

# Billboard

## SOLO JO BRO

NICK JONAS & THE  
ADMINISTRATION WOO  
POST-TWEEN BASE

**OWL CITY'S  
PATH FROM  
MOM'S HOUSE  
TO NO. 1**

## UP FROM OZ

RONSON PROTÉGÉ  
DANIEL MERRIWEATHER  
WAGES 'LOVE & WAR'

## 'X' MARKS THE SPOT

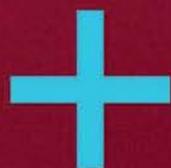
WHAT SIMON  
COWELL'S MOVES  
MEAN FOR SYCO

**EX-NAPSTER CEO  
SOUNDS OFF ON  
SUBSCRIPTION  
SERVICES**

## MAKE IT POP

PARADIGM PLOTS  
TOURING STRATEGY  
FOR KE\$HA

# CHAYANNE



## CHART HEAT

VAMPIRE  
WEEKEND  
TRAIN  
TIM MCGRAW  
SADE

**By Staying  
With Sony,  
The Latin  
Superstar  
Shows Why  
Labels Still  
Matter**

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# Jonas Brothers

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# OPINION

EDITORIALS | COMMENTARY | LETTERS

## A Road Map For Indies

Immediate Access To Consumers Doesn't Mean Immediate Revenue

BY RICH BENGLOFF

There's more music being made and released than ever before. The barriers to entry are down, the floodgates are open, and anyone who can make music that moves people has a way to get it out to the world.

But of the 105,000 albums released in the United States in 2008, the most recent year for which data is available, fewer than 6,000 titles sold more than 1,000 copies each, according to Nielsen SoundScan.

Of course, there are other channels, such as concert and individual digital-track sales, that aren't included in these tallies. But those sales don't change the fact that greater market access has come at the cost of an avalanche of new music. It's difficult for artists to stand apart from an ever-increasing crowd.

As a SoundExchange board member I know that there are more than 40,000 acts and 5,000-plus labels registered with the performance right organization. According to MySpace, there are more than 5,000 artist pages on its network.

So in theory, enterprising new artists embracing a DIY approach can launch their own careers and break out on their own. But in reality, these statistics suggest most acts going it alone will struggle to reach even a modest living without resorting to the proverbial "day job."

These statistics and the glut of new releases highlight the importance to an artist of aligning with a label. Labels have the experience, infrastructure and industry contacts to promote music and get acts noticed by industry tastemakers and music fans worldwide.

That said, in the independent label community, we've recognized the need to transform business models and to create the label of the next decade by adapting to technology-driven tactics and the aforementioned new consumer demand model.

Today, in addition to our legislative advocacy, commerce and member services functions, education is a top priority at the American Assn. of Independent Music (AAIM), and our detailed plan for the future is a centerpiece. We've met, we've shared ideas, we've tapped the expertise of the full indie community, and we've created a comprehensive road map for the new decade.

We've outlined the importance of creating a robust e-mail database, the value



Greater market access has come at the cost of an avalanche of new music. It's difficult for artists to stand apart from the ever-increasing crowd.

of a thoughtful direct-to-consumer program and the power of technology to help build deep and lasting fan relationships—ones that realize a clear and measurable return on investment in new models.

Embracing this change is no longer optional. Indie labels need to expand their sources of revenue and reduce their expenses—a challenge in the best of times. But by using such techniques as outsourcing noncreative functions to specialized firms like AAIM's associate members, labels can leverage outside expertise to lower costs while sticking to their core mission of creating music that changes lives.

As a new music business emerges, labels will need to continue to evolve and

change to meet these challenges. But we believe the glass is half full, and the AAIM road map not only advocates embracing the new, it explains how to do it. It covers a variety of topics from customized artist contracts to flexible expert staffs, and an aggressive and nontraditional approach to reaching fans and maximizing numerous revenue streams.

How can artists and labels accomplish this? The basics still matter: Listen to your consumer, work smart, analyze your expenses and staff production. But also tailor different products to address market segmentation and utilize traditional "down time" like the period between touring and recording. And don't forget the importance of pursuing synch opportunities and performance royalties instead of giving music away for "promotional opportunities" if there's no well-thought-out end monetization goal from the promotion.

In short, focus on new and nontraditional revenue and profit models. At heart, music always comes first. So for all of us who are passionate about music, moving forward requires learning how to build and maintain a strong bond between artists and labels and their fans.

As we start this new decade, the AAIM "Roadmap for Independent Music Labels," created in conjunction with our colleagues from the World Independent Network, is our prescription for future health and success, created by a community. And it's just one part of an ongoing conversation between peers that educates and enlightens.

We haven't figured out all the answers, but I think we know the right questions to ask. To thrive, all of us in the community must listen and educate. It's more essential than ever to continue this conversation so that we can learn from one another and each add our own creative ingredients during a time of upheaval and change, as we enter the next decade and meet the continuing changes it will bring to our industry.

Rich Bengloff is president of the American Assn. of Independent Music.

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Publishers share their 2010 priorities



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Texting sends donations; can it sell music?



**TIK TOK TOUR**  
Ke\$ha plans to take her show on the road



**PAID IN FULL**  
Portland, Ore., tries to set musicians' wages



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**>>>TERRA FIRMA PROFITS DROP**

EMI owner Terra Firma's profits dropped 43% in its financial year that ended in March 2009. Profits fell to £1.8 million (\$3 million), while revenue increased slightly from £47.2 million (\$76.6 million) to £47.8 million (\$77.5 million). According to the Financial Times, the private equity firm owned by Guy Hands moved from London to Guernsey in the Channel Islands for tax reasons, which had affected profits. The paper reported that Hands objected to recent increases in capital gains tax and income tax.

**>>>KORN, ROB ZOMBIE TO HEADLINE MAYHEM**

Hard rock acts Korn and Rob Zombie will headline the 2010 Rockstar Energy Drink Mayhem Festival, a 24-date tour scheduled for July and August in the United States and Canada. Lamb of God and Five Finger Death Punch also will perform on the main stage. Last year Mayhem grossed \$7.5 million from attendance of 266,653 to 23 shows reported to Billboard Boxscore.

**>>>OURSTAGE RAISES \$2.6M IN NEW FUNDS**

Music discovery Web site OurStage raised \$2.6 million in new funding, according to a company representative. The recent funds bring the total to approximately \$5.2 million of a \$6 million Series B offering. A Jan. 13 Securities and Exchange Commission filing says 49 investors have participated in the recent round of funding. The company raised \$17 million in Series A funding in 2008.

# UP FRONT

Anyone who thought Simon Cowell's U.S. profile would drop when he quit "American Idol" is in for a shock: His new deal with Sony is set to give his company, Syco, a much greater stateside presence.

No one at either Sony or Syco would comment on the details of the six-year global deal (Billboard.biz, Jan. 12), which effectively means Sony Music Entertainment will swap ownership of Syco for a 50% stake in the new company, a joint venture between the music major and an as-yet-unnamed Cowell-owned company.

That means Sony's share of income from Syco's hit TV formats, "The X Factor" and the "Got Talent" series, as well as blockbuster recording artists like Susan Boyle and Leona Lewis, will be greatly reduced. But sources within Sony insist that if the U.S. version of "The X Factor," due to launch on Fox in fall 2011, is a hit, its overall pot will be considerably bigger.

"U.S. success could see 'The X Factor' go from a 17-country format to a 100-country format," one Sony source says. "Securing Simon is a major result for us. He's been wooed by everyone over the last five years."

While no official approaches from other parties have been confirmed, it seems apparent that other major labels and rival U.S. TV networks would have been interested in securing Cowell's services. But Cowell's long-term relationship with Sony/BMG—which dates back almost 20 years—seems to have won the day.

"Syco is very important to us globally," Sony Music Entertainment U.K. chairman/CEO Ged Doherty told Billboard on the eve of the new deal. "It's a



Sign here: Fox Broadcasting chairman of entertainment **PETER RICE** (left) presents the 'X Factor' contract to **SIMON COWELL**.

**GLOBAL** BY MARK SUTHERLAND and ANN DONAHUE

## AMERICAN SYCO

Simon Cowell Re-Ups With Sony, Plots U.S. Launch

cornerstone of our company. We have an amazing relationship and I hope it will continue for many more years."

Syco will finally have a U.S. office, with Doherty expecting a Los Angeles headquarters to open by the summer. Syco—which currently employs 28 staffers in the United Kingdom, split equally between music and TV divisions—has yet to establish staffing levels.

Syco/Sony will have first refusal on any artists discovered through the new U.S. "X Fac-

tor," giving Cowell direct access to American talent. Almost all of the label's recent signings have been U.K. artists unearthed through either "The X Factor" or "Britain's Got Talent," although it has had previous success with international classical crossover act Il Divo.

In December 2009, Syco Music hired David Gray as Los Angeles-based senior VP of A&R with plans to "expand [Syco's] capability in America" (Billboard.biz, Dec. 14, 2009).

Billboard understands he will also be searching for performers outside of the talent show formats, while the label may eventually handle its own releases stateside. (It currently partners with U.S.-based Sony labels.)

Cowell will take a similar judge/executive producer joint role on the U.S. version as he does on the ITV1 U.K. show, but it remains to be seen if his

force of personality can overcome the inconsistent appeal music competition shows have for American TV audiences.

While the previous season of "Idol" averaged 25.1 million viewers, according to Nielsen, long-running competitors like NBC's "Nashville Star" and MTV's "Making the Band" didn't fare nearly as well in their most recent seasons. "Star" averaged 6.3 million in 2008 and wasn't brought back, while "Band" averaged 1.5 million for the season ending April 2009.

In its favor, the U.K. version of "The X Factor" has long since blown past the ratings peak of its predecessor, "Pop Idol," and, if there are any signs of the "Idol" talent well running dry, the wider "X" format—which allows groups and those older than 25 to compete—could replenish it.

Another potential pitfall for Cowell is that both U.K. and U.S. versions of the show are due to air in fall 2011.

ITV has already insisted the U.K. version will not move to accommodate its American cousin. But with Fox likely to air the show in midweek, while ITV has it in a weekend slot, Cowell's presence on both shows is at least technically possible.

"He goes backwards and forwards to America all the time as it is," Doherty says. "He was filming 'Idol' last week, he's up in Glasgow [Scotland] today filming 'Britain's Got Talent.' He's a busy guy and he juggles it, but we manage to fit it all in."

Additional reporting by *Andre Paine* in London.

**biz** MOBILE: For 24/7 news and analysis on your cell phone or mobile device, go to [mobile.billboard.biz](http://mobile.billboard.biz).

## >>> JAY-Z, MUSE, GORILLAZ TOP COACHELLA '10

Jay-Z, Muse and Gorillaz will headline the 11th annual Coachella Valley Music & Arts Festival, to be held April 16-18 at Empire Polo Field in Indio, Calif. Also confirmed are LCD Soundsystem, Faith No More, Thom Yorke, Pavement and the Specials. The 2009 edition was the top-grossing festival in the United States, taking in more than \$15 million, according to Billboard Boxscore. The three-day event drew nearly 153,000 people.

## >>> CONAN O'BRIEN DEAL FINALIZED

Lawyers for Conan O'Brien and NBC finalized a settlement confirming O'Brien's exit from "The Tonight Show." The overall deal is said to be worth \$46 million-\$47 million. NBC also announced the return of Jay Leno as "Tonight Show" host. He'll start March 1. Under the deal, O'Brien will be sidelined until Sept. 1, when he can return to TV as the host of a show on another network.

## >>> YOUTUBE BOWS VIDEO PLAYLIST SERVICE

YouTube quietly launched a playlist creation tool called the YouTube Music Discovery Project, otherwise dubbed "Disco." The search results page streams a music video by the sought-after artist and offers a list of all music on YouTube available from that artist as well as a playlist of videos from similar acts. Users can edit the playlist by adding or deleting songs, skipping videos and saving and naming playlists, as well as sharing them through e-mail with others.

Compiled by Chris M. Walsh. Reporting by Nellie Andreeva, Antony Bruno, James Hibberd, Andre Paine, Glenn Peoples, David J. Prince and Ray Waddell.

## LEGAL MATTERS

### REINSTATEMENT OF ANTITRUST SUIT ILLUSTRATES PERILS OF COLLECTIVE ACTION BY LABELS

by BEN SHEFFNER



In 2003, the major labels got an early holiday gift when the U.S. Department of Justice announced two days before Christmas that it was closing its investigation into charges that the then-five majors had been engaging in a price-fixing conspiracy through Pressplay and MusicNet, two joint ventures they had set up to provide legal Internet distribution channels in the wake of Napster.

The majors breathed an additional sigh of relief in October 2008, when U.S. District Court Judge Loretta Preska dismissed a class action suit brought by private individuals seeking potentially huge damages over allegations that the labels conspired through Pressplay (Sony Music Entertainment/Universal Music Group) and MusicNet (Warner Music, EMI Music and BMG) to set artificially high prices on digital downloads, and that they agreed to deploy cumbersome digital rights management restrictions, all in an effort to keep consumers buying more profitable CDs.

But on Jan. 13, the Second Circuit Court of Appeals in New York put the cork back in the champagne bottle, reversing Preska's decision and reviving the case, exposing them to years of intrusive discovery and potentially tens of millions of dollars in potential damages.

In some ways, this case is about ancient history. Pressplay and MusicNet launched in 2002 as the labels' answer to free and illegal downloads. But both quickly foundered, victims of high prices, poor design and meager offerings that included music by major acts such as U2 and Counting Crows, but not necessarily the tracks you wanted. Still, that didn't stop the plaintiffs' lawyers, who filed 28 separate lawsuits that were eventually consolidated into one.

The meat of the plaintiffs' allegations is that the labels all agreed to a wholesale price floor of 70 cents,

enforced through most-favored-nations clauses in "secret side letters" that guaranteed each licensor would obtain the same terms as the others, effectively setting a uniform price for downloads that undermined competition. The plaintiffs also charge that the labels collectively agreed not to do business with potential licensees—like indie-focused eMusic—that wouldn't go along with their terms.

It is a violation of U.S. antitrust law for competitors to agree on the price they will charge their customers, or to collectively refuse to deal with third parties. But the Second Circuit's decision to reinstate the case against Pressplay and MusicNet is still a long way from finding that the labels did anything wrong. The appeals court didn't determine that the plaintiffs had proved their case. Rather, it merely said that the allegations in their complaint were sufficiently concrete and specific to allow the case to move forward.

Allegations are not evidence, and so now the case goes back to square one, with fights over whether the case may proceed as a class action and a lengthy period—possibly years—of discovery as the two

All that you can't leave behind: BONO of U2, one of the bands that was featured on Pressplay.



sides depose executives and other witnesses and exchange of millions of pages of documents. Perhaps some day the case may even go to trial.

But regardless of the eventual outcome, the case illustrates the dangers labels face when conducting any sort of business activity in conjunction with one another. While joint ventures, if done right, are perfectly legal, collective action by the dominant players in any industry will set off red flags for both government antitrust enforcers and private plaintiffs seeking damages. (Joint litigation activity, like the labels' collective lawsuits against Napster, Grokster, Aimster and individual peer-to-peer users, is protected under the First Amendment and a legal immunity known as the Noerr-Pennington doctrine.)

This case should also give pause to those observers, including most prominently author Steve Knopper in his new book "Appetite for Self-Destruction: The Spectacular Crash of the Record Industry in the Digital Age," who claim that the labels could have avoided the meltdown of the past decade if they had only struck a licensing deal with Napster in 2000 instead of shut it down through a lawsuit.

A grand deal involving the labels and Napster may sound like a perfect Kumbaya solution, but, as the Pressplay and MusicNet experiences demonstrate, any such collective agreement would have been fraught with antitrust peril. ♦♦♦

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

## HOME FRONT

### 360 DEGREES OF BILLBOARD

#### CRAIG MARKS NAMED EDITOR OF BILLBOARD

Craig Marks has been named editor of Billboard, where he will oversee the editorial operations of the print magazine, the industry-focused Web site Billboard.biz and the company's digital newsletters.

Marks will be based in New York and report to Billboard editorial director Bill Werde.

Marks was the founding editor of Blender and served as editor-in-chief of the magazine until 2008. In 2009, he was named editor-in-chief of music for CNET.com. Craig has served

as the music editor for entertainment industry Web site Inside.com, as executive editor of Spin magazine and as editor of CMJ. He has been a con-



MARKS

tributing editor to Rolling Stone, and his writing has been published in GQ, Details and the New York Times. Marks also co-managed the independent label Homestead Records.

Marks graduated from the State University of New York



COMER

at Albany. He lives in Brooklyn with his wife and son.

#### M. TYE COMER NAMED EDITOR OF BILLBOARD.COM

M. Tye Comer has been named editor of Billboard.com, where he will oversee the content programming and planning of the brand's consumer site.

Comer will be based in New York and report to Billboard editorial director Bill Werde.

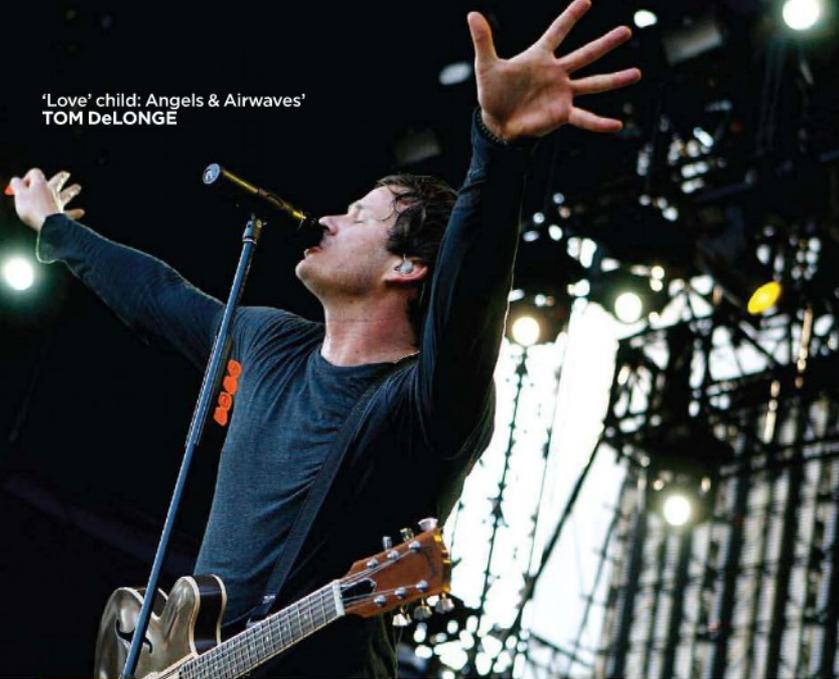
Comer comes to Billboard.com following a two-year stint as Nielsen Business Media's editorial director, where he helped manage the day-to-day online initiatives of several brands, including the Hollywood Reporter, Ad-

week and Backstage, as well as Billboard.com.

Comer's 14 years of experience as a music journalist and editor began at the CMJ New Music Report, where he held the position of associate editor until 2001. More recently, Tye served as editorial director of AOL Music, where he led the creative, editorial and promotional aspects of the content team until 2007. AOL Music's traffic grew to approximately 20 million unique monthly users during his tenure and eventually became the No. 1 music destination on the Web.

Comer is a graduate of the University of Delaware. He lives in Brooklyn. ♦♦♦

'Love' child: Angels & Airwaves'  
TOM DeLONGE



RETAIL BY MITCHELL PETERS

## All You Need Is 'Love'

Angels & Airwaves Plan Free Digital Album Release Feb. 14

Blink-182 guitarist/vocalist Tom DeLonge is taking a temporary break from major-label life with the release of the forthcoming album by his other band, Angels & Airwaves. The group's third studio album, "Love," will arrive Feb. 14 as a free digital download.

DeLonge and Angels & Airwaves manager Rick DeVoe agree that self-releasing the 10-song set is a financial risk, especially since DeLonge is spending up to \$500,000 of his own money to fund the process. But the artist hopes to recoup through corporate sponsorships, touring, merch sales, premium exclusive tracks and videos on the band's Web site and by selling a deluxe version of "Love" with 30 minutes of exclusive bonus material. The deluxe edition of "Love" will be available as either a CD or paid download.

"We're redefining the music business," says DeLonge, who finished a reunion tour last fall with Blink-182. "And I honestly think we're going to be 10 times bigger because of it."

Angels & Airwaves' past two albums—"We Don't Need to Whisper" (2006) and "I-Empire" (2007), which have sold 571,000 copies and 268,000 copies in the United States, respectively, according to Nielsen SoundScan—were released on Geffen. DeLonge is still personally under contract with Universal for two more albums, according to DeVoe.

DeLonge initially approached the label with the idea of releasing the album for free. But "there are certain costs they couldn't throw under the rug," he says. After failed negotiations, Geffen agreed to allow Angels & Airwaves to self-release "Love."

"When you sign with a label early in your career, it's because they have the advantage of investing in your brand," DeLonge says, noting that he owns the masters and publishing rights for "Love." "Now it's changed, because the majority of the kids now get their records for free [and] the labels don't have money to invest."

"Love" will be available as a free download on Angels & Airwaves' Web site, and a deluxe version of the album will be sold at stores and digital retailers, including iTunes, for about \$5-\$10. A final release date for the deluxe version hasn't yet been set.

Additionally, a feature film titled "Love" will hit select theaters later in 2010, according to

DeLonge. The music from "Love" will serve as the soundtrack to the film, which is about an astronaut who is stranded in a space station as the Earth collapses.

To help market and promote the album, Angels & Airwaves partnered with Live Nation, Fuel TV and Hurley, among others, to feature the download link on their Web sites and send e-mail blasts to their customer databases. The combined lists will reach about 55 million people, according to DeLonge.

DeLonge hopes to distribute at least 20 million downloads of the free album. His intention is to expose Angels & Airwaves' music to as many people as possible, with the idea that those new fans will return to the band's Modlife-powered Web site and buy merch or sign up for a premium membership, which costs \$6.95 per month and gives access to advance ticketing and digital content.

"If only 5% of that 20 million came back and interacted with the Modlife platform that powers our Web site, the revenue would far exceed anything we'd make from a major label, in any way, shape or form," DeLonge says. "I believed that music would be like a business card that you pass out, and if people like it, they come back and buy a number of things from your band."

According to DeVoe, artists who use the Modlife platform for their Web sites earn the following revenue: 75% of all albums and movie sales made through the site, 75% of all pay-per-view events viewed online, 50% of all advertising on the site and up to 70% of all subscription revenue based on a tiered payment scale that tops out after reaching 15,000 members.

At press time, Fuel TV was the sole sponsor of Angels & Airwaves' spring tour, which will visit 1,300- to 6,000-capacity venues in North America; DeLonge says the band is still negotiating with other companies for sponsorship. And DeVoe believes that the free album will lure fans to the show. "We've decided to basically give up the fact that we're going to sell albums and hope we're going to get it on the ticket side," he says.

Meanwhile, DeLonge says that Blink-182 is planning to record its new album soon and is currently talking with Interscope to release the set in 2011. The group also intends to play European festival dates this summer. ●●●

## Agenda Items

Performance Royalties, Digital Licensing  
Top Publisher Priorities In 2010

Music publishers are eyeing an ambitious agenda for 2010, with their to-do list dominated by two key initiatives. One is pushing for U.S. legislation that requires the payment of performance royalties for compositions included in song and video downloads. The other priority? Making it easier for digital service providers to license music, including pursuing the creation of a global song database.

**Performance rights:** During the past few years, music publishers and performing rights organizations have had a tough time advancing their cause of extracting performance rights fees from downloadable media, with federal courts denying their claims in 2007 for song downloads and in October 2009 for ringtones. Still, the issue will remain a top priority for the sector in the new year.

ASCAP CEO **John LoFrumento** pressed his case last year in a Billboard op-ed (Billboard, July 25, 2009). "This performance right often occurs in addition to a 'mechanical right,' which arises when a musical work is copied," LoFrumento wrote. "There is nothing unfair or unusual about multiple rights existing in one work."

Besides those instances, publishers also argue that the nonpayment of publishing performance royalties in movie and TV downloads is a growing injustice. Publishers already receive performance royalties from the broadcast of TV shows and movies that feature music. But with more consumers viewing their favorite shows and movies as digital downloads, publishers are trying to keep pace and secure what they consider to be proper compensation for use of their copyrighted works, especially since a compulsory mechanical license for the reproduction of music in audiovisual works doesn't exist. Publishers say they hope that Congress will write legislation that would recognize a performance right in movie and TV downloads.

Cherry Lane Music Publishing senior VP of creative services and marketing **Richard Stumpf** notes that the industry shouldn't forget about getting a performance royalty for music in movies that are screened in theaters. "Everyone [in music publishing] would like to see that one happen," he says. "We are the only country that doesn't have it."

Meanwhile, labels and artists are continuing their pursuit of performance rights royalties from U.S. terrestrial radio broadcasters for use of their master recordings. The music publishers are sitting on the sidelines of that battle, quietly blessing that move as long as it doesn't affect songwriters' performance royalties from radio.

**Digital licensing:** EMI Music Publishing chairman/CEO **Roger Faxon** says a top priority for music publishers is "to seek out ways to make

### Publishers Place

ED CHRISTMAN



licensing of music rights easier and more convenient for people who want to use music in all the ways that are now possible given the technology changes."

Universal Music Publishing Group chairman/CEO **David Renzer** agrees, maintaining that "we have to be sympathetic to large digital companies being

faced with licensing music from [all the] different collection societies in Europe."

Part of the answer may be to create a global database, an initiative endorsed in October by the European Commission's Online Commerce Roundtable.

Renzer says the Pan-European licensing joint-venture initiatives—all four majors have one—are also a start. The joint ventures enable digital service providers to license the Anglo-American works from each major publisher's catalog throughout Europe.

But digital service providers still have to license the non-English, local-language repertoire in Europe from the respective rights organizations

that oversee each territory. Other U.S. publishing executives suggest that the latter process may be simplified by mergers of the various European country rights organizations.

If licensing gets easier, it could encourage the emergence of new digital service providers, which may find innovative ways to sell music. "We are now seeing a variety of businesses of scale—like YouTube, Facebook and other social networks where music is being used in an amazing number of new

areas—that may well be important monetizing engines for the worldwide music business," Warner/Chappell Music chairman/CEO **David Johnson** says. "We will grow our revenues as those businesses grow, which is one of the challenges that will keep coming up."

Johnson provides some historical perspective on this trend. "I would submit that has always been the case for music publishing," he says. "At some point [in the past], radio, television and cable programming were all in their infancy. And then they became mature commercial enterprises that continued to use music and compensate the artists, songwriters and the industry for that use." ●●●



Setting priorities (clockwise from top left): **RICHARD STUMPF** of Cherry Lane, **DAVID RENZER** of Universal Music Publishing, **DAVID JOHNSON** of Warner/Chappell and **ROGER FAXON** of EMI Music Publishing

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

DIGITAL BY ANTONY BRUNO

## Tweets Don't Fail Me Now

Why The Twitter Backlash Is A Good Thing—For Twitter And The Music Industry

All is not well in the Twitterverse.

Following a year marked by skyrocketing growth, Twitter began falling back to Earth toward the end of 2009.

Twitter started out the year on a roll, with U.S. unique visitors in January up 1,363% from the same period in 2008 and up 33% from the prior month, according to comScore. Year-on-year growth in monthly unique visitors surged even higher during the summer, reaching a staggering 3,291% in June.

But growth cooled sharply in the fall, with the number of unique visitors in October slipping 7.9% from September, although year-on-year growth remained a still-strong 1,224%, according to comScore. In addition, Nielsen Online found in April that 60% of new Twitter users quit the service after a month. It's also unclear how many of Twitter's nearly 100 million accounts are still active.

A number of artists and celebrities publicly ditched the service, including Lily Allen, Chris Brown and Miley Cyrus (through a YouTube "breakup video"). Even John Mayer announced he'd take a Twitter break as part of a broader "digital cleanse."

At year's end, the word "tweet"—virtually nonexistent in the cultural lexicon 12 months ago—made the Lake Superior State University 35th-annual list of Words Banished From the Queen's English for Mis-use, Over-use



(Not) everyone's at it: LILY ALLEN (above) is among the artists who no longer use Twitter; right: MILEY CYRUS in her Twitter 'breakup video.'

and General Uselessness. It ranked No. 4 out of 15.

But none of this necessarily means that the microblogging site is destined to become the next digital bust. Twitter was the perfect storm: massive reach, low barrier to entry and measurable results. As the hype cycle winds down, it could mark the start of a more sensible approach to the service—which could help not only Twitter, but the vast portion of the music industry that has embraced it.

Twitter presents artists an unparalleled opportunity to get their message out to fans, provided 1) their fans actually use Twitter and 2)

the artist is comfortable with the level of engagement that's required.

Too many artists use proxies to tweet for them, a practice that should stop immediately. Leaning on a publicist for blog posts and Web updates is one thing, but Twitter is far too intimate a medium to pull off that kind of subterfuge. Twitter accounts that exist only to send business-related updates should clearly state that the artist's organization, not the artist, is behind it.

And that leads to the second point—how much to share. The most closely followed Twitter accounts are those that give fans an actual dialogue with the artist, not just an update on a performer's next public appearance. Artists who tweet about their everyday thoughts and activities do a better job keeping fans engaged, which increases the impact when they issue business-related tweets about new products or activities.

Finding the right balance between business and personal can be difficult. Trent Reznor abandoned Twitter when the fringe elements of his fan base were getting too close to his personal life for comfort, although he subsequently resumed tweeting.

Chris Brown closed his account after posting an embarrassing and ill-informed tirade blaming retailers for poor sales of his latest album, "Graffiti" (Billboard.biz, Dec. 14, 2009).

Artists are justified in their need to carve out a private space in this age of always-on, always-available social media. And there's something to be said for those who maintain an air of mystery. Others simply prefer to make music and not be everyone's friend. They're not Luddites for doing so.

So separating the digital wheat from the chaff is a necessary step to making Twitter a more relevant communication tool. What's more, it's likely we'll see a lot of changes to Twitter this year as the company turns its focus from building its user base to generating revenue, such as products that allow artists, brands and others to more easily track and participate in the conversations taking place about them on the service.

Twitter is like a microphone—a tool that's used for being heard. How effective a tool depends entirely on the artist.

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

## BITS & BRIEFS

### GUITAR WORLD PARTNERS WITH CONCERT.TV

Guitar World magazine has reached a deal to provide video content for video-on-demand service Concert.TV, which features live music performances and related programming. Guitar World will contribute footage of live performances, interviews and behind-the-scenes action from such artists as Metallica's Kirk Hammett and Buddy Guy. The series will begin Feb. 15 featuring Slayer, Living Colour and Five Finger Death Punch.

### INDABA, PENTON MEDIA TO SHARE SERVICES

Online music collaboration site Indaba Music has forged a marketing partnership with Penton Media's Electronic Musician magazine. The deal includes sharing member and subscriber lists and advertising and

marketing services. Indaba is positioning Electronic Musician as an editorial resource for its membership, which it says tops 400,000. Indaba will also host a special section of its site called "Electronic Musician Presents," consisting of product reviews, tutorials and artist interviews.

### WATUNES LAUNCHES IPHONE APP

Digital distribution firm WaTunes introduced an iPhone app service for its VIP members that helps them create apps to share music, videos, pictures and Twitter updates with fans through the iPhone. The capabilities are a result of a strategic partnership with Dijit, a widget developer that focuses on sharing content across multiple platforms. WaTunes is a hybrid social networking service and digital distribution company.

## HOT MASTER RINGTONES™ JAN 30 2010 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	5	#1 TWK BEDROCK	YOUNG MONEY FEATURING LLOYD
2	2	11	TIK TOK	KESHA
3	4	10	BAD ROMANCE	LADY GAGA
4	5	17	NEED YOU NOW	LADY ANTEBELLUM
5	3	18	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS
6	9	5	HOW LOW	LUDACRIS
7	8	14	REPLAY	IVAZ
8	6	16	FIREFLIES	OWL CITY
9	11	7	SAY AAH	TREY SONGZ FEATURING FABOLOUS
10	7	8	TRY SLEEPING WITH A BROKEN HEART	ALICIA KEYS
11	17	4	I AM	MARY J. BLIGE
12	10	11	I INVENTED SEX	TREY SONGZ FEATURING DRAKE
13	16	17	SMILE	UNGLUE KRACKER
14	14	6	HARD	Rihanna FEATURING JEEZY
15	12	14	MONEY TO BLOW	BIRDMAN FEATURING LIL WAYNE & DRAKE
16	24	29	I GOTTA FEELING	THE BLACK EYED PEAS
17	13	18	FOREVER	DRAKE FEATURING KANYE WEST, LIL WAYNE & EMINEM
18	20	5	SEX THERAPY	ROBIN THICKE
19	15	34	BIG GREEN TRACTOR	JASON ALDEAN
20	22	25	TOES	ZAC BROWN BAND

Mary J. Blige's highest-charting ringtone, "I Am," vaults 17-11 in only its fourth week on the chart. The Queen of Hip-Hop Soul previously scored three other charted ringtones, of which "Just Fine" was the most successful, peaking at No. 20 two years ago.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
11	17	4	I AM	MARY J. BLIGE
12	10	11	I INVENTED SEX	TREY SONGZ FEATURING DRAKE
13	16	17	SMILE	UNGLUE KRACKER
14	14	6	HARD	Rihanna FEATURING JEEZY
15	12	14	MONEY TO BLOW	BIRDMAN FEATURING LIL WAYNE & DRAKE
16	24	29	I GOTTA FEELING	THE BLACK EYED PEAS
17	13	18	FOREVER	DRAKE FEATURING KANYE WEST, LIL WAYNE & EMINEM
18	20	5	SEX THERAPY	ROBIN THICKE
19	15	34	BIG GREEN TRACTOR	JASON ALDEAN
20	22	25	TOES	ZAC BROWN BAND

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



## LEADING WEDGE

Digital music may cost less than its physical counterpart, but the same can't be said for the equipment that plays it. Olive, the company behind the line of high-end music servers, has teamed with speaker manufacturer THIEL for the premium-priced Olive+THIEL networked HD music system. Olive contributes the music service, which can store up to 6,000 CDs and do the converting for you, while THIEL provides the speakers. The system can support up to four pairs of wireless speakers for a multiroom streaming experience and supports the iPhone/iPod Touch as a remote control. The Olive+THIEL system is available for \$7,900.

—AB





TextAid: A relief worker in Haiti

DIGITAL BY ANTONY BRUNO

# Shortcode To Sales

Mobile Texting Sent Millions In Charitable Donations For Haiti—Can It Also Sell Music?

In the immediate aftermath of the Jan. 12 earthquake in Haiti, the power of mobile communications quickly became apparent when the Red Cross was able to generate \$5 million in donations in 48 hours through mobile-phone based donations.

By texting the word "Haiti" to the shortcode 90999, subscribers of any wireless operator could donate \$10 to the Red Cross' Haiti relief fund, with the charge added to their monthly bill. According to Denver-based Mobile Accord, the company that powered the campaign, users were donating up to \$10,000 per minute at its peak and at press time had donated more than \$27 million.

The campaign provides a vivid illustration of how U.S. wireless customers have come to accept mobile texting as not only a trusted source of communication, but of commerce as well. But there remain significant obstacles to using the same infrastructure to drive the sale of such digital entertainment content as music.

The challenge lies in delivering a digital purchase after it has been paid for, which isn't an issue in charitable donations, where the traffic is only one way. Part of the problem is technical, as not every wireless operator has its own music download store. Sprint has its own branded service, but Verizon Wireless exclusively relies on partner Rhapsody, while neither AT&T nor T-Mobile have dedicated music storefronts, opting instead to steer their customers to partners like Napster or Amazon. There are ways around this, such as partnering with off-deck mobile content providers like Thumbplay, but that's another partner to add to the revenue split.

Holding back the resolution of these technical hurdles are basic service issues like customer support. Even if an artist or label wanted to sell an exclusive digital track through a mobile transaction, it's the wireless operator that would have to field support calls if customers never get the songs they ordered or the file doesn't play.

"There is a lot more activity that needs to be undertaken in regards to content

management and content delivery than is part of the overall mobile giving process," says Michael Becker, VP of mobile strategies at mobile marketing firm iLoop Mobile and vice chairman of the Mobile Marketing Assn.

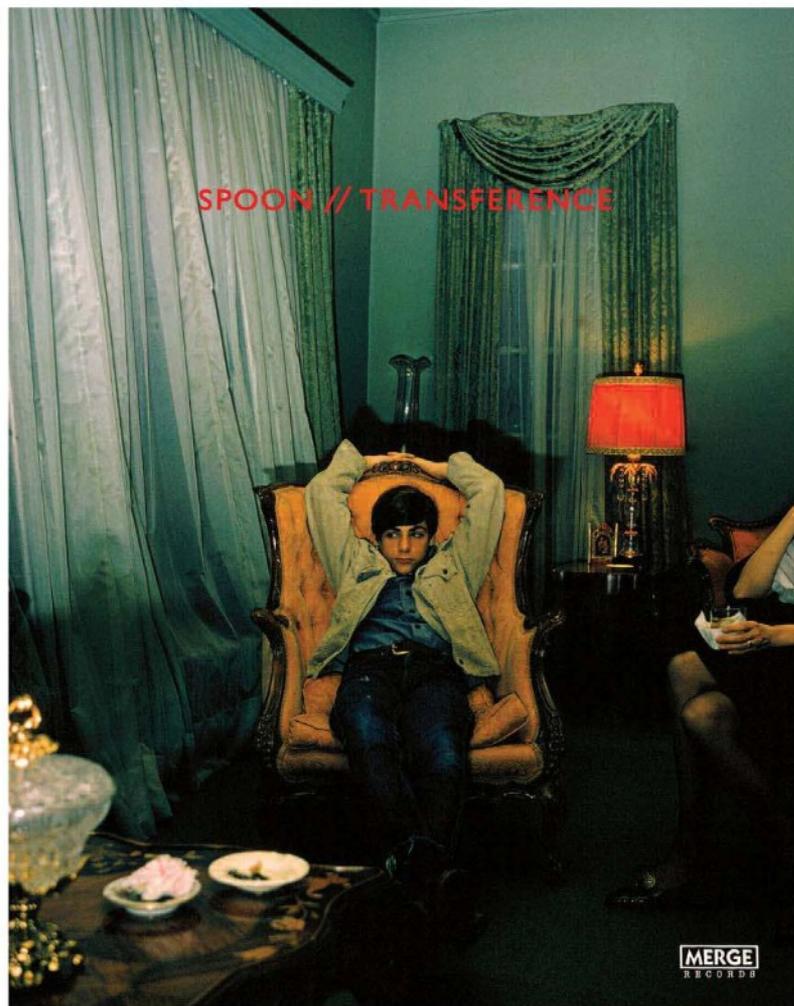
This causes carriers to ask for a huge cut of any text-initiated sale, anywhere from 30% to 50%, which they waive for mobile giving campaigns. That's a steep cut for the content provider, which also has to absorb all the marketing costs.

This combination of technical and business issues led to the rapid demise of the few companies that tried to sell music through texting, such as TxtTunes and Textango. But there are solutions. Mobile fan club provider Mozes is expected to launch several text-messaging-based initiatives later in the year to help participating artists sell music through texted alerts and shortcode prompts during concerts. Mozes CEO Dorrian Porter says the company recently struck deals with Amazon and iTunes to let fans buy music through those respective services, rather than add the purchase to their phone bills.

Such a solution would require users to have their credit cards on file with either service and likely be limited to smart phones like the iPhone, BlackBerry and Android devices. But Porter says that's no longer as limiting a requirement as it once was.

Content providers also are working more directly with mobile operators on exclusive promotions, bypassing the technical hurdles of cross-carrier campaigns and gaining marketing support. One example is "American Idol" and AT&T's "Live Idol Tones" initiative, through which fans can register to get text alerts when ringtones and ringback tones from a contestant's performance are available to buy, usually the day after the show airs.

"Text-to-buy response works well when you have the proper media and awareness platform behind it," says Mark Nagel, director of music and personalization content for AT&T Mobility.



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Registration deadline:  
**February 14, 2010**

**NMPA**  
 National  
 Music Publishers'  
 Association

## A \$tar Is Born

Paradigm Works To Get New Chart-Topper Ke\$ha In Front Of Audiences

Paradigm agent **Matt Galle's** phone is probably ringing right about now.

Galle (**My Chemical Romance, Taking Back Sunday, Boys Like Girls**) is the agent responsible for exploding pop star **Ke\$ha**, and as such is fielding a ton of calls regarding an artist who could be on the cusp of international stardom.

After bowing at No. 1 on the Billboard 200, Ke\$ha's debut album, "Animal," slips two notches to No. 3, boasting a two-week sales tally of 219,000 copies, according to Nielsen SoundScan. In the three months since the single "TiK ToK" debuted on the Billboard Hot 100, Ke\$ha has sold a combined 3.3 million digital songs. "TiK ToK" accounts for 2.9 million of those downloads, according to SoundScan.

Beyond those sales, there's huge demand to see Ke\$ha in person.

"A lot more calls started coming in," Galle says, adding that it's not just a U.S. phenomenon. "There are a lot of territories reaching out, too, like Japan, Australia, South America, Asia, Mexico, Canada—they all want her."

Tempting as some of these offers must be, Team Ke\$ha is being selective. The artist will play a Toronto date during Canadian Music Week in March and will play the Dinah Shore Weekend in Palm Springs, Calif., in early April. Ke\$ha will do some dates on the resurrected Lilith tour, which was co-founded by Paradigm's **Marty Diamond**, who also works with Ke\$ha.

Ke\$ha's touring strategy is still coming together, as Paradigm works around other demands on her time. "I think there will be album promo for a while. She's a priority in

every territory," Galle says. "Over the summer she'll be doing a full U.S. tour of some sort. If it keeps blowing up, maybe it makes sense for Kesha to do a headlining situation, and there are a lot of big artists inquiring about her supporting, too."

Ke\$ha came to the attention of Galle (who also owns the Photo Finish label distributed through Atlantic) last summer when Photo Finish act **3OH!3** collaborated with Ke\$ha on a track produced by **Dr. Luke**.

"The news got back to me of how talented she was, so I checked out her songs on MySpace and got in touch," Galle says. "Ke\$ha came into our office over the summer last year. We had a great meeting, we had the same vision, and we decided to work together."

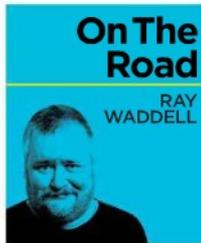
Paradigm first booked Ke\$ha on a few select club dates in Los Angeles with compatriots like **Har Mar Superstar**, but her first "real" show was the BMI Stage at Lollapalooza in Chicago in August.

"To be honest, I had never heard of Ke\$ha until Matt Galle called me," says **Huston Powell**, talent buyer for Lolla producer C3 Presents. "We were late in the booking process, but he said she was a lot of fun, so we took a chance. She had a great performance and ended the set with confetti and a bunch of fans dancing with her onstage. It is fun to see new artists get their start on smaller stages and really take advantage of the opportunity."

After Lolla, Ke\$ha headed to the United Kingdom to do some promotion for RCA, and Paradigm booked her on a couple of shows with **Calvin Harris** and **Mr Hudson**. (Ke\$ha has since signed with **Pete Nash** at Helter Skelter for booking in the United Kingdom and Europe.) Then came several dates with **Mickey Avalon** on the West Coast and in the Midwest "just to get some touring under her belt." Toward the end of that brief run, "TiK ToK" hit the airwaves, and the fuse was ignited.

Galle worked with My Chemical Romance and Taking Back Sunday from the demo/club stage to arenas, so he's no stranger to artist development. Still, he says he hasn't worked anything that happened so quickly, and such a rapid rise makes caution all the more important. But Galle is quick to point out that beyond the catchy songs, Ke\$ha is a charismatic performer.

"The live show is great, she hits all the notes, she's a front person that crowds are attracted to," he says. "A 30- to 40-date tour hasn't happened yet, so we're trying to build it up so she doesn't get burned out. Vector [Management] and myself are thinking this doesn't need to happen overnight. We don't need to jump on all these things; they're going to be there for a long time." ■■■■



On The Road

RAY WADDELL

Don't stop, make it pop: KESHA



## BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$2,906,690 (\$378/04 Australian) \$200.54/\$97.70	<b>FLEETWOOD MAC, THE VERSES</b> Rod Laver Arena, Melbourne, Australia, Dec. 1-2	21,855 25,000 two shows	Andrew McManus Presents
2	\$1,999,490 (\$243/04 Australian) \$114.5/\$80.57	<b>NICKELBACK, SICK PUPPIES</b> Rod Laver Arena, Melbourne, Australia, Nov. 16-17	18,124 24,800 two shows	Dainty Consolidated Entertainment, Live Nation
3	\$1,723,610 (\$189/35 Australian) \$77.53	<b>GREEN DAY</b> Rod Laver Arena, Melbourne, Australia, Dec. 14, 16	22,231 25,000 two shows	Frontier Touring
4	\$1,585,873 \$157/\$67	<b>ELTON JOHN, RAY COOPER</b> Neal S. Blaisdell Center, Honolulu, Jan. 6, 9	13,880 two sellouts	Goldenvoice/AEG Live, Entertainment Enterprises
5	\$1,266,480 (\$773.970) \$196.36/\$73.64	<b>ANDREA BOCELLI</b> National Indoor Arena, Birmingham, England, Nov. 4	10,462 11,037	Kilimanjaro Live/AEG Live
6	\$1,127,550 (\$681.425) \$198.56/\$74.46	<b>ANDREA BOCELLI</b> Echo Arena, Liverpool, England, Nov. 6	9,083 sellout	Kilimanjaro Live/AEG Live
7	\$1,061,840 (\$639.345) \$199.30/\$74.74	<b>ANDREA BOCELLI</b> Scottish Exhibition & Conference Centre, Glasgow, Scotland, Nov. 8	9,469 sellout	Kilimanjaro Live/AEG Live
8	\$1,042,455 \$67/\$25	<b>TRANS-SIBERIAN ORCHESTRA</b> Van Andel Arena, Grand Rapids, Mich., Jan. 2	21,933 two sellouts	Live Nation, SMG Grand Rapids
9	\$964,827 \$66/\$56/\$46/ \$23	<b>TRANS-SIBERIAN ORCHESTRA</b> AT&T Center, San Antonio, Dec. 26	19,721 20,500 two shows	Stone City Attractions
10	\$909,201 \$56.50/\$46.50/ \$36.50/\$23	<b>TRANS-SIBERIAN ORCHESTRA</b> Ford Center, Oklahoma City, Dec. 20	21,112 22,412 two shows	Stone City Attractions
11	\$833,732 (\$864.772 Canadian) \$79.25/\$50.33	<b>JEFF FOXWORTHY, BILL ENGVALL, LARRY THE CABLE GUY</b> Scotiabank Place, Ottawa, Jan. 7	12,126 14,692	Outback Concerts
12	\$829,222 (\$906.205 Australian) \$92.75/\$67.80	<b>KEITH URBAN, BOB EVANS</b> Rod Laver Arena, Melbourne, Australia, Dec. 12	10,110 11,000	Chugg Entertainment
13	\$810,417 (\$837.420 Canadian) \$79.84/\$50.81	<b>JEFF FOXWORTHY, BILL ENGVALL, LARRY THE CABLE GUY</b> Air Canada Centre, Toronto, Jan. 8	11,260 15,411	Outback Concerts, Just For Laughs
14	\$808,903 \$67/\$51/\$41/ \$23.25	<b>TRANS-SIBERIAN ORCHESTRA</b> Verizon Arena, North Little Rock, Ark., Dec. 19	19,014 22,000 two shows	Stone City Attractions
15	\$759,690 \$59/\$39	<b>BRAD PAISLEY, MIRANDA LAMBERT, JUSTIN MOORE</b> Xcel Energy Center, St. Paul, Minn., Jan. 16	13,856 sellout	Live Nation
16	\$724,544 \$62/\$52/\$42/ \$25	<b>TRANS-SIBERIAN ORCHESTRA</b> Frank Erwin Center, Austin, Dec. 28	15,753 16,104 two shows	Stone City Attractions
17	\$621,193 \$54.50/\$25	<b>TRANS-SIBERIAN ORCHESTRA</b> Sommet Center, Nashville, Jan. 3	15,126 20,240 two shows	Live Nation, in-house
18	\$606,885 \$55/\$25	<b>TRANS-SIBERIAN ORCHESTRA</b> BJCC Arena, Birmingham, Ala., Jan. 2	14,230 24,160 two shows	Live Nation
19	\$559,552 \$59/\$39	<b>BRAD PAISLEY, MIRANDA LAMBERT, JUSTIN MOORE</b> Wells Fargo Arena, Des Moines, Iowa, Jan. 15	9,866 10,950	Live Nation
20	\$559,142 \$59/\$39	<b>BRAD PAISLEY, MIRANDA LAMBERT, JUSTIN MOORE</b> Ford Center, Oklahoma City, Jan. 8	10,833 11,038	Live Nation
21	\$545,532 \$59/\$39	<b>BRAD PAISLEY, MIRANDA LAMBERT, JUSTIN MOORE</b> AT&T Center, San Antonio, Jan. 7	10,328 12,956	Live Nation
22	\$531,387 \$59/\$39	<b>BRAD PAISLEY, MIRANDA LAMBERT, JUSTIN MOORE</b> InTrust Bank Arena, Wichita, Kan., Jan. 9	10,401 sellout	Live Nation
23	\$529,807 \$56/\$46/\$36/ \$23	<b>TRANS-SIBERIAN ORCHESTRA</b> FedExForum, Memphis, Dec. 16	15,012 19,500 two shows	Stone City Attractions
24	\$511,228 \$59/\$39	<b>BRAD PAISLEY, MIRANDA LAMBERT, JUSTIN MOORE</b> Tyson Events Center, Sioux City, Iowa, Jan. 14	8,923 sellout	Live Nation
25	\$491,288 \$56.50/\$23.25	<b>TRANS-SIBERIAN ORCHESTRA</b> HP Pavilion, San Jose, Calif., Nov. 29	13,251 15,816 two shows	Live Nation
26	\$489,849 \$75/\$36.50	<b>LADY GAGA, JASON DERULO, SEMI PRECIOUS WEAPONS</b> Fox Theatre, Atlanta, Dec. 28-29	8,897 two sellouts	AEG Live, Rival Concerts
27	\$488,995 \$103/\$38	<b>DANE COOK</b> Blue Cross Arena, Rochester, N.Y., Dec. 5	7,915 11,828	AEG Live
28	\$482,678 \$177/\$38	<b>MARC ANTHONY</b> HP Pavilion, San Jose, Calif., Nov. 14	7,001 19,971	Live Nation, Alvarez & Garner
29	\$481,931 \$56/\$46/\$36	<b>TRANS-SIBERIAN ORCHESTRA</b> CenturyTel Center, Bossier City, La., Dec. 18	10,815 10,968	Stone City Attractions
30	\$479,149 (\$506.483 Canadian) \$65.88/\$46.92	<b>LADY GAGA, KID CUDI, SEMI PRECIOUS WEAPONS</b> Queen Elizabeth Theatre, Vancouver, Dec. 9-11	8,220 three sellouts	Live Nation
31	\$477,034 \$56.50/\$46.50/ \$36.50	<b>TRANS-SIBERIAN ORCHESTRA</b> BOK Center, Tulsa, Okla., Dec. 11	10,716 sellout	Stone City Attractions
32	\$476,882 \$130/\$80/\$39.50/ \$19.50	<b>KISS, BUCKCHERRY</b> Honda Center, Anaheim, Calif., Nov. 24	10,158 sellout	Concerts West/AEG Live
33	\$476,743 \$90/\$35	<b>THE KILLERS</b> Coliseo de Puerto Rico, Hato Rey, Puerto Rico, Nov. 11	7,342 9,753	Stein Dueño Entertainment
34	\$473,529 \$52.25/\$50	<b>BOB DYLAN</b> Aragon Ballroom, Chicago, Oct. 29-31	9,451 10,500 three shows	Jam Productions
35	\$471,267 \$130/\$80/\$39.50/ \$10.15	<b>KISS, BUCKCHERRY</b> San Diego Sports Arena, San Diego, Nov. 27	8,999 sellout	Concerts West/AEG Live

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

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ANNABEL STAFF/REDFERNS/GETTY IMAGES

# Fair Play

Portland, Ore., Artists Campaign For Equitable Compensation

Along with the usual posters advertising upcoming shows and reminding patrons to smoke outside, clubgoers in Portland, Ore., could start seeing a new sticker appear on venue doors. If an effort by the American Federation of Musicians Local 99 is successful, most venues in this music-friendly city will sport signage proclaiming that they've agreed to ensure fair compensation for musicians. At the core of the guidelines is a tiered pay scale, which is based on such factors as the size and type of venue.



The Indies

CORTNEY HARDING

While most concertgoers might assume the bulk of their cover charge goes to the band, that's not always the case. High-profile local acts and many touring bands can negotiate guarantees and percentages of the door, but up-and-coming acts generally have to take what they can get. In some cases, the AFM found that, after deductions for venue expenses like sound staff, door staff, promotional fees and

"house fees," musicians' compensation routinely gets reduced to just a fraction of what was brought in.

"There is no real standard from club to club," Local 99 president **Bruce Fife** says. "Some clubs can take out fees of up to \$100 before the band even sees a nickel. And this is despite the fact that the bands bring their friends out, and those friends are the ones paying the cover and buying food and buying drinks."

Many local musicians find themselves unable to make a living, between venue deductions and most clubs' reluctance to book even those local acts that play out frequently. "This makes it re-



Making ends meet: Blues guitarist **NORMAN SYLVESTER** (above); bassist **SEAN HUDSON**

ally hard for bands to develop," says bassist **Sean Hudson**, who plays with a number of local acts.

One Portland club booker, **Jimi Biron** of the McMenamins chain, says the agreements will help venues as well as artists. "I like it from a competitive stance," he says. "It will help us be able to recruit and book top local talent, because they'll know we pay fairly."

McMenamins owns a number of local venues, from the 1,500-seat Crystal Ballroom and 5,000-seat Edgefield to smaller bars like the White Eagle and the Rock Creek Tavern. "This really won't have an impact on the bigger venues, because if



you're getting booked at the Crystal, you're already big," he says. "And for venues like the Rock Creek Tavern, where we book duos and trios, we can almost always guarantee that the acts will hit or exceed the proposed pay scale."

The one flaw in the agreement, according to Biron, is that the pay is calculated per musician rather than per band. "There are some nights at the White Eagle where a band might make \$600 or \$700," he says. "And there are off nights when they might make less. But we always do the booking based on the band and its draw, not the size of the band. This agreement could shift bookers toward only booking duos and trios in order to make sure they comply and leave bigger bands out in the cold."

Biron has suggested that the agreement stipulate a per-hour pay rate instead of a per-musician rate and is currently in talks with Fife and the AFM. "If it was an hourly rate, I think it would be easier to qualify," he says. "Most people I know have a hard time finding fault with fair pay, and we just want to make sure this is a win-win situation for everyone."

Fife says that while no one has signed the agreement yet, conversations are ongoing with local venues, and a number of local acts have stepped up to support the initiative. For some Portland artists, the mere fact that people are talking about fair pay is a significant step toward educating bands and fans about the realities of trying to make a living playing music.

"When a band performs for exposure," blues singer/guitarist **Norman Sylvester** says, "they expose themselves to poverty." ●●●

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SYLVESTER: MATTIE DOER; HUDSON: TIM GUNTHER

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>>> NO BRIT NOD FOR BOYLE

Despite her trans-Atlantic chart-topping exploits, Susan Boyle was notably absent from the 2010 BRIT Award nominees list announced Jan. 18, based on votes by the 1,000-member BRITs Academy of music industry and media representatives. Other U.K. female acts featured heavily on the list, with Florence & the Machine, Lily Allen and Pixie Lott garnering three nominations apiece. Lady Gaga and U.K. boy band JLS also collected three nominations each. The Feb. 16 awards show at London's Earls Court Arena will be broadcast live on ITV1. A full list of nominees is available on Billboard.biz.

>>> SPOTIFY GOING DUTCH

Sweden-based music streaming service Spotify plans to expand into the Netherlands in 2010, the company's global head of licensing Niklas Ivarsson said Jan. 15 during a panel session at European music conference and festival Eurosonic in Groningen, the Netherlands. Ivarsson said discussions are under way with rights-holders but declined to specify a launch date. Spotify currently operates in Sweden, the United Kingdom, France, Finland, Norway and Spain; it claims to have more than 6 million users.

>>> PINK TOPS IN AUSSIE AIRPLAY

Pink has become the most popular artist on Australia's airwaves for the third successive year, based on broadcast logs for July 1, 2008-June 20, 2009, collated by the Phonographic Performance Co. of Australia. The organization collects performance royalties from recorded music on behalf of performers and labels. Pink heads an all-U.S. top four of most-played acts, followed by Kings of Leon, Katy Perry and Lady Gaga, with U.K. act Coldplay coming in at No. 5. Thirteen Australian artists were included in the top 50, down from an all-time high of 19 in the previous year.

Reporting by Lars Brandle, Andre Paine and Jen Wilson.



Rocking the Great White North: SARAH McLACHLAN; inset: BEN KOWALEWICZ of Billy Talent



GLOBAL BY ROBERT THOMPSON

# The Olympic Guessing Games

Labels, Retailers Struggle With 2010 Event's Emphasis On Secrecy

TORONTO—The Winter Olympic Games are about to make Vancouver unseasonably hot for the local and international acts prepped to join the party—despite mystery surrounding the final lineup for the Feb. 12-28 event.

The games' organizers seem determined to crank up the "wow" factor by not revealing the definitive list of artists who are involved until the last minute, while insisting music industry executives sign nondisclosure agreements about their acts' participation.

That's frustrating for local executives who, while appreciative of the games' promotional opportunities, can't get much advance marketing done.

Such secrecy extends to the widely rumored—but still unconfirmed—choice of singer/songwriter Sarah McLachlan's "One Dream" as the games' theme song. McLachlan's manager Terry McBride says a "really significant" announcement will appear later in January.

Many high-profile Canadian industry figures are understood to be participating in the games' music component. Bruce Allen, manager of Bryan Adams and Michael Bubl , confirms he's one of them but is also bound by a confidentiality agreement.

What has emerged, however, is that the games will feature nightly performances at its central venue, the 60,000-capacity BC Place stadium, following each day's medals presentation.

Acts confirmed for the nightly "Victory Ceremony" shows (Feb. 14-26) include Nelly Furtado, Stereophonics and INXS. The Vancouver Organizing Committee says the shows will be broadcast live on numerous networks—including CTV—carrying games coverage, but declines to reveal the full list of broadcasters.

Canadian rock act Billy Talent will play an hourlong Victory Ceremony show, confirms the band's manager Pierre Tremblay, president of Hive Management.

While Tremblay says he can't discuss the show, he adds that his experience with Canada's Barenaked Ladies during the 2002 Salt Lake City Winter Olympics demonstrates the games' selling power.

Barenaked Ladies, who will also give a Victory Ceremony performance, were handled by Tremblay for Nettwerk Management in 2002 and played a show at the Olympics Medals Plaza, broadcast by NBC during its games coverage.

Tremblay says U.S. album sales and live attendance climbed in the weeks following the show. "It was a high-profile gig," he says. "Their appearance aired in prime time and had a huge impact on their U.S. career."

International Olympic Committee research shows that the 2006 Winter Olympics in Turin, Italy, generated 10.6 billion viewing hours globally, down 19% from 2002. The IOC attributed the drop to a decline among North American viewers—partly due to prime-time competition from "America Idol," but also because events were taking place in a European time zone.

The top viewing figures are generally for the opening and closing ceremonies, and Billboard has learned that McLachlan and Nickelback will participate in those events at the BC Place. However, there's still no confirmation about which act will play which ceremony.

Musical performances will also be a part of a two-month concert series starting Jan. 22 under the Cultural Olympiad banner, with acts including Martha Wainwright, Blue Rodeo, Phoenix and Gomez.

In terms of releases, EMI Music Canada will issue an official compilation CD, "The Sound of Vancouver," although the label was unable to confirm the release date or content at press time.

Ken Kirkwood, product director at market-leading music retailer HMV Canada, says that the secrecy surrounding the involvement of many acts limits his stores' ability to preorder relevant

physical stock. However, he expects a significant increase in digital sales as TV coverage airs. "Given the exposure some of those acts will receive," he adds, the EMI CD "should also do really well for us."

Kirkwood says sales spikes for acts involved in the Olympics can be substantial, noting that HMV's sales of albums by Sarah Brightman rose more than 100% in the week following her televised performance at the 2008 Beijing Olympics' opening ceremony.

Labels and publishers have also been vying to strike Olympics-related synch deals, with CTV—the games' Canadian broadcaster—particularly active in sourcing music. After informing publishers and labels that it was seeking material, CTV chose 20 English-language and 10 French-language songs, mainly for use in daily highlights montages during its on-air and online coverage.

While international acts are well-represented in the Olympiad's live program, CTV opted to only use home-grown talent. "We started considering other music, [but] decided there was so much spectacular Canadian music that we didn't need to look elsewhere," CTV VP of business development for the Olympics Dan Cimoroni says.

CTV's choices include songs from veteran rock band Sloan ("If It Feels Good Do It"), pop-punk act Simple Plan ("Generation") and country artist Johnny Reid ("Hey-O").

While those are well-known domestic acts, CTV's other choices include more obscure names, including Brampton, Ontario, band Moneen with "Believe," from its 2009 album "The World I Want to Leave Behind" (Dine Alone).

While not revealing the offered terms—CTV confirms it is paying royalties for music usage—Dine Alone founder Joel Carriere hopes the song's use will introduce Moneen to a wide audience. "As a manager," he says, "I want it out there."

## OLYMPIAN HEIGHTS Three Canadian Acts Aiming For Gold During The Winter Games

### SUZIE MCNEIL

Song: "Believe (Olympic Inspired Version)"

(Universal Music Canada)

Writers: Marti Frederiksen, Kara DioGuardi

Publisher: K'Stuff/Arthouse Entertainment

Deal: Domestic online promotions

At a Bell Canada celebrity gala a few years ago, Suzie McNeil ran into VP of corporate Olympic marketing Loring Phinney.

Knowing that Bell was a major sponsor of the Vancouver Games, she pitched him her song "Believe" from her 2007 album "Broken and Beautiful" for use in the company's Olympic marketing campaign. Rather than use McNeil's original recording of the song, Phinney arranged for her to rerecord it with the Vancouver Symphony Orchestra and then feature



the new version in Bell's Olympics-related online promotions. "We took the opportunity to link a great piece of music with almost all our business units," Phinney says.

### SHILOH

Song: "Raise a Little Hell Now"

(Universal Music Canada)

Writers: Mike James, Troy Samson

Publishers: H Songs/Nettwerk Publishing

Deal: Domestic TV synch

"Raise a Little Hell Now" is from singer Shiloh's August 2009 album, "Picture Imperfect," which has sold 17,000 copies in Canada, according to Nielsen SoundScan. Its selection by Canadian broadcaster CTV as one of 30 tracks for synch use in its Vancouver Games coverage is the second such victory for Mike James and Troy Samson. Broadcaster CBC picked up their song "Bounce With Me" by Kreesha Turner for use during its coverage of the 2008 Summer Olympics

in Beijing. Though conceding that the pair won't reap huge dividends from CTV's one-off performance rights payment, James reckons the arrangement offers national exposure for the duo's skills.

### FED PENNIES

Song: "Buzzing in My Head" (Sound of Pop Records)

Writer: Jake Smith

Publisher: Ole

Deal: Global videogame placement

When Toronto-based Sound of Pop Records president Glenn McMullen heard Sega wanted songs for its International Olympic Committee-endorsed videogame "Vancouver 2010," he knew he had the perfect track: "Buzzing in My Head" by Halifax, Nova Scotia-based power trio Fed Pennies. McMullen wryly acknowledges the near-term financial benefits "won't buy a house in Whistler," the ski resort hosting part of the games. But with Fed Pennies' current album "Brain Disaster" just reissued, he adds, "It's great timing. It gives us a hook to capture interest."

—RT

GLOBAL BY MARK WORDEN

# 'Friends' In High Places

Italian TV Talent Show 'Amici' Breaks New Acts, Drawing Expanded Label Participation

MILAN—Imagine if "American Idol" contestants had to face a judging panel comprising top major-label executives.

The Italian version of this scenario has been featured in the current season of "Amici di Maria De Filippi," a TV talent show hosted by veteran talk show host Maria De Filippi. "Amici," now in its ninth season, is broadcast on Mediaset's Canale 5 and features senior executives from five key labels as judges, all vying to sign their favorite acts.

Sony Music Italy president/CEO Rudy Zerbi, EMI Music Italy managing director Marco Alboni and Universal Music Italy managing director Alessandro Massara are joined on the panel by Warner Music Italy artistic director Marcello Balestra and Stefano Senardi, senior publishing consultant at leading Italian indie Sugarmusic. Their participation is a sign of the increasingly important role that TV talent shows play in breaking new artists in Italy's notoriously conservative entertainment market.

"Amici" is one of the few media opportunities for young Italian acts," Alboni says. "Usually an Italian artist will only get on TV if he already has a large following."

"Amici" originally featured performers from different entertainment fields but is now limited to singers and dancers. Due to previous restrictions on when labels could sign contestants, the show didn't have much of a relationship with the music industry, with Warner even failing to exercise its option to sign 2006-07 winner Federico Angelucci, according to Balestra.



Good advice: 'Amici' host **MARIA DE FILIPPI** with contestant **MATEO MACCHIONI** (top); judges **RUDY ZERBI**, **MARCO ALBONI**, **ALESSANDRO MASSARA** and **STEFANO SENARDI** with Warner Music Italy president/CEO **MASSIMO GIULIANO** (from left) at the beginning of the show's current season.

"Artists were under contract to Mediaset for six months after the show, by which time any interest generated had evaporated," Balestra says.

But during its 2007-08 season, "Amici" amended its rules to allow artists to sing original material and release records immediately after the contest ended. Marco Carta, the 2007-08 winner, released a debut album, "Ti Rincontrero" (Warner), that went platinum (70,000 units). Carta also went on to win the 2009 Sanremo Festival competition.

Meanwhile, Giusy Ferreri, runner-up of the 2008 season of Italy's "The X Factor," also hit commercial pay dirt. Her debut album, "Gaetana," was certified seven-times-platinum (490,000 units), a rare achievement for an Italian artist. And the 2008-09 season of "Amici" produced three commercially successful artists—winner Alessandra Amoroso (Sony), runner-up Valerio Scanu (EMI) and third-placed Luca Napolitano (Warner).

"We'd been led to believe only the winner would get a record deal," says Napolitano, who adds it was "a very pleasant surprise" when he too got signed after Balestra, Zerbi and Alboni appeared as guest judges on that season's finale, which reached a season-high 7.8 million viewers, according to ratings monitor Auditel. Napolitano's "L'Infinito" album has since gone gold (35,000 units).

The current season, which began in September, brought label executives onboard as judges for the entire run. It entered its final phase Jan. 17, with eight singers and six dancers competing in a public vote, while the executives offer advice and jockey to sign the leading contenders.

Sugarmusic's Senardi says he believes the labels' involvement "gives the show a certain prestige or credibility . . . the kids get media exposure and coaching, the labels get access to a reserve of talent."

Retailers caution that buzz from such shows doesn't always translate into a long-term sales boost. Angelo Leone, music department head at the Milan branch of entertainment retailer FNAC, notes that Ferreri's second album "didn't live up to [sales] expectations."

But there's "definitely interest" in "Amici," he adds. "Let's hope the final phase generates interest in at least one artist."

The show's contestants aren't the only ones to benefit from the TV exposure. The judging panel's executives are enjoying a celebrity status that already rivals that of some of their signings.

"We get plenty of teasing for that," Sony's Zerbi says. "But when you consider the amazing media exposure 'Amici' provides for new artists, we'd be mad not to appear." ■■■

# Teddy Pendergrass: Soul Personified

Before there was a Gerald Levert, Jaheim or Ruben Studdard, there was Teddy Pendergrass.

Pendergrass, 59, died Jan. 13 at Bryn Mawr Hospital in suburban Philadelphia. As R&B's original "velvet teddy bear," he possessed a raw, smoldering baritone that breathed exuberance, passion and sensuality into such hits as "I Don't Love You Anymore," "Close the Door," "Turn Off the Lights" and "Love T.K.O.," placing him alongside such singularly powerful and influential R&B icons as Marvin Gaye and Al Green.

Hospitalized since undergoing colon cancer surgery eight months ago, the singer had spent the last 28 years in a wheelchair after being paralyzed from the waist down in a March 1982 car crash. At the time of the accident, Pendergrass was five years into a legacy-establishing solo career heightened by a series of "Ladies Only" concerts during which women threw teddy bears and underwear—not to mention themselves—at the sex symbol's feet.

In a joint statement, producers and recent Rock and Roll Hall of Fame inductees Kenny Gamble and Leon Huff said, "Teddy Pendergrass was one of the greatest artists that the music industry has ever known. We've lost our voice and we've lost our best friend, but we're thankful for what we had. It was beautiful. He was one of the best."

The singer's life and music will be celebrated Jan. 23 at Enon Tabernacle Baptist Church in Philadelphia. Stephanie Mills, Ashford & Simpson, Tyrese, Will Downing and Melba Moore are among the artists who will perform at the memorial service under the direction of Pendergrass' musical director Bill Jolly.

The Philadelphia native, who was born March 26, 1950, began singing at the age of 2. A self-taught drummer, at 15 Pendergrass played in various local groups including the Cadillacs in the late '60s. The group went on to back another act, Harold Melvin & the Blue Notes. Signed to Gamble and Huff's Philadelphia International label, the Blue Notes notched several R&B hits in the early '70s ("If You Don't Know Me by Now," "The Love I Lost") when drummer Pendergrass also began taking lead vocals.

Pendergrass went solo with Philadelphia International, releasing a self-titled debut album in 1977. Scoring his first R&B No. 1 single with his own take on sexual healing, "Close the Door" (from the 1978 sophomore set "Life Is a Song Worth Singing"), he released eight albums on Philadelphia International.

Although the car accident affected his vocal power, Pendergrass remained a charismatic performer. He returned to the charts in 1984 with a debut album on Elektra/Asylum, "Love Language." Four years later, he reclaimed his earlier status with the No. 1 R&B hit "Joy," followed by another No. 1 in 1991, "It Should've Been You."

Pendergrass is survived by his wife, Joan; his mother, Ida; and three children, among other family members. —Gail Mitchell



## DEATHS

Seminal '50s honky-tonk stylist and Country Music Hall of Fame member **Carl Smith** died Jan. 16 at his home in Franklin, Tenn. He was 82.

Smith was widely regarded as one of the most important country music hitmakers of the post-war era, first appearing on Billboard's Hot Country Songs chart in 1951 with "Let's Live a Little." His career spawned 31 top 10 hits during the '50s, including five No. 1s, among them "Let Old Mother Nature Have Her Way," "Loose Talk" and "Hey, Joe!" Smith placed 99 songs on Billboard's country charts between 1951 and 1978.

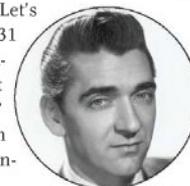
Born March 15, 1927, in Maynardville, Tenn., Smith began his performing career in 1944 at WROL Knoxville. He served in the military during World War II and performed in bands in Asheville, N.C., and Augusta, Ga., working alongside Molly O'Day and Archie Campbell. Smith sang on demos that ended up

on the desk of Peer-Southern executive Troy Martin, who took them to WSM Nashville executive Jack Stapp and Columbia producer Don Law. Smith was signed to the label and hired to perform an early-morning show on WSM; he first appeared on the station's Grand Ole Opry as the guest of Hank Williams in 1950.

Smith was among the first generation of young stars to bring country music to TV. He appeared on Kate Smith's "Main Street Music Hall," on such syndicated shows as "Stars of Country Music" and in a string of B movies including "Buffalo Guns."

After marrying June Carter in 1952, Smith's daughter, country singer Carlene Carter, was born in 1955; her parents divorced the next year. In 1957 Smith married singer Goldie Hill, who died of cancer in 2005.

In addition to Carlene Carter, Smith is survived by his three children with Hill, Lorri Lynn, Carl Jr. and Larry Dean. —Wade Jessen



# Sonidos De 'Amor'

Javier Romero Has Built A Radio Career Following His Instincts

Much like its English counterpart, Spanish-language morning drive radio is better-known for its crass jokes, parodies and double-entendres than for thoughtful interviews and careful consideration of issues.

And yet for years, the reigning Spanish-language morning show in the Miami market has been "El Desayuno Musical," the

music-driven, interview-heavy program hosted by **Javier Romero** on WAMR (Amor). Although the station no longer tops the ratings (like other

Univision-owned stations in Miami, Amor isn't monitored by Arbitron's Portable People Meter), Romero is still very much the go-to guy when artists release

new albums.

On Jan. 12, Romero's 30th anniversary on the air (he started at age 15), the host received calls from an array of artists from around the world, including **Julio Iglesias** and **Chayanne**, and was visited in the studio by many others. The display of affection was rare for someone who doesn't program anything outside of his show. Romero, however, has made a career out of opening the airwaves to new and established artists, often playing multiple songs during a single interview.

"Javier Romero is synonymous with credibility," Universal Music Latino managing director **Luis Estrada** says. "He's gained the respect of his listeners with a special combination of seriousness and empathy. He's a real opinion leader."

Of course, not everything Romero plays becomes part of Amor's programming. But his daily show—coupled with his weekend program, "El Hit Pa-

rade de America"—is often the first valuable step toward mass listenership.

"I'm the more serious guy, [sidekick] **Oswaldo Vega** is lighter, and we strike that balance, which is what most people's lives are: a little bit of humor and a little bit of seriousness," Romero says in explaining his lasting appeal.

The raciness that permeates much of morning radio "has never been our line," he says. "My take is, if you keep it pretty clean, if you keep it classy, you'll have a longer shelf life."

Although Amor is a top 40 pop station with a rather static playlist that leans toward re-currents, the morning show features a palate of sounds from jazz to tropical, although getting invited to Romero's show isn't a given for any act.

Station staffers discuss the guest list and weigh its merits, even when an artist is well-known. Romero finds MP3s—the favored form of delivery for many promoters—impersonal. Instead, "I usually do a little interview. 'Who pro-

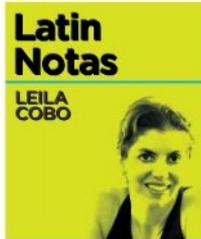
duced the album? Who wrote the song? Where did you record it?' They already know to bring me the CD with certain information."

With his three decades on the air, the baby-faced Romero

came up in an age where DJs could turn songs into hits and labels would often consult them on choosing one single over another. In an era of research and electronic meas-

urement, much of that gut instinct no longer exists in programming. But Romero says, "We like to give a window of opportunity to new music and new acts. I like to give new talent a chance, and I like to give the audience a chance to judge."

At a time when labels and radio stations are playing it safe, Romero sees few musical trends or movements on the horizon, though he does say, "I do like that salsa is enjoying a comeback with the success of **Luis Enrique**."



**Latin Notas**

LEILA COBO



Record breaker: **JAVIER ROMERO**

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

## THE BILLBOARD **Q&A?**

As executive VP of Liberman Broadcasting, Lenard Liberman not only manages the day-to-day operations of the radio and TV broadcaster, but also is the driving force behind its Estrella TV network, which now airs in 24 markets nationwide. Liberman spoke to Billboard about his vision for a new Spanish-language TV network.

### How would you describe Estrella?

It's a mainstream network that competes against the biggest networks in the Hispanic market. We're not a young, bilingual alternative network. We're very mainstream with top actors and actresses in formats you would find on Fox and NBC. We try to take programs that are very popular in the general market and change them for a format that is popular with Hispanic audiences.

Many people advocate for bilingual programming because there's a younger

### generation of bilingual, bi-cultural Latinos. Why are you going all-Spanish?

Some people certainly believe that every Hispanic will speak English in a generation, and some people believe we should focus on the bilingual audience, but I disagree. There's always an audience for Spanish-based programming in a market that has traditionally embraced the language and culture. Certainly if the market changes, we'll change with it. Right now the market is better and bigger for Spanish-dominant Hispanics.

### Who is your audience?

Our best demographic is 18- to 54-year-olds, specifically 25- to 54-year-olds.

### You launched your first radio station in 1988. Why did you decide to expand into TV in 1998?

Back in the late 1990s radio had been deregulated by the FCC and the prices skyrocketed. Television hadn't seen an increase in prices and our radio advertisers were also big advertisers on television. So we thought there was a big opportunity in television. We naively thought there was a lot of programming available. And we found out very quickly that it was difficult to get television programming. So we had to devise our own programming to be able to survive.

Latin music sales are down sharply, in part because promotional avenues are shrinking, while you are expanding. Do you think it's your duty to promote new music?

I think we have a duty to entertain our audience, and the way they enjoy programming and music is a very big part of Latin culture and plays a role, maybe even more so than in general culture. But it's not about music alone. We like to mix music with comedy and sketches and very famous actors and actresses. That combination is very powerful.

### One of the trademarks of your Los Angeles radio station, KBUE (La Que Buena), is that it's very aggressive in programming new acts. Is that how you see the TV stations?

Our formats are like that. We try to be students of the television business. Television is an evolving art, and what's popular today may not be popular in two years. Now



LIBERMAN

you have [shows like] "Dancing With the Stars." We try to do the same by embracing new formats for television and creating them for Hispanic audiences in their language. I think our radio folks find new talent, talent nobody else has seen before, because they see what will be popular two years from now. We hope to do the same on television. —LC

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## EN BREVE

### SPAIN'S PIRACY CRACKDOWN

The Spanish government has finally approved controversial anti-piracy measures aimed at stopping illegal downloading of copyrighted material on the Internet.

The law, approved by the Cabinet Jan. 8, outlines measures to shut down Web sites that host illegal content.

The measures must first be reviewed and approved by a series of governmental and judicial consultative bodies before being presented to parliament for discussion. A final legislative decision isn't expected before the end of summer.

The law consists of two phases, one administrative and the other judicial.

Accusations of illegal downloading of copyrighted material would be made by the relevant copyright holders to a newly constituted Intellectual Property Commission, which is part of the Ministry of Culture. The commission would have three to six months to investigate the charges and determine if copyrights are being infringed.

The results of an investigation, plus a recommendation either favoring or opposing closure of the accused site, would be presented to the country's High Court, which would then have just four days to decide whether to proceed with criminal charges, removal of the affected files and shutting down the site.

The court's only real mandate during this process is to determine the competence of the commission to request its recommendations and to ensure that fundamental rights aren't being violated. Appeals and issues of law would then be processed through the regular courts.

"We welcome the Spanish government's intention to move forward in tackling online infringement, but any measures adopted must follow a quick and efficient procedure if they are to make a real difference," the IFPI said in a statement. "We also note that the proposed new law would address only one form of Internet piracy, infringement through Web sites. A solution is urgently needed for other forms as well, particularly P2P file-sharing, which represents the bulk of the problem in Spain today." —Terry Berne

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# Chris Gorog

FORMER  
NAPSTER  
CEO

The ex-Napster chief talks about how labels hampered the launch of subscription services—and why the paid streaming model is back in vogue.



Chris Gorog has played a central role in efforts to monetize digital music downloads and streams. He oversaw Roxio's conversion to a digital music subscription and download service through the acquisitions of Pressplay and Napster. He later changed the company's name to Napster and managed its subsequent sale to consumer electronics powerhouse Best Buy.

During that time, Gorog has been on the front lines of digital music's struggles with various business models, which have included charging for unlimited downloads encoded with digital rights management restrictions, providing free access to music through advertising-supported streaming and offering consumers the ability to stream music through their mobile handsets. While Gorog has long been a key ally of record labels in the digital music market, he's also been a vocal critic of the licensing terms and DRM restrictions that labels have imposed on online music services.

On Jan. 6, he and Napster president Brad Dues announced that they were stepping down from their posts, leaving oversight of the company to Christopher Allen, whose title changed from COO to GM. Although Best Buy eliminated the CEO, president and COO posts at Napster as part of a restructuring, Gorog says the split was not only amicable, but his idea (Billboard.biz, Jan. 19). He's now searching for new opportunities in the digital entertainment space through his advisory firm Gorog.net.

In an interview with Billboard, Gorog discusses the evolution of the subscription music market.

**With all the negative press the paid subscription model has received through the years, how do you account for the resurgence of the model through such newcomers as MOG, Spotify and others?**

Frankly, I feel vindicated. We said for a decade it was about unlimited access—owning nothing and having everything. You very clearly see that trend now. It's notable Apple bought Lala after previously saying nobody wants to rent music. People love this model once they understand it. The whole concept of owning content on your hard drive in the digital age will become irrelevant over the next decade.

**What has changed to make subscriptions more appealing?**

The only thing that has changed of any great significance is a very critical thing, and that's pricing. Selling a product for \$13-\$15 a month versus \$5-\$7 a month is an enormous difference to consumers.

**But Yahoo Music Unlimited tried that same \$5 price point when it first launched and it didn't make a difference.**

But I think that goes to my second

part of my answer to your question. These ad-supported free streaming services—imeem, you name it—were really effective in teaching people about the opportunity of on-demand streaming. So while they were not successful business models, most all of them were very successful from a consumer uptake perspective, and I think that had a lot to do with educating consumers about what it meant to have on-demand streaming.

**Have mobile phones helped solve the portability problem for subscription tracks by streaming from "the cloud" rather than transferring "tethered" downloads?**

We all underestimated how successful on-demand mobile streaming could be, and I don't mean from a consumer perceptible but from a technology perspective. Even a couple of years ago, many in the industry felt the networks were not up to a high-quality, on-demand streaming experience. We found that to be obviously untrue. It's going to be a huge part of the story. The explosion of Pandora's growth because of their iPhone app is very exciting for the industry, and it's fun to watch.

**Napster stated a few months ago that it wouldn't offer an iPhone app because the cost of streaming to mobile is too high.**

Napster actually has had a fully functioning iPhone app for about six months and hasn't released it yet because there's ongoing negotiations with the labels. The fundamental tension there is that the labels view it as an opportunity to charge users more for what they view as an additional value, whereas it's my point of view that [consumer] access to their Napster account should be ubiquitous.

**The labels worry that streaming to portable devices could cannibalize download sales.**

But I think this is an opportunity for labels and music publishers to get ahead of the curve. This is where consumers want to go. Go back seven or eight years ago. Labels were excited about a world where tens of millions of consumers would pay a monthly fee for unlimited access to their libraries. You now have consumers who are really interested in doing that. So we're at a pivot point here where if the labels are really wise about pricing structures, they could finally move paid streaming into mass adoption.

**What's the difference between accessing Napster through a phone's Web browser and accessing it from an app?**

Right now, the labels take the view that digital music providers do not have the right to offer on-demand streaming on a mobile handset. They take the view that those rights are limited to the PC. So it's not a technical issue. It's a deal issue. What the labels are saying is that it's not allowed under the contract.

**Looking over the last 10 years, what would you have done differently?**

With respect to the labels, certainly the most critical mistake was not licensing in the MP3 format many years earlier. Had they done that, companies not only like Rhapsody and Napster, but huge companies like Yahoo and AOL and Microsoft and MTV would have been able to compete with iTunes, because they could have sold downloads that would play on the iPod. By not doing so, it ghettoized every other player in the marketplace, which is why iTunes was able to get an 85% market share almost overnight. That was very destructive to creating a healthy marketplace.

**What mistakes did you make during that same time frame?**

I would say first as a disclaimer, because we didn't have downloads that people wanted, you are forced to innovate around what consumers wanted to do. One of our solutions was the portable subscription business. It was heavily DRM'd with licenses expiring every 30-40 days. Quite frankly, I don't know what we would have done if we had not gone down that path. But that path was fraught with peril. The technology was not ready for prime time.

I admire what eMusic did during the same time frame, which was to say, "Consumers want MP3s. We can't get MP3s from the major labels. So we'll simply sell the MP3s we can get access to." That was a courageous and bold approach, and one that ultimately helped move the industry.

**How would you assess Napster's efforts to market subscription services?**

Napster really was challenged to come up with that perfect way to teach consumers about what that product was. I think all of our competitors were in the same spot and were unfortunately equally unsuccessful.

**I have to ask about that 2005 Super Bowl ad.**

The much-maligned Super Bowl ad [which featured Napster's trademark cat holding up a sign comparing the cost of iTunes downloads with Napster's subscription fee] propelled the hell out of Napster's business. If you look back at our public reports, the Super Bowl launch worked very well; hundreds of thousands of subs were added over the next six to nine months.

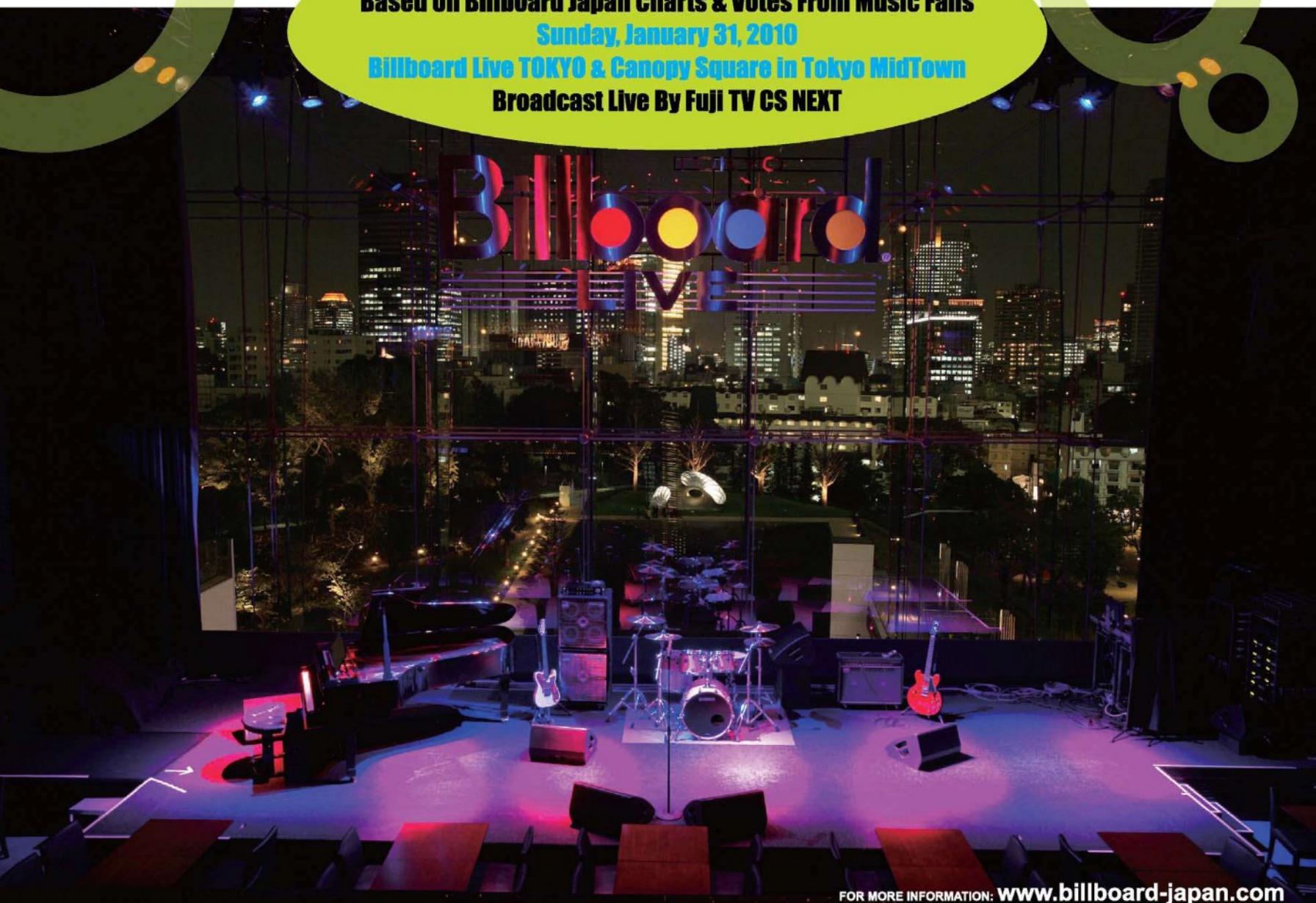
For a longer version of this interview, go to [billboard.biz/digital](http://billboard.biz/digital).

We all underestimated how successful on-demand mobile streaming could be... Even a couple of years ago, many in the industry felt the networks were not up to a high-quality, on-demand streaming experience.

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After A Successful 20-Year  
Career, Chayanne Easily Could  
Have Gone Indie. But Despite Past  
Disagreements With The Label,  
He Re-Upped With Sony

**BY LEILA COBO**

**PHOTOGRAPHS BY RUBEN MARTIN**

# Leaving F



# A Legacy

JANUARY 30, 2010 | [www.billboard.biz](http://www.billboard.biz) | 21

Perhaps more than any other genre, Latin music is notorious for the length of time it takes to break new acts. And yet in the last 18 months, Sony Music Latin, owner of some of Latin music's most venerable recordings, parted ways with a few of its most active flagship artists, including Ricardo Arjona, Juan Gabriel and Alejandro Fernandez. ¶ Hanging in limbo with a contract that expired two years earlier was Puerto Rican artist Chayanne, a pop star who has been with Sony for more than two decades, singing and dancing his way through a hit-studded career that encompasses nine No. 1s on Billboard's Hot Latin Songs chart—including the No. 14 Latin song of the 2000s, "Y Tu Te Vas"—three No. 1 albums and starring roles in soap operas and a major Hollywood film. ¶ That Chayanne re-signed with Sony—despite feeling that his label's support waned in the last few years—is an example of how legacy artists and their labels can come to terms in a business and artistic environment that's profoundly changing.

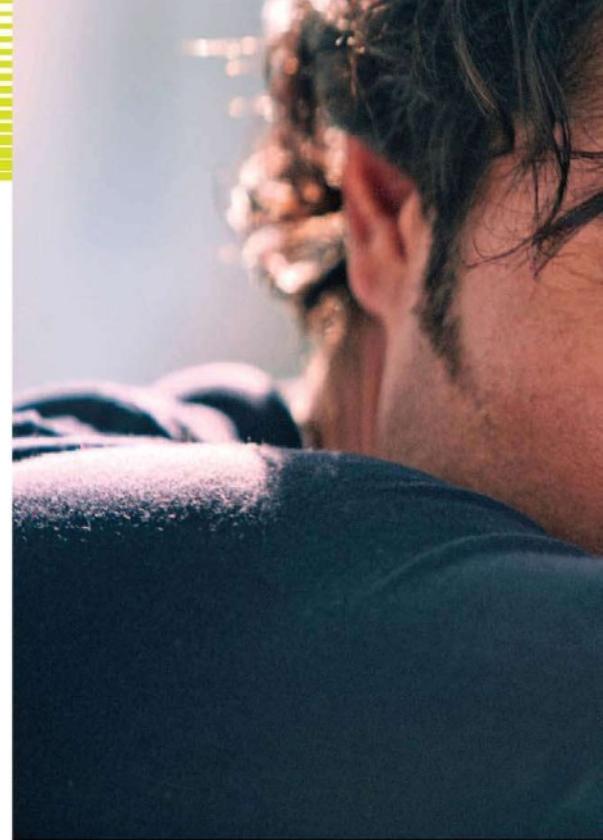
The deal and the release of his latest album, "No Hay Imposibles" (It's Not Impossible) Feb. 23, mark a new beginning and the potential for an artist-label relationship that in some ways evokes the tight-knit partnerships of the past.

The album, mostly comprising signature Chayanne ballads and three uptempo tracks, was produced with continuous A&R feedback from the label, in contrast to his most recent albums, which he recorded on his own and then delivered to the label. His first single, "Me Enamore de Ti," is also the theme of a Televisa and Univision soap opera, a type of song he hadn't created in more than a decade.

And, even though Sony will act as Chayanne's concert promoter for part of his South American tour, the singer's recording deal is a traditional one, where the tour agreement wasn't a condition for signing.

"To me, the current state of affairs is based on something very old-fashioned—trust," says Afo Verde, Sony Music Latin's new president. "There isn't a paper that says Chayanne has to tour with Day 1 [Sony's management and concert promotion arm]. We have mutual trust that's the result of our history together. It's also important that the artist understand that we didn't invent piracy and that if our work isn't paid for, we can't provide a service. So, we look at the formulas that can allow us to continue doing our job."

The erosion of trust between star artists and their longtime labels is an ongoing topic of discussion in the music world; in the Latin arena many established stars have switched labels in recent years as their contracts have expired. Although labels and artists are reticent about discussing the reasons behind breakups or nonrenewals, most deals today include some



form of profit sharing that was absent from previous recording contracts.

In Chayanne's case, his contract came up for renewal in 2008, after he starred in the soap opera "Gabriel," which was produced by Mega Films and aired on the Mega TV network in the United States. At that point, Chayanne had finished a successful world tour of 120-plus arena dates (see story, page 23), but his most recent studio album, 2007's "Mi Tiempo," had sold less than 100,000 copies stateside, according to Nielsen SoundScan, a number below par for him. Regardless, he began working on a new album, not knowing if he would remain with Sony.

"I was working on this album without a label," says the singer, who began the process early last year. "I did it believing in my career. I could have gone independent, because there were many alternatives for this album and we looked at all of them. I had conversations with people who had the energy to give me the continuity I wanted for my career—which is to record my albums and tour—while following my musical concept, and without veering from what I am."

#### EPITOME OF POP

Chayanne (real name Elmer Figueroa Arce) is the quintessential Latin pop star. A dancer/singer/actor who launched his career in his teens as a member of Puerto Rican boy band Los Chicos, Chayanne is equally adept at singing soaring ballads or uptempo fare that lends itself to spectacular dance numbers on the arena stage.

Throughout his career, Chayanne's musical output has remained remarkably consistent, his sound immediately recognizable and his knack for selecting catchy, hummable material intact. Chayanne doesn't write his own songs, but he knows what he wants and he's clear about his musical identity, down to the last dance step in his elaborate shows.

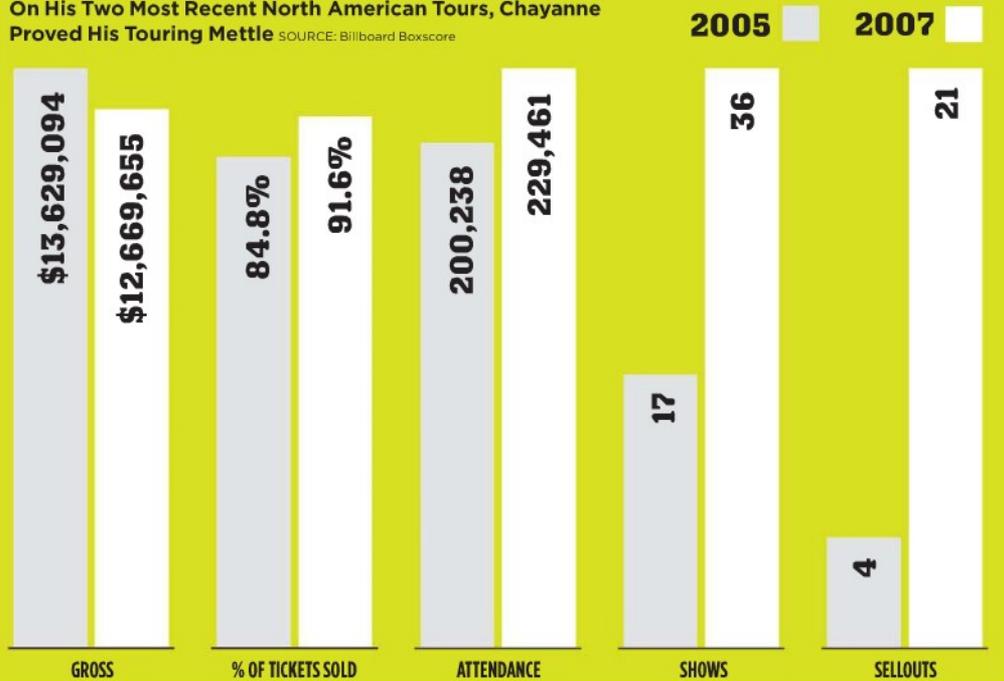
While he's willing to expand arrangements, add instrumentation or incorporate different world beats, he isn't the type of artist who pursues reinvention, a fact that has allowed him to establish a loyal fan base that crisscrosses the continent and beyond. In 1998, Chayanne starred in the Hollywood film "Dance With Me" alongside Vanessa Williams, and although he's never released an English-language album, his music was heavily promoted in Spain and Italy, among other European countries.

"Artists like Chayanne are born every 100 years," Verde says. "They're guys that are unique; they're not replaceable, they're not forgettable. He is part of the company's patrimony, of the many years many people spent developing his career."

Verde, who was formerly head of Sony Music Sur (encompassing Argentina, Chile, Uruguay and Paraguay), was one of those people—particularly in Argentina, where the singer is

## Good Road Conditions

On His Two Most Recent North American Tours, Chayanne Proved His Touring Mettle SOURCE: Billboard Boxscore





## TIES THAT BIND

Chayanne is an artist who believes strongly in connections, and it's evident in whom he does business with, and has done business with, for years.

"Chaf Enterprises is the little nest that's allowed me to continue with my career," Chayanne says, gesturing around his office, located on the 21st floor of an older high-rise facing Miami's Biscayne Bay. Chaf, the company he created in 1988, has Vega as its director plus a staff of three, including Chayanne's brother. Chayanne greets visitors in the conference room with its view of the bay, adjacent to his personal office that's meticulously neat, a reflection, Vega says, of Chayanne's persona. Today, for example, he's dressed in sweats and sneakers; after this meeting, he'll head to rehearsal for a series of shows and is literally "dancing seven hours a day."

Chaf, through Vega, is the entity that handles all of Chayanne's tours—which often cover more than 100 dates per outing. It also coordinates every aspect of his musical career, including album and tour producers, as well as his sponsorships and his side projects, like acting.

It was Chaf that negotiated Chayanne's current association with Televisa, which is using his song "Me Enamore de Ti" for the soap opera "Corazon Salvaje." The program currently airs in Mexico and will begin airing in February in the United States on Univision.

Vega says Televisa called her late last summer requesting a soap opera theme for October; it was Chayanne's first for the network in more than a decade.

"I told them we weren't even close to finishing an album, but they told me this was their big production of the year and I didn't want to be [left] out," Vega says. Together, they went over several demos and settled on "Me Enamore di Ti," which was released to stateside radio in pop and tropical versions. The track is No. 21 on the Tropical airplay chart and No. 22 on Hot Latin Songs.

"Having his song on the soap is excellent for us," says Televisa VP of production Jorge Murguía, who considers Chayanne among the top 10 artists in Mexico. Providing Chayanne with promotional exposure across Televisa's many platforms—including print, Internet and radio—was part of the incentive to get his song on the soap opera, Murguía says.

one of the top-selling artists (helped by a starring role in soap opera "Provocame" in 2001) and where, in 2007, he sold out Buenos Aires' 60,000-seat River Plate Stadium.

Verde's appointment to Sony Music Latin's presidency some six months ago was key to Chayanne's decision to stay with the company. Verde, who was a producer before he was a record executive, immediately became involved in Chayanne's recording process, even before finalizing the record deal with him.

"With his background, he brought good ideas to the table," Chayanne says. "And we began to work together, for the first time in years, to benefit the album and the company."

"In the end, companies are run by people," Chayanne's long-time manager Patty Vega says. "And if you feel that affection and that connection, it has to work."

# Round Trip

## Chayanne's Upcoming World Tour Includes Two U.S. and Three Mexican Legs

As a seasoned performer who's been onstage since the age of 10, Chayanne is as well-known for his live shows as he is for hit songs.

According to Billboard Boxscore, the singer's last U.S. tour, in 2007, yielded a gross of \$12,669,655 and an attendance of 229,461. The route featured 36 shows in 25 cities.

But the United States is only one small portion of Chayanne's touring circuit, which usually comprises 120-135 shows and stadium stops throughout Latin America. For example, Chayanne ended his '07 tour with a sold-out show at Buenos Aires' River Plate Stadium, playing for 60,000 people.

This time around, manager Patty Vega says, Chayanne's world tour kicks off in May in the States and will include 30 stateside shows, divided into two legs. Chayanne will perform roughly 15 shows between May and June, then

go on hiatus during the World Cup. In July, he will begin the first of three Mexican legs, followed by Europe and Latin America, with the second U.S. leg slated for the fall, for a total of some 125 shows.

Different promoters that Chayanne has long worked with in each country (his U.S. partner is still being negotiated) will present the tour.

The biggest break from tradition is Chayanne's partnership with his label, Sony Music Latin, which for the first time will present his tour in Latin America's Southern cone countries: Argentina, Chile, Uruguay and Paraguay, for roughly 30 shows.

Giving up tour rights in a major market was a leap of faith that Chayanne and Vega made as a gesture of good will toward a record company with which they were on the same artistic and financial page. At no point, Vega says, did Sony ask Chayanne to relinquish some of his rights as a condition of his label deal.

"It's not in me to do that," Sony Music Latin president Afo Verde says. "It was

clear, from our relationship, that we would find a way to do business together, beyond the content alone."

Vega says Sony will locally use the same tour producers and promoters Chayanne has worked with for years, but Sony will be the presenting entity and coordinate the marketing and promotion strategy. As for promotion, the partnership gives Sony further incentive to market Chayanne's album together with his tour.

With regard to integrated marketing, the most noteworthy piece of the campaign is the concert ticket, dubbed a "Music Ticket," which will include content tailored for each country. "The ticket will have added value," Verde says, explaining that ticket buyers will gain access to a Web site featuring content such as videos, music and photos.

That applies to other areas as well. Because the site will also allow fans to download a certain number of songs and rate them, Chayanne and his team can see firsthand what music his fans prefer in specific markets. —LC

Onscreen, the track is used for the opening and end credits and as incidental music throughout the daily show. Even though Chayanne doesn't act on the soap, Chaf used some of its footage for the music video, in an effort to link the album with the program's theme. "Soap operas have a very big target—from grandmothers to little kids—and those music themes penetrate people's consciousness," Vega says.

Although a soap opera's theme has been known to change from country to country (a different network in a different region may use different music) Vega says this deal calls for Chayanne's song to be used wherever the soap airs, a huge asset for an artist who needs to be worked throughout the continent. In Mexico, in an effort to take advantage of holiday sales, Sony's regional office had a Christmas promotion where fans could pay for the album in advance for pickup in February and, as a bonus, get the single plus a bachata version of the song that won't be available on the album.

In the digital realm, Sony is aggressively marketing "No Hay Imposibles," including an iTunes Countdown campaign where three tracks will be released (one every two weeks) prior to the album's street date. A campaign on Chayanne's YouTube channel will include short video messages that fans can upload in which they describe what isn't impossible to them.

Perhaps Sony's most significant collaboration with Chaf is Chayanne's tour, traditionally one of the most extensive and lucrative in the Latin music world. Chayanne says that in the recent past, when Sony forayed into the concert promotion business, he wasn't averse to giving the company a piece of the action. "Of course I'm willing, if I feel they have the expertise," he says.

In addition to working jointly on his tour, Sony and Chaf are partnering on any new business or territories that the label opens up for Chayanne. Target markets include Spain, Italy and, in particular, Brazil, where Chayanne has done some promotion, but where Sony now plans to push harder, including Brazilian tour dates.

"Because of my background, it's hard for me to envision my career without a label," Chayanne says. "It isn't the same. The road is harder without the infrastructure of support. Plus, I believe in record labels. And I believe in the people that work in record labels." ●●●



Frequent flier: CHAYANNE is preparing for 125 shows in 2010.

# How ADAM YOUNG >>> Went From A Minnesota Basement To The Top Of The Hot 100

By Cortney Harding  
Photograph by Pamela Littky

New York top 40 station WHTZ's annual Jingle Ball is always a study in excess. Screaming tweens and their ear-plugged parents pack Madison Square Garden; onstage, genetically blessed young women in a metric ton of make-up and men who either fall into the "roguish thug with a heart of gold" or "sweet young boy you can take home to mom (assuming she was not crushed at the riot at the mall)" archetypes sing about love and/or partying. Backstage, one imagines record executives rolling, Scrooge McDuck-style, in piles of cash.

In the midst of all this, a quiet, floppy-haired, sad-eyed 20-something named Adam Young took the stage. Less than a year ago, Young had never played for anyone other than his parents, who might have overheard him making music in the basement. Now he was in front of a sold-out arena crowd, performing his hit song, "Fireflies."

"Fireflies" first cracked the Billboard Hot 100 the week of Sept. 5, entering at No. 97. Two months later, an artist who sang about the simple joys of hugs and lightning bugs was at the top of the chart, much to the amazement of everyone, including Young himself. Owl City's debut album, "Ocean Eyes," has sold 700,000 copies, according to Nielsen SoundScan, while "Fireflies" has sold 3 million digital downloads.

"It's a little scary," Young says a few days after Jingle Ball. "I went from having nothing to having, well, a lot."

A couple of years ago Young was living with his parents in a small town in Minnesota, unloading trucks at a warehouse and hating his life. "I had nothing to do, so I started making music with some friends," he says. "But I had my own ideas, so I went off and started doing my own stuff with this ghetto little setup I had. I posted it on MySpace, and people started sending it around. It was funny, because only a few of my friends knew about it, and my hometown was actually the last place to catch on."

As the MySpace plays started to rack up, Young took the time to respond to all the kids who reached out and sent him messages. And as his following grew, major labels took notice.

"A former employee that I stayed in touch with tipped me off to him," Universal Republic president/CEO Avery Lipman says. "When we did get in touch with him, it took us about six weeks to convince him to come to New York and meet with us. He didn't have a lawyer or a manager, and I'm pretty sure he'd never even been to New York before."

Young eventually relented and flew to New York with a family friend; after some discussions, he hired a manager and a lawyer and inked a deal with Universal Republic.

For Lipman, the next step was figuring out what would make it onto an album and who would produce it. The label finally decided to repackage some of his existing material and that

Young would continue to produce all his own songs. "We did bring in a mixer, though," Lipman says. "He resisted at first, because he was so used to doing his own stuff."

"My stance was that Adam should stay in his natural environment to get the best result," manager Steve Bursky says. "But at the same time, we had to get him out of the basement a bit. I remember booking his first two shows in Chicago and Minneapolis in February, and they both sold out. He was really terrified; he didn't want to tour and wanted to just be a studio rat. His fans did a lot of the work, though, and he made it through."

Once Young delivered the album in May, the campaign began in earnest. He was already on tour, mixing headlining dates, support shows for Reliant K and festivals, but now that the album was done, everything could move to the next stage.

"We had a couple core tenets for the setup," Bursky says. "No. 1, we didn't want the story to be 'MySpace kid goes major.' We were very quiet about Universal Republic's role, and a lot of the services we used were out-of-house."

Bursky says his ultimate goal was for the press and tastemakers to discover Young in the same way his fans did. "We never said, 'Hey, this is Universal's big new priority,' or anything like that," he says. "We presented it to insiders in a very organic way."

Right after the album was delivered, Owl City announced a single-a-month campaign, with each track released in cooperation with a media partner. Both Spinner and Spin.com posted tracks, but then iTunes came in with a request: The retailer wanted to make "Fireflies" its free Single of the Week.

Initially, Bursky says he struggled with the decision. "Fireflies" was never supposed to be the single," he says. "But it was an opportunity we couldn't pass up."

Universal Motown Republic Group executive VP Cameo Carlson says Owl City already had a solid sales following in the electronic category at iTunes, and she knew the act had editorial support, too. "iTunes looked at a few tracks, but they really loved 'Fireflies,'" she says. "And once it took off there, we moved up the album release, and it acted as a catalyst at radio."





# Wise Young Owl

Ironically, radio was never part of the original plan to break Owl City. But with the success of the iTunes promotion (Bursky says “Fireflies” is the second-most successful Single of the Week, measured by how many people downloaded the single and then purchased the album), the song went wide to alternative radio at the end of July.

“It was incredibly polarizing,” Bursky says. “I went to KROQ [in Los Angeles] and they showed me some of the feedback—most of the girls loved it, most of the dudes hated it. But we had great traction at alternative, and we decided to take it to top 40.”

Despite the fact that the song sounded little like typical top 40 fare, it was warmly embraced at the format. “The song has exactly what is needed to be a hit—infectious melody and lyrics,” KUDD Salt Lake City operations manager Brian Michel says. “That alone, regardless of how ‘different’ a song may feel texturally, can drive a song all the way to the top. In this case, you had the two necessary elements, but the textural difference actually worked in its favor to stand out from everything else.”

The song also started climbing the Hot 100, steadily leapfrogging its way up the chart, until, two months after it first entered, it was No. 1.

As Owl City skyrocketed, people started offering theories for why the song rose so quickly. Bloggers began pointing out that “Fireflies” sounded rather similar to indie act the Postal Service, an allegation that Young brushes off.

“If I’m getting compared to good bands, I’m happy,” he says. “It really beats being compared to terrible ones.”

Bursky says some of Owl City’s success is due to Young’s positivity. “In a format that is so full of sex and drugs, it’s nice to have something that’s so hopeful,” he says.

Young walks the walk: He doesn’t drink or smoke, and he even gets upset when reporters curse in front of him. The only time during his interview with Billboard that he gets a tiny bit risqué is when he’s asked about his huge preteen fan base, laughingly admitting that he wouldn’t mind if more of his female fans were of legal age.

And Owl City may be at the leading edge of a new trend as one of several uncommon acts to break at pop radio in 2009. Lady Gaga, arguably the biggest pop star of last year, sang more conventional-sounding songs but often looked like an alien and downplayed her sexuality in favor of channeling avant-garde performance artists.

KKHH Houston PD Mark Adams says the rise of Owl City and Lady Gaga can be attributed to one thing: catchy music. “Top 40 is largely a song-driven format,” he says. “If the record is hot, if there’s audience/listener demand for it, programmers are going to find a way to get it on the radio. ‘Fireflies’ is just a really great song.”

But one great song does not a career make. Still, Bursky remains confident that Young is around for the long haul.

“The idea that Owl City will be one and done hasn’t crossed my mind,” Bursky says. “The album is really deep, and we’re building a brand. We’re selling merch, we’re selling tickets, we’re doing press and TV—I feel good about where we are.”

Bursky aims to keep Young busy for the foreseeable future. Owl City will play a sold-out tour of the United States in late January and early February, then head to the United Kingdom, Europe and Australia for a run of shows before returning state-side for another three-month tour.

A second single, “Vanilla Twilight,” will be serviced to radio Jan. 26.

After his tour wraps, Bursky plans to send Young back to the studio to start recording a follow-up. “I’m going to put him in the studio in May and make a record for next summer so we can go seamlessly into the new album,” he says. “We don’t want to have a lag time where he disappears.”

But even if things don’t play out and “Fireflies” winds up being one of those songs that provokes a ‘Hey, whatever happened to that guy?’ response, Young says he’s grateful for how things have turned out.

“I got to go to China,” he says. “I got to see the world and meet amazing people and play music for them. If I weren’t doing this, I’d be working in a warehouse. So I’m pretty happy with everything that’s happened so far.”



# NICK JONAS

## C HILL OUT, HYSTERICAL

tweens—you know, both of you who just bought your first-ever copy of Billboard based on the Nick Jonas cover line and the hope of new pictures, *squeeeee!*—the Jonas Brothers aren't breaking up. ¶ But Nick Jonas, the youngest member of the trio that's sold 4.3 million albums, according to Nielsen SoundScan, is debuting his side project—as Nick Jonas & the Administration—with the release of "Who I Am" (Hollywood Records) Feb. 2. (No, really, they're not breaking up. When Jonas announced the project, the Brothers went on the offense and posted the fact they're not breaking up in all caps on their MySpace page. What more evidence do you need?) ¶ "Who I Am" isn't a teenybopper project, but rather one that combines Jonas' youthful appeal with some rock-solid industry veterans. The Administration comprises John Fields—the Jonas Brothers' longtime producer—on bass,

**BY ANN DONAHUE**

and former New Power Generation members Sonny Thompson, Michael Bland and Tommy Barbarella. ¶ The album was recorded in two weeks at Nashville's Blackbird Studios, although the 17-year-old Jonas says he was stowing away solo song ideas—ones with a rougher edge than those he writes with his brothers—for the better part of two years. The first single, "Who I Am," debuted on the Dec. 2 telecast of CBS' Grammy Awards nominations concert. It holds at No. 8 with a bullet on Billboard's Heatseekers Songs chart and has sold 120,000 downloads, according to Nielsen SoundScan. ¶ The band is currently on a 14-stop club tour to promote the album, including dates in New York at the Beacon Theater and in Los Angeles at the Wiltern. During a practice session for the Grammy nominations show in Burbank, Calif., Jonas sat down with Billboard and talked about the new album, what's next for the Jonas Brothers and why his first stop after he's elected president of the United States will be Roswell, N.M. >>>

### Why did you decide to record a side project?

This all came about around two years ago when I started writing some songs that stylistically weren't right for the Jonas Brothers. I was finding inspiration from Elvis Costello, Prince, Stevie Wonder—all these guys that I've really admired. After writing about eight or nine songs, I thought, "It would be great to go record this some day." The timing worked out—we had two weeks off from some touring and recording that my brothers and I were doing—and so I went to Nashville with the Administration and I made this record.

### Two weeks is a tight deadline to record an entire album.

Nashville was intense and going into it I was excited, but a little nervous. But once I got there and sat down with the musicians for 10 minutes I knew it would be possible. It was really less than two weeks—it was about eight days—and then the mixing went on for another four. I left with a CD and was really proud and happy about it.

I just think that it's all about learning from each other. When we got there it was me sharing an idea for a song and if it wasn't completely finished, then we'd work together to make sure it was done. It was recorded like a record from the '60s or the '70s, in the sense that we're all in individual isolation booths and we're recording simultaneously as opposed to what you do in a lot of pop music these days, which is record one thing and go to the next, [with] a lot of overdubs. We decided to make it kind of raw and real, and there are very minimal overdubs. It felt like a real recording of a band and it made for a good vibe in the studio, too.

### Was it difficult adjusting to this new style of recording?

Going into the whole recording process, I really didn't know what to expect. I'd met some of the musicians before—Michael Bland and John Fields—but Tommy Barbarella and David Ryan Harris [who played guitar on the album; Sonny Thompson is the guitarist for the tour] were new. I sat down with them and talked about how I saw it going down. It was a learning process in a lot of ways. It was the best class I could ever be a part of.

Prince plays a big part in this whole project because a lot of the guys are from the New Power Generation, so a lot of the time I was like, "I really think we could do it like this Prince song!"—kind of forgetting for a minute that these were the guys who played it and they were all right there with me.

### Talk about "Who I Am," the single and the album.

Of all of the songs [on the album] it's probably the most personal in the sense that it tells a story about me. This one is just about wanting to find someone who loves you for who you are. It's kind of a hopeful song. It's actually the second song we recorded for the record and so it was early in the process, but still one of my favorites.

Some of the other tracks that are standouts for me are things like "Rose Garden"—that was the first song I wrote for the record. It's a story about a young girl who finds her safe place in the rose garden—wherever it is in life where you feel most comfortable, where you can be yourself, where you can find love or just be alone if you need to.

Some of the other fun ones are "Last Time Around"—the Stevie Wonder influence is definitely on that one—and then there's "Olive & an Arrow." That ties in the concept of the presidency and it has one of my favorite lines in the record: "We've never been into honesty/But promise me/You'll let me know/When you're lying."

**With the song titles and the band name, it's obvious you're quite taken with the office of the president. Why?**



Jump start: NICK JONAS & THE ADMINISTRATION perform in New York in January.

**'I'm copied on every e-mail that comes in. It really is a passion project for me, and being involved in every step is important.'**

—NICK JONAS

I've always been fascinated with it, and partially because I hope to be the president one day—I hope to run. Another [reason is] I think that it really reflects a lot of things about who we are in this country and the culture. It's amazing how you can tie the stuff in with it—conspiracy theories, state of emergency, olive and an arrow, rose garden—all of these things you think just relate to one thing can really expand. You can find a whole song about it.

### You really want to run for president?

I've said it in the past as kind of a joke, because a lot of people have said, "You're a leader, you seem like you could run for president one day," and I said, "That's cool."

But another reason is I really want to know if there are aliens. That's the real reason. If there's a way to figure that out without having to run for president, maybe that would be good.

### You have to get to Area 51 somehow.

Exactly.

### In the short term, though, you're just going on tour with the Administration.

This record is meant to be played live. The recording is basically live and so when we got together and started rehearsing, it felt like there were going to be so many opportunities to expand them for the live versions—make up new things if we want to, change them—just so many possibilities.

I know it's going to be an emotional experience singing these songs, trying to pour as much of my heart into them as I can and knowing that the tour itself is going to be that kind of intimate vibe. I want people to really hear the music,

so I want seated venues like theaters where you can really hear the music.

### How involved are you in the marketing efforts for the Administration?

I had a meeting with the management side and I told them I'd love to be a part of every detail of this. I'm copied on every e-mail that comes in. I'm heavily involved. It really is a passion project for me, and being involved in every step is important to me. At times it's overwhelming, because there's a lot that comes in, but we have a good time and it comes all together.

### You just joined Twitter. Why now?

I really like the Twitter. I've been so, kind of, cold feet about it for so long. We have one as the Brothers, and it's been good for us to talk to our fans—we have over 1 million followers—but we don't use it as much as some other people do. But with this, I was like, "You know what, this could be a way to have that connection with the fans of this project." I started using it three days ago, and I think I have over 100,000 followers now. It's so instant—you can pretty much say anything or start any kind of hoorah about anything. It really is good for the setup of this

project to be able to say, "I have an exciting announcement for all of you," and instantly there's messages like, "Oh, what is it?" You feel like you're having a conversation with people directly.

I got a really weird message last night, though. I was tweeting, and I checked my inbox on the Twitter, and someone said, "I can see you tweeting." I was in my house and so I was like, "This is where it gets strange." I started looking around and yeah, it was a bit uncomfortable.

### What have you learned from your Jonas Brothers experience that applies to going solo?

Obviously, I'm so thankful for them giving me the time to do this project. But I think the biggest change is when people say, "What's it like having your brothers onstage with you?" and the answer is usually, "Oh, it's great because you feel secure because you have them with you and they're your brothers and there's this bond." Not having them is going to be a little different, but I think that they're always going to be there because that's where I learned how to be who I am onstage and with music.

### What's next for the Jonas Brothers?

We're going to shoot the second season of our TV show, "JONAS," and "Camp Rock 2" is coming out, and there's another world tour. There's a lot of things coming up that will keep us very busy.

Also, the reality show with the Disney Channel, "Living the Dream," got picked up. They were with us all this past month. The first one we did with them was an introduction to our world—but this one will show the real side of what it's like to be on the road and far away from home.

### Are you interested in pursuing acting?

I'm not really sure. Joe's really passionate about that. Kevin has some dreams of going behind the camera, but for me personally, I don't know—I think music comes first, always. But if the right role came up and it was something I was really passionate about, I might go and try to do that. But I really enjoy where we've been able to tie the music in with the acting.

### How will you balance your work with the Administration and with the Jonas Brothers?

It's going to be a year of learning for me, for our team and for my brothers—just learning how to balance everything out. We have an idea of how it will all work, and a hope and a dream of how it will all work, but it's going to be a year of learning.



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# MUSIC

**R&B** BY LARS BRANDLE

## 'WAR' AND PEACE

Reformed Hellraiser Daniel Merriweather Takes The Long Road To Success

Daniel Merriweather has no desire to be remembered as a runner-up.

Currently preparing for the U.S. release of his debut album, the soulful Australian has already enjoyed a British breakthrough—but so far, the No. 1 spot has proved elusive.

Merriweather first climbed the Official Charts Co. (OCC) U.K. listings in April 2007, singing on Mark Ronson's "Stop Me" (his take on the Smiths' classic "Stop Me If You Think You've Heard This One Before"). That peaked at No. 2—as did Merriweather's debut album, "Love & War," in June 2009.

"Sure, it's frustrating to miss the top spot," he says from his apartment in New York's Harlem neighborhood. "But someone once told me the best songs go to No. 2. I can live with that."

The Melbourne-born singer now dreams of going one better with the album's Feb. 23 U.S. release, on J Records/Allido, which includes a U.S.-only bonus track, "The Children."

Merriweather's life may be on track now, but his path could easily have taken him somewhere radically different. Raised in a tough part of Melbourne, he dropped out of school in his teen years and fell into bad company.

"I was young and stupid, had no money and ended up in and out of court every few months," he recalls.

However, his situation changed—initially when he was picked up by Marlon Goonawardana's local label Marlin Records, then again in 2002 when the then-relatively unknown Ronson heard his demo and invited Merriweather to record in New York.

He signed to Ronson's Allido Records outside Australia and sang on "She's Got Me" from Ronson's 2003 album, "Here Comes the Fuzz" (Elektra). That track won him the 2005 Australian Recording Industry Assn. (ARIA) Award for best urban release. Then came "Stop Me"—and some death threats from disgruntled Smiths fans.

"Initially they directed their hate toward Mark through his MySpace page. But when they found out it was me singing, there was a hate transfer," he says with a laugh. "When the song became so ubiquitous on radio, I had a lot of Smiths fans come up



Always a bridesmaid:  
**DANIEL MERRIWEATHER**

to me and say, 'I used to hate it but it grew on me.' I don't think anyone is too pissed about it now."

Merriweather also guested on U.K. grime star Wiley's top 20 hit "Cash in My Pocket" (Asylum), but his emotive vocals on standout tracks like "For Your Money" and "Change" have helped find his own audience for the Ronson-produced "Love & War," which has sold 255,000 copies in the United Kingdom, according to the OCC. The album has also gone top 40 in Austria, Denmark, Germany, Ireland, Switzerland and Australia, where he won the 2009 ARIA Award for best male artist.

Now, RCA/Jive Label Group chairman/CEO Barry Weiss says, "We think Daniel's on the verge of a worldwide success story."

"He has the hits, no question," RCA Music Group senior VP of marketing Aaron Borns says. "Daniel's success in Europe gives him a launch pad here, certainly for the media."

Merriweather delivered an intimate performance Jan. 16 for noncommercial KCRW Los Angeles on the rooftop of the Paley Center for Media ahead of a handful of theater dates, which started Jan. 20 at the Troubadour in L.A. before moving on to the Florida Room in Miami (Jan. 22) and New York's Gramercy Theater (Jan. 26).

The lead track for the United States is the smoldering ballad "Red"—a U.K. No. 5 hit in

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**'It's frustrating to miss the top spot, but someone once told me the best songs go to No. 2. I can live with that.'**

—DANIEL MERRIWEATHER

May 2009—which is targeting hot AC and triple A stations. It will go to radio in mid-February, while VH1 will feature Merriweather as a You Oughta Know artist beginning Feb. 1. He is booked to appear on "Late Show With David Letterman" Feb. 23 and "Jimmy Kimmel Live!" Feb. 26.

Further U.S. TV spots and synchs are taking shape, while a performance of "Red," taped at Merriweather's Nov. 9, 2009, showcase date at Joe's Pub in New York, will premiere on Amazon ahead of the album release. The two-time MTV Europe Music Award-nominated singer is also tipped to appear during Fashion Week (Feb. 11-18) in his adopted home of New York.

"My dream is to be able to keep living here and making records until I'm 85," Merriweather says. "I live by the idea that 'if you build it, they will come.' If they don't come, then you didn't build it big enough." ●●●

## LATEST BUZZ

### >>> FLORENCE TOPS THE CHART

Florence & the Machine's debut album, "Lungs" (Universal Island), finally claims the No. 1 spot that it was denied by "The Essential Michael Jackson" (Epic/Sony Music Entertainment). "Lungs" opened with a five-week run at No. 2 last summer on the U.K. albums chart. It reached No. 1 in its 28th chart week Jan. 17, with total U.K. sales of 611,000, according to the Official Charts Co.

### >>> MORE HELP FOR HAITI

Quincy Jones and Lionel Richie are planning a 25th-anniversary rerecording of "We Are the World" to benefit Haitian relief organizations. The duo will summon talents from Grammy Awards weekend (Jan. 30-31) to come to Los Angeles' Nokia Theatre Feb. 1. There, they will celebrate a quarter-century since Richie, Ken Kragen and Michael Jackson organized the original "We Are the World" session with Jones. Artists this time include Usher, Natalie Cole and John Legend. Grammy producer Ken Ehrlich will produce the event, which will also be turned into a video.

### >>> BEATLES FILM CAST

It's "all together now" for the cast of director Robert Zemeckis' upcoming Beatles movie. British actors Cary Elwes, Dean Lennox Kelly, Peter Serafinowicz and Adam Campbell are in negotiations to portray the Fab Four in the Disney remake of "Yellow Submarine." The original 1968 animated movie was based on the band's music and featured a storyline wherein a soldier named Old Fred meets up with the Beatles and travels in a yellow submersible to Pepperland. As with his recently released "A Christmas Carol," Zemeckis is making the movie using 3-D performance-capture technology. He also wrote the screenplay.

Reporting by Roger Friedman, James Hibberd and Paul Sexton.



ROCK BY EVIE NAGY

## Space Jam

The Disco Biscuits Throw A Dance Party On 'Planet Anthem'

Philadelphia electro-jam band the Disco Biscuits have always built their business on an event-based touring model, organized around such multiday stints as their annual Camp Bisco festival in upstate New York. Since most of their income comes from touring, the Biscuits decided to experiment with their fifth studio album—"Planet Anthem," due March 16 on Diamond Riggs Records—by rolling out multiple EPs before the full release.

"On Time" and "Widgets," both released in November, previewed several songs from the album (plus remixes and live versions) and are part of a multipronged approach to pushing the music to as many platforms as possible.

"We were just trying to figure out ways to give the record a much longer life span," says Alex Brahl, who co-manages the band along with Kevin Morris at Red Light Management. "We've got a year of stuff planned out for the record, as opposed to just one huge month leading up to it." The album will be distributed via the band's new deal with Warner Music's Independent Label Group.

Biscuits bassist Marc Brownstein says he feels the rollout has a certain fan-friendly appeal for a group whose style has evolved significantly during its 15-year career, from a more classically jam-band sound to one fused with electronic and dance influences.

"We're a live band, and every time we go into the studio, we make stuff that sounds differ-

ent," he says. "Before the album's dropped, we've been able to wet people's whistle a little bit, point people in the direction of the album, and then it's nothing shocking."

Another element of the strategy is to gain traction in clubs by working with A-list DJs on dance remixes of "Planet Anthem" tracks. The band just completed a compilation to service to clubs with remixes of the song "On Time" by DJs and producers including Twisted Dee, Ski Beatz and Dave Aude.

"It was pretty cool to send the band's music to those people who deal with the Lady Gagas and the Madonnas and have them excited to do a Disco Biscuits remix," Brahl says. "It's a very different avenue for a band like us, but we feel really good about it." "On Time" was also added to noncommercial WXPN Philadelphia's rotation, making it the Biscuits' first song with regular airplay.

Videos will also be a priority. The clip for "You and I," filmed last summer at a rock festival in Japan, won mtvU's Freshmen contest in December and was added to the network's rotation. Videos for "On Time," "Fish out of Water" and "Widgets" will form a trilogy, a "mini-15-minute movie with those songs as the soundtrack," Brownstein says. "And hopefully, the next time we come around, we won't need to win a contest to get the video on television."

Touring again dominates the Biscuits' schedule this year, starting with a four-night run Jan. 28-31 at the Fox Theatre in Boulder, Colo., and leading to regular major events including Bisco Inferno at Morrison, Colo.'s Red Rocks Amphitheatre in May and Camp Bisco later in the summer.

"There are so many moving parts to this record, and part of the fun is that we're trying a lot of stuff and hoping it all converges," Brahl says. Brownstein agrees that the new avenues have opened exciting, if unknown, possibilities. "Exposure is exposure. Let's get them in the door, and we can melt their faces from there." ●●●

**'There are so many moving parts to this record, and part of the fun is that we're trying a lot of stuff and hoping it all converges.'**

—ALEX BRAHL, CO-MANAGER

DANCE BY CORTNEY HARDING

## READY FOR THE FLOOR, AGAIN

Hot Chip Lives On With 'One Life Stand'

Polite and nattily dressed, Alexis Clarke and Owen Taylor are the rare musicians who show up early for an interview. But then again, most of what the members of U.K. act Hot Chip do defies expectations. They've been called everything from synth pop to indie pop to alternative dance, but the truth lies somewhere in the intersection of all three.

"We don't tend to settle down in one style," Clarke says. "Our only goal when we record is to move forward; we don't want to change the sound too much, but we want to develop."

The development is clear on the band's new release, "One Life Stand," which comes out Feb. 1 in the United Kingdom on Parlophone/EMI and Feb. 2 in the United States on Astralwerks. While the new album is less dancey and more contemplative than Hot Chip's previous releases, representa-

tives behind the release on both sides on the Atlantic are confident the band's fan base will stick around.

"We're covering the key core with a limited-edition package that has video and exclusive tracks," Astralwerks GM/executive VP of marketing Glenn Mendlinger says. "We're going to offer exclusives for different retailers, superserve the indie coalitions and do an InSound poster pre-order, so there's something for everyone."

Mendlinger adds that the band's greatest strength is its large touring base, which is rare for many U.K. acts in the States. "A lot of bands come from overseas and do what I call a 'U.K. tour in the U.S.'—they play eight markets and then disappear," he says. "Hot Chip were willing to spend the time over here and it really helped them." The band has lined up a U.S. tour that in-

## GLOBAL PULSE

EDITED BY TOM FERGUSON

### >>> HUNGER BITES

After logging 120 concerts during the past year, Sophie Hunger may be the hardest-working Swiss singer in showbiz—and should be even busier in 2010.

Hunger's new album, "1983," is due in Switzerland in April through Swiss label/publisher/management firm Two Gentlemen. It follows her 2008 sophomore set, "Monday's Ghost," released through local distributors in a string of European countries. According to Hunger's manager Christian Figheri, that added 30,000 sales—mainly in Germany and France—to an impressive 25,000 racked up in Switzerland.

Figheri has international aspirations for Hunger's intimate, jazz-inflected songs and is already looking to break into North America and Asia with her fourth album in 2011 or 2012.

Hunger describes "1983" as "the album I always dreamed of writing and recording. Be-

fore, I was always disappointed at not being able to capture the same feeling as a live show. But I made this record in the studio and worked with the studio. I felt very much aware of how it had to be."

"With '1983,' we will try to get heavier rotation on French and German radio," Figheri says, but adds that "Sophie isn't really a hit-single writer. It's onstage where she's best, so she'll be touring as much as possible across Europe."

Following a Jan. 24 MIDEM showcase, Hunger has European live shows scheduled from March through the sum-



cludes slots at key festivals during the spring and summer.

But time spent stateside doesn't mean Hot Chip will neglect its countrymen. The act will tour there in February, concluding with two nights at the 5,000-capacity London O2 Academy Brixton Feb. 26-27. It will also reach its European audience with 10 dates in Holland, Belgium, France, Germany and Italy in March.

At radio, the title track lead single was playlisted at the BBC's national top 40 station Radio 1 six weeks ahead of its release.

"It's a really good sign," Parlophone VP of promotions and press Kevin McCabe says. "That's how the record has

been received—everyone has been genuinely pleased they are back and by the record they have delivered."

McCabe is hopeful that future singles "Hand Me Down Your Love" and "I Feel Better" could even get Hot Chip on the playlist of BBC AC network Radio 2 for the first time. It's the country's most popular radio station with an audience reach of 13.6 million in the United Kingdom, according to official radio research group RAJAR. "One Life Stand" has received some plays on Radio 2 from DJs who are fans of the group.

Radio in the States also has been receptive. "We haven't even officially serviced the sin-

gle, but we gave it to some key tastemakers, and now it's No. 5 at [Los Angeles public radio station] KCRW," Mendlinger says. "This is also the first time we're taking the band wider at radio, not just to college and specialty stations, but to commercial alternative."

Whether the expansion experiment works or not, the members of Hot Chip are quite content either way. "We're ambitious in a creative sense, but we're happy where we are," Taylor says. "In a way, it's nice to play smaller venues and connect with the audience." ■■■

*Additional reporting by Andre Paine in London.*



Stand and deliver: HOT CHIP

mer, booked territory by territory, with agents including Unit (France), Prime Tours (Germany/Austria) and Elastic Arts (United Kingdom).

—Gary Smith

## >>>SCIENTIFIC SWEDES

Swedish dance/pop trio BWO has notched four domestic hit albums and a string of top 40 singles across Scandinavia since forming in 2003. Now it's eyeing the United Kingdom as the next step in taking that success worldwide.

"Big Science," the band's fourth studio set, received a "soft" U.K. release Oct. 5, 2009, through London-based Nova/Universal-distributed label/management firm Conehead, but company founder Graham Stokes says the album campaign begins in earnest Feb. 15 with the release of lead single "Right Here, Right Now." Conehead, he adds, is actively targeting the United Kingdom's biggest national music station, BBC Radio 2, with the electro-pop track.

BWO makes "perfect pop records," according to Stokes, who describes breaking the band in Britain as a "war of at-

trition—eventually we will break through."

In Europe, "Big Science" was released in July 2009 through Bonnier Music and has sold approximately 30,000 copies, according to Bob Cunningham, joint CEO of London-based General Overseas Music, which handles BWO's international licensing.

Prior to the 2009 Bonnier deal, BWO was signed to EMI and scored minor U.K. hit singles in 2005 and 2008 through a licensing deal with London-based indie label Shell Records.

The band is published by Electrismo Songs/Bonnier Music Publishing AB/Applebay Songs. Live bookings are through Swedish agency Extensive Music.

—Richard Smirke

## >>>MAGIC MOMENTS

Critically acclaimed Danish quartet Efterklang makes its bow on U.K. indie 4AD when the label issues its third album, "Magic Chairs," internationally Feb. 22 and in the United States a day later. 4AD handles Efterklang internationally outside Scandinavia, where its releases appear on the band's

own Rumraket label.

"Magic Chairs" is markedly more accessible than previous Efterklang releases, but frontman Casper Clausen insists that it retains "the core element of our sound," with its unique mix of experimental and orchestral rock. "We're inspired by pop music," he adds, "but take a detour via our own sources of inspiration."

Clausen notes that the recordings were developed with the seven other members of the act's live band during brief breaks from touring, rather than on lengthy studio-bound layoffs as previously done.

Efterklang, which handles its own publishing, released its debut album, "Tripper," on U.K. indie the Leaf Label in 2004; the same label issued the act's much-praised second album, "Parades," in 2005.

The band will play U.S. shows in March, followed by U.K. and European dates in April and May. Booking is through territory-specific agents, including the Agency Group (United States), QU Junktions (United Kingdom, Ireland) and Headquarter Entertainment (Germany, Austria, Spain).

—Charles Ferro

# 6 QUESTIONS

with ANGÉLIQUE KIDJO

by EVIE NAGY

Singer/songwriter Angélique Kidjo is one of Africa's most globally successful performers, blending the music of her native Benin with Western jazz, soul and rock during a nearly three-decade career. Her new album "Oyo," due in late March on Razor & Tie, is a tribute to the music that influenced her growing up and includes Kidjo's interpretations of African works as well as songs like Curtis Mayfield's "Move On Up," which features John Legend, and Aretha Franklin's "Baby I Love You," a duet with Dianne Reeves. The album also supports her work as an activist and UNICEF Goodwill Ambassador.

### 1 Why did you decide to make this album a return to the music that inspired you as a child?

People were always trying to figure out what kind of music I grew up listening to, based on what kinds of music I do now, and threw out the idea of what an African artist should be doing versus what a European artist should be doing. It was also about time for me to thank artists. When you're writing music, you have to be careful, because people listen to it at every age. It can derail somebody's life or it can empower somebody, and that's what music did to me. The music that I listened to kept me away from trouble.

### 2 How did you choose the songs?

That was the hardest thing. They came and they came and I'm like, "You know what? Whatever comes, that's it." One of those was really difficult, a song that I had been looking for for so long ["Dil Main Chuppa Ke Pyar Ka" from Bollywood film "Aan"). . . the music is a memory of my father [who] passed away last year. I would be dragging him to the movie all the time, and he understood that it was not only the movie that I wanted to see, but the songs also.

### 3 Why do you think the message of Curtis Mayfield's song "Move On Up" still resonates, and what did you want to bring to your interpretation?

I wanted to dedicate that song to the youth of Africa, for them to continue dreaming even if the times are hard. . . And to all youth, because Curtis Mayfield wrote that song, not only for the poor kids, it's for every kid today that's struggling to find their identity, their place in a society that is changing so fast.

### 4 The song "Agbalagba" was offered as a free download with Uwem Akpan's book "Say You're One of Them." What is the story

### in the song?

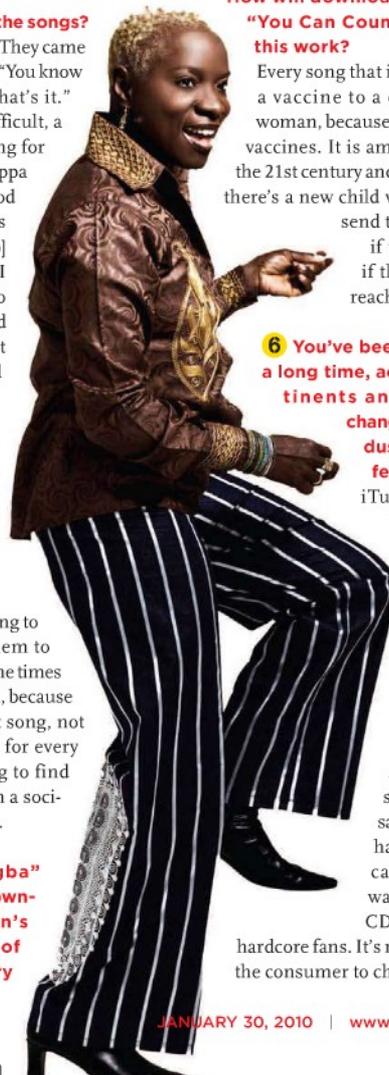
"Agbalagba" means "elderly" or "ancestor." Elderly people or ancestors—what is the legacy that they leave to us? They have cherished us and protected us. They are the reason we are here today. So how are we going to continue that legacy? Every child in the world should be free to go to school, not to be sold, not to be turned into prostitutes, not to face our differences of opinions. Religion shouldn't be a matter in their lives.

### 5 You're a UNICEF Ambassador and started the Batonga Foundation to provide secondary education to African girls. How will downloads of album track "You Can Count on Me" benefit this work?

Every song that is downloaded gives a vaccine to a child or pregnant woman, because we need millions of vaccines. It is amazing that we're in the 21st century and every four minutes there's a new child with tetanus. I can't send those girls to school if they aren't born, or if they die before they reach secondary school.

### 6 You've been a performer for a long time, across several continents and genres. What changes in the music industry have most affected your career?

iTunes and YouTube have allowed me to exist more in people's houses than before. It gives the people the choice of choosing what they want to listen to, versus all the politics of the single. . . The only downside of it is that the sales of the actual CDs have decreased drastically. . . but if they want to buy the whole CD, you know they are hardcore fans. It's more in the hands of the consumer to choose. ■■■



# ALBUMS

## R&B

### ROBIN THICKE

**Sex Therapy: The Session**

**Producers:** various  
*Star Trak/Interscope*

**Release Date:** Dec. 15

Robin Thicke might be the only R&B crooner currently working whose love-song lexicon includes the word "brasserie." The "Lost Without U" star drops the term in his new album's song "Meiplé" while informing a lady friend of their plans for a weekend in Paris; before dinner, they're shopping at Chanel and having afternoon tea at the Ritz. "A lady don't lift things, open doors, stand alone," he sings over a sample from Brigitte Bardot's "Moi Je Joue." "Not when she with me, babe." Throughout this quick follow-up to last year's "Something Else," Thicke reveals a side of his personality that's flashier and funnier than the Oprah-appropriate image that was cultivated with previous hits. Musically, too, he flexes an eclectic streak last heard on his underappreciated 2003 debut, moving from the steamy soul sonics of the title track to the club-friendly bounce of "Shakin' It 4 Daddy" to the dark electro-rock of "El-evatas." There's plenty to chew on here. *Dig in.*—*MW*

## LATIN

### ALEJANDRO FERNANDEZ

**Dos Mundos—Evolucion + Tradicion**

**Producers:** Aureo Baqueiro,  
*Joan Sebastian*  
*Universal Music*  
*Latino/Fonovisa*

**Release Date:** Dec. 8

Alejandro Fernandez's superstardom lies in his ability to convincingly deliver in both pop and mariachi, with alternating releases in each genre. With new two-disc set "Dos Mundos," Fernandez tackles both simultaneously—and the results are well-crafted, sophisticated takes on each style. The pop songs range from anthemic ballads to tunes with prominent acoustic string, piano and even accordion touches ("Dibujando Un Corazon"). But legendary regional Mexican artist Joan Sebastian's masterful production

on the mariachi set stretches the genre's boundaries, lending it a confident breeziness. Highlights are a spirited bolero ("Pecadora") and an almost American country-style "La Historia Que No" that one can imagine as a vintage "MTV Unplugged" production. Those who buy the pop and mariachi albums separately won't be disappointed, but the versatility of Fernandez and his producers can best be appreciated in combination.—*ABY*

## POP

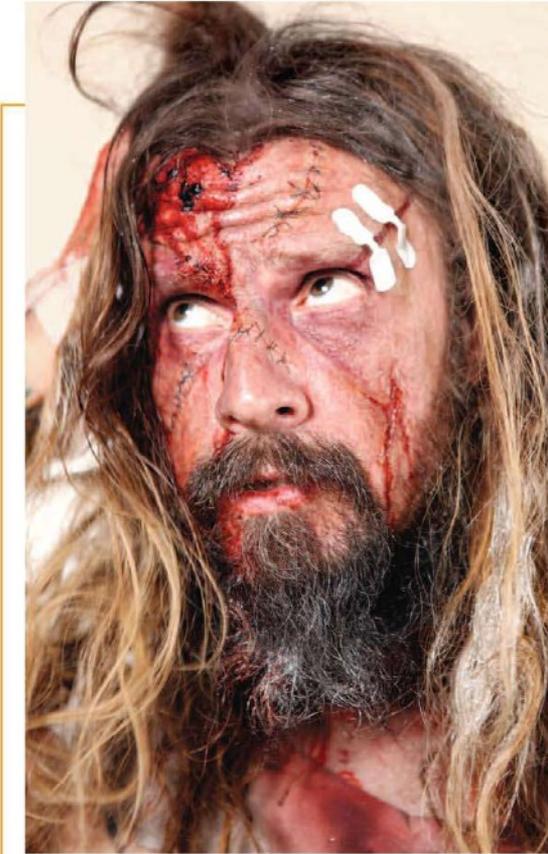
### TIMBALAND

**Shock Value II**

**Producers:** Timbaland, Barry  
*Hankerson*  
*Interscope/Blackground*

**Release Date:** Dec. 8

After producing mega-hits by Justin Timberlake and Nelly Furtado in 2006, Timbaland's first "Shock Value" album felt like a well-deserved victory lap upon its release the following year. "Shock Value II" offers another dose of Timbaland's futuristic pop-R&B aesthetic, but the producer pushes even harder to establish himself as a featured artist instead of just a maestro behind the boards. The percussion sizzles, with the track "Morning After Dark" and Timberlake collaboration "Carry Out" immediately competing to burn up dancefloors.



### ROB ZOMBIE

**Hellbilly Deluxe 2**

**Producer:** Rob Zombie  
*Loud & Proud/Roadrunner*

**Release Date:** Feb. 2

Sequels are tricky in any art form, but Rob Zombie—who has revived the "Halloween" horror film franchise and has "The Blob" on his radar—certainly seems like the right guy for the job. While "Hellbilly Deluxe 2" certainly captures the Saturday afternoon matinee spirit of his 1998 solo debut, it's also a different kind of creature. With a facile band and a particularly fertile collaborator in guitarist John 5, "Hellbilly Deluxe 2" is a more diverse and wide-ranging affair, from the industrial grind of "Sick Bubblegum" and "Mars Needs Women" to the garage-y fury of "Death and Destiny Inside the Dream Factory" and the bluesy, slide-fueled classic rock stomp of such tracks as "Virgin Witch" and "Burn." Acoustic guitars (talk about horror) even pop up a couple of times. Movie dialogue loops and titles like "Jesus Frankenstein," "Werewolf, Baby!" and "Werewolf Women of the SS" keep Zombie on well-established B-movie terrain. And if some of the song arrangements overreach, the nearly 10-minute "The Man Who Laughs," complete with orchestrations and Tommy Clufetos' four-minute drum solo (take that, Iron Butterfly!), ends the album on an appropriately epic note.—*GG*



The biggest surprise is Timbaland's reliance on Auto-Tune, which turns his rapid-fire musings into slick, slightly awkward crooning. Even if Timbaland hadn't altered his vocals, his voice would still be lost on "Shock Value II" because of an overdependence on guest stars—collaborations with everyone from Miley

Cyrus to the Fray stifle the album's flow. "Shock Value II" packs plenty of heat from the layered beats, but never lets Timbaland shine as the artist he wants to become.—*JL*

## ROCK

### JIMMY BUFFETT

**Buffet Hotel**

**Producers:** Michael Utley,  
*Mac McAnally*  
*Mailboat Records*

**Release Date:** Dec. 8

With the exception of acts like "Weird Al" Yankovic and AC/DC, there aren't too many talents that need to worry about recalibrating their sound less than Jimmy Buffett. True to form, his new album, "Buffet Hotel" (the title of which will ensure that the "one t/two t's" debate among copy editors will persevere until the end of time), is a breezy stroll through Buffett's usual stomping grounds. These include well-poured sunshine-filled escapism ("Summer-cool"), light ballads with Hawaiian hints ("Beautiful Swimmers"), a gently insistent carpe diem (Bruce Cockburn's "Life Short Call Now"), a nearly unbearably cheesy love note



### MARY J. BLIGE

**Stronger with Each Tear**

**Producers:** various  
*Matriarch/Geffen/IGA*

**Release Date:** Dec. 21

Like fine wine and Brett Favre, some things just get better with time. Another example: Mary J. Blige. On her ninth studio album, "Stronger with Each Tear," the soulful chanteuse struts confidently through a tight set of 12 songs about love, devotion and inner strength that leans more midtempo than ballad; more uplifting than angst-ridden. Hip-hop/pop lead single "I Am" perfectly captures the album's overall mood: Blige has never been in better voice—or more adventurous. The metaphor-rich "Kitchen" ("Never let a girl cook in your kitchen") finds the singer/songwriter wittily admonishing would-be man-stealers. Despite pleasing hookups (T.I. on "Good Love," Trey Songz on "Hood Love"), unadulterated Blige remains the drawing card. That's especially evident on another midtempo charmer, "I Feel Good" ("Like the moon is shining just for me/I feel just too damn good"). A Blige album wouldn't be complete, however, without a heart-wrenching, emotional tug, which is supplied here with the poignant "I Can See in Color" from the "Precious" soundtrack. Throughout "Stronger with Each Tear," Blige solidly reinforces why she endures as a fan favorite.—*GM*



### KE\$HA

**Animal**

**Producers:** various  
*Kemosabe Entertainment/RCA*

**Release Date:** Jan. 5

Pop singer Ke\$ha scored a No. 1 hit with her frothy first single, "TiK ToK," but the 22-year-old protégé of Lukasz "Dr. Luke" Gottwald still has plenty to prove on her debut album, "Animal." Luckily for her, the set teems with choruses that stick with the listener for days, from the blissful "Your Love Is My Drug" to the catty "Backstabber." Equally prevalent, however, are the heavily processed vocals, which make it difficult to tell whether Ke\$ha can actually sing. The song "Take It Off," which lifts heavily from Robert Miles' 1995 trance-lite hit "Children," demonstrates how easily individuality can get lost in a sea of Auto-Tune. Another misstep is the ageist, Vanity 6-biting "Dinosaur," which could only appeal to the most heartless of teens. (Ke\$ha blares on the chorus, "You need a CAT scan!") But she does have a point: This music is definitely not for the faint of heart.—*MH*

# THE BILLBOARD REVIEWS

## SINGLES

### WE THE KINGS

**Smile Kid**  
**Producers:** S\*A\*M & Sluggo  
*S-Curve Records*

**Release Date:** Dec. 8  
 On sophomore album "Smile Kid," Florida rock act We the Kings continues to turn out catchy pop-punk anthems, but this time with a larger emphasis on clean, laid-back riffs and hooky melodies. The single "Heaven Can Wait" straddles the line between synth rock and peppy pop, complete with a collection of head-bopping, toe-tapping piano chords, while "We'll Be a Dream" is an arena-sized ballad, featuring the soaring vocals of Disney teen idol Demi Lovato. Despite its rather descriptive title, "In-N-Out (Animal Style)" is actually a feel-good ode to Los Angeles with short, choppy riffs and an arm-stretching bridge that will have listeners singing along before they even know it.—CB

### RAP

#### CLIPSE

**Til the Casket Drops**

**Producers:** various  
*Re Up/Columbia*  
**Release Date:** Dec. 8  
 Hip-hop duo Clipse was bound to face high expectations for its new album, "Til the Casket Drops." After all, Virginia brothers Pusha T and Malice will be measured up to the heavy acclaim (if not sales) of 2006's "Hell Hath No Fury," which featured snarling cocaine-rap rhymes and glistening beats by constant collaborators the Neptunes. Unfortunately, the duo and its favored producers seem to lose their laser-like focus on "Til the Casket Drops," which wavers between appeals for commercial recognition (the schlocky "I'm Good" and

the Keri Hilson-assisted "All Eyes on Me") and surgical street bangers ("Never Will It Stop," "Popular Demand"). "Now what you see is Malice in contradiction/He who has ears, hope you're listenin'," Malice raps on "Footsteps," which like many of the album's best tracks isn't produced by the Neptunes. (Here, it's DJ Khalil.) Clipse fans are no doubt still listening, but they'll need a more cohesive vision next time around.—MH

### SOUNDTRACKS

#### VARIOUS ARTISTS

##### Glee: The Music—Season One, Volume 2

**Producers:** Adam Anders, Ryan Murphy  
*Columbia Records*  
**Release Date:** Dec. 8  
 Any TV program that can re-tune the song "Don't Rain on My Parade" to the mainstream deserves recognition. For the second soundtrack installment of Fox's hit musical comedy "Glee," the talented cast covers more classics, with its own unique vocal arrangements. Actor Mathew Morrison's mash-up of the Police's "Don't Stand So Close to Me" with Gary Puckett & the Union Gap's "Young Girl" proves just that. But while "Glee" is most notably an ensemble cast, one actor to watch is Amber Riley, who plays the divalicious character Mercedes Jones. Riley delivers the album's most breathtakingly soulful performance with "And I Am Telling You I'm Not Going." In addition to covering the classics, the cast members revisit modern hits like Kelly Clarkson's "My Life Would Suck Without You"—and they do so with the same magical touch.—CB

### HIP-HOP

#### SNOOP DOGG

**I Wanna Rock (3:56)**  
**Producer:** Scoop DeVille  
**Writers:** C. C. Broadus Jr., E. Molina, R. Ginyard Jr.  
**Publishers:** various  
*Doggystyle/Priority/Capitol*  
 The third single from Snoop Dogg's "Malice 'N Wonderland" serves as a reintroduction to the veteran West Coast rapper's hazy hip-hop style. "I Wanna Rock" gets its title and bass-heavy groove from Rob Base & DJ EZ Rock's "It Takes Two," and like the extended "Snoop Dogg" chants in its chorus, the song features all of the familiar Snoop elements. The rapper reiterates his Lothario persona with a metaphor that plays, somewhat tastelessly, off of his moniker: "Call me Michael Vick 'cause I'm a dog, ho," he raps. Snoop knows full well that he's an elder statesman in hip-hop ("I'm almost 20 in"), but before anyone thinks he's out of touch with the culture, the rapper name-checks a certain young MC later in the song: "She call me Superman, I'm on my Soula shit (Yooooouu!)."—MB

### POP

#### JASON DERULO

**In My Head (3:20)**  
**Producer:** J.R. Rotem  
**Writers:** J. Desrouleaux, J. Rotem, C. Kelly



Capitol Nashville

Lady Antebellum found its groove working with Paul Worley, who produced the trio's Country Music Assn. single of the year, "I Run to You," and its most successful hit to date, "Need You Now." The group's follow-up single, "American Honey," again proves that this partnership is a winner. A ballad with cross-generational appeal, "Honey" takes the listener back to a time when youth was sweet and optimism abundant. Hillary Scott leads with a rich vocal that builds upon Charles Kelley and Dave Haywood's harmonies, while a vulnerable violin melody weaves in and out to complement the nostalgic theme. Scott captures the song's message best when she sings, "Get caught in the race of this crazy life/Tryin' to be everything can make you lose your mind/I just wanna go back in time, to American honey."—MM

### Publishers: various

*Beluga Heights/Warner Bros. Records*  
 Following his No. 1 debut single, "Whatcha Say," which featured a catchy sampled vocal from Imogen Heap's "Hide and Seek," Jason Derulo goes it alone on his next offering, "In My Head." The song features a rocking drumbeat, danceable hook, aggressive synth tap and intense, breathy vocals from the artist, who sings in a register similar to Akon's. The 20-year-old Miami singer/songwriter seems to be embarking on a similar path to the one laid out by Ne-Yo, as he's already written songs for Lil Wayne, Sean Kingston and Pitbull in addition to his solo work. On the strength of his first two singles and an upcoming album that boasts more infectious hooks, look for Derulo to keep making his mark as an all-around entertainer.—MM

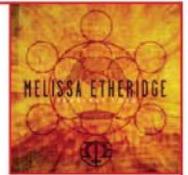
### ROCK

#### BROKEN BELLS

**The High Road (3:52)**  
**Producer:** Danger Mouse  
**Writers:** J. Mercer, B. Burton  
**Publishers:** Lettuce Flavored Music (BMI), Cheese Breath administered by Chrysalis Music (ASCAP)  
*Aural Apothecary*  
 When the formation of Broken Bells—a collaboration between super-producer Danger Mouse and Shins

#### MELISSA ETHERIDGE

**Fearless Love (4:12)**  
**Producers:** John Shanks, Melissa Etheridge  
**Writer:** M. Etheridge  
**Publisher:** Songs of Ridge Road (ASCAP)  
*Island*



Melissa Etheridge's career spans more than 20 years, and her latest emotionally charged release shows that the 48-year-old songwriter, mother and breast cancer survivor still has something to say. "Fearless Love," the lead single/title track from Etheridge's forthcoming album, is an undeniable modern rock song with a fully loaded introduction, punctuated by crashing triplet drumming and a large-scale sound reminiscent of Kings of Leon and Coldplay. Etheridge asserts herself as the strong-willed, confident woman she is in the song's triumphant lyrics. "I am what I am afraid of," she belts, while calling for the same "fearlessness" in the one she loves. The song's updated, high-gloss rock sound may take a little getting used to for longtime fans, but the strong delivery is classic Etheridge.—CM

frontman Jason Mercer—was announced, there was rampant speculation over the hybrid sound these two disparate modern pop figures would create. As it turns out, the duo's first single bears no traces of indie rock fans' beloved Shins release "Chutes Too Narrow." On "The High Road," Danger Mouse rolls out an electro-acoustic groove that could've been nicked from the next Gorillaz album, while Mercer gets all Christopher Cross on the cut. He implements classic AM pop overtones to wax philosophical about society's complacency with lyrics like, "It's too late to change your mind/You let laws be your guide." The result is pure, mellow bliss that leaves the listener hungry for more.—RH



## LEGEND & CREDITS

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

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

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

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COUNTRY BY KEN TUCKER

# Making The Grade

After Four Singles, Sarah Buxton Breaks Into Country's Top 30

In her self-penned bio, Sarah Buxton says she "had a whole plan mapped out" when she signed with Lyric Street Records in 2005. Then reality revised her best-laid plans, as her bio further notes, "What's the old adage? 'If you wanna hear God laugh, tell him your plans?' Well... I told him. And he laughed!"

The singer/songwriter is thankful her career didn't take off quite as quickly as she hoped. Her latest single, "Outside My Window," has become the highest-charting of four that Lyric Street has released since 2006. As Buxton's first single to break into the top 30 on Billboard's Hot Country Songs chart, "Outside My Window" peaked at No. 25 on last week's chart. With 29 weeks on the tally, "Outside" is now No. 27. Buxton's self-titled album—on which she shares production credits with Dann Huff, Craig Wiseman and Blair Daly—is due Feb. 23.

"I would have liked to hit one home run and then another home run," Buxton says. "But

I almost feel lucky that things didn't happen back then, because the things that I've learned about life and about myself have been really valuable for who I'm going to be as a woman."

A native Kansan, Buxton moved to Nashville after high school. "I grew up just enjoying music. I didn't grow up thinking I was going to do this with my life," she says, citing Stevie Nicks and Patty Loveless among her influences.

It was Nicks' music that inspired Buxton to write songs. "I remember listening to her album and realizing, 'She's writing letters about her life and putting melodies behind it. I can do that.'" Now Buxton calls songwriting "an obsession. The more I write, the more I want to write," she says. "When I started, I wrote maybe 10 songs a year; now I write hundreds." She co-wrote "Outside My Window" with Mark Hudson, Victoria Shaw and Gary Burr.

Buxton's forthcoming album also includes her version of

"Stupid Boy," the Keith Urban hit she co-wrote with Dave Berg and Deanna Bryant. "I actually prefer listening to Keith's version because it's cool when someone else sings your song," Buxton says. "He totally took it to another planet. But I also want people to hear what that same lyric sounds like from the female perspective."

Country KSOP-FM Salt Lake City PD Debby Turpin is a fan of Buxton, whose voice has "a raspy, earthy sound to it," she says. While the station has played other Buxton singles, Turpin says the message behind "Outside My Window"—to not lose sight of what's important—carries the most impact. "Even the guys at the station love this song, which is amazing because they aren't super-passionate about much," she says.

Buxton's effervescent video, shot with songwriter Hudson for \$80, is airing on GAC and CMT. "My record label didn't even know we were doing it," she recalls with a laugh. "It was like a home video. In fact,



Earthy sound: SARAH BUXTON

[singer] John Rich texted me and said, 'Thanks a lot, Sarah. Now the budget for my next video is only going to be \$100.'

Buxton will head out on the Country Throwdown tour in May. Created by Vans Warped tour founder Kevin Lyman, the

jaunt features Montgomery Gentry, Little Big Town and Jack Ingram as headliners. Joining Buxton as part of the tour's lineup are singers Emily West and Jamey Johnson. "It's going to be so much fun," Buxton says.

For now, Buxton is celebrating the success of her single. "It's so rewarding," she says. "It's like getting a report card back. I feel like I've had B and C-plus-type of songs. Now I feel like I've finally gotten a B-plus or A-minus."

## MEASURE OF SUCCESS: 20 YEARS OF NIELSEN BDS

data provided by Broadcast Data Systems, now a division of Nielsen. The country format was chosen first, in part because country singles sales were so minuscule that the industry relied almost exclusively on airplay information to gauge success. ¶ Many in the radio and record industries were skeptical of the conversion to charts based upon monitored data. However, acceptance of—and eventually, reliance upon—BDS data went hand in hand with point-of-sale-based SoundScan data, the equally groundbreaking, technology-based model for more precise retail measurement, which began powering Billboard's sales charts in 1991. Together, these systems ushered in a radical upgrade of the industry's sales and airplay figures and, thus, the collective industry's marketing capabilities. ¶ After Hot Country Songs adopted BDS data, other charts soon followed: the Billboard Hot 100 in November 1991, R&B/Hip-Hop Songs in December 1992, Alternative and Adult Contemporary in 1993 and Hot Latin Songs in 1994.

Twenty years ago this month, Billboard revolutionized the way U.S. radio airplay measurement was presented.

¶ In the Jan. 20, 1990, issue, the Hot Country Songs chart converted its rankings from reports submitted by station programmers to more accurate, electronically monitored

data provided by Broadcast Data Systems, now a division of Nielsen. The country format was chosen first, in part because country singles sales were so minuscule that the industry relied almost exclusively on airplay information to gauge success. ¶ Many in the radio and record industries were skeptical of the conversion to charts based upon monitored data. However, acceptance of—and eventually, reliance upon—BDS data went hand in hand with point-of-sale-based SoundScan data, the equally groundbreaking, technology-based model for more precise retail measurement, which began powering Billboard's sales charts in 1991. Together, these systems ushered in a radical upgrade of the industry's sales and airplay figures and, thus, the collective industry's marketing capabilities.

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—Wade Jensen



## TOP HOT COUNTRY SONGS OF THE NIELSEN BDS ERA

(Ranking based on an inverse point system, with weeks at No. 1 earning the greatest value and weeks at the lower end of the chart earning the least.)

RANK	SONG/ARTIST	WEEKS	YEAR
1	"Amazed," LONESTAR	8	1999
2	"Somebody Like You," KEITH URBAN	6	2002
3	"19 Somethin'," MARK WILLS	6	2003
4	"It's Five O'Clock Somewhere," ALAN JACKSON & JIMMY BUFFETT	8	2003
5	"How Do You Like Me Now?!", TOBY KEITH	5	2000
6	"The Good Stuff," KENNY CHESNEY	7	2002
7	"Something Like That," TIM MCGRAW	5	1999
8	"Ain't Nothing 'Bout You," BROOKS & DUNN	6	2001
9	"Live Like You Were Dying," TIM MCGRAW	7	2004
10	"That's What I Love About Sunday," CRAIG MORGAN	4	2005

## ARTISTS WITH THE MOST NO. 1s ON HOT COUNTRY SONGS DURING THE NIELSEN BDS ERA

George Strait edges past Alan Jackson to claim the most No. 1s.

RANK	ARTIST	NUMBER OF SONGS
1	GEORGE STRAIT	26
2	ALAN JACKSON	25
3	TIM MCGRAW	23
4	BROOKS & DUNN	20
5	TOBY KEITH	19
6	GARTH BROOKS	18
7	KENNY CHESNEY	17
8	BRAD PAISLEY	14
9	(TIE) CLINT BLACK	11
9	(TIE) KEITH URBAN	11



In synch:  
THE XX

York venues as Mercury Lounge and Pianos. "That really translated in getting word-of-mouth started," Chen says.

In addition to heavy blog coverage, the group received an 8.7-rated album review from influential site Pitchfork, which prompted a surge of interest. To capitalize, the xx supported labelmates the Friendly Fires on a U.S. tour of large clubs last fall.

"By the time the tour rolled around, it seemed like 50% of the people were coming to see the xx and the other half coming to see the Friendly Fires," says xx booking agent Tom Windish, who's also president of the Windish Agency.

Thanks to XL's licensing department, the xx has scored song placements on Fox's "Lie to Me," NBC's "Mercy" and CBS' "CSI." Synchs for other TV shows and advertisements are in the works, but Chen declined to reveal details.

In addition to synchs, the band has received in-store play in several North American retail chains, including Starbucks, Urban Outfitters and Puma. "Every bit of healthy exposure makes the difference," Chen says. "These are all the things you want and need when you don't have a record that's driven by pop radio."

Following its current tour of Australia and Europe, the xx will headline a brief U.S. club tour in March, followed by a handful of support dates in April for U.K. electro outfit Hot Chip. Windish says that many of the xx solo dates are already sold out, including shows at Chicago's 550-capacity Lincoln Hall and Washington, D.C.'s 750-capacity Sixth & I Historic Synagogue. The xx will also play several major U.S. festivals this summer. Additional festival and tour dates are lined up in Europe through May.

Additional reporting by Mark Sutherland in London.



Trading riffs:  
ORIANTHI

## GUITAR HEROINE

Armed with a story about moving beyond an ungrateful boyfriend, Australian singer/guitarist Orianthi is connecting with U.S. audiences. Her empowering single, "According to You," has hit No. 21 on the Billboard Hot 100, and her second album, "Believe," reached No. 1 last week on Heatseekers Albums, where it's now No. 2.

The 24-year-old never imagined having such an immediate impact as a solo artist. However, Orianthi says she couldn't have asked for a better song to help accomplish that feat.

"So many people have gone through the experience of not feeling good enough," she says of the song, written by Andrew Frampton and Steve Diamond. "Hopefully, this can inspire people to get out of that situation and say, 'I'm better than that.'"

Although "According to You" showcases a commanding vocal range, Orianthi describes herself as a guitarist before anything else. Growing up in Adelaide, Australia, she would watch tapes of Carlos Santana and learn his guitar solos. The practice paid off when Santana played a date in Adelaide and invited an 18-year-old Orianthi onstage to jam with him.

Orianthi self-released her first album, "Violet Journey," in 2005, then signed with Geffen in late 2006. After appearing at the 2007 Crossroads Guitar Festival in Bridgeview, Ill., Orianthi attracted attention with a memorable guitar solo during Carrie Underwood's 2009 Grammy Awards performance. The spot led to an offer from Michael Jackson to be the guitarist for his This Is It concerts in London last year. "Michael taught me to play with attitude. Working with him made me become more of a perfectionist and believe in myself," she says.

Produced by Howard Benson (Daughtry, My Chemical Romance) and released last October, "Believe" exudes that confidence. Tracks like "Suffocated" offer amped-up pop, while "Untogether" puts Orianthi's flashy riffs front and center.

"We're delighted that young girls can look at her and think, 'Wow, I can play guitar'; that it's not just a boy's arena," Geffen Records chairman Ron Fair says.

Orianthi has released a video for "Highly Strung," her instrumental duet with Steve Vai. After an overseas trek this winter, she'll announce U.S. tour dates later this year.

—Jason Lipshutz

ROCK BY MITCHELL PETERS

# The XX Factor

Constant Touring, TV Synchs Help British Act Build Stateside Base

British electro-rock act the xx was virtually unknown to U.S. audiences following the August 2009 release of its self-titled debut on Young Turks, an imprint of XL Recordings. But thanks in part to a string of sold-out New York club shows that helped build initial buzz, group members Romy Madley Croft (guitar, vocals), Oliver Sim (bass, vocals) and Jamie Smith (producer, keyboards) have steadily built a stateside fan base through constant touring, TV synchs, in-store play and favorable press coverage.

In last week's issue, the xx broke into the top 100

on the Billboard 200, with a new peak at No. 98. The album debuted at No. 12 on the Heatseekers chart following its Aug. 18, 2009, release, spending the first three weeks of 2010 at No. 1 on that tally. It has sold 71,000 copies, according to Nielsen SoundScan. In the United Kingdom, the album peaked at No. 36 on the Official Charts Co. list and has sold 48,000 copies.

XL senior VP of A&R Kris Chen says the xx began generating interest in the United States following six back-to-back concerts last summer at such New

## ADDING FUEL TO THE FIRE

Slow and steady can still win the race. Just ask Eric Roberson.

After nine years as an independent artist, the singer/songwriter is enjoying the fruits of that hard-fought labor: his first Grammy Award nomination. He's up for best urban/alternative performance for the song "A Tale of Two" featuring Ben O'Neill & Michelle Thompson. The song is from Roberson's seventh album, "Music Fan First" (Blue Erro Soul).

Recognized as a role model for the independent soul movement, Roberson says it's too soon to quantify the nomination's full affect. He does, however, call the nod an honor and an affirmation of his and other artists' independent pursuits. "It's a tap on the shoulders to let you know you're doing the right thing and maintains the hunger to keep going," Roberson says.

Released last August, "Music Fan First" marked Roberson's return to the Billboard charts after a 16-year gap when the album bowed at No. 84 on Top R&B/Hip-Hop Albums. Another album track, "Borrow You," debuted at No. 91 on Hot R&B/Hip-Hop Songs and peaked at No. 77 in the Jan. 16 issue. He'd last appeared on that chart in 1994 as a Warner Bros. artist with the single "The Moon." It debuted at No. 72 and peaked at No. 53.

In the meantime, the video for another album selection, "Dealing" featuring Lalah Hathaway, has been voted into the top 20 on BET's Centric network. And the album itself is now available at Best Buy, following in the recent footsteps of retailer f.y.e.

"Four years ago," Roberson says, "we couldn't get in those stores."

A tireless performer, Roberson will play several dates before the Jan. 31 Grammy Awards ceremony. Those include the Toronto Urban Music Festival (Jan. 25) and the Kiss 'N Grind—Grammy Edition (Jan. 29) in Los Angeles. The latter event will feature fellow urban/alternative Grammy nominees Foreign Exchange and Robert Glasper & Bilal. Then it's on to San Francisco (Feb. 6), Dallas (Feb. 11), Akron, Ohio (Feb. 13) and Atlanta (Feb. 14).

Whether or not he wins, Roberson says no one can take away the term "Grammy-nominated." "I'll use it at the car wash," he adds with a laugh. "Whatever helps to spread awareness of this music and the indie music scene." —Gail Mitchell



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ERIC  
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# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



## OH MY MY

>>Ringo Starr's debut at No. 58 with "Y Not" gives the Beatle his highest-charting album since 1976, when "Ringo's Rotogravure" reached No. 28. "Y" enters with 8,000 sold—his best sales week since "Ringo-rama" bowed with 9,000 copies in 2003.

## LEGACY

>>The passing of Teddy Pendergrass (see Mileposts, page 15) is felt on the charts, as the singer's "Essential" set debuts at Nos. 7 and 17 on Top R&B/Hip-Hop Catalog and Pop Catalog, respectively, with a gain of more than 3,000%.



## DOUBLE VISION

>>Enya locks up Nos. 1 and 2 on New Age Albums with "The Very Best of Enya" and... "The Very Best of Enya." The same-named releases sport different track lists and chart separately. It's the first time she has ruled the top two positions in the same week since 1996.

# CHART BEAT

>>Vampire Weekend achieves a No. 1 album on the Billboard 200 despite not yet charting a song on the Billboard Hot 100. Should the band's absence from the tally continue, it would join a list of just 13 other acts since the Hot 100's launch in 1958 to top the Billboard 200 without ever having appeared on the Hot 100. That eclectic group of 13 includes Bob Newhart, Judy Garland, Blind Faith, Bob Carlisle and Il Divo.

>>Squeeze's "Tempted," No. 49? Sugarhill Gang's "Rapper's Delight," No. 36? Enjoy the conclusion of this month's Chart Beat spotlight on classic titles that have endured regardless of the scope of their original chart success.

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

# Billboard CHARTS

## Vampire Weekend Scores First No. 1 For ADA

**Vampire Weekend** not only celebrates its first No. 1 album on the Billboard 200, but the New York band also notches its best sales week yet.

The act's new "Contra" (XL Recordings) opens atop the tally with 124,000 copies sold, according to Nielsen SoundScan. That easily surpasses the quartet's previous best sales frame, notched when its self-titled debut album opened with 28,000 copies. That set debuted and peaked at No. 17 on the chart and has since sold 498,000 units.

"Contra" also is the second independently distributed album to hit No. 1 on the Billboard 200 in the past year.

Vampire Weekend's new effort is distributed by Alternative Distribution Alliance and is the company's first No. 1 on the albums chart.

In addition, "Contra" is the first indie set to top the tally since **Pearl Jam's**

self-released "Backspacer" debuted at No. 1 on the Oct. 10, 2009, chart.

All told, "Contra" is only the 12th indie album to reach No. 1 on the Billboard 200 since Nielsen SoundScan began powering the chart in May 1991.

**INDIE STATE:** For Billboard charting purposes, defining an independent album is done on a title level and based on its distribution.

If an album is sold by an indie distributor or one of the majors' indie distribution arms, it's classified as an independent title and can appear on our Top Independent Albums chart.

Classification isn't based on a label's ownership or if an act is signed to an independent label.

Before **Pearl Jam's** "Backspacer," the last indie set to reign at No. 1 was **Radiohead's** RED-distributed "In Rainbows" (TBD/ATO), which climbed to the pole position on the Jan. 19, 2008, chart. A couple of months earlier, the **Eagles'** self-released Walmart exclusive "Long Road Out of Eden" topped the tally in late 2007.

Before that, there was a lengthy dry spell,

with no indie album hitting No. 1 from the tail end of 1997 until the Eagles' achievement.

From the start of the Nielsen SoundScan era in May 1991 through the end of 1997, only eight indie albums topped the list. Six of them came from then-indie Priority, while two came from former indie Walt Disney Records.

**N.W.A's** "Efil4zaggin" (Ruthless/Priority) was the first indie set to hit No. 1 in the SoundScan era on June 22, 1991.

After that, Priority scored No. 1s with **Ice Cube's** "The Predator" (1992), the "Friday" soundtrack (1995), **Bone Thugs-N-Harmony's** "E. 1999 Eternal" (1995) and "The Art of War" (1997), and **Tha Dogg Pound's** Death Row/Interscope set "Dogg Food" (1995).

"Dogg Food" wasn't originally intended to go the indie route, but then content concerns pushed Interscope—in its final days as part of Warner Music Group—to bypass WEA and sell it through Priority.

Walt Disney Records scored two No. 1 soundtracks before it joined the Universal Music Group Distribution fold with "The Lion King" and "Pocahontas" in 1994 and 1995, respectively.

**ODDS AND ENDS:** With **Ke\$ha's** "Animal" debuting at No. 1 with 152,000 copies last week and **Vampire Weekend's** 124,000 bow atop the tally this week, it's the first time since 2006 that

## Over The Counter

KEITH CAULFIELD



the first two tracking weeks of the year had an album that sold at least 100,000 copies. In the week ending Jan. 8, 2006, three albums surpassed 100,000 copies: **Jamie Foxx's** "Unpredictable," **Mary J. Blige's** "The Breakthrough" and **Eminem's** "Curtain Call." In the following week, Foxx and Blige did it again.

The intriguing new "Commentary! The Musical" debuts at No. 25 on Top Compilations (viewable at [billboard.biz/charts](http://billboard.biz/charts)) with nearly 1,000 copies sold. It's a stand-alone album that was originally included as a bonus audio feature for the DVD release of the made-for-the-Internet short film "Dr. Horrible's Sing-a-Long Blog." "Commentary!" appears on the Compilations chart—instead of the Soundtracks or Cast Albums charts—since it's not quite a soundtrack nor a musical show. The original "Dr. Horrible" soundtrack, released in 2008, has sold 47,000 copies, according to Nielsen SoundScan.



VAMPIRE WEEKEND

## Market Watch A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,697,000	1,714,000	25,442,000
Last Week	5,913,000	1,865,000	27,507,000
Change	-3.7%	-8.1%	-7.5%
This Week Last Year	5,899,000	1,464,000	25,679,000
Change	-3.4%	17.1%	-0.9%

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

### Weekly Album Sales (Million Units)



### Year-To-Date

	2009	2010	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	12,153,000	11,609,000	-4.5%
Digital Tracks	53,092,000	52,949,000	-0.3%
Store Singles	55,000	71,000	29.1%
<b>Total</b>	<b>65,300,000</b>	<b>64,629,000</b>	<b>-1.0%</b>
Albums w/TEA*	17,462,200	16,903,900	-3.2%

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

### ALBUM SALES



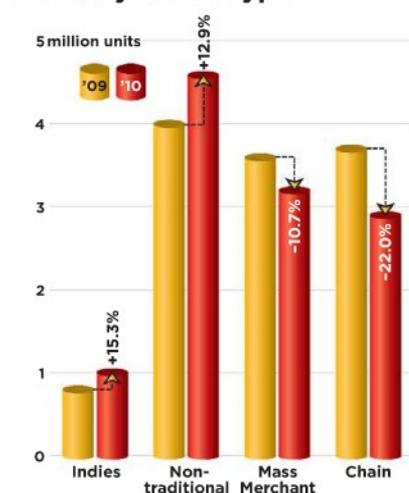
### SALES BY ALBUM FORMAT

CD	9,031,000	7,933,000	-12.2%
Digital	3,038,000	3,579,000	17.8%
Vinyl	80,000	96,000	20.0%
Other	3,000	2,000	-33.3%

For week ending Jan. 17, 2010. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen  
SoundScan

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



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

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	WEEKS ON CHART	ARTIST	Title	PEAK POSITION			
1	1	1	<b>#1</b> VAMPIRE WEEKEND XL 429* (14.98)	Contra	1	51	53	48	16	BREAKING BENJAMIN HOLLYWOOD 002396* (18.98) ⊕	Dear Agony	4
2	2	1	SUSAN BOYLE SYCO/COLUMBIA 59829/SONY MUSIC (11.98)	I Dreamed A Dream	1	52	48	49	13	TIM MCGRAW CURB 79152 (18.98)	Southern Voice	2
3	1	-	KESHA KEMOSABE/RCA 49209/RMG (9.98)	Animal	1	53	59	63	27	DAUGHTRY 19/RCA 53744/RMG (18.98) ⊕	Leave This Town	1
4	3	2	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011905*/JGA (12.98)	The Fame	2	54	54	-	24	JEREMY CAMP BEC 26780 (17.98) ⊕	Speaking Louder Than Before	38
5	4	3	ALICIA KEYS MRJ/48571*/RMG (13.98)	The Element Of Freedom	2	55	49	40	169	TAYLOR SWIFT BIG MACHINE 079012 (18.98) ⊕	Taylor Swift	4
6	10	9	<b>GREATEST GAINER</b> LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 013872*/JGA (10.98)	The Fame Monster (EP)	5	56	RE-ENTRY	81	SADE EPIC 65287/SONY MUSIC (9.98)	The Best Of Sade	4	
7	5	4	MARY J. BLIGE MARIAMON/GEFFEN 013722/JGA (13.98)	Stronger with Each Tear	2	57	NEW	1	ELVIS PRESLEY RCA 53964 EX/SONY MUSIC CUSTOM MARKETING GROUP (31.98)	Memories	57	
8	7	5	TAYLOR SWIFT BIG MACHINE 0200 (18.98) ⊕	Fearless	3	58	NEW	1	RINGO STARR HIP-O 013782/JME (13.98)	Y Not	58	
9	6	7	SOUNDTRACK FOX 522421/RHMG (18.98)	Alvin And The Chipmunks: The Squeakquel	6	59	65	81	15	VARIOUS ARTISTS WORD: CURB/PROVIDENT-INTEGRITY 14857/EMI CMG (17.88)	WOW Hits 2010	33
10	8	8	THE BLACK EYED PEAS INTERSCOPE 012887*/JGA (13.98)	The E.N.D.	1	60	43	37	6	CHRIS BROWN JIVE 61434/JLG (13.98)	Graffiti	7
11	9	6	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND 013719/IDJMG (9.98)	My World (EP)	6	61	36	26	4	SOUNDTRACK GEFFEN 013801/JGA (13.98)	Nine	26
12	12	15	MICHAEL BUBLE 143/REPRISE 520733/WARNER BROS. (18.98) ⊕	Crazy Love	1	62	50	52	8	SHAKIRA EPIC 61695/SONY MUSIC (13.98)	She Wolf	15
13	11	14	RIHANNA SRP/DEF JAM 013736/IDJMG (19.98)	Rated R	4	63	51	82	64	PINK LAFACE 36759/JLG (13.98)	Funhouse	2
14	17	20	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum	4	64	67	74	14	KID CUDI DREAM D.N.G. D.D./UNIVERSAL MOTOWN 013195*/UMRG (13.98) ⊕	Man On The Moon: The End Of Day	4
15	14	10	OWL CITY UNIVERSAL REPUBLIC 013141*/UMRG (10.98)	Ocean Eyes	8	65	61	61	6	TIMBALAND MOSLEY/BLACKGROUND/INTERSCOPE 013645*/JGA (13.98)	Timbaland Presents Shock Value II	36
16	18	17	CARRIE UNDERWOOD 19/ARISTA NASHVILLE 49923/SMN (13.98)	Play On	1	66	58	60	7	R. KELLY JIVE 31136/JLG (13.98)	Untitled	4
17	23	22	MICHAEL JACKSON MJJ/EPIC 76067/SONY MUSIC (17.98)	Michael Jackson's This Is It (Soundtrack)	2	67	63	67	18	MUSE HELIUM-3 521130/WARNER BROS. (18.98) ⊕	The Resistance	3
18	13	12	YOUNG MONEY CASH MONEY/UNIVERSAL MOTOWN 013795/UMRG (13.98)	We Are Young Money	9	68	57	42	9	50 CENT SHADY/AFTERMATH/INTERSCOPE 012393*/JGA (13.98 CD/DVD) ⊕	Before I Self-Destruct	5
19	NEW	1	OMARION STARWORLD 58135/MUSICWORKS (18.98)	Ollusion	19	69	75	54	15	MICHAEL JACKSON EPIC/LEGACY 94287/SONY MUSIC (19.98)	The Essential Michael Jackson	2
20	21	16	VARIOUS ARTISTS EMI/UNIVERSAL/ZOMBA 58647/SONY MUSIC (18.98)	NOW 32	5	70	74	90	82	SHINEDOWN ATLANTIC 511244/AG (18.98)	The Sound Of Madness	8
21	19	19	JOHN MAYER COLUMBIA 53087*/SONY MUSIC (13.98)	Battle Studies	1	71	60	62	63	SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC 515923*/AG (18.98) ⊕	Twilight	2
22	15	11	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 61705/SONY MUSIC (11.98)	Glee: Season One: The Music Volume 2	3	72	89	95	42	KEITH URBAN CAPITOL NASHVILLE 35751* (18.98)	Defying Gravity	1
23	16	13	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE 012863*/JGA (13.98)	Relapse	1	73	64	58	9	THEM CROOKED VULTURES DISC/INTERSCOPE 013783*/JGA (13.98)	Them Crooked Vultures	12
24	25	25	ZAC BROWN BAND ROAD/BBG/REPTURE/HOME BROWN/ATLANTIC 516893/AG (13.98)	The Foundation	11	74	114	136	10	TRAIN COLUMBIA 07736/SONY MUSIC (12.98)	Save Me, San Francisco	17
25	NEW	1	DJ POET NAME LIFE THRIVE 90875/IDJMG (18.98)	Total Club Hits 4	25	75	68	65	18	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 013456/UMRG (9.98)	So Far Gone (EP)	6
26	22	23	JAY-Z ROC NATION 520656*/AG (18.98) ⊕	The Blueprint 3	1	76	83	70	10	FLYLEAF A&M/OCTONE 013512/JGA (13.98)	Memento Mori	8
27	20	18	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 54090/SONY MUSIC (11.98)	Glee: Season One: The Music Volume 1	4	77	70	59	8	JAY SEAN CASH MONEY/UNIVERSAL REPUBLIC 013683/UMRS (13.98)	All Or Nothing	37
28	24	21	ROBIN THICKE STAR TRAK/INTERSCOPE 013708/AG (13.98)	Sex Therapy: The Session	9	78	73	56	11	FOO FIGHTERS ROSWELL/RCA 36921*/RMG (11.98) ⊕	Greatest Hits	11
29	42	45	MILEY CYRUS HOLLYWOOD 004719 EX (10.98)	The Time Of Our Lives (EP)	2	79	86	77	21	SKILLET ARCENT/INO/ATLANTIC 519927/AG (13.98)	Awake	2
30	28	31	JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open	4	80	62	55	6	THIRTY SECONDS TO MARS IMMORTAL/VIRGIN 65111*/CAPITOL (18.98)	This Is War	19
31	35	33	MICHAEL JACKSON MJJ/EPIC 88988/SONY MUSIC (14.98)	Number Ones	3	81	56	57	15	SOUNDTRACK FOX/SIRE 518908/WARNER BROS. (13.98)	(500) Days Of Summer	42
32	30	28	SELENA GOMEZ & THE SCENE HOLLYWOOD 002831 (18.98) ⊕	Kiss And Tell	9	82	80	69	17	PEARL JAM MONKEYWRENCH 8274* (18.98)	Backspacer	1
33	29	30	NORAH JONES BLUE NOTE 8926*/BLG (18.98)	The Fall	3	83	78	72	16	MARIAH CAREY ISLAND 013226*/IDJMG (19.98)	Memoirs Of An Imperfect Angel	3
34	26	24	KINGS OF LEON RCA 32712/RMG (13.98)	Only By The Night	4	84	97	91	9	KRIS ALLEN 19/JIVE 54802/JLG (13.98)	Kris Allen	11
35	40	36	ADAM LAMBERT 19/RCA 54801/RMG (13.98)	For Your Entertainment	3	85	69	50	16	PARAMORE FUELED BY RAMEN 518250*/AG (18.98)	Brand New Eyes	2
36	33	46	NICKELBACK ROADRUNNER 618028 (18.98)	Dark Horse	2	86	71	53	4	MUDVAYNE EPIC 62153*/SONY MUSIC (11.98)	Mudvayne	53
37	37	43	TREY SONGZ SONG BOOK/ATLANTIC 518794/AG (18.98)	Ready	3	87	79	97	21	COLBIE CAILLAT UNIVERSAL REPUBLIC 013194/UMRG (13.98) ⊕	Breakthrough	1
38	38	35	GUCCI MANE BRICK SQ/ASYLUM 52054*/WARNER BROS. (18.98)	The State Vs. Radric Davis	10	88	84	75	17	THREE DAYS GRACE JIVE 46256/JLG (13.98)	Life Starts Now	3
39	32	41	BEYONCE MUSIC WORLD/COLUMBIA 19492/SONY MUSIC (11.98)	I Am...Sasha Fierce	2	89	76	94	28	MAXWELL COLUMBIA 89142/SONY MUSIC (11.98) ⊕	BLACKsummers'night	1
40	NEW	1	OK GO CAPITOL 82437 (12.98)	Of The Blue Colour Of The Sky	40	90	90	86	16	ALICE IN CHAINS VIRGIN 67159*/CAPITOL (18.98)	Black Gives Way To Blue	5
41	41	39	MIRANDA LAMBERT COLUMBIA (NASHVILLE) 46654/SMN (12.98)	Revolution	8	91	77	68	10	BON JOVI ISLAND 013700/IDJMG (13.98) ⊕	The Circle	1
42	46	71	MELANIE FIONA SRC/UNIVERSAL MOTOWN 013150/UMRG (10.98)	The Bridge	42	92	NEW	1	1	ALL TIME LOW HOPELESS 711 (9.98 CD/DVD) ⊕	MTV Unplugged	92
43	47	-	ELVIS PRESLEY RCA/LEGACY 60870/SONY MUSIC (11.98)	Elvis 75	43	93	111	98	131	MICHAEL JACKSON EPIC/LEGACY 17986*/SONY MUSIC (17.98)	Thriller	1
44	39	44	DARIUS RUCKER CAPITOL NASHVILLE 85506 (18.98)	Learn To Live	5	94	NEW	1	1	JASON CASTRO ATLANTIC DIGITAL 5246 (4.99)	The Love Uncompromised EP	87
45	44	51	SNOOP DOGG DOGGYSTYLE/PRIORITY 08942*/CAPITOL (18.98)	Malice N Wonderland	23	95	88	93	36	CAGE THE ELEPHANT OSP 49658*/JIVE (13.98)	Cage The Elephant	67
46	45	38	PHOENIX LOVAUTE 0105*/GLASSNOTE (11.98)	Wolfgang Amadeus Phoenix	37	96	82	79	12	CREED WIND-UP 13187 (13.98) ⊕	Full Circle	2
47	31	32	SOUNDTRACK FOX/ATLANTIC 521681/AG (18.98)	Avatar	31	97	94	115	41	RASCAL FLATTS LYRIC STREET 002804 (18.98)	Unstoppable	1
48	55	47	CASTING CROWNS BEACH STREET/REUNION 10135/SONY MUSIC (11.98)	Until The Whole World Hears	4	98	93	92	9	PAUL MCCARTNEY MPLHEAR 31857/CONCORD (19.98 CD/DVD) ⊕	Good Evening New York City	16
49	NEW	1	O.A.R. EVERFINE 40112/ATLANTIC (21.98)	Rain Or Shine	49	99	66	78	9	VARIOUS ARTISTS CONCORD 231966 EX (9.98)	Letters To Santa: A Holiday Musical Collection	66
50	34	27	SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC 519421*/AG (18.98)	The Twilight Saga: New Moon	1	100	72	96	7	SOUNDTRACK NEW LINE 39150 (15.98)	The Hangover	72

**6** The set rallies with a 14% increase and the largest unit gain on the chart (up by 4,000 copies) after the artist chatted and performed on "The Oprah Winfrey Show" Jan. 15.

**17** A promotion at Walmart aids the King of Pop's catalog this week, as this set, along with Nos. 31, 69 and 93, are all up in sales. The largest percentage gain belongs to "This Is It," which posts a 17% jump.

**40** It's the band's highest-charting album, as its previous two sets, "OK Go" (2002) and "Oh No" (2006), never went higher than No. 69.

**49** The four-CD live set was also available in a lavish \$79.98 limited-edition package that boasted an autographed set list and a 48-page book.

**94** The former "American Idol" contestant sees his five-song digital EP begin with nearly 6,000 copies sold. His full-length Atlantic debut album is due in the spring.

**THE BILLBOARD 200 ARTIST INDEX**

50 CENT	68	THE BEATLES	132, 194, 173, 183
ABBA	140	BREKING BEHMM	51
JASON ALDEAN	30	BROOKS & DUNN	154
ALICE IN CHAINS	90	CHRIS BROWN	60
KRIS ALLEN	84	ZAC BROWN BAND	24
ALL TIME LOW	92	THE BLACK EYED PEAS	10
ADVENTURA	113	MARY J. BLIGE	7
THE AVETT BROTHERS	128	BON JOVI	91

JIMMY BUFFETT	102	CHICKENFOOT	190
CAGE THE ELEPHANT	95	KELLY CLARKSON	169
COLBIE CAILLAT	87	HARRY CONNICK, JR.	182
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MARIAM CAREY	83	CREEDENCE CLEARWATER REWIND	134
ROSANNE CASH	137	BILLY CURRINGTON	178
CASTING CROWNS	48	MILEY CYRUS	29
JASON CASTRO	87	MELANIE FIONA	42
KENNY CHESNEY	159	ELLA FITZGERALD	155
CHEVELLE	200	FIVE FINGER DEATH PUNCH	145

THE FLAMING LIPS	194	FRED HAMMOND	172
FOYLEAF	76	NORAH JONES	33, 177
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THE FRAY	179	WHITNEY HOUSTON	133
EMINEM	23	KESHA	3
ENYA	147	ALAN JACKSON	181
SELENA GOMEZ & THE SCENE	32	MICHAEL JACKSON	180
GREEN DAY	188	R. KELLY	68
GUCCI MANE	31	ALICIA KEYS	5
DAVID GUETTA	158	KID CUDI	64
GUNS N' ROSES	127	JACK JOHNSON	180
KUTLESS	170	KINGS OF LEON	34

JAMEY JOHNSON	135	LADY ANTEBELLUM	14
LADY ANTEBELLUM	14	BOB MARLEY AND THE WAILERS	174
BOB MARLEY AND THE WAILERS	174	THE WALKERS	130
THE WALKERS	130	DAVE MATTHEWS BAND	144
DAVE MATTHEWS BAND	144	JASON MRAZ	141
JASON MRAZ	141	MUDVAYNE	87
MUDVAYNE	87	MANWELL	89
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MUDVAYNE	87	MUSE	67
MUSE	67	NICKELBACK	36
NICKELBACK	36		

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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
101	118	107	JOURNEY COLUMBIA 44493 (13.98) ⊕	Journey's Greatest Hits	10	151	DAVID GUETTA SUM 86847*/ASTRALWERKS (18.98)	One Love	70
102	91	86	JIMMY BUFFETT MAILBOAT 2121 (14.98)	Buffet Hotel	17	152	RE-ENTRY 2 SOUNDTRACK WATERTOWER 39175 (18.98)	Sherlock Holmes	152
103	106	106	TOBY KEITH SHOW DOG-UNIVERSAL 027 (18.98)	American Ride	3	153	145 157 85 MGMT COLUMBIA 19512*/SONY MUSIC (9.98)	Oracular Spectacular	38
104	137	156	BEBE & CECE WINANS B&C 31105/MALACD (14.98)	Still	12	154	144 125 19 BROOKS & DUNN ARISTA NASHVILLE 49922/SMN (13.98)	#1s ... And Then Some	5
105	107	112	REBA STARSTRUCK 00100/VALDORY (18.98) ⊕	Keep On Loving You	1	155	174 - 2 ELLA FITZGERALD VERVE/IMP. 0 SELECT 012920/UMG (69.98)	Twelve Nights In Hollywood	155
106	112	123	CHRIS YOUNG RCA NASHVILLE 22818/SMN (10.98)	The Man I Want To Be	19	156	158 - 102 ELVIS PRESLEY RCA 65079*/RMG (19.98/12.98)	Elvis: 30 #1 Hits	5
107	27	-	KATHARINE MCPHEE VERVE FORECAST 013207/VG (13.98) ⊕	Unbroken	27	157	164 - 15 THE SCRIPT PHONOGENIC/EPIC 33450/SONY MUSIC (12.98)	The Script	91
108	95	110	BRAD PAISLEY ARISTA NASHVILLE 47352/SMN (13.98)	American Saturday Night	2	158	134 127 10 SWITCHFOOT LOWERCASE PEOPLE/ATLANTIC 522070*/AG (18.98) ⊕	Hello Hurricane	13
109	120	100	LUKE BRYAN CAPITOL NASHVILLE 65833 (18.98)	Doin' My Thing	6	159	130 117 35 KENNY CHESNEY BNA 49530/SMN (11.98)	Greatest Hits II	3
110	96	89	BIRDMAN CASH MONEY/UNIVERSAL MOTOWN 013090/UMRG (13.98) ⊕	Pricies\$	33	160	131 118 18 BOYS LIKE GIRLS COLUMBIA 49192/SONY MUSIC (11.98)	Love Drunk	8
111	103	84	SOUNDTRACK WALT DISNEY 003101 (18.98)	Hannah Montana: The Movie	1	161	133 113 9 LEONA LEWIS SYCO/C 59660/RMG (13.98)	Echo	13
112	98	131	THE XX YOUNG TURKS 450* (14.98)	xx	98	162	162 190 90 MICHAEL BUBLE 143/REPRISE 100313/WARNER BROS. (18.98)	Call Me Irresponsible	1
113	125	140	AVENTURA PREMIUM LATIN 20800/SONY MUSIC LATIN (14.98)	The Last	2	163	166 173 21 VARIOUS ARTISTS EMI/UNIVERSAL 56259/SONY MUSIC (18.98)	NOW That's What I Call Country Vol. 2	10
114	119	116	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98)	Tha Carter III	3	164	129 119 164 THE BEATLES APPLE 82414/CAPITOL (24.98)	The Beatles	1
115	99	104	ONEREPUBLIC MOSLEY/INTERSCOPE 013607/GA (13.98)	Waking Up	21	165	150 155 80 THEORY OF A DEADMAN 604 618009/ROADRUNNER (13.98) ⊕	Scars & Souvenirs	26
116	92	122	ELVIS PRESLEY SONY MUSIC 62139 EX/STARBUCKS (12.98)	Boy From Tupelo	82	166	194 - 3 MOTLEY CRUE MOTLEY 380*/ELEVEN SEVEN (13.98) ⊕	Greatest Hits	94
117	104	105	ROD STEWART J 30256/RMG (13.98)	Soulbook	4	167	147 169 4 TOM PETTY AND THE HEARTBREAKERS Geffen 010327/UMG (13.98)	Greatest Hits	147
118	109	102	WEEZER DGC/INTERSCOPE 013510*/GA (13.98)	Raditude	7	168	105 66 12 TRANS-SIBERIAN ORCHESTRA ATLANTIC 520271/AG (20.98)	Night Castle	5
119	RE-ENTRY 4		KENNY ROGERS DINO 0371/MADACY (2.98/4.98)	With Love	119	169	161 159 45 KELLY CLARKSON S/19/RCA 32715/SONY MUSIC (13.98) ⊕	All I Ever Wanted	1
120	85	76	VARIOUS ARTISTS UNIVERSAL SPECIAL MARKETS 013541 EX/STARBUCKS (12.98)	One For My Baby: Selections From The Great American Songbook	76	170	172 194 10 KUTLESS BEC 67174 (13.98)	It Is Well	42
121	127	103	VARIOUS ARTISTS EMI/UNIVERSAL/ZOMBA 28617/SONY MUSIC (18.98)	NOW 31	1	171	122 83 12 STING CHERRYTREE/DG 013329*/UNIVERSAL CLASSICS GROUP (16.98) ⊕	If On A Winter's Night...	6
122	124	129	SUGARLAND MERCURY NASHVILLE 011273*/UMGN (13.98)	Love On The Inside	2	172	RE-ENTRY 9 FRED HAMMOND F HAMMOND/VERITY 43341/JLG (13.98)	Love Unstoppable	26
123	198	- 52	PAUCE SETTER XL 315* (11.98)	Vampire Weekend	17	173	RE-ENTRY 109 THE BEATLES APPLE 29325/CAPITOL (18.98/12.98)	1	1
124	NEW	1	LAURA VEIRS RAVER MARCHING BAND 006* (14.98)	July Flame	124	174	RE-ENTRY 3 TAMELA MANN TILLYMANN 8135 (14.98)	The Master Plan	97
125	81	80	SOUNDTRACK WALT DISNEY 004595 (18.98)	The Princess And The Frog	80	175	175 198 56 SLIPKNOT ROADRUNNER 617938 (18.98) ⊕	All Hope Is Gone	1
126	102	132	PASSION PIT FRENCHKISS 43888/COLUMBIA (12.98)	Manners	51	176	165 158 61 RISE AGAINST DGC/INTERSCOPE 011904*/GA (13.98)	Appeal To Reason	3
127	113	126	GUNS N' ROSES Geffen 001714/INTERSCOPE (16.98)	Greatest Hits	4	177	RE-ENTRY 149 NORAH JONES BLUE NOTE 32068* (17.98)	Come Away With Me	1
128	116	130	THE AVETT BROTHERS AMERICAN/COLUMBIA 35099/SONY MUSIC (12.98)	I and Love and You	16	178	190 - 48 BILLY CURRINGTON MERCURY NASHVILLE 009550/UMGN (13.98)	Little Bit Of Everything	13
129	117	111	PINK FLOYD HARVEST SMAS 11163/CAPITOL (18.98/10.98)	Dark Side Of The Moon	1	179	143 143 48 THE FRAY EPIC 10202*/SONY MUSIC (13.98) ⊕	The Fray	1
130	132	153	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 422-846-21010/JMG (13.98/8.98) ⊕	Legend: The Best Of Bob Marley And The Wailers	54	180	163 160 12 JACK JOHNSON BRUSHFIRE 012973*/UMRG (13.98) ⊕	En Concert	11
131	153	165	MICHAEL BUBLE 143/REPRISE 48946/WARNER BROS. (18.98) ⊕	It's Time	7	181	RE-ENTRY 83 ALAN JACKSON ACR/ARISTA NASHVILLE 80281/SMN (18.98)	Precious Memories	4
132	110	99	THE BEATLES APPLE SJ 383/CAPITOL (18.98)	Abbey Road	1	182	155 146 17 HARRY CONNICK, JR. COLUMBIA 47228*/SONY MUSIC (13.98)	Your Songs	8
133	108	101	WHITNEY HOUSTON ARISTA 10033/RMG (13.98)	I Look To You	1	183	RE-ENTRY 20 SICK PUPPIES BMR/VIRGIN 28631/CAPITOL (12.98)	Tri-Polar	31
134	123	138	CREEDENCE CLEARWATER REVIVAL FANTASY 2*/CINCINNATI (17.98/12.98)	Chronicle The 20 Greatest Hits	100	184	179 185 154 DAUGHTRY 19/RCA 88860/RMG (9.98) ⊕	Daughtry	1
135	148	142	JAMEY JOHNSON MERCURY NASHVILLE 011237*/UMGN (13.98)	That Lonesome Song	28	185	185 182 16 SOUNDTRACK WALT DISNEY 003007 (12.98)	Disney: Phineas And Ferb	59
136	NEW	1	TEDDY PENDERGRASS PHILADELPHIA INTERNATIONAL/LEGACY 17476/SONY MUSIC (15.98)	The Essential Teddy Pendergrass	136	186	RE-ENTRY 142 CARRIE UNDERWOOD 19/ARISTA NASHVILLE 71197/RMG (9.98)	Some Hearts	2
137	140	137	ORIANTHI TAL/GEFFEN 013502/GA (9.98)	Believe	121	187	RE-ENTRY 79 CREED WIND-UP 13103 (9.98 CD/DVD) ⊕	Greatest Hits	2
138	121	154	ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY 001682/DECCA (18.98)	Wicked	128	188	160 141 33 SOUNDTRACK GREEN FILM COMPANY DIGITAL EX (9.98)	By The People: For The People	189
139	128	168	ABBA POLYDOR 517007/A&M (18.98/12.98)	Gold - Greatest Hits	63	189	NEW 1 CHICKENFOOT REDLINE 20091* (13.98) ⊕	Chickenfoot	4
140	101	128	JASON MRAZ ATLANTIC 448508*/AG (18.98) ⊕	We Sing. We Dance. We Steal Things.	3	190	156 150 32 JUSTIN MOORE VALDORY 0100 (10.98)	Justin Moore	10
141	136	149	GEORGE STRAIT MCA NASHVILLE 013173*/UMGN (13.98)	Twang	1	191	RE-ENTRY 17 LED ZEPPELIN SWAN SONG 313148*/ATLANTIC (19.98) ⊕	Motherhip	7
142	142	151	LMFAO PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE 012932*/GA (10.98)	Party Rock	33	192	184 180 82 THE BEATLES APPLE SMAS 33653/CAPITOL (18.98)	Sgt. Pepper's Lonely Hearts Club Band	1
143	141	199	DAVE MATTHEWS BAND BAMA RASS/RCA 4871*/RMS (18.98) ⊕	Big Whiskey And The GrooGrux King	1	193	170 148 184 THE FLAMING LIPS WARNER BROS. 520657* (13.98) ⊕	Embryonic	8
144	115	121	FIVE FINGER DEATH PUNCH PROSPECT PARK 50100* (13.98) ⊕	War Is The Answer	7	194	RE-ENTRY 6 BRITNEY SPEARS JIVE 59675/JLG (13.98)	The Singles Collection	22
145	138	139	CHRISSETTE MICHELE DEF JAM 012797/NOJMG (13.98) ⊕	Epiphany	1	195	159 109 10 FRANK SINATRA REPRISE 438652/WARNER BROS. (18.98)	Nothing But The Best	2
146	138	139	ENYA REPRISE 521819/WARNER BROS. (18.98)	The Very Best Of Enya	55	196	157 162 5 CLIPSE COLUMBIA 21098/SONY MUSIC (11.98)	Til The Casket Drops	46
147	135	152	ROB THOMAS EMBLEM/ATLANTIC 517814/AG (18.98) ⊕	Cradlesong	3	197	RE-ENTRY 2 PUDDLE OF MUDD FLAWLESS/GEFFEN 013661/GA (13.98)	Volume 4: Songs In The Key Of Love & Hate	95
148	126	124	THE WHO Geffen 013800/UMG (13.98)	Greatest Hits	147	198	RE-ENTRY 2 MICHAEL BUBLE 143/REPRISE 48378/WARNER BROS. (18.98)	Michael Buble	47
149	154	147	HOLLYWOOD UNDEAD A&M/OCTONE 011331/GA (12.98)	Swan Songs	22	199	197 - 53 CHEVELLE EPIC 41325/SONY MUSIC (11.98)	Sci-Fi Crimes	6
150	139	120				200	RE-ENTRY 13		

**116**  
At No. 54, a QVC-exclusive bundle that includes three CDs and a 24-page booklet debuts with 8,000 sold. It sells for \$34.50 and was heavily promoted around Elvis' birthday (Jan. 8).



**119**

The catalog hits set was reintroduced to Walmart with an attractive below-\$6 price, resulting in this out-of-the-blue increase in sales (up 97%).



**143**

The duo is one of the acts featured on "Total Club Hits 4," which debuts at No. 25 with 16,000. All four of the series' titles have reached the top 40, with the second volume earning the best rank (No. 16).



**186**

A \$7.99 sale tag at Best Buy for the former "American Idol" champ's album—not to mention the return of "Idol" to TV last week—helps push the set with a 24% climb.



**189**

The companion album to the similarly titled documentary also debuts at No. 15 on Top Soundtracks (viewable at billboard.biz/charts). All proceeds from the set, sold exclusively through the iTunes store, go to the United Way to support Gulf Coast rebuilding efforts.

O.A.R. . . . . 49	BRAD PAISLEY . . . . . 108	ELVIS PRESLEY . . . . . 43, 57, 116, 156	SADE . . . . . 56	RINGO STARR . . . . . 58	CHIPMUNKS: THE . . . . . 111	HANNAH MONTANA: . . . . . 111	THEM CROOKED . . . . . 74	TRAIN . . . . . 74	VAMPIRE WEEKEND . . . . . 123	COUNTRY VOL. 2 . . . . . 163	THE XX . . . . . 112
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### TOP POP CATALOG™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	CERT.
1	1	114	<b>#1 GREATEST GAINER</b> MICHAEL JACKSON MJJ/EPIC 85998/SONY MUSIC (14.99)	Number Ones	3
2	RE-ENTRY	1	SADE EPIC 85287/SONY MUSIC (18.99/12.99)	The Best Of Sade	4
3	2	37	MICHAEL JACKSON EPIC/LEGACY 94287/SONY MUSIC (19.99)	The Essential Michael Jackson	2
4	7	169	MICHAEL JACKSON EPIC/LEGACY 17995*/SONY MUSIC (17.99)	Thriller	4
5	10	753	JOURNEY COLUMBIA/LEGACY 85889/SONY MUSIC (13.99) ⊕	Journey's Greatest Hits	4
6	11	4	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.99)	Tha Carter III	3
7	3	3	ELVIS PRESLEY SONY MUSIC 52139 EX/STARBUCKS (12.99)	Boy From Tupelo	3
8	RE-ENTRY	1	KENNY ROGERS OND 9371/MADACY (2.99/4.99)	With Love	3
9	13	2	SUGARLAND MERCURY NASHVILLE 011273*/UMGN (13.99)	Love On The Inside	2
10	35	2	VAMPIRE WEEKEND XL 318*/BEGGARS GROUP (11.99)	Vampire Weekend	3
11	8	162	GUNS N' ROSES GEPFEN 001714/IGA (16.99)	Greatest Hits	4
12	9	942	PINK FLOYD CAPITOL 46001* (18.99/10.99)	Dark Side Of The Moon	4
13	16	912	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 545904*/JME (13.99/8.99) ⊕	Legend: The Best Of Bob Marley And The Wailers	4
14	21	148	MICHAEL BUBLE 143/REPRISE 46946/WARNER BROS. (18.99) ⊕	It's Time	3
15	6	226	THE BEATLES APPLE 82468*/CAPITOL (18.99)	Abbey Road	4
16	12	665	CREDENCE CLEARWATER REVIVAL APPLE 2325*/CAPITOL (17.99/12.99)	Chronicle The 20 Greatest Hits	8
17	NOT SHOT DEBUT	1	TEDDY PENDERGRASS PHILADELPHIA INTERNATIONAL/LEGACY 17476/SONY MUSIC (15.99)	The Essential Teddy Pendergrass	3
18	14	207	ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY 001682/DECCA (18.99)	Wicked	3
19	5	414	ABBA POLAR/POLYDOR 517007/UMG (18.99/12.99)	Gold - Greatest Hits	6
20	17	5	JASON MRAZ ATLANTIC 448508*/AG (18.99) ⊕	We Sing, We Dance, We Steal Things.	3
21	NEW	1	THE TING TINGS COLUMBIA 28925* (12.99)	We Started Nothing	3
22	18	7	MGMT COLUMBIA 19512*/SONY MUSIC (9.99)	Oracular Spectacular	3
23	22	143	ELVIS PRESLEY RCA 69078*/SONY MUSIC (19.99/12.99)	Elvis: 30 #1 Hits	5
24	23	43	MICHAEL BUBLE 143/REPRISE 109313/WARNER BROS. (18.99)	Call Me Irresponsible	3
25	15	272	THE BEATLES APPLE 82414*/CAPITOL (24.99)	The Beatles	4
26	19	61	TOM PETTY AND THE HEARTBREAKERS GEPFEN 010327/UMG (13.99)	Greatest Hits	1
27	37	349	THE BEATLES APPLE 29325*/CAPITOL (18.99/12.99)	1	4
28	47	172	NORAH JONES BLUE NOTE 32088*/BLG (17.99)	Come Away With Me	4
29	RE-ENTRY	1	ALAN JACKSON ACR/ARISTA NASHVILLE 80281/SMN (18.99)	Precious Memories	3
30	29	13	DAUGHTRY 19/RCA 88860/RMG (9.99) ⊕	Daughtry	4
31	RE-ENTRY	1	CARRIE UNDERWOOD 19/ARISTA NASHVILLE 71197/SMN (9.99)	Some Hearts	7
32	39	132	CREED WIND-UP 13103 (9.99 CD/DVD) ⊕	Greatest Hits	2
33	31	29	LED ZEPPELIN SWAN SONG 313148*/ATLANTIC (19.99) ⊕	Motherhip	2
34	25	236	THE BEATLES APPLE 82419*/CAPITOL (18.99)	Sgt. Pepper's Lonely Hearts Club Band	4
35	30	3	FRANK SINATRA REPRISE 438652/WARNER BROS. (18.99)	Nothing But The Best	3
36	34	209	MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.99)	Michael Buble	3
37	RE-ENTRY	1	BOB SEGER & THE SILVER BULLET BAND CAPITOL 30334 (16.99)	Greatest Hits	3
38	44	14	CARRIE UNDERWOOD 19/ARISTA NASHVILLE 11221/SMN (12.99)	Carnival Ride	3
39	36	15	MUSE WARNER BROS. 44284* (15.99) ⊕	Black Holes And Revelations	3
40	26	105	ORIGINAL BROADWAY CAST RECORDING RHINO 73271 (18.99)	Jersey Boys	3
41	41	4	COLDPLAY CAPITOL 16886* (18.99)	Viva La Vida or Death And All His Friends	2
42	38	61	NICKELBACK ROADRUNNER 618300 (18.99) ⊕	All The Right Reasons	8
43	49	53	MICHAEL JACKSON EPIC/LEGACY 96072*/SONY MUSIC (11.99)	Bad	8
44	46	21	GARTH BROOKS PEARL 213 (25.99 CD/DVD) ⊕	The Ultimate Hits	5
45	33	47	THE BEATLES APPLE 79809*/CAPITOL (18.99) ⊕	Love	3
46	40	3	311 VOLCANO 60090/JLG (18.99 CD)	Greatest Hits '93-'03	3
47	42	18	EMINEM SHADY/AFTERMATH/INTERSCOPE 005881*/IGA (13.99/8.99)	Curtain Call: The Hits	2
48	RE-ENTRY	1	MICHAEL JACKSON EPIC 85250/SONY MUSIC (11.99)	Greatest Hits: HIStory - Volume 1	3
49	50	2	SOUNDTRACK DECCA 011439 (18.99) ⊕	Mamma Mia!	3
50	24	8	ELTON JOHN CHRONICLES/ROCKET/ISLAND/MERCURY 008661/UMG (13.99)	Rocket Man: Number Ones	3

After four months as a Walmart-exclusive album, Miley Cyrus' "The Time of Our Lives" EP was released to digital retailers Jan. 5. This week, the set debuts on Top Digital Albums at No. 13 with 5,000 downloads (up 27%). It sold 2,000 downloads last week. On the Billboard 200, "Time" rebounds 42-29 with an overall gain of 27%.



### TOP DIGITAL™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	BB 200 RANKING	CERT.
1	NEW	1	<b>#1</b> VAMPIRE WEEKEND XL 318*/BEGGARS GROUP (11.99)	Contra	1	3
2	1	2	KESHA KEMOSABE/RCA/RMG	Animal	3	3
3	2	60	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE /IGA	The Fame	4	2
4	3	27	OWL CITY UNIVERSAL REPUBLIC /UMRG	Ocean Eyes	15	3
5	9	31	THE BLACK EYED PEAS INTERSCOPE /IGA	The E.N.D.	10	3
6	10	9	JOHN MAYER COLUMBIA /SONY MUSIC	Battle Studies	21	3
7	6	5	ALICIA KEYS MBK/J/RMG	The Element Of Freedom	5	3
8	NEW	1	SADE EPIC /SONY MUSIC	The Best Of Sade	56	4
9	NEW	1	JASON CASTRO ATLANTIC /AG	The Love Uncompromised EP	94	3
10	NEW	1	OK GO CAPITOL	Of The Blue Colour Of The Sky	40	3
11	4	5	SOUNDTRACK FOX/ATLANTIC /AG	Avatar	47	3
12	NEW	1	DJ POET NAME LIFE THRIVE /IDJMG	Total Club Hits 4	25	3
13	NEW	1	MILEY CYRUS HOLLYWOOD	The Time Of Our Lives (EP)	29	3
14	5	6	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA /SONY MUSIC	Glee: Season One: The Music Volume 2	22	3
15	11	58	TAYLOR SWIFT BIG MACHINE ⊕	Fearless	8	5
16	8	11	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA /SONY MUSIC	Glee: Season One: The Music Volume 1	27	3
17	20	8	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE /IGA	The Fame Monster (EP)	6	3
18	7	4	SOUNDTRACK FOX /RHINO	Alvin And The Chipmunks: The Squeakquel	9	3
19	19	16	PHOENIX LOYALTE /GLASSNOTE	Wolfgang Amadeus Phoenix	46	3
20	18	18	JAY-Z ROC NATION /AG ⊕	The Blueprint 3	26	3
21	12	6	JUSTIN BIEBER SCHOLDBOY/BAYMOND BRAUN/ISLAND /IDJMG	My World (EP)	11	3
22	13	4	YOUNG MONEY CASH MONEY/UNIVERSAL MOTOWN /UMRG	We Are Young Money	18	3
23	15	5	SOUNDTRACK NEW LINE	The Hangover	100	3
24	14	11	SOUNDTRACK FOX/SIRE /WARNER BROS.	(500) Days Of Summer	81	3
25	21	8	RIHANNA SRP/DEF JAM /IDJMG	Rated R	13	3

### TOP INTERNET™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	BB 200 RANKING	CERT.
1	NEW	1	<b>#1</b> VAMPIRE WEEKEND XL 318*/BEGGARS GROUP (11.99)	Contra	1	3
2	1	8	SUSAN BOYLE SYCO/COLUMBIA 59829/SONY MUSIC	I Dreamed A Dream	2	4
3	2	2	ELLA FITZGERALD VERVE/HIP-O SELECT 012920/UMG	Twelve Nights In Hollywood	155	3
4	NEW	1	O.A.R. EVERFINE 40112/ATLANTIC	Rain Or Shine	49	3
5	3	15	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805*/IGA	The Fame	4	2
6	4	6	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 61705/SONY MUSIC	Glee: Season One: The Music Volume 2	22	3
7	5	15	MICHAEL BUBLE 143/REPRISE 520733/WARNER BROS. ⊕	Crazy Love	12	3
8	8	5	ALICIA KEYS MBK/J 46571*/RMG	The Element Of Freedom	5	3
9	NEW	1	RINGO STARR HIP-O 013792/UMG	Y Not	58	3
10	NEW	1	LAURA VEIRS RAVEN MARCHING BAND 006*	July Flame	124	3
11	6	11	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 54090/SONY MUSIC	Glee: Season One: The Music Volume 1	27	3
12	13	4	MARY J. BLIGE MTRIARCH/GEPFEN 013722/IGA	Stronger with Each Tear	7	3
13	9	46	TAYLOR SWIFT BIG MACHINE 0200 ⊕	Fearless	8	5
14	NEW	1	SOUNDTRACK WATERLOWER 39175	Sherlock Holmes	152	3
15	NEW	1	ALL TIME LOW HOPELESS 711 ⊕	MTV Unplugged	92	3
16	14	7	THE BLACK EYED PEAS INTERSCOPE 012887*/IGA	The E.N.D.	10	3
17	16	2	SOUNDTRACK FOX/ATLANTIC 521691/AG	Avatar	47	3
18	NEW	1	ELVIS PRESLEY RCA/LEGACY 60625/SONY MUSIC	Elvis 75: Good Rockin' Tonight	—	3
19	10	2	KESHA KEMOSABE/RCA 49209/RMG	Animal	3	3
20	NEW	1	JESSE WINCHESTER APLEESSED 1116	Love Filling Station	—	3
21	24	2	SOUNDTRACK FOX 522421/RHINO	Alvin And The Chipmunks: The Squeakquel	9	3
22	NEW	1	OK GO CAPITOL 82437	Of The Blue Colour Of The Sky	40	3
23	15	9	NORAH JONES BLUE NOTE 99288*/BLG	The Fall	33	3
24	RE-ENTRY	1	MARK KNOPFLER REPRISE 520209*/WARNER BROS.	Get Lucky	—	3
25	18	9	JOHN MAYER COLUMBIA 53087*/SONY MUSIC	Battle Studies	21	3

### AOL VIDEO™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/LABEL)
1	1	6	<b>#1</b> WHATEVER YOU LIKE TL (GRAND HUSTLE/ATLANTIC)	ARTIST (IMPRINT/LABEL)
2	3	16	HOT N COLD KATY PERRY (CAPITOL)	ARTIST (IMPRINT/LABEL)
3	5	8	ROCKSTAR NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	ARTIST (IMPRINT/LABEL)
4	12	2	I HATE THIS PART THE PUSSYCAT DOLLS (INTERSCOPE)	ARTIST (IMPRINT/LABEL)
5	7	6	I KISSED A GIRL KATY PERRY (CAPITOL)	ARTIST (IMPRINT/LABEL)
6	6	30	WHITE HORSE TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	ARTIST (IMPRINT/LABEL)
7	-	1	BABY GIRL SUGARLAND (MERCURY NASHVILLE)	ARTIST (IMPRINT/LABEL)
8	10	6	RIGHT NOW (NA NA NA) AKON (KONVIC1/UPFRONT/SRC/UNIVERSAL MOTOWN)	ARTIST (IMPRINT/LABEL)
9	8	32	LOVE STORY TAYLOR SWIFT (BIG MACHINE)	ARTIST (IMPRINT/LABEL)
10	-	1	SAVE ME SHINEDOWN (ATLANTIC)	ARTIST (IMPRINT/LABEL)
11	-	1	THIS WOMAN'S WORK KATE BUSH (I.R.S./UMG)	ARTIST (IMPRINT/LABEL)
12	-	2	LOSE YOURSELF EMINEM (SHADY/INTERSCOPE)	ARTIST (IMPRINT/LABEL)
13	14	2	ALL SUMMER LONG KID ROCK (TOP DOG/ATLANTIC)	ARTIST (IMPRINT/LABEL)
14	-	3	GOTTA BE SOMEBODY NICKELBACK (ROADRUNNER/RBP)	ARTIST (IMPRINT/LABEL)
15	-	3	UNTOUCHED THE VERONICAS (ENGINEER/SIRE/WARNER BROS.)	ARTIST (IMPRINT/LABEL)

### YAHOO! SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/LABEL)
1	1	13	<b>#1</b> FIREFLIES OWL CITY (UNIVERSAL REPUBLIC)	ARTIST (IMPRINT/LABEL)
2	4	17	ALREADY GONE KELLY CLARKSON (19/RCA/RMG)	ARTIST (IMPRINT/LABEL)
3	2	7	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS (ROC NATION)	ARTIST (IMPRINT/LABEL)
4	5	9	REPLAY YAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE/WARNER BROS.)	ARTIST (IMPRINT/LABEL)
5	8	6	TIK TOK KESHA (KEMOSABE/RCA/RMG)	ARTIST (IMPRINT/LABEL)
6	3	14	WHATCHA SAY JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	ARTIST (IMPRINT/LABEL)
7	7	9	SEXY CHICK DAVID GUETTA FEATURING AKON (GUM/ASTRALWERKS/CAPITOL)	ARTIST (IMPRINT/LABEL)
8	6	11	3 BRITNEY SPEARS (JIVE/JLG)	ARTIST (IMPRINT/LABEL)
9	10	27	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	ARTIST (IMPRINT/LABEL)
10	11	4	FIFTEEN TAYLOR SWIFT (BIG MACHINE)	ARTIST (IMPRINT/LABEL)
11	14	2	HARD RIHANNA FEATURING JEEZY (SRP/DEF JAM/IDJMG)	ARTIST (IMPRINT/LABEL)
12	12	20	PARTY IN THE U.S.A. MILEY CYRUS (HOLLYWOOD)	ARTIST (IMPRINT/LABEL)
13	9	18	SWEET DREAMS BEYONCE (MUSIC WORLD/COLUMBIA)	ARTIST (IMPRINT/LABEL)
14	13	11	FALLIN' FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)	ARTIST (IMPRINT/LABEL)
15	15	2	DO YOU REMEMBER JAY SEAN FEATURING SEAN PAUL & LIL JON (CASH MONEY/UNIVERSAL REPUBLIC)	ARTIST (IMPRINT/LABEL)

### TOP R&B/HIP-HOP CATALOG™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	175	<b>#1</b> NUMBER ONES 23 WKS MICHAEL JACKSON (MJJ/EPIC/SONY MUSIC)	ARTIST (IMPRINT / DISTRIBUTING LABEL)
2	8	667	THE BEST OF SADE SADE (EPIC/SONY MUSIC)	ARTIST (IMPRINT / DISTRIBUTING LABEL)
3	2	53	THE ESSENTIAL MICHAEL JACKSON MICHAEL JACKSON (EPIC/LEGACY/SONY MUSIC)	ARTIST (IMPRINT / DISTRIBUTING LABEL)
4	3	445	THRILLER MICHAEL JACKSON (EPIC/LEGACY/SONY MUSIC)	ARTIST (IMPRINT / DISTRIBUTING LABEL)
5	4	85	THA CARTER III LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN/UMRG)	ARTIST (IMPRINT / DISTRIBUTING LABEL)
6	5	684	LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS BOB MARLEY AND THE WAILERS (TUFF GONG/ISLAND/UMG)	ARTIST (IMPRINT / DISTRIBUTING LABEL)
7	-	2	THE ESSENTIAL TEDDY PENDERGRASS TEDDY PENDERGRASS (PHILADELPHIA INTERNATIONAL/LEGACY/SONY MUSIC)	ARTIST (IMPRINT / DISTRIBUTING LABEL)
8	7	190	BAD MICHAEL JACKSON (EPIC/LEGACY/SONY MUSIC)	ARTIST (IMPRINT / DISTRIBUTING LABEL)
9	6	96	CURTAIN CALL: THE HITS EMINEM (SHADY/AFTERMATH/INTERSCOPE/IGA)	ARTIST (IMPRINT / DISTRIBUTING LABEL)
10	10	46	GREATEST HITS: HISTORY - VOLUME 1 MICHAEL JACKSON (EPIC/SONY MUSIC)	ARTIST (IMPRINT / DISTRIBUTING LABEL)
11	11	143	DANGEROUS MICHAEL JACKSON (EPIC/LEGACY/SONY MUSIC)	ARTIST (IMPRINT / DISTRIBUTING LABEL)
12	9	116	GOOD GIRL GONE BAD RIHANNA (SRP/DEF JAM/IDJMG)	ARTIST (IMPRINT / DISTRIBUTING LABEL)
13	-			

**HEATSEEKERS ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	REPT.
1	HOT SHOT DEBUT	1 WK	<b>#1 LAURA VEIRS</b> RAVEN MARCHING BAND 006* (14.98)	July Flame	
2	1	12	<b>ORIANTHI</b> TAL/GEFFEN 013502/JGA (9.98)	Believe	
3	3	23	<b>EDWARD SHARPE &amp; THE MAGNETIC ZEROES</b> COMMUNITY FAIRFAX 542*/VAGRANT (13.98)	Up From Below	
4	8	15	<b>FLORENCE + THE MACHINE</b> UNIVERSAL REPUBLIC 013170/UMRG (13.98)	Lungs	
5	6	47	<b>COLT FORD</b> AVERAGE JOE'S 1001 (16.98)	Ride Through The Country	
6	4	6	<b>THE TEMPER TRAP</b> LIBERATION/GLOSSNOTE 80922/COLUMBIA (12.98)	Conditions	
7	19	20	<b>SIDEWALK PROPHETS</b> FERVENT/WORD-CURB 887900/WARNER BROS. (9.98)	These Simple Truths	
8	NEW		<b>RAY WYLIE HUBBARD</b> BORDELLO 10002 (14.98)	A. Enlightenment B. Endarkenment (Hint: There Is No C)	
9	5	8	<b>BLAKROC</b> BLAKROC 33032* EX (13.98)	BlakRoc	
10	31	9	<b>GREATEST GAINER FEVER RAY</b> RABID 9408*/MUTE (14.98) Ⓢ	Fever Ray	
11	7	17	<b>LA ROUX</b> BIG LIFE/POLYDOR/CERRYTREE/INTERSCOPE 013389*/JGA (10.98)	La Roux	
12	9	60	<b>RANDY HOUSER</b> UNIVERSAL SOUTH 811699 (10.98)	Anything Goes	
13	10	17	<b>GIRLS</b> FANTASY TRASHCAN 010*/TRUE PANTHER SOUNDS (14.98)	Album	
14	11	35	<b>MATT &amp; KIM</b> FADER LABEL 0908* (11.98)	Grand	
15	22	11	<b>ASKING ALEXANDRIA</b> SUMERIAN 022 (13.98)	Stand Up And Scream	
16	16	9	<b>DAVE RAWLINGS MACHINE</b> ACONY 0908 (13.98)	A Friend Of A Friend	
17	20	73	<b>THE AIRBORNE TOXIC EVENT</b> MAJORDOMO/SHOUT! FACTORY/ISLAND 012827*/IDJMG (12.98)	The Airborne Toxic Event	
18	NEW		<b>J.STALIN</b> TOWN THIZZNESS 39/SMC (12.98)	Prenuptial Agreement	
19	NEW		<b>HILARY HAHN/MATTHIAS GOERNE/CHRISTINE SCHAFER</b> DG 013832/UNIVERSAL CLASSICS GROUP (16.98)	Bach: Violin And Voice	
20	18	12	<b>EMILY OSMENT</b> WIND-UP 13192 (14.98)	All The Right Wrongs (EP)	
21	15	5	<b>MIIKE SNOW</b> DOWNTOWN 70085* (14.98)	Miike Snow	
22	NEW		<b>JESSE WINCHESTER</b> APPLESEED 1116 (16.98)	Love Filling Station	
23	26	61	<b>ERIC HUTCHINSON</b> LET'S BREAK 460412/WARNER BROS. (13.98)	Sounds Like This	
24	32	35	<b>BO BURNHAM</b> COMEDY CENTRAL 0078 (15.98 CD/DVD) Ⓢ	Bo Burnham	
25	42	5	<b>REAL ESTATE</b> WOODSIST 0034 (14.98)	Real Estate	

**1**  
The artist's seventh album also bows at No. 1 on Top Folk Albums (available at billboard.biz/charts). Currently on tour in Europe, her trek returns to the United States Feb. 12.



**10**  
After the set was offered as the daily deal in Amazon's MP3 store Jan. 13 for \$2.99, it zips up the list with a 116% gain.



**41**  
The reality TV star's first album enters the tally after spawning a Hot Dance Club Songs hit with "More Is More," which reached No. 27 last August.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	REPT.
26	23	7	<b>WE CAME AS ROMANS</b> EQUAL VISION 175 (13.98)	To Plant A Seed	
27	30	2	<b>EASTON CORBIN</b> MERCURY NASHVILLE DIGITAL EX/UMGN (3.98)	A Little More Country Than That (EP)	
28	25	10	<b>EVERY AVENUE</b> FEARLESS 30128 (14.98)	Picture Perfect	
29	NEW		<b>FREEDY JOHNSTON</b> BAR/NONE 199 (13.98)	Rain On The City	
30	46	5	<b>COLT FORD</b> AVERAGE JOE'S 214 (14.98)	Live From The Suwannee River Jam	
31	38	13	<b>NICK SWARDSON</b> COMEDY CENTRAL 0059 (12.98)	Seriously, Who Farted?	
32	NEW		<b>WILLIAM MCDOWELL</b> E1 5103 (13.98)	As We Worship: Live	
33	RE-ENTRY		<b>GREEN RIVER ORDINANCE</b> VIRGIN 15155/CAPITOL (12.98)	Out Of My Hands	
34	40	13	<b>NELLIE MCKAY</b> VERVE 013218/IMG (13.98)	Normal As Blueberry Pie: A Tribute To Doris Day	
35	RE-ENTRY		<b>ANGEL TAYLOR</b> BLUE REVOLUTION/AWARE/COLUMBIA 27024/SONY MUSIC (10.98)	Love Travels	
36	24	16	<b>JOSHUA BELL</b> SONY CLASSICAL 52716/SONY MASTERWORKS (13.98)	At Home With Friends	
37	27	7	<b>THE ANTLERS</b> FRENCHKISS 041* (12.98)	Hospice	
38	47	3	<b>SEABIRD</b> CREDENTIAL 36965 (7.98)	Rocks Into Rivers	
39	NEW		<b>LISSIE</b> FAT POSSUM 1204* (7.98)	Why You Runnin' (EP)	
40	RE-ENTRY		<b>JONNY DIAZ</b> INO/COLUMBIA 52034/SONY MUSIC (13.98)	More Beautiful You	
41	NEW		<b>HEIDI MONTAG</b> PRATT PRODUCTIONS DIGITAL EX (9.98)	Superficial	
42	29	6	<b>FANFARLO</b> CANVASBACK/ATLANTIC 522279*/AG (13.98)	Reservoir	
43	RE-ENTRY		<b>TRAILER CHOIR</b> SHOW DOG/UNIVERSAL 025 (7.98)	Off The Hillbilly Hook (EP)	
44	28	31	<b>ATTACK ATTACK!</b> RISE 073 (13.98)	Someday Came Suddenly	
45	39	12	<b>BARONESS</b> RELEASE 7053* (14.98)	Blue Record	
46	44	11	<b>WHITE RABBITS</b> TBD 0006* (11.98)	It's Frightening	
47	RE-ENTRY		<b>ALLEN TOUSSAINT</b> NONESUCH 480380/WARNER BROS. (18.98)	The Bright Mississippi	
48	NEW		<b>PAPER TONGUES</b> A&M/OCTONE DIGITAL EX/JGA (3.98)	Ride To California (EP)	
49	NEW		<b>OWEN PALLETT</b> DOMINO 252* (14.98)	Heartland	
50	33	8	<b>THE BIG PINK</b> 4AD 2916* (14.98)	A Brief History Of Love	

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 Gospel Albums, or Top Latin Albums. If the act's subsequent albums are then ineligible to appear on Heatseeker Albums, they are ranked by Nielsen SoundScan and streaming activity data provided by online music sources. © 2010, © 2009, © 2008, © 2007, © 2006, © 2005, © 2004, © 2003, © 2002, © 2001, © 2000, © 1999, © 1998, © 1997, © 1996, © 1995, © 1994, © 1993, © 1992, © 1991, © 1990, © 1989, © 1988, © 1987, © 1986, © 1985, © 1984, © 1983, © 1982, © 1981, © 1980, © 1979, © 1978, © 1977, © 1976, © 1975, © 1974, © 1973, © 1972, © 1971, © 1970, © 1969, © 1968, © 1967, © 1966, © 1965, © 1964, © 1963, © 1962, © 1961, © 1960, © 1959, © 1958, © 1957, © 1956, © 1955, © 1954, © 1953, © 1952, © 1951, © 1950, © 1949, © 1948, © 1947, © 1946, © 1945, © 1944, © 1943, © 1942, © 1941, © 1940, © 1939, © 1938, © 1937, © 1936, © 1935, © 1934, © 1933, © 1932, © 1931, © 1930, © 1929, © 1928, © 1927, © 1926, © 1925, © 1924, © 1923, © 1922, © 1921, © 1920, © 1919, © 1918, © 1917, © 1916, © 1915, © 1914, © 1913, © 1912, © 1911, © 1910, © 1909, © 1908, © 1907, © 1906, © 1905, © 1904, © 1903, © 1902, © 1901, © 1900, © 1999, © 1998, © 1997, © 1996, © 1995, © 1994, © 1993, © 1992, © 1991, © 1990, © 1989, © 1988, © 1987, © 1986, © 1985, © 1984, © 1983, © 1982, © 1981, © 1980, © 1979, © 1978, © 1977, © 1976, © 1975, © 1974, © 1973, © 1972, © 1971, © 1970, © 1969, © 1968, © 1967, © 1966, © 1965, © 1964, © 1963, © 1962, © 1961, © 1960, © 1959, © 1958, © 1957, © 1956, © 1955, © 1954, © 1953, © 1952, © 1951, © 1950, © 1949, © 1948, © 1947, © 1946, © 1945, © 1944, © 1943, © 1942, © 1941, © 1940, © 1939, © 1938, © 1937, © 1936, © 1935, © 1934, © 1933, © 1932, © 1931, © 1930, © 1929, © 1928, © 1927, © 1926, © 1925, © 1924, © 1923, © 1922, © 1921, © 1920, © 1919, © 1918, © 1917, © 1916, © 1915, © 1914, © 1913, © 1912, © 1911, © 1910, © 1909, © 1908, © 1907, © 1906, © 1905, © 1904, © 1903, © 1902, © 1901, © 1900, © 1999, © 1998, © 1997, © 1996, © 1995, © 1994, © 1993, © 1992, © 1991, © 1990, © 1989, © 1988, © 1987, © 1986, © 1985, © 1984, © 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**THE BILLBOARD HOT 100**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	15	<b>#1</b> <b>TIK TOK</b> DR. LUKE B. BLANCO (K. SEBERT, L. GOTTFELD, B. LEVIN)	Ke\$ha KEMOSABE/RCA/RMG	1
2	2	12	<b>BAD ROMANCE</b> LADY GAGA (N. KHAYAT, S. G. GERMANOTTA)	Lady Gaga STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	2
3	3	19	<b>EMPIRE STATE OF MIND</b> SHUX, J. SEWELL, ULEPICA, HUNTE (S. C. CARTER, A. SHUCKBURN, J. SEWELL, ULEPICA, HUNTE, A. KEYS, B. ROBINSON)	Jay-Z + Alicia Keys ROC-A-FELLA	1
4	8	12	<b>GREATEST GAINER/AIRPLAY</b> <b>BEDROCK</b> M. B. CARROLL, J. APARNA, J. HANNA, J. HILL, B. STREIBER, J. BROWN, S. GIBBY, T. HEBERT, J. KELLY, J. GARDIN	Young Money Featuring Lloyd CASH MONEY/UNIVERSAL MOTOWN	4
5	4	22	<b>REPLAY</b> J. ROTEM, J. ROTEM, K. JONES, K. ANDERSON, J. DESROULEAUX, T. THERON, T. THOMAS	Iyaz TIME IS MONEY/BELUGA HEIGHTS/REPRISE	2
6	6	24	<b>SEXY CHICK</b> D. GUETTA, S. VEE, J. C. SINDRES, J. D. GUETTA, J. C. SINDRES, G. TUNFORD, S. VEE, A. THIAN	David Guetta Featuring Akon GUM/ASTRALwerks/CAPITOL	6
7	23	16	<b>GREATEST GAINER/DIGITAL</b> <b>HEY, SOUL SISTER</b> M. TERRE, F. ESPIONAGE (F. MONAHAN, E. LIND, A. BJORKLUND)	Train AWAKE/COLUMBIA	7
8	9	15	<b>HARD</b> C. STEWART, T. NASH (T. NASH, C. A. STEWART, R. FENTY, J. W. JENKINS)	Rihanna Featuring Jeezy SRP/DEF JAM/JMG	8
9	5	22	<b>FIREFLIES</b> A. YOUNG, M. THIESSEN (A. YOUNG)	Owl City UNIVERSAL REPUBLIC	1
10	14	21	<b>HOW LOW</b> T-MINUS (C. BRIDGES, T. WILLIAMS, C. RIDENHOUR, E. SADLER, H. SHOCKLEE)	Ludacris DTP/DEF JAM/JMG	10
11	12	9	<b>I GOTTA FEELING</b> D. GUETTA, F. FRIESTERER, W. ADAMS, A. PINEDA, J. GOMEZ, S. FERGUSON, D. GUETTA, F. FRIESTERER	The Black Eyed Peas INTERSCOPE	1
12	7	-	<b>BLAH BLAH BLAH</b> K. SEBERT, B. LEVIN, N. HITCH, S. FOREMAN	Ke\$ha Featuring 3OH!3 KEMOSABE/RCA/RMG	7
13	13	11	<b>DO YOU REMEMBER</b> J. REMY, BOBBYBASS (J. SEAN, J. GOTTER, F. STOR, J. SKALLER, R. LAROW, S. P. PERKINS, J. H. SMITH, J. PERKINS)	Jay Sean Featuring Sean Paul & Lil Jon CASH MONEY/UNIVERSAL REPUBLIC	10
14	11	8	<b>WHATCHA SAY</b> J. ROTEM (J. ROTEM, K. ANDERSON, J. DESROULEAUX, J. HEAP)	Jason Derulo BELUGA HEIGHTS/WARNER BROS.	2
15	34	46	<b>IMMA BE</b> K. HARRIS, WILLIAM (W. ADAMS, A. PINEDA, J. GOMEZ, S. FERGUSON, K. HARRIS, J. TANKEL, D. FODER, T. BRENNECK, M. DELLER)	The Black Eyed Peas INTERSCOPE	15
16	10	7	<b>DOWN</b> J. REMY, BOBBYBASS (J. SEAN, J. GOTTER, R. LAROW, J. SKALLER, J. PERKINS, D. CARTER)	Jay Sean Featuring Lil Wayne CASH MONEY/UNIVERSAL REPUBLIC	1
17	19	20	<b>NEED YOU NOW</b> P. WORLEY, LADY ANTEBELLUM (D. HAYWOOD, C. KELLEY, H. SCOTT, J. KEAR)	Lady Antebellum CAPITOL NASHVILLE	5
18	24	23	<b>TWO IS BETTER THAN ONE</b> B. HOWES (M. JOHNSON)	Boys Like Girls Featuring Taylor Swift COLUMBIA	18
19	28	40	<b>SAY AAH</b> Y. YONNY, D. CORELL, T. TAYLOR (R. M. FEREBEE, JR., T. NEVSON, T. SCALES, S. COBBELL)	Trey Songz Featuring Fabolous SONG BOOK/ATLANTIC	19
20	31	37	<b>TELEPHONE</b> R. JERONIS, LADY GAGA (S. G. GERMANOTTA, R. JERONIS, L. DANIELS, L. FRANKLIN, B. KNOWLES)	Lady Gaga Featuring Beyonce STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	20
21	26	33	<b>ACCORDING TO YOU</b> H. BENSON (S. DIAMOND, A. FRAMPTON)	Orianthi TAL/GEFFEN/INTERSCOPE	21
22	16	17	<b>YOU BELONG WITH ME</b> N. CHAPMAN, T. SWIFT (T. SWIFT, L. ROSE)	Taylor Swift BIG MACHINE/UNIVERSAL REPUBLIC	2
23	18	19	<b>FOREVER</b> B. D. IGA (M. SAMUELS, A. GRAHAM, K. WEST, D. CARTER, M. MATTERS)	Drake Featuring Kanye West, Lil Wayne & Eminem HARVEY MASON, ZONE 4, STREAMLINE/INTERSCOPE	8
24	15	16	<b>3</b> M. MARTIN, S. SHELLBACK (K. S. MARTIN, S. SHELLBACK, T. AMBER)	Britney Spears JIVE/JLG	3
25	33	30	<b>LIVE LIKE WE'RE DYING</b> S. KIPNER, A. FRAMPTON (S. KIPNER, A. FRAMPTON, D. O'DONOGHUE, M. SHEEHAN)	Kiis Allen JIVE/JLG	25
26	17	10	<b>PARTY IN THE U.S.A.</b> DR. LUKE (L. GOTTFELD, C. KELLY, J. CORNISH)	Miley Cyrus HOLLYWOOD	3
27	22	14	<b>PAPARAZZI</b> R. FUSARI, LADY GAGA (S. G. GERMANOTTA, R. FUSARI)	Lady Gaga STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	6
28	25	26	<b>ALREADY GONE</b> R. TEDDER (K. CLARKSON, R. TEDDER)	Kelly Clarkson RCA/RMG	13
29	36	42	<b>NATURALLY</b> A. ARMATO, T. JAMES (A. ARMATO, T. JAMES, D. KARAOGLU)	Selena Gomez & The Scene HOLLYWOOD	29
30	21	13	<b>MEET ME HALFWAY</b> K. HARRIS, WILLIAM (W. ADAMS, A. PINEDA, J. GOMEZ, S. FERGUSON, K. HARRIS, J. BAPTISTE, S. GORDON, K. DRZOL, K. B. ZINER, B. CHASE)	The Black Eyed Peas INTERSCOPE	7
31	32	32	<b>TIE ME DOWN</b> JAY-NARI (E. H. BENJAMIN, V. D. A. THOMAS)	New Boyz Featuring Ray J SHOUTY/ASYLUM/WARNER BROS.	26
32	41	61	<b>CARRY OUT</b> TIMBALAND, JROC (T. MOSLEY, J. HARMON, J. TIMBERLAKE, T. CLAYTON, B. BEANZ)	Timbaland Featuring Justin Timberlake MOSLEY/BLACKGROUND/INTERSCOPE	31
33	29	25	<b>USE SOMEBODY</b> A. PETRAGLIA, J. KING (C. FOLLOWILL, J. FOLLOWILL, M. FOLLOWILL, N. FOLLOWILL)	Kings Of Leon RCA/RMG	4
34	35	27	<b>EVACUATE THE DANCEFLOOR</b> M. REUTER, Y. PEIFER (Y. PEIFER, A. ESHUIS, M. REUTER)	Cascada ROBBINS	25
35	30	22	<b>SWEET DREAMS</b> JIM JONSON, W. WILKINS, RICO LOVE (B. KNOWLES, J. G. SCHEFFER, W. WILKINS, RICO LOVE)	Beyonce MUSIC WORLD/COLUMBIA	10
36	37	28	<b>FIFTEEN</b> N. CHAPMAN, T. SWIFT (T. SWIFT)	Taylor Swift UNIVERSAL REPUBLIC/BIG MACHINE	23
37	44	50	<b>IN MY HEAD</b> J. ROTEM (J. ROTEM, K. ANDERSON, J. DESROULEAUX, K. KELLY)	Jason Derulo BELUGA HEIGHTS/WARNER BROS.	37
38	38	36	<b>MONEY TO BLOW</b> DRUMMA BOY (B. WILLIAMS, A. GRAHAM, C. GHOLSON)	Birdman Featuring Lil Wayne & Drake CASH MONEY/UNIVERSAL MOTOWN	26
39	40	41	<b>GANGSTA LUV</b> C. STEWART, T. NASH (T. NASH, C. A. STEWART, C. C. BROADUS, JR.)	Snoop Dogg Featuring The-Dream DOGGYSTYLE/PRIORITY/CAPITOL	35
40	52	52	<b>HAVEN'T MET YOU YET</b> B. ROCK (A. FOSTER, A. CHANG, M. BUBLE)	Michael Buble 143/REPRISE	40
41	46	49	<b>THE TRUTH</b> M. KNOX (B. JAMES, A. MONROE)	Jason Aldean BROKEN BOW	41
42	39	28	<b>FALLIN' FOR YOU</b> R. NOWELS, K. CAILLAT, J. SHANKS (C. CAILLAT, R. NOWELS)	Colbie Caillat UNIVERSAL REPUBLIC	12
43	50	45	<b>IF YOU ONLY KNEW</b> R. CAVALLO (B. SMITH, D. BASSETT)	Shinedown ATLANTIC	42
44	47	43	<b>SMILE</b> R. CAVALLO (M. SHAFFER, B. DALY, J. HARDING, J. BOSE)	Uncle Kracker TOP DOG/ATLANTIC	43
45	43	35	<b>COWBOY CASANOVA</b> M. BRIGHT (C. UNDERWOOD, M. ELIZONDO, B. JAMES)	Carrie Underwood 19/ARISTA NASHVILLE	11
46	49	55	<b>TRY SLEEPING WITH A BROKEN HEART</b> J. BHASKER (J. BHASKER, A. KEYS, PREYHOLDS)	Alicia Keys MBK/JRMG	27
47	51	47	<b>WHITE LIAR</b> FLUIDDELL, M. WRUCKE (M. LAMBERT, N. HEMBY)	Miranda Lambert COLUMBIA (NASHVILLE)	38
48	56	56	<b>LIFE AFTER YOU</b> H. BENSON (C. DAUGHTRY, C. KROEGER, B. JAMES, J. MOI)	Daughtry 19/RCA/RMG	48
49	53	64	<b>IT KILLS ME</b> J. FENIX, A. MARTIN (A. MARTIN, R. LITTLE, JOHN, JR., L. CARR, E. SHULMAN)	Melanie Fiona SRC/UNIVERSAL MOTOWN	49
50	57	60	<b>ALL THE RIGHT MOVES</b> R. TEDDER (R. TEDDER)	OneRepublic MOSLEY/INTERSCOPE	50
51	64	65	<b>WHY DON'T WE JUST DANCE</b> F. ROGERS (J. BEAVERS, J. SINGLETON, D. BROWN)	Josh Turner MCA Nashville	51
52	48	39	<b>ONE LESS LONELY GIRL</b> E. LEWIS, B. MUHAMMAD, S. PHAMILLON, H. SHIN (E. LEWIS, B. MUHAMMAD, S. PHAMILLON, H. SHIN)	Justin Bieber ISLAND/IDJMG	16
53	67	75	<b>SHUT IT DOWN</b> C. SPARKS, D. SNAKES, A. K. LOGAN, DE GUALLE (A. C. PEREZ, C. SPARKS, A. THAM, W. GRIGAHCHIE)	Pitbull Featuring Akon MR. 305/POLO GROUNDS/JRMG	53
54	55	51	<b>SOUTHERN VOICE</b> B. GALLIMORE, T. MCGRAW, D. SMITH (T. DOUGLAS, B. DIPIERO)	Tim McGraw CURB	49
55	65	70	<b>WHATAYA WANT FROM ME</b> M. MARTIN, S. SHELLBACK (PINK, K. S. MARTIN, S. SHELLBACK)	Adam Lambert 19/RCA/RMG	55



Track holds at No. 1 for a fifth week while moving atop Hot 100 Airplay (2-1) with 119.7 million listener impressions.



Rapper ties Jay-Z for most Hot 100 top 10s since 2000 with his 14th appearance in the upper tier, half of which have come as a featured vocalist.



While title track from the trio's upcoming sophomore album re-builed at No. 17 due to increased pop radio play, a fourth album cut enters at No. 72. iTunes continues its count-down to the Jan. 26 release with yet one more release, "Our Kind of Love," which should debut next issue.

Crooner captures his first top 40 Hot 100 hit. His prior best showing was with "Everything" (No. 46) in April 2007.

Venerable act scores its best Hot 100 debut with its first charting track since 2001's "By Your Side." In anticipation of the group's upcoming new studio album, "The Best of Sade" has its best sales week since 2005 (8,000), re-entering the Billboard 200 at No. 56 thanks to a recent iTunes promotion.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
56	20	18	<b>DROP THE WORLD</b> C. N. CASH, SUPP. CLUB, B. CARR (D. CARTER, J. WOODARD, M. MATHERS, L. E. RESTO, M. STRANGE, C. HOLLIS)	Lil Wayne Featuring Eminem CASH MONEY/UNIVERSAL MOTOWN	18
57	45	31	<b>I CAN TRANSFORM YA</b> SWIZZ BEATZ (C. BROWN, J. BOYD, K. DEAN, J. A. BEREAL, D. CARTER)	Chris Brown Featuring Lil Wayne & Swizz Beatz JIVE/JLG	20
58	NEW	1	<b>SOLDIER OF LOVE</b> SADE, M. PELA (S. ADU, A. MALE, S. MATTHEWMAN, P. S. DENNMAN)	Sade Epic	58
59	27	-	<b>YOUR LOVE IS MY DRUG</b> DR. LUKE, B. BLANCO, AMMO (K. SEBERT, P. SEBERT, J. COLEMAN)	Ke\$ha KEMOSABE/RCA/RMG	27
60	66	63	<b>NEVER GONNA BE ALONE</b> R. J. LANGE, J. MOI (NICKELBACK, R. J. LANGE, C. KROEGER)	Nickelback ROADRUNNER/RRP	58
61	63	66	<b>I WANNA MAKE YOU CLOSE YOUR EYES</b> B. BEAVERS, D. BENTLEY (B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE	52
62	61	57	<b>SPOTLIGHT</b> F. DOW, DA DON (R. DAVID, U. RAYMOND, V. J. JONES)	Gucci Mane Featuring Usher BRICK SQUAD/ASYLUM/WARNER BROS.	42
63	68	62	<b>I AM</b> S. TARGATE (M. J. RUDGE, M. S. ERIKSEN, T. E. HERMANSEN, J. AUSTIN, E. DEAN, M. BETTE)	Mary J. Blige MTRIARCH/GEFFEN/INTERSCOPE	63
64	77	87	<b>I WANNA ROCK</b> S. DEVILLE (C. C. BROWN, JR., E. MOLINA, R. GINYARD, JR.)	Snoop Dogg DOGGYSTYLE/PRIORITY/CAPITOL	64
65	54	62	<b>I INVENTED SEX</b> LOS DAMEYZTO (C. MCKINNEY, T. SCALES, T. NEVSON, A. GRAHAM)	Trey Songz Featuring Drake SONG BOOK/ATLANTIC	42
66	73	84	<b>BREAKAVEN</b> D. O'DONOGHUE, M. SHEEHAN, A. FRAMPTON, S. A. KIPNER (D. O'DONOGHUE, M. SHEEHAN, A. FRAMPTON, S. KIPNER)	The Script PHONOGENIC/EPIC	66
67	62	58	<b>UPRISING</b> MUSE (M. BELLAMY)	Muse HELMUT-3/WARNER BROS.	37
68	70	71	<b>HISTORY IN THE MAKING</b> F. ROGERS (D. RUCKER, F. ROGERS, S. MILLS)	Darius Rucker CAPITOL NASHVILLE	64
69	59	54	<b>CONSIDER ME GONE</b> R. MCENTRINE, M. BRIGHT (S. DIAMOND, M. GREEN)	Reba STARSTRUCK/VALORY	38
70	74	79	<b>HEARTBREAK WARFARE</b> J. MAYER, S. JORDAN (J. MAYER)	John Mayer Columbia	70
71	79	98	<b>HALFWAY GONE</b> J. COLE, L. FIFEHOUSE (J. WADE, J. COLE, K. RUDOLF, J. KASHER)	Lifehouse GEFFEN/INTERSCOPE	71
72	NEW	1	<b>READY TO LOVE AGAIN</b> P. WORLEY, LADY ANTEBELLUM (D. HAYWOOD, C. KELLEY, H. SCOTT, BUSBEE)	Lady Antebellum CAPITOL NASHVILLE	72
73	71	68	<b>HILLBILLY BONE</b> S. HENDRICKS (C. WISEMAN, L. LAIRD)	Blake Shelton Featuring Trace Adkins WARNER BROS. (NASHVILLE)/WRN	65
74	69	53	<b>DO I</b> J. STEVENS (L. BRYAN, C. KELLEY, D. HAYWOOD)	Luke Bryan CAPITOL NASHVILLE	34
75	78	74	<b>SOMEDAY</b> M. SERLETIC (R. THOMAS, M. SERLETIC, S. CARTER)	Rob Thomas EMBLEM/ATLANTIC	72
76	60	48	<b>BABY BY ME</b> P. BULLETT (J. C. JACKSON, JR., J. JONES, S. SMITH)	50 Cent Featuring Ne-Yo SHADY/AFTRMATH/INTERSCOPE	28
77	83	95	<b>SHOTS</b> L. MFAO (S. GORDY, S. A. GORDY, J. H. SMITH, E. DELATORRE)	LMFAO Featuring Lil Jon PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE	77
78	NEW	1	<b>ON TO THE NEXT ONE</b> SWIZZ BEATZ (S. C. CARTER, K. DEAN, G. AUGER, X. DEROSNAY, J. CHATON)	Jay-Z + Swizz Beatz ROC NATION	78
79	58	44	<b>GIVE IT UP TO ME</b> TIMBALAND, JROC (T. MOSLEY, S. J. MEBARAK, R. PULLA, A. GHOST, D. CARTER)	Shakira Featuring Lil Wayne Epic	29
80	87	89	<b>AMERICAN SATURDAY NIGHT</b> F. ROGERS (B. PAISLEY, A. GORLEY, X. LOVELADE)	Brad Paisley ARISTA NASHVILLE	80
81	75	72	<b>EIGHT SECOND RIDE</b> J. RITCHIEY (J. D. WENK, D. DURRANCE)	Jake Owen RCA NASHVILLE	70
82	94	-	<b>SAY SOMETHING</b> TIMBALAND, JROC (T. MOSLEY, J. HARMON, A. GRAHAM, T. CLAYTON, J. MAULTSBY)	Timbaland Featuring Drake MOSLEY/BLACKGROUND/INTERSCOPE	82
83	72	69	<b>CRAWL</b> A. MESSINGER, M. ATWEH (C. BROWN, A. MESSINGER, N. ATWEH, L. BOYD)	Chris Brown JIVE/JLG	53
84	89	97	<b>TEMPORARY HOME</b> M. BRIGHT (C. UNDERWOOD, L. LAIRD, Z. MALOY)	Carrie Underwood 19/ARISTA NASHVILLE	84
85	88	91	<b>CRYIN' FOR ME (WAYMAN'S SONG)</b> T. KEITH, M. WRIGHT (T. KEITH)	Toby Keith SHOW DOG/UNIVERSAL	85
86	NEW	1	<b>SET THE FIRE TO THE THIRD BAR</b> J. LEE (G. LIGHTBODY, N. CONNOLLY, T. SIMPSON, J. QUINN, P. WILSON)	Snow Patrol Feat. Martha Wainwright POLYDOR/FICTION/GEFFEN/INTERSCOPE	86
87	92	96	<b>THAT'S HOW COUNTRY BOYS ROLL</b> C. CHAMBERLAIN, B. CURRINGTON (B. CURRINGTON, D. DAVIDSON, B. JONES)	Billy Currington MERCURY NASHVILLE	85
88	NEW	1	<b>WHEN I LOOK AT YOU</b> J. SHANKS (J. M. SHANKS, H. LINDSEY)	Miley Cyrus HOLLYWOOD	88
89	86	92	<b>SEX THERAPY</b> POLOW DA DON, HOT SAUCE (R. THICKE, E. DEAN, J. JONES, P. WARD, H. WIENER, S. GUTTLER, J. GLUCK, W. GOLD)	Robin Thicke STAR TRAK/INTERSCOPE	79
90	76	59	<b>RUSSIAN ROULETTE</b> C. HARMONY, NE-YO (S. SMITH, C. HARMON)	Rihanna SRP/DEF JAM/JMG	9
91	84	88	<b>1901</b> PHOENIX, P. ZDAR (PHOENIX)	Phoenyx LOYALTY/GLASSNOTE/RED	84
92	NEW	1	<b>'TIL SUMMER COMES AROUND</b> D. HUFF, K. URBAN (M. POWELL, K. URBAN)	Keith Urban CAPITOL NASHVILLE	92
93	80	73	<b>I WILL NOT BOW</b> D. BENEATH (B. BURNLEY)	Breaking Benjamin HOLLYWOOD	40
94	90	76	<b>BREAK</b> H. BENSON (THREE DAYS GRACE, B. STOCK)	Three Days Grace JIVE/JLG	73
95	100	-	<b>A LITTLE MORE COUNTRY THAN THAT</b> C. CHAMBERLAIN (D. POYTHRESS, R. L. FEEK, W. VARBLE)	Easton Corbin MERCURY NASHVILLE	95
96	81	80	<b>PAPERS</b> S. GARRETT, ZAYTOVEN (U. RAYMOND, IV, S. GARRETT, X. DOTSON, A. MATHIS)	Usher LAFACE/JLG	31
97	91	93	<b>HOT MESS</b> M. CARNO, B. B. BULLY (C. COBRA, STARSHIP, M. CARNO, GO. DIXON, K. FLOD, P. LAMORE, S. WAP, S. F. ALI, UJ. KASHER, K. OGBURN)	Cobra Starship DEGANS/5.15/EV/MBE/RRP	64
98	NEW	1	<b>HIGHWAY 20 RIDE</b> Z. STEGALL, Z. BROWN (Z. BROWN, W. DURRETTE)	Zac Brown Band HOME GROWN/ATLANTIC/BIGGER PICTURE	98
99	NEW	1	<b>JUST BREATHE</b> B. O'BRIEN (E. VEDDER)	Pearl Jam MONKEYWRENCH	99
100	RE-ENTRY	2	<b>HEY DADDY (DADDY'S HOME)</b> THE RUNNERS, RICO LOVE (RICO LOVE, A. HARR, J. JACKSON, U. RAYMOND, IV)	Usher Featuring Phies LAFACE/JLG	94

**BETWEEN THE BULLETS**  
**TRAIN SPEEDS INTO HOT 100 TOP 10**



Train revisits the Billboard Hot 100 top 10 for a second time (and first in more than eight years) as "Hey, Soul Sister" soars 23-7 in its 16th chart week. The act last reached the upper tier with its second charting single, "Drops of Jupiter (Tell Me)," which peaked at No. 5 in June 2001. "Sister" sells 172,000 downloads (up 81%), with increased radio play the main driver. The track improves by 10% on Hot 100 Airplay (66-59) and bullets on Adult Top 40 (4-4) and Adult Contemporary (28-27). On the Billboard 200, album "Save Me, San Francisco" posts its best rank (114-74) since its second week on the chart in November.

—Silvio Pietrolungo

**HOT 100 AIRPLAY™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	12	#1 TIK TOK	KESHA (KEMOSABE/RCA/RMG)	26	23	12	ARTIST TO BLOW	BRODMAN FEAT. LI WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN)	51	57	14	SMILE	UNCLE KRACKER (TOP DOG/ATLANTIC)
2	3	12	BAD ROMANCE	LADY GAGA (STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE)	27	26	18	FIFTEEN	TAYLOR SWIFT (UNIVERSAL REPUBLIC/BIG MACHINE)	52	55	6	SHUT IT DOWN	PITBULL FEAT. AKON (MR. 305/POLO GROUNDS/J/RMG)
3	1	17	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS (ROC NATION)	28	25	32	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)	53	58	9	THAT'S HOW COUNTRY BOYS ROLL	BILLY CURRINGTON (MERCURY)
4	5	16	SEXY CHICK	DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)	29	31	14	SOUTHERN VOICE	JASON ALDEAN (BROKEN BOW)	54	46	18	DO I	LUKE BRYAN (CAPITOL NASHVILLE)
5	4	15	REPLAY	IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)	30	34	12	THE TRUTH	JASON ALDEAN (BROKEN BOW)	55	62	7	CRYIN' FOR ME (WAYMAN'S SONG)	TODD KEITH (SHOW DOG/UNIVERSAL)
6	10	8	BEDROCK	YOUNG MONEY FEAT. LLOYD (CASH MONEY/UNIVERSAL MOTOWN)	31	39	6	TELEPHONE	LADY GAGA FEAT. BEYONCÉ (STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE)	56	51	22	PARTY IN THE U.S.A.	MILEY CYRUS (HOLLYWOOD)
7	6	10	HARD	RIHANNA FEAT. JEEZY (SRP/DEF. JAM/IDJMG)	32	29	16	I WANNA MAKE YOU CLOSE YOUR EYES	DIERKS BENTLEY (CAPITOL NASHVILLE)	57	60	11	SOMEDAY	ROB THOMAS (EMBLEM/ATLANTIC)
8	8	38	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	33	37	8	TWO IS BETTER THAN ONE	BOYS LIKE GIRLS FEAT. TAYLOR SWIFT (COLUMBIA)	58	61	10	EIGHT SECOND RIDE	JAKE OWEN (RCA NASHVILLE)
9	7	15	FIREFLIES	OWL CITY (UNIVERSAL REPUBLIC)	34	36	7	ACCORDING TO YOU	ORIANTHI (TAL/GEFFEN/INTERSCOPE)	59	66	7	HEY, SOUL SISTER	TRAIN (AWARE/COLUMBIA)
10	18	7	HOW LOW	LUDACRIS (DTP/DEF. JAM/IDJMG)	35	35	13	WHITE LIAR	MIRANDA LAMBERT (COLUMBIA (NASHVILLE))	60	65	6	'TIL SUMMER COMES AROUND	KEITH URBAN (CAPITOL NASHVILLE)
11	11	19	ALREADY GONE	KELLY CLARKSON (19/RCA/RMG)	36	28	12	GANGSTA LUV	SNOOP DOGG FEAT. THE-DREAM (DOGGYSTYLE/PRIORITY/CAPITOL)	61	69	3	TEMPORARY HOME	CARRIE UNDERWOOD (19/ARISTA NASHVILLE)
12	9	22	WHATCHA SAY	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	37	32	18	MEET ME HALFWAY	THE BLACK EYED PEAS (INTERSCOPE)	62	54	18	BAD HABITS	MAXWELL (COLUMBIA)
13	12	11	DO YOU REMEMBER	JAY SEAN FEAT. SEAN PAUL & LL JON (CASH MONEY/UNIVERSAL REPUBLIC)	38	53	6	I WANNA ROCK	SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	63	47	15	PAPERS	USHER (LAFACE/JLG)
14	17	10	SAY AAH	TREY SONGZ FEAT. FABOLOUS (SONG BOOK/ATLANTIC)	39	52	3	IMMA BE	THE BLACK EYED PEAS (INTERSCOPE)	64	63	9	NEVER GONNA BE ALONE	NICKELBACK (ROADRUNNER/RFP)
15	13	26	DOWN	JAY SEAN FEAT. LL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	40	43	8	AMERICAN SATURDAY NIGHT	BRAD PAISLEY (ARISTA NASHVILLE)	65	71	5	SOLDIER OF LOVE	SADE (EPIC)
16	15	19	FOREVER	DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)	41	38	20	EVACUATE THE DANCEFLOOR	CASCADA (ROBBINS)	66	68	2	SEX THERAPY	ROBIN THICKE (STAR TRAK/INTERSCOPE)
17	19	16	I INVENTED SEX	TREY SONGZ FEAT. DRAKE (SONG BOOK/ATLANTIC)	42	40	11	IF YOU ONLY KNEW	SHINEDOWN (ATLANTIC)	67	-	1	SAY SOMETHING	TIMBALAND FEAT. DRAKE (MOSLEY/BLACKGROUND/INTERSCOPE)
18	20	9	IT KILLS ME	MELANIE FIDIA (SRC/UNIVERSAL MOTOWN)	43	41	13	HISTORY IN THE MAKING	DAROU BUCKER (CAPITOL NASHVILLE)	68	50	14	BABY BY ME	50 CENT FEAT. NE-YO (SHADY/AFTERMATH/INTERSCOPE)
19	14	20	SWEET DREAMS	BEYONCÉ (MUSIC WORLD/COLUMBIA)	44	42	9	WHY DON'T WE JUST DANCE	JOSH TURNER (MCA NASHVILLE)	69	-	1	IN MY HEAD	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
20	16	15	3	BRITNEY SPEARS (JIVE/JLG)	45	45	5	HAVEN'T MET YOU YET	MICHAEL BUBBLE (143/REPRISE)	70	59	19	COWBOY CASANOVA	CARRIE UNDERWOOD (19/ARISTA NASHVILLE)
21	21	35	USE SOMEBODY	KINGS OF LEON (RCA/RMG)	46	48	6	I AM	MARY J. BLIGE (MATRIRARCH/GEFFEN/INTERSCOPE)	71	75	2	HILLBILLY BONE	BLAKE SHELTON FEAT. TRACE ADAMS (WARNER BROS. (NASHVILLE)/RFP)
22	27	10	TIE ME DOWN	NEW BOYZ FEAT. RAY J. (SHOTTY/ASYLUM/WARNER BROS.)	47	33	15	CONSIDER ME GONE	REBA (STARTRUCK/VALORY)	72	73	5	HURRY HOME	JASON MICHAEL CARROLL (ARISTA NASHVILLE)
23	30	18	NEED YOU NOW	LADY ANTEBELLUM (CAPITOL NASHVILLE)	48	44	7	TRY SLEEPING WITH A BROKEN HEART	ALICIA KEYS (MBAK/J/RMG)	73	70	11	TWANG	GEORGE STRAIT (MCA NASHVILLE)
24	22	20	PAPARAZZI	LADY GAGA (STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE)	49	49	8	LIVE LIKE WE'RE DYING	KRIS ALLEN (19/JIVE/JLG)	74	-	1	A LITTLE MORE COUNTRY THAN THAT	EASTON CORBIN (MERCURY NASHVILLE)
25	24	23	FALLIN' FOR YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	50	56	4	CARRY OUT	TIMBALAND FEAT. JUSTIN TIMBERLAKE (MOSLEY/BLACKGROUND/INTERSCOPE)	75	64	10	SPOTLIGHT	GUCCI MAINE FEAT. USHER (BRICK SQUAD/ASYLUM/WARNER BROS.)

1,247 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

**HOT DIGITAL SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	15	#1 TIK TOK	KESHA (KEMOSABE/RCA/RMG)		26	9	3	DROP THE WORLD	LI WAYNE FEAT. EMINEM (CASH MONEY/UNIVERSAL MOTOWN)		51	-	1	WHEN I LOOK AT YOU	MILEY CYRUS (HOLLYWOOD)	
2	3	12	BAD ROMANCE	LADY GAGA (STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE)	■	27	34	6	IN MY HEAD	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)		52	46	14	MONEY TO BLOW	BRODMAN FEAT. LI WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN)	
3	14	15	HEY, SOUL SISTER	TRAIN (AWARE/COLUMBIA)	●	28	23	21	PAPARAZZI	LADY GAGA (STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE)	■	53	41	42	SINGLE LADIES (PUT A RING ON IT)	BEYONCÉ (MUSIC WORLD/COLUMBIA)	■
4	7	8	BEDROCK	YOUNG MONEY FEAT. LLOYD (CASH MONEY/UNIVERSAL MOTOWN)	■	29	26	18	FOREVER	DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)	■	54	56	66	JUST DANCE	LADY GAGA FEAT. COLBY ODONIS (STREAMLINE/KONJIVE/INTERSCOPE)	■
5	2	2	BLAH BLAH BLAH	KESHA FEAT. 3OH3 (KEMOSABE/RCA/RMG)	■	30	13	2	YOUR LOVE IS MY DRUG	KESHA (KEMOSABE/RCA/RMG)	■	55	43	49	USE SOMEBODY	KINGS OF LEON (RCA/RMG)	■
6	5	19	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS (ROC NATION)	■	31	33	11	TIE ME DOWN	NEW BOYZ FEAT. RAY J. (SHOTTY/ASYLUM/WARNER BROS.)	■	56	73	2	BREAKAWAY	THE SCRIPT (PHONOGENIC/EPIC)	■
7	4	22	REPLAY	IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)	■	32	42	7	TRY SLEEPING WITH A BROKEN HEART	ALICIA KEYS (MBAK/J/RMG)	■	57	55	7	TRY SLEEPING WITH A BROKEN HEART	ALICIA KEYS (MBAK/J/RMG)	■
8	6	22	FIREFLIES	OWL CITY (UNIVERSAL REPUBLIC)	■	33	29	15	3	BRITNEY SPEARS (JIVE/JLG)	■	58	61	7	THE TRUTH	JASON ALDEAN (BROKEN BOW)	■
9	11	25	SEXY BITCH	DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)	■	34	31	42	BOOM BOOM POW	THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)	■	59	49	33	RIGHT ROUND	FLO RIDA (PDE BOY/ATLANTIC)	■
10	10	8	HARD	RIHANNA FEAT. JEEZY (SRP/DEF. JAM/IDJMG)	■	35	35	23	EVACUATE THE DANCE FLOOR	CASCADA (ROBBINS)	■	60	63	8	IF YOU ONLY KNEW	SHINEDOWN (ATLANTIC)	■
11	8	32	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)	■	36	44	15	ALL THE RIGHT MOVES	ONEREPUBLIC (MOSLEY/INTERSCOPE)	■	61	70	7	SPOTLIGHT	GUCCI MAINE FEAT. USHER (BRICK SQUAD/ASYLUM/WARNER BROS.)	■
12	15	6	NATURALLY	SELENA GOMEZ & THE SCENE (HOLLYWOOD)	■	37	-	1	READY TO LOVE AGAIN	LADY ANTEBELLUM (CAPITOL NASHVILLE)	■	62	54	25	ALREADY GONE	KELLY CLARKSON (19/RCA/RMG)	■
13	25	5	IMMA BE	THE BLACK EYED PEAS (INTERSCOPE)	■	38	36	17	COWBOY CASANOVA	CARRIE UNDERWOOD (19/ARISTA NASHVILLE)	●	63	51	12	FIFTEEN	TAYLOR SWIFT (BIG MACHINE)	■
14	17	6	HOW LOW	LUDACRIS (DTP/DEF. JAM/IDJMG)	■	39	32	15	I CAN TRANSFORM YA	CHRIS BROWN FEAT. LI WAYNE & SWIZZ BEATZ (JIVE/JLG)	■	64	60	19	UPRISING	MUSE (HELIUM-3/WARNER BROS.)	■
15	19	22	NEED YOU NOW	LADY ANTEBELLUM (CAPITOL NASHVILLE)	■	40	40	56	POKER FACE	LADY GAGA (STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE)	■	65	47	23	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST (ROC NATION)	■
16	20	11	DO YOU REMEMBER	JAY SEAN FEAT. SEAN PAUL & LL JON (CASH MONEY/UNIVERSAL REPUBLIC)	■	41	58	11	HAVEN'T MET YOU YET	MICHAEL BUBBLE (143/REPRISE)	■	66	-	2	SHUT IT DOWN	PITBULL FEAT. AKON (MR. 305/POLO GROUNDS/J/RMG)	■
17	18	23	PARTY IN THE U.S.A.	MILEY CYRUS (HOLLYWOOD)	■	42	28	25	ONE TIME	JUSTIN BIEBER (ISLAND/IDJMG)	■	67	52	24	SWEET DREAMS	BEYONCÉ (MUSIC WORLD/COLUMBIA)	■
18	27	10	LIVE LIKE WE'RE DYING	KRIS ALLEN (19/JIVE/JLG)	■	43	50	24	SMILE	UNCLE KRACKER (TOP DOG/ATLANTIC)	●	68	-	1	WHY DON'T WE JUST DANCE	JOSH TURNER (MCA NASHVILLE)	■
19	22	13	TWO IS BETTER THAN ONE	BOYS LIKE GIRLS FEAT. TAYLOR SWIFT (COLUMBIA)	●	44	37	38	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE)	■	69	71	8	WHITE LIAR	MIRANDA LAMBERT (COLUMBIA (NASHVILLE))	■
20	30	8	TELEPHONE	LADY GAGA FEAT. BEYONCÉ (STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE)	■	45	62	4	SHOTS	LIFEGARD FEAT. LL JON (PARTY ROCK/WALLA/CHERRYTREE/INTERSCOPE)	■	70	-	2	HEARTBREAK WARFARE	JOHN MAYER (COLUMBIA)	■
21	24	6	ACCORDING TO YOU	ORIANTHI (TAL/GEFFEN/INTERSCOPE)	■	46	65	3	WHATAYA WANT FROM ME	ADAM LAMBERT (19/RCA/RMG)	■	71	66	8	CRAWL	CHRIS BROWN (JIVE/JLG)	■
22	38	6	CARRY OUT	TIMBALAND FEAT. JUSTIN TIMBERLAKE (MOSLEY/BLACKGROUND/INTERSCOPE)	■	47	39	13	ONE LESS LONELY GIRL	JUSTIN BIEBER (ISLAND/IDJMG)	■	72	45	27	21 GUNS	GREEN DAY (REPRISE)	●
23	12	28	DOWN	JAY SEAN FEAT. LL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	■	48	-	1	SET THE FIRE TO THE THIRD BAR	SHOW PATROL FEAT. MARTHA VAUGHAN (TAL/GEFFEN/INTERSCOPE)	■	73	-	1	HALFWAY GONE	LIFEHOUSE (GEFFEN/INTERSCOPE)	■
24	21	17	MEET ME HALFWAY	THE BLACK EYED PEAS (INTERSCOPE)	■	49	48	12	GANGSTA LUV	SNOOP DOGG FEAT. THE-DREAM (DOGGYSTYLE/PRIORITY/CAPITOL)	■	74	69	25	TOES	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIIGER PICTURE)	■
25	16	23	WHATCHA SAY	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	■	50	59	5	LIFE AFTER YOU	DAUGHTRY (19/RCA/RMG)	■	75	72	35	SEX ON FIRE	KINGS OF LEON (RCA/RMG)	■

**ALBUM CHARTS**

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

- GREATEST GAINERS** Where included, this award indicates the title with the chart's largest unit increase.
- PACE SETTER** Where included, this award indicates the title with the chart's biggest percentage growth.
- HEATSEEKER GRADUATE** Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

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

**SONG CHARTS**

See legends on respective chart pages for the Billboard Hot 100 and Hot R&B/Hip-Hop Songs.

**RADIO AIRPLAY CHARTS**  
Hot 100 Airplay, Rock Songs, Hot Country Songs, Hot Rap Songs, Christian Songs, Hot Latin Songs and Latin Airplay charts are compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. Mainstream Top 40, Adult Contemporary, Adult Top 40, Alternative, Triple A, Active Rock, Heritage Rock, Mainstream R&B/Hip-Hop, Rhythmic, Adult R&B, Hot Christian AC Songs, Hot Gospel Songs, Hot Dance Airplay, and Smooth Jazz Songs are ranked by total detections.

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

**CONFIGURATIONS**  
Ⓞ CD single available. Ⓜ Digital Download available. Ⓞ DVD single available. Ⓢ Vinyl Maxi-Single available. Ⓞ Vinyl single available. Ⓞ CD Maxi-Single available. Configurations are not included on all singles charts.

**HOT DANCE CLUB SONGS**  
Compiled from a national sample of reports from club DJs.

**POWER PICK** This award indicates the title, currently below the top 20 and on the chart the week before, with the largest increase in points.

**AWARD CERT. LEVELS**

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

**SINGLES CHARTS**  
● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numerical within platinum symbol indicates song's multiplatinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

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

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

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

Billboard's adult radio airplay charts sport new leaders. Michael Bublé ascends to his third Adult Contemporary No. 1, as "Haven't Met You Yet" rises 3-1. He previously reigned with "Home" in 2005 and "Everything" in 2007. Bublé's new No. 1 spends a 16th week atop the Nielsen BDS Canada AC chart, where in September it became the first song to debut at the summit.

Owl City's "Fireflies" draws its first ink atop an airplay survey, as the Adam Young-led act's debut hit pushes 2-1 on Adult Top 40. The song capped the Billboard Hot 100 and Hot Digital Songs in November.

Two former "American Idol" contestants concurrently notch new top 10s. Kelly Clarkson climbs 11-9 on Adult Contemporary with "Already Gone," marking her first appearance in the top tier since 2006. On Adult Top 40, Chris Daughtry's band collects its seventh consecutive top 10, as "Life After You" lifts 11-10.



BUBLÉ

ADULT CONTEMPORARY™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	3	20	<b>#1</b> GREATEST GAINER HAVEN'T MET YOU YET MICHAEL BUBLÉ (1.43/REPRISE)
2	2	24	FALLIN' FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
3	1	27	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
4	4	36	HER DIAMONDS ROB THOMAS (EMBLEM/ATLANTIC)
5	5	45	THE CLIMB MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
6	6	32	NO SURPRISE DAUGHTRY (19/RCA/RMG)
7	7	30	PLEASE DON'T LEAVE ME PINK (LAFAGE/JLG)
8	8	49	COME ON GET HIGHER MATT NATHANSON (VANGUARD/CAPITOL)
9	11	15	ALREADY GONE KELLY CLARKSON (19/RCA/RMG)
10	9	20	CHANCES FIVE FOR FIGHTING (AWARE/COLUMBIA)
11	10	18	I WANT TO KNOW WHAT LOVE IS MARIAH CAREY (ISLAND/IDJMG)
12	12	22	KISS A GIRL KEITH URBAN (CAPITOL NASHVILLE/CAPITOL)
13	13	16	SMILE UNCLE KRACKER (TOP DOG/ATLANTIC)
14	14	20	USE SOMEBODY KINGS OF LEON (RCA/RMG)
15	15	8	FIREFLIES OWL CITY (UNIVERSAL REPUBLIC)
16	17	11	CHASING PIRATES NORAH JONES (BLUE NOTE/CAPITOL)
17	16	13	WE WEREN'T BORN TO FOLLOW RON Jovi (ISLAND/IDJMG)
18	18	15	I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)
19	19	14	WHEN IT COMES TO LOVE FOREIGNER (ATLANTIC/RHINO)
20	NEW		NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE)
21	20	19	THEN BRAD PAISLEY (ARISTA NASHVILLE)
22	25	3	HEARTBREAK WARFARE JOHN MAYER (COLUMBIA)
23	23	3	SOMEDAY ROB THOMAS (EMBLEM/ATLANTIC)
24	21	14	BATTLEFIELD JORDIN SPARKS (19/JIVE/JLG)
25	22	5	HAD IT ALL KATHARINE MCPHEE (VERVE)

ADULT TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	15	<b>#1</b> FIREFLIES OWL CITY (UNIVERSAL REPUBLIC)
2	1	24	ALREADY GONE KELLY CLARKSON (19/RCA/RMG)
3	3	18	SOMEDAY ROB THOMAS (EMBLEM/ATLANTIC)
4	4	22	HEY, SOUL SISTER TRAIN (AWARE/COLUMBIA)
5	6	17	NEVER GONNA BE ALONE NICKELBACK (ROADRUNNER/RFP)
6	5	26	SMILE UNCLE KRACKER (TOP DOG/ATLANTIC)
7	9	12	HALFWAY GONE LIFESHOE (GEFFEN/INTERSCOPE)
8	7	38	USE SOMEBODY KINGS OF LEON (RCA/RMG)
9	8	32	FALLIN' FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
10	11	10	LIFE AFTER YOU DAUGHTRY (19/RCA/RMG)
11	12	13	LIVE LIKE WE'RE DYING KRIS ALLEN (19/JIVE/JLG)
12	13	8	HEARTBREAK WARFARE JOHN MAYER (COLUMBIA)
13	14	17	IF YOU ONLY KNEW SHINEDOWN (ATLANTIC)
14	16	13	HAVEN'T MET YOU YET MICHAEL BUBLÉ (1.43/REPRISE)
15	19	19	BREAK EVEN THE SCRIPT (PHONOGENIC/EPIC)
16	17	16	PAPARAZZI LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
17	18	20	COME ON GREEN RIVER ORDINANCE (VIRGIN/CAPITOL)
18	22	7	FIFTEEN TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
19	26	7	BAD ROMANCE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
20	21	15	SEX ON FIRE KINGS OF LEON (RCA/RMG)
21	23	9	COWBOY CASANOVA CARRIE UNDERWOOD (19/ARISTA NASHVILLE)
22	25	11	TWO IS BETTER THAN ONE BOYS LIKE GIRLS FEAT. TAYLOR SWIFT (COLUMBIA)
23	24	16	ALL THE RIGHT MOVES ONEREPUBLIC (MOSLEY/INTERSCOPE)
24	31	2	ACCORDING TO YOU ORIANTHI (TAL/GEFFEN/INTERSCOPE)
25	27	13	RAIN CREED (WIND-UP)

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

Thirty Seconds to Mars' "Kings and Queens" commands Alternative, marking the Jared Leto-led band's second No. 1; "From Yesterday" ruled for two weeks in 2007. The coronation halts Muse's bid for a format-record-tying 18th week in charge with "Uprising" (1-2).



THIRTY SECONDS TO MARS

ALTERNATIVE™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	15	<b>#1</b> KINGS AND QUEENS THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
2	1	24	UPRISING MUSE (HELIUM-3/WARNER BROS.)
3	3	22	(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU TO WEEZER (DGC/INTERSCOPE)
4	4	28	1901 PHOENIX (LOYALTY/CLASSNOTE/RED)
5	6	31	SAVIOR RISE AGAINST (DGC/INTERSCOPE)
6	8	24	BACK AGAINST THE WALL CAGE THE ELEPHANT (DSP/JIVE/JLG)
7	9	18	IF YOU ONLY KNEW SHINEDOWN (ATLANTIC)
8	5	20	BREAK THREE DAYS GRACE (JIVE/JLG)
9	7	23	I WILL NOT BOW BREAKING BENJAMIN (HOLLYWOOD)
10	10	13	JUST BREATHE PEARL JAM (MONKEYWRENCH)
11	12	21	AGAIN FLYLEAF (A&M/OCTONE/INTERSCOPE)
12	11	12	NEW FANG THEM CROOKED VULTURES (DGC/INTERSCOPE)
13	16	7	YOUR DECISION ALICE IN CHAINS (VIRGIN/CAPITOL)
14	15	15	SNUFF SLIPKNOT (ROADRUNNER/RFP)
15	13	45	PANIC SWITCH SILVERSNIP PICKUPS (DANGERBIRD)
16	14	18	MEET ME ON THE EQUINOX DEATH CAB FOR CUTIE (SUMMIT/CHOP SHOP/ATLANTIC)
17	18	14	MESS OF ME SWITCHFOOT (ATLANTIC)
18	20	8	LETTER FROM A THIEF CHELLEVE (EPIC)
19	23	8	BRICK BY BORING BRICK PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)
20	17	17	EAST JESUS NOWHERE GREEN DAY (REPRISE)
21	24	10	MOUNTAIN MAN CRASH KINGS (CUSTARD/UNIVERSAL MOTOWN)
22	21	18	SUBSTITUTION SILVERSNIP PICKUPS (DANGERBIRD)
23	19	17	WHEELS FOO FIGHTERS (ROSWELL/RCA/RMG)
24	29	5	<b>GREATEST RESISTANCE GAINER</b> MUSE (HELIUM-3/WARNER BROS.)
25	28	8	GOLD GUNS GIRLS METRIC (METRIC/LAST GANG)

TRIPLE A™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	<b>#1</b> CHASING PIRATES NORAH JONES (BLUE NOTE/CAPITOL)
2	3	13	JUST BREATHE PEARL JAM (MONKEYWRENCH)
3	2	22	HEY, SOUL SISTER TRAIN (AWARE/COLUMBIA)
4	5	16	JUST SAY YES SNOW PATROL (POLYDOR/FICTION/GEFFEN/INTERSCOPE)
5	6	10	YOU & ME DAVE MATTHEWS BAND (BAMA RAGS/RCA/RMG)
6	7	15	WHEELS FOO FIGHTERS (ROSWELL/RCA/RMG)
7	4	16	WHO SAYS JOHN MAYER (COLUMBIA)
8	8	19	(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU TO WEEZER (DGC/INTERSCOPE)
9	9	21	DREAMS BRANDI CARLILE (COLUMBIA)
10	15	6	HEARTBREAK WARFARE JOHN MAYER (COLUMBIA)
11	12	16	MEET ME ON THE EQUINOX DEATH CAB FOR CUTIE (SUMMIT/CHOP SHOP/ATLANTIC)
12	10	28	MAYBE INGRID MICHAELSON (CARN 2.0/ORIGINAL SIGNAL/UNIVERSAL MOTOWN)
13	13	19	I AND LOVE AND YOU THE AVETT BROTHERS (AMERICAN/COLUMBIA)
14	11	50	USE SOMEBODY KINGS OF LEON (RCA/RMG)
15	14	27	FUGITIVE DAVID GRAY (MERCER STREET/DOWNTOWN)
16	16	13	BETTER THROUGH (LIVE) JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
17	17	18	40 DOGS BOB SCHNEIDER (SHOCKORAMA/KIRT/LAND)
18	18	11	SHADY ESPERANTO AND THE YOUNG HEARTS STEPHEN KELLOGG AND THE SIXERS (VANGUARD)
19	20	6	KANDI ONE ESKIMO (SHANGRI-LA)
20	22	5	1901 PHOENIX (LOYALTY/CLASSNOTE/RED)
21	21	13	HEY WORLD MICHAEL FRANTI + SPEARHEAD (BOO BOO WAKAYAMA/UNIVERSAL REPUBLIC)
22	25	16	NOTION KINGS OF LEON (RCA/RMG)
23	NEW		<b>GREATEST FEARLESS LOVE GAINER</b> MELISSA ETHERIDGE (ISLAND/IDJMG)
24	26	12	SHE IS LOVE PARACHUTE (MERCURY/IDJMG)
25	19	20	CHANCES FIVE FOR FIGHTING (AWARE/COLUMBIA)

MAINSTREAM TOP 40, ADULT CONTEMPORARY, ROCK SONGS, ALTERNATIVE, and TRIPLE A: Nielsen BDS. AIRPLAY MONITORED BY NIelsen BDS. CHARTS LEGEND FOR RULES AND EXPLANATIONS. © 2010. All Rights Reserved.

HOT COUNTRY SONGS™															
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
1	3	19	<b>#1 SOUTHERN VOICE</b> G. BALLMORE, T. MCGRAW, D. SMITH (T. DOUGLAS, B. DIPIERO)	Tim McGraw	Capitol Nashville	19	1	26	28	15	<b>HELL ON THE HEART</b> J. JOYCE (E. CHURCH, D. RUTAN, J. SPILLMAN)	Eric Church	Capitol Nashville	26	26
2	2	3	<b>I WANNA MAKE YOU CLOSE YOUR EYES</b> B. BEAVERS, D. BENTLEY (B. BEAVERS, D. BENTLEY)	Dierks Bentley	Capitol Nashville	2	2	27	25	29	<b>OUTSIDE MY WINDOW</b> S. BUXTON (S. BUXTON, V. SHAW, M. J. HUDSON, G. BURR)	Sarah Buxton	Lyric Street	25	25
3	6	7	<b>THE TRUTH</b> M. KNOX (B. JAMES, A. MONROE)	Jason Aldean	Broken Bow	3	3	28	30	15	<b>GIMMIE THAT GIRL</b> M. WRIGHT (R. AKINS, D. DAVIDSON, B. HAYS/SLIP)	Joe Nichols	Show Dog-Universal	28	28
4	4	6	<b>WHITE LIAR</b> F. LIDDELL, M. WRUCKE (M. LAMBERT, N. HEMBY)	Miranda Lambert	Columbia	4	4	29	31	10	<b>THE MAN I WANT TO BE</b> J. STROUD (B. JAMES, T. NICHOLS)	Chris Young	BNA	29	29
5	1	24	<b>CONSIDER ME GONE</b> R. MCENTIRE, M. BRIGHT (S. DIAMOND, M. GREEN)	Reba	Starstruck/Valory	1	1	30	32	6	<b>IT'S JUST THAT WAY</b> K. STEGALL (V. MCGRHE, K. SACKLEY, K. STEGALL)	Alan Jackson	Arista Nashville	30	30
6	5	2	<b>NEED YOU NOW</b> P. WORLEY, L. ADAMS (D. HAYWOOD, C. KELLEY, H. SCOTT, J. KEAR)	Lady Antebellum	Capitol Nashville	1	1	31	38	4	<b>UNSTOPPABLE</b> D. HUFFRASCAL, F. FLATTS (J. DEMARCOUS, H. LINDSEY, J. T. SLATER)	Rascal Flatts	Lyric Street	31	31
7	8	8	<b>HISTORY IN THE MAKING</b> F. ROGERS (D. RUCKER, F. ROGERS, C. MILLS)	Darius Rucker	Capitol Nashville	7	7	32	33	14	<b>WHISTLIN' DIXIE</b> M. WRIGHT, C. AUDRECH, III (R. HOUSER, K. TRIBBLE)	Randy Houser	Show Dog-Universal	32	32
8	10	10	<b>AMERICAN SATURDAY NIGHT</b> F. ROGERS (B. PAISLEY, A. GORLEY, K. LOVELAGE)	Brad Paisley	Arista Nashville	8	8	33	34	14	<b>LOVE LIKE CRAZY</b> D. JOHNSON (D. JOHNSON, T. JAMES)	Lee Brice	Curb	33	33
9	9	9	<b>WHY DON'T WE JUST DANCE</b> F. ROGERS (J. BEAVERS, J. SINGLETON, D. BROWN)	Josh Turner	MCA Nashville	9	9	34	35	8	<b>DANCING IN CIRCLES</b> J. COPLAN, R. E. ORRALL (S. B. LILES, R. E. ORRALL, R. SPRINGER)	Love And Theft	Lyric Street	34	34
10	11	13	<b>THAT'S HOW COUNTRY BOYS ROLL</b> C. CHAMBERLAIN, B. CURRINGTON (B. CURRINGTON, D. DAVIDSON, B. JONES)	Billy Currington	Mercury	10	10	35	37	12	<b>HIP TO MY HEART</b> N. CHAPMAN (K. PERRY, R. PERRY, N. BEAVERS)	The Band Perry	Republic Nashville	35	35
11	13	14	<b>CRYIN' FOR ME (WAYMAN'S SONG)</b> T. KEITH, M. WRIGHT (T. KEITH)	Toby Keith	Show Dog-Universal	11	11	36	36	17	<b>HOW FAR DO YOU WANNA GO?</b> M. SERLETIC (M. SERLETIC, J. STEELE, D. MYRICK)	Gloriana	Emblem/Warner Bros./WRN	36	36
12	14	15	<b>'TIL SUMMER COMES AROUND</b> D. HUFF, K. URBAN (M. POWELL, K. URBAN)	Keith Urban	Capitol Nashville	12	12	37	39	18	<b>19 AND CRAZY</b> M. IRWIN, J. KEAR, K. OSMUNSON (M. IRWIN, J. KEAR, K. OSMUNSON, K. SHEPARD)	Bombshell	Curb	37	37
13	16	17	<b>TEMPORARY HOME</b> M. BRIGHT (C. UNDERWOOD, L. LAIRD, Z. MALOY)	Carrie Underwood	Arista Nashville	13	13	38	40	12	<b>THERE IS A GOD</b> T. BROWN (A. GORLEY, C. DUROIS)	Lee Ann Womack	MCA Nashville	38	38
14	15	16	<b>TWANG</b> G. STRAIT, T. BROWN (J. LAUDERDALE, K. MARVEL, J. RITCHEY)	George Strait	MCA Nashville	14	14	39	41	12	<b>SHE WON'T BE LONELY LONG</b> K. STEGALL (M. BRIGHT, P. O'DONNELL, G. GRIFFIN)	Clay Walker	Curb	39	39
15	17	18	<b>HURRY HOME</b> D. GEMMAN (Z. WILLIAMS)	Jason Michael Carroll	Arista Nashville	15	15	40	42	11	<b>OUGHTA BE MORE SONGS ABOUT THAT</b> B. CHANCEY (E. MONTGOMERY, G. HANNAN, P. O'DONNELL, K. TRIBBLE)	Montgomery Gentry	Columbia	40	40
16	18	20	<b>HILLBILLY BONE</b> S. HENDRIX (C. WISEMAN, L. LAIRD)	Blake Shelton Featuring Trace Adkins	Warner Bros./WRN	16	16	41	43	16	<b>WORK HARD, PLAY HARDER</b> G. WILSON, J. RICH, B. CHANCEY (G. WILSON, J. RICH, V. MCGRHE)	Gretchen Wilson	Redneck/Cos	41	41
17	19	23	<b>A LITTLE MORE COUNTRY THAN THAT</b> C. CHAMBERLAIN (D. POYTHRESS, R. L. FEEK, W. VARBLE)	Easton Corbin	Mercury	17	17	42	44	16	<b>THE CALL</b> J. STROUD (M. KENNON, N. GORDON, J. CAMPBELL)	Matt Kennon	BamaJam/Stroud/Avarius	42	42
18	20	24	<b>AIR POWER HIGHWAY 20 RIDE</b> K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETTE)	Zac Brown Band	Home Group/Atlantic/Bigger Picture	18	18	43	47	8	<b>MY BEST DAYS ARE AHEAD OF ME</b> M. BRIGHT (M. GREEN, K. BLAZEY)	Danny Gokey	19/ICA	43	43
19	21	21	<b>DIDN'T YOU KNOW HOW MUCH I LOVED YOU</b> C. LINDSEY (C. LINDSEY, A. MAYO, V. VERGES)	Kellie Pickler	19/BNA	19	19	44	46	15	<b>EVERYWHERE I GO</b> P. VASSAR (P. VASSAR, J. STEELE)	Phil Vassar	Show Dog-Universal	44	44
20	29	3	<b>GREATEST GAINER N. CHAPMAN, I. SWIFT (I. SWIFT, L. ROSE, H. LINDSEY)</b>	Taylor Swift	Big Machine	20	20	45	48	17	<b>COUNTRY LIVIN'</b> N. GOLDEN, D. GEORGE (S. J. WILLIAMS, D. GEORGE, T. OWENS)	Williams Riley	Golden Nashville	45	45
21	22	23	<b>TODAY</b> M. WRIGHT, G. ALLAN (B. LONG, T. JAMES)	Gary Allan	MCA Nashville	21	21	46	50	2	<b>THIS IS OUR MOMENT</b> B. CANNON, K. CHESNEY (K. CHESNEY, B. JAMES)	Kenny Chesney	BNA	46	46
22	23	25	<b>BEER ON THE TABLE</b> M. KNOX (J. THOMPSON, K. JOHNSON, A. ZACK)	Josh Thompson	Columbia	22	22	47	56	5	<b>LOOK WHO'S BACK IN LOVE</b> D. HUFF (J. SINGLETON, D. RUTAN)	Jonathan Singleton & The Grove	Show Dog-Universal	47	47
23	27	30	<b>AMERICAN HONEY</b> P. WORLEY, L. ADAMS (S. STEVENS, C. R. BARLOWE, H. LINDSEY)	Lady Antebellum	Capitol Nashville	23	23	48	53	14	<b>I CAN'T MAKE IT RAIN</b> J. STROUD (A. HOOPER, Z. HOOPER, J. MILLORUM, D. DAVIDSON, B. HAYS/SLIP)	Houston Country	Stroud/Avarius	48	48
24	24	25	<b>KEEP ON LOVIN' YOU</b> D. HUFF (C. STAPLETON, T. WILLMON)	Steel Magnolia	Big Machine	24	24	49	52	7	<b>ONE MORE DAY</b> M. MCKWOLD, J. SAYLES (J. SAYLES, D. SMITH, M. LACEK)	Rocket Club	Feather Moon/Rocket Club	49	49
25	26	27	<b>BACKWOODS</b> J. STOVER (J. MOORE, J. PAULIN, J. S. STOVER)	Justin Moore	Valory	25	25	50	55	4	<b>JACKSON HOLE</b> D. FRIZELL, M. CRISWELL (R. CLAWSON, M. CRISWELL)	James Wesley	Broken Bow	50	50

**10**  
Singer achieves his eighth career top 10, and third straight from "Little Bit of Everything" (No. 24 on Top Country Albums). First single "Don't" peaked at No. 2 a year ago, and second track "People Are Crazy" led for two weeks last summer.

**18**  
Fourth single from "The Foundation" crosses Airpower threshold in 10th chart week, drawing 12.4 million impressions from all but three of the 125 stations monitored for the chart. Prior singles "Chicken Fried" and "Toes" reached No. 1, and "Whatever It Is" peaked at No. 2.

TOP COUNTRY ALBUMS™															
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.	PEAK POSITION
1	1	62	<b>#1 TAYLOR SWIFT</b> BIG MACHINE 0230 (18.98) Ⓢ	Fearless	Big Machine	62	1	26	26	31	<b>RASCAL FLATTS</b> LYRIC STREET 002764 (13.98)	Greatest Hits Volume 1	Lyric Street	2	2
2	2	3	<b>LADY ANTEBELLUM</b> CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum	Capitol Nashville	3	1	27	29	24	<b>GLORIANA</b> EMBLEM REPRESE/WARNER BROS. 519780/WRN (13.98)	Gloriana	Emblem/Warner Bros.	2	2
3	3	2	<b>CARRIE UNDERWOOD</b> ARISTA NASHVILLE 49923/SMN (13.98)	Play On	Arista Nashville	2	1	28	27	28	<b>DIERKS BENTLEY</b> CAPITOL NASHVILLE 02158 (18.98)	Feel That Fire	Capitol Nashville	1	1
4	4	4	<b>ZAC BROWN BAND</b> HOMERECORD PICTUREHOUSE/ATLANTIC 318231/AG (13.98)	The Foundation	Home Group/Atlantic	4	2	29	28	29	<b>KELLIE PICKLER</b> 19/BNA 22811/SMN (11.98) Ⓢ	Kellie Pickler	19/BNA	1	1
5	5	5	<b>JASON ALDEAN</b> BROKEN BOW 7637 (18.98)	Wide Open	Broken Bow	5	2	30	31	36	<b>COLT FORD</b> AVERAGE JOE'S 1001 (16.98)	Ride Through The Country	Average Joe's	24	24
6	7	6	<b>MIRANDA LAMBERT</b> COLUMBIA 46854/SMN (12.98)	Revolution	Columbia	6	1	31	32	26	<b>ALAN JACKSON</b> COLUMBIA 46854/SMN (12.98)	Songs Of Love And Heartache	Columbia	10	10
7	6	8	<b>DARIUS RUCKER</b> CAPITOL NASHVILLE 85506 (18.98)	Learn To Live	Capitol Nashville	7	1	32	33	33	<b>JAKE OWEN</b> RCA 31287/SMN (12.98)	Easy Does It	RCA	2	2
8	8	9	<b>TIM MCGRAW</b> CURB 79152 (18.98)	Southern Voice	Curb	8	1	33	30	32	<b>ERIC CHURCH</b> CAPITOL NASHVILLE 20810* (12.98)	Carolina	Capitol Nashville	4	4
9	9	7	<b>TAYLOR SWIFT</b> BIG MACHINE 078012 (18.98) Ⓢ	Taylor Swift	Big Machine	9	1	34	35	34	<b>RANDY HOUSER</b> SHOW DOG-UNIVERSAL 011699 (10.98)	Anything Goes	Show Dog-Universal	21	21
10	10	11	<b>GREATEST GAINER KEITH URBAN</b> CAPITOL NASHVILLE 35751* (18.98)	Defying Gravity	Capitol Nashville	11	1	35	34	35	<b>SUGARLAND</b> MERCURY 013191/EXLUNGN (14.98 CD/DVD) Ⓢ	LIVE On The Inside	Mercury	1	1
11	11	16	<b>RASCAL FLATTS</b> LYRIC STREET 002604 (18.98)	Unstoppable	Lyric Street	11	1	36	37	39	<b>JOE NICHOLS</b> SHOW DOG-UNIVERSAL 012889 (13.98)	Old Things New	Show Dog-Universal	15	15
12	14	13	<b>TOBY KEITH</b> SHOW DOG-UNIVERSAL 027 (18.98)	American Ride	Show Dog-Universal	12	1	37	36	38	<b>DAVID NAIL</b> MCA NASHVILLE 011003/UMGN (10.98)	I'm About To Come Alive	MCA Nashville	19	19
13	15	22	<b>REBA</b> STARSTRUCK/MOTOWN/VALORY (18.98) Ⓢ	Keep On Loving You	Starstruck/Valory	13	1	38	39	42	<b>RANDY TRAVIS</b> WARNER BROS. 518189/WRN (18.98)	I Told You So: The Ultimate Hits Of Randy Travis	Warner Bros.	3	3
14	16	18	<b>CHRIS YOUNG</b> RCA 22918/SMN (10.98)	The Man I Want To Be	RCA	14	6	39	40	40	<b>BOMSHIEL</b> CURB 78946 (18.98)	Fight Like A Girl	Curb	24	24
15	12	14	<b>BRAD PAISLEY</b> ARISTA NASHVILLE 47352/SMN (13.98)	American Saturday Night	Arista Nashville	15	1	40	43	41	<b>BIG &amp; RICH</b> WARNER BROS. 519705/WRN (18.98)	Greatest Hits	Warner Bros.	27	27
16	17	12	<b>LUKE BRYAN</b> CAPITOL NASHVILLE 85833 (18.98)	Doin' My Thing	Capitol Nashville	16	2	41	38	37	<b>LYLE LOVETT</b> CURB/LOST HIGHWAY 013174/UMGN (13.98)	Natural Forces	Curb	8	8
17	13	10	<b>SOUNDTRACK</b> WALT DISNEY 030101 (18.98)	Hannah Montana: The Movie	Walt Disney	17	1	42	41	43	<b>KENNY CHESNEY</b> BLUE CHAIR/BNA 34553/SMN (18.98)	Lucky Old Sun	Blue Chair/BNA	1	1
18	22	22	<b>JAMEY JOHNSON</b> MERCURY 011237*/UMGN (13.98)	That Lonesome Song	Mercury	18	6	43	46	47	<b>TRACE ADKINS</b> CAPITOL NASHVILLE 20281 (18.98)	X: Ten	Capitol Nashville	7	7
19	19	21	<b>ROSANNE CASH</b> MANHATTAN 96576/BLG (18.98)	The List	Manhattan	19	5	44	47	62	<b>EASTON CORBIN</b> MERCURY 013191/EXLUNGN (3.98)	A Little More Country Than That (EP)	Mercury	44	44
20	20	23	<b>GEORGE STRAIT</b> MCA NASHVILLE 013173*/UMGN (13.98)	Twang	MCA Nashville	20	1	45	42	44	<b>JIMMY WAYNE</b> VALORY JW0200 (12.98)	Sara Smile	Valory	32	32
21	21	19	<b>BROOKS &amp; DUNN</b> ARISTA NASHVILLE 49923/SMN (13.98)	#1s ... And Then Some	Arista Nashville	21	1	46	45	45	<b>LOVE AND THEFT</b> CAROLWOOD 002135/LYRIC STREET (18.98)	World Wide Open	Carlowood	10	10
22	18	17	<b>KENNY CHESNEY</b> BNA 49530/SMN (11.98)	Greatest Hits II	BNA	22	1	47	48	48	<b>TIM MCGRAW</b> CURB 79118 (11.98)	Greatest Hits 3	Curb	1	1
23	23	24	<b>VARIOUS ARTISTS</b> UNIVERSAL 828290/UMGN (18.98)	NOW That's What I Call Country Vol. 2	Universal	23	4	48	52	67	<b>ELI YOUNG BAND</b> REPUBLIC 011794/UNIVERSAL SOUTH (10.98)	Jet Black & Jealous	Republic	5	5
24	24	27	<b>BILLY CURRINGTON</b> MERCURY 009550/UMGN (13.98)	Little Bit Of Everything	Mercury	24	2	49	49	49	<b>VARIOUS ARTISTS</b> CAPITOL NASHVILLE 013173*/UMGN (13.98)	NOW That's What I Call Country	Capitol Nashville	1	1
25	25	23	<b>JUSTIN MOORE</b> VALORY 0100 (10.98)	Justin Moore	Valory	25	3	50	50	50	<b>MARTINA MCBRIDE</b> RCA 34190/SMN (17.98)	Shine	RCA	1	1

### TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	48	<b>#1 STEVE MARTIN</b> 40 SHARE 010647*/ROCKMUR	The Crow: New Songs For The Five-String Banjo	40 Share	48
2	2	16	<b>PATTY LOVELL</b> SAGUARO ROAD 24976	Mountain Soul II	Saguaro Road	16
3	7	19	<b>THE ISAACS</b> The Isaacs ... Naturally: An Almost A Cappella Collection	Capitol Nashville	19	
4	3	69	<b>OLD CROW MEDICINE SHOW</b> NETWEEK 30812*	Tennessee Pusher	Netweek	69
5	4	73	<b>BILL &amp; GLORIA GAITHER WITH THEIR HOMECOMING FRIENDS</b> Bill Gaither Presents: Country Bluegrass Homecoming Volume One	One Gaither Music Group 42736	Bill Gaither Presents	73
6	6	26	<b>SARAH JAROSZ</b> SUGAR HILL 4049/WELK	Song Up In Her Head	Sugar Hill	26
7	RE-ENTRY		<b>STEEP CANYON RANGERS</b> REBEL 1834	Deep In The Shade	Rebel	
8	5	69	<b>BILL &amp; GLORIA GAITHER WITH THEIR HOMECOMING FRIENDS</b> Bill Gaither Presents: Country Bluegrass Homecoming Volume Two	Two Gaither Music Group 42737	Bill Gaither Presents	69
9	9	18	<b>RICKY SKAGGS</b> SKAGGS FAMILY 901009	Solo: Songs My Dad Loved	Skaggs Family	18
10	8	17	<b>LOUDON WAINWRIGHT III</b> 2ND STORY SOUND 001	High Wide & Handsome: The Charlie Poole Project	2nd Story Sound	17

### BETWEEN THE BULLETS

## 'VOICE' RISES



Tim McGraw scores his first No. 1 in nearly three years on Hot Country Songs with "Southern Voice," which is featured in the film "The Blind Side." He last notched top ink when "Last Dollar (Fly Away)" led the April 14, 2007, chart. "Voice" is the first No. 1 for McGraw's label (Curb) since Rodney Atkins led for two weeks last May with "It's America." The new No. 1 brings McGraw's total to 23. He first ruled the chart with "Don't Take the Girl" in May 1994. Since that time, no artist has logged more No. 1 songs on the list. Only George Strait comes closest—with 19—during that span.

—Wade Jessen

## TOP R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / PROMOTION LABEL)
1	1	6	<b>#1</b> ALICIA KEYS THE ELEMENT OF FREEDOM (M&G/45671*/RMG)	
2	2	5	MARY J. BLIGE STRONGER WITH EACH TEAR (M&G/DEF JAM) 013722*/IGA	
3	3	32	THE BLACK EYED PEAS THE E.N.D., INTERSCOPE 012987*/IGA	
4	4	8	RIHANNA RATED R (SRP/DEF JAM) 013736*/IDJMG	
5	8	13	<b>GG</b> MICHAEL JACKSON MICHAEL JACKSON'S THIS IS IT (SONY/SONY MUSIC) 16673*/MUSC	2
6	5	4	YOUNG MONEY WE ARE YOUNG MONEY (CASH MONEY/UNIVERSAL MOTOWN) 013759*/UMRG	
7	HOT SHOT DEBUT		OMARION ILLUSION (STARWORLD) 58135*/MUSICWORKS	
8	6	35	EMINEM RELAPSE (WEA/SHADY/AFTERMATH/INTERSCOPE) 012863*/IGA	
9	NEW		DJ POET NAME LIFE TOTAL CLUB HITS 4 (THRIVE) 90825*/IDJMG	
10	7	19	JAY-Z THE BLUEPRINT 3 (ROC NATION) 520856*/AG	
11	9	5	ROBIN THICKE SEX THERAPY: THE SESSION (STAR TRAK/INTERSCOPE) 013708*/IGA	
12	11	20	TREY SONGZ READY SONG BOOK (ATLANTIC) 518794*/AG	
13	12	6	GUCCI MANE THE STATE VS. MADRID (BRICK SQUAD/ASYLUM) 50054*/WARNER BROS.	
14	10	62	BEYONCÉ I AM...SASHA FÉRCÉ (MUSIC WORLD/COLUMBIA) 19492*/SONY MUSIC	2
15	15	10	MELANIE FIONA THE BRIDGE (SRC/UNIVERSAL MOTOWN) 013150*/UMRG	
16	14	6	SNOOP DOGG MILK IN WONDERLAND (DOGGYSTYLE/PRIORITY/CAPITOL)	
17	13	6	CHRIS BROWN GRAFFITI (JIVE) 61434*/JLG	
18	20	18	KID CUDI MAN ON THE MOON: THE BOB OF OY (DASH/DASH) (UNIVERSAL MOTOWN) 013974*/M&G	
19	19	6	TIMBALAND TIMBALAND PRESENTS SHOCK VALUE (WORLDSTAR/BLACKGROUND/INTERSCOPE) 013065*/IGA	
20	18	7	R. KELLY UNTITLED (JIVE) 61136*/JLG	
21	17	10	50 CENT BEFORE I SELF-DENY (SHADY/AFTERMATH/INTERSCOPE) 012392*/M&G	
22	21	19	DRAKE SO FINE (JIVE) (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) 013649*/M&G	
23	23	17	MARIAH CAREY MEMOIRS OF AN IMPERFECT ANGEL (ISLAND) 013228*/IDJMG	
24	22	28	MAXWELL BLACKSUMMERSNIGHT (COLUMBIA) 89142*/SONY MUSIC	
25	27	16	<b>PACE SETTER</b> BEBE & CECE WINANS STILL B.C. (31.1DS/MALACO)	
26	24	8	BIRDMAN PRICELESS (CASH MONEY/UNIVERSAL MOTOWN) 013090*/UMRG	
27	26	29	VARIOUS ARTISTS NOW 31 (EMI/UNIVERSAL) 20184 28617*/SONY MUSIC	
28	25	20	WHITNEY HOUSTON I LOOK TO YOU (ARISTA) 10033*/RMG	
29	28	37	CHRISSETTE MICHELE EPIPHANY (DEF JAM) 012797*/IDJMG	
30	29	6	CLIPSE TIL THE CASKET DROPS (COLUMBIA) 21099*/SONY MUSIC	
31	30	9	JANET NUMBER ONES (A&M) 013612*/UME	
32	RE-ENTRY		TINA TURNER TINA! (CAPITOL) 37422	
33	31	7	JUVENILE COCKY & CONFIDENT (UP/E) (ATLANTIC) 511263*/AG	
34	37	24	K'JON I GET AROUND UP (UNIVERSAL REPUBLIC) 013162*/UMRG	
35	39	20	PITBULL REBELLION (MR. 305/POLO GROUNDS/J) 51991*/RMG	
36	32	6	B.G. TOO HOOD 2 (BE HOLLYWOOD) (CHOPPA CITY/ATLANTIC) 2072*/E1	
37	33	10	WALE ATTENTION DEFICIT ALLIDIO (INTERSCOPE) 013229*/IGA	
38	35	18	NEW BOYZ SKINNY JEAN AND A MIC (SHOTTY/ASYLUM) 530425*/WARNER BROS.	
39	34	44	KERI HILSON IN A PERFECT WORLD... (MUSLEY/ZONE 4/INTERSCOPE) 012001*/IGA	
40	36	69	T.I. PAPER TRAIL (GRAND HUSTLE/ATLANTIC) 512267*/AG	2
41	48	65	MARY MARY THE SOUND MY BLOCK (COLUMBIA) 28097*/SONY MUSIC	
42	44	18	LIL' BOOSIE SUPERBAD: THE RETURN OF BOOSIE (NO AZ) (TRILLASYLUM) 518791*/WARNER BROS.	
43	41	12	TECH N9NE K.O.D. (STRANGE) (M&G)	
44	57	22	LEDISI TURN ME LOOSE (VERVE FORECAST) 012677*/VG	
45	45	48	CHARLIE WILSON UNCLE CHARLIE (JIVE) 23389*/JLG	
46	38	8	BLAKROC BLAKROC (BLAKROC) 33032*/EX	
47	47	57	ANTHONY HAMILTON THE POINT OF IT ALL (MESTERS MUSIC/SO DEF) 22387*/JLG	
48	43	29	JEREMIH JEREMIH MICK (SCHULTZ/DEF JAM) 013095*/IDJMG	
49	40	9	BOYZ II MEN LOVE (DECCA) 013393*/	
50	46	25	FABOLOUS LO8793 WARY (SOUNDTRACK) (DESERT STORM/DEF JAM) 013089*/M&G	

The 18-song Tina Turner greatest-hits package "Tina!" re-enters Top R&B/Hip-Hop Albums at No. 32 with a staggering 706% increase. The album's first appearance since the Jan. 9 issue is bolstered by a \$2.99 one-day sale at Amazon.

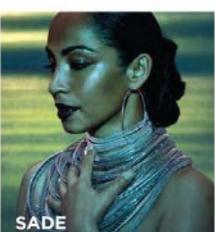


## MAINSTREAM R&B/HIP-HOP™

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

### BETWEEN THE BULLETS

## SADE SIZZLES WITH 'LOVE'



Sade ascends to its first No. 1 on Adult R&B as "Soldier of Love" marches 3-1. The act's six-week journey is the speediest since Anita Baker's five-week climb with "You're My Everything" in 2004. Sade is also the first group since the Isley Brothers in September 2001 ("Contagious") to earn a No. 1 as a lead act. The retail offering of "Soldier" debuts at No. 1 on Top R&B/Hip-Hop Singles (viewable at billboard.biz/charts) and propels the tune 15-6 on Hot R&B/Hip-Hop Songs. This marks Sade's first top 10 since "Kiss of Life" peaked at No. 10 in May 2003.

Also on Adult R&B, Alicia Keys (No. 7) notches a record-tying 13th top 10, joining Mariah Carey, Mary J. Blige, Toni Braxton and Whitney Houston for the most top 10s among females. Meanwhile, Usher's resurgence continues at the format with the No. 28 debut of "There Goes My Baby." It follows the chart-toppers "Here I Stand" from 2008 and "Papers" in January. —Raphael George

## RHYTHMIC™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	<b>#1</b> REPLAY KESHA (KEMOSABE/RCA/RMG)	
2	3	11	TIK TOK TIK TOK (KEMOSABE/RCA/RMG)	
3	2	17	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS (ROC NATION)	
4	7	8	<b>GG</b> BEDROCK YOUNG MONEY FEAT. LLOYD (CASH MONEY/UNIVERSAL MOTOWN/UMRG)	
5	5	10	HARD RIHANNA FEAT. JEEZY (SRP/DEF JAM/IDJMG)	
6	4	18	SEXY CHICK DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)	
7	6	19	TIE ME DOWN NEW BOYZ FEAT. RAY J (SHOTTY/ASYLUM/WARNER BROS.)	
8	8	14	GANGSTA LUV SNOOP DOGG FEAT. THE DREAM (DOGGYSTYLE/PRIORITY/CAPITOL)	
9	11	11	BAD ROMANCE LADY GAGA (STREAMLINE/NO/LIVE/CHERRYTREE/INTERSCOPE)	
10	10	12	DO YOU REMEMBER JAY SEAN FEAT. SEAN PAUL & LIL JON (CASH MONEY/UNIVERSAL REPUBLIC)	
11	14	8	HOW LOW LUDACRIS (DTP/DEF JAM/IDJMG)	
12	9	19	FOREVER DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)	
13	12	23	WHATCHA SAY JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	
14	16	7	SAY AAH TREY SONGZ FEAT. FABOLOUS (SONG BOOK/ATLANTIC)	
15	15	12	MONEY TO BLOW BRODMAN FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN/UMRG)	
16	13	18	SWEET DREAMS BEYONCÉ (MUSIC WORLD/COLUMBIA)	
17	16	10	I INVENTED SEX TREY SONGZ FEAT. DRAKE (SONG BOOK/ATLANTIC)	
18	17	29	DOWN JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
19	22	6	I WANNA ROCK SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	
20	21	6	CARRY OUT TIMBALAND FEAT. JUSTIN TIMBERLACK (MUSLEY/BLACKGROUND/INTERSCOPE)	
21	27	5	IMMA BE THE BLACK EYED PEAS (INTERSCOPE)	
22	19	16	MEET ME HALFWAY THE BLACK EYED PEAS (INTERSCOPE)	
23	23	13	SHUT IT DOWN PITBULL FEAT. AKON (MR. 305/POLO GROUNDS/J/RMG)	
24	20	11	SPOTLIGHT GUCCI MANE FEAT. USHER (BRICK SQUAD/ASYLUM/WARNER BROS.)	
25	29	7	I AM MARY J. BLIGE (M&G/DEF JAM/IDJMG)	
26	28	6	TELEPHONE LADY GAGA FEAT. BEYONCÉ (STREAMLINE/NO/LIVE/CHERRYTREE/INTERSCOPE)	
27	26	6	CRAWL CHRIS BROWN (JIVE/JLG)	
28	25	18	PAPARAZZI LADY GAGA (STREAMLINE/NO/LIVE/CHERRYTREE/INTERSCOPE)	
29	35	2	PUT IT IN A LOVE SONG ALICIA KEYS FEAT. BEYONCÉ (M&G/J/RMG)	
30	24	17	BABY BY ME 50 CENT FEAT. NE-YO (SHADY/AFTERMATH/INTERSCOPE)	
31	33	5	ONE LESS LONELY GIRL JUSTIN BIEBER (ISLAND/IDJMG)	
32	32	7	MEDICINE PLIES FEAT. KERI HILSON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	
33	40	2	IT KILLS ME MELANIE FIONA (SRC/UNIVERSAL MOTOWN/UMRG)	
34	38	5	IN MY HEAD JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	
35	34	20	ONE TIME JUSTIN BIEBER (ISLAND/IDJMG)	
36	NEW		RUDE BOY RIHANNA (SRP/DEF JAM/IDJMG)	
37	30	15	I CAN TRANSFORM YA CHRIS BROWN FEAT. LIL WAYNE & SWIZZ BEATZ (JIVE/JLG)	
38	31	7	TRY SLEEPING WITH A BROKEN HEART ALICIA KEYS (M&G/J/RMG)	
39	37	19	WASTED GUCCI MANE FEAT. PLIES (BRICK SQUAD/ASYLUM/WARNER BROS.)	
40	NEW		FEEL IT THREE 6 MIYAY VS. TIESTO WITH SEAN KINGSTON & FLO RIDA (HYMN/OTZE) (MUSIC/COLUMBIA)	

## ADULT R&B™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	6	<b>#1</b> SOLDIER OF LOVE SADE (EPIC/COLUMBIA)	
2	5	16	IT KILLS ME MELANIE FIONA (SRC/UNIVERSAL MOTOWN/UMRG)	
3	1	12	AIN'T LEAVIN WITHOUT YOU JAHMIL (DIVINE MILL/ATLANTIC)	
4	2	15	PAPERS USHER (LAFACE/JLG)	
5	6	18	MILLION DOLLAR BILL WHITNEY HOUSTON (ARISTA/RMG)	
6	4	31	BAD HABITS MAXWELL (COLUMBIA)	
7	11	10	<b>GG</b> TRY SLEEPING WITH A BROKEN HEART ALICIA KEYS (M&G/J/RMG)	
8	8	38	CAN'T LIVE WITHOUT YOU CHARLIE WILSON (JIVE/JLG)	
9	9	36	CLOSE TO YOU BEBE & CECE WINANS (B&C/MALACO)	
10	7	21	WHAT I'VE BEEN WAITING FOR BRIAN MCKNIGHT (HARD WORK/E1)	
11	10	18	DOESN'T MEAN ANYTHING ALICIA KEYS (M&G/J/RMG)	
12	13	17	YESTERDAY TONI BRAXTON FEAT. TREY SONGZ (ATLANTIC)	
13	18	8	I AM MARY J. BLIGE (M&G/DEF JAM/IDJMG)	
14	17	9	FISTFUL OF TEARS MAXWELL (COLUMBIA)	
15	12	14	RELIGIOUS R. KELLY (JIVE/JLG)	
16	15	16	DON'T MAKE 'EM LIKE U NO MORE RUBEN STUDDARD (19.HICKORY/RED)	
17	16	14	THIS IS IT MICHAEL JACKSON FEAT. THE JACKSONS (M&G/EPIC/COLUMBIA)	
18	19	11	SEX THERAPY ROBIN THICKE (STAR TRAK/INTERSCOPE)	
19	14	14	I AIN'T HEARIN' U ANGIE STONE (STAX/CMG)	
20	20	12	BULLETPROOF RAHEEM DEVAUGHN FEAT. LUDACRIS (JIVE/JLG)	
21	21	12	I CAN'T MAKE YOU LOVE ME BOYZ II MEN (DECCA)	
22	23	6	HIGHER THAN THIS LEDISI (VERVE FORECAST/VERVE)	
23	36	2	WORST CASE SCENARIO JOE (553/KEDAR)	
24	26	10	LOVE SUGGESTIONS WILL DOWNING (CONCORD/CMG)	
25	24	17	CAN'T HARDLY WAIT NDAMBI (COCO RED/STAX/CMG)	

## HOT RAP SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	10	<b>#1</b> <b>GG</b> BEDROCK YOUNG MONEY FEAT. LLOYD (CASH MONEY/UNIVERSAL MOTOWN/UMRG)	
2	4	10	HOW LOW LUDACRIS (DTP/DEF JAM/IDJMG)	
3	2	19	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS (ROC NATION)	
4	3	15	MONEY TO BLOW BRODMAN FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN/UMRG)	
5	9	8	I WANNA ROCK SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	
6	6	14	GANGSTA LUV SNOOP DOGG FEAT. THE DREAM (DOGGYSTYLE/PRIORITY/CAPITOL)	

**HOT R&B/HIP-HOP SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	22	<b>#1 IT KILLS ME</b> 4 WEEKS J. FENICK, A. MARTIN, (A. MARTIN, R. LITTLE, JOHN, JR., L. GARR, E. SHULMAN)	Melanie Fiona		1
2	4	14	<b>BEDROCK</b> KANE DUARTE, CLAYTON, GRAHAM, MARRAJA, MUSZYNSKI, VESTER, JORDAN, JOHNSON, GARRETT, VANDERLINDEN, POULTE, CAMERON	Young Money Featuring Lloyd		2
3	3	18	<b>SAY AAH</b> YOUNG JEEZY, CORELL, TAYLOR, (R. M. FERBER, JR., T. NEVEYSON, T. SCALES, N. WALKER, D. CORELL)	Trey Songz Featuring Fabolous		3
4	2	23	<b>I INVENTED SEX</b> LOS DANYSTRO, (C. MCKINNEY, T. SCALES, T. NEVEYSON, A. GRAHAM)	Trey Songz Featuring Drake		1
5	5	7	<b>HOW LOW</b> T-MINUS, (C. BRIDGES, C. RIDENHOUR, E. SADLER, H. SHOCKLEE)	Ludacris		5
6	15	15	<b>SOLDIER OF LOVE</b> SADE, M. PELA, (S. ADU, A. HALE, S. MATTHEWMAN, P. S. DENMAN)	Sade		6
7	9	10	<b>TRY SLEEPING WITH A BROKEN HEART</b> J. BHASKER, (J. BHASKER, A. KEYS, P. REYNOLDS)	Alicia Keys		7
8	6	4	<b>MONEY TO BLOW</b> DRUMMA BOY, (B. WILLIAMS, A. GRAHAM, D. CARTER, C. GHOLSON)	Birdman Featuring Lil Wayne & Drake		2
9	10	13	<b>I AM STARGATE</b> (M. J. BLIGE, M. S. ERIKSEN, T. E. HENRIKSEN, J. JUSTIN, E. DEAN, M. BEITE)	Mary J. Blige		9
10	16	19	<b>I WANNA ROCK</b> S. DEVILLE, (C. C. BRADDOUS, JR., E. MOLINA, R. GINYARD, JR.)	Snoop Dogg		10
11	12	17	<b>SEX THERAPY</b> POLOW DA DON, (HOT SAUCE, (H. THORPE, E. DEAN, JONES, P. WATSON, H. WENNER, S. GUTTLER, J. GLUCK, W. GOLD)	Robin Thicke		11
12	7	6	<b>PAPERS</b> S. GARRETT, ZAYTOVEN, (U. RAYMOND, I. V. S. GARRETT, X. DOTSON, A. MATHIS)	Usher		1
13	8	3	<b>BAD HABITS</b> H. DAVID, MUSZE	Maxwell		4
14	23	40	<b>GREATEST GAINER/AIRPLAY SAY SOMETHING</b> TIMBALAND, PROD. (T. WALKER, E. V. HARMONIA, GRAHAM, T. CLAYTON, J. WALKER)	Timbaland Featuring Drake		14
15	13	12	<b>AIN'T LEAVIN WITHOUT YOU</b> KAYE, (K. GIBSON, L. AUBREY, M. J. HARRIS, M. J. HARRIS, J. S. CARTER, J. B. BROOKHUIS, M. DRUMMOND, S. GLEN, N. THORP, P. POLJER)	Jaheim		12
16	17	18	<b>HARD</b> C. STEWART, T. NASH, (T. NASH, C. A. STEWART, R. FENTY, J. W. JENKINS)	Rihanna Featuring Jeezy		14
17	11	9	<b>EMPIRE STATE OF MIND</b> SHUKU, SEWELL, ULEPI, C. HUNTE, (S. C. CARTER, J. SEWELL, ULEPI, C. HUNTE, A. KEYS, B. KEYS, S. ROBINSON)	Jay-Z & Alicia Keys		1
18	14	11	<b>BABY BY ME</b> POLOW DA DON, (C. J. JACKSON, JR., J. JONES, S. SMITH)	50 Cent Featuring Ne-Yo		7
19	20	28	<b>HEY DADDY (DADDY'S HOME)</b> THE RUNNERS, RICO LOVE, (RICO LOVE, A. HARR, J. JACKSON, U. RAYMOND, IV)	Usher Featuring Plies		19
20	41	53	<b>ON TO THE NEXT ONE</b> SWIZZ BEATZ, (S. C. CARTER, K. DEAN, G. AUGER, X. DEROSNAY, J. CHATON)	Jay-Z & Swizz Beatz		20
21	18	14	<b>PRETTY WINGS</b> H. DAVID, MUSZE	Maxwell		1
22	19	16	<b>GOD IN ME</b> W. CAMPBELL, (W. CAMPBELL, E. ATKINS, CAMPBELL, T. ATKINS, CAMPBELL)	Mary Mary Featuring Kiera "KIKI" Sheard		5
23	24	29	<b>O LET'S DO IT</b> TAY BEATZ, (J. MALPHURS)	Waka Flocka Flame		23
24	21	20	<b>MILLION DOLLAR BILL</b> SWIZZ BEATZ, A. KEYS, (A. KEYS, K. DEAN, N. HARRIS, A. W. FELDER, R. TYSON)	Whitney Houston		16
25	28	21	<b>WASTED</b> FABOLOUS, (D. DOUGLAS, R. KEYS, A. WASHINGTON)	Gucci Mane Featuring Plies Or OJ Da Juiceman		3
26	30	31	<b>CAN'T LIVE WITHOUT YOU</b> THE UNDERDOGS, (M. J. MASON, JR., D. E. THOMAS, J. FAUNTLEROY II, S. L. RUSSELL)	Charlie Wilson		19
27	25	24	<b>SPOTLIGHT</b> POLOW DA DON, (R. DAVIS, U. RAYMOND, IV, J. JONES)	Gucci Mane Featuring Usher		15
28	27	25	<b>GANGSTA LUV</b> C. STEWART, T. NASH, (T. NASH, C. A. STEWART, C. C. BRADDOUS, JR.)	Snoop Dogg Featuring The-Dream		24
29	32	30	<b>CLOSE TO YOU</b> K. THOMAS, (B. WINANS)	BeBe & CeCe Winans		21
30	22	27	<b>I GET IT IN</b> SONG DYNASTY, (D. FRANKLIN, R. NEWBY, S. O. GRANDBERRY, J. VALENTINE, R. DAVIS)	Omarion Featuring Gucci Mane		20
31	33	36	<b>STEADY MOBBIN'</b> KANE, (D. CARTER, D. JOHNSON, R. DAVIS)	Young Money Featuring Gucci Mane		31
32	36	44	<b>ALL THE WAY TURN UP</b> KE, (J. L. JOHNSON, D. WAX, E. ERONDU, C. ARCEO)	Roscoe Dash Featuring Soujla Boy Tell'em		32
33	26	22	<b>I CAN TRANSFORM YA</b> SWIZZ BEATZ, (C. BROWN, J. BOYD, K. DEAN, J. A. BERALD, D. CARTER)	Chris Brown Featuring Lil Wayne & Swizz Beatz		11
34	29	23	<b>FOREVER</b> BOI-1DA, (M. SAMUELS, A. GRAHAM, K. WEST, D. CARTER, M. MATHERS)	Drake Featuring Kanye West, Lil Wayne & Eminem		2
35	34	34	<b>ON THE OCEAN</b> K'JON, PROTEUS, (K. JOHNSON)	K'Jon		12
36	31	26	<b>REGRET</b> TANK, J. FRANKLIN, (TANK, K. STEPHENSON, J. VALENTINE, L. LUCKETT, R. NEWBY, S. J. FRANKLIN, C. BRIDGES)	LeToya Featuring Ludacris		8
37	39	32	<b>YESTERDAY</b> FRANK, E. MASON, JR., (J. FRANKS, J. ARMSTRONG, M. WHITE, T. BATTLE, T. BRAXTON)	Toni Braxton Featuring Trey Songz		12
38	38	37	<b>BREAK UP</b> S. GARRETT, S. CRAWFORD, (S. GARRETT, S. CRAWFORD, R. DAVIS)	Mario Featuring Gucci Mane & Sean Garrett		2
39	35	25	<b>I'M GOING IN</b> NEEDZ.K. CAIN, (A. GRAHAM, D. CARTER, J. W. JENKINS)	Drake Featuring Lil Wayne & Young Jeezy		28
40	57	66	<b>WOMEN LIE, MEN LIE</b> B. YOUNG, (M. MIMMS, B. YOUNG, D. CARTER)	Yo Gotti Featuring Lil Wayne		40
41	62	73	<b>NEIGHBORS KNOW MY NAME</b> TAYLOR, P. HAYES, J. MCGEE, (T. NEVEYSON, T. TAYLOR, P. HAYES)	Trey Songz		41
42	42	55	<b>I AIN'T HEARIN' U</b> S. WHITE, (J. WYNN)	Angie Stone		42
43	59	51	<b>FLEX</b> D. J. MCGEE, (J. ROGERS, J. JACKSON, C. HIGH, T. JACKSON, J. GILBERT III)	The Party Boyz		43
44	78	90	<b>LEMONADE</b> S. CRAWFORD, (R. DAVIS, S. CRAWFORD, J. H. KAYLAN, M. VOLMAN)	Gucci Mane		44
45	50	50	<b>FED UP</b> DJ Khaled, (K. HALE, D. J. RAMOND, N. J. WILSON, W. ROBERTS, I. A. GRAHAM, A. HARR, J. JACKSON, J. BOYD, F. HAN)	DJ Khaled Featuring Usher, Drake, Young Jeezy & Rick Ross		45
46	40	37	<b>I LOOK GOOD</b> J. BRAYE, (C. WILLIAMS)	Chalie Boy		20
47	46	61	<b>FISTFUL OF TEARS</b> H. DAVID, MUSZE, (MUSZE, H. DAVID)	Maxwell		46
48	47	41	<b>5 STAR CHICK</b> HOT ROD, (M. MIMMS, R. TATE, JR.)	Yo Gotti		19
49	53	58	<b>MEDICINE</b> POLOW DA DON, (A. L. WASHINGTON)	Plies Featuring Keri Hilson		49
50	51	45	<b>TIE ME DOWN</b> JAY-NARI, (E. H. BENJAMIN, V. D. A. THOMAS)	New Boyz Featuring Ray J		42
51	64	63	<b>TIP OF MY TONGUE</b> MAD SCREWS, (B. D. CASEY, B. D. CASEY, R. SAUNDERS, A. DIAZ, K. TAYLOR, R. DAVIS)	Jagged Edge Featuring Trina & Gucci Mane		51
52	54	54	<b>ECHO</b> INFINITY, D. CAMPER, R. KELLY, (R. KELLY, J. SUECOF, D. CAMPER, C. KELLY)	R. Kelly		52
53	58	49	<b>DOESN'T MEAN ANYTHING</b> K. BROTHERS, A. KEYS, (A. KEYS, K. BROTHERS, JR.)	Alicia Keys		14
54	63	68	<b>ON FIRE</b> COOL & DRE, (E. MORDEER, P. BELLOTTE)	Lil Wayne		54
55	73	-	<b>SPEEDIN'</b> 253 MUSIC INC., (D. CLARK, M. COLE, JR., E. FRAYER, C. FULLER, D. GRANDBERRY, C. STOKES)	Omarion		55

**2**  
 In its second week atop Hot Rap Songs, Lil Wayne's crew moves into the penthouse of Mainstream R&B/Hip-Hop. It's the first group to rule both charts since the Shop Boyz did so with "Party Like a Rockstar" in July 2007.



**20**  
 Jay-Z's latest gains 6 million listener impressions, thanks in part to large rotation increases at WHTA Atlanta (40-plus plays); WCXZ Richmond, Va. (33); and WERQ Baltimore (30-plus).



**29**  
 The duo earns the Pacesetter honor on Top R&B/Hip-Hop Albums (27-25, up 28%) after their Jan. 10 performance on BET's "Celebration of Gospel."

**44**  
 More than doubling its audience from last week (up 3 million impressions), Gucci Mane soars 34 positions and into the top 50.



**55**  
 The former B2K singer collects his fourth top 10 on Top R&B/Hip-Hop Albums with an entry at No. 7. He last bowed at No. 2 with *Wow Wow on the Duet Album* "Face Off" (2007).

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
56	71	89	<b>LITTLE FREAK</b> NOT LISTED (NOT LISTED)	Usher Featuring Nicki Minaj		56
57	43	39	<b>THIS IS IT</b> M. JACKSON, J. MCCLELLAN, M. WARREN, (M. JACKSON, PANKA)	Michael Jackson Featuring The Jacksons		18
58	60	59	<b>INDEPENDENT</b> J. RILEY, (V. RHODES)	Candi Rezz		58
59	61	56	<b>RELIGIOUS</b> THE PENTAGON, (R. KELLY, E. DAWKINS, A. DIXON)	R. Kelly		48
60	55	57	<b>BULLETPROOF</b> KENNY DOPE, (C. GONZALEZ, S. DEVAUGHN, C. BRIDGES, C. MAYFIELD)	Raheem DeVaughn Featuring Ludacris		46
61	65	64	<b>SWEET DREAMS</b> JIM JONSON, W. WILKINS, RICO LOVE, (B. KNOWLES, J. G. SCHEFFER, W. WILKINS, RICO LOVE)	Beyonce		48
62	80	-	<b>DO YOU THINK ABOUT ME</b> ROCKWILDER, (C. J. JACKSON, JR., D. STINSON)	50 Cent		62
63	82	80	<b>YOU'RE THE ONE</b> J. DUFFIN, B. M. COX, (J. DUFFIN, B. M. COX)	Dondria		63
64	68	67	<b>HOME GURL</b> J. BROWN, (D. HAMILTON, T. BURNETT, J. BROWN, S. ATWATER)	Bone		64
65	56	65	<b>DON'T MAKE 'EM LIKE U NO MORE</b> SYRENCE, (R. PERRY, G. EALEY)	Ruben Studdard		56
66	52	47	<b>VIDEO PHONE</b> S. CRAWFORD, S. GARRETT, B. KNOWLES, (B. KNOWLES, S. CRAWFORD, S. GARRETT, A. BEYNCE)	Beyonce		37
67	91	-	<b>THERE GOES MY BABY</b> JIM JONSON, RICO LOVE, (RICO LOVE, J. G. SCHEFFER, F. ROMANO, D. MORRIS)	Usher		67
68	66	60	<b>CRAWL</b> A. MESSINGER, N. ATWEH, (C. BROWN, A. MESSINGER, N. ATWEH, L. BOYD)	Chris Brown		59
69	69	72	<b>PRETTY GIRLS</b> WALE, (D. AKINTIMHIN, R. DAVIS, W. BROWN, A. GOODMAN, T. PRICE, C. BALMORIS)	Wale Featuring Gucci Mane & Weensey Of Backyard Band		69
70	72	69	<b>THUG</b> MR. LEE, (S. THOMAS, L. WILLIAMS, G. CLINTON, JR., W. COLLINS, L. PATTERSON, A. TILMAN, G. WOPPEL, E. WRIGHT, A. YOUNG)	Slim Thug		70
71	83	87	<b>SPONSOR</b> E. LEWIS, L. ROC, (J. PHILLIPS, H. NELSON, E. LEWIS, B. MUHAMMAD, R. DAVIS, D. WAY)	Tearra Mari Featuring Gucci Mane & Soujla Boy Tell'em		71
72	67	70	<b>PUT IT IN A LOVE SONG</b> SWIZZ BEATZ, A. KEYS, (A. KEYS, K. DEAN)	Alicia Keys Featuring Beyonce		60
73	81	84	<b>BACK TO THE CRIB</b> POLOW DA DON, (L. JAMES, J. JONES, E. DEAN, C. BROWN)	Juelz Santana Featuring Chris Brown		73
74	HOT SHOT DEBUT	1	<b>WORST CASE SCENARIO</b> J. THOMAS, J. P. THOMPSON, (J. THOMAS, J. P. THOMPSON, J. SKINNER, T. MARTINEZ)	Joe		74
75	76	79	<b>I CAN'T MAKE YOU LOVE ME</b> R. D. JACKSON, BOYZ II MEN, (M. REID, A. SHAMBLIN)	Boyz II Men		75
76	70	62	<b>THINKIN' ABOUT YOU</b> THE RUNNERS, RICO LOVE, (RICO LOVE, A. HARR, J. JACKSON, A. DAVIDSON, S. DAVIDSON, K. RAMSEY)	Mario		45
77	RE-ENTRY	5	<b>EMPIRE STATE OF MIND (PART II) BUNTED DOWN</b> A. SHUKU, A. KEYS, (A. KEYS, S. C. CARTER, J. SEWELL, ULEPI, C. HUNTE, B. KEYS, S. ROBINSON)	Alicia Keys		77
78	86	82	<b>CAN'T HARDLY WAIT</b> L. F. SYLVERS III, (M. D. AMBIL, J. R. BUTLER, JR., R. L. BREAUX, S. M. ELMHEDAOUI, L. F. SYLVERS III)	N'Dambi		78
79	74	74	<b>NEVER KNEW I NEEDED</b> K. HARMONY, NE-YO, (S. SMITH, C. HARMON)	Ne-Yo		56
80	84	76	<b>LOVE COME DOWN</b> F. H. L. FAYERS, (K. HARRIS, J. WATSON, P. HOLLAND, G. COMBS, S. C. CARTER, R. GORONJAI, M. J. PERREDD, F. H. L. FAYERS)	Diddy - Dirty Money		62
81	99	93	<b>I'M ILL</b> NOT LISTED (NOT LISTED)	Red Cafe Featuring Fabolous		81
82	RE-ENTRY	7	<b>LOVE SUGGESTIONS</b> W. DOWNING, R. RIDEOUT, (W. DOWNING, R. RIDEOUT, T. TOLBERT)	Will Downing		74
83	89	-	<b>HIGHER THAN THIS</b> JIMMY JAM, T. LEWIS, L. YOUNG, J. WRIGHT, (J. S. HARRIS III, T. LEWIS, L. YOUNG, J. Q. WRIGHT)	Ledisi		83
84	98	92	<b>STRANDED</b> S. GARRETT, E. HUDSON, (S. GARRETT, E. HUDSON)	Stranded		84
85	93	96	<b>IMMA LOVE YOU RIGHT</b> B. GREEN, L. NIX, (M. JIMENEZ, S. HILL, J. BROWN)	John Brown		85
86	75	83	<b>BINGO</b> S. STORCH, (R. DAVIS, S. STORCH, D. WAY, J. MALPHURS)	Gucci Mane Featuring Soujla Boy Tell'em & Waka Flocka		75
87	95	-	<b>THE BEST IN ME</b> A. W. LINDSEY, (M. L. SAPP, A. LINDSEY)	Marvin Sapp		87
88	87	88	<b>GROWN MAN</b> BRADD YOUNG, (B. RAY, Q. WATSON)	Bradd Young		87
89	NEW	1	<b>SEATTLE</b> W. CAMPBELL, (W. CAMPBELL, E. ATKINS, CAMPBELL, T. ATKINS, CAMPBELL, J. WINANS, M. WINANS, JR.)	Mary Mary		89
90	NEW	1	<b>GET YOUR MONEY UP</b> POLOW DA DON, DANJA, (J. JONES, K. L. HILSON, E. HAYES)	Keri Hilson Featuring Keyshia Cole & Trina		90
91	85	97	<b>HOOD LOVE</b> M. J. BLIGE, (M. J. BLIGE, B. M. COX, J. AUSTIN, K. A. J. DEAN)	Mary J. Blige Featuring Trey Songz		91
92	97	95	<b>CALL ME 4 DAT GOOD</b> B. M. COX, (C. T. MOORE)	Just Brittany		92
93	NEW	1	<b>I CHOOSE YOU</b> R. LESLIE, (R. LESLIE)	Ryan Leslie		93
94	RE-ENTRY	4	<b>MAKE EM' SAY</b> NOT LISTED (NOT LISTED)	Meek Mill		94
95	RE-ENTRY	11	<b>MY CHILD</b> THE HEAVYWEIGHTS, (D. KENNEDY, J. JONES, J. PENNOCK, J. KUGELL, T. M. MCCARTHY, H. MARTIN)	All-4-One		58
96	RE-ENTRY	14	<b>HEADROCK</b> THE INFERNOLES, (D. DOLYEM, C. CARPENTER, L. ELLIOTT, J. MOLLINS, L. MOLLINS, A. CUSSOM, A. WASHINGTON)	Hurricane Chris Featuring Mario & Plies		63
97	RE-ENTRY	11	<b>I THINK I LOVE HER</b> NOT LISTED (NOT LISTED)	Greg Street Featuring Gucci Mane		79
98	RE-ENTRY	2	<b>UN-THINKABLE (I'M READY)</b> A. KEYS, K. BROTHERS, N. SHEBIB, (A. KEYS, A. GRAHAM, K. BROTHERS, JR., N. SHEBIB)	Alicia Keys		96
99	100	-	<b>IT AIN'T OVER (UNTIL GOD SAYS IT'S OVER)</b> A. A. WARD, (A. BROWN)	Maurette Brown-Claik		99
100	79	71	<b>MAKE ME</b> R. JERKINS, (J. JACKSON, R. JERKINS, T. LUMPKINS, M. SHILOH)	Janet		71

**BETWEEN THE BULLETS 'ROCK' ROLLS INTO TOP 10**



Snoop Dogg tallies his ninth top 10 on Top R&B/Hip-Hop Songs as "I Wanna Rock" rises 16-10. This is the second single from Snoop's "Malice N Wonderland" but his first visit to the top 10 since the No. 5-peaking "Sensual Seduction" in 2008. The new album's lead single, "Gangsta Luv," topped out at No. 24 in December. "Rock" marks Snoop's seventh top 10 on Mainstream R&B/Hip-Hop (14-8) and his 11th on Hot Rap Songs (No. 5), where it joins "Gangsta" in the upper tier for the sixth consecutive week. The two songs grant the rapper his first concurrent top 10s since 1999.

—Raphael George

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

Up 37-17 on Top Christian Albums, quartet's debut release has also been percolating on Heatseekers Albums, where the set's physical release to the mainstream market pushes it into that chart's top 10 for the first time (No. 7 with 2,000; up 68%).



TOP CHRISTIAN ALBUMS™			TITLE	ARTIST	WEEKS ON CHART	CERT.
THIS WEEK	LAST WEEK	WEEKS ON CHART	#1	IMPRINT / PROMOTION LABEL		
1	2	9	<b>#1</b> CASTING CROWNS	UNTIL THE WHOLE WORLD HEARS BEACH STREET/REUNION/PLG	9 WKS	
2	1	57	JEREMY CAMP	SPEAKING LOUDER THAN BEFORE BEC 6780/EMI CMG		
3	3	15	VARIOUS ARTISTS	WOW HITS 2010 WORD-CURB PROVIDENT-INTEGRITY 4857/EMI CMG		
4	4	10	FLYLEAF	NEMENTO MORI A&M/OCTONE 013612/EMI CMG		
5	5	21	SKILLER	AWAKE AERDENT/INO ATLANTIC 2554/PROVIDENT-INTEGRITY		
6	6	10	SWITCHFOOT	HELLO HURRIKANE (INTEGRITY) FERVENT/ATLANTIC/EMI CMG		
7	7	13	KUTLESS	IT IS WELL BEC 7174/EMI CMG		
8	10	87	TENTH AVENUE NORTH	OVER AND UNDERNATH REUNION 10126/PROVIDENT-INTEGRITY		
9	28	19	<b>GREATEST GAINER</b> GATHER VOCAL BAND	REUNITED GATHER MUSIC/SPALP 8044/EMI CMG		
10	22	3	NEWSGOW	GIVE YOURSELF AWAY HHM 5543/EMI CMG		
11	13	77	THIRD DAY	REVELATION ESSENTIAL 10853/PROVIDENT-INTEGRITY		
12	9	11	STEVEN CURTIS CHAPMAN	BEAUTY WILL RISE SPARROW 6516/EMI CMG		
13	8	17	DAVID CROWDER BAND	CHURCH MUSIC SIX STEPS/SPARROW 6515/EMI CMG		
14	11	72	CHRIS TOMLIN	HELLO LOVE SIX STEPS/SPARROW 2359/EMI CMG		
15	31	2	MORMON TABERNACLE CHORUS	AT TEMPLE SQUARE (INTEGRITY) HEARNOISE MUSIC OF CONTEMPORARY AND LIGHT MUSIC/SPARROW 0487 50393		
16	15	65	MARY MARY	THE SOUND MY ROCK WRESTHILL COLUMBIA 4432/PROVIDENT-INTEGRITY		
17	37	13	SIDEWALK PROPHETS	THESE SIMPLE TRUTHS FERVENT 887900/WORD-CURB		
18	12	66	FRANCESCA BATTISTELLI	MY PAPER HEART FERVENT 887378/WORD-CURB		
19	19	21	NEEDTOBREATHE	THE OUTSIDERS ATLANTIC 519702*/WORD-CURB		
20	14	49	RED	INNOCENCE & INSTINCT ESSENTIAL 10863/PROVIDENT-INTEGRITY		
21	26	49	KARI JOBE	KARI JOBE INTEGRITY 4550/PROVIDENT-INTEGRITY		
22	23	64	MICHAEL W. SMITH	A NEW Hallelujah REUNION 10133/PROVIDENT-INTEGRITY		
23	17	15	VARIOUS ARTISTS	SONGS & WORSHIP 50 INTEGRITY 24702/TIME LIFE		
24	33	67	VARIOUS ARTISTS	WOW HITS 2009 EMI CMG/PROVIDENT-INTEGRITY 68742/WORD-CURB		
25	21	8	PHIL WICKHAM	HEAVEN & EARTH INO 3903/PROVIDENT-INTEGRITY		
26	39	71	BRANDON HEATH	WHAT IF WE MONOMODE/REUNION 10127/PROVIDENT-INTEGRITY		
27	29	19	THOUSAND FOOT KRUTCH	WELCOME TO THE MASSORUO TOOTH & NAIL 4750/EMI CMG		
28	RE-ENTRY		<b>RE-ENTRY</b> BILL & GLORIA GATHER AND THEIR HOMECOMING FRIENDS	JOY IN MY HEART GATHER MUSIC GROUP 2727/EMI CMG		
29	32	23	BRITT NICOLE	THE LOST GET FOUND SPARROW 2358/EMI CMG		
30	44	41	MERCYME	10 INO 4626/PROVIDENT-INTEGRITY		
31	42	21	SELAH	YOU DELIVER ME CURB 79138/WORD-CURB		
32	36	33	MAT KEARNEY	CITY OF BLACK & WHITE AWARE/COLUMBIA/INPOP 1466/EMI CMG		
33	20	23	HILLSONG	FAITH + HOPE + LOVE LIVE/HILLSONG/INTEGRITY 4909/PROVIDENT-INTEGRITY		
34	48	15	PILLAR	CONFESSIONS ESSENTIAL 10904/PROVIDENT-INTEGRITY		
35	24	11	THE ALMOST	MONSTER MONSTER TOOTH & NAIL 4543/EMI CMG		
36	18	30	HILLSONG	UNITED IN CROSS: THE EARLY YEARS HILLSONG/INTEGRITY 451/PROVIDENT-INTEGRITY		
37	25	15	RELIENT K	FORGET AND NOT SLOW DOWN MONO VS STEREO 52066/WORD-CURB		
38	41	61	ANBERLIN	NEW SURRENDER UNIVERSAL REPUBLIC 011710*/EMI CMG		
39	RE-ENTRY		<b>RE-ENTRY</b> PHILLIPS, CRAIG & DEAN	FEARLESS INO 4506/PROVIDENT-INTEGRITY		
40	47	18	LEELAND	LOVE IS ON THE MOVE ESSENTIAL 10905/PROVIDENT-INTEGRITY		
41	49	19	BARLOWGIRL	LOVE & WAR FERVENT 887861*/WORD-CURB		
42	43	29	THE DEVIL WEARS PRADA	WITH ROOTS ABOVE AND BRANCHES BELOW FERVENT 123/WORD-CURB		
43	RE-ENTRY		<b>RE-ENTRY</b> ISRAEL HOUGHTON	THE POWER OF ONE INTEGRITY 4551/PROVIDENT-INTEGRITY		
44	RE-ENTRY		<b>RE-ENTRY</b> YOLANDA ADAMS	PLAYLIST: THE VERY BEST OF YOLANDA ADAMS VERTY/ESADY 27480/SONY MUSIC		
45	RE-ENTRY		<b>RE-ENTRY</b> THE PRIESTS	HARMONY RCA VICTOR 59825/RMG		
46	46	69	MATTHEW WEST	SOMETHING TO SAY SPARROW 4520/EMI CMG		
47	34	5	FEE	HOPE RISING INO 4667/PROVIDENT-INTEGRITY		
48	RE-ENTRY		<b>RE-ENTRY</b> AUGUST BURNS RED	CONSTELLATIONS SOLID STATE 4385*/EMI CMG		
49	RE-ENTRY		<b>RE-ENTRY</b> JASON CRABB	JASON CRABB GATHER MUSIC GROUP 1143/EMI CMG		
50	RE-ENTRY		<b>RE-ENTRY</b> SEABIRD	ROCKS INTO RIVERS CREDENTIAL 6965 EX/EMI CMG		

Group returns to No. 1 on Hot Christian AC Songs for a fourth week and claims its seventh leader on the audience-based Christian Songs list, drawing 8.6 million impressions. Track also spends a 13th week inside the top 10 on Christian CHR (No. 9).



HOT CHRISTIAN AC SONGS™			TITLE	ARTIST	WEEKS ON CHART	CERT.
THIS WEEK	LAST WEEK	WEEKS ON CHART	#1	IMPRINT / PROMOTION LABEL		
1	2	21	<b>#1</b> UNTIL THE WHOLE WORLD HEARS	CASTING CROWNS BEACH STREET/REUNION/PLG	4 WKS	
2	1	22	CITY ON OUR KNEES	TOBYMAC FOREFRONT/EMI CMG		
3	4	17	WHAT FAITH CAN DO	KUTLESS BEC/TOOTH & NAIL		
4	3	26	THE WORDS I WOULD SAY	SIDEWALK PROPHETS FERVENT/WORD-CURB		
5	5	38	REVELATION SONG	HILLIPS, CRAIG & DEAN INO		
6	6	35	HOLD MY HEART	TENTH AVENUE NORTH REUNION/PLG		
7	8	21	FOLLOW YOU	LEELAND WITH BRANDON HEATH ESSENTIAL/PLG		
8	7	23	SING, SING, SING	CHRIS TOMLIN SIX STEPS/SPARROW/EMI CMG		
9	9	23	GLORIOUS	NEWSBOYS INPOP		
10	11	16	SAFE	PHIL WICKHAM FEAT. BART MILLARD INO		
11	13	8	THERE IS A WAY	NEWWORLDSON INPOP		
12	10	24	ALIVE AGAIN	MATT MAHER ESSENTIAL/PLG		
13	12	15	HE IS WITH YOU	MANDISA SPARROW/EMI CMG		
14	14	19	HEAVEN IS THE FACE	STEVEN CURTIS CHAPMAN SPARROW/EMI CMG		
15	15	10	FORGIVEN	SANCTUS REAL SPARROW/EMI CMG		
16	16	11	LET THE WATERS RISE	MIKESCHAIR CURB		
17	17	8	ALIVE	POCKET FULL OF ROCKS MYRRH/WORD-CURB		
18	18	8	ON AND ON	CHASEN INO		
19	22	3	SOMETHING BEAUTIFUL	NEEDTOBREATHE ATLANTIC/WORD-CURB		
20	21	3	WALK ON THE WATER	BRITT NICOLE SPARROW/EMI CMG		
21	20	9	I'D NEED A SAVIOR	AMONG THE THIRSTY REV		
22	19	7	SALVATION IS HERE	LINCOLN BREWSTER INTEGRITY		
23	NEW		<b>NEW</b> GREATEST GAINER CAN ANYBODY HEAR ME	MEREDITH ANDREWS WORD-CURB		
24	26	2	HEALING HAND OF GOD	JEREMY CAMP BEC/TOOTH & NAIL		
25	23	4	WE WANT THE WORLD TO HEAR	BIG DADDY WEAVE FERVENT/WORD-CURB		

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

TOP GOSPEL ALBUMS™			TITLE	ARTIST	WEEKS ON CHART	CERT.
THIS WEEK	LAST WEEK	WEEKS ON CHART	#1	IMPRINT / PROMOTION LABEL		
1	1	16	<b>#1</b> BEBE & CECE WINANS	STILL B&G 31105/MALACO	16 WKS	
2	2	17	FRED HAMMOND	LOVE UNSTOPPABLE F HAMMOND/VERITY 43341/JLG		
3	5	11	<b>GREATEST GAINER</b> TAMELA MANN	THE MASTER PLAN TILLYMANN 8136		
4	3	66	MARY MARY	THE SOUND MY ROCK/COLUMBIA 28087*/SON		

**HOT DANCE CLUB SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	10	<b>#1</b> FRESH OUT THE OVEN	LOLA	FEATURING PITBULL EPIC
2	4	8	DID IT AGAIN (LO HECHO ESTA HECHO)	SHAKIRA	EPIC
3	7	7	WHY DON'T YOU LOVE ME	BEYONCÉ	MUSIC WORLD/COLUMBIA
4	3	8	ONE LOVE	DAVID GUETTA FEATURING ESTELLE	GUM/ASTRALWERKS/CAPTOL
5	11	4	RUSSIAN ROULETTE	RHIANNA	SRP/DEF. JAM10/JMG
6	9	11	COME BACK CLEAN	THE CRYSTAL METHOD FEATURING EMILY HAINES TRY	ERICAP/PVATE
7	12	9	RAIN	ANILIE	MONSTER/HEAR/CMG
8	1	14	PUSH N PULL	MO'NINI & MARINI VS SYLVIA TOSUN	LOVE/FUSH SEA TO SUN
9	13	9	ON THE FLOOR (OH BABY PLEASE)	KAYLAH MARIN	EPIPHANY
10	10	12	MAKE ME	JANET	A&M/UMI
11	5	12	DRAMA QUEEN (TEXTING U)	SIMONE DENNY + BARRY HARRIS	BARRY HARRIS
12	20	6	YOU ARE	TONY MORAN FEATURING FRENCHÉ DAVIS	DANCE MUSIC PRODUCTIONS
13	18	6	BODIES	ROBBIE WILLIAMS	ASTRALWERKS/CAPTOL
14	6	9	BAD ROMANCE	LADY GAGA	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
15	17	8	LOCA	RANNY FEATURING NINA FLOWERS	ROCKBERRY
16	8	12	HEAVY CROSS	THE GOSSIP	COLUMBIA
17	23	4	TIK TOK	KESHA	KEMOSABE/RCA/RMG
18	21	8	KEEPING SCORE	HANNAH	SNOWDOG
19	28	3	REVOLVER	MADONNA FEATURING LIL WAYNE	WARNER BROS.
20	16	13	YOU USED TO KNOW	ANDREA CARNELL	CURVY
21	27	6	WONDERFUL	BILLIE MYERS	FRUITLOOP
22	24	8	HERE WE COME (READY OR NOT)	ROD CARRILLO & SHEFALI CARRILLO	
23	39	2	<b>POWER HARD</b>	PICK	RHIANNA FEATURING JEEZY SRP/DEF. JAM10/JMG
24	19	8	MEET ME HALFWAY	THE BLACK EYED PEAS	INTERSCOPE
25	22	15	WISH U LOVE	CHAD JACK & TIM LETTEER VS. FAWN HADES	

**TOP DANCE/ELECTRONIC ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	64	<b>#1</b> LADY GAGA	THE FAME	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 013829/IGA
2	2	8	LADY GAGA	THE MONSTER	EPIC/STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 013829/IGA
3	3	27	OWL CITY	OCEAN EYES	UNIVERSAL REPUBLIC 013141*/UMRG
4	NEW		DJ POET NAME LIFE	TOTAL CLUB HITS 4 THRIVE	90825/10JMG
5	4	26	LMFAO	PARTY ROCK PARTY ROCK	SRP/DEF. JAM10/JMG/CHERRYTREE/INTERSCOPE 013829/IGA
6	5	21	DAVID GUETTA	ONE LOVE	GUM 88847*/ASTRALWERKS
7	8	17	VARIOUS ARTISTS	NOW THAT'S WHAT I CALL CLUB HITS 5	EM/UNIVERSAL 56256/SONY MUSIC
8	16	21	FEVER RAY	FEVER RAY	RADIO 9408*/MUTE+
9	9	21	IMOGEN HEAP	ELLIPSE	MEGAPHONIC/RCA 50605/RMG
10	7	17	LA ROUX	LA ROUX	SRP/DEF. JAM10/JMG/CHERRYTREE/INTERSCOPE 013829/IGA
11	10	11	VARIOUS ARTISTS	NOW THAT'S WHAT I CALL CLUB HITS 4	EM/UNIVERSAL 56256/SONY MUSIC
12	12	18	MIKE SNOW	MIKE SNOW	DOWNTOWN 70085*
13	13	31	BEYONCÉ	IRONY	SRP/DEF. JAM10/JMG/CHERRYTREE/INTERSCOPE 013829/IGA
14	14	15	TIESTO	KALEIDOSCOPE	MUSICAL FREEDOM 2082/ULTRA
15	11	60	SOUNDTRACK	SUMDOG	MILLIONAIRE INTERSCOPE 012502/IGA
16	17	7	VARIOUS ARTISTS	JUST DANCE 2	ULTRA/ISLAND 013576/10JMG
17	15	22	CASCADA	EVACUATE THE DANCEFLOOR	ROBBINS 75084
18	22	26	DJ SKRIBBLE	TOTAL CLUB HITS 3	THRIVE/DANCE 90814/THRIVE
19	18	9	NEON INDIAN	PSYCHIC CHASMS	LEFSE 001*
20	21	22	BREATHE CAROLINA	HELLO FASCINATION	FEARLESS 30127
21	20	11	DAVE AUDE	DAVE AUDE PRESENTS: ULTRA 2010	ULTRA 2197
22	19	39	THIEVERY CORPORATION	RADIO REDEMPTION	ESL 140
23	24	14	DEADMAU5	FOR LACK OF A BETTER NAME	MAUSTRAP 2174/ULTRA
24	NEW		NITIN SAWHNEY	LONDON UNDERGROUND	E1 2036
25	23	23	MOBY	WAIT FOR ME	LITTLE IDIOT 9416*/MUTE

**HOT DANCE AIRPLAY™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	11	<b>#1</b> HOT	INNA	ULTRA
2	1	8	TIK TOK	KESHA	KEMOSABE/RCA/RMG
3	3	14	HANG ON	PUMPKIN CURB	
4	6	7	ONE LOVE	DAVID GUETTA FEATURING ESTELLE	GUM/ASTRALWERKS/CAPTOL
5	4	7	BAD ROMANCE	LADY GAGA	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
6	7	15	FIGHT FOR YOU	MORGAN PAGE	NETTWERK
7	5	5	HARD	RHIANNA FEATURING JEEZY	SRP/DEF. JAM10/JMG
8	16	8	COME BACK	SOPHIA MAY	NERVOUS
9	13	9	BROKEN STRINGS	CARRENE	NERVOUS
10	10	10	REPLAY	ITAZ TIME	IS MONEY/BELUGA HEIGHTS/REPRISE
11	20	8	DO YOU REMEMBER	JAY SEAN FEATURING SEAN PAUL & LIL JON	CASH MONEY/UNIVERSAL REPUBLIC
12	14	17	KISS ME BAK	KIM SOZZI	ULTRA
13	19	11	GHOSTS 'N STUFF	DEADMAU5 FEATURING ROB SWIRE	MAUSTRAP/ULTRA
14	15	13	SMOKE	JUS JACK WITH PHIL GARANT FEATURING MATINA PARIS	MODA
15	9	11	3	BRITNEY SPEARS	JIVE/JLG
16	17	17	RELEASE ME	AGNES KING	ISLAND ROCKY STAR/NFM
17	NEW		LOVE KEEPS CALLING	AINAGRACE	ROBBINS
18	RE-ENTRY		YOU AND I	MEDINA	LABELMADE
19	11	13	EVERY MORNING	BASSHUNTER	ULTRA
20	RE-ENTRY		ESCAPE ME	TESTO FEATURING C.C. SHEPHERD	MUSICAL FREEDOM/ULTRA
21	23	5	REMEDY	LITTLE BOOTS	679/ELEKTRA/ATLANTIC
22	8	19	I WILL BE THERE	TESTO & SNEAKY SOUND SYSTEM	ULTRA
23	21	15	SAD SONG	BLAKE LEWIS	TOMMY BOY
24	22	4	HEARTBREAK	M'BLACK	ROBBINS
25	NEW		REMEMBER (LA DI DA)	LUCAS PRATA	ROBBINS

**TOP TRADITIONAL JAZZ ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	15	<b>#1</b> MICHAEL BUBLE	19 WKS	CRAZY LOVE 1.53/REPRISE 520733/WARNER BROS. 0
2	2	10	VARIOUS ARTISTS	LETTERS TO SANTA: A HOLIDAY MUSICAL COLLECTION	CONCORD 201008/EX
3	3	3	VARIOUS ARTISTS	IN THE MORN'G	RECORDS FROM THE 1950s (ARCHIVE) UNIV. OF CALIF. PRESS
4	5	2	ELLA FITZGERALD	TWELVE NIGHTS IN HOLLYWOOD	VERVE/IMP. SELECT 012820/UMI
5	4	18	HARRY CONNICK, JR.	YOUR SONGS	COLUMBIA 47228*/SONY MUSIC
6	6	14	BARBRA STREISAND	LOVE IS THE ANSWER	COLUMBIA 48354/SONY MUSIC
7	8	43	DIANA KRALL	QUIET NIGHTS	VERVE 012433/VG 0
8	9	12	PINK MARTIN	SPLENDOR IN THE GRASS	HEINZ 6*
9	7	38	MELODY GARDOT	MY ONE AND ONLY	THRILL VERVE 012563*/VG
10	11	14	NELLIE MCKAY	NORMAL AS BLUEBERRY PIE: A TRIBUTE TO DONNY DAY	VERVE 012818/VG
11	10	31	MICHAEL BUBLE	19 WKS	BLUEBERRY PIE: A TRIBUTE TO DONNY DAY (VERVE) 012818/VG
12	15	30	ALLEN TOUSSAINT	THE BRIGHT MISSISSIPPI	MOMES-SUCH 48038/WARNER BROS. 0
13	16	4	VIJAY IYER TRIO	HISTORICITY ACT + VISION	9480
14	13	14	THE BRIAN SETZER ORCHESTRA	SONGS FROM LONELY EVENING	SURFDUG 521223*
15	22	15	FRANK SINATRA	COLLECTOR'S EDITION	FRANK SINATRA (WARNER) CUSTOM PRODUCTS 5485/WARNER

**TOP CONTEMPORARY JAZZ ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	
1	1	43	<b>#1</b> CHRIS BOTTI	33 WKS	CHRIS BOTTI IN BOSTON	COLUMBIA 30726/SONY MUSIC 0
2	5	21	NAJEE	MIND OVER MATTER	HEADS UP 3156	
3	4	50	BONEY JAMES	SEND ONE YOUR LOVE	CONCORD 30815	
4	6	17	KENNY G	SUPER HITS	SONY MUSIC CUSTOM MARKETING GROUP 46252	
5	3	21	GEORGE BENSON	SONGS AND STORIES	MONSTER 30364/CONCORD 0	
6	2	19	PETER WHITE	GOOD DAY	PEAK 31006/CONCORD	
7	8	12	EUGE GROOVE	SUNDAY MORNING	SHANACHIE 5178	
8	9	10	VARIOUS ARTISTS	MODERN BEACH PREZENTATIONS	UNWRAPPED VOL. 6 (HODEN) BEACH 00083	
9	13	53	KENNY G	PLAYLIST: THE VERY BEST OF KENNY G	4815/DECCA 27480/SONY MUSIC	
10	12	66	DAVE KOZ	GREATEST HITS	CAPITOL 34163	
11	11	34	PAUL HARDCASTLE	THE COLLECTION	TRIPPIN' 'N' RHYTHM 36	
12	15	34	RICHARD ELLIOT	CONCORD	STEADY MACK AVENUE 7016/ARTISTRY	
13	14	18	SPENCER DAY	VAGABOND	YONAS MEDIA/CONCORD JAZZ 31317/CONCORD	
14	7	10	BRIAN CULBERTSON	LIVE FROM THE INSIDE	GRP 012322/VG 0	
15	16	20	HERB ALPERT & LANI HALL	ANYTHING GOES	LIVE CONCORD JAZZ 31441/CONCORD	

**SMOOTH JAZZ SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	
1	2	28	<b>#1</b> BURNIN'	15 WKS	PAUL TAYLOR	PEAK/CMG
2	1	26	BRIGHT	PETER WHITE	PEAK/CMG	
3	3	6	SOLDIER OF LOVE	SADE	EPIC/COLUMBIA	
4	4	24	SWEET SUMMER NIGHTS	NAJEE	HEADS UP	
5	5	28	TROPICAL RAIN	JESSY J	PEAK/CMG	
6	8	26	TOUCH	BONEY JAMES	CONCORD/CMG	
7	6	37	TALK OF THE TOWN	DARREN RAIN	NUGROOVE	
8	11	14	RETRO BOY	RICHARD ELLIOT	ARTISTRY	
9	7	15	BOGOTA BY BUS	JESSE COOK	COACH HOUSE/E1	
10	9	14	CHASING PIRATES	MORAH JONES	BLUE NOTE/CAPTOL 0	
11	10	12	SUNDAY MORNING	EUGE GROOVE	SHANACHIE	
12	14	33	TIJUANA DANCE	RICK BRAUN	ARTISTRY	
13	12	29	SONGBIRD	CRAG CHAUDHRI	SHANACHIE	
14	13	12	TILL YOU COME TO ME	SPENCER DAY	YONAS MEDIA/CONCORD JAZZ/CMG	
15	15	18	AND THEN I KNEW	DAVE KOZ	CAPITOL	

**TOP TRADITIONAL CLASSICAL ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	NEW		<b>#1</b> H. HAHN/M. GOERNE/C. SCHAFER	1 WKS	BACK: WOLN AND VOICE DS 013833/UNIVERSAL CLASSICS GROUP
2	2	8	THE PRIESTS	HARMONY	RCA VICTOR 33959/RMG
3	NEW		DIANA DAMRAU/MUNCHNER RUNDfunkORCHESTER (ETTINGER)	COLOMATUS: OPERA ARIAS	VIFFON CLASSICS 94564/BLG
4	5	12	CECILIA BARTOLI	SACRIFICIUM	DECCA 013412/UNIVERSAL CLASSICS GROUP
5	1	2	WIENER PHILHARMONIKER (PRETNER)	NEULANDER	NEW YEARS CONCERT 191522/3388/UNIVERSAL CLASSICS GROUP
6	3	61	THE PRIESTS	THE PRIESTS	RCA VICTOR 33959/SONY MUSIC
7	RE-ENTRY		PAVO JARVIC/CINCINNATI SYMPHONY ORCH.	HOLST: THE PLANETS	BRITEN. TELARC 80743
8	10	62	LUCIANO PAVAROTTI	THE DUETS	DECCA 012245/UNIVERSAL CLASSICS GROUP
9	7	18	RENEE FLEMING	VERISMO	DECCA 013278/UNIVERSAL CLASSICS GROUP
10	NEW		PHILIPPE JAROUSKYLE/CELESTE DE HARMONIE (PHORER)	JS BACH: LA DOLCE FOLIA	VIFFON CLASSICS 94564/BLG
11	8	8	POPE BENEDICT XVI	ALMA MATER	MUSIC FROM THE WINDOW/DECCA 013490/UNIVERSAL CLASSICS GROUP 0
12	6	45	PLACIDO DOMINGO	JAMOR INFANTO	SONGS INSPIRED... TO 01552/UNIVERSAL CLASSICS GROUP
13	NEW		CHICAGO SYMPHONY ORCH. (BOULEZ)	SPRINGFIELD	ALICIA SYMPHONY IN THREE MOVEMENTS/SONY MUSIC 013833
14	19	21	B. FLECK/Z. HUSSAIN/E. MEYER	THE MELODY OF RHYTHM	TRIPLE CONCERTO & MUSIC FOR TRIO 012024
15	11	5	CAROLINE GOULDING	CAROLINE GOULDING	TELARC 80744

**TOP CLASSICAL CROSSOVER ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	12	<b>#1</b> STING	3 WKS	IF I HAD MY WIFE... DEPT. 5.5/REPRISE 520733/WARNER BROS. 0
2	3	4	MORMON TABERNACLE CHORUS	AT TEMPLE SQUARE	(MILBERG) RECORDED IN MUSIC OF CONTEMPORARY AND LIGHT INSTRUMENTAL RECORDED IN CONCORD
3	2	11	ANDREA BOCELLI	MY CHRISTMAS	SUGAR 013437/DECCA 0
4	4	62	IL DIVO	THE PROMISE	SYCO/COLUMBIA 39968/SONY MUSIC 0
5	8	63	ANDREA BOCELLI	INCANTO	SUGAR 012161/DECCA 0
6	6	16	JOSHUA BELL	AT HOME WITH FRIENDS	SONY CLASSICAL 52768/SONY MASTERWORKS
7	7	33	DAVID GARRETT	DAVID GARRETT	DECCA 012872/UNIVERSAL CLASSICS GROUP
8	12	12	THE CANADIAN TENORS	THE CANADIAN TENORS	DECCA 0134509
9	5	38	PAUL POTTS	PASSIONE	SYCO/COLUMBIA 47439/SONY MUSIC
10	11	45	SARAH BRIGHTMAN	SYMPHONY: LIVE IN VIENNA	MAMMANTAT 21681/BLG 0
11	13	36	SOUNDTRACK	ANGELS & DEMONS	SONY CLASSICAL 52096/SONY MASTERWORKS
12	9	8	ANDREA BOCELLI	MY HANDBOOK	CLARENSEN TELER/UNIVERSAL MUSIC LATIN 66306/UMI 0
13	17	15	CHARLIE BAGGETT	I ONLY DREAM OF YOU	BRG 1288
14	15	34	ESCALA	ESCALA	SYCO/COLUMBIA 47423/SONY MUSIC
15	14	15	A JOYFUL NOISE	HANDEL'S MESSIAN	ROCKS 11875/SONY CLASSICAL 52043/SONY MASTERWORKS

**TOP WORLD ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	
1	1	19	<b>#1</b> RODRIGO Y GABRIELA	15 WKS	11:11	RUBYWORKS 0080*/ATO 0
2	4	38	VARIOUS ARTISTS	PLAYING FOR CHANGE: SONGS AROUND THE WORLD	HEAR 31130 0	
3	5	64	CELTIC WOMAN	THE GREATEST JOURNEY: ESSENTIAL COLLECTION	MAMMANTAT 34248/BLG	

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / DISTRIBUTING LABEL
1	1	9	#1 DILE AL AMOR	AVENTURA	(PREMIUM LATIN)
2	3	13	ME GUSTA TODO DE TI	BANDA EL RECODO DE CRUZ LIZARRAGA	(FONOVISA)
3	4	15	HAY OJITOS	INTOCABLE (GOOD-I)	SONY MUSIC LATIN
4	2	13	SE ME VA LA VOZ	ALEJANDRO FERNANDEZ	(UNIVERSAL MUSIC LATINO)
5	5	15	LA CALABAZA	LA ARROLLADORA	BANDA EL LIMON (DISA)
6	6	9	DID IT AGAIN (LO HECHO ESTA HECHO)	SHAKIRA	(EPIC/SONY MUSIC LATIN)
7	9	27	TE IRA MEJOR SIN MI	JOAN SEBASTIAN	(MUSART/BALBOA)
8	11	11	EL DOCTORADO	TONY DIZE	(PINA)
9	10	28	TE VES FATAL	EL TRONO DE MEXICO	(FONOVISA/MUSIVISA)
10	12	12	ESTUVE	ALEJANDRO FERNANDEZ	(FONOVISA)
11	8	11	EQUIVOCADA	THALIA	(SONY MUSIC LATIN)
12	34	2	GREATEST GAINER ANDO BIEN PEDO	BANDA LOS RECODITOS	(DISA)
13	7	17	LOOKING FOR PARADISE	ALEJANDRO SANZ	FEATURING ALICIA KEYS (WARNER LATINA)
14	13	17	DERECHO DE ANTIGUEDAD	LA ORIGINAL	BANDA EL LIMON DE SALVADOR LIZARRAGA (FONOVISA)
15	14	23	MI COMPLEMENTO	LOS HURACANES DEL NORTE	(DISA)
16	18	25	SU VENENO	AVENTURA	(PREMIUM LATIN)
17	16	7	MIENTES	CAMILA	(SONY MUSIC LATIN)
18	17	7	COLGANDO EN TUS MANOS	CARLOS BAUTE	CON MARTA SANCHEZ (WARNER LATINA)
19	25	11	SIN EVIDENCIAS	BANDA MS	(DISA/ASL)
20	19	14	NI CON OTRO CORAZON	PEDRO FERNANDEZ	(FONOVISA)
21	22	7	HASTA ABAJO	DOO OMAR	(MACHETE/UNIVERSAL MUSIC LATINO)
22	23	10	ME ENAMORE DE TI	CHAYANE	(SONY MUSIC LATIN)
23	28	7	YA LO SE	JENNI RIVERA	(FONOVISA)
24	30	10	SEXY CHICK	DAVID GUETTA	FEATURING AKON (GUMA/ASTRALWERKS/CAPTOL)
25	21	19	ESCLAVO DE SUS BESOS	DAVID BISBAL	(VALE/UNIVERSAL MUSIC LATINO)
26	31	12	YO TODO TUYO	LOS TUCANES DE TUPANA	(FONOVISA/MUSIVISA)
27	33	5	BAD ROMANCE	LADY GAGA	(STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
28	36	10	AMOR QUEDATE	JENCARLOS	(BULLSEYE)
29	26	10	YO ME CONFIE	ANDRES MARQUEZ	"EL MACIZO" (DISA)
30	32	19	NI ROSAS NI JUGUETES	PAULINA RUBIO	(UNIVERSAL MUSIC LATINO)
31	27	13	TE AMO	CUMBRE NORTEÑA	(SONY MUSIC LATIN)
32	24	19	ERES TODO TODO	JULION ALVAREZ	Y SU NORTEÑO BANDA (DISA/ASL)
33	39	11	CIELO AZUL, CIELO NUBLADO AKA CIELO NEVADO	PESADO	(DISA/ASL)
34	38	3	TE SIENTO	WISIN & YANDEL	(WY/MACHETE/UNIVERSAL MUSIC LATINO)
35	29	14	CAMINOS DIFERENTES	ROBERTO TAPIA	(FONOVISA/MUSIVISA)
36	37	6	MEET ME HALFWAY	THE BLACK EYED PEAS	(INTERSCOPE)
37	43	5	CARITA DE ANGEL	LARRY HERNANDEZ	(MENDIETA/FONOVISA/MUSIVISA)
38	40	4	90 MILLAS (90 MILES)	LOS INQUETOS DEL NORTE	(EAGLE MUSIC)
39	42	20	SENTIMIENTOS DE CARTON	DUQUELO	(FONOVISA/MUSIVISA)
40	45	4	DOWN	JAY-Z	FEATURING LL Cool J, WYME (CASH MONEY/UNIVERSAL REPUBLIC)
41	NEW	DEBUT	WATAGATAPITUSBERRY	SENSATO	DEL PATIO FEATURING BLACK POINT (TIBURON)
42	41	6	MIRAME	VICTOR MANUELLE	(KIYAY)
43	44	3	NADIE TE AMARA COMO YO	DYLAND Y LENNY	(SONY MUSIC LATIN)
44	46	7	SIN TI NO VIVO	PATRULLA 81	(DISA)
45	35	9	EMPIRE STATE OF MIND	JAY-Z	+ ALICIA KEYS (ROC NATION)
46	47	4	PONTE EN MI LUGAR	ESPIÑOZA PAZ	(DISA/ASL)
47	49	3	MI CURIOSIDAD	LOS TIGRES DEL NORTE	(FONOVISA)
48	NEW	NEW	ESA MUCHACHITA	LOS REYES DE ARRANQUE	(SONY MUSIC LATIN)
49	NEW	NEW	QUEDATE	PEEWEE	(EMI TELEVISION)
50	NEW	NEW	TE AME EN MIS SUEÑOS	RKM & KEN-Y	(PINA)

Tito "El Bambino" lands a fourth title from "El Patron" on Latin Rhythm Airplay as "Te Pido Perdón" bows at No. 15 (1.1 million listener impressions). It's the chart's highest debut since David Bisbal's "Esclavo De Sus Besos" entered at No. 10 in the Oct. 24, 2009, issue.



TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / DISTRIBUTING LABEL
1	1	32	#1 GREATEST GAINER	AVENTURA	(PREMIUM LATIN)
2	2	34	WISIN & YANDEL	LA REVOLUCION WY/MACHETE	012967/UMLE
3	3	7	JENNI RIVERA	LA GRAN SEÑORA	FONOVISA 354398/UMLE
4	4	10	JENCARLOS	BUSCAME BULLSEYE	8914
5	6	6	ALEJANDRO FERNANDEZ	DOS MUNDOS: EVOLUCION	UNIVERSAL MUSIC LATINO 013899/UMLE
6	5	6	ALEJANDRO FERNANDEZ	DOS MUNDOS: TRADICION	FONOVISA 354372/UMLE
7	7	9	LARRY HERNANDEZ	EN VIVO DESDE GULACAN	MENDIETA/FONOVISA 570050/UMLE
8	10	7	BANDA EL RECODO DE CRUZ LIZARRAGA	ME GUSTA TODO DE TI	FONOVISA 354394/UMLE
9	8	7	THALIA	PRIMERA FILA	SONY MUSIC LATIN 56091
10	20	7	PESADO	DESDE LA CANTINA: VOLUMEN 1	DISA 726553/UMLE
11	13	7	INTOCABLE	CLASSIC GOOD-I	80130/SONY MUSIC LATIN
12	22	11	EL TRONO DE MEXICO	HASTA MI FINAL	FONOVISA 354315/UMLE
13	11	9	TITO "EL BAMBINO"	EL PATRON: LA VICTORIA SIENTE	UNIVERSAL MUSIC LATINO 653892/UMLE
14	12	11	MARCO ANTONIO SOLIS	MAS DE MARCO ANTONIO SOLIS	FONOVISA 354216/UMLE
15	19	42	LARRY HERNANDEZ	16 MARCO CORRIDOS	MENDIETA/FONOVISA 570037/UMLE
16	17	35	ESPIÑOZA PAZ	YO NO CANTO, PERO LO INTENTAMOS	ASL/DISA 730251/UMLE
17	9	8	DRACO	AMOR VINCI ET OMNIA	SONY MUSIC LATIN 59999
18	NEW	DEBUT	VARIOUS ARTISTS	SUPER EXITOS: LO MEJOR DEL AÑO	FONOVISA 354395/UMLE
19	25	8	PATRULLA 81	SIN TI NO VIVE DISA	721404/UMLE
20	15	7	COSCULLUELA	EL PRINCE NUBA	KAWA/WARNE/UNIVERSAL MUSIC LATINO 653895/UMLE
21	18	45	TITO "EL BAMBINO"	EL PATRON SIENTE	653883/UMLE
22	24	17	DON CHETO	EL KTIME DE USTEDES	PLATINO 8832
23	16	9	TONY DIZE	LA MELODIA DE LA CALLE	(UPDATED) PWA 70201/SONY MUSIC LATIN
24	21	73	LUIS FONSI	PALABRAS DEL SILENCIO	UNIVERSAL MUSIC LATINO 011810/UMLE
25	26	10	ALEJANDRO SANZ	PARAISO EXPRESS	WARNER LATINA 522519
26	27	15	VARIOUS ARTISTS	RADIO EXITOS: EL DISCO DEL AÑO	2009 DISA 724167/UMLE
27	38	6	ALEJANDRO FERNANDEZ	DOS MUNDOS	UNIVERSAL MUSIC LATINO FONO 354387/UMLE
28	34	43	MARISELA	20 EXITOS INMORTALES	IM 6814
29	28	30	LAURA PAUSINI	PRIMAVERA ANTIGUADA	WARNER LATINA 516627
30	30	62	EL TRONO DE MEXICO	ALMAS GEMELAS	FONOVISA 353804/UMLE
31	35	28	VICENTE FERNANDEZ	NECESITO DE TI	SONY MUSIC LATIN 53282
32	29	19	LOS TIGRES DEL NORTE	LA GRANJA	FONOVISA 354192/UMLE
33	57	43	LA ARROLLADORA BANDA EL LIMON	MAS ADELANTE	DISA 724160/UMLE
34	36	15	JUAN GABRIEL	MIS CANCIONES, MIS AMIGOS	DISCOS 605 57726/SONY MUSIC LATIN
35	44	9	TIERRA CALI	UNIMITE	COLLECTOR 14 MTS VENEZUELA/UNIVERSAL MUSIC LATINO 652750/UMLE
36	14	24	TERCER CIELO	QUE OMAR BARRI	EPHRAIM/SONY MUSIC LATIN 653893/UMLE
37	23	12	EDNITA	SOY SONY MUSIC LATIN	55934
38	37	44	LA QUINTA ESTACION	SIN FRENSOS	SONY MUSIC LATIN 44947
39	40	9	LOS RIELEROS DEL NORTE	EN VIVO PARA TI	FONOVISA 354286/UMLE
40	56	12	PATRULLA 81	SERIE DIAMANTE: 30 SUPER EXITOS	DISA 721355/UMLE
41	39	75	DADDY YANKEE	TALENTO DE BARRIO	(SOUNDTRACK) EL CARTEL/MACHETE 280029/UMLE
42	50	7	LA ARROLLADORA BANDA EL LIMON	SERIE DIAMANTE: 30 SUPER EXITOS	DISA 721351/UMLE
43	61	12	LOS BUKIS	SERIE DIAMANTE: 30 SUPER EXITOS	FONOVISA 354238/UMLE
44	33	13	DAVID BISBAL	SIN MIRAR ATRAS	UNIVERSAL MUSIC LATINO 013491/UMLE
45	75	12	PACE SETTER	SERIE DIAMANTE: 30 SUPER EXITOS	DISA 721347/UMLE
46	45	35	LUIS ENRIQUE	CICLOS TOP STOP	8910
47	52	13	VARIOUS ARTISTS	SUPER #1: CON LA MUSICA DE MEXICO	FONOVISA 354188/UMLE
48	41	18	NELLY FURTADO	MI PLAN	NELSTAR/UNIVERSAL MUSIC LATINO 013318/UMLE
49	48	3	CRISTINA	MUCHA MUJER PARA TI	(EP) FONOVISA 354441/UMLE
50	32	34	HECTOR ACOSTA	SIMPSONITE	EL TORITO J.A.V./UNIVERSAL MUSIC LATINO 653891/UMLE

Pesado reaches the top 10 on Top Latin Albums as "Desde la Cantina, Vol. 1" leaps 20-10, selling 1,000 copies (up 14%). With the highest percentage gain among titles in the top 20, the title takes advantage of a slow sales week to make its exceptional leap.



REGIONAL MEXICAN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / DISTRIBUTING LABEL
1	1	7	#1 JENNI RIVERA	LA GRAN SEÑORA	FONOVISA 354398/UMLE
2	2	6	ALEJANDRO FERNANDEZ	DOS MUNDOS: TRADICION	FONOVISA 354372/UMLE
3	3	9	LARRY HERNANDEZ	EN VIVO DESDE GULACAN	MENDIETA/FONOVISA 570050/UMLE
4	4	7	BANDA EL RECODO DE CRUZ LIZARRAGA	ME GUSTA TODO DE TI	FONOVISA 354394/UMLE
5	9	7	PESADO	DESDE LA CANTINA: VOLUMEN 1	DISA 726553/UMLE
6	6	7	INTOCABLE	CLASSIC GOOD-I	80130/SONY MUSIC LATIN
7	10	11	EL TRONO DE MEXICO	HASTA MI FINAL	FONOVISA 354315/UMLE
8	5	11	MARCO ANTONIO SOLIS	MAS DE MARCO ANTONIO SOLIS	FONOVISA 354216/UMLE
9	8	39	LARRY HERNANDEZ	16 MARCO CORRIDOS	MENDIETA/FONOVISA 570037/UMLE
10	7	35	ESPIÑOZA PAZ	YO NO CANTO, PERO LO INTENTAMOS	ASL/DISA 730251/UMLE
11	NEW	NEW	VARIOUS ARTISTS	SUPER EXITOS: LO MEJOR DEL AÑO	FONOVISA 354395/UMLE
12	12	8	PATRULLA 81	SIN TI NO VIVE DISA	721404/UMLE
13	11	15	DON CHETO	EL KTIME DE USTEDES	PLATINO 8832
14	13	15	VARIOUS ARTISTS	RADIO EXITOS: EL DISCO DEL AÑO	2009 DISA 724167/UMLE
15	15	61	EL TRONO DE MEXICO	ALMAS GEMELAS	FONOVISA 353804/UMLE
16	16	28	VICENTE FERNANDEZ	NECESITO DE TI	SONY MUSIC LATIN 53282
17	14	19	LOS TIGRES DEL NORTE	LA GRANJA	FONOVISA 354192/UMLE
18	RE-ENTRY	RE-ENTRY	LA ARROLLADORA BANDA EL LIMON	MAS ADELANTE	DISA 724160/UMLE
19	18	7	TIERRA CALI	UNIMITE	COLLECTOR 14 MTS VENEZUELA/UNIVERSAL MUSIC LATINO 652750/UMLE
20	17	9	LOS RIELEROS DEL NORTE	EN VIVO PARA TI	FONOVISA 354286/UMLE

BETWEEN THE BULLETS

SHAKIRA: ENGLISH ALBUM, LATIN HITS



Though Shakira's "She Wolf" album is primarily in English and therefore ineligible to chart on Top Latin Albums, its Spanish songs have been taking over the radio charts. The album notches a second No. 1 on Latin Pop Airplay with "Did It Again (Lo Hecho Esta Hecho)" rising 2-1 (7.4 million audience impressions), following last year's "Loba." It's her 11th No. 1 on the airplay chart, tying her with Cristian Castro for the second-most toppers behind Enrique Iglesias' 14. —Raul Ramirez

LATIN POP ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / DISTRIBUTING LABEL
1	1	10	#1 JENCARLOS	BUSCAME BULLSEYE	8914
2	2	6	ALEJANDRO FERNANDEZ	DOS MUNDOS: EVOLUCION	UNIVERSAL MUSIC LATINO 013899/UMLE
3	3	7	THALIA	PRIMERA FILA	SONY MUSIC LATIN 56091
4	4	8	DRACO	AMOR VINCI ET OMNIA	SONY MUSIC LATIN 59999
5	6	73	LUIS FONSI	PALABRAS DEL SILENCIO	UNIVERSAL MUSIC LATINO 011810/UMLE
6	8	10	ALEJANDRO SANZ	PARAISO EXPRESS	WARNER LATINA 522519
7	14	6	ALEJANDRO FERNANDEZ	DOS MUNDOS	UNIVERSAL MUSIC LATINO FONO 354387/UMLE
8	11	43	MARISELA	20 EXITOS INMORTALES	IM 6814
9	9	40	LAURA PAUSINI	PRIMAVERA ANTIGUADA	WARNER LATINA 516627
10	12	15	JUAN GABRIEL	MIS CANCIONES, MIS AMIGOS	DISCOS 605 57726/SONY MUSIC LATIN
11	5	30	TERCER CIELO	QUE OMAR BARRI	EPHRAIM/SONY MUSIC LATIN 653893/UMLE
12	7	12	EDNITA	SOY SONY MUSIC LATIN	55934
13	13	44	LA QUINTA ESTACION	SIN FRENSOS	SONY MUSIC LATIN 44947
14	10	13	DAVID BISBAL	SIN MIRAR ATRAS	UNIVERSAL MUSIC LATINO 013491/UMLE
15	15	18	NELLY FURTADO	MI PLAN	NELSTAR/UNIVERSAL MUSIC LATINO 013318/UMLE
16	16	61	RICARDO ARJONA	STO PISO	WARNER LATINA 516659
17	RE-ENTRY	RE-ENTRY	PAULINA RUBIO	GRAN CITY POP	UNIVERSAL MUSIC LATINO 013075/UMLE
18	18	7	THALIA	PRIMERA FILA	(EP) SONY MUSIC LATIN 60160 EX
19	17	9	LUIS FONSI	6 SUPER HITS	(EP) UNIVERSAL MUSIC LATINO 013618/UMLE
20	RE-ENTRY	RE-ENTRY	ROCIO DURCAL	DUETO	DISCOS 605 56908/SONY MUSIC LATIN

LATIN RHYTHM ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / DISTRIBUTING LABEL
1	1	34	#1 WISIN & YANDEL	LA REVOLUCION WY/MACHETE	012967/UMLE
2	2	9	TITO "EL BAMBINO"	EL PATRON: LA VICTORIA SIENTE	UNIVERSAL MUSIC LATINO 653892/UMLE
3	3	7	COSCULLUELA	EL PRINCE NUBA	KAWA/WARNE/UNIVERSAL MUSIC LATINO 653895/UMLE
4	5	45	TITO "EL BAMBINO"	EL PATRON SIENTE	653883/UMLE
5	4	9	TONY DIZE	LA MELODIA DE LA CALLE	(UPDATED) PWA 70201/SONY MUSIC LATIN
6	6	75	DADDY YANKEE	TALENTO DE BARRIO	(SOUNDTRACK) EL CARTEL/MACHETE 280029/UMLE
7	10	38	DON OMAR	IDON	MACHETE 012867/UMLE
8	8	9	MAKANO	6 SUPER HITS	(EP) MACHETE 460036/UMLE
9	7	61	MAKANO	TE AMO PANAMA	MACHETE 460031/UMLE
10	9	51	FLEX	LA EVOLUCION ROMANTIC	STYLE EMI TELEVISION 67917
11	11	52	VARIOUS ARTISTS	LATIN URBAN KINGZ	MACHETE 012319/UMLE
12	NEW	NEW	VARIOUS ARTISTS	GOLPE DE ESTADO VI	MACHETE 013875/UMLE
13	12	65			

JAPAN		
ALBUMS		
THIS WEEK	LAST WEEK	(HANSHIN/SOUNDSCAN JAPAN/PLANTECH) JANUARY 19, 2009
1	NEW	LANDS OLYMPUS J-STORM
2	NEW	HILCRHYME RECITAL (CD+DVD LTD EDITION) UNIVERSAL
3	1	IKOMONOGAKARI HAJIMARI NO UTA (CD/DVD LTD EDITION) EPIC
4	NEW	HILCRHYME RECITAL UNIVERSAL
5	2	ARASHI ALL THE BEST! 1999-2009 J-STORM
6	3	IKOMONOGAKARI HAJIMARI NO UTA EPIC
7	NEW	FACT AMAZING (CD/DVD LTD EDITION) PULL UP
8	10	AYAKA AYAKA HISTORY 2006-2009 WARNER
9	NEW	LOVE PSYCHEDELICO ABBOT KINNEY VICTOR
10	NEW	FACT IN THE BLINK OF AN EYE (CD/DVD LTD EDITION) PULL UP

UNITED KINGDOM		
ALBUMS		
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) JANUARY 17, 2009
1	2	FLORENCE + THE MACHINE LUNGS ISLAND
2	1	PAOLO NUTINI SUNNY SIDE UP ATLANTIC
3	NEW	VAMPIRE WEEKEND CONTRA XL
4	3	LADY GAGA THE FAME STREAMLINE/KOLN/VE/CHERRYTREE/INTERSCOPE
5	NEW	YOU ME AT SIX HOLD ME DOWN VIRGIN
6	20	ANDRE RIEU FOREVER VIENNA DECCA
7	11	ALICIA KEYS THE ELEMENT OF FREEDOM J
8	NEW	DELPHIC ACOLYTE POLYDOR
9	7	MUMFORD & SONS SIGH NO MORE ISLAND
10	14	PIXIE LOTT TURN IT UP MERCURY

GERMANY		
ALBUMS		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) JANUARY 19, 2009
1	1	LADY GAGA THE FAME STREAMLINE/KOLN/VE/CHERRYTREE/INTERSCOPE
2	2	ADORO FUER IMMER UND DICH UNIVERSAL
3	12	FALCO THE SPIRIT NEVER DIES STARWATCH
4	4	PINK FUNHOUSE LAFACE/JLG
5	3	PETER FOX PETER FOX & COLDSIEBEL LIVE AUS BERLIN WARNER
6	6	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE
7	9	SOUNDTRACK ZWEIHEHNKE/UNIVERSAL
8	5	ICH + ICH GUTE REISE DOMESTIC POP
9	7	ROBBIE WILLIAMS REALITY KILLED THE VIDEO STAR CHRYSALIS/VIRGIN
10	11	DAVID GUETTA ONE LOVE GUM/VIRGIN

EUROPEAN HOT 100 SINGLES		
THIS WEEK	LAST WEEK	(NIELSEN/BILLBOARD) JANUARY 20, 2009
1	2	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE
2	1	BAD ROMANCE LADY GAGA STREAMLINE/KOLN/VE/CHERRYTREE/INTERSCOPE
3	8	TIK TOK KESHA KEMOSABE/RCA
4	3	RUSSIAN ROULETTE RIHANNA SRP/DEF JAM
5	26	FIREFLIES OWL CITY UNIVERSAL REPUBLIC
6	4	STEREO LOVE EDWARD MAYA FT. VIKI JIGULINA SPINNIN'
7	6	REPLAY IYAZ TIME IS MONEY/BELUGA HEIGHTS/REPRISE
8	7	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS ROC NATION
9	12	I LIKE KERI HILSON MOSLEY/ZONE 4/INTERSCOPE
10	10	J'AMERAI S TELLEMENT JENA LEE MERCURY
11	9	RIVERSIDE (LETS GO) SIDNEY SAMSON DATA
12	5	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE
13	19	RAIN MIKA CASABLANCA/ISLAND
14	11	STARSTRUK 30H13 FT. KATY PERRY PHOTO FINISH
15	13	I WILL LOVE YOU MONDAY (365) AURA DIONE MUSIC FOR DREAMS
16	15	SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN/EMI
17	14	ET MAINTENANT JOHNNY HALLYDAY WARNER
18	16	PAPARAZZI LADY GAGA STREAMLINE/KOLN/VE/CHERRYTREE/INTERSCOPE
19	18	MORNING AFTER DARK TIMBERLAND FT. KELLY ROWLAND BLACKGROUND/INTERSCOPE
20	44	WHATCHA SAY JASON DERULO BELUGA HEIGHTS/WARNER BROS.

EURO DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) JANUARY 30, 2009
1	1	REPLAY IYAZ TIME IS MONEY/BELUGA HEIGHTS/REPRISE
2	10	FIREFLIES OWL CITY UNIVERSAL REPUBLIC
3	4	TIK TOK KESHA KASZ MONEY/RCA
4	2	BAD ROMANCE LADY GAGA STREAMLINE/KOLN/VE/CHERRYTREE/INTERSCOPE
5	5	STARSTRUK 30H13 FEAT. KATY PERRY PHOTO FINISH
6	NEW	DON'T STOP BELIEVIN' GLENN FREEMAN/LEARN MORE & COPY MOVEMENT/21ST CENTURY FOX/TOULOUSE
7	3	RIVERSIDE SIDNEY SAMSON SNEAKERZ MUZIK
8	6	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE
9	9	DON'T STOP BELIEVIN' JOURNEY COLUMBIA/LEGACY
10	7	RUSSIAN ROULETTE RIHANNA SRP/DEF JAM
11	NEW	STAY TOO LONG PLAN B 879
12	17	BROKEN HEELS ALEXANDRA BURKE SYCO
13	18	ONE TIME JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND
14	11	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS ROC NATION
15	15	WHATCHA SAY JASON DERULO BELUGA HEIGHTS/WARNER BROS.

FRANCE		
ALBUMS		
THIS WEEK	LAST WEEK	(SNEP/FOP/TITE-LIVE) JANUARY 19, 2009
1	1	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE
2	2	LADY GAGA THE FAME STREAMLINE/KOLN/VE/CHERRYTREE/INTERSCOPE
3	4	MUSE THE RESISTANCE A&E/HELIUM 3/WARNER
4	7	MARC LAVOINE VOLUME 10 MERCURY
5	3	VARIOUS ARTISTS MOZART L'OPERA ROCK WARNER
6	6	DIAM'S S.O.S HOSTILE
7	5	ERA ERA CLASSICS MERCURY
8	31	DIDIER BARBELIVIEV ATELIER D'ARTISTES STRATEGIC MARKETING
9	23	MELODY GARDOT WORRISOME HEART UCLJ
10	9	AMEL BENT OU JE VAIS JIVE/EPIC

CANADA		
ALBUMS		
THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNDSCAN) JANUARY 30, 2009
1	1	TIK TOK KESHA KEMOSABE/RCA/SONY MUSIC
2	2	BAD ROMANCE LADY GAGA STREAMLINE/KOLN/VE/CHERRYTREE/INTERSCOPE/UNIVERSAL
3	5	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS ROC NATION/WARNER
4	4	FIREFLIES OWL CITY UNIVERSAL REPUBLIC/UNIVERSAL
5	6	REPLAY IYAZ TIME IS MONEY/BELUGA HEIGHTS/REPRISE/WARNER
6	3	BLAH BLAH BLAH KESHA FT. 30H13 KEMOSABE/RCA/SONY MUSIC
7	7	SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN/EMI
8	8	WHATCHA SAY JASON DERULO BELUGA HEIGHTS/WARNER
9	10	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE/UNIVERSAL
10	9	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE/UNIVERSAL

AUSTRALIA		
ALBUMS		
THIS WEEK	LAST WEEK	(ARIA) JANUARY 17, 2009
1	1	SUSAN BOYLE I DREAMED A DREAM SYCO
2	NEW	VAMPIRE WEEKEND VAMPIRE WEEKEND XL
3	2	MICHAEL BUBLE CRAZY LOVE 1.43/REPRISE
4	NEW	KESHA ANIMAL KEMOSABE/RCA
5	3	LADY GAGA THE FAME MONSTER STREAMLINE/KOLN/VE/CHERRYTREE/INTERSCOPE
6	4	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE
7	7	MUMFORD & SONS SIGH NO MORE ISLAND
8	5	TAYLOR SWIFT FEARLESS BIG MACHINE
9	NEW	ELVIS PRESLEY 50 AUSTRALIAN TOP TEN HITS '56 - '77 RCA
10	6	FOO FIGHTERS GREATEST HITS ROSWELL/RCA

EURO DIGITAL SONGS SPOTLIGHT		
BELGIUM		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) JANUARY 30, 2009
1	3	TIK TOK KESHA KASZ MONEY/RCA
2	1	FIREFLIES OWL CITY UNIVERSAL REPUBLIC
3	4	ENVOI ABSYNTHE MINDED KEREMOS
4	2	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE
5	5	BAD ROMANCE LADY GAGA STREAMLINE/KOLN/VE/CHERRYTREE/INTERSCOPE
6	6	STEREO LOVE EDWARD MAYA & VIKI JIGULINA CAT
7	7	ICONS DAAN DAAN
8	8	RAIN MIKA CASABLANCA/ISLAND
9	NEW	SWEET DISPOSITION THE TEMPER TRAP INFECTIOUS
10	RE	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS ROC NATION

EUROPEAN AIRPLAY		
THIS WEEK	LAST WEEK	(NIELSEN/BILLBOARD) JANUARY 20, 2009
1	1	LADY GAGA THE FAME STREAMLINE/KOLN/VE/CHERRYTREE/INTERSCOPE
2	2	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE
3	NEW	VAMPIRE WEEKEND CONTRA XL
4	3	SUSAN BOYLE I DREAMED A DREAM SYCO
5	6	ALICIA KEYS THE ELEMENT OF FREEDOM MBK/J
6	5	ROBBIE WILLIAMS REALITY KILLED THE VIDEO STAR CHRYSALIS/VIRGIN
7	10	FLORENCE + THE MACHINE LUNGS ISLAND
8	4	MICHAEL BUBLE CRAZY LOVE 1.43/REPRISE
9	8	MUSE THE RESISTANCE A&E/HELIUM 3/WARNER
10	7	PAOLO NUTINI SUNNY SIDE UP ATLANTIC
11	9	RIHANNA RATED R SRP/DEF JAM
12	11	ADORO FUER IMMER UND DICH UNIVERSAL
13	32	FALCO THE SPIRIT NEVER DIES STARWATCH
14	13	PINK FUNHOUSE LAFACE/JLG
15	12	MICHAEL JACKSON MICHAEL JACKSON'S THIS IS IT MJJ/EPIC

ITALY		
ALBUMS		
THIS WEEK	LAST WEEK	(FIMI/NIELSEN) JANUARY 18, 2009
1	1	VASCO ROSSI TRACKS 2 (INEDITI E RARI) CAPITOL
2	2	LAURA PAUSINI LAURA LIVE GIRA MONDIAL 09 ATLANTIC
3	4	MICHAEL JACKSON MICHAEL JACKSON'S THIS IS IT MJJ/EPIC
4	7	LADY GAGA THE FAME MONSTER STREAMLINE/KOLN/VE/CHERRYTREE/INTERSCOPE
5	5	MARIO BIONDI IF TATTICA
6	6	CLAUDIO BAGLIONI Q.P.G.A. COLUMBIA
7	3	ANDREA BOCELLI MY CHRISTMAS UNIVERSAL
8	17	EROS RAMAZZOTTI ALI E RADICI RCA
9	9	MARCO DOVE SI VOLA RCA
10	11	TIZIANO FERRO ALLA MIA ETA' CAPITOL

SPAIN		
ALBUMS		
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA) JANUARY 20, 2009
1	2	ALEJANDRO SANZ PARAISO EXPRESS DRD
2	1	JOAQUIN SABINA VIAGRE Y ROSAS SONY MUSIC
3	3	FITO & FITIPALDIS ANTES DE QUE CUENTE DIEZ D.R.O.
4	8	DAVID BISBAL SIN MIRAR ATRAS VALE
5	6	ESTOPA X ANIVERSARIUM SONY MUSIC
6	4	EL CANTO DEL LOCO RADIO LA COLIFRITA PRESENTA: EL CANTO DEL SONY MUSIC
7	9	ALEJANDRO FERNANDEZ DOS MUNDOS: EVOLUCION UNIVERSAL
8	5	NINO BRAVO 40 ANOS CON NINO UNIVERSAL
9	10	EL CANTO DEL LOCO POR MI Y POR TODOS MIS COMPANEROS SONY MUSIC
10	7	MICHAEL JACKSON THIS IS IT (DELUXE EDITION) EPIC/LEGACY

MEXICO		
ALBUMS		
THIS WEEK	LAST WEEK	(BIMSA) JANUARY 19, 2009
1	1	ALEJANDRO FERNANDEZ DOS MUNDOS: EVOLUCION UNIVERSAL
2	2	ALEJANDRO FERNANDEZ DOS MUNDOS: TRADICION UNIVERSAL
3	3	THALIA PRIMERA FILA SONY MUSIC
4	4	KALIMBA AMAR Y QUERER HOMENAJE A LAS GRANDES SONY MUSIC
5	5	SUSAN BOYLE I DREAMED A DREAM SYCO
6	9	LADY GAGA THE FAME STREAMLINE/KOLN/VE/CHERRYTREE/INTERSCOPE
7	6	SHAKIRA LOBA EPIC/SONY MUSIC LATIN
8	13	VICTOR GARCIA CUANDO AMAR DUELE SONY MUSIC
9	19	ALBERTO BARROS TRIBUTO A LA SALSA COLOMBIANA VOL. 2 SONY MUSIC
10	22	MARIA JOSE AMANTE DE LO AJENO OCESA

Jovanotti debuts at No. 3 on the Italy Digital Songs chart with "Baciami Ancora," the title track from the new Gabriele Muccino-directed film.



EUROPEAN AIRPLAY		
THIS WEEK	LAST WEEK	(NIELSEN/BILLBOARD) JANUARY 20, 2009
1	3	KESHA TIK TOK KEMOSABE/RCA
2	1	RIHANNA RUSSIAN ROULETTE SRP/DEF JAM
3	2	THE BLACK EYED PEAS MEET ME HALFWAY INTERSCOPE
4	4	LADY GAGA BAD ROMANCE STREAMLINE/KOLN/VE/CHERRYTREE/INTERSCOPE
5	5	JAY-Z + ALICIA KEYS EMPIRE STATE OF MIND ROC NATION
6	11	OWL CITY FIREFLIES UNIVERSAL REPUBLIC
7	6	ROBBIE WILLIAMS YOU KNOW ME CHRYSALIS/VIRGIN
8	7	EDWARD MAYA FT. VIKI JIGULINA STEREO LOVE SPINNIN'
9	17	CHRISTOPHE MAE DINGUE, DINGUE WARNER
10	9	BEYONCE SWEET DREAMS MUSIC WORLD/COLUMBIA
11	20	JASON DERULO WHATCHA SAY BELUGA HEIGHTS/WARNER BROS.
12	24	JAY SEAN FT. LIL WAYNE DOWN CASH MONEY/UNIVERSAL REPUBLIC
13	8	ALICIA KEYS DOESN'T MEAN ANYTHING MBK/J
14	10	THE BLACK EYED PEAS I GOTTA FEELING INTERSCOPE
15	18	DAVID GUETTA FT. AKON SEXY CHICK GUM/VIRGIN

SWITZERLAND		
SINGLES		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) JANUARY 19, 2009
1	2	TIK TOK KESHA KEMOSABE/RCA
2	4	BAD ROMANCE LADY GAGA STREAMLINE/KOLN/VE/CHERRYTREE/INTERSCOPE
3	3	MONDAY MORNING MELANIE FIONA UNIVERSAL
4	1	RUSSIAN ROULETTE RIHANNA ISLAND/DEF JAM
5	5	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE

ALBUMS		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) JANUARY 19, 2009
1	1	LADY GAGA THE FAME STREAMLINE/KOLN/VE/CHERRYTREE/INTERSCOPE
2	2	RIHANNA RATED R SRP/DEF JAM
3	4	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE
4	3	ALICIA KEYS THE ELEMENT OF FREEDOM J
5	6	SUSAN BOYLE I DREAMED A DREAM SYCO

NETHERLANDS		
SINGLES		
THIS WEEK	LAST WEEK	(YLE) JANUARY 19, 2009
1	NEW	IK ZOU ZO GRAAG JURKI REPRISE
2	1	BROODJE BAKPAO THE OPPOSITES TOP NOTCH
3	2	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS ROC NATION
4	8	IK MIS JE FRANS DULITS NRGV MUSIC
5	3	FIREFLIES OWL CITY UNIVERSAL REPUBLIC

ALBUMS		
THIS WEEK	LAST WEEK	(YLE) JANUARY 19, 2009
1	2	K3 MAMASE STUDIO 100
2	1	SUSAN BOYLE I DREAMED A DREAM SYCO
3	6	MICHAEL BUBLE CRAZY LOVE 1.43/REPRISE
4	5	ROBBIE WILLIAMS REALITY KILLED THE VIDEO STAR CHRYSALIS/VIRGIN
5	10	ANOUK FOR BITTER OR WORSE DINO

WALLONIA		
SINGLES		
THIS WEEK	LAST WEEK	(ULTRATOP/GFK) JANUARY 20, 2009
1	1	TIK TOK KESHA KEMOSABE/RCA
2	2	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE
3	3	STEREO LOVE EDWARD MAYA FT. VIKI JIGULINA SPINNIN'
4	4	BAD ROMANCE LADY GAGA STREAMLINE/KOLN/VE/CHERRYTREE/INTERSCOPE
5	5	FIREFLIES OWL CITY UNIVERSAL REPUBLIC

ALBUMS		
THIS WEEK	LAST WEEK	(ULTRATOP/GFK) JANUARY 20, 2009
1	2	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE
2	1	SEAL HITS WARNER BROS.
3	4	COMEDIE MUSICALE MOZART LIOPERA ROCK WARNER
4	5	VANESSA PARADIS BEST OF BARCLAY
5	11	MYLENE FARMER NOS EN TOUR POLYDOR

POLAND		
ALBUMS		
THIS WEEK	LAST WEEK	(ZWI.ZEK PRODUCCENTOW AUDIO VIDEO) JANUARY 15, 2009
1	6	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE
2	2	LADY GAGA THE FAME STREAMLINE/KOLN/VE/CHERRYTREE/INTERSCOPE
3	5	STING IF ON A WINTERS NIGHT UNIVERSAL
4	4	HEY MILOSCI UWAGI! RATUNKU! POMOCY! OL
5	15	RIHANNA RATED R SRP/DEF JAM
6	12	CHRIS BOTTI IN BOSTON DECCA
7	7	ANDRZEJ PIASECZNY NA PRZEKOR NOWYM CZASOM LIVE SONY
8	16	MICHAEL JACKSON KING OF POP SONY
9	11	CESARIA EVORA NHA SENTIMENTO SONY
10	18	IVE MENDES MAGNETISM SONY



# EXECUTIVE TURNTABLE

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

**RECORD COMPANIES:** Columbia Records Group names **Ashley Newton** president. He was executive VP of A&R at RCA.

Sony Music's Commercial Music Group names **Gil Aronow** executive VP of business and legal affairs. He was senior VP.

Universal Music Mexico promotes **Jose Puig** to GM. He was VP of Latin artists marketing at Universal Music Latin America.

Sony Music Entertainment Canada names **Shane Carter** president. He was co-president of Sony Music Canada.



**PUBLISHING:** BMI promotes **Anne Cecere** to director of film/TV relations. She was associate director.

Warner/Chappell Music appoints **Phil May** VP/GM in Nashville. He was a founding partner of global music publisher R2M Music.

Dutch collecting society Buma/Stemra will submit **Hein van der Ree**—currently CEO of Epitaph Europe—for appointment as statutory director/chairman of the board. The Buma/Stemra members will meet to consider the appointment March 22. If appointed, he will succeed **Cees Vervoord** May 1.

**DISTRIBUTION:** Universal Music Group Distribution promotes **Nydia Laner** to senior VP of Latin sales and marketing. She was a senior sales executive at Universal Music Latin Entertainment.

**TOURING:** The Agency Group names **Guy Richard** VP and an agent. He served in the same role at the William Morris Agency.

**RELATED FIELDS:** Licensing consulting company Rights-Flow names **Michael Kauffman** VP of sales and marketing. He was managing partner at the HiFive Group.

MTV Latin America promotes **Pablo Szneiberg** to VP of original content development. He was director of development at Nickelodeon Latin America.

—Edited by Mitchell Peters

## GOODWORKS

### MUSIC FOR RELIEF AIDS HAITI VICTIMS

Alanis Morissette, the All-American Rejects, Dave Matthews Band, Enrique Iglesias, Hoobastank, Linkin Park, Lupe Fiasco, Kenna, Peter Dinklage and Slash are among the acts that have donated exclusive songs to nonprofit group Music for Relief to raise money for the earthquake victims in Haiti.

In the days following the Jan. 12 earthquake that devastated Port-au-Prince, Music for Relief—founded by Linkin Park after the Asian tsunamis in 2004—contacted artists to donate music to sell for charity on its Web site. The songs are a mix of unreleased studio material and live tracks.

"We started talking about how huge the impact was and how we really wanted to do something special," Music for Relief executive director of operations Whitney Showler says. "[Linkin Park] started reaching out to other artists who also felt deeply saddened and impacted by the earthquake and we got a great response."

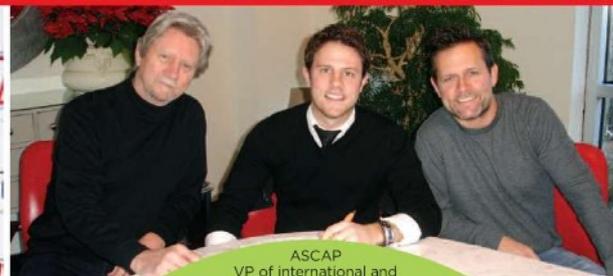
The music is also available for download at each of the participating artists' Web sites. After clicking to download the songs bundle, users will be sent a zip file with the MP3s. Fans are then asked to give a suggested donation of \$10, but Showler says that no amount is "too big or too small."

—Mitchell Peters

# BACKBEAT



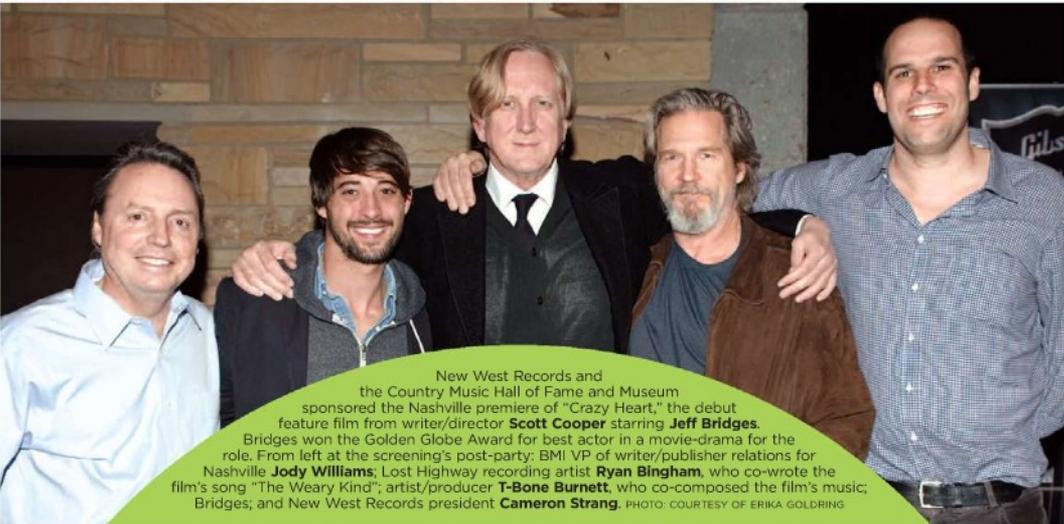
Grammy Award-nominated artist **Keri Hilson** performed Jan. 16 at Haze nightclub in Las Vegas, where she sang a string of hits including "Knock You Down." PHOTO: COURTESY OF BILLY DAVIDSON



ASCAP VP of international and domestic membership for Nashville **Ralph Murphy** (left) welcomes singer/songwriter/composer **Eric Michael** (center) to the ASCAP family. Michael recently inked a deal with multiple Emmy Award and ASCAP Film/TV Award-winning composer/songwriter **Brian D. Siewert's** music production company Great Source Music. From left: Murphy, Michael and Siewert.



On a recent trip to Minneapolis, Glassnote artist **Justin Nozuka** visited Target's headquarters. His upcoming album, "You I Wind Land and Sea," is due in April. From left: RED Distribution president **Bob Morelli**; Nozuka; Nozuka's bassist, **Anthony Lavdanski**; Target music buyer **Tim Benson**; and Glassnote president **Daniel Glass**.



New West Records and the Country Music Hall of Fame and Museum sponsored the Nashville premiere of "Crazy Heart," the debut feature film from writer/director **Scott Cooper** starring **Jeff Bridges**. Bridges won the Golden Globe Award for best actor in a movie-drama for the role. From left at the screening's post-party: BMI VP of writer/publisher relations for Nashville **Jody Williams**; Lost Highway recording artist **Ryan Bingham**, who co-wrote the film's song "The Weary Kind"; artist/producer **T-Bone Burnett**, who co-composed the film's music; Bridges; and New West Records president **Cameron Strang**. PHOTO: COURTESY OF ERIKA GOLDRING

### INSIDE TRACK

## COLE FANS BANKROLL NEW ALBUM

Lloyd Cole will enter the studio March 8 to record his new album—with a little financing help from his fans.

The former Commotions leader used his Web site and e-mail list to encourage pre-purchase of the follow-up to 2006's "Antidepressant," which he says has raised a significant amount of the funding he needs to record it. "I'm looking to raise \$60,000, which these days is a lot of money, but it's looking like I'm going to get at least 80% of it," Cole says. "Even though I haven't got everything we were looking for, it's enough to start making the record."

Cole, who resides with his wife and two sons in Northampton, Mass., has opted to return to New York to record in "a proper studio" with outside pro-

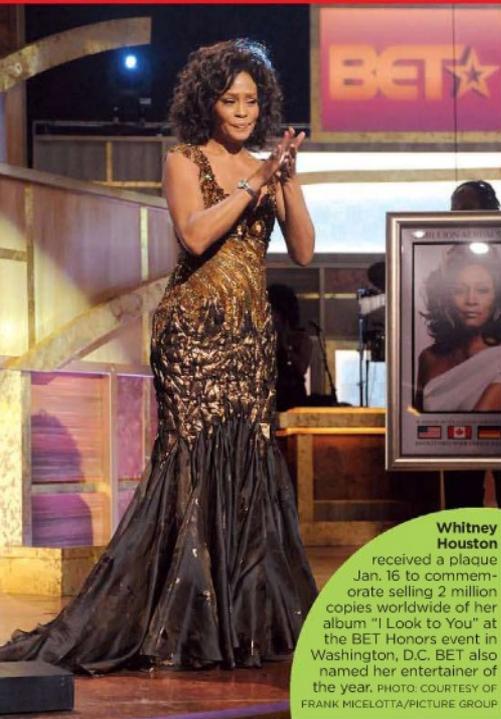
ducers. "My last two records have very much been solo records—me in a room for 90% of them," he says. "I want to make an old-school record working with musicians I like in a room, with songs I've just written, probably recording to tape."

He'll be joined in the studio by multi-instrumentalist Mark Schwaber, who's part of Cole's current Small Ensemble acoustic touring outfit, and drummer Fred Marr, who produced some of Cole's early solo recordings. It's likely that Commotions guitarist Neil Clark will also play some role on the album.

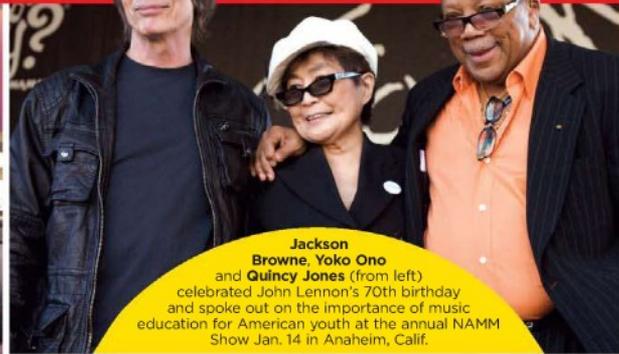
"It is going to be very diverse in sound," Cole says. "There's going to be some loud songs but also some quiet songs—at least two or three done in the Small Ensemble style." ...



COLE



**Whitney Houston** received a plaque Jan. 16 to commemorate selling 2 million copies worldwide of her album "I Look to You" at the BET Honors event in Washington, D.C. BET also named her entertainer of the year. PHOTO COURTESY OF FRANK MICELOTTA/PICTURE GROUP



**Jackson Browne, Yoko Ono** and **Quincy Jones** (from left) celebrated John Lennon's 70th birthday and spoke out on the importance of music education for American youth at the annual NAMM Show Jan. 14 in Anaheim, Calif.



One Haven Music CEO **Michael Caplan**, recording artist **Butch Walker** and One Haven president **Jonathan Lanes** (from left) celebrate Walker's signing to the One Haven label at Bowlmor Lanes in New York. Walker's new CD will arrive in February.



British blues legend **John Mayall** and his singer/songwriter wife, **Maggie Mayall**, recently signed worldwide administration agreements with Wixen Music Publishing and accepted their obligatory signing bonuses: Wixen Music Publishing socks. From left: Wixen Music Publishing co-owner **Sharon Wixen**, Maggie and John Mayall, and Wixen Music Publishing co-owner **Randall Wixen**. PHOTO: COURTESY OF NATHAN OSHER



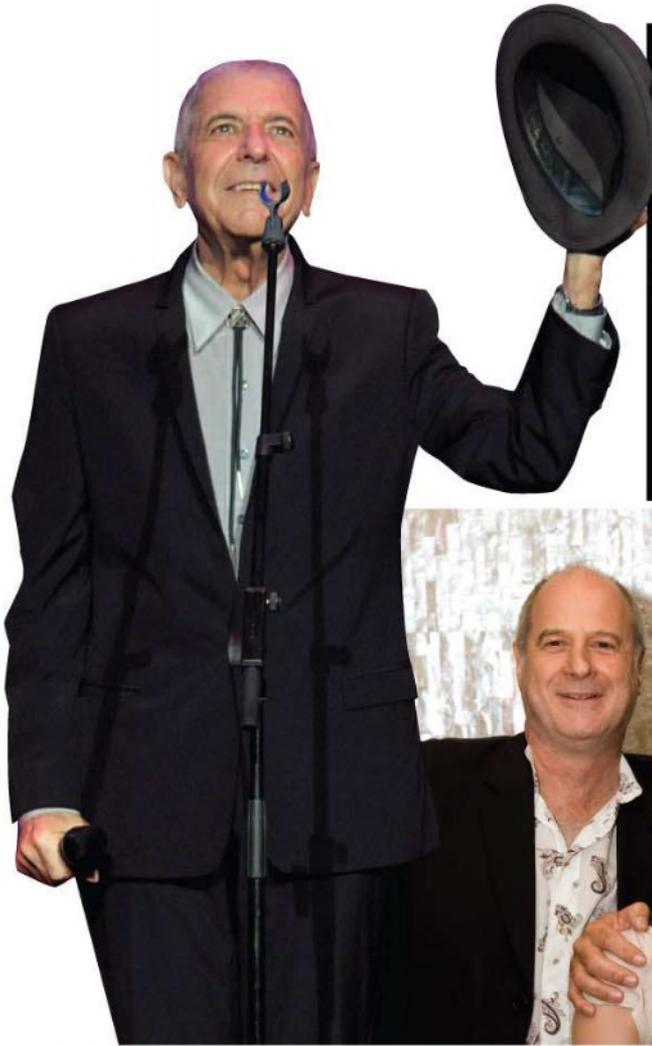
## CITY OF HOPE'S SPIRIT OF LIFE GALA

Cancer research, treatment and education center City of Hope sponsored its annual Spirit of Life gala Jan. 13 in Los Angeles. Held downtown at the new JW Marriott and Ritz-Carlton hotel at L.A. Live, the black-tie gala honored AEG president/CEO Tim Leiweke for his significant business and philanthropic accomplishments. The event raised more than \$8.6 million. PHOTOS COURTESY OF LESTER COHEN/WIREIMAGE.COM

- 1 City of Hope president/CEO **Michael A. Friedman** (left) with AEG president/CEO **Tim Leiweke**.
- 2 From left: California Gov. **Arnold Schwarzenegger**, City of Hope president/CEO **Michael A. Friedman**, AEG president/CEO **Tim Leiweke** and Los Angeles Mayor **Antonio Villaraigosa**.
- 3 City of Hope's Music and Entertainment Group board members and co-national campaign chairmen attend the Spirit of Life gala. In the back row, from left: Creative Artists Agency agent **Jeff Frasco**; Grammy Foundation/MusiCares president **Scott Goldman**; Gang, Tyre, Ramer & Brown attorney **Gregg Harrison**; Disney Music Group chairman **Bob Cavallo**; Island Def Jam Music Group president/COO **Steve Bartels**; Mediabase/Premiere Radio Networks senior VP of music initiatives/VP of affiliate relations **Alyssa Pollack**; Recording Academy president/CEO **Neil Portnow**; Project Playlist CEO **John Sykes**; and Universal Music Publishing Group chairman/CEO **David Renzer**. In the front row, from left: Music Asset Management president **Mary Jo Mennella**; Universal Music Enterprises president/CEO **Bruce Resnikoff**; Loeb & Loeb co-chairman **John Frankenheimer**; Filament Entertainment Group CEO **Phil Quarataro**; City of Hope president/CEO **Michael A. Friedman**; AEG president/CEO **Tim Leiweke**; Universal Music Group president/COO **Zach Horowitz**; Ziffren, Brittenham, Branca, Fischer, Gilbert-Lurie, Stiffelman, Cook, Johnson, Lande & Wolf partner **Gary Stiffelman**; Creative Artists Agency head of music/managing partner **Rob Light**; and Gang, Tyre, Ramer & Brown attorney **Don Passman**.



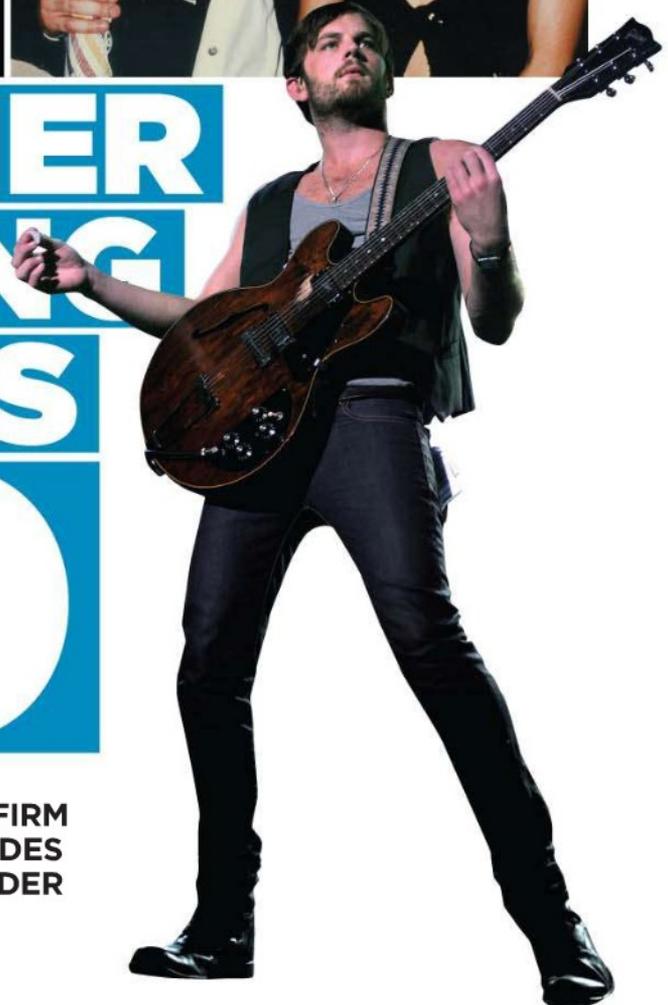
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Frontier headliners (clockwise from top right): **BILLY JOEL**; **MADONNA** with **MICHAEL GUDINSKI**; Kings of Leon's **CALEB FOLLOWILL**; Foo Fighters' **DAVE GROHL**; **LEONARD COHEN**; Gudinski with **KYLIE MINOGUE** and **STING**



# FRONTIER TOURING TURNS 30



**MICHAEL GUDINSKI'S  
PIONEERING PROMOTION FIRM  
CELEBRATES THREE DECADES  
OF HOT SHOWS DOWN UNDER**

**BY LARS BRANDLE**

COURTESY: MARTIN PHILBEY/GETTY IMAGES; JOEL, LEON & BRUCE/PHILBEY/GETTY IMAGES; GROHL, MARTIN PHILBEY/GETTY IMAGES; GUDINSKI WITH KYLIE MINOGUE AND STING

MICHAEL GUDINSKI HAS more reason to party than ever before. An icon of the Australian music business, Gudinski founded Frontier Touring 30 years ago and the company expects sometime this year to present its 500th tour. ■ During the past three decades, a who's who of rock'n'roll has toured Australia and New Zealand under the Frontier Touring banner. Frontier paired Billy Joel and Elton John as co-headliners and the likes of Bob Dylan, Frank Sinatra, Aerosmith, Madonna and Guns N' Roses have enjoyed Gudinski's famous hospitality Down Under. ■ Gudinski also is founder/chairman of the Mushroom Group of Companies, the multipronged music enterprise that includes Frontier and traces its roots to the founding of Mushroom Records in 1972. In recognition of Gudinski's influence and impact, MIDEM has invited the Australian entrepreneur to deliver a keynote at the trade event's International Indie Summit Jan. 26, which coincides with the Australia Day holiday.



Pioneering promoter: MICHAEL GUDINSKI, seen here in 1997, has been a 'visionary' on the Australian scene, Billy Joel's agent Dennis Arfa says.

"Michael is the original 360 innovator; he was doing 360 deals decades before anybody," says Artist Group International president Dennis Arfa, agent for Joel and other artists whose tours have been presented by Gudinski through Frontier. "He was a record label, promoter, manager, publisher, agency owner. The only reason it never quite raised many eyebrows is because it happened in Oz. He was a visionary and extremely entrepreneurial.

He was a man who didn't require much sleep."

Harvey Lister, CEO of Brisbane, Australia-based AEG Ogden, which manages venues in the Asia Pacific region including Sydney's Acer Arena and the Brisbane Entertainment Centre, echoes that praise.

"Michael's prepared to be innovative," he says. "He talked Billy Joel into selling the seats around behind the stage in Brisbane and Sydney. Those seats are as good as the seats out the front—they sit right over the top of the stage. It's like sitting in the choir stalls at an orchestra. Michael went for that. He was able to increase his yield for the Billy Joel tour, which made Billy pretty happy, and the people who sat in them were happy as well. Every promoter is looking for additional revenue opportunities, but Michael was the first to embrace that. He thinks about those types of things as much as anyone in the industry."

While Frontier Touring marks its 30th anniversary, Gudinski has reached another notable milestone: He's been in the music business for a half-century. Part of Australian music industry folklore is the tale of how this impresario cut his teeth in the art of deal-making at the tender age of 7.

Gudinski's family home was a short distance from the Caulfield Racecourse in Melbourne's suburbs. "We had a big backyard and we worked out we could park six to eight cars in the yard, at two shillings a car," he recalls. "There was a bit of entrepreneurial spirit even back then."

Gudinski soon graduated from parking cars to parking backsides on concert seats. As a shy teenager, he took in a lunchtime concert where the stage was lit up by the Loved Ones, a dynamic mid-'60s local band. It was love at first sight. "I wasn't really enjoying school. I wasn't going to get a job where I would get up in the morning and say, 'Fuck this, another day at the slogger,'" he says. Before the end of the '60s, Gudinski was presenting his own dance parties **continued on >>pFT-4**

APRA|AMCOS congratulates

# FRONTIER TOURING

30 years of success - Thanks Michael Gudinski and all his team.

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# 30 years of The Frontier Touring Co.

## Well ridden!



1980 | UK SQUEEZE | THE POLICE | 1981 | THE CURE | JOHN MAYALL | THE POLICE | 1982 | JOAN JETT AND THE BLACKHEARTS | COMPLETE MADNESS | 80-80'S | DEVO | 1983 | DURAN DURAN | GEORGE THORNGOOD AND THE DESTROYERS | 1984 | JOE COCKER | THE POLICE | 1985 | NEIL YOUNG FEATURING CRAZY HORSE WITH THE INTERNATIONAL HARVESTERS | STING | 1986 | ORCHESTRAL MANOEUVRES IN THE DARK | STEVE NICKS | STING | BOB DYLAN WITH THE HEARTBREAKERS (TT) | 1987 | JAMES REYNOLDS | BILLY JOEL | SUZANNE VEGA | BON JOVI | BILLY IDOL | CROWDED HOUSE | AUSTRALIAN TOUR '87 | THE CORAL REEFER BAND | ORCHESTRAL MANOEUVRES IN THE DARK | 1988 | JIMMY BUFFETT AND THE CORAL REEFER BAND | BRO'S | CROWDED HOUSE | JAMES REYNE | JOHN COUGAR MELLENCAMP | HERBIE HANCOCK | JAMES REYNE | 1989 | GIPSY KINGS | DEBBIE GIBSON | BON JOVI | TONE LOC | JIMMY BARNES | JOHNNY DIESEL & THE JAMMIES

WALL OF DEPECHE MODE | THE MALL | MOTORHEAD | WARRANT | KID JOE | RICHARD MARX | RED HOT CHILI PEPPERS | CROWES | JOHN MELLENCAMP | BOB DYLAN | ADAMS | 1993 | MADONNA | SUICIDAL TENDENCIES | MILLER BAND | UGLY KID JOE | BON JOVI | LIVING COLOUR | SUZANNE VEGA | ARRESTED DEVELOPMENT | JIM ROSE CIRCUS SIDES | BOBBY BROWN | EXTREME | YOTHU YINDI | GUNS N' ROSES | 1994 | BILLY JOEL | HOODDO GURUS | WHITESNAKE | D-REAM AUSTRALIAN TOUR '94 | JIM ROSE CIRCUS SIDESHOW | CYPRESS HILL & ICE CUBE | CULTURE BEAT | 'N' MOVE, MELODIE MC | EAST 17 | KIM WILDE | DEPECHE MODE DEVO TOUR | PETER GABRIEL IN THE SECRET WORLD TOUR | DUFF | STING | KRAVITZ | JIMMY BARNES (NZ) | BRYAN ADAMS | 1995 | PENELOPE WILTON | DIONNE FARRIS | KISS | TINA ARENA | EAGLES | R. KELLY | MONTELL JORDAN | URGE OVERKILL | JEFF BUCKLEY | FAITH NO MORE | ROACHFORD | ALTERNATIVE NATION | 1996 | BUSH | ASH | STING | SEX PISTOLS | GARBAGE | TRACY BONHAM | ETHERIDGE | RED HOT CHILI PEPPERS | JIMMY PAGE | TINA ARENA | CAKE | BRYAN ADAMS | MORE | ANNE MURRAY | HOORN ORCHESTRA | 1998 | MIGHTY BOSSSTONES | MINOQUE | MATCHBOX 20 | PULP | RADIOHEAD | TOUR | WITH A LITTLE HELP FROM MY FRIENDS | MACKENZIE CRACK | 2000 | NICKELBACK | MICHAEL FRANTI | SPEARHEAD | CONCRETE BLOOM | KYLE | DAVE NAVARRO | JAMES (NZ) | JACKSON BLOOM | TEA PARTY | 2003 | BOZ SCAGGS & JOAN ARCADE | NEIL YOUNG | JOE JACKSON BAND | NADA SURF | & THE KILLS | AFI | MICHAEL FRANTI | NORAH | BRYAN ADAMS | CYPRESS HILL | PULP | Moby | TOM JONES | OF LEISURE | 2001 | AND THE BUNNYMEN | CRADLE OF FILTH | RUMBA 2002 | MONE | GARFUNKEL & MISERS | KYLIE | DAVE NAVARRO | TONE LOC | EARHEAD | HUMAN NATURE | P.D. | AUSTRALIAN IPECAC GORSE | CRAIG DAVID | JESSE COOPER & THE KILLS | AFI | MICHAEL FRANTI | INSANE CLOWN POSSE | HOGAN | BRYAN ADAMS | THE DRESDEN DOLL | POSTERS | GAVIN DEGRAZIA | 5 | DIZZEE RASCAL | FRANK BROWNE | BEN FOLDS | MY CHEMICAL ROMANCE | ALL-AMERICAN REBELS | AUSTRALIAN TOUR 2005 | ART AND BRYAN ADAMS | NICKELBACK | THE DRESDEN DOLL | NICKELBACK | THE MONKEYS | SHREYAS NARAYAN | THE ZUTONS | ATMOSPHERE | JEFF MARTIN | SPLIT ENZ | ATMOSPHERE | DAVID GRAY | THE VERONICAS | JAMES BLUNT | JAMIE CULLUM | THE DARKNESS | TAKING SODAS | BACKSTRETS | MODEST MOUSE | CLASH OF THE TITANS | THE KILLERS | THE COUNTDOWN SPECTACULAR 2 | RYAN ADAMS & THE CARDINALS | ARCTIC MONKEYS | ASH | KAISER CHIEFS | HELLOGOODBYE | CHRISTINA AGUILERA | EVERMORE | MIKA | THE USED | JAMES MORRISON | 30 SECONDS TO MARS | BILLY TALENT | THE ROOTS | LISA BERRARD | KAISER CHIEFS | THE MARS VOLTA | SNOW PATROL | TIM FINN | MADELEINE PEYROUX | 2008 | THE POLICE | PJ HARVEY | ROD STEWART | MCFLY | JOHN McLAUGHLIN | BEN LEE | SPLIT ENZ (NZ ONLY) | MAROON 5 | ONEREPUBLIC (NZ ONLY) | FOO FIGHTERS | JACKSON UNITED | JAMES BLUNT | THE CLICK FIVE | THE MARS VOLTA | JIMMY BLAKE | VAMPIRE WEEKEND | CHAMBERS & SHANE NICHOLSON | PANIC AT THE DISCO | DISTURBED | JORDIN SPARKS | LADY GAGA | THE SCRIPT | BLACK FRANCIS | THE FUTUREHEADS | COLBIE CALLAIT | METRO STATION | MICHAEL FRANTI & SPEARHEAD | SIMPLE PLAN | EARLE | JOHN MELLENCAMP | PATROL | BILLY JOEL | CROWDED HOUSE | STING & EDIN KARAMAZOV | ALICIA KEYS | MGMT | KYLIE | 2009 | ELI "PAPERBOY" REED & THE TRUE LOVES | FRANZ FERDINAND | LEONARD COHEN | RYAN ADAMS & THE CARDINALS | FALL OUT BOY | THE VERONICAS | NINE INCH NAILS | AMANDA PALMER & THE DANGER ENSEMBLE | THE FRAY | RISE AGAINST | SOUND RELIEF | KINGS OF LEON | THE KILLERS (NZ ONLY) | MICHAEL FRANTI AND FRIENDS | JAMES HUNTER | MGMT (NZ ONLY) | THE SPECIALS | MATISYAHU | THE ALL-AMERICAN REBELS | ROUX | THE SCRIPT | THE BLACK EYED PEAS | PAOLO NUTINI | JAMES HUNTER | THE USED | THE 852S | GREEN DAY | 1980 | UK SQUEEZE | THE POLICE | 1981 | THE CURE | JOHN MAYALL | THE POLICE | 1982 | JOAN JETT AND THE BLACKHEARTS | COMPLETE MADNESS | 1983 | DURAN DURAN | GEORGE THORNGOOD AND THE DESTROYERS | 1984 | JOE COCKER | THE POLICE | 1985 | NEIL YOUNG FEATURING CRAZY HORSE WITH THE INTERNATIONAL HARVESTERS | STING | 1986 | ORCHESTRAL MANOEUVRES IN THE DARK | STEVE NICKS | STING | WITH TOM PETTY & THE HEARTBREAKERS (TT) | 1987 | JAMES REYNE | BILLY JOEL | SUZANNE VEGA | BON JOVI | BILLY IDOL | CROWDED HOUSE | ZZ TOP AUSTRALIAN TOUR '87 | JIMMY BUFFETT & THE CORAL REEFER BAND | ORCHESTRAL MANOEUVRES IN THE DARK | 1988 | STING | JIMMY BUFFETT AND THE CORAL REEFER BAND | BRO'S | CROWDED HOUSE | JAMES REYNE | JOHN COUGAR MELLENCAMP | HERBIE HANCOCK | JAMES REYNE | 1989 | GIPSY KINGS | DEBBIE GIBSON | BON JOVI | TONE LOC | JIMMY BARNES | JOHNNY DIESEL & THE JAMMIES

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from >>pFT-2 throughout Melbourne, booking acts like Chain and the Aztecs. The shyness evaporated.

Gudinski came under the eye of Bill Joseph, one of the biggest promoters, agents and artist managers in Australia at the time. Now brimming with confidence, the young music fan got an offer from his new mentor for the "perfect job," trying his hands at all aspects of the live game. The offer came at a pivotal moment in the youngster's career, but it carried a price. At 16, Gudinski dropped out of school to pursue his dream of a career in music.

"My parents were overseas at the time," he recalls. "When they returned home my father swiftly threw me out of the house. I'm not bitter about that. If he hadn't, I probably wouldn't be where I am today."

Gudinski would later return to the family home. A bungalow behind his parents' home served as the early offices for what became Frontier Touring and the Mushroom Group of Companies.

By the age of 21, Gudinski was opening up new frontiers in Australia's music scene. But not without making some memorable mistakes along the way. In one episode, Gudinski and his friend Ray Evans teamed up for what seemed a no-brainer business scheme at the now-legendary Sunbury Festival, an annual event that ran from the mid-'60s through the mid-'70s in Sunbury, Victoria.

"Ray came up with the idea of a watermelon concession. We would just truck them in and cut them in half. But the third year in 1974, [the rain] pissed down," recalls Gudinski, who at the time was stage manager of the show. "And we got stuck with 1,000 watermelons. It sort of ended in tears."

Gudinski formed the Consolidated Rock Agency with Michael Browning, who subsequently managed AC/DC and launched the band's international career. Soon after they employed Tasmanian Michael Chugg, who had recently moved to Melbourne. At the time, Chugg was selling linen by day and managing bands at night. He would go on to play a leading role in the rise of Frontier Touring.

The triumvirate had a dalliance in the world of music magazine publishing with the Daily Planet, but it closed in 1973. Gudinski and Browning learned another lesson in professionalism when they booked a disco without the requisite license, and were shut

down two weeks later. "I started to realize it was business," Gudinski says, "and you needed to have certain practices in place."

The disco was called the Magical Mushroom Mansion. And the Mushroom name lived on many years after the club shuttered.

Ray Evans would prove to be a constant partner in Gudinski's ven-



Working class heroes: JIMMY BARNES (left) has been one of the top-selling rockers in Australia while working with Gudinski.

tures in those early days. The pair formed Mushroom Records in 1972 and found a vehicle to promote its acts on the live arena with the Evans Gudinski touring business. Two years in, the label struck platinum with Skyhooks, a band Gudinski was guiding as manager.

"Our biggest-selling album had been maybe 30,000-40,000 units. Then out of nowhere came along the Skyhooks album ["Living in the 70s"], which sold 300,000 copies," Gudinski recalls.

Evans Gudinski was having its own success, promoting British

and American blues bands, beginning with John Mayall & the Bluesbreakers, then Muddy Waters and Willie Dixon. The budding promoters even handled Manfred Mann and Jethro Tull dates as well as the early AC/DC tours of Australia.

Eventually, Evans Gudinski ran into financial difficulties and the company ceased doing business. It was the beginning of the end of Gudinski's partnership with Evans, but the start of bigger things to come.

Gudinski learned from his mistakes. Within two years, Frontier Touring was formed with a team of partners, including Chugg, Evans, Frank Stivala and Philip Jacobsen. This time, Gudinski was running the show. "We had enough tentacles to penetrate," he says, "and we came along at the right time." It was the late '70s, a time when alternative, new wave music was breaking through in England and making ripples abroad.

In January 1980, Frontier Touring presented its first national tour, bringing to Australia the British new wave band Squeeze. Next up was a trio that would set the tone for commercial success in the early part of the decade, the Police.

"Frontier had a pretty amazing run through the '80s," Gudinski says. "We really went out of our way to look after the artists when they were in the country, whatever it took within reason. We quickly got a pretty good reputation. Before you knew it, we were dealing with the Irving Azoffs, Howard Kaufmans, Chris Wrights and Rod McSweens—the big names who are still there today."

Meanwhile, Frontier Touring was catching the biggest names in music—Duran Duran, Neil Young, Bon Jovi and R.E.M. among them—and bringing them to Australia.

"We first worked together on Duran Duran in the early '80s, where we went from theaters and clubs to multiple arenas very quickly," recalls Rob Hallett, president of international touring for AEG Live. "That was probably 1983-84. Last year we worked together on Leonard Cohen's triumphant, award-winning tour, where we again sold out arenas despite Michael being constantly told by his friends, 'Leonard who?' In between we shared many successes, meals and laughs."

Mushroom Records, Gudinski has often said, became his "day job" while Frontier Touring was his "fun job." There was a lot more fun to come.

continued on >>pFT-6

# MTV AUSTRALIA CONGRATULATES

MICHAEL GUDINSKI &  
THE FRONTIER TOURING COMPANY  
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Anthony Pratt & Claudine Revere

Heloise and Alex Waislitz

Fiona and Ruffy Geminder

with their families

congratulate Michael and Sue Gudinski

on 30 fabulous years with

Frontier Touring Company's concert promotions



from >>PFT-4 Through the years, Frontier continued to evolve, losing a couple of partners along the way, while Chugg's profile grew within the firm.

By the early '90s, Frontier was a touring powerhouse with Gudinski presiding in Melbourne and Chugg overseeing Sydney. "One of the things that has kept Frontier strong is our standing as the most reliable touring company in this part of the world," Gudinski says. "We pay quickly, properly and on time. That's the best reputation you can get."

Gudinski and Chugg also earned a reputation as party animals. "A lot of it came in the line of duty," Gudinski says with a laugh. "It's a competitive business. You've got to have an edge somewhere. I'm sure there are a couple of tours we might have not got because they'd heard of the Gudinski-Chugg legend."

Sony Music Australia chairman/CEO Denis Handlin muses over one unforgettable celebration. "I have fond memories of the first Billy Joel tour [in 1987], which was an outstanding success. Both Michael and I threw an ice sculpture of a piano into the Sheraton Mirage pool. The industry needs characters like Michael Gudinski. Otherwise we should all go basket-weaving together."

The '90s had its share of highlights for Frontier Touring, including Guns N' Roses concerts in 1993 at Eastern Creek International Raceway in Sydney (selling 71,000 tickets) and Calder Park Raceway in Melbourne (73,000). But the decade would close out with a bang when Chugg split in 1999 to establish his own business, Michael Chugg Entertainment.

However, Chugg continues to admire the work of his former partner. "Frontier set new standards in marketing, production and the presentation of acts. Over the 30 years, they have supported Australian and New Zealand acts with massive national tours," he adds, quipping, "particularly before I left at the end of 1999. Michael Gudinski has played such a major role in most parts of the Australian music industry. I'm proud to have been [his] partner," he says, joking that he "can only ask [Gudinski] to stop trying to steal my clients."

As a new decade arrived, the company also extended its reach across the Tasman Sea, opening an affiliate in New Zealand run by Brent Eccles and his wife, Helen. "We're the only promoters who have got a stand-alone New Zealand office," Gudinski says. "It's a small market, but a very exciting, trendsetting one."

These days, Gudinski remains the undisputed power at the helm of Frontier. But responsibilities are shared. Sydney-based Michael Harrison, an 18-year veteran who rose through the ranks at the affiliated Harbour Agency, plays a vital role as Frontier's tour coordinator. His counterpart in Melbourne is Gerard Schlaghecke, a 27-year company veteran who previously worked at the Premier Artists booking agency. To both men—and his son, Matt, who runs Mushroom's Illusive label—Gudinski entrusts responsibility to ensure the future of Frontier. (Gudinski's daughter, singer/songwriter Kate Alexa, is making her own name as a pop singer, with a top 10 national single, "All I Hear," to her credit. She is signed to Mushroom's Liberation label.)

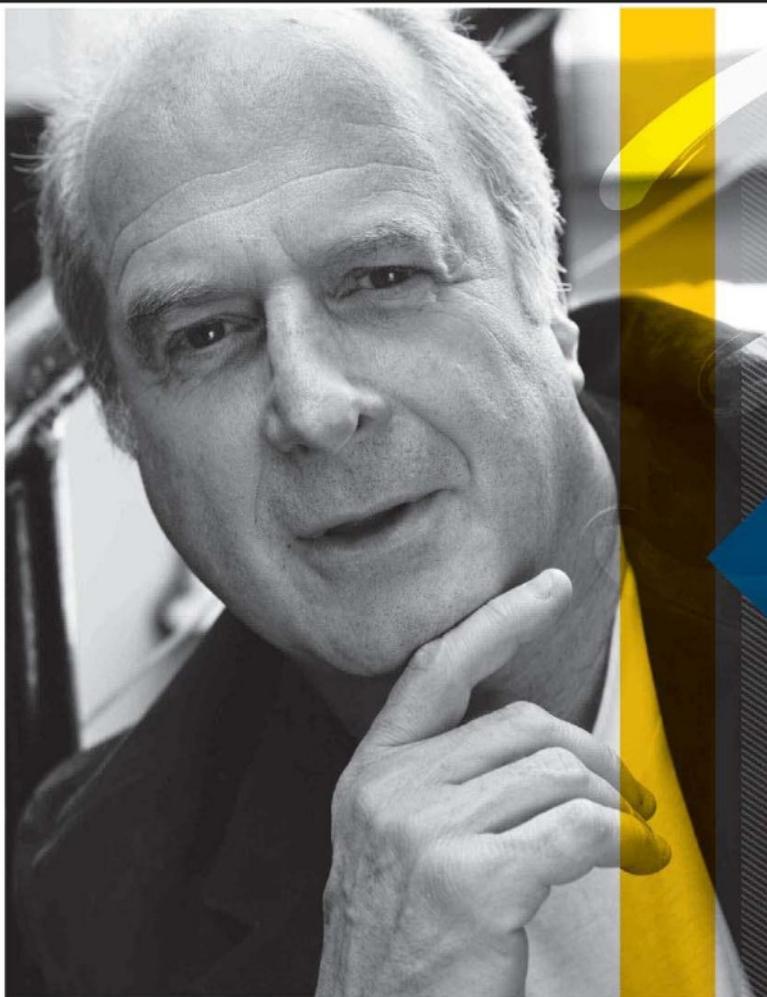
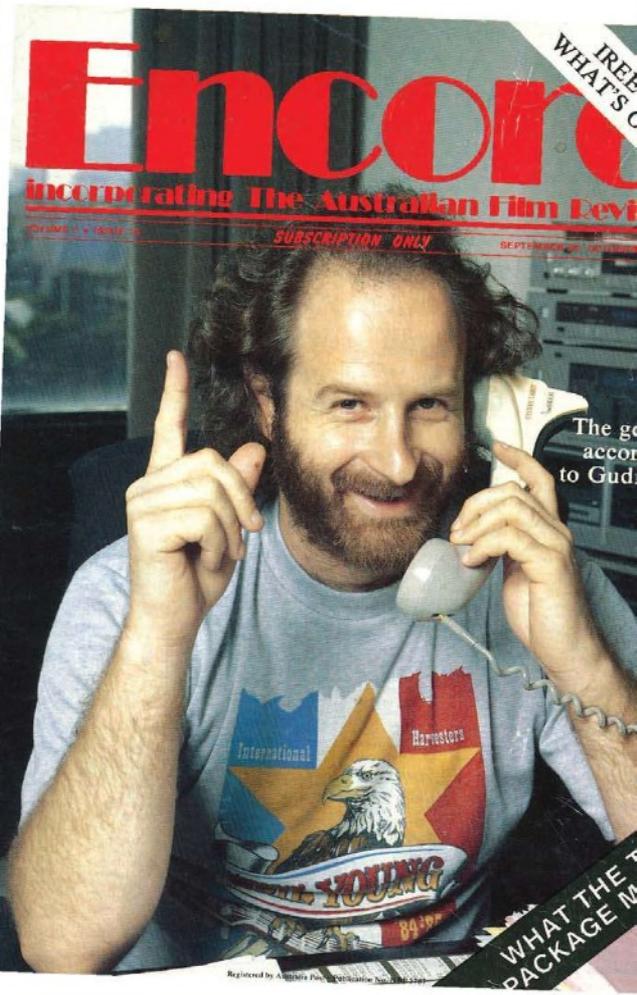
In addition, Gudinski's wife, Sue, has been the first lady of Mushroom Group and a positive counterpart in the music executive's life for more than 30 years.

"Sue has been my solidarity in what can be a difficult, eccentric and egocentric business," Gudinski says. "She supports me totally and she gives me ideas on how to deal with people. She's an asset to the business without any doubt. And she's been a very stabilizing influence in an industry where, at times during the years, I've probably partied a bit too hard."

To stay ahead of the game in the competitive Australian promotion market, Frontier last year re-engineered its Web presence and launched new interactive features. The company has amassed a database of nearly 400,000 ticket buyers, with whom it can communicate and target for specific shows. Already the online overhaul is paying off. British artist David Gray's October 2009 tour was one of a growing number of Frontier treks that sold out without advertising.

## 'Frontier set new standards in marketing, production and the presentation of acts.'

—MICHAEL CHUGG,  
FORMER FRONTIER  
PARTNER



'80-'89 > r.e.m. > iggy pop > frank sinatra, liza minnelli & sammy davis jr > neil young & the lost dogs > poison > johnny diesel & the injectors > jimmy barnes > tone loc > bon jovi > debbie gibson > gipsy kings '90-'99 > fastball > barenaked ladies > anne murray > chris isaak > wendy matthews > mercury rev > the tea party > buck cherry > dixie chicks > moby > kenny wayne shepherd band '00-'09 > eli 'paperboy' reed > franz ferdinand > ryan adams & the cardinals > leonard cohen > nine inch nails > fall out boy > the veronicas > amanda palmer & the danger ensemble > sound relief > mcfly > the fray > kings of leon > rise against > michael franti & friends > the killers > james hunter > mgmt > the specials > matisyahu > the all-american rejects > ben folds > jimmy barnes > the script > la roux > the black eyed peas > david gray > james hunter > paolo nutini > mika > daniel merriweather > the b-52s > green day > '10-beyond > lana del rey > moby > them crooked vultures > lupe fiasco > diana krall > fun james the used > cobra starship > la roux > the dead > weather > matisyahu > the fray

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Looking ahead, Frontier will further explore opportunities between sponsors and music events. "I see a trend coming where there will be a lot more sponsorship dollars which can be diverted, not necessarily directly into tour sponsorship, but into music-related events," Gudinski says. "Sports gets so much sponsorship money [now], but I can feel the cycle turning. Music seems to be very much back in vogue as it has such a wide age-group appeal. Sponsorship can enable us to give the public things at a cheaper [ticket] cost."

Gudinski says he's had various offers in the past to sell Frontier Touring or to take on investors. "Frontier has always run as a private company, never under the scrutiny of investors. But you've got to look at the options that come up," he says. "Over the next couple of years there'll be a couple of situations that we'll have to consider. I learned from the sale [of Mushroom Records to News Corp.] that for us to let anyone get involved, [my involvement] would have to be implicit. They'd be insane not to have me continue on."

The stakes in the touring business are higher than ever, but Gudinski doesn't intend to cash in his chips. "We've had tours that have lost \$2 million Australian [\$1.8 million] over the years, but not too many fortunately. We've had some which have made more than that. It's high risk, but it's a business I still enjoy."

The coming year promises to be another busy one for Frontier. In February and March, a combined bill of Diana Krall, Madeleine Peyroux and Melody Gardot will tour Australasian arenas. Krall will perform with her band and a 42-piece orchestra. The trek will also take in five wineries as part of the popular series A Day on the Green, in association with Roundhouse Entertainment.

Frontier also will promote tours by acts including Tom Jones, Them Crooked Vultures, Lupe Fiasco, the Fray, Matisyahu and Moby. Gudinski has his sights set on promoting a return visit by Cohen, and he also plans on working with a string of rising international talents like Cobra Starship and La Roux.

"I've always been very keen on working with new artists," Gudinski says. "The new artists are the future. By trying the best in new artists, it separates us from a lot of the competition."

And what are the chances Frontier will be around to celebrate its 1,000th tour?

"I'd like to think Frontier would get into triple figures," Gudinski says. "But we're in no hurry."

A family affair: Along with a media profile that has earned numerous magazine covers through the years, MICHAEL GUDINSKI has enjoyed the support of his family including (from top center) his wife SUE GUDINSKI; his son MATT GUDINSKI, managing director of Mushroom's Illusive label; and his daughter KATE ALEXA GUDINSKI, a singer/songwriter who has had a top 10 hit in Australia.



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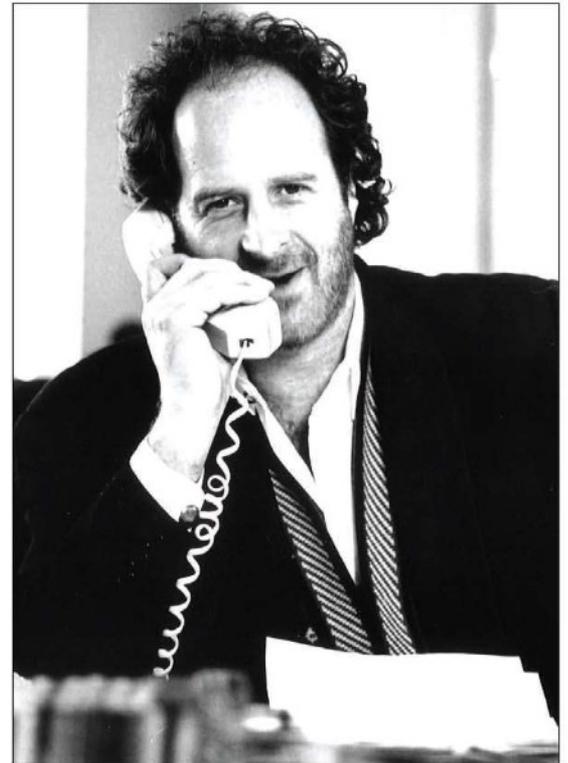
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# FRONTIER'S PIONEER

## GUDINSKI REFLECTS ON HIS TOURING COMPANY'S THREE-DECADE RUN

Michael Gudinski, founder of Australia's Frontier Touring and chairman of its parent enterprise, the Mushroom Group of Companies, is a study in constant movement. ■ As he sits behind a desk at the Brisbane Entertainment Centre, Gudinski's left knee bounces up and down, like a sprinter's before a race. There's a hum of incoming phone calls and people entering his orbit. Visitors from all sectors of the local music industry drop by to greet the man whom admirers call "Godinski." ■ "I don't like that nickname," he says dismissively. "I find it a bit over the top." ■ The world doesn't revolve around Gudinski, but a fair-sized chunk of Australia's music business does. The Mushroom Group, based in Melbourne, is the original 360-degree business model, with 20 companies, including Frontier, that encompass every aspect of the music business. ■ Gudinski is in Brisbane for a stop on Green Day's eight-date December tour of Australia. The tour is No. 489 presented by Frontier, which marks its 30th anniversary this year. The company is expected to stage its 500th tour before the year is out. ■ "I find it hard to name someone else in the industry with Michael's global success on the touring side, the label side and the publishing side," Universal Music Australia managing director George Ash says. "He's one of the music industry legends. We're lucky to have him in Australia." ■ Troy Blakely, senior VP of the Agency for the Performing Arts and one of Gudinski's many U.S. colleagues, says, "Michael has not only played an important role in developing artists in Australia, he has deftly handled the entire curve of some artist careers there, from breaking to headlining and then maintaining their career so the artist can return to Australia on a consistent basis and always have Australia in their worldwide tour plans." ■ Backstage at the Green Day show, Mark Wilson, bassist for supporting act Jet, pays Gudinski a visit. Wilson's carrying a python—a surprise for a bandmate's birthday. But then, nothing is quite ordinary in Gudinski's world. **continued on >>>FT-10**



Deal maker: **MICHAEL GUDINSKI** 'is one of the music industry legends,' Universal Music Australia managing director George Ash says.



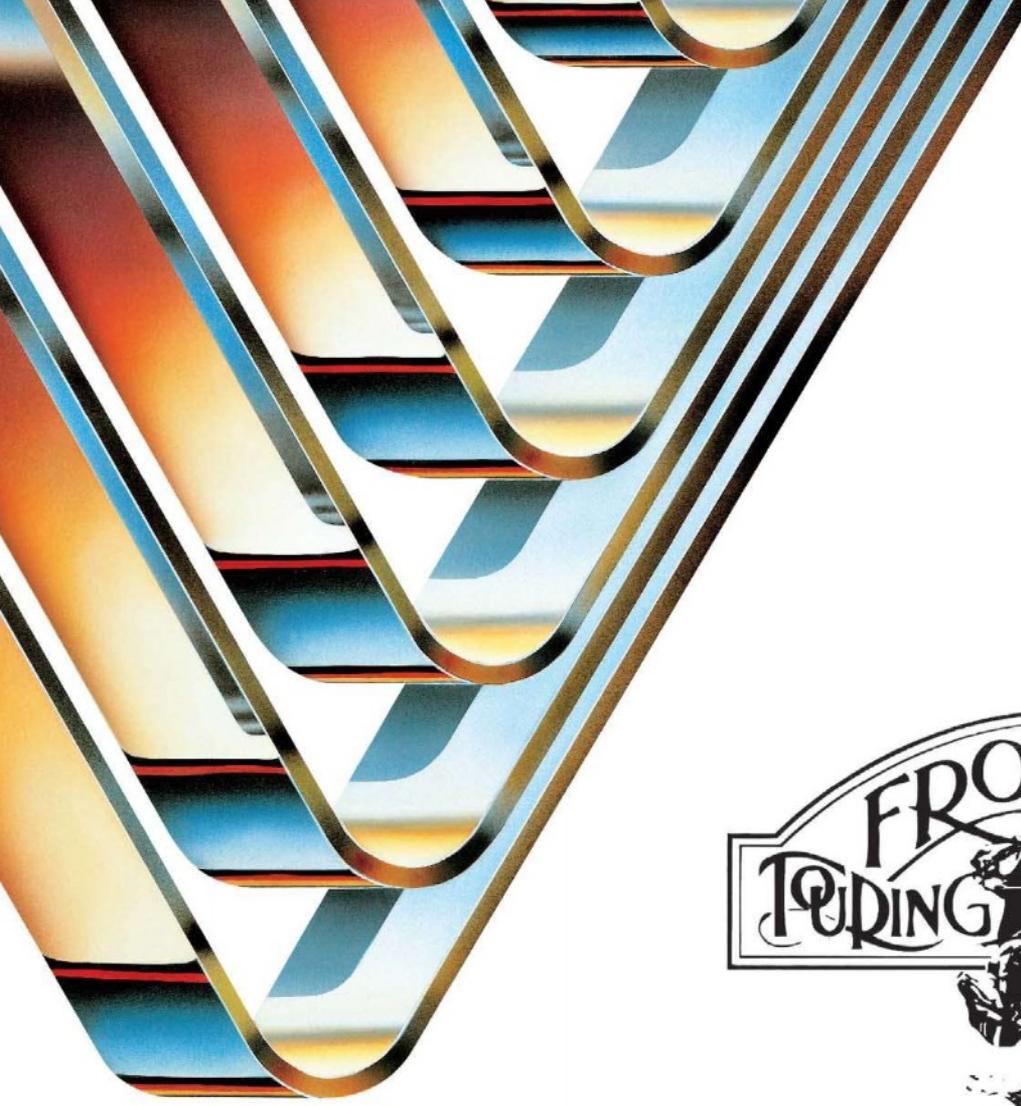
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all the best for the 30th Anniversary.



**VILLAGE ROADSHOW LIMITED**

from >>PFT-8 You chose to stay and build your career in Australia rather than make the move to America or Britain. Any regrets?

I would rather be a big fish in a small sea. And I made a conscious decision to bring up my kids in a town where I was born. In hindsight, if I had gone to live in England or America for a while, it might have made a huge difference to a couple of the Mushroom artists like Split Enz, who should have been a huge international success and almost were.

I don't regret the decision I made, but it frustrated me not to have the success in the U.S. that I've had elsewhere. I don't think it's too late, though. I've gone in with Korda Marshall on his [relaunched U.K.] label Infectious, which has signed up-and-coming stars the Temper Trap. They're already doing big things in the U.K. with a No. 6 single there. [The Temper Trap last fall cracked Billboard's Top Heat-seekers albums chart with "Conditions," released in the United States by Glassnote Records.]

Unlike many of your peers, you didn't earn your stripes in a band.

I never played an instrument. I had a bad piano teacher when I was younger and I didn't like it. From a record company and a production point of view, [musical training] would have been handy to have. In other ways, it makes me more business-savvy, realistic. I have no frustrations about being a pop star. I haven't wanted to stick my nose too much into the musical, creative process, although I did produce a bit in the early days.

So what are your regrets?

There have been tours you've passed on, tours you've lost a lot of money on. Frontier combined with Michael Coppel and started a festival called Alternative Nation [in 1995]. We had an amazing lineup. But we had a shocking run of weather over three days. [Our loss] was probably less than \$2 million Australian [\$1.8 million]. I fanatically wanted to continue. That's probably one of my biggest regrets. Still, to this day, one of the biggest things missing in our organization is a festival. Had we continued with Alternative Nation, we would have become a huge resounding success.

We'll most probably have another go. There are very few multiday festival events in the country. That's a move **continued on >>PFT-14**

## AUSTRALIAN ACCOLADES

### Frontier's Founder Often Honored

The achievements of James Cassius (JC) Williamson, an impresario whose company dominated the Australian theater scene for much of the 20th century, live on through the JC Williamson Award, bestowed during the annual Helpmann Awards, presented by Live Performance Australia.

The 2009 JC Williamson Award was presented in July to Michael Gudinski, founder of Frontier Touring and its parent enterprise, the Mushroom Group of Companies. The honor "recognizes individuals who have made an outstanding contribution to the Australian live entertainment and performing arts industry and shaped the future of our industry for the better," according to the LPA Web site.

The accolade is one of several that Gudinski has received throughout his career.

In the early '90s, he was inducted into the Australian Recording Industry Assn. Hall of Fame with a Lifetime Achievement Award.

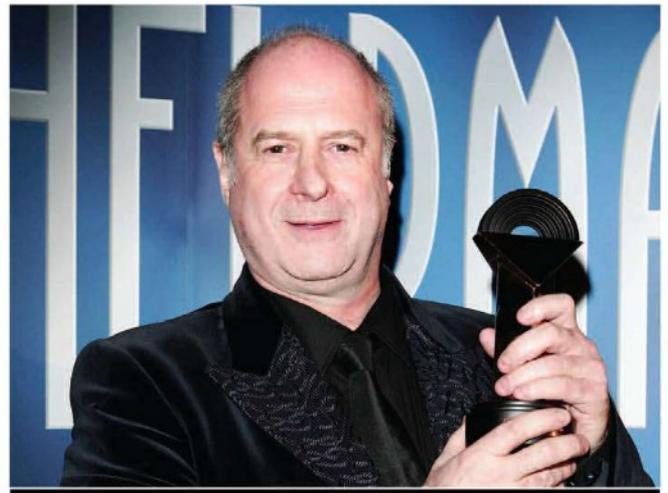
In 1998, the Australian Performing Rights Assn. gave him the Ted Albert Award for outstanding services to Australian music. Honors followed from the Australian Marketing Institute in 1999 and the International Live

Music Conference in London in 2003.

In 2006, Gudinski received a Member of the Order of Australia medal for his service to the entertainment industry through the promotion of Australian artists and as an advocate for young people in the industry and the Australian community. The Bulletin magazine also named him one of Australia's 100 most influential people that year. Also in 2006, Gudinski was

named Ernst & Young's Southern Region Entrepreneur of the Year.

Most recently, Melbourne magazine, published by the Age newspaper, included Gudinski in its "Top 100" issue for his work on the Sound Relief benefit concerts. Those shows in March 2009 raised more than \$8 million Australian (\$7.4 million) for victims of bush fires in Victoria and floods in Queensland. —Thom Duffy



Founder feted: MICHAEL GUDINSKI received the JC Williamson Award in 2009 for his 'outstanding contribution' to Australian live entertainment.

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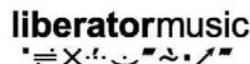
# MICHAEL GUD THE F

## RECORD LABELS



**Liberation  
music**

Already 10 years young, Liberation is a dynamic independent music label signing and developing some of the most exciting Australian and New Zealand artists for markets worldwide including The Temper Trap, Jimmy Barnes, Liam Finn, Kasey Chambers, Little Red, Howling Bells, and many more. [www.liberation.com.au](http://www.liberation.com.au)



Launched in 2006, Liberator focuses on signing all styles of international music for Australian and New Zealand release including Kaiser Chiefs, Dizzee Rascal, Michael Franti & Spearhead, Tiesto and many more. [www.liberatormusic.com.au](http://www.liberatormusic.com.au)



A joint venture between the successful team behind Winterman & Goldstein Management and Liberation since 2003, Ivy League is home to exciting talents such as Josh Pyke, Cloud Control, The Mess Hall and more. [www.ivyleague.com.au](http://www.ivyleague.com.au)



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## MERCHANDISING



Australian Tour Merchandising (ATM) manufactures and distributes approved licenced product throughout Australia, New Zealand and selected SE Asian countries. ATM work closely with new & established entertainment clients and international commercial partners, including exclusive agreements with Bravado and Signatures, to create innovative products carefully tailored to each artist or brand. [www.autome.com.au](http://www.autome.com.au)



bandtshirts.com.au is an online shop offering passionate and loyal music fans the chance to buy official and exclusive band merchandise from both Australian and international artists. [www.bandtshirts.com.au](http://www.bandtshirts.com.au)

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from >>PFT-8 You chose to stay and build your career in Australia rather than make the move to America or Britain. Any regrets?

I would rather be a big fish in a small sea. And I made a conscious decision to bring up my kids in a town where I was born. In hindsight, if I had gone to live in England or America for a while, it might have made a huge difference to a couple of the Mushroom artists like Split Enz, who should have been a huge international success and almost were.

I don't regret the decision I made, but it frustrated me not to have the success in the U.S. that I've had elsewhere. I don't think it's too late, though. I've gone in with Korda Marshall on his [relaunched U.K.] label Infectious, which has signed up-and-coming stars the Temper Trap. They're already doing big things in the U.K. with a No. 6 single there. [The Temper Trap last fall cracked Billboard's Top Heat-seekers albums chart with "Conditions," released in the United States by Glassnote Records.]

Unlike many of your peers, you didn't earn your stripes in a band.

I never played an instrument. I had a bad piano teacher when I was younger and I didn't like it. From a record company and a production point of view, [musical training] would have been handy to have. In other ways, it makes me more business-savvy, realistic. I have no frustrations about being a pop star. I haven't wanted to stick my nose too much into the musical, creative process, although I did produce a bit in the early days.

So what are your regrets?

There have been tours you've passed on, tours you've lost a lot of money on. Frontier combined with Michael Coppel and started a festival called Alternative Nation [in 1995]. We had an amazing lineup. But we had a shocking run of weather over three days. [Our loss] was probably less than \$2 million Australian [\$1.8 million]. I fanatically wanted to continue. That's probably one of my biggest regrets. Still, to this day, one of the biggest things missing in our organization is a festival. Had we continued with Alternative Nation, we would have become a huge resounding success.

We'll most probably have another go. There are very few multiday festival events in the country. That's a move **continued on >>PFT-14**

## AUSTRALIAN ACCOLADES

### Frontier's Founder Often Honored

The achievements of James Cassius (JC) Williamson, an impresario whose company dominated the Australian theater scene for much of the 20th century, live on through the JC Williamson Award, bestowed during the annual Helpmann Awards, presented by Live Performance Australia.

The 2009 JC Williamson Award was presented in July to Michael Gudinski, founder of Frontier Touring and its parent enterprise, the Mushroom Group of Companies. The honor "recognizes individuals who have made an outstanding contribution to the Australian live entertainment and performing arts industry and shaped the future of our industry for the better," according to the LPA Web site.

The accolade is one of several that Gudinski has received throughout his career.

In the early '90s, he was inducted into the Australian Recording Industry Assn. Hall of Fame with a Lifetime Achievement Award.

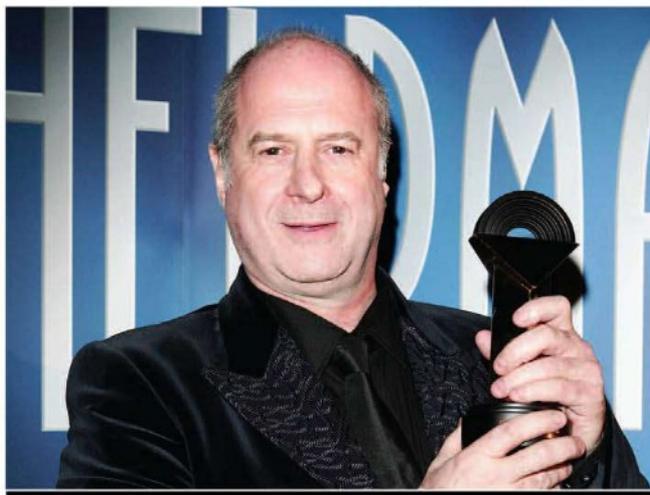
In 1998, the Australian Performing Rights Assn. gave him the Ted Albert Award for outstanding services to Australian music. Honors followed from the Australian Marketing Institute in 1999 and the International Live

Music Conference in London in 2003.

In 2006, Gudinski received a Member of the Order of Australia medal for his service to the entertainment industry through the promotion of Australian artists and as an advocate for young people in the industry and the Australian community. The Bulletin magazine also named him one of Australia's 100 most influential people that year. Also in 2006, Gudinski was

named Ernst & Young's Southern Region Entrepreneur of the Year.

Most recently, Melbourne magazine, published by the Age newspaper, included Gudinski in its "Top 100" issue for his work on the Sound Relief benefit concerts. Those shows in March 2009 raised more than \$8 million Australian (\$7.4 million) for victims of bush fires in Victoria and floods in Queensland. —Thom Duffy



Founder feted: MICHAEL GUDINSKI received the JC Williamson Award in 2009 for his 'outstanding contribution' to Australian live entertainment.

GATE GERARD/GETTY IMAGES

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# 30 years

## of bringing top music to the land down under

Greenberg Traurig congratulates Michael Gudinski and The Frontier Touring Company on **30 successful years of bringing great music to Australasia.**

We're proud to call you our clients and friends.

—Paul Schindler and Your Friends at GT

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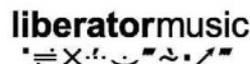
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# CONGRATULATIONS INSKI, FRANK STIVALA & ALL THE STAFF AT FRONTIER TOURING COMPANY ON 30 SUCCESSFUL YEARS!

S

Frontier Touring Company has been repeatedly ranked in the Top 100 and Pollstar rankings as Australasia's #1 concert promoter. Being the Hitwise #1 Australian promoter website list. Frontier continues to deliver the best live music experiences to Australasia and New Zealand.

com

Corporate division supplies, manages and organises government, global corporations and some of the major events in Australasia, in addition to staging large scale events at Australia's finest museums.

The Premier Harbour Agency is Australia's largest live music agency. With offices in Melbourne and Sydney they represent leading high profile and established artists along with developing and coming local talents.

com.au and [www.theharbouragency.com](http://www.theharbouragency.com)

Responsible for the successful A Day On The Green winery festival, we exclusively booked venues in Australia and New Zealand to combine a quality musical experience with fine wine, scenic locations. Established in 2001 and having presented over 100 events including successful tours by, amongst others, The Roots, Keys, Lionel Richie and John Fogerty, these outdoor events are popular on the spring/summer event calendar.

com.au and [www.adayonthegreen.co.nz](http://www.adayonthegreen.co.nz)

has been promoting international and local tours, organising shows and music festivals as well as operating its own live music and publishing arm.

## PROMOTIONS

From the merger of the promotions departments for the four record labels and Frontier Touring. Providing a professional promoting and publicising our artists across Australia and New Zealand has been an exciting recent addition to the Mushroom

com.au

## PUBLISHING



In 2009 Mushroom Music celebrated its 35th anniversary. It remains the largest independent publishing company in Australia and #1 publisher of Australian music. Mushroom Publishing launched into New Zealand late 2005, creating the country's first locally based major publishing company. Representing artists such as Kylie Minogue, Eskimo Joe, The Vines, Crowded House, Nick Cave & The Bad Seeds, Red Hot Chili Peppers, The Black Eyed Peas and many more.

[www.mushroommusic.com.au](http://www.mushroommusic.com.au)

## FILM & TELEVISION

**MUSHROOMPICTURES**



Mushroom Pictures & Mushroom TV was formed in 1995, to develop, produce and distribute a wide range of films, television and multi-media projects. Successes to date include cult movies Chopper and the top #10 US hit, Wolf Creek, and the highly lauded TV series Great Australian Albums featuring legendary albums by Crowded House, Silverchair, Nick Cave & the Bad Seeds amongst others.

[www.mushroompictures.com.au](http://www.mushroompictures.com.au)

## MARKETING & MEDIA



Mushroom Marketing provides direct access to the combined resources and experience of the Mushroom Group of Companies to ensure marketers from other industries can effectively harness the power of music.

[www.mushroommarketing.com.au](http://www.mushroommarketing.com.au)



The Mushroom Group is a major investor in mcm entertainment group ltd. The company was founded in 1983, and today is one of Australia's most progressive media entertainment, digital solution and new media technical innovation organisations. With offices in Melbourne and Sydney the company is listed on the ASX and comprises three businesses; mcm media - Australia's leading music radio, television, online and mobile content producer & distributor, Igloo digital - digital strategy, design & website development and mts - the developer and global supplier of the movideo online streaming media solution for major video and audio content publishers. [www.mcmentertainment.com.au](http://www.mcmentertainment.com.au)



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## VENUES



Ding Dong Lounge is Melbourne's underground & alternative rock'n roll bar that delivers live local, national & international rock. The Ding Dong Lounge is the sister bar to New York City's very own Ding Dong Lounge, and is nestled in the centre of Melbourne.

[www.dingdonglounge.com.au](http://www.dingdonglounge.com.au)



Trak is one of the newest and most unique venues in Melbourne catering to functions and events whilst offering state of the art in house audio and visual equipment.

from >>pFT-10 toward the future. We're looking at it quite closely and we'd like to do something at the end of 2010, early 2011. We were very close to bringing Coachella here. But it was the time when the worldwide recession happened and we had to hold back.

**Have you considered setting up an affiliate of Frontier Touring in the United States or Europe?**

I've never been that keen to do it. At one stage, many years ago, I did think about setting something up in England after the success of the Mushroom label. But now that I'm 57 years old, let's get serious . . . However, the incredibly successful start of the Infectious label in the U.K. has increased my international involvement.

**What are the biggest hurdles facing promoters Down Under?**

There are too many people in the game over here. And to get in the game, sometimes people throw around an inordinate amount of money, which is pushing ticket prices up. We don't have a Live Nation or AEG Live here yet. It's only a matter of time. Whether that will be a better thing for the market or not, time will tell.

I'm very concerned that the touring business is in the position where if [it's] not careful, [it] will follow the record industry into decline.

The Australian dollar goes up and the ticket price seems to go up with it, whereas it should be the other way around. It's really up to the agents, managers and the artists taking control and thinking long term, ensuring that bidding wars don't result in unachievable ticket prices and forgetting hardcore fans.

**Some of your rival promoters are big believers in a Pan-Asian touring circuit.**

I'm not a big believer in it. Parts of Asia will come together. But there are lots of social issues, financial issues, a lack of venues and sponsorship issues. Asia has missed its time a little bit. South



Mega-reunion: The Countdown Spectacular concerts in 2006 presented stars from Australia's hit TV shows of the '70s and '80s.

Africa and South America are as relevant to Australia, or more so. South Africa is a market getting stronger and stronger. There are many different routes to Australia and New Zealand, whichever way you go. It's a long way from anywhere. Some of my competi-

tors really think there's a big future [in Asia]. It's certainly something I'd be happy to tie in with some of the locals, and leave to some of the locals. Time will tell.

**Australia's dollar has fluctuated wildly in the past 18 months. How much of an issue has that presented for promoting tours?**

The currency rates are one of the biggest problems we have. We had some huge tours when the dollar dropped like I never saw it drop. When you're in the middle of a \$10 million Australian tour and the [Australian] dollar drops 30 cents or 40 cents [in value against foreign currencies], that's a few million dollars' difference. You go from having a profitable tour on a sellout to a losing tour. That's just not right. It's an additional risk, something we never had to think about so much in the old days.

**Is it viable for Australian promoters to strike deals with international acts in Australian dollars?**

The day you can get a group of Aussie promoters to sit down in a room and agree on anything, I'll retire. You try and book in Aussie dollars and a few people will. But that's really not going to happen overall, especially with the U.S., where that's all the agents relate to. And I can relate to that, given the vulnerability of our dollar.

**You've been a vocal supporter of tax breaks for music industry investors, outside of the touring business.**

If you set up something like the film industry [tax concessions], you'll find a lot of people would invest in local artists. And in turn, that would save the money that the government puts out in grants. Outside investors would take a lot more risks if there was some sort of [tax concession] structure in place. I don't see why the music industry needs to play second fiddle to the movie industry.

**Live Performance Australia's ticketing survey revealed a steep drop-off in Australian concert ticket sales in 2008. Do you agree with that assessment?**

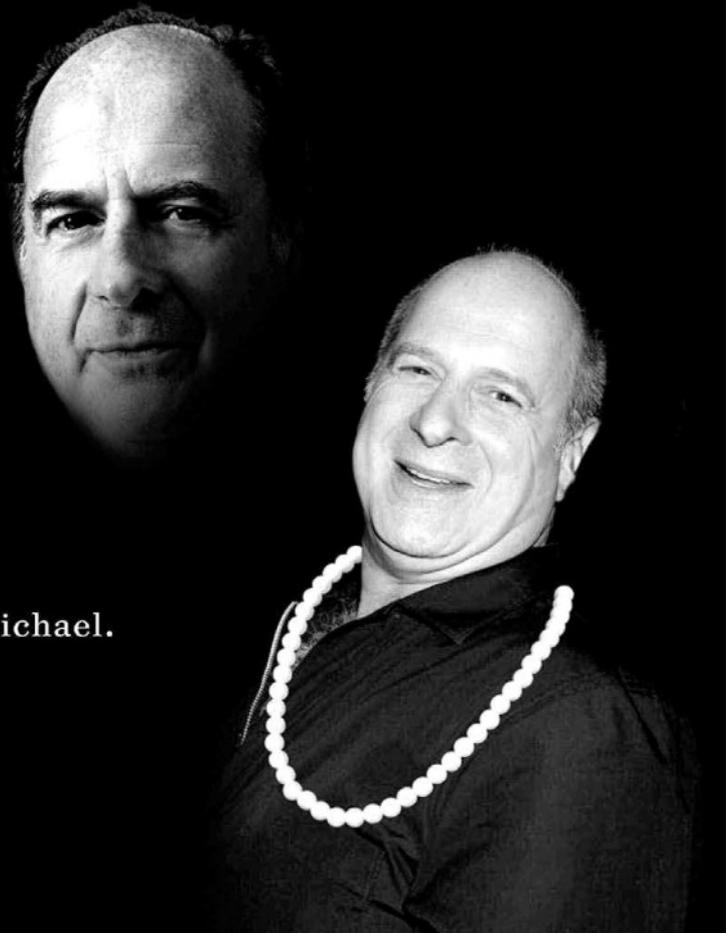
The top-end and the red-hot acts will always sell. You look at [someone] like Pink, which was phenomenal. **continued on >>pFT-16**

Perhaps the world's most esteemed authority on etiquette and protocol, Emily Post created the definitive manual on social graces and polite conduct. Mrs. Post included a list of "proper" gifts to celebrate different anniversaries. For 30th anniversaries, Mrs. Post recommends pearls.

We couldn't agree more.

No one deserves a pearl necklace more than Michael.

Love,



**Michael,**

**You are a visionary,  
extremely entrepreneurial,  
and a man who doesn't  
require much sleep.**

**Congratulations on 30 Years  
of Success.**

**Dennis Arfa  
and Artist Group International**

**AGI**

from >>pFT-14 [Pink's 2009 Australian tour, promoted by Frontier competitor Michael Coppel, included one of the year's top 10 Billboard Boxscores, with 17 shows at Rod Laver Arena in Melbourne, drawing nearly 215,000 fans.]

It gives the impression that the concert business is really healthy. Really, the middle has dropped out a little. With overpriced shows, there are people hurting out there. People say entertainment always survives through tough times. We're surviving, but anyone who tells you the concert business is stronger than ever is talking through their arse.

#### Where do you see the growth in the touring market?

The older market is alive, and it's discerning. But older fans need to know it's the real deal. Too many acts re-form and come out here and have just two original members. Leonard Cohen restored the faith in real music. Andre Rieu was another [unusual] success who took time to really work the market. The Day on the Green [concerts at wineries in Australia and New Zealand] has established alternative venues for some acts to play, which can really make the difference with the viability of a tour. It's something that will get bigger and bigger. It's something we've created which could make sense in some international countries. We've [been] in the middle of discussions about doing some Day on the Green events in other countries.

Sponsorship is going to twist around a lot more to music. Over the next 12 months, you'll see a change, with sensible tie-ins with sponsors. When sponsorship is involved, you just don't let the act or the promoter pocket the money, but you try to pass it on by keeping the ticket prices down.

#### Describe yourself.

I'm a man of my word. I'm persistent and I'm loyal. You can talk about me in different eras. In the early days, I was just a workaholic who had a dream. I clutched onto a dream which eventually came to fruition. After selling the record company [to Rupert Murdoch's News Corp.], I probably went through post-sale depression.

Every time I've had trouble, I've had a knack of finding a hero, whether it was Skyhooks at the start, Split Enz, Jimmy Barnes, Kylie [Minogue, one of the major international stars on the Mush-

room roster] was a massive thing for us.

The record business is a tough business at the moment. Being involved with the [Infectious] label in England has given me renewed excitement.

And I'd like to give back more and more to the community. I'm very lucky; when I go out to a crowded show or I'm walking down the street, a lot of people recognize me and I don't hear, "You're an arsehole." It's usually, "Mate, what you've done for Australian music!" There's love out there, and I don't want to abuse that fact.

#### How do you divide your time overseeing the various companies within the Mushroom Group?

The most important thing to do is to learn to delegate. You've got to pick your marks. Your credibility is more important than everything. I have a talent for spotting good people, developing good

**'I have a talent for spotting good people, communicating with them and getting the best out of them.'**

—MICHAEL GUDINSKI

people, communicating with them and getting the best out of them. I'd like to have a reunion of all the staff who've come through the group of companies over the years. So many people [who are] successful in the music business have come through Mushroom at one stage or another. I've always had good rapport with my staff and give them more and more responsibility. Even though I get most of the kudos, it's not the way it actually goes.

#### You're also a serious sports fan.

Through my two years of being VP of the St. Kilda Football Club, I've made a few moves which helped the club and we nearly won the Premiership. [The team was the runner-up in the 2009 Australian Football League season.] I've probably [got an ownership

share] in a dozen horses. Chris Wright [chairman of the U.K. music and media company Chrysalis Group] got me started in all that. Horse racing is part of the Australian culture. I grew up with it, and it's such a leveling thing. A group of young people can buy a horse for \$50,000 and win a big race. And a rich person can buy a horse for \$1 million and it runs last.

The two things I've never done—which I hope to achieve—is a No. 1 album in America and to win the Melbourne Cup [the premier horse race in Australia]. If we do win the Melbourne Cup, 100,000-plus people attending will know that we've won it. But I'd give it all up for a No. 1 album in America. I've got my priorities right.

#### What other projects is Mushroom or Frontier looking at?

I'm interested in sports promoting. I'm interested in working with more celebrities. I can relate and have a rapport with them. I've taken on [representation of] one of the most high-profile footballers in history, Ben Cousins [a star of the Australian Football League.]

We're also moving into the exhibition business. We're making Frontier Events a priority. We've picked up the Titanic exhibition for Australia. [The exhibit is a touring presentation of artifacts from the shipwreck.] Beginning in April, we're going to do a lot more in that area. We're looking at new areas that we believe there is room for expansion in, rather than just sitting back on the same touring circuit and living in what has become quite a standardized number of ways of doing concert runs in Australia.

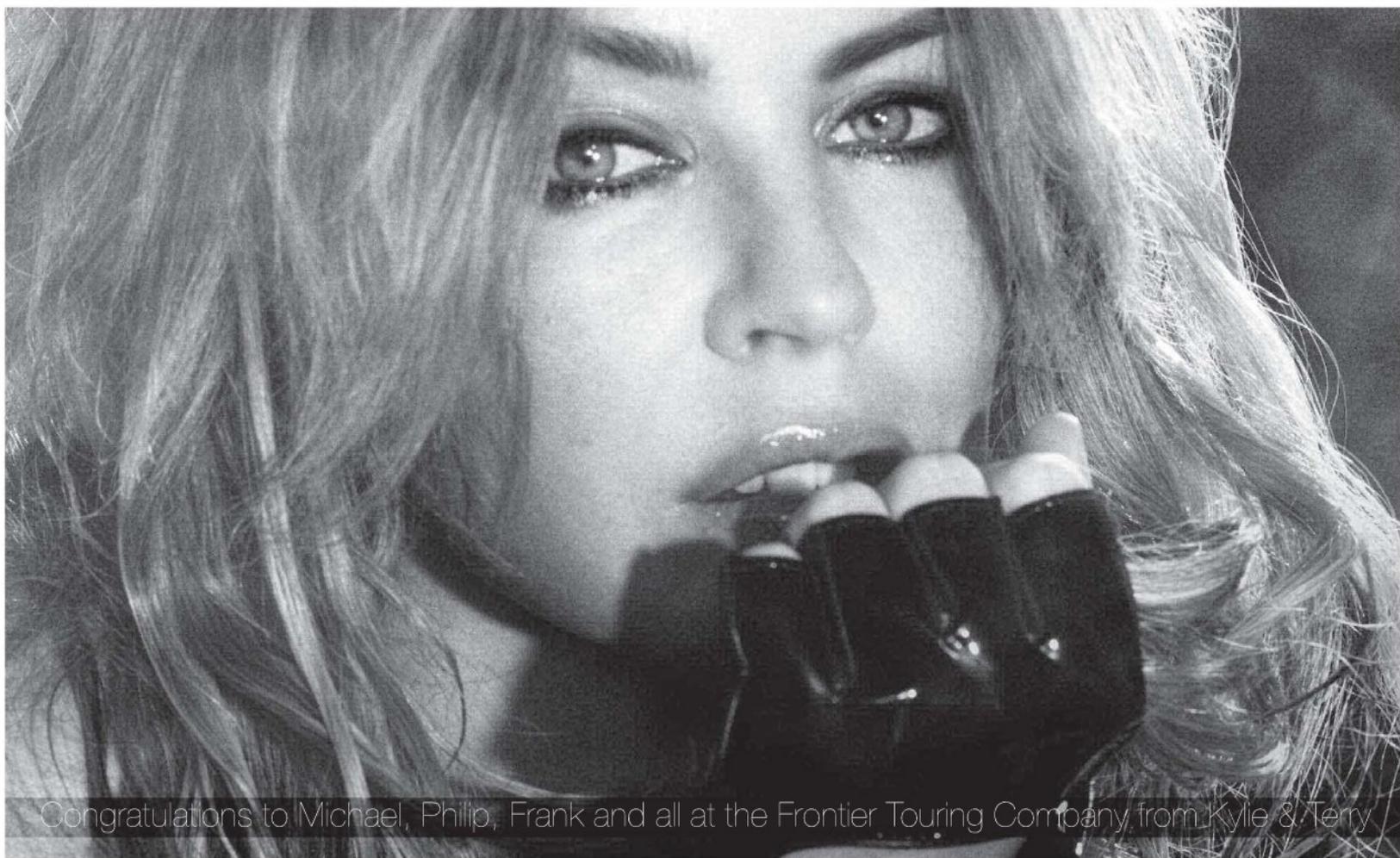
We figure with the international acts we're working with, there are lots of special one-off events that can actually make a difference to a tour, whether they're corporate events or big public events like football finals. We're looking at ways of bringing in extra income and extra shows.

It's a hell of a long way to come to Australia, and certain things can really make the difference of a tour making financial sense or giving us the edge over our competitors.

#### Do you ever see yourself getting out of this game?

I don't envisage myself—unless I live to a ridiculous age, which isn't in my genes—that I would ever fully retire. Nor would I want to.

—Lars Brandt



Congratulations to Michael, Philip, Frank and all at the Frontier Touring Company from Kyle & Terry

**CONGRATULATIONS  
on 30 outstanding  
years from everyone  
at Rod Laver Arena,  
Melbourne.**

**FRONTIER  
TOURING CO**

**30  
YEARS**

**RODLAVERARENA**

**30 years on the Frontier of  
world class live entertainment.  
It takes an awesome team.  
And a uniquely gifted leader.**

Tony McGinn and the mcm entertainment group congratulate Michael Gudinski on three decades of success with The Frontier Touring Company.

We're proud to be your partners and friends.



“Because of you, we’ve seen  
the world’s best acts  
here on our doorstep

Michael Gudinski and everyone at  
Frontier Touring Company

Thanks for an incredible 30 years  
and here’s to many more

Congratulations from Melbourne's  
"Good Times and Great Classic Hits"



# FOUNDER'S FAVES

**GUDINSKI RECALLS  
KEY FRONTIER  
SHOWS**

Marking the 30th anniversary of Frontier Touring, Billboard asked firm founder Michael Gudinski about memorable tours presented by Frontier. Here are 15 of his favorites.

**FRANK SINATRA, LIZA MINNELLI and SAMMY DAVIS JR. (1989):** “In a way, my coming of age. If my father had lived a few more years, it would have been the one and only Frontier Touring show he would have wanted to see.”

**GUNS N’ ROSES (1993):** “After working with Guns N’ Roses on their first tour—they admitted they never remembered it—they turned [in] two of the biggest shows in not only Frontier Touring’s history but Australia’s history [at Calder Park Raceway in Melbourne and Eastern Creek International Raceway in Sydney]. After all the trouble that had been going on, we were so nervous about these shows and had no insurance. So it was like a dream come true when they all went off without a hitch. It’s all about getting the timing right, and this was right at their peak. Record-breaking figures.”

**MADONNA’S GIRLIE SHOW (1993):** “Still to this day the only time when she has toured Australia. The tour was gigantic and we went out of our way to do everything to make it memorable, including a massive Thanksgiving dinner at my country property where we did not just look after the A party but all the crew and the hired musicians.”

**SOUND RELIEF (2009):** “This finally proved to so many people that Michael Chugg and I have a lot of love for each other. [Chugg was formerly a partner in Frontier with Gudinski and now runs the competing Michael Chugg Entertainment.] Although competitive, we worked together on the most important and biggest charity event in Australia. [The show in] Melbourne had twice as many people but, after all, we are the home of rock’n’roll and the Mushroom Group. A very proud feel-good moment, and we pulled it off. The biggest paid show in Australian history.”

**KYLIE MINOGUE (1998-2008):** “Just to see her become one of the greatest live performers in the world, and the fact we were such a big part of helping her develop the phenomenal amazing live aspect, and become one of the biggest superstars of all time.”

**THE POLICE AND STING (1980-2008):** “Not only were the Police one of the first acts we toured before the well-publicized breakup, we toured the final show in Melbourne. To be involved with Sting from the very beginning has generated one of my greatest relationships, and his last tour of Australia was the sold-out Lute tour. We have known each other for over half our lives.”

**BILLY JOEL (1987-2008):** “Australia has been

such a big part of his career and one of the first countries he ever broke in. After going through about four different promoters, [Joel’s booking agent] Dennis Arfa realized he found the right home and we have worked with Billy Joel ever since [including co-billed shows with Elton John]. One of the great live performers [who] always rallied to put on a great show.”

**JUSTIN TIMBERLAKE (2007):** “We wanted to work with him for so long and even though we lost money on his first Australian tour [in 2004], we knew it was a worthwhile investment and, boy, the next tour was just enormous. I can’t wait to see what he comes up with next.”

**KINGS OF LEON (2009):** “Although I was quite a fan, we had nothing to do with Kings of Leon until recently. We fought so hard to get this tour and were so determined to ensure it was unforgettable. I never expected to hit it off so well with the boys and management. In fact, it’s one of the few tours [for which] my wife came on the road. We felt like their new second family, to the point [where] I went to New York for the wedding of one of the co-managers,

Andy Mendelsohn. It’s great when acts break in this market so far ahead of their own country.”

**LEONARD COHEN (2009):** “I was never Leonard’s biggest fan but I had the utmost respect [for him] as he was so unique and inspirational to so many. But after my friend Rob Hallet [president of international touring at AEG Live] encouraged

me to see Leonard live in Europe and finalize the tour, I realized this was something very special and . . . the Australian public lapped it up.”

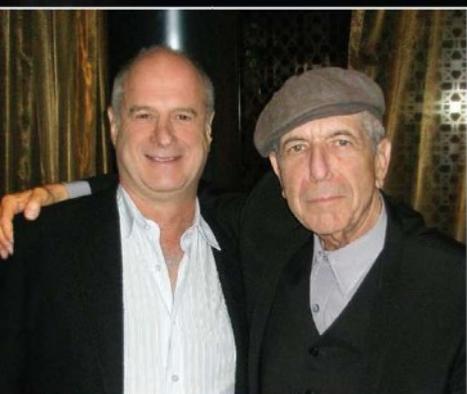
**FOO FIGHTERS (2005-08):** “Working with the Foes is a pleasure. They have some of the best people working around them, including one of the greatest managers in the world, John Silva, and they are a group that cares more about their fans than any of the industry bullshit, which is so important. [Frontman] Dave [Grohl] was in Australia when I received my Order of Australia [medal] and he has given my wife and I the credit of rock royalty. Always a pleasure to experience.”

**CHRISTINA AGUILERA (2003-07):** “Absolutely enormous. [She] really changed the face of pop in the fact [that] she is such a great singer. Someone that was at the forefront of the incredible success of female artists.”

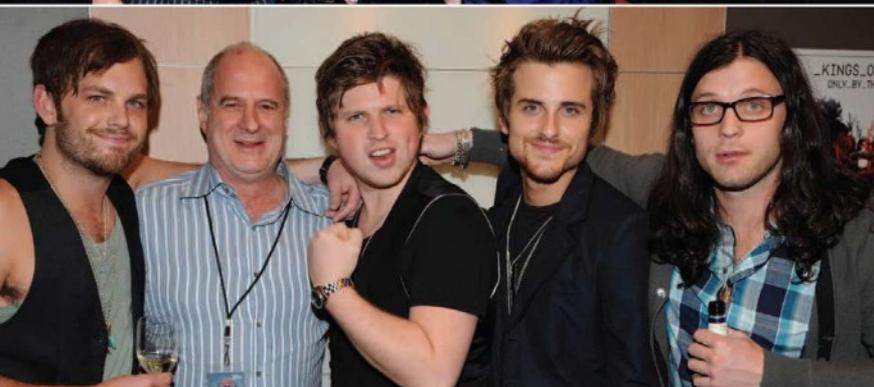
**THE EAGLES (1995-2007):** “I have been a huge fan all my life and they are a real benchmark

‘The Sound Relief benefit was a very proud feel-good moment, and we pulled it off.’

—MICHAEL GUDINSKI



Top tickets: Among Gudinski's favorite Frontier tours were outings by (from top) SAMMY DAVIS JR., FRANK SINATRA and LIZA MINNELLI; LEONARD COHEN; FOO FIGHTERS, shown with Gudinski (second from left) and Frontier tour coordinator GERARD SCHLAGHECKE (third from right); and KINGS OF LEON.

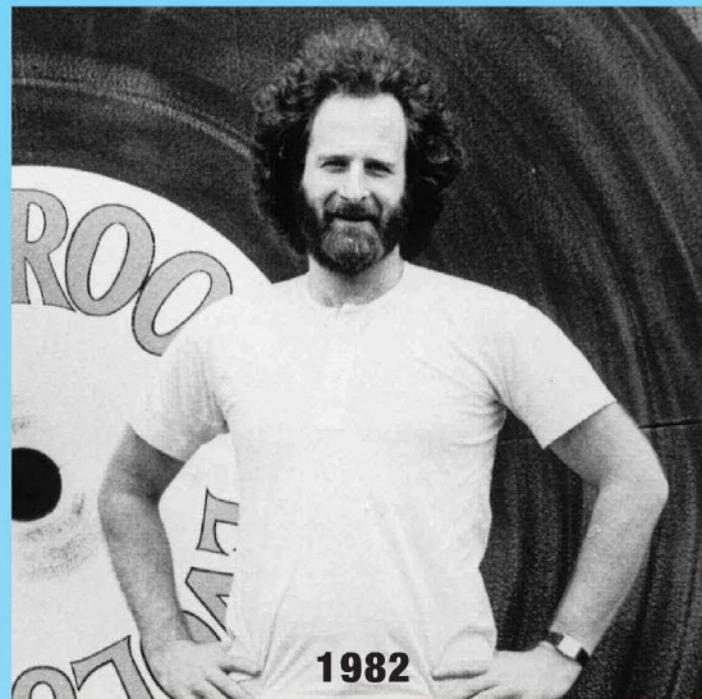


for this industry. We have an incredible relationship with their long-term manager, Irving Azoff. The only way to summarize it is: There is only one Eagles. I look forward to the Farewell 3 tour."

**JEFF BUCKLEY (1995-96):** "Such a tragedy. [Buckley died in 1997 at age 30.] But to be involved with him so early in his career was another example of Frontier working with artists from the beginning."

**LIONEL RICHIE (2007):** "It's a mark of a great artist who hasn't been in the marketplace to continue to garner success. Lionel Richie does. I went to a couple of [his] shows in Europe and was blown out by what I saw. In bringing him to Australia [in 2007], he absolutely repeated that success. He's the ultimate showman, a real professional to deal with, and we're looking forward to bringing Lionel back toward the end of 2010. And we'll all be dancing on the ceiling." —Lars Brandle

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# HOW FRONTIER FITS PROMOTION COMPANY THRIVES WITHIN MUSHROOM GROUP

Billing itself as Australia and New Zealand's largest independent entertainment group, the Mushroom Group traces its roots to the creation by Michael Gudinski and Ray Evans of Mushroom Records in 1972. ■ From the start, in Australia's close-knit music business, Gudinski has played multiple roles in the careers of artists, foreshadowing the 360-degree business model that has become more common in recent years. For example, Mushroom Records had early success in the '70s with the band Skyhooks, which he also managed. ■ Gudinski sold 50% of Mushroom Records to Rupert Murdoch's News Corp. in 1993 and the balance of the company to News Corp. in 1998. But he retained his interests in publishing, touring and other ventures. That created the foundation for the Mushroom Group of today, which includes divisions focused on recording, music publishing, live music and merchandising, publicity and promotions, marketing, movies and TV.

Mushroom Music Publishing also was founded in 1972 and remains one of Australia's leading music publishers.

Liberation Music is the Mushroom Group's primary label, launched by Gudinski in 1999 after the sale of Mushroom Records. Its sister labels are Liberator Music, Ivy League and Illusive.

Frontier Touring is the anchor of the Mushroom Group's touring and events division, which also includes Frontier Events, focusing on entertainment for corporate and sport ven-

ues; the Harbour Agency, Premier Artists and Pace Entertainment booking agencies; Roundhouse Entertainment, which presents the Day on the Green winery concerts; and the live promotion arm of the Illusive label. The Mushroom Group includes two merchandising entities: Australian Tour Merchandising and online retailer BandShirts.

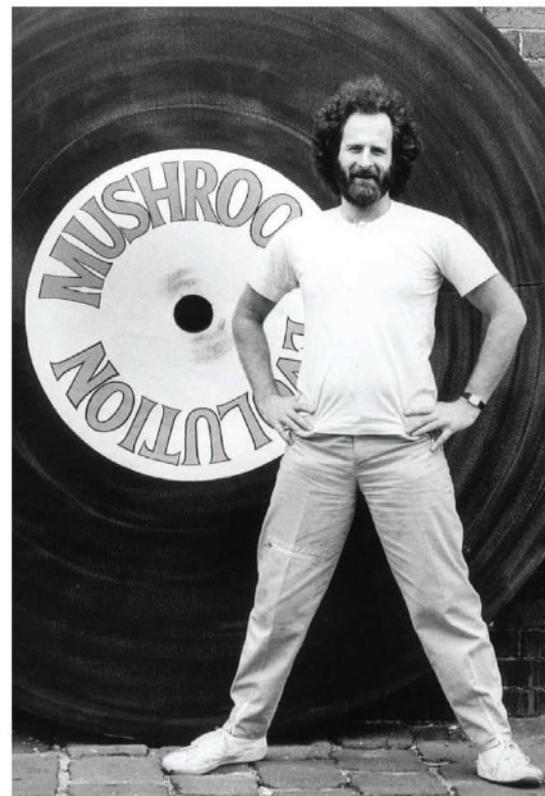
The Mushroom Group also includes two venues: The Ding Dong Lounge is an alternative club in Melbourne with a sister club in New York, while Trak is a Melbourne venue that offers a state-of-the-art audio setup and catering for hosting events.

Mushroom Group Promotions was set up in 2007 to serve the promotional needs of the Mushroom Group record labels and Frontier Touring.

Mushroom Marketing allows outside companies to leverage Mushroom's expertise in creating music-focused marketing campaigns. Other marketing divisions include the radio production and syndication company MCM Entertainment and the print- and Web-focused Clear Intent.

Lastly, Mushroom Pictures and Mushroom TV was set up in 1995 to develop, produce and distribute film, TV and multimedia projects. Mushroom reports its successes to date include the cult movies "Chopper" and "Wolf Creek" and the TV series "Great Australian Albums," highlighting the works of Crowded House, Silverchair, Nick Cave & the Bad Seeds and others.

—Thom Duffy



A big record man: MICHAEL GUDINSKI, since 1972, has built Mushroom Group into an entertainment powerhouse.



# WHO'S WHO AT FRONTIER

## VETERANS HELP DRIVE PROMOTER'S SUCCESS

A savvy staff has been a key to the success of Frontier Touring during the past three decades, founder Michael Gudinski says. Here's a quick guide to members of the Frontier team.



Team frontier: THE BLACK EYED PEAS (top) with tour coordinator MICHAEL HARRISON (fourth from left) and finance executive CARL NICHOLAS (far right); financial consultant PHILIP JACOBSEN (center, right) with MICHAEL GUDINSKI; and Frontier Touring founding partner FRANK STIVALA (bottom, left) with Gudinski.

### PARTNER

**Frank Stivala:** Stivala is the only other remaining partner in Frontier Touring, which Gudinski established in 1979 with Stivala, Ray Evans, Philip Jacobsen and Michael Chugg. Stivala and Gudinski have known each other since they were 16 years old. Stivala is also head of Australia's largest domestic booking agency, Premier Harbour, comprising the Harbour Agency in Sydney and Premier Artists in Melbourne.

### TOUR COORDINATORS

**Gerard Schlaghecke:** A 27-year veteran of Premier Artists and Frontier, Schlaghecke has a wealth of knowledge to draw upon in his position as a tour coordinator. Among the successful tours he has booked are Australian treks by Green Day, Them Crooked Vultures, Kings of Leon, Foo Fighters and Regina Spektor.

**Michael "Harry" Harrison:** After beginning his career at the Harbour Agency, Harrison came to Frontier as a tour coordinator and is an 18-year veteran. He has been responsible for booking successful tours for Justin Tim-

berlake, the Killers, the Black Eyed Peas, Maroon 5 and Snow Patrol.

**Psyche Payne:** Since joining Frontier in 2005, Payne has worked closely with Schlaghecke for the past five years on each of his tours. In 2010, Payne will move into a tour coordinating role with Frontier starting with the Cobra Starship/Owl City tour.

### FINANCE

**Philip Jacobsen:** An original Frontier partner, Jacobsen continues to act as a consultant on financial matters for the company. He's also director of Premier Artists.

**Carl Nicholas:** Both a "money man" and wine connoisseur for Frontier, Nicholas has brought his financial expertise to the company's tours for nearly 30 years, ensuring its reputation for financial integrity.

### PRODUCTION

**Nick Pitts:** With more than 40 years in the touring business, Pitts emigrated from the United Kingdom 22 years ago and has worked as a full-time tour manager for Frontier Touring since. His international experience working with artists like Jimmy Page, Elton John and Van Morrison has been a major advantage for Frontier and its touring acts.

**Bret Chin-Quan:** Chin-Quan has been a full-time member of the Frontier team for three years and previously worked as a freelance tour manager.

### MARKETING, EVENTS & TICKETING

**Mary Bainbridge:** A 26-year veteran of Frontier, Bainbridge has been an integral part of its operations for most of the company's existence, originally as Gudinski's assistant and, in more recent years, overseeing all aspects of marketing and ticketing for the company.

**Anna Higgins:** Higgins has been with the Mushroom Group for 20 years and now works closely with Gudinski on tours and special events.

### PROMOTIONS & PUBLICITY

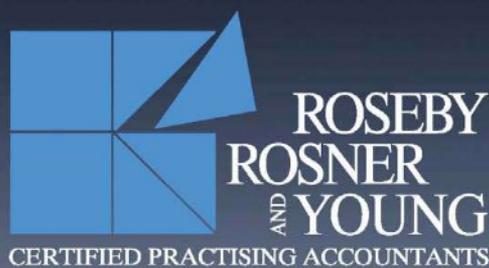
**Reegan Stark:** Stark has been Frontier's publicist for seven years, heading up the newly formed Mushroom Group Promotions team since 2007 and coordinating promotion across Frontier and Mushroom Group's four labels. Stark was responsible for the recent relaunch of the Frontier Touring Web site, which now boasts an active membership of 400,000-plus fans. According to Frontier, it ranks as Australia's top promoter Web site.

### NEW ZEALAND OFFICE

**Brent & Helen Eccles:** This husband-and-wife pair has run Frontier Touring New Zealand for the past 10 years with a team that looks after all aspects of Frontier tours that travel to the country. Frontier is the only promoter with a dedicated full-time office in New Zealand. Brent formerly managed, and was the drummer for, successful Australian band the Angels.

—Thom Duffy

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# EAGLES SOARED WITH FRONTIER

HOW PROMOTER  
BROKE NEW  
GROUND

Australian performances by the Eagles account for five of the top 25 engagements promoted by Frontier Touring, according to Billboard Boxscore data. ■ The earliest Frontier booking of the Eagles that makes the company's top Boxscores tally was a triple sellout at Melbourne's Flinders Park Nov. 29-Dec. 2, 1995. With Melissa Etheridge on the bill, the Eagles drew 39,981 fans and grossed \$2.5 million at that tour stop.

Frontier Touring founder Michael Gudinski also helped change the face of big-scale tours Down Under with that tour, according to Rod Pilbeam, executive director of AEG Ogden, which manages venues in the Asia Pacific region that include Sydney's Acer Arena and the Brisbane Entertainment Centre.

"Michael was one of the first, on an Eagles tour [in 1995], who introduced differential pricing," Pilbeam says. "They introduced a 'golden circle' for 1,500 seats down the front, which had a higher ticket price. They were the first ones that sold out. Frontier were the ones that took the risk and the chance of getting a bad reaction.

"What it meant," Pilbeam continues, "was that Frontier were able to bid for shows which

might have been too expensive to bring down here. Ticket prices were always a bit higher in Australia. The differential pricing that Frontier went with first really meant that Australia was able to keep getting shows that other areas of the world might have outbid us for. And it was introduced in Australia even before it was introduced in the United States. Within 12 months, Australian promoters were in a better position to bid for acts."

Frontier continued its relationship with the Eagles. The most successful engagement in the company's 30-year history, according to Billboard Boxscore data, was five sellouts by the band at the Rod Laver Arena in Melbourne Nov. 17-24, 2004, which drew 60,379 fans and grossed \$10.3 million. —Lars Brandle and Thom Duffy



Flying high: THE EAGLES recorded their DVD 'Farewell 1 Tour—Live From Melbourne' during an Australian tour promoted by Frontier in 2004.

# FRONTIER'S TOP BOXSCORES

RANKED BY GROSS.  
COMPILED FROM BOXSCORES  
REPORTED DEC. 6, 1991,  
THROUGH JUNE 20, 2009.

	GROSS SALES/ Ticket Scale	ARTIST(S) Venue, Location, Date(s)	Attendance, Capacity No. of Shows, Sellouts	Promoter(s)
1	\$10,312,665 (\$13,427,915 Australian) \$425/\$175/\$75	<b>EAGLES</b> Rod Laver Arena, Melbourne Nov. 14-27, 2004	60,379 five sellouts	Frontier Touring
2	\$8,506,535 (\$10,984,433 Australian) \$425/\$175/\$75	<b>EAGLES</b> Sydney SuperDome, Sydney Nov. 19-Dec. 4, 2004	83,606 four sellouts	Frontier Touring
3	\$6,460,931 (\$7,025,882 Australian) \$513.64/\$90.86	<b>JUSTIN TIMBERLAKE, PARIS WELLS</b> Acer Arena, Sydney Oct. 31-Nov. 13, 2007	58,788 three sellouts	Frontier Touring
4	\$5,476,903 (\$7,211,219 Australian) \$425/\$175/\$75	<b>EAGLES</b> Subiaco Oval, Perth Nov. 11, 2004	29,774 sellout	Frontier Touring
5	\$5,103,788 (\$6,523,407 Australian) \$425/\$175/\$75	<b>EAGLES</b> Brisbane Entertainment Centre, Brisbane, Nov. 23-Dec. 2, 2004	34,686 three sellouts	Frontier Touring
6	\$4,840,514 (\$5,505,118 Australian) \$216.24/\$60.55	<b>THE POLICE, FERGIE, FICTION PLANE</b> ANZ Stadium, Sydney Jan. 24, 2008	43,725 sellout	Live Nation Global Touring, Frontier Touring
7	\$4,764,390 (\$6,206,300 Australian) \$237.36/\$62.87	<b>BILLY JOEL</b> Rod Laver Arena, Melbourne Nov. 10-12, 2006	30,988 two sellouts	Frontier Touring
8	\$4,340,778 (\$4,814,791 Australian) \$212.99/\$76.86	<b>THE POLICE, FERGIE, FICTION PLANE</b> Members Equity Stadium, Perth Feb. 1-2, 2008	36,518 two sellouts	Live Nation Global Touring, Frontier Touring
9	\$4,224,034 (\$5,523,881 Australian) \$266.99/\$75.02	<b>BILLY JOEL</b> Acer Arena, Sydney Nov. 15-17, 2006	34,985 two sellouts	Frontier Touring
10	\$3,865,205 (\$4,383,916 Australian) \$211.69/\$78.56	<b>THE POLICE, FERGIE, FICTION PLANE</b> Melbourne Cricket Ground, Melbourne, Jan. 26, 2008	29,655 sellout	Live Nation Global Touring, Frontier Touring
11	\$3,660,943 (\$5,796,000 Australian) \$59.65/\$44.73	<b>SOUND RELIEF: KINGS OF LEON, KYLIE MINOGUE &amp; OTHERS</b> Melbourne Cricket Ground, Melbourne, March 14, 2009	81,606 sellout	Sound Relief by arrangement with Frontier Touring
12	\$3,306,646 (\$3,839,347 Australian) \$215.31/\$85.26	<b>THE POLICE, FERGIE, FICTION PLANE</b> Suncorp Stadium, Brisbane Jan. 22, 2008	25,928 sellout	Live Nation Global Touring, Frontier Touring
13	\$3,003,059 (\$3,884,740 Australian) \$108.23/\$65.48	<b>KYLIE MINOGUE</b> Acer Arena, Sydney Nov. 23-26, 2006	37,657 three sellouts	Frontier Touring
14	\$2,985,210 (\$3,271,140 Australian) \$506.62/\$87.06	<b>JUSTIN TIMBERLAKE</b> Brisbane Entertainment Centre, Brisbane, Oct. 27-28, 2007	25,752 26,330 two shows	Frontier Touring
15	\$2,828,682 (\$4,351,818 Australian) \$201.37/\$53.24	<b>BILLY JOEL</b> Rod Laver Arena, Melbourne Nov. 29-Dec. 1, 2008	28,701 two sellouts	Frontier Touring
16	\$2,796,301 (\$4,247,051 Australian) \$98.10/\$65.18	<b>KYLIE MINOGUE</b> Acer Arena, Sydney Dec. 14-17, 2008	34,308 three sellouts	Frontier Touring
17	\$2,792,861 (\$3,581,949 New Zealand) \$263.15/\$59.26	<b>ROD STEWART</b> Vector Arena, Auckland Feb. 18-19, 2008	20,248 two sellouts	Frontier Touring
18	\$2,717,168 (\$2,894,947 Australian) \$95.31	<b>FOO FIGHTERS, KAKI KING, THE MESS HALL</b> Acer Arena, Sydney May 2-3, 2008	30,962 two sellouts	Frontier Touring
19	\$2,672,314 (\$4,064,170 Australian) \$229.58/\$64.80	<b>BILLY JOEL</b> Acer Arena, Sydney Dec. 9-11, 2008	25,525 27,828 two shows	Frontier Touring
20	\$2,649,722 (\$3,445,000 Australian) \$237.82/\$62.99	<b>BILLY JOEL</b> Brisbane Entertainment Centre, Brisbane, Nov. 21-23, 2006	25,220 two sellouts	Frontier Touring
21	\$2,571,060 (\$3,341,339 Australian) \$104.19/\$61.87	<b>KYLIE MINOGUE</b> Brisbane Entertainment Centre, Brisbane, Nov. 17-20, 2006	30,536 31,393 three shows	Frontier Touring
22	\$2,537,011 (\$3,563,898 Australian) \$220.11/\$58.30	<b>BILLY JOEL</b> Brisbane Entertainment Centre, Brisbane, Dec. 4-6, 2008	23,321 two sellouts	Frontier Touring
23	\$2,524,567 (\$2,871,633 Australian) \$113.98/\$87.39	<b>THE BLACK EYED PEAS, LMFAO</b> Acer Arena, Sydney Oct. 2-3, 2009	27,282 two sellouts	Frontier Touring
24	\$2,466,666 (\$2,796,071 Australian) \$123.55/\$87.65	<b>CHRISTINA AGUILERA, LOW RIDER</b> Acer Arena, Sydney July 24-25, 2007	25,450 two sellouts	Frontier Touring
25	\$2,461,528 (\$3,282,090 Australian) \$93.75/\$51	<b>EAGLES, MELISSA ETHERIDGE</b> Flinders Park, Melbourne Nov. 29-Dec. 2, 1995	39,981 three sellouts	Frontier Touring

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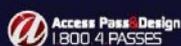
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