK
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HOT LATIN SONGS™

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

Don Omar & Lucento pick up an 11th week atop Hot Latin Songs with "Danza Kuduro." The hit surpasses Aventura's "Dile Al Amor" (nine weeks) for longest run at No. 1 since Enrique Iglesias' "Cuando Me Enamoro" spent 17 weeks in the penthouse last year.



TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	1	12	#1 SHAKIRA	12 WEEKS SALE EL SOL EPIC 77433/SONY MUSIC LATIN	
2	5	6	GREATEST GAINER	CRISTIAN CASTRO VIVA EL PRINCIPE (UNIVERSAL MUSIC LATIN)	
3	2	27	ENRIQUE IGLESIAS	BIPIPIPI UNIVERSAL REPUBLIC/UNIVERSAL MUSIC LATIN 01448/UMG/UMLE	
4	4	45	PRINCE ROYCE	PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN	
5	6	48	CAMILA	DEJARTE DE AMAR SONY MUSIC LATIN 59881	
6	7	10	PITBULL	ARMANDO MR. 305/FAMOUS ARTIST 33050/SONY MUSIC LATIN	
7	9	33	MARC ANTHONY	ICONSOS SONY MUSIC LATIN 67402	
8	3	8	EL GRAN COMBO	SALSA: UN HOMENAJE A EL GRAN COMBO POPULAR 1035	
9	8	5	JUANES	PAR.C.E. UNIVERSAL MUSIC LATIN 015027/UMLE (C)	
10	10	8	DON OMAR	DON OMAR PRESENTS: MEET THE OFFICERS: THE DON OMAR BACK (UNIVERSAL MUSIC LATIN)	
11	11	13	MARCO ANTONIO SOLIS	EN TOTAL PLENTUD FONOVISA 354570/UMLE (C)	
12	12	8	LOS TUCANES DE TIJUANA	EL ARBOL FONOVISA 354613/UMLE (C)	
13	16	31	JUAN LUIS GUERRA Y 440	ASONDEGUERRA CAPITOL LATIN 42483	
14	15	83	AVENTURA	THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN	2
15	13	14	VICENTE FERNANDEZ	EL HOMBRE QUE MAS TE AMO SONY MUSIC LATIN 78479	
16	14	7	JENNI RIVERA	LA GRAN SENORA: EN VIVO FONOVISA 354603/UMLE (C)	
17	17	5	EL TRONO DE MEXICO	EN VIVO: DESDE NUEVA YORK FONOVISA 354612/UMLE (C)	
18	18	16	LUCERO	INDISPENSABLE SIEMTE UNIVERSAL MUSIC LATIN 650302/UMLE	
19	22	22	LOS INQUIETOS DEL NORTE	VAMOS A DARLE CON TODO: COLECCION DE CORRIDOS 546E MISC 3812 (C)	
20	29	5	CALIBRE 50	RENOVAR O MORIR DISA 721614/UMLE	
21	25	62	MARCO ANTONIO SOLIS	MAS DE MARCO ANTONIO SOLIS FONOVISA 354216/UMLE (C)	
22	37	8	LARRY HERNANDEZ	20 SUPER EXITOS: LA HISTORIA DE LOS EXITOS VENDEDOR FONOVISA 570658/UMLE	
23	19	40	CHINO Y NACHO	MI NINA BONITA MACHETE 014142/UMLE (C)	
24	23	8	LARRY HERNANDEZ	PUROS TOQUES... EN VIVO MENDIETA FONOVISA 570057/UMLE (C)	
25	21	18	LOS TITANES DE DURANGO	15 EXITOS DISA 721552/UMLE	
26	27	9	VARIOUS ARTISTS	CORRIDOS #1'S 2010 DISA 721623 EX/UMLE	
27	30	7	CALLE 13	ENTREN LOS QUE QUERAN SONY MUSIC LATIN 73431	
28	28	9	VARIOUS ARTISTS	DURANGUENSE #1'S 2010 DISA 721624 EX/UMLE	
29	20	5	LOS TIGRES DEL NORTE	EL RUGIDO DE LOS TIGRES DEL NORTE FONOVISA 354589/UMLE (C)	
30	47	4	PAGE SETTER	ELVIS CRESPO INDESTRUCTIBLE FLASH 75808/SONY MUSIC LATIN	
31	35	9	VARIOUS ARTISTS	CORRIDOS #1'S 2010 DISA 721623 EX/UMLE	
32	26	58	JENNI RIVERA	LA GRAN SENORA FONOVISA 354398/UMLE	
33	34	9	VARIOUS ARTISTS	BANDA #1'S 2010 DISA 721622 EX/UMLE	
34	36	32	GERARDO ORTIZ	NI HOY NI MANANA DEL 68924/SONY MUSIC LATIN	
35	32	9	VARIOUS ARTISTS	RADIO EXITOS: EL DISCO DE ANO 2010 DISA 721604/UMLE	
36	24	5	JUAN GABRIEL	BOLEROS FONOVISA 354614/UMLE	
37	46	12	HECTOR ACOSTA: EL TORITO	INDISPENSABLE SIEMTE UNIVERSAL MUSIC LATIN 650303/UMLE	
38	31	5	PESADO	LO MEJOR DESDE LA CANTINA DISA 726523/UMLE (C)	
39	52	46	CHAYANNE	NO HAY IMPOSIBLE SONY MUSIC LATIN 61972	
40	56	17	LUIS MIGUEL	LUIS MIGUEL WARNER LATINA 525835	
41	40	8	DUELO	CORRIDOS Y CONCONES: POR UNA MUJER BONITA FONOVISA 354578/UMLE	
42	33	21	VARIOUS ARTISTS	AMANECEER BAILANDO PLATINO 11097	
43	53	7	ANDY MONTANEZ	DE ANDY MONTANEZ AL COMBO 2MG 300216/SONY MUSIC LATIN	
44	42	11	VOZ DE MANDO	CON LA MENTE EN BLANCO DISA 721613/UMLE	
45	39	22	ESPIÑOZA PAZ	DEL RANCHO PARA EL MUNDO VIDEO MAXISIDA 721603/UMLE	
46	44	20	PEDRO FERNANDEZ	20 SUPER TEMAS: LA HISTORIA DE LOS EXITOS FONOVISA 354511/UMLE	
47	48	4	VARIOUS ARTISTS	LOS NUMEROS 1 DE LA MUSICA MEXICANA FONOVISA 354571/UMLE	
48	49	11	GRUPO BRYNDIS	MAS ALLA DEL TIEMPO Y LA DISTANCIA CAPITOL LATIN 27188	
49	57	16	WISIN & YANDEL	LA REVOLUCION: LIVE: VOLUME TWO WY/MACHETE 014857/UMLE	
50	43	16	WISIN & YANDEL	LA REVOLUCION: LIVE: VOLUME ONE WY/MACHETE 014856/UMLE	

Cristian Castro's tribute album to Jose Jose, "Viva el Principe," returns to its peak position on Top Latin Albums as it jumps 5-2 (4,000 copies, according to Nielsen SoundScan). The 2% gain (owed to promotion and positioning at key accounts) is impressive, as overall Latin sales are down 18% this week.



REGIONAL MEXICAN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	1	8	#1 LOS TUCANES DE TIJUANA	6 WEEKS EL ARBOL FONOVISA 354613/UMLE	
2	2	14	VICENTE FERNANDEZ	EL HOMBRE QUE MAS TE AMO SONY MUSIC LATIN 78479	
3	3	7	JENNI RIVERA	LA GRAN SENORA: EN VIVO FONOVISA 354603/UMLE (C)	
4	4	5	EL TRONO DE MEXICO	EN VIVO: DESDE NUEVA YORK FONOVISA 354612/UMLE (C)	
5	7	22	LOS INQUIETOS DEL NORTE	VAMOS A DARLE CON TODO: COLECCION DE CORRIDOS 546E MISC 3812 (C)	
6	13	5	CALIBRE 50	RENOVAR O MORIR DISA 721614/UMLE	
7	9	48	MARCO ANTONIO SOLIS	MAS DE MARCO ANTONIO SOLIS FONOVISA 354216/UMLE (C)	
8	20	4	LARRY HERNANDEZ	20 SUPER EXITOS: LA HISTORIA DE LOS EXITOS VENDEDOR FONOVISA 570658/UMLE	
9	8	8	LARRY HERNANDEZ	PUROS TOQUES... EN VIVO MENDIETA FONOVISA 570057/UMLE (C)	
10	6	18	LOS TITANES DE DURANGO	15 EXITOS DISA 721552/UMLE	
11	11	5	VARIOUS ARTISTS	LA REVOLUCION: LIVE: VOLUME TWO WY/MACHETE 014857/UMLE	
12	12	9	VARIOUS ARTISTS	DURANGUENSE #1'S 2010 DISA 721624 EX/UMLE	
13	5	5	LOS TIGRES DEL NORTE	EL RUGIDO DE LOS TIGRES DEL NORTE FONOVISA 354589/UMLE (C)	
14	18	8	VARIOUS ARTISTS	CORRIDOS #1'S 2010 DISA 721623 EX/UMLE	
15	10	51	JENNI RIVERA	LA GRAN SENORA FONOVISA 354398/UMLE	
16	17	7	VARIOUS ARTISTS	BANDA #1'S 2010 DISA 721622 EX/UMLE	
17	19	25	GERARDO ORTIZ	NI HOY NI MANANA DEL 68924/SONY MUSIC LATIN	
18	15	8	VARIOUS ARTISTS	RADIO EXITOS: EL DISCO DE ANO 2010 DISA 721604/UMLE	
19	14	5	PESADO	LO MEJOR DESDE LA CANTINA DISA 726523/UMLE (C)	
20	RE-ENTRY		DUELO	CORRIDOS Y CONCONES: POR UNA MUJER BONITA FONOVISA 354578/UMLE	

TROPICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	2	45	#1 PRINCE ROYCE	14 WEEKS PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN	
2	1	9	EL GRAN COMBO	SALSA: UN HOMENAJE A EL GRAN COMBO POPULAR 1035	
3	4	31	JUAN LUIS GUERRA Y 440	ASONDEGUERRA CAPITOL LATIN 42483	
4	3	83	AVENTURA	THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN	2
5	6	4	ELVIS CRESPO	INDESTRUCTIBLE FLASH 75808/SONY MUSIC LATIN	
6	5	12	HECTOR ACOSTA: EL TORITO	INDISPENSABLE SIEMTE UNIVERSAL MUSIC LATIN 650303/UMLE	
7	7	7	ANDY MONTANEZ	DE ANDY MONTANEZ AL COMBO 2MG 300216/SONY MUSIC LATIN	
8	8	29	GILBERTO SANTA ROSA	IRREPETIBLE SONY MUSIC LATIN 42868	
9	9	41	EL GRAN COMBO DE PUERTO RICO	SIN SALSA NO HAY PARADISO SONY MUSIC LATIN 60758	
10	12	32	INDIA	UNICA TOP STOP 30020/SONY MUSIC LATIN	
11	16	18	24 HORAS	LOS INOLVIDABLES CACA0/MACHETE 014614/UMLE	
12	15	22	GILBERTO SANTA ROSA	MIS FAVORITAS SONY MUSIC LATIN 74217	
13	18	20	MANNY MANUEL	RAYANDO EL SOL UNIVERSAL MUSIC LATIN 013844/UMLE	
14	11	36	VARIOUS ARTISTS	BACHATA #1 2010 2MG & N 300217/SONY MUSIC LATIN	
15	13	44	HECTOR ACOSTA EL TORITO	THE ULTIMATE BACHATA COLLECTION (UNIVERSAL MUSIC LATIN) 65701/UMLE	
16	19	5	FRANKIE RUIZ	15 EXITOS: ORO SALSERO VOL. 2 MACHETE 014862/UMLE	
17	RE-ENTRY		EDDIE SANTIAGO	15 EXITOS: ORO SALSERO MACHETE 014866/UMLE	
18	RE-ENTRY		SPANISH HARLEM ORCHESTRA	VIVA LA TRADICION CON CORDO PICANTE 32263/CONCORD	
19	RE-ENTRY		VICTOR MANUEL	MIS FAVORITAS SONY MUSIC LATIN 70885	
20	17	4	NUOVO VOCES	BEST OF HOT AND SPICY SALSA SONOMA 4019	

BETWEEN THE BULLETS TRIO'S TRIO JOINS GREAT COMPANY



Camila achieves an elusive feat as it picks up its third consecutive No. 1 on Latin Pop Airplay as "Besame" skips 3-1 (7.8 million listener impressions, up 17%, according to Nielsen BDS). Only Luis Miguel (1994-95), Cristian Castro (1995-96), Juanes (2004-05), Alejandro Sanz (2005-07) and Shakira (2009-10) have strung together three such chart-toppers. Enrique Iglesias (1998-99) tops them all as the only artist in chart history with four in a row. —Raully Ramirez

HOT LATIN SONGS: 16 stations (66 regional Mexican), 26 Latin pop/17 tropical, 9 Latin rhythm are electronically monitored 24 hours a day, 7 days a week. TOP LATIN ALBUMS: See Charts Legend on Billboard.biz for rules and regulations. All charts © 2011 Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.



EURO		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	JANUARY 22, 2011
THIS WEEK	LAST WEEK				
1	1	THE TIME (DIRTY BIT)	THE BLACK EYED PEAS INTERSCOPE		
2	2	WHAT'S MY NAME?	RIHANNA FT. DRAKE SRP		
3	3	FIREWORK	KATY PERRY CAPITOL		
4	8	WHO'S THAT CHICK?	DAVID GUETTA FT. RIHANNA GUM		
5	NEW	GRENADE	BRUNO MARS ELEKTRA		
6	4	ONLY GIRL (IN THE WORLD)	RIHANNA SRP		
7	6	LIKE A G6	FAR*EAST MOVEMENT FT. CATARACS & DEV CHERRYTREE		
8	NEW	DO IT LIKE A DUDE	JESSIE J LAVA		
9	10	BARBRA STREISAND	DUCK SAUCE X-MIX/THIS IS MUSIC		
10	7	JUST THE WAY YOU ARE	BRUNO MARS ELEKTRA		

UNITED KINGDOM		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	JANUARY 22, 2011
THIS WEEK	LAST WEEK				
1	1	WHAT'S MY NAME?	RIHANNA FT. DRAKE SRP		
2	NEW	DO IT LIKE A DUDE	JESSIE J LAVA		
3	9	LIGHTS ON	KATY B FT. MS. DYNAMITE AMMUNITION		
4	NEW	GRENADE	BRUNO MARS ELEKTRA		
5	3	THE TIME (DIRTY BIT)	THE BLACK EYED PEAS INTERSCOPE		
6	2	WHEN WE COLLIDE	MATT CARDLE SYCO		
7	4	YOUR SONG	ELLIE GOULDING POLYDOR		
8	7	LIKE A G6	FAR*EAST MOVEMENT FT. CATARACS & DEV CHERRYTREE		
9	5	FIREWORK	KATY PERRY CAPITOL		
10	RE	WHO'S THAT CHICK?	DAVID GUETTA FT. RIHANNA GUM		

GERMANY		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	JANUARY 22, 2011
THIS WEEK	LAST WEEK				
1	4	ROLLING IN THE DEEP	ADELE XL		
2	1	THE TIME (DIRTY BIT)	THE BLACK EYED PEAS INTERSCOPE		
3	5	FIREWORK	KATY PERRY CAPITOL		
4	3	BARBRA STREISAND	DUCK SAUCE X-MIX/THIS IS MUSIC		
5	2	WE ARE THE PEOPLE	EMPIRE OF THE SUN THE SLEEPY JACKSON		
6	8	WHO'S THAT CHICK?	DAVID GUETTA FT. RIHANNA GUM		
7	7	HIGHER	TAIO CRUZ FT. KYLIE 4TH & BROADWAY		
8	6	JUST THE WAY YOU ARE	BRUNO MARS ELEKTRA		
9	10	FREAKY LIKE ME	MADCON COSMOS		
10	9	HOLD MY HAND	MICHAEL JACKSON DUET WITH AKON MJJ		

FRANCE		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	JANUARY 22, 2011
THIS WEEK	LAST WEEK				
1	1	SOMEWHERE OVER THE RAINBOW/WHAT A WONDERFUL WORLD	ISRAEL "IZ" KAMAKAWIWO'DOLE BIG BOY		
2	2	THE TIME (DIRTY BIT)	THE BLACK EYED PEAS INTERSCOPE		
3	3	LOCA	SHAKIRA FT. EL CATA EPIC		
4	5	FIREWORK	KATY PERRY CAPITOL		
5	7	WHO'S THAT CHICK?	DAVID GUETTA FT. RIHANNA GUM		
6	4	BARBRA STREISAND	DUCK SAUCE X-MIX/THIS IS MUSIC		
7	10	TOI ET MOI	GUILLEMETTE GRAND EMI		
8	RE	HIGHER	TAIO CRUZ FT. KYLIE 4TH & BROADWAY		
9	9	HELLO	MARTIN SOLVEIG & DRAGONETTE TEMPS D'AVANCE		
10	RE	WHAT'S MY NAME?	RIHANNA FT. DRAKE SRP		

CANADA		BILLBOARD CANADIAN HOT 100		(NIELSEN BDS/SOUNDSCAN)	JANUARY 22, 2011
THIS WEEK	LAST WEEK				
1	2	GRENADE	BRUNO MARS ELEKTRA		
2	1	THE TIME (DIRTY BIT)	THE BLACK EYED PEAS INTERSCOPE		
3	3	FIREWORK	KATY PERRY CAPITOL		
4	4	RAISE YOUR GLASS	PINK LAFACE		
5	6	ONLY GIRL (IN THE WORLD)	RIHANNA SRP/DEF JAM		
6	5	WE R WHO WE R	KESHA KEMOSABE/RCA		
7	8	TONIGHT (I'M LOVIN' YOU)	ENRIQUE IGLESIAS FT. LUDAKRIS & DJ FRANK E UNIVERSAL/REPUBLIC		
8	7	WHAT'S MY NAME?	RIHANNA FT. DRAKE SRP/DEF JAM		
9	9	JUST THE WAY YOU ARE	BRUNO MARS ELEKTRA		
10	22	HEY BABY (DROP IT TO THE FLOOR)	PITBULL FT. T-PAIN MR. 305/POLO GROUNDS/J		

AUSTRALIA		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	JANUARY 22, 2011
THIS WEEK	LAST WEEK				
1	NEW	TONIGHT (I'M LOVIN' YOU)	ENRIQUE IGLESIAS FT. LUDAKRIS & DJ FRANK E UNIVERSAL/REPUBLIC		
2	10	DIRTY TALK	WYNTER GORDON BIG BEAT		
3	1	WHO'S THAT GIRL	GUY SEBASTIAN FT. EVE SONY MUSIC		
4	2	GRENADE	BRUNO MARS ELEKTRA		
5	4	YEAH 3X	CHRIS BROWN JIVE		
6	3	FIREWORK	KATY PERRY CAPITOL		
7	7	WHO'S THAT CHICK?	DAVID GUETTA FT. RIHANNA GUM		
8	NEW	HAPPINESS	ALEXIS JORDAN STARROC/ROC NATION		
9	5	THE TIME (DIRTY BIT)	THE BLACK EYED PEAS INTERSCOPE		
10	6	WE R WHO WE R	KESHA KEMOSABE		

ITALY		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	JANUARY 22, 2011
THIS WEEK	LAST WEEK				
1	1	TUTTO L'AMORE CHE HO	JOVANNOTTI MERCURY		
2	2	TRANNE TE	FABRI FIBRA UNIVERSAL		
3	4	OGNI TANTO	GIANNI MANNINI Z-MUSIC		
4	3	LA NOTTE	MODA ULTRASUONI		
5	5	FIREWORK	KATY PERRY CAPITOL		
6	RE	LA VITA E UNO SPECCHIO	GHOST IL SOTTO VENTO		
7	8	BARBRA STREISAND	DUCK SAUCE X-MIX/THIS IS MUSIC		
8	7	THE TIME (DIRTY BIT)	THE BLACK EYED PEAS INTERSCOPE		
9	6	HELLO	MARTIN SOLVEIG & DRAGONETTE TEMPS D'AVANCE		
10	NEW	A NIGHT LIKE THIS	CARO EMERALD GRANDMONO		

SPAIN		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	JANUARY 22, 2011
THIS WEEK	LAST WEEK				
1	1	LOCA	SHAKIRA FEATURING EL CATA EPIC		
2	2	THE TIME (DIRTY BIT)	THE BLACK EYED PEAS INTERSCOPE		
3	3	ONLY GIRL (IN THE WORLD)	RIHANNA SRP		
4	4	QUIEN TE QUIERE COMO YO	CARLOS BAUTE WARNER		
5	5	TU	SERGIO DALMA UNIVERSAL		
6	6	HOLD MY HAND	MICHAEL JACKSON DUET WITH AKON MJJ		
7	9	AQUI SIGO YO	ANDY & LUCAS SONY MUSIC		
8	RE	BARBRA STREISAND	DUCK SAUCE X-MIX/THIS IS MUSIC		
9	10	WHO'S THAT CHICK?	DAVID GUETTA FEATURING RIHANNA GUM		
10	RE	A NIGHT LIKE THIS	MALU SONY MUSIC		

MEXICO		AIRPLAY		(NIELSEN BDS)	JANUARY 22, 2011
THIS WEEK	LAST WEEK				
1	1	BESAME	CAMILA SONY MUSIC		
2	2	THE TIME (DIRTY BIT)	THE BLACK EYED PEAS INTERSCOPE		
3	3	LA OCAION PARA AMARNOS	MARIA JOBE SEI TRACK		
4	5	Y NO REGRESAS	JUANES UNIVERSAL		
5	4	DJ GOT US FALLIN' IN LOVE	USHER FT. PITBULL LAFACE/JIVE		
6	6	QUIEN TE QUIERE COMO YO	CARLOS BAUTE WARNER		
7	15	CALAVERAS	BENNY IBARRA FT. LILA DOWNS SEI TRACK		
8	13	TU SABES QUIEN	ALEJANDRO FERNANDEZ FONOVISA		
9	9	NO ME DIGAS QUE NO	ENRIQUE IGLESIAS FT. WISIN & YANDEL UNIVERSAL		
10	7	PROHIBIDO QUERERME	OV7 SONY MUSIC		

BRAZIL		ALBUMS		(APBD/NIELSEN)	JANUARY 15, 2011
THIS WEEK	LAST WEEK				
1	NEW	ILUMINAR AO VIVO	PADRE FABIO DE MELO SGM LIVRE		
2	1	SAMBAS ENREDO DAS ESCOLAS DE SAMBA 2011	VARIOUS ARTISTS UNIVERSAL		
3	2	AO VIVO NO MADISON SQUARE GARDEN	IVETE SANGALO UNIVERSAL		
4	3	BOA SORTE PRA VOCE	VICTOR & LED SONY MUSIC		
5	4	25 ANOS AO VIVO	EXALTASAMBA RADAR		
6	NEW	PRA SER AMOR 2010	BELO SONY MUSIC		
7	NEW	PERFIL VOL. 2	ANA CAROLINA SGM LIVRE		
8	NEW	MULTISHOW AO VIVO	MARIA GADU SGM LIVRE		
9	6	VIDA DA MINHA VIDA	ZECA PAGODINHO UNIVERSAL		
10	5	MULTISHOW - THE COLLECTION	JUSTIN BIEBER UNIVERSAL		

PORTUGAL		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	JANUARY 22, 2011
THIS WEEK	LAST WEEK				
1	2	THE TIME (DIRTY BIT)	THE BLACK EYED PEAS INTERSCOPE		
2	RE	BUSY (FOR ME)	AUREA SONY MUSIC		
3	1	LOCA	SHAKIRA FT. EL CATA EPIC		
4	8	JUST THE WAY YOU ARE	BRUNO MARS ELEKTRA		
5	NEW	A SAUDADE DE TI	TONY CARREIRA FAROL		
6	6	FIREWORK	KATY PERRY CAPITOL		
7	RE	O AMOR E MAGICO	EXPENSIVE SOUL VINDSO		
8	5	LOVE THE WAY YOU LIE	EMINEM FT. RIHANNA WEB/SHADY/AFTERMATH		
9	4	ONLY GIRL (IN THE WORLD)	RIHANNA SRP		
10	7	DA-ME UM ABRACO	MIGUEL GAMEIRO IPLAY SOM E IMAGEM		

IRELAND		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	JANUARY 22, 2011
THIS WEEK	LAST WEEK				
1	NEW	GRENADE	BRUNO MARS ELEKTRA		
2	3	WHAT'S MY NAME?	RIHANNA FT. DRAKE SRP		
3	1	HORSE OUTSIDE	THE RUBBERBANDITS THE RUBBERBANDITS		
4	2	WHEN WE COLLIDE	MATT CARDLE SYCO		
5	4	FIREWORK	KATY PERRY CAPITOL		
6	5	THE TIME (DIRTY BIT)	THE BLACK EYED PEAS INTERSCOPE		
7	10	WHO'S THAT CHICK?	DAVID GUETTA FT. RIHANNA GUM		
8	NEW	WE R WHO WE R	KESHA KEMOSABE		
9	6	ONLY GIRL (IN THE WORLD)	RIHANNA SRP		
10	8	YOUR SONG	ELLIE GOULDING POLYDOR		

AUSTRIA		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	JANUARY 22, 2011
THIS WEEK	LAST WEEK				
1	1	THE TIME (DIRTY BIT)	THE BLACK EYED PEAS INTERSCOPE		
2	2	BARBRA STREISAND	DUCK SAUCE X-MIX/THIS IS MUSIC		
3	4	WE ARE THE PEOPLE	EMPIRE OF THE SUN THE SLEEPY JACKSON		
4	3	FIREWORK	KATY PERRY CAPITOL		
5	5	JUST THE WAY YOU ARE	BRUNO MARS ELEKTRA		
6	10	JUST A DREAM	NELLY DERRY		
7	6	I NEED A DOLLAR	ALOPE BLACC STONES THROW		
8	9	WHO'S THAT CHICK?	DAVID GUETTA FT. RIHANNA GUM		
9	7	ONLY GIRL (IN THE WORLD)	RIHANNA SRP		
10	NEW	GOOD LIFE	ONEREPUBLIC MOSLEY		

SWEDEN		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	JANUARY 22, 2011
THIS WEEK	LAST WEEK				
1	1	MIKROFONKAT	SEPTEMBER FAMILY TREE/CATCHY TUNES		
2	2	LIKE A PRAYER	JAY SMITH SONY MUSIC		
3	9	FIREWORK	KATY PERRY CAPITOL		
4	8	WHITE LIGHT MOMENT	TOVE STYRKE SONY MUSIC		
5	3	BAKSMALLA	PETTER & SEPTEMBER BANANREPUBLICEN		
6	6	BARBRA STREISAND	DUCK SAUCE X-MIX/THIS IS MUSIC		
7	7	GUBBEN I LADAN	DANIEL ADAMS-RAY SWEDEN		
8	5	DREAMING PEOPLE	JAY SMITH SONY MUSIC		
9	10	INDESTRUCTIBLE	ROBYN KONCHOWA		
10	RE	JUST THE WAY YOU ARE	BRUNO MARS ELEKTRA		

FINLAND		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	JANUARY 22, 2011
THIS WEEK	LAST WEEK				
1	5	ONLY GIRL (IN THE WORLD)	RIHANNA SRP		
2	3	MISSA MURUSENI ON	JENNI VARTAINEN WARNER		
3	10	BLACK AND YELLOW	WIZ KHALIFA ROSTRUM		
4	6	BARBRA STREISAND	DUCK SAUCE X-MIX/THIS IS MUSIC		
5	1	SELVA PAIVA	PETRI NYGARD OPEN RECORDS		
6	2	BUMPY RIDE	MOHOMBI 2101		
7	4	THE TIME (DIRTY BIT)	THE BLACK EYED PEAS INTERSCOPE		
8	7	HIGHER	TAIO CRUZ FT. KYLIE 4TH & BROADWAY		
9	NEW	GRENADE	BRUNO MARS ELEKTRA		
10	NEW	MA ANNAN SUT POIS	LAURA NARHI WARNER		

NORWAY		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	JANUARY 22, 2011
THIS WEEK	LAST WEEK				
1	5	BARBRA STREISAND	DUCK SAUCE X-MIX/THIS IS MUSIC		
2	NEW	HIGHER	TAIO CRUZ FT. KYLIE 4TH & BROADWAY		
3	7	FIREWORK	KATY PERRY CAPITOL		
4	3	WRITTEN IN THE STARS	TIMIE TEMPAH FT. ERIC TURNER LONDON		
5	NEW	GRENADE	BRUNO MARS ELEKTRA		
6	1	THIS IS THE LIFE	AMY MACDONALD MELODRAMATIC		
7	9	THE TIME (DIRTY BIT)	THE BLACK EYED PEAS INTERSCOPE		
8	4	ONLY GIRL (IN THE WORLD)	RIHANNA SRP		
9	2	MOMENTS	HANS BOLLANDSAS SONY MUSIC		
10	RE	HOLD MY HAND	MICHAEL JACKSON DUET WITH AKON MJJ		

DENMARK		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	JANUARY 22, 2011
THIS WEEK	LAST WEEK				
1	3	DET BURDE IKK VAERE SADAN HER	XANDER ARTPEOPLE		
2	1	SJUS	KATO FT. IDA CORR, CAMILLE JONES & JOHNSON DISCO/WAX		
3	2	ADDICTION	MEDINA LABELMADE		
4	NEW	CRY ME OUT	PIXIE LOTT MERCURY		
5	4	NAR TIDEN GAR BAGLAENS	CLARA SOFIE & RUNE RK NIGHTOLOGY		
6	5	BARBRA STREISAND	DUCK SAUCE X-MIX/THIS IS MUSIC		







## EXECUTIVE TURNTABLE

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

**RECORD COMPANIES:** Show Dog-Universal Music names **Brad Howell** VP of national field promotion. He was VP of promotion and marketing at Golden Music Nashville.

New West Records names **Michael Ruthig** GM. He was senior director of marketing.

**PUBLISHING:** Warner/Chappell Music names **Cameron Strang** CEO. He founded New West Records and Southside Independent Music Publishing.

PigFactory Music promotes **Adam Wolf** to VP of creative. He was senior creative director.



**TOURING:** Palace Sports & Entertainment in Detroit—which oversees the Palace, DTE Energy Music Theatre and the Meadow Brook Music Festival—names **Nick Bartolone** marketing specialist. He was promotions director for Clear Channel's WDTW Detroit and WDFN-AM Farmington Hills, Mich.

**MANAGEMENT:** McGhee Entertainment names **Greg Hill** president of the company's Nashville office. He was GM/partner at **Greg Hill Management/Red Light Management**.

**TV/FILM:** "American Idol" taps **Ray Chew** as the show's new music director. He has served as bandleader and musical director for such programs as NBC's "It's Showtime at the Apollo" and "The Singing Bee."

**RELATED FIELDS:** Massarsky Consulting promotes **Elon Altman** to senior economist. He was economic analyst.

The **Country Music Assn.** appoints **Chris Epperly** director of strategic partnerships and **Angela Mendenhall** manager of strategic partnerships. Epperly was VP/brand manager at Mirrus, and Mendenhall was national partnership manager.

—Edited by Mitchell Peters

## GOODWORKS

### MATTHEW WEST'S 'ONE LAST CHRISTMAS' BENEFITS ST. JUDE

Singer/songwriter Matthew West made the 2010 holiday season a little brighter for a Midwest couple who lost their 2-year-old son to leukemia in 2009. On Dec. 30, the one-year anniversary of Dax Locke's death, West held a benefit concert at Five Points Washington in Washington, Ill., to raise money for St. Jude Children's Research Hospital, where Dax was treated.

During the show, West sang "One Last Christmas," a song from his 2010 album "The Story of Your Life," a collection of tracks inspired by personal stories sent to him by fans. West wrote the song after reading letters from three different people about Dax, whose father put up holiday decorations in the fall so his son could enjoy a final Christmas. The sentiment inspired others in the family's neighborhood—and people around the world—to do the same.

Released last November, "One Last Christmas" has sold 6,000 downloads, according to Nielsen SoundScan, and peaked at No. 11 on Billboard's Hot Christian Songs airplay chart.

West has raised more than \$205,000 from the concert, digital song sales and hospital donations. Dax's mother hopes to raise \$1.6 million, which is how much it costs to run the hospital for one day. Donations can be made at [MatthewWest.com](http://MatthewWest.com).

—Mitchell Peters



## OH YOKO

The legendary Yoko Ono stopped by Billboard's New York offices on Dec. 15 to receive a plaque commemorating her fifth consecutive No. 1 song on Billboard's Dance Club Songs chart, for "Wouldn't (I'm a Star)." Ono looked decades younger than her 77 years and displayed a sly sense of humor during her visit. "Is that normal?" she asked of her five No. 1s, and seemed tickled to learn it was not, in fact, common. After having some fun with the notion of a posed photograph, Ono eventually settled in for a more traditional picture (inset, with me and Billboard dance chart manager Gordon Murray, right) and a short conversation about events of recent months.

She's proud of her music, and for my money, more people have an opinion of it than have actually heard it. For example, "Wouldn't" is a wry bit of writing set to a very danceable new wave beat. "Music is a part of me," she said, describing her process of scribbling ideas on scraps of paper, eventually gathering them together to take to the studio.

Ono says she had wanted the Beatles' music on iTunes for a long time, and was pleased to see that it had finally happened. She was excited at the potential of Twitter, where she has more than 1 million followers. "Communication is life," she said. And she was reflective about what would have been the 70th birthday of John Lennon, on Oct. 9, as well as the 30th anniversary of his death on Dec. 8. In particular, she seemed content that an opinion piece she wrote for the New York Times, recalling her last year with Lennon for the anniversary of his death, seemed to connect with readers. "Things become special on their own," she said. "It's just a little thing that I wrote and I didn't think anything of it. I guess that's the one that communicated the most."

After a few minutes of speaking, Ono tended toward quixotic one-word answers (example: "What is occupying your mind these days?" Answer: "Breathing.") so I wrapped the interview, feeling like maybe I should have quit while I was ahead. I couldn't help but listen in when her assistant and publicist came into the room and asked her how things had gone.

"He was a good kisser," said Ono, and swept out of the room.—Bill Werde

PHOTOS: RACHEL BEEN



On Dec. 10, "Glee" star **Darren Criss** became ASCAP's 400,000th member. To celebrate, Criss performed a selection from ASCAP's most-played holiday song list—"Have Yourself a Merry Little Christmas," written by Ralph Blane and Hugh Martin. Posing for a photo after his performance are (from left) Criss, ASCAP VP of membership for pop/rock **Sue Drew** and film/TV representative **Jeff Jernigan**. PHOTO: ETAN ROSENBLUM



After taping a show with singer/radio and TV personality **Peter Marshall** for online radio hub Music of Your Life (MOYL), radio and TV legends gathered for laughs. From left are MOYL host **Johnny Magnus**, KGIL Los Angeles on-air personality **Jerry F. Sharell**, **Pat Boone**, who's currently promoting his latest album, "Near," and serves as a MOYL host; singer/violinist **Calabria Foti**; Marshall; and Global Radio Network/MOYL CEO **Marc Angell**. PHOTO: BRYAN SHOWALTER





The Nobel Peace Prize Concert paid tribute to 2010 laureate Liu Xiaobo on Dec. 11 at Norway's Oslo Spektrum and played host to an array of entertainers and peacemakers alike. Performing at the event were a worldwide cast of acts including Florence & the Machine, India.Arie, Herbie Hancock and Jamiroquai. Taking a moment backstage are (from right) performers **A.R. Rahman** and **Barry Manilow**, concert producer **Stine Ove**, co-hosts **Anne Hathaway** and **Denzel Washington**, Washington's wife **Pauletta Pearson**, and the show's executive producer **Odd Arvid Stromstad**. PHOTO: SANDY YOUNG PHOTOGRAPHY



On Jan. 4, Vevo celebrated one of its most successful advertising and marketing campaigns and the leader behind it by bestowing its Rock Star Award to Digitas senior VP **Jordan Bitterman**. As a charter Vevo client, Bitterman was instrumental in co-creating the American Express Unstaged live concert series, which showcased superstar acts Arcade Fire, John Legend and the Roots, and Sugarland live and on demand, directed by acclaimed directors like Terry Gilliam, Spike Lee and Kenny Ortega. Attending the presentation are (from left) Vevo president/CEO **Rio Carraeff**, Bitterman, Digitas executive VP/global director of media and digital planning **Carl Fremont**, American Express VP of sports and entertainment access strategy **Courtney Kelso** and Vevo executive VP of sales and customer operations **David Kohl**. PHOTO: THOS ROBINSON/GETTY IMAGES/WIREIMAGE



Platinum-selling artist and Academy Award winner **Jamie Foxx** signed an exclusive worldwide music publishing agreement with Universal Music Publishing Group, which was announced Jan. 6. Under the terms of the deal, UMPG will administer Foxx's last studio album, "Intuition," as well as new studio set "Best Night of My Life" (J Records), which came out Dec. 21 and debuted at No. 6 on the Billboard 200. Pictured at the signing are (from left) Foxx, UMPG Entertainment VP of music **LaRonda Sutton**, Foxx, UMPG executive VP/head of creative **Tom Sturges** and chairman/CEO **David Renzer**. PHOTO: HEATHER BROWN



On Dec. 18, during its Season of Giving campaign, AEG dedicated its holiday efforts to the Silverlake Conservatory of Music, a nonprofit organization that provides music education for youth. The conservatory's students, along with its co-founder **Flea** of the Red Hot Chili Peppers, performed a medley of **Stevie Wonder** hits, during which the legendary singer made a surprise appearance onstage. Wonder made the night even more special by presenting Flea and the conservatory with a check for \$10,000 on behalf of the Wonder Foundation. From left are Flea, Wonder and conservatory co-founder/dean **Keith Barry**. PHOTO: WIREIMAGE/MICHAEL KOVAC



Alter Bridge played Los Angeles' House of Blues on Jan. 4, where the band met up with fellow rockers **Slash** and **Wolfgang Van Halen**, who both jumped onstage to jam. Alter Bridge scored its first No. 1 this week on Billboard's Mainstream Rock chart with the single "Isolation." Hanging out after the show are (from left) music producer "**Big**" **Chris Flores**, Alter Bridge singer/guitarist **Myles Kennedy**, actor **Clifton Collins Jr.**, Alter Bridge bassist **Brian Marshall**, Slash, Alter Bridge lead guitarist **Mark Tremonti**, **Eddie Van Halen**, Alter Bridge drummer **Scott Phillips**, Wolfgang Van Halen and Creed touring guitarist **Eric Friedman**. PHOTO: AVI COHEN

**.biz** Additional photos online this week at [billboard.biz](http://billboard.biz). To submit your photos for consideration, please send images to [backbeat@billboard.com](mailto:backbeat@billboard.com).

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