





*we heart michael*



# No. 1

ON THE CHARTS

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ON THE COVER: Michael Jackson photograph by Kevin Mazur/WireImage.com



360 DEGREES OF BILLBOARD

**HOME FRONT**

**Events**

**MOBILE ENTERTAINMENT LIVE**

This conference, set for Oct. 6 at the Omni Hotel San Diego and presented by Logic Wireless, will feature a keynote from BlackBerry creator Research In Motion's Alan Brenner. More at [billboardevents.com](http://billboardevents.com).

**FILM & TV MUSIC**

This conference offers the opportunity to learn from, network and share music with the best in the business. The 2008 event sold out, so don't miss this year's: Oct. 29-30 at the Beverly Hilton in Los Angeles. Details: [billboardevents.com](http://billboardevents.com).

**TOURING**

Set for Nov. 4-5 at the Roosevelt Hotel in New York, this premier industry event gathers promoters, agents, managers, venue operators, merch companies and production professionals. For more, go to [billboardevents.com](http://billboardevents.com).

**Online**

**MORE MICHAEL**

After reading about Michael Jackson in this issue, go to [billboard.blogs.com/michaeljackson](http://billboard.blogs.com/michaeljackson) for news, charts, video and our special 1984 Jackson issue. For more from the music industry perspective, go to [billboard.biz/jackson](http://billboard.biz/jackson).

**BILL WERDE**  
Editorial Director  
Billboard



# Remembering Michael

The Late Pop Legend Represented Something Different To Each Of Us

**THIS IS THE** second time in my life I've been heartbroken to miss a Michael Jackson concert.

The first time was when I was in the sixth grade, and my 17-year-old sister came home and surprised us with the news that she had tickets to the Jacksons' Victory tour at the now-defunct JFK Stadium in Philadelphia and wanted to take me, her spazzy little brother, to the show.

My mother—probably wisely—decided I was too much of a handful to be sent to the big city with only my sister as supervision. I've only recently forgiven my mother; actually, as I type these words today, I realize that maybe I really haven't.

I have two other early memories of Jackson. One was when I excitedly opened a giant, heavy box that my twin best friends had given me for my 10th birthday, only to find that they had duped me by stuffing the box with pieces of wood and newspaper. But the box also included a cassette tape of "Thriller."

The other memory was watching the "Thriller" video for the first time on a large, rickety projection screen at the roller skating rink near my home in Newark, Del. There were about 45 of us restless, wriggling 10-year-olds, who for 14 minutes all sat still as statues, riveted by what we were watching. MTV hadn't hit many of our neighborhoods yet and we were still too young to stay up for "Friday Night Videos" on NBC. For the rest of that birthday party, we all zombied and spun, falling over as often as we made it around the rink.

I've been blessed to live a life around music, as so many of you have. And as I sat reflecting in the days after Jackson's death, I can say that I've never experienced fandom the way I experienced fandom for Jackson. I bought postcard-sized photos of him in cheap cardboard frames with my hard-earned quarters at the mall: Jackson looking wholesome in a yellow sweater vest, Jackson looking sleek in a sparkly black jacket. I practiced moonwalking in my bedroom like every other kid on my block, in my town, in my state, in the country and all over the world. When the bus driver who took us to Bancroft Intermediary School finally relented and let us bring a boombox onboard for the long ride from the suburbs into Wilmington, it was always MJ on one of the two tape decks. "Mama say mama say my moc-cas-sins," we'd chant.

Somewhere, the love faded. Moonwalks gave way to breakdancing and hip-hop, "Thriller" was replaced by "Born in the

U.S.A." And eventually I didn't just move on, but consciously left Jackson behind. His face got too strange, the songs too stale, the allegations too upsetting.

**I'VE DONE A** lot of press in the days since Jackson died. I felt fortunate that my role in feeding the media beast wasn't to discuss pills or family dramas, but to talk about his music and the remarkable success it enjoyed on Billboard's charts.

I was surprised only once. I didn't have an answer when a Fox News host, the morning after Jackson died, leaned to me off-air and asked, "Why did he stay so popular for so long with so many people?" I could speak easily to his greatness at his peak. But who were the thousands of fans who lined the streets of Los Angeles outside of courtrooms where he was being tried for unspeakable things? Who were the millions of fans around the world that stuck with him, and why?

I've never experienced fandom the way I experienced fandom for Jackson.

At his peak, Jackson represented something different to each of us, depending on where we were coming from. To some it was a world where the biggest pop star in history used his power the way we all hoped we'd use it if we had it—coming to the aid of poor Africans or speaking of love and children, long before those words could have possibly taken on any other connotation. To some it was a world where a black man could be just as culturally important and massive across all audiences as a white man. How touching was it to see Jamie Foxx at the recent BET Awards pronounce Jackson "Ours!" and hear the crowd cheer triumphantly?

But perhaps most memorably, Jackson represented a world where the

human body was no longer encumbered by the pesky laws of physics. He was a great singer when he was younger, and he had amazing songs—songs that will last for all time, his legacy safe in the hands of his hits. But to watch him dance was to free your soul. Go to YouTube and watch him move effortlessly, joyously in "Don't Stop 'Til You Get Enough." Look up that clip of him at Motown's 25th-anniversary concert, where he introduced the world to the moonwalk. If the hair on your neck doesn't stand up, you're either not alive or holding on to too much anger. I watched it on repeat probably 10 times, and even when I knew it was coming—knew the exact beat when it would hit, 3:39 in—I still smiled in wonder like the kid at the roller skating rink. Jackson was living, breathing proof that the impossible could be done.

None other than the Game helped crystallize this for me when I was e-mailed a copy of his "Better on the Other Side" tribute track, featuring Diddy, Chris Brown, Boys II Men, Polow Da Don and Mario Winans. "I remember the first time I saw you moonwalk," Game says in the track's intro. "I believed I could do anything."

The Game was 5 years old in '85, when I was 11. He was in Compton, moonwalking for his mom, he says in the track, and I was 2,694 miles away, moonwalking in gym socks in suburban Delaware. "You made the world dance," the Game says.

So maybe Jackson couldn't keep the world moving to music, and maybe he did terrible things or maybe he didn't. But for one long, glorious moment he made the world dance. And he did it like no one ever had or probably ever will.

For these past few days, Jackson has boomed out of every car window and across every dancefloor. Fans in corners of every city have gathered in vigil and song. And that's what I've felt most deeply—the enjoyment of watching the world take a deep collective breath, letting go of its judgments and dancing once again to Jackson, now eternally young. Even under the worst possible circumstances, it's been one pretty great last show to catch.

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**FULL ‘TILT’**  
App maker develops custom artist games



**DAB'LL DO YA**  
U.K. outlines transition to digital radio



**VISIT MEXICO**  
Alejandro Fernández stages benefit shows

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**>>>LIVE NATION, MICROSOFT TEAM FOR NICKELBACK**  
Microsoft's recently launched Web browser, Internet Explorer 8, will be the official sponsor of the upcoming Nickelback tour and the Live Nation-produced Bamboozle Music Festival. As part of a sponsorship deal between Live Nation and Microsoft, music fans who download customized versions of the new browser will have access to exclusive content.

**>>>SONY MUSIC, IODA ENTER DEAL**  
Sony Music Entertainment and the indie digital distributor Independent Online Distribution Alliance joined forces in a partnership that allows Sony and its independent distribution subsidiary RED to tap into IODA's digital distribution system worldwide. Sony has also made a strategic investment in the company.

**>>>BANNER, MC LYTE LEND HAND TO KFC**  
David Banner and MC Lyte will help select the winners of KFC's recently launched Hitmaker contest. It invites aspiring artists to submit songs that offer a positive message for a shot at prizes and national exposure. Now in its third year, the contest is part of KFC's Pride 360 initiative that encourages positive work in the community. The songs will be posted on KFCHitmaker.com, where visitors can listen to them and vote for their favorites.

# UPFRONT

Diamonds on my mic, yo: TAYLOR SWIFT and FLO RIDA (right)



RETAIL BY ED CHRISTMAN

## Double Trouble

**Digital Album Sales Growth Slows In Q2, As CD Decline Continues To Accelerate**

U.S. recorded-music sales were hit with an unwelcome double whammy in the second quarter, as slowing growth in digital album sales added to the misery of an accelerating decline in CD sales.

During the six months ended June 28, combined U.S. sales of albums and track-equivalent albums (or TEA, where 10 tracks equal an album) totaled 235.8 million units, down 8.9% from 258.9 million during the same period last year, according to Nielsen SoundScan. That marked a steeper decline than the 4.7% fall recorded in the first half of 2008, when album and TEA sales fell to 258.9 million from 271.6 million a year earlier. Album sales minus TEA fell 14.7% to 174.5 million during the first half, widening from an 11% decline during the year-earlier period.

CD sales in the second quarter dropped 22.3% to 65.2 million units from 83.9 million during the same period last year, according to SoundScan. That's worse than a 20.2% fall in the first quarter, when sales fell to 70.5 million from 88.6 million, and a 16.4% decline in second-quarter 2008. CD sales fell 21.2% in the first half, according to SoundScan.

Meanwhile, digital album sales grew just 14.9% in the second quarter to 18.5 million units from 15.9 million in the corresponding period of 2008, slowing markedly from 22.6% growth in the first quarter, when sales climbed to 19.5 million units from 15.9 million a year earlier, and 32.7% in the second quarter of last year. Year to date, digital album sales were up 18.9%.

Taylor Swift's "Fearless" (Big Machine) is the top-sell-

ing album in the United States so far this year with 1.3 million copies, according to SoundScan. Only two other albums scanned more than 1 million copies in the first half, matching last year's tally of three million-sellers in the first six months of the year: the "Hannah Montana: The Movie" (Walt Disney) soundtrack and Eminem's "Relapse" (Web/Shady/Aftermath/Interscope), which have each sold 1.2 million.

Digital track sales increased 13% during the first half of the year to 613 million units, from 542.6 million a year earlier, slowing sharply from growth of 30% in the year-earlier period. So far this year, 28 digital tracks have passed the million-unit milestone, with Flo Rida's "Right Round" (Poe Boy/Atlantic) leading the pack with 3.5 million units. By contrast, only 19 tracks had reached 1 million downloads in the first half of 2008.

The current decade accounted for the overwhelming majority of digital track sales. The 500 million downloads attributed to songs from albums released in the 2000s make up 81.6% of overall track downloads in the first half. Meanwhile, tracks from albums released in the '90s account for 57.8 million units, or 9.4% of track downloads, while the '80s account for 25.5 million units, or 4.2% of scans; the '70s for 19.4 million units, or 3.2%; the '60s for 8.2 million units, or 1.3%; and the '50s for 1.3 million units, or 0.2%.

Sales of current albums—those that are within the first 18 months of their release or older albums that stay in the top half of the Billboard 200 or are active at radio—remained weak, falling 17.3% to 95.4 million units in the first half of the year from 115.4 million in the corresponding period of 2008. Sales of catalog albums—titles that are older than 18 months and don't meet any of the other current-title qualifications—fell 11.4%. As

a percentage of overall album sales in the first half, current titles accounted for 54.7% of sales while catalog accounted for 45.3%.

Among genres, Latin has had the toughest year so far, with album sales down 33% in the first half to 9 million units, from 13.4 million units a year earlier. R&B, which includes hip-hop, continued its steady decline, with album sales down 18.5% to 32.3 million units, from 39.6 million during the same period last year. Sales of rock albums fell 10%, outperforming the overall album sales decline of 14.7%, as sales fell to 60 million units from 66.6 million a year earlier.

At the other end of the spectrum, country albums slipped only 2.8% from a year earlier, buoyed by strong sales generated by Swift's "Fearless" and Rascal Flatts' "Unstoppable" (Lyric Street), which sold 825,000 copies in the first six months of the year.

Nontraditional retailers appeared to be the lone bright spot among store sectors, posting a sales increase of 6.5% in the first half from the same period a year earlier. But most of that was attributable to digital download stores. The rest of the nontraditional sector, which includes concert sales, online CD vendors and merchants like Starbucks and Toys "R" Us, suffered a 17.8% decline in the first six months of the year, with album sales falling to 13.2 million units from 16.1 million a year earlier.

Chains like Trans World, Best Buy, Borders and Newbury Comics were down 20.9%, while mass merchants like Target and Wal-Mart were down 22.5% and independent stores were down 16%. ...

**BY THE NUMBERS**

Turn to page 8 for charts examining recorded-music sales trends in the first half of 2009.

## >>> PIRATE BAY SNAPPED UP BY SOFTWARE FIRM

The IFPI has reacted with cautious optimism to the news that BitTorrent tracker the Pirate Bay is being bought by a Swedish software firm, Global Gaming Factory, which says a new business model will compensate copyright owners. The company agreed to pay 60 million Swedish kronor (\$7.7 million) for the domain names and related sites. GGF also entered an agreement to acquire Peerlism, a software technology company that develops peer-to-peer-based solutions for data distribution and storage. Access to the technology was secured by the acquisition.

## >>> JAY-Z CONFIRMS ROC NATION DEALS WITH SONY, ATLANTIC

Jay-Z inked a distribution deal with Sony for his Roc Nation label, the rapper confirms to Billboard. "Sony Is Roc Nation. That's where Roc Nation's going through," Jay-Z says. As for the deal he recently signed with Atlantic, he clarifies that it's a one-off deal for his album "Blueprint 3," slated for a Sept. 11 release.

## >>> LOS TIGRES DEL NORTE RE-UP WITH FONOVISA

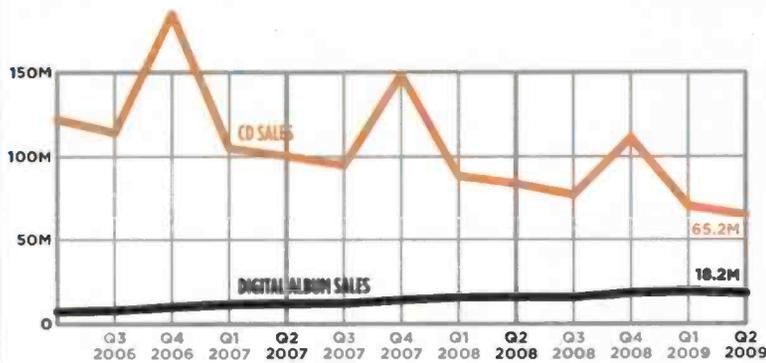
Los Tigres del Norte renewed their contract with Fonovisa Records in advance of the release of their next album, "La Granja," due Sept. 8. The title track, written by Teodoro Bello, just went to radio as the first single off the album, which is produced by the band. A digital single goes on sale July 7, when a one-year relationship between the band and Verizon Wireless also kicks off.

Compiled by Chris M. Walsh. Reporting by Ayala Ben-Yehuda, Antony Bruno, Mariel Concepcion, Andre Paine, Alex Palmer and Mitchell Peters.

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

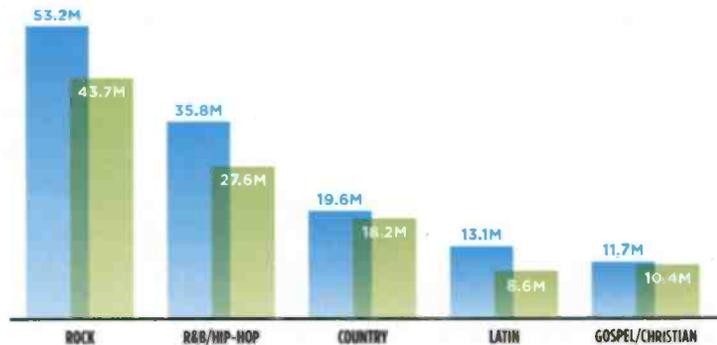
# HOW THE NUMBERS STACK UP

SALES AND SHARE TRENDS FOR THE FIRST SIX MONTHS OF 2009



### CD ALBUM SALES VS. DIGITAL ALBUM SALES

CD album sales averaged 5.2 million units per week in the first half of 2009, or 77.8% of weekly album share, while digital album sales averaged 1.4 million units per week, or 21.5% of weekly album share.



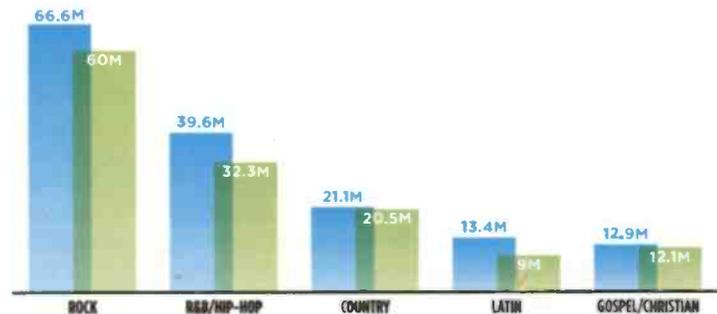
### CD ALBUM SALES BY GENRE

The CD remains healthier in the country genre than it is overall, with physical album sales down only 7.3% among country titles, compared with the disc's overall decline of 21.2%.



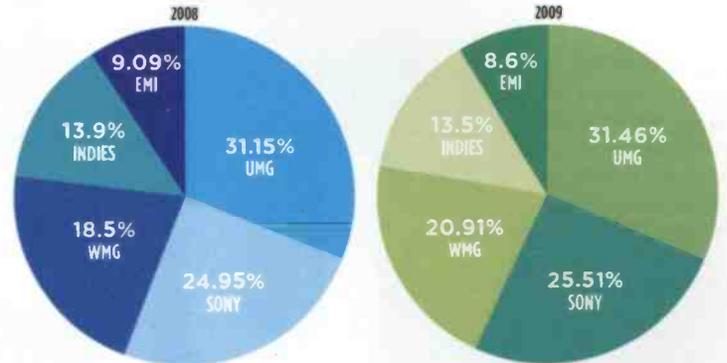
### ALBUMS PLUS TEA SOLD BY DISTRIBUTOR

EMI is having a rough year, with its combined unit sales of albums and track-equivalent albums down 13.8% in the first half from the same period last year, the largest percentage decline among the majors. Sony Music Entertainment had the smallest decline among the majors, 6.9%.



### TOTAL ALBUM SALES BY GENRE

Rock's share of album sales continues to climb, reaching 34.4% in the first half, from 32.5% during the corresponding period of 2008. Country's share rose to 11.8%, from 10.3% a year earlier. Gospel/Christian sales remained relatively stable and surpassed Latin sales by more than 3 million units.



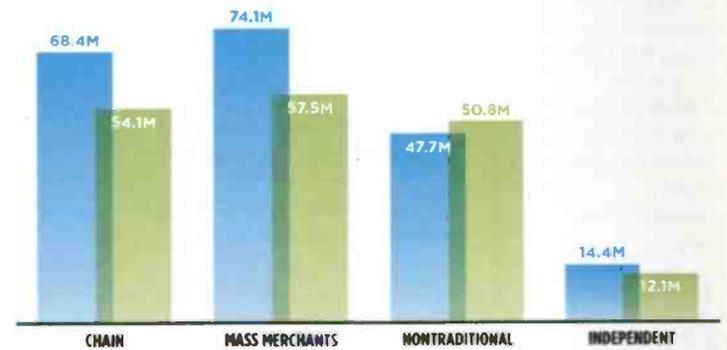
### MARKET SHARE BY DISTRIBUTOR BASED ON ALBUM PLUS TEA (TRACK-EQUIVALENT ALBUM) SALES

Universal retained the largest market share, with six of the top 10 best-selling albums of the year so far, led by Taylor Swift's "Fearless," the "Hannah Montana: The Movie" soundtrack and Eminem's "Relapse."



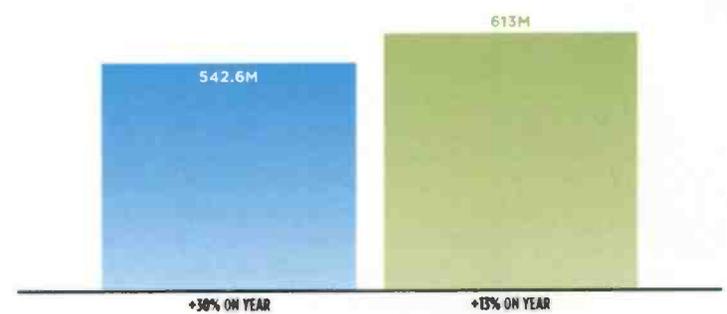
### DIGITAL ALBUM SALES BY GENRE

Latin still lags behind other genres, with Latin digital album sales accounting for slightly less than one percentage point of all digital album sales, even though it accounted for 5.1% of all physical and digital album sales combined.



### ALBUM SALES BY STORE TYPE

The nontraditional retail sector, which includes download stores like iTunes, on-line CD stores, concert sales and sales at outlets like Starbucks, is closing in on chains and mass merchants. At midyear, the sector had sold only about 3 million fewer units than chain stores and nearly 7 million fewer units than mass merchants.



### DIGITAL TRACK SALES

Digital tracks averaged weekly sales of 23.6 million downloads, up from an average of 20.9 million in the first half of 2008. Digital track sales typically slow down in the second and third quarters. So far, this year is proving to be no exception, with 283.6 million units sold in the second quarter, down 13.9% from 329.4 million in the first quarter.

# Born On The Bayou

Jazzfest Producer Plans New Country 'Superfest' In '10

Is there room for another big country music festival?

**Quint Davis**, CEO of Festival Productions Inc.-New Orleans, thinks so. And when the producer of the New Orleans Jazz & Heritage Festival talks, people listen.

FPI-NO and TMG/AEG Live will team up Memorial Day weekend in May 2010 for a major country music festival at Louisiana State University's (LSU) Tiger Stadium in Baton Rouge, La.

"It's a thrill, it's historic, it hasn't been done before," Davis says of the new country festival. "It has all the elements."

Tentatively dubbed the Bayou Country Superfest, the festival's talent lineup, ticket structure and many other details will be released in the fall.

So why Baton Rouge? "People questioned a little bit about Baton Rouge, but if you've ever been to Tiger Stadium when [the University

stadium **Rolling Stones**-type concerts for country music when he started with George Strait 10 or 12 years ago with those stadium festivals," Davis says. "Louis probably does more stadium shows than just about any promoter now, with Kenny being one of the greatest productions in music, period. He's the man. And we're both New Orleans boys, so there you go."

Country music festivals have been successful, but they're not as widespread as mainstream rock music festivals. The Country Music Assn. Music Festival in Nashville managed an all-time-high attendance record in June, with an average daily attendance of 56,000. The Stagecoach festival in Indio, Calif., produced by TMG/AEG Live, grossed \$6 million and drew an aggregate attendance of 100,000.

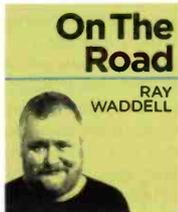
Davis says the scope of food and beverage and other exhibits at the event are still being nailed down, but he didn't want to stifle the natural proclivities of the region. LSU football games usually take place on a Saturday night, and one can smell the alcohol and grilling from several miles away.

"Tiger Stadium is built for nighttime events," Davis says. "In fact, the hours they have people at the stadium and when they leave at night will be pretty similar to this. When they do a football game, 30,000 or 40,000 more people will tailgate at Tiger Stadium, people are out there grilling and with RVs, trailers, buses. It's a phenomenal society, and I really think that's what we want. Outside the stadium, we want Tiger Nation forming up."

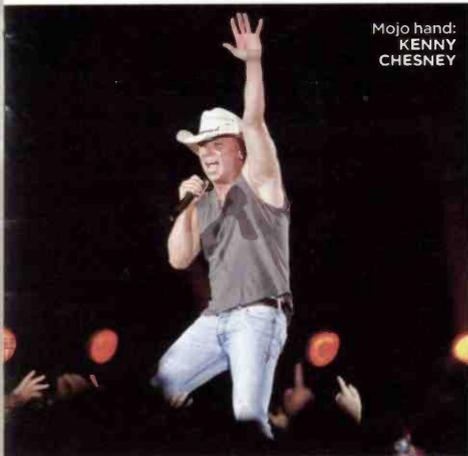
So does that mean Tennessee Vols and Alabama Crimson Tide fans won't feel welcome? "Absolutely not," Davis says. "This will be the first time people from Alabama, Mississippi, Arkansas, Tennessee and Texas will be coming to Tiger Stadium and they won't be scared about it."

FPI-NO's track record is rooted in its production of New Orleans' Jazzfest, presented by Shell in partnership with AEG Live.

The 2009 Jazzfest, the 40th anniversary of the venerable event, was "one of the greatest," Davis says. "You have to remember we're coming back from Katrina—this is the fourth one starting from zero. It's a great festival no matter what, but a few of them go to another level, and this was one of them. **Bon Jovi**; **Neil Young**; **Dave Matthews Band**; **Tony Bennett**; **Earth, Wind & Fire**; **Wynton Marsalis**. In this economy we didn't know what to expect, because this is a national destination event. We didn't know if people would be traveling, but they came back to Jazzfest." ◆◆◆



Mojo hand: **KENNY CHESNEY**



of Alabama football team) comes to town, there's about 130,000 people gathered at that stadium, including tailgating and all that," Davis says. "There's a tremendous excitement, power and sociology to it."

This will be the first concert at Tiger Stadium, although **Billy Graham** had a crusade there in the '60s. "Everybody in Baton Rouge is behind this and has been since we first brought it to them," Davis says. "We're weaving together the City of Baton Rouge, the Convention & Visitors Bureau, LSU. Everybody worked together on this thing."

TMG/AEG Live is a partnership between veteran promoter/New Orleans native **Louis Messina**, president of the Houston-based Messina Group, and AEG Live. Messina promotes dates by such acts as **Taylor Swift**, **George Strait**, **Sugarland** and the massive **Kenny Chesney** stadium shows.

"We're working with Louis Messina, the **Billy Graham** of country music, the guy who invented

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

## BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$7,991,543 (€5,736,930) \$2,5716/\$99.86	<b>OASIS, KASABIAN, THE PRODIGY</b> Slane Castle, Slane, Ireland, June 20	80,241 sellout	HCD
2	\$7,371,343 (€5,244,977) \$102.95/\$44.13	<b>TAKE THAT, THE SCRIPT</b> Croke Park, Dublin, June 13	77,988 sellout	HCD
3	\$6,826,792 (€4,854,780) \$98.43	<b>AC/DC, THE ANSWER, THE BLIZZARDS</b> Punchestown Racecourse, Naas, Ireland, June 28	69,354 sellout	HCD
4	\$4,613,805 (29159,252 kroner) \$102.85	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> Koenigs, Bergen, Norway, June 9-10	47,000 51,000 two shows	Live Nation
5	\$4,407,377 \$200/\$125/ \$99.50/\$25	<b>KENNY CHESNEY, SUGARLAND, MONTGOMERY GENTRY &amp; OTHERS</b> Lincoln Financial Field, Philadelphia, June 27	52,343 sellout	Eagles Stadium Operator, The Messina Group/AEG Live
6	\$3,816,416 (4,189,280 francs) \$45.76/\$86.55	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> Stade de Suisse, Bern, Switzerland, June 30	36,538 sellout	Good News Productions
7	\$3,526,375 \$3125/\$16.25	<b>BEYONCÉ, RICH GIRL</b> Madison Square Garden, New York, June 21-22	27,580 27,710 two shows	Live Nation, Haymon Entertainment
8	\$3,431,192 \$49.50	<b>PHISH</b> Alpine Valley Music Theatre, East Troy, Wis., June 20-21	69,731 69,772 two shows	Live Nation
9	\$2,409,477 \$75/\$40.50	<b>DAVE MATTHEWS BAND, THE HOLD STEADY</b> Saratoga Performing Arts Center, Saratoga Springs, N.Y., June 12-13	50,876 50,964 two shows one sellout	Live Nation
10	\$2,297,731 (\$169,200 Canadian) \$86.19/\$13.26	<b>COLDPLAY, SNOW PATROL, HOWLING BELLS</b> General Motors Place, Vancouver, June 20-21	29,923 two sellouts	Live Nation
11	\$1,693,143 (5,320,000 zloty) \$55.70	<b>DEPECHE MODE</b> Stadion Gwardii, Warsaw, May 23	30,400 sellout	Live Nation International
12	\$1,597,675 \$150/\$75	<b>ERIC CLAPTON, STEVE WINWOOD</b> American Airlines Center, Dallas, June 23	13,605 sellout	Beaver Productions
13	\$1,570,780 \$70/\$40	<b>DAVE MATTHEWS BAND, THE HOLD STEADY</b> Post-Gazette Pavilion, Burgettstown, Pa., June 19-20	33,605 46,002 two shows	Live Nation
14	\$1,439,635 \$150/\$75	<b>ERIC CLAPTON, STEVE WINWOOD</b> Toyota Center, Houston, June 24	11,746 12,800	Beaver Productions
15	\$1,410,139 \$250/\$175/\$140/ \$95	<b>BETTIE MIDLER</b> Colosseum at Caesars Palace, Las Vegas, June 23-24, 26-28	11,999 14,648 five shows	Concerts West/AEG Live
16	\$1,299,581 (\$159,557 Australian) \$97.54	<b>PINK, FAKER</b> Entertainment Centre, Newcastle, Australia, June 3-4	14,451 two sellouts	Michael Coppel Presents
17	\$1,137,263 \$49.50	<b>PHISH</b> Post-Gazette Pavilion, Burgettstown, Pa., June 18	23,064 23,070	Live Nation
18	\$1,111,794 (\$125,377 Canadian) \$94.04/\$44.80	<b>NO DOUBT, PARAMORE, BEDOUIN SOUNDCLASH</b> Air Canada Centre, Toronto, June 16	13,823 14,000	Live Nation
19	\$1,105,538 (\$120,623 Canadian) \$86.19/\$43.76	<b>COLDPLAY, SNOW PATROL, HOWLING BELLS</b> Pengrowth Saddledome, Calgary, Alberta, June 17	13,841 sellout	Live Nation
20	\$1,089,480 \$41	<b>PHISH</b> Verizon Wireless Music Center, Noblesville, Ind., June 19	24,502 sellout	Live Nation
21	\$1,083,709 (\$129,071 Canadian) \$85.97/\$43.65	<b>COLDPLAY, SNOW PATROL, HOWLING BELLS</b> Rexall Place, Edmonton, Alberta, June 16	14,413 sellout	Live Nation
22	\$1,004,144 (€715,284) \$89.56/\$76.79	<b>DEF LEPPARD, WHITESNAKE</b> O2, Dublin, June 12	12,160 sellout	HCD
23	\$978,386 (\$1094,379 Canadian) \$87.17/\$44.25	<b>COLDPLAY, SNOW PATROL, HOWLING BELLS</b> MTS Centre, Winnipeg, Manitoba, June 15	12,619 sellout	Live Nation
24	\$970,809 \$123/\$43	<b>FLEETWOOD MAC</b> New Orleans Arena, New Orleans, June 20	11,470 12,724	Live Nation, in-house
25	\$944,071 \$83/\$53/\$30	<b>KEITH URBAN, TAYLOR SWIFT</b> Palace of Auburn Hills, Auburn Hills, Mich., June 6	15,755 sellout	Live Nation, Palace Sports & Entertainment
26	\$856,386 (\$959,020 Canadian) \$68.09/\$41.30	<b>DAVE MATTHEWS BAND, FEMI KUTI</b> Molson Amphitheatre, Toronto, June 9	15,600 sellout	Live Nation
27	\$825,703 \$75/\$20	<b>KEITH URBAN, SUGARLAND</b> RBC Center, Raleigh, N.C., June 19	13,216 14,000	Live Nation
28	\$808,200 \$66.50/\$36.50	<b>DAVE MATTHEWS BAND, THE HOLD STEADY</b> Riverbend Music Center, Cincinnati, June 16	20,486 20,486	Live Nation
29	\$802,711 (€486,471) \$75.75/\$28.88	<b>BOYZONE, EOGHAN QUIGG, MARK READ, CLOZURE</b> O2 Arena, London, June 22-23	16,000 two sellouts	3A Entertainment
30	\$799,677 \$80/\$39.50	<b>KENNY CHESNEY, MIRANDA LAMBERT, LADY ANTEBELLUM</b> Verizon Wireless Amphitheater, Virginia Beach, Va., June 25	17,407 20,055	Live Nation, The Messina Group/AEG Live
31	\$769,594 \$129/\$10.79	<b>HOT 107.9 BIRTHDAY BASH: YOUNG JEEZY, SOULJA BOY &amp; OTHERS</b> Phillips Arena, Atlanta, June 20	16,106 sellout	Radio One
32	\$754,837 \$81/\$71/\$51/ \$21.50	<b>KENNY CHESNEY, MIRANDA LAMBERT, LADY ANTEBELLUM</b> Fargodome, Fargo, N.D., June 20	13,151 sellout	Police Productions, The Messina Group/AEG Live
33	\$740,351 (\$804,424 Canadian) \$91.11/\$27.15	<b>NINE INCH NAILS, JANE'S ADDICTION</b> Molson Amphitheatre, Toronto, June 2	16,221 sellout	Live Nation
34	\$727,537 \$72.50/\$47.50/ \$17.50	<b>KEITH URBAN, TAYLOR SWIFT</b> I wireless Center, Moline, Ill., June 28	10,598 sellout	Jam Productions
35	\$720,940 \$59.50/\$49.50/ \$39.50	<b>TAYLOR SWIFT, KELLIE PICKLER, GLORIANA</b> Staples Center, Los Angeles, May 22	13,648 sellout	The Messina Group/AEG Live

DIGITAL BY ANTONY BRUNO

## Appy Together

EpicTilt Takes A Different Tack With iPhone Music Games

The folks at the iPhone developer EpicTilt were busy putting the finishing touches on an app for Asher Roth when they noticed someone familiar walking past their headquarters in Los Angeles: Roth himself.

Founder/CEO Jonathan Zweig quickly dashed outside and convinced the frat-boy rapper to come in and check out the game.

At the time, the app was similar to the "Be Like" games that EpicTilt has made for other artists—such as "Be Like Lil Wayne" or "Be Like Lady GaGa"—which let fans take photos of themselves with their iPhone and accessorize them with images from the artist in question, such as hair, tattoos and clothes.

But then Zweig started showing Roth the many other games the company produces, and the rapper got excited. He particularly zeroed in on one called "Photo Hunt," which displays two copies of a similar photo and asks users to point out the minor differences between them.

"He said 'Photo Hunt' reminded him of a game he used to play in Highlights magazine," Zweig says. "So we added it to the game."

The result is "Asher Roth—Do Something Crazy," an app that combines the "Photo Hunt" and "Be Like" features with others found in games like "Drunk Dial." And this ability to rebrand the company's library of existing games as a customized combination of features for artists and other brands has made



Taylor swift: EpicTilt's iPhone apps for (from left) Asher Roth, Lady GaGa and Lil Wayne.

EpicTilt a go-to developer for labels looking to release artist apps for the iPhone.

The company plays a unique role in the iPhone app market. While acts like Nine Inch Nails, Brian Eno and BT have created more advanced and personalized applications on their own, EpicTilt aims for a more casual, generic approach. It has developed more than 20 games that are offered to clients as a sort of Chinese menu. Brands simply pick the capabilities they want and EpicTilt slaps their logo and preferred graphics on top.

In all, it takes about six weeks and up to \$50,000 to complete an artist-branded app, a capability that's caught the eye of the recording industry. To date, EpicTilt has worked most closely with

Universal Music Group (its offices are just a mile away from Interscope), churning out iPhone games for Akon, the Pussycat Dolls and Soulja Boy Tell'Em.

Due to licensing complications and restrictions from Apple, these games haven't included much in the way of actual music. Instead, they are marketing vehicles for artists with new releases on deck.

"The primary focus is to create an artist presence on the iPhone platform," says Universal VP of technical product development Tony Huidor. "We're trying to establish a community within these apps as the albums come out and really try to maintain a creative relationship with the consumer."

That will soon change. For starters, labels have begun to charge for the apps themselves; the Roth game goes for 99 cents. What's more, EpicTilt also adds "buy" links to iTunes. For example, Zweig says the Akon app generates 1,000 visits to the artist's iTunes page per day. Results like that have such executives as Huidor closely examining the capability.

But EpicTilt has grander music industry aspirations. With the recent release of the new iPhone operating system, developers can now add in-app purchases, a capability that will allow labels to sell music for use in the game much like

it does for MTV's "Rock Band." To take advantage of this new feature, EpicTilt has released "TapStar," a competitor to the popular "TapTap Revenge" music simulation game from rival Tapulous. The company also wants to create labelwide applications through which labels can release new artist-themed games as upgrades.

Labels have larger iPhone aspirations as well. In addition to creating artist-specific iPhone apps, they want to strike rosterwide licensing deals with music-game developers that require a regular influx of new music, such as "TapStar" and "TapTap Revenge." Universal already licensed its music for "TapTap Revenge," and Sony has done the same for "TapStar" as an exclusive content provider.

"We want to create larger experiences that may not be artist-specific but... require the use of our master recordings," Huidor says. "So we're taking not only an artist approach, but also more of a general music approach to the kind of apps we create."

Expect EpicTilt to follow wherever the labels go.

"We feel there's a great synergy between the iTunes side of the iPhone and the App Store," Zweig says, "and we want to be a facilitator bridging that gap and ultimately drive more sales."

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

## BITS & BRIEFS

### KCRW ON THE IPHONE

Noncommercial KCRW Los Angeles has unveiled its first iPhone application. Like other radio station iPhone apps, it lets users stream audio from the device whenever they are connected to the Internet, whether through Wi-Fi or cellular networks. KCRW's news, music and talk programming are included in the app. The station also sells an "In Studio" app that includes video of In-studio performances from its influential "Mornings Become Eclectic" show. Each app costs 99 cents.

### MMS REVENUE TO GROW

Juniper Research's new mobile messaging study predicts that ad-funded multimedia messaging services could generate \$87 million in revenue by

2014, with annual growth rates of 94%. Multimedia messaging allows mobile users to send video and audio messages, including music clips and other services. As is typical in the mobile space, Asia is expected to lead the way in adoption of ad-supported MMS, while the number of brands using MMS as an advertising medium is growing worldwide.

### SONY AMENDS DADA PARTNERSHIP

Sony Music Entertainment is withdrawing from the Dada Entertainment mobile music joint venture so it can take an equity stake in the company's parent, Dada S.p.A. The move allows Sony to invest in all of Dada's mobile music operations internationally, under the brand Dada.net, not just the U.S.-focused Dada Entertainment.

## HOT RINGMASTERS™ JUL 11 2009 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	10	10	#1 BIRTHDAY SEX	JEREMIH
2	14	14	BOOM BOOM POW	THE BLACK EYED PEAS
3	5	5	THRILLER	MICHAEL JACKSON
4	1	1	BILLIE JEAN	MICHAEL JACKSON
5	6	6	WETTER (CALLING YOU DADDY)	TWISTA
6	13	13	KNOCK YOU DOWN	KERI HILSON FEATURING KANYE WEST & NE-YO
7	7	7	P.Y.T. (PRETTY YOUNG THING)	MICHAEL JACKSON
8	8	8	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL
9	9	9	DAY 'N' NITE	KID CUDI
10	13	13	BIG GREEN TRACTOR	JASON ALDEAN
11	1	1	BEAT IT	MICHAEL JACKSON
12	10	4	EGO	BEYONCE
13	23	23	BLAME IT	JAMIE FOXX FEATURING T-PAIN
14	18	5	YOU'RE A JERK	NEW BOYZ
15	1	1	YOU ARE NOT ALONE	MICHAEL JACKSON
16	16	16	WHATEVER IT IS	ZAC BROWN BAND
17	11	11	DON'T TRUST ME	3OH3
18	18	18	I GOTTA FEELING	THE BLACK EYED PEAS
19	1	1	THE WAY YOU MAKE ME FEEL	MICHAEL JACKSON
20	22	6	TRUST	KEYSHIA COLE DUET WITH MONICA

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.

## MULTIFORMAT WAKE-UP

The typical clock radio offers a choice of FM and AM stations. Then there's the Sonoro Elements W. It features an HD radio receiver that pulls in analog and digital radio broadcasts from FM stations. It can also access almost any Internet radio outlet, including personalized streaming services like Pandora, and it boasts an iPod/iPhone docking station as well. One curious drawback: It doesn't include an AM radio receiver, so users can't wake up to their favorite all-news AM station unless it rebroadcasts online.

Users can connect to the Internet with either an ethernet or Wi-Fi connection. The Sonoro Elements W costs \$500. —AB



HIS MUSIC WILL LIVE FOREVER.



THE ENTIRE SONY MUSIC ENTERTAINMENT FAMILY  
EXTENDS OUR DEEPEST CONDOLENCES TO  
THE FAMILY, FRIENDS AND FANS OF MICHAEL JACKSON.



GLOBAL BY PAUL SEXTON

## DAB HANDS

### U.K. Radio Industry Hails Plan For Digital Switchover

LONDON—The U.K. government's "Digital Britain" report may have brought a lukewarm response from the music industry (billboard.biz, June 16), but the radio sector has welcomed its vision of the medium's digital future.

The report pledges to upgrade all U.K. radio broadcasts from analog to digital by 2015 and to work with car manufacturers to ensure that all new vehicles are fitted with digital radios as standard equipment by the end of 2013.

Following the recent struggles of digital audio broadcasting to gain traction in the United Kingdom (Billboard, Nov. 8, 2008), many industry observers see these resolutions as the new start that the technology has needed.

"This is one of the first times you've had a completely united radio industry," says Tony Moretta, chief executive of the Digital Radio Development Bureau, which markets and promotes DAB to consumers. "The BBC and commercial radio have all said, 'We need to move to digital.'"

U.K. TV broadcasters are already scheduled to switch off their analog signal in 2012. The "Digital Britain" report paves the way for a similar analog-to-digital transition for radio that'll be implemented on a date to be announced at least two years in advance. The migration will take place once digital platforms (including digital TV and Internet broadcasts as well as DAB) account for 50% of all radio listening. The government wants those criteria met by the end of 2013.

"Now the hard work starts," says Andrew Harrison, CEO of RadioCentre, a trade group representing commercial radio companies in the United Kingdom. "We've got to make sure the criteria start to happen. A long process of engagement with the different stakeholders starts from now."

According to the audience measurement group RAJAR, digital radio's all-platform share of total listening was 20.1% in first-quarter 2009, up from 17.8% during the same period last year, while 32.1% of adults claim to own a digital set at home.

In order to hit the 50% target, the industry

needs to move the dial on in-car listening, which currently accounts for 20% of total listening. Digital radio accounts for only 4.2% of in-car listening.

Ford and Vauxhall, which between them manufacture six of the United Kingdom's top 10 best-selling cars, say they welcome the commitment to having DAB as standard in new vehicles. DAB is already standard in Ford models from its Focus range upward, but the car company estimates there are only 50,000 DAB-enabled Fords currently on U.K. roads.

"For the transition to be smooth and acceptable to our customers, there needs to be a far better level of communication in letting people know what stations are available where," says Paul Singleton, manager of car marketing plans at Ford of Britain.

BBC Radio 1 controller Andy Parfitt, who's also responsible for driving the public broadcaster's popular music strategy across all its platforms, acknowledges the in-car target as "ambitious," but he says the BBC is "committed to playing a leading part in any digital migration."

The retailer Car Audio Centre, which operates six U.K. outlets and an online store, estimates that DAB makes up only 1% of its current radio sales, but Singleton remains optimistic.

"The cost [of digital] will come down," he says. "The popularity will go up, there'll be government advertising, and there'll be momentum."

While the BBC operates five digital-only services, including the music networks BBC 6 Music and BBC 1Xtra, commercial broadcasters have been reluctant to follow suit, especially in the middle of an advertising downturn. Total commercial station earnings dropped 19.5% year on year in first-quarter 2009 to £128.6 million (\$212.5 million), according to the Radio Advertising Bureau.

But RadioCentre's Harrison expects that to change now that the digital future is mapped out.

"It'll all come down to content and [if you can] make it compelling enough," he says. "Now we've made the decision that this is the system we're going to back. We just need to get on with it."

●●●●●  
**'It'll all come down to content and if you can make it compelling enough.'**

—ANDREW HARRISON, RADIOCENTRE



Helping hand: ALEJANDRO FERNÁNDEZ (in black jacket) at the Jalisco en Vivo show in Guadalajara

## Outbreak Of Generosity

### Alejandro Fernández Puts On Free Shows To Boost Mexican Tourism Recovery

Mexican superstar Alejandro Fernández had planned to close his Viento a Favor tour with a free show in his hometown of Guadalajara in the state of Jalisco.

But the swine flu panic put a wrench in his plans, forcing him to push back scheduled tour dates. Following his May 21 performance at a sold-out Monterrey Arena, Fernández called his manager, Carlos de la Torre, with an idea.

"He said, 'Oh, Charlie, this is dire,'" de la Torre recalls. "Let's do two free concerts instead of one—one in Puerto Vallarta, one in Guadalajara—and I'll invite my friends to participate."

De la Torre put in a call to Jalisco's secretary of tourism, Aurelio López Rocha, and in two hours he got the OK to begin production of what has become the most ambitious effort to spur tourism in Mexico since the swine flu outbreak.

Fernández placed calls to fellow artists who either had a relationship with him or who had been embraced in Mexico, the top Spanish-language music market outside the United States and a key market for Latin artist development.

All immediately agreed to perform, gratis, for both nights. Jalisco en Vivo (Jalisco Live) evolved into two free mega-shows featuring more than 20 big-name acts at each concert. A June 20 show staged at the foot of Puerto Vallarta's beach featured 12 duets and more than 50 songs and was seen live by an estimated 60,000 people. A second show, held June 28 in Guadalajara, drew an estimated 130,000-150,000 attendees from the city and the surrounding area. The shows weren't conceived for TV, but Televisa has offered to air them as a two-hour special July 18-19.

Although Fernández isn't the first Latin star to stage a concert for a cause, his endeavor is different in that it seeks a specific and immediate result: the return of tourism to Mexico.

"What was happening was devastating," Fernández says. "We wanted to find a way to do something for our country and send a pos-

itive message to the world."

López Rocha says the shows have already had an impact, helping boost hotel occupancy rates, which had tumbled from their levels a year earlier due to the swine flu scare. The Fernández shows also generated massive press coverage, which gave unprecedented publicity to the two cities.

"Those two aspects alone merited the investment," López Rocha says, noting that "tourism needs a specific motivation."

The Jalisco state tourism office covered all production costs, which totaled \$22 million pesos (\$1.8 million). Fernández and his artist friends, including Gloria Estefan, Luis Fonsi, Enrique Iglesias, Paulina Rubio, David Bisbal and Joan Sebastian, flew in from different parts of the globe to participate, waiving all fees associated with their performances and the TV special.

Logistically, the shows were finely tuned affairs that involved a production staff of 350 and a support staff of 450, including 180 policemen and 80 private security guards. A crew of about 80 people constructed the 130-ton, 130-foot-long stage. More than 18 LED screens and corresponding speakers were installed throughout city streets to ensure all present could see the show. In Puerto Vallarta, a screen was even placed facing the water for the benefit of the boats anchored in the bay.

Concession stands weren't allowed at each site, to encourage spending at local businesses. To preserve the spirit of the shows, there weren't any sponsors, although Fernández gave away 50,000 T-shirts at each event touting local tourism.

"We realize that the presence of major celebrities is more important than any ad campaign," López Rocha says. "And gathering these two rosters is, simply put, historic."

### Latin Notas

LEILA COBO



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

# MICHAEL JACKSON KING OF POP



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THE KING OF POP  
TOUCHED FANS AROUND  
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AS POPULAR AS EVER—  
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JACKSON BY NUMBERS:  
HOW HE DOMINATES SALES,  
TV AND EVEN BLOGS

Remember the time: Michael Jackson's star on the Hollywood Walk of Fame on June 26, the day after his death.



# Never Can Say Goodbye

## SONY AND UNIVERSAL SCRAMBLE TO MEET SURGING DEMAND FOR MICHAEL JACKSON PRODUCT

BY ED CHRISTMAN AND ANTONY BRUNO

In the days following Michael Jackson's June 25 death, fans flocked to record stores and digital music outlets to purchase one last memory. And merchants say they expect the Jackson sales surge to last for weeks—maybe even months.

"With the around-the-clock coverage and questions about his death, this story will keep going, with every development giving it a new bit of life," says Kerry Fly, VP of purchasing and marketing at wholesaler Eurpac.

Jackson's solo album sales in the United States skyrocketed from 10,000 copies in the week before his death to 422,000 in the week ended June 28, according to Nielsen SoundScan. During the same period, U.S. track downloads surged from about 48,000 copies to 2.6 million. The week of his death, the best-selling track was "Thriller" at 167,000 copies, while the top-selling album was "Number Ones" at 108,000.

In the United Kingdom, Jackson held 11 of the top 200 album positions and 43 of the top 200 singles based on sales monitored by the Official Charts Co. for the week ended June 27. Despite the inclusion of only two full days of sales after Jackson's death, "Number Ones" topped the OCC album chart after selling 46,400 physical copies and 10,000 downloads. "Thriller" also reached the albums top 10 at No. 7, with combined physical and digital sales of 14,900.

Among Jackson's best-selling albums in the United States during the week ended June 28, the split between physical and

digital retailers varied sharply, which appeared to relate to the availability of titles at physical retailers. Anticipation of a pending Sony price cut on catalog titles appeared to prompt U.S. retailers to stock popular greatest-hits collections like "Number Ones" instead of studio albums like "Thriller" or less popular compilations like "The Essential Michael Jackson."

Mass merchants like Wal-Mart and Target accounted for 56.3% of sales of the top-selling "Number Ones" album, followed by digital merchants with 31.3% of sales, chains like Trans World and Best Buy 11.1% and others 1.3%, according to SoundScan.

By contrast, digital merchants accounted for 78.5% of sales of the second best-selling title, "The Essential Michael Jackson," while mass merchants accounted for 12.4%, chains 6.6% and others 2.5%. For the third-best-selling album, "Thriller," digital stores accounted for 56.2% of sales, while chains accounted for 21.4%, mass merchants 16.4%, indies 4.4% and others 1.6%.

From the day of Jackson's death until the following Tuesday (June 30), U.S. physical retail accounts had ordered about 3 million of his albums on Sony Music Entertainment, while international orders hovered around 5 million copies, sources say. Although Sony had to scramble to meet demand, it got high marks for getting Jackson product to stores June 29, after most retailers had sold out of the artist's inventory during the weekend.

Universal Music Group, which owns the Motown label, caught

a break when it experienced a smaller run on the Jackson 5 catalog: It had already shipped plenty of product as part of its Motown 50th-anniversary promotions.

"By dumb luck, we weren't completely caught off guard," says Universal Music Group Distribution president/CEO Jim Urie. He notes that the company also shipped the rest of its Jackson 5 inventory and had U.S. orders for 300,000 album copies as of June 30, which will be back-ordered until July 6.

### ALLOCATING LIMITED SUPPLIES

Sony wasn't as lucky. The supply of solo Jackson CDs in the U.S. market was relatively low at the time of his death because 13 of his albums were part of the major's previously announced move to reduce prices on 8,000 catalog titles. The price cuts, which kicked in June 29, lowered the wholesale cost of the standard version of "Thriller" and "Off the Wall" from \$9 and \$7.81, respectively, to \$6.40 and \$5.40.

With the price change imminent, retailers had been waiting to reorder product at the new price. But when Jackson died, those pricing considerations all went out the window.

"On Friday morning, I got out of bed and went straight to my computer to order Jackson product," says Dedry Jones, owner of indie retailer the Music Experience in Chicago. "I didn't care about old price/new price. People aren't asking price on Jackson. They are just buying it."

Faced with massive demand, Sony decided to ration product rather than try to fulfill entire orders placed by accounts, according to retail sources. So the entire account base received enough product to get through June 29, with new shipments arriving the next day. "Sony is rationing Jackson product but they did right by us," says Newbury Comics head of purchasing Carl Mello. "Of course, they didn't ship us what we ordered, but they got us in more than I expected. The rest of our order will come in during the week."

At Alliance Entertainment, senior VP Robert DeFreitas says he's pleased with how Sony responded to the spike in orders. "We are never going to be satisfied with the amount of our product order we got," DeFreitas says. "But in terms of getting us stuff, I can't complain about the timetable. I applaud Sony for that."

Moreover, Sony appears to have taken on the costly option of shipping product to individual stores—on an overnight basis—rather than sending bulk shipments to an account's warehouse. "Anything you ordered, they would bear cost," says an executive at a midsize U.S. chain.

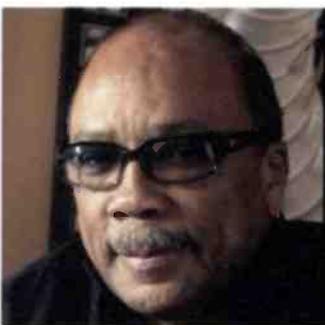
Sony's ability to satisfy its account base is even more impressive considering that Sony DADC, its manufacturing arm, closed its Toronto plant June 26 as part of its plans to move the facility to a new location. That forced its U.S. plants in Terre Haute, Ind., and Pittman, N.J., to pick up the slack.

Sony DADC handles Universal's CD manufacturing, leaving some accounts to wonder if the division was favoring orders for Sony's solo Jackson recordings at the expense of Universal's Jackson 5 product. But Universal's Urie says that Sony DADC is doing right by his company. The reason why it will take a week for the Jackson 5 product to reach stores is because of the time needed to print the artwork, he says.

### DIGITAL SALES SURGE

Meanwhile, Jackson's catalog did brisk business at digital retailers, which don't have to worry about supply and already enjoy lower wholesale pricing than brick-and-mortar stores. Digital vendors were also helped by the fact that many physical retailers sold out of Jackson albums during the weekend.

In the week before his death, 64 key Jackson tracks sold a com-



'My best memory of Michael is like my best memories with Frank Sinatra and Ray Charles. We not only worked together, we played together. Michael would come over to my house with snakes and Bubbles. We had a lot of fun, good and bad times, rough times. That's just life. And we also had some good creative times. God was good to us. My little baby brother is gone and my soul is attached to his. I'm having a hard time processing the reality of it.'

—QUINCY JONES

bined 30,000 copies at iTunes, the dominant U.S. digital vendor and the largest overall music retailer, according to sources. During the week ended June 28, sales of those same 64 tracks skyrocketed 60-fold to reach 1.8 million copies at iTunes, the sources say. Similarly, iTunes sales of 16 Jackson solo albums and compilations went from slightly more than 1,000 copies in the week before his death to 225,000 copies for the week ending June 28, sources say.

Sales at iTunes surged immediately. On June 26, Jackson commanded the top seven slots on iTunes' best-selling albums list. "The Essential Michael Jackson" (\$16.99) ruled at No. 1, followed by "Thriller" (\$9.99), "Number Ones" (\$9.99), "Off the Wall" (\$9.99), the 25th-anniversary reissue of "Thriller" (\$13.99), "Bad" (\$9.99) and the digital boxed set "Michael Jackson: The Ultimate Collection" (\$34.99).

In total, Jackson albums took 10 of the top 15 best-selling album slots and 21 of the top 100 on the day after his death. His singles represented 13 of the top 25 songs sold on the same day, with "Man in the Mirror" (99 cents), "Thriller" (\$1.29), "The Way You Make Me Feel" (99 cents), "Don't Stop 'Til You Get Enough" (\$1.29) and "Smooth Criminal" (99 cents) all making the top 10.

By June 30, those totals began to slip. His top album ranking fell to six of the top 15 and 16 of the top 100, but he held onto the top two spots with "The Essential Michael Jackson" and "Number Ones," respectively. Singles, however, fared better, with 11 staying in the top 25, including the No. 2 spot with "Man in the Mirror."

Jackson's sales also jumped at Amazon's MP3 store. The day after his death, he was the No. 1 artist of the day and had 13 of the top 25 songs sold and 11 of the top 25 digital albums. On June 30, Jackson's singles share increased to 15 of the top 25 songs, while album sales fell to seven of the top 25 titles. Amazon posted a tribute to Jackson on its home page during the entire time.

At Verizon Wireless, the largest mobile operator in the United States, Jackson's songs took five of the top 10 downloaded songs through the weekend, with "Wanna Be Startin' Somethin'," "Thriller," "Beat It" and "Billie Jean" holding down the top four spots, respectively. "P.Y.T. (Pretty Young Thing)" and "You Are Not Alone" were the top two ringback tones sold during the same time, and five of the top 20 ringtone sales were Jackson tracks, including two in the top 10: "Thriller" and "The Way You Make Me Feel."

Meanwhile, daily search volume for Jackson's music at peer-to-peer file-sharing networks jumped nine times above the level seen the day before his death (June 24), according to the P2P measurement firm BigChampagne.

But downloads and P2P traffic don't tell the full digital story. Virtually every major digital music service reported unprecedented spikes in volume and activity surrounding Jackson's music as fans flocked online to pay their respects.

On YouTube, Jackson's music videos generated heavy traffic. "Beat It" was viewed nearly 1 million times from 10 p.m. June 25 to noon the next day. "Don't Stop 'Til You Get Enough" registered 800,000 views in the same time frame, followed by "Billie Jean" with 750,000 and "Thriller" with slightly more than 700,000.

The online streaming music service Pandora says registered users created more than 500,000 custom radio stations featuring Jackson songs June 25-27. Microsoft offered a free copy of the "Thriller" video to all Xbox 360 users, resulting in 50,000 downloads during the two days after his death. The Internet radio tracking firm Ando Media says Jackson songs represented 5% of all radio plays from more than 5,600 U.S. webcasters, six times more than the second-most-popular artist Taylor Swift.

## LIKE LENNON, BUT BIGGER

The Music Experience's Jones says he thinks heightened interest in Jackson's catalog will last for the rest of the year. "Christ-

mas," he says, "is going to be about Michael Jackson."

Others aren't convinced that the sales gains will be sustained through the end of the year but agree that they'll last a while. "Usually when an artist dies, the sales surge is over within two weeks, but for John Lennon and Elvis Presley sales went on for a while," says the head of purchasing at a large music account. "I would put Jackson as bigger than Lennon."

Sue Bryan, the head of the music and video department at J&R Music in New York, also sees parallels with customer reaction to Lennon's murder in 1980. "The night it happened, we had a customer crying in the store," Bryan recalls. "It's a very emotional thing for a lot of people."

Newbury Comics' Mello says demand has been strong for all

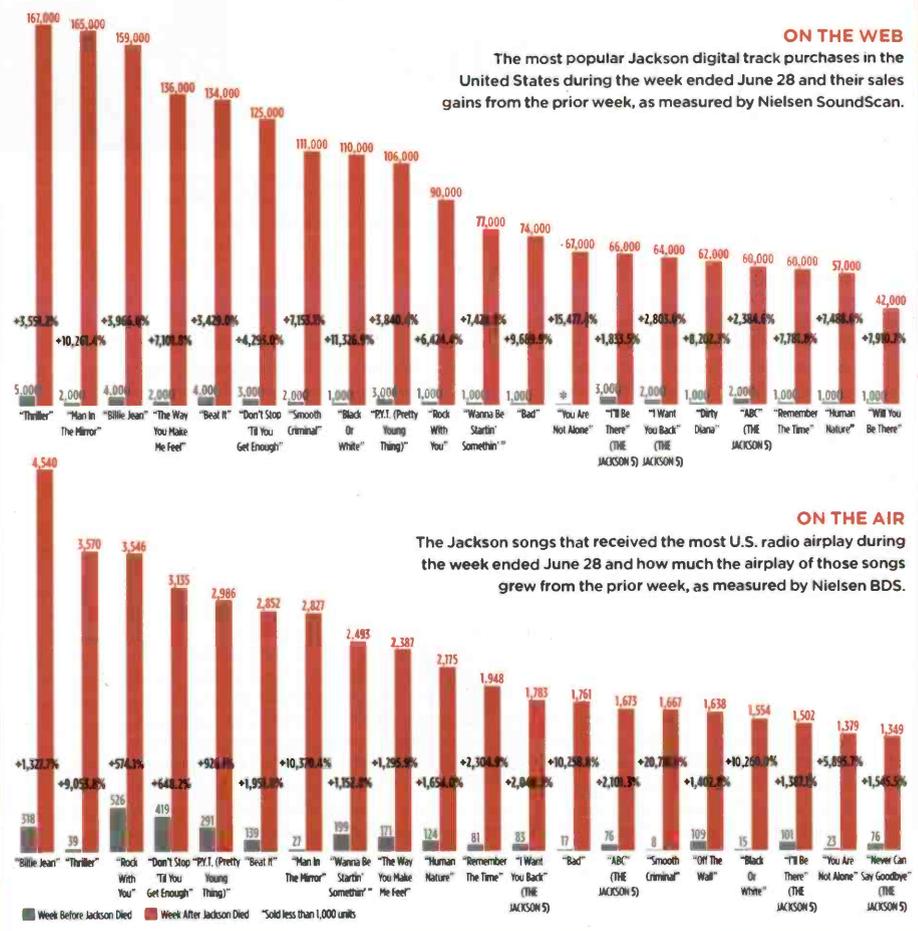
manner of Jackson product. "We cleared out some Jackson stuff that we thought we would never sell, like his old videos," Mello says. "Look at what's going on at eBay. Regular versions of Jackson's albums are going for \$50 and \$60, and these are titles that you couldn't have sold the day before his death for \$3."

Amid all the ensuing hoopla, accounts tried to put Jackson's death in perspective. "Who else could die today and have this kind of impact in music?" one retail executive asks. "Dylan? I don't think so. Madonna, Sting or Bono would have some impact but not like this. Maybe Paul McCartney could have as much impact, but after that, if you think about it, who is left?"

Additional reporting by Jen Wilson in London.

## SOUNDS OF SOLACE

Interest in Michael Jackson's music surged following his June 25 death, as casual and die-hard fans alike turned to his most famous recordings out of grief, nostalgia or a desire to enjoy a classic tune. Digital track downloads and radio airplay provide a glimpse of which songs people were listening to. Both are tracked below.



"Michael redefined what it means to be a superstar. His influence on music and popular culture cannot be overstated, and the breadth and diversity of his fan base is unparalleled. As his label home for so many years, it always has been Sony Music's great honor and privilege to help Michael share his music with the world."

—ROLF SCHMIDT-HOLTZ,  
CEO, SONY MUSIC ENTERTAINMENT



"He should be remembered for the music, not the business."

—ROB STRINGER, CHAIRMAN,  
COLUMBIA EPIC LABEL GROUP

Curtain call: MICHAEL JACKSON'S last rehearsal, June 23 at Los Angeles' Staples Center; inset: Jackson with AEG Live CEO RANDY PHILLIPS.



## Promoter's Show Must Go On

**AEG SAYS IT CAN RECOUP THE COSTS OF MICHAEL JACKSON'S O2 SHOWS—BUT QUESTIONS ABOUT INSURANCE LOOM LARGE**

BY RAY WADDELL

A week after Michael Jackson's death, organizers of what would have been a 50-show run at the O2 Arena in London have made significant strides straightening out what one touring executive called "the biggest mess in the history of our business."

Jackson's legal and financial affairs will be sorted out during the course of months, if not years. But AEG Live, the promoter of his London shows, isn't waiting to try to recoup its estimated \$30 million-\$50 million investment in what would have been the highest-grossing arena engagement.

AEG Live CEO Randy Phillips says the company is in better shape than many believe. Besides a claim on nonappearance insurance, if there is one, AEG owns video and audio footage of Jackson's rehearsals, according to its contract with the singer. "People have speculated that this is going to bankrupt our company," he says. "The truth is it isn't."

More than \$85 million worth of tickets had been sold for the O2, which is operated by AEG Live parent AEG. Production costs ran between \$23 million and \$25 million, according to AEG, although other industry sources say the cost was closer to \$30 million. And some have estimated that Jackson's advance on the shows could have been as high as \$10 million-\$20 million.

But Phillips says part of Jackson's advance came in the form of AEG agreeing to pay some of his obligations, as well as his housing costs in London. Such expenses are "100% recoupable" if in-

surance pays off, Phillips says.

"We had insurance in place to cover the majority of our hard costs but not lost profits," Phillips says. "There is a lot of litigation going on in terms of negotiations with vendors. I would say the number [in hard costs] is somewhere probably between \$20 million [and] \$25 million. It was done out of insurance brokerage Robertson Taylor, and I'm sure since it was Lloyds it was multiple carriers."

But AEG stands to lose a substantial part of its investment if its insurance policy won't come into play—and that could depend on the cause of Jackson's death. "If it was a pre-existing condition or drug- or alcohol-related, a normal cancelation policy would not cover that even if he had passed a medical exam," an insurance industry source says. The Los Angeles County coroner's office said that determining the cause of death will require further tests that will take six to eight weeks.

Phillips says talk that Jackson never had a physical, as AEG said he did, is incorrect. "He absolutely, 100% had a close to five-hour physical," he says. "The carriers flew in a doctor of their choice from New York and he did an extensive battery of tests. We were obviously never privy to the actual medical reports, because this was confidential medical information between the doctor and the patient. However, we were told that he passed with flying colors."

Had Jackson performed these shows, AEG would have made significant revenue on food and beverage

sales, a percentage of merchandise sales that could have totaled up to \$15 million and the rental fee that AEG Live would account for to its corporate parent. Phillips declines to release terms of the deal with Jackson, but he says it was better for AEG than the 95%-5% split most superstars receive.

Phillips says AEG can still generate revenue from its audio and video footage of the rehearsals, which it owns under its contract with Jackson. "We own the intellectual property," he says. "It is our responsibility and fiduciary duty to the estate to monetize as much of these assets as we can under the original contract, because the majority of the profit would go to the estate."

AEG is also under pressure to book the O2 for some of Jackson's dates. That's "the toughest hit," Phillips says. "We'll fill in the 2010 dates because the arena's in such demand. The truth is, July and August are the slowest months of the year in Europe, so maybe 10 of those 27 dates would have been filled anyway."

But those losses "probably [are] minuscule in comparison to the value of the intellectual property we own," Phillips says. Arrangements for a release will be made after an executor for Jackson's estate emerges.

Phillips calls the video "some of the most compelling footage in the 21st century, because you're talking about a star whose light shined brighter than anything else in the universe when it comes to music."

The footage includes the Tuesday and Wednesday night rehearsals from the week of Jackson's death. "On Tuesday night he performed and gave me goose bumps," Phillips says. "It made me realize, jaded entertainment executive that I am, why I do this in the first place. I was asked if I would do this again and the answer is, 'Hell yes.' How many times in one's career are you able to touch greatness?"

Rumors are circulating that AEG could further mitigate its losses by creating a tribute show that uses Jackson's elaborate stage production, and Phillips says AEG is already receiving calls from interested artists. "We have the most breathtaking production ever created for an arena, and it's all Michael Jackson's vision as directed and executed by Kenny Ortega," he says. "It would be some closure for fans who have nowhere to really express their emotion and are looking for a place."

The \$85 million reportedly in the bank from ticket sales of more than 750,000 will go back to the public in the biggest refund program the concert business has ever seen. The large number of tickets on the resale market, through official and unofficial channels, make the process particularly complex, and perhaps expensive.

On July 1, fans who purchased tickets were directed to MichaelJacksonLive.com for information about how to receive refunds. They'll be processed by authorized ticketing agencies, including primary ticketing company Ticketmaster, U.K. reseller Viagogo and authorized O2 reseller Seatwave. In lieu of a refund, fans can receive souvenir tickets designed by Jackson and printed with a lenticular process that gives them a 3-D look.

Phillips says his next move "is to try to get the images out of my mind of that Thursday I spent at the hospital when Michael died, and telling his kids and his mom. A little healing first. But we have a bunch of tours next year and our business will go on." ♦♦♦



'Michael Jackson was the first black artist to be featured on MTV and from that moment on, he changed the way the world viewed African Americans. This paved the way for so many others, and not just in music. Before there was Tiger Woods, Michael Jordan or Barack Obama, there was Michael Jackson. His genius defied all boundaries.'

—MARTIN BANDIER, CHAIRMAN/CEO, SONY/ATV MUSIC PUBLISHING





Fab twosome: PAUL McCARTNEY and MICHAEL JACKSON in 1982.

## Beatles For Sale?

**SPECULATION IS RIFE OVER THE FUTURE OF JACKSON'S STAKE IN SONY/ATV**

BY ED CHRISTMAN

Could Michael Jackson's death clear the way for Sony Corp. to buy his 50% share of Sony/ATV Music Publishing?

The issue has drawn close scrutiny in the music industry because of the storied copyrights under Sony/ATV's control, including the Beatles' Northern Songs catalog, as well as works by Bob Dylan, Leonard Cohen, Hank Williams and Jerry Leiber & Mike Stoller, and songs by contemporary acts like John Mayer, Fall Out Boy and KT Tunstall.

Jackson purchased the Beatles catalog through his acquisition of ATV in 1985 for \$47.5 million, later merging ATV with Sony's publishing arm in 1995 to form Sony/ATV.

A joint venture like Sony/ATV would typically include a

trigger clause that would specify whether a joint-venture partner has the right to acquire the rest of the company in the event of the death of the other partner, according to a mergers and acquisitions specialist familiar with such deals. "Or," he says, "it could trigger a sale to a third party."

Sony sources say its Sony/ATV publishing unit carries a \$1.5 billion-\$2 billion valuation.

While Jackson owned 50% of Sony/ATV, he wasn't involved in the company's day-to-day operations. In fact, Sony/ATV chairman/CEO Martin Bandier could even make acquisitions without consulting him, although really large purchases required Jackson's approval, according to a source familiar with the situation.

In April 2006, Bloomberg reported that Jackson agreed to a debt refinancing deal with Sony Corp. under which he gave the electronics giant the option to buy half of his 50% stake in Sony/ATV, allowing him to refinance about \$300 million in loans. Sony/ATV declined to comment for this story.

Jackson's other primary publishing asset is his own song catalog Mijac Music, which is administered by Warner/Chappell Music. BMI, which collects performance royalties for his compositions, says Jackson has been the performance rights organization's top-earning artist internationally for the last three years. Within the United States, Jackson has long been one of BMI's top 100 earners.

When Jackson's songs come on the radio, "his life passes in front of us, as do our own lives," BMI president/CEO Del Bryant says. "Any of the times I was with Jackson, he was one charming, gentle, sweet and wonderful spirit." ....

## Good As New

At the time of Michael Jackson's death, it was well-known that he was preparing for a 50-show concert series at London's O2 Arena.

What was less well-known—and what many are now speculating about—was what kind of recordings Jackson had done for the last few years. Billboard has learned that the singer was working on two albums at the time of his death: one in the pop vein that made him famous and another that would consist of an instrumental classical composition. And while some believe the star wanted to recapture his '80s glory days—or escape financial trouble—those who worked with him recently say he was motivated by his fans and his children.

Jackson was working on the pop album with songwriter Claude Kelly and Akon, who says that Jackson was motivated by the ticket sales for his performances. "He said, 'My fans are still there. They still love me. They're alive,'" Akon says. "His kids are like his first priority, and they had never seen him perform live. He was trying to create the most incredible show for his kids."

Kelly, who wrote "Hold My Hand," the Akon-produced Jackson track that leaked last year, says Jackson never lost his passion. "He was the King of Pop, the biggest to ever do it, and the one thing you never lose—whether known by the whole world or just 10 people—is your love for music," Kelly says. "That never goes away, and it never went away for him amidst his troubles."

Composer David Michael Frank had worked with Jackson on a 1989 TV tribute to Sammy Davis Jr. and received a call from

## RECENT COLLABORATORS REVEAL DETAILS OF THE TWO ALBUMS MICHAEL JACKSON WAS WORKING ON

BY MARIEL CONCEPCION

the star's assistant two months ago about collaborating again. Jackson invited Frank to his home in Los Angeles' Holmby Hills, told him he was working on an instrumental album of classical music and asked for help with orchestration.

"He had two demos of two pieces he'd written, but they weren't complete," says Frank, who adds that he was impressed with Jackson's knowledge of classical music. "For one of them, he had a whole section of it done in his head. He had not recorded it. He hummed it to me as I sat at the keyboard in his pool house and we figured out the chords—I guess this recording I made is the only copy that exists of this music."

A few weeks ago, Jackson called to see how Frank was progressing on the orchestrations. "He mentioned more instrumental music of his he wanted to record, including one jazz piece," Frank says. "I hope one day his family will decide to record this music as a tribute and show the world the depth of his artistry."

Although questions arose about Jackson's health, and the impact it had on his dancing and singing, those who collaborated with Jackson say his voice was in fine form, despite his frail appearance.

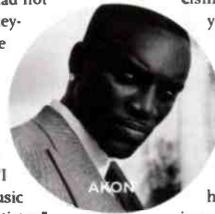
Greg Phillinganes, a keyboardist who collaborated with Jackson as musical director of the "Bad" tour and appeared on several of his albums, says Jackson sounded as good as he ever did. "He still had a good voice and never had a problem singing,"

says Phillinganes, who last spoke to Jackson in March. "There were questions about him being able to pull off the tour on the choreography side, but sources working with him told me he was dancing all the time, every day, and was very focused, excited and committed to making this tour the best it could be."

Akon last spoke to Jackson three months prior to his death. "He would always tell me to eat right and ask me if I was exercising and drinking water," he says. "He'd always stress you had to take care of yourself before you can go off and do anything else."

Frank agrees. "He seemed totally healthy, not frail, and gave me a firm handshake when we met. He seemed in good health, had a good voice and was in good spirits," he says. "He was very skinny, but from what I knew, he was always thin. He was also taller than I pictured, but he might have been wearing some platform shoes. And he was impeccably dressed."

Much has been made of Jackson's intense rehearsal schedule, but Phillinganes says that Jackson lived up to his reputation as a perfectionist. "It was the biggest comeback of his career, arguably the biggest comeback in pop music—even bigger than Elvis," he says. "So obviously he'd want to do the best he could. He never did anything half-assed, which is what originally got him to the stature he had." ....



'The happy accident of his career running parallel to the birth of MTV and the music video gave the world a chance to see as well as hear his genius. He was the most exciting dancer I've ever watched. Kelly and Astaire's equal. The world's a better place for his having lived in it.'

—PAUL WILLIAMS, CHAIRMAN, ASCAP

# We Are The World

MICHAEL JACKSON WENT FROM BEING GARY, IND.'S MOST TALENTED KID TO ONE OF THE MOST RECOGNIZABLE HUMAN BEINGS ON THE PLANET. AND WHILE HIS WORLDWIDE ALBUM SALES WERE ASTOUNDING, THAT WASN'T THE SOLE REASON FOR HIS FAME. HIS ASCENDANCY WENT FAR BEYOND THE CASH REGISTER—HE INSPIRED DANCE MOVES, DICTATED FASHION TRENDS AND RAISED AWARENESS FOR SOCIAL CAUSES AROUND THE GLOBE.



'With Michael, it became apparent that you could have worldwide hits immediately. Hits used to take a while to cross borders. Michael unified the hit world; it was spontaneous and immediate. Also, he let our music industry know what "big" was. He became a mark that everyone wanted to shoot for.'

—DEL BRYANT, PRESIDENT/CEO, BMI

## BRAZIL

Less than a day after Michael Jackson's death, the mayor of Rio de Janeiro, Brazil, announced that the city would erect a statue of the singer in Dona Marta, a favela that was once notorious for drug dealing and is now a model for social development. The change was spurred partly by Jackson's 1996 visit to film the video for "They Don't Care About Us."

Jackson shot two videos for "They Don't Care About Us," the fourth single from "HIStory: Past, Present and Future, Book I": one in a prison and another in Dona Marta and Salvador da Bahia, a colonial Brazilian city known for its Afro-Brazilian culture and music.

When Jackson came to Brazil to shoot the video, directed by Spike Lee, Rio's local government became concerned that the singer would show the world an unflattering picture of poverty. At the time, Brazilians, like people the world over, saw Jackson as an idol. He'd been to the country twice before, once with the Jackson 5 in the '70s and again in 1993, when he played two concerts in São Paulo to 100,000 people each night.

At the time, the concert promoter Dodi Sirena recalls a "sensitive" artist who asked for an amusement park to be reserved for his use, then invited children from the poorest public schools. "He displayed great concern for everything in the country, with poverty, with street children," Sirena says.

In that context, Jackson's choice of locale for his video made sense. "The video is about the people no one

cares about," says Claudia Silva, press liaison for Rio's office of tourism.

When Jackson shot the video in Rio, Silva was a journalist for the daily newspaper O Globo, but Lee and his staff had banned journalists from the shoot because Dona Marta drug dealers didn't want the attention. But Silva found a family that let her spend the night at their home and saw the favela residents washing the streets to prepare for Jackson's arrival. "The people were so proud," Silva says. "That was the best thing for me. People got up early to clean the area, they prepared for him, they took out the trash."

Jackson arrived by helicopter but walked the streets of Dona Marta shaking hands and distributing candy. "People were very surprised in the end, because they were expecting an extraterrestrial guy," Silva says. "And he was—it sounds strange to say this—a normal guy."

Jackson shot scenes in Salvador, alongside throngs of people, accompanied by the Afro-Brazilian cultural group Olodum. In the video, he can be seen dancing to the beat of hundreds of Olodum's drummers and with cheering fans who reach out to touch him—and at one point burst through security and push him to the floor.

"This process to make Dona Marta better started with Michael Jackson," Silva says. "Now it's a safe favela. There are no drug dealers anymore, and there's a massive social project. But all the attention started with Michael Jackson." —Lella Cobo

## SOUTH AFRICA

"Growing up as a young black kid in a township, you either dreamed of being a freedom fighter or being Michael Jackson. It was as simple as that."

So recalls the leading South African R&B artist Loyiso Bala, whose five South African Music Awards are a testament to the fact that he chose to follow the King of Pop.

The 29-year-old likens Jackson's impact on his family—which includes his high-profile musician brothers Zwai and Phelo—to that of former President Nelson Mandela.

"The whole family would drop what they were doing and watch, mesmerized whenever Michael or [Mandela] came on," he says of life in his Kwa-Nobuhle township home, located outside the Eastern Cape town of Uitenhage.

Lupi Ngcayisa, a DJ on Metro FM, South Africa's biggest national urban commercial station, says Jackson's "rich lyrics changed the complexion of black radio."

"He forced black families to debate issues surrounding individualism and race, so his cultural impact here extended beyond simply the music," he says.

That impact was most visible in 1997 when the HIStory tour came to the country for a five-date run that ended Oct. 15 at Durban's King's Park Stadium, the performer's final full-scale concert in support of a studio album. The shows are still the largest the country has ever seen, attracting 230,000 people, according to Attie Van Wyk, CEO of the presenting promoter, Cape Town-based Big Concerts.

Equally notable for a country just three years into post-apartheid democracy was the audience mix. "Black and white, young and old, Michael drew a huge crossover audience that we still don't see often at shows," tour publicist Penny Stein says.

Duncan Gibbon, now strategic marketing director at Sony Music Entertainment South Africa, who worked Jackson's catalog as far back as the apartheid era, says Jackson sold more than 2 million albums in South Africa. More importantly, he says Jackson's music was a unifying point for a deeply divided society.

"South African radio was very racially segmented in the years before 1994," he says. "But Michael proved to be the one artist whose music was played on white pop stations and black R&B stations. It doesn't sound like much now, but it was a very potent thing when you think back to how apartheid attempted to keep everything about black and white society separate." —Diane Coetzer

# KING OF POP

## CHINA

After 30 years of vilifying everything American, Beijing re-established diplomatic relations with Washington, D.C., Jan. 1, 1979, the same year Jackson released "Off the Wall." At the time, most of China was still clad in drab blue Mao suits, state-controlled radio was almost devoid of Western pop music and record companies had little distribution. But Jackson's music soon took root—with a vengeance.

Beijing-based musician Kalsar Kuo says that the only time he felt physically threatened during the volatile spring of 1989 was because of Jackson's popularity.

On June 3, 1989—just as pro-democracy students reached what would prove a fatal deadlock with the government in Tiananmen Square—Kuo's heavy rock band Tang Dynasty was playing a show in Jilin Province, unaware it had been billed as "Michael Jackson's backup band." Realizing they'd been scammed, the audience "went nuts and burned down the ticket booth," Kuo says. "Jackson was just that popular."

For many in China, reflecting on Jackson means dredging up memories of that era of dashed hopes. Blogger Hong Huang lived much of her childhood in the '70s and '80s in the United States, where her father was

a Chinese diplomat. "Back then, I thought nobody in China could be listening to Michael Jackson," she says. Yet Hong hosted three evenings of her late-night TV talk show "Straight Talk" about Jackson's death while the Chinese Internet lit up with discussion of his life and music. The top video-sharing Web site Youku.com has dozens of posts of Chinese youths moonwalking to his songs in black loafers, white socks and high-water pants.

Jackson's sales in Asia have been strong despite rampant piracy, according to Adam Tsuei, president of Sony Music Entertainment Greater China. Sony says that since 1994 it has sold about 1.2 million Jackson albums in Hong Kong and Taiwan. Jackson never visited mainland China, but Sony says it has sold about 300,000 albums there since 2002, although censorship has prevented the release of his entire catalog.

There had been unconfirmed reports that AEG Live planned to bring Jackson to China after his sold-out London dates. Instead, Shanghai warehouse manager Jin Hailiang says the 150 regular members of the local Jackson fan club he helps manage will host a party Aug. 29, Jackson's birthday.

"His music is so important because it's about love," he says, "and it makes us feel free to dance."

—Jonathan Landreth

## INDIA

For many people in India—a market where international repertoire accounts for just 5% of physical music sales—Michael Jackson is Western pop.

Alone among Western artists, his popularity isn't confined to English-speaking urban Indians. Among the country's rural youth his celebrity competes with Bollywood stars for one reason: his trademark dance moves.

"Anybody who dances well is compared with Michael Jackson," says Nikhil Gangavane, who founded India's official, 13,000-member Jackson fan club. "The moonwalk made Michael reach from the classes to the masses in India."

The way Bollywood appropriated Jackson's moves and style connected with Indian fans. "Actors, established choreographers, aspiring composers, kids in dance shows—everybody borrowed ideas," says British-born hip-hop star Hard Kaur, now a Bollywood star.

Indian actors, from Javed Jaffrey to Hrithik Roshan, say they were inspired by Jackson's dancing. And the southern Indian movie industry still uses Jackson-esque routines, thanks to the influence of dancers and choreographers like Prabhu Deva, known as "India's Michael Jackson" for his lightning-fast moves.

Jackson's recorded-music sales are also significant. Arjun Sankalia, associate director of Sony Music Entertainment India, says the 25th-anniversary

edition of "Thriller" sold 15,000 copies. The album's initial release sold more than 100,000, according to Suresh Thomas, former branch manager of the southern region for CBS India—a joint venture between India's Tata Group and CBS America. "Bad," which had an Inlay card translated into regional languages, sold 200,000. None of the totals include the millions of pirated versions that have been sold.

Jackson proved his popularity on the subcontinent with the one show he performed in India—Nov. 1, 1996, at Mumbai's Andheri Sports Complex. A 70,000-seat sellout, it was organized by Shiv Sena political party leader Raj Thackeray to raise funds to provide jobs for young people in the state of Maharashtra—and boost the party's popularity among young urban voters.

Jackson arrived at Mumbai airport Oct. 30 and was greeted by actress Sonali Bendre, who put the traditional Hindu "tilak" mark on his forehead. A motorcade escorted him to the concert, and he stepped out of the car several times during the journey to wave at the thousands of fans lining the streets between the airport and his hotel lobby.

Fans still remember. "Go to any village, any corner in India and you'll find everyone is familiar with the name Michael Jackson," Kaur says. "There is no musician who can replace M.J."

—Ahrir Bhairab Borthakur

## JAPAN

There's big in Japan, and there's Michael Jackson.

Fans ranging from teenagers to 50-somethings—many dressed in Jackson's trademark outfits—staged an impromptu candlelit memorial June 27 in Tokyo's Yoyogi Park. While some showed off dance moves and sang songs, others wept openly and prayed at makeshift altars.

"It's funny," one attendee said. "The gathering at [Harlem's] Apollo Theater was like a celebration of his life, but Japanese people go straight into mourning."

Jackson won over Japan like few Western stars before or since. Famous in the country since the release of "Off the Wall," he became even bigger in 1987, when he started his "Bad" world tour at the Tokyo Dome. He sold out 14 shows, drawing about 450,000 fans and taking in an estimated 5 billion yen (\$52 million). Hundreds of screaming girls greeted his arrival at Tokyo's Narita Airport, which was covered by 1,000 journalists; another 300 covered the arrival of Bubbles, Jackson's chimp, who came on a separate flight.

"No other performer had Michael Jackson's star power in Japan," says Archie Meguro, senior VP of Sony Music Japan International. "He was so loved for his talent, his music, his dance and his gentle soul."

Sony reports career album sales of at least 4.9 million for Jackson in Japan, making him one of the top-selling international artists. "Thriller" alone sold 2.5 million copies. But his impact went beyond sales. His 1987 tour helped reshape J-pop's choreography, as performers tried to appropriate his moves.

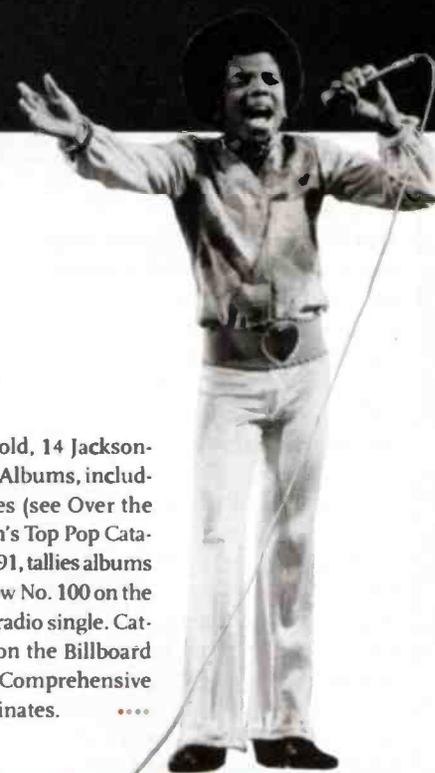
The news of his death caused such a stir in Japanese society that three cabinet ministers took the unusual step of commenting on his passing.

Sales of Jackson's catalog have spiked, and six of his albums made SoundScan Japan's Top 200 Albums chart. By the morning of June 27, Tower Records' seven-story flagship store in Shibuya had three displays of his albums and DVDs. Jackson had attended an event there in 1996, presided over by then-Tower Records Japan president Keith Cahoon. "The fan club members who attended were mostly young girls who shrieked 'Michael!' in incredibly loud and high-pitched voices," he recalls, "and Michael replied in a soft voice that was nearly as high."

"Michael is the biggest entertainment influence on the Japanese people after the Beatles," says Ken Ohtake, president of Sony Music Publishing Japan. "He will always remain in the hearts of the Japanese people as an extraordinary and unparalleled artist."

—Rob Schwartz





## Ruling The Charts

### JACKSON DOMINATED THE BILLBOARD CHARTS —AND STILL DOES

BY GARY TRUST AND KEITH CAULFIELD

Michael Jackson and the Billboard Hot 100 were linked almost from the start. The first Hot 100 was dated Aug. 4, 1958, 25 days before Jackson was born.

He dominated the chart throughout his life. Jackson is the male artist with the most Hot 100 No. 1s, with 13. As the charts below show, Jackson didn't fare too badly on the album chart, either. And his music sold well enough after his death for him to have the three best-selling albums in the country last week. Although the Black Eyed Peas' "The E.N.D." returned to No. 1 on the Billboard 200 with 88,000 copies sold, three of Jackson's sets on Top Pop Catalog Albums outsold it.

Top Career Singles and Top Career Albums are exclusive, ranked, historical recaps of Jackson's most suc-

cessful releases on the Hot 100 and the Billboard 200 beginning with his days in the Jackson 5. Top Comprehensive Albums, excerpted here and presented in full at [billboard.biz/charts](http://billboard.biz/charts), measures overall album sales last week.

Jackson started on his way to chart royalty with the debut of "I Want You Back" by the Jackson 5, the only group to send its first four entries to the top of the Hot 100. His last chart-topper, "You Are Not Alone" in 1995, became the first song to enter the Hot 100 at No. 1. "Thriller" became the first album to send seven songs into the top 10 of the Hot 100.

Top Career Albums reflects the phenomenal success of "Thriller." In the 53-year history of the Billboard 200, "Thriller" remains the album by a single artist with the longest run at No. 1: 37 weeks in 1983-84. (Only the "West Side Story" soundtrack reigned longer.)

This week's Top Pop Catalog Albums (see page 40) has Jackson-related titles in its top nine positions. Appropriately, the singer's "Number Ones" leads the pack at No. 1 with 108,000 copies sold—an increase of

2,340% over the previous week. All told, 14 Jackson-related albums grace Top Pop Catalog Albums, including all 11 of his Epic Records releases (see Over the Counter, page 37). Nielsen SoundScan's Top Pop Catalog Albums chart, which launched in 1991, tallies albums that are 18 months old, have fallen below No. 100 on the Billboard 200 and don't have a current radio single. Catalog albums are ineligible to appear on the Billboard 200, though they can chart on the Top Comprehensive Albums list, which Jackson also dominates. ....

## COMPREHENSIVE ALBUMS LAST WEEK

TW	LW	Artist	Title	TW Sales	% Gain
1	148	MICHAEL JACKSON	"Number Ones"	108,000	+2,345.1%
2	Re-Entry	MICHAEL JACKSON	"The Essential Michael Jackson"	102,000	+5,036.0%
3	Re-Entry	MICHAEL JACKSON	"Thriller"	101,000	+36,362.1%
4	2	THE BLACK EYED PEAS	"The E.N.D."	88,000	
5	1	JONAS BROTHERS	"Lines, Vines And Trying Times"	68,000	
6	New	REGINA SPEKTOR	"Far"	50,000	
7	3	DAVE MATTHEWS BAND	"Big Whiskey And The GrooGrux King"	47,000	
8	4	EMINEM	"Relapse"	47,000	
9	New	DREAM THEATER	"Black Clouds & Silver Linings"	40,000	
10	New	SOUNDTRACK	"Transformers: Revenge Of The Fallen: The Album"	39,000	
11	6	LADY GAGA	"The Fame"	37,000	
12	New	GINUWINE	"A Man's Thoughts"	37,000	
13	8	SOUNDTRACK	"Hannah Montana: The Movie"	34,000	
14	10	TAYLOR SWIFT	"Fearless"	34,000	
15	New	MICHAEL JACKSON	"Off The Wall"	33,000	+45,105.5%
16	New	THE MARS VOLTA	"Octahedron"	30,000	
17	11	KINGS OF LEON	"Only By The Night"	29,000	
18	9	GREEN DAY	"21st Century Breakdown"	26,000	
19	7	CHICKENFOOT	"Chickenfoot"	25,000	
20	12	ZAC BROWN BAND	"The Foundation"	24,000	
21	13	KENNY CHESNEY	"Greatest Hits II"	22,000	
22	16	NICKELBACK	"Dark Horse"	22,000	
23	17	JASON ALDEAN	"Wide Open"	21,000	
24	15	RASCAL FLATTS	"Unstoppable"	18,000	
25	New	JACOBIN 5	"The Ultimate Collection"	18,000	+1,508.6%
26	20	DARIUS RUCKER	"Learn To Live"	17,000	
27	New	MICHAEL JACKSON	"Bad"	17,000	+6,895.9%
28	21	SOUNDTRACK	"Twilight"	17,000	
29	23	SHINEDOWN	"The Sound Of Madness"	16,000	
30	5	INCUBUS	"Monuments And Melodies"	16,000	
31	18	AVENTURA	"The Last"	15,000	
32	25	LADY ANTEBELLUM	"Lady Antebellum"	15,000	
33	26	BEYONCÉ	"I Am . . . Sasha Fierce"	15,000	
34	New	MICHAEL JACKSON	"Dangerous"	14,000	+5,009.5%
35	30	VARIOUS ARTISTS	"NOW 30"	14,000	
36	New	DINOSAUR JR.	"Farm"	14,000	
37	32	PINK	"Funhouse"	13,000	
38	35	THEORY OF A DEADMAN	"Scars & Souvenirs"	12,000	
39	New	MICHAEL JACKSON	"Greatest Hits: HIStory—Volume I"	12,000	+5,725.2%
40	44	PETE YORN	"Back & Fourth"	12,000	
41	Re-Entry	MICHAEL JACKSON	"The Ultimate Collection"	11,000	+11,124.5%
42	28	SUGARLAND	"Love On The Inside"	11,000	
43	31	KEITH URBAN	"Defying Gravity"	11,000	
44	36	BEYONCÉ	"Above And Beyoncé: Video Collection & Dance Mixes (EP)"	11,000	
45	34	KERI HILSON	"In A Perfect World . . ."	10,000	
46	41	JASON MRAZ	"We Sing, We Dance, We Steal Things."	10,000	
47	14	MICHAEL BUBLÉ	"Michael Bublé Meets Madison Square Garden"	10,000	
48	46	TAYLOR SWIFT	"Taylor Swift"	10,000	
49	38	CHRISSETTE MICHELE	"Epiphany"	10,000	
50	24	GEORGE HARRISON	"Let It Roll: Songs By George Harrison"	10,000	

## TOP CAREER ALBUMS

RANK	TITLE	ARTIST	PEAK POSITION	DATE	LABEL
1	"Thriller"	Michael Jackson	1 (37 weeks)	Dec. 25, 1982	Epic
2	"Bad"	Michael Jackson	1 (6)	Sept. 26, 1987	Epic
3	"Dangerous"	Michael Jackson	1 (4)	Dec. 14, 1991	Epic
4	"HIStory: Past, Present and Future—Book I"	Michael Jackson	1 (2)	July 8, 1995	Epic
5	"Invincible"	Michael Jackson	1	Nov. 17, 2001	Epic
6	"Off The Wall"	Michael Jackson	3	Sept. 1, 1979	Motown
7	"Third Album"	The Jackson 5	4	Sept. 26, 1970	Motown
8	"ABC"	The Jackson 5	4	June 6, 1970	Motown
9	"Victory"	The Jacksons	4	July 21, 1984	Epic
10	"Diana Ross Presents The Jackson 5"	The Jackson 5	5	Jan. 17, 1970	Motown

## TOP CAREER SINGLES

RANK	TITLE	ARTIST	PEAK POSITION	DATE	LABEL
1	"Billie Jean"	Michael Jackson	1 (7 weeks)	Jan. 22, 1983	Epic
2	"Black Or White"	Michael Jackson	1 (7)	Nov. 23, 1991	Epic
3	"Say Say Say"	Paul McCartney And Michael Jackson	1 (6)	Oct. 15, 1983	Columbia
4	"I'll Be There"	The Jackson 5	1 (5)	Sept. 19, 1970	Motown
5	"Rock With You"	Michael Jackson	1 (4)	Nov. 3, 1979	Epic
6	"Beat It"	Michael Jackson	1 (3)	Feb. 26, 1983	Epic
7	"Man In The Mirror"	Michael Jackson	1 (2)	Feb. 6, 1988	Epic
8	"Bad"	Michael Jackson	1 (2)	Sept. 19, 1987	Epic
9	"ABC"	The Jackson 5	1 (2)	March 14, 1970	Motown
10	"The Love You Save"	The Jackson 5	1 (2)	May 30, 1970	Motown
11	"Don't Stop 'Til You Get Enough"	Michael Jackson	1	July 28, 1979	Epic
12	"You Are Not Alone"	Michael Jackson	1	Sept. 2, 1995	Epic
13	"I Want You Back"	The Jackson 5	1	Nov. 15, 1969	Motown
14	"The Way You Make Me Feel"	Michael Jackson	1	Nov. 21, 1987	Epic
15	"Ben"	Michael Jackson	1	Aug. 5, 1972	Motown
16	"I Just Can't Stop Loving You"	Michael Jackson With Siedah Garrett	1	Aug. 8, 1987	Epic
17	"Dirty Diana"	Michael Jackson	1	May 7, 1988	Epic
18	"The Girl Is Mine"	Michael Jackson/Paul McCartney	2	Nov. 6, 1982	Epic
19	"Never Can Say Goodbye"	The Jackson 5	2	April 3, 1971	Motown
20	"Dancing Machine"	The Jackson 5	2	March 16, 1974	Motown

Titles on these charts are ordered by peak position on the Billboard Hot 100 and the Billboard 200. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak. If ties still remained, they were broken by the number of weeks on the chart, and then in the top 10 and/or the top 40, depending on where the title peaked.

—Keith Caulfield



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# How 'Thriller' Changed The Music Business

**IN THE EARLY '80s, MICHAEL JACKSON BOOSTED THE MUSIC INDUSTRY AND SET A NEW BENCHMARK FOR BLOCKBUSTERS**

BY GAIL MITCHELL AND MELINDA NEWMAN

In early 1984, when Epic Records executives presented their slate of upcoming releases at the CBS Records convention in Hawaii, they couldn't resist playing up the success they were already having. So between the pitches for new albums, Epic inserted stock footage of semi trucks and a voice-over that thunderously announced, "There goes another load

of Michael Jackson's 'Thriller' albums!"

Trucks weren't really leaving the warehouse every few minutes, but "Thriller" was still shattering expectations more than a year after its Nov. 30, 1982, release. Epic was selling more than 1 million copies per month in the United States alone.

Nearly 27 years after its release, "Thriller" still

stands as the best-selling studio album in the United States, according to the RIAA, which has certified it 28-times platinum. More than 50 million copies have been sold internationally, according to estimates.

But the album's success can't be measured by sales alone. As Jackson moonwalked his way into music history, "Thriller" set a new benchmark for blockbusters that changed how the music business promoted and marketed superstar releases. It also changed MTV, breaking down the cable network's racial barriers and raising the bar for video quality.

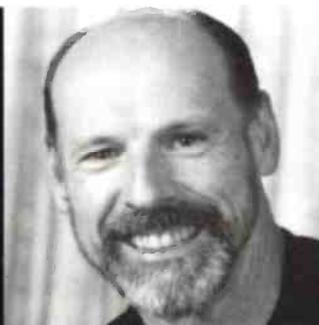
From the beginning, Epic intended to live up to its name. The label made "Thriller" the first major release to debut worldwide simultaneously, the first album to be worked for close to two years instead of the usual six or eight months and the first album to spin off seven singles to radio—more than double the normal number.

Along the way, "Thriller" redefined the expecta-



'I took my sons to Madison Square Garden to see the Jackson 5 perform in the early '70s. It was clear even then that Michael was something special.'

—ARETHA FRANKLIN



'[I remember] the 3 a.m. phone calls I'd get from Michael at my home in Montauk [N.Y.]—he didn't know what time it was—with him saying, "Glew, you've got to get me a No. 1 record."'

—DAVE GLEW,  
FORMER CHAIRMAN, EPIC RECORDS

tions for blockbuster releases. Starting in 1984, Columbia released seven singles from Bruce Springsteen's "Born in the U.S.A.," all of which landed in the top 10 of the Billboard Hot 100. Around the same time, Warner Bros. sent to radio five singles from Prince's "Purple Rain." Mercury found seven singles on Def Leppard's "Hysteria," all of which went to the pop chart. All three albums eventually sold more than 10 million copies each in the United States alone.

Before all that, "Thriller" gave a much-needed boost to the music business, then suffering from its second slump in three years. At the time, Billboard reported that record shipments had declined by 50 million units between 1980 and 1982.

It was a bleak time, and CBS staffers referred to Aug. 13, 1982, as "Black Friday." "We had a major lay-off that day," remembers Epic/Portrait/CBS Associated Labels VP of merchandising Dan Beck. "Half of the marketing department was let go at Epic. It was very upsetting because nothing like that had ever happened before."

Then Jackson changed everything. "There is no question that 'Thriller' was the driving force behind what became the hottest span in Epic's history," Beck says. After that, the label had major hits with Cyndi Lauper, Culture Club and REO Speedwagon. The "Flashdance" soundtrack and the Police's "Synchronicity" also helped lure fans back into stores.

## WRITING ON THE 'WALL'

Jackson made a name for himself in the early '70s as the young frontman of Motown's Jackson 5 and a solo artist. The Jacksons had left Motown in 1975 and released three albums on Epic, the most recent of which, "Destiny," peaked at No. 11 on the Billboard 200 in 1978. But Jackson became a bona fide superstar with his first solo album for Epic, "Off the Wall."

As Jackson recorded that album, which came out in 1979, his team decided to bring it to the broadest audience possible. "Our whole mind-set was that we were making music for the masses and part of the big picture was to get the record company to turn around and market and promote to a mass market," says Ron Weisner, who was co-managing Jackson with Freddy DeMann at the time. "If you were a black artist, you were put in a black music division, and that meant the marketing campaign was an ad in Jet and Ebony. Our attitude was, 'Let the public decide—don't just present it to a black market only.'"

From the moment Epic's pop and R&B promotion teams heard "Don't Stop 'Til You Get Enough," the album's opening track and lead single, they knew they had a major hit on their hands, recalls former West Coast regional urban promotion manager Maurice Warfield. So they took the unprecedented step of promoting singles to R&B and pop radio at the same time.

"It wasn't the usual 'Build up the artist at urban radio first and then go to pop,'" Warfield says. "We knew right off: We're all going to work the records at the same time."

"Don't Stop" debuted July 28, 1979, and became Jackson's first No. 1 R&B and pop single as a solo

artist since his 1972 hit "Ben." That was followed in November by a second No. 1 R&B and pop single, "Rock With You," then the album's title track and "She's Out of My Life."

"Off the Wall" opened up something at radio that was never closed again," Weisner says. "The wall was down by the time we got to 'Thriller.'"

## 'THRILLER' TIME

When Jackson first suggested working with Quincy Jones on "Off the Wall," Epic executives worried that the producer was too jazzy. But Jackson, who had met Jones when he played the Scarecrow in the movie version of "The Wiz" and Jones produced the soundtrack, persisted. At the time, Jones was struck by Jackson's "profound discipline and focus"; he knew that "he could still be bigger than anyone else was saying."

Jones began laying the foundation for "Thriller" in December 1981, when he took Jackson to Tucson, Ariz., to spend three days recording the Paul McCartney duet "The Girl Is Mine." "Michael and I just wanted to work with Paul, who I'd known for years," Jones remembers.

Work began in earnest in August 1982. Jackson wrote several of the songs: "The Girl Is Mine," "Beat It," "Billie Jean" and "Wanna Be Startin' Somethin'." Among the other writers was former Heatwave keyboardist Rod Temperton, who wrote "Rock With You" on "Off the Wall." He brought them an "amazing" song he had titled "Starlight Love," Jones says, which

eventually became the song "Thriller."

"Then one night we accidentally came upon a demo whose melody, later paired with lyrics by John Bettis, became 'Human Nature,'" Jones says. "After 'Off the Wall,' we were kicking booty and fearless; ready to do anything. It was a very exciting time."

Despite the success of "Off the Wall," Jones says, their working relationship was very much about creativity for creativity's sake. "You don't make records to say how many you're going to sell," he says. "You can't control that. You make something that touches you and will hopefully touch someone else."

All together, Jones and Jackson spent four months reviewing more than 700 demos. Eventually they settled on nine. Then four of those were replaced by "The Lady in My Life," "P.Y.T. (Pretty Young Thing)," "Human Nature" and "Beat It."

One priority was to balance "Thriller" between R&B and pop, disco and rock, funk and ballads. "We thought at one point we were done," recalls Greg Phillinganes, a keyboardist on the "Off the Wall" and "Thriller" albums. "And Quincy was like, 'No, not so fast. We need certain missing elements.' Michael was pretty disappointed but then that's how we got 'Lady and 'Beat It.'"

At the time, disco still dominated the charts, and Jones and Jackson wanted to transcend it. "'Beat It' came about with Eddie Van Halen because we wanted to do a black rock'n'roll song," Jones says. "The



Thriller show: EDDIE VAN HALEN joins MICHAEL JACKSON on his Victory tour in Dallas' Texas Stadium.



"His songs, his vocal and dancing performances, his ideas were all on a genius level that nobody had ever created before. His work ethic was incredible. He wanted to give his fans something they had never received before. His deals became legendary in the music industry. And he was simply the best, the top, an icon who comes along once in a lifetime."

—LAMONT DOZIER, SONGWRITER/PRODUCER, MOTOWN RECORDS

LEFT: DICK ZIMMERMAN/VEP; RIGHT: PHOTOFEST; MICHAEL JACKSON: HARRISON FUNK/ZUMA PRESS

Knack's 'My Sharona' was No. 1 at the time, plus we had to crawl over disco, which was still so big. We wanted to find a way to transcend all that. By God's blessing, we got out of the box."

### WORLDWIDE APPEAL

Jackson and Jones continued tinkering through the fall of 1982, which meant that Epic had to move back the album's release date a number of times. The day before Jones finally turned in "Thriller," after he and Jackson had spent all night working, he realized that there was too much music on each side. "You need big, fat grooves to make it happen on vinyl," he says. "We had 24-27 minutes, which makes the sound smaller. We had to get it down to 19-20 minutes."

So Jones and Jackson pared down the intro to "Billie Jean," removed a verse from "The Lady in My Life" and finished the project. Or so Epic thought. At the very last minute, still unhappy with some aspects of the album's sound, they remixed the entire album over a marathon weekend, says Ron McCarrell, VP of marketing for Epic/Portrait/CBS Associated Labels.

Epic executives were eager to release "Thriller" in time for Christmas 1982. As Jones and Jackson fiddled, they decided to wait until January 1983. Then the label's hand was forced when the album leaked to radio and stations began playing multiple cuts.

"We knew we had a huge seller on our hands because 'Off the Wall' had sold 6 or 7 million copies and we wanted to handle it carefully," McCarrell says. But once stations put songs in heavy rotation, Epic senior VP/GM Don Dempsey decided to rush-release it on Nov. 30, 1982.

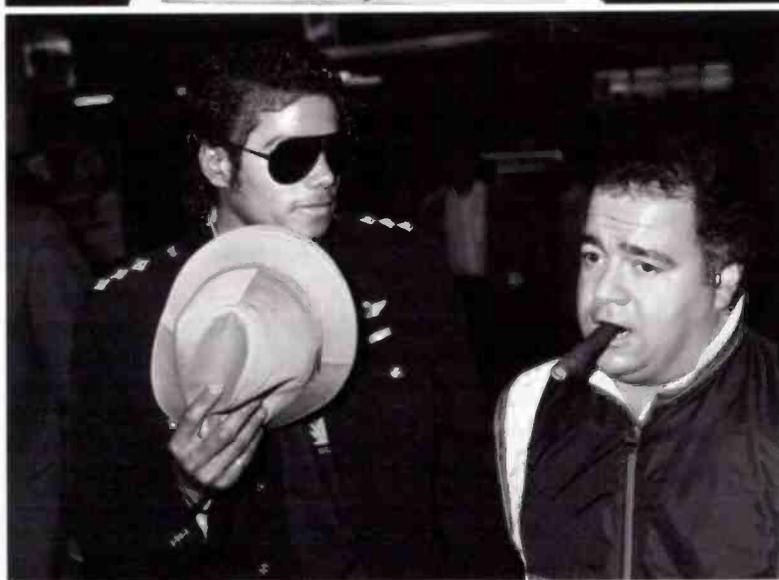
Dempsey held a meeting with several department heads, including international executives. Following the global success of "Off the Wall," CBS' international offices were clamoring for the company to give "Thriller" a simultaneous worldwide launch instead of staggering the release as usual. The traditional way meant "the [exporters] could buy an album at U.S. prices, ship it over [to Europe] and our local offices in those markets would really get hurt badly on an international hit," Beck says. Since the dollar was weak at the time, the album would have been especially easy prey for exporters.

"Imports and exports were an issue before but never to the degree it was with Michael," McCarrell says. "He was the first international superstar on that level."

After making sure that CBS could get manufacturing plants around the world the materials they needed, Epic decided to give "Thriller" a simultaneous worldwide launch. "After 'Thriller,' it became standard practice," Beck says.

"Thriller" entered the Billboard 200 at No. 11 during the week ending Dec. 25, 1982. After 10 weeks on the chart, it knocked Men at Work's "Business as Usual" out of the top spot and stayed at No. 1 for 37 nonconsecutive weeks. The first single, "The Girl Is Mine," reached No. 2 on the Billboard Hot 100, but didn't even hint at the hit Epic had on its hands. Then the fun began.

Epic's head of promotion, Frank Dileo (who grew



In the spotlight: MICHAEL JACKSON and QUINCY JONES win producer of the year at the 1984 Grammy Awards (top); Jackson at London's Heathrow Airport with manager FRANK DILEO.

so close to Jackson during "Thriller" that he later became his manager), decided to release two singles concurrently in order to broaden the album's audience. As the second single, "Billie Jean," climbed the pop chart, Epic released "Beat It," a driving rock track anchored by a searing Eddie Van Halen guitar solo.

"Frank said, 'Let's release another single; we'll blow their minds,'" McCarrell says. It did. During the week of Dec. 18, 1982, "Beat It" was one of Billboard's top three adds at rock radio alongside cuts by Sammy Hagar and Bob Seger. The song peaked at No. 14 on Billboard's nascent rock tracks chart.

Former rock radio consultant Lee Abrams—now chief innovation officer at Tribune Co.—describes the period as "kind of a confusing time" for album-oriented rock. The format was at a crossroads, caught between AOR stalwarts like Led Zeppelin and new groups like the Police and U2.

"AOR had to start thinking more," Abrams says, in order to remain relevant. "A few stations tried 'Beat It' and the reaction was fantastic. It generated

requests and opened a lot of programmers' eyes. AOR was accepting someone not in the traditional club, but the timeless, universal quality of the song couldn't be avoided."

### JACKSON GETS HIS MTV

From the start, Jackson's vision for "Thriller" was to "take it to the next giant level," Weisner says. "It was about how we were going to marry the album with the visual extension."

So it was with high hopes that Weisner walked into the office of a 16-month-old network called MTV with the Steve Barron-directed clip for "Billie Jean." While MTV had played videos by a few black artists, including Garland Jeffries and Joan Armatrading, it had notoriously declined to play the video for Rick James' "Super Freak," leading the R&B singer to brand the channel as racist.

"I remember taking a red-eye to New York and going to MTV [with] a rough cut of 'Billie Jean' and MTV declining the video," Weisner recalls. He walked from there to Epic headquarters. "I sat down with [CBS Records head] Walter Yetnikoff," he says. "We then went to [CBS head] Bill Paley, and he and Walter [told MTV], 'This video is on by the end of the day or [CBS Records] isn't doing business with MTV anymore.' The record company played hardball and that was the day that changed history. That was the video that broke the color barrier."

That's not the version of events remembered by Les Garland, then-senior executive/VP of programming at MTV Networks. " 'Billie Jean' set the standard that day for what excellence in music video stood for," he says. "There was never a question that we were putting it on." The only delay, he says, was that he wanted to show the clip to his boss, Bob Pittman. "There was never a threat from Walter Yetnikoff—it's folklore," he says. "He got more upset because we didn't play Willie Nelson or Barbra Streisand." (Yetnikoff didn't respond to interview requests for this story.)

Either way, "Billie Jean" immediately went into heavy rotation with eight plays per day, catapulting Jackson and MTV to another level of success. And Jackson's triumph broke down the barrier for Prince, Billy Ocean and Eddy Grant.

" 'Billie Jean' opened [the door] to more R&B videos being made and that led us to making more space for a wider variety of music that went beyond this initial AOR format," Garland says.

MTV wasn't the only TV exposure that changed the course of Jackson's career. On May 16, 1983, NBC broadcast "Motown 25: Yesterday, Today, Forever," and Jackson performed an instantly iconic rendition of "Billie Jean" and unveiled his sequined glove and the James Brown-inspired moonwalk. The next day, Fred Astaire called Jackson to congratulate him.

"That was staggering," Weisner recalls. "Everyone forgets that all those Motown giants and legends were on the show. The next day all anyone was talking about was Michael."

By then the demand for "Thriller" was so intense that Weisner says manufacturing plants had slowed



'He elevated music videos to the stature of Hollywood musicals. "Beat It," "Thriller" and "Black or White" [created] a shared experience that is very much a product of another, less fragmented pop landscape. It's also clear how meticulous he was in the studio, [with] such a detailed palate of lead and backing vocals. He could use a variety of vocal tones and approaches on any given song, some right in your face and others peeking in and out of the mix. The man was simply a genius in the vocal booth.'

—NELSON GEORGE, FORMER BILLBOARD R&B COLUMNIST, AUTHOR AND JACKSON BIOGRAPHER

the pressing of other albums to make more copies of it. But there were never any real shortages, according to McCarrell, or even serious delays.

And that was before the video for "Thriller" itself. Although the videos for "Billie Jean" and "Beat It" increased Jackson's star power, the 14-minute clip for "Thriller" became a pop culture sensation.

Made at a cost of \$1 million—in 1983 dollars—"Thriller" was the first video shot by a film director, John Landis. "We were making most videos for \$30,000-\$40,000," McCarrell says. "I remember falling off my chair when I saw the budget."

Although Jackson had become a fixture on MTV, the network found itself in serious competition from several other networks for the rights to show "Thriller," widely considered the most ambitious music video ever made. MTV ended up paying more than \$1 million for the exclusive rights to air it, the first time it paid a label for a clip. "We owned the Movie Channel at the time and it bought movies exclusively," Garland says. "We used that as the template."

The video first aired Dec. 3, 1983, more than a year after the release of its namesake album. As it turns out, the price was a bargain. MTV created destination time slots for the video, which it aired up to five

times per day. "MTV was running a 1.2 rating for a 24-hour period," Garland says. "We saw spikes into the 10s when we put 'Thriller' on. It was a very smart strategic move, putting MTV over the top in terms of popularity among the target 12-34 demographic. Madison Avenue was starting to get it."

Fascination with the video grew so intense that Epic created an hourlong documentary called "Making Michael Jackson's Thriller," which aired on MTV and was eventually sent to retail. It was the first time such a package had been created around a single video, and "it started a commercial market for videos," says former RIAA CEO/chairman Hilary Rosen, now a CNN commentator and managing director of the Brunswick Group.

Jackson and MTV's fortunes were so intricately linked that Garland, who is now a consultant, says he can't even think about how MTV would have evolved without Jackson. "All I can tell you is the path would have been very different. I don't think it would have been good."

### LUCKY SEVEN

As significant a role as MTV played in the success of "Thriller," Epic also rolled out an unprecedented assault on radio. Before "Thriller," labels only promoted

three or four singles for most albums. "I remember talking it over at marketing meetings, 'Should we put out another one?'" McCarrell says. "We didn't want to put out a single [unless] it could go top 10. As long as the promo guys thought we could, we kept putting them out."

"Dileo would make it perfectly clear," Warfield says. "Fight and don't take no for an answer. Get this record on the radio."

During a 15-month period, Epic released seven of the nine tracks from "Thriller" as singles, and all landed in the top 10. Even more remarkable, between the release of "P.Y.T. (Pretty Young Thing)" and "Thriller," Epic's sister label Columbia put out "Say, Say, Say," a second duet between Jackson and McCartney featured on McCartney's "Pipes of Peace" album that went straight to No. 1 as well.

Ultimately, "Thriller" spent 122 weeks on the Billboard 200, leading Epic to one of its greatest periods of prosperity. Given the decline in album sales, the rise of digital downloads and the lack of an heir apparent to Jackson, it's unlikely another album will ever dominate radio, video or the collective consciousness the way "Thriller" did.

As Garland puts it, "We saw the top of the mountain with 'Thriller.'" ....

## THE KING OF SODA POP

How Pepsi And Michael Jackson Made Branding History



Commercial appeal: **MICHAEL JACKSON** and his brothers in 1984, shooting a Pepsi commercial. Inset: PepsiCo CEO **ROGER ENRICO** and Jackson.

There were essentially two kinds of people in the '80s: Coke drinkers and Pepsi drinkers. And if you loved Michael Jackson, you had good reason to fall into the latter group.

In November 1983, a year after "Thriller" was released, Jackson (with his brothers) and PepsiCo struck a \$5 million partnership that would shatter the record for a celebrity endorsement deal, link the two entities for a decade and set the bar for every integrated marketing campaign that would follow.

Jackson's managers approached Jay Coleman, founder/CEO of Entertainment Marketing & Commu-

nications International, who would eventually broker all three Jackson-Pepsi deals, with the idea of partnering Jackson with a major brand at a firm asking price. Coleman, who had already orchestrated Jovan fragrances' landmark sponsorship of the Rolling Stones' Tattoo You tour, first proposed the idea to Coca-Cola.

"They gave it serious consideration yet couldn't make that leap of faith," Coleman says. "They saw anything they would do with Michael as a more targeted, ethnic campaign." Coca-Cola offered a \$1 million deal that was rejected and the Jacksons moved on to PepsiCo, where then-

CEO Roger Enrico was looking for a big idea to launch his youth-targeted "New Generation" campaign for the brand. "The goal was to make Pepsi look young and Coke look old, and Michael Jackson was in fact the choice of that generation—he was already the King of Pop, even though he hadn't declared it," Coleman says.

PepsiCo and its ad agency, BBDO, also hesitated at the possible cost, but Coleman's proposal proved too appealing. "I pitched it as a multifaceted marketing campaign with lots of touch points: big-time advertising, tour sponsorship, logos on the cans, displays in the supermarket and PR-

friendly events," Coleman says. When Jackson suggested using his song "Billie Jean" as the jingle (with the rewritten chorus, "You're the Pepsi generation/Guzzle down and taste the thrill of the day/And feel the Pepsi way"), Pepsi was sold.

So pervasive was the first campaign, which ran from 1983 to 1984, that the stories surrounding it have become like fables: the infamous accident that set Jackson's hair on fire and resulted in his rumored first cosmetic surgery, the star's desire to hide his face behind sunglasses for a "less is more" effect, and so on.

But its impact on the music and advertising industries was equally widespread. "It was definitely game-changing," says Brian J. Murphy, executive VP of branded entertainment at TBA Global. "You couldn't separate the tour from the endorsement from the licensing of the music, and then the integration of the music into the Pepsi fabric. If you pulled any one of those pieces apart, it really took away from what the campaign was all about."

Jackson's creative input also was groundbreaking. "Michael was very much involved in the execution of everything, from the choreography

to the location scouting," says Bob Giraldi, who directed Jackson's most iconic Pepsi commercials—from the very first "street scene" spot featuring kids dancing with their idol, to the "Bad" series that amounted to a mini action movie—as well as the "Beat It" music video. "He really knew what worked."

Apart from a short-lived deal with the athletic footwear brand L.A. Gear, other endorsements were scant during the prime of Jackson's career, though he shot a few international TV spots for Suzuki, Sony and Esonic.

Pepsi, meanwhile, had sales of \$7.7 billion in 1984 and an increase in market share while Coca-Cola's dropped, according to financial reports at the time. Pepsi signed a second, \$10 million deal with Jackson in support of his "Bad" album and tour through 1987-88. Where Jackson's initial deal with Pepsi was limited to the United States, this one was global, covering 20-plus countries during the singer's world tour.

The trend of Pepsi signing music stars as spokespeople has continued into the present day, with Lionel Richie, Madonna, Beyoncé and Britney Spears all lending their name to the brand. Corporations of all stripes now align themselves frequently with pop artists, but with music and advertising becoming increasingly fragmented, Jackson's deals with Pepsi will likely remain the industry standard-bearer. Murphy says that 360-degree deals "are very effective, but whether they'll ever become that front-page newsworthy really depends on the level of wattage of the artist. I don't know that we'll see something like this again."

—Monica Herrera

# Video Thrilled The Radio Star

**MICHAEL JACKSON MADE MTV  
—AND CONVINCED EVERYONE TO BUY A VCR**

BY AYALA BEN-YEHUDA

Tap tap revenge:  
MICHAEL JACKSON'S  
'Billie Jean' video.



**'It's simple: He's the single most important pop star in American history. America has just lost one of its best artists, like Great Britain lost John Lennon and Spain lost Picasso. I don't know whether he gets as much credit, but for people whose life is music and film he does. We all know that Michael was "the Man." He was a boy, but he was the Man.'**

**—BOB GIRALDI, DIRECTOR, 'BEAT IT' MUSIC VIDEO AND JACKSON'S PEPSI COMMERCIALS**

To get a sense of the power that Michael Jackson had—seven years after "Thriller" changed the entertainment industry—check out a seldom-seen music video for his song "Liberian Girl." The 1989 video for a mostly forgotten song from "Bad" features Steven Spielberg, John Travolta, Richard Dreyfuss, Danny Glover, Dan Aykroyd, Paula Abdul, Amy Irving, Rosanna Arquette and a levitating David Copperfield, to name only a few of the dozens of celebrities who made cameos in it.

Jackson appears only for a few seconds at the end, as the cameraman who was filming his famous guests milling around all along. That tacked-on punch line had been filmed a week prior to the celebrities' shoot, says Paul Flattery, who produced the videos for "Liberian Girl," "Billie Jean," "Rock With You" and "She's Out of My Life." "The thing he wanted to blatantly show is that all these famous people are his friends and will turn up to be in a video with him," Flattery says. "And that was really the case. I mean, when we went out to invite people in his name, there were very few people who didn't want to do it."

It seemed for a while that nobody could say no to a Jackson video—not MTV, which broke its own rock mold to play "Billie Jean," at his label's insistence; not network TV, which also premiered Jackson's videos; and not the people who took the then-unheard-of step of buying the "Thriller" video and its making-of documentary on videocassette—which were packaged together and sold more than 1 million copies, director John Landis told *Fangoria* magazine in a video interview. That's an even bigger feat considering that VCRs weren't omnipresent at the time.

With its length, Vincent Price voice-over, choreography and zombie makeup, "Thriller" was a terror and a delight. Former Epic Records president Dave Glew, who came to the label a year after "Bad" arrived and later became chairman before retiring in 2003, remembers Jackson saying, "These are not video[s]; I make short films." Every time our marketing guys would say 'video,' he would say, 'No, short films. You tell your team they're short films.' The video was almost as important to him as the record. And if it were up to him, he would have made a video of every track on the record."

Mark Goodman, an early MTV VJ, says that attitude redefined the medium for artists and the nascent music video channel. "It was the ultimate symbiotic relationship—we made him, he made us. He, with the help of CBS Records [the corporate parent of Epic and Columbia], kind of forced us to realize there was a change going on in music."

Flattery recalls MTV was interested in "Beat It," given its rock sound and Eddie Van Halen's participation. But "Billie Jean" was the first video from "Thriller" because it catered to Jackson's core audience. "I don't think it was, 'We don't want to play this urban artist or this black artist or this dance artist,'" says Harvey Leeds, former VP of promotion at Epic and now owner of the management company Headquarters. "It would be like going to [a rock station] and asking, 'Will you play this Luther Vandross record?' There was no denying that they thought it was great, but they were a rock'n'roll channel at the time. It just didn't fit the format."

LEFT: EUGENE ADEBAR/REX USA. OPPOSITE, TOP LEFT AND BOTTOM LEFT: POLARIS. TOP RIGHT: LESTER COHEN/WIREIMAGE.COM

"Thriller" was a different story—greeted, like nearly every Jackson video that came afterward, as an event. The key to Jackson's "event" videos was his drive to showcase something that hadn't been done before, whether it was a 14-minute running time, celebrity cameos or the morphing technology used for "Black or White." There was also creative thinking about where to showcase his videos; Landis told Fangoria that the "Thriller" video was financed by selling it and the making of documentary to Showtime and MTV for broadcast.

"Making Michael Jackson's Thriller" spent eight weeks at No. 1 on Billboard's Top Video sales chart; "Moonwalker," a collection of long-form videos released in 1989, has been certified eight times platinum by the RIAA.

MTV co-founder John Sykes, now CEO of Playlist .com, says "Billie Jean" and "Thriller" prompted other acts like Madonna and ZZ Top to invest in videos, which at the time created a more immediate effect on album sales. That higher-quality content also increased MTV's cachet with audiences and advertisers. "We were growing nicely during our first couple of years, but Michael Jackson put MTV on the map," Sykes says. "There were very few VCRs out there at the time, and we heard that people set their alarm clocks in the middle of the day to turn on MTV and catch the 'Thriller' video. We would see our ratings for the channel shoot through the roof. Every time we played it, we would see ratings double or triple."

Jackson was perhaps the first and only artist to attract well-known movie directors to work with him: Landis, Martin Scorsese, Spike Lee and John Singleton all directed his videos. "Some artists set up an [ongoing] relationship with a video team, but Michael was more interested in the 'wow' factor," Flattery says.

A more lasting effect may have been on a new generation of movie directors that got their start in music videos—which became more ambitious after "Thriller" ushered in an age of cinematic, high-concept videos with budgets to match. "We saw videos get more sophisticated—more story lines, way more intricate choreography," says Nina Blackwood, an MTV VJ from 1981 to 1986. "You look at those early videos and they were shockingly bad."



Video on demand, clockwise from top left: MICHAEL JACKSON and director FRANCIS FORD COPPOLA during the filming of 'Captain EO'; SLASH and Jackson during MTV's 10th-anniversary show; Jackson and MACAULAY CULKIN (in sunglasses) during filming of the video for 'Black or White,' directed by John Landis.

be made to stir up YouTube buzz, the better.

"People have found clever ways to make great videos that don't require tons of money," says Rick Krim, executive VP of music and talent programming for VH1. "I don't know if we'll ever see another 'Thriller.'"

But an appetite still exists for Jackson's videos, even for those too young to remember when the King of Pop was crowned. MTV had its highest-rated Friday in five months the day after Jackson's death; VH1 Classic scored its highest total day ratings on Saturday and its second-highest on Sunday, courtesy of a Jackson video marathon, according to the channel.

The video channels are likely to continue their Jackson-related programming for the time being. MTV will celebrate its 28th anniversary Aug. 1 by airing Jackson videos and footage and performances from its vaults, with celebrities paying tribute to him.

Of "Thriller," the video that changed everything, Leeds recalls, "We got a lot of flack and there was a lot of press about how the video scared little kids. But it was undeniable. It's probably the greatest video ever made."

The irony is that with the decline of the music industry's fortunes, and the rise of viral video, the bar that Jackson raised has dropped. Smaller label budgets and the popularity of online videos have reduced the need for a visual epic; the faster something can

## Q&A: VAN TOFFLER

Even before he joined MTV in 1986, Van Toffler had an up-close experience of Michael Jackson's business vision as an attorney representing the lenders in Jackson's acquisition of the Beatles catalog. Toffler, now the president of MTV Networks' Music/Films/Logo Group, spoke to Billboard about Jackson's larger impact on music videos.

### How did Michael Jackson's videos influence MTV and future videomaking?

He really changed the art form from what I would call "three-minute commercials" to three-minute movies. Regardless of the limitations of the song, whether it was three minutes or five minutes, he could make, in the case of "Thriller," an 11-, 13-minute story. [He] worked with traditional filmmakers like [Martin] Scorsese. When artists and musicians saw what Michael did with music videos, they tried to do the same and improve the art form.

A lot of people like Michael Bay started in music videos. Young filmmakers sort of cut their teeth—

Spike Jonze, Ted Demme—as a result of Michael.

Michael really elevated choreography in videos, so even the way Rihanna and Madonna approach videos were impacted by Michael.

### After that, was MTV more open to different formats? Did it change how you programmed?

Yeah, absolutely. I mean, we were never a traditional network—traditional networks have 30-, 60-minute shows, and we had eight-minute shows and 10-, 15-, 30-second breaks in between. And then Michael completely messed with the format when he started to make 13-minute videos. It opened the door to changing our schedules,

our grids.

Also, just in terms of the genre of music, MTV was predominantly kind of a rock, alternative, hair-metal format. Then when Michael came in he kind of opened MTV up to more rhythmic, R&B and pop.

### Talk about Jackson's 10th-anniversary performance with Slash in 1991.

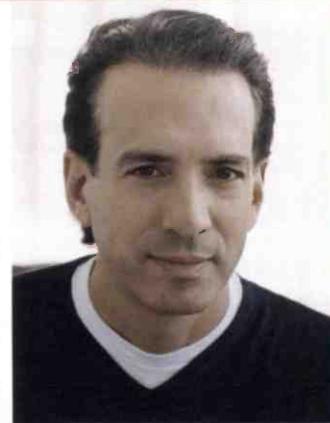
I think it was really about recognizing 10 years of history with MTV and seminal artists that had a huge impact. Guns N' Roses were kind of taking off and the notion of Michael and Slash together was pretty momentous. I think Michael had been tinkering in the studio with Slash and when we heard

about that, I think our production and music programming people said, "I wonder if he could do that on the show?" It really was a killer performance.

### When you approached him, how much input did he have on the performance?

He definitely had a point of view about how he wanted it to look. I think that where we sometimes differed was he wanted those great cheering glam shots of the audience and we sort of wanted to focus more on him and his moves.

Are you surprised how much the programming has resonated with a younger audience? Many of those viewers weren't around to hear him in his heyday, yet



### It's delivering good ratings now.

Yeah, a bit. We had the fortune of being involved in the Beatles' "Rock Band," and we see the following and the fanaticism around the Beatles' music from 7-year-olds to 70-year-olds. And I think that holds true for Michael.

# Jackson By Numbers

**THE KING OF POP ALSO RULED THE MEDIA—FROM TV TO BLOG BUZZ—AND HIS VISIBILITY DROVE SALES**

Michael Jackson has always had an influence beyond recorded music. His performance on a Motown special helped make him a superstar, MTV made him an international celebrity, and TV tabloid coverage kept him in the public eye for the last decade.

These days, of course, the attention Jackson gets can be tracked on the Internet. Using data from the Nielsen Co., Billboard tracked how Jackson was discussed online, how that talk drove sales of his albums, what the online audience thinks of him and how that opinion has changed over time.

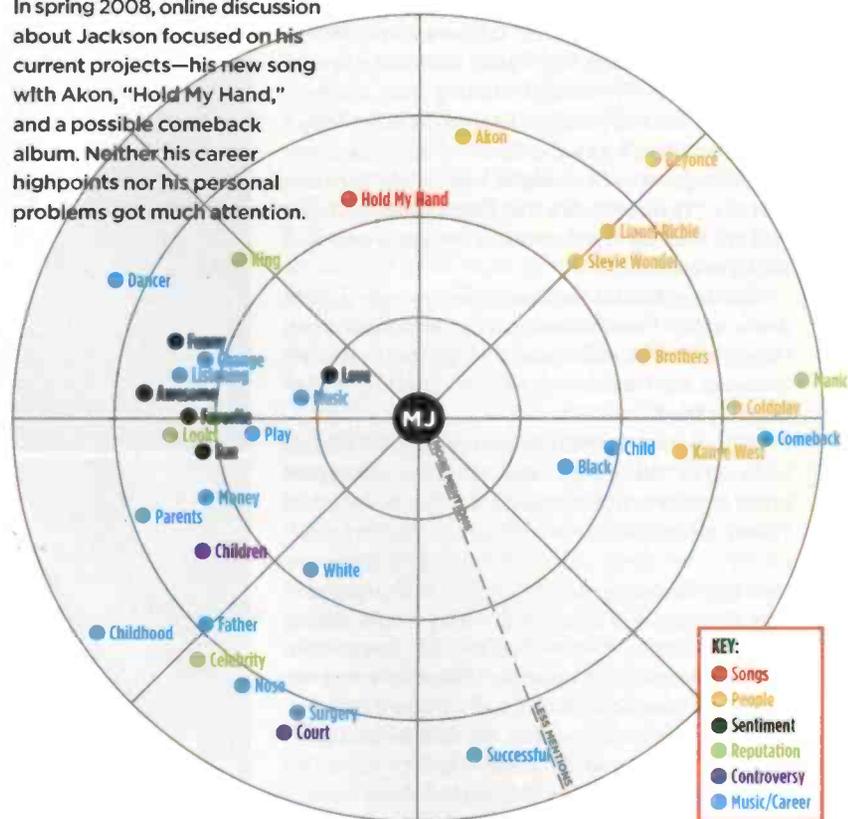
News of Jackson's death dominated the Internet like no event before or since. On June 25, 8% of on-

line discussion centered on his passing. The chart below shows the percentage of Internet discussion devoted to him, plotted against sales. (The inset highlights just how dramatic the increase in interest is.)

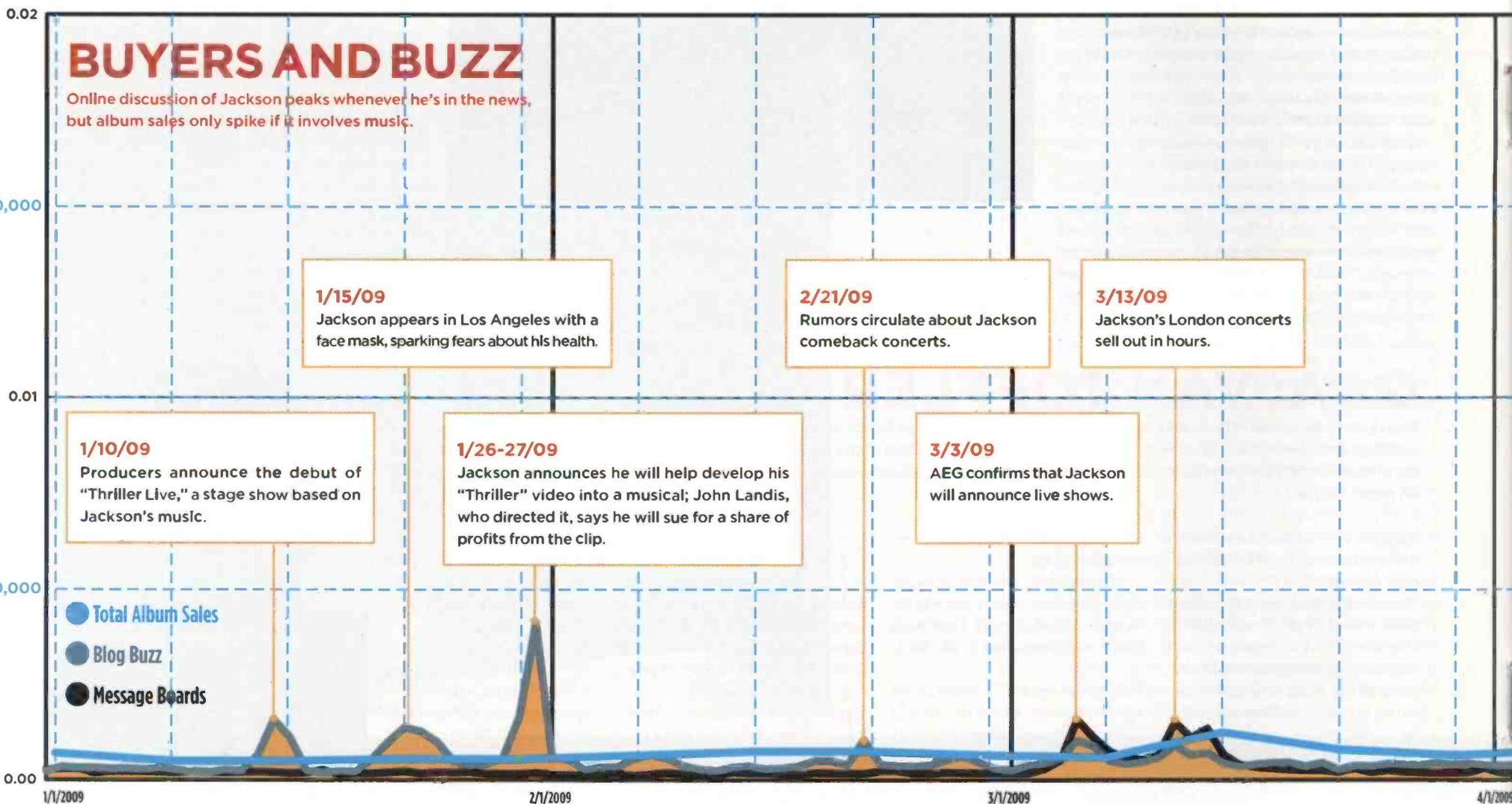
Unsurprisingly, opinions of Jackson changed after his passing. At right, Nielsen Brand Association Maps show the terms that showed up most as commenters discussed him: first last year; then before his death; and finally after it. The chart at the bottom right tracks online reactions to him. As one might expect, commenters started to look beyond the controversy that surrounded the man and concentrate on the power of his music.

## A YEAR BEFORE

In spring 2008, online discussion about Jackson focused on his current projects—his new song with Akon, "Hold My Hand," and a possible comeback album. Neither his career highpoints nor his personal problems got much attention.



**KEY:**  
 ● Songs  
 ● People  
 ● Sentiment  
 ● Reputation  
 ● Controversy  
 ● Music/Career

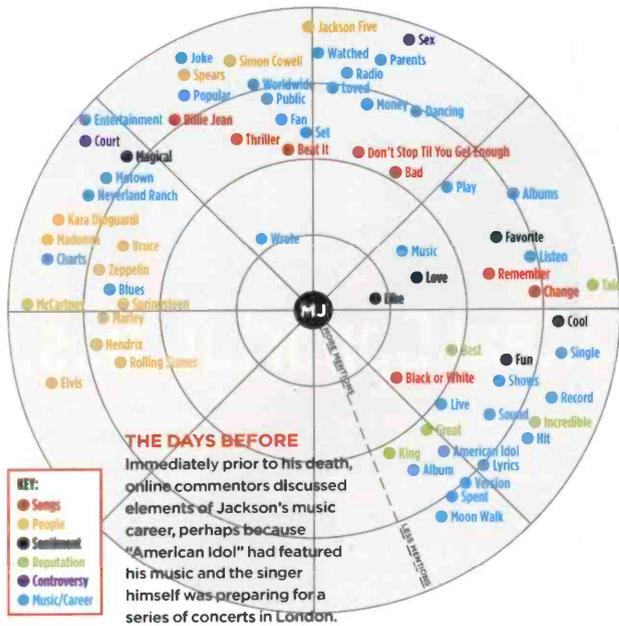


## TV EYE

TV defined the arc of Jackson's career, from child singer to moonwalking star. Here are some of his most notable appearances, measured by millions of U.S. viewers.

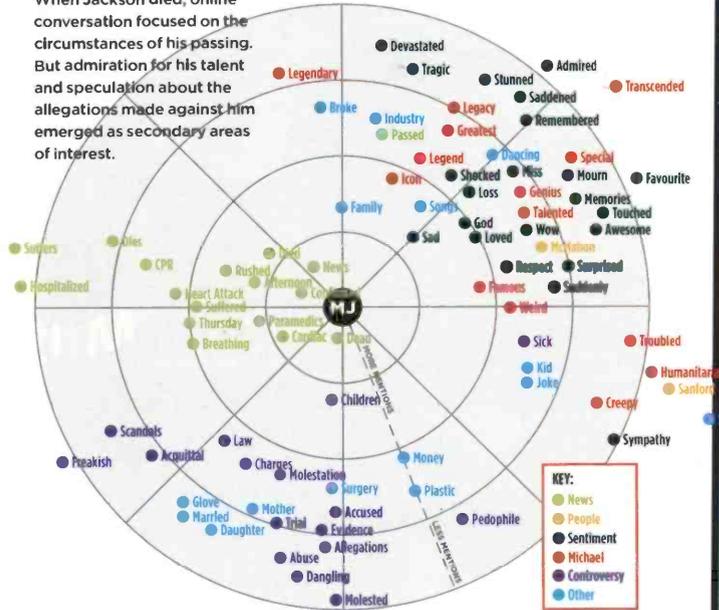
"Super Bowl XXVII," NBC, 1/31/93, Super Bowl Halftime Show	90,990,000
"Oprah Winfrey Special," ABC, 2/10/93, Oprah Winfrey interviews Jackson	62,289,000
"Primetime Live," ABC, 6/14/95, Diane Sawyer interviews Jackson and Lisa Marie Presley	37,532,000
"20/20 Special," ABC, 2/6/03, Documentary by Martin Bashir	27,111,000
"30th Anniversary Special," CBS, 11/13/01, 30th Anniversary Special	25,731,000
"60 Minutes," CBS, 12/28/03, Ed Bradley interviews Jackson	18,784,000
"MTV Video Music Awards," Jackson and Lisa Marie Presley debut as husband and wife	5,359,000

# KING OF POP

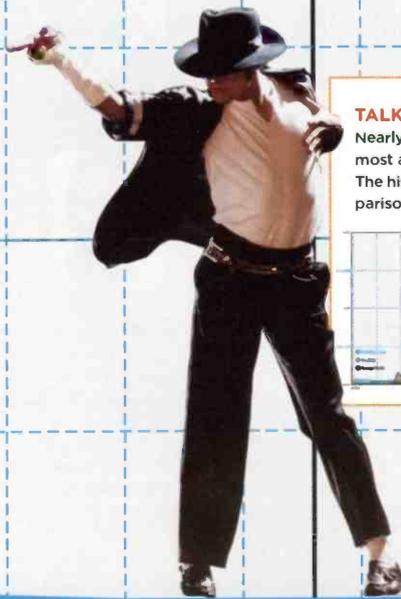


## THE DAYS AFTER

When Jackson died, online conversation focused on the circumstances of his passing. But admiration for his talent and speculation about the allegations made against him emerged as secondary areas of interest.

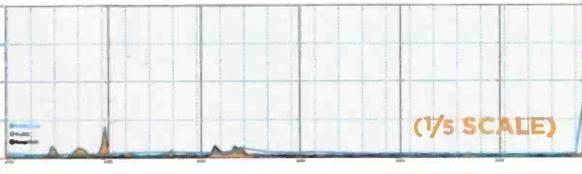


422,000



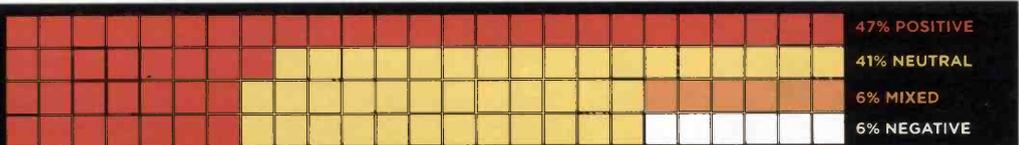
## TALK TALK

Nearly 8% of all online discussion on June 25 concerned Jackson—the most about a single news subject, according to Nielsen BuzzMetrics. The historic election of Barack Obama peaked at 5.5%, by way of comparison, and the recent swine flu outbreak reached 2.6%.



## THE WAY HE MAKES YOU FEEL

Before Jackson died, just 17% of online commenters mentioned him positively. That changed June 25, as the chart at right shows.



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**INDIE LOVE**  
Zoey Deschanel's  
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Gospel singer leaves  
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Jessica Harp knows  
what a woman needs

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# MUSIC

**HIP-HOP** BY MARIEL CONCEPCION

## ABSOLUTELY FABOLOUS

The Brooklyn Rapper Gets Personal On His Fifth Studio Release

Until now, the Brooklyn rapper Fabolous kept his private life under wraps. Not only did he stay quiet about getting shot three years ago—a rarity among rappers—he also chose to keep his relationship and the birth of his first child out of the public eye.

Recently, though, he's changed his tune. With the release of his fifth studio album, "Loso's Way," out July 28 on Desert Storm/Def Jam Records, Fabolous says he's ready to get personal.

"For a while it felt like my personal life was just my personal life," says Fabolous, born John Jackson. "But I started to feel more comfortable in my skin and with myself as a public figure, and I wanted to share more of my character with my fans. I also felt it could help my music too, especially this album."

To help tell his story, Fabolous looked for inspiration in "Carlito's Way," the 1993 movie in which an ex-con pledges to shun drugs and violence despite the pressure around him.

"The concept of the album came from me watching 'Carlito's Way' and seeing how he was a guy who came from jail and wanted to do something bigger and better," he says. "I didn't come from jail, but I came from the hood, and in many ways I felt just like Carlito, because even though I'm still connected to the streets, I wanted to do bigger and better things too. There were a lot of parallels between his story and mine."

Fabolous says the lead single, "Throw It in the Bag," produced by Tricky Stewart and featuring his labelmate the-Dream, doesn't fit in with the theme, but he explains that "it was so contagious and catchy that we just had to go for it." The motivational "It's My Time," featuring Def Jam newcomer Jeremih and produced by the Runners, which was released in conjunction with "Bag" and appears in a TV

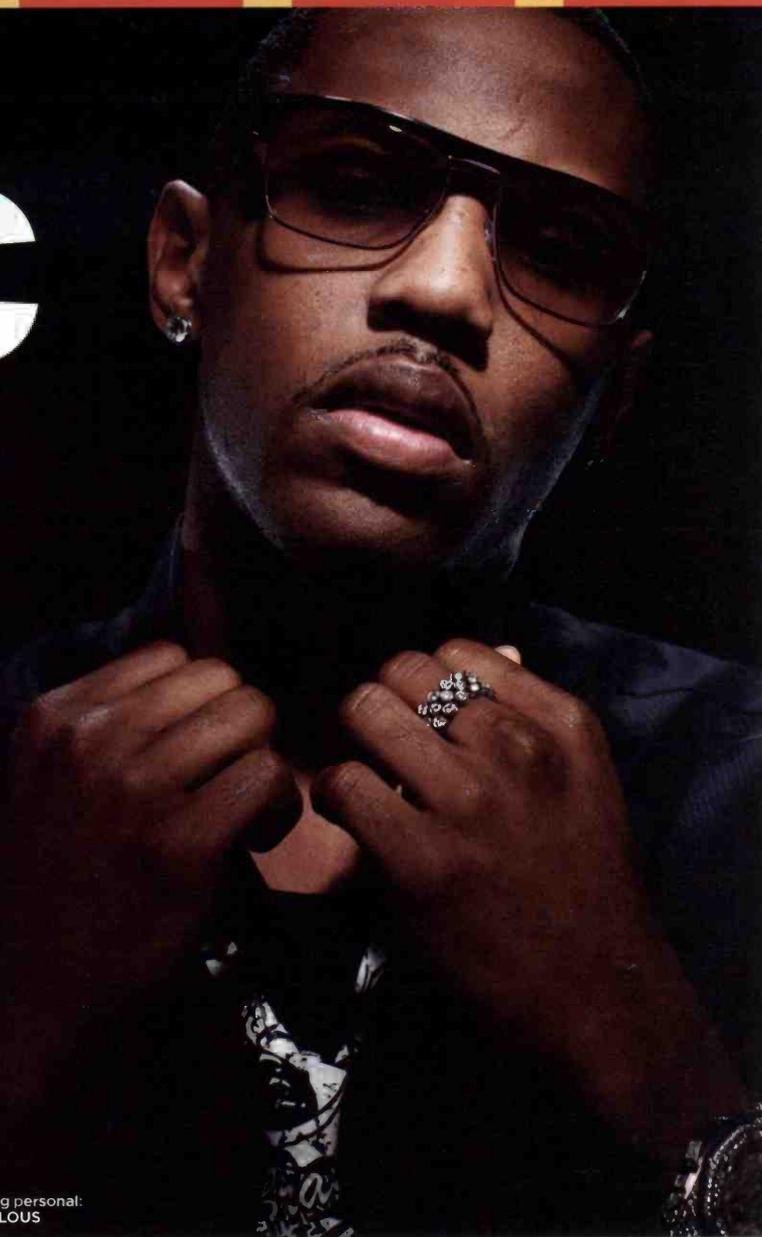
ad for the NBA draft, is an example of how Fabolous' and Carlito's stories coincide.

"This song is about how I generally feel about my life and my career, and it's relatable to people because it's the type of song that motivates you to do whatever it is you have to do, just like Carlito," Fabolous says. "Throw It in the Bag" and "It's My Time" recently entered Billboard's Hot R&B/Hip-Hop Songs and Pop 100 charts at Nos. 94 and 99, respectively.

Created with help from producers like Jermaine Dupri and DJ Toomp, other tracks on the album include "Pachanga," named after Carlito's right-hand man, who betrays him at the end of the film. "A thug changes and love changes, friends become strangers, pachanga," Fabolous rhymes, sampling Nas' "The Message."

Fabolous is tapping into his more private side in other ways. According to Shawn "Pecas" Costner, VP of lifestyle marketing at Def Jam, a DVD movie about his struggle to succeed will be available as a package with the album. To promote the film, Fabolous released four trailers through his recently launched Web site, MyFabulousLife.com, as well as MySpace, Facebook and Twitter. He periodically releases video blogs, the first of which is a spoof of a clip that circulated online a few months ago of music mogul Damon Dash berating his former Def Jam staff. He also leaked the track "When the Money Goes," which features Jay-Z.

"We wanted to show more of his personality," Costner says. "People didn't know how



Getting personal: FABOLOUS

**'I wanted to share more of my character with my fans. I also felt it could help my music too, especially this album.'**

—FABOLOUS

funny he is or how intricate he could be, and we wanted to show more of those sides."

Fabolous will embark on a radio promo tour in July and open for Jay-Z on seven dates during his tour. In August, he'll begin an official small-venue tour.

Additionally, he will release the follow-up club single "Everyday, Everything, Everywhere," featuring Ryan Leslie and Keri Hil-

son, before the album's release.

"I just finally decided to tell my tale. I touch on some of the feelings surrounding the shooting and other trials and tribulations I've faced in my life on this album without beating a dead horse," Fabolous says. "People are getting a lot more personality and a lot more visuals. It's about time for me to do that. It's almost like I'm reinventing myself." ...

## LATEST BUZZ

### >>>SLAYER RETURNS

The thrash metal icon Slayer has slotted a "late-summer" release for its ninth album, "World Painted Blood." Recorded in Los Angeles with producer Greg Fidelman (Metallica, Slipknot), "Blood" will include heavy-hitting tracks like the punk-flavored "Psychopathy Red," which was released in April as a limited-edition red-vinyl 7-inch. The quartet also has a co-headlining slot on this year's Rockstar Energy Mayhem Festival, which kicks off July 10, and will play shows in Europe and Japan before returning to North America in early 2010.

### >>>BON JOVI SUPPORTS IRANIANS

Jon Bon Jovi and exiled Iranian singer Andy Madadian have recorded a new version of Ben E. King's "Stand by Me" and released the cover as an online video. According to co-producer Don Was, the video is meant to send "a musical message of worldwide solidarity" to the Iranian people in the wake of the country's controversial recent election. The video features footage and still photos from the recording session, which took place June 24 in Los Angeles, and is available on Was' portion of My Damn Channel.

### >>>DRAKE SIGNS TO YOUNG MONEY

The Toronto-born rapper Drake has officially signed to Young Money with distribution through Universal Republic, concluding a heated major-label bidding war. His debut album, "Thank Me Later," featuring reported collaborations with Kanye West, Lil Wayne and Jay-Z, is slated for a late-2009 release. Drake will also be part of this summer's Young Money Presents: America's Most Wanted Music Festival trek with Lil Wayne, Young Jeezy and Soulja Boy Tell'Em.

Reporting by Mariel Concepcion and Gary Graff.



SOUNDTRACK BY ANN DONAHUE

# Summer Kind Of Wonderful

In '(500) Days Of Summer,' Zooey Deschanel Succeeds Onscreen And On Its Soundtrack

The Smiths' music may not scream meet-cute—meat is murder, maybe—but in Fox Searchlight's romantic comedy "(500) Days of Summer," Joseph Gordon-Levitt and Zooey Deschanel make it work.

The film, set for release July 17, tells the bittersweet love story between Gordon-Levitt's and Deschanel's music-loving characters—and it all starts with the duo bonding in an elevator over the lyrics of Morrissey and Johnny Marr on

"There Is a Light That Never Goes Out." "It's not unlike 'Garden State,' where she hears a song on his headphones," Fox Music president Robert Kraft says.

And like "Garden State," the "Summer" soundtrack, which will be released July 14 on Sire, is packed with a targeted blend of just-under-the-radar bands like the Temper Trap and the Doves, alongside nostalgic powerhouses like the Smiths and Simon & Garfunkel.

Summer lovin': JOSEPH GORDON-LEVITT and ZOOEY DESCHANEL

"One of the most amazing parts of my gig is getting this indie sensibility into pictures," Kraft says.

To a music-loving moviegoer, one of the most rewarding elements of "Summer" is how it incorporates music into the plot. It's not just a device to inspire an emotional reaction in a particular scene; it's part and parcel of the entire story from director Marc Webb and screenwriters Scott Neustatter and Michael Weber.

For example, one short shot reveals that Deschanel's character's high school yearbook photo has a quote from Belle & Sebastian's "The Boy With the Arab Strap." The joke goes by so fast it's almost a throwaway—but it offers insight into her character.

For her part, Deschanel deserves credit for being an actress-turned-singer who not only avoids embarrassment in both mediums but winningly combines her vocal chops with on-screen talent. "Summer" is the latest movie where she's sung as part of the storyline. Since she first belted on the big screen in 2002's "The New Guy," she's become the go-to actress for roles that require singing, including 2003's "Elf," 2004's "Winter Passing" and last year's "Yes Man."

It's not a conscious decision on her part to choose roles with singing, De-

schanel says, and she doesn't want to sing in a film unless it's appropriate for the character. In "Summer," she does a karaoke version of Nancy Sinatra/Lee Hazlewood's "Sugar Town" in a scene at a downtown Los Angeles dive bar—portraying someone who can sing who's pretending to be someone who can't. "I wanted to keep it relaxed," Deschanel says with a laugh.

Deschanel, who with M. Ward records as She & Him, also gets a slot on the "Summer" soundtrack with a cover of the Smiths' "Please, Please, Please Let Me Get What I Want." The original version also is on the soundtrack, but Deschanel says it was picked because "I would love to think I would do a good job on a Hall & Oates cover ["You Make My Dreams" also is on the soundtrack], but I think I'm probably more similar to the Smiths."

And currently she's balancing her film work with writing songs for the second She & Him album. While there isn't a release date for the second album, Deschanel says they've been busy recording in Portland, Ore., and they'll perform this month at the five-day Merge XX Fest in North Carolina.

"I think they inform each other," she says of acting and songwriting. "Both of them I think of as different aspects of storytelling." ◆◆◆

## GLOBAL PULSE

EDITED BY TOM FERGUSON

### >>>AQUA VITA

Twelve years after breaking globally with "Barbie Girl"—and eight years after breaking up—the Danish pop act Aqua will return this summer.

The quartet split in 2001 after scrapping a planned third album. Since then, singers Lene Nystrom Rasted and René Dif have maintained high profiles at home; both dabbled in acting, while Rasted also became a successful model and Dif a TV host.

But following well-received Danish reunion shows last summer, the band members returned to the studio to work on three new songs for the 19-track album "Greatest Hits" (Universal Music), released June 14 in Denmark and Norway. According to Universal, it shipped gold (15,000 copies) in both markets.

"It's a greatest hits, but we're billing it as a new album," says Universal Denmark international exploitation manager Claus Pedersen. The album is due in September elsewhere in Europe and North America, and Pedersen

says a world tour is planned. "We're getting requests from various parts of the world," he says, "but management [Copenhagen-based SBJ] will chose the shows."

In Denmark and Norway, Universal led with the single "Back to the 80s" in late May. The song rolls out internationally starting July 1.

Aqua's catalog is published by EMI/Warner/Chappell, although the three new tracks on the album are self-published. Scandinavian handles booking in Denmark and Norway; Pedersen says the act is negotiating deals for other territories.

—Charles Ferro

### >>>TURNING JAPANESE

Japan's traditional "enka" ballad style seems an unlikely choice for a Pittsburgh-born African-American who looks like he belongs in a hip-hop crew. But Jero is the voice of "Yancha Michi," the theme to the recent Japanese animated movie "Crayon Shin-chan: Otakebe! Kasukabe Yasei Okoku."

Born Jerome White Jr., 27-year-old Jero had a Japanese maternal grandmother. As a child, he says, "every time I went to her house she would have enka playing. I'd listen to it a lot and was able to recite it to her."

Jero moved to Japan in 2003, working as an English teacher and in information technology before an appear-

ance on a TV talent show scored him a record deal with Victor Entertainment. "When I debuted, I was really scared," he recalls. "I didn't want them to think I was a parody or trying to mock the music. I genuinely love it."

Public approval came swiftly: His debut single, "Umiyuki," has sold 300,000 copies since its February 2008 release, according to Victor. His debut album, "Covers," peaked last July at No. 15 on the Sound-Scan Japan chart.

In February, Jero was named best enka artist at the Recording Industry Assn. of Japan's Gold Disc Awards, coinciding with his sophomore album, "Yakusoku," hitting No. 20. The vocalist, who made his U.S. debut in March, is recording a new album for a September release. —Rob Schwartz

### >>>SUNSETS RISING

Belgian boy/girl duo the Sunsets remain in the top three of the Ultratop Flanders chart with their self-titled debut album some three months after its release. The act's success is unusual because it came without a hit single or even much

airplay. And its album is all-instrumental—and played on accordions.

The duo of Annelies Winten and Matthias Lens are classically trained musicians in their 20s. "The Sunsets" (ARS Productions/Universal) was released April 1, spent three weeks at No. 1 and has sold more than 20,000 copies, according to the label. The album contains schlager-style instrumental versions of 14 standards by Flemish, Dutch or German singers.

"We don't get any airplay on radio with this repertoire," says Universal Music Belgium managing director Patrick Busschots. "It's the combination of festival appearances drawing public and media attention and a TV advertising campaign that broke the album."

"Some record companies and A&R people neglect this genre because it lacks credibility," Busschots says. "We should look where the business is—people who buy accordion music buy albums. They don't go in for massive downloading."

Tour dates are handled by the Booking Agency/BMB. ARS/Universal doesn't have any plans for international releases.

—Marc Maes



Escape from the dollhouse: AQUA

# 6 QUESTIONS

with **JASON CRABB**  
by **DEBORAH EVANS PRICE**



Few artists can move among genres as easily as Jason Crabb. Blessed with a powerful, soul-drenched voice, he's at home performing for Southern gospel fans as well as taking the stage in New York with the famed Brooklyn Tabernacle Choir.

Crabb has won 10 Dove Awards and been nominated for three Grammy Awards as part of the Crabb Family, performing with siblings Kelly Bowling, Terah Crabb Penhollow and twins Adam and Aaron. The progressive Southern gospel group, which was lauded for expanding the genre's audience with its youthful appeal, disbanded in 2007, and Crabb signed with Spring Hill Music.

His self-titled solo debut was released June 30, with the single "Walk on Water" targeting gospel radio and "Somebody Like Me" going to country stations. The 12-song set features guest appearances from Vince Gill, Sonya Isaacs and the Gaither Vocal Band.

**1 Why did you decide to go solo when the Crabb Family was becoming extremely successful?**

We traveled together for 15 years. We sang in places that we had never dreamed of and did it as a family. You cannot get a better life than doing the things that you enjoy doing with the people that you love the most. It was an awesome run. I remember the day that my dad [hit songwriter Gerald Crabb] came off the road and let me decide what to sing, how to do the lineup and what to say.

It felt like they had clipped the bandages off my wings and let me fly a little bit and grow. I watched my brothers desire that same thing. They started stepping out and my sisters doing the same thing. It was just a different day. It's not like anyone got mad. There was no family feud and no one did anything. We are still best friends.

**2 What are the other members of the Crabb Family doing now?**

Adam has a group called Crabb Revival. Aaron and his wife,

Amanda, are traveling together. Kelly is traveling with her husband, Mike, and they are all doing really well. [Both Crabb Revival and Aaron & Amanda are on Daywind Records. Mike & Kelly Bowling are signed to Canaan.] Terah was with Crabb Revival. She just came off of the road and wanted to be a stay-at-home mom.

**3 How did you decide which musical direction to take when making this record?**

I grew up on country music and

I love the way they are doing things today. But my first love is gospel music. That is what I grew up in, and I have seen lives changed through the lyrics. I think a lot of people thought I was going to go a lot harder than what I did, with more rockish guitars. Although I have that in me, I love the more soulful side. To be honest, I went after songs. I think I have songs that our old Crabb Family fans are going to love and I hope new people will grasp what I am doing because it has got something for the family, for the church and for everybody.

**4 What kind of songs were you looking for?**

I wanted songs all about the family. I wanted songs about marriage. I wanted stuff about my kids. I just wanted to be able for the whole family to sit down and listen and enjoy it from the young to the old. I want people who don't even listen to gospel music to grab ahold of this.

**5 What was it like working with Vince Gill?**

There's a song called "Ellsworth," which talks about Alzheimer's and I thought it might be a tune that would

work on country radio. I could imagine his voice on it, so I asked him. He came in and he just nailed it just like he always does. He said, "I ain't never come in this early for anybody." It was real early that morning. I still owe him big. I don't know how I will ever repay him.

**6 You recently performed at the Country Music Assn. Music Fest. Are you worried that your Southern gospel fans will think you're leaving your roots?**

I have not abandoned anybody. I have just broadened territory. That's about it. I have always loved the music that I have sung. Dad's writing allowed me to sing expressively. Songs like "Through the Fire" allow me to pour my soul and heart out, and that is the kind of singing that I love to do. I know who I am. Everybody ain't going to be pleased with it, but I hope they can hear my heart in this music and they will realize the intent.

DAVID BEAN

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# THE BILLBOARD REVIEWS

## ALBUMS

### POP

#### REGINA SPEKTOR

**Far**  
Producers: Mike Elizondo, David Kahne, Garrett "Jackknife" Lee, Jeff Lynne Sire

**Release Date:** June 23  
Rising from tiny Manhattan clubs where aspiring singer/songwriters refused to drink folk-music syrup, Regina Spektor found her voice as a compelling and whimsical storyteller who uses experience and observation to craft indelible songs. With her third Sire album, the deliciously attractive "Far," Spektor again shows how original she is, finding the gleam in modern life with its contradictions and confusion in a uniquely colloquial manner. Her pop-perfect piano chops are informed by classical music and her voice teems with mirthful idiosyncrasy—floating, firm and full of surprising loops and whoops. On "Far" ballads turn into dances and carry-like beats bounce. Lyrically the album is a collection of songs about youthful dreams (the bright beach tune "The Folding Chair" skips with desire), concerns about the mechanized future (enslaved in assembly lines in "Blue Lips," being "downloaded daily" on the subtly turbulent "Machine") and sweet hope (the happy-go-lucky "One More Time With Feeling").—*DO*

### ROCK

#### PATTERSON HOOD

**Murdering Oscar (And**



**BRAD PAISLEY**  
**American Saturday Night**  
Producer: Frank Rogers  
Arista Nashville  
**Release Date:** June 30

After 10 years and 10 straight No. 1 singles, Brad Paisley has got it down: He knows what his fans want and he gives it to them. His well-crafted new album is no different. Paisley hits all the right notes, literally and figuratively, weighing in on skinny dipplin', beer, fishing, technology, children and women, among other all-American topics. "Then," a multiweek No. 1 on Billboard's Hot Country Songs chart, speaks to long-lasting love and adoration and may be this decade's "Amazed." The soulful "Oh Yeah, You're Gone," which features blues rocker (and co-writer) Robben Ford, is the album's pearl and shows a side of Paisley he's rarely revealed. There's plenty of his trademark humor here as well. On "The Pants" he gleefully hands out sage advice to a stubborn man: "It's not who wears the pants, it's who wears the skirt."—*KT*

### Other Love Songs)

Producers: Patterson Hood, David Barbe  
Ruth St. Records  
**Release Date:** June 23

This long-in-coming sophomore set from the prolific Drive-By Truckers frontman hopscotches across time in a way that would make J.J. Abrams happy. It's grounded in tracks that predate the Truckers, songs that he wrote upon first moving to Athens, Ga., in 1994. But "Oscar" contains a few tracks (the bright "I Understand Now," one of Hood's cheeriest-ever moments, and the searing, black-hearted title track) that would fit right into the emotional bedlam of a DBT album. Others, like the Todd Rundgren cover "The Range War," show a sense of stretched-out adventure. Surprisingly, though, there's a warm sense of family, thanks to the wonderful lullaby "Granddaddy" and the hotel-room love song "Back of a Bible." The appearance of Hood's dad, legendary session man David, gives parts of "Murdering Oscar"—even within the Southern-rock storm and Hood's charcoal vocals—a sweet, possibly unprecedented sense of tranquility.—*JV*

### THE DEAR HUNTER

**Act III: Life and Death**  
Producer: Casey Crescenzo  
Triple Crown Records  
**Release Date:** June 23  
The Boston-based Dear Hunter shares any number of parallels

#### ROB THOMAS

**Cradlesong**  
Producer: Matt Serletic  
Emblem/Atlantic  
**Release Date:** June 30

Rob Thomas is a musical chameleon. From his early hits with Matchbox Twenty to his soulful work as a solo artist, the gifted singer/songwriter has a knack for crafting memorable melodies across the musical divide. On "Cradlesong," his follow-up to 2005's "Something to Be," Thomas returns with a soaring collection of infectious pop songs that are destined for heavy rotation in 2009 and beyond. Produced by longtime collaborator Matt Serletic, "Cradlesong" is the perfect combination of '80s innocence (the Thomas Dolby-like, synthesized "Gasoline") and new-millennium isolation (the first single, "Her Diamonds"). Throughout an impressive sonic span that includes everything from the Eastern-tinged "Fire on the Mountain" to the countrified twang of the affectingly intimate "Getting Late," Thomas proves why some 15 years after bursting onto the music scene, he's still as relevant as ever: Great songs never go out of style.—*JR*



with the similarly named groups deerhunter and Deerhoof, most notably an animal namesake and a penchant for dramatic, dissonant, style-shifting rock. But the Dear Hunter's war-themed third release (and part three of its rock opera) takes the musical skin-shedding to a whole new level and finds the band exploring baroque orchestral arrangements, Broadway-esque piano ballads and everything in between. One minute Dear Hunter leader Casey Crescenzo is drenched in a backdrop of lush harmonies ("Writing on a Wall"), the next he's roaring through a wall of bombastic guitars and horns ("In Cauda Venenum"). The genre-leaping proves a bit tiring, but Crescenzo pulls most of it off without sounding pretentious. In fact, some of the tracks (most notably the Southern-fried, banjo-soaked "Go Get Your Gun") are even fun.—*EL*

## LEGEND & CREDITS

EDITED BY MITCHELL PETERS AND WAYNE ROBINS

CONTRIBUTORS: Troy Carpenter, Evan Lucy, Dan Ouellette, Deborah Evans Price, Jon Regen, Ken Tucker, Philip Van Vleck, Jeff Vrabel

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

### WORLD

#### OMAR FARUK TEKBILEK

**Rare Elements**  
Producers: various  
5 Points Records  
**Release Date:** June 9

The Turkish-born musician Omar Faruk Tekbilek is also a composer, and his music is the inspiration for this remix disc, the second installment in 5 Points Records' remix series. Tekbilek is a Sufi, and therefore his approach to music is mystical and worshipful. Handing his tunes to a group of remixers was something of an act of faith in itself, given some lackluster remix efforts. But Tekbilek's faith has been rewarded. Amon Tobin's hip remix of "Aksak" embellishes the song's trance soul while preserving its rhythmic heart. On "Omar's Chocco," remixer Kodomo rides the tempo while laying a shrewd tweak

on the strings, stretching the melody. Junior Sanchez's remix of "Selemet" melds a qawwali-like song with a deep beat, entirely appropriate to the spirit of the piece.—*PVV*

### BLUEGRASS

#### DALE ANN BRADLEY

**Don't Turn Your Back**  
Producer: Alison Brown  
Compass Records  
**Release Date:** June 16

★ With a stunningly beautiful voice, Dale Ann Bradley has won the International Bluegrass Music Assn.'s female vocalist of the year honor in 2007 and 2008. Her sweet and soulful soprano breathes life into this wonderful collection of songs that runs the gamut from the Carter Family's "Fifty Miles of Elbow Room" to Fleetwood Mac's "Over My Head" and Tom Petty's "I Won't Back Down." Bradley's originals are as strong as her choice of covers. The spirited "Ghost Bound Train" and thoughtful paean to Nashville "Music City Queen" were co-written by Bradley and Louisa Branscomb, while the latter's "Will I Be Good Enough" is a poignant ballad about the challenges of parenthood. Supported by a stellar cast of musicians, Bradley shines on every track.—*DEP*

### JAZZ

#### KURT ELLING

**Dedicated to You: Kurt Elling Sings the Music of Coltrane and Hartman**  
Producers: Kurt Elling, Laurence Hobgood  
Concord Jazz  
**Release Date:** June 23

Kurt Elling has never shied away from a challenge—the nimble singer has carved a unique place for himself in the jazz pantheon, with a signature sound that cunningly combines blues, ballads and beat-inspired poetry. On his eighth outing as a leader (and his second for Concord), Elling ups his game once again with a lush, live tribute to the music made famous by the legendary duo of saxophonist John Coltrane and singer Johnny Hartman. With masterful, moving string arrangements by longtime Elling pianist Laurence Hobgood, and some of saxophonist Ernie Watts' most compelling playing to date, Elling meets the formidable task of transforming these seminal songs head-on. From his pitch-perfect opening on the rumba-fied "All or Nothing at All" to his fresh take on Billy Strayhorn's "Lush Life," the album is a moving tribute to legends lost and a portrait of a gifted artist in his own right at the peak of his creative powers.—*JR*



#### WILCO

**Wilco (The Album)**  
Producers: Jim Scott, Wilco  
Nonesuch Records  
**Release Date:** June 30

At first glance, it might seem odd that Wilco frontman Jeff Tweedy would choose this point in his band's career to release a self-titled album. After all, Wilco has been through numerous personnel changes during the course of 15 years and seven albums. But the band's current six-member lineup, together five years and responsible for 2007's stunning "Sky Blue Sky," is its strongest to date—and "Wilco (The Album)" is as well-rounded an effort as the group has released. The humorous, self-referential "Wilco (The Song)" opens the gateway to a carnival of rock, as Tweedy sees it. Windows-down anthemic pop like "You Never Know" sits alongside the tense, textural rocker "One Wing" and the dark, pulsating murder-escape drama "Bull Black Nova." More contemplative fare like the spare "Solitaire" and "You and I"—a duet with Canadian singer/songwriter Feist—balances out the album. And thus Wilco, showing no signs of creative stagnancy, soldiers on with one of the more fascinating careers in modern American rock.—*TC*

COUNTRY BY KEN TUCKER

# Harp Changes Tune

After a little detour with the much-lauded duo the Wreckers—which included a No. 1 airplay single and a Grammy Award nomination—Jessica Harp is ready for her major-label solo debut. “A Woman Needs” will be released in September on Warner Bros., and the first single, “A Boy Like Me,” is No. 31 on Billboard’s Hot Country Songs chart.

In 2004 Michelle Branch teamed with Kansas City, Mo., native Harp, a friend and touring backup singer who was working as a singer/songwriter in Nashville. “The whole project just sort of happened on a whim,” Harp says of the Wreckers. “Selfishly, Michelle and I wanted to do a record together. We didn’t have any idea that it would be a big success. It was a three- or four-year whirlwind.”

Their album, “Stand Still, Look Pretty” (Warner Bros./Maverick), sold more than 855,000 copies, according to Nielsen SoundScan. The duo released three singles, the first of which, “Leave the Pieces,” spent two weeks at No. 1 on Hot Country Songs.

In late 2007, while on tour with Keith Urban, Branch and Harp announced they would pursue solo projects after realizing they were headed in different directions stylistically. “We didn’t want to force another Wreckers album just to capitalize on our success,” Harp says. “In our hearts, we’re both true artists.”

Urban’s bassist Jerry Flowers produced “A Woman Needs,” and Urban plays guitar on “A Boy Like Me.” Harp, who co-wrote most of the tracks, says she wanted the album to be fun and upbeat—something the Wreckers album wasn’t. “We had a lot of midtempo and ballad downers that made playing in those big country festival settings rough,” Harp says. “I wanted to make a record that would be a blast to play live.”

When it came time to release a single, Harp opted for “A Boy Like Me,” written by Flowers. “I wanted to put something that was totally opposite of what the Wreckers would have put out just to show people other sides of myself,” she says. “This song is sassy and fun.”

And being part of a successful duo has helped with her introduction to radio programmers and fans. “Country is inundated with females trying to break out right now and I feel like the Wreckers gave me a leg up,” she says. “It was a fun detour that I wouldn’t change.”



‘Needs’ to know: JESSICA HARP

## ‘WANTED’ POSTER GIRL

With a fist-pumping chorus and a sultry video, “Wanted” by Jessie James is blossoming into a summer hit, clocking in at No. 25 on Billboard’s Mainstream Top 40 chart. The song’s airplay spiked after James opened four dates for the Jonas Brothers last month, getting a chance to perform the anthem to sold-out arenas.

The fun, sexy single is the perfect introduction to the 20-year-old’s commanding vocals and breezy blend of pop and country. Long before her soulful voice could be heard in stadiums, James was a teenager in Nashville writing tunes with various songwriters for Yellow Dog records. When a copy of her song “Gypsy Girl” was sent to Mercury Records in 2007, president David Massey called James and set up an audition with Island Def Jam chairman Antonio “L.A.” Reid. “He brought me in, and I started performing the song ‘My Cowboy,’ and he thought it was so great that he asked if I was lip-synching to the tape,” James recalls.

After Reid signed the singer, James worked on her debut in Los Angeles, New York, London and Nashville. “I had two years to write these songs,” she says, “which gave me plenty of time to come up with a great record.”

The self-titled album, set for an Aug. 11 release, features an impressive roster of songwriting collaborators, including Katy Perry and Kara DioGuardi. While the twangy rocker “Bullet” and the hip-hop-inspired “Blue Jeans” are both standouts, “Wanted” and its music video—which was one of AOL’s Videos of the Day in May—have made the biggest splash thus far.

Leading up to the record release, James began a promotional campaign for the fashion brand Steve Madden. The partnership, which includes in-store appearances and video play, previously helped artists like Lady GaGa reach the mainstream. James also is involved in Sephora’s “Beauty and the Beat” project, which offers free downloads from up-and-coming female acts.

Meanwhile, a promo tour of James’ debut album is in the works, and the singer is negotiating to add more dates on the Jonas Brothers tour. Although she’s a rising artist, James displays a remarkable confidence in facing large crowds. “I’ve been performing for years,” she says. “No matter where I’m playing, touring’s the easiest part for me.”

—Jason Lipshutz



Wild West: JESSIE JAMES

# FASHION FORWARD

Gucci Mane has been signed to Asylum/Warner Bros. for only two months. But the Atlanta-based rapper, who will release his label debut and his second major-label album, tentatively titled “Gucci Movie” (or “Big Dog Status”) Sept. 15, has already made his presence felt on Billboard’s charts.

Last month Mane entered Hot R&B/Hip-Hop Songs with his latest single, the Plies-assisted “Wasted,” which is No. 78 this week. He also made appearances on other tracks like “Break Up,” by Mario featuring Sean Garrett, which is No. 17; “Boil,” by Young Problemz and Mike Jones, which peaked at No. 83; “I Think I Love Her,” by Greg Street, at No. 91; and K. Michelle’s “Self Made,” which reached No. 94.

As if the multiple chart positions weren’t enough of an ego boost for the recently incarcerated rapper, Mane was tapped by Will.i.am to appear on the remix of the Black Eyed Peas’ “Boom Boom Pow.” And he’s featured on Mariah Carey’s latest single, “Obsessed.” The original version of “Pow” reached No. 1 on the Billboard Hot 100 while “Obsessed” debuts this week at No. 52 on Hot R&B/Hip-Hop Songs.

“To be honest with you, when I came home from being incarcerated in March, my manager made a bet with me that I should collab-

orate with everyone that reached out in the next three months,” says Mane, who was in jail for violating probation. “Now, that idea has changed the whole wave of things for me. So when Will.i.am reached out to me personally and I heard the banging track, I recorded my verse the same day.”

As for his Carey collaboration, brokered by 50 Cent’s manager, Chris Lighty, Mane says, “It was just natural. She got swag people don’t even know

about. She’s cool as hell, and we have more in common than meets the eye.”

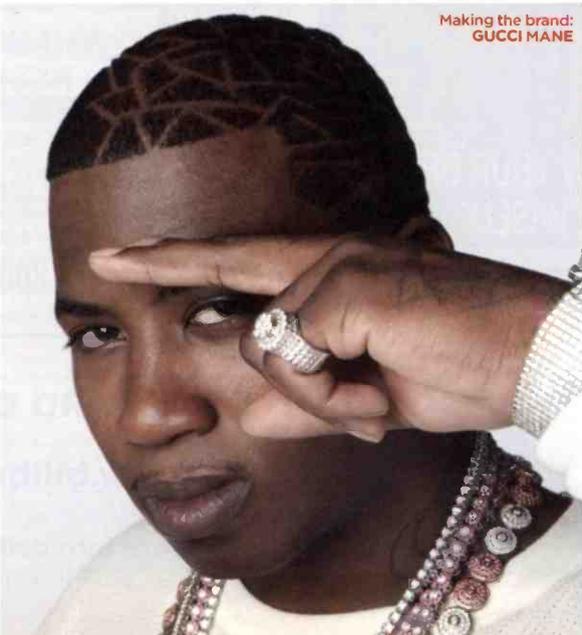
Now that Mane has gotten enough exposure, he can confidently release his often-delayed album, which includes production from Drumma Boy, Shawty Redd, Bangladesh, Nitti, DJ Toomp, Timbaland, DJ Khaled and Polow Da Don. Carey, the Black Eyed Peas, Soulja Boy Tell ‘Em, Shawty Lo, OJ Da Juiceman and Snoop Dogg make guest appearances. Tracks slated to appear on the album are the boastful “Awesome,” featuring Snoop, and the cocky “Photo Shoot.”

Mane is currently on the road performing one-off shows. He plans to release a compilation album on iTunes next month that will include music from his previous Atlantic Records album, “Welcome to the Traphouse,” as well as his four independently released sets.

“These are such great accomplishments,” he says. “I’m so grateful for the people that have considered me and given me chances. It feels amazing to be appreciated and recognized, especially by entertainers you respect.”

“Now, my goal is to make an album that will stand the test of time, like the first N.W.A album or classics by Jay-Z and Ice Cube,” Mane adds. “I want my album to stay relevant for years to come.”

—Mariel Concepcion



Making the brand: GUCCI MANE

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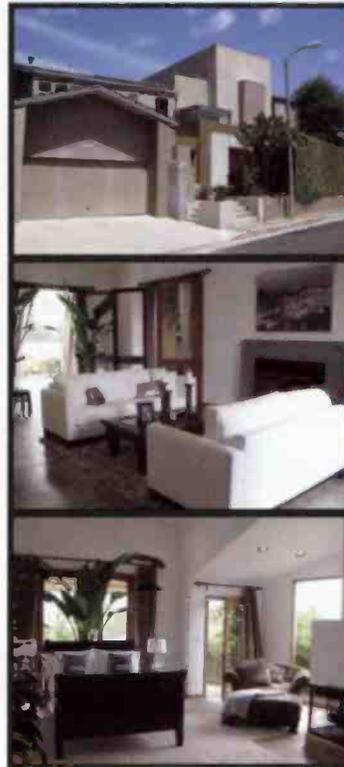
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# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

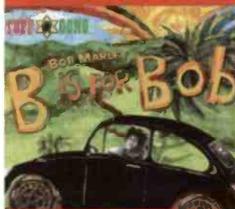


## 'FAR' OUT!

>> Regina Spektor's last album, "Begin to Hope," was her first to chart on the Billboard 200 and it peaked at No. 20 in 2007. This week she wows the tally with her fifth studio set, "Far," entering at No. 3 with her best sales week: 50,000.

## 'D.O.A.' IS A-OK

>> Jay-Z's arrival at No. 24 on the Billboard Hot 100 with "D.O.A.," gives the hip-hop icon his 55th chart hit, extending his lead as the artist with the most hits since 1990. He's now tied with the Beach Boys for the 10th-most overall hits since the chart launched in August 1958.



## KID JAMMIN'

>> Not only does Bob Marley notch a record-extending 11th No. 1 on Top Reggae Albums with "B Is for Bob," he makes his first entry on Top Kid Audio. The set's child-friendly lineup of retooled Marley songs enters atop the tally with 6,000.

# Billboard CHARTS

## Michael Jackson Rocks Billboard's Chart World

If anyone has a history of rocking the Billboard charts, it's **Michael Jackson**. And this week, he did it again.

In the wake of the King of Pop's June 25 death, the Top Pop Catalog chart is flooded with Jackson-related entries. Even though consumers had only three days to react to the news in the tracking week that ended June 28—reflected in this issue's charts—the impact is great.



All of the top nine positions on the chart are Jackson-affiliated sets. Jackson himself has a record eight out of the top 10, while a **Jackson 5** compilation is the ninth title. His "Number Ones" hits compilation leads the charge at No. 1 with 108,000 (an increase of 2,340%).

All told, Jackson has 11 albums on the 50-position chart, while the Jackson 5 has two at Nos. 5 and 11 and the **Jacksons** are No. 19.

While Jackson's 11 out of 50 isn't a record—the **Beatles** once had 12, on the Dec. 9, 1995, chart—Jackson does set a record for the most concurrent albums in the top 10. Previously, the record was five titles, achieved by **AC/DC** (Nov. 8, 2008) and the **Beatles** (April 6, 1996).

**BIG WAVES:** Michael Jackson's death has shaken up the charts more than that of any superstar artist since **John Lennon** or **Elvis Presley**. The only other recent artist that would be a good comparison to Jackson is **Frank Sinatra**.

Ol' Blue Eyes also died on a Thursday—May 14, 1998. On the Pop Catalog chart dated May 30 (which reflected the tracking week that ended May 17), six Sinatra albums appeared on the tally. The highest was "Sinatra Reprise—The Very Good Years" at No. 2 with 18,000. Had the title been eligible to chart on the Billboard 200, it would have been No. 73. Sinatra's cumulative solo albums sold 123,000 that week, up compared with the 21,000 sold in the previous frame.

Comparatively, Jackson's catalog of

solo albums moved a whopping 422,000 in the week that ended June 28—an extraordinary number, considering he shifted about 10,000 per week earlier.

Of those copies, 241,000 were downloads; physical albums accounted for the rest.

It would be more appropriate to stack Jackson's physical sales of 181,000 next to Sinatra's 123,000, since the latter passed away in a nondigital world.

In 1998, in the first full week after Sinatra's death, his albums sold 202,000. Will Jackson follow suit next week with a number greater than 422,000?

According to SoundScan's Building chart data, more than 110,000 Jackson albums were purchased during the first two days of the new tracking week (June 29-30). Billboard estimates that the seven merchants that report to Nielsen SoundScan's Building chart—Trans World Entertainment, Best Buy, iTunes, Starbucks, Borders, Target and Anderson Merchandisers—make up about 60% of all U.S. album sales.

**NO. 1:** Don't think we didn't notice that this week marks the first time since

Nielsen SoundScan began tracking sales in 1991 that a catalog album outsells the No. 1 current album on the Billboard 200.

In fact, Nos. 1-3 on the Catalog tally all outsell the Billboard 200's No. 1. **The Black Eyed Peas'** "The E.N.D." moves back into the penthouse on the latter list with 88,000 (down 40%).

The feat almost occurred last year, when in February 2008 **Michael Jackson** reissued "Thriller." The set sold 166,000 copies, enabling its re-entrance at No. 1 on the Top Pop Catalog chart. That week, **Jack Johnson's** "Sleep Through the Static" led the Billboard 200 with 180,000 while **Amy Winehouse's** "Back to Black" was No. 2 with 115,000.

**DIGITAL THRILL:** Michael Jackson's total volume of song downloads this week—including his tracks with the **Jackson 5** and the **Jacksons**—account for 2.6 million downloads, a remarkable number considering last week's cumulative sum was 48,000. Jackson becomes the first artist to sell more than 1 million song downloads in a week.

## Over The Counter

KEITH CAULFIELD



## CHART BEAT

>> George Michael returns to the Mainstream Top 40 airplay chart—as a writer. Seether's cover of "Careless Whisper," penned by Michael with former Wham partner Andrew Ridgeley, debuts at No. 40. Michael last drew credit on the list when his own "Fastlove" rose to No. 14 in 1996.

>> Michael Jackson shatters the mark for most simultaneously charted titles on Hot Digital Songs, with 21 (along with four by the Jackson 5 and one by the Jacksons). The previous record was 14, by David Cook, one of which was a cover of Jackson's "Billie Jean."

>> Check out a special bonus edition of Chart Beat devoted to the chart achievements that helped the King of Pop don his crown.

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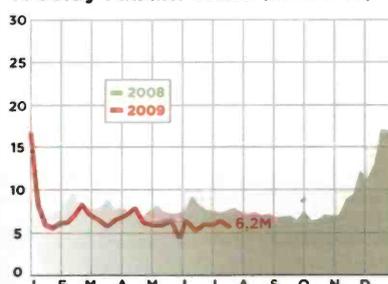
## Market Watch A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,220,000	1,559,000	23,432,000
Last Week	6,760,000	1,397,000	21,578,000
Change	-8.0%	11.6%	8.6%
This Week Last Year	7,667,000	1,275,000	20,934,000
Change	-18.9%	22.3%	11.9%

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

### Weekly Album Sales (Million Units)



### Year-To-Date

	2008	2009	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	204,641,000	174,478,000	-14.7%
Digital Tracks	542,639,000	613,023,000	13.0%
Stere Singles	830,000	845,000	1.8%
<b>Total</b>	<b>748,110,000</b>	<b>788,346,000</b>	<b>5.4%</b>
Albums w/TEA*	258,904,900	235,780,300	-8.9%

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

### ALBUM SALES

'08	204.6 million
'09	174.5 million

### SALES BY ALBUM FORMAT

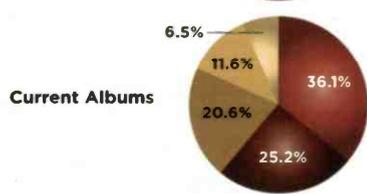
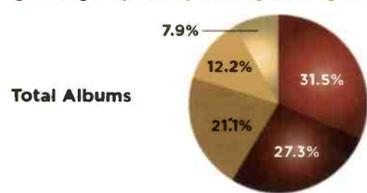
CD	172,166,000	135,658,000	-21.2%
Digital	31,593,000	37,550,000	18.9%
Cassette	50,000	21,000	-58.0%
Other	832,000	1,249,000	50.1%

For week ending June 28, 2009. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen SoundScan

### Distributors' Market Share: 06/01/09-06/28/09

● UMG ● Sony BMG ● WMG ● Indies ● EMI



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	3	<b>THE BLACK EYED PEAS</b> IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) INTERSCOPE 012887* / IGA (13.98)	The E.N.D.	1	1
2	1	1	<b>JONAS BROTHERS</b> HOLLYWOOD 002820 (19.98)	Lines, Vines And Trying Times	1	1
3	HOT SHOT DEBUT	1	<b>REGINA SPEKTOR</b> SIRE 519398* / WARNER BROS. (15.98) ⊕	Far	3	3
4	3	2	<b>DAVE MATTHEWS BAND</b> BAMA RAGS/RCA 48712* / RMG (18.98) ⊕	Big Whiskey And The GrooGrux King	1	1
5	4	3	<b>EMINEM</b> WEB/SHADY/AFTERMATH/INTERSCOPE 012863* / IGA (13.98)	Relapse	1	1
6	NEW	1	<b>DREAM THEATER</b> ROADRUNNER 617883* (18.98)	Black Clouds & Silver Linings	8	8
7	NEW	1	<b>SOUNDTRACK</b> REPRISE 519264 / WARNER BROS. (18.98)	Transformers: Revenge Of The Fallen: The Album	7	7
8	6	35	<b>LADY GAGA</b> STREAMLINE/KOHLIVE/CHERRYTREE/INTERSCOPE 011805* / IGA (12.98)	The Fame	4	4
9	NEW	1	<b>GINUWINE</b> NOTIFY/ASYLUM 519147 / WARNER BROS. (18.98)	A Man's Thoughts	9	9
10	8	7	<b>SOUNDTRACK</b> WALT DISNEY 003101 (18.98)	Hannah Montana: The Movie	1	1
11	11	33	<b>TAYLOR SWIFT</b> BIG MACHINE 0200 (18.98) ⊕	Fearless	1	1
12	NEW	1	<b>THE MARS VOLTA</b> RODRIGUEZ LOPEZ PRODUCTIONS 519384 / WARNER BROS. (13.98)	Octahedron	12	12
13	11	12	<b>KINGS OF LEON</b> RCA 32712 / RMG (17.98)	Only By The Night	5	5
14	9	8	<b>GREEN DAY</b> REPRISE 517153* / WARNER BROS. (18.98)	21st Century Breakdown	1	1
15	7	4	<b>CHICKENFOOT</b> REDLINE 20091* (13.98)	Chickenfoot	4	4
16	12	16	<b>ZAC BROWN BAND</b> ROAR/BIG PICTURE/MOMIE GROWN/ATLANTIC 516931 / IGA (13.98)	The Foundation	12	12
17	13	13	<b>KENNY CHESNEY</b> BNA 49530 / SMN (18.98)	Greatest Hits II	3	3
18	16	15	<b>NICKELBACK</b> ROADRUNNER 518028 (18.98)	Dark Horse	2	2
19	17	19	<b>JASON ALDEAN</b> BROKEN BOW 7637 (18.98)	Wide Open	4	4
20	15	14	<b>RASCAL FLATTS</b> LYRIC STREET 002604 (18.98)	Unstoppable	1	1
21	20	25	<b>DARIUS RUCKER</b> CAPITOL NASHVILLE 85506 (18.98)	Learn To Live	5	5
22	21	17	<b>SOUNDTRACK</b> SUMMIT/SHOP SHOP/ATLANTIC 515923* / IGA (18.98) ⊕	Twilight	2	1
23	23	21	<b>SHINEDOWN</b> ATLANTIC 511244 / IGA (18.98)	The Sound Of Madness	1	1
24	5	2	<b>INCUBUS</b> IMMORTAL/EPIC 45317* / SONY MUSIC (18.98)	Monuments And Melodies	1	1
25	18	5	<b>AVENTURA</b> PREMIUM LATIN 20800 / SONY MUSIC LATIN (14.98)	The Last	1	1
26	25	26	<b>LADY ANTEBELLUM</b> CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum	4	4
27	28	24	<b>BEYONCE</b> MUSIC WORLD/COLUMBIA 19492 / SONY MUSIC (15.98)	I Am...Sasha Fierce	2	1
28	30	22	<b>VARIOUS ARTISTS</b> UNIVERSAL/EMI/SONY MUSIC/ZOMBA 012654 / UME (18.98)	NOW 30	1	1
29	NEW	1	<b>DINOSAUR JR.</b> JAGJAGUWAR 150* (14.98)	Farm	29	29
30	32	27	<b>PINK</b> LAFACE 36759 / JLG (18.98)	Funhouse	1	1
31	35	32	<b>THEORY OF A DEADMAN</b> 604 618009 / ROADRUNNER (13.98)	Scars & Souvenirs	26	26
32	44	2	<b>PETE YORN</b> COLUMBIA 32162* / SONY MUSIC (15.98)	Back & Fourth	32	32
33	28	37	<b>SUGARLAND</b> MERCURY NASHVILLE 011273* / UMGH (13.98)	Love On The Inside	1	1
34	31	29	<b>KEITH URBAN</b> CAPITOL NASHVILLE 35751 (18.98)	Defying Gravity	1	1
35	NEW	1	<b>BEYONCE</b> MUSIC WORLD/COLUMBIA 75394 EX / SONY MUSIC (13.98 CD/DVD) ⊕	Above And Beyonce: Video Collection & Dance Mixes (EP)	35	35
36	34	31	<b>KERI HILSON</b> MOSLEY/ZONE 4 / INTERSCOPE 012000 / IGA (13.98)	In A Perfect World...	1	1
37	41	38	<b>JASON MRAZ</b> ATLANTIC 448508* / IGA (18.98) ⊕	We Sing. We Dance. We Steal Things.	1	1
38	14	2	<b>MICHAEL BUBLE</b> 143 / REPRISE 517750 / WARNER BROS. (24.98 CD/DVD) ⊕	Michael Buble Meets Madison Square Garden	14	14
39	46	36	<b>TAYLOR SWIFT</b> BIG MACHINE 079012 (18.98) ⊕	Taylor Swift	3	5
40	38	39	<b>CHRISSETTE MICHELE</b> DEF JAM 012797 / DJMGM (13.98) ⊕	Epiphany	1	1
41	24	1	<b>GEORGE HARRISON</b> DARK HORSE/APPLE 65019 / CAPITOL (18.98)	Let It Roll: Songs By George Harrison	24	24
42	43	45	<b>THE FRAY</b> EPIC 10202* / SONY MUSIC (18.98) ⊕	The Fray	1	1
43	27	1	<b>LAURA IZIBOR</b> ATLANTIC 512240 / IGA (13.98)	Let The Truth Be Told	27	27
44	NEW	1	<b>PAULINA RUBIO</b> UNIVERSAL MUSIC LATINO 013075 / UMLE (11.98) ⊕	Gran City Pop	44	44
45	29	9	<b>MOS DEF</b> DOWNTOWN 70055* (16.98)	The Ecstatic	9	9
46	38	23	<b>ELVIS COSTELLO</b> HEAR 31280* (18.98)	Secret, Profane & Sugarcane	13	13
47	34	50	<b>HOLLYWOOD UNDEAD</b> A&M/OCTONE 011331 / IGA (12.98)	Swan Songs	22	22
48	45	62	<b>BILLY CURRINGTON</b> MERCURY NASHVILLE 009550 / UMGH (13.98)	Little Bit Of Everything	13	13
49	NEW	1	<b>SOUNDTRACK</b> REPRISE 519972 / WARNER BROS. (18.98)	Transformers: Revenge Of The Fallen: The Score	49	49
50	40	10	<b>PLEASURE P</b> ATLANTIC 516393 / IGA (18.98) ⊕	The Introduction Of Marcus Cooper	10	10



The elaborate package—the band's first top 10 album—was available in multiple configurations, including a deluxe collector's edition that retailed for \$132.



The act's first album for Warner Bros.—after spending its entire chart career with Universal labels—starts with 30,000. Its last set, 2008's "The Bedlam in Goliath," bowed at No. 3 with 54,000.



After spending a month as a digital exclusive, the June 23 physical release of the set prompts a 580% sales increase and a 10-1 jump on Top Cast Albums for its first week in the penthouse.



In the week after Father's Day, most dad-friendly albums that gained in the previous week fell like this set, which drops by 44%.



The seventh-season "American Idol" contestant's first album arrives with nearly 5,000 sold. The set's first single, "Heart on My Sleeve," spends its eighth week on the Adult Contemporary chart (No. 28).

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
81	39	47	<b>JAMEY JOHNSON</b> MERCURY NASHVILLE 011237* / UMGH (13.98)	That Lonesome Song	1	28
82	49	30	<b>WISIN &amp; YANDEL</b> WY/MACHETE 012967 / UMLE (11.98) ⊕	La Revolucion	7	7
83	57	44	<b>3OH3</b> PHOTO FINISH 511181 (13.98)	Want	44	44
84	53	49	<b>JAMIE FOXX</b> J 41294 / RMG (18.98)	Intuition	3	3
85	47	55	<b>ALAN JACKSON</b> ARISTA NASHVILLE 19943 / SMN (18.98)	Good Time	1	1
86	46	54	<b>KATY PERRY</b> CAPITOL 04249* (12.98)	One Of The Boys	8	8
87	NEW	1	<b>NEVER SHOUT NEVER</b> LOVEWAY 520373 / WARNER BROS. (6.98)	The Summer EP	57	57
88	62	56	<b>KELLY CLARKSON</b> S/19/RCA 32715 / SONY MUSIC (18.98) ⊕	All I Ever Wanted	1	1
89	55	53	<b>CARRIE UNDERWOOD</b> 19 / ARISTA NASHVILLE 11221 / SMN (18.98)	Carnival Ride	2	1
90	64	54	<b>RICK ROSS</b> MAYBACH/SLIP-N-SLIDE/DEF JAM 012772* / DJMGM (13.98) ⊕	Deeper Than Rap	1	1
91	67	83	<b>ADELE</b> XL/COLUMBIA 31859* / SONY MUSIC (15.98)	19	10	10
92	50	43	<b>DANE COOK</b> COMEDY CENTRAL 0085 (15.98 CD/DVD) ⊕	ISolated Incident	4	4
93	RE-ENTRY	2	<b>THE NEW BROADWAY CAST RECORDING</b> GHOSTLIGHT/SH-K-BOOK 84467 / RAZOR & TIE (18.98)	Hair	63	63
94	42	57	<b>BOB DYLAN</b> COLUMBIA 43893* / SONY MUSIC (18.98) ⊕	Together Through Life	1	1
95	19	2	<b>HANK WILLIAMS JR.</b> CURB 79149 (18.98)	127 Rose Avenue	19	19
96	71	68	<b>PHOENIX</b> LOVAUTE 0105* / GLASSNOTE (11.98)	Wolfgang Amadeus Phoenix	37	37
97	22	2	<b>WILL DOWNING</b> PEAK 31278 / CONCORD (18.98)	Classique	22	22
98	48	52	<b>ERIC CLAPTON AND STEVE WINWOOD</b> WINCRAFT/QUICK/REPRISE 517584 / WARNER BROS. (24.98)	Live From Madison Square Garden	14	14
99	66	85	<b>KID ROCK</b> TOP DOG/ATLANTIC 290556 / IGA (18.98) ⊕	Rock N Roll Jesus	2	1
100	79	79	<b>LIL WAYNE</b> CASH MONEY/UNIVERSAL MOTOWN 011977* / UMRG (13.98)	Tha Carter III	3	1
101	NEW	1	<b>MAYLENE AND THE SONS OF DISASTER</b> FERRET 4128 (14.98)	III	71	71
102	78	63	<b>GRIZZLY BEAR</b> WARP 0182* (15.98)	Veckatimest	8	8
103	60	28	<b>311</b> VOLCANO 48091* / JLG (17.98) ⊕	Uplifter	3	3
104	61	70	<b>DIANA KRALL</b> VERVE 012433 / VG (13.98)	Quiet Nights	3	3
105	75	78	<b>SEETHER</b> WIND-UP 13127 (18.98)	Finding Beauty In Negative Spaces	9	9
106	69	80	<b>KELLIE PICKLER</b> 19 / BNA 22811 / SMN (18.98) ⊕	Kellie Pickler	9	9
107	NEW	1	<b>BOB MARLEY AND THE WAILERS</b> TUFF GONG/ISLAND 012684 / UME (13.98)	B Is For Bob	77	77
108	73	76	<b>COLDPLAY</b> CAPITOL 16686* (18.98)	Viva La Vida or Death And All His Friends	2	1
109	70	48	<b>METHOD MAN &amp; REDMAN</b> WU-TANG/DEF SQUAD/DEF JAM 012400* / DJMGM (13.98)	Blackout! 2	7	7
110	82	88	<b>VARIOUS ARTISTS</b> WALT DISNEY 003713 (18.98)	Disney Channel Playlist	80	80
111	NEW	1	<b>ALEXISONFIRE</b> VAGRANT 540 (13.98)	Old Crows / Young Cardinals	81	81
112	68	20	<b>TEENA MARIE</b> STAX 31320 / CONCORD (18.98)	Congo Square	20	20
113	56	35	<b>MITCHEL MUSSO</b> WALT DISNEY 003103 (13.98)	Mitchel Musso	19	19
114	51	73	<b>GEORGE STRAIT</b> MCA NASHVILLE 010826 / UMGH (13.98)	Troubadour	1	1
115	NEW	1	<b>AL B. SUREI</b> HIDDEN BEACH 00092 (15.98)	Honey I'm Home	85	85
116	87	97	<b>ANTHONY HAMILTON</b> MISTER'S MUSIC/SO SO DEF 23387 / JLG (18.98)	The Point Of It All	12	12
117	74	72	<b>DAVID COOK</b> 19 / RCA 33463 / RMG (18.98)	David Cook	3	3
118	83	74	<b>SOULJA BOY TELL'EM</b> COLLIPARK/INTERSCOPE 012368* / IGA (13.98)	iSouljaBoyTellem	43	43
119	65	33	<b>TAKING BACK SUNDAY</b> WARNER BROS. 516894* (13.98) ⊕	New Again	7	7
120	85	77	<b>THE-DREAM</b> RADIO KILLA/DEF JAM 012579* / DJMGM (13.98)	Love V/S Money	2	2
121	88	101	<b>DAUGHTRY</b> RCA 88860 / RMG (18.98) ⊕	Daughtry	4	1
122	104	95	<b>MAT KEARNEY</b> AWARE/COLUMBIA 19597 / SONY MUSIC (15.98)	City Of Black & White	13	13
123	37	1	<b>TOM MORELLO/BOOTS RILEY</b> SSSC 519745 / IGL (15.98)	Street Sweeper Social Club	37	37
124	94	92	<b>T.I.</b> GRAND HUSTLE/ATLANTIC 512267* / IGA (18.98) ⊕	Paper Trail	1	1
125	95	63	<b>U2</b> ISLAND/INTERSCOPE 012630* / IGA (13.98) ⊕	No Line On The Horizon	1	1
126	72	41	<b>RANCID</b> HELLCAT 66843* / EPITAPH (16.98) ⊕	Let The Dominoes Fall	11	11
127	NEW	1	<b>MICHAEL JOHNS</b> TRP 70096 / DOWNTOWN (14.98)	Hold Back My Heart	97	97
128	92	69	<b>VARIOUS ARTISTS</b> SIDEONE/UMY 1387 (8.98)	Vans Warped Tour: 2009 Tour Compilation	68	68
129	105	94	<b>SILVERSUM PICKUPS</b> DANGERBIRD 035* (15.98)	Swoon	7	7
130	90	99	<b>MARY MARY</b> NY BLOCK/COLUMBIA 28087* / SONY MUSIC (15.98) ⊕	The Sound	7	7

## THE BILLBOARD 200 ARTIST INDEX

3 DOORS DOWN	162	ALEXISONFIRE	81	BEYONCE	27, 35	BUSTA RHYMES	121	ERIC CLAPTON AND STEVE WINWOOD	88	THE DREAM	90	THE FRAY	42	ANTHONY HAMILTON	86	INCUBUS	24	JONAS BROTHERS	2
3OH3	53	THE ALL-AMERICAN	134	DIANE BIRCH	194	CAGE THE ELEPHANT	103	KELLY CLARKSON	58	DAVID GARRETT	141	DAVID GARRETT	141	HANK WILLIAMS JR.	85	INDIA ARIE	180	JUICY J OF THREE 6 MAFIA	170
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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
101	59	42	<b>RAY CHARLES</b> CONCORD 3193 (18.99)	Genius: The Ultimate Ray Charles Collection	4
102	80	60	<b>MARILYN MANSON</b> INTERSCOPE 02796/IGA (13.99)	The High End Of Low	4
103	108	119	<b>CAGE THE ELEPHANT</b> OSP/JIVE 4955/AG (13.98)	Cage The Elephant	99
104	NEW	1	<b>DARKEST HOUR</b> VICTORY 495 (13.98)	Eternal Return	104
105	84	107	<b>CHARLIE WILSON</b> P MUSIC/JIVE 2339/JLG (16.98)	Uncle Charlie	2
106	95	65	<b>DIRTY PROJECTORS</b> DOMINO 217* (13.98)	Bitte Orca	65
107	81	18	<b>SONIC YOUTH</b> MADISON 825* (14.98)	The Eternal	18
108	NEW	1	<b>SUNSET RUBDOWN</b> JAGS/ADW 140* (14.98)	Dragonslayer	108
109	NEW	1	<b>F.L.Y. (FAST LIFE YUNGSTAZ)</b> MUSIC LINE/DEF JAM 013100/JDMG (12.98)	Jamboree	109
110	111	106	<b>MGMT</b> COLUMBIA 19512* SONY MUSIC (11.98)	Oracular Spectacular	39
111	99	91	<b>RASCAL FLATTS</b> LYRIC STREET 002764 (13.98)	Greatest Hits Volume 1	6
112	77	58	<b>LIONEL RICHE</b> ISLAND 011917/JDMG (13.98)	Just Go	24
113	98	87	<b>THE LONELY ISLAND</b> UNIVERSAL REPUBLIC 012576*/UMRG (13.98 CD/DVD) ⊕	Incredibad	13
114	102	84	<b>KANYE WEST</b> ROC-A-FELLA/DEF JAM 012198*/JDMG (13.98)	808s & Heartbreak	1
115	110	90	<b>JADAKISS</b> RUFF RYDERS/D-BLOCK/ROC-A-FELLA/DEF JAM 012391*/JDMG (13.98)	The Last Kiss	3
116	127	150	<b>NEWSBOYS</b> IMP/DF 7454 (17.98)	In The Hands Of God	28
117	115	98	<b>KEYSHIA COLE</b> MCA/DEF JAM 012395/IGA (13.98)	A Different Me	2
118	91	116	<b>YANNI</b> YANNI WAKE/DISNEY PEARL SERIES 003659/WALT DISNEY (18.98 CD/DVD) ⊕	Yanni Voices	20
119	122	132	<b>ERIC CHURCH</b> CAPITOL NASHVILLE 20810 (12.98)	Carolina	17
120	136	130	<b>THE AIRBORNE TOXIC EVENT</b> MAJORDOMO/SHOUT FACTORY/ISLAND 012827*/JDMG (12.98)	The Airborne Toxic Event	108
121	94	67	<b>BUSTA RHYMES</b> UNIVERSAL MOTOWN 012387*/UMRG (13.98) ⊕	Back On My B.S.	5
122	117	105	<b>THE TING TINGS</b> COLUMBIA 28925* (12.98)	We Started Nothing	78
123	96	93	<b>SEAL</b> 143 51868/WARNER BROS. (18.98)	Soul	13
124	NEW	1	<b>HOLLYWOOD UNDEAD</b> A&M/OCTONE DIGITAL EX/IGA (2.98)	Swan Songs B-Sides EP	124
125	NEW	1	<b>MIKE E. CLARK</b> HATCHET HOUSE 4606/PSYCHOPATHIC (10.98)	Psychopathic Murder Mix Volume 1	125
126	126	110	<b>BRITNEY SPEARS</b> JIVE 43374/IG (16.98) ⊕	Circus	1
127	120	113	<b>DISTURBED</b> REPRISE 11132*/WARNER BROS. (18.98) ⊕	Indestructible	1
128	124	100	<b>AKON</b> KONVIC/TUPP/INTERSCOPE 012334/UMRG (13.98)	Freedom	7
129	113	81	<b>FLO RIDA</b> POE BOY/ATLANTIC 517813/AG (18.98) ⊕	R.O.O.T.S. (Route Of Overcoming The Struggle)	8
130	112	118	<b>METALLICA</b> WARNER BROS. 508732* (18.98)	Death Magnetic	1
131	107	114	<b>DIERKS BENTLEY</b> CAPITOL NASHVILLE 02158 (18.98)	Feel That Fire	1
132	119	86	<b>CIARA</b> JIVE 43380/JLG (18.98)	Fantasy Ride	1
133	170	137	<b>GREATEST SOUNDBLACK</b> NEW LINE 39150 (16.98)	The Hangover	133
134	109	92	<b>THE ALL-AMERICAN REJECTS</b> DOOHOUSE/DGC/INTERSCOPE 012297/IGA (13.98)	When The World Comes Down	15
135	97	121	<b>VARIOUS ARTISTS</b> EMI C&G/PROUDCT/INTERTIG 82742/WORD:CURR (17.98)	WOW Hits 2009: 30 Of The Year's Top Christian Artists And Hits	31
136	123	96	<b>IRON AND WINE</b> SIRE 11149 (14.98)	Around The Well	25
137	RE-ENTRY	27	<b>IL DIVO</b> SYG/COLUMBIA 3996/SONY MUSIC (16.98) ⊕	The Promise	5
138	140	141	<b>MATT NATHANSON</b> ACROBAT/VANGUARD 79827/WELK (16.98)	Some Mad Hope	60
139	125	138	<b>RISE AGAINST</b> DGC/INTERSCOPE 011904*/IGA (13.98)	Appeal To Reason	3
140	125	59	<b>MONTGOMERY GENTRY</b> CRACKER BARREL 49446/SON (11.98)	For Our Heroes	11
141	116	168	<b>DAVID GARRETT</b> DECCA 011437/UMG CLASSICS GROUP (11.98)	David Garrett	116
142	134	129	<b>SOUNDBLACK</b> DECCA 011439 (18.98) ⊕	Mamma Mia!	1
143	RE-ENTRY	19	<b>THE VERONICAS</b> ENGINEER/SIRE 51866/WARNER BROS. (13.98)	Hook Me Up	107
144	130	111	<b>THE KILLERS</b> ISLAND 012197*/JDMG (13.98)	Day & Age	8
145	NEW	1	<b>GOD HELP THE GIRL</b> MATADOR 866* (14.98)	God Help The Girl	145
146	101	89	<b>HILLSONG UNITED: A CROSS/THE EARTH: TEAR DOWN THE WALLS</b> HILLSONG/INTEGRITY/COLUMBIA SONY MUSIC (13.98)	Asleep In The Bread Aisle	21
147	143	117	<b>ASHER ROTH</b> SCHOL/DOLBY/DRC/UNIVERSAL MOTOWN 012812/UMRG (13.98) ⊕	Asleep In The Bread Aisle	6
148	76	2	<b>RODNEY CARRINGTON</b> CAPITOL NASHVILLE 06289 (18.98)	El Nino Loco	78
149	NEW	1	<b>TORTOISE</b> THRILL Jockey 210* (16.98)	Beacons Of Ancestry	149
150	182	174	<b>PAGE SETTER</b> HOLLYWOOD GEM/32 (16.98) ⊕	Don't Forget	2



**134**  
The "Transformers: Revenge of the Fallen" soundtrack at No. 7 (39,000) features the All-American Rejects (pictured), but also Linkin Park, Green Day, Nickelback and Cheap Trick.



**137**  
After the quartet's June 26 performance on "Live With Regis and Kelly," its album takes a 39% jump in sales. Meanwhile, at No. 133, the sound-track's physical release prompts a 16% increase.

**150**  
A starring role in the Disney Channel's "The Princess Protection Program," which premiered June 26, is behind this set's 8% gain.



**167**  
An iTunes promotion that priced the album at \$5.99 likely boosted sales this week. Its overall increase is 112%, while digitally it's up 625%.



**191**  
While the Catalog and Comprehensive charts are flooded with older Jackson albums in the wake of his death, this "Gold" set—released in July 2008—is still eligible to chart on the Billboard 200 (3,000 sold).

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
151	114	40	<b>D-BLOCK</b> D-BLOCK 5091/EI (17.98)	No Security	40
152	132	59	<b>FRANK SINATRA</b> REPRISE 31883/WARNER BROS. (18.98)	Nothing But The Best	2
153	NEW	1	<b>PATTERSON HOOD</b> RJM 51.0002 (14.98)	Murdering Oscar (And Other Love Songs)	153
154	52	2	<b>SPINAL TAP</b> THE LABEL INDUSTRY 10196 (15.98 CD/DVD) ⊕	Back From The Dead	52
155	148	139	<b>SAVING ABEL</b> SKIDD/CAPITOL 15019/CAPITOL (12.98)	Saving Abel	40
156	146	170	<b>SOUNDBLACK</b> HBO/ELEKTRA 319381/AG (18.98)*	True Blood: Music From The HBO Original Series	105
157	138	102	<b>TORI AMOS</b> UNIVERSAL REPUBLIC 012873*/UMRG (13.98)	Abnormally Attracted To Sin	1
158	121	147	<b>RAPHAEL SAAIDIO</b> COLUMBIA 89585*/SONY MUSIC (15.98)	The Way I See It	19
159	103	1	<b>HALESTORM</b> ATLANTIC 518222/AG (13.98)	Halestorm	40
160	158	156	<b>SLIPKNOT</b> ROADRUNNER 617936 (18.98) ⊕	All Hope Is Gone	1
161	103	34	<b>IRON MAIDEN</b> JIVE 50389*/SONY MUSIC (19.98)	Flight 666 (Soundtrack)	1
162	163	158	<b>3 DOORS DOWN</b> UNIVERSAL REPUBLIC 011985/UMRG (13.98)	3 Doors Down	1
163	162	131	<b>NE-YO</b> DEF JAM 011410*/JDMG (13.98)	Year Of The Gentleman	2
164	100	2	<b>CAST RECORDING</b> REPRISE 517635/WARNER BROS. (24.98)	Chess: In Concert	100
165	171	142	<b>VARIOUS ARTISTS</b> UNIVERSAL/EMI/SONY MUSIC JLG 012100/UME (18.98)	NOW 29	3
166	NEW	1	<b>ALICIA VILLARREAL</b> FONOVISIA 354073/UMLE (11.98) ⊕	La Jefa	166
167	RE-ENTRY	15	<b>THRIVING IVORY</b> WIND-UP 13150 (15.98)	Thriving Ivory	102
168	139	177	<b>TOBY KEITH</b> SONY DGG NASHVILLE 010334/UME (19.98)	35 Biggest Hits	2
169	142	120	<b>YEAH YEAH YEAHS</b> DRESS UP/DGC/INTERSCOPE 012735/IGA (13.98)	It's Blitz!	22
170	106	2	<b>JUICY J OF THREE &amp; MAFIA</b> D-BRADY 3621/HYPNOTIZE WMOS (14.98)	Hustle Till I Die	106
171	192	164	<b>YOUNG JEEZY</b> CITE/DEF JAM 012336*/UMRG (13.98)	The Recession	1
172	161	171	<b>RANDY HOUSER</b> UNIVERSAL SOUTH 011699 (10.98)	Anything Goes	101
173	135	172	<b>CHRIS TOMLIN</b> SIXSTEPS 12359/SPARROW (17.98)	Hello Love	9
174	156	114	<b>PAPA ROACH</b> DGC/INTERSCOPE 012651/IGA (13.98)	Metamorphosis	8
175	145	124	<b>SOUNDBLACK</b> INTERSCOPE 012502/IGA (13.98)	Stumdog Millionaire	4
176	151	165	<b>TENTH AVENUE NORTH</b> REUNION 10228 (13.98)	Over And Underneath	130
177	NEW	1	<b>THE LEMONHEADS</b> THE END 137* (13.98)	Varshons	177
178	174	191	<b>SOUNDBLACK</b> WALT DISNEY 027214 (19.98) ⊕	High School Musical 3: Senior Year	2
179	118	109	<b>CHRIS BOTTI</b> COLUMBIA 38735/SONY MUSIC (18.98) ⊕	Chris Botti: In Boston	13
180	167	149	<b>INDIA.ARIE</b> SOULBOUNDED/UNIVERSAL 012572/UMRG (13.98) ⊕	Testimony: Vol. 2, Love & Politics	13
181	NEW	1	<b>GREG LASWELL</b> WANGAR 70544/WELK (16.98)	Three Flights From Alto Nido	181
182	NEW	1	<b>THE DEAR HUNTER</b> TRIPLE CROWN 0309/EAST WEST (14.98)	Act III: Life And Death	182
183	147	108	<b>KATE VOGUELE</b> MYSACE/DGC/INTERSCOPE 012938/IGA (10.98)	A Fine Mess	10
184	66	2	<b>BROKENCYDE</b> BREAKSILENCE 123 (14.98)	I'm Not A Fan But The Kids Like It	66
185	128	155	<b>STEVE MARTIN</b> SHARE 610647/ROUNDER (12.98)	The Crow: New Songs For The Five-String Banjo	93
186	NEW	1	<b>VNY NATION</b> AND/OR 105 (18.98)	Of Faith, Power And Glory	186
187	198	186	<b>BLUE OCTOBER</b> BRAND/UNIVERSAL MOTOWN 012721*/UMRG (13.98)	Approaching Normal	13
188	184	148	<b>PASSION PIT</b> FRENCHKISS 43886/COLUMBIA (12.98)	Manners	51
189	176	175	<b>LILY ALLEN</b> CAPITOL 67233* (18.98)	It's Not Me, It's You	5
190	NEW	1	<b>GOATWHORE</b> METAL BLADE 14743 (13.98)	Carving Out The Eyes Of God	190
191	NEW	1	<b>MICHAEL JACKSON</b> MOTOWN 011433/UME (21.98)	Gold	191
192	NEW	1	<b>COLT FORD</b> AVERAGE JOE'S 1801 (16.98)	Ride Through The Country	192
193	193	185	<b>TITO "EL BAMBINO"</b> SILENCE 053883/UMLE (13.98)	El Patron	193
194	186	195	<b>DIANE BIRCH</b> S-CURVE 51101 (10.98)	Bible Belt	87
195	NEW	1	<b>NEAL E. BOYD</b> DECCA 012897 (16.98)	My American Dream	195
196	RE-ENTRY	20	<b>KIDZ BOP KIDS</b> NATION 8 (19.98)	Kidz Bop 15	7
197	120	112	<b>YUSUF</b> EDGY/VA 012794*/UME (13.98)	Roadsinger	11
198	131	134	<b>DEPECHE MODE</b> MUTE/VIRGIN 96789*/CAPITOL (18.98) ⊕	Sounds Of The Universe	3
199	179	127	<b>CAM'RON</b> DIPLOMATIC MAN 518073/ASYLUM (18.98)	Crime Pays	9
200	153	159	<b>KENNY CHESNEY</b> BLUE CHAR/BNA 74553/SMM (18.98)	Lucky Old Sun	1

ARTIST	WEEKS ON CHART	ARTIST	WEEKS ON CHART	ARTIST	WEEKS ON CHART	ARTIST	WEEKS ON CHART
MARILYN MANSON	102	CHRISTIE MICHELLE	116	NEWSBOYS	116	ASHER ROTH	147
BOB MARLEY AND THE WALKERS	77	MONTGOMERY GENTRY	140	NE-YO	163	PAULINA RUBIO	44
THE MARS VOKIA	12	MIKE KROGG/ROOTS	140	NICKELBACK	183	DARIN ROCKER	21
MARY MARY	100	RILEY	93	PAPA ROACH	174	RAPHAEL SAAIDIO	158
DAVE MATTHEWS BAND	45	MOS DEF	45	PASSION PIT	188	SAVING ABEL	155
MARVEL AND THE SONS OF BEASTAR	71	JASON MRAZ	37	KATY PERRY	56	RASCAL FLATTS	20
METALLICA	130	ANTHONY MURDO	63	PHOENIX	66	LIONEL RICHE	24
METHOD MAN & REDMAN	79	KELLIE PICKLER	76	RICK ROSS	30	RISE AGAINST	139
MIGHT MIGHT	110	MAT NATHANSON	138	PINK	30	SILVERSUN PICKUPS	99
		NEVER SHOUT NEVER	57	PLEASURANCE	50	SHANE SUTHER	75
						SUNSET RUBDOWN	108
						AL B. SURE!	85
						TRANSFORMERS: REVENGE OF THE FALLEN: THE ALBUM	11
						THE HANGOVER	133
						HANNAH MONTANA	7
						FALLER, THE SCORE	49
						TRUE BLOOD: MUSIC FROM THE HBO ORIGINAL SERIES	105
						FROM THE HBO ORIGINAL SERIES	142
						TWILIGHT	22
						THE VERONICAS	107
						THE V.I.C.S.	80
						ALICIA VILLARREAL	166
						VNY NATION	186
						KATE VOGUELE	183
						VARIOUS ARTISTS AND HITS	135
						WOW HITS 2009: 30 OF THE YEAR'S TOP CHRISTIAN ARTISTS AND HITS	31
						YOUNG JEEZY	171
						YUSUF	197
						KANYE WEST	114
						CHARLIE WILSON	105
						WISN & YANDEL	52

**TOP POP CATALOG**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	20	116	<b>#1 GREATEST GAINER</b> MICHAEL JACKSON MJJ/EPIC 88998/SONY MUSIC (18.98/12.98)	Number Ones	■
2	RE-ENTRY		MICHAEL JACKSON EPIC/LEGACY 94287/SONY MUSIC (25.98)	The Essential Michael Jackson	■
3	RE-ENTRY		MICHAEL JACKSON EPIC/LEGACY 17986/SONY MUSIC (19.98)	Thriller	■
4	RE-ENTRY		MICHAEL JACKSON EPIC/LEGACY 66070/SONY MUSIC (12.98)	Off The Wall	■
5	RE-ENTRY		JACKSON 5 MOTOWN 530558/UME (13.98)	The Ultimate Collection	■
6	RE-ENTRY		MICHAEL JACKSON EPIC/LEGACY 66072/SONY MUSIC (12.98)	Bad	■
7	RE-ENTRY		MICHAEL JACKSON EPIC/LEGACY 66071/SONY MUSIC (12.98)	Dangerous	■
8	RE-ENTRY		MICHAEL JACKSON EPIC 85250/SONY MUSIC (13.98)	Greatest Hits: HIStory - Volume 1	■
9	RE-ENTRY		MICHAEL JACKSON MJJ/EPIC 92600/SONY MUSIC (\$9.98 CD/DVD)	The Ultimate Collection	■
10	RE-ENTRY		SOUNDTRACK COTILLION 518805/RHINO (24.98)	Woodstock: Music From The Original Soundtrack And More	■
11	RE-ENTRY		JACKSON 5 MOTOWN 153364/UME (9.98)	The Best Of The Jackson 5: 20th Century Masters: The Millennium Collection	■
12	3	816	JOURNEY COLUMBIA/LEGACY 85889/SONY MUSIC (18.98/12.98) ⊕	Journey's Greatest Hits	◆
13	RE-ENTRY		MICHAEL JACKSON EPIC 59000/SONY MUSIC (32.98)	HIStory: Past, Present And Future Book 1	■
14	1	30	TOBYMAC FOREFRONT 70379 (17.98) ⊕	(portable sounds)	●
15	2	84	LED ZEPPELIN SWAN SONG 313148/ATLANTIC (19.98) ⊕	Mothership	■
16	5	1000	BOB MARLEY AND THE WAILERS TUFF GONG/SLANO 548904/UME (13.98/8.98) ⊕	Legend: The Best Of Bob Marley And The Wailers	◆
17	4	641	CREEDENCE CLEARWATER REVIVAL FANTASY 2/CONCORD (17.98/12.98)	Chronicle The 20 Greatest Hits	■
18	6	275	GUNS N' ROSES Geffen 001714/AGA (16.98)	Greatest Hits	■
19	RE-ENTRY		THE JACKSONS HIP-O 009599/UME (13.98)	The Jacksons Story: Number 1's	■
20	RE-ENTRY		MICHAEL JACKSON EPIC 69400/SONY MUSIC (12.98)	Invincible	■
21	16	111	LINKIN PARK MACHINE SHOP 44477/WARNER BROS. (18.98) ⊕	Minutes To Midnight	■
22	RE-ENTRY		MICHAEL JACKSON MJJ/EPIC 68009/SONY MUSIC (13.98)	Blood On The Dance Floor: HIStory In The Mix	■
23	9	482	ABBA POLAR/POLYDOR 517007/UME (18.98/12.98)	Gold - Greatest Hits	■
24	10	195	NICKELBACK ROADRUNNER 618300 (18.98) ⊕	All The Right Reasons	■
25	14	20	KINGS OF LEON RCA 03776/RMG (13.98)	Because Of The Times	■
26	11	189	CARRIE UNDERWOOD 19/ARISTA NASHVILLE 71197/SMN (18.98)	Some Hearts	■
27	22	107	PARAMORE FUELED BY RAMEN 159612/AG (13.98)	RIOT!	■
28	29	217	ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY 001682/DECCA (18.98)	Wicked	■
29	19	42	TOM PETTY AND THE HEARTBREAKERS Geffen 010327/UME (13.98)	Greatest Hits	■
30	17	37	AEROSMITH Geffen/COLUMBIA 00867/SONY MUSIC (18.98)	Devil's Got A New Disguise: The Very Best Of Aerosmith	■
31	37	213	STEVIE WONDER UNIVERSAL MOTOWN/UTV 066164/UME (18.98)	The Definitive Collection	■
32	7	136	GEORGE STRAIT MCA NASHVILLE 000459/UMGN (25.98)	50 Number Ones	■
33	13	127	BRAD PAISLEY ARISTA NASHVILLE 69642/SMN (18.98)	Time Well Wasted	■
34	15	137	SUGARLAND MERCURY NASHVILLE 007411/UMGN (13.98)	Enjoy The Ride	■
35	27	427	THE BEATLES APPLÉ 29325/CAPITOL (18.98/12.98)	1	◆
36	26	385	AC/DC EPIC/LEGACY 80207/SONY MUSIC (17.98) ⊕	Back In Black	◆
37	41	230	ELVIS PRESLEY RCA 88079/SONY MUSIC (19.98/12.98)	Elvis: 30 #1 Hits	■
38	25	472	FLEETWOOD MAC WARNER BROS. 25801 (18.98)	Greatest Hits	■
39	33	13	KINGS OF LEON RCA 64544/RMG (11.98)	Aha Shake Heartbreak	■
40	32	1661	PINK FLOYD CAPITOL 46001 (18.98/10.98)	Dark Side Of The Moon	◆
41	24	228	MICHAEL BUBLE 143/REPRISE 48946/WARNER BROS. (18.98) ⊕	It's Time	■
42	34	759	BOB SEGER & THE SILVER BULLET BAND CAPITOL 30334 (16.98)	Greatest Hits	■
43	38	300	JIMI HENDRIX EXPERIENCE HENDRIX 111671/UME (18.98/12.98)	Experience Hendrix: The Best Of Jimi Hendrix	■
44	35	293	KENNY CHESNEY BNA 67976/SMN (18.98/12.98)	Greatest Hits	■
45	23	119	ORIGINAL BROADWAY CAST RECORDING RHINO 73271 (18.98)	Jersey Boys	■
46	36	894	METALLICA ELEKTRA 61113/AG (18.98)	Metallica	◆
47	44	66	KORN IMMORTAL/EPIC 92700/SONY MUSIC (18.98 CD/DVD) ⊕	Greatest Hits Vol. I	■
48	28	239	MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98)	Michael Buble	■
49	RE-ENTRY		LINKIN PARK WARNER BROS. 47755 (18.98/12.98)	(Hybrid Theory)	◆
50	RE-ENTRY		LUTHER VANDROSS LEGACY/EPIC/J 9770/SONY MUSIC/SONY MUSIC/RMG (18.98)	The Ultimate Luther Vandross	■

On Top Pop Catalog Albums, Michael Jackson-related titles almost lock up the entire top 10. The sole outsider is Rhino's 40th-anniversary reissue of the "Woodstock" soundtrack, at No. 10. The album was released June 9 but makes an overall gain of 184% this week—and a 283% increase at mass merchants—after Target launched a "Summer of Love" in-store campaign that focuses on Woodstock-branded merchandise, movies and music.



**TOP DIGITAL**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	BB 200 RANKING	CERT.
1	1	1	<b>#1</b> MICHAEL JACKSON EPIC/LEGACY/SONY MUSIC	The Essential Michael Jackson	—	■
2	2	1	MICHAEL JACKSON EPIC/LEGACY/SONY MUSIC	Thriller	—	■
3	3	1	MICHAEL JACKSON MJJ/EPIC/SONY MUSIC	Number Ones	—	■
4	4	1	MICHAEL JACKSON EPIC/LEGACY/SONY MUSIC	Off The Wall	—	■
5	5	1	REGINA SPEKTOR SIRE /WARNER BROS. ⊕	Far	3	■
6	2	3	THE BLACK EYED PEAS INTERSCOPE /AGA	The E.N.D.	1	■
7	NEW		SOUNDTRACK REPRISE /WARNER BROS.	Transformers: Revenge Of The Fallen: The Album	7	■
8	NEW		MICHAEL JACKSON EPIC/LEGACY/SONY MUSIC	Bad	—	■
9	3	4	DAVE MATTHEWS BAND BAMA RAGS/RCA /RMG ⊕	Big Whiskey And The GrooGrux King	4	■
10	NEW		MICHAEL JACKSON EPIC/LEGACY/SONY MUSIC	Dangerous	—	■
11	5	37	KINGS OF LEON RCA /RMG	Only By The Night	13	■
12	NEW		MICHAEL JACKSON MJJ/EPIC /SONY MUSIC	The Ultimate Collection	—	■
13	1	2	JONAS BROTHERS HOLLYWOOD	Lines, Vines And Trying Times	2	■
14	NEW		MICHAEL JACKSON EPIC /SONY MUSIC	Greatest Hits: HIStory - Volume 1	—	■
15	1	31	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE /AGA	The Fame	8	■
16	NEW		THE MARS VOLTA RODRIGUEZ LOPEZ PRODUCTIONS /WARNER BROS.	Octahedron	12	■
17	5	6	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE /AGA	Relapse	5	■
18	NEW		NEVER SHOUT NEVER LOVEWAY /WARNER BROS.	The Summer EP	57	■
19	NEW		SOUNDTRACK REPRISE 519972/WARNER BROS.	Transformers: Revenge Of The Fallen: The Score	49	■
20	15	7	GREEN DAY REPRISE /WARNER BROS.	21st Century Breakdown	14	■
21	NEW		DREAM THEATER ROADRUNNER	Black Clouds & Silver Linings	6	■
22	13	33	TAYLOR SWIFT BIG MACHINE ⊕	Fearless	11	■
23	NEW		MICHAEL JACKSON EPIC /SONY MUSIC	HIStory: Past, Present And Future Book 1	—	■
24	11	34	SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC /AG ⊕	Twilight	22	■
25	NEW		DINOSAUR JR. JAGJAGUWAR	Farm	29	■

**TOP INTERNET**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	BB 200 RANKING	CERT.
1	1	1	<b>#1</b> DREAM THEATER ROADRUNNER 617883*	Black Clouds & Silver Linings	6	■
2	NEW		THE NEW BROADWAY CAST RECORDING GHOSTLIGHT/SH-K-BOOM 84467/RAZOR & TIE	Hair	63	■
3	NEW		REGINA SPEKTOR SIRE 519396*/WARNER BROS. ⊕	Far	3	■
4	4	4	DAVE MATTHEWS BAND BAMA RAGS/RCA 48712*/RMG ⊕	Big Whiskey And The GrooGrux King	4	■
5	6	2	GEORGE HARRISON DARK HORSE/APPLE 65019/CAPITOL	Let It Roll: Songs By George Harrison	41	■
6	2	2	MICHAEL BUBLE 143/REPRISE 517750/WARNER BROS. ⊕	Michael Buble Meets Madison Square Garden	38	■
7	7	7	GREEN DAY REPRISE 517153*/WARNER BROS.	21st Century Breakdown	14	■
8	7	4	CHICKENFOOT REDLINE 20091*	Chickenfoot	15	■
9	NEW		THE MARS VOLTA RODRIGUEZ LOPEZ PRODUCTIONS 519384/WARNER BROS.	Octahedron	12	■
10	8	3	THE BLACK EYED PEAS INTERSCOPE 012887*/AGA	The E.N.D.	1	■
11	9	9	VARIOUS ARTISTS HEAR 31130 ⊕	Playing For Change: Songs Around The World	—	■
12	NEW		DINOSAUR JR. JAGJAGUWAR 150*	Farm	29	■
13	10	6	ERIC CLAPTON AND STEVE WINWOOD WINCRAFT/DUCK/REPRISE 517584/WARNER BROS.	Live From Madison Square Garden	68	■
14	2	2	JONAS BROTHERS HOLLYWOOD 002820	Lines, Vines And Trying Times	2	■
15	18	2	CAST RECORDING REPRISE 517635/WARNER BROS.	Chess: In Concert!	184	■
16	NEW		ENSEMBLE DEVOTIO MODERNA CANTATE 5803	God Shall Be Praised: Music From Lume Concert	—	■
17	NEW		PETE YORN COLUMBIA 32162*/SONY MUSIC	Back & Fourth	32	■
18	15	6	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE 012863*/AGA	Relapse	5	■
19	11	4	ELVIS COSTELLO HEAR 31280*	Secret, Profane & Sugarcane	46	■
20	NEW		SOUNDTRACK REPRISE 519972/WARNER BROS.	Transformers: Revenge Of The Fallen: The Score	49	■
21	21	7	KINGS OF LEON RCA 32712/RMG	Only By The Night	13	■
22	NEW		TAYLOR SWIFT BIG MACHINE 0200 ⊕	Fearless	11	■
23	14	9	BOB DYLAN COLUMBIA 43893*/SONY MUSIC ⊕	Together Through Life	64	■
24	NEW		LAURA IZIBOR ATLANTIC 512240/AG	Let The Truth Be Told	43	■
25	NEW		MIKE E. CLARK HATCHET HOUSE 4608/PSYCHOPATHIC	Psychopathic Murder Mix Volume 1	125	■

**HOT 100 RECURRENTS** FROM **biz**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	1	<b>#1</b> BILLIE JEAN	MICHAEL JACKSON (EPIC/LEGACY)
2	2	8	THRILLER	MICHAEL JACKSON (EPIC/LEGACY)
3	3	1	MAN IN THE MIRROR	MICHAEL JACKSON (EPIC/LEGACY)
4	4	1	THE WAY YOU MAKE ME FEEL	MICHAEL JACKSON (EPIC/LEGACY)
5	5	1	BEAT IT	MICHAEL JACKSON (EPIC/LEGACY)
6	6	1	DON'T STOP 'TIL YOU GET ENOUGH	MICHAEL JACKSON (EPIC/LEGACY)
7	7	1	P.Y.T. (PRETTY YOUNG THING)	MICHAEL JACKSON (EPIC/LEGACY)
8	8	1	SMOOTH CRIMINAL	MICHAEL JACKSON (EPIC/LEGACY)
9	9	6	BLACK OR WHITE	MICHAEL JACKSON (EPIC/LEGACY)
10	10	1	ROCK WITH YOU	MICHAEL JACKSON (EPIC/LEGACY)
11	11	1	WANNA BE STARTIN' SOMETHIN'	MICHAEL JACKSON (EPIC/LEGACY)
12	12	1	BAD	MICHAEL JACKSON (EPIC/LEGACY)
13	13	1	HUMAN NATURE	MICHAEL JACKSON (EPIC/LEGACY)
14	14	4	YOU ARE NOT ALONE	MICHAEL JACKSON (EPIC/LEGACY)
15	15	1	I'LL BE THERE	JACKSON 5 (MOTOWN/UME)

**TOP MUSIC VIDEO** FROM **biz**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	31	262	<b>#1</b> NUMBER ONES	EPIC MUSIC VIDEO/SONY MUSIC VIDEO (MICHAEL JACKSON)
2	1	2	CMT CROSSROADS	BIG MACHINE/UNIVERSAL MUSIC & VIDEO DIST. (TAYLOR SWIFT/DEF LEPPARD)
3	2	3	FLIGHT 666: THE FILM	UME/SONY MUSIC VIDEO (IRON MAIDEN)
4	4	43	LIVE IN BUENOS AIRES: THE DANGEROUS TOUR	EPIC/SONY MUSIC VIDEO (MICHAEL JACKSON)
5	3	6	LIVE FROM MADISON SQUARE GARDEN	WINCRAFT/DUCK/REPRISE MUSIC VIDEO/WARNER MUSIC VIDEO (ERIC CLAPTON AND STEVE WINWOOD)
6	6	73	VIDEO GREATEST HITS: HISTORY	EPIC/SONY MUSIC VIDEO (MICHAEL JACKSON)
7	7	2	CHESS: IN CONCERT	REPRISE MUSIC VIDEO/WARNER MUSIC VIDEO (VARIOUS ARTISTS)
8	8	174	HISTORY ON FILM: VOLUME II	EPIC/SONY MUSIC VIDEO (MICHAEL JACKSON)
9	8	16	LIVE AT LAST	MOTOWN PRODUCTIONS/UNIVERSAL MUSIC & VIDEO DIST. (STEVIE WONDER)
10	6	105	GET READY: THE DEFINITIVE PERFORMANCES 1965-1972	MOTOWN PRODUCTIONS/UNIVERSAL MUSIC & VIDEO DIST. (THE TEMPTATIONS)
11	7	13	PERFORMING THIS WEEK... LIVE AT RONNIE SCOTT'S	EAGLE ROCK (JEFF BECK)
12	15	84	THE BEYONCE EXPERIENCE: LIVE	MUSIC WORLD/COLUMBIA/SONY MUSIC VIDEO (BEYONCE)
13	10	5	LIVE IN RIO	EAGLE ROCK (DIANA KRALL)
14	9	42	NO BULL: LIVE FROM THE PLAZA DE TOROS LAS VENTAS: MADRID, SPAIN	COLUMBIA/LEGACY/SONY MUSIC VIDEO (AC/DC)
15	11	1	LIVE IN TORONTO '69	GRAVITY/SHOUT FACTORY (JOHN LENNON & THE PLASTIC ONO BAND)

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**BETWEEN THE BULLETS**

**MJ'S GREATEST HITS**



The Hot 100 Recurrent chart turns into a Michael Jackson countdown of hits as the legend takes the top 19 slots on the chart (viewable in full at [billboard.biz/charts](http://billboard.biz/charts)) and 24 of the list's 30 positions, including his entries as part of the Jackson 5 and the Jacksons. The chart, which ranks recurrent and gold titles no longer eligible for the Billboard Hot 100, shows the biggest-charting hit of his career, "Billie Jean," beating out this week's top-selling Jackson download, "Thriller," due to an edge in audience impressions (4 million to 3 million). If allowed to rank on the Hot 100, Jackson would have three top 10s: "Billie Jean" (No. 5), "Thriller" (No. 6) and "Man in the Mirror" (No. 7).  
—Silvio Pietrolungo

TOP POP CATALOG: Reflects 18-month-old titles or older that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. TOP INTERNET: Reflects 18-month-old titles or older that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Internet. BILLBOARD.BIZ: A weekly spotlight on charts updated weekly on [billboard.biz](http://billboard.biz), including ones that are exclusive to Billboard's website. See Chart Legend for notes and explanations. All Charts © 2009, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

**TOP HEATSEEKERS**

WEEK	WEEKS ON CHART	ARTIST	TITLE
1	HOT SHOT DEBUT	<b>#1 DARKEST HOUR</b> VICTORY 495 (13.98)	Eternal Return
2	NEW	<b>SUNSET RUBDOWN</b> JAGJAGUAR 140* (14.98)	Dragonslayer
3	NEW	<b>F.L.Y. (FAST LIFE YUNGSTAZ)</b> MUSIC LINE/DEF JAM 013100/0JMG (12.98)	Jamboree
4	2 44	<b>THE AIRBORNE TOXIC EVENT</b> MAJORDOMO/SHOUT! FACTORY/ISLAND 012827/IDJMG (12.98)	The Airborne Toxic Event
5	NEW	<b>MIKE E. CLARK</b> MATCHET HOUSE 46809/PSYCHOPATHIC (10.98)	Psychopathic Murder Mix Volume 1
6	7 1	<b>DAVID GARRETT</b> DECCA 012872/UNIVERSAL CLASSICS GROUP (11.98)	David Garrett
7	10 42	<b>THE VERONICAS</b> ENGINEER/MSIRE 518865/WARNER BROS. (13.98)	Hook Me Up
8	NEW	<b>GOD HELP THE GIRL</b> MATADOR 886* (14.98)	God Help The Girl
9	NEW	<b>TORTOISE</b> THRILL JOCKEY 210* (15.98)	Beacons Of Ancestorship
10	NEW	<b>PATTERSON HOOD</b> RUTHEN 00012 (14.98)	Murdering Oscar (And Other Love Songs)
11	23 49	<b>THRIVING IVORY</b> WIND-UP 13150 (8.98)	Thriving Ivory
12	3 31	<b>RANDY HOUSER</b> UNIVERSAL SOUTH 011699 (10.98)	Anything Goes
13	NEW	<b>GREG LASWELL</b> VANGUARD 79854/WELK (16.98)	Three Flights From Alto Nido
14	NEW	<b>THE DEAR HUNTER</b> TRIPLE CROWN 03091/EAST WEST (14.98)	Act III: Life And Death
15	NEW	<b>VVV. NATION</b> ANARCHON 2 (15.98)	Of Faith, Power And Glory
16	NEW	<b>GOATWHORE</b> METAL BLADE 14743 (13.98)	Carving Out The Eyes Of God
17	8 18	<b>COLT FORD</b> AVERAGE JOE'S 1001 (16.98)	Ride Through The Country
18	NEW	<b>NEAL E. BOYD</b> DECCA 012897 (16.98)	My American Dream
19	NEW	<b>WILLY NORTHPOLE</b> FAMILY TREE/OTF/DEF JAM 013010/0JMG (12.98)	The Connect
20	NEW	<b>SPINNERETTE</b> ANTHEM 21151 (13.98)	Spinnerette
21	6 28	<b>CAROLINA LIAR</b> ATLANTIC 47436/AG (13.98)	Coming To Terms
22	NEW	<b>DEER TICK</b> PARTISAN 5* (13.98)	Born On Flag Day
23	16 9	<b>SAFETYSUIT</b> UNIVERSAL MOTOWN 010978/UMRG (11.98)	Life Left To Go
24	12 4	<b>SKI JOHNSON</b> WIDE-A-WAKE 11461 (12.98)	New Beginnings
25	NEW	<b>CHARLIE ROBISON</b> DUALTONE 7449 (13.98)	Beautiful Day

**1**  
It's the third set (\$5,000) from the band to reach the top two slots on the list. The act's last album, 2007's "Deliver Us," bowed and peaked at No. 1 with 7,000.



**7**  
The duo's June 25 performance of "Take Me On the Floor" on Fox's "So You Think You Can Dance" ignites a 45% increase for the album.



**30**  
The "Britain's Got Talent" string quartet has already hit No. 2 on the U.K. Albums chart with this set, which boasts a guest appearance from Slash.

WEEK	WEEKS ON CHART	ARTIST	TITLE
26	11 2	<b>HOLLY WILLIAMS</b> MERCURY NASHVILLE 012547/UMGN (12.98)	Here With Me
27	NEW	<b>HUICHO MUSICAL</b> ASL/DISA 730254/UMLE (10.98)	Quiero Que Me Quieras
28	13 3	<b>TODD SNIDER</b> YEP ROG 2202 (16.98)	Excitement Plan
29	NEW	<b>MISS MAY I</b> RISE 01 (13.98)	Apologies Are For The Weak
30	NEW	<b>ESCALA</b> SYCO/COLUMBIA 47423/SONY MUSIC (18.98)	Escaia
31	17 39	<b>ERIC HUTCHINSON</b> LET'S BREAK 460412/WARNER BROS. (13.98)	Sounds Like This
32	NEW	<b>HIT THE LIGHTS</b> TRIPLE CROWN DIGITAL EX/EAST WEST (4.98)	Coast To Coast (EP)
33	28 3	<b>THE FRIDAY NIGHT BOYS</b> PHOTO FINISH 518477/FOELED BY RAWEN (13.98)	Off The Deep End
34	20 6	<b>WHITE RABBITS</b> TBD 9906* (11.98)	It's Frightening
35	14 12	<b>JOHN WALLER</b> BEACH STREET 10142/REUNION (13.98)	While I'm Waiting
36	15 3	<b>RHETT MILLER</b> SHOUT! FACTORY 11356 (15.98)	Rhett Miller
37	4 1	<b>MAJOR LAZER</b> DOWNTOWN 70888* (14.98)	Guns Don't Kill People... Lazers Do
38	NEW	<b>EL COMPA CHUY</b> GYPHY 27208/SONY MUSIC LATIN (13.98)	El Nino De Oro
39	37 31	<b>FRANZIS HANLEY</b> SILENT MAJORITY 1001 (15.98)	The Moment
40	29 12	<b>BAT FOR LASHES</b> THE ECHO LABEL 93020/ASTRALWERKS (15.98)	Two Suns
41	7 1	<b>RHONDA VINCENT</b> ROUNDER 610623 (17.98)	Destination Life
42	25 28	<b>HEY MONDAY</b> DECADANCE/COLUMBIA 31959*/SONY MUSIC (12.98)	Hold On Tight
43	18 7	<b>DOWNHERE</b> CENTRICITY 1068 (13.98)	Ending Is Beginning
44	24 23	<b>POP EVIL</b> PALZOMAND STAR/UNIVERSAL REPUBLIC 012974/UMRG (11.98)	Lipstick On The Mirror
45	NEW	<b>ENSEMBLE DEVOTIO MODERNA</b> CANTATE 5803 (14.98)	God Shall Be Praised: Music From Lune Convent
46	NEW	<b>KURT ELLING</b> CONCORD JAZZ 31314/CONCORD (18.98)	Dedicated To You: Kurt Elling Sings The Music Of Coltrane And Hartman
47	NEW	<b>SLEEPING GIANT</b> FACEDOWN 081 (12.98)	Sons Of Thunder
48	NEW	<b>WAYNE BRADY</b> PEAR 27006/CONCORD (18.98)	A Long Time Coming
49	30 16	<b>BO BURNHAM</b> COMEDY CENTRAL 9078 (15.98) CD/DVD ⊕	Bo Burnham
50	NEW	<b>MARCUS JOHNSON</b> THREE KEYS 2079 (17.98)	Poetically Justified

**TASTEMAKERS**

WEEK	WEEKS ON CHART	ARTIST	TITLE
1	NEW	<b>#1 THE MARS VOLTA</b> CORRUPTIBLE LOPEZ PRODUCTIONS 519384/WARNER BROS.	Octahedron
2	NEW	<b>REGINA SPEKTOR</b> SIRE 519396*/WARNER BROS. ⊕	Far
3	NEW	<b>DINOSAUR JR.</b> JAGJAGUAR 150*	Farm
4	NEW	<b>DREAM THEATER</b> ROADRUNNER 617883*	Black Clouds & Silver Linings
5	RE-ENTRY	<b>MICHAEL JACKSON</b> EPIC/LEGACY 17996*/SONY MUSIC	Thriller
6	NEW	<b>PETE YORN</b> COLUMBIA 32167*/SONY MUSIC	Back & Fourth
7	1 4	<b>DAVE MATTHEWS BAND</b> BAMA RAGS/RCA 48712*/RMG ⊕	Big Whiskey And The GrooGrux King
8	8 5	<b>GRIZZLY BEAR</b> WARP 0182*	Veckatimest
9	3 8	<b>EMINEM</b> WEB.SHADY/AFTERMATH/WINTERSCOPE 012863*/AGA	Relapse
10	9 3	<b>THE BLACK EYED PEAS</b> INTERSCOPE 012857*/IGA	The E.N.D.
11	10 7	<b>GREEN DAY</b> REPRISE 512153*/WARNER BROS.	21st Century Breakdown
12	7 3	<b>SONIC YOUTH</b> MATADOR 829*	The Eternal
13	6 3	<b>MOS DEF</b> DOWNTOWN 70855*	The Ecstastic
14	NEW	<b>MICHAEL JACKSON</b> EPIC/LEGACY 94287*/SONY MUSIC	The Essential Michael Jackson
15	NEW	<b>TORTOISE</b> THRILL JOCKEY 210*	Beacons Of Ancestorship

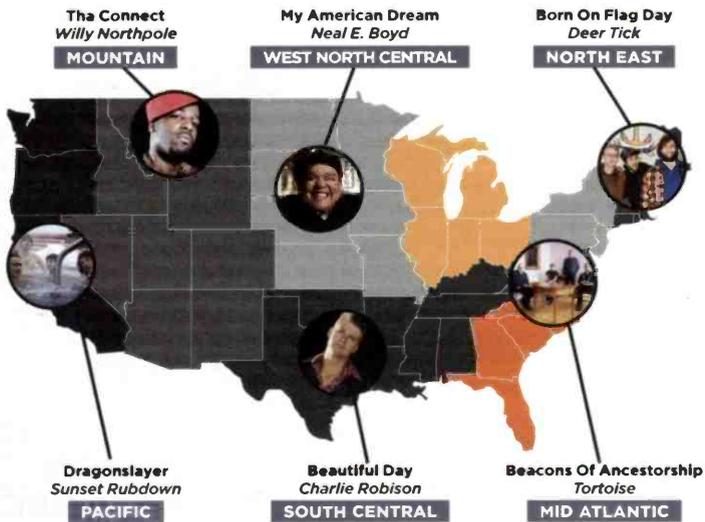
**BREAKING & ENTERING**

Best-known for the beats they've created for M.I.A., producers Diplo and Switch are now mashing up dancehall with electro-hip-hop as Major Lazer. The duo's album, "Guns Don't Kill People... Lazers Do," recently debuted on the Billboard 200.



Go to [www.billboard.com/breaking](http://www.billboard.com/breaking) to discover developing artists making their inaugural chart runs each week.

**REGIONAL HEATSEEKER #1s**



**EAST NORTH CENTRAL**

- 1 Mike E. Clark Psychopathic Murder Mix Volume 1
- 2 Sunset Rubdown Dragonslayer
- 3 The Airborne Toxic Event The Airborne Toxic Event
- 4 F.L.Y. (Fast Life Yungstaz) Jamboree
- 5 Darkest Hour Eternal Return
- 6 Randy Houser Anything Goes
- 7 Tortoise Beacons Of Ancestorship
- 8 The Veronicas Hook Me Up
- 9 David Garrett David Garrett
- 10 Carolina Liar Coming To Terms

**SOUTH ATLANTIC**

- 1 Ski Johnson New Beginnings
- 2 F.L.Y. (Fast Life Yungstaz) Jamboree
- 3 Colt Ford Ride Through The Country
- 4 Marcus Johnson Poetically Justified
- 5 Darkest Hour Eternal Return
- 6 Patterson Hood Murdering Oscar (And Other Love Songs)
- 7 Trebol Clan Fantasia Musical
- 8 The Airborne Toxic Event The Airborne Toxic Event
- 9 David Garrett David Garrett
- 10 Sunset Rubdown Dragonslayer

**PROGRESS REPORT**

**Jessica Jarrell, "Armageddon"**  
The 14-year-old singer's first Billboard chart hit debuts at No. 18 on Hot Dance Airplay and rises to No. 38 on Hot Dance Club Songs. Jarrell began her career as a child model and has been singing since she was 3.

**HEATSEEKERS:** The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of the Billboard 200 or the Top 10 of Top Country Albums, Top Gospel Albums or Top Latin Albums. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. **TASTEMAKERS:** Tastemakers rates the best-selling albums in an influential subset panel of more than 350 stores from independent retailer-coalitions and smaller regional chains. See Chart Legend for rules and explanations. © 2009, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.



## 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.

- Albums with the greatest sales gains this week.
- GAINERS** Where included, this award indicates the title with the chart's largest unit increase.
- PERCENTAGE SETBACK** Where included, this award indicates the title with the chart's biggest percentage growth.
- HOT 100 DEBUTS** Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

**PRICING/CONFIGURATION/AVAILABILITY**  
CD/Cassette price is available in parentheses, 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. EK 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, Active Rock, 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.

- Songs showing an increase 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 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 and Adult Top 40 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 Adult R&B, Christian Songs, Hot Christian AC Songs, Christian CHR, Hot Gospel Songs, Hot Dance Airplay and Smooth Jazz Songs charts after 20 weeks if ranking below No. 15.

### 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. 50. Songs are removed from Hot Latin Songs after 20 weeks if ranking below No. 10, or after 52 weeks if ranking below No. 5. Descending songs are removed from the Adult R&B, Christian Songs, Hot Christian AC Songs, Christian CHR, Hot Gospel Songs, Hot Dance Airplay and Smooth Jazz Songs charts after 20 weeks 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.

### HIT PREDICTOR

Ⓜ Indicates title earned HitPredictor status in that particular format based on research data provided by Promuscan. Songs are tested on a national sample of 150,000 multiple listeners and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of the data. For all current songs with Hit Predictor, commentary, polls and more, visit hitpredictor.com.

### HOT DANCE CLUB SONGS

● Compiled from national singles reports from club DJs.  
● Titles with the greatest club play increase over the previous week.

**POWER RISE** 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

- **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's multiple shipment units are number of discs and/or tapes. Ⓜ Certification for net shipments of 100,000 units (Gold). Ⓜ 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 100,000 units for shortform or longform videos.
- 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.
- RIAA 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.
- RIAA 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.

## HOT 100 AIRPLAY™

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	<b>#1</b> <b>KNOCK YOU DOWN</b>	MIKE PERDY (CAPITOL)
2	4	8	<b>BEST I EVER HAD</b>	DRAKE (BRYANT/FROZEN MOMENTS/HIP HOP SINCE 1978)
3	2	17	<b>BOOM BOOM POW</b>	THE BLACK EYED PEAS (WILL I AM/INTERSCOPE)
4	3	12	<b>BIRTHDAY SEX</b>	JEREMIH (MICK SCHULTZ/DEF JAM/JDJMG)
5	5	17	<b>I KNOW YOU WANT ME (CALLE OCHO)</b>	PITBULL (ULTRA)
6	8	7	<b>LOVEGAME</b>	LADY GAGA (STREAMLINE/WOLFE/CHERRYTREE/INTERSCOPE)
7	7	17	<b>THE CLIMB</b>	MIKEY CYRUS (WALT DISNEY/HOLLYWOOD)
8	1	13	<b>HALO</b>	BEYONCÉ (MUSIC WORLD/COLUMBIA)
9	12	9	<b>EVERY GIRL</b>	YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
10	17	9	<b>YOU BELONG WITH ME</b>	TAYLOR SWIFT (BIG MACHINE)
11	13	12	<b>DON'T TRUST ME</b>	JOHNNY NOIR (PHONO/ATLANTIC/RRP)
12	10	28	<b>SECOND CHANCE</b>	SHINEDOWN (ATLANTIC)
13	15	8	<b>FIRE BURNING</b>	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
14	18	7	<b>WAKING UP IN VEGAS</b>	KATY PERRY (CAPITOL)
15	11	21	<b>POKER FACE</b>	LADY GAGA (STREAMLINE/WOLFE/CHERRYTREE/INTERSCOPE)
16	9	23	<b>BLAME IT</b>	JAMIE FOXX FEAT. T-PAIN (J/RMG)
17	19	10	<b>PLEASE DON'T LEAVE ME</b>	PINK (LAFACE/JLG)
18	30	3	<b>I GOTTA FEELING</b>	THE BLACK EYED PEAS (INTERSCOPE)
19	20	30	<b>YOU FOUND ME</b>	THE FRAY (EPIC)
20	22	12	<b>WHATEVER IT IS</b>	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIG PICTURE)
21	23	15	<b>SIDEWAYS</b>	DIANALYN (CAPITOL/NASHVILLE)
22	10	11	<b>I DO NOT HOOK UP</b>	KELLY CLARKSON (19/RCR/RMG)
23	14	22	<b>DAY 'N NITE</b>	KID CUDD (DREAM ON/G.O.D./UNIVERSAL MOTOWN)
24	21	41	<b>LOVE STORY</b>	TAYLOR SWIFT (BIG MACHINE)
25	25	43	<b>I'M YOURS</b>	JASON MRAZ (ATLANTIC/RRP)

1,299 stations, comprised of top 50 adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats. Data electronically compiled 2nd hour of a day, 7 days a week. This data is used to compile The Billboard Hot 100.

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	24	13	<b>OUT LAST NIGHT</b>	HENRY CHESTNEY (BNA)
27	26	13	<b>THEN</b>	BRAID BRISLEY (ARISTA/NASHVILLE)
28	32	10	<b>IF TODAY WAS YOUR LAST DAY</b>	NICKELBACK (ROADRUNNER/RRP)
29	33	13	<b>I RUN TO YOU</b>	LADY ANTEBELLUM (CAPITOL/NASHVILLE)
30	27	25	<b>GIVES YOU HELL</b>	THE ALL-AMERICAN REJECTS (DOGHOUSE/OGG/INTERSCOPE)
31	37	8	<b>PEOPLE ARE CRAZY</b>	BILLY CURRINGTON (MERCURY/NASHVILLE)
32	31	24	<b>MY LIFE WOULD SUCK WITHOUT YOU</b>	KELLY CLARKSON (19/RCR/RMG)
33	38	4	<b>EGO</b>	BEYONCÉ (MUSIC WORLD/COLUMBIA)
34	28	23	<b>RIGHT ROUND</b>	FLORIDA (POE BOY/ATLANTIC)
35	42	8	<b>ALRIGHT</b>	DARIUS RUCKER (CAPITOL/NASHVILLE)
36	20	14	<b>KISS A GIRL</b>	KEVIN URBAN (CAPITOL/NASHVILLE)
37	43	10	<b>LOST YOU ANYWAY</b>	TOBY KEITH (SHOW DOG/NASHVILLE)
38	35	16	<b>BOYFRIEND #2</b>	PLEASURE (ATLANTIC)
39	44	5	<b>WETTER (CALLING YOU DADDY)</b>	GETTY (GET MONEY GANG/CAPITOL)
40	41	5	<b>I NEED A GIRL</b>	TREY SONGZ (SONS BOOK/ATLANTIC)
41	54	6	<b>USE SOMEBODY</b>	SINGLES OF LEON (RCR/RMG)
42	36	9	<b>GOODBYE</b>	KRISTINA DEBARGE (SODAPOP/SLAND/DJMG)
43	48	35	<b>JUST DANCE</b>	LADY GAGA FEAT. COLBY ODOMS (STREAMLINE/WOLFE/CHERRYTREE/INTERSCOPE)
44	45	5	<b>SUMMER NIGHTS</b>	RASCAL FLATTS (LYRIC STREET)
45	50	6	<b>HER DIAMONDS</b>	ROB THOMAS (EMBLEM/ATLANTIC)
46	30	22	<b>KISS ME THRU THE PHONE</b>	SOULJA BOY TELL EM FEAT. SAMMIE COLLIPARK (INTERSCOPE)
47	49	8	<b>PRETTY WINGS</b>	MATTHEW COLUMBIA
48	56	4	<b>NO SURPRISE</b>	DAUGHTRY (19/RCR/RMG)
49	55	6	<b>BOOTS ON</b>	RANDY HOUSER (UNIVERSAL SOUTH)
50	51	9	<b>STRANGE</b>	REBA (STARSTRUCK/VALORY)

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	46	7	<b>ALWAYS STRAPPED</b>	BIIG FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
52	57	4	<b>LAST CHANCE</b>	BIIGWINE (MOTIFASTANCE/WARNER BROS.)
53	85	2	<b>LIVING FOR THE NIGHT</b>	GEORGE STRAIT (MCA/NASHVILLE)
54	60	4	<b>NEW DIVIDE</b>	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
55	64	3	<b>BATTLEFIELD</b>	JORDIN SPARKS (19/JIVE/JLG)
56	48	12	<b>SISSY'S SONG</b>	ALAN JACKSON (ARISTA/NASHVILLE)
57	62	9	<b>BEST DAYS OF YOUR LIFE</b>	KELLIE PICKLER (19/BNA)
58	61	3	<b>YOU'RE A JERK</b>	NEW BOYZ (ASYLUM/WARNER BROS.)
59	57	17	<b>IT HAPPENS</b>	SUGARLAND (MERCURY/NASHVILLE)
60	59	6	<b>SWAG SURFIN'</b>	FLY (FAST LIFE YOUNGJAZZ (MUSIC LINE/DJMG))
61	70	4	<b>I'LL JUST HOLD ON</b>	BLAKE SHELTON (WARNER BROS., NASHVILLE)/VH1
62	-	-	<b>BREAK UP</b>	MARO FEAT. GUGU MAME & SEAN GARRETT (BRO STREET/JRMG)
63	-	-	<b>BIG GREEN TRACTOR</b>	JASON ALDEAN (BROKEN BOW)
64	47	16	<b>IF U SEEK AMY</b>	BRITNEY SPEARS (JIVE/JLG)
65	68	5	<b>NOT MEANT TO BE</b>	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
66	75	3	<b>LEAFY FOOT AND CRAZY</b>	JACK INGRAM (BIG MACHINE)
67	71	2	<b>WILD AT HEART</b>	GLORIANA (EMBLEM/REPRISE/WARNER BROS./VH1)
68	52	14	<b>SUGAR</b>	FLORIDA FEAT. WYNTER (POE BOY/ATLANTIC)
69	-	-	<b>GOD IN ME</b>	MARY MARY FEAT. KERRA SHEARD (MY BLOCK/COLUMBIA)
70	-	-	<b>ICE CREAM PAINT JOB</b>	DOOROUGH (INGENUS/E1)
71	-	-	<b>HOTEL ROOM SERVICE</b>	PITBULL (MCA/1015/DEF JAM/RECORDS/JRMG)
72	68	14	<b>TURN MY SWAG ON</b>	SOUJIA BOY TELLEM (COLLIPARK/INTERSCOPE)
73	74	1	<b>SMALL TOWN USA</b>	JUSTIN MOORE (VALORY)
74	-	-	<b>SO FINE</b>	SEAN PAUL (VP/ATLANTIC)
75	72	24	<b>IT'S AMERICA</b>	RODNEY KING (GURU)

## HOT DIGITAL SONGS™

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	3	<b>#1</b> <b>I GOTTA FEELING</b>	THE BLACK EYED PEAS (INTERSCOPE)	
2	-	13	<b>THRILLER</b>	MICHAEL JACKSON (EPIC/LEGACY)	
3	-	1	<b>MAN IN THE MIRROR</b>	MICHAEL JACKSON (EPIC/LEGACY)	
4	-	1	<b>BILLIE JEAN</b>	MICHAEL JACKSON (EPIC/LEGACY)	
5	2	13	<b>BOOM BOOM POW</b>	THE BLACK EYED PEAS (WILL I AM/INTERSCOPE)	
6	-	1	<b>WAY YOU MAKE ME FEEL</b>	MICHAEL JACKSON (EPIC/LEGACY)	
7	-	1	<b>BEAT IT</b>	MICHAEL JACKSON (EPIC/LEGACY)	
8	3	3	<b>BEST I EVER HAD</b>	DRAKE (BRYANT/FROZEN MOMENTS/HIP HOP SINCE 1978)	
9	-	1	<b>DON'T STOP 'TIL YOU GET ENOUGH</b>	MICHAEL JACKSON (EPIC/LEGACY)	
10	8	8	<b>FIRE BURNING</b>	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
11	22	6	<b>NEW DIVIDE</b>	LINKIN PARK (MACHINE SHOP/WARNER BROS.)	
12	-	1	<b>SMOOTH CRIMINAL</b>	MICHAEL JACKSON (EPIC/LEGACY)	
13	-	1	<b>BLACK OR WHITE</b>	MICHAEL JACKSON (EPIC/LEGACY)	
14	-	1	<b>P.Y.T. (PRETTY YOUNG THING)</b>	MICHAEL JACKSON (EPIC/LEGACY)	
15	5	11	<b>LOVEGAME</b>	LADY GAGA (STREAMLINE/WOLFE/CHERRYTREE/INTERSCOPE)	
16	6	16	<b>I KNOW YOU WANT ME (CALLE OCHO)</b>	PITBULL (ULTRA)	
17	-	1	<b>ROCK WITH YOU</b>	MICHAEL JACKSON (EPIC/LEGACY)	
18	7	14	<b>KNOCK YOU DOWN</b>	MIKEY PERDY (CAPITOL)	
19	8	9	<b>WAKING UP IN VEGAS</b>	KATY PERRY (CAPITOL)	
20	-	1	<b>WANNA BE STARTIN' SOMETHIN'</b>	MICHAEL JACKSON (EPIC/LEGACY)	
21	15	9	<b>YOU BELONG WITH ME</b>	TAYLOR SWIFT (BIG MACHINE)	
22	1	1	<b>D.O.A. (DEATH OF AUTO-TUNE)</b>	JAY-Z (ROC NATION)	
23	-	1	<b>BAD</b>	MICHAEL JACKSON (EPIC/LEGACY)	
24	11	10	<b>BIRTHDAY SEX</b>	JEREMIH (MICK SCHULTZ/DEF JAM/JDJMG)	
25	12	27	<b>POKER FACE</b>	LADY GAGA (STREAMLINE/WOLFE/CHERRYTREE/INTERSCOPE)	

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	15	35	<b>DON'T TRUST ME</b>	JOHNNY NOIR (PHONO/ATLANTIC/RRP)	
27	9	24	<b>SECOND CHANCE</b>	SHINEDOWN (ATLANTIC)	
28	-	1	<b>YOU ARE NOT ALONE</b>	MICHAEL JACKSON (EPIC/LEGACY)	
29	-	1	<b>I'LL BE THERE</b>	JACKSON 5 (MOTOWN/UMG)	
30	10	3	<b>EVERY GIRL</b>	YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
31	-	1	<b>YOU WANT YOU DANCE</b>	JACKSON 5 (MOTOWN/UMG)	
32	-	1	<b>DIRTY DIANA</b>	MICHAEL JACKSON (EPIC/LEGACY)	
33	11	20	<b>USE SOMEBODY</b>	SINGLES OF LEON (RCR/RMG)	
34	-	1	<b>ABC</b>	JACKSON 5 (MOTOWN/UMG)	
35	-	1	<b>REMEMBER THE TIME</b>	MICHAEL JACKSON (EPIC/LEGACY)	
36	16	25	<b>HALO</b>	BEYONCÉ (MUSIC WORLD/COLUMBIA)	
37	-	1	<b>HUMAN NATURE</b>	MICHAEL JACKSON (EPIC/LEGACY)	
38	14	9	<b>GOODBYE</b>	KRISTINA DEBARGE (SODAPOP/SLAND/DJMG)	
39	18	17	<b>THE CLIMB</b>	MIKEY CYRUS (WALT DISNEY/HOLLYWOOD)	
40	21	6	<b>BATTLEFIELD</b>	JORDIN SPARKS (19/JIVE/JLG)	
41	20	13	<b>IF TODAY WAS YOUR LAST DAY</b>	NICKELBACK (ROADRUNNER/RRP)	
42	-	1	<b>HERE WE GO AGAIN</b>	DEE LONATO (HOLLYWOOD)	
43	19	22	<b>DAY 'N NITE</b>	KID CUDD (DREAM ON/G.O.D./UNIVERSAL MOTOWN)	
44	23	2	<b>YOU'RE A JERK</b>	NEW BOYZ (ASYLUM/WARNER BROS.)	
45	31	6	<b>HER DIAMONDS</b>	ROB THOMAS (EMBLEM/ATLANTIC)	
46	20	10	<b>PLEASE DON'T LEAVE ME</b>	PINK (LAFACE/JLG)	
47	27	20	<b>RIGHT ROUND</b>	FLORIDA (POE BOY/ATLANTIC)	
48	-	1	<b>WILL YOU BE THERE</b>	MICHAEL JACKSON (MCA/EPIC SOUND/TRAAX/EPIC/LEGACY)	
49	24	4	<b>OUT LAST NIGHT</b>	HENRY CHESTNEY (BNA)	
50	-	1	<b>SHAKE YOUR BODY (DOWN TO THE GROUND)</b>	THE JACKSONS (EPIC/LEGACY)	

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	-	1	<b>OFF THE WALL</b>	MICHAEL JACKSON (EPIC/LEGACY)	
52	42	3	<b>NEVER SAY NEVER</b>	THE FRAY (EPIC)	
53	30	24	<b>THAT'S NOT MY NAME</b>	THE TING TINGS (COLUMBIA)	
54	38	8	<b>NO SURPRISE</b>	DAUGHTRY (19/RCR/RMG)	
55	29	16	<b>TURN MY SWAG ON</b>	SOUJIA BOY TELLEM (COLLIPARK/INTERSCOPE)	
56	32	10	<b>JUST DANCE</b>	LADY GAGA FEAT. COLBY ODOMS (STREAMLINE/WOLFE/CHERRYTREE/INTERSCOPE)	
57	34				

## MAINSTREAM TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	17	<b>BOOM BOOM POW</b>	THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)
2	3	16	<b>DON'T TRUST ME</b>	30313 (PHOTO FINISH/ATLANTIC/RRP)
3	7	9	<b>LOVEGAME</b>	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
4	5	13	<b>I KNOW YOU WANT ME (CALLE OCHO)</b>	PITBULL (ULTRA)
5	2	20	<b>HALO</b>	BEYONCE (MUSIC WORLD/COLUMBIA)
6	9	10	<b>WAKING UP IN VEGAS</b>	KATY PERRY (CAPITOL)
7	1	19	<b>SECOND CHANCE</b>	SHINEDOWN (ATLANTIC)
8	10	12	<b>PLEASE DON'T LEAVE ME</b>	PINK (LAFACE/JLG)
9	8	12	<b>I DO NOT HOOK UP</b>	KELLY CLARKSON (19/RCA/RMG)
10	6	19	<b>THE CLIMB</b>	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
11	12	9	<b>FIRE BURNING</b>	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
12	22	4	<b>GREATEST GAINER I GOTTA FEELING</b>	THE BLACK EYED PEAS (INTERSCOPE)
13	14	11	<b>IF TODAY WAS YOUR LAST DAY</b>	NICKELBACK (ROADRUNNER/RRP)
14	18	7	<b>BIRTHDAY SEX</b>	JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)
15	13	10	<b>GOODBYE</b>	KRISTINA DEBARGE (SODAPOP/ISLAND/IDJMG)
16	19	6	<b>KNOCK YOU DOWN</b>	KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)
17	11	23	<b>POKER FACE</b>	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
18	26	3	<b>YOU BELONG WITH ME</b>	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
19	21	5	<b>BATTLEFIELD</b>	JORDIN SPARKS (19/JIVE/JLG)
20	17	32	<b>GIVES YOU HELL</b>	THE ALL-AMERICAN JECKS (DOGHOUSE/DGC/INTERSCOPE)
21	18	17	<b>BLAME IT</b>	JAMIE FOXX FEAT. T-PAIN (J/RMG)
22	24	15	<b>THAT'S NOT MY NAME</b>	THE TING TINGS (COLUMBIA)
23	27	6	<b>NO SURPRISE</b>	DAUGHTRY (19/RCA/RMG)
24	25	20	<b>DAY 'N NITE</b>	KID CUDI (DREAM DIVE/O.G.D./UNIVERSAL MOTOWN)
25	30	9	<b>WANTED</b>	JESSIE JAMES (MERCURY/IDJMG)
26	29	20	<b>KISS ME THRU THE PHONE</b>	SOULJA BOY TELL 'EM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)
27	33	5	<b>NOT MEANT TO BE</b>	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
28	32	8	<b>PARANOID</b>	JONAS BROTHERS (HOLLYWOOD)
29	23	19	<b>IF U SEEK AMY</b>	BRITNEY SPEARS (JIVE/JLG)
30	31	14	<b>SUGAR</b>	FLO RIDA FEAT. WYNTER (P&E BOY/ATLANTIC)
31	36	5	<b>NEVER SAY NEVER</b>	THE FRAY (EPIC)
32	35	5	<b>HER DIAMONDS</b>	ROB THOMAS (EMBLEM/ATLANTIC)
33	38	2	<b>GOOD GIRLS GO BAD</b>	CORINA SIMON FEAT. LIGHTNIN' BOLICK (DECA/DANCE/VEEBY/AMERICA/ATLANTIC/RRP)
34	34	2	<b>USE SOMEBODY</b>	KINGS OF LEON (RCA/RMG)
35	37	2	<b>BEAUTIFUL</b>	EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)
36	39	2	<b>WHEN LOVE TAKES OVER</b>	DAVID GUETTA FEAT. KELLY ROWLAND (GUMMASTRALWERKS/CAPITOL)
37	40	2	<b>I'M IN MIAMI TRICK</b>	LMFAO (PARTY ROCK/INTERSCOPE)
38	38	2	<b>BEST I EVER HAD</b>	DRAKE (BRYANT/ROZEN MOMENTS/HIP HOP SINCE 1978)
39	38	2	<b>HUSH HUSH</b>	THE PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER (INTERSCOPE)
40	38	2	<b>CARELESS WHISPER</b>	SEETHER (WIND-UP)

Ahead of the July 14 release of Daughtry's sophomore album, "Leave This Town," the set's lead single, "No Surprise," moves 11-9 on the Adult Top 40 chart.

The act moves up on the list of groups with the most top 10s in the chart's 13-year history. Goo Goo Dolls lead all groups (and acts overall) with 13 top 10s, followed by Matchbox Twenty (12), Nickelback (nine), 3 Doors Down and Maroon 5 (seven each), Train and now Daughtry (six each).

Daughtry's self-titled first album became the first debut release to deliver five Adult Top 40 top 10s and three No. 1s ("It's Not Over," "Home" and "Feels Like Tonight"). It spends a 136th week on the Billboard 200 (No. 91) and has sold nearly 4.5 million copies, according to Nielsen SoundScan.



DAUGHTRY

## ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	36	<b>LOVE STORY</b>	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
2	2	16	<b>THE CLIMB</b>	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
3	4	47	<b>I'M YOURS</b>	JASON MRAZ (ATLANTIC/RRP)
4	3	41	<b>WHAT ABOUT NOW</b>	DAUGHTRY (RCA/RMG)
5	5	37	<b>BETTER IN TIME</b>	LEONA LEWIS (SYCO/J/RMG)
6	6	50	<b>VIVA LA VIDA</b>	COLDPLAY (CAPITOL)
7	7	36	<b>LOVE REMAINS THE SAME</b>	GAVIN ROSSDALE (INTERSCOPE)
8	8	23	<b>YOU FOUND ME</b>	THE FRAY (EPIC)
9	9	21	<b>IF YOU DON'T KNOW ME BY NOW</b>	SEAL (143/WARNER BROS.)
10	10	20	<b>COME ON GET HIGHER</b>	MATT NATHANSON (VANGUARD/CAPITOL)
11	13	21	<b>JUST GO</b>	LIONEL RICHIE (DEF JAM/IDJMG)
12	12	12	<b>LUCKY</b>	JASON MRAZ & COLBIE CAILLAT (ATLANTIC/RRP)
13	11	25	<b>LIGHT ON</b>	DAVID COOK (19/RCA/RMG)
14	14	26	<b>HOT N COLD</b>	KATY PERRY (CAPITOL)
15	15	10	<b>1, 2, 3, 4</b>	PLAIN WHITE T'S (HOLLYWOOD)
16	18	7	<b>HER DIAMONDS</b>	ROB THOMAS (EMBLEM/ATLANTIC)
17	17	12	<b>HERE COMES GOODBYE</b>	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)
18	16	17	<b>MY LIFE WOULD SUCK WITHOUT YOU</b>	KELLY CLARKSON (19/RCA/RMG)
19	20	6	<b>NO BOUNDARIES</b>	KRIS ALLEN (19/JIVE/JLG)
20	19	15	<b>FINALLY HOME</b>	MERCYME (INO/COLUMBIA)
21	21	8	<b>IF TODAY WAS YOUR LAST DAY</b>	NICKELBACK (ROADRUNNER/RRP)
22	24	11	<b>SOBER</b>	PINK (LAFACE/JLG)
23	28	2	<b>ELECTRICITY</b>	ELTON JOHN (MERCURY/DECCA BROADWAY/DECCA)
24	23	6	<b>COME BACK TO ME</b>	DAVID COOK (19/RCA/RMG)
25	22	18	<b>WHERE DID I LOSE YOUR LOVE</b>	JOURNEY (KOMOTA)

## ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	<b>SECOND CHANCE</b>	SHINEDOWN (ATLANTIC)
2	2	14	<b>IF TODAY WAS YOUR LAST DAY</b>	NICKELBACK (ROADRUNNER/RRP)
3	3	10	<b>HER DIAMONDS</b>	ROB THOMAS (EMBLEM/ATLANTIC)
4	9	11	<b>PLEASE DON'T LEAVE ME</b>	PINK (LAFACE/JLG)
5	6	15	<b>THE CLIMB</b>	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
6	4	32	<b>NOT MEANT TO BE</b>	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
7	5	31	<b>YOU FOUND ME</b>	THE FRAY (EPIC)
8	10	12	<b>COME BACK TO ME</b>	DAVID COOK (19/RCA/RMG)
9	11	8	<b>NO SURPRISE</b>	DAUGHTRY (19/RCA/RMG)
10	33	3	<b>GIVES YOU HELL</b>	THE ALL-AMERICAN JECKS (DOGHOUSE/DGC/INTERSCOPE)
11	17	17	<b>SHOW ME WHAT I'M LOOKING FOR</b>	CAROLINA LIAR (ATLANTIC)
12	14	16	<b>POKER FACE</b>	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
13	13	24	<b>MY LIFE WOULD SUCK WITHOUT YOU</b>	KELLY CLARKSON (19/RCA/RMG)
14	17	7	<b>WAKING UP IN VEGAS</b>	KATY PERRY (CAPITOL)
15	16	10	<b>I DO NOT HOOK UP</b>	KELLY CLARKSON (19/RCA/RMG)
16	15	16	<b>THE MAN WHO CAN'T BE MOVED</b>	THE SCRIPT (PHONOGENIC/EPIC)
17	18	8	<b>NEVER SAY NEVER</b>	THE FRAY (EPIC)
18	20	9	<b>USE SOMEBODY</b>	KINGS OF LEON (RCA/RMG)
19	19	14	<b>CLOSER TO LOVE</b>	MAT KEARNEY (AWARE/COLUMBIA)
20	23	3	<b>FALLING FOR YOU</b>	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
21	21	12	<b>SHE IS LOVE</b>	PARACHUTE (MERCURY/IDJMG)
22	22	9	<b>HALO</b>	BEYONCE (MUSIC WORLD/COLUMBIA)
23	25	7	<b>LIFE IN TECHNICOLOR II</b>	COLDPLAY (CAPITOL)
24	26	13	<b>STAY</b>	SAFETY SUIT (UNIVERSAL MOTOWN)
25	27	9	<b>BOOM BOOM POW</b>	THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)

## ROCK SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	4	<b>NEW DIVIDE</b>	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
2	2	4	<b>USE SOMEBODY</b>	KINGS OF LEON (RCA/RMG)
3	5	4	<b>SOUND OF MADNESS</b>	SHINEDOWN (ATLANTIC)
4	3	4	<b>KNOW YOUR ENEMY</b>	GREEN DAY (REPRISE)
5	4	4	<b>PANIC SWITCH</b>	SILVERSN PICKUPS (DANGERBIRD)
6	6	4	<b>AIN'T NO REST FOR THE WICKED</b>	CAGE THE ELEPHANT (DSP/JIVE/JLG)
7	7	4	<b>CARELESS WHISPER</b>	SEETHER (WIND-UP)
8	10	4	<b>21 GUNS</b>	GREEN DAY (REPRISE)
9	12	4	<b>FEEL GOOD DRAG</b>	AMBERLIN (UNIVERSAL REPUBLIC)
10	11	4	<b>DROWNING (FACE DOWN)</b>	SAVING ABEL (SKIDDDCO/VIRGIN/CAPITOL)
11	8	4	<b>SECOND CHANCE</b>	SHINEDOWN (ATLANTIC)
12	9	4	<b>THE NIGHT</b>	DISTURBED (REPRISE)
13	14	4	<b>CHAMPAGNE</b>	CAVO (REPRISE)
14	16	3	<b>WHISKEY HANGOVER</b>	GODSMACK (UNIVERSAL REPUBLIC)
15	13	4	<b>LIFELINE</b>	PAPA ROACH (DGC/INTERSCOPE)
16	20	4	<b>BURN IT TO THE GROUND</b>	NICKELBACK (ROADRUNNER/RRP)
17	15	4	<b>SEX ON LEON</b>	KINGS OF LEON (RCA/RMG)
18	18	4	<b>I DON'T CARE</b>	APOCALYPTICA FEAT. ADAM GONTIER (20-20/JIVE/JLG)
19	19	4	<b>KIDS</b>	MGMT (COLUMBIA)
20	17	4	<b>BLACK HEART INERTIA</b>	SINCE (IMMORTAL/EPIC)
21	22	4	<b>FUNNY THE WAY IT IS</b>	DAVE MATTHEWS BAND (RCA/RMG)
22	24	4	<b>NO YOU GIRLS</b>	FRANZ FERDINAND (DOMINO/EPIC)
23	23	4	<b>SOMETIME AROUND MIDNIGHT</b>	THE ARBORNE TOXIC EVENT (MAJORDOMO/SHOUT FACTORY/ISLAND/IDJMG)
24	21	4	<b>AUDIENCE OF ONE</b>	RISE AGAINST (DGC/INTERSCOPE)
25	26	4	<b>I GET OFF</b>	HALESTORM (ATLANTIC)
26	25	4	<b>DO WHAT YOU DO</b>	MUDVAYNE (EPIC)
27	27	4	<b>HEARTLESS</b>	THE FRAY (EPIC)
28	35	4	<b>NOTION</b>	RINGS OF LEON (RCA/RMG)
29	30	4	<b>ALL NIGHTMARE LONG</b>	METALLICA (WARNER BROS.)
30	28	4	<b>SEASONS</b>	THE VEER UNION (UNIVERSAL MOTOWN)
31	31	4	<b>HALF-TRUISM</b>	THE OFFSPRING (COLUMBIA)
32	33	4	<b>SCARLET LETTERS</b>	MUDVAYNE (EPIC)
33	33	4	<b>I'VE GOT FRIENDS</b>	MANCHESTER ORCHESTRA (CANVASBACK/COLUMBIA)
34	32	4	<b>SINK INTO ME</b>	TAKING BACK SUNDAY (WARNER BROS.)
35	37	4	<b>YOU'RE GOING DOWN</b>	SICK PUPPIES (RMR/VIRGIN/CAPITOL)
36	36	4	<b>JARS</b>	CHEVELLE (EPIC)
37	36	4	<b>HATE MY LIFE</b>	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
38	38	4	<b>CONTAGIOUS</b>	TRAPT (ELEVEN SEVEN)
39	39	4	<b>LIFE IN TECHNICOLOR II</b>	COLDPLAY (CAPITOL)
40	41	4	<b>HELP I'M ALIVE</b>	METRIC (METRIC/LAST GANG)
41	48	2	<b>SAVIOR</b>	RISE AGAINST (DGC/INTERSCOPE)
42	40	4	<b>ZERO</b>	YEAH YEAH YEARS (DRESS UP/DGC/INTERSCOPE)
43	42	3	<b>I ALMOST TOLD YOU THAT I LOVED YOU</b>	PAPA ROACH (DGC/INTERSCOPE)
44	43	2	<b>THIS IS IT</b>	STAINED (FLIP/ATLANTIC)
45	50	2	<b>IT'S ALRIGHT</b>	311 (VOLCANO/JLG)
46	44	4	<b>OH YEAH</b>	CHICKENFOOT (REDLINE)
47	34	4	<b>HEY YOU</b>	311 (VOLCANO/JLG)
48	49	4	<b>YOU NEVER KNOW</b>	WILCO (NONE/SUCH/WARNER BROS.)
49	49	4	<b>WISHING WELL</b>	THE ARBORNE TOXIC EVENT (MAJORDOMO/SHOUT FACTORY/ISLAND/IDJMG)
50	46	4	<b>WRONG</b>	DEPECHE MODE (MUTE/VIRGIN/CAPITOL)

Chevelle previews its fifth album, "Sci-Fi Crimes," due Sept. 8, as "Jars" opens on Rock Songs at No. 36 and Active Rock at No. 25 (the group's second-best bow among 11 entries). The song also begins at No. 31 at Alternative, viewable at [billboard.biz/charts](http://billboard.biz/charts).



## ACTIVE ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	<b>SOUND OF MADNESS</b>	SHINEDOWN (ATLANTIC)
2	2	6	<b>NEW DIVIDE</b>	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
3	5	11	<b>CHAMPAGNE</b>	CAVO (REPRISE)
4	4	16	<b>DROWNING (FACE DOWN)</b>	SAVING ABEL (SKIDDDCO/VIRGIN/CAPITOL)
5	3	21	<b>THE NIGHT</b>	DISTURBED (REPRISE)
6	7	3	<b>WHISKEY HANGOVER</b>	GODSMACK (UNIVERSAL REPUBLIC)
7	9	7	<b>BURN IT TO THE GROUND</b>	NICKELBACK (ROADRUNNER/RRP)
8	6	16	<b>SCARLET LETTERS</b>	MUDVAYNE (EPIC)
9	8	13	<b>I GET OFF</b>	HALESTORM (ATLANTIC)
10	11	8	<b>ALL NIGHTMARE LONG</b>	METALLICA (WARNER BROS.)
11	14	10	<b>AIN'T NO REST FOR THE WICKED</b>	CAGE THE ELEPHANT (DSP/JIVE/JLG)
12	13	17	<b>SEASONS</b>	THE VEER UNION (UNIVERSAL MOTOWN)
13	12	18	<b>CARELESS WHISPER</b>	SEETHER (WIND-UP)
14	10	11	<b>KNOW YOUR ENEMY</b>	GREEN DAY (REPRISE)
15	17	20	<b>CONTAGIOUS</b>	TRAPT (ELEVEN SEVEN)
16	15	24	<b>LIFELINE</b>	PAPA ROACH (DGC/INTERSCOPE)
17	20	16	<b>FAR FROM OVER</b>	REV THEORY (VAN HOWES/MALOOD/DGC/INTERSCOPE)
18	16	40	<b>DO WHAT YOU DO</b>	MUDVAYNE (EPIC)
19	43	3	<b>SECOND CHANCE</b>	SHINEDOWN (ATLANTIC)
20	21	17	<b>GUILTY</b>	SINCE OCTOBER (TOOTH & NAIL/CAPITOL)
21	22	4	<b>YOU'RE GOING DOWN</b>	SICK PUPPIES (RMR/VIRGIN/CAPITOL)
22	24	8	<b>SULFER</b>	SLIPKNOT (ROADRUNNER/RRP)
23	23	13	<b>HOW COULD YOU?</b>	SALIVA (ISLAND/IDJMG)
24	25	3	<b>I ALMOST TOLD YOU THAT I LOVED YOU</b>	PAPA ROACH (DGC/INTERSCOPE)
25	25	3	<b>JARS</b>	CHEVELLE (EPIC)

## HERITAGE ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	11	<b>KNOW YOUR ENEMY</b>	GREEN DAY (REPRISE)
2	1	6	<b>NEW DIVIDE</b>	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
3	4	15	<b>DROWNING (FACE DOWN)</b>	SAVING ABEL (SKIDDDCO/VIRGIN/CAPITOL)
4	5	14	<b>SOUND OF MADNESS</b>	SHINEDOWN (ATLANTIC)
5	3	23	<b>LIFELINE</b>	PAPA ROACH (DGC/INTERSCOPE)
6	11	11	<b>OH YEAH</b>	CHICKENFOOT (REDLINE)
7	7	10	<b>CHAMPAGNE</b>	CAVO (REPRISE)
8	9	8	<b>BURN IT TO THE GROUND</b>	NICKELBACK (ROADRUNNER/RRP)
9	10	30	<b>HATE MY LIFE</b>	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
10	4	42	<b>SECOND CHANCE</b>	SHINEDOWN (ATLANTIC)
11	13	3	<b>WHISKEY HANGOVER</b>	GODSMACK (UNIVERSAL REPUBLIC)
12	11	17	<b>CARELESS WHISPER</b>	SEETHER (WIND-UP)
13	12	33	<b>SOMETHING IN YOUR MOUTH</b>	NICKELBACK (ROADRUNNER/RRP)
14	14	12	<b>I GET OFF</b>	HALESTORM (ATLANTIC)
15	15	18	<b>THE NIGHT</b>	DISTURBED (REPRISE)
16	19	8	<b>ALL NIGHTMARE LONG</b>	METALLICA (WARNER BROS.)
17	18	6	<b>THIS IS IT</b>	STAINED (FLIP/ATLANTIC)
18	20	7	<b>USE SOMEBODY</b>	KINGS OF LEON (RCA/RMG)
19	17	8	<b>ANYTHING GOES</b>	A.C.D.C. (COLUMBIA)
20	22	8	<b>HOW COULD YOU?</b>	SALIVA (ISLAND/IDJMG)
21	16	19	<b>BROTHER</b>	PEARL JAM (LEGACY/EPIC)
22	24	4	<b>21 GUNS</b>	GREEN DAY (REPRISE)
23	23	3	<b>SCARLET LETTERS</b>	MUDVAYNE (EPIC)
24	25	3	<b>AIN'T NO REST FOR THE WICKED</b>	CAGE THE ELEPHANT (DSP/JIVE/JLG)
25	21	16	<b>37 STITCHES</b>	DROWNING POOL (ELEVEN SEVEN)

MAINSTREAM TOP 40, ADULT CONTEMPORARY, ADULT TOP 40, 96 and 81 stations, respectively, are electronically monitored 24 hours a day, 7 days a week. ROCK SONGS, 203 all-format rock stations, including 64 ACTIVE ROCK and 21 HERITAGE ROCK panels, are electronically monitored 24 hours a day, 7 days a week. See Charts Legend for rules and explanations. © 2009, Nielsen Business Media, Inc. All rights reserved.

# HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	ARTIST	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
3	3	18	#1	<b>SIDEWAYS</b> K. STEGALL, J. BROWN, (Z. BROWN, V. DURRÉTTE)	Dierks Bentley CAPITOL NASHVILLE	1	1	
2	2	1	1	<b>WHATEVER IT IS</b> K. STEGALL, J. BROWN, (Z. BROWN, V. DURRÉTTE)	Zac Brown Band HOME GROWN/ATLANTIC/BIG PICTURE	2	2	
3	1	14	1	<b>OUT LAST NIGHT</b> B. CANNON, K. CHESNEY, (K. CHESNEY, B. JAMES)	Kenny Chesney BNA	1	1	
4	4	2	1	<b>THEN</b> F. ROGERS, (B. PAISLEY, C. DUBOIS, A. GORLEY)	Brad Paisley ARISTA NASHVILLE	1	1	
5	6	6	1	<b>I RUN TO YOU</b> V. SHAW, P. WORLEY, (G. HAYWOOD, C. KELLEY, H. SCOTT, T. DOUGLAS)	Lady Antebellum CAPITOL NASHVILLE	5	5	
6	1	17	1	<b>PEOPLE ARE CRAZY</b> C. CHAMBERLAIN, B. CURRINGTON, (Z. BRADDOCK, T. JONES)	Billy Currington MERCURY	6	6	
7	5	4	16	<b>KISS A GIRL</b> D. HUFF, K. URBAN, (V. POWELL, K. URBAN)	Keith Urban CAPITOL NASHVILLE	3	3	
8	8	8	1	<b>YOU BELONG WITH ME</b> N. L. CHAPMAN, T. SWIFT, (T. SWIFT, L. ROS)	Taylor Swift BIG MACHINE	8	8	
9	9	9	1	<b>ALRIGHT</b> F. ROGERS, (D. RUCKER, F. ROGERS)	Darius Rucker CAPITOL NASHVILLE	9	9	
10	10	10	1	<b>LOST YOU ANYWAY</b> T. KEITH, (T. KEITH, B. PINSON)	Toby Keith SHOW DOG NASHVILLE	10	10	
11	11	12	1	<b>SUMMER NIGHTS</b> D. HUFF, RASCAL FLATTS, (G. LEVOX, B. JAMES, S. BUSBEE)	Rascal Flatts LYRIC STREET	11	11	
12	12	13	17	<b>STRANGE</b> M. BRIGHT, (M. MOBLEY, V. SELLERS, N. THRASHER)	Reba STARSTRUCK/VALORY	12	12	
13	13	19	1	<b>BOOTS ON</b> M. WRIGHT, C. AUDRECH, III, (R. HOUSER, B. KINNEY)	Randy Houser UNIVERSAL SOUTH	13	13	
14	14	15	30	<b>BEST DAYS OF YOUR LIFE</b> C. LINDSEY, (K. PICKLER, T. SWIFT)	Kellie Pickler 19/9NA	14	14	
15	15	5	1	<b>LIVING FOR THE NIGHT</b> T. BROWN, G. STRAIT, (G. STRAIT, B. STRAIT, D. DILLON)	George Strait MCA NASHVILLE	15	15	
16	16	19	1	<b>I'LL JUST HOLD ON</b> S. HEDBERG, (D. HANLEY, T. OLSEN, B. SIMPSON)	Blake Shelton WARNER BROS. WRN	16	16	
17	17	23	1	<b>WILD AT HEART</b> M. SEPLIETIC, (M. SEPLIETIC, J. KEAR, S. BENTLEY)	Gloriana EMBLEM/REPRISE/WARNER BROS. WRN	17	17	
18	18	15	1	<b>BAREFOOT AND CRAZY</b> J. STOVER, (B. MAVSLIP, R. ANJIS, D. DAVIDSON)	Jack Ingram BIG MACHINE	18	18	
19	21	24	1	<b>GREATEST GAINER</b> M. KNOX, (J. COLLINS, D. L. MURPHY)	Jason Aldean BROKEN BOW	19	19	
20	19	21	1	<b>SMALL TOWN USA</b> J. STOVER, (D. J. WAHER, J. S. STOVER, J. MIDDLE)	Justin Moore VALORY	18	18	
21	20	22	1	<b>INDIAN SUMMER</b> K. BROOKS, B. DUNN, (K. BROOKS, B. DUNN, B. DIPIER)	Brooks & Dunn ARISTA NASHVILLE	20	20	
22	22	21	1	<b>LOVE YOUR LOVE THE MOST</b> J. JOYCE, (E. CHURCH, M. PHEENEY)	Eric Church CAPITOL NASHVILLE	21	21	
23	23	23	1	<b>SOUNDS LIKE LIFE TO ME</b> J. BROWN, K. GRANT, (D. WORLEY, V. YARBLE, P. DONNELL)	Darryl Worley STROUD/AVARIUS	23	23	
24	24	2	1	<b>RUNAWAY</b> J. COPLAN, R. E. DERRALL, (S. B. LILES, C. SMITH, R. BLACKLEDGE)	Love And Theft CAROLWOOD	24	24	
25	26	27	1	<b>GETTIN' YOU HOME (THE BLACK DRESS SONG)</b> J. STROUD, (C. YOUNG, C. BATTEN, K. BLAZY)	Chris Young RCA	25	25	



The singer's seventh No. 1 follows "Feel That Fire," which tied in February. It's the second time Bentley has charted with successive No. 1s. He previously stacked three straight with "Come a Little Closer," "Settle for a Slow-down" and "Every Mile a Memory" in 2005-06.



Up 2.9 million impressions, the single crosses the Airplay threshold with the Greatest Gainer nod in its seventh chart week (13.1 million impressions at 121 monitored stations).

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	ARTIST	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
26	25	26	1	<b>THE CLIMB</b> J. SHANKS, (D. ALEXANDER, J. MARE)	Miley Cyrus WALT DISNEY/HOLLYWOODLYRIC STREET	25	25	
27	27	34	1	<b>15 MINUTES</b> T. HEWITT, R. ATKINS, (M. EULLIUS, J. L. THURSTON)	Rodney Atkins CURB	27	27	
28	29	28	1	<b>BELIEVERS</b> B. ROWAN, (A. GORLEY, W. KIRBY, B. LUTHER)	Joe Nichols UNIVERSAL SOUTH	28	28	
29	28	29	1	<b>WHAT I'M FOR</b> D. HUFF, (M. REESE, A. SHAMBLIN)	Pat Green BNA	28	28	
30	32	31	20	<b>FIGHT LIKE A GIRL</b> C. HOWARD, (K. SHEPARD, K. OSUMUNSON, B. REGAN)	Bomshel CURB	30	30	
31	31	30	16	<b>BOY LIKE ME</b> J. FLOWERS, (J. FLOWERS)	Jessica Hahn WARNER BROS. WRN	30	30	
32	35	36	18	<b>ALL I ASK FOR ANYMORE</b> F. ROGERS, (C. BEATHARD, T. JAMES)	Trace Adkins CAPITOL NASHVILLE	30	30	
33	35	36	18	<b>RED LIGHT</b> F. LIDDELL, M. WRUCKE, (J. SINGLETON, M. PERCE, D. MATKOSKY)	David Nail MCA NASHVILLE	32	32	
34	33	32	11	<b>I WANT MY LIFE BACK</b> M. A. MILLER, D. OLIVER, (F. J. MYERS, A. SMITH)	Bucky Covington LYRIC STREET	33	33	
35	34	35	10	<b>DO I</b> J. STEVENS, (L. BRYAN, C. KELLEY, D. HAYWOOD)	Luke Bryan CAPITOL NASHVILLE	34	34	
36	36	38	6	<b>BONFIRE</b> P. DONNELL, C. MORGAN, (T. BROTNIK, K. DENNEY, C. MORGAN, M. ROGERS)	Craig Morgan BNA	36	36	
37	38	40	11	<b>DEAD FLOWERS</b> F. LIDDELL, M. WRUCKE, (M. LAMBERT)	Miranda Lambert COLUMBIA	37	37	
38	37	37	9	<b>SINCE YOU BROUGHT IT UP</b> J. OTTO, P. WORLEY, (J. OTTO, D. BERG, R. RUTHERFORD)	James Otto WARNER BROS. WRN	37	37	
39	40	43	9	<b>I JUST CALL YOU MINE</b> D. HUFF, M. MCBRIDE, (J. GATES, T. LACY, D. MATKOSKY)	Martina McBride RCA	39	39	
40	39	41	7	<b>ROCKIN' THE BEER GUT</b> T. KEITH, (BUTEN)	Trailer Choir SHOW DOG NASHVILLE	39	39	
41	42	48	3	<b>LONG LINE OF LOSERS</b> B. CHANCEY, (R. FOWLER, K. TRIBLE)	Montgomery Gentry COLUMBIA	41	41	
42	41	39	7	<b>SOLITARY THINKIN'</b> T. BROWN, (W. PAYNE)	Lee Ann Womack MCA NASHVILLE	39	39	
43	43	44	4	<b>EIGHT SECOND RIDE</b> J. RITCHIE, (J. OWEN, E. DURRANCE)	Jack Owen RCA	43	43	
44	44	42	9	<b>ADDRESS IN THE STARS</b> C. LINDSEY, (C. LYNN, C. LINDSEY, LINDSEY, A. MAYO)	Caitlin & Will COLUMBIA	44	44	
45	45	47	9	<b>HENRY CARTWRIGHT'S PRODUCE STAND</b> L. B. WOODS, T. TOMLINSON, (T. TOMLINSON, D. WELLS, M. KERR)	Trent Tomlinson CAROLWOOD	45	45	
46	50	-	1	<b>JOEL</b> B. GALLINORE, K. BUSH, J. NETTLES, (J. O. NETTLES, K. BUSH, B. ANDERSON)	Supanland MERCURY	46	46	
47	46	48	1	<b>I'LL BE THAT</b> M. BRIGHT, (L. WAYNE, B. REGAN, K. PAGE)	Jimmy Wayne VALORY	46	46	
48	48	49	7	<b>LONG PAST ONE</b> B. CANNON, (M. MULLINS, N. CANNON-GOODMAN)	Megan Mullins STONEY CREEK	48	48	
49	47	50	1	<b>UP TO HIM</b> T. LAWRENCE, J. KING, (D. KENT, L. JOHNSON)	Tracy Lawrence ROCKY COMFORT/INTE NORTH	47	47	
50	49	53	8	<b>THE SHEPHERD GO ME OVER YOU</b> J. RITCHIE, (D. DILLON, K. WHITLEY, H. COCHRAN)	Mark Chesnut BIG 7/LOFTON CREEK	49	49	

# TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
1	1	10	1	<b>SOUNDTRACK</b> WALT DISNEY/BUENA VISTA	Walt Disney Animation Studios: The Movie	1	1	
2	2	3	1	<b>TAYLOR SWIFT</b> BIG MACHINE 0200 (18.98)	Fearless	1	1	
3	3	7	1	<b>ZAC BROWN BAND</b> HOME GROWN/ATLANTIC/BIG PICTURE	The Foundation	1	1	
4	4	8	1	<b>KENNY CHESNEY</b> BNA 49530/SMN (18.98)	Greatest Hits II	1	1	
5	5	4	1	<b>JASON ALDEAN</b> BROKEN BOW 7018 (18.98)	Wide Open	2	2	
6	6	4	1	<b>RASCAL FLATTS</b> LYRIC STREET 002504 (18.98)	Unstoppable	1	1	
7	7	7	1	<b>DARIUS RUCKER</b> CAPITOL NASHVILLE 85506 (18.98)	Learn To Live	1	1	
8	8	8	1	<b>LADY ANTEBELLUM</b> CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum	1	1	
9	9	11	1	<b>SUGARLAND</b> MERCURY 01273/UMGN (13.98)	Love On The Inside	1	1	
10	10	9	1	<b>KEITH URBAN</b> CAPITOL NASHVILLE 35751 (16.98)	Defying Gravity	1	1	
11	11	10	1	<b>TAYLOR SWIFT</b> BIG MACHINE 079012 (18.98)	Taylor Swift	1	1	
12	12	16	1	<b>BILLY CURRINGTON</b> MERCURY 009550/UMGN (13.98)	Little Bit Of Everything	1	1	
13	13	12	1	<b>JAMEY JOHNSON</b> MERCURY 01237/UMGN (13.98)	That Lonesome Song	1	1	
14	14	14	1	<b>ALAN JACKSON</b> ARISTA NASHVILLE 19943/SMN (18.98)	Good Time	1	1	
15	15	13	1	<b>CARRIE UNDERWOOD</b> 19/RCA NASHVILLE 70910 (12.98)	Carnival Ride	1	1	
16	16	17	1	<b>HANK WILLIAMS JR.</b> CURB 79149 (18.98)	127 Rose Avenue	7	7	
17	17	18	1	<b>KELLIE PICKLER</b> 19/RCA 22811/SMN (18.98)	Kellie Pickler	1	1	
18	18	17	1	<b>GEORGE STRAIT</b> MCA NASHVILLE 010826/UMGN (13.98)	Troubadour	1	1	
19	19	19	1	<b>RASCAL FLATTS</b> LYRIC STREET 002764 (13.98)	Greatest Hits Volume 1	2	2	
20	20	22	1	<b>ERIC CHURCH</b> CAPITOL NASHVILLE 70910 (12.98)	Carolina	4	4	
21	21	21	1	<b>DIERKS BENTLEY</b> CAPITOL NASHVILLE 02158 (18.98)	Feel That Fire	1	1	
22	22	15	1	<b>MONTGOMERY GENTRY</b> CRACKER BARREL 49446/SMN (11.98)	For Our Heroes	5	5	
23	19	-	1	<b>RODNEY CARRINGTON</b> CAPITOL NASHVILLE 06288 (18.98)	Ei Nino Loco	19	19	
24	24	2	1	<b>TOBY KEITH</b> SHOW DOG NASHVILLE 010334/UME (19.98)	35 Biggest Hits	1	1	
25	28	25	1	<b>RANDY HOUSER</b> UNIVERSAL SOUTH 011699 (10.98)	Anything Goes	21	21	

# TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER / DISTRIBUTING LABEL	Title	CERT.	PEAK POSITION
1	1	19	1	<b>STEVE MARTIN</b> RCA 49546/SHARE 610647/ROUNDER	The Crow: New Songs for The Five-String Banjo	1	1	
2	2	2	1	<b>RHONDA VINCENT</b> ROUNDER 610623	Destination Life	1	1	
3	3	2	1	<b>SARAH JAROSZ</b> SUGAR HILL 4049/WELK	Song Up In Her Head	1	1	
4	7	40	1	<b>OLD CROW MEDICINE SHOW</b> NETWORK 30812*	Tennessee Pusher	1	1	
5	4	35	1	<b>STEVE IVEY</b> HUMADACY SPECIAL PRODUCTS 53859/MADACY	Ultimate Bluegrass	1	1	
6	6	45	1	<b>BILL &amp; GLORIA GATHER WITH THE HOMECOMING FRIENDS</b> GATHER MUSIC GROUP 42736	Country Bluegrass Homecoming Volume One	1	1	
7	RE-ENTRY	-	1	<b>THE STEELDRIEVERS</b> ROUNDER 610598	The SteelDrivers	1	1	
8	9	45	1	<b>BILL &amp; GLORIA GATHER WITH THE HOMECOMING FRIENDS</b> GATHER MUSIC GROUP 42737	Country Bluegrass Homecoming Volume Two	1	1	
9	11	6	1	<b>RUSSELL MOORE &amp; MIRO TYME OUT</b> RURAL RHYTHM 1045	Russell Moore & Miro Tyme Out	1	1	
10	5	5	1	<b>DOYLE LAWSON &amp; QUICKSILVER</b> SSK 410635/ROUNDER	Lonely Street	1	1	

## BETWEEN THE BULLETS ROBISON RETURNS



Charlie Robison lands the Hot Shot Debut on Top Country Albums with his first set of new songs in five years, as "Beautiful Day" opens at No. 33 and debuts on the Heatseekers list at No. 25 (2,000 copies). The new set marks his fifth appearance and second-highest bow on the country chart, where he most recently appeared with "Good Times" in October 2004. His best start happened when "Step Right Up" moved 5,000 copies and bowed at No. 27 on the April 28, 2001, chart. The new collection is Robison's second outing for the independent Dualtone label, and he has concert dates booked through early October. —Wade Jessen

CHRISTIAN SONGS

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist Imprint / Promotion Label. Top entry: #1 THE MOTIONS, MATTHEW WEST SPARROW/EMI CMG.

TOP CHRISTIAN ALBUMS

Table with 5 columns: This Week, Last Week, Weeks on Chart, Artist, Title Imprint & Number / Distributing Label, Cert. Top entry: #1 MAT KEARNEY, CITY OF BLINDS & WHITE ANARE/COLUMBIA/INPOP.

HOT CHRISTIAN AC SONGS

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist Imprint / Promotion Label. Top entry: #1 THE MOTIONS, MATTHEW WEST SPARROW/EMI CMG.

CHRISTIAN CHR

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist Imprint / Promotion Label. Top entry: #1 CLOSER TO LOVE, MAT KEARNEY AWARE/COLUMBIA/INPOP.

TOP GOSPEL ALBUMS

Table with 5 columns: This Week, Last Week, Weeks on Chart, Artist, Title Imprint & Number / Distributing Label, Cert. Top entry: #1 MARY MARY, THE SOUND MY BLOCK/COLUMBIA 20087/SONY MUSIC.

HOT GOSPEL SONGS

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist Imprint / Promotion Label. Top entry: #1 IT AIN'T OVER (UNTIL GOD SAYS IT'S OVER), MAURETTE BROWN-CLARK AIR GOSPEL/MALACO.

Up 1.6 million impressions, singer/songwriter/guitarist Jonny Diaz scores his first top 10 on Hot Gospel Songs, as "More Beautiful You" vaults 21-8 with Greatest Gainer applause.



Brian Courtney Wilson snares Greatest Gainer Honors on Top Gospel Albums (No. 3) and crosses the Airpower hurdle on Hot Gospel Songs (No. 15), following tour stops in Baltimore, Philadelphia and Washington, D.C.



See Charts Legend for TOP CHRISTIAN ALBUMS and TOP GOSPEL ALBUMS rules and explanations. CHRISTIAN SONGS: 93 all-format Christian stations, including 58 Christian AC stations, are electronically monitored 24 hours a day, 7 days a week. CHRISTIAN CHR: Compiled from airplay data supplied by 26 panels. GOSPEL SONGS: 45 stations are electronically monitored 24 hours a day, 7 days a week. See Charts Legend for rules and explanations. © 2009, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

## HOT DANCE CLUB SONGS™

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	9	<b>NOW I'M THAT BITCH</b>	LIVY FRANG	JIVE/JLG	26	26	6	<b>CANDLELIGHT</b>	JODY WATLEY	AVANTONE
2	3	9	<b>BODY ROCK</b>	OCEANIA SILVER LABEL/TOMMY BOY		27	21	10	<b>IF I KNOW YOU</b>	THE PRESETS	MODULAR/INTERSCOPE
3	5	7	<b>MAGNIFICENT</b>	UZ ISLAND/INTERSCOPE		28	24	6	<b>I DID IT FOR LOVE</b>	BUBA 5M	USA/ARSENAL
4	6	6	<b>LOVEGAME</b>	LADY GAGA	STREAMELINE/NO/10/VE/CHERRYTREE/INTERSCOPE	29	32	3	<b>DROP A HOUSE</b>	OLIVIANO RODE	HESTER/LOUSH WEST SILVER LABEL/TOMMY BOY
5	7	7	<b>LOVE ETC</b>	THE JUNIOR BOYS	ASTRALWERKS/CAPITOL	30	38	4	<b>IT'S ALRIGHT, IT'S OK</b>	ASHLEY TIDDALE	WARNER BROS.
6	4	10	<b>WHEN LOVE TAKES OVER</b>	DAVID GUETTA FEAT. KELLY ROWLAND	CLM/ASTRALWERKS/CAPITOL	31	42	2	<b>GOODBYE</b>	KRISTINA DEBARGE	SODAPOP/ISLAND/IDJMG
7	10	6	<b>GIVE YOU EVERYTHING</b>	ERIKA JAYNE E1		31	41	3	<b>ANOTHER DAY</b>	SOPHIA MAY NERVOUS	
8	11	5	<b>BAD, BAD BOY</b>	THE PERRY TWINS	FEATURING NIKKI HARRIS PERRY TWINS	33	40	4	<b>EPIPHANY (I'M LEAVING)</b>	CHRISTITE MICHELLE	DEF JAM/IDJMG
9	14	5	<b>HUSH HUSH</b>	THE PUSSEYCAT DOLLS FEAT. NICOLE SCHERZINGER	INTERSCOPE	34	11	15	<b>I'M NOT GETTING ENOUGH</b>	ONG MIND	TRAM/TWISTED
10	16	5	<b>WAKING UP IN VEGAS</b>	KATY PERRY	CAPITOL	35	46	1	<b>ATTENTION WHORE</b>	DEADMAU5 & MELLEFRESH	PLAY
11	15	7	<b>BACK IT UP</b>	GIA BELLA	XTRMME NYC	35	49	2	<b>AT MIDNIGHT</b>	JIMMY D. ROBINSON	PRESENTS CEVOX / MUSIC
12	9	12	<b>BOOM BOOM POW</b>	THE BLACK EYED PEAS	WILL I.A.M./INTERSCOPE	37	47	2	<b>RISE</b>	DEEP INFLUENCE	FEATURING ZELMA DAVIS BLUEPLATE
13	7	14	<b>FALLING ANTHEM</b>	BAD BOY BILL	FEATURING AYLSSA PALMER NET1 WERK	38	50	2	<b>ARMAGEDDON</b>	JESSICA JARRELL	MERCURY/IDJMG
14	20	5	<b>SING</b>	WYNDONA CURSB		39	18	15	<b>SPACEMAN</b>	THE WELLES ISLAND/IDJMG	
15	17	9	<b>YOU WITHOUT ME</b>	TINA SUZUKI	FEAT. TINA SUZUKI	40	39	9	<b>I KNOW YOU WANT ME (CALLE OCHO)</b>	PITBULL	ULTRA
16	13	14	<b>TAKIN' BACK MY LOVE</b>	ENRIQUE IGLESIAS	FEATURING CIARA INTERSCOPE	41	35	11	<b>LOVE SEX MAGIC</b>	CIARA	FEATURING JUSTIN TIMBERLAKE LAFACE/JLG
17	12	10	<b>NIGHTLIFE</b>	AN-YA PAPA	JDE	41	48	3	<b>HAZEL</b>	JUNIOR BOYS DOMINO	
18	19	7	<b>WALKING ON A DREAM</b>	EMPIRE OF THE SUN	ASTRALWERKS/CAPITOL	43	36	12	<b>IF U SEEK AMY</b>	BRITNEY SPEARS	JIVE/JLG
19	27	4	<b>PATRON TEQUILA</b>	PARADISO GIRLS	WILL I.A.M./INTERSCOPE	44	33	16	<b>BEAUTIFUL U R</b>	OSBERN	COB/COUMJAGE
20	25	5	<b>MONEY'S TOO TIGHT TO MENTION 2009</b>	SHIMMY RED	SIMPLYRED.COM/RAZOR & TIE	45	RE-ENTRY	RE-ENTRY	<b>LIVING FOR THE WEEKEND</b>	JILL JAMES	PEACE DISCOUT
21	26	4	<b>FIRE BURNING</b>	SEAN KINGSTON	BELUGA HEIGHTS/EPIC	46	NEW	NEW	<b>TOTALLY NUMB</b>	UDO MINER	MUSIC PLANT
22	22	7	<b>EPIC</b>	RANXY	FEATURING RACHEL PANNY ROCKBERRY	47	RE-ENTRY	RE-ENTRY	<b>SUGARFREE</b>	KAT DANSON	FLOWER
23	34	3	<b>CRAZY POSSESSIVE</b>	KACI BATTAGLIA	CURB	48	43	6	<b>REWIND</b>	JBE	FEATURING KELLY BARNES SEA TO SUN
24	29	5	<b>JUST GO</b>	LIONEL RICHIE	DEF JAM/IDJMG	49	NEW	NEW	<b>BE ALRIGHT</b>	KRISTINE W. FLY	AGUIN
25	23	8	<b>BIG MAMA'S HOUSE</b>	CARPNETA	DANCE/US/ISLAND.COM/CARRILLO	50	NEW	NEW	<b>MORE IS MORE</b>	HEIDI MONTAG	THE ORCHARD

## TOP DANCE/ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / DISTRIBUTING LABEL	
1	1	35	<b>LADY GAGA</b>	THE HOLOCAUST	CONCORD/INTERSCOPE	
2	2	2	<b>BEYONCE</b>	AND HER HEROES	INTERSCOPE	
3	3	51	<b>3OH3S</b>	WANT PHOTO FINISH	511181	
4	6	31	<b>SOUNDTRACK</b>	SLUMDOG MILLIONAIRE	INTERSCOPE 012502/IGA	
5	5	11	<b>VNV NATION</b>	OF FAITH, POWER AND GLORY	ACHRON 2	
6	4	11	<b>DEPECHE MODE</b>	SOULS	OF THE AMNESIES	WELTEVERGIN 96769/CAPITOL/IDJMG
7	5	3	<b>DAVID WAXMAN</b>	ULTRAS	ULTRA 2043	
8	8	5	<b>VARIOUS ARTISTS</b>	JUSTDANCE	ULTRA/ISLAND 013025/IDJMG	
9	1	61	<b>SANTOGOLD</b>	SANTOGOLD	LIZARD KING 70034*/DOWNTOWN	
10	2	2	<b>MAJOR LAZER</b>	GUINIS SHIPY BELLE PEOPLE... LAZERS DO DOWNTOWN	70089*	
11	10	17	<b>TONY OKUNG'BOWA</b>	TOTAL DANCE 2009	THRIVEDANCE 90807/THRIVE	
12	12	25	<b>DJ SKRIBBLE</b>	TOTAL CLUB HITS 2	THRIVEDANCE 90789/THRIVE	
13	15	10	<b>PET SHOP BOYS</b>	YES	ASTRALWERKS 96470	
14	11	25	<b>JASON NEVINS</b>	JASON NEVINS PRESENTS: ULTRA DANCE 10	ULTRA 1995	
15	11	11	<b>THE CRYSTAL METHOD</b>	ONWARD BY NIGHT	TINY E. 909*/RINGDOVES	
16	16	11	<b>BIBIO</b>	AMBERLANCE	AVENUE WARP 177*	
17	14	3	<b>PAUL VAN DYK</b>	VOLUME: THE BEST OF PAUL VAN DYK	VAN DYK 2040/ULTRA/IDJMG	
18	16	6	<b>FAMILY FORCE 5</b>	DANCE ON DIE WITH A VENGEANCE	7/MS30/TOOTH & NAZ	
19	19	2	<b>MIKE SNOW</b>	MIKE SNOW DOWNTOWN 70085*		
20	17	18	<b>THE PRODIGY</b>	THE PRODIGY	THE PRODIGY	
21	18	75	<b>VARIOUS ARTISTS</b>	ULTRA DANCE 08	ULTRA 1636	
22	16	7	<b>OWL CITY</b>	NOVIE	THE SHIMMING SKY	
23	16	10	<b>VARIOUS ARTISTS</b>	ULTRA TRANCE 09	ULTRA 2015	
24	RE-ENTRY	RE-ENTRY	<b>THIEVERY CORPORATION</b>	RADIO RETALIATION	ESL 140	
25	RE-ENTRY	RE-ENTRY	<b>DJ SKRIBBLE</b>	TOTAL CLUB HITS	THRIVEDANCE 90784/THRIVE	

## HOT DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	11	<b>WHEN LOVE TAKES OVER</b>	DAVID GUETTA	FEAT. KELLY ROWLAND CLM/ASTRALWERKS/CAPITOL
2	2	8	<b>LET THE FEELINGS GO</b>	ANNARACE ROBBINS	
3	3	13	<b>INFINITY 2008</b>	GURU JOSH	PROJECT ULTRA
4	5	6	<b>ANOTHER DAY</b>	SOPHIA MAY	NERVOUS
5	6	6	<b>CRAZY POSSESSIVE</b>	KACI BATTAGLIA	CURB
6	8	5	<b>LOVEGAME</b>	LADY GAGA	STREAMELINE/NO/10/VE/CHERRYTREE/INTERSCOPE
7	4	16	<b>IF YOU KNEW</b>	CHRIS LAKE	FEATURING NASTALA NERVOUS
8	5	15	<b>HUSH HUSH</b>	THE PUSSEYCAT DOLLS	FEAT. NICOLE SCHERZINGER INTERSCOPE
9	7	40	<b>FEEL YOUR LOVE</b>	KIM SOZZI	ULTRA
10	12	3	<b>BEAUTIFUL U R</b>	OSBERN	COB/COUMJAGE
11	19	8	<b>I KNOW YOU WANT ME (CALLE OCHO)</b>	PITBULL	ULTRA
12	15	9	<b>LOVE STRUCK</b>	V FACTORY	REPRISE
13	14	2	<b>FIRE BURNING</b>	SEAN KINGSTON	BELUGA HEIGHTS/EPIC
14	14	1	<b>YOUR TOUCH</b>	D. I. T.	FEATURING EDMEE IMPACT
15	18	1	<b>GONE</b>	LASER	ROBBINS
16	17	2	<b>GOODBYE</b>	KRISTINA DEBARGE	SODAPOP/ISLAND/IDJMG
17	NEW	NEW	<b>WAKING UP IN VEGAS</b>	KATY PERRY	CAPITOL
18	NEW	NEW	<b>ARMAGEDDON</b>	JESSICA JARRELL	MERCURY/IDJMG
19	13	6	<b>STEP ONE TWO</b>	KASKADEE	ULTRA
20	16	14	<b>BOOM BOOM POW</b>	THE BLACK EYED PEAS	WILL I.A.M./INTERSCOPE
21	10	10	<b>MODERN TIMES</b>	STEVE BRUCE	ON/5
22	NEW	NEW	<b>EVERYTIME</b>	DAISY	ROBBINS
23	NEW	NEW	<b>RUNNIN'</b>	DOMAN & GOODING	FEATURING DRU & LINCOLN HEAVEN
24	NEW	NEW	<b>DANCE BAILAO</b>	KAT DELUNA	UNIVERSAL MOTOWN
25	NEW	NEW	<b>EVERYTHING</b>	RON REJER	AND DAN SAENZ

## TOP TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / NUMBER / DISTRIBUTING LABEL
1	1	2	<b>MICHAEL BUBLE</b>	HOME	DEE DEE MUSIC/SONY MUSIC
2	2	14	<b>DIANA KRALL</b>	QUIET NIGHTS	VERVE 012423/VEG
3	3	9	<b>MELODY GARDOT</b>	MY ONE AND ONLY	THRU VERVE 012563*/VG
4	4	11	<b>KURT ELLING</b>	SOLO	THE NEW JAZZ
5	5	4	<b>FRANK SINATRA</b>	CLASSIC SINATRA	THE FRANK SINATRA COLLECTION 96444/CAPITOL
6	6	7	<b>FRANK SINATRA</b>	ONE AT THE HEADQUARTERS	THE FRANK SINATRA COLLECTION 31203/CONCORD
7	7	23	<b>FRANK SINATRA</b>	SUBJECTIVE	THE NEW JAZZ
8	8	1	<b>GARY BURFORD</b>	THE BIRTH OF THE NEW JAZZ	SONY MUSIC
9	9	16	<b>MADELINE PEYROUX</b>	BARE BONES	ROUNDNER 013272
10	10	10	<b>ALLEN TOUSSANT</b>	THE BRIGHT MISSISSIPPI	NONESUCH RECORDS/WARNER BROS.
11	11	80	<b>MELODY GARDOT</b>	WARRISOME	HEART VERVE 010468*/VG
12	13	2	<b>CHRISTIAN MCBRIDE &amp; INSIDE STRAIGHT</b>	KIND OF BROWN	MACK AVENUE 1047/ARTISTRY
13	17	22	<b>RENE OLSTEAD</b>	SEVEN	142/REPRISE 44247/WARNER BROS.
14	RE-ENTRY	RE-ENTRY	<b>FRANK SINATRA</b>	BAND SAVOY	JAZZ 17734/SLG
15	18	4	<b>SOPHIE MILLMAN</b>	TARE LOVE	EASY LINUS 0115/VE1

## TOP TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / NUMBER / DISTRIBUTING LABEL
1	25	3	<b>ENSEMBLE DEVOTO MODERNA</b>	STILE ANTICO	
2	1	10	<b>STING ANTONIO</b>	SONG OF SOMOS	HARMONIA MUNDI 807489
3	2	17	<b>ANDRE RIEU</b>	GREAT HITS	DECCA 17764/SLG
4	1	32	<b>THE PRIESTS</b>	THE PRIESTS	RCA VICTOR 33969/SONY MUSIC
5	5	29	<b>ANDRE RIEU</b>	LIVE IN VIENNA	DECCA 17695/SLG
6	3	16	<b>ALDO DOMINGO</b>	THE COMPLETE RECORDINGS	DECCA 17720/SONY MUSIC
7	7	10	<b>CATRIN FINCH</b>	THE COMPLETE RECORDINGS	DECCA 17720/SONY MUSIC
8	0	33	<b>LUCIANO PAVAROTTI</b>	THE COMPLETE RECORDINGS	DECCA 17720/SONY MUSIC
9	8	55	<b>THE CISTERCIAN MONKS OF ST. HELENS</b>	THE CISTERCIAN MONKS OF ST. HELENS	DECCA 17720/SONY MUSIC
10	9	10	<b>ANTAL DORATI</b>	THE COMPLETE RECORDINGS	DECCA 17720/SONY MUSIC
11	11	10	<b>SOUNDTRACK</b>	THE SOLOIST	DECCA 17720/SONY MUSIC
12	12	10	<b>ANDRE RIEU</b>	THE COMPLETE RECORDINGS	DECCA 17720/SONY MUSIC
13	13	10	<b>STEVEN OSBORNE</b>	THE COMPLETE RECORDINGS	DECCA 17720/SONY MUSIC
14	11	17	<b>ARVO PART</b>	THE COMPLETE RECORDINGS	DECCA 17720/SONY MUSIC
15	9	43	<b>JOSQUEN DES PREUX</b>	THE COMPLETE RECORDINGS	DECCA 17720/SONY MUSIC

## TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / NUMBER / DISTRIBUTING LABEL
1	1	14	<b>CHRIS BOTTI</b>	CHRIS BOTTI	THE NEW JAZZ
2	3	5	<b>SKI JOHNSON</b>	NEW THINKING	WIDE-A-WAKE 11461
3	2	4	<b>VANESSA WILLIAMS</b>	THE REAL THING	CONCORD 30816
4	4	1	<b>MARCUS JOHNSON</b>	POETICALLY JUSTIFIED	THREE KEYS 2079
5	4	21	<b>BONEY JAMES</b>	SEND ONE YOUR LOVE	CONCORD 30815
6	13	16	<b>THE RIPPINGTONS</b>	FEATURING RUSS FREEMAN	MODERN ART PEAK 30635/CONCORD
7	8	11	<b>BERNIE WILLIAMS</b>	MOVING FORWARD	REFORM 01217/ROCK RIDGE
8	7	6	<b>RICHARD ELLIOT</b>	ROCK STEADY	MACK AVENUE 7018/ARTISTRY
9	5	73	<b>KENNY G</b>	RHYTHM & ROMANCE	STARBUCKS 30670/CONCORD
10	11	59	<b>ESPERANZA SPALDING</b>	ESPERANZA	HEADS UP 3140
11	10	5	<b>PAUL HARCASLE</b>	THE COLLECTION	TRIPPIN' W/ RHYTHM 36
12	9	50	<b>WAYMAN TISDALE</b>	RENOUVEAU	RENOUVEAU 5139
13	12	10	<b>NAT KING COLE</b>	THE GENERATIONS	CAPITOL 08414*
14	12	9	<b>SPYRO GYRA</b>	DOWN THE WIRE	HEADS UP 3154
15	15	9	<b>MARION MEADOWS</b>	SECRETS	HEADS UP 3150/CONCORD

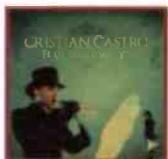
## TOP CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / NUMBER / DISTRIBUTING LABEL
1	3	33	<b>IL DIVO</b>	THE COMPLETE RECORDINGS	DECCA 17720/SONY MUSIC
2	1	4	<b>DAVID GARRETT</b>	DAVID GARRETT	DECCA 17720/SONY MUSIC
3	RE-ENTRY	RE-ENTRY	<b>NEAL E. BOYD</b>	MY AMERICAN DREAM	DECCA 012897
4	2	14	<b>ANDREA BOCELLI</b>	INCANTO	SUGAR 012161/DECCA
5	6	19	<b>ESCALA</b>	ESCALA	SYGCO/COLUMBIA 47423/SONY MUSIC
6	4	9	<b>PAUL POTTS</b>	PASSIONE	SYGCO/COLUMBIA 47423/SONY MUSIC
7	5	14	<b>ANDRE RIEU</b>	THE COMPLETE RECORDINGS	DECCA 17720/SONY MUSIC
8	7	16	<b>SARAH BRIGHTMAN</b>	SYMPHONY: LIVE IN VIENNA	MANHATTAN 21681/BLG
9	8	74	<b>ANDREA BOCELLI</b>	WHERE LOVE IS TUSCANY	SYGCO/COLUMBIA 47423/SONY MUSIC
10	9	7	<b>SOUNDTRACK</b>	ANGELS & DEMONS	SONY CLASSICAL 32089/SONY MASTERWORKS
11	6	14	<b>SHARON ISBIN</b>	THE COMPLETE RECORDINGS	DECCA 17720/SONY MUSIC
12	10	12	<b>SARAH BRIGHTMAN</b>	SYMPHONY: LIVE IN VIENNA	MANHATTAN 21681/BLG
13	10	27	<b>ANDRE RIEU</b>	THE COMPLETE RECORDINGS	DECCA 17720/SONY MUSIC
14	11	37	<b>YO-YO MA</b>		

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	<b>#1 CAUSA Y EFECTO</b>	PAULINA RUBIO (UNIVERSAL MUSIC LATIN)
2	2	17	YA ES MUY TARDE	LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
3	3	20	EL AMOR	TITO "EL BAMBINO" SIENTE
4	6	10	LO INTENTAMOS	ESPINOZA PAZ (ASL)
5	4	16	EL KATCH	EL COMPA CHUY (SONY MUSIC LATIN)
6	5	23	AQUI ESTOY YO	LUIS FONSI (UNIVERSAL MUSIC LATIN)
7	9	8	ABUSADORA	WISIN & YANDEL (WY/MACHETE)
8	8	34	TE PRESUMO	BANDA EL RECODO (FONOVISA)
9	17	10	EL CULPABLE SOY YO	CRISTIAN CASTRO (UNIVERSAL MUSIC LATIN)
10	15	19	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)
11	7	10	ALL UP 2 YOU	AVENTURA FEAT. AKON & WISIN & YANDEL (PREMIUM LATIN)
12	10	15	FUE SU AMOR	ALACRANES MUSICAL (AGUILA/FONOVISA)
13	11	24	QUE TE QUERIA	LA QUINTA ESTACION (SONY MUSIC LATIN)
14	12	9	YO NO SE MANANA	LUIS ENRIQUE (TOP STOP)
15	14	23	QUIEREME MAS	PATRULLA 81 (DISA)
16	13	9	COMPRENDEME	GERMAN MONTERO (FONOVISA/MUSIVISA)
17	34	6	<b>LOCO POR TI</b>	LOS TEMERARIOS (FONOVISA)
18	16	34	POR UN SEGUNDO	AVENTURA (PREMIUM LATIN)
19	20	10	COMO UN TATUAJE	K-PAZ DE LA SIERRA (DISA/EDIMONSA)
20	22	15	QUE TENGO QUE HACER	DADDY YANKEE (EL CARTEL)
21	23	8	QUIEN ES USTED?	SERGIO VEGA (DISA)
22	24	8	SEXY ROBOTICA	DON OMAR (MACHETE)
23	19	19	EL OTRO	PALOMO (DISA)
24	32	3	ERES	CRUZ MARTINEZ PRESENTA LOS SUPER REYES (WARNER LATINA)
25	25	4	SUFRE	LOS DAREYES DE LA SIERRA (DISA)
26	21	13	OJOS QUE NO VEN	ALEXIS & FIDO (SONY MUSIC LATIN)
27	26	18	FUI	REIK (SONY MUSIC LATIN)
28	27	5	EL BALEADO	LARRY HERNANDEZ (FONOVISA/MUSIVISA)
29	28	7	CAMINARE	INTOCABLE (EMI TELEVISION)
30	29	6	TU CAMISA PUESTA	JENNI RIVERA (FONOVISA)
31	31	15	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
32	30	3	TE AMO TANTO	FLEX (EMI TELEVISION)
33	33	9	NO ME DEJES DE AMAR	LA APUESTA (SERCA)
34	35	7	BOOM BOOM POW	THE BLACK EYED PEAS (WILL I AM/INTERSCOPE)
35	37	7	SE NOS MURIO EL AMOR	EL GUERO Y SU BANDA CENTENARIO (A.R.C.)
36	41	2	ME GUSTA ME GUSTA	LOS RUTIERES DE CULACAN SINALOA (DISA/COMUSIC/UNIVERSAL MUSIC LATIN)
37	36	10	NADA QUE ME RECUERDE A TI	MARCO ANTONIO SOLIS (FONOVISA)
38	42	3	ME HACES FALTA	LOS CUATES DE SINALOA (SONY MUSIC LATIN)
39	45	2	NECESITO DE TI	VICENTE FERNANDEZ (SONY MUSIC LATIN)
40	49	15	LA RECIA	LOS DAREYES DE LA SIERRA (DISA)
41	38	5	HE QUERIDO QUERERTE	FRANCO EL GORILA (WY/MACHETE)
42	46	8	SI TE LLAME	EL CHAPO DE SINALOA (DISA)
43	40	7	VIVIRE	YAMIR (WARNER LATINA)
44	39	19	TE AMO	ALEXANDER ACHA (WARNER LATINA)
45	48	10	GENTE DE ALTO PODER	EL TIGRILLO PALMA (FONOVISA)
46	50	3	EL LATIDO DE MI CORAZON	TATI (786/ROYAL)
47			EL CORRIDO DEL PEPO	LA NUEVA REBELION (ASL)
48	43	4	ESTE CORAZON	LOS HOROSCOPOS DE DURANGO (ASL)
49			PROPIEDAD PRIVADA	LOS TUCANES DE TIJUANA (FONOVISA)
50			SI TU TE VAS	REY RUIZ (G&A/SONY MUSIC LATIN)

"El culpable Soy Yo" jumps 17-9 on Hot Latin Songs (9.2 million in audience, up 26%) to become Cristian Castro's 25th top 10 on the tally. The sum ties him with Enrique Iglesias for third-most top 10s in the chart's history after Luis Miguel (39) and Chayanne (26).



TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / PROMOTION LABEL)
1	1	3	AVENTURA	THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN
2			<b>HOT SHOT DEBUT</b>	PAULINA RUBIO
3	2	5	WISIN & YANDEL	LA REVOLUCION WY/MACHETE 012967/UMLE
4			<b>NEW</b>	ALICIA VILLAREAL
5	1	16	TITO "EL BAMBINO"	EL PATRON SIENTE 653883/UMLE
6	5	6	ESPINOZA PAZ	YO NO CANTO, PERO LO INTENTAMOS ASL/DISA 730254/UMLE
7	9	9	DON OMAR	IDON MACHETE 012867/UMLE
8	0	33	EL TRONO DE MEXICO	ALMAS GEMELAS FONOVISA 353804/UMLE
9	6	2	EL TRONO DE MEXICO	DESDE LA PATRIA: EN VIVO FONOVISA 354088/UMLE
10	4	5	LUIS ENRIQUE	CICLOS TOP STOP 8910
11			<b>NEW</b>	HUICHOL MUSICAL
12	7	3	VARIOUS ARTISTS	SUPER ESTRELLAS 100LOS FONOVISA 354008/UMLE
13	13	14	MARISELA	20 EXITOS INMORTALES IM 6614
14	10	4	K-PAZ DE LA SIERRA	COMO UN TATUAJE DISA 724171/UMLE
15	15	16	DADDY YANKEE	TALENTO DE BARRIO (SOUNDTRACK) EL CARTEL/MACHETE 280020/UMLE
16			<b>NEW</b>	LOS RIELEROS DEL NORTE
17			<b>NEW</b>	LOS TIGRES DEL NORTE
18	12	36	MARCO ANTONIO SOLIS	NO MOLESTAR FONOVISA 353748/UMLE
19	14	5	LOS DAREYES DE LA SIERRA	UNA COPA MAS DISA 724175/UMLE
20	16	50	ESPINOZA PAZ	EL CANTA AUTOR DEL PUEBLO ASL/DISA 730073/UMLE
21	36	11	PACE SETTER	EL NINO DE ORO GYPSY 37208/SONY MUSIC LATIN
22	17	44	LUIS FONSI	PALMIAS DEL SILBICO UNIVERSAL MUSIC LATIN 011810/UMLE
23	18	39	PANCHO BARRAZA	LAS HONORARIAS DE PANCHO BARRAZA VOL. 8 MUSART 728/BALBOA
24	18	14	LA ARROLLADORA BANDA EL LIMON	MAS ADELANTE DISA 724160/UMLE
25	27	13	LARRY HERNANDEZ	16 NARCOS COPADOS MENDIETA/FONOVISA 570037/UMLE
26	21	32	BANDA EL RECODO	TE PRESUMO FONOVISA 353799/UMLE
27			<b>NEW</b>	HECHIZEROS BAND
28	42	2	GRACIELA BELTRAN	LA REINA DE LA BANDA FONOVISA 354031/UMLE
29	23	7	VARIOUS ARTISTS	DURANGUENSE HITS: SINGLES DISA 724172/UMLE
30	22	19	PATRULLA 81	QUIEREME MAS DISA 724152/UMLE
31	29	22	FLEX	LA EVOLUCION ROMANTIC STYLE EMI TELEVISION 67917
32	34	14	VARIOUS ARTISTS	NOW LATINO 4 EMI/UNIVERSAL 47246/SONY MUSIC LATIN
33	28	66	ENRIQUE IGLESIAS	95-00 UNIVERSAL MUSIC LATIN 010974/UMLE
34	24	30	VICENTE FERNANDEZ	PRIMERA FILA SONY MUSIC LATIN 40032
35			<b>NEW</b>	TREBOL CLAN
36	33	9	EL GUERO Y SU BANDA CENTENARIO	SE NOS MURIO EL AMOR A.R.C. 3397
37	25	5	HECTOR ACOSTA	SUPLENENTE: EL TONYO D.A.M./VENUS/MUSIC/UNIVERSAL MUSIC LATIN 053081/UMLE
38	32	76	FLEX	TE QUIERO EMI TELEVISION 15221
39	26	61	MANA	ARDE EL CIELO WARNER LATINA 481788
40	11	10	EL COMPA SACRA: EL ULTIMO RAZO	HIERBA MALA NUNCA MUERE SONY MUSIC LATIN 42714
41	30	14	MARISELA	20 EXITOS INMORTALES VOL. 2 IM 6615
42	40	33	DJ NESTY	WISIN & YANDEL PRESENTAN LA BUENA MANERA WY/MACHETE 012770/UMLE
43	20	8	VICTOR MANUELLE	MUY PERSONAL KIYAVI 66992/SONY MUSIC LATIN
44	37	13	ALEXIS & FIDO	DOWN TO EARTH SONY MUSIC LATIN 43561
45			<b>NEW</b>	ROBERTO TAPIA
46	43	5	VARIOUS ARTISTS	LA HISTORIA DE LOS EXITOS: BAKABLES FONOVISA 354039/UMLE
47	8	15	LA QUINTA ESTACION	SIN FRENSOS SONY MUSIC LATIN 44947
48	44	32	RICARDO ARJONA	570 PISO WARNER LATINA 516669
49	35	8	LOS HOROSCOPOS DE DURANGO	PURA PASION DISA 721262/UMLE
50	39	9	GERMAN MONTERO	COMPRENDEME FONOVISA 354007/UMLE

Alicia Villareal debuts atop Regional Mexican Albums with "La Jefa" (3,000 copies). The set marks her first No. 1 debut and her best start since "Orgullo De Mujer" opened at No. 5 in 2005. The new set also gives her a career-best bow (No. 4) on Top Latin Albums.



REGIONAL MEXICAN AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	19	<b>#1 YA ES MUY TARDE</b>	LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
2	3	11	LO INTENTAMOS	ESPINOZA PAZ ASL
3	2	17	EL KATCH	EL COMPA CHUY SONY MUSIC LATIN
4	4	36	TE PRESUMO	BANDA EL RECODO FONOVISA
5	5	16	FUE SU AMOR	ALACRANES MUSICAL AGUILA/FONOVISA
6	7	28	QUIEREME MAS	PATRULLA 81 DISA
7	6	12	COMPRENDEME	GERMAN MONTERO FONOVISA/MUSIVISA
8	10	13	COMO UN TATUAJE	K-PAZ DE LA SIERRA DISA/EDIMONSA
9	8	27	ALMAS GEMELAS	EL TRONO DE MEXICO FONOVISA/MUSIVISA
10	11	11	QUIEN ES USTED?	SERGIO VEGA DISA
11	9	22	EL OTRO	PALOMO DISA
12	12	7	SUFRE	LOS DAREYES DE LA SIERRA DISA
13	13	41	ESPERO	GRUPO MONTEZ DE DURANGO DISA
14	14	13	EL BALEADO	LARRY HERNANDEZ FONOVISA/MUSIVISA
15	15	10	CAMINARE	INTOCABLE EMI TELEVISION
16	16	8	TU CAMISA PUESTA	JENNI RIVERA FONOVISA
17	17	14	NO ME DEJES DE AMAR	LA APUESTA SERCA
18	18	11	SE NOS MURIO EL AMOR	EL GUERO Y SU BANDA CENTENARIO A.R.C.
19	20	11	ME GUSTA ME GUSTA	LOS RUTIERES DE CULACAN SINALOA (DISA/COMUSIC/UNIVERSAL MUSIC LATIN)
20	21	4	ME HACES FALTA	LOS CUATES DE SINALOA SONY MUSIC LATIN

TROPICAL AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	<b>#1 YO NO SE MANANA</b>	LUIS ENRIQUE TOP STOP
2	2	17	SI TU TE VAS	REY RUIZ G&A/SONY MUSIC LATIN
3	3	7	ABUSADORA	WISIN & YANDEL WY/MACHETE
4	8	20	EL AMOR	TITO "EL BAMBINO" SIENTE
5	9	11	ALL UP 2 YOU	AVENTURA FEAT. AKON & WISIN & YANDEL PREMIUM LATIN
6	7	18	QUIEN DE LOS DOS	JERRY RIVERA PLATINUM MELODIES
7	13	12	SEXY ROBOTICA	DON OMAR MACHETE
8	6	3	CAUSA Y EFECTO	PAULINA RUBIO UNIVERSAL MUSIC LATIN
9	12	18	BABY COME BACK	MAGIC JUAN FLIA
10	5	23	ME PUEDO MATAR	BACHATA HEIGHTZ NU LIFE
11	4	25	LLEGO EL AMOR	GILBERTO SANTA ROSA SONY MUSIC LATIN
12	17	3	HAGAMOSLO AUNQUE DUELA	MARLON MACHETE
13	10	13	OJOS QUE NO VEN	ALEXIS & FIDO SONY MUSIC LATIN
14	16	15	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL ULTRA
15	15	4	TE AMO TANTO	FLEX EMI TELEVISION
16	11	18	CUANTO DUELE	CARLOS & ALEJANDRA UML
17	14	16	DESCARA	YOMI BLACK PEARL
18	18	6	SALSA CON TIMBA	AYMEE NUVIOLA JSF
19			<b>NEW</b>	GREATEST GAINER ERES
20	20	14	AQUI ESTOY YO	LUIS FONSI UNIVERSAL MUSIC LATIN

BETWEEN THE BULLETS RUBIO DEBUTS AT NO. 1, AGAIN



Sixteen years after her first Top Latin Pop Albums chart appearance, with "La Chica Dorada" peaking at No. 2 in March 1993, Paulina Rubio returns with her latest set, "Gran City Pop," debuting on top (9,000 copies). This is her third consecutive No. 1 debut on the chart, tying her with Shakira for the most consecutive chart-toppers by a female. Only Ricky Martin has had more consecutive No. 1 debuts on Top Latin Pop Albums, with four.

—Raully Ramirez

HOT LATIN SONGS: 104 stations (58 regional Mexican, 10 Latin pop, 17 tropical, 6 Latin rhythm) are electronically monitored 24 hours a day, 7 days a week. TOP LATIN ALBUMS: See Charts Legend for rules and explanations. All charts © 2009, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

THIS WEEK		LAST WEEK		JAPAN	
THIS WEEK	LAST WEEK	ALBUMS	ALBUMS	ALBUMS	ALBUMS
1	NEW	(NHK/SOUNDSCAN JAPAN/PLATINEO) JUNE 30, 2009			
1	NEW	RINGO SHINA SAMMON GOSSIP (M)			
2	NEW	KAELA KIMURA HOCUS POCUS (CD/DVD LTD EDITION) COLUMBIA			
3	1	GREENEEN SHIO KOSHIO (LTD EDITION B) UNIVERSAL			
4	2	GREENEEN SHIO KOSHIO (CD+DVD LTD EDITION A) UNIVERSAL			
5	3	NOBUYUKI TSUJII DEBUT AVEZ TRACK			
6	NEW	KANA NISHINO LOVE ONE (CD/DVD FIRST EDITION) SONY			
7	NEW	HANAREGUMI AI NO WA VICTOR			
8	NEW	KAELA KIMURA HOCUS POCUS COLUMBIA			
9	NEW	KANA NISHINO LOVE ONE SONY			
10	4	NOBUYUKI TSUJII/YUTAKA SADO SAKAMAIYOH: PIANO CONCERTO HQ.2 AVEZ TRACK			

THIS WEEK		LAST WEEK		UNITED KINGDOM	
THIS WEEK	LAST WEEK	ALBUMS	ALBUMS	ALBUMS	ALBUMS
1	NEW	(THE OFFICIAL UK CHARTS CO.) JUNE 29, 2009			
1	NEW	MICHAEL JACKSON NUMBER ONES EPIC			
2	1	KASABIAN WEST RYDER PAUPER LUNATIC ASYLUM COLUMBIA			
3	2	PAOLO NUTINI SUNNY SIDE UP ATLANTIC			
4	12	TAKE THAT THE CIRCUS POLYDOR			
5	18	LADY GAGA THE FAME (STREAMLINE/NO.1/M.C/CHERRYTREE/INTERSCOPE)			
6	3	BRUCE SPRINGSTEEN & THE E-STREET BAND GREATEST HITS COLUMBIA			
7	RE	MICHAEL JACKSON THRILLER EPIC			
8	RE	DANIEL MERRIWEATHER LOVE & WAR ALLIJO/COLUMBIA			
9	6	KINGS OF LEON ONLY BY THE NIGHT RCA			
10	8	THE BLACK EYED PEAS THE E.M.D. (THE ENERGY NEVER DIES) INTERSCOPE			

THIS WEEK		LAST WEEK		GERMANY	
THIS WEEK	LAST WEEK	ALBUMS	ALBUMS	ALBUMS	ALBUMS
1	NEW	(MEDIA CONTROL) JUNE 30, 2009			
1	NEW	DANIEL SCHUHMACHER THE ALBUM SONY			
2	1	A-HA FOOT OF THE MOUNTAIN UNIVERSAL			
3	NEW	DREAM THEATER BLACK CLOUDS & SILVER LININGS ROADRUNNER			
4	NEW	THE BOSSHOSS DO OR DIE DOMESTIC ROCK/URBAN			
5	NEW	MYSTIC PROPHECY FIREANGEL MASSACRE			
6	3	SPORTFREUNDE STILLER MTV UNPLUGGED IN NEW YORK VERTIGO			
7	6	SOUNDTRACK HANNAH MONTANA - THE MOVIE WALT DISNEY			
8	NEW	PLACEBO BATTLE FOR THE SUN DREAMBROTHER/PIAS			
9	5	THE BLACK EYED PEAS THE E.M.D. (THE ENERGY NEVER DIES) INTERSCOPE			
10	7	GREEN DAY 21ST CENTURY BREAKDOWN REPRISE			

THIS WEEK		LAST WEEK		EUROPEAN HOT 100	
THIS WEEK	LAST WEEK	ALBUMS	ALBUMS	ALBUMS	ALBUMS
1	1	BOOM BOOM POW THE BLACK EYED PEAS WILL I AM/INTERSCOPE			
2	2	POKER FACE LADY GAGA (STREAMLINE/NO.1/M.C/CHERRYTREE/INTERSCOPE)			
3	3	WHEN LOVE TAKES OVER DAVID GUETTA FT KELLY ROWLAND VS ARI ELIZABETH GUN/VIRGIN			
4	4	I KNOW YOU WANT ME (CALLIE OCHO) PITBULL ULTRA/B1			
5	4	CA M'NERVE HELMUT FRITZ DUST IN			
6	NEW	BULLETPROOF LA ROUX POLYDOR			
7	11	JUNGLE DRUM EMILIANA TORRINI ROUGH TRADE			
8	52	NEW DIVIDE LINKIN PARK MACHINE SHOP/WARNER BROS.			
9	9	STADT GASSANORA STEIN & ADEL TANK DOMESTIC ROCK/URBAN			
10	NEW	SHOW CE SOIR BISSO NA BISSO UP			
11	5	JAI HOI (YOU ARE MY DESTINY) AIR RAHMAN/PUSHTYAT DOLLS FT NICOLE & INTERSCOPE			
12	30	PAPARAZZI LADY GAGA (STREAMLINE/NO.1/M.C/CHERRYTREE/INTERSCOPE)			
13	12	AYO TECHNOLOGY MILOW HOMERUN			
14	14	HALO BEYONCE MUSIC WORLD/COLUMBIA			
15	13	KNOCK YOU DOWN KEN ISLES FT KELLY ROWLAND VS ARI ELIZABETH GUN/VIRGIN			
16	10	RELEASE ME AGNES COPENHAGEN/3 BEAT BLUE/A&TW			
17	41	LOVE SEX MAGIC CIARA FT JUSTIN TIMBERLAKE LAFACE			
18	7	MEME PAS FATIGUES KHALED & MAGIC SYSTEM ARTPOP			
19	71	SUGAR FLO RIDA FT WYNTER POE BOY/ATLANTIC			
20	8	LIKE A HOBO DWALE WRITON REAL NO.1/NO.2/SPERDES/SONG JAIL			

THIS WEEK		LAST WEEK		EURO DIGITAL SONGS	
THIS WEEK	LAST WEEK	ALBUMS	ALBUMS	ALBUMS	ALBUMS
1	1	(NIELSEN SOUNDSCAN INTERNATIONAL) JULY 11, 2009			
1	1	WHEN LOVE TAKES OVER DAVID GUETTA FT KELLY ROWLAND GUM/VIRGIN			
2	2	KNOCK YOU DOWN KEN ISLES FT KELLY ROWLAND VS ARI ELIZABETH GUN/VIRGIN			
3	NEW	BULLETPROOF LA ROUX POLYDOR			
4	NEW	BOOM BOOM POW THE BLACK EYED PEAS WILL I AM/INTERSCOPE			
5	NEW	THRILLER MICHAEL JACKSON EPIC/LEGACY			
6	NEW	MAN IN THE MIRROR MICHAEL JACKSON EPIC/LEGACY			
7	NEW	BILLIE JEAN MICHAEL JACKSON EPIC/LEGACY			
8	6	PAPARAZZI LADY GAGA (STREAMLINE/NO.1/M.C/CHERRYTREE/INTERSCOPE)			
9	5	RELEASE ME AGNES KING ISLAND ROCKY STAR/NFM			
10	NEW	BEAT IT MICHAEL JACKSON EPIC/LEGACY			
11	17	I KNOW YOU WANT ME (CALLIE OCHO) PITBULL ULTRA/B1			
12	7	POKER FACE LADY GAGA (STREAMLINE/NO.1/M.C/CHERRYTREE/INTERSCOPE)			
13	4	MAMA DO (UH OH, UH OH) PHIE LOTT MERCURY			
14	12	NEW DIVIDE LINKIN PARK MACHINE SHOP/WARNER BROS.			
15	NEW	SMOOTH CRIMINAL MICHAEL JACKSON EPIC/LEGACY			

THIS WEEK		LAST WEEK		FRANCE	
THIS WEEK	LAST WEEK	ALBUMS	ALBUMS	ALBUMS	ALBUMS
1	1	(SNEP/IFOP/TITE-LIVE) JUNE 30, 2009			
1	1	THE BLACK EYED PEAS THE E.M.D. (THE ENERGY NEVER DIES) INTERSCOPE			
2	4	OREGORE TOI & MHI MY MAJOR			
3	3	FLORENT PAGNY CEST COMME CA MERCURY			
4	2	PLACEBO BATTLE FOR THE SUN DREAMBROTHER/PIAS			
5	8	SEAL SOUL WARNER BROS.			
6	5	CHRISTOPHE WILLEM CAFENE COLUMBIA			
7	6	CHARLIE WINSTON HOMO REAL WORLD/IMPULSE/PHENIX/ONG TALE			
8	NEW	VARIOUS ARTISTS ON NEST PAS LA POUR SE FAIRE ENQUÊLEUR AZ			
9	NEW	DREAM THEATER BLACK CLOUDS & SILVER LININGS ROADRUNNER			
10	22	JASON MRAZ WE SING, WE DANCE, WE STEAL THINGS. ELEKTRA			

THIS WEEK		LAST WEEK		CANADA	
THIS WEEK	LAST WEEK	ALBUMS	ALBUMS	ALBUMS	ALBUMS
1	2	(NIELSEN BDS/SOUNDSCAN) JULY 11, 2009			
1	2	THE BLACK EYED PEAS THE E.M.D. (THE ENERGY NEVER DIES) INTERSCOPE			
2	NEW	ALEXIS FINE OLD CROWNS / YOUNG CARDINALS DINE ALONE			
3	1	JONAS BROTHERS LINES, VINES AND TRYING TIMES HOLLYWOOD/UNIVERSAL			
4	4	VARIOUS ARTISTS NOW! 14 RHINO/WARNER			
5	NEW	DREAM THEATER BLACK CLOUDS & SILVER LININGS ROADRUNNER/WARNER			
6	3	THE LOST FINGERS REDWOODS ROSE TANDEN			
7	10	LADY GAGA THE FAME (STREAMLINE/NO.1/M.C/CHERRYTREE/INTERSCOPE)			
8	5	EMINEM RELAPSE: WEB/SHADOW/AF/TERMATH/INTERSCOPE			
9	11	NICKELBACK DARK HORSE (M)			
10	9	KINGS OF LEON ONLY BY THE NIGHT RCA/SONY MUSIC			

THIS WEEK		LAST WEEK		AUSTRALIA	
THIS WEEK	LAST WEEK	ALBUMS	ALBUMS	ALBUMS	ALBUMS
1	1	(ARIA) JUNE 28, 2009			
1	1	HILLTOP HOODS STATE OF THE ART GIFFEN			
2	2	THE BLACK EYED PEAS THE E.M.D. (THE ENERGY NEVER DIES) INTERSCOPE			
3	3	PINK FUNHOUSE JIVE/JLG			
4	4	LILY ALLEN IT'S NOT ME, IT'S YOU REGAL/PARLOPHONE			
5	NEW	JONAS BROTHERS LINES, VINES AND TRYING TIMES HOLLYWOOD			
6	5	ESKIMO JOE INSHALLA MUSHROOM			
7	6	EMINEM RELAPSE: WEB/SHADOW/AF/TERMATH/INTERSCOPE			
8	11	GREEN DAY 21ST CENTURY BREAKDOWN REPRISE			
9	NEW	THE TEMPER TRAP CONDITIONS LIBERATION			
10	10	LADY GAGA THE FAME (STREAMLINE/NO.1/M.C/CHERRYTREE/INTERSCOPE)			

THIS WEEK		LAST WEEK		EURO DIGITAL SONGS SPOTLIGHT	
THIS WEEK	LAST WEEK	ALBUMS	ALBUMS	ALBUMS	ALBUMS
1	NEW	(NIELSEN SOUNDSCAN INTERNATIONAL) JULY 11, 2009			
1	NEW	BULLETPROOF LA ROUX POLYDOR			
2	1	WHEN LOVE TAKES OVER DAVID GUETTA FT KELLY ROWLAND GUM/VIRGIN			
3	NEW	MAN IN THE MIRROR MICHAEL JACKSON EPIC/LEGACY			
4	6	PAPARAZZI LADY GAGA (STREAMLINE/NO.1/M.C/CHERRYTREE/INTERSCOPE)			
5	NEW	BOOM BOOM POW THE BLACK EYED PEAS WILL I AM/INTERSCOPE			
6	5	RELEASE ME AGNES COPENHAGEN/3 BEAT BLUE/A&TW			
7	4	KNOCK YOU DOWN KEN ISLES FT KELLY ROWLAND VS ARI ELIZABETH GUN/VIRGIN			
8	5	MAMA DO (UH OH, UH OH) PHIE LOTT MERCURY			
9	17	RED DANIEL MERRIWEATHER ALLIJO/COLUMBIA			
10	10	UNTOUCHED THE VERONICAS ENGINEERING/SIRE/WARNER BROS.			

THIS WEEK		LAST WEEK		EUROPEAN ALBUMS	
THIS WEEK	LAST WEEK	ALBUMS	ALBUMS	ALBUMS	ALBUMS
1	NEW	DREAM THEATER BLACK CLOUDS & SILVER LININGS ROADRUNNER			
2	1	THE BLACK EYED PEAS THE E.M.D. (THE ENERGY NEVER DIES) INTERSCOPE			
3	3	BRUCE SPRINGSTEEN & THE E-STREET BAND GREATEST HITS COLUMBIA			
4	4	GREEN DAY 21ST CENTURY BREAKDOWN REPRISE			
5	NEW	LADY GAGA THE FAME (STREAMLINE/NO.1/M.C/CHERRYTREE/INTERSCOPE)			
6	1	PLACEBO BATTLE FOR THE SUN DREAMBROTHER/PIAS			
7	5	EROS RAMAZZOTTI ALI E RADICI RCA			
8	6	PAOLO NUTINI SUNNY SIDE UP ATLANTIC			
9	NEW	DANIEL SCHUHMACHER THE ALBUM SONY			
10	NEW	MICHAEL JACKSON NUMBER ONES EPIC			
11	8	A-HA FOOT OF THE MOUNTAIN UNIVERSAL			
12	7	JONAS BROTHERS LINES, VINES AND TRYING TIMES HOLLYWOOD			
13	11	SOUNDTRACK HANNAH MONTANA - THE MOVIE WALT DISNEY			
14	10	KASABIAN WEST RYDER PAUPER LUNATIC ASYLUM COLUMBIA			
15	NEW	GOSSIP MUSIC FOR MEN KILL ROCK STARS/COLUMBIA			

THIS WEEK		LAST WEEK		ITALY	
THIS WEEK	LAST WEEK	ALBUMS	ALBUMS	ALBUMS	ALBUMS
1	1	(FIMI/NIELSEN) JUNE 29, 2009			
1	1	EROS RAMAZZOTTI ALI E RADICI RCA			
2	2	LIGABUE SETTE NOTTI IN ARENA WARNER BROS.			
3	4	TIZIANO FERRO ALLA MIA EM CAPITOL			
4	3	J-AX DECA DANCE RCA			
5	NEW	DREAM THEATER BLACK CLOUDS & SILVER LININGS ROADRUNNER			
6	NEW	ALESSANDRA AMOROSO STUPIDA EPIC			
7	7	ZERO RENATO PRESENTE TAFITTA			
8	8	JONAS BROTHERS LINES, VINES AND TRYING TIMES HOLLYWOOD			
9	10	LAURA PAUSINI PRIMAVERA IN ANTICPO ATLANTIC			
10	9	GREEN DAY 21ST CENTURY BREAKDOWN REPRISE			

THIS WEEK		LAST WEEK		SPAIN	
THIS WEEK	LAST WEEK	ALBUMS	ALBUMS	ALBUMS	ALBUMS
1	1	(PROMUSICA/MEDIA) JULY 1, 2009			
1	1	JONAS BROTHERS LINES, VINES AND TRYING TIMES HOLLYWOOD			
2	46	MICHAEL JACKSON KING OF POP EPIC			
3	NEW	PAULINA RUBIO GRAN CITY POP UNIVERSAL			
4	1	MIGUEL POVEDA COPLAS DEL QUERER UNIVERSAL			
5	2	SOUNDTRACK HANNAH MONTANA - THE MOVIE WALT DISNEY			
6	12	U2 NO LINE ON THE HORIZON MERCURY			
7	4	EROS RAMAZZOTTI ALI E RADICI RCA			
8	8	CARLOS TAUDE DE MI PUNO Y LETA ORD			
9	21	ASHLEY TISDE GUILTY PLEASURE WARNER BROS.			
10	6	BRUCE SPRINGSTEEN & THE E-STREET BAND GREATEST HITS COLUMBIA			

THIS WEEK		LAST WEEK		PORTUGAL	
THIS WEEK	LAST WEEK	ALBUMS	ALBUMS	ALBUMS	ALBUMS
1	NEW	(RIM) JUNE 31, 2009			
1	NEW	RODRIGO LEAO A MAE SONY			
2	NEW	HOJE AMALIA NOJE LA FOLIE			
3	NEW	MICHAEL JACKSON THE ALBUM SONY			
4	NEW	IVETE SANGALO PODE ENTRAR MERCURY			
5	4	PAULO GONZO PERFIL COLUMBIA			
6	12	CARMINHO FADO CAPITOL			
7	4	DEOLINDA CANÇÃO DO LADO (PLAY			
8	5	TONY CARREIRA O HOMER QUE SÓU FARDOL			
9	10	PANDA VAI A ESCOLA PANDA VAI A ESCOLA POLYDOR			
10	3	JONAS BROTHERS LINES, VINES AND TRYING TIMES HOLLYWOOD			

"Deutschland Sucht Den SuperStar" winner Daniel Schumacher tops the Germany Albums chart with his debut album.



THIS WEEK		LAST WEEK		EUROPEAN AIRPLAY	
THIS WEEK	LAST WEEK	ALBUMS	ALBUMS	ALBUMS	ALBUMS
1	5	WHEN LOVE TAKES OVER DAVID GUETTA FT KELLY ROWLAND VS ARI ELIZABETH GUN/VIRGIN			
2	1	I KNOW YOU WANT ME (CALLIE OCHO) PITBULL ULTRA/B1			
3	3	BOOM BOOM POW THE BLACK EYED PEAS WILL I AM/INTERSCOPE			
4	2	AYO TECHNOLOGY MILOW HOMERUN			
5	4	RELEASE ME AGNES COPENHAGEN/3 BEAT BLUE/A&TW			
6	6	POKER FACE LADY GAGA (STREAMLINE/NO.1/M.C/CHERRYTREE/INTERSCOPE)			
7	5	JAI HOI (YOU ARE MY DESTINY) AIR RAHMAN/PUSHTYAT DOLLS FT NICOLE & INTERSCOPE			
8	17	YO-YO JOEY MOE COPENHAGEN			
9	8	HALO BEYONCE MUSIC WORLD/COLUMBIA			
10	1				

15 MINUTES (Alamo Music Corp., ASCAP/Multitone Music, ASCAP/EMI Blackwood Music, Inc., BMI), HL, CS 27

21 GUNS (WB Music Corp., ASCAP/Green Daze Music, ASCAP), WB, HL100; 22 STAR (Give Me Me, ASCAP/Copyright Control) RBH 52

A

ARUSADORA (Not Listed) LT 7 ADDRESS IN THE STAIRS (Fear De Lisa, BMI/Moonscar Music, BMI/Payette Music, ASCAP/Lite Blue Typewriter Music, BMI), CS 34

AIMT II (Austin Designee, ASCAP/Grand Hustle Publishing, ASCAP/WB Music Corp., ASCAP/Crown Club Publishing, ASCAP/Warner-Lamertane Publishing Corp., BMI/Taylor My Hart Publishing, ASCAP/Tennell Clemons, ASCAP/Dega Figgas Publishing, BMI), WB, RBH 34

AIMT NO REST FOR THE WICKED (4UZASKY Entertainment, Inc., ASCAP) H100 94

ALL I ASK FOR ANYMORE (Sony/ATV Acuff Rose Music, BMI/Warner-Lamertane Publishing Corp., BMI/T. Birds Music, BMI), HL, WB, CS 32

ALL THE ABOVE (Five 2 Fiteen Publishing, BMI/NOCC Music Publishing LLC, ASCAP/G.B. Music Publishing, ASCAP/Tenwick, BMI/Grand Hustle Beat, BMI/Nappy Pub Music, BMI/Universal Music - 2 Tunes LLC, ASCAP), HL, WB, H100 52; RBH 95

ALL UP 2 YOU (Premium Latin Publishing, ASCAP/Bystro Productions, Inc., ASCAP/Sony/ATV Harmony, ASCAP/Universal Music Publishing, Inc., ASCAP/EMI Blackwood Music, Inc., BMI), HL, WB, LT 11

ALRIGHT (Cada Publishing, ASCAP/Near Sea Gayle Music, ASCAP/EMI April Music, Inc., ASCAP), HL, WB, CS 9; H100 41

ALWAYS STRAPPED (Money Mack, BMI/Young Money Publishing, Inc., BMI/Warner-Lamertane Publishing Corp., BMI/Dark Keys Publishing, BMI), WB, H100 55; RBH 10

EL AMOR (Tito El Patron Publishing, ASCAP) LT 3 AQUI ESTO YO (Fonsi Music Publishing, Inc., ASCAP/Sony/ATV Tunes LLC, ASCAP/Nara Maluca Music, SESAC) LT 6

B

BAO HABITS (Sony/ATV Tunes LLC, ASCAP/Muszewell, ASCAP/Beta Music, ASCAP/EMI April Music, Inc., ASCAP), HL, RBH 72

EL BALEADO (Not Listed) LT 28 BAREFOOT AND CRAZY (WB Music Corp., ASCAP/Melissa's Money Music, ASCAP/Get A Load Of This Music, ASCAP/EMI Blackwood Music, Inc., BMI/Rethneck Music, BMI/String Stretcher Music, BMI), HL, WB, CS 18; H100 98

BATTLEFIELD (White 2 Live, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Breakthrough Creators, ASCAP/EMI April Music, Inc., ASCAP/Bow The Speakers, ASCAP), HL, H100 30

BEAUTIFUL (Songs Of Universal, Inc., BMI/Crossroad Shady Music, BMI/Festo World Music, ASCAP/Eight Mile Style, BMI/Universal-PolyGram International, ASCAP/Sony/ATV Music Ltd., PRS/Chrysalis Songs, BMI), HL, WB, H100 100

BELIEVERS (Songs Of Combustion Music, ASCAP/Music Of Windward, ASCAP/Street Whores Music, BMI/Kirkcaldy Music, BMI/Big Loud Back, BMI/Sony/ATV Tree Publishing, BMI/This Town Music, BMI), HL, WB, CS 28

BEST DAYS OF YOUR LIFE (Pickle Butt, ASCAP/Three Music, ASCAP/Sony/ATV Tree Publishing, BMI/Taylor Swift Music, BMI), HL, CS 14; H100 46

BEST I EVER HAD (Copyright Control) H100 3; RBH 7 THE BEST PART OF THE DAY (Mack Gordon Jr., BMI/Crossroad Shady Music, ASCAP) RBH 80

BIG GREEN TRACTOR (Sony Tractor Music, BMI/Big Loud Back, BMI/Phone-N-Cal Music, BMI/Cat In Hat Entertainment LLC, BMI/Old Desperados, ASCAP/NZ Publishing Company, Inc., ASCAP/Carroll Vincent And Associates, LLC, ASCAP), WB, CS 19; H100 53

BIRTHDAY SEX (Jeremy Felton Publishing Designee, ASCAP/Keith James Publishing Designee, BMI/Kush Publishing, BMI/Songs Of Universal, Inc., BMI), HL, WB, H100 & RBH 5

BLAME IT (City As A Fox Music, Inc., BMI/Bug Music, Incorporated, BMI/Gilded Source Music, ASCAP/EMI April Music, Inc., ASCAP/Travis Music Publishing, ASCAP/James T. Brown, BMI/Brandon R. Melancon, ASCAP/John Conte, Jr., ASCAP/Nappy Pub Music, BMI/Universal Music - 2 Songs, BMI/Chameleon Publishing, BMI/2002 Music Publishing, ASCAP/Tenor Music, BMI), HL, WB, H100 23; RBH 13

BLAME IT ON ME (RCA Music, Inc., SESAC/Four Kings Productions, Inc., ASCAP/Christie Michele Music, SESAC/EMI April Music, Inc., ASCAP/Stratus Co., LLC, ASCAP/Norma Harris Music Publishing, ASCAP/Chuck Harmon's House Publishing, ASCAP/Studio Beat Music, BMI/Warner-Lamertane Publishing Corp., BMI), HL, WB, RBH 77

BOI (Who Is Mike Jones? Music, BMI/2 Playas Publishing, BMI/Warner-Lamertane Publishing Corp., BMI/Trs Only About Music, ASCAP/Radio Dads Music Group, ASCAP), WB, RBH 85

BOONIE (Joy Brothers Music, BMI/Bobin Music, BMI/Neeshawville Songs, BMI/KRO Music, BMI/Magic Mustang Music, BMI/Ingle Bros Music, BMI/Morgan Racing Music, ASCAP) CS 36

BOOM BOOM POW (with iAm Music, Inc., BMI/Nawasha Networks, BMI/Jeepney Music, Inc., BMI/Headphone Junkie Publishing, ASCAP/Cherry River Music Co., BMI/EMI April Music, Inc., ASCAP), CLM, HL, H100 2; LT 2; RBH 60

BOOTS ON (Songs Of Windward Pacific, BMI/How Bout That Style Music, BMI/Kinney Empire Music, BMI/CCG, BMI), CS 13; H100 67

BOOTY DEW (Devonick Jefferson Publishing Designee, BMI/VS Entertainment, ASCAP/Anonymous Publishing LLC (The Pub Deal), ASCAP/Sony/ATV Tunes LLC, ASCAP), HL, RBH 68

BOYFRIEND #2 (Rico Love Is Still A Rapper, SESAC/Froy Music, Inc., ASCAP/Grandmrs. Boy Publishing, SESAC/Chris Cross Publishing, SESAC/Laurie Music Company, BMI) H100 61; RBH 14

BOY LIKE ME (EMI Blackwood Music, Inc., BMI/JLO Music, BMI), HL, CS 31

BREAK UP (Team S Dot Publishing, BMI/Leagas Publishing Company, Inc., ASCAP/EMI April Music, Inc., ASCAP/Street Certified Publishing, BMI), HL, H100 84; RBH 11

C

CAMMARE (SERCA, BMI) LT 29 CANT LAST A DAY (Alia Rose Music, BMI/American League Music, BMI) RBH 54

CANT LIVE WITHOUT YOU (I Am My Music Publishing, ASCAP/Universal Music - MGB Songs, ASCAP/Demis Ho Music, ASCAP/EMI April Music, Inc., ASCAP/Fantery Music, ASCAP/Underdog West Songs, ASCAP/Almo Music Corp., ASCAP/Strange Motel Music, ASCAP), HL, WB, RBH 44

CARELESS WHISPER (Warner Chappell, BMI/Chappell & Co., ASCAP), WB, H100 86

CAUSA Y EFECTO (Not Listed) LT 1 CHAMPION (Guta Publications, BMI/Trac-N-Field Entertainment LLC, ASCAP/Notting Date Songs, Inc., ASCAP/Telegram Music, ASCAP/Universal Music Publishing, Inc., ASCAP/Nicvay Tye Music, ASCAP/Universal Music - 2 Tunes LLC, ASCAP/First N Gold Publishing, BMI/Sony/ATV Tunes LLC, BMI/Ben-Ghan Music, Inc., BMI/Wanderick Music, BMI/Sugar Hill Music Publishing, BMI), HL, WB, RBH 71

CHOCOLATE LEGS (India B. Music, BMI/Songs Of Universal PolyGram International, BMI/Edwardlynn/Handz Music, ASCAP/Dango Publishing, ASCAP), HL, WB, RBH 63

THE CLIMB (Vivante Music, ASCAP/Hopless Rose Music, ASCAP/Music Of Stage Three, BMI/Made It Big Music, BMI), WB, CS 26; H100 16

CLOSE TO YOU (Live Green Copyrights, BMI) RBH 98 COLD (Sony/ATV Tunes LLC, ASCAP/Muszewell, ASCAP/EMI April Music, Inc., ASCAP), HL, RBH 62

COME BACK TO ME (Zac Maloy Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/Stellar Songs Ltd., BMI/EMI Blackwood Music, Inc., BMI), HL, H100 73

COMO UN TATUAJE (Arpa Music, LLC, BMI) LT 19 COMPROMISE (SERCA, BMI) LT 16 COOL (Tappy Whytes Music, BMI/Songs Of Universal, Inc., BMI/Misty Arie, BMI/EMI Blackwood Music, Inc., BMI/Ramon Montgomery, ASCAP), HL, WB, RBH 43

EL CORRIDO DEL PEPO (Not Listed) LT 47 COUNTRY FOLKS LIVIN' LOUD (EMI Blackwood Music, Inc., BMI/Guesty Stokes Nelson Publishing, BMI/One Eye Publishing LLC, BMI), HL, CS 57

EL CULPABLE SOY YO (Blue Deep, BMI) LT 9

D

DANCIN ON ME (Prase Ambassador Publishing, SESAC/Scilla Hill, ASCAP/Sally Ruth Ester Publishing, BMI) RBH 25

DAY W NITE (Elsies Baby Boy Publishing, ASCAP/Owo Oloun Publishing Company, ASCAP/Universal Music Publishing, Inc., ASCAP), HL, WB, H100 21; RBH 36

DEAD FLOWERS (Sony/ATV Tree Publishing, BMI/Pink Dog Publishing, BMI), HL, CS 37

THE DECADENCE (DJ) King Jiggs, BMI/Bug Music, ASCAP/Music Of Windward, ASCAP/EMI April Music, Inc., ASCAP/Roc Publishing & Music/Fanorama LLC, ASCAP/Roy Plane Music, ASCAP/Art For Arts Sale Music, ASCAP/Mars Force Music, ASCAP/Northeast Independent Music Publishing, ASCAP/Bughouse, ASCAP), HL, RBH 88

D.O.A. (DEATH OF AUTO-TUNE) (EMI April Music, Inc., ASCAP/Carter Boys Publishing, ASCAP/No I.D. Music, BMI/Chrysalis Songs, BMI/Unichappell Music, Inc., BMI), HL, H100 24; RBH 61

DO I (Planet Patrol, BMI/Murrah Music Corporation, BMI/Bug Music, Incorporated, BMI/Warner-Lamertane Publishing Corp., BMI/RADIOBLLETS Publishing, BMI/DWYaywood Music, BMI), WB, CS 35

DONT TRUST ME (Mister Falcon Music, BMI/EMI Blackwood Music, Inc., BMI/Matza Ball Music, BMI/Dick Jans, LLC, BMI), HL, WB, H100 12

DOWNLOAD (Not Listed) RBH 23 DREAMING LOVE (EMI Blackwood Music, Inc., BMI/Two Is Better Than One Music, BMI/Rod 49 Music, BMI/Danny Myrick Music, BMI), CS 53

E

ECHO (Drumma Boy, ASCAP/Drum Squad, ASCAP/Young Drumma, ASCAP/Gorilla Zoe Music, BMI/Maliki-Meek Music, BMI/Whars To Style Music, ASCAP) H100 97

EEO (Eves Lee Music, BMI/EMI Blackwood Music, Inc., BMI/Anole Bobby Music, BMI/EMI April Music, Inc., ASCAP/No 2 Publishing, ASCAP), HL, H100 43; RBH 4

EIGHT SECOND MILE (Universal Music - Careers, BMI/Strike Me Publishing, BMI/One If Home Music Publishing, Inc., IMRO/FSMG, IMRO/State One Music America, BMI), HL, WB, CS 43

EPHAPHY (THE LEAVING) (Universal Music - 2 Songs, BMI/Per in The Ground Publishing, ASCAP/Chuck Harmon's House Publishing, ASCAP/Stratus Co., LLC, ASCAP/EMI April Music, Inc., ASCAP), HL, WB, RBH 22

ERES (C.K. Jantz, BMI/Ensign Music, BMI) LT 24 ESTE CORAZON (Not Listed) LT 48

EVERY GIRL (Young Money Publishing, Inc., BMI/Warner-Lamertane Publishing Corp., BMI/West Coast Lvn Publishing, ASCAP/Handwritten Music Publishing, BMI/Songs Of Universal, Inc., BMI/Universal Music Publishing, Inc., ASCAP), HL, WB, H100 17; RBH 2

F

FIGHT LIKE A GIRL (Getting Green Music, BMI/Kupake Music, BMI/Osmerson Publishing, BMI/Green Hills Music, ASCAP/Green Hills Music Group, LLC, BMI/Big Loud Backs, BMI/Regan Music Publishing, ASCAP), WB, CS 30

FIRE BURNING (Sony/ATV Songs LLC, BMI/RedOne Productions LLC, BMI/Sean Kingston Publishing Designee, BMI), HL, H100 7

FRANKY (Delton The Don Publishing, BMI/SKO N GO Music Group, ASCAP) RBH 85

FROM MY HEART TO YOURS (Imagem Music Limited, BMI) RBH 30

FUE SU AMOR (956 Music, BMI/Agula Raid, SESAC) LT 12

FUNNY (ATV Discos, ASCAP) LT 27 FUNNY THE WAY IT IS (ASCAP/Stelan Cestean, ASCAP/David J. Matthews, ASCAP/Leflo Moore, ASCAP/Bond Tynley, ASCAP/Beam On Music, ASCAP) H100 92

FUTURISTIC LOVE (ELROY) (Leland Aesth Publishing Designee, BMI/Ricco Barrio Music, ASCAP/Tenwick Music, ASCAP/Grand Hustle Publishing, ASCAP/WB Music Corp., ASCAP), WB, RBH 59

G

GENTE DE ALTO PODER (Primo Music, Inc., BMI) LT 45 GETTIN YOU HOME (THE BLACK DRESS SONG) (Runner Behind Publishing, ASCAP/EMI April Music, Inc., ASCAP) Want To Hold Your Songs, BMI), HL, CS 25

GIVE IT TO ME RIGHT (Gods Cyyr Publishing, ASCAP/Sony/ATV Tunes LLC, ASCAP/Marquesa Songs USA, BMI), HL, RBH 70

GIVES YOU HELL (Smells Like Phys Ed, ASCAP/Universal Music - MGB Songs, ASCAP) H100 40

GOO IN ME (EMI April Music, Inc., ASCAP/Wet Ink Red Music, ASCAP/Thats Plum Song, ASCAP/Trs Tea Tyme, ASCAP) RBH 20

GOODBYE (Antonio Dions Muzik, ASCAP/EMI April Music, Inc., ASCAP/Ining Music, Inc., BMI/E.D. Duz-it Music, BMI/Underdog East Songs, BMI/Damen Duke Publishing, ASCAP/Jaylen Adams Music Publishing, ASCAP/Chris Cross Publishing, SESAC/Froy Music, Inc., SESAC/Unichappell Music, Inc., BMI), HL, WB, H100 22

GOOD GIRLS GO BAD (Blaze Beat Music, ASCAP/EMI April Music, Inc., ASCAP/Lion Aire Publishing, BMI/Warner-Lamertane Publishing Corp., BMI/Sunshine Terrace Music, BMI/Bug Music, Incorporated, BMI/J. Kasher Publishing, ASCAP), HL, WB, H100 58

THE GOOD LORD AND THE MAN (I Home Music, ASCAP) CS 56

H

HALLE BERRY (SHE'S FINE) (Christopher Dooley Publishing, BMI/An What Music, BMI/Croonstaar Music, BMI/Vandavever Music, BMI/Building 2 Music, BMI/Cookies And Milk LLC, ASCAP/Fold Ground Music Publishing, ASCAP/Play For Play N' Stills, ASCAP/Skiltz For Skiltz And Play Music, ASCAP/EMI April Music, Inc., ASCAP), HL, H100 83; RBH 19

HOLD (E-Day Publishing, ASCAP/EMI April Music, Inc., ASCAP/Write 2 Live, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Here's Lookin' At You Kidd Music, BMI/Beluga Heights Music, BMI/Sony/ATV Songs LLC, BMI), HL, H100 14; RBH 45

HATERS (Lyle In Publishing, ASCAP/Chris "Chrizz'o" Fabich, BMI/Thomas "T. CHURCH" Church, BMI/Sy Huey Entertainment, BMI/Moschino Music, BMI), HL, CS 9

HENRY CARTWRIGHT'S PRODUCE STAND (Hope-N-Cal Music, BMI/Trent Tomlinson Music, BMI/Songs Of Springfield, BMI/Songs Of Dazahl, BMI/Gimme Them Gimme Them Songs, BMI/Even Katz Music, BMI/Cat V Entertainment, LLC, BMI), HL, WB, H100 50

HE QUERIDO QUERERTE (Not Listed) LT 41 HER DIAMONDS (I Rule Music, ASCAP/EMI April Music, Inc., ASCAP), HL, H100 32

HERE I STAND (UR-N Music, ASCAP/EMI April Music, Inc., ASCAP/Universal Music Publishing, Inc., ASCAP/Li Vidal Music, ASCAP/Marisa Music, ASCAP/ABack Productions, ASCAP/And I Music, ASCAP/Dirty De Music, ASCAP/PHMG Songs, ASCAP/My Soulmate Songs, ASCAP/Red Music, ASCAP), WB, RBH 47

HERE WE GO AGAIN (IRH Publishing, ASCAP/Hey Kiddo Music, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Part Time Buddha Productions, ASCAP) H100 51

HOTEL ROOM SERVICE (Pittblus Legacy Publishing, BMI/Universal Music - MGB Songs, ASCAP/Impub, BMI/EMI Blackwood Music, Inc., BMI/Sony/ATV Songs LLC, BMI/Warner-Lamertane Publishing Corp., BMI/Bernards Other Music, BMI/Music Of Ever Hip-Hop, BMI/EMI Virgin Music Ltd., ASCAP/Chrysalis Music Ltd., PRS), HL, WB, H100 65

I

ICE CREAM PAINT JOB (Dorrough Music Publishing Company, ASCAP/Minder Music Publishing, ASCAP) H100 72; RBH 25

I DO NOT HOOK UP (When Im Rich You'll Be My Bitch, ASCAP/WB Music Corp., ASCAP/Bug Music, Incorporated, BMI/Son Of Reverend Bill Music, BMI/EMI Blackwood Music, Inc., BMI), HL, WB, H100 27

I DONT NEED IT (Virginia Beach, ASCAP/WB Music Corp., ASCAP/Fantery Music, ASCAP/Underdog West Songs, ASCAP/Almo Music Corp., ASCAP/Millennium Kid Music Publishing, ASCAP), HL, WB, RBH 51

I FEEL THIS ISNT LOVE (B-Unitz Songs, ASCAP/Universal Music Publishing, Inc., ASCAP/GiveMeATiny Publishing, ASCAP/EMI April Music, Inc., ASCAP/TM Explosive Publishing, ASCAP) RBH 24

F TODAY WAS YOUR LAST DAY (Warner-Lamertane Publishing Corp., BMI/Ami/Your Dillo Publishing, Inc., SOCAN/Zero G Music, Inc., SOCAN/Black Deck, SOCAN/Black Ader Music, SOCAN), WB, H100 19

I F U SEEK AMY (Marlone AB, STM/Kobalt Music Publishing America, Inc., ASCAP/On Sole Music, BMI/EMI Blackwood Music, Inc., BMI/Warner Chappell Music Scandinavia, STM), HL, WB, H100 64

I GOTTA FEELING (with iAm Music, Inc., BMI/Jeepney Music, Inc., BMI/Tab Magnetic Publishing, BMI/Cherry River Music Co., BMI/Headphone Junkie Publishing, ASCAP/EMI April Music, Inc., ASCAP/Square Rivoli Publishing, ASCAP/Square Rivoli Music, ASCAP/Shapiro, Bernstein & Co., Inc., ASCAP/Riser Editors, SACEM), CLM, HL, H100 7

I JUST CALL YOU MINE (Right Bank Music, Inc., ASCAP/Ly Makes Music, ASCAP/Haber Corp., ASCAP/EMI April Music, Inc., ASCAP/Ty Me A River Music, ASCAP/Nates Music, ASCAP/Kobalt Music Publishing America, Inc., ASCAP), HL, CS 39

I KNOW YOU WANT ME (CALLE OCHO) (Don Williams Music Group, BMI/Big Loud Back, BMI/Universal Music Publishing, ASCAP/Pura Tunes, ASCAP/Do It Yourself Music Group S.r.l., SIAE/Universal Music - Careers, BMI/Pittblus Legacy Publishing, BMI/Marimbero Music Publishing, ASCAP/Universal Music MGB Songs, ASCAP)

I, HL, WB, H100 6; LT 10 I, BE THAT (Gandina Dynamite, ASCAP/Regan Music Publishing, ASCAP/Universal Music - 2 Songs, BMI), HL, WB, CS 4

ILL JUST HOLD ON (WB Music Corp., ASCAP/Melissa's Money Music, ASCAP/Get A Load Of This Music, ASCAP/Encore Entertainment LLC, BMI/M. Noise Music, BMI/Hillbilly Poetry, BMI/Rio Nuevo Entertainment, BMI), WB, CS 16

I LOVE IT (PAPI AYE AYE AYE) (Songs 4 My Seeds Music, ASCAP/Weslance Music, Inc., ASCAP/Norm Port Music, ASCAP/EMI April Music, Inc., ASCAP), HL, RBH 90

I'M IN MIAMI TRICK (Nu 80's Publishing, ASCAP) H100 80

IMMA PUT IT ON HER (The Crawford legacy Music Publishing, ASCAP/Jance Combs Publishing, BMI/EMI April Music, Inc., ASCAP/Granny Man Publishing, BMI/Maliki-Meek Music, BMI/Warner-Lamertane Publishing Corp., BMI/Basement Funk South, BMI/Kovak South, SESAC/Delicia Curry Publishing, SESAC/Oceanit Publishing, SESAC/Omnyard Publishing, SESAC/Butterfly Publishing, SESAC/2 Dada Music Publishing, ASCAP), HL, WB, RBH 32

IMMA STAR (EVERYWHERE WE ARE) (Jeremy Felton Publishing Designee, ASCAP/Keith James Publishing Designee, BMI/Mika Schultz Publishing, BMI/Songs Of Universal, Inc., BMI), HL, WB, RBH 85

I'M ON A BOAT (Snugler Entertainment, ASCAP/Shebar Music, ASCAP/Boner lek Music, ASCAP/Universal Music - 2 Songs, BMI), HL, WB, H100 78

I'M YOURS (Go Eyo, ASCAP) H100 31

INDIAN SUMMER (Sony/ATV Tree Publishing, BMI/Bull-It Prairie Songs, BMI/Showbilly Music, BMI/Loe Monkey Music, BMI), HL, CS 21

INED A GIRL (Healed Under My Clothes, ASCAP/Chrysalis Music Publishing, ASCAP/Sony/ATV Tunes LLC, ASCAP/Stellar Songs Ltd., BMI/EMI April Music, Inc., ASCAP), HL, H100 63; RBH 8

IN LOVE WITH ANOTHER MAN (Nappy Puddy Music, ASCAP/Universal Music - 2 Tunes LLC, ASCAP/aback-nates publishing, BMI), HL, WB, RBH 58

I RUN TO YOU (Warner-Lamertane Publishing Corp., BMI/DWYaywood Music, BMI/Warner Chappell Publishing, BMI/Shaw Enuff Songs, Inc., SESAC/Muh-Songs, Inc., SESAC/Sony/ATV Tree Publishing, BMI/Tomdog-glassmusic, BMI), HL, WB, CS 5; H100 35

IT HAPPENS (Jennifer Nettles Publishing, ASCAP/EMI Blackwood Music, Inc., BMI/Dripit Music, BMI/Music Of Stage Three, BMI/Bobbys Song And Salvage, BMI), HL, H100 80

IT'S LOVE HER (Not Listed) RBH 91

IT'S A GIRL THING (Warner-Lamertane Publishing Corp., BMI/Jesse Lee Music, BMI/Circle C Songs, ASCAP/Full Circle Music Publishing, LLC, ASCAP), WB, CS 55

IT'S AMERICA (Stanley Dakt, BMI/Bug Music, Incorporated, BMI/Songs Of Windward Pacific, BMI/Stage Three Songs, ASCAP/Bret James Cornelius Music, ASCAP) H100 99

I WANT MY LIFE BACK (Sadeen Stars Music, BMI/Frank Myers Music, BMI/HorHo Entertainment Group, Inc., ASCAP/Grand & Gee Music LP/ASCAP) CS 34

I WAS HERE (Shaw Enuff Songs, Inc., SESAC/Amfi-Songs, Inc., SESAC/Amfi Music, Inc., SESAC/Crossroad Uptown Music, ASCAP/Frigitae House USA, ASCAP/Bm. -Songs, ASCAP) CS 58

J

JOEY (Jennifer Nettles Publishing, ASCAP/EMI Blackwood Music, Inc., BMI/Dripit Music, BMI/Sony/ATV Tree Publishing, BMI/Mr. Bubba Music, BMI) CS 46

JUST A KISS (Viva Panama, ASCAP/JoeGo Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/Two Works, ASCAP/Bug Music, ASCAP/Music Of Windward, ASCAP/EMI April Music, Inc., ASCAP/Roc Publishing & Music/Fanorama LLC, ASCAP/Mars Force Music, ASCAP/Northeast Independent Music Publishing, ASCAP/Dance, ASCAP), HL, WB, RBH 76

JUST DANCE (Certified Bluebeem, BMI/Sony/ATV Songs LLC, BMI/Yappell Productions Inc., ASCAP/Sony/ATV Tunes LLC, ASCAP), HL, H100 42

K

EL KATCH (Twins House Of Music, ASCAP/Permusic, ASCAP) LT 5

KISS A GIRL (Universal Tunes, SESAC/Songs Of Universal, Inc., BMI/Eden Valley Music, SESAC/Mary Rose Music, BMI/Third Tier Music LLC, BMI), HL, WB, CS 7; H100 49

KISS ME THRU THE PHONE (Impub, BMI/Warner-Lamertane Publishing Corp., BMI/EMI Blackwood Music, Inc., BMI/David Siegel, BMI/Crossroad Music, BMI/Souja Boy Tellam Music, BMI/Talari Car Of Business, BMI/Element 9 Hip Hop, BMI), HL, WB, H100 50

KNOCK YOU DOWN (Danjanduz Muzik, SESAC/WB M Music, SESAC/Kendry Music, ASCAP/Universal Music Publishing, Inc., ASCAP/YRP Music Publishing, BMI/Warner-Lamertane Publishing Corp., BMI/Super Sayn Publishing, BMI/Yesenia Music Publishing, Inc., ASCAP/David M. Ehrlich, Esc. FC, ASCAP/Phase Gimme My Publishing, Inc., BMI/EMI Blackwood Music, Inc., BMI), HL, WB, H100 1; RBH 3

KNOW YOUR ENEMY (WB Music Corp., ASCAP/Green Daze Music, ASCAP), WB, H100 60

L

LA RECIA (Alpa Music, LLC, BMI) LT 40

LAST CHANCE (WB Music Corp., ASCAP/Songs In The Key Of B Flat, Inc., SESAC/Noonline South, SESAC/EMI Combine Music, SESAC/Froy Music, Inc., SESAC/Jaylen Adams Music Publishing, SESAC/Christian Combs Publishing, SESAC/Arac Tracts, ASCAP), HL, WB, H100 75; RBH 9

EL LATIDO DE MI CORAZON (Not Listed) LT 46

LIKE A SURGEON (Songs Of Fier, BMI/March 9th Publishing, ASCAP/2002 Music Publishing, ASCAP/WB Music Corp., ASCAP), WB, RBH 67

LIVING FOR THE NIGHT (George Strait Publishing Designee/Bubba Strat Publishing Designee/Sony/ATV Acuff Rose Music, BMI/Unwind Music, BMI), HL, CS 15; H100 82

LO LENTIMAMOS (Not Listed) LT 17

LONG LINE OF LOBERS (Ingrid Fowler Music, BMI/Music Of RPM, ASCAP/Category 5 Music, ASCAP) CS 41

LONG PAST GONE (Megan Mulline Music, BMI/Cat V Tunes, ASCAP/Cal V Entertainment, LLC, BMI), CS 48

LOST YOU ANYWAY (Franklin Road, BMI/Sage Of Stage Three, BMI/Bobbys Song And Salvage, BMI) CS 10; RBH 69

LOVEGAME (Stelari Germanotta p/v/a Lady Gaga, BMI/Sony/ATV Songs LLC, BMI/House Of Gaga Publishing, Inc., BMI/Glucose Music, Inc., BMI/RedOne Productions LLC, BMI), HL, H100 5

LOVE STORY (Taylor Swift Music, BMI/Sony/ATV Tree Publishing, BMI), HL, H100 33

LOVE YOUR LOVE THE MOST (Sony/ATV Tree Publishing, BMI/Sony/ATV Acuff Rose Music, BMI), HL, CS 22; H100 90

M

MAD (Universal Music - 2 Songs, BMI/Per in The Ground Publishing, ASCAP/Sony/ATV Tunes LLC, ASCAP/EMI April Music, Inc., ASCAP/EMI Music Publishing Ltd., PRS/Stellar Sun Songs, ASCAP), HL, RBH 46

MAK (563 Music Publishing, ASCAP) RBH 57

MAKE HER SAY (Elsies Baby Boy Publishing, ASCAP/Very Good Beats, BMI/Hip Hop Since 1978, BMI/Senseless Music, BMI/Songs Of Universal, Inc., BMI/Sony/ATV Songs LLC, BMI/RedOne Productions LLC, BMI/House Of Gaga Publishing, Inc., BMI/Nappy Pub Music, BMI/Universal Music - 2 Songs, BMI/EMI April Music, Inc., ASCAP/Gilded Source Music, Inc., BMI/One King Entertainment, BMI/BB Publishing, ASCAP/2 The Moon Publishing, BMI/WB Music Corp., ASCAP/2002 Music Publishing, ASCAP/James L. Brown, BMI/Brandon R. Melancon, ASCAP/EMI Blackwood Music, Inc., BMI/Phase Gimme My Publishing, Inc., BMI), HL, WB, H100 89; RBH 73

MAMA (Songs Of Universal, Inc., BMI/My Own Contusion Music, BMI/Songs Of Diver Dann, BMI/Savannah Grace, BMI), HL, WB, CS 60

MARYBACH MUSIC 2 (First N Gold Publishing, BMI/Sony/ATV Songs LLC, BMI/Coplane And Rock Publishing, ASCAP/WB Music Corp., ASCAP/Nappy Pub Music, BMI/Young Money Publishing, Inc., BMI/Warner-Lamertane Publishing Corp., BMI/Phase Gimme My Publishing, Inc., BMI/EMI Blackwood Music, Inc., BMI), HL, WB, RBH 66

ME GUSTA ME GUSTA (Not Listed) LT 36

ME HACES FALTA (Fronimus, Inc., BMI) LT 38

MILLION BUCKS (Five 2 Fiteen Publishing, BMI/Switz Beat, SESAC/Universal Tunes, SESAC/Songs Of Universal, Inc., SESAC), HL, WB, RBH 87

# EXECUTIVE TURNTABLE

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

**PUBLISHING:** Ole in Los Angeles names **David Weltzman** director of business development. He was a freelance music supervisor.

**Alfred Music Publishing** names **Bob Durkee** director of distributed products. He was buyer of technology accessories products at Guitar Center.



**DIGITAL:** The peer-to-peer service LimeWire names **Jason Herskowitz** VP of product management. He served in the same role at Total Music.

**MTV Games** names **Scott Guthrie** executive VP/GM and **David Cox** senior VP of sales. Guthrie was executive VP of publishing at THQ, and Cox was senior director of sales and merchandising at Sony Computer Entertainment America.

**RELATED FIELDS:** MTV Networks International promotes **Jose Tolosa** to senior VP of strategy and business development for MTVNI and MTV Networks Latin America. He was VP of strategy and business development at MTVNLA.

The **FastTrack** board of directors names BMI president/CEO **Del Bryant** chairman. He succeeds outgoing chairman **Jürgen Becker** of the German collecting society Gema.

**Imax** names **Gary Moss** COO, effective July 20. He was COO/CFO at the Live Nation subsidiary Concert Productions International.

**Razor & Tie Media** names **Robin Rifkin** VP of media buying and sales. She was VP of direct response/media director at Zenith Optimedia.

—Edited by Mitchell Peters

# GOODWORKS

## FREEFEST OFFERS VIP TICKETS FOR SHELTER VOLUNTEERS

All 35,000 tickets to this year's Virgin Mobile FreeFest have already been given away, but organizers of the summer music event have announced that additional free VIP tickets will be given to concertgoers who volunteer at homeless youth centers in the United States. Music fans can go to [virginmobile-freefest.com](http://virginmobile-freefest.com) and sign up to volunteer at a designated organization for 13 hours in exchange for a free ticket. The offer is valid while supplies last.

FreeFest is also encouraging attendees to donate \$5 to help youth homeless shelters by texting "freefest" to 20222. The program is organized by RE\*Generation, Virgin Mobile USA's initiative to aid homeless youth.

"We wanted to throw a killer party to make people feel good about themselves on one day and also hope those people give back some of the karma by donating \$5 to youth homelessness," says Ron Faris, senior director of brand marketing and innovation at Virgin Mobile USA. "When people are so focused on their personal economic problems they really cannot help those less fortunate, so we wanted to kill two birds with one stone."

The festival will be held Aug. 30 at the Merriweather Post Pavilion in Columbia, Md. The lineup includes Weezer, Blink-182, Franz Ferdinand, Public Enemy, the Hold Steady, Jet, Girl Talk, the Bravery, St. Vincent, Wale and Taking Back Sunday.

Seth Hurwitz, chairman of I.M.P. Productions, which operates the Merriweather, says, "It really comes from a sincere desire to make people happy."

Kyocera Communications also is a major sponsor of the event, with others to be announced. Kyocera will chronicle RE\*Generation's efforts through episodic videos that will be released at a later time, according to Faris. —Mitchell Peters

# BACKBEAT

German Chancellor **Angela Merkel** chats with Universal Music Germany CEO **Frank Briegmann** at her CDU party's annual Media Night event, which allows media and creative industries executives informal access to CDU politicians. The event was held recently at the CDU's Berlin headquarters.

Samsung Electronics America president/CEO **CS Choi** (right) presents **John Legend** (center) and **Regis Philbin** with Samsung Spirit Awards during the eighth annual Samsung Four Seasons of Hope Gala. Legend performed for 500-plus guests at the event, which raised money for his Show Me Campaign and other charities that Samsung supports.

The **Missshapes** took to the turntables at **Billabong's** third annual **Design for Humanity** June 17 in Los Angeles. They were joined by alt-rock act the **Airborne Toxic** Event and indie pop stars **Iggy & Hazty**. PHOTO: WIREIMAGE/CHRIS WEEKS

## SONGWRITERS HALL OF FAME

The 2009 Songwriters Hall of Fame's 40th Anniversary Awards, held June 19 at New York's Marriott Marquis, celebrated some of the key songwriting icons of popular culture. The inductees were Jon Bon Jovi and Richie Sambora; Felix Cavaliere and Eddie Brigati (the Young Rascals); Roger Cook and Roger Greenaway; Crosby, Stills & Nash; Galt MacDermot, James Rado and Jerome Ragni; and Stephen Schwartz. Honored with special awards were Brian Holland, Lamont Dozier and Eddie Holland, who received the Johnny Mercer Award; Andy Williams, who was presented with the Towering Performance Award; Jason Mraz, who received the Hal David Starlight Award; Tom Jones, who was presented with the Howie Richmond Hitmaker Award; and Maxyne Lang, who was honored with the Abe Olman Publisher Award. The Towering Song Award went to "Moon River." PHOTOS: COURTESY OF LARRY BUSACCA/WIREIMAGE.COM

LEFT: Jon Bon Jovi (left), Tom Jones (center) and Richie Sambora.

BELOW: From left: Eddie Holland Jr.; new artist Felisa Marisol, Brian Holland; Berry Gordy, who presented Holland-Dozier-Holland with their award; Lamont Dozier; and Upfront Megatainment CEO Devyne Stephens.



## INSIDE TRACK

### MARIAH'S 'MEMOIRS'

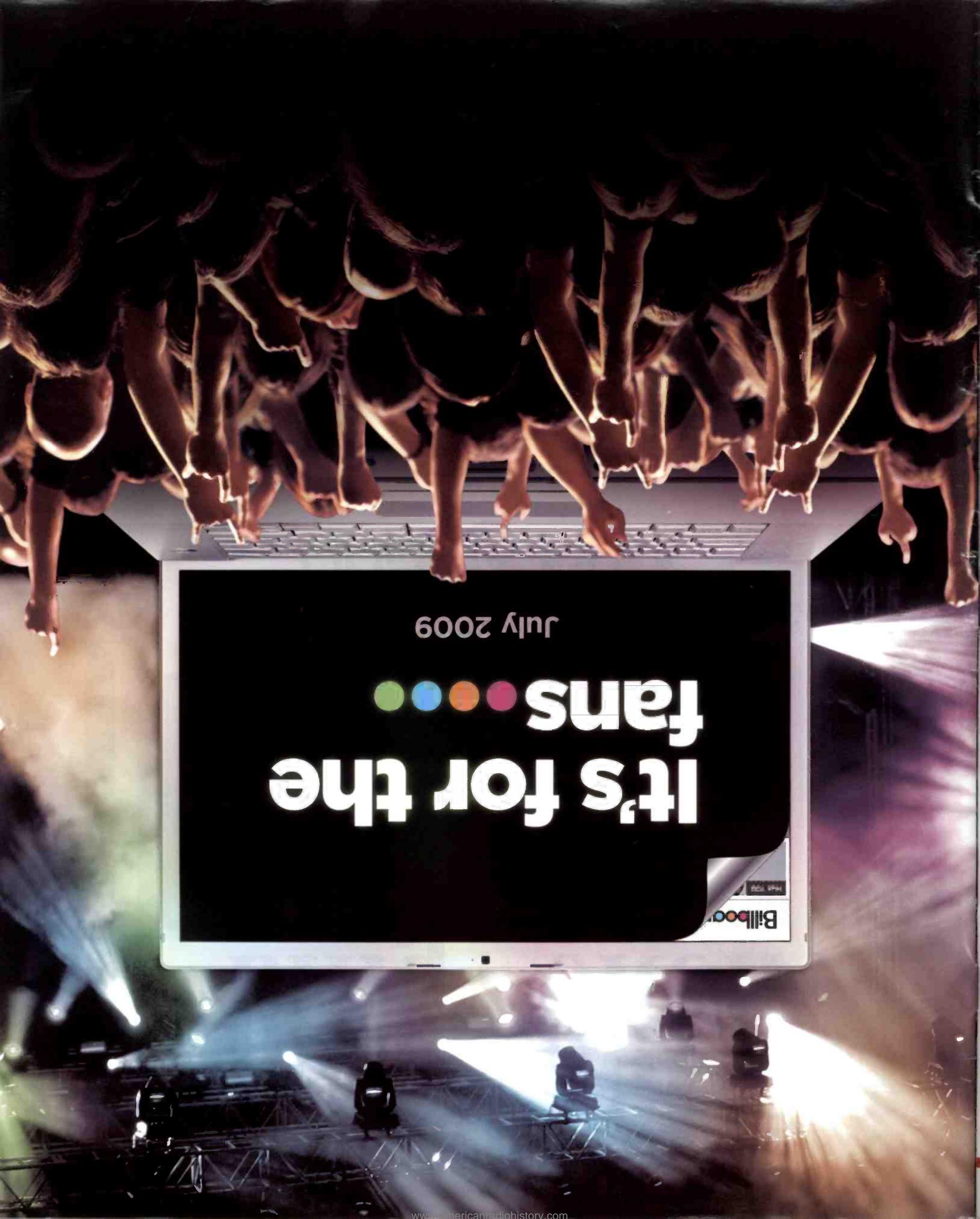
For her 12th studio album, "Memoirs of an Imperfect Angel," Mariah Carey began work in early 2009 and pulled in a host of contributors, from top songwriters and producers she had never recorded with before to some longtime favorites. "My main goal was to work with people I could collaborate with without it being redundant or stale," Carey tells *Track*.

The singer continued her creative spark with the-Dream and Tricky Stewart, who co-wrote and co-produced the album's lead single, "Obsessed," as well as other tracks. "Tricky is one of the most underrated major producers out there right

now," Carey says. "I especially liked writing with the-Dream because we both love having fun with lyrics and melodies, and we're also capable of getting more serious on deeper songs." The trio previously collaborated on the song "My Love" that appears on the-Dream's current release, "Love vs. Money."

Carey describes her first collaboration with producer Timbaland as "really fun" and hints at what her songs with Big Jim Wright and Randy Jackson will sound like: "I wanted to have a 'live' feeling on certain songs, and they contributed their musicality."





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**may 14**



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**may 19**



attendance  
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gross  
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**may 21**



attendance  
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gross  
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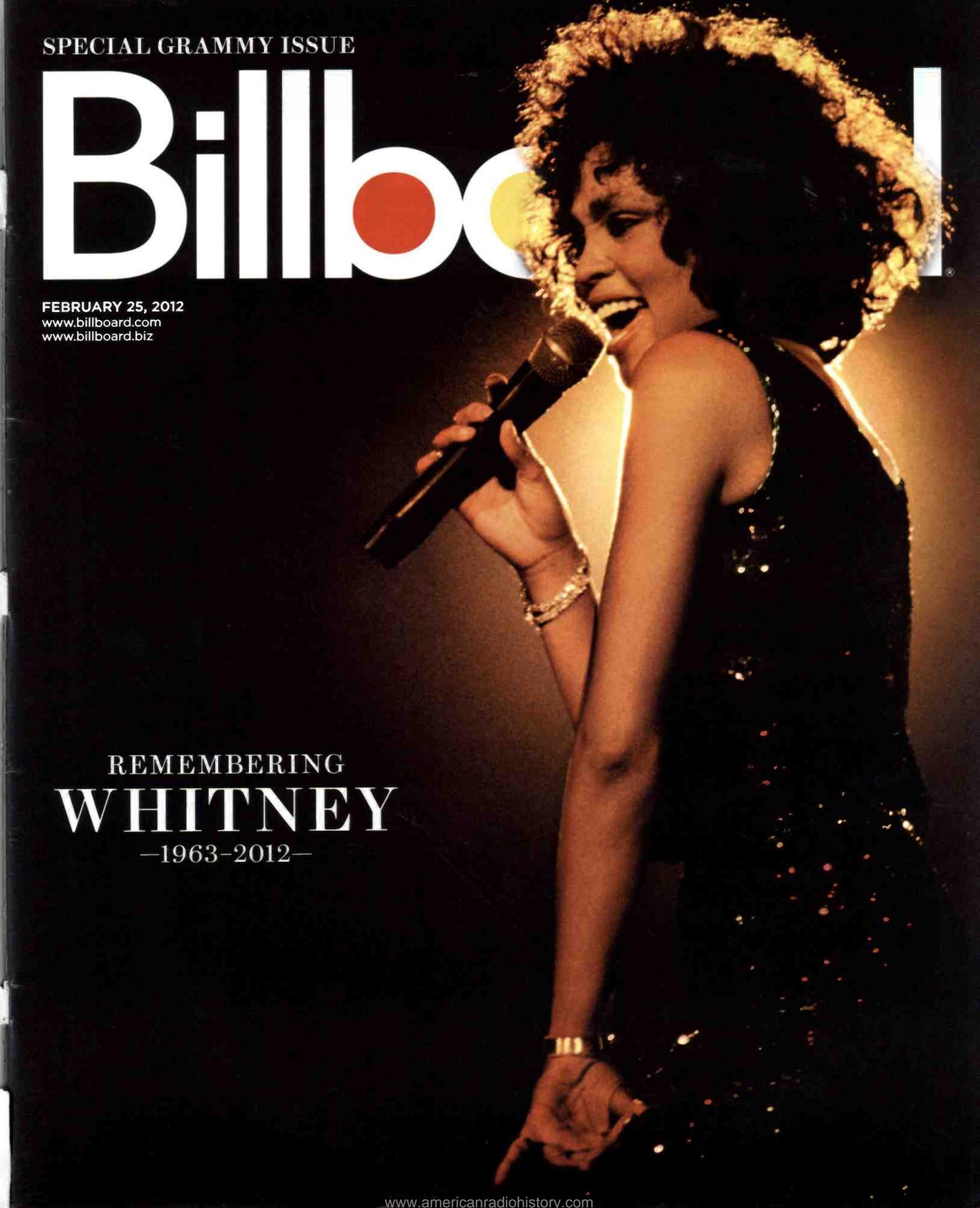


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REMEMBERING  
**WHITNEY**  
—1963-2012—



# No. 1

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ON THE COVER: Whitney Houston photograph © Rudi Keuntje/Future-image/Zumapress.com

We hope you enjoy our special Grammys double issue. We'll be back with our next issue on March 3. Please be sure to check [Billboard.biz](http://Billboard.biz) for 24-7 music business coverage.



JENNIFER HUDSON **22**

360 DEGREES OF BILLBOARD

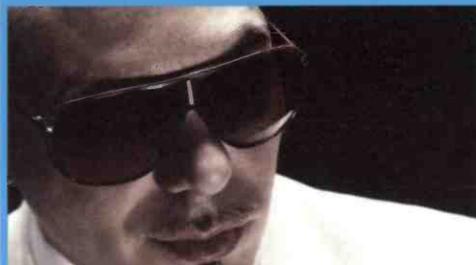
## HOME FRONT

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### Online

**.COM EXCLUSIVES**  
 In honor of Whitney Houston's remarkable career, [Billboard.com](http://Billboard.com) takes a video-infused look back at her 20 biggest Billboard Hot 100 hits, her life in photos and more.



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1963

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# WHITNEY HOUSTON

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2012

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BY GAIL MITCHELL

“**W**HITNEY HOUSTON is the Aretha Franklin of our generation.” That reflection, from Grammy Award-nominated singer Ledisi, says it all.

Houston died Feb. 11 in Beverly Hills, Calif., at 48. Hers was the voice that sparked seven multiplatinum albums, tallied hundreds of music awards and has become the benchmark for a current generation of chanteuses—including Mariah Carey, Beyoncé, Christina Aguilera and Jennifer Hudson—and beyond.

“The difference between Whitney and other artists is her amazing voice,” says producer Harvey Mason Jr., who had been working with Houston on a song for the soundtrack to the upcoming film remake “Sparkle.” “Anytime she did a song, it became hers. Through all the speculation and rumors happening now . . . when you hear one of her songs, that’s all that matters. You don’t worry about anything except singing along, and reminiscing.”

Houston not only re-entered the top 10 this week on the Billboard 200 with 2000’s *Whitney: The Greatest Hits*—the Grammy- and Emmy Award-winning singer also sold a combined 887,000 in digital track downloads, led by her 1992 Billboard Hot 100 No. 1 “I Will Always Love You,” according to Nielsen SoundScan. The David Foster-produced smash, which topped the Hot 100 for 14 weeks, returns to the chart this week (see page 74).

Like a comet, Houston was a phenomenon that comes along only once in a great while. She embodied the total package: striking beauty, confidence, charismatic stage presence and pure, killer pipes. Her dynamic range and versatility turned her into a crossover darling equally at home on the R&B, pop/dance and adult contemporary charts in the 1980s. Here was a mesmerizing, gospel-honed voice whose breakthrough helped lay down the welcome mat for female superstars—black and white—in the pop arena. And as one of the first black female artists to garner exposure on MTV, she knocked down barriers on the video front, like Michael Jackson did.

“Whitney had a soul about her voice that went beyond being black. It spoke to everyone, no matter what color,” songwriter/producer Kenneth “Babyface” Edmonds said last year during the 50th anniversary of Billboard’s Adult Contemporary chart. On that tally alone, Houston placed 31 hits, including 10 No. 1s.

Houston’s vocals were cultivated in the church. Born Whitney Elizabeth Houston on Aug. 9, 1963, in Newark, N.J., she began singing solos at age 11 as a member of the junior gospel choir at Newark’s New Hope Baptist Church. Her family tree also gave her a leg up on most aspiring performers. Mom Cissy Houston (born Emily Drinkard) was a former member of gospel group the Drinkard Singers and R&B group the Sweet Inspirations, best-known for the 1968 No. 5 R&B hit “Sweet Inspiration.” She also counted singers Dionne and Dee Dee Warwick as cousins. Aretha Franklin was her godmother.

As a teen, Houston began performing occasionally with her mother

during the elder Houston’s nightclub and concert gigs. She also sharpened her vocal prowess as a backup singer for such acts as the Michael Zager Band (the 1978 single “Life’s a Party”) and on albums by Lou Rawls and Jermaine Jackson. The fledgling singer contributed backing vocals in 1978 to Chaka Khan’s hit single “I’m Every Woman,” a song that became a signature hit for Houston herself in 1993.

In the ’80s, Houston’s willowy figure and striking looks netted her work as a fashion model—she became one of the first women of color to appear on the cover of *Seventeen* (1981). In between modeling gigs, she was still pursuing music. Among her early credits is a guest stint on singer/songwriter Paul Jabara’s 1983 album *Paul Jabara and Friends*. A year later, she paired with Teddy Pendergrass on his “Hold Me” single, which became a top five R&B hit.

At this point, Houston’s musical pursuits took firm root. Former Arista A&R VP Gerry Griffith first spied her remarkable talent when Houston was 16 and performing with her mother. Impressed even more when he saw Houston performing again with Cissy in 1983—and further motivated by rumors that another label was close to signing the newcomer—Griffith convinced then-Arista chief Clive Davis to attend a showcase. “It takes more than just talent,” Griffith says, “and that’s what Whitney had at such a young age. Besides the voice, with its range, tone and emotion, she displayed a fearless confidence and stage presence.”

Signed to Arista in 1983, Houston was paired with such producers as Michael Masser, Kashif and Narada Michael Walden as she began prepping her 1985 debut album, *Whitney Houston*. Kashif produced the set’s LaLa-written lead single, “You Give Good Love.” The soulful ballad—originally intended for Roberta Flack—became Houston’s first No. 1 R&B single and also an unexpected pop hit, peaking at No. 3 on the Hot 100.

“She was experienced but still green and enthusiastic about learning, and that’s a great mixture,” says Kashif, who says the song was basically recorded in one take. “My job as a producer was to be aware of when it was time to give advice and when to just shut up . . . We weren’t trying to make history. We were just trying to make great music.”

Which is what Houston, under the guidance of longtime mentor Davis, did during the next two decades as her career soared to unprecedented heights. Follow-up single “Saving All My Love for You,” this time a jazzy ballad penned by Masser and Gerry Goffin with arrangement by Gene Page, became Houston’s first No. 1 R&B, pop and U.K. hit. Next was the dance-y Walden-produced “How Will I Know.” The song’s colorful video, meanwhile, gained heavy rotation on MTV, further pushing the door open.

“Whitney was a straight-shooting badass who could be spiritual, funky, soulful and pop,” says Walden, who also worked with Houston on the best-selling “Bodyguard” soundtrack. “Radiating heat, she was an angel who brought it and was conscious about making music that would appeal to everyone.”

During her stellar career, Houston churned out an enviable series of diamond-, platinum- and gold-selling studio albums (seven including *Whitney and I’m Your Baby Tonight*) and three soundtrack albums (for “The Bodyguard,” “Waiting to Exhale” and “The Preacher’s Wife”) that spun off a total of 11 No. 1 pop hits (see story, page 8). Those projects earned the singer various chart accolades, most notably becoming the first female artist in music history to bow at No. 1 on the Billboard

“Whatever  
I put my  
voice on is  
with a full-  
heartedness.”

—WHITNEY  
HOUSTON, 2000

Show-stopper:  
WHITNEY  
HOUSTON performs  
"I Didn't Know My  
Own Strength" at  
the American Music  
Awards in Los Angeles  
on Nov. 22, 2009.



200 with sophomore set *Whitney* (1987). She also amassed a host of music awards (including six Grammys, 13 Billboard Music Awards and 23 American Music Awards) and combined worldwide sales of 170 million albums, singles and videos.

Houston's talent also extended to the silver screen, with dazzling results. She made her film debut in 1992's "The Bodyguard" alongside actor/director Kevin Costner. Her star turn was followed by roles in 1995's "Waiting to Exhale," also starring Angela Bassett, and 1996's "The Preacher's Wife" co-starring Denzel Washington. The next year, she appeared in the ABC made-for-TV remake of Rodgers & Hammerstein's "Cinderella," playing the Fairy Godmother to Brandy's title character. The Emmy-nominated project marked Houston's debut as an executive producer. Through her BrownHouse Productions, she oversaw several more children's films projects between 2000 and 2006, including "Princess Diaries"/"Princess Diaries 2" and "Cheetah Girls"/"Cheetah Girls 2." More recently, the late singer had completed her role as the mother figure to Jordin Sparks in the upcoming remake of the 1976 film "Sparkle." Houston, who obtained the production rights to the film in 2001, was also onboard as an executive producer (see story, page 12).

In 1989, Houston established the Whitney Houston Foundation for Children, a nonprofit organization focusing on worldwide issues from homelessness and cancer/AIDS to self-empowerment. Her philanthropy also extended to other arenas. Her heralded performance of "The Star-Spangled Banner" at Super Bowl XXV in 1991, released as a commercial single that became a top 20 Hot 100 hit, was reissued following the attacks of Sept. 11, 2001. All royalties and net proceeds from the single's sales were donated to the firefighters and victims of the attack on the World Trade Center.

It was a more R&B/hip-hop-edged Houston who greeted fans on her first studio album in eight years after her soundtrack cycle, 1998's *My Love Is Your Love*. Featuring production by Rodney Jerkins, Wyclef Jean and Missy Elliott, the album boasted such notable songs as "Heartbreak Hotel" with Faith Evans and Kelly Price, "It's Not Right but It's Okay" and "When You Believe," a duet with Mariah Carey.

Married by this time to Bobby Brown and mother to her only child, Bobbi Kristina, rumors about Houston's drug usage began overshadowing her tremendous talent. She went on to record her fifth album, 2002's R&B-focused *Just Whitney*—the first under a new \$100 million Arista contract and first without mentor Davis at the helm. The project marked a reunion with

then-Arista head Antonio "L.A." Reid who, with Edmonds, had worked with Houston on the "Waiting to Exhale" soundtrack and before that on 1990's *I'm Your Baby Tonight*.

On the eve of *Just Whitney*'s release, Houston told Billboard, "Whatever song I put my voice on is with a full-heartedness . . . I have to feel it, love it and live it. Music isn't supposed to bring you down; it's supposed to bring you up."

A year after *Just Whitney*, Houston released her first Christmas set, *One Wish: The Holiday Album*, produced by herself with Mervyn Warren and Gordon Chambers. During the next six years, however, news reports about her drug use and her marriage problems escalated. But following her 2007 divorce, subsequent rehab and admitted past drug use to Oprah Winfrey in 2009, fans were looking forward to a comeback. Houston had reunited with Davis for 2009's *I Look to You*. The album debuted at No. 1 on the Billboard 200, becoming her first chart-topping studio album since 1987. However, subsequent TV performances and a world tour plagued by cancellations and negative reviews told the story: The Voice had lost its luster. But after another stint in rehab, Houston appeared back on track. In addition to "Sparkle," it was reported she would rejoin her "Waiting to Exhale" castmates and director Forest Whitaker in a sequel. And on Feb. 9, Houston attended friend Price's inaugural pre-Grammy event, "For the Love of R&B," at Los Angeles venue Tru Hollywood. The spirited evening prompted Houston to join Price onstage for an impromptu performance of "Jesus Loves Me."

Then, the unimaginable. Houston died in a suite at the Beverly Hilton Hotel on Feb. 11, just hours before the annual Pre-Grammy Gala hosted by Davis and the Recording Academy. "She loved music and this night," Davis said to those gathered in the ballroom later that evening. "She was a beautiful person and a talent beyond compare" (see tributes, page 20).

As the investigation continues into her death, Houston will be laid to rest during a private funeral (though it will be streamed worldwide) at her childhood church, New Hope Baptist, in Newark on Feb. 18. Detroit pastor/gospel singer Marvin Winans will preside. In addition to Bobbi Kristina, Houston is survived by her mother, Cissy; cousin Dionne Warwick; and other family members.

"I used to tell her that if Aretha was the Queen of Soul, then you're our princess," Narada Michael Walden says. "Well, Aretha, Dionne and Cissy passed it down to Whitney and she surpassed all of them—and in doing so inspired her generation and those to come. ♦♦♦"

# Thinking About You

## A Look Back At Whitney Houston's Record-Breaking Career

### THE EARLY YEARS

**Aug. 9, 1963 (1)** Whitney Elizabeth Houston born in Newark, N.J., youngest daughter of Cissy Houston and John Russell Houston Jr., cousin of Dee Dee and Dionne Warwick and goddaughter of Aretha Franklin.

**1978** Appears as the lead vocalist on the title track for Michael Zager Band's disco release *Life's a Party* (Columbia). Widely regarded as the first recording that showcases Houston's voice. The same year, she sings backup on Chaka Khan's hit "I'm Every Woman" (Warner Bros.).

**November 1981 (2)** Working as a model, Houston appears on the cover of Seventeen magazine.

### THE DEBUT

**1983 (3)** Clive Davis signs Houston to Arista Records after seeing her perform a showcase in downtown New York.

**June 23, 1983 (4)** Houston makes her national TV debut, singing "Home" (from "The Wiz") on "The Merv Griffin Show."

**March 9, 1985** Houston's first solo single, "You Give Good Love," enters the Billboard Hot Black Singles chart at No. 89.

**March 23, 1985 (5)** *Whitney Houston*—released March 14, 1985, on Arista—bows at No. 166 on the Billboard 200.

**Aug. 17, 1985** The second single from *Whitney Houston*, "Saving All My Love for You" (a cover of a song written by Michael Masser and Gerry Goffin for Marilyn McCoo and Billy Davis Jr.) bows at No. 53 on the Billboard Hot 100.

**Oct. 26, 1985** "Saving All My Love for You" tops the Hot 100, becoming Houston's first No. 1 hit. She would score six more consecutive No. 1s on the chart, setting a record that still holds today.

### THE SENSATION

**Jan. 27, 1986** Wins two awards at the 13th annual American Music Awards for favorite soul/R&B single for "You Give Good Love" and favorite soul/R&B video for "Saving All My Love for You."

**Feb. 25, 1986 (6)** Wins best female pop vocal performance for "Saving All My Love for You" at the 28th annual Grammy Awards. Also nominated for album of the year for *Whitney Houston* and best female R&B vocal performance for "You Give Good Love," and performs "Saving All My Love for You."

**March 8, 1986** *Whitney Houston* tops the Billboard 200, a position it holds for a record 14 weeks.

**July-December 1986** The Greatest Love world tour sells 285,066 tickets for a gross of \$4,830,082 from 24 North American dates, according to Billboard Boxscore.

**Sept. 21, 1986** Wins Emmy at 38th annual Primetime Emmy Awards for outstanding individual performance in a variety or music program for her performance at the 28th annual Grammy Awards.

**Feb. 24, 1987** Nominated for record of the year at the 29th annual Grammy Awards for "Greatest Love of All."

### THE STAR

**June 2, 1987** Sophomore album *Whitney* arrives on Arista.

**June 27, 1987** Houston makes history as the first female artist to enter the Billboard 200 at No. 1 when *Whitney* tops it in its first week of release. She holds the top spot for 11 weeks. "I Wanna Dance With Somebody (Who Loves Me)," the lead single from *Whitney*, tops the Hot 100 for the first of two weeks.

**July-December 1987** The Moment of Truth tour sells 796,502 tickets and grosses \$14,259,726, with 57 North American dates reported, making it the most successful tour of Houston's career, according to Boxscore.

**March 2, 1988** Wins Grammy for best female pop vocal performance for "I Wanna Dance With Somebody (Who Loves Me)" at 30th annual Grammy Awards. Also nominated for album of the year for *Whitney* and best female R&B vocal performance for "For the Love of You," and performs "I Wanna Dance With Somebody."

**Feb. 22, 1989** Nominated for best female pop vocal performance at the 31st annual Grammy Awards for "One Moment in Time."

**Feb. 21, 1990** Nominated for best R&B performance by a duo or group with vocals at the 32nd annual Grammy Awards for "It Isn't, It Wasn't, It Ain't Never Gonna Be," with Aretha Franklin.

### THE QUEEN

**Nov. 6, 1990** Third album *I'm Your Baby Tonight* arrives on Arista.

**Jan. 27, 1991 (7)** Sings "The Star-Spangled Banner" at Super Bowl XXV. Widely regarded as one of the best performances of the national anthem.

**Feb. 23, 1991** Makes "Saturday Night Live" debut. Performs "All the Man That I Need" and "I'm Your Baby Tonight."

**April-August 1991** Houston's *I'm Your Baby Tonight* tour sells 230,485 tickets and grosses \$5,015,907 from 28 North American dates, according to Boxscore.

**Dec. 9, 1991** Wins No. 1 R&B singles artist, No. 1 R&B albums artist (for *I'm Your Baby Tonight*) and No. 1 R&B artist at the Billboard Music Awards.

**Feb. 26, 1992** Nominated for best female pop vocal performance at the 34th annual Grammy Awards for "All the Man That I Need."

### 'THE BODYGUARD'

**July 18, 1992 (8)** Marries singer and New Edition frontman Bobby Brown at her home in Mendham, N.J.

**Nov. 17, 1992** *The Bodyguard: Original Soundtrack Album* is released on Arista. Houston appears on six of the album's 12 tracks, including the massive hits "I Will Always Love You" and "I'm Every Woman."

**Nov. 25, 1992** The "Bodyguard" movie is released. Houston stars alongside Kevin Costner. The film grosses \$16.6 million during its U.S. opening weekend, according to Box Office Mojo. It eventually captures a worldwide gross of \$411 million, according to Box Office Mojo.

**Dec. 12, 1992** *The Bodyguard: Original Soundtrack Album* tops the Billboard 200—and remains there for 20 weeks.

### THE GREATEST LOVE

**March 4, 1993 (9)** Her only child, daughter Bobbi Kristina, is born.

**July 1993-September 1994** *The Bodyguard* tour sells 225,857 tickets, grossing \$10,502,981 from 28 North American dates, according to Boxscore.

**March 1, 1994** Wins Grammys for album of the year for *The Bodyguard* and record of the year and best female pop vocal performance for "I Will Always Love You" at the 36th annual Grammy Awards. Also nominated for best female R&B vocal performance for "I'm Every Woman." Performs "I Will Always Love You."

**Oct. 4, 1994** Performs "People" and "The Greatest Love of All" in honor of Nelson Mandela at a White House state dinner.

**Nov. 22, 1995** "Waiting to Exhale," starring Houston and Angela Bassett, and directed by Forest Whitaker, is released by 20th Century Fox. The film grossed \$14.2 million upon its U.S. opening weekend, according to Box Office Mojo.

### THE FAIRYTALE

**Nov. 27, 1996** *The Preacher's Wife: Original Soundtrack Album* is released.

**Dec. 13, 1996** Touchstone Pictures releases the Penny Marshall-directed "The Preacher's Wife," with Houston starring alongside Denzel Washington.

**Feb. 26, 1997** Nominated for five awards at the 39th annual Grammy Awards for album of the year for *Waiting to Exhale: Original Soundtrack Album*, best pop collaboration with vocals for "Count on Me" with CeCe Winans, best female R&B vocal performance and best song written for a motion picture, television or other visual media for "Exhale (Shoop Shoop)." Houston performs "Exhale" alongside Mary J. Blige and CeCe Winans.

**Nov. 2, 1997** An updated version of Rodgers & Hammerstein's "Cinderella," starring Houston and Angela Bassett, and directed by Forest Whitaker, is released by 20th Century Fox. The film grossed \$14.2 million upon its U.S. opening weekend, according to Box Office Mojo.

**Feb. 25, 1998** Nominated for best female R&B vocal performance for "I Believe in You and Me" and best R&B album for *The Preacher's Wife: Original Soundtrack Album* at the 40th annual Grammy Awards.

### THE LOVE

**Nov. 17, 1998** *My Love Is Your Love*, Houston's fourth studio album, arrives on Arista.

**June-July 1999** Houston's *My Love Is Your Love* world tour sells 85,156 tickets for a gross of \$5,988,882 from 19 North American dates, according to Boxscore.

**Feb. 23, 2000** Wins best female R&B vocal performance for "It's Not Right but It's Okay" at the 42nd annual Grammy Awards. Also nominated for best R&B performance by a duo or group with vocal for "Heartbreak Hotel" with Faith Evans and Kelly Price, best R&B album for *My Love Is Your Love* and best pop collaboration with vocals for "When You Believe" with Mariah Carey. Performs "I Learned From the Best" and "It's Not Right but It's Okay."

### THE PAIN

**Dec. 4, 2002 (10)** Diane Sawyer does an in-depth interview with Houston for ABC News' "Primetime," discussing Houston's marriage and rumored drug use. One of the highest-rated celebrity interviews, it earned a 13.7 rating/21 share, or 14.7 million U.S. households, according to Nielsen.

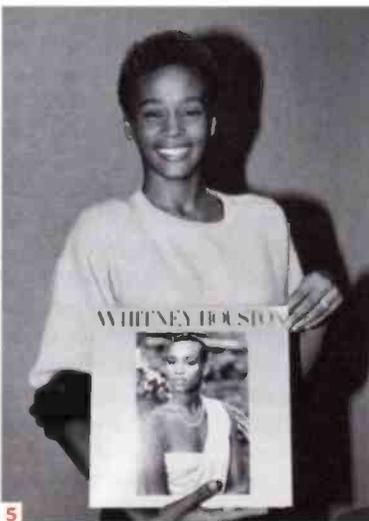
**Dec. 10, 2002** Houston's fifth studio album, *Just Whitney*, arrives on Arista.

**Nov. 18, 2003** *One Wish: The Holiday Album*, Houston's sixth studio album, is released on Arista.

**January-June 2004** Houston and Brown film the reality TV program "Being Bobby Brown." Houston also enters rehab that year at her mother's insistence.

**Aug. 15, 2005** The 2006 Guinness Book of World Records lists Houston as music's most awarded female artist with 411 awards. Her accolades include her six Grammy Awards, 16 Billboard Music Awards and 23 American Music Awards.

**April 24, 2007** Divorce from Bobby Brown is finalized.



# Houston's Hot 100 Legacy

## The singer had 39 chart hits—and 11 No. 1s

**W**HITNEY HOUSTON'S legacy on the Billboard Hot 100 is legendary. Her biggest single on the chart is her iconic "I Will Always Love You," from her film "The Bodyguard." The track spent 14 weeks atop the list and at the time was the longest-running No. 1 single in history.

Here's a look at Houston's 39 singles that have charted on the Hot 100 tally, stretching back to her 1984 debut, "Hold Me" (with Teddy Pendergrass). She topped the list 11 times, with seven of those leaders coming consecutively between 1985 and 1988 (see story, page 10). Houston's most recent No. 1 single was the 1995 hit "Exhale (Shoop Shoop)" from her film "Waiting to Exhale." Houston only released six studio albums in her career and, incredibly, between 1992 and 1998, all of her musical output was tied to soundtrack releases. On this list of Hot 100 hits, the 11 charting singles, from "I Will Always Love You" through "When You Believe," were all film-related efforts.

Though her success on the Hot 100 diminished a bit in the last decade—thanks in part to the relative lack of new musical output from the diva—she did have a pair of hits from her final studio album in 2009. That year's *I Look to You*, which bowed at No. 1 on the Billboard 200, spun off a pair of Hot 100 hits. Its title track peaked at No. 70, and "Million Dollar Bill" reached No. 100. The latter is currently her final chart entry, having spent one week on the tally on Sept. 19, 2009.

—Keith Caulfield

### THE RETURN

**Aug. 28, 2009**  
Arista releases Houston's last studio album, *I Look to You*.

**Sept. 14-15, 2009**

Appears on a two-part special of "The Oprah Winfrey Show," dubbed "The Oprah Winfrey Show Exclusive: Whitney Houston's First Interview." The appearance marks Houston's first televised interview in nearly seven years.

**Sept. 19, 2009**  
*I Look to You* tops the Billboard 200.

**February-June 2010**

The Nothing but Love tour sells 96,683 tickets, grossing \$11,913,446 from 10 dates in Australia and Europe, according to Boxscore.

**Jan. 30, 2011**

Houston sings "I Look to You" with Kim Burrell at BET's Celebration of Gospel 2011. It's her last televised performance.

**Feb. 9, 2012 (11)**

Performs "Yes, Jesus Loves Me" at the Kelly Price & Friends Unplugged: For the Love of R&B party. It would be her final live performance.

### THE LOSS

**Feb. 11, 2012**

(12) Just hours before Clive Davis' annual pre-Grammy party, Houston is found dead in a bathtub at the Beverly Hilton Hotel by her bodyguard. She was 48 years old.

**Feb. 12, 2012**

Host LL Cool J opens the 54th annual Grammy Awards with a prayer dedicated to Houston. Jennifer Hudson sings Houston's hit "I Will Always Love You" during the in memoriam portion of the program.

**Aug. 17, 2012**

Houston will posthumously appear in "Sparkle," alongside Jordin Sparks, Cee Lo Green and Mike Epps. The remake of the original 1976 film, directed by Salim Akil, will also feature Houston performing the gospel hymn "His Eye Is on the Sparrow."

By Benjamin Meachows-Ingram and Jon Blustein. Additional reporting by Billboard staff.

**"HOLD ME"**  
THE DIVA'S VERY FIRST CHART ENTRY WAS A DUET WITH R&B ICON TEDDY PENDERGRASS, WHICH CLIMBED TO NO. 46 IN 1984. ON HOT R&B/HIP-HOP SONGS, IT REACHED NO. 5, MARKING THE DIVA'S FIRST OF 11 CONSECUTIVE TOP 10S.

**"SAVING ALL MY LOVE FOR YOU"**  
HOUSTON WASN'T JUST A HOT 100 HIT-MAKER, BUT A STAR ON AC RADIO AS WELL. ON THE AC CHART, THIS SONG WAS HER FIRST OF 10 NO. 1S, AMONG THOSE ARE TUNES THAT DIDN'T REACH THE TOP OF THE HOT 100, INCLUDING "ONE MOMENT IN TIME" AND "I HAVE NOTHING."

**"IT ISN'T, IT WASN'T, IT AIN'T NEVER GONNA BE"**  
TWO OF THE MOST POWERFUL VOICES IN MUSIC—HOUSTON AND ARETHA FRANKLIN—JOINED FORCES ON THIS TRACK. THE SECOND SINGLE FROM FRANKLIN'S THROUGH THE STORM (1989), IT MISSED THE TOP 40 ON THE HOT 100, MARKING HOUSTON'S FIRST TITLE TO BYPASS THE REGION SINCE "HOLD ME."

**"I BELIEVE IN YOU AND ME"**  
THE SONG WAS THE LEAD SINGLE FROM THE SOUNDTRACK TO HOUSTON'S FILM "THE PREACHER'S WIFE," AND REACHED NO. 4 ON THE HOT 100 AND HOT R&B/HIP-HOP SONGS. THE ALBUM, WHICH FEATURES HOUSTON ACCOMPANIED BY THE GEORGIA MASS CHOIR ON MANY TRACKS, SPENT 25 WEEKS AT NO. 1 ON THE GOSPEL ALBUMS CHART.

### Houston's Hot 100 History

TITLE	HOT 100 PEAK (Weeks At No. 1)	PEAK DATE
"Hold Me" (Teddy Pendergrass and Whitney Houston)	46	July 28, 1984
"You Give Good Love"	3	July 27, 1985
"Saving All My Love for You"	1	Oct. 26, 1985
"How Will I Know"	1(2)	Feb. 15, 1986
"Greatest Love of All"	1(3)	May 17, 1986
"I Wanna Dance With Somebody (Who Loves Me)"	1(2)	June 27, 1987
"Didn't We Almost Have It All"	1(2)	Sept. 26, 1987
"So Emotional"	1	Jan. 9, 1988
"Where Do Broken Hearts Go"	1(2)	April 23, 1988
"Love Will Save the Day"	9	Aug. 27, 1988
"One Moment in Time"	5	Nov. 12, 1988
"It Isn't, It Wasn't, It Ain't Never Gonna Be" (Aretha Franklin/Whitney Houston)	41	July 29, 1989
"I'm Your Baby Tonight"	1	Dec. 1, 1990
"All the Man That I Need"	1(2)	Feb. 23, 1991
"Miracle"	9	June 8, 1991
"My Name Is Not Susan"	20	Sept. 7, 1991
"I Will Always Love You"	1(14)	Nov. 28, 1992
"I'm Every Woman"	4	Feb. 20, 1993
"I Have Nothing"	4	April 3, 1993
"Run to You"	31	July 17, 1993
"Exhale (Shoop Shoop)"	1	Nov. 25, 1995
"Count on Me" (Whitney Houston & CeCe Winans)	8	May 4, 1996
"Why Does It Hurt So Bad"	26	Aug. 31, 1996
"I Believe in You and Me"	4	Feb. 1, 1997
"Step by Step"	15	March 2, 1997
"My Heart Is Calling"	77	July 19, 1997
"When You Believe" (Whitney Houston & Mariah Carey)	15	Jan. 30, 1999
"Heartbreak Hotel" (Featuring Faith Evans & Kelly Price)	2	March 20, 1999
"It's Not Right but It's Okay"	4	July 3, 1999
"My Love Is Your Love"	4	Jan. 1, 2000
"I Learned From the Best"	27	March 25, 2000
"Same Script, Different Cast" (Whitney Houston & Deborah Cox)	70	July 15, 2000
"Could I Have This Kiss Forever" (Whitney Houston & Enrique Iglesias)	52	Aug. 5, 2000
"The Star Spangled Banner"	6	Oct. 27, 2001
"Whatchulookinat"	96	Aug. 24, 2002
"One of Those Days"	72	Feb. 1, 2003
"Try It on My Own"	84	May 17, 2003
"I Look to You"	70	Sept. 19, 2009
"Million Dollar Bill"	100	Sept. 19, 2009

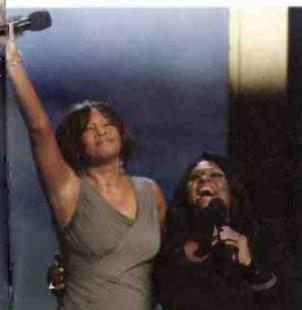
**"I WANNA DANCE WITH SOMEBODY (WHO LOVES ME)"**  
NOT ONLY DID "DANCE" REACH NO. 1 ON THE HOT 100, IT ALSO WAS HER FIRST LEADER ON DANCE CLUB SONGS. SHE WOULD ULTIMATELY NOTCH THE NO. 1 ON THE DANCE CHART, MOST RECENTLY WITH 2009'S "MILLION DOLLAR BILL" FROM *I LOOK TO YOU*.

**"I WILL ALWAYS LOVE YOU"**  
WHILE "I WILL ALWAYS LOVE YOU" WAS FIRST A HIT FOR ITS SONGWRITER, DOLLY PARTON, IN 1982, THE TUNE WOULD ARGUABLY BECOME HOUSTON'S SIGNATURE RECORDING A DECADE LATER FIRST WRITTEN FOR PARTON'S FILM "THE BEST LITTLE WHOREHOUSE IN TEXAS." IT WAS BEHIND FOR HOUSTON'S "BODYGUARD" MOVIE AND LINGERED AT NO. 1 FOR 14 WEEKS.

**"HEARTBREAK HOTEL"**  
THE FIRST SINGLE FROM HOUSTON'S 1999 *I LOOK TO YOU* LOVE IS YOUR LOVE ALBUM, HER FIRST STUDIO EFFORT SINCE 1995'S "I'M YOUR BABY TONIGHT." A COLLABORATION WITH FAITH EVANS AND KELLY PRICE, IT SPENT THREE WEEKS AT NO. 2, STUCK BEHIND CHER'S "BELIEVE." PRICE WOULD ULTIMATELY BE HOUSTON'S FINAL COLLABORATOR, AT LEAST ON THE PUBLIC STAGE. ON FEB. 9, TWO WEEKS BEFORE HOUSTON'S DEATH, THE PAIR SANG A SHORT rendition of "JESUS LOVES ME" AT A PRE-GRAMMY CELEBRATION HOSTED BY PRICE.

**"MILLION DOLLAR BILL"**  
HER FINAL CHART ENTRY WAS LIFTED FROM HER 2009 ALBUM *I LOOK TO YOU*. THE SINGLE SPENT ONE WEEK AT NO. 100, BUT THANKS TO DANCE REMIXES BECAME A SMASH ON DANCE CLUB SONGS (NO. 1) AND THE OFFICIAL U.S. SINGLES CHART (NO. 5). ON THE LATTER, IT WAS HER HIGHEST-CHARTING HIT SINCE 1999'S "MY LOVE IS YOUR LOVE" WENT TO NO. 2.

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# Record-Setter

Houston notched way more than a few on Billboard's charts

BY GARY TRUST

**W**HITNEY HOUSTON accomplished a bevy of achievements on the Billboard charts. No woman ruled the Billboard 200 quite like her. The Houston-led soundtrack to "The Bodyguard" stands as one of the two longest-reigning albums (20 weeks each) by a woman in the 56-year history of the survey (see chart, below right). Coincidentally, Adele's *21* matches the mark this very week (see *Over the Counter*, page 69).

Houston is the only woman to have tallied reigns of more than 10 weeks with multiple albums. While no other woman has more than one such set, Houston had three: *The Bodyguard* (20 weeks), *Whitney Houston* (14) and *Whitney* (11).

With Houston also leading for a week in 2009 with her last studio album, *I Look to You*, her 46 total weeks at the Billboard 200 summit are the most among women.

Four years before the practice became the norm upon the advent of Nielsen SoundScan electronic point-of-sale data, Houston scored the first No. 1 debut on the Billboard 200 for a female performer.

The week of June 27, 1987, *Whitney* launched at the chart's top spot, where it held for its first 11 weeks. It remained in the top 10 for its first 31 weeks, through Jan. 23, 1988.

On the Billboard Hot 100, Houston holds the record for most consecutive No. 1 singles, having tallied seven in a row from 1985 through 1988 (see chart, below left).

Even when her streak ended, Houston's next four solo singles all reached the Hot 100's top 10. (She missed only with "It Isn't, It Wasn't, It Ain't Never Gonna Be," a sassy superstar duet with her godmother, Aretha Franklin.) With 11 career Hot 100 No. 1s each, Houston and Rihanna trail only Mariah Carey (18) and Madonna (12) for the most among women. Janet Jackson rounds out the category's top five with 10 leaders.

When Houston's remake of Dolly Parton's "I Will Always Love You" wrapped its 14-week run atop the Hot 100 in 1993, the song stood as the longest-leading title since the chart's inception on Aug. 4, 1958. To date, only Carey and Boyz II Men's "One Sweet Day" (16 weeks in 1995-96) has surpassed the reign (which has also been matched by five other songs).

In addition, Houston's "Exhale (Shoop, Shoop)" is one of only 13 songs by women to have debuted at No. 1 in the Hot 100's history. The song, from the "Waiting to Exhale" soundtrack, opened atop the Hot 100 on Nov. 25, 1995.

"Exhale" also led the Hot R&B/Hip-Hop Songs tally for eight frames, becoming one of her eight No. 1s on the list.

Houston additionally notched 10 leading titles on the Adult Contemporary chart, making her one of just seven artists to reach the double-digit mark in the tally's 51-year archives. ♦♦♦

### Super Seven: The Record For Consecutive No. 1 Singles

DATE REACHED NO. 1	TITLE (WEEKS AT NO. 1)
Oct. 26, 1985	"Saving All My Love for You" (1)
Feb. 15, 1986	"How Will I Know" (2)
May 17, 1986	"Greatest Love of All" (3)
June 27, 1987	"I Wanna Dance With Somebody (Who Loves Me)" (2)
Sept. 26, 1987	"Didn't We Almost Have It All" (2)
Jan. 9, 1988	"So Emotional" (1)
April 23, 1988	"Where Do Broken Hearts Go" (2)



Star, ascending: WHITNEY HOUSTON on the set of the video for "How Will I Know" in 1987.

### Album Chart Queens: Most Weeks At No. 1

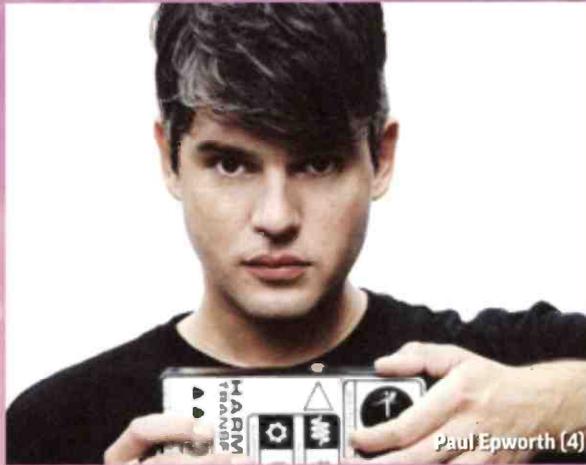
WEEKS AT NO. 1	TITLE	ARTIST	YEAR REACHED NO. 1
20	"The Bodyguard"	SOUNDTRACK/WHITNEY HOUSTON	1992
20	"21"	Adele	2011*
15	"Tapestry"	Carole King	1971
14	"Whitney Houston"	WHITNEY HOUSTON	1986
13	"Judy at Carnegie Hall"	Judy Garland	1961
12	"Jagged Little Pill"	Alanis Morissette	1995
12	"Fearless"	Taylor Swift	2008
11	"Mariah Carey"	Mariah Carey	1991
11	"Whitney"	WHITNEY HOUSTON	1987
10	"Forever Your Girl"	Paula Abdul	1989
10	"The Singing Nun"	The Singing Nun	1963

\*Currently at No. 1

# ASCAP Congratulates our GRAMMY® Award WINNERS



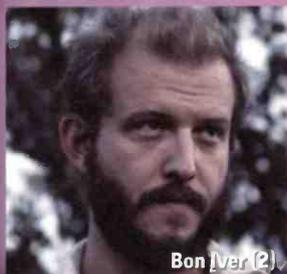
The Foo Fighters (5)



Paul Epworth (4)



Skrillex (3)



Bon Iver (2)



Tony Bennett (2)



Fergie (2)



Kid Cudi (2)



The Civil Wars (2)

## The Foo Fighters

Best Rock Performance  
Best Hard Rock/Metal Performance  
Best Rock Song  
Best Rock Album  
Best Long Form Music Video

## Paul Epworth

Record Of The Year  
Album Of The Year  
Song Of The Year  
Producer Of The Year, Non-Classical

## Skrillex

Best Dance Recording  
Best Remixed Recording, Non-Classical  
Best Electronic/Dance Album

## Bon Iver

Best New Artist  
Best Alternative Music Album

## Tony Bennett

Best Pop Duo/Group Performance  
Best Traditional Pop Vocal Album

## Fergie & Kid Cudi

Best Rap/Sung Collaboration  
Best Rap Song

## The Civil Wars

Best Country Duo/Group Performance  
Best Folk Album

**Tom Elmhirst** (PRS)  
Record Of The Year

**Jay-Z**  
Best Rap Performance

**Levon Helm**  
Best Americana Album

**Trey Parker & Matt Stone**  
Best Musical Theater Album

**Jorge Calandrelli**  
Best Instrumental Arrangement  
Accompanying Vocalist(s)

**Greg Fidelman**  
**Rick Rubin**  
**Ryan Tedder**  
**Dan Wilson**  
Album Of The Year

**Malik Jones**  
Best Rap Song

**Stephen Marley**  
Best Reggae Album

**Boardwalk Empire: Vol. 1**  
Best Compilation Soundtrack For  
Visual Media

**Paul McCartney** (PRS)  
Best Historical Album

**Melanie Fiona**  
Best Traditional R&B  
Performance

**Terri Lyne Carrington**  
Best Jazz Vocal Album

**Tinariwen** (SACEM)  
Best World Music Album

**Glenn Slater**  
Best Song Written For Visual  
Media

**Eric Whitacre**  
Best Choral Performance

**Maná**  
Best Latin Pop Album

**Steve Pullara**  
Best Children's Album

**Gordon Goodwin**  
Best Instrumental Arrangement

**Herschel Garfein**  
Best Classical Contemporary  
Composition

# Getting Her 'Sparkle' Back

The state of the film Houston was executive-producing—and notes from her last recording session

**E**arly during Grammy Week, Whitney Houston traveled to North Hollywood's Mason Sound studio for what turned out to be her last recording session. She was working on "Celebrate," a duet with Jordin Sparks for the soundtrack to the upcoming film "Sparkle."

Songwriter/producer Harvey Mason Jr. says Houston was in great spirits and sounded good as they worked on vocals for the new R. Kelly-penned song on Feb. 7. "We might have needed one more vocal session, but I was close to being done with my portion of the soundtrack," Mason says. The producer explains that he has worked on three songs for the soundtrack: one produced by he and partner Damon Thomas under their Underdogs moniker, another song he vocal-produced and "Celebrate" with Kelly.

This wasn't the first time Mason worked with Houston. He co-produced "I Look to You," the title track and first single from Houston's 2009

Arista studio album. In addition to co-producing that Kelly-penned song with Christopher "Tricky" Stewart, Mason worked on several other cuts from Houston's seventh album, including an uptempo cover of Leon Russell's "A Song for You" in tandem with production duo StarGate. At that time, Mason said, "Whitney delivers a killer vocal."

This time, Mason says Houston was all about letting Sparks, who plays the title role in "Sparkle," shine. "It's not about me, let Jordin shine. This is a great moment for Jordin," Mason recalls Houston saying during the session. And those comments, Mason adds, characterize the type of person Houston was.

"Whitney was very generous and gracious with up-and-coming artists," he says. "She wasn't the normal diva where it's all about her. She and Brandy were close. I talked to Jennifer [Hudson] earlier this week—they were among the people she interacted with, and gave advice to or helped along with their careers." Mason says he's not sure



Final feature: WHITNEY HOUSTON stars in her "Sparkle" remake alongside JORDIN SPARKS.

when the soundtrack will be released.

In addition to "Celebrate," which will play over the end credits, Houston sings the gospel classic "Eyes on the Sparrow" in "Sparkle." Currently in postproduction and on schedule, the Sony Pictures film is scheduled for release in early August. RCA will release the soundtrack. According to a person familiar with the production, Sony executives were pleased with both the way Houston looks and sounds in the film.

"Sparkle" is a remake of the 1976 film that starred Irene Cara as lead character Sparkle Williams. It was to be an acting comeback for Houston, who hasn't appeared in a theatrical release since "The Preacher's Wife" in 1996. Set in 1950s

Harlem, "Sparkle" is the fictional story of three singing sisters. Houston plays the mother of the siblings. Cee Lo Green is also in the film.

Houston was also one of five executive producers on the movie, having acquired the rights close to 12 years ago. Her original plan was to have Aaliyah star as Sparkle until the singer died in a plane crash in 2001. Last year, it was also announced that Houston would rejoin her castmates—including Angela Bassett—and director Forest Whitaker for a sequel to the 1995 hit film "Waiting to Exhale." According to published reports, Fox 2000 Pictures plans to proceed with the sequel in Houston's honor.

—Phil Gallo and Gail Mitchell

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Mahalo piha.

Our heartfelt thanks to the writers,

producers and filmmakers of *The Descendants*.

Not only have you made a beautiful film,

but you've given the gift of Hawai'i's music to the world.

A gift of grace. Beauty. Emotion. Poetry.

The kind of music that not only touches your heart, but your very soul.

And can breathe life into a story.

It has that power.

*the* Descendants

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The *Descendants* was scored exclusively with music by Hawai'i artists. Director Alexander Payne says, "It's a joy for us to share what we've been listening to while making the film and perhaps open up some ears and hearts to the beauty of Hawaiian music." Consider the power of Hawai'i's music for your next project.

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*The Descendants* Original Motion Picture Soundtrack is available in download and CD formats.

# WHITNEY

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*In loving memory of her majestic voice,  
her radiant beauty and the magic she created on stage.*



THE ESTATE OF MICHAEL JACKSON

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JOHN BRANCA, JOHN MCCLAIN, CO-EXECUTORS



Queen of the night: A still of WHITNEY HOUSTON from the 1992 film "The Bodyguard."

# Maureen Crowe

Guild of Music Supervisors president and music supervisor of "The Bodyguard"



I first saw Whitney at a Baptist church when I was doing research on another project down on Crenshaw [in Los Angeles]. She sang "What a Friend We Have in Jesus." When I met her the first time for "The Bodyguard" I told her I had seen her before and she was so shocked—she said it was the only time she'd been in that church. I think we really connected because of that.

[The centerpiece song] was originally going to be "What Becomes of the Brokenhearted," but Paul Young had covered it for "Fried Green Tomatoes" and it had climbed the charts [to No. 22 on the Billboard Hot 100 in March 1992]. I felt we needed a song that could push the story forward, so I said to the producers [Kevin Costner, Lawrence Kasdan and Jim Wilson] that the song had to be Kevin's song that would play in Kevin's bar and she would sing it back. They said it was a working man's bar with sawdust on the floor and they dance to the jukebox: "It's not a country bar and we don't want to do a country song. It's a California bar."

They wanted to do Motown. I said "OK, we're doing oldies," but they would also be dancing to Eagles, Jackson Browne—that's the California sound. I remembered ["I Will Always Love You"] from Linda Ronstadt's [1975] *Prisoner in Disguise*. It was one of my favorite albums. It had to answer the question of, What song would you sing to a man you had an affair with, he's just

taken a bullet for you, and you'll never see him again?

They didn't realize Dolly Parton had written the song until they'd signed on to it and then we had to have the lead singer of X, John Doe, come in and do a male version of it because we couldn't find a male version of it that wasn't too country or just the right vibe for the bar.

The wonderful thing is that Whitney's version fills every fiber of your body. We recorded the first version live and on the fourth take we captured the live emotion on camera. [Other artists] never sang the third verse—it was always spoken. She sang it. I remember saying to David [Foster, who co-wrote "The Bodyguard" soundtrack hit "I Have Nothing"], "It's only appropriate that she sing it." He said, "Let's see what she does with it." It was released; the movie opened and hit No. 1 [three days after it opened on Nov. 25, 1992]. That was a watermark.

She really broke so many color barriers. People don't realize that at the time if you were a black actress you had no chance at international distribution. Whitney was very aware of that, and when she succeeded I think the black community really came to respect her for breaking those barriers. She was very generous to people. Very generous to me, thanking me at the Billboard Music Awards and the Grammys. She really tried to be fair and acknowledge the people who were important to her—she knew she had a gift and she wanted to share it. I felt she could always have that success again. It felt like, even with the demons she had, she was a very generous performer. And not many performers are like that.

—As told to Phil Gallo

WMAE



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A LEGEND, AN ICONIC VOICE, A BELOVED FRIEND.  
— YOU WILL BE MISSED —

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Memories for sale: A shopper looks at a special display set up for Whitney Houston, with the message "We will always love you," at a music shop in Tokyo on Feb. 14.



# Where Broken Hearts Go

With vastly increased spins, radio helps listeners mourn Whitney Houston's passing

BY GARY TRUST

**T**HE DEATH OF Whitney Houston on Feb. 11 afforded radio a chance to serve as a forum for listeners looking to share their feelings and hear her music.

After news of the star's passing broke, R&B and adult contemporary stations led the way in paying tribute to Houston's rich discography. On Feb. 12, the first full day following Houston's death, her songs received 6,757 plays on 433 of the 1,207 stations monitored by Nielsen BDS for the Billboard Hot 100. On Feb. 10, Houston had received a mere 158 spins.

Clear Channel-owned dance outlet WKTU (103.5) and Emmis adult R&B WRKS (98.7 Kiss-FM) New York—whose listeners include those in Houston's hometown of Newark, N.J.—each played Houston's hits exclusively on Feb. 12.

While WRKS went into all-Houston mode that day, the singer was already one of the station's "core artists," PD Jay Dixon says. "We already had a lot of her titles on the air. As listeners request them, we're also featuring a few of her deeper cuts."

Greater Media AC WMJX (Magic 106.7) Boston played 13 Houston songs on Feb. 12. On Feb. 10, the station had played only three. "I expect that the audience appetite for Houston's songs will increase, at least in the short term, much like it did after Michael Jackson passed away" in 2009, WMJX VP/director of programming Don Kelley says.

"What research doesn't account for is a human connection," WKTU PD Rob Miller says. In the case of artists like Houston and Jackson, "people danced to their songs in high school and college, used their music as wedding songs and trace great memories to their libraries of hits," he says. "When they died, listeners cried out for their music."

Even stations that don't normally play Houston's songs have featured her hits, if only in the relative immediate aftermath of her death. On Feb. 13, Cumulus adult top 40 WPLJ (95.5) New York played her 1986 Hot 100 No. 1 "How Will I Know" twice on "The Big Show With Scott & Todd." Houston last placed an entry on the Adult Top 40 chart in 1999.

WPLJ OM Tony Mascaro says the station is playing "some of Houston's gold titles, for now. We'll mostly continue to play her on our 'Saturday Night '80s' specialty show long term."

As listeners struggled to deal with the unexpected passing of an artist who had contributed so greatly to their lives' soundtracks during the past quarter-century, radio's role as a community service provider was evident.

"It's sad. It's unbelievable," Dixon said on Feb. 11 as he manned the mic with air talents Cocoa Channele and Buggy. "I can say that being here tonight and sharing this pain with New York is helping me through this."

In a sentiment that could double as an open letter to radio groups that rely on prerecorded voice-tracking on weekends, Buggy added, "This is one of those days that the radio is important."

# Run To You

Whitney Houston's death sparks surging demand at retail

BY ED CHRISTMAN

**D**EMAND FOR WHITNEY Houston's music is exploding online, but a scarcity of physical product will stymie overall sales for another week or so.

For the week ended Feb. 12, the late pop superstar's U.S. digital track sales skyrocketed to 859,000 units from 13,000 in the prior week, even though her death was reported just a day before the close of Nielsen SoundScan's sales week.

In fact, her track sales for the week exceeded the number she sold in each of the last two years—640,000 and 682,000 in 2011 and 2010, respectively, according to SoundScan.

Meanwhile, Houston's album sales swelled to 101,000 units (of which 91,000 were digital), surging from 1,000 a week earlier. Total U.S. streams of Houston's songs also spiked, hitting 1.2 million in the week ended Feb. 12, more than quadrupling from 272,000 in the prior week.

Sony Music Entertainment, which has done well meeting demand for multiple-Grammy Award winner Adele (see story, page 28), was blindsided by Houston's death. By Feb. 13, multiple retail sources and wholesalers said they were cleaned out of Houston CDs, with only 2003's *One Wish: The Holiday Album* available for order.

"Of course they are caught short on Whitney. How could you tell that kind of demand would spring up?" Newbury Comics head of purchasing Carl Mello asks. "There was probably very little in stores because her titles had performed so lacklusterly in the last year. In fact, if Sony had a lot of Whitney product in stock, they probably would have gotten in trouble from accounting for being overinventoried on her."

On Feb. 15, Sony began alerting retailers that it would begin shipping newly manufactured units of the "Bodyguard"

soundtrack and her self-titled debut album on the following day, with product expected to reach key merchants in time for the weekend. *Whitney: The Greatest Hits* was expected to ship on Feb. 17.

Meanwhile, with Sony out of stock on physical product, merchants were scrambling to get anything by Houston, even snapping up the import-only *Ultimate Collection* hits package. But retail sources say U.S. Sony executives began warning music merchandisers not to carry the album, frustrating retailers because it was the only physical product still available in the immediate wake of Houston's death.

"It's not like we are taking in bootleg product," a retail executive says. "Sony will still be collecting revenue on the sales of the *Ultimate* album, even if it's not the U.S. company."

Sony had already sustained a black eye with consumers in the United Kingdom, where it was forced to respond to an online furor over a price hike for *The Ultimate Collection* and *Greatest Hits* at Apple's U.K. iTunes store in the hours after her death. A Sony source blamed the repricing, which was quickly reversed, on an "internal mistake due to an employee error" (Billboard.biz, Feb. 14).

Merchants and label executives are unclear how long the sales surge will last. So far, postmortem sales of Houston's albums have fallen short of Michael Jackson's but exceeded those of Amy Winehouse.

After Jackson died June 25, 2009 (on a Thursday, about halfway through the SoundScan week), his digital track sales surged to 2.3 million in the week ended June 28, from 37,000 a week earlier, while sales of his solo albums soared to 422,000 from 10,000 in the prior week, according to SoundScan.

The July 23, 2011 (Saturday) death of Winehouse, who had released only two albums, caused her digital track sales to surge to 111,000 in the week ended July 24, from 5,000 in the prior week, according to SoundScan.

Of course, Winehouse never attained the superstar status of Houston, whose death is likely to drive increased sales of her catalog for weeks, if not longer. ....

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# Collected Works

**A flawed U.S. hits set highlights opportunity for Whitney Houston catalog**

BY KEITH CAULFIELD  
AND EDECHRISTMAN

**T**HOUGH WHITNEY HOUSTON'S *Greatest Hits* album experiences the biggest gain of all her releases in the wake of her death—re-entering the Billboard 200 at No. 6 on sales of 64,000 (up 10,419%, according to Nielsen SoundScan)—it's not quite the "greatest" of hits albums.

In the United States, the 36-track Arista set is her only best-of release. The first half of the album, released in 2000, comprises her best-known ballads, while the second half boasts her uptempo hits. To date, the album has sold 1.8 million, according to SoundScan.

However, instead of including the original versions of the diva's dance songs like "I Wanna Dance With Somebody (Who Loves Me)" and "So Emotional," the set features remixes of those tunes. For example, "Dance" is represented by a Junior Vasquez mix, while "Emotional" is reworked by Dave Morales.

Outside the States, Sony Music issued *The Ultimate Collection* in 2007, a more traditional hits album featuring 18 songs, the bulk of which weren't remixed. When Sony noticed its high ranking at Amazon in the days after her death, it began notifying U.S. wholesalers to stop importing the album. If Sony is trying to stop the importation of what is perceived to be a superior greatest-hits package than what's available stateside, does that

mean the label is readying a more representative Houston hits package for the United States?

Sony refused to comment, but sources point out that if that is indeed the case, the label has a number of obstacles to overcome in order to make it happen.

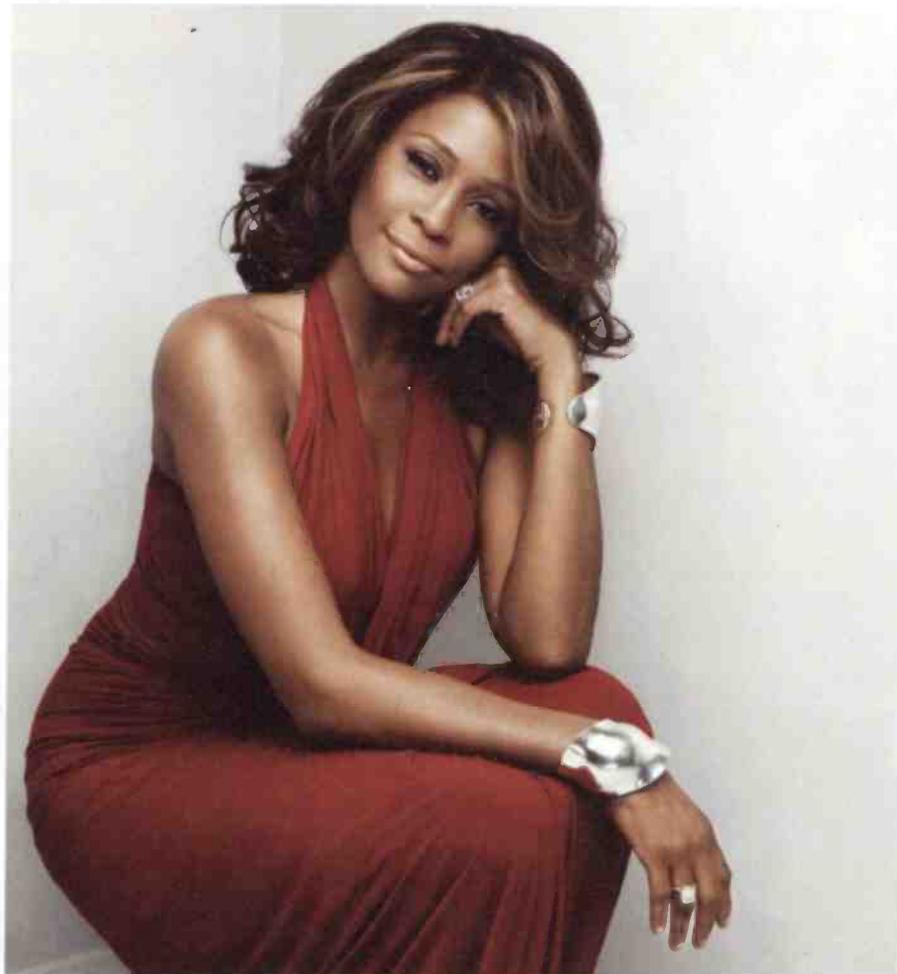
Most important, what does the artist contract call for on the subject of greatest-hits packages, and is she recouped from whatever advance she got the last time she re-upped her contract? Sometimes a contract calls for a hits set to count as a front-line release, which might be why Sony has issued only one such package in the States. But now with Houston's death, that consideration is no longer a factor.

If Sony has all the clearances it needs, it could move quickly and release a new greatest-hits CD within a month and a digital hits collection within two weeks, according to industry reissue executives. But in order to do so within that time frame, the label would have to settle for a relatively simple package that could be manufactured and assembled quickly.

But the artist's estate and family will likely want a higher-quality release, says a senior reissue executive who has faced this quandary in the past, adding that such a release could take too much time to get all the necessary artwork approvals before the postmortem uptick in consumer demand dries up.

Another question is whether her estate is recouped. In 2001, Houston signed what was then-termed a "\$100 million" contract, when she still had records left in her prior deal. Since that contract, Sony has released three Houston albums, including a Christmas title.

It's unclear how much of an advance the artist received under the contract. But with her sub-



sequent albums—*Just Whitney*, *One Wish: The Holiday Album* and *I Look to You* only selling a combined 2.2 million units in the United States, according to Nielsen SoundScan, it's possible that her estate hasn't recouped on the advance. If under the contract the label needs approval to issue another greatest-hits package and her estate is unrecouped, that means the estate won't see any money for a while from such a package. That, in turn, would make it more difficult to

approach a grieving family and get the necessary approvals, the reissue executive says.

Houston is one of the very few superstar artists of the '80s and '90s to have only one greatest-hits album in her U.S. catalog. Prior to his death, Michael Jackson had five sets dedicated to his Epic catalog. Madonna's Warner Bros. work is represented by three best-ofs (not including a ballads compilation). Time will tell whether Sony will follow suit with Houston. ....

# Estate Planning

**Houston's image, lack of songwriting credits may pose challenges**

BY ANDREW HAMPP

**W**HITNEY HOUSTON may have broken records for biggest-selling debut album (Whitney Houston), soundtrack ("The Bodyguard") and single ("I Will Always Love You") in her nearly 30-year career, but her estate is considered less than lucrative when compared with that of other recently deceased celebrities like Michael Jackson.

For Houston, reported by TMZ to have a \$20 million fortune at the time of her death, the possibilities for postmortem wealth are relatively limited. The singer didn't write any of her biggest hits (though she did receive co-writing credit for a handful of singles like "I Believe in You and Me" and "Queen of the Night"), toured infrequently and was considered too much of a liability to score a major branding deal for the better part of the last decade. Perhaps the biggest moneymaking opportunity in the near term is Houston's publicity and likeness rights, to be controlled by her estate's yet-to-be-determined executors, which can be used for everything from movie deals and advertising to books and documentaries.

"If the family produces a biopic that grosses \$200 million, it could be way more valuable than owning publishing," says Jeff Jampol, who manages the estates of the Doors and Janis Joplin. "It's not just about rights but being able to successfully market those rights. When we did the Doors movie 'When You're

Strange,' we owned the copyright and shared it 50-50. That's absolutely what I advocate for any artist who can do so."

But based on recorded-music sales alone, four entertainment law and estate professionals who spoke with Billboard say they expect Houston to generate \$10 million-\$15 million in global

sales revenue within the next year, which would equal sales of about 10 million-15 million albums and singles. By comparison, Jackson sold twice that in a six-month period, but also owned more of his publishing rights. Houston was less than prolific during the last decade, releasing only two proper albums and a Christmas set and falling three albums short of fulfilling a six-album deal with Sony.

Aside from two songs on the upcoming soundtrack to Sony's "Sparkle," one executive who worked closely with Houston on previous projects doesn't expect her posthumous catalog to expand much. "She was never a notorious studio rat. There's not endless material like a 2Pac," the executive says.

Houston's troubled image could also hurt any immediate branding or licensing opportunities. "If I was a brand manager, I would question affiliation with someone of her caliber. It would have to be positioned the right way," the executive says. Another entertainment lawyer adds, "It's hard to predict what her reputation is. There's a lot of people that don't really buy that Michael Jackson was a good guy, and Whitney has become the poster child for drug addiction."

The Jackson comparison is noteworthy, since the King of Pop's estate has been striking a lot of deals based on his likeness, from his iconic white glove to his moonwalk to projects like concert film "This Is It" and a national Cirque du Soleil tour.

But Jampol is bullish on the marketplace for Houston-related shows and films in the coming years. "You have to make known the story behind Whitney, and that story can be illustrated with music, with books, with plays, with Broadway. That combination of what you use and what she stood for can be compelling," he says. "I believe that Whitney will be relevant and important 30 years from now." ....



Family affair: WHITNEY HOUSTON and daughter BOBBI KRISTINA at the pre-Grammy gala honoring David Geffen at the Beverly Hilton Hotel in Beverly Hills, Calif., on Feb. 12, 2011.

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Whitney Houston's Colleagues Remember

# Requiem For A Superstar

## "SHE WAS THE GREATEST SINGER"

"There was a radio talk show I used to listen to, John Gambling on WOR. I was one of the commuters who was a regular contributor, calling in traffic reports. One day—it's the day after the Super Bowl—and there's all this controversy about whether she sang the song live. So when I phoned in, I mentioned to the guy who usually took the report that I worked at the label. Before I knew it I was on the show live with Gambling. They asked me. I told them she was the greatest singer I have ever worked with... When you work in the industry for a long time, when you have a hot-selling album, you remember it. In the 1970s I was with Phonodisc, which was what PolyGram was called back then. We had Saturday Night Fever and Grease. I've never seen records sell like that. The only other time that happened, and it was like déjà vu, was with the soundtrack for 'The Bodyguard.'"

—Rick Bielweiss,  
former head of sales at Arista  
(1990-91); also worked at BMG  
Distribution (1992-2003).

## "YOU KNEW SHE WAS A SUPERSTAR"

"When we did events—like Clive Davis' pre-Grammy party and they would arrive together—it didn't get any bigger or better than that. You knew she was a superstar and that Clive was the man behind the magic. You also could see and feel how much Clive loved Whitney. My heart breaks for Clive."

—Sid McCain,  
EMI Label Services VP of label  
acquisitions and development;  
former director of publicity at  
Arista Records

## "SHE SEEMED LITERALLY GOLDEN"

"She was anointed, for sure. Behind the curtain, all the machinery was being cranked up for her debut, all the fanfare that was possible back when record labels had money to lavish on marketing. But the Whitney Houston I met at Arista... seemed shy and reserved, a stunning young woman who didn't take extraordinary measures to be stunning... She'd be plopped on the sofa in an office near mine, chatting with her publicist, and I'd stop in to say a quick 'hi,' which had to be quick because, let's face facts, she rattled me a little. She hadn't even made her album yet, but everyone knew what was coming around the corner, even if it ended up exceeding what anyone in his or her right mind might

have predicted... Let other people write about the years of preposterous fame and the string of hit singles and so forth... I sat in Grammy audiences and watched Whitney bask in that adoring glow, grab her moments, everything still in front of her, the future limitless. She seemed literally golden. But I also saw the teenager just hanging out on Arista's sixth floor, and the loss of that girl breaks my heart."

—Mitchell Cohen,  
former publicist and VP at Arista  
Records. Excerpted from his blog,  
Emscee.com.

## "WITH WHITNEY EVERYTHING HAD A PURPOSE"

"She's the best singer I've ever worked with. When she sang, the song would be sung better than you ever imagined it in your head when you were writing it. She took it so far beyond what you could imagine—mind-blowing. Every singer out there—Christina Aguilera, Beyoncé, Celine, Jennifer Hudson—every great voice of our times owes a debt to Whitney Houston. They were all little girls singing into their hair brushes, and what they were trying to learn were her runs and how she sang. It sounded effortless, and it was not. With Whitney everything had a purpose. There were no wasted or false notes. Everything she sang, she

gave it everything. Her voice was not only an incredible technical instrument beyond anything, but it had heart and soul. That combination is what made it so great. But when you have everything—and when you had it on her level... her gift was amazing. It's such a terrible, terrible loss. It's a loss for listeners, and my heart goes out to her family."

—Diane Warren,  
songwriter

## "WHITNEY KEPT HER SPIRIT AND KEPT GOING"

"I had the pleasure of working closely with Whitney on her third album, I'm Your Baby Tonight. There was an extensive promo tour visiting all of the BMG branch markets—this was back when labels still had them. Whitney was incredibly hardworking, although she did grow quite tired of the food, and by the time we got to L.A., she intimated that she was craving Roscoe's House of Chicken and Waffles. We also did a major video for her first single with Julien Temple over a few days in New York. The shoot had a lot of setups and was quite a trip—through it all, Whitney kept her spirit and kept going."

—Marty Diamond,  
Paradigm Talent New York office  
head and formerly VP of artist  
development and video at Arista

## "I DOUBT THAT ANYONE WHOEVER WORKED AT ARISTA HAS STOPPED CRYING"

Whitney was the soundtrack to Arista's history. She was only 18 years old but she'd sung for years in the church and in clubs with her mother. She was beautiful but unpretentious. She quietly knew she had a great voice—how could she not—but when she recorded her first album, she constantly wondered whether the album would ever be released. The recording took two years and the release was often postponed, as Clive [Davis] wanted to record "one more single." Her contract was a very complicated form, but it was a complicated singles deal. The theory was, "Well, she's going to have to have a hit single, so there's going to have to be a series of singles, and we want to make sure it's not [just] one single." It was only fitting—and a testament to her greatness—that, after the three preceding, massively successful singles took her debut album to the unforeseen 4 million copies, her biggest single from that album was "The Greatest Love of All," a song she'd been singing with her mother for years, and that she essentially sang live in the studio.

If allowed to pick a second memory, I'd recount briefly the story behind "I Will Always Love You." The record that is now such a beloved signature is a rough

mix that people said required adjustments and has a 40-second a cappella intro that people said radio would refuse to play. As was so often the case with Whitney, the powerful emotion of her vocal eliminated all of those stock comments and produced a record that will outlive us all. I doubt that anyone who ever worked at Arista has stopped crying."

—Roy Lott,  
former executive VP/GM of Arista

## "SHE KNEW SHE WAS GREAT, BUT SHE WAS ALSO VERY NICE."

Onstage, nobody could touch her. All I can tell you is, Whitney Houston on record is an amazing thing to listen to, but to hear her live, very few performers can do what she did. I mean, just the voice was just so powerful. It would stamp through you and hit you to your bone. Whitney was a musician, she knew chord changes, she knew music. Whitney was a very strong personality. Not a shrinking violet. Not modest. She knew she was great. Not to say she was arrogant—she knew she was great. But she was also very nice.

I'll never forget, during the Bodyguard tour, which was launching in Miami, it was Fourth of July weekend. I had to go down, handle press for the tour. The launching of the hugest, most highly anticipated tour that summer. We also shot an "MTV Rockumentary," so I was down in Miami setting up for that. I went to her apartment and she was still in bed. Bobbi Kristina was just an infant and was getting a bath in the sink. Whitney comes out of the bedroom, and she was like, "Audrey, thank you so much for working on the holiday weekend." And I replied, "It was fine." I was OK, it was Miami. I told her I had a friend who lived in Miami and was planning to spend some time catching up. Whitney said, "Well, OK, do you have enough tickets? Do you need extra tickets?" And I told her, "She can't come because she's pregnant, a week overdue, and it would be unsafe for her to be in a crowded arena." Bobbi Kristina had come late so Whitney was like, "Do I know what that feels like. I'll tell you what, we're doing a full show rehearsal tomorrow in Fort Lauderdale. Why don't you invite your friend? That way she'll get to see the whole concert, but she won't be in any danger from the crowd."

I thought that was the nicest thing. I invited my friend, who brought her mom, her husband and her sister, and they got treated to a private concert by Whitney

## "WHITNEY WOULD HAVE WANTED THE MUSIC TO GO ON"

"I am personally devastated by the loss of someone who has meant so much to me for so many years... Whitney was so full of life. My heart goes out to her daughter, Bobbi Kristina; to her mother, Cissy; to all of her relatives... Whitney was a beautiful person and a talent beyond compare... Simply put, Whitney would have wanted the music to go on." —CLIVE DAVIS,

from the short speech he gave at his pre-Grammy Awards gala on Feb. 11, the day Houston died.

The voice,  
silenced:  
WHITNEY  
HOUSTON

Houston at the peak of her career.  
—Audrey Onyelke  
(nee Audrey LaCatis),  
former director of publicity at  
Arista (1990-94)

**“THE LOVE SHE SHARED WITH CLIVE DAVIS...”**

“My memories of Whitney are especially connected to the love she shared with Clive Davis. They were a team, and together they uplifted the spirits of people everywhere. We all adored Whitney, knowing that God sent us a special gift in her person. I guess God missed her as much as we now do. It’s our turn to always love you, Whitney.”

—Richard Palmese,  
former executive VP of promotion at RCA Music Group

**“SHE’LL ENDURE AS A PARAGON OF TRUE ARTISTRY AND GIFTED ABILITY”**

Whitney Houston was a peerless phenomenon whose career went beyond simply “crossing over,” but erased divisions between R&B and pop, black and white, young and old. She had a global appeal that was previously unprecedented for African-American women in pop culture, and she opened the door for everyone from Mariah Carey and Mary J. Blige to Toni Braxton and Jennifer Hudson. Whitney’s impact on the music business extends far beyond her phenomenal sales and iconic status. I’ve worked with countless artists—including En Vogue, Tamia and Brandy—who readily acknowledge owing their success to the boundaries that Whitney shattered, and there’s no doubt that her talent will continue to inspire generations to come. We’ve lost yet another who transcended time, style, culture, age and race. I will miss her deeply.

*“Whitney Houston was one of the most soulful pop artists, who will remain an icon forever.”*

GERRY GOFFIN

Hall of Fame songwriter

But I also know that she’ll endure as a paragon of true artistry and gifted ability.

—Sylvia Rhone,  
music executive

**“WHITNEY WILL LIVE FOREVER”**

“I was brought to tears again, as I’m sure many were, when Jennifer Hudson sang ‘I Will Always Love You’ on the Grammys in memory of Whitney. Like everybody else, I am still in shock. But I know that Whitney will live forever in all the great music that she left behind. I will always have a very special piece of her in the song we shared together and had the good fortune to share with the world. Rest in peace, Whitney. Again, we will always love you.”

—Dolly Parton

**“SHE LOVED GIVING BACK”**

“Whitney Houston was the most professional artist I ever worked with. She was an old-school pro. And I loved going to her annual Christmas celebration on behalf

of her children’s foundation. She did this Christmas drive for disadvantaged kids from Newark and Northern New Jersey, at Newark Symphony Hall. The kids would receive gifts, and Whitney would invite other artists as well. She loved giving back. Another memory: We did a press dinner for her one year at Mr. Chow in New York, invited all the black press. That was special because they never got the chance to just be there and spend time with her. She was always very sweet—and that smile.”

—Gwendolyn Quinn,  
former senior director of publicity at Arista (1995-2000)

**“I WAS WATCHING FROM BACKSTAGE”**

“I was her first publicist. Before the release of her debut, she spent a lot of her downtime in my office, between modeling and recording. She’d have a sandwich, sometimes take a nap, or we’d chat. Those are my sweet memories. And when Whitney won her first Grammy, I was among the

Arista people she thanked. I was watching from backstage.”

—Melanie Rogers,  
former VP of publicity at Arista Records

**“PROFESSIONALISM, GRACE, POISE”**

“I began as an intern at Arista in June 1987, the month Whitney released her second album. While her remarkable voice—live and on record—could send chills up and down anyone’s spine, what I’ll remember most is her professionalism, grace and poise whenever mingling with the people we promoted and marketed her music to.”

—Jordan Katz,  
former Arista head of sales; also served as president of BMG Distribution and co-president of Sony BMG Distribution.

**“SHE WORKED HARD”**

“Whitney was always jovial, cracking jokes—there was a lot of laughter in the air during ‘Preach-

er’s Wife.’ When it was time to get down to business, that voice would come at me—I’d be in the control room with speakers in my face, and I’d be floored. When I produced most of her Christmas album eight years back, she was struggling, and yet she was able to still do good work. She worked hard. She was living in Atlanta—I had to make 13 trips in 13 weeks to produce her.”

—Mervyn Warren,  
producer (One Wish: The Holiday Album) and music supervisor (“The Preacher’s Wife”)

**“OUR PLACE WAS PERFORMING IN THE CHURCH”**

“Our common thread—beyond Newark, N.J.—is the church. Our place was performing in the church. So that natural bond, when she came in the studio, it was never a ‘session.’ I had so much fun with her in the studio. I don’t even remember when we had time to record 1998’s ‘My Love Is Your Love,’ or how it became a hit. I was nervous, after [Jerry Duplessis and I] wrote the song, because Clive Davis was telling me, ‘You know, we need this song for Whitney.’ I just wrote the lyrics just as honest as they can be. ‘If tomorrow is Judgement Day/And I’m standing on the front line/And the Lord asked me what I did with my life/I will say I spent it with you.’ When I look back at those lyrics now... she’s just going to be embedded in my heart forever.”

—Wyclef Jean,  
artist/songwriter/producer

Reporting by Jeff Benjamin, Leila Cobo, Thom Duffy, Phil Gallo, Benjamin Meadows-Ingram and Gail Mitchell.

RIGHT: MARIO ANZILON/REUTERS

# Bright *yet* Bittersweet

*Reeling from the death of Whitney Houston,  
the Grammys celebrate new voices*

BY PHIL GALLO

**P**roducers had less than 24 hours to prepare a tribute to Whitney Houston at the 54th annual Grammy Awards—and the presentation of a single, signature song felt wholly aligned with the night's brightest star, Adele.

On Feb. 12 at the Staples Center in Los Angeles, Adele became the sixth artist to take home the song of the year, record of the year and album of the year trophies, the first to do so since the Dixie Chicks' 2006 single "Not Ready to Make Nice" won in the song and record categories and *Taking the Long Way* was honored as the top album. A significant difference between that year in music and 2011 was the consensus between the industry and the American public: The Grammy wins for Dixie Chicks celebrated a band that experienced a significant fallout from its fan base, while Adele simultaneously represented a people's champion as well as something of a savior of the music business.

When the show was over, the consensus was that Adele's "Rolling in the Deep" and Jennifer Hudson, whose tribute to Houston was a shortened version of "I Will Always Love You," were the night's shining lights. Their performances were honest and free of gimmicks, powerful vocally yet controlled. It was Adele's first public appearance since her throat surgery four months ago.

Adele was the first artist to win album of the year while sitting at No. 1 on the Billboard 200 (with *21*) since Santana did it with *Supernatural* 12 years ago. Overall, Adele won six Grammys, a feat accomplished only four times previously. She joins the Beatles, Natalie Cole and Norah Jones as the only acts to win best new artist in one year and then win album of the year at a later ceremony.

A precedent was set at this year's telecast that seemed to pass with little notice—the performance of five new songs released after the eligibility period (Oct. 1, 2010–Sept. 30, 2011). Bruce Springsteen and Nicki Minaj performed songs from upcoming albums; Paul McCartney, Chris Brown and Katy Perry performed new singles.

Only in recent years has the Recording Academy loosened its policies from the

first 40 years that only nominated songs and albums be performed on the telecast. U2's 2009 performance of "Get on Your Boots" was the first time the Grammys allowed an act to launch a single on the show.

Executive producer Ken Ehrlich said that those changes owed to the Grammys' need to "reflect the culture of music" in addition to celebrating the previous year, which several industry executives applauded.

"It's good for us," RCA Music Group president/COO Tom Corson said. "There has to be an element of discovery beyond people learning about last year's records. It's a three-and-a-half-hour show"—and for anyone who might not know a song—"you can Shazam it."

Glassnote Entertainment Group founder Daniel Glass, who saw significant success for his act Mumford & Sons after last year's Grammy appearance, was a bit more cautious. "Put too many new songs on there and it could lead to too much hype," he said.

Glass' point bore fruit in the presence of Chris Brown, persona non grata after his pre-Grammy arrest in 2009, who was part of two performance segments. The Recording Academy has long been a fan of mea culpas and Brown's high-profile participation in the show elicited considerable tsk-tsking in traditional and social media. By contrast, Justin Vernon, who won best new artist for his work under the name Bon Iver, seemed to win over the industry and public by apologizing for his tough talk over not appearing on the show performing songs that aren't his own.

During the telecast, a group of about 70 people gathered outside the southeast end of the Staples Center to protest the Recording Academy's decision to reduce the number of categories to 78 from 109. Throughout the week of Grammy-related events artists were often divided on the changes that eliminated the distinction of male and female and, in some cases, brought numerous categories under a single header.

One of those categories, best regional roots music album, was the result of four categories being condensed into one, which the Rebirth Brass Band won for *Rebirth of New Orleans*. It wasn't lost on the band members that previously their music didn't fit neatly into any specific category. "We want to thank the Academy," a Rebirth Brass Band member said backstage after winning, "for this new category." ....

GRAMMYS  
2012  
WRAP-UP



CLIFF LIPSON/CBS

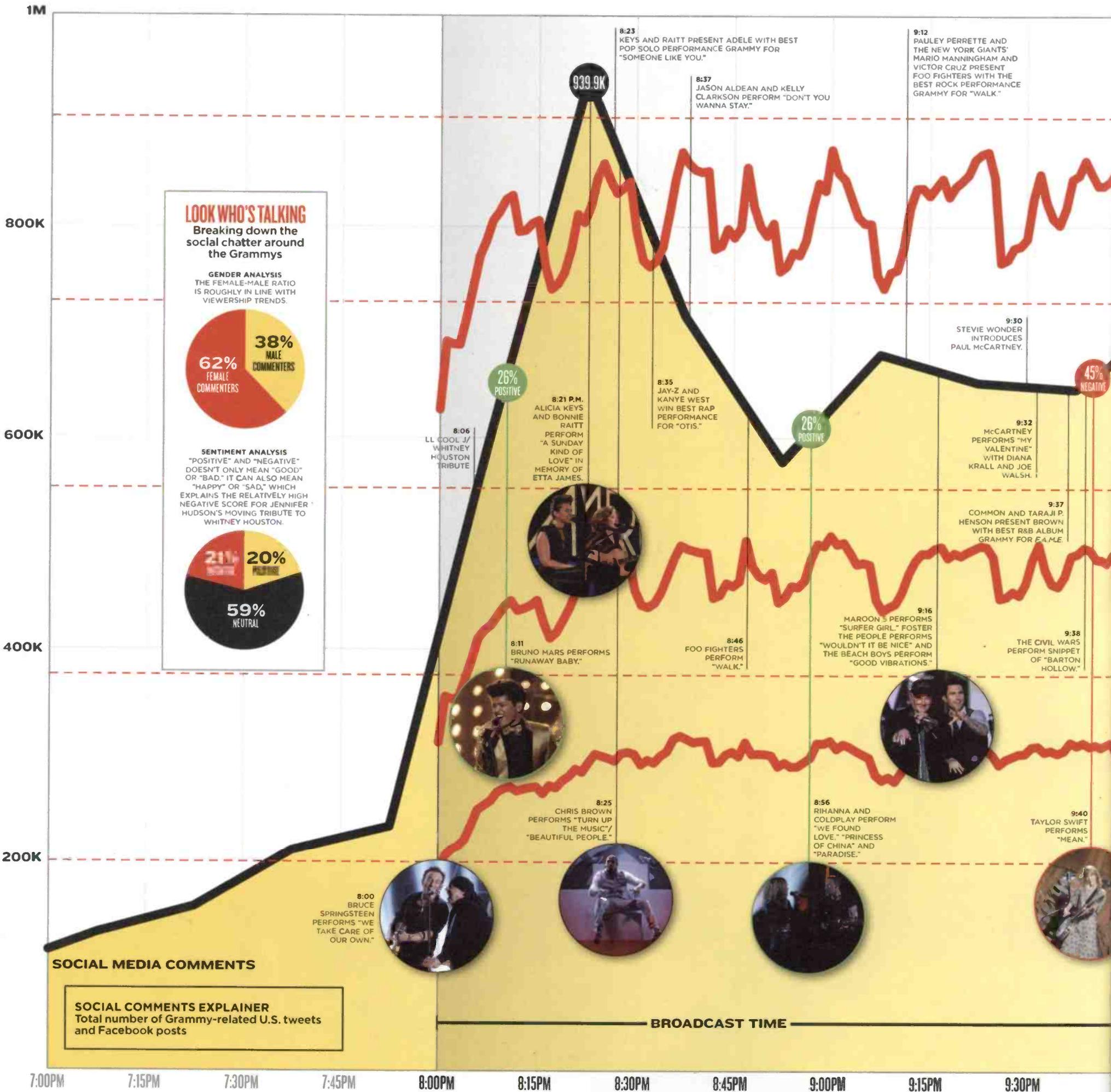
Golden girl: ADELE was a six-time Grammy Award winner at the 2012 ceremony.

# THE GRAMMYS AS 'SOCIAL TV'

*Viewership and social interaction surge*  
By Phil Gallo and Glenn Peoples

Live televised events like the Grammy Awards are no longer about simply watching the action on your TV screen. It also involves real-time interaction with fellow viewers on social media platforms about what's happening—what you like, what you don't like, how it makes you feel, what it makes you think of.

In terms of both TV ratings and social interaction, the 54th annual Grammy Awards hit a home run. The death of Whitney Houston and the return of Adele pushed viewership for the telecast to a level not seen since the days of Michael Jackson and *Thriller*. The Feb. 12 CBS broadcast was seen by an average audience of 39.9 million people, surging from 26.7



million last year and the largest audience since 1984 when 51.7 million people watched Jackson take home eight trophies, according to Nielsen.

Viewership among key demos also reached its highest level in years: Viewers 18-49 averaged 18 million, the highest since 1990, while 18-34 and 25-54 hit their highest levels since 2001 and 1988, respectively, according to Nielsen.

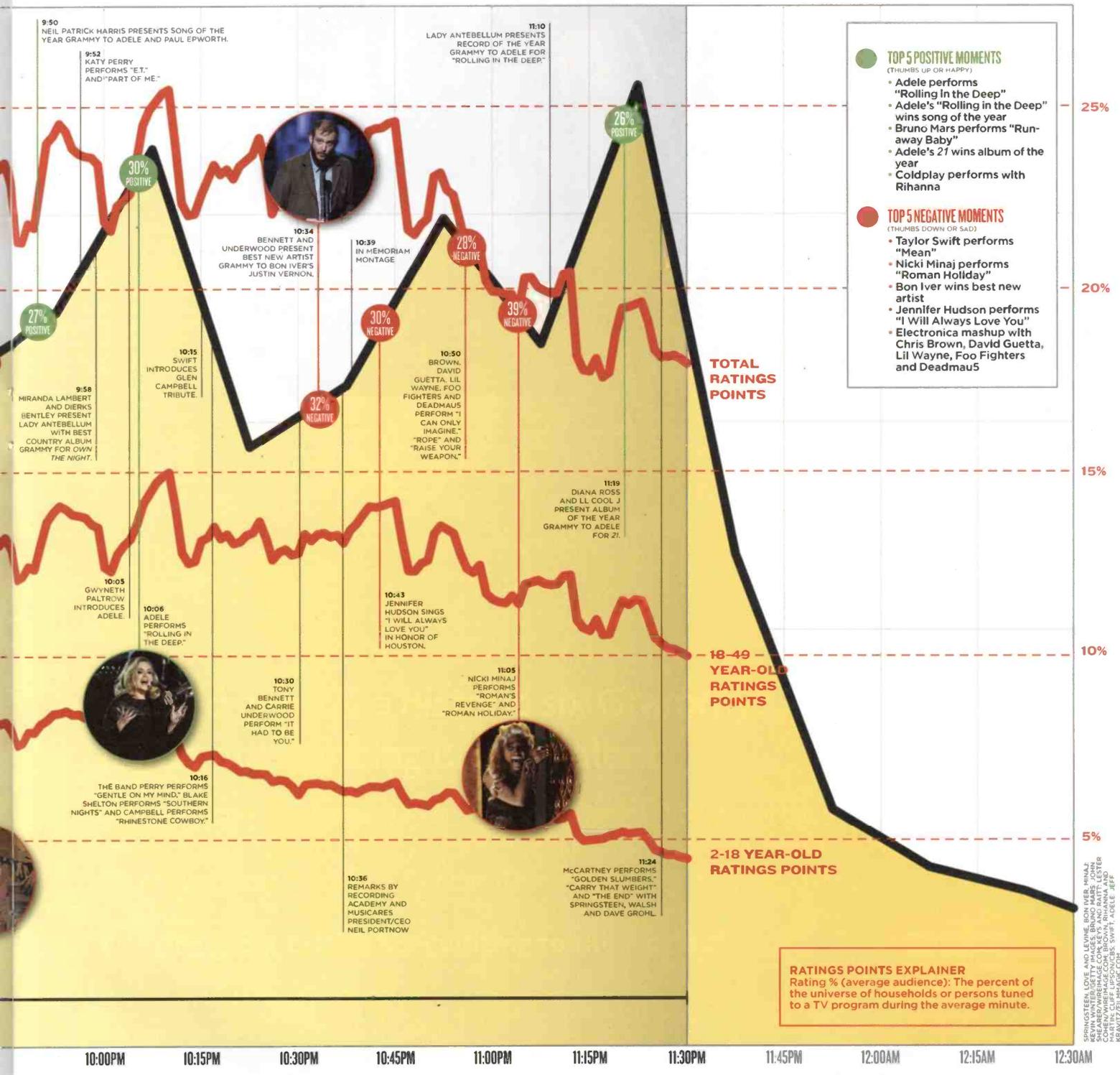
Meanwhile, U.S. online social interaction around the Grammys reached 13 million comments on Facebook and Twitter, a record high for a U.S. telecast, according to Bluefin Labs, a social analytics company that tracks social media engagement related to broadcast TV. Bluefin clients—ad-

vertising agencies, TV networks, brands—use its data for insights into consumer engagement with TV shows.

The previous social TV record tracked by Bluefin was 12.2 million comments set a week earlier during Super Bowl XLVI. The company also calculates the year-over-year increase in Grammy-related social media activity at 2,280%.

"This just speaks to how much consumers are, more and more, having a natural reaction and natural habit of tweeting and Facebook posting while they watch TV," Bluefin VP of marketing and business development Tom Thai says.

**CHART SOURCES:**  
TV ratings (live-only) compiled and supplied by:  
**nielsen**  
Social activity data supplied by:  
**bluefin LABS**



# DOUBLE VISION

*Gearing the Grammys around a two-screen experience*  
By Katie Morse

**T**he first thing to understand about the Recording Academy's online social presence is that it isn't new—it's an evolution of its social media executions around the Grammy Awards during the last four years.

Much like many other organizations and companies, the Grammys began on Twitter by broadcasting messages—such as announcing performers or nominees—without encouraging or participating in the conversation around its brand. Since then, its efforts have evolved to become a regular voice within a vibrant and constantly changing conversation around the Grammys year-round.

The Recording Academy is working toward developing the annual awards show into a true, two-screen experience—your TV and your Web-connected device—and it is that clear goal that drove every aspect of its campaign for this year's Feb. 12 telecast.

Their efforts generated more than 3.9 million mentions of @thegrammys on Feb. 11 and 12, according to Beverly Jackson, director of marketing, strategic alliances and social media at the Recording Academy. That averages out to an astounding 81,250 mentions of the Grammys' Twitter handle every hour during those two days. According to Twitter, tweets about the Grammys peaked at 10,901 tweets per second (TPS) when Adele's "Rolling in the Deep" won the Grammy for record of the year. That was within shouting distance of the record set Feb. 5 by Super Bowl XLVI, which had a peak TPS rate of 12,233 tweets.

Smart moves contributed to these impressive numbers. The



Tribute: JENNIFER HUDSON honored Whitney Houston at the Grammys.

lighting events going on throughout the week leading up to the awards show.

The Grammys also scored a major social win by creating a community blogger program that began by identifying key influencers in the music consumer space. After selecting a panel of 12 genre experts, the Recording Academy flew them to Los Angeles and put them up at the Beverly Hilton for the entirety of Grammy Week, giving them exclusive access to all official events, as well as all-access passes to the show itself. In return, they blogged, tweeted, Facebooked, posted photos on Instagram and uploaded videos to YouTube. The only guideline? Be respectful of the Grammys.

Other aspects of the Recording Academy's social media campaign included debuting Grammy TV spots on Facebook, allowing artists to announce their Grammy performances on Twitter and running a photo contest on Instagram that encouraged people to share what music meant to them.

This year's awards show was held in the shadow of Whitney Houston's death the day before the telecast, a tragic event that affected social conversations around the Grammys. When Jennifer Hudson took the stage to perform "I Will Always Love You" in honor of Houston,

Recording Academy enlisted the support of artists, publicists, media partners, agencies and press outlets by sending them a social media one-sheet that included a list of the official Grammy hashtags (#grammys, #grammyglam, #wearemusic, #grammylive and #smrss for its Social Media Rock Star Summit), a list of where to connect with the Grammys across the social Web and links to other important Grammy-related sites. That gave all parties clear direction on how to join the Grammy conversation, where the conversations were taking place and what the conversations would be about by high-

messages about the Grammys dropped sharply, indicating that viewers were no longer "leaning forward," but "leaning back in their chairs, experiencing the moment," Jackson says.

This level of insight into social media dynamics demonstrates how far the Recording Academy has come in developing a two-screen experience around the Grammys. Once it realized that this is how viewers now experience live TV events, it built its social media plan around that understanding.

Katie Morse (@misskatiemo) is Billboard's social marketing manager.

# CONVERSATION STARTER

*The Recording Academy's Evan Greene on the Grammys' social media strategy* By Jillian Mapes



The numbers prove that the Recording Academy did plenty right when it came to social media surrounding the Grammy Awards (see chart, pages 24-25). Heading up those efforts has been Record-

ing Academy chief marketing officer Evan Greene. With a team of three social media employees and a marketing staff of 20, Greene directs a social media strategy that encompasses nearly every online platform. "Our social strategy is ongoing—it's a 365-day conversation, not just a December-through-February approach," he says.

In an interview with *Billboard*, Greene talks about generating social conversations surrounding the Grammys.

**Did your team have specific goals for your social media campaign around this year's Grammy Awards?**

I would say our goals were pretty simple: We wanted as broad a viewing audience as possible, and we wanted as many people to be as socially engaged as possible, with as much positive sentiment as we could generate. We wanted to stoke the social conversation, across as many channels as possible. From live streaming on Grammy.com to Grammy playlists on Spotify and Pandora, to Shazam-able Grammy content, to geolocation/check-in through Foursquare and GetGlue, to consistent updates on Twitter and Facebook, to sharing via Tumblr and Instagram, to teams of Grammy bloggers with behind-the-scenes access, our goal was to seamlessly establish a credible voice in as many digital music conversations as possible. Social media allowed the Grammys to be the thread connecting diverse and varied

music fans and helping to establish a shared community experience.

**Were there any lessons that you learned from previous Grammy campaigns?**

Every year our infrastructure gets better, and every year our social strategy gets stronger, and every year our process gets better. So when Michael Jackson passed away a couple years ago, we had a lot of scrambling to do to get in front of the social conversation and be part of it in a meaningful way. This year, with the passing of Whitney Houston, we had the infrastructure in place to be able to more seamlessly have that conversation.

We've gotten sophisticated at monitoring and listening, which means that we are more nimble and can react quickly and elegantly. Rather than operating independently from the rest of our communication channels, social media is now a seamless component of our overall PR and marketing strategy. Social has become an integral component of Grammy.com, so now when something particularly notable occurs, we not only respond, but socialize the conversation and instantly push out across all of our channels.

**Chris Brown's performance, Adele's album of the year win and Jennifer Hudson's tribute to Houston generated the**

**most Twitter chatter. Did any of that surprise you?**

We thought that there would be a tremendous amount of chatter and conversation about Whitney Houston during the Jennifer Hudson tribute. And what we found was, it was almost silent because everybody was so emotionally connected with what was going on. So you can never get out in front of it and predetermine what people are going to want to talk about. Obviously, it spiked after that, but it was very quiet during that exact moment. It makes sense in retrospect, but we never would've assumed that. It's so hard to be able to gauge what people are going to want to talk about, especially in light of the tragedy that happened... The Twitter mentions that we saw were far and away dominated by Adele. And then we saw Rihanna, Chris Brown, Nicki Minaj and Whitney Houston.

**Does the tape-delayed West Coast telecast deter from its social aspects?**

Going live across the country versus the tape delay... I see the benefits and I also see the downside. I think we just have to make a serious evaluation with our network partner CBS to see what the future may hold for the telecast, especially as digital and social is becoming such a big part of the show.



## Girl did good... a historic six Grammys for an outstanding British talent

Congratulations to Adele and all our Grammy winners: Producer of the Year Paul Epworth, who won four; double Grammy winners Tom Elmhirst and Mark Rankin; Fraser T Smith, Jim Abbiss, Amy Winehouse, Corinne Bailey Rae and Sir Paul McCartney

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Still blowing up: ADELE'S Grammy-winning album, *21*, spends a 20th week atop the Billboard 200.

# SECOND WIND

*Adele's '21' is getting a huge post-Grammy sales boost* **By Ed Christman**

**T**he Grammy Awards once again proved to be a formidable sales driver for artists who performed on the telecast. Even though Nielsen SoundScan's sales week ends every Sunday at midnight, Foo Fighters, Bruno Mars, Coldplay, the Civil Wars and other acts posted big gains before the buzzer.

But none of those increases can compare with the huge sales boost enjoyed by the night's biggest winner, Adele, who took home six trophies, including album of the year for *21* (XL/Columbia), and sang "Rolling in the Deep" in her first public performance since vocal-cord surgery in November.

Adele—who was also aided by a "60 Minutes" interview that aired immediately before the Grammys and a Target TV ad featuring kids on a bus singing "Rolling in the Deep"—is blowing up all over again as only few artists have done after the Grammys: think Bonnie Raitt, Santana and Norah Jones.

Despite the debut of Van Halen's hotly anticipated *A Different Kind of Truth*, the band's first album with David Lee Roth in 28 years, Adele's *21* manages to remain atop the Billboard 200 this issue with U.S. sales of 237,000 units for the week ended Feb. 12, leaping 95% from the prior week, according to SoundScan. During the same period, her total U.S. digital track sales jumped 59% to 545,000.

Moreover, retail and label sources say that *21* sold about 370,000 units during the two days following the Feb. 12 telecast and is on its way to selling 600,000 units in the week ending Feb. 19, while Adele's track sales could reach 800,000.

Those numbers remind retailers of huge, week-after sales gains posted by other Grammy-winning albums. They include Raitt's *Nick of Time* in pre-SoundScan 1990; Santana's *Supernatural*, which surged 166% to 583,000 in 2000; and Jones, whose *Come Away With Me* skyrocketed 330% to 621,000 in 2003.

"We have never seen anything quite as exciting as what we have done in the last couple of days on Adele," says Charlie Anderson, president/CEO of Anderson Media, the parent of Walmart and Best Buy rackjobber Anderson Merchandisers.

Columbia and Sony Music Entertainment were well-prepared for a potential sales onslaught, even if some accounts weren't as confident as the label that demand for *21* would be so great. Sources say Columbia prepared enough inventory in anticipation of selling about 1 million CDs in the United States during the week before the Grammys and the two weeks after. On the Friday before the Grammy telecast, Sony had 782,000 units of *21* at U.S. retail accounts, sources say.

"I can't remember the last time something jumped in sales so much after a Grammy show, especially on a title that was already so popular and still selling well," Newbury Comics head of purchasing Carl Mello says. "We're now selling 20 times as much in one day."

According to SoundScan, other Grammy sales winners include Coldplay, which performed "Paradise" (its digital track sales rose 59% to 81,000); Jason Aldean and Kelly Clarkson, who performed "Don't You Wanna Stay" (up 122% to 20,000); and Foo Fighters, who performed "Walk" (up 317% to 25,000). Even bigger percentage sales gainers were Mars, who performed "Runaway Baby" (up more than 700% to 16,000) and the Civil Wars, who only performed an excerpt of the title track of their debut album, *Barton Hollow*, but were rewarded with a 900% sales spike for the digital track to 10,000 units, while sales of the album surged 225% to 13,000, according to SoundScan.

While Paul McCartney's show-ending performance of "Golden Slumbers," "Carry That Weight" and "The End" generated sparks onstage, it came too late in the telecast to leave consumers much time to buy the tracks or *Abbey Road*, the Beatles album that closes with those songs. ...

## WINNERS—AND LOSERS

*From Kelly Clarkson (impressive) to Katy Perry (not so much), the Grammys had its ups and downs*

### WINNERS

**ADELE.** Prior to Whitney Houston's death, the key selling point of this year's ceremony was the return to the stage of last year's top-selling artist. Her voice was pristine, with her performance relying on her vocal skills rather than gimmicks. The combination should help keep *21* in the top 10 for a while. It also helped that in her humble acceptance speeches she thanked radio broadcasters.

### JENNIFER HUDSON. A

simple, yet stirring tribute to Houston came together in less than 24 hours and spoke volumes about Hudson's character as a singer. It should help elevate her musically from "the one voted off 'American Idol' too early, who won an Academy Award."

**KELLY CLARKSON.** Speaking of "American Idol," the show's first-season winner—with an uptempo pop-rock track sitting at No. 1 on the Billboard Hot 100—impressively displayed her country side with Jason Aldean. Clarkson continues to blossom in multiple ways that should attract new fans.

**CHOREOGRAPHERS.** Dancers and dance moves helped solidify Bruno Mars as a vibrant all-around talent and enhanced the performances of Chris Brown and Rihanna. Dancers were the saving grace for Nicki Minaj.

**ROCK'N'ROLL'S GOLDEN YEARS.** Foo Fighters' Dave Grohl spoke about the importance of playing real instruments and recording on analog equipment; Joe Walsh and Bruce Springsteen added intensity and playfulness to Paul McCartney's closing number; and Brian Wilson's bandmates demonstrated they could duplicate Beach Boys records in a way the Beach Boys never could.

### LOSERS

**NICKI MINAJ.** Few Grammy performances have been more ill-conceived or, quite possibly, more expensive. The song, "Roman Holiday," is structurally weak; the religious visual allusions tired; and her delivery ear-piercing. Why she attempted something like this—and why anyone wanted to present it on TV—made no sense.

**COLDPLAY.** Yes, the band has its duet with Rihanna on *Mylo Xyloto*, but extending the relationship was an uncomfortable, disjointed affair that landed with a thud.

**"SOUL TRAIN."** On paper "dance music tribute" makes sense, but the partnership of Don Cornelius' show with the electronic dance music of Deadmau5 and David Guetta made as much sense as pairing the Lindy and the Twist. EDM and Cornelius/"Soul Train" created visuals out of the audience for dance music, but displayed none of the show's colorful history.

**LIP-SYNCHING.** On a multi-genre show like the Grammys, performers with bands look better, sound better and emotionally connect more easily with viewers. Although the Beach Boys tribute (with a series of off-key lead vocals) was a letdown from their rehearsal days earlier, at least it was clearly live.

**KATY PERRY.** Asking an awards show crowd to grasp a concept in a new song proved too much. "Part of Me," with its identity-issue subplot, was ultimately confusing.

—Phil Gallo



Got "Me": KATY PERRY

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**Kanye West**  
4 awards

**Foo Fighters**  
5 awards

**Paul Epworth**  
4 awards (PRS)



**Cee Lo Green**  
2 awards

**Taylor Swift**  
2 awards

**Kirk Franklin**  
2 awards

**The Civil Wars**  
2 awards

**Chick Corea**  
2 awards



Pepe Aguilar

Robert Aldridge

Alison Krauss & Union Station

Corinne Bailey Rae (PRS)

Jeff Bhasker

Chris Brown

Cachao

Terri Lyne Carrington

Christian McBride Big Band

Stanley Clarke

Alexandre Desplat (SACEM)

Rinde Eckert

Béla Fleck

Herschel Garfein

Booker T. Jones

Lady Antebellum

Stewart Lerner

Howard Levy

Robert Lopez

Los Tigres Del Norte

Steven Mackey

Kevin Mackie

Maná

Alan Menken

Pat Metheny

Rebirth Brass Band

Rihanna

Fraser T. Smith (PRS)

Jack Splash

Tedeschi Trucks Band

Tinariwen (SACEM)

Warren Trotter

Lenny White

Amy Winehouse (PRS)

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Antonio Carlos Jobim  
George Jones

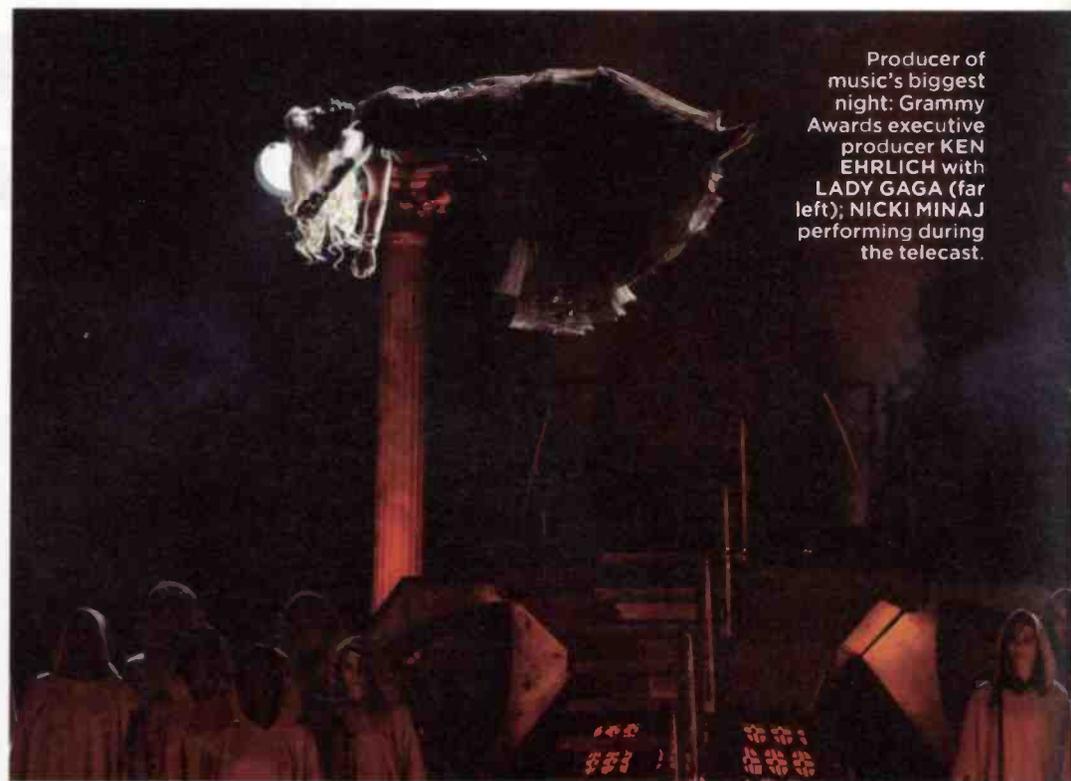
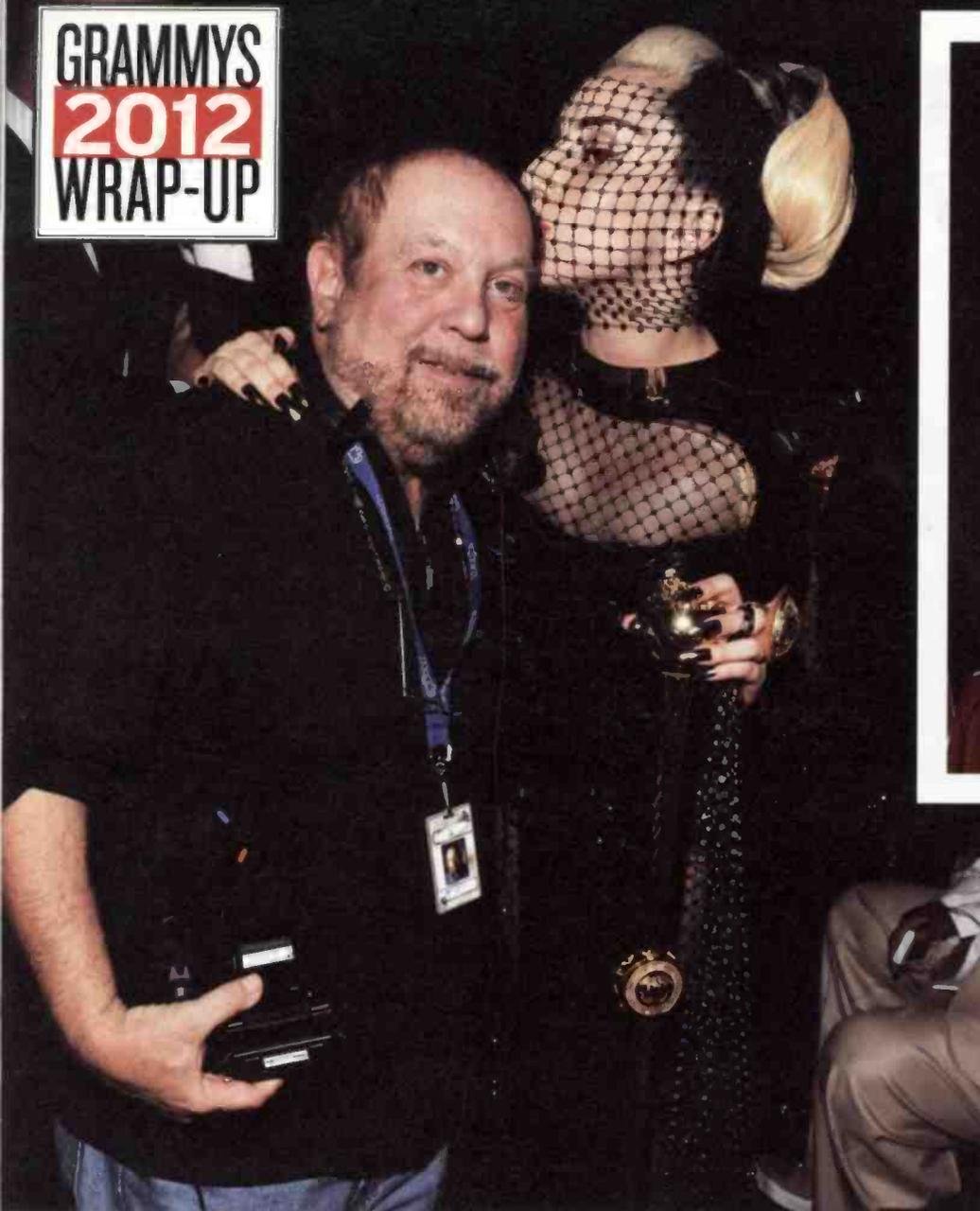
The Memphis Horns  
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Producer of music's biggest night: Grammy Awards executive producer KEN EHRlich with LADY GAGA (far left); NICKI MINAJ performing during the telecast.

# ALL AT ONCE

*Grammy producer Ken Ehrlich talks Whitney, Nicki and Paul*  
By Phil Gallo

**N**o single person has been more responsible for the programming of the annual Grammy Awards than executive producer Ken Ehrlich, who has overseen nearly every Grammy telecast since 1980. But few of those shows could match the tragic drama surrounding this year's telecast, which aired the day after the death of Grammy-winning superstar Whitney Houston.

Two days after the 54th Grammys were held, Ehrlich spoke with *Billboard* about the last-minute adjustments that the show made to honor Houston. He also shared some behind-the-scenes color about other highlights—and lowlights—of the show.

**How did you learn of Houston's death? And how did the tribute with Jennifer Hudson come about?**

We were rehearsing with Adele and someone came up to me and said Whitney had passed away. I was struck dumb. But you know the times we live in, so I wanted to wait for a confirmation

and about 10 minutes later the AP confirmed it. I called [Hudson's] manager less than an hour after the news—I made no other calls and there were no other artists considered.

Jennifer was on her way to Clive [Davis' party] and I got a hold of ["Tonight Show" bandleader] Rickey [Minor] and he asked, "What do you want to do?" All I wanted was a piano player. We rehearsed and created an MP3. Then we did it twice in dress rehearsal and she was pretty shaken. She got through it OK, but I still felt it was bigger than it needed to be. I said to her forget that you're in the Staples Center—sing it to Whitney. She got about two-thirds of the way through it. [Her performance on the broadcast] was one of the high points.

**Nicki Minaj's performance offended some people—but it also didn't seem to work in general. How did it get on the air?**

Nicki Minaj had a pretty amazing year and since we couldn't get Jay-Z and Kanye [West], we met with her and she said there was a number she'd like to do. We heard the song and I kind of liked it. Be-

tween when we met and when rehearsals started, there were different people involved with her. Nicki chose to go to the Super Bowl and was not available to rehearse until the week of the show. I make a point of going around town and visiting performers at their rehearsals during the week. I saw Paul McCartney, Taylor Swift, Chris Brown, Rihanna. We got to Laurieann Gibson, her choreographer, and they sent us some drawings for the set. What was never clear until they showed up for rehearsal on Friday were the specifics about the wardrobe.

After we saw [the rehearsal] we asked Laurieann to meet with us and the CBS standards and practices department. Some things were said at that meeting that were not portrayed as accurate and we addressed some things that had to be changed. There was to be no religious iconography and the stained glass had scenes from the Old and New Testaments that had to be changed. One thing about our show is we allow artists artistic freedom and we want to guide them where we can.

Most of this happened pre-Whitney, and when Whitney passed we had additional questions. On Sunday we said, "We need to discuss options," and came up with two or three other ideas. They were not willing to do it.

We had the option of taking it off the show, but I didn't think that was fair to the artist or worth the risk of a greater reaction to her not being on. I don't like offending people, and generally we're a much safer show than others. We don't need to be that edgy, but there is a segment of the audience that wanted to see something edgy, with a point of view and a sense of humor. This one didn't get there.

**The multiple performances by Chris Brown and the Foo Fighters also triggered negative responses. Did they fill in for people who dropped out?**

No. Chris Brown's primary performance was booked much earlier than the dance segment, and since David Guetta had the song ["I Can Only Imagine"] with Chris, it felt right. As far as the Foo Fighters go, when we met with Deadmau5, he asked us if he could do "Rope." I thought it was important to show the connection these DJs have with performers.

**During a Feb. 7 interview with ABC News Radio about the decision to include Brown in this year's telecast, you said, "It may have taken us a while to kind of get over the fact that we were the victim of what happened." What did you mean by that?**

If I had to say it over, I would make it clear Rihanna was the primary victim. The show basically got caught in the middle of all that. I didn't know until dress rehearsal about the arrest and we had to cope with all of that fall-out [Brown and Rihanna canceled their performances at the Grammys in 2009]. I definitely meant that show on that day, nothing else.

**The first hour and 15 minutes felt as though you wanted to hit every major genre.**

In the first hour, I want a big pop act, I want to touch country and try rock if I can. The goal is to appeal to every demo, age-wise. I always want a female artist in the first hour because women love the show more than men, and I want people to stay with the show as we go into the third hour, so I had Adele and Katy Perry booked between 9:45 and 10:15.

Having Bruce Springsteen open the show—we did it because you could be 60 or you could be 15 and you know you're seeing the performance of a song that rocks, a song that has a message and a song that says what music should be.

Ultimately Neil [Portnow] is responsible. He allows this show to be a real event that people want to be a part of. I love it when artists love the show. It was great when Joe Walsh said to me, "I had the most wonderful time."

**Walsh was part of the guitar jam that closed the show. How did that come together?**

[Paul McCartney] wanted to do "Nineteen Hundred and Eighty Five" [the closing song on Wings' *Band on the Run*]. He said it always goes over big in concert and he knew I was not [excited about closing the telecast with it]. Friday afternoon he called me and said, "How would it be"—and you don't care what the rest of the sentence is—"if we close with the medley from the end of *Abbey Road*?"

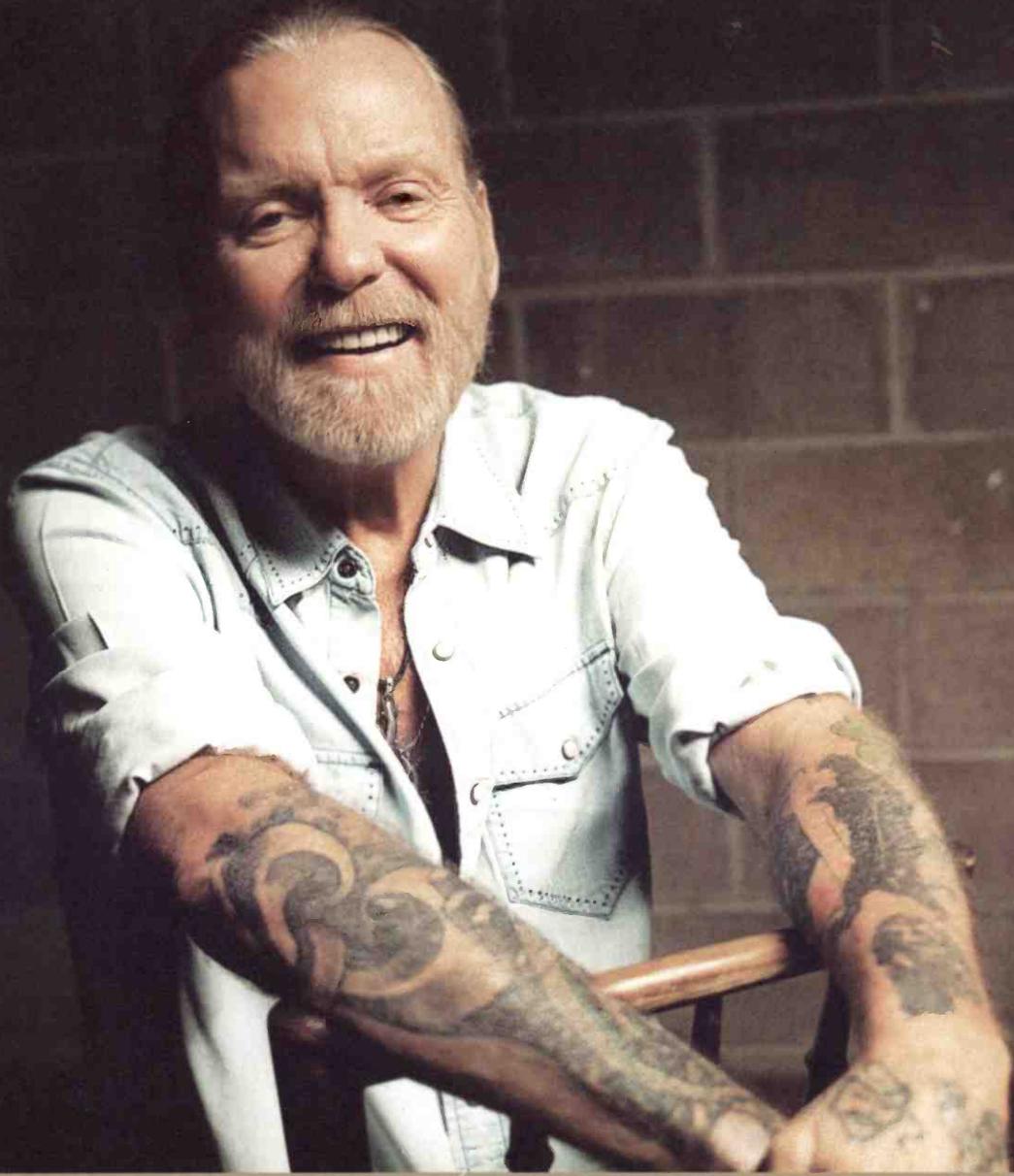
We actually had to make more alterations to take care of that change than to put on the Whitney tribute. We had to bring in a 21-piece string section for "Golden Slumbers" and set up for the guitar jam. Springsteen did not rehearse it on Saturday. We had Joe and Dave Grohl and the guys in Paul's band. And Paul says, "What would make it better would be if Bruce played."

I immediately pulled out my cell phone and called [Springsteen's manager] Jon Landau and asked if Bruce would consider playing. I'm asking this and Paul's yelling, "It's only two chords!"

Bruce said to Jon, "Are we talking about the ex-Beatle Paul McCartney? Of course I want to." ♦♦♦

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**JOE WALSH, RUSTY**  
**ANDERSON, PAUL**  
**MCCARTNEY, DAVE**  
**GROHL and BRIAN RAY**  
(from left) close out the  
Grammys in grand fashion.



## GRAMMYS STAY OUT OF SYNC

*Social media reason enough  
to avoid national broadcast,  
CBS says*

**T**he Grammys have no intention of shifting to a single live national broadcast.

"Everybody is talking about it except us," says Jack Sussman, executive VP of specials, music and live events for CBS Entertainment. "If it ain't broke, don't fix it. It is a topic that surfaces, but there's a great argument that social interaction, both traditional and state of the art, is to allow people [in one time zone] to send a message to someone saying something amazing has happened on the Grammys."

To the thinking of CBS, which has broadcast the awards since 1974, social media has become a significant player in acquiring younger viewers for the telecast, and plays a key role in the ratings increases the network has experienced in the last three years. Sussman and executive producer Ken Ehrlich use the 2004 show opener of Prince and Beyoncé and this year's show closer with Paul McCartney, Bruce Springsteen, Dave Grohl and Joe Walsh as examples defining the pre- and post-social media worlds.

"I could put on an incredible opener like Prince and Beyoncé and it would be a surprise to everyone, but there was no way I could promote it," Ehrlich says. "We now have a tremendous opportunity in the first hour to tell people on the Internet what is going on and that they don't want to miss it."

"I don't want it to change," he says. "People knowing what they're missing—which you can't quantify—helps."

In the weeks leading up to the awards show, an ad with Taylor Swift and LL Cool J went viral. For Sussman, that hit a bull's-eye.

"At CBS there's a mandate—don't alienate the core audience, expand a new [one]," he says. "The Grammy brand is stronger than ever. [That] speaks to two things—live music booked well, done well and promoted properly is still wanted by millions of people. It also speaks to the power of television."

He couldn't answer how the show's ratings success would affect advertising rates, which hit a record high this year, in 2013 (see accompanying story).

One consistent phenomenon in the three-and-a-half-hour show is a significant audience drop-off after 11 p.m. Sussman says it happens every year. This year, however, even with its 7 million viewers changing channels or going to sleep, 32.5 million kept people watching. (This year's ratings represented a nearly 50% spike in total viewers, according to Nielsen.)

"Millions of people would not have known it was worth watching at 11:25 if not for social networking," Ehrlich adds. —Phil Gallo

# NEXT YEAR'S MODEL

*What the TV ratings spike means for Grammy  
ad dollars in 2013* By Andrew Hampp

With ad rates already averaging an all-time high of \$800,000 heading into this year's Grammy Awards telecast (Billboard, Feb. 18), will CBS be able to charge even more in 2013?

Due in part to the untimely death of Whitney Houston the day before, the Feb. 12 Grammy telecast attracted a total audience of 39.9 million, up nearly 50% from 26.7 million last year and the largest viewership since 1984, according to Nielsen. But when it comes time to discuss rates for next year's show, ad buyers say they'll negotiate based on the Grammys' five-year track record, not just the 2012 numbers.

"CBS will realize this was a unique event. I don't think they'll try to price off this rating," says one major media-buying executive who bought airtime during this year's show. "But I do know they'll use it to try to get a higher price... My position would be to go back and look at historic long-term averages and use this as an anomaly."

Another executive, who also asked to remain anonymous, puts it more succinctly: "Any media buyer knows they're not going to see those types of ratings again. They have to be realistic with what they're going to go out there with."

A CBS representative declined comment on future Grammy ad rates. But CBS president/CEO Les Moonves is already planning price hikes for next year's Super Bowl, telling investors during a Feb. 15 fourth-quarter earnings conference call that he anticipates charging \$4 million for 30-second spots, up 14% from this year's average of \$3.5 million.

If CBS were to price Grammy ads for 2013 based on the roughly 30% uptick in the 18-49 audience this year, ads could well exceed \$1 million per 30-second spot. But two media-buying executives say they expect Grammy ad rates will more likely reach the \$900,000-\$950,000 range, after factoring out this year's one-off boost from Houston's death and considering that the Grammys don't deliver as big an 18-49 viewing audience as other live prime-

time telecasts.

The Grammys' ratings spike this year recalls a similar bump that the BET Awards received in 2009, when the ceremony turned into a makeshift tribute to Michael Jackson, who died just a few days prior. The network reached its highest audience ever when 10.7 million viewers tuned in, according to Nielsen, but ratings for the BET Awards dropped to 7.4 million viewers the following year.

With marquee awards shows like the Academy Awards and the Golden Globes on an overall downward ratings trend and prime-time networks struggling to break new hit shows, any instance of a major TV event overdelivering audience is a welcome situation for the marketplace.

"CBS is going to draw a lot of advertisers looking to be in that space," one media buyer says. "Maybe CBS can turn a bigger profit off the new guys that come in."

Networks sell ads based on a guaranteed audience, or rating point, which they often increase for live coverage of sports, news and awards shows to account for possible boosts from unforeseen events. But even at an inflated rate, CBS outperformed its guaranteed ratings by 30%, two media buyers say, which means they'll have more inventory to sell in other programming. Had the Grammys underdelivered, CBS would've had to deliver "make-goods," or free advertising, to Grammy sponsors to make up for lost ratings points.

Several sponsors that advertised during this year's ceremony say they're thrilled with the results, including Christopher Dragon, senior director of global brand marketing for Harman International, which aired two spots during this year's Grammys for JBL and Harman Kardon.

"I enjoyed it, and truly thought they treated all the details around Whitney's passing with a lot of style and a lot of class," Dragon says. "The [ratings] delivery was outstanding, the artist lineup was great... it was a very entertaining program." ♦♦♦

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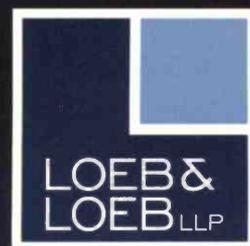
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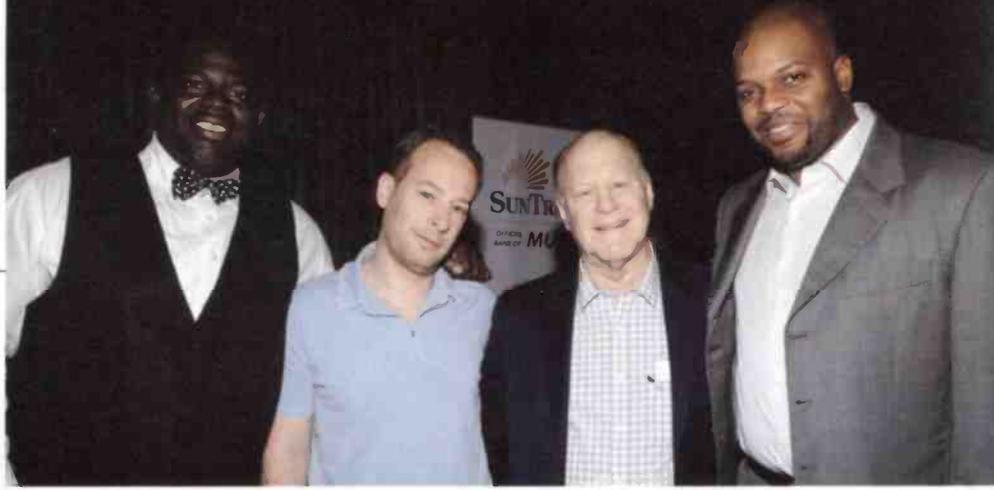
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# THE PARTIES

## Brunch-O-Rama



ASCAP senior VP of marketing **Lauren Iossa** and president **Paul Williams** arrive at ASCAP'S GRAMMY BRUNCH.



Primary Violator president **Michael "Blue" Williams** strikes a pose with Primary Wave Music founding partner/GM **Justin Shukat**; **Peter S. Shukat**, founder/partner with New York-based entertainment law firm **Shukat Arrow Hafer Weber & Herbsman**; and Primary Violator's **Chauncey Bell** (from left) at the company's **MANAGERS BRUNCH**.

### MY GRAMMY MEMORIES

**RANDY PHILLIPS**

President/CEO, AEG Live

**The smartest person you met while at the Grammys?**

Dr. Patrick Soon-Shiong, an incredibly successful pharmaceutical entrepreneur who has spent a fortune and 12 years developing an image recognition technology using proprietary algorithms and process patents that will revolutionize content delivery and commerce on the Internet.

**Did you learn anything while you were at the Grammys?**

Yes. That the industry has caught up to the fans in welcoming Chris Brown back into the mainstream.

**What's the best thing you heard while at the Grammys?**

That Adele was seriously considering touring again.

—Ray Waddell



Legendary lawyer **John Branca** (left) with Rostrum Records president **Benjy Grinberg** (he also manages Wiz Khalifa and Mac Miller). They were honored at **PRIMARY VIOLATOR'S SECOND MANAGERS BRUNCH** on Feb. 11 at the SLS Hotel.



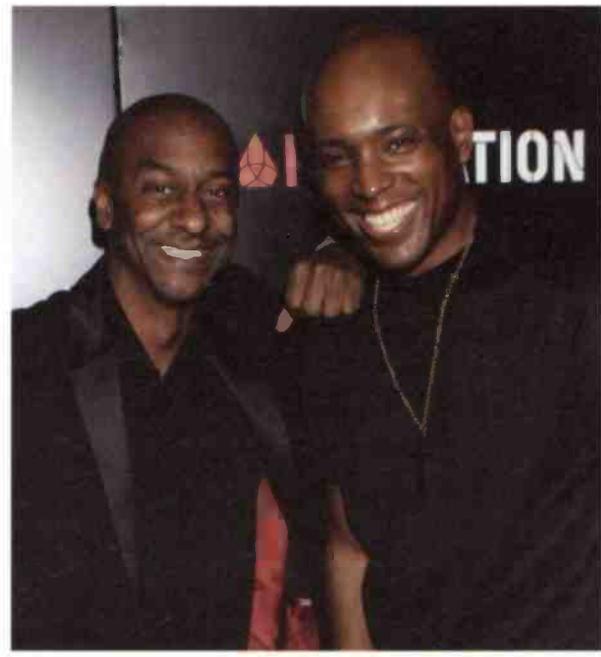
ASCAP CEO **John LoFrumento**, board of directors members **Dan Foliart** and **Leeds Levy** and singer/songwriter/actor/Motown senior VP of A&R **Ne-Yo** (from left) relax at ASCAP'S THIRD ANNUAL GRAMMY BRUNCH at the Sunset Tower Hotel in West Hollywood on Feb. 11.

### MY GRAMMY MEMORIES

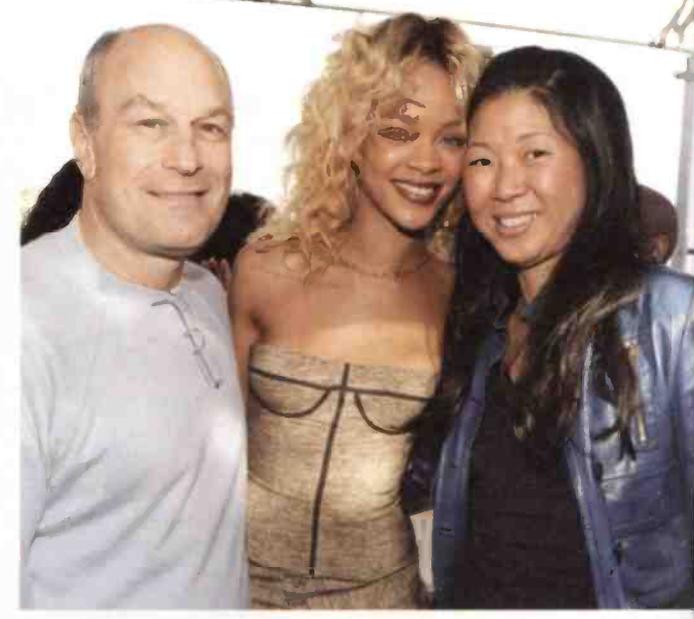
**KYLE FRENETTE, MANAGER OF BON IVER**

Frenette manages Bon Iver, who won best new artist and best alternative music album. We didn't know what to expect. We'd never been. I was sitting next to Justin Vernon's parents during the entire ceremony. It was great to share that moment and the whole experience with them. It's been quite the ride these past five years. I see [the win] as another opportunity to expose more people to the music Justin's made or has been a part of making, and will make or be a part of making in the future. That's the best thing to get out of all of this—Bon Iver's music isn't about Justin or the band; it's universal and honest, and the more people that can be exposed to art being made from the heart, the better.

—As told to Benjamin Meadows-Ingram



BET president of music programming and specials **Stephen Hill** (left) and senior director of music programming **Kelly G** arrive at the **ROC NATION BRUNCH**.



Universal Republic/Island Def Jam chairman/CEO **Barry Weiss** with **Rihanna** and executive VP/head of A&R **Karen Kwak** at the fourth annual **ROC NATION PRE-GRAMMY BRUNCH** at the penthouse of Soho House in West Hollywood on Feb. 11.

WILLIAMS: JUSTIN SHUKAT AND BELL BRANCA AND GRINBERG: PHIL MCCARTEN/PICTUREGROUP; IOSSA AND WILLIAMS: LORENZOTTO; LEVY, FOLIART AND NE-YO: FRANK MICELI/PICTUREGROUP; HILL AND KELLY G: ARNOLD TURNER/PICTUREGROUP; WEISS, RIHANNA AND KWAK: KEVIN MAZUR/WIREIMAGE.COM

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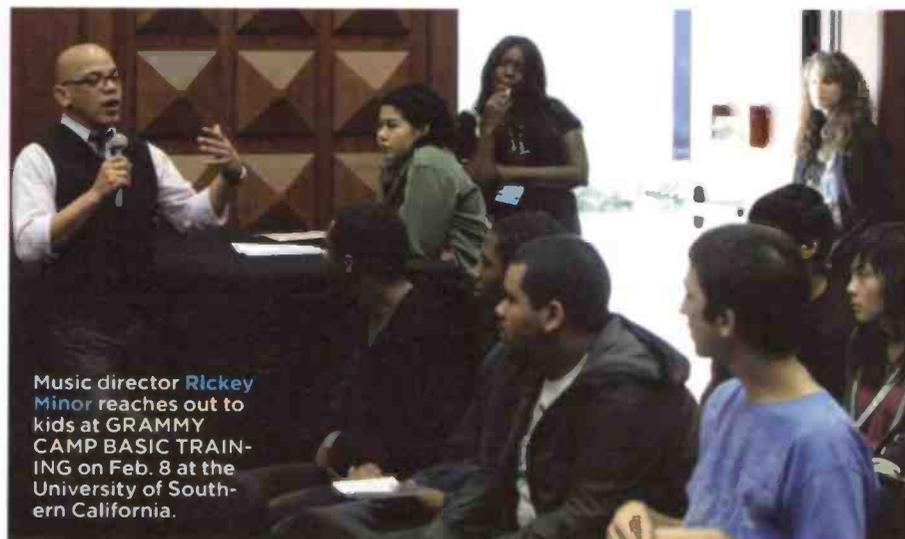
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MUSIC PUBLISHING

## Learning Curves



Singer/songwriter/producer **Anthony Hamilton** (far left) with Recording Academy president/CEO **Neil Portnow**, jazz multi-instrumentalist **Esperanza Spalding** and musician **Terri Lyne Carrington** attend the GRAMMY IN THE SCHOOLS LIVE! SHOW held at USC's Grand Ballroom.

**Reverend Run** (left) and **DJ Khaled** attend—and send some peace—from BMI's "HOW I WROTE THAT SONG" PANEL at Key Club on Feb. 11 in West Hollywood.



Music director **Rickey Minor** reaches out to kids at GRAMMY CAMP BASIC TRAINING on Feb. 8 at the University of Southern California.



Attorney **John Branca** (left), along with Recording Academy/MusiCares president/CEO **Neil Portnow** (center) and Spotify CEO **Daniel Ek** attend the GRAMMY ENTERTAINMENT LAW INITIATIVE LUNCHEON at the Beverly Hills Hotel on Feb. 10.

### MY GRAMMY MEMORIES

#### ERIC WHITACRE, CONDUCTOR

Winner of best choral performance for "Light & Gold"  
Some of the names that were in my category are literally my idols, so just even hearing my name called among theirs was more than enough. The prize itself was icing on the cake... Truth be told I'm amazed we survived that [category] cut. I would not have expected best choral performance to be one of the top categories.

—As told to Andrew Hamp

#### JIM CRAVERO, CO-PRODUCER

Winner of best children's album for the various-artists compilation *All About Bullies... Big and Small* (Cool Beans Music/East Coast Recording)

My reaction to winning? Everybody got up. A lot of the artists who were involved on the CD were there. Everyone went up onstage and was jumping around. Hopefully it will bring awareness to bullying. The good thing about the CD is that it doesn't focus on dealing with bullies. It focuses on if you're getting bullied, how to deal with it if you're a small kid. So it will hopefully help kids cope—and bring more sales in to help the Pacer organization.

—As told to Mitchell Peters



Topspin CEO **Ian Rogers** (far left) moderated a top-notch panel featuring Turntable.fm CEO **Seth Goldstein**, Get-Glue CEO **Alex Iskold**, Shazam CEO **Andrew Fisher** and Spotify's first artist-in-residence **D.A. Wallach** (from left) onstage at SOCIAL MEDIA SUMMIT at the Conga Room at L.A. Live on Feb. 10.

HAMILTON: PORTNOW, SPALDING AND CARRINGTON: JESSE GRANT/WIREIMAGE.COM; GRAMMY CAMP: RICK DIAMOND/WIREIMAGE.COM; REVEREND RUN AND KHALED: DAVID LIVINGSTON/WIREIMAGE.COM; BRANCO, PORTNOW AND EK: MICHAEL ROYAC/WIREIMAGE.COM; ROGERS, GOLDSTEIN, ISKOLD, FISHER AND WALLACH: REBECCA SAPP/WIREIMAGE.COM



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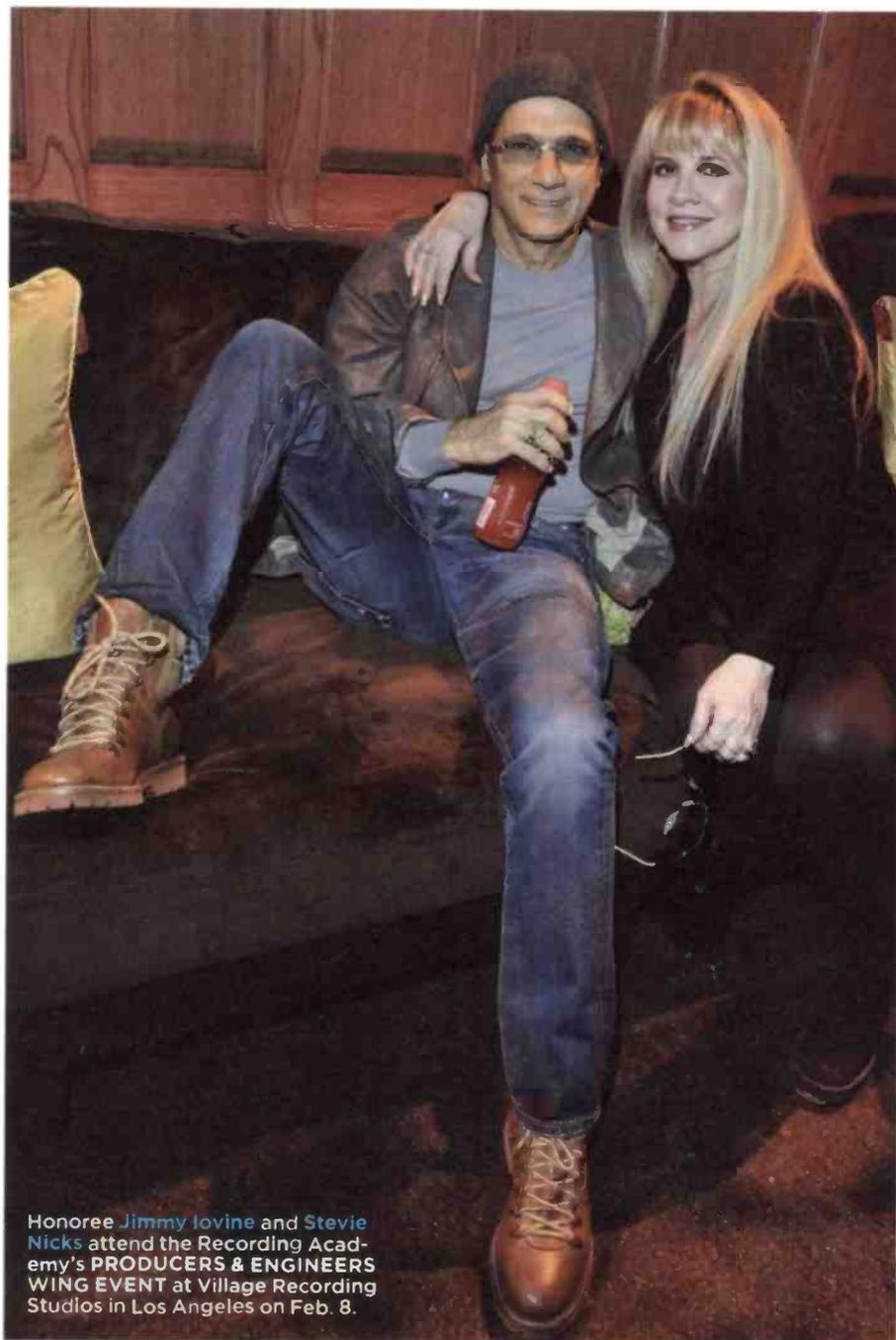
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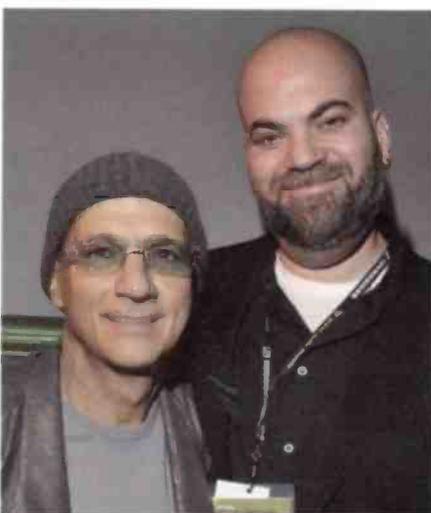
\*APR = Annual Percentage Rate. 8.90% APR is the preferred rate for loan amounts of \$500 to \$25,000 for up to 36 months, at this rate and term, your monthly payment would be \$31.76 for each \$1,000 borrowed. 9.90% APR is the preferred rate for loan amounts of \$5,000 to \$25,000 for up to 48 months, at this rate and term, your monthly payment would be \$25.32 for each \$1,000 borrowed. 10.90% APR is the preferred rate for loan amounts of \$10,000 to \$25,000 for up to 60 months, at this rate and term, your monthly payment would be \$21.70 for each \$1,000 borrowed. Not all members may qualify for the preferred rates; other rates and terms may apply. All loans subject to credit approval. Loan offer valid January 1, 2012 through March 31, 2012. Loan proceeds may not be used to refinance existing First Entertainment Credit Union loans.

# ALSO HONORED

## Awards Around Town

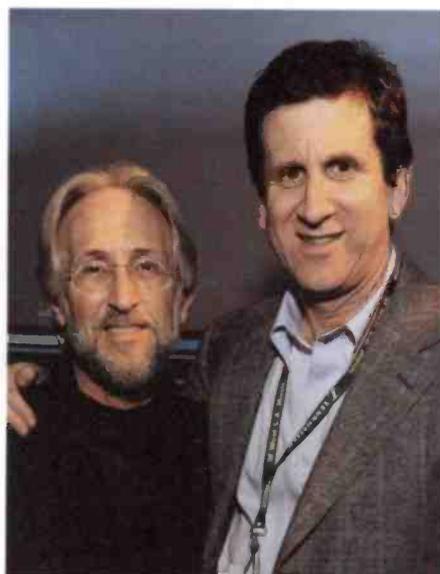


Honoree **Jimmy Iovine** and **Stevie Nicks** attend the Recording Academy's **PRODUCERS & ENGINEERS WING EVENT** at Village Recording Studios in Los Angeles on Feb. 8.

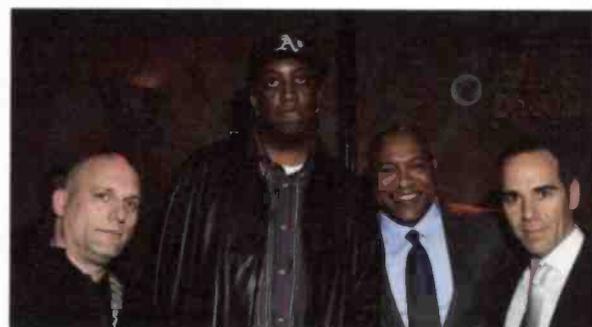
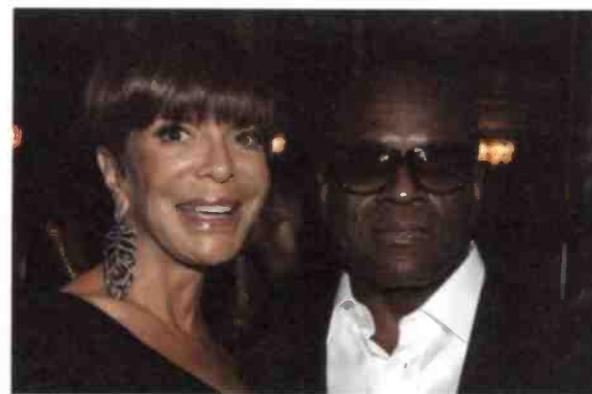


Interscope Geffen A&M chairman **Jimmy Iovine** (left) was honored by the Producers & Engineers Wing as Shady Records co-founder/Goliath Artists Management CEO **Paul Rosenberg** stands by.

Recording Academy president/CEO **Nell Portnow** (left) and Universal Music Group president/COO **Zach Horowitz** at the P&E WING event.



Former Motown president **Sylvia Rhone**—soon to Epic/Sony to work with Epic Records chairman/CEO **Antonio "L.A." Reid** (top)—was honored at the **ESSENCE BWIM EVENT** on Feb. 8. SRC/Universal CEO **Steve Rifkind**, Cash Money co-founder/co-CEO **Ronald "Slim" Williams**, Cash Money business manager **Vernon J. Brown** and Universal Republic president/CEO **Monte Lipman** (bottom, from left) also attended.



## MY GRAMMY MEMORIES

### JUDITH SHERMAN

Winner of producer of the year, classical

This is my third one, and it does not get old at all. Maybe the first one is the most special in some way, but when my name came up on that screen, my brain turned off. They say I made a nice acceptance speech—I don't remember a word of it.

—As told to Jason Lipshutz

### JACK VAUGHN, Head Of Comedy Central Records

Winner of best comedy album for Louis C.K.'s *Hilarious* (Comedy Central Records)

I'm not superstitious at all, except when it comes to the Grammys. Every time I go out there for them, we don't win. And when I stay at home, we do win. We had two amazing albums this year. So I figured it was best not to tempt fate... I haven't gone for the past three years. And it's paid off. The year before that I went and we didn't win. So I learned my lesson. I stay home and root from afar. I kept refreshing the Grammy [Web] page. When we won, I called my wife first, then my parents. I don't think Louis C.K. was [there either], because he issued an acceptance tweet, saying that he was preparing dinner for his daughters when he heard the news. It was super exciting. I'm so proud of that record, and for Louis. He did an absolutely amazing job and it's really deserving. We've been on the phone with our distributor all day, talking about how to position the record and get additional exposure for it post-Grammys. Record retail has a lot of Grammy positioning and we want to make sure we're in all of them. We've won the category for the past three years. In the label's 10-year existence we have four Grammy wins. Comedy is a smaller category that doesn't get as much attention as album of the year or best new artist... But the combination of press and interest generated from the ceremony and the retail placement gets us a pretty significant bump—50%-100% on occasion.

—As told to Mitchell Peters



At the second **GUILD OF MUSIC SUPERVISORS AWARDS**, held Feb. 12, are (back row, from left) **Leah Vollack**, **Kier Lehman**, **Liza Richardson**, **Alicen Schneider**, **Stacey Wallen-McCarthy**, **Robin Kaye** and **Gabe Hilfer**. Bottom row (from left) are **Steve Schnur**, **Julia Michaels**, **Evyan Klean**, **Jordan Silverberg** and **Gary Calamar**.

# ARETHA'S BANNER YEAR 2011



**ROCK AND ROLL HALL OF FAME & MUSEUM AMERICAN MUSIC MASTERS TRIBUTE CONCERT AT PLAYHOUSE SQUARE'S STATE THEATRE**  
(Above, L to R) Attorney General Eric H. Holder, Dr. Aretha Franklin, Dr. Cissy Houston & Dr. Sharon Malone-Holder (Left) Lauren Hill (Below, L to R) Cissy Houston, Jerry Butler, Aretha, Ron Isley and Dennis Edwards



**OPRAH'S FAREWELL CONCERT AT CHICAGO'S UNITED CENTER**  
Aretha with Oprah Winfrey, Stevie Wonder and Michael Jordan



**CHINA CARES BENEFIT CONCERT** Aretha & Herbie Hancock meet & greet with China Cares VIP's

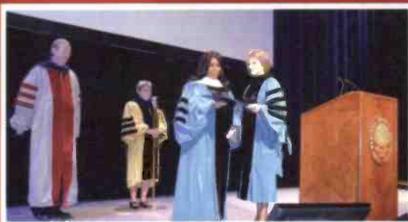


Taping a message from Detroit for the 53rd Annual Grammy Awards



69th Birthday Party with the Rev. Al Sharpton

Aretha accepts her Doctor of Humane Letters (honoris causa) from Case Western Reserve University



At the White House

## 2011 TOUR DATES

## 2012 TOUR DATES

- 05/19/11 ChicagoTheatre, Chicago, IL, USA
- 05/28/11 Seneca Niagara Casino & Hotel, Niagara Falls, NY, USA
- 06/21/11 The Filene Center, Vienna, VA, USA
- 06/24/11 Metro Square Outdoor Stage, Toronto, ONT, Canada
- 07/27/11 Nikon at Jones Beach, Wantagh, NY, USA
- 08/04/11 Seaside Summer Concert Series, Coney Island, NY, USA
- 08/25/11 DTE Energy MusicTheatre, Clarkston, MI, USA
- 10/01/11 Peabody Opera House, St. Louis, MO, USA
- 10/07/11 Mystic Lake Casino - Mystic Showroom, Prior Lake, MN, USA
- 10/19/11 Ryman Auditorium, Nashville, TN, USA
- 11/15/11 Austin City Limits Live at The Moody Theater, Austin, TX, USA
- 11/17/11 Arena Theatre, Houston, TX, USA
- 11/20/11 First Council Casino - The Event Tent, Newkirk, OK, USA
- 12/30/11 MGM Grand at Foxwoods - MGM Grand Theater, Mashantucket, CT, USA

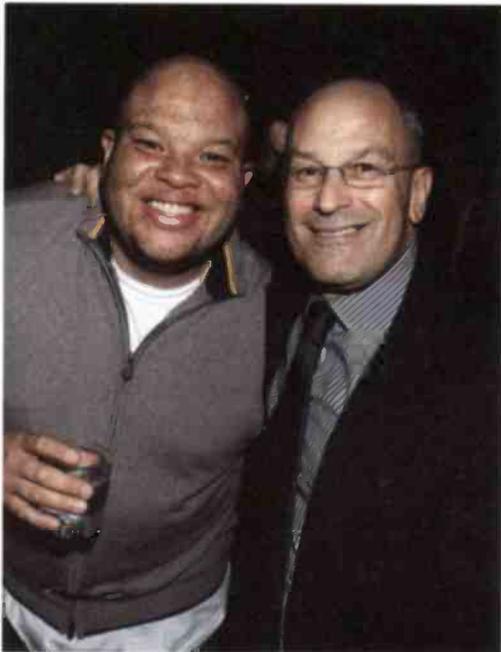
- 02/09/12 Durham Performing Arts Center, Durham, NC, USA
- 02/13/12 McGlohon Theatre at Spirit Square Center for Arts & Education, Charlotte, NC, USA
- 02/17/12 Radio City Music Hall, New York, NY, USA
- 02/18/12 Radio City Music Hall, New York, NY, USA
- 03/03/12 Harrah's Tunica - Event Center, Robinsonville, MS, USA
- 03/05/12 Fox Theatre, Atlanta, GA, USA
- 04/21/12 Playhouse Square Center - State Theatre, Cleveland, OH, USA
- 04/28/12 Eastern Kentucky University - Center for the Arts, Richmond, KY, USA
- 05/08/12 Kauffman Center for the Performing Arts, Kansas City, MO
- 06/09/12 The Swan Ball/Cheekwood Botanical Garden, Nashville, TN, USA
- 07/08/12 Essence Music Festival/Superdome, New Orleans, LA, USA

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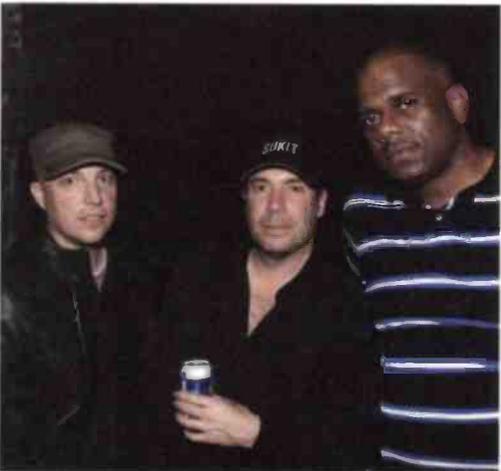
## Grammy Week Festivities



Organized by Jay-Z's Roc Nation and its London-based partner Three Six Zero Group, the GRAMMY AFTERPARTY CHARITY CONCERT BENEFITTING CHILDREN'S HOSPITAL OF LOS ANGELES (at House of Blues Sunset Strip) played host to Island Def Jam senior VP Shawn "Pecas" Costner (left) and Universal Republic/Island Def Jam chairman/CEO Barry Weiss.



The dapper and usually elusive John Menelly (Jay-Z, Roc Nation) is all dressed up and ready to celebrate.



Music supervisor Scott Vener ("Entourage," "How to Make It in America") hangs out with Priority/Capitol executive VP Andrew Shack (center) and EMI Publishing president Jon Platt (right).

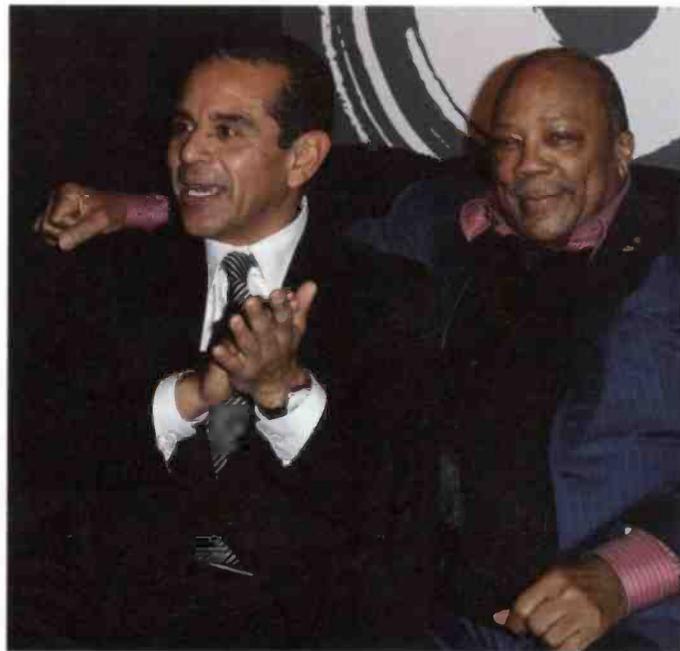


Roc Nation co-founder/president Jay Brown and Stargate's Erik Hermansen are all smiles at the event.



Cash Money Records co-CEO Bryan "Birdman" Williams and Drake at YMCMB RECORDS' THIRD ANNUAL PRE-GRAMMY PARTY on Feb. 11. This year it was on the Paramount lot in Hollywood.

Kia Selby, longtime Cash Money publicist and president of K&K Public Relations, hangs with (from left) Cash Money Records co-CEO Ronald "Slim" Williams, Universal Republic/Island Def Jam chairman/CEO Barry Weiss, Universal Republic executive VP of promotion and artist development Joel Klalman and Universal Music Group VP of crossover promotion Gary Spangler.



Los Angeles Mayor and Democratic National Committee chairman Antonio Villaraigosa chills with the indomitable Quincy Jones as DELTA AIR LINES (official airline of the Grammy Awards) CELEBRATES LOS ANGELES' MUSIC INDUSTRY at the Getty House on Feb. 9.

### MY GRAMMY MEMORIES

#### NEAL CAPPELLINO

Winner of best engineered album, non-classical for Alison Krauss & Union Station's *Paper Airplane*

It's up to me to make good on this. It definitely has a nice ring—to be able to say you won this [award] at the same time the music industry is strong but the recorded-music industry is going through its ups and downs. This is a fantastic award, and yet we still go back to work, and have to work just as hard and care just as much about what we do. I hope it brings some opportunity to me—and provides me a little bit more visibility. —As told to Jason Lipshutz

#### PAUL EPWORTH

Winner of producer of the year, non-classical

The thing I really wanted to say [during my acceptance speech] was that I was fortunate enough to be recognized as producer of the year, but my work wouldn't have meant anything without the strength of the material of the other producers that contributed to all the records I worked on this year. In this day and age, when so many records are carved up between a bunch of different people, it always infuriates me in some way that one person is honored. And especially a record like Adele's [21]—really everyone should be honored. From the guidance of Rick [Rubin], to the fact that it was mixed and mastered so beautifully. I was trying to find a way to say that without people starting to shout, "Wrap it up!" —As told to Jason Lipshutz

#### NELSON ALBAREDA, PRODUCER

Co-winner (with Cachao) of best tropical Latin album for Cachao's *The Last Mambo* (Eventus/Sony Music Latin)

The late Cachao probably rehearsed 12 hours a day for two weeks to record the live album. This was a labor of love. He was humble and a master of his work. One day I told him, "Maestro, you already know what you're doing." But he was a perfectionist. One day one of the musicians showed up late and in a very humble tone he told me, "That musician is not playing here today. If I make it on time, everyone has to come on time." He was disciplined. Receiving this Grammy was an experience that really taught me that when you do something with love and passion you get rewarded for it. In our wildest dreams we didn't think this would happen. Before Cachao died [in 2008] he was working on a new album. We hope to release those tracks in early 2013. —As told to Justino Aguila



COSTNER AND WEISS, MENELLY, VENER, SHACK AND PLATT, BROWN AND HERMANSEN; ARNOLD TURNER/PICTUREGROUP; VILLARAIGOSA AND JONES, JOE SCARNICI/WIREIMAGE.COM; WILLIAMS AND DRAKE, SELBY, WILLIAMS, WEISS, KLALMAN AND SPANGLER; ADRIAN SIDNE/PICTUREGROUP

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# MUSIC CARES

## Sir Paul McCartney's Big Night

**1** Dave Grohl and Sir Paul McCartney perform the three-song medley from the Beatles' *Abbey Road* to close the MUSICARES PERSON OF THE YEAR TRIBUTE to McCartney at the Los Angeles Convention Center on Feb. 10.

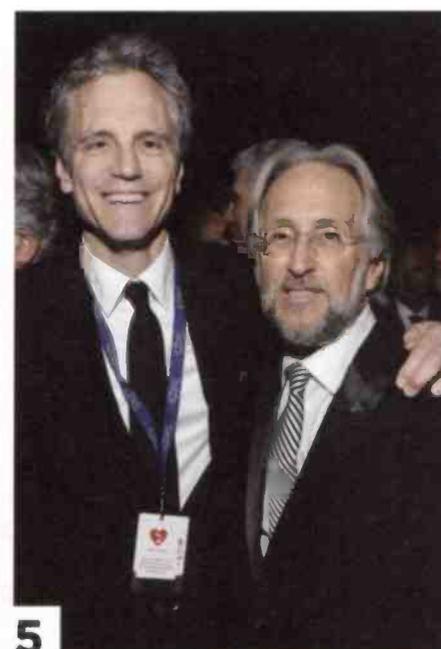
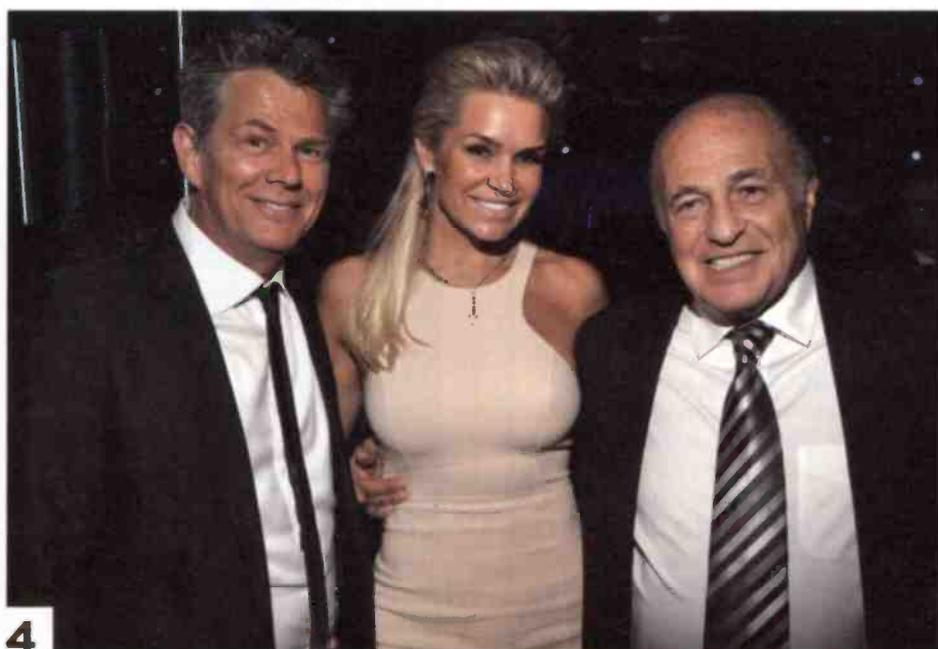
**2** Recording Academy executive John McHugh arrives at the PERSON OF THE YEAR GALA at the Convention Center.

**3** Little Steven Van Zandt, Dave Grohl of the Foo Fighters and his wife, Jordyn Blum, at the MUSICARES GALA. The Foes followed McCartney's two-song opening set with a rousing version of Wings' "Jet."

**4** Producer David Foster (left) and his wife, model Yolanda Hadid, were among the many people seen getting face time with Sony Music Entertainment CEO Doug Morris at the MUSICARES GALA.

**5** John Sykes (left), who recently took on the role of president of Clear Channel Entertainment Enterprises, hangs out with Recording Academy/MusiCares president/CEO Neil Portnow at the MUSICARES GALA.

**6** Neil Young, who performed the Beatles' "I Saw Her Standing There" at the MUSICARES GALA, talks with Recording Academy president/CEO Neil Portnow and Beach Boy Brian Wilson.



### MY GRAMMY MEMORIES

#### GORDON GOODWIN, Arranger

Winner of best instrumental arrangement for "Rhapsody in Blue" by Gordon Goodwin's Big Phat Band from *That's How We Roll* (Telarc International)

I've been to the Grammys a number of times, but the social media thing has matured to the point where the last 24 hours has been a blizzard of notes, tweets and Facebook messages from people. I have to resist temptation to respond to every one of these things—there are hundreds and hundreds on my page. So I just put a blanket "Thanks, you guys are awesome" message. I'm two for 13. The first Grammy was for music I wrote for the movie "The Incredibles." But it was me doing work for that film—they told me what to do and I did it. This nomination was my own work with the Big Phat Band. It's probably more gratifying... But the truth is, George Gershwin did all the heavy lifting. I didn't want to screw it up. That was the trick of it, to make it somehow distinctive without straying too far from Gershwin's intentions. In the jazz world, it's not that people are disdainful of marketing, but they're not influenced by it as much, because to find jazz today you have to seek it out. Whether it's won a Grammy or not, it doesn't affect their decision to the degree that maybe it does for other genres. Having said that, there's no way we're *not* going to put "two-time Grammy winner" on any promotion we're doing.

—As told to Mitchell Peters

GROHL AND MCCARTNEY: JASON HERRITY/GETTY IMAGES; MCHUGH: VAN ZANDT, GROHL, AND BLUM: CHRISTOPHER POLY/WIREIMAGE.COM; FOSTER, HADID, AND MORRIS: LESTER COHEN/WIREIMAGE.COM; SYKES AND PORTNOW: MICHAEL KOVACIC/WIREIMAGE.COM; YOUNG AND WILSON: LARRY BUSICCA/GETTY IMAGES

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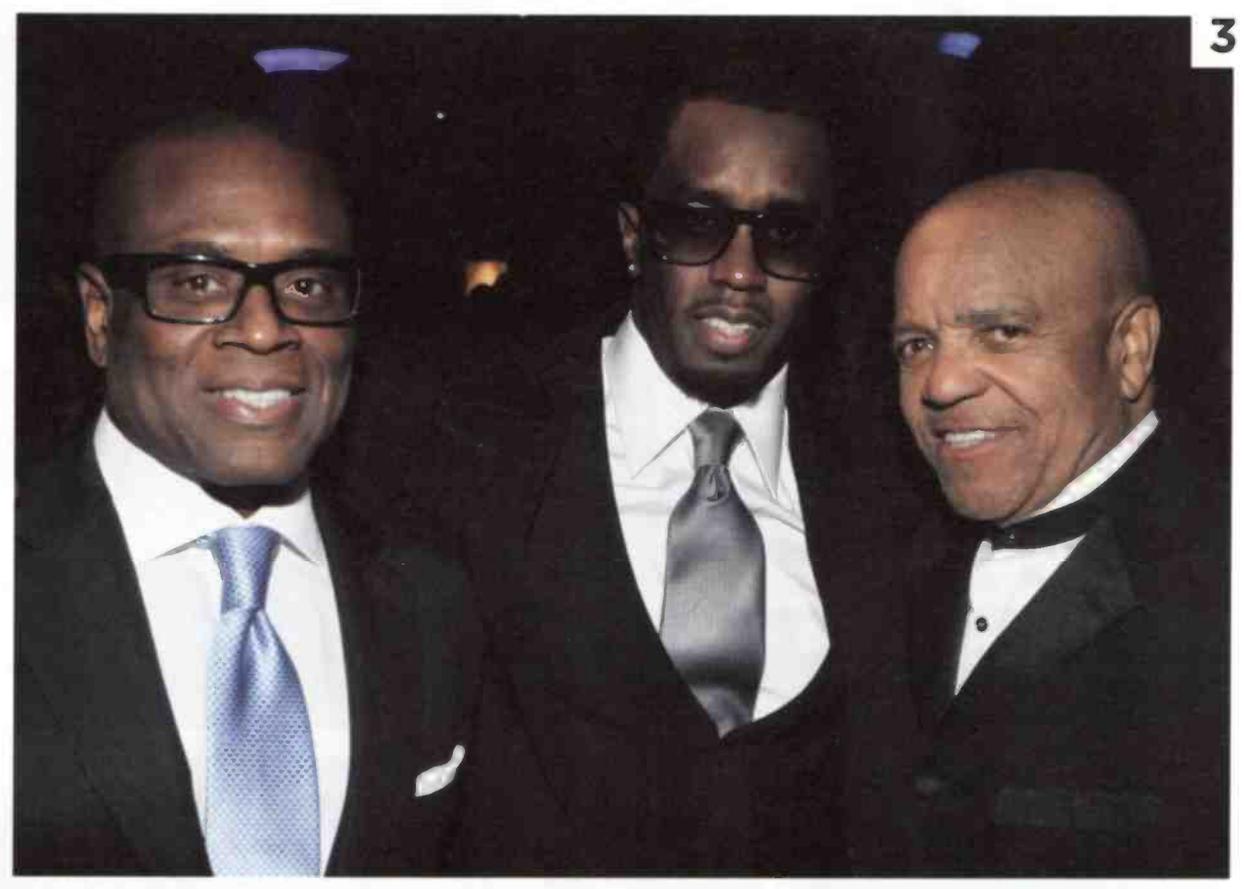
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# THE PRE-GRAMMY GALA

## *Clive Davis & The Recording Academy's Iconic Dinner*

It was a surreal night to say the least. The news of Whitney Houston's death began to spread through Twitter and email less than two hours before the first guests were scheduled to arrive at the annual "Clive party." Shock and grief were the first response for everyone, but for the roughly 900 invited to the party, there was also confusion. How could this event carry on? As guests—and it seemed most but not all showed—rolled in, the chatter was often somber and sometimes macabre. Indeed, the party was happening in the ballroom of the Beverly Hilton Hotel where, by all accounts, Houston's body still lay.

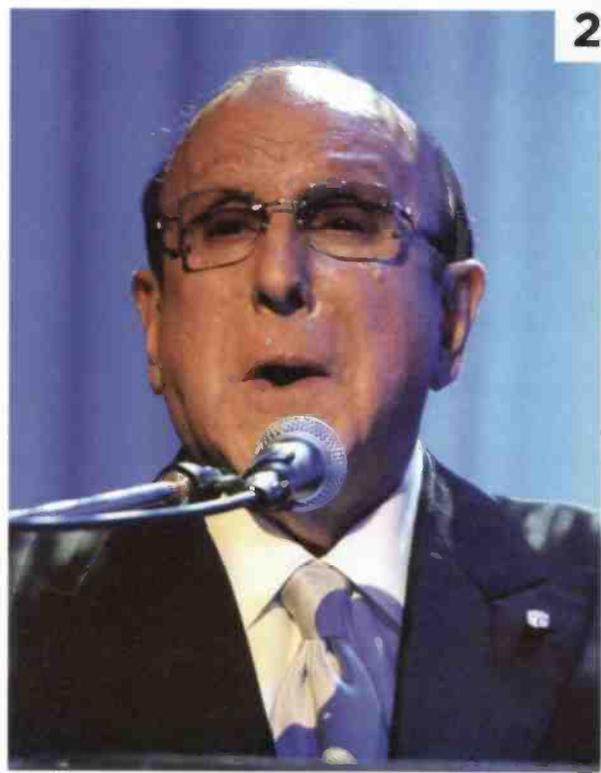
Davis took to the stage later than usual and, in hushed tones, shared his grief and told the gathered that the family wanted the party to go on. But it was Sean "Diddy" Combs who really gave the room permission to exhale, first with feeling and funny stories of sitting next to Houston at events and ultimately with a colorful exhortation to the crowd to take a few hours to celebrate her life and life in general. And with that, the music was on, spanning raucous performances from Wiz Khalifa, Pitbull and the Kinks to a shockingly strong couple of songs from Jessie J, who said that she'd never have been a singer were it not for Houston. Brandy and Monica had rehearsed but declined to perform. One of the night's sweetest moments came with Alicia Keys tickling the piano on-stage. "I remember singing Whitney into the mirror as a little kid," she said, before playing a few bars of "I Wanna Dance With Somebody (Who Loves Me)."



3



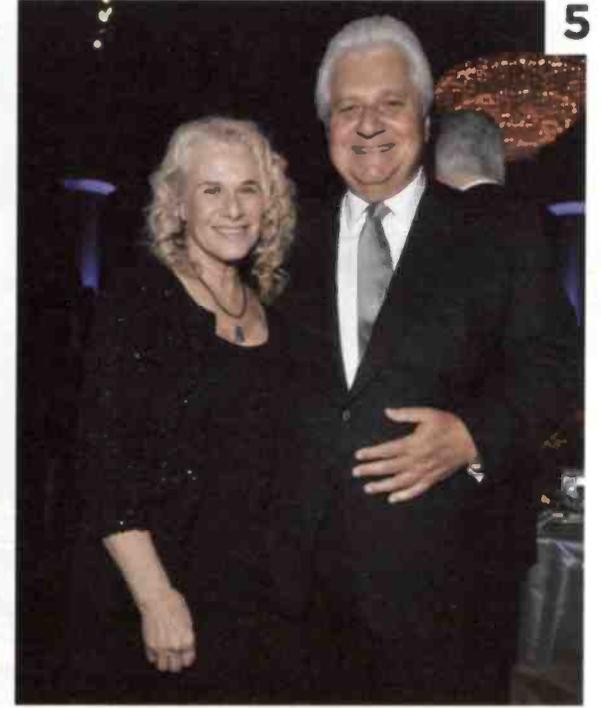
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**1** Neil Portnow, president/CEO of MusiCares and the Recording Academy, honoree Sir Richard Branson and presenter Jane Fonda (from left) onstage during Clive Davis and the Recording Academy's 2012 Pre-Grammy Gala and Salute to Industry Icons Honoring Richard Branson at the Beverly Hilton Hotel in Beverly Hills, Calif., on Feb. 11. Before presenting the award, Fonda told the audience, "When I see Richard's footprints, I see hope, inspiration and change. I think, 'Oh, Lord, let him keep going with his mane, sprinkling gold dust and changing the world.'"

**2** Sony Music Entertainment chief creative officer Clive Davis opened the gala with brief comments about and a moment of silence for Whitney Houston: "She graced this stage with a regal presence so many times. Simply put, she would have wanted this to go on."

**3** Epic Records chairman/CEO Antonio "L.A." Reid, Bad Boy principal/entrepreneur Sean "Diddy" Combs and Motown Records founder Berry Gordy (from left) were among the heavyweight guests gathered inside the Beverly Hilton ballroom. During his introduction of Davis, Combs said, "He's probably the only man who can give a better party than me."

**4** Universal Music Group chairman/CEO Lucian Grainge (left) and "American Idol" executive producer Nigel Lythgoe take a photo break.

**5** Singer/songwriter Carole King and Sony/ATV Music Publishing chairman/CEO Marty Bandier were also part of a diverse guest list that included Dr. Dre, Sly Stone, Serena Williams and Kim Kardashian.

PORTNOW, BRANSON AND FONDA: JASON HERRITT/WIREIMAGE.COM; REID, COMBS AND GORDY: GRANGE AND LYTHGOE, KING AND BANDIER: LESTER COHEN/WIREIMAGE.COM; DAVIS: MICHAEL KOVAC/WIREIMAGE.COM

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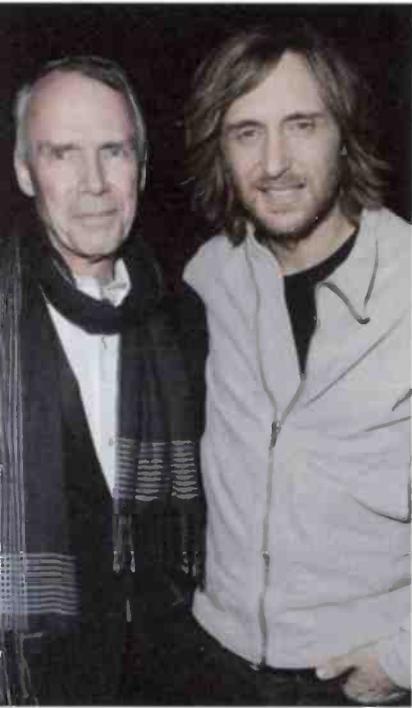
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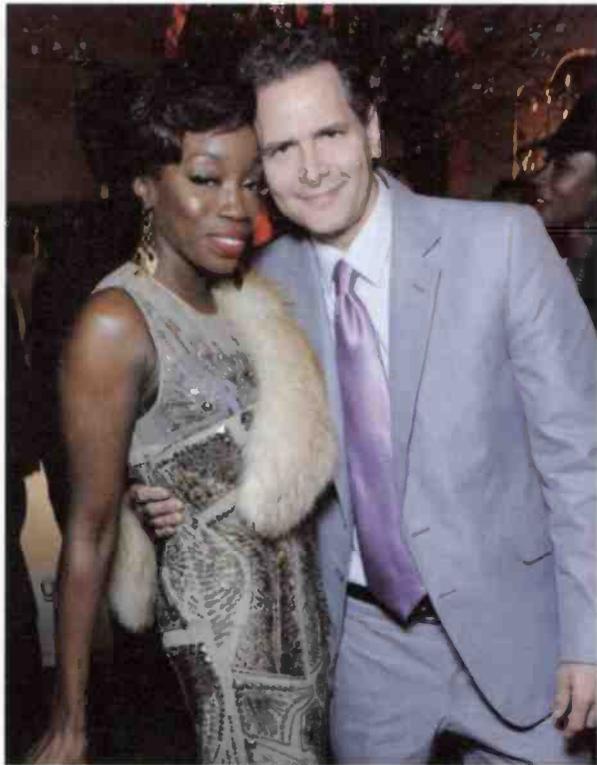


# THE PARTIES

## Grammy Night Celebrations



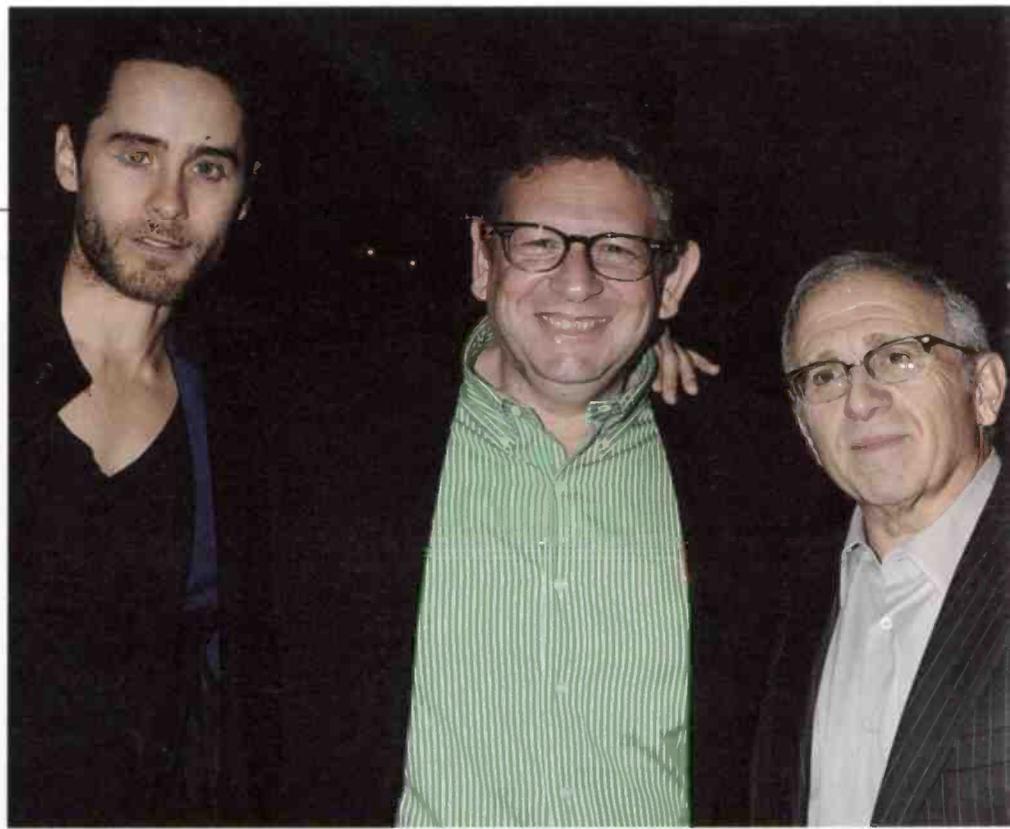
EMI Group CEO **Roger Faxon** (left) and artist/producer/DJ **David Guetta** at EMI'S POST-GRAMMY PARTY. The celebration took place at the Capitol Records Tower in Los Angeles.



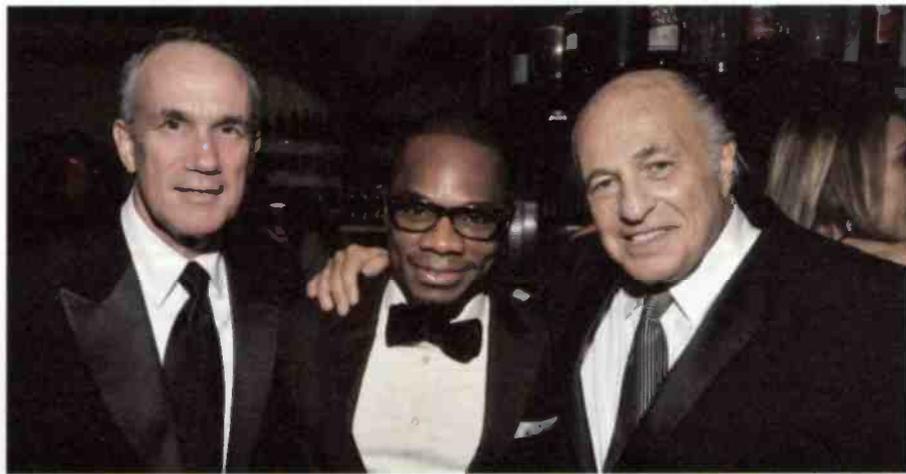
**Estelle** ("American Boy") poses with Atlantic Records Group chairman/CEO **Craig Kallman** at WARNER MUSIC GROUP'S GRAMMY CELEBRATION hosted by InStyle at the Chateau Marmont in West Hollywood.



Three-time Grammy winner **Skrillex** (far left) poses with Atlantic Records Group chairman/COO **Julie Greenwald**, singer/songwriter/producer **Santigold** and Warner Music Group chairman/CEO of recorded music **Lyor Cohen**, at WMG'S GRAMMY CELEBRATION at the Chateau Marmont in West Hollywood.



Actor/musician **Jared Leto** (left) with Universal Music Group chairman/CEO **Lucian Grainge** (center) and Live Nation Entertainment chairman/Front Line Management Group chairman/CEO **Irving Azoff**, at UMG'S GRAMMY VIEWING RECEPTION hosted by Grainge.



Gospel artist **Kirk Franklin** (who won awards for best gospel album and best gospel song) is flanked by RCA Music Group president/COO **Tom Corson** (left) and Sony Music Entertainment CEO **Doug Morris** at SONY'S POST-GRAMMY PARTY at Ceconni's in West Hollywood.



Columbia Records chairman/COO **Steve Barnett** (far left) with **Adele**, Columbia Records chairman/CEO **Rob Stringer** and Sony Music Entertainment CEO **Doug Morris** (from left) at SONY'S POST-GRAMMY PARTY at Ceconni's.

FAYON AND GUETTA: JEFF VESPA/GETTY IMAGES; ESTELLE AND KALLMAN: ADRIAN SYDNEY/PICTUREGROUP; LETO, GRAINGE AND AZOFF: JEFFREY MAYER/WIREIMAGE.COM; CORSON, FRANKLIN AND MORRIS: LESTER COHEN/WIREIMAGE.COM; BARNETT, ADELE, STRINGER AND MORRIS: LARRY BUSACCA/WIREIMAGE.COM; SKILLEX, GREENWALD, SANTIGOLD AND COHEN: FRANK MICELOTTA/PICTUREGROUP

# 2012 GRAMMY WINNERS

## RECORD OF THE YEAR

"Rolling in the Deep"  
Adele

## ALBUM OF THE YEAR

21  
Adele

## SONG OF THE YEAR

"Rolling in the Deep"  
Adele Adkins & Paul Epworth, songwriters (Adele)

## BEST NEW ARTIST

Bon Iver

## BEST POP SOLO PERFORMANCE

"Someone Like You"  
Adele

## BEST POP DUO/GROUP PERFORMANCE

"Body and Soul"  
Tony Bennett & Amy Winehouse

## BEST POP INSTRUMENTAL ALBUM

*The Road From Memphis*  
Booker T. Jones

## BEST POP VOCAL ALBUM

21  
Adele

## BEST DANCE RECORDING

"Scary Monsters and Nice Sprites"  
Skrillex

## BEST DANCE/ELECTRONICA ALBUM

*Scary Monsters and Nice Sprites*  
Skrillex

## BEST TRADITIONAL POP VOCAL ALBUM

*Duets II*  
Tony Bennett & Various Artists

## BEST ROCK PERFORMANCE

"Walk"  
Foo Fighters

## BEST HARD ROCK/METAL PERFORMANCE

"White Limo"  
Foo Fighters

## BEST ROCK SONG

"Walk"  
Foo Fighters, songwriters (Foo Fighters)

## BEST ROCK ALBUM

*Wasting Light*  
Foo Fighters

## BEST ALTERNATIVE MUSIC ALBUM

*Bon Iver*  
Bon Iver

## BEST R&B PERFORMANCE

"Is This Love"  
Corinne Bailey Rae

## BEST TRADITIONAL R&B PERFORMANCE

"Fool for You"  
Cee Lo Green & Melanie Fiona

## BEST R&B SONG

"Fool for You"  
Cee Lo Green, Melanie Hallim, Jack Splash, songwriters (Cee Lo Green & Melanie Fiona)

## BEST R&B ALBUM

*F.A.M.E.*  
Chris Brown

## BEST RAP PERFORMANCE

"Otis"  
Jay-Z & Kanye West

## BEST RAP/SUNG COLLABORATION

"All of the Lights"  
Kanye West, Rihanna, Kid Cudi & Fergie

## BEST RAP SONG

"All of the Lights"  
Jeff Bhasker, Stacy Ferguson, Malik Jones, Warren Trotter & Kanye West, songwriters (Kanye West, Rihanna, Kid Cudi & Fergie)

## BEST RAP ALBUM

*My Beautiful Dark Twisted Fantasy*  
Kanye West

## BEST COUNTRY SOLO PERFORMANCE

"Mean"  
Taylor Swift

## BEST COUNTRY DUO/GROUP PERFORMANCE

"Barton Hollow"  
The Civil Wars

## BEST COUNTRY SONG

"Mean"  
Taylor Swift, songwriter (Taylor Swift)

## BEST COUNTRY ALBUM

*Own the Night*  
Lady Antebellum

## BEST NEW AGE ALBUM

*What's It All About*  
Pat Metheny

## BEST IMPROVISED JAZZ SOLO

"500 Miles High"  
Chick Corea, soloist

## BEST JAZZ VOCAL ALBUM

*The Mosaic Project*  
Terri Lyne Carrington & Various Artists

## BEST JAZZ INSTRUMENTAL ALBUM

*Forever*  
Corea, Clarke & White

## BEST LARGE JAZZ ENSEMBLE ALBUM

*The Good Feeling*  
Christian McBride Big Band

## BEST GOSPEL/CONTEMPORARY CHRISTIAN MUSIC PERFORMANCE

"Jesus"  
Le'Andria Johnson

## BEST GOSPEL SONG

"Hello Fear"  
Kirk Franklin, songwriter (Kirk Franklin)

## BEST CONTEMPORARY CHRISTIAN MUSIC SONG

"Blessings"  
Laura Story, songwriter (Laura Story)

## BEST GOSPEL ALBUM

*Hello Fear*  
Kirk Franklin

## BEST CONTEMPORARY CHRISTIAN MUSIC ALBUM

*And If Our God Is for Us...*  
Chris Tomlin

## BEST LATIN POP, ROCK OR URBAN ALBUM

*Drama y Luz*  
Maná

## BEST REGIONAL MEXICAN OR TEJANO ALBUM

*Bicentenario*  
Pepe Aguilar

## BEST BANDA OR NORTEÑO ALBUM

*Los Tigres Del Norte and Friends*  
Los Tigres Del Norte

## BEST TROPICAL LATIN ALBUM

*The Last Mambo*  
Cachao

## BEST AMERICANA ALBUM

*Ramble at the Ryman*  
Levon Helm

## BEST BLUEGRASS ALBUM

*Paper Airplane*  
Alison Krauss & Union Station

## BEST BLUES ALBUM

*Revelator*  
Tedeschi Trucks Band

## BEST FOLK ALBUM

*Barton Hollow*  
The Civil Wars

## BEST REGIONAL ROOTS MUSIC ALBUM

*Rebirth of New Orleans*  
Rebirth Brass Band

## BEST REGGAE ALBUM

*Revelation Pt. 1: The Root of Life*  
Stephen Marley

## BEST WORLD MUSIC ALBUM

*Tassili*  
Tinariwen

## BEST CHILDREN'S ALBUM

*All About Bullies...*  
*Big and Small*  
Various Artists

## BEST SPOKEN WORD ALBUM (INCLUDES POETRY, AUDIO BOOKS & STORY TELLING)

*If You Ask Me (And Of Course You Won't)*  
Betty White

## BEST COMEDY ALBUM

*Hilarious*  
Louis C.K.

## BEST MUSICAL THEATER ALBUM

*The Book of Mormon*  
Josh Gad & Andrew Rannells, artists; Anne Garefino, Robert Lopez, Stephen Oremus, Trey Parker, Scott Rudin & Matt Stone, producers; Robert Lopez, Trey Parker & Matt Stone, composers/lyricists (Original Broadway Cast)

## BEST COMPILATION SOUNDTRACK FOR VISUAL MEDIA

*Boardwalk Empire: Volume 1*  
Various Artists

## BEST SCORE SOUNDTRACK FOR VISUAL MEDIA

*The King's Speech*  
Alexandre Desplat, composer

## BEST SONG WRITTEN FOR VISUAL MEDIA

"I See the Light"  
(From "Tangled")  
Alan Menken & Glenn Slater, songwriters (Mandy Moore & Zachary Levi)

## BEST INSTRUMENTAL COMPOSITION

"Life in Eleven"  
Béla Fleck & Howard Levy, composers (Béla Fleck & the Flecktones)

## BEST INSTRUMENTAL ARRANGEMENT

"Rhapsody in Blue"  
Gordon Goodwin, arranger (Gordon Goodwin's Big Phat Band)

## BEST INSTRUMENTAL ACCOMPANYING VOCALIST(S)

*Who Can I Turn To (When Nobody Needs Me)*  
Jorge Calandrelli, arranger (Tony Bennett & Queen Latifah)

## BEST RECORDING PACKAGE

*Scenes From the Suburbs*  
Caroline Robert, art director (Arcade Fire)

## BEST BOXED OR SPECIAL LIMITED EDITION PACKAGE

*The Promise: The Darkness on the Edge of Town Story*  
Dave Bett & Michelle Holme, art directors (Bruce Springsteen)

## BEST ALBUM NOTES

*Hear Me Howling!: Blues, Ballads & Beyond as Recorded by the San Francisco Bay by Chris Strachwitz in the 1960s*  
Adam Machado, album notes writer (Various Artists)

## BEST HISTORICAL ALBUM

*Band on the Run (Paul McCartney Archive Collection—Deluxe Edition)*  
Paul McCartney, compilation producer; Sam Okell & Steve Rooke, mastering engineers (Paul McCartney & Wings)

## BEST ENGINEERED ALBUM, NON-CLASSICAL

*Paper Airplane*  
Neal Cappellino & Mike Shipley, engineers; Brad Blackwood, mastering engineer (Alison Krauss & Union Station)

## PRODUCER OF THE YEAR, NON-CLASSICAL

Paul Epworth

## BEST REMIXED RECORDING, NON-CLASSICAL

"Cinema (Skrillex Remix)"  
Sonny Moore, remixer (Benny Benassi)

## BEST SURROUND SOUND ALBUM

*Layla and Other Assorted Love Songs (Super Deluxe Edition)*  
Elliot Scheiner, surround mix engineer; Bob Ludwig, surround mastering engineer; Bill Levenson & Elliot Scheiner, surround producers (Derek & the Dominos)

## BEST ENGINEERED ALBUM, CLASSICAL

*Aldridge: Elmer Gantry*  
Byeong-Joon Hwang & John Newton, engineers; Jesse Lewis, mastering engineer (William Boggs, Keith Phares, Patricia Risley, Vale Rideout, Frank Kelley, Heather Buck, Florentine Opera Chorus & Milwaukee Symphony Orchestra)

## PRODUCER OF THE YEAR, CLASSICAL

Judith Sherman

## BEST ORCHESTRAL PERFORMANCE

*"Brahms: Symphony No. 4"*  
Gustavo Dudamel, conductor (Los Angeles Philharmonic)

## BEST OPERA RECORDING

*"Adams: Doctor Atomic"*  
Alan Gilbert, conductor; Meredith Arwady, Sasha Cooke, Richard Paul Fink, Gerald Finley, Thomas Glenn & Eric Owens; Jay David Saks, producer (Metropolitan Opera Orchestra; Metropolitan Opera Chorus)

## BEST CHORAL PERFORMANCE

*"Light & Gold"*  
Eric Whitacre, conductor (Christopher Glynn & Hila Piltmann; the King's Singers, Laudibus, Pavão Quartet & the Eric Whitacre Singers)

## BEST SMALL ENSEMBLE PERFORMANCE

*"Mackey: Lonely Motel—Music From Slide"*  
Rinde Eckert & Steven Mackey; Eighth Blackbird

## BEST CLASSICAL SOLO INSTRUMENTAL SOLO

*"Schwanter: Concerto for Percussion & Orchestra"*  
Giancarlo Guerrero, conductor; Christopher Lamb (Nashville Symphony)

## BEST CLASSICAL VOCAL SOLO

*"Diva Divo"*  
Joyce DiDonato (Kazushi Ono; Orchestre De L'Opéra National De Lyon; Choeur De L'Opéra National De Lyon)

## BEST CONTEMPORARY CLASSICAL COMPOSITION

*"Aldridge, Robert: Elmer Gantry"*  
Robert Aldridge & Herschel Garfin

## BEST SHORT FORM MUSIC VIDEO

*"Rolling in the Deep"*  
Sam Brown, video director; Hannah Chandler, video producer (Adele)

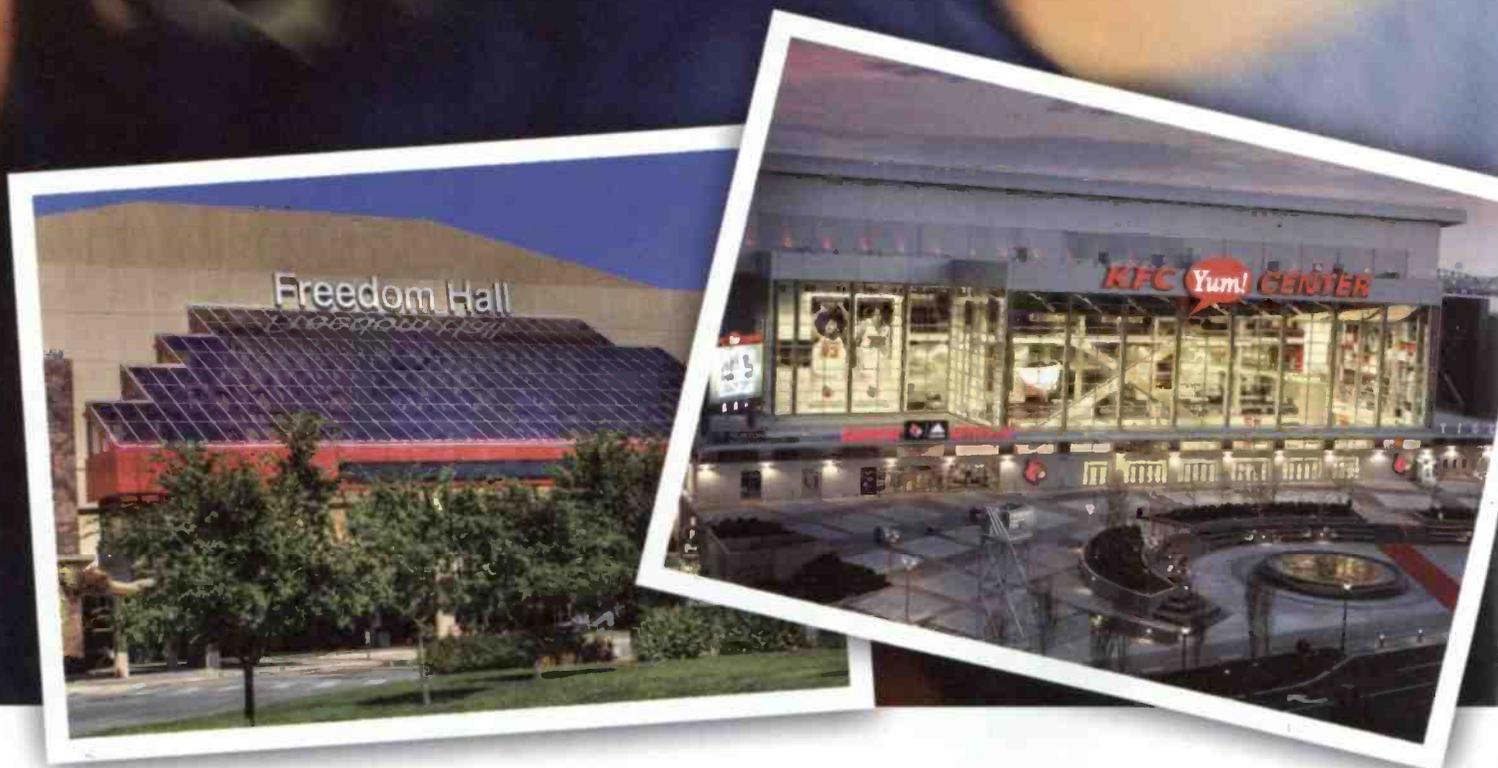
## BEST LONG FORM MUSIC VIDEO

*"Foo Fighters: Back and Forth"*  
James Moll, video director; James Moll & Nigel Sinclair, video producers (Foo Fighters)

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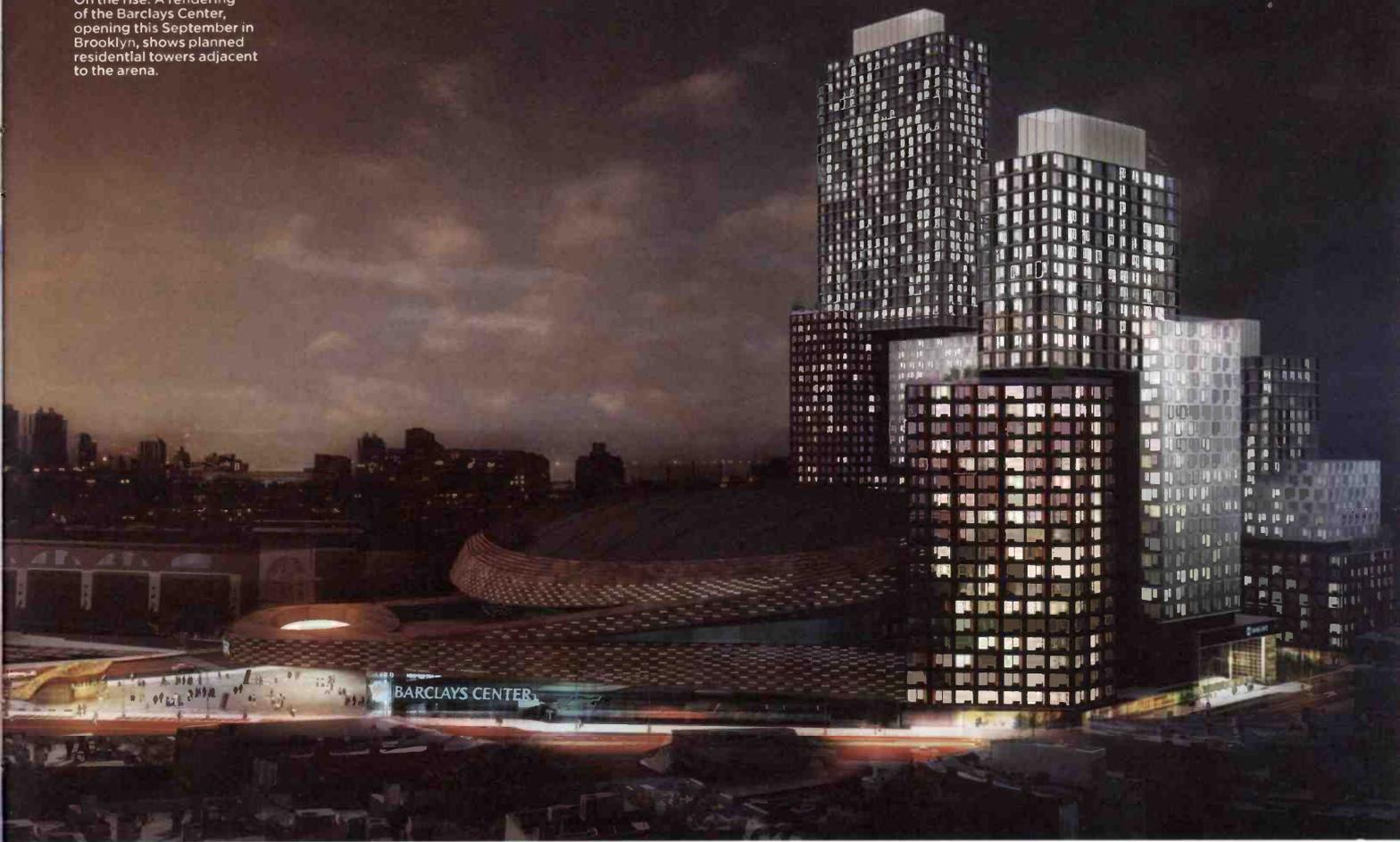
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On the rise: A rendering of the Barclays Center, opening this September in Brooklyn, shows planned residential towers adjacent to the arena.



# GRAND OPENINGS

**NEW AND RENOVATED VENUES RESHAPE THE NATION'S TOURING CIRCUIT**

BY RAY WADDELL

**F**rom Brooklyn to Kansas City, Mo., and points beyond, a wide range of new buildings and freshly renovated veteran facilities are making news and offering new opportunities for touring artists.

For a regional marketplace to be competitive in drawing top-shelf live content, it must have a competitive venue. By the same token, for existing venues to remain viable in attracting talent, they must stay up to par in terms of fan amenities, production capabilities and ways to drive ancillary revenue in terms of concessions, sponsorships and premium seating.

As ever, plenty of markets and venues want to stay in the game at a superior level, as evidenced by Billboard's annual sampling of new and renovated facilities across the United States.

## Barclays Center

BarclaysCenter.com

@barclayscenter

Brooklyn

Capacity: 19,000

The New York touring market will forever change with the Sept. 28 opening of the new Barclays Center in Brooklyn. Billed as the "billion-dollar arena" by the Nets NBA basketball team, its anchor tenant, the Barclays Center will seat 18,000 for basketball and as many as 19,000 for concerts.

Currently under construction and designed by the award-winning architectural firms AECOM and SHoP Architects, the Barclays Center will offer varied seating configurations, 100 luxury

suites, four bars and lounges, three clubs and a restaurant.

Fans walking by the front of the arena will be able to look through the glass entrance and see the scoreboard. Located atop one of the largest transportation hubs in New York, Barclays Center will be accessible by nine subway lines and the Long Island Rail Road.

And the venue plans on being busy, with a projected 220 events for its first year, including concerts, boxing, family shows, professional hockey and Nets basketball. Already booked are Jay-Z, who will open the building on Sept. 28 with the first of multiple concerts; a concert by Andrea Bocelli; major college basketball events; Ringling Bros. and Barnum & Bailey Circus; Disney on Ice; and an equestrian event.

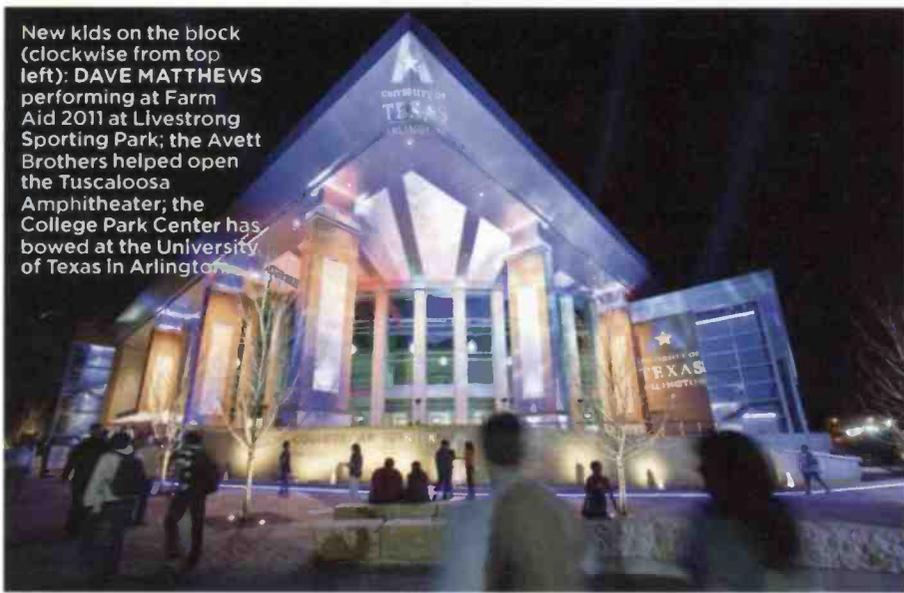
Current programming alliances with Barclays Center include Golden Boy Promotions, IMG, Feld Entertainment, Lagardère Unlimited and the Brooklyn Academy of Music.

The new arena will become a player in the nation's largest, and perhaps most competitive, concert market. In addition to New York's Madison Square Garden, the regional market includes Nassau Veterans Memorial Coliseum on Long Island to the east and the Izod Center and Prudential Center in New Jersey to the west.

"Music industry leaders and decision-makers are genuinely excited about the opening of the Barclays Center and bringing shows to Brooklyn," says Sean Saadeh, VP of programming for Barclays Center, which will be operated and booked in conjunction with AEG. "We



New kids on the block (clockwise from top left): DAVE MATTHEWS performing at Farm Aid 2011 at Livestrong Sporting Park; the Avett Brothers helped open the Tuscaloosa Amphitheater; the College Park Center has bowed at the University of Texas In Arlington.



fully expect to have great support from them in our inaugural year.”

**Livestrong Sporting Park**  
**LivestrongSportingPark.com**  
**@LivestrongPark**  
**Kansas City, Mo.**  
**Capacity: 25,000**

The new \$200 million Livestrong Sporting Park in Kansas City, Mo., opened June 9, 2011, with a Major League Soccer match featuring the hometown Sporting Kansas City versus the Chicago Fire.

The first concert was a biggie, as the park welcomed Farm Aid on Aug. 13, hosted, as ever, by Willie Nelson and featuring board members John Mellencamp, Neil Young and Dave Matthews, along with Jason Mraz, Jamey Johnson, Jakob Dylan, Billy Joe Shaver and others. The venue is operated by Philadelphia-based facility management firm Global Spectrum.

Livestrong Sporting Park is funded through both public and private sources, with the former coming through sales tax revenue bonds and the State of Kansas tax credits, along with additional private investment. Capacity ranges from 18,500 for soccer games to 25,000 for concerts.

Livestrong's significant design features include five premium seating areas and a removable seating section that reveals the stage for concerts, plus four green rooms and four auxiliary locker rooms for performers. The stadium's site also includes a plaza area that can host concerts for up to 4,000 people and a state-of-the-art sound system. That system and the venue's concert capabilities were put to the test a second time when the stadium hosted the Buzz Beach Ball radio show on Aug. 19 with Jane's Addiction,

Bush, Incubus, Neon Trees and others.

“In our first year, we hosted two successful concerts, all of Sporting Kansas City's home matches, international soccer matches and a variety of private events,” says Phil Laws, who acts as GM of Livestrong Sporting Park for Global Spectrum. “Looking back, we established a good foundation of diverse events in our first seven months, and we're looking forward to building on that success.”

**Ford Center**  
**TheFordCenter.com**  
**@thefordcenter**  
**Evansville, Ind.**  
**Capacity: 11,000**

The new Ford Center in Evansville, Ind., opened last November with some old time rock'n'roll as Bob Seger & the Silver Bullet Band rattled the rafters on Nov. 9, then Reba brought the twang two days later.

Funding for the \$127 million project comes from the Downtown TIF District revenue, gaming receipts and a food and beverage tax.

Evansville has long been a strong concert market “that now has a facility to meet the current demands of event production,” says Scott Schoenike, executive director of the arena, operated by VenuWorks.

Key bookings in first year of operations in addition to Seger and Reba include Zac Brown Band, Eric Church, Lady Antebellum, Elton John and Trans-Siberian Orchestra. “The arena has performed as the ideal modern-day, multi-use facility,” Schoenike says. “In a 24-hour period, we converted from a 1,000-yard dirt Monster Truck show [and] played an NCAA Women's Basketball game and a CHL hockey game. The

fact that we've been consistently running four to six events per week since opening says it all.”

**College Park Center**  
**UTACollegePark.com**  
**Arlington, Texas (University of Texas at Arlington)**  
**Capacity: 7,000**

The new \$78 million College Park Center opened Feb. 1 with wins by both the men's and women's University of Texas at Arlington basketball teams, an extravaganza featuring the Dallas Cowboys cheerleaders, the UT Arlington dance and cheer teams, the school's pep band, pyrotechnics and a ceremonial ribbon-cutting of Texas-sized proportions.

The 7,000-seat special events center was designed by HKS, architect of the new Dallas Cowboys Stadium, which is also located in Arlington. ESPN Friday Night Fights was staged at College Park Center on Feb. 17, followed by a sellout from hip-hop artist Drake as the venue's inaugural concert on March 2.

College Park Center is being positioned as the premier midsize venue in the North Texas region, offering a more intimate—and in the case of many acts, realistic—option than the American Airlines Center in Dallas, which has about 21,000 seats. It compares favorably with Verizon Theatre in Grand Prairie, Texas, which has about 6,300 seats facing a traditional proscenium stage.

The building features a \$1.2 million, four-sided Daktronics video screen and scoreboard, an end-hung video board and flat-screen monitors throughout the concourses. Its split-bowl design puts more fans close to the court, and a relatively low ceiling intensifies noise and the overall fan experience. A curtaining system can reduce capacities for smaller shows.

James D. Spaniolo, president of UT Arlington since 2004, says, “College Park Center will be a wonderful venue for concerts, commencements, guest speakers and all kinds of special events. We are open for business for Arlington and the entire North Texas region.”

**Tuscaloosa Amphitheater**  
**TuscaloosaAmphitheater.com**  
**Tuscaloosa, Ala.**  
**Capacity: 7,740**

Tuscaloosa, Ala., is well-known as the home of the University of Alabama Crimson Tide, and now the city—ravaged by tornadoes in 2011—can boast a new music venue in the form of the \$18.2 million Tuscaloosa Amphitheater, which opened last April Fools Day with the Avett Brothers and Band of Horses.

Calling a college market home gives the pub-

licly funded amphitheater a built-in audience, says shed director Wendy Riggs, though a scenic location is another plus.

“We market the location on the river near the University of Alabama, and also [advertise] that it is a first-class facility with all amenities,” Riggs says. “We have great production facilities, including in-house [audiovisual services] with our own camera crew.”

The shed has been busy, booking a wide range of talent. Key bookings in the first year of operation include Kenny Chesney, Alabama, Widespread Panic, Lynyrd Skynyrd/ZZ Top, Steely Dan, My Morning Jacket and Jill Scott.

“We had a fabulous first year, with 17 concerts,” Riggs says. “It was an emotional year, with the tornado hitting us just 26 days after opening, but the amphitheater became the place to celebrate survival for the town.”

**United Wireless Arena**  
**UnitedWirelessArena.com**  
**Dodge City, Kan.**  
**Capacity: 5,000**

The United Wireless Arena is a new venue that opened in 2011, created as part of a \$35 million-plus renovation and expansion of the Dodge City Civic Center, which also includes the adjoining Magouirk Conference Center. Bookings that marked the launch of the complex included the Little River Band, the Rock & Worship Roadshow, the Royal Lipizzaner Stallions, Sesame Street, CBR Bull Riding, the Checkered Flag monster truck show and Miranda Lambert.

The expansion was funded by a “Why Not Dodge?” county and city sales tax approved by local residents in June 1997, which fully paid for the project.

The arena seats up to 5,000 for concerts, 4,000 for basketball or hockey events and has banquet seating for 1,000 on the arena floor and 400 in the Magouirk Conference Center.

The arena now features full video production capabilities, with high-definition cameras and display; the ability to host ice hockey and basketball; three loading docks; a staging area; a club level with 12 luxury suites; loge seating; and meeting rooms.

The complex is operated by VenuWorks. Located in Southwest Kansas, Dodge City is on the route for tours between Wichita, Kan., and Denver or Oklahoma City and Omaha, Neb. Magouirk is the newest conference center in Southwest Kansas and is located next to Boothill Casino and Resort and the new Hampton Inn Hotel.

The facility has moved more than 75,000 people through its doors in 11 months of operation, with a \$10 million local economic impact. ●●●



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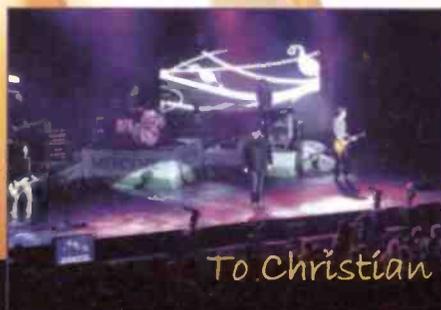
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Plugged in:  
Oklahoma's downtown  
venue was rechristened  
the Chesapeake  
Energy Arena in 2011.

# HOME IMPROVEMENTS

## ARENAS, THEATERS BOOSTED BY RENOVATIONS

BY RAY WADDELL AND THOM DUFFY

**F**rom the biggest arenas to the most intimate theaters, renovations can bring new energy—and bookings—to concert venues. Here are three recent renovations of note:

an eight-month project that cost more than \$8 million. The 1,555-seat venue was converted from its theater format to what promoters describe as "Tribeca meets House of Blues." Particular attention has been paid to upgrading the back-of-house experience for touring artists.

### Chesapeake Energy Arena

@ChesapeakeArena  
ChesapeakeArena.com  
Oklahoma City  
Capacity: 18,203

Oklahoma City's decade-old downtown arena was rechristened (and rebranded) the Chesapeake Energy Arena in 2011, and its renovation is the latest \$36 million piece of a \$100 million project funded by a 1% sales tax that voters passed in 2008. The current round of renovations is the final phase of a three-phase project set to be completed in June.

The latest renovations will bring the SMG-managed arena a new grand entrance with a three-story atrium, new food and drink options and a family fun zone. The renovated entrance will add more than 130,000 square feet to the building and will face a proposed downtown park.

Completed projects in this phase include a renovated main concourse with a new ceiling, terrazzo floors, way-finding signs and 20 wedge-shaped video boards, and a remodeled Old No. 7 Club.

### The Paramount

ParamountNY.com  
Huntington, N.Y.  
Capacity: 1,555

For more than a quarter-century, the InterMedia Arts Center in Huntington, N.Y., on Long Island brought a wealth of musical and cultural events to its suburban village. While fans mourned the IMAC's closing in 2009, they have cheered the building's return as the Paramount. The "new" Paramount came about through the renovation of the IMAC,

The Paramount opened Sept. 9, 2011, and has already hosted more than 50 events, justifying its need out of the box. Recent bookings include Nick Carter of Backstreet Boys and Southside Johnny & the Asbury Jukes. Live Nation is in charge of booking the facility, with Ticketmaster handling the ticketing.

### The Capitol Theatre

TheCapIsBack.com  
Port Chester, N.Y.  
Capacity: 1,835

Sometimes a Web address says it all. Yes, TheCapIsBack.com. In the suburban town of Port Chester, N.Y., on the border of New York and Connecticut, the Capitol Theatre is undergoing a \$2 million renovation to rejoin the New York regional touring circuit.

The landmarked venue, which dates back to 1926, has an illustrious history, both before and since the birth of rock'n'roll. A one-time vaudeville house, the hall shared its '70s heyday with the Fillmore East in New York's East Village and hosted the likes of the Grateful Dead, Joe Cocker, Traffic, Santana and Janis Joplin, who gave one of her final performances in the venue in August 1970. During the '90s, the Capitol welcomed such bands as Phish, and the Rolling Stones filmed an MTV special there in 1997.

The Capitol Theatre can be reached from Manhattan by train in less than 40 minutes. It will be booked by Peter Shapiro, the entrepreneur behind the Brooklyn Bowl in Williamsburg, in partnership with the Bowery Presents. The Capitol is expected to reopen in midyear.

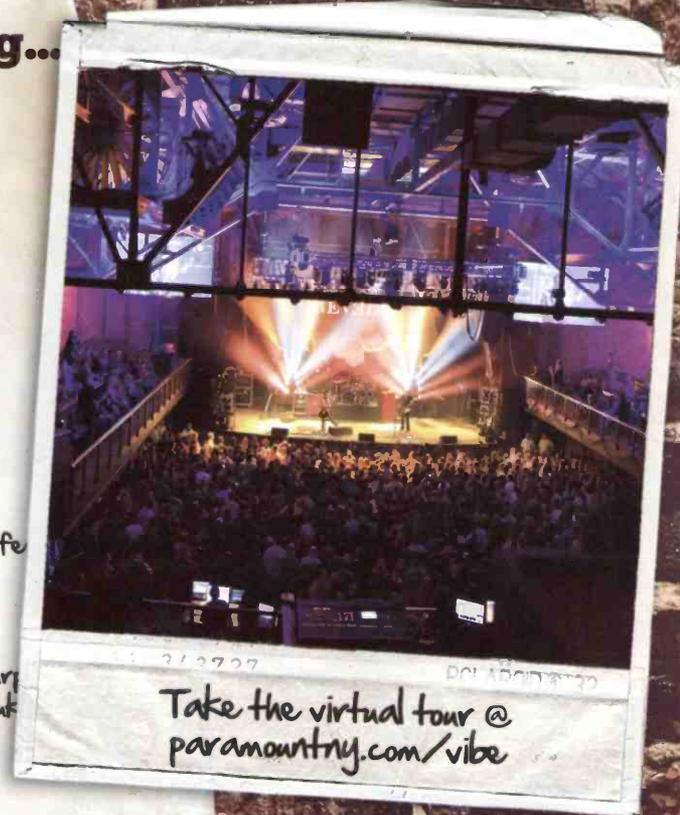
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# THE PARAMOUNT



## Here's what you've been missing...

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All Time Low/The Ready Set	Korn
Anthrax/Testament	Kyuss Lives!
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As I Lay Dying	Matt Nathanson
B-52s	Nick Carter
Barstool Blackout Party	NOFX/Anti-Flag
B.B. King	Panic! At The Disco
Blue October	Paramount Jazz Series
Blue Oyster Cult	Pitbull
Brand New	Pixies
Bush/Chevelle	Rachel Platten
Cheap Trick	Ray Davies
Children of Bodom	Reel Big Fish / Streetlight Manifesto
Citizen Cope	Robert Earl Keen
Dark Star Orchestra	Rusted Root
Devo	Scott Weiland
DJ Skribble	She Wants Revenge / Peter Dinklage
Dirty Heads	Southside Johnny & The Asbury Juke Joint
Dropkick Murphys	Star Boxing
Elvis Costello	Steve Aoki
Fab Four	Taking Back Sunday
Fuel	Tesla
Gavin DeGraw	The Script/Hot Chelle Rae
Goo Goo Dolls	Third Eye Blind
Guster with Jeff Gordin	Twisted Sister
Jack's Mannequin	Warren Haynes
Jane's Addiction	Weird Al
Jason Bonham	Willie Nelson
Jeff Beck	



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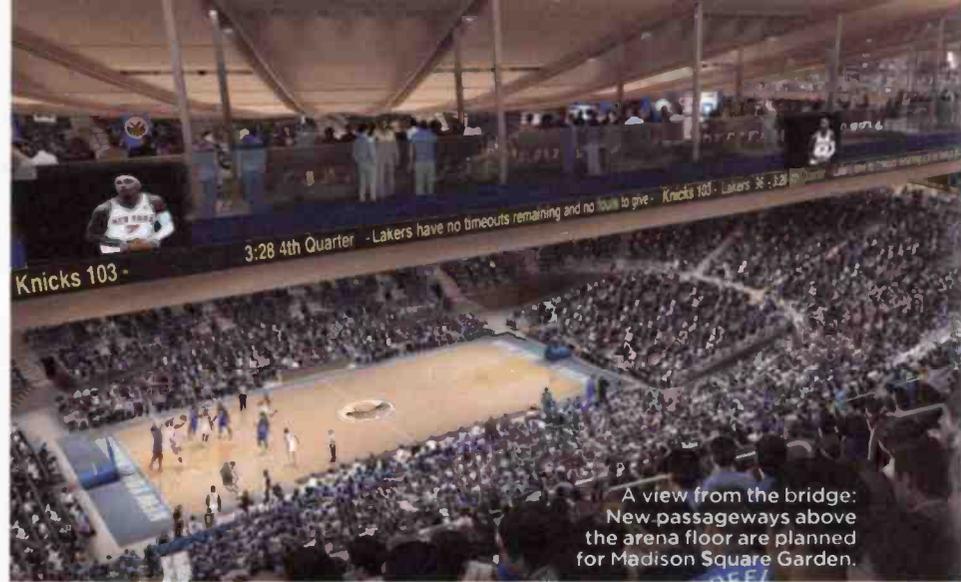
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# TENDING THE GARDEN

## RENOVATIONS CONTINUE AT NEW YORK'S PREMIER CONCERT VENUE

BY RAY WADDELL

Do not confuse the massive revamp of New York's legendary Madison Square Garden (@MSGnyc) with a run-of-the-mill renovation. This is a top-to-bottom transformation funded by MSG to benefit customers, athletes, entertainers, fans, suite holders and marketing partners, from the first row to the last.

Fans got their first look at the renovations at the start of the 2011-12 seasons for the New York Rangers and Knicks, and the renovation should be complete for the 2013-14 seasons.

The Garden's renovation "is turning 'the world's most famous arena' into 'the world's most spectacular arena,'" Madison Square Garden Co. president/CEO Hank Ratner says. "We are building a new Madison Square Garden within the building's iconic exterior, embracing the great history and deep connection the Garden has with New Yorkers and our visitors."

The Garden has reigned for a decade as the top-grossing arena of its size in the United States, according to Billboard Boxscore. The renovation takes place against the backdrop of an arena market in flux in the New York metropolitan area and the rise of new state-of-the-art competing venues. To the west of Manhattan, across the Hudson River in Newark, N.J., the Prudential Center opened in 2007. To the east, in Brooklyn, the Barclays Center is due to open in the fall (see story, page 41).

Much of MSG's transformation focuses on ways to drive revenue while improving the fan experience. The renovated Garden will provide new and unique opportunities for marketing partners to drive their business objectives, and the heavy-hitters are onboard: JPMorgan Chase is the venue's first "marquee" partner, and Delta Air Lines, Coca-Cola and Anheuser-Busch have signed on as "signature" partners.

For corporate partners, there are 58 Madison suites that are 40% larger and half the distance to the events, as well as seats in the arena bowl, 20 event-level suites that offer a lounge/entertaining atmosphere and 18 remodeled ninth-level Garden suites. There will also be several new all-inclusive club spaces: the 1879 Club presented by JPMorgan, the Delta Sky360° Club on the event level and the Madison Club on the seventh floor.

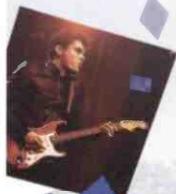
Visitors will notice a new entrance twice the size of the old one, with interactive kiosks, retail booths and a broadcast area; improved upper-bowl sightlines that puts patrons more than 17 degrees closer to the action; and 50% more restroom facilities.

Even with the upgrades, the Garden will still be, unmistakably, the Garden. The intimacy of the arena bowl will be maintained, the venue's familiar ceiling will be restored, and a homage to the building's storied history is planned.

For next year, the new Chase Square at the building's Seventh Avenue entrance will be open, along with the Chase bridges above the arena and the new Budweiser fan deck on the 10th floor. That season will also debut the state-of-the-art GardenVision center-hung scoreboard, 18 remodeled Garden suites and the restoration of the iconic Garden ceiling.

"With the first of three phases complete, fans from the first seat to the last are already beginning to experience the significant upgrades and exciting new elements that the transformed Garden will offer for every person that walks into the building," Ratner says. "A project like this has never been done before—an arena undergoing a top-to-bottom transformation that's still hosting two professional sports teams and [remains] one of the busiest concert venues in the world." ...

# TEN YEARS OF BUILDING MEMORIES...



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# Barclays' Battle

New Brooklyn arena goes up against the Garden

When the new Barclays Center opens this fall near downtown Brooklyn, it will be the first New York venue to compete directly against the "world's most famous arena," Madison Square Garden—a 25-minute subway ride away in midtown Manhattan.

The Garden, of course, will maintain its clout as a critical play on an artist's bucket list and is undergoing a multimillion-dollar "transformation" of its own (see story, page 46).

Although AEG Live has a co-booking deal with the Barclays Center, as well as a powerful New York presence headed by AEG Live senior VP **Debra Rathwell**, Live Nation can and will promote shows at Barclays as well, according to Live Nation New York chairman **Ron Delsener**, who adds that artists are hot to play Brooklyn. "We have a lot of shows booked in there already, though we can't release who yet," he says.

And Delsener, a legendary promoter who has been promoting shows in New York and New Jersey since 1964, is uniquely qualified to comment on the newly competitive New York regional market.

The Garden has been *the* New York play forever. But Delsener says competition has arisen before, though not quite at this level. "The first time this happened was when the Meadowlands [Arena in 1981] opened against the Garden," he recalls. "Everybody went to the Meadowlands because it was the new kid on the block. They had a good three-year honeymoon, and you could make more money than you could in Manhattan. But then people went back to the Garden, and the Garden's stronger than ever."

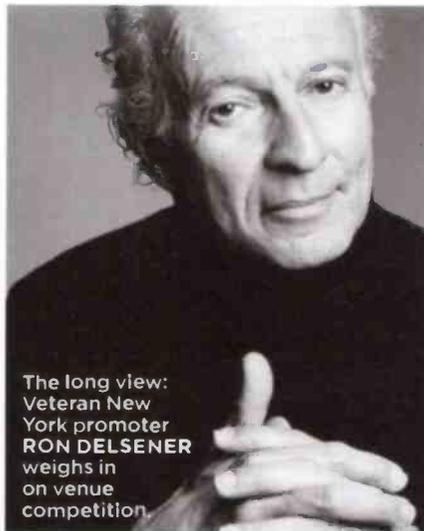
In Delsener's view, the bottom line is that fans want to come to Manhattan for arena entertainment as opposed to the outer boroughs. "People that live in [Manhattan] don't want

to go out to Queens or Brooklyn, but people that live in the boroughs want to come into the city," he says. "Be that as it may, people from Manhattan will go to Brooklyn the first few years to see the building. They'll have a good run, then we'll see what happens."

The Meadowlands Arena, now the Izod Arena, proved that New Jersey could be a separate play from New York, particularly with bigger acts, so the battle is primarily between the Garden and Barclays. "It's going to be Brooklyn or the Garden," Delsener says. "If the act is big enough, they'll play Brooklyn and Jersey, or since they're already loaded in, they might play two Brooklyn [shows]."

Delsener says that when the Meadowlands Arena opened, "the Garden did suffer a little bit, but Jersey and the Garden could still be considered two separate plays," he says. "Brooklyn would be considered the New York play. The ones that will lose are either the Garden or Brooklyn. Jersey will stand alone. They'll do OK."

The arena that could most be affected, in Delsener's view, is the Nassau Veterans Me-



The long view: Veteran New York promoter **RON DELSENER** weighs in on venue competition.

morial Coliseum, 30 miles east of Manhattan on Long Island in Uniondale, N.Y.

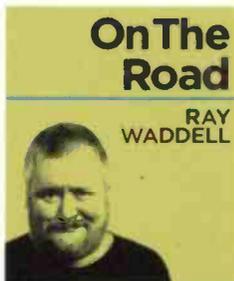
Nassau County voters in August also rejected a bond measure for a \$400 million renovation of the coliseum, home to the New York Islanders NHL team. But the coliseum remains a key play in the region, grossing \$24.5 million in 2011, according to Billboard Boxscore, from 72 shows including dates by **Lady Gaga**, **Bon Jovi** and **Usher**.

Compared with the Garden, a lower stage-hand rate will play in Barclays' favor, Delsener says, but if that's the determining factor, "why not play Nassau Coliseum, which is even less money than the Brooklyn union?" he wonders. "Actually, the further away you get from a big city like New York, the better the rates are. And don't forget about Newark [N.J.] and the Prudential Center. How will they be affected? You can get better rates at Prudential Center, Izod and definitely Nassau."

Delsener isn't sure if the Garden will react to the competition by cutting more favorable deals with promoters. "That remains to be seen, and I'll let you know in the fall," he says. "They're going to have to do something. But remember, the Garden has heavy basketball and hockey [bookings]. What I think should happen is the Islanders should move to Brooklyn."

Right now, Barclays Center has only one primary tenant in the NBA's Nets. Delsener says Islanders owner **Charles Wang** "should move to Brooklyn now before the [NHL's New Jersey] Devils want to come over there."

Now, however, arena acts have five choices to play in the New York metropolitan area: the Garden, Barclays, Izod, Prudential and Nassau Coliseum. "It doesn't give any benefit to us to have five arenas. It dissipates the market and puts the taxpayer in debt," Delsener says. "One of them is going to get hurt, and if I had to guess, I'd say Nassau will be the first."



**On The Road**  
RAY WADDELL

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CAROL FRIEDMAN

## BOXSCORE Concert Grosses

	GROSS/ Ticket Price(s)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$738,730 \$179.50/\$129.50/ \$85/\$45	<b>MÖTLEY CRÛE</b> The Joint, Hard Rock Hotel, Las Vegas, Feb. 3-5	8,780 9,998 three shows two sellouts	Concerts West/AEG Live
2	\$733,229 \$65/\$39	<b>BRAD PAISLEY, THE BAND PERRY, SCOTTY MCCREERY</b> Tacoma Dome, Tacoma, Wash., Feb. 11	14,990 sellout	Live Nation
3	\$565,880 \$59/\$39	<b>BRAD PAISLEY, THE BAND PERRY, SCOTTY MCCREERY</b> Spokane Arena, Spokane, Wash., Feb. 9	10,448 sellout	Live Nation
4	\$485,443 (\$365.45) \$41.71/\$39.85	<b>KASABIAN, MILES KANE</b> O2, Dublin, Nov. 26	11,674 sellout	MCD
5	\$461,444 (\$430.632 Australian) \$96.33	<b>INCUBUS, PAPA VS PRETTY</b> Hordern Pavilion, Sydney, Feb. 3	5,357 sellout	Michael Coppel Presents
6	\$459,442 \$59/\$39	<b>BRAD PAISLEY, THE BAND PERRY, SCOTTY MCCREERY</b> Matthew Knight Arena, Eugene, Ore., Feb. 10	8,991 sellout	Live Nation
7	\$437,117 (\$446,852 Canadian) \$107.60/\$83.15	<b>RESOLUTION 2012: AXWELL, AVICII, DASH BERLIN &amp; OTHERS</b> Bell Centre, Montreal, Jan. 1	4,135 4,815	Evenko, Playground Produkt
8	\$418,530 \$49.75/\$20	<b>BLAKE SHELTON, JUSTIN MOORE, DIA FRAMPTON</b> Charleston Civic Center, Charleston, W.Va., Feb. 10	9,038 sellout	Police Productions
9	\$394,289 \$56.50/\$29	<b>TRANS-SIBERIAN ORCHESTRA</b> Thomas & Mack Center, Las Vegas, Dec. 29	8,137 17,256 two shows	Live Nation
10	\$394,116 \$126.50/\$57	<b>STING</b> Reno Events Center, Reno, Nev., Nov. 26	5,142 sellout	Live Nation Global Touring
11	\$393,842 \$79.50/\$45	<b>MORRISSEY, KRISTEN YOUNG</b> Shrine Auditorium, Los Angeles, Nov. 26	6,067 sellout	Goldenvoice/AEG Live
12	\$389,371 (\$5,061,821 pesos) \$51.89	<b>DREAM THEATER</b> Auditorio Nacional, Mexico City, Dec. 10	7,504 9,520	OCESA-CIE
13	\$387,551 \$51.75/\$27	<b>BLAKE SHELTON, JUSTIN MOORE, DIA FRAMPTON</b> Huntington Center, Toledo, Ohio, Jan. 12	7,806 sellout	Police Productions
14	\$383,718 \$51.75/\$27	<b>BLAKE SHELTON, JUSTIN MOORE, DIA FRAMPTON</b> Chaifetz Arena, St. Louis, Jan. 13	7,590 sellout	Police Productions
15	\$374,592 \$69/\$49	<b>TOOL, YOB</b> Mohegan Sun Arena, Uncasville, Conn., Jan. 31	5,788 sellout	in-house
16	\$368,646 \$49.75/\$25.75	<b>MIRANDA LAMBERT, CHRIS YOUNG, JERROD NIEMANN</b> 1st Mariner Arena, Baltimore, Jan. 26	7,912 sellout	Police Productions
17	\$367,335 \$100/\$39.50	<b>KATT WILLIAMS</b> Veterans Memorial Arena, Jacksonville, Fla., Jan. 15	6,429 12,791	Aaron Hill
18	\$364,465 \$95/\$45	<b>KATHY GRIFFIN</b> Pantages Theatre, Los Angeles, Feb. 3-4	5,338 two sellouts	Nederlander, Live Nation
19	\$356,822 \$83.25/\$63.25/ \$43.25/\$24.25	<b>HOT 105 LOVE TRAIN: MAZE FEATURING FRANKIE BEVERLY &amp; OTHERS</b> BankAtlantic Center, Sunrise, Fla., Nov. 26	7,138 12,064	Frank J. Russo
20	\$356,096 \$99/\$50	<b>SELENA GOMEZ &amp; THE SCENE</b> Coliseo de Puerto Rico, Hato Rey, Puerto Rico, Jan. 22	3,999 4,141	Rompeolas
21	\$355,664 (\$273,600) \$46.80	<b>DEUS</b> Lotto Arena, Antwerp, Belgium, Dec. 16	7,347 sellout	Live Nation
22	\$353,998 \$60.50/\$33	<b>TRANS-SIBERIAN ORCHESTRA</b> Philips Arena, Atlanta, Dec. 2	8,273 sellout	Live Nation
23	\$350,428 \$49.75/\$25	<b>BLAKE SHELTON, JUSTIN MOORE, DIA FRAMPTON</b> Pensacola Civic Center, Pensacola, Fla., Jan. 28	7,166 sellout	Police Productions
24	\$343,920 \$59.50/\$49.50/ \$39.50	<b>TRANS-SIBERIAN ORCHESTRA</b> Bryce Jordan Center, University Park, Pa., Nov. 28	7,262 10,422	Live Nation
25	\$342,353 (\$343,466 Australian) \$159.48/\$129.58	<b>STEVIE NICKS, DAVE STEWART</b> Newcastle Entertainment Centre, Newcastle, Australia, Nov. 30	2,595 5,451	McManus Entertainment
26	\$334,628 \$73/\$33	<b>LADY ANTEBELLUM, DARIUS RUCKER, THOMPSON SQUARE</b> Big Sandy Superstore Arena, Huntington, W.Va., Feb. 3	6,416 sellout	The Messina Group/AEG Live
27	\$334,073 \$59.75/\$34.75	<b>LADY ANTEBELLUM, JOSH KELLEY, EDENS EDGE</b> JQH Arena, Springfield, Mo., Dec. 10	8,345 sellout	NS2
28	\$333,242 \$49.75/\$25.75	<b>MIRANDA LAMBERT, CHRIS YOUNG, JERROD NIEMANN</b> John Paul Jones Arena, Charlottesville, Va., Jan. 27	8,410 sellout	Police Productions
29	\$330,961 \$49.75/\$25.75	<b>MIRANDA LAMBERT, CHRIS YOUNG, JERROD NIEMANN</b> Izod Center, East Rutherford, N.J., Jan. 28	7,487 8,058	Police Productions
30	\$330,717 \$178.50/\$59.50	<b>JANET JACKSON</b> David A. Straz Jr. Center, Tampa, Fla., Dec. 4	2,548 sellout	in-house, Live Nation
31	\$322,787 \$65/\$55/\$45	<b>GOV'T MULE</b> Beacon Theatre, New York, Dec. 30-31	5,243 5,590 two shows	Live Nation
32	\$322,032 (\$208,050) \$38.70	<b>RUSSELL HOWARD</b> Manchester Arena, Manchester, England, Dec. 15	8,322 9,124	Avalon
33	\$317,662 (\$237,373) \$50.85/\$37.47	<b>GOLDEN EARRING</b> Lotto Arena, Antwerp, Belgium, Dec. 9	7,347 sellout	Live Nation
34	\$314,751 \$52.25/\$25.50	<b>BLAKE SHELTON, JUSTIN MOORE, DIA FRAMPTON</b> Pershing Center, Lincoln, Neb., Jan. 14	6,419 sellout	Police Productions
35	\$313,092 \$49.75/\$25.75	<b>MIRANDA LAMBERT, CHRIS YOUNG, JERROD NIEMANN</b> Fargodome, Fargo, N.D., Jan. 14	6,742 7,217	Police Productions

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**KINGDOM COME?**  
Tyga delivers hits on sophomore effort

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**HIGH VISIBILITY**  
Grimes raises profile with new 4AD set

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**GO DJ**  
Ronson talks Olympics, "Re: Generation"

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**KICKING GAME**  
Converse laces fans with all-star collabo

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**TABLE SET**  
Chiddy Bang's debut arrives

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# MUSIC

WORLD BY RICHARD SMIRKE

## WORLD PARTY

The Chieftains turn 50, and T Bone Burnett handles the buzzing guest list

As arguably the world's most popular traditional Irish folk band, the Chieftains have provided the soundtrack to countless parties and celebrations during the past five decades. True to form, the group's 50th anniversary, which arrives this year, is shaping up to be an equally momentous occasion.

Sitting at the heart of the festivities is the Feb. 21 arrival of the act's latest studio set, *Voice of Ages* (Hear/Concord). The project features a star-studded bill of guest performers—including Bon Iver, the Decemberists, the Low Anthem, the Civil Wars, Pistol Annies, Imelda May, Lisa Hannigan and Paolo Nutini—and was co-produced by T Bone Burnett. It's a fitting tribute to the Chieftains' lasting appeal, says Paddy Moloney, who founded the six-time Grammy Award-winning four-piece in Dublin in 1962 and plays Uilleann pipes and tin whistle.

"I didn't want to go down the road of the best-of or boxed set, so this idea was pitched to me by various people," Moloney says. "I was 50-50 about it at first because I hadn't heard of many of these people. But they sent over some CDs and I was so surprised. I could hear great, quality stuff from all their material—good melodies, terrific lyrics—so it all made sense." He credits Burnett, a 12-time Grammy winner, as a key figure in recommending artists that were ideal for the project as well as facilitating collaborations.

"He knew exactly who suited us, and it was up to me then to select the material and do the arrangements," Moloney says. "Sometimes we're asked to do tracks for people and it doesn't fit. There's no point in embarrassing them or embarrassing ourselves. But all of these people were just spot on."

"The fact that they are joined on this record by some of the brightest young talents in music is a testament to their importance and the timeless beauty of what they create," says Burnett, who also plays guitar on the album and calls working with the Chieftains "an honor and a great pleasure."

*Voice of Ages* isn't the first time the Chieftains have pursued the collaborative path. In 1995, the group memorably teamed with Mick Jagger, Sting, Van Morrison and Sinéad O'Connor for *The Long Black Veil* (707,000 copies sold, according to Nielsen SoundScan), and the band's 2010 album, *San Patricio*, was a collaboration with Ry Cooder, Linda Ronstadt and Mexico's Los Tigres del Norte (67,000 copies).

But producing an album with more than a dozen guests brings its own unique set of logistical problems. For *Voice of Ages*, recording sessions took place in studios in Los Angeles, Seattle and the



Like a fine wine:  
THE CHIEFTAINS

Chieftains' home city of Dublin. In the case of Bon Iver's stand-out cut, "Down in the Willow Garden," Wisconsin native Justin Vernon recorded the track at home before sending it to Moloney, who had the band ready in the studio to lay down its graceful accompaniment of Uilleann pipes, fiddle, bodhran, tin whistle and flute. Other highlights of the 15-track set include the beautifully wistful "Lily Love," written by and starring the Civil Wars ("a real honor for us," Moloney says); a cover of Bob Dylan's "When the Ship Comes In," featuring the Decemberists; and the pastoral "School Days Over," with the Low Anthem.

"It's a great pairing of the Chieftains and all these artists coming to pay their respects," Concord Records project manager Brett Merritt says. He credits the diverse bill of guest performers on *Voice of Ages* with helping to "bring the band to a younger audience that they don't normally reach." In addition to the group's traditional radio home of Celtic and world music stations, the album has been serviced to triple A, noncommercial, Americana and specialty alternative formats—"stations that would never even normally look at a Chieftains record," Merritt says.

Press and online support has been equally far-reaching, with Rolling Stone premiering "Lily Love," Pitchfork hosting an exclusive stream of "Down in the Willow Garden" and USA Today (through its website) unveiling "Come All Ye Fair and Tender Ladies," which stars Pistol Annies. A number of other tracks will be serviced to blogs, fan sites and online music publications in the buildup to street week, Merritt adds.

A month-long retail promotion with Starbucks beginning on street date will also accompany the release. Meanwhile, the Chieftains' U.S. tour begins Feb. 17 at Granada Hall in Santa Barbara, Calif. The 21-date trek is booked by Neil Benson at Opus 3 and wraps March 17 at New York's Carnegie Hall. TV spots are yet to be confirmed, but Merritt hopes to secure a high-profile talk show appearance to coincide with the tour ending on St. Patrick's Day.

"It's been an incredible musical journey," Moloney says, reflecting on the band's history. "This album is our 50th chapter and another side of the Chieftains. But I've got lots of other little irons in the fire to come yet." ...

AbraCadabra: Fresh off the release of debut album *Melt* (Carpark), New York-based trio **Young Magic** will bring its international flavor to a slate of shows kicking off Feb. 18 at New York's **Mercury Lounge**. **Bowery Ballroom** follows March 4, then **South by Southwest** (March 13), Bloomington, Ind.'s **Bishop Bar** (March 29), Cincinnati's **MOTR Pub** (March 31) and wrap up at the **Luminary Center for the Arts** in St. Louis. **Clemence Renaut** at **Elastic Artists** booked... Northampton calling: **New Cassettes** touch down for a 22-date March-April U.S. swing following SXSW with **We Were Promised Jetpacks**. Booked by **Agency Group's Val Wolfe**, the lean Brit pop-punk outfit will hit Denver's **HI Dive** (March 19), Iowa City, Iowa's **Blue Moose Tap** (March 25) and Columbia, S.C.'s **New Brookland Tavern** (April 5) along the way... Kill 'em all! Controversial and eccentric South African rap duo **Die Antwoord** has brought its brash act back to North America in support of recent release *Ten\$ion*. Dates include Feb. 19 at Vancouver's **Commodore Ballroom** and Feb. 24 at Los Angeles' **Club Nokla**. A string of Australian dates will follow in March... Smooth criminal: **Trey Songz** is back on the road, touring in support of his recent *Anticipation II* mixtape. Songz' **Anticipation 2our** will seek to satisfy fans in Detroit (**Fox Theatre**, Feb. 24), Washington, D.C. (**Constitution Hall**, March 3) and Savannah, Miss. (**De Soto Civic Center**, March 10), among other markets. Rapper **Big Sean** is supporting... House of Page: Producer/DJ **Morgan Page** is on the road building buzz for new album *In the Air*, set to arrive on **Netwerk** in April. The tour, which is named after the album, will land at Miami's **SET** on Feb. 24 and continue with a show at **Cameo** during the **Winter Music Conference**. In April, Page will bring his act to **Coachella**. Should be a trip!

—Khalila Douze

**RAP** BY FELIPE DELERME

**OFF THE RACK**

Tyga blows up 'Rack City,' claims what's his on 'Careless World: Rise of the Last King'

At only 22 and as baby-faced as he was on the cover of his 2008 debut album, *No Introduction* (Decaydance), Tyga is an unlikely music industry veteran. The cousin of Gym Class Heroes' Travis McCoy, Tyga (born Michael Stevenson) was barely old enough to drive when he signed a deal with Pete Wentz's Decaydance label. He's been working steadily since, if without much fanfare, but as the release of his sophomore album approaches, he's working something he hasn't had to before: a bona fide hit. "Rack City," the third single from *Careless World: Rise of the Last King* (Feb. 21, Young Money/Cash Money/Universal), is No. 7 on Billboard's Hot R&B/Hip-Hop Songs chart, and No. 3 on Rap Songs.

"You have to kind of test the water," Tyga says of *No Introduction*, which is a world away from anything he's doing today. "That's what I was doing, and now I finally got it. Music has to grow on people. You can't just love somebody overnight. You could be infatuated or think you love something, like, 'Aw, I love this song so much,' and then somebody else comes out in two months and then you love them so much. So really it's about growing on somebody over time."

Steps to imbedding himself in fans' hearts include standout verses on 2009's *We Are Young Money* compilation and an alliance with Chris Brown on their joint 2010 mixtape, *Fan of a Fan*. That mixtape begat "Deuces," which hit No. 1 on the Hot R&B/Hip-Hop Songs chart, appeared on Brown's 2011 *F.A.M.E.* album and did much to mend Brown's strained relationship with his fans.

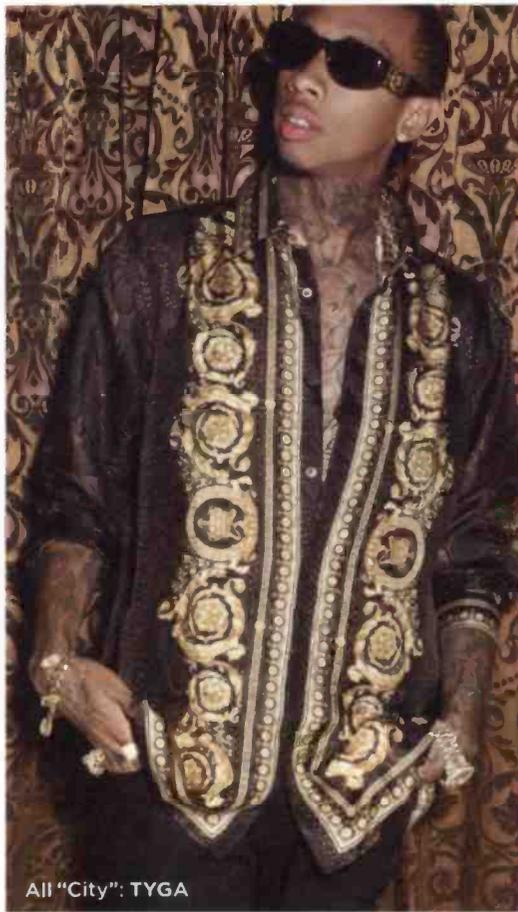
"I don't look at it like people are finally catching on to me now," Tyga says. "I mean, I guess because I got a radio hit by myself, that would make sense to most people that aren't hardcore fans, but I've been selling out shows for the last two years."

Tyga's live show, in fact, is something to which his manager J. Erving, CEO of J. Erving Group, attributes a great deal of Tyga's success. "He's been everywhere from Asia to Europe to Germany to the Caribbean, you name it," Erving says, adding that Tyga has also appeared on Drake's 2010 *Light Dreams & Nightmares* tour and last year's *Closer* to

My Dreams trek with other young acts like Mindless Behavior and Diggy Simmons. "He makes people believe him and that's not something you can teach an artist. So for us it was getting him in front of as many people as possible."

While Erving doesn't downplay Young Money's role in Tyga's appeal, he asserts that anyone's co-sign can take an act only so far. "We can't sit back and wait for Young Money to do it for us," Erving says. "There is no better stamp in urban music right now than the Young Money stamp, but along with that you got to work, you got to go get it."

*Careless World* is a concept album paralleling a fictional kingpin's rise with Tyga's ascent in the music industry. First single "Far Away," featuring Chris Richardson, is a lolling domestic apology song that peaked at No. 86 on the Billboard Hot 100. "Far Away" couldn't be more different from the menacing,

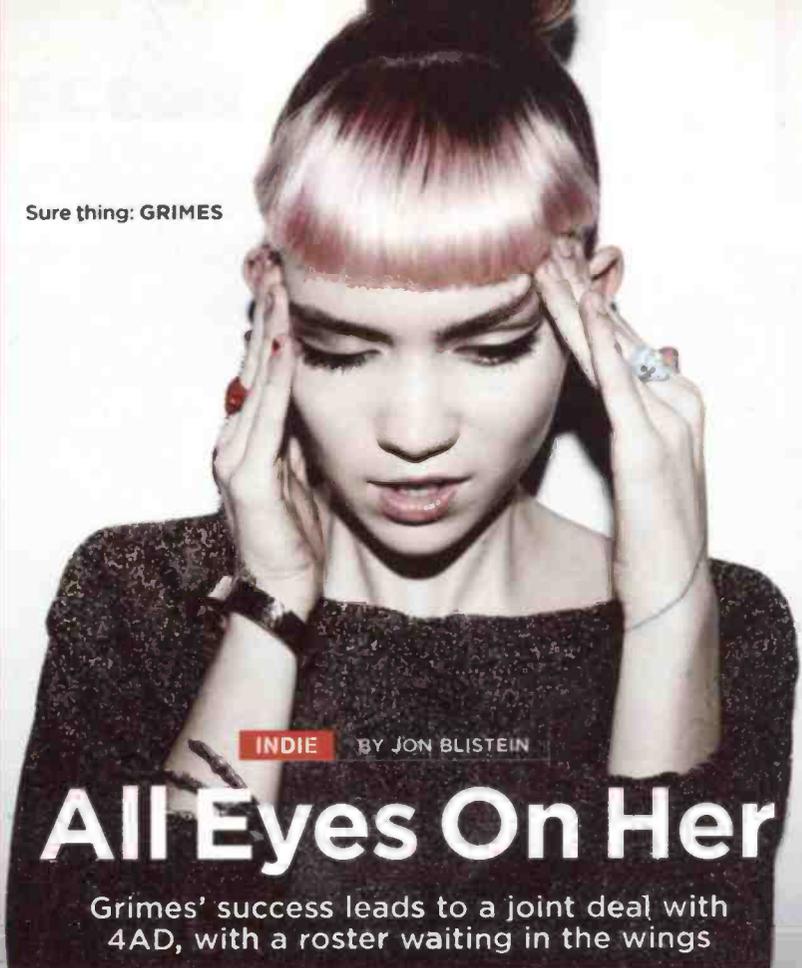


All "City": TYGA

aggressive strip-club hymn "Rack City." For Tyga, the intersection of these tracks is him, through and through.

"It's always good to have something for everything," he says. "Because it could be people that don't want to party and don't want to listen to 'Rack City' or songs like that. I don't want to listen to party music all day, and I don't want to listen to slow music or more depressing or story songs all day either, so it just depends." ...

Sure thing: GRIMES



**INDIE** BY JON BLISTEIN

**All Eyes On Her**

Grimes' success leads to a joint deal with 4AD, with a roster waiting in the wings

When Claire Boucher moved to Montreal from Vancouver to attend McGill University in 2006, she was hoping to study electro-acoustics and the neuroscience of music. The subjects fascinated her, but there was a small problem.

"I got in because I totally lied on the application," says Boucher, who records under the name Grimes, laughing. "They were like, 'How many years of piano do you have?' And I was like, 'Eleven.'"

Boucher's desire to pursue her interests, experience be damned, has made Grimes one of the most exciting solo acts working today. Boucher began recording in her bedroom in 2008 using Apple's GarageBand software, with neither 11 years of piano nor any other musical training under her belt, and released *Geidi Primes* in 2010 on Arbutus Records—a label started by longtime friend and current manager Sebastian Cowan. A second album, *Halfaxa*, and a split EP, *Darkbloom* (with d'Eon), followed in 2011.

With each release Grimes' profile grew, reaching new heights last fall with standout performances at the CMJ Music Marathon and Pop Montreal festivals, and the release of "Oblivion," the first taste of third album *Visions*. The pristine pop cut, which showcases Boucher's exponential growth as a songwriter and producer, perked ears from Pitchfork to Vogue.

With the increased attention, however, came more responsibilities, which Arbutus—a small, hyper-localized Montreal label—couldn't necessarily handle on its own. But in late September, Cowan and Boucher met 4AD A&R/product manager Jane Abernethy and began working on a deal. The result: *Visions* will be co-released on Arbutus and 4AD on Feb. 21.

"It's not at all like, 'Now that it's on 4AD, we're calling the shots,'" 4AD label manager Nabil Ayers says. "It's still very much about Claire and Sebastian's vi-

sion, what they want to do, and building on what they've already been working really hard on for the last few years."

It's a unique and mutually beneficial partnership: For Ayers, working with a smaller label has been an exciting new learning experience, while Cowan appreciates that 4AD not only gives Arbutus access to new markets, it alleviates some of the manufacturing and promotion burden so he can focus on building his roster beyond Grimes. "Now the conversation that I'm having, the deals I'm doing, the people I'm meeting and the places I'm going are able to afford the other bands that I work with the chance to do those things, which never would've happened before," he says.

While the current focus is on Grimes and *Visions*, Abernethy notes that could change. "There's some great bands on Arbutus," she says. "We're open to helping them in any way in the future."

Boucher says *Visions* was crafted in fits of unfulfilled desire—wanting to be home while on the road, needing to leave when she got back, then missing home again. "That sounds so negative," she says. "I'm actually not a particularly negative person, but I feel like most things are better when they're not actualized. The motivation that comes from wanting something is so much more driving of people than actually getting it."

Though the word "ethereal" is often attached to her music, the tag, especially on *Visions*, feels somewhat wrong. It may sound otherworldly, but Boucher's meticulous layering of R&B-tinged synths and pulsating industrial beats, all topped off with her stunning voice, grounds her music in something all too human.

"It's just a matter of confidence," Boucher says of her singing, which reaches dizzying heights on *Visions*. "Especially with music, people want confidence. And it's so obvious—it just shines through things—when something is unsure." ...

GRIMES: RAPHAEL OUELLET; TYGA: PAMELA LITTKY

# 6 QUESTIONS

with MARK RONSON

by PAUL SEXTON

Mark Ronson's career extends well beyond his own albums, *Here Comes the Fuzz* (Elektra, 2007), *Verslon* (Sony, 2007) and *Record Collection* (Sony, 2010). In addition to helming his own projects, the London-born, New York-raised Ronson is also a noted songwriter, DJ and producer, having worked with such acts as Adele, Lily Allen, Q-Tip, Duran Duran and, most famously, Amy Winehouse. On Feb. 16, he appeared in "Re:Generation," a limited-release documentary sponsored by Hyundai and made in association with the Grammy Awards for which he and other DJs like Skrillex and DJ Premier reimagined genres outside their sphere. Coca-Cola will soon release his "Move to the Beat," featuring Katy B, which the company commissioned as its anthem to the 2012 Summer Olympics, and Rufus Wainwright's *Out of the Game*, which Ronson produced, is set to arrive in May on Universal. And then there's the ballet...

**1 In "Re:Generation," you create a track with a hand-picked band in New Orleans including Mos Def and Erykah Badu. Why did you get involved?**

There's always a tendency to be a bit skeptical when you hear it's [a project] for a car company. DJ Premier is one of my heroes, so when I heard he was doing it I thought, "It can't really be a terrible thing." My initial worry was that jazz is something I'm a bit known for, so I had to make sure I didn't slip into any of my comfort

zones. Things like this give you a launching pad to do certain ideas you wouldn't get to do because there's no budget anymore.

**2 Talk about Coca-Cola's "Move to the Beat." Are you comfortable with such corporate branding?**

Who else would say, "We're going to let you travel around the world recording the sound of all these athletes training, then we want you to make a club banger with Katy B out of it and put it out all around the world in a TV

commercial"? As long as I'm not doing something that I wouldn't be satisfied to put on one of my own albums, it's not like I'm compromising in any way.

**3 How was working with Rufus Wainwright?**

It's my best work, as far as being the producer in the truest sense of the word, especially with the songs being so challenging and not like the normal time signatures and chords. The record has a mid-'70s Laurel Canyon, Los Angeles vibe. He's not com-



it's my music? Yeah, because I'll be standing on the stage.

**5 Did working on Amy Winehouse's posthumous *Lioness: Hidden Treasures* album feel like a heavy responsibility?**

To be honest, my responsibility was only to produce one song. It was really Salaam [Remij] and the family that had to deal with everything else. But I love [my song, "Will You Still Love Me Tomorrow"]. It's one of my favorite vocals of Amy's. It was sad, because there was such great chemistry between her voice, the arrangements we'd work on and the band. It's not guaranteed I'll get to work with anybody like that again, but at least we got to do one more.

ing to me to make some avant-garde polka thing. He was ready to dumb it down a bit and relinquish some reins.

**4 You've also written music for a new Royal Ballet production at London's Royal Opera House. Where did the ballet connection come from?**

Wayne McGregor, the choreographer-in-residence at the Royal

Ballet, wanted to collaborate on something where I'd write a song cycle and then he'd write the choreography to it. I knew for something of that magnitude, I'd need to write it with Andrew Wyatt [from Swedish band Miike Snow]. It would be too much to try and do it alone, and Andrew is probably my favorite person to write with. Wayne had this idea of having the band onstage with the orchestra. Will people know

**6 Do you thrive on the heavyweight challenges?**

I think so, yeah. I feel like I do a record of one thing and I never want to do anything like it again. I still have two albums to produce that I can't mention for other people, before I can do my own record. I'm trying to exhaust every other genre, so that maybe I can feel better about going back to doing some of the stuff I'm good at. ....

TOOD WILLIAMSON/GETTY IMAGES

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# ALBUMS

R&B

## MITCH RYDER

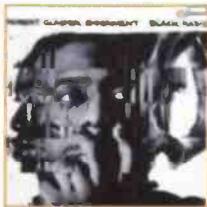
*The Promise*

Producer: Don Was

Michigan Broadcasting Corp.

Release Date: Feb. 14

It's been nearly 30 years since Mitch Ryder's last U.S. album, but he's hardly been a sleeping dog since that John Mellencamp-produced set (*Never Kick a Sleeping Dog*). The rock veteran remains popular and prolific in Europe, particularly Germany, and *The Promise*—released overseas in 2010 as *Detroit Ain't Dead Yet (The Promise)*—certainly showcases his creative growth during the past nearly three decades. This time in the hands of producer Don Was, Ryder displays confident, soul-singer swagger, singing about his life ("Thank You Mama") and these times ("The Way We Were") over the tight, funky band underpinning of a crack band propelled by drummer James Gadson, with guitarist Randy Jacobs providing instrumental highlights throughout. The voice that belted out "Devil With a Blue Dress On" is still intact (check out the shouts at the end of "Thank You Mama"), but Ryder is just as effective when he dials it down on the richly emotive "Crazy Beautiful" and a soaring live cover of Jimmy Ruffin's "What Be-



## ROBERT GLASPER EXPERIMENT

*Black Radio*

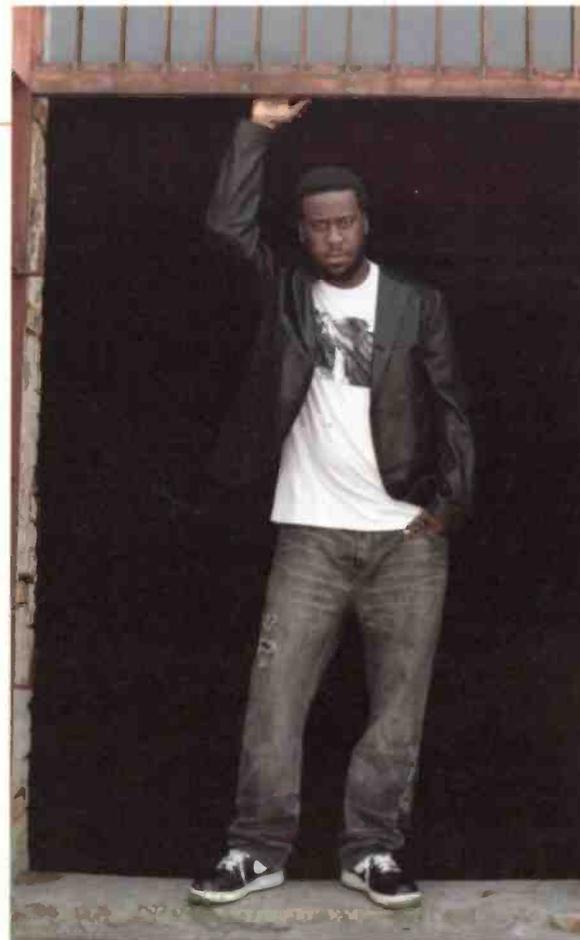
Producers: Robert Glasper, Bryan-

Michael Cox

Blue Note/EMI

Release Date: Feb. 28

Robert Glasper proves why he's a multitalent to be reckoned with on his brilliant fourth album, *Black Radio*. While his roots are definitely in jazz, the keyboardist/producer/songwriter/bandleader knows no boundaries, deftly incorporating hip-hop, R&B and rock into a fresh sound that never comes off as trite or forced. Reminiscent of the Intrepid days of black radio—before playlist-tightening and copycat music strangled the medium—the album is a rewarding listen from start to finish. Complementing Glasper's tight Experiment band is a diverse array of artists who personify urban music's vast spectrum. Spoken-word opener "Lift Off" sets things in motion. From there friends Erykah Badu, Lalah Hathaway, Lupe Fiasco, Bilal, Ledisi and Stokley Williams bring their own special gifts to the party. It's like you're listening to an impromptu jam session, where everything and everyone is clicking on all cylinders. That's especially the case on such originals as lead single "Ah Yeah" with Chrisette Michele and Musiq Soulchild and "Gorina Be Alright (F.T.B.)," featuring Ledisi. Glasper's crew also brings a new dimension to covers of Sade's "Cherish the Day" with Hathaway and Nirvana's "Smells Like Teen Spirit." A jazz-infused take on Nirvana? There's no stopping Glasper, and thank goodness for that.—GM



ROCK

## SHARON VAN ETTEN

*Tramp*

Producers: Aaron Dessner,

Sharon Van Etten

Jagjaguwar Records

Release Date: Feb. 7

From the opening chords and pounding snare on first single

"Serpents" alone, it's become clear that singer/songwriter Sharon Van Etten has come a long way in the short time since her largely acoustic 2010 release, *Epic*. By the time she delivers the line, "You enjoy sucking on dreams/So I will fall asleep with someone other than you," amid machine-gun

comes of the Broken Hearted." This album is one promise that's more than fulfilled.—GG

COUNTRY

## DIERKS BENTLEY

*Home*

Producers: Brett Beavers,

Luke Wooten

Capitol Nashville

Release Date: Feb. 7

There are few singers out there who have the equal touch with a ballad and uptempo songs as Dierks Bentley. After taking a turn off the mainstream highway for his excellent 2010 album, *Up on the Ridge*, Bentley returns with a set that spotlights his ease with both—maybe as strong as ever. Among the uptempo tunes, "Am I the Only One" stands out for its singalong chorus, as does the romp "5-1-5-0." A song that's almost sure to be a runaway hit is the clever "Diamonds Make Babies," which with the humor of the track brings to mind some of Waylon Jennings' best work. On the other side of the equation, the ballads fare pretty well themselves. "When You Gonna Come Around," a collaboration with Little Big Town's Karen Fairchild, is a stunner, as is the Conway Twitty-esque "Breathe You In," which should be a huge record among Bentley's female following. Throw in current single "Home," and you have what could well be Bentley's strongest country album to date—one that should provide him with plenty of well-deserved radio success.—CD

## HEARTLESS BASTARDS

*Arrow*

Producer: Jim Eno

Partisan Records

Release Date: Feb. 14

The Austin group's fourth album, *Arrow*, is all about change—and being

the better for it. Singer/guitarist Erika Wennerstrom is on the other side of the romantic breakup she chronicled on 2009's *The Mountain*. But she's still reeling a bit ("For a long while I thought I would break/But now I know it just takes a while," Wennerstrom sings). The band, meanwhile, has changed labels and lineups, unveiling a four-piece format that, along with Spoon drummer Jim Eno's production, gives Heartless Bastards more depth and texture than ever on these 10 tracks. The sound is broader, too, exploring different shades of rock—the crunchy "Got to Have Rock and Roll," the psychedelic-tinged "Simple Feeling" and the doomy, album-closing epic "Down in the Canyon." Other examples include noir laments like "The Arrow That Killed the Beast" and "Marathon," the soulful pop of "Only for You," the smooth Americana of "Skin and Bone" and "Parted Ways" and the sparse, folky "Low Low Low." *Arrow* is pointed and poignant, a sharp continuation of the upward trajectory Wennerstrom and company have been on since 2005.—GG



## LAMBCHOP

*Mr. M*

Producer: Mark Nevers

Merge Records

Release Date: Feb. 21

Loss and memory as fodder for artistic inspiration is a centuries-old conceit.

And in paying tribute to the late Vic Chesnutt, Kurt Wagner and Lambchop quickly set a dark mournful tone on *Mr. M* and maintain it throughout. A tribute to the pain Chesnutt expressed in his songs, the album is also a lushly orchestrated affair, befitting of a graveside service rather than a wake. The material on *Mr. M* is a collection of modern saloon songs, the slow ballads that pour out with the final shot in the bottle. Instead of, "It's quarter to three/No one's in the place/Except you and me," it's, "So stay in/Clean your coffee maker/I adore you and I represent you crying." No barfly, Wagner is more often standing in the kitchen, chronicling the mundane and posing cryptic questions. The strings, a crucial element on the Nashville band's 11th album, stir feelings of solitude and hopelessness, echoing Burt Bacharach and Frank Sinatra's '50s sessions. It's Wagner's voice—a tenor swooping toward baritone without quite hitting Leonard Cohen territory—that indicates despair will eventually end, and that the haze of depression is a dreamlike state and one day we'll all awaken.—PG

bursts of drums, it's evident that she can deliver the sass of Liz Phair with the soaring vocals of Neko Case. Along with the National's Aaron and Bryce Dessner, other guests include singers Jenn Wasner (of Wye Oak) and Julianna Barwick. It makes *Tramp* just as much a collective work of the Brooklyn rock scene as it is a Van Etten solo record. But the singer's knack for melody and a winning lyric shines throughout, particularly on tracks like "Magic Chords" (a duet with Aaron Dessner), "Leonard" and "All I Can," which takes on an anthemic quality with Barwick's harmonies. This album is sure to be a hit with Los Angeles' KCRW crowd, but could see Van Etten broaden her base to a point where she's mentioned in the same breath as many of her accomplished guests.—AH

JAZZ

## TIM BERNE

*Snakeoil*

Producer: Manfred Eicher

ECM Records

Release Date: Feb. 7

Two years of rehearsal preceded the recording of *Snakeoil*, giving saxophonist Tim Berne and his quartet a shot at creating a unique vocabulary and series of dialogues that move between the composed and improvised. Berne and clarinetist Oscar Noriega form a front line that creates mood- and image-evoking blocks of music—a midnight sky, bustling car traffic, a downhill run—that receives contrasts and support from pianist Matt Mitchell and drummer/percussionist Ches Smith. The songs are lengthy—four of the six tracks exceed 12 minutes—and all showcase each instrumentalist contributing to a collective force, shying away from any technical displays heavy on the "wow" factor. Berne, with more than 30 years in jazz's avant-garde, has a sympathetic comrade in Noriega, whether they're emphasizing the meditative or the rapturous. Smith is largely responsible for creating tension throughout the album's 68 minutes, adding an urgent rock sound to the compelling "Yield," a track that picks up where John Coltrane's "Stellar Regions" left off.—PG

# REVIEWS

## SINGLES



### MONICA & BRANDY

**It All Belongs to Me (4:05)**

**Producers:** Rico Love, Earl & E

**Writers:** R. Love, E. Hood, E. Goudy II

**Publishers:** Rico Love Is Still a

Rapper/EMI Foray Music, E Hood 66 Music/EMI Foray Music, Grandma's Boy/EMI Foray Music (SESAC)  
RCA Records

Nearly 14 years after squaring off on the Billboard Hot 100 hit "The Boy Is Mine," Brandy and Monica have become allies on new duet "It All Belongs to Me." The '90s R&B divas get territorial on a two-timing ex, laying claim to everything from their clothes to their Macbook—the latter exists mostly so they can deliver the closing barb, "So log off your Facebook, it all belongs to me," in their chorus. As far as bitter breakup ballads go, it's about five notches below Beyoncé's "Irreplaceable" in the sass department. Still, the track finishes on a familiar note, with the singers delivering melisma after melisma, trying to outdo the other over whom all the stuff belongs to. (For the record, Monica gets the last word.)—*AH*

### DANCE/ELECTRONICA

#### NEON HITCH

**Fuck U Betta (3:23)**

**Producer:** Benny Blanco

**Writers:** N. Hitch, B. Levin, L. Christy

**Publishers:** various

Reprise Records

Neon Hitch is no stranger to collaboration: With a guest spot on Gym Class Heroes' latest hit, "Ass Back Home," and contributions to Ke\$ha's "Blah Blah Blah" and 3OH!3's "Follow Me Down," the English songstress has proved her pipes are powerful on

high-profile releases. So now it's her turn in the spotlight: On "Fuck U Betta," the Benny Blanco-produced first single off her upcoming solo debut album, *Beg, Borrow and Steal*, Hitch offers a slice of addictive electro-pop while simultaneously asserting her feminine power. "Hey, hey/Few things that I want to say/Still got my dIgnity," she declares. Pulsat-

ing Euro-pop rhythms drive the chorus, jump-starting the track into a sexually charged club banger. If "Fuck U Betta" is any indication of the rest of *Beg, Borrow and Steal*, her solo outlook looks promising.—*MS*

### HIP-HOP

#### A\$AP ROCKY

**Peso (2:50)**

**Producer:** A\$AP Ty Beats

**Writers:** various

**Publishers:** various

A\$AP Worldwide/Polo Grounds/RCA

Harlem rap wunderkind A\$AP Rocky has already hypnotized the hip-hop blogosphere with his first mixtape, last fall's *LiveLoveA\$AP*, and with "Peso" released as a promotional single through new label RCA, the rapper has made his mark on Billboard's Hot R&B/Hip-Hop Songs chart. With its woozy beat, disenchanted hook and stop-start rhyme scheme, "Peso" takes a few listeners to seep into the listener's consciousness, but its slow unfurling ultimately proves rewarding. A\$AP's flow on the track is immediately reminiscent of equally zonked-out rapper Wiz Khalifa, but the former MC has a better control of his wordplay, rattling off lines like, "Couple A, B, C's, bad bitch double D's/Popping E, I don't



### GOTYE FEATURING KIMBRA

**Somebody That I Used to Know (4:04)**

**Producer:** Wally De Backer

**Writer:** W. De Backer

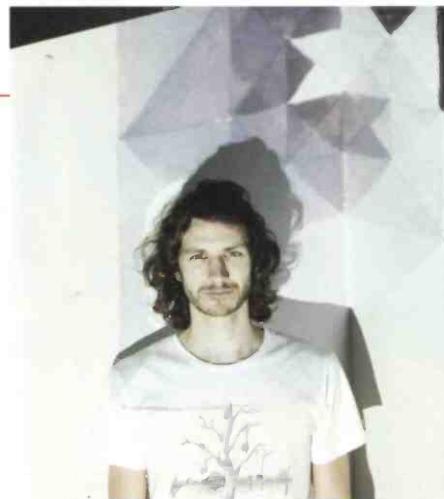
**Publishers:** Op Shop

Songs, Kobalt Music

Services Australia (APRA)

Samples 'N' Seconds/Fairfax/Universal Republic

Belgian-Australian pop whiz Gotye has already hypnotized the rest of the world with "Somebody That I Used to Know," the brilliant lead single from his third full-length, *Making Mirrors*. Now, it's America's turn. In the track's imaginative music video, Gotye orchestrates an inverted indie version of D'Angelo's famous "Untitled (How Does It Feel)" clip, with Gotye stripping down to his scrawny birthday suit and the camera playing stop-motion visual tricks. Although the song's subject matter is bleak, detailing the emotional anguish of a nasty breakup, the music is filled with childlike wonder. For a pop song this radio-friendly, "Somebody" is certainly jam-packed with sonic treasures: shuffling acoustics, soulful harmonies, whizzing synths and what sounds like a mild-mannered marimba. "You can get addicted to a certain kind of sadness," Gotye sings. The guy may have a broken heart, but it's certainly paid off creatively.—*RR*



### THE ALL-AMERICAN REJECTS

**Beekeeper's Daughter (3:33)**

**Producer:** Greg Wells

**Writers:** The All-American Rejects

**Publishers:** Smells Like

Phys Ed Music, Universal

Music MGB Songs

DGC/Interscope Records

"Monogamy's not a part of me/And I know I'm lying and it's just a sin," All-American Rejects frontman Tyson Ritter confesses on "Beekeeper's Daughter," a bittersweet tune off the alt-pop-rock group's upcoming fourth album, *Kids In the Street*. Although the lyrics fall in line with the Rejects' usual emotional sensitivities, the band's sound has shifted from earlier, more



driving tracks like "Swing, Swing" and "Move Along" to glossier power-pop. Ritter finds himself confused, facing a common "leave or stay" dilemma with his lover. But while the lyrics have Ritter searching for answers, the melodies confidently amble through the song's sugary hook. "Beekeeper's Daughter" may lack the raw, earnest energy of the band's earlier material, but it's a fun and memorable romp that brings out the best of the group's pop side.—*RJC*

give an F, told you I'm a G" without breaking a sweat. However, "Peso"—and *LiveLoveA\$AP* as a whole—benefits from its killer production, with A\$AP Ty Beats providing a beat that's both airy and dense.—*JL*

### POP

#### TRAIN

**Drive By (3:16)**

**Producers:** Espionage,

Butch Walker

**Writers:** P. Monahan, E. Lind,

A. Bjorklund

**Publishers:** Ptimon Music/

EMI April Music (ASCAP),

Stellar Songs, EMI Music

Publishing

Columbia

If at first you succeed—why not try again? For the first single from its forthcoming *California 37*, Train returns to Espionage, the Norwegian songwriting and production

duo of Espen Lind and Amund Bjorklund that helped the group put together its 2010 comeback smash, "Hey, Soul Sister." "Drive By" starts with a staccato guitar strum and a percussive thump that certainly recalls its predecessor, with a slight ethnic flavor that makes it recall a bar mitzvah reception. Frontman Pat Monahan semi-speaks the verses in tuneful, rap-like cadence, then turns to smooth pop singing for the choruses. The lyric, however, is a bit darker, with Monahan's protagonist trying to convince a one-night stand that he really wants to "get down to the more-than-friends" at last. We bet she's heard that from all the pop singers, but Monahan pleads with enough joyful exuberance that she—and we—might just buy it.—*GG*

## LEGEND & CREDITS

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

**CONTRIBUTORS:** RJ Cubarrubia, Chuck Dauphin, Phil Gallo, Gary Graff, Andrew Hampp, Jason Lipshutz, Gail Mitchell, Ryan Reed, Maria Sherman

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Converse is goin': GORILLAZ

BRANDING BY JASON LIPSHUTZ

# Where'd You Get Those?

Converse and Cornerstone deliver new superstar collabo to support exclusive Gorillaz shoe collection

In the most high-profile offering of its "Three Artists. One Song" campaign to date, Converse announced Feb. 9 that Gorillaz, LCD Soundsystem frontman James Murphy and OutKast rapper André 3000 had teamed up to record an original song for the campaign. "DoYaThing," the one-off byproduct of the collaboration, will be released Feb. 23, the same day that Converse issues a new Gorillaz footwear collection designed by the art-pop band's co-creator, Jamie Hewlett.

Unlike previous songs for Converse's "Three Artists" campaign (past collaborations include Matt & Kim, Soulja Boy and Andrew W.K.'s "I'm a Goner"), "DoYaThing" began with Converse first tapping Gorillaz leader Damon Albarn for an exclusive shoe collection featuring Gorillaz-influenced artwork. After working out the product's design with Albarn and Hewlett, Converse and Cornerstone, which handles promotion for the "Three Artists" campaign, convinced Albarn to expand the partnership to a collaborative track. "It was a way to amplify and support the product relationship," says Cornerstone co-CEO Jon Cohen, who's also a longtime friend of Albarn.

Once Albarn signed on, the Gorillaz mastermind reached out to Murphy, who had yet to record as a vocalist since LCD Soundsystem disbanded last April, and André 3000, who has recently provided guest verses for artists like Ke\$ha

and B.o.B. Instead of emailing each other pieces of a song, the trio met up in London in September and hammered out "DoYaThing," which mixes classic Gorillaz electro-pop with a rattling hook from Murphy and rapid-fire wisdom from André.

"We didn't exchange any ideas at all [beforehand]," Murphy recalls. "Damon was basically saying, 'Let's just get in a room,' which, even if it wasn't Damon Albarn, is a pretty convincing argument, really. To be honest, I was worried that I should prepare something, but went with it anyway."

Converse will roll out the Gorillaz shoe line at Journey's, premium retail stores and on the company's official website, while Converse chief marketing officer Geoff Cottrill says that the line will be promoted on the brand's and the band's social websites. Instead of shipping the song to digital retailers, Converse will post "DoYaThing" as a free download on its website—a move that helps raise brand awareness instead of profit margins.

Cottrill says, "It's more about contributing to the music culture versus trying to be a brand that just borrows from the music culture." He also confirms that a music video for "DoYaThing" will be released at the end of the month, and that Converse is already working on putting together its next "Three Artists. One Campaign" collaboration. Artists are to be announced. ...

POP BY RICHARD SMIRKE

## BLADE RUNNER

Irish-raised urban pop artist Maverick Sabre lands No. 2 U.K. album with debut set

"For a small country we've always put out a large amount of good music and boxed above our weight," singer/songwriter/rapper Maverick Sabre says about his adopted Irish homeland, where he was raised and first cut his teeth as a live performer.

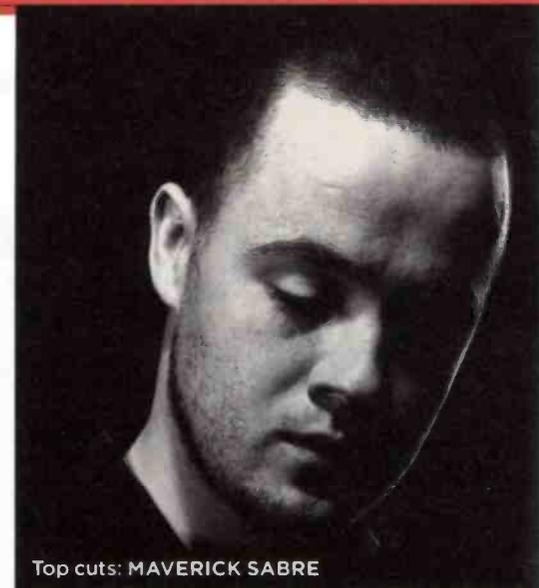
Having moved to London in his late teens to pursue a music career, the now 21-year-old artist, whose real name is Michael Stafford, is making the transition from underground buzz to mainstream success. His debut studio album, *Lonely Are the Brave* (Mercury Records/Universal), entered the U.K. albums chart at No. 2 the week ending Feb. 12 with sales of 44,000, according to the Official Charts Co.

The 14-track set, which contains a rich mix of soulful pop, rootsy acoustic folk, reggae and fluid hip-hop verses, was beaten to the top spot by Lana Del Rey's debut, *Born to Die* (Polydor/Universal), but fended off competition from new releases by Paul McCartney (No. 3) and Van Halen (No. 6).

"It's a bit of a weird one to be above Paul McCartney on the charts," says Sabre, who was nominated for the 2012 Critics' Choice BRIT Award and has been dubbed "the male Amy Winehouse" by critics. "It was a strong week for music, so I'm delighted that it went in so high and people are warming to it."

"We took our time with the campaign," says Mercury Records product manager Michael Rivalland, who describes Sabre's genre-crossing sound as "soulful, timeless and classic." He credits a long lead time with helping to build a successful album launch, which began in fall 2010 with a free-to-download mixtape titled *The Travelling Man*. That release "made a huge impression at media and helped show off his diversity," Rivalland says.

Sabre's profile got a further boost with his appearance on British rapper Professor Green's 2010 single "Jungle" (Virgin Records/EMI). He also



Top cuts: MAVERICK SABRE

guested on dance duo Chase & Status' sophomore set, *No More Idols* (Mercury Records/Universal), which debuted at No. 2 in the United Kingdom in February 2011. A series of solo singles followed, including standout album tracks "Let Me Go" and current radio hit "No One," both of which were playlisted by national top 40 station BBC Radio 1. In the run-up to street date, a 30-minute promotional film titled "Maverick Sabre: Soul Sessions," featuring footage of the artist and his backing band performing live at London's Angel Studios, was screened on national TV station Channel 4. "We've always wanted to emphasize the uniqueness of his voice," says Rivalland, who notes that the Feb. 2 broadcast was a "key element in driving a large volume of album preorders."

"I wanted to make an album that hip-hop heads can listen to, soul heads can listen to and people that just buy a top 10 record can listen to and appreciate as well," says Sabre, who starts a U.K. tour on March 1 at Glasgow, Scotland's O2 ABC venue. European dates follow, booked by William Morris Endeavor.

Although a domestic release for *Lonely Are the Brave* isn't currently scheduled, Sabre is optimistic it will make its bow later this year. "I don't ever want to restrict my music to any specific place or specific genre," he says. "I want to take my message as far as I can." ...

GORILLAZ: JAMIE HEWLETT; CHIDDY BANG: JAY BROOKS; WHITE BUFFALO: CHEYENNE ELLIS



# Home On The Range

After years on his own, Jake Smith finds a label and a team for the White Buffalo

For the first eight years, countless shows and two albums of his career performing as the White Buffalo, Jake Smith was on his own: No publicist, no manager, no label. But on Feb. 28, Unison Music Group will release the White Buffalo's *Once Upon a Time in the West*—Smith's first full-length released with any sort of representation.

Twelve years ago, Smith was a San Francisco writer who dragged his guitar to open mic nights once or twice per year. Call it inertia: He'd record his songs on cassettes and send them out at Christmas—to friends, not record labels. But when Smith was asked in 2002 to allow a song in surfer Chris Malloy's movie "Shelter," he immediately quit his job and moved down to Orange County. Pushed into motion, he hasn't stopped since.

"For the first few years, I was no-madic, crashing with friends until I had to move on," he says. "I used to call a club and play 30 seconds of a song into the answering machine."

The singer, with a grizzled beard and, as he puts it, "the same shirt and jeans for the last 15 years," plays stripped-bare country-folk. His voice is Eddie Vedder with more Jameson; his attitude is Johnny Cash with more empathy. He sings of lonesome soldiers,

wanderers and lost souls.

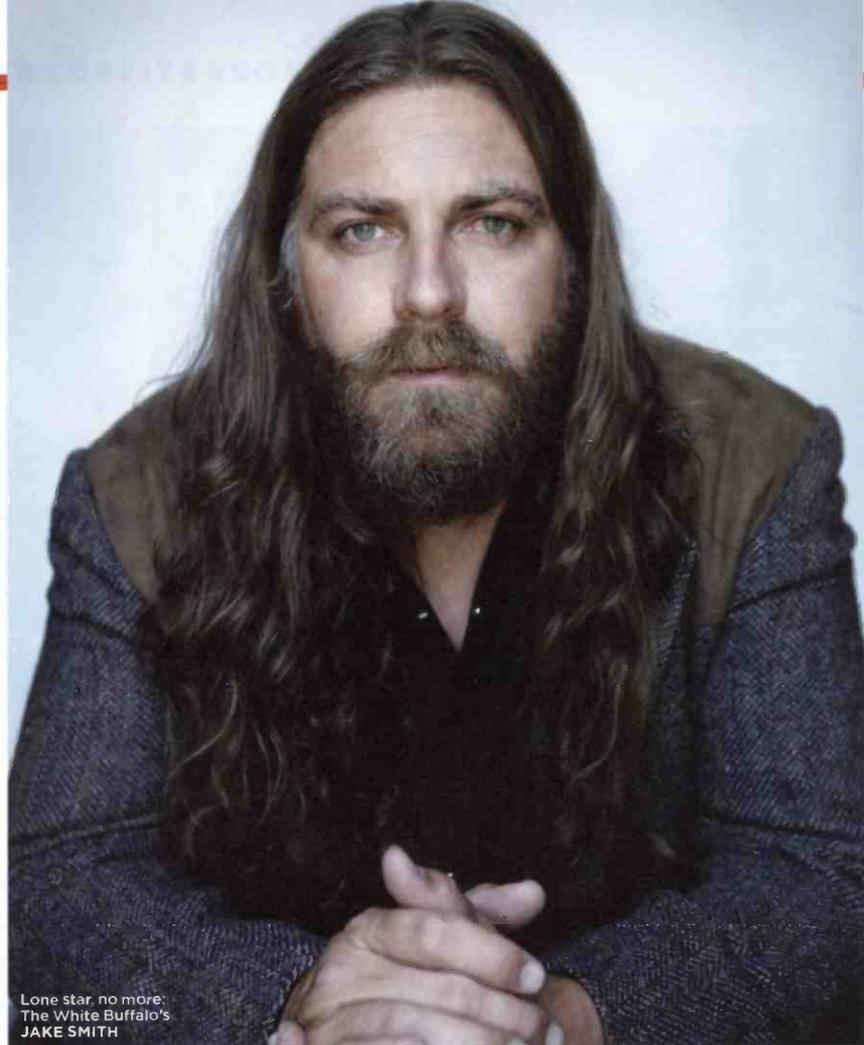
Smith recorded the White Buffalo's debut, *Hogtied Like a Rodco*, in 2002 "with a budget of zero." An EP arrived three years later, then a reissue of the debut, all while Smith toured relentlessly, sometimes driving 1,000 miles between gigs.

"I was touring and playing and watching people tell their friends. It's the best way to build a fan base," he says. "You get fans for the right reasons, and they stick with you."

The fan base did grow (he sold approximately 20,000 records on his own, according to his team), as did label attention. Smith says at least five labels approached him with development deals throughout the years, but nothing felt right.

"The system is a bullshit machine. I didn't want to get beat down with that," he says. "[My music] isn't something you can put into a box and say, 'Our demographic is 15-year-old girls.'"

But in 2010 Smith connected with Los Angeles indie Unison. "I was looking for someone who could move you with just a guitar and a voice. No computers, no Pro Tools," Unison co-founder Bruce Witkin says. The *Lost and Found* EP dropped in late 2011, filled with songs from



Lone star, no more: The White Buffalo's JAKE SMITH

the same sessions that created *Once Upon a Time in the West*. The White Buffalo's music was featured in episodes of "Californication" and "Sons of Anarchy," both shows that match

the frayed sentiment of Smith's lyrics.

Now armed with a publicist, a label, press photos and even a manager, Smith maintains that he'll work as he always has—and his team agrees.

"He's putting faith and trust in us as his career begins to grow," Smith's manager Jeff Varner says. "He knows who he is, but now he's communicating his vision." ...

## BANG! BANG!

Three years after its single took off, Philly hip-hop duo Chiddy Bang drops its full-length debut

Some things have changed for Chiddy Bang since 2009, when the Philadelphia hip-hop act self-released its debut mixtape, *The Swelly Express*. First, the duo—MC Chidera "Chiddy" Anamege and producer Noah "Xaphoon Jones" Beresin, who met at Drexel University—generated a legitimate single, "Opposite of Adults," from an online-only mixtape. Second, the track sampled then-indie band MGMT's "Kids," one of the first instances of the now trendy conflation of indie rock and rap.

That confluence of styles in Chiddy Bang's music comes largely from Beresin, who's brought everyone from Sufjan Stevens to Joe Strummer & the Mescaleros into the mix. The instant online success of "Opposite of Adults" attracted U.K. label Parlophone, which signed Chiddy Bang to a single deal. After the track debuted

at No. 12 on the U.K. singles chart, the deal evolved into an album deal—not only in the United Kingdom, but also in the United States on EMI, which will release the band's long-delayed debut, *Breakfast*, on Feb. 28.

"We got signed in March of 2010, and the biggest battle was starting from a fresh slate," Anamege says of the debut, which was initially scheduled for release last year. "We didn't want to put our song 'Opposite of Adults' on the album. At that time, to us, it felt like the song was pretty old. We looked at all the possibilities when we got signed and were like, 'This is our chance to create something from start to finish.'"

Recorded throughout 2010 and 2011 in London, New York, Los Angeles and Philadelphia, *Breakfast* was preceded by two more mixtapes: 2010's *Air Swell* and last year's *Peanut Butter and Swelly*, the latter offered up to tide fans over during the delay. (One track from that tape, "Baby Roulette," appears on *Breakfast*.)

Faced with a debut album coming out three years after the group's original success, Milo Pacheco, VP of marketing at EMI Music, says the label devised "a strategy that will help the artist get past a difficult

hurdle like pushing an album release. We've worked very closely with Chiddy Bang's management, the CMSN/ Crush, to superserve the core fans by always giving them the inside track with any new content or important announcements."

"Giving away free music has created a market and demand, so I don't anticipate a negative affect on sales," says Anthony Martin, the group's manager at the CMSN. "'Opposite of Adults' was available free online for almost a year before it went up on iTunes, yet it still sold almost a million copies worldwide."

*Breakfast*, produced by Beresin with collaborations from producers like Sam Hollander (Train, Cobra Starship) and John Hill (M.I.A., Shakira), relies on its own prowess to generate buzz, rather than a track list of guest stars like most contemporary hip-hop albums. Though the full-length features some collaborations, they're with artists the listener might not know.

"It wasn't really about trying to get features and manufacture some artificial bullshit," says Anamege, who set the Guinness World Record for longest freestyle rap last year. "What we do is make music in our zone and get with people we really fuck with, that are friends of ours and also good musicians." ...



# Dago's Tattoos

and The Houston  
Family Reunion

By: Tilla Baldwin

This was an official invitation for all entertainment clients (independent, local and those established in the music and sports arenas) who had ever walked through the door and received a tattoo from Dago's Tattoos. A call to all for a "Houston family reunion" is breaking down walls and celebrating the artistry of tattoos. This reunion was held Jan. 28 at Dago's home location: 5131 N. Freeway in Houston, Texas.

One could say Dago's Tattoos is the best tattoo shop in town. Its clients are eager to show off their body art and regularly have more work done. Whether it is a piercing, cover-up or new tattoo, Dago's will continue to service your visual and artistic needs. Historically, Dago's has been in business since 1974. Dago's Tattoos prides itself in hiring trained artists who share unique and timely visions specialized for each client.

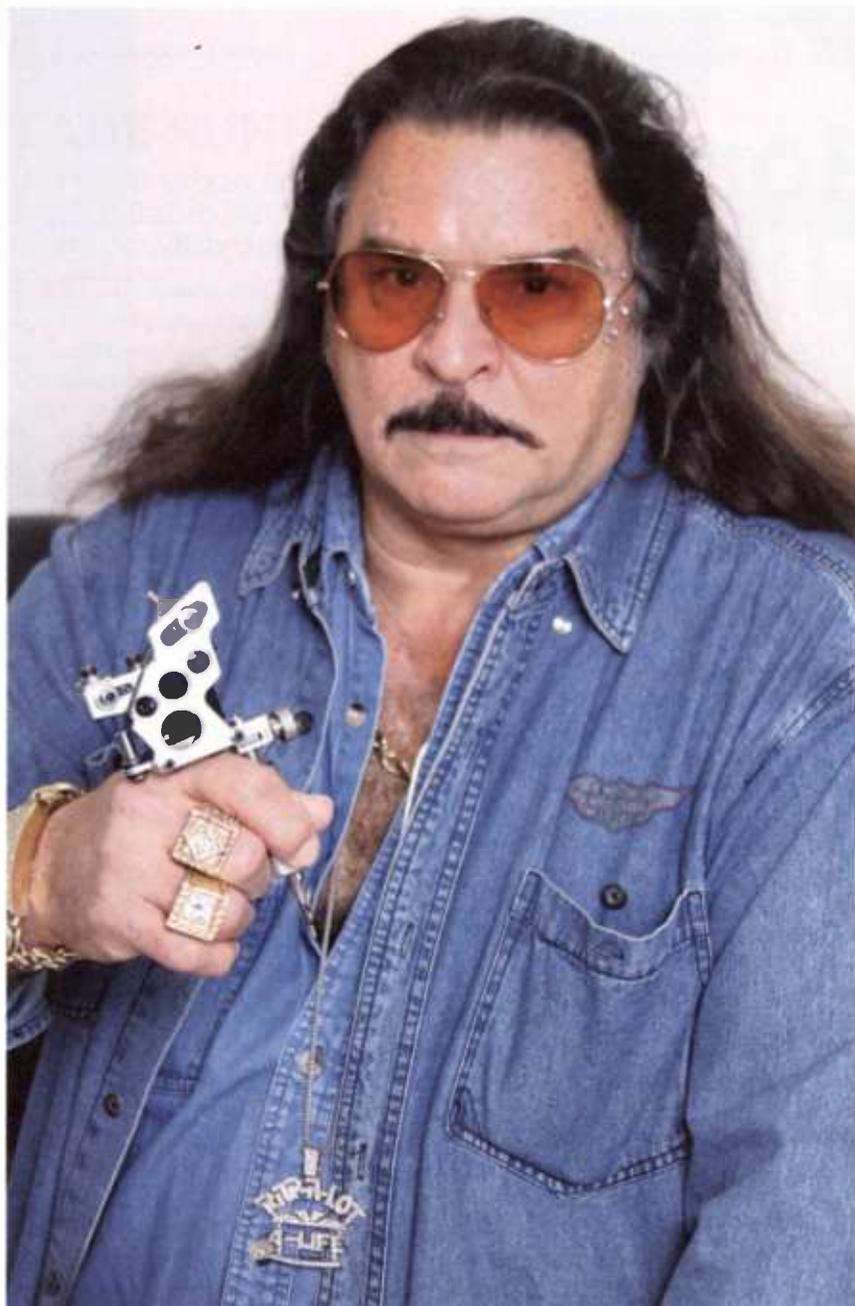
Embarking upon 39 years in the business, Mr. Dennis "Dago" is known as "the godfather of tattoos" and has pioneered his business of body art into a successful venture. On Jan. 28 the gathering for Dago's Tattoos was truly a family reunion in the making. The place was full of new and veteran clients ready to become a canvas for art. Dago is not one to sit back and watch from afar; he works the crowd and talks to them. The tone was inviting and invigorating, and all were blessed to be there. Dago invited DJ Jus Chris of 97.9 the Box to this family reunion to keep the music going, and he did just that.

Dago's relationship with his Houston community is heartfelt. As a man of the military, at a time when it was still a diverse organization, he experienced things that most could not imagine. Being a man of many friends, cultures and backgrounds, he watched one of his own fellow African-American soldiers that provided dedicated service to the country be served his meals with a paper cup and napkin when other soldiers were given a saucer and plate, and then was told not to make a fuss when he questioned why this happened. What could Dago do but speak out when he became a representative in his own industry? Dago began doing what tattoo shops in the '70s would not do, and that was to tattoo African-American skin. This was not a common practice. Dago states he was threatened and told not to allow "them" in his shop or to do his creative body art on African-Americans. Needless to say, Dago is not easily threatened and has been in the same location for 39 years.

Dago has gone from being the only creative artist in his shop to hiring a staff of the most respected women and gentlemen one could ever meet. They are very talented artists, to say the least. Dago states (although it is not confirmed) that he has tattooed such celebrities as Lil Wayne, 2Pac, Aaron Hall, Paul Wall, Slim Thug, Emmitt Smith and so many more. Some underground artists who confirmed that they had their art done at Dago's are Eastside Tre, Infinite the Great and Yung Triggah. When reaching out to see what the experience of Dago's Tattoos had been for previous clients outside the shop, I was quoted, "At least three or more tattoos were done at Dago's Tattoos," and every client was going back for more.

In talking to some of the clients in the shop during the family reunion, a gentleman approached me with a sleeve of artwork. All of his art had been done by either Dago or one of his artists.

Tony, who is one of the staff members, states, "We are working on the fourth generation of clients in body art tattoos.



**Dago states, "he was threatened, told not to allow "them" in his shop, or to do his creative body art on African Americans."**

*Mr. Dennis "Dago" the Godfather of Tattoos*

I have worked here one year. If I was at another shop it would possibly take at least three to four years to be where I am at today as an artist. You are at home when you are in Dago's."

Jermaine states, "I have been coming to Dago's since I was 18. I am 33 now. All my work was done here at Dago's."

In the dictionary, a tattoo is defined as "a permanent mark or design made on the skin by a process of pricking and

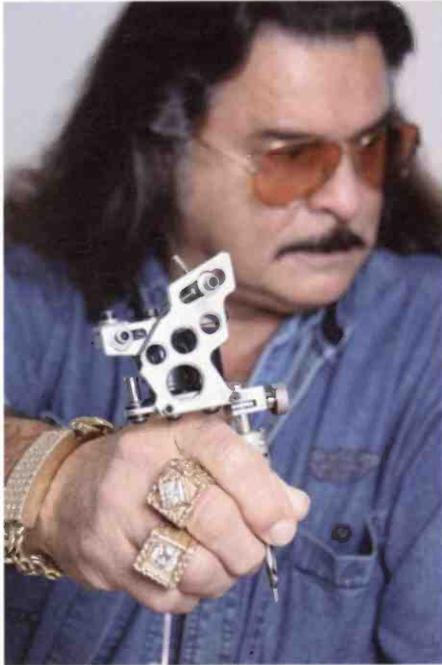
ingraining an indelible pigment or by raising scars" (Farlex, 2012). Tattooing is an old practice among Englishmen and voyagers; it's also said to come from languages and to be associated with sailors. Research states that the different forms of body art can be seen on warriors. It is a sign of adulthood and a signature of difference, and when it comes to religious beliefs it is still a topic of discussion whether to get one or not. Body art tattoos can mean many things

to the client as well. Tattoos can represent a lost loved one, a tribal sign of strength and hope, the zodiac symbol that is reflected by birth or a collage of many tattoos telling someone's life story.

I myself have been in Dago's a few times and always felt at home. I have gone with friends and watched as their canvas of body art was being created. Dago's Tattoos is branded to be "the home of the tattoo family," which includes each and every client.

ADVERTISEMENT

# The Houston Family Reunion



Dago "The Godfather of Tattoos"



Dago and daughter Celeste



Dago and staff



"I got three from there. They still look good. Dago is real cordial about his customers and them being satisfied." BJ

"I got six of my tattoos there. People normally go there because they love tats and they are affordable. Me and friends from South Park got our first tats done at the North location." Shaun

"Very professional and sanitary; artists were patient and creative. I will be getting two more for my birthday." B

"Back in the day it was the only place that we would have ever considered going to." CH

"[They do] good work, treat you right [and are] quick. I believe they are the best tattoo shop in Houston. If I get more I will go back to Dago's." Sam

"I've gotten two of my tats there. Good experience. Tats are neat and how I wanted them. Plus, they were half the price of other shops." KT

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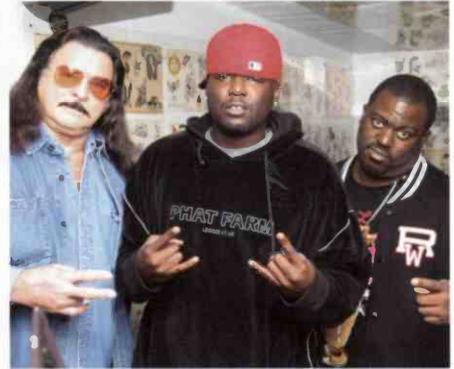
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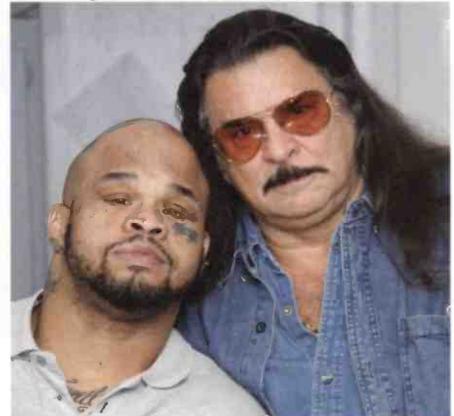
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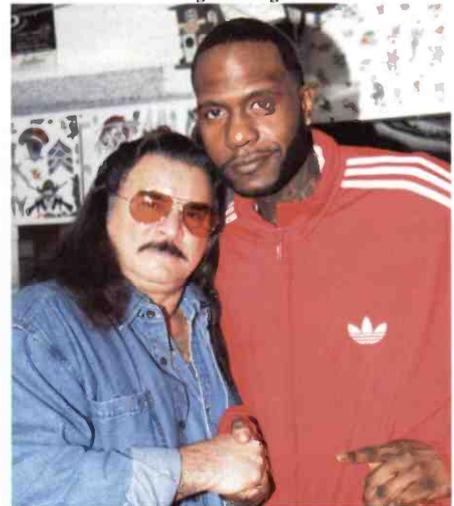
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# CHARTS

## THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



### L-U-V, MADONNA

>> Madonna extends her record as the act with the most top 10 singles in the history of the Billboard Hot 100 as "Give Me All Your Lovin'," featuring Nicki Minaj and M.I.A., bounds 13-10 in its second chart week. It's her 38th Hot 100 top 10, pushing her further ahead of runners-up the Beatles (34). "Lovin'" is the lead single from the diva's *MDNA* album, due March 26.

### R.I.P. MR. P

>> The late actor/comedian Patrice O'Neal makes his Billboard chart debut as *Mr. P* enters at No. 1 on Comedy Albums and No. 35 on the Billboard 200. The entertainer died Nov. 29, 2011, following complications from a stroke he suffered Oct. 19.



### 'KNOW' TO NO. 1

>> Gotye's "Somebody That I Used to Know" reaches No. 1 for the first time on a U.S.-based Billboard chart as it ascends 2-1 on the Triple A tally. The Belgian-Australian (who is accompanied by female vocalist Kimbra on the tune) previously took "Somebody" to the top of 15 tallies in Billboard's International charts menu.

## CHART BEAT

>> The "Glee" cast augments Madonna's momentous week (see Hot Box, above), as it returns the Material Girl's "La Isla Bonita" to the Billboard Hot 100 at No. 99. The original version rose to No. 4 25 years ago. At No. 81, the TV troupe bows with its cover of LMFAO's "Sexy and I Know It" (featuring Ricky Martin), marking its 58th charted remake of a former No. 1.

>> Waylon: *The Music Inside: A Collaboration Dedicated to Waylon Jennings II* enters Top Country Albums at No. 34. The series' first edition arrived at No. 22 a year ago this week. The new set sports Montgomery Gentry's update of "Good Ol' Boys," Jennings' beloved theme to the 1979-85 TV series "The Dukes of Hazzard."

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

## Adele's Grammy Glory; Houston's Return

Thanks to a Grammy Awards-fueled gain, Adele's *21* album beats out Van Halen's new *A Different Kind of Truth* for the No. 1 slot on the Billboard 200.

*21* sold 237,000 in the week that ended Feb. 12 (the day of the Grammys)—posting a gain of 95%, according to Nielsen SoundScan. *A Different Kind of Truth* arrives in the No. 2 position with 187,000.

With the 20 weeks that *21* has logged at No. 1, it is—in light of Whitney Houston's death—eerily ironic that the last time an album ruled the top of the chart for this long was when

sell in the range of 500,000-600,000.

Adele is also found at No. 9 with her debut set, *19*, selling 36,000 (up 103%). It's the first time an act has had two albums in the top 10 since March 19, 2011, when Justin Bieber occupied the Nos. 4 and 8 slots with *Never Say Never: The Remixes* (EP) and *My World 2.0*, respectively. *19* could jump into the top five in the next issue, if projections from label gurus hold.

Van Halen's new set—its first studio album with vocalist David Lee Roth since 1984—is the band's 14th consecutive top 10 album. Its first came with 1979's *Van Halen II*, which topped out at No. 6. The only release in the veteran act's catalog that missed the top 10 was its self-titled 1978 debut, which peaked at No. 19. The group's last studio record, 1998's *Van Halen 3* (with Gary Cherone on lead vocals), debuted and peaked at No. 4 with 191,000 in its first week.



**THE VOICE ISN'T SILENCED:** Following the Feb. 11 death of Whitney Houston, the diva's *Whitney: The Greatest Hits* album re-enters the Billboard 200 at No. 6. It sold 64,000 copies in the United States, according to Nielsen SoundScan, in the tracking week that ended Feb. 12—reflecting only one full day of sales after her death. *Greatest Hits* posted a 10,419% gain over its

previous week's sales when it shifted nearly 1,000. It's one of six Houston sets that re-enter: She's also at Nos. 72, 80, 118, 122 and 183. There were more Houston albums purchased in the last week (101,000—up 5,994% from 2,000 in the prior week) than were sold in all of 2011 and 2012 combined until her death (97,000).

### Over The Counter

KEITH CAULFIELD



**FANS WILL 'ALWAYS LOVE' HOUSTON:** Whitney Houston also returns to the Billboard Hot 100 top 10 this week as her signature

14-week No. 1 hit from 1992, "I Will Always Love You," re-enters at No. 7, fueled by an enormous resurgence in digital sales (195,000, up 6,723%, according to Nielsen SoundScan) and radio airplay (18 million audience impressions, up 915%, according to Nielsen BDS).

Historically, catalog or recurrent songs haven't been eligible for inclusion on the Hot 100, but this isn't the first time Billboard has charted such activity. As recently as 2001, following the attacks of Sept. 11, the Hot 100 welcomed Lee Greenwood's 1984 country hit "God Bless the USA" and Houston's spine-tingling rendition of "The Star-Spangled Banner," the latter of which had reached the chart's top 20 a decade earlier. At the time, the inclusion of these songs properly captured the mu-

sical mood as the nation reacted to that tragic day.

"As the digital age has progressed," Billboard director of charts Silvio Pietroluongo says, "with the immediacy it provides, the line has blurred between the relevancy of new and older recordings, which are for the most part equally accessible from one's computer or mobile device. Going forward, we feel that it is the proper move to allow older titles posting enough activity to return to the Hot 100 if ranking in the chart's upper half." (Billboard's policy of removing descending songs from the Hot 100 after 20 weeks if ranking below No. 50 remains unchanged.)

**GRAMMY GAINS:** While this issue's sales tracking week ended Feb. 12 (the same day as the Grammy Awards), the ceremony still shakes up the Billboard 200. Within the top 50 of the chart, 20 albums experience gains tied to the Grammy show. In the top 10, aside from Adele and Whitney Houston (who was the focus of a tribute on the show), the 2012 *Grammy Nominees* compilation made gains (4-8; 51,000, up 50%). Kelly Clarkson, who performed with Jason Aldean, is up a slot to No. 12 with *Stronger* (31,000, up 51%). Meanwhile, Aldean rallies 25-16 with *My Kinda Party* (26,000, up 60%). Folk rock duo (and nominee) the Civil Wars made the most of its short performance on the show as *Barton Hollow* zooms 121-41 with 13,000 (up 195%).

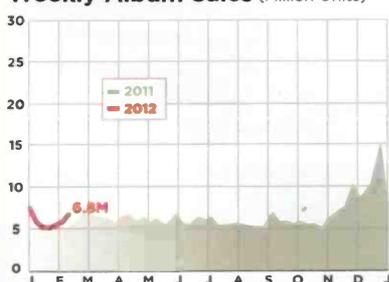
## Market Watch

A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS	DIGITAL TRACKS
This Week	6,827,000	2,465,000	28,927,000
Last Week	5,813,000	2,063,000	26,386,000
Change	17.4%	19.5%	9.6%
This Week Last Year	6,427,000	1,834,000	26,781,000
Change	6.2%	34.4%	8.0%

### Weekly Album Sales (Million Units)



### Year-To-Date

	2011	2012	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	32,767,000	33,986,000	3.7%
Digital Tracks	159,718,000	170,504,000	6.8%
Store Singles	320,000	296,000	-7.5%
<b>Total</b>	<b>192,805,000</b>	<b>204,786,000</b>	<b>6.2%</b>
Albums w/TEA*	48,738,800	51,036,400	4.7%

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

### ALBUM SALES

'11	32.8 million
'12	34.0 million

### SALES BY ALBUM FORMAT

	2011	2012	CHANGE
CD	21,332,000	20,210,000	-5.3%
Digital	11,055,000	13,320,000	20.5%
Vinyl	374,000	447,000	19.5%
Other	5,000	8,000	60.0%

For week ending Feb. 12, 2012. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by



	2011	2012	CHANGE
<b>YEAR-TO-DATE SALES BY ALBUM CATEGORY</b>			
Current	16,876,000	16,140,000	-4.4%
Catalog	15,890,000	17,845,000	12.3%
Deep Catalog	12,352,000	14,267,000	15.5%

### CURRENT ALBUM SALES

'11	16.9 million
'12	16.1 million

### CATALOG ALBUM SALES

'11	15.9 million
'12	17.8 million

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (24 months for classical and jazz albums). Titles that stay in the top half of the Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep Catalog is a subset of catalog for titles out more than 36 months.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	51	<b>#1 GREATEST GAINER</b> <b>ADELE</b> XL/COLUMBIA 44699*/SONY MUSIC (11.99)	21	7	1
2	1	1	<b>VAN HALEN</b> INTERSCOPE 016477*/IGA (13.99) ⊕	A Different Kind Of Truth		2
3	1	1	<b>VARIOUS ARTISTS</b> UNIVERSAL/EMUSONY MUSIC 95758/CAPITOL (18.98)	NOW 41		3
4	1	1	<b>THE FRAY</b> EPIC 57802*/SONY MUSIC (11.98)	Scars & Stories		4
5	1	1	<b>PAUL MCCARTNEY</b> MPL/HEAR 33369*/CONCORD (14.98)	Kisses On The Bottom		5
6	1	1	<b>WHITNEY HOUSTON</b> ARISTA 14626/SONY MUSIC (16.98)	Whitney: The Greatest Hits		6
7	1	1	<b>DIERKS BENTLEY</b> CAPITOL NASHVILLE 94714 (18.98)	Home		7
8	4	4	<b>VARIOUS ARTISTS</b> GRAMMY 016393/UNIVERSAL REPUBLIC (13.98)	2012 Grammy Nominees		8
9	10	19	<b>ADELE</b> XL/COLUMBIA 31859*/SONY MUSIC (12.98)			9
10	6	9	<b>DRAKE</b> YOUNG MONEY/CASH MONEY 016135*/UNIVERSAL REPUBLIC (17.98)	Take Care		10
11	9	18	<b>LMFAO</b> PARTY ROCK/WILL.I.AM/CHEERYTREE/INTERSCOPE 015678/IGA (9.98)	Sorry For Party Rocking		11
12	13	20	<b>KELLY CLARKSON</b> 19 56801/RCA (11.98)	Stronger		12
13	2	2	<b>LANA DEL REY</b> POLYDOR/INTERSCOPE 016425/IGA (11.98)	Born To Die		13
14	28	24	<b>COLDPLAY</b> CAPITOL 87553* (18.98)	Mylo Xyloto		14
15	5	6	<b>KIDZ BOP KIDS</b> RAZOR & TIE 89271 (18.98)	Kidz Bop 21		15
16	25	27	<b>JASON ALDEAN</b> BROKEN BOW 7697 (18.98)	My Kinda Party		16
17	23	23	<b>LADY ANTEBELLUM</b> CAPITOL NASHVILLE 94431 (18.98)	Own The Night		17
18	10	16	<b>RIHANNA</b> SRP/DEF JAM 016313/IDJMG (13.98)	Talk That Talk		18
19	15	21	<b>LUKE BRYAN</b> CAPITOL NASHVILLE 70412 (16.98)	Tailgates & Tanlines		19
20	7	2	<b>TIM MCGRAW</b> CURB 79320 (13.98)	Emotional Traffic		20
21	11	25	<b>MARY J. BLIGE</b> MTR/MARCH/GEFFEN 016257/IGA (13.98)	My Life II...The Journey Continues (Act 1)		21
22	70	81	<b>SOUNDTRACK</b> SUMMIT/CHOP SHOP/ATLANTIC 528055/AG (18.98)	The Twilight Saga: Breaking Dawn: Part 1		22
23	12	17	<b>YOUNG JEEZY</b> CWE/DEF JAM 013738/IDJMG (13.98) ⊕	TM:103: Hustlerz Ambition		23
24	37	37	<b>THE BAND PERRY</b> REPUBLIC NASHVILLE 014839/UNIVERSAL REPUBLIC (10.98)	The Band Perry		24
25	18	22	<b>NICKELBACK</b> ROADRUNNER 617709* (18.98)	Here And Now		25
26	14	12	<b>THE BLACK KEYS</b> NONESUCH 529099*/WARNER BROS. (18.98)	El Camino		26
27	33	30	<b>JAY Z KANYE WEST</b> ROC-A-FELLA/ROC NATION/DEF JAM 015426/IDJMG (13.98)	Watch The Throne		27
28	45	45	<b>GOTYE</b> SAMPLES 'N' SECONDS/FAIRFAX 016449*/UNIVERSAL REPUBLIC (13.98)	Making Mirrors		28
29	40	26	<b>MURFORD &amp; SONS</b> GENTLEMAN OF THE ROAD 0109*/GLASSNOTE (12.98) ⊕	Sigh No More		29
30	48	53	<b>BRUNO MARS</b> ELEKTRA 525393* (10.98) ⊕	Doo-Wops & Hooligans		30
31	31	38	<b>LIL WAYNE</b> YOUNG MONEY/CASH MONEY 015548*/UNIVERSAL REPUBLIC (13.98)	Tha Carter IV		31
32	23	14	<b>SKRILLEX</b> BIG BEAT/OWSLA/ATLANTIC 528521/AG (5.98)	Bangarang (EP)		32
33	3	1	<b>LEONARD COHEN</b> COLUMBIA 98671*/SONY MUSIC (11.98)	Old Ideas		33
34	79	72	<b>DAVID GUETTA</b> WHAT A MUSIC/ASTRALWERKS 78830/CAPITOL (18.98)	Nothing But The Beat		34
35	NEW	1	<b>PATRICE O'NEAL</b> GLADYS & DUDE 8194 (16.98)	Mr. P		35
36	127	126	<b>PAGE SETTER</b> <b>FRANK SINATRA</b> REPRISE 79764/CAPITOL (18.98)	Sinatra: Best Of The Best		36
37	17	28	<b>TONY BENNETT</b> RPM/COLUMBIA 68253/SONY MUSIC (13.98)	Duets II		37
38	38	49	<b>BEYONCE</b> PARKWOOD/COLUMBIA 90824/SONY MUSIC (13.98)			38
39	26	31	<b>VARIOUS ARTISTS</b> UNIVERSAL/EMUSONY MUSIC 95756/CAPITOL (18.98)	NOW 40		39
40	21	1	<b>SOUNDTRACK</b> NICKELDEON/LEGACY 95784/SONY MUSIC (9.98)	The Fresh Beat Band: Music From The Hit TV Show		40
41	121	87	<b>THE CIVIL WARS</b> SENSIBILITY 017* (11.98)	Barton Hollow		41
42	49	51	<b>TAYLOR SWIFT</b> BIG MACHINE T50306A (18.98) ⊕	Speak Now		42
43	56	47	<b>MAROON 5</b> A&M/OCTONE 015984/IGA (15.98)	Hands All Over		43
44	NEW	1	<b>BRIAN COURTNEY WILSON</b> MUSIC WORLD GOSPEL 5241/MUSIC WORLD (13.98)	So Proud		44
45	NEW	1	<b>DR. DOG</b> ANTI- 87169*/EPITAPH (15.98)	Be The Void		45
46	34	32	<b>TOBY KEITH</b> SHOW DOG/UNIVERSAL 015592 (9.98)	Clancy's Tavern		46
47	35	34	<b>SCOTTY MCCREERY</b> 19/MERCURY NASHVILLE 016022/IGA/UMGN (13.98)	Clear As Day		47
48	72	48	<b>BLAKE SHELTON</b> WARNER BROS. NASHVILLE 527370/WMN (18.98)	Red River Blue		48
49	87	122	<b>BON IVER</b> JAGJAGUWAR 135* (14.98)	Bon Iver		49
50	30	41	<b>VARIOUS ARTISTS</b> WORD-CURB/EMI CMG/VERITY 97014/RCA (13.98)	WOW Gospel 2012		50

**3** Bowing with 142,000, it's the best launch for a *Now* set since *Now 37* moved 151,000 in its No. 1 debut frame a year ago (Feb. 26, 2011). Like *4*, that album was timed for release the same week as the Grammy Awards.

**4** The band's third studio release is its second top 10 set (87,000) and follows its No. 1 2009 self-titled effort (179,000 in its premiere week). The new album's first single, "Heartbeat," sits at No. 56 on Hot 100 Airplay, after peaking at No. 49. Comparatively, its last album's lead track, "You Found Me," was No. 14 on Airplay when the album debuted.

**22** The film's DVD/Blu-ray versions arrived Feb. 11, thus sparking a 204% gain for the soundtrack (22,000 — up from 7,000 the week previous). This is its best sales frame since Christmas, when it shifted 39,000.

**36 & 67** Both Frank Sinatra and Elton John post big gains thanks to the iTunes store's weekly email blast, as last week's edition hyped the two sets' sale prices of \$6.99. Sinatra's is up by 232% and John's gains by 429%.

**57** It's the sixth entry for the French electronic duo on the tally (11,000) and easily outpaces the bow of its last set, *Love 2*, which entered at No. 100 with 6,000. On Dance/Electronic Albums, the new set starts at No. 4.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	43	50	<b>ERIC CHURCH</b> EMI NASHVILLE 94266* (16.98)	Chief		40
52	24	1	<b>MADONNA</b> WARNER BROS. 289404* (18.98)	Celebration		7
53	16	8	<b>SEAL</b> REPRISE 528694/WARNER BROS. (18.98)	Soul 2		8
54	8	1	<b>FRED HAMMOND</b> F HAMMOND/VERITY 80990/RCA (11.98)	God, Love & Romance		8
55	45	40	<b>FOSTER THE PEOPLE</b> STARTIME/COLUMBIA 74457*/SONY MUSIC (9.98)	Torches		9
56	51	59	<b>MIRANDA LAMBERT</b> RCA NASHVILLE 90589/SMN (11.98) ⊕	Four The Record		3
57	NEW	1	<b>AIR</b> ARCHAEOLOGY 55633/ASTRALWERKS (16.98) ⊕	Le Voyage Dans La Lune		57
58	62	70	<b>VARIOUS ARTISTS</b> UNIVERSAL/SONY MUSIC/EMI 95759/CAPITOL (18.98)	NOW That's What I Call Country Ballads		58
59	85	102	<b>FOO FIGHTERS</b> ROSWELL 84493*/RCA (11.98) ⊕	Wasting Light		1
60	42	35	<b>FLORENCE + THE MACHINE</b> UNIVERSAL REPUBLIC 016297* (13.98)	Ceremonials		6
61	68	61	<b>KATY PERRY</b> CAPITOL 84601* (18.98)	Teenage Dream		1
62	52	52	<b>BRANTLEY GILBERT</b> VALORY 860100 (14.98)	Halfway To Heaven		4
63	47	36	<b>DAUGHTRY</b> 19 81813/RCA (11.98)	Break The Spell		8
64	65	58	<b>LADY GAGA</b> STREAMLINE/KOHLIVE/INTERSCOPE 015373*/IGA (13.98)	Born This Way		1
65	60	68	<b>J. COLE</b> ROC NATION/COLUMBIA 57920/SONY MUSIC (11.98)	Cole World: The Sideline Story		1
66	29	7	<b>METALLICA</b> WARNER BROS. 530093 (5.98)	Beyond Magnetic (EP)		29
67	NEW	1	<b>ELTON JOHN</b> CHRONICLES/ROCKET/ISLAND/MERCURY 008661/UMF (13.98)	Rocket Man: Number Ones		9
68	27	3	<b>LAMB OF GOD</b> EPIC 97968*/SONY MUSIC (11.98)	Resolution		3
69	81	96	<b>NICKI MINAJ</b> YOUNG MONEY/CASH MONEY 015021*/UNIVERSAL REPUBLIC (13.98)	Pink Friday		1
70	63	56	<b>SKRILLEX</b> BIG BEAT/ATLANTIC 526918/AG (5.98)	Scary Monsters And Nice Sprites (EP)		49
71	50	1	<b>SOUNDTRACK</b> LAKESHORE 34232 (18.98)	Drive		31
72	NEW	1	<b>WHITNEY HOUSTON</b> ARISTA/LEGACY 58903/SONY MUSIC (15.98 CD/DVD) ⊕	Whitney Houston		1
73	32	43	<b>ETTA JAMES</b> The Best Of Etta James: 20th Century Masters The Millennium Collection MCA 111953/UMF (9.98)			32
74	54	16	<b>AMY WINEHOUSE</b> UNIVERSAL REPUBLIC 016394* (13.98)	Lioness: Hidden Treasures		5
75	NEW	1	<b>SHARON VAN ETTEN</b> JAGJAGUWAR 201* (14.98)	Tramp		75
76	69	73	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> HIDEOUT 46151/CAPITOL (19.98)	Ultimate Hits: Rock And Roll Never Forgets		19
77	44	11	<b>VARIOUS ARTISTS</b> AMNESTY INTERNATIONAL 002 (24.98)	Chimes Of Freedom: The Songs Of Bob Dylan		11
78	76	82	<b>WALE</b> MAYBACH 528687/WARNER BROS. (18.98)	Ambition		2
79	67	64	<b>FIVE FINGER DEATH PUNCH</b> PROSPECT PARK 50104 (15.98)	American Capitalist		3
80	RE-ENTRY	142	<b>WHITNEY HOUSTON</b> ARISTA 18699/SONY MUSIC (10.98)	The Bodyguard		1
81	64	62	<b>THIRD DAY</b> ESSENTIAL 10921/SONY MUSIC (11.98)	Move		9
82	75	66	<b>ZAC BROWN BAND</b> SOUTHERN GROUND/ROAR/PICTURE/ATLANTIC 524722/AG (18.98) ⊕	You Get What You Give		1
83	53	60	<b>ANTHONY HAMILTON</b> MISTER'S MUSIC 99136/RCA (11.98)	Back To Love		12
84	NEW	1	<b>KELLIE PICKLER</b> 19/BNA 91587/SMN (11.98)	100 Proof		1
85	74	08	<b>TYRESE</b> VOLTRON RECORDZ 93562 (15.98)	Open Invitation		9
86	68	80	<b>CASTING CROWNS</b> BEACH STREET/REUNION 10162/SONY MUSIC (11.98)	Come To The Well		2
87	110	07	<b>NEIL DIAMOND</b> COLUMBIA/LEGACY 90360/SONY MUSIC (12.98)	The Very Best Of Neil Diamond: The Studio Recordings		45
88	55	13	<b>CELTIC WOMAN</b> MANHATTAN 79660 (18.98) ⊕	Believe		13
89	NEW	1	<b>ROBIN THICKE</b> STAR TRAK/GEFFEN 016290/IGA (13.98)	Love After War		22
90	77	71	<b>KORN</b> ROADRUNNER 617728 (18.98) ⊕	The Path Of Totality		10
91	41	29	<b>JAMES FORTUNE &amp; FIYA</b> FIYA WORLD/LIGHT 7265/EONE (13.98)	Identity		7
92	83	34	<b>PITBULL</b> MR. 305/POLD GROUNDS/J 69060/RCA (11.98)	Planet Pit		7
93	94	92	<b>PISTOL ANNIES</b> RCA NASHVILLE 94916/SMN (11.98)	Hell On Heels		3
94	58	10	<b>KARI JOBE</b> SPARROW 83128/EMI CMG (13.98)	Where I Find You		10
95	95	77	<b>EMINEM</b> WEB/SHADY/AFTERMATH/INTERSCOPE 014411*/IGA (13.98)	Recovery		1
96	59	33	<b>SOUNDTRACK</b> WATERTOWER 39273 (12.98)	Joyful Noise		12
97	199	193	<b>THE BEATLES</b> APPLE 29325/CAPITOL (18.98)	1		1
98	91	168	<b>BOYZ II MEN</b> The Best Of Boyz II Men: 20th Century Masters The Millennium Collection MOTOWN/CHRONICLES 001098/UMF (9.98)			70
99	NEW	1	<b>MARK LANEGAN BAND</b> 4AD 3202* (14.98)	Blues Funeral		99
100	90	57	<b>THE BLACK KEYS</b> NONESUCH 520266*/WARNER BROS. (15.98)	Brothers		1

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				LMFAO	11
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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
101	105	100	ROMEO SANTOS	Formula: Vol. 1	9
102	152	179	CHRIS BROWN	F.A.M.E.	1
103	102	91	SELENA GOMEZ & THE SCENE	When The Sun Goes Down	3
104	115	70	RIHANNA	Loud	1
106	73	133	THE TEMPTATIONS	Best Of The Temptations-The 60's: 20th Century Masters The Millennium Collection	73
107	87	154	MINDLESS BEHAVIOR	#1 Girl	1
108	179	200	GEORGE STRAIT	Icon: George Strait	62
109	101	76	FLORENCE + THE MACHINE	Lungs	14
110	118	112	JAKE OWEN	Barefoot Blue Jean Night	6
111	100	107	LADY ANTEBELLUM	Need You Now	1
112	57	5	INGRID MICHAELSON	Human Again	5
113	89	88	EVANESCENCE	Evanescence	1
114	99	93	VARIOUS ARTISTS	WOW Hits 2012	35
115	RE-ENTRY	52	JAMES TAYLOR	Greatest Hits	96
116	71	152	LIONEL RICHIE	The Best Of Lionel Richie: 20th Century Masters The Millennium Collection	71
117	86	114	LYNYRD SKYNYRD	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection	60
118	RE-ENTRY	26	WHITNEY HOUSTON	I Look To You	1
119	117	139	BAD MEETS EVIL	Hell: The Sequel (EP)	1
120	RE-ENTRY	9	DARYL HALL JOHN OATES	The Very Best Of Daryl Hall John Oates	86
121	RE-ENTRY	121	OF MONTREAL	Paralytic Stalks	121
122	RE-ENTRY	1	WHITNEY HOUSTON	Whitney	1
123	RE-ENTRY	1	THE CRABB FAMILY	Together Again	123
124	RE-ENTRY	1	BEN KWELLER	Go Fly A Kite	124
126	107	94	JUSTIN BIEBER	My World 2.0	1
128	104	124	VARIOUS ARTISTS	NOW 39	3
127	84	74	DAVID CROWDER BAND	Give Us Rest Or (A Requiem Mass In C [The Happiest Of All Keys])	2
128	RE-ENTRY	11	JOSH TURNER	Icon: Josh Turner	98
129	135	103	ZAC BROWN BAND	The Foundation	9
130	103	67	TIM MCGRAW	Number One Hits	27
131	119	101	ANDREA BOCELLI	Concerto: One Night In Central Park	4
132	61	176	MICHAEL JACKSON	Number Ones	13
133	RE-ENTRY	2	JOHNNY CASH	16 Biggest Hits	133
134	106	104	CHEVELLE	Hats Off To The Bull	20
135	155	175	WIZ KHALIFA	Rolling Papers	2
136	96	42	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO	Irreversible...2012	42
137	174	1	BOB SEGER & THE SILVER BULLET BAND	Greatest Hits	137
138	NEW	1	BAND OF SKILLS	Sweet Sour	138
139	132	131	JUSTIN MOORE	Outlaws Like Me	5
140	108	127	SKILLET	Awake	2
141	46	55	RUMER	Seasons Of My Soul	46
142	123	113	JOURNEY	Journey's Greatest Hits	10
143	NEW	1	DIE ANTWOORD	Ten\$ton	143
144	RE-ENTRY	4	JAMIE GRACE	One Song At A Time	84
145	66	39	VARIOUS ARTISTS	Chimes Of Freedom: The Songs Of Bob Dylan	39
146	112	148	ERIC CLAPTON	The Best Of Eric Clapton: 20th Century Masters The Millennium Collection	112
147	115	169	AEROSMITH	The Best Of Aerosmith: 20th Century Masters The Millennium Collection	115
148	RE-ENTRY	44	KANYE WEST	My Beautiful Dark Twisted Fantasy	1
149	RE-ENTRY	1	NEWSBOYS	God's Not Dead	149
150	128	188	WILLIAM MCDOWELL	Arise: The Live Worship Experience	63

### 115 & 120

Like the titles at Nos. 36 and 61, these also take a jump thanks to sale pricing and promotion at digital retail. The Taylor set returns with a 178% increase while Hall & Oates climb back on with a 202% jump.

### 121

After etching three straight top 100 albums, the act misses the upper-half of the tally (just barely), as it starts less than 5,000. Slightly less than 1,000 copies separate Nos. 100 and 121.

### 124

After departing ATO Records in 2010, Kweller formed his own label, the Noise Company. This is his first release under the new banner, and it bows with 5,000.



157 While the latest edition (4,000) in the long-running series sports some major pop names like Britney Spears (pictured), it also includes more electronic-oriented acts like Kaskadee, Benny Benassi, Skrillex and Deadmau5.



165 After the premiere of the act's video for "Heartbeat" on BET's "106 & Park" (Feb. 10), the album shoots back onto the list with a 47% gain.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
151	116	17	LE'ANDRIA JOHNSON	The Awakening Of Le'Andria Johnson (EP)	24
152	RE-ENTRY	48	DEADMAU5	4X4=12	47
153	147	177	BOB MARLEY AND THE WAILERS	Legend: The Best Of Bob Marley And The Wailers	26
154	124	75	SNOW PATROL	Fallen Empires	5
155	125	117	CREEDENCE CLEARWATER REVIVAL FEAT. JOHN FOGERTY	Chronicle: The 20 Greatest Hits	67
156	131	99	AWOLNATION	Megalithic Symphony	99
157	NEW	1	VARIOUS ARTISTS	Ultra Dance 13	107
158	111	143	THREE DOG NIGHT	The Best Of Three Dog Night: 20th Century Masters The Millennium Collection	109
159	153	136	TAYLOR SWIFT	Fearless	1
160	RE-ENTRY	46	MOTLEY CRUE	Greatest Hits	94
161	187	123	COMMON	The Dreamer / The Believer	18
162	178	154	BLAKE SHELTON	Loaded: The Best Of Blake Shelton	18
163	82	15	LACUNA GONZ	Dark Adrenaline	15
164	100	123	TONY BENNETT	Duets: An American Classic	3
165	RE-ENTRY	11	CHILDISH GAMBINO	Camp	11
166	114	192	JACKSON 5	The Best Of Jackson 5: 20th Century Masters The Millennium Collection	114
167	136	119	GUNS N' ROSES	Greatest Hits	3
168	NEW	1	ERNIE HAASE & SIGNATURE SOUND	Here We Are Again	168
169	137	137	LAUREN ALAINA	Wildflower	5
170	133	110	YELAWOLF	Radioactive	27
171	158	181	T-PAIN	EVOLvER	181
172	142	142	SNOOP DOGG & WIZ KHALIFA	Mac + Devin Go To High School (Soundtrack)	29
173	151	173	EMINEM	The Marshall Mathers LP	4
174	141	118	CHRIS MILLER	Blue Slide Park	1
175	154	138	CHRIS TOMLIN	How Great Is Our God: The Essential Collection	40
176	140	189	EMINEM	Curtain Call: The Hits	2
177	183	156	AMY WINEHOUSE	Back To Black	2
178	98	182	WILLIE NELSON	Super Hits	98
179	184	37	KIRK FRANKLIN	Hello Fear	5
180	143	111	BRAD PAISLEY	This Is Country Music	2
181	NEW	1	ROBERTA FLACK	Let It Be Roberta	181
182	156	98	RED HOT CHILI PEPPERS	I'm With You	2
183	RE-ENTRY	2	VARIOUS ARTISTS	The Preacher's Wife	183
184	192	163	VARIOUS ARTISTS	Courageous	87
185	177	185	YOUNG THE GIANT	Young The Giant	42
186	111	84	MARTINA MCBRIDE	Hits And More	47
187	181	1	FIVE FINGER DEATH PUNCH	War Is The Answer	7
188	148	120	YO GOTTI	LIVE From The Kitchen	12
189	185	32	VARIOUS ARTISTS	NOW That's What I Call Country: Volume 4	14
190	RE-ENTRY	95	SOUNDTRACK	Twilight	2
191	138	109	ELVIS PRESLEY	Elvis: Best Of Love	138
192	80	2	RINGO STARR	Ringo 2012	80
193	168	171	CHRIS YOUNG	Neon	4
194	144	151	BIG TIME RUSH	Elevate (Soundtrack)	12
195	165	102	ELVIS PRESLEY	An Afternoon In The Garden	85
196	159	135	SOUNDTRACK	Glee: The Music: Season 3: Volume 7	9
197	RE-ENTRY	29	BIG SEAN	Finally Famous	3
198	RE-ENTRY	19	DEMI LOVATO	Unbroken	4
199	149	1	GEORGE STRAIT	The Best Of George Strait: 20th Century Masters The Millennium Collection	70
200	RE-ENTRY	4	CHRISTINA PERRI	lovestrong.	4

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	1	100	SCOTTY MCCREERY	...47	1
2	2	100	WILLIE NELSON	...178	2
3	3	100	NEWSBOYS	...149	3
4	4	100	NICKELBACK	...25	4
5	5	100	BRAD PAISLEY	...180	5
6	6	100	KATY PERRY	...200	6
7	7	100	LIONEL RICHIE	...182	7
8	8	100	KELLY PICKLER	...84	8
9	9	100	RIHANNA	...104	9
10	10	100	PITBULL	...141	10
11	11	100	FRANK SINATRA	...140	11
12	12	100	SKILLET	...32	12
13	13	100	SNOOP DOGG & WIZ KHALIFA	...172	13
14	14	100	SNOW PATROL	...154	14
15	15	100	GLEE: THE MUSIC: SEASON 3: VOLUME 7	...192	15
16	16	100	RINGO STARR	...192	16
17	17	100	JOYFUL NOISE	...96	17
18	18	100	RED HOT CHILI PEPPERS	...116	18
19	19	100	BLAKE SHELTON	...182	19
20	20	100	COURAGEOUS	...184	20
21	21	100	THE TEMPLATES	...71	21
22	22	100	THE FRESH BEAT BAND	...126	22
23	23	100	MUSIC FROM THE HIT TV SHOW	...126	23
24	24	100	AMNESY INTERNATIONAL	...115	24
25	25	100	THE TEMPTATIONS	...116	25
26	26	100	ROBIN THICKE	...89	26
27	27	100	THIRD DAY	...81	27
28	28	100	THREE DOG NIGHT	...158	28
29	29	100	CHRIS COPELAND	...176	29
30	30	100	T-PAIN	...171	30
31	31	100	JOSH TURNER	...128	31
32	32	100	TRESE	...85	32
33	33	100	VARIOUS ARTISTS	...115	33
34	34	100	SONGS OF BOB DYLAN	...77, 145	34
35	35	100	NOW 39	...126	35
36	36	100	NOW 40	...39	36
37	37	100	NOW 41	...50	37
38	38	100	NOW THAT'S WHAT I CALL COUNTRY VOLUME 4	...189	38
39	39	100	WALK	...278	39
40	40	100	KARNE WEST	...148	40
41	41	100	BARRY WHITE	...107	41
42	42	100	YOUNG JEEZY	...23	42
43	43	100	YOUNG THE GIANT	...185	43
44	44	100	BRIAN COURTEY WILSON	...44	44
45	45	100	AMY WINEHOUSE	...74, 177	45
46	46	100	CHRIS YOUNG	...135	46
47	47	100	WIZ KHALIFA	...135	47
48	48	100	YO GOTTI	...186	48
49	49	100	CHRIS YOUNG	...133	49
50	50	100	YOUNG JEEZY	...23	50
51	51	100	YOUNG THE GIANT	...185	51

▶ UNCHARTED™			DATA PROVIDED BY MySpace	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	MYSFACE PAGE
1	1	57	<b>#1</b> DJ BL3ND	WWW.MYSFACE.COM/BLENDIZZY
2	2	56	TRAPHIK	WWW.MYSFACE.COM/TRAPHIK
3	3	53	MADDI JANE	WWW.MYSFACE.COM/MADDIJANEMUSIC
4	6	56	NOISIA	WWW.MYSFACE.COM/DENDENSIA
5	4	52	TYLER WARD	WWW.MYSFACE.COM/TYLERWARD
6	17	53	PORTA	WWW.MYSFACE.COM/PORTA1
7	8	47	MAREK HEMMANN	WWW.MYSFACE.COM/MAREKHEMMANN
8	1	48	PRETTY LIGHTS	WWW.MYSFACE.COM/PRETTYLIGHTS
9	7	52	SUNGH A JUNG	WWW.MYSFACE.COM/JUNGSUNGH A
10	12	53	JESUS ADRIAN ROMERO	WWW.MYSFACE.COM/JESUSADRIANET
11	<b>NEW</b>		<b>GEMINI CLUB</b>	WWW.MYSFACE.COM/GEMINI CLUB
12	10	34	AEROPLANE	WWW.MYSFACE.COM/AEROPLANEMUSICLOVE
13	13	24	ORELSAN	WWW.MYSFACE.COM/ORELSAN
14	9	2	SUPER MASH BROS.	WWW.MYSFACE.COM/SPRMSHBROS
15	15	41	PITTY	WWW.MYSFACE.COM/BANDAPITTY
16	39	4	CAROLINE COSTA	WWW.MYSFACE.COM/CAROLINECOSTA
17	18	21	MORD FUSTANG	WWW.MYSFACE.COM/MORDFUSTANG
18	14	11	CAPITAL INICIAL	WWW.MYSFACE.COM/CAPITALINICIAL
19	11	12	GRAMATIK	WWW.MYSFACE.COM/GRAMATIK
20	20	17	DATSIK	WWW.MYSFACE.COM/DJDATSIK
21	21	22	STAR SLINGER	WWW.MYSFACE.COM/STARSLINGERMUSIC
22	40	30	GOLD PANDA	WWW.MYSFACE.COM/GOLDPANDA
23	19	45	METRONOMY	WWW.MYSFACE.COM/METRONOMY
24	<b>RE-ENTRY</b>		<b>CALIBAN</b>	WWW.MYSFACE.COM/CALIBAN
25	16	33	BORGORE	WWW.MYSFACE.COM/BORGORE
26	26	56	ALYSSA BERNAL	WWW.MYSFACE.COM/ALYSSABERNAL
27	22	30	JOTA QUEST	WWW.MYSFACE.COM/JOTAQUEST
28	27	22	COM TRUISE	WWW.MYSFACE.COM/IAMCOMTRUISE
29	<b>RE-ENTRY</b>		<b>CALVERTRON</b>	WWW.MYSFACE.COM/CALVERTRONICA
30	30	5	GARETH EMERY	WWW.MYSFACE.COM/GARETHEMERY
31	67	2	SPARTAQUE	WWW.MYSFACE.COM/SPARTAQUE
32	31	12	MAX COOPER	WWW.MYSFACE.COM/MAXCOOPERMAX
33	28	8	ELECTRIX	WWW.MYSFACE.COM/ELECTRIX
34	25	25	FELGUK	WWW.MYSFACE.COM/FELGUK
35	39	17	MEY TAL COHEN	WWW.MYSFACE.COM/DEWATERPRIEST
36	42	7	PURITY RING	WWW.MYSFACE.COM/PURITYRING
37	37	18	ONRA	WWW.MYSFACE.COM/ONRA
38	<b>RE-ENTRY</b>		<b>HIGH RANKIN</b>	WWW.MYSFACE.COM/HIGHRANKIN
39	34	20	TOKIMONSTA	WWW.MYSFACE.COM/TOKIBEATS
40	<b>RE-ENTRY</b>		<b>SHLOHMO</b>	WWW.MYSFACE.COM/SHLOMOSHUN
41	<b>NEW</b>		<b>D-PULSE</b>	WWW.MYSFACE.COM/DPULSEBAND
42	33	46	SUPERMAN IS DEAD	WWW.MYSFACE.COM/SUPERMANISDEAD
43	46	39	GOD IS AN ASTRONAUT	WWW.MYSFACE.COM/GODISANASTRONAUT
44	45	25	JOSEPH VINCENT	WWW.MYSFACE.COM/JOSEPHVINCENTMUSIC
45	48	5	FRANCISCA VALENZUELA	WWW.MYSFACE.COM/FRANCISCAVALENZUELAMUSIC/WWW.MYSFACE.COM/ELECTROXX
46	<b>RE-ENTRY</b>		<b>JORDAN JANSEN</b>	WWW.MYSFACE.COM/JORDANJANSEN
47	<b>NEW</b>		<b>COMPUTER MAGIC</b>	WWW.MYSFACE.COM/COMPUTERMAGICAAAA
48	<b>RE-ENTRY</b>		<b>THE SPIN ROOM</b>	WWW.MYSFACE.COM/THESPINROOM
49	38	50	THE BLOODY BEETROOTS - DEATH CREW 77	WWW.MYSFACE.COM/THEBLOODYBEETROOTS
50	<b>RE-ENTRY</b>		<b>EMANCIPATOR</b>	WWW.MYSFACE.COM/EMANCIPATOR

Chicago dance/electronic trio Gemini Club debuts at No. 11 on Uncharted thanks to the buzz generated by its new single, "By Surprise." Since its upload to SoundCloud on Feb. 2, the track has been played 50,000 times on the network. The group is also celebrating a bit of high-level exposure: Its song "Mirrors" was featured on the CW's "Ringer" on Feb. 14. Gemini Club's EP *Here We Sit* arrives April 17.



▶ SOCIAL 50™			DATA PROVIDED BY MySpace	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	IMPRINT/LABEL
1	1	54	<b>#1</b> ADELE	XL/COLUMBIA
2	3	64	NICKI MINAJ	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
3	7	64	RIHANNA	SRP/DEF JAM/10JMG
4	5	64	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/ISLAND/10JMG
5	8	4	MADONNA	LIVE NATION/INTERSCOPE
6	6	64	SHAKIRA	SONY MUSIC LATIN/EPIC
7	4	64	DAVID GUETTA	WHAT A MUSIC/ASTRALWERKS/CAPITOL
8	9	52	MICHAEL JACKSON	MJJ/EPIC
9	13	62	CHRIS BROWN	JIVE/RCA
10	11	64	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE
11	10	41	LMFAO	PARTY ROCK/WILLI AM/CHERRYTREE/INTERSCOPE
12	<b>RE-ENTRY</b>		<b>WHITNEY HOUSTON</b>	ARISTA/RCA
13	2	64	KATY PERRY	CAPITOL
14	40	6	LANA DEL REY	STRANGER
15	12	64	LADY GAGA	STREAMLINE/KONLIVE/INTERSCOPE
16	64		SELENA GOMEZ	HOLLYWOOD
17	20	32	SKRILLEX	BIG BEAT/MAUSTRAP/ATLANTIC
18	<b>RE-ENTRY</b>		<b>OK GO</b>	PARACADUTE
19	25	62	PITBULL	MR. 305/FAMOUS ARTIST/POLO GROUNDS/J/SONY MUSIC LATIN/RCA
20	16	59	SNOOP DOGG	DOGGYSTYLE/PRIORITY/CAPITOL
21	22	45	JUSTIN TIMBERLAKE	JIVE/RCA
22	17	63	LIL WAYNE	CASH MONEY/UNIVERSAL REPUBLIC
23	18	64	TAYLOR SWIFT	BIG MACHINE
24	15	53	BRUNO MARS	ELEKTRA
25	23	14	ONE DIRECTION	SYCO
26	21	64	LINKIN PARK	MACHINE SHOP/WARNER BROS.
27	33	61	WIZ KHALIFA	ROSTRUM/ATLANTIC
28	19	63	THE BLACK EYED PEAS	INTERSCOPE
29	35	39	BOYCE AVENUE	3 PEACE
30	27	5	WALK OFF THE EARTH	SLAPDASH
31	29	50	JENNIFER LOPEZ	ISLAND/10JMG
32	34	64	DON OMAR	ORFANATO/MACHETE
33	36	63	AVRIL LAVIGNE	RCA
34	32	63	BEYONCE	PARKWOOD/COLUMBIA
35	26	50	BOB MARLEY	TUFF GONG/ISLAND/UMG
36	24	59	50 CENT	SHADY/AFTERMATH/INTERSCOPE
37	38	56	TIESTO	MUSICAL FREEDOM
38	39	7	AC/DC	ALBERT PRODUCTIONS/COLUMBIA
39	31	62	DRAKE	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
40	42	61	BRITNEY SPEARS	JIVE/RCA
41	<b>RE-ENTRY</b>		<b>CHRISTINA GRIMMIE</b>	UNSIGNED
42	30	57	DEMI LOVATO	HOLLYWOOD
43	28	60	ENRIQUE IGLESIAS	UNIVERSAL MUSIC LATINO/UNIVERSAL REPUBLIC
44	8		JESSIE J	LAVA/UNIVERSAL REPUBLIC
45	49	5	KELLY CLARKSON	19/RCA
46	45	2	INNA	ROTON/ULTRA
47	<b>RE-ENTRY</b>		<b>FLO RIDA</b>	PDE BOY/ATLANTIC
48	44	58	USHER	LAFACE/RCA
49	<b>RE-ENTRY</b>		<b>SLASH</b>	DIK HAYD
50	43	13	MAROON 5	A&M/OCTONE

It's no surprise that the late Whitney Houston debuts on the Social 50 chart at No. 12, all due to the online activity associated with her passing. Views to her videos uploaded to her official YouTube channel were up by 413%. Meanwhile, OK Go (right) is also new to the Social 50 tally this week, bowing at No. 18. The band is featured in Chevrolet's TV spot for its 2012 Sonic. The band earned a 302% jump in Facebook fans and a 37% rise in Twitter followers.



▶ YOUTUBE			YouTube
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	2	27	<b>#1</b> SOMEONE LIKE YOU
2	1	3	MIRROR
3	—	1	NEEDING/GETTING
4	4	26	ROLLING IN THE DEEP
5	3	1	TURN ME ON
6	6	3	SOMEBODY THAT I USED TO KNOW
7	5	24	SET FIRE TO THE RAIN
8	8	9	INTERNATIONAL LOVE
9	—	1	BAD GIRLS
10	7	21	SEXY AND I KNOW IT
11	10	27	PARTY ROCK ANTHEM
12	9	14	THE ONE THAT GOT AWAY
13	—	1	I WILL ALWAYS LOVE YOU
14	12	27	DANZA KUDURO
15	11	7	DOMINO

▶ YAHOO! SONGS			Y! MUSIC
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	11	<b>#1</b> IT WILL RAIN
2	3	11	SET FIRE TO THE RAIN
3	6	15	SEXY AND I KNOW IT
4	4	24	SOMEONE LIKE YOU
5	8	1	THE ONE THAT GOT AWAY
6	9	9	GOOD FEELING
7	11	18	WE FOUND LOVE
8	2	25	MOVES LIKE JAGGER
9	13	17	WITHOUT YOU
10	5	18	YOU MAKE ME FEEL...
11	14	5	NOT OVER YOU
12	7	1	FLY
13	10	21	STEREO HEARTS
14	12	9	LOVE YOU LIKE A LOVE SONG
15	—	1	JUST A KISS

▶ NEXT BIG SOUND™		NEXT BIG SOUND
THIS WEEK	ARTIST	The fastest accelerating artists during the past week, across all major social music sites, statistically predicted to achieve future success, as measured by Next Big Sound.
1	SPARTAQUE	
2	PONY PONY RUN RUN	
3	JASON SALTIEL	
4	MASTER TEMPO	
5	STEREOS	
6	YUREM	
7	PIERDAVIDE CARONE	
8	KANO	
9	NOLWENN LEROY	
10	MALLU MAGALHAES	
11	JORGE LUIS DEL HIERRO	
12	THE JUNE JUNES	
13	RIM'K	
14	MATT HUNTER	
15	DAWN RICHARD	

UNCHARTED: A listing of the top new and developing artists who have yet to appear on a major Billboard chart, regardless of country of origin, ranking is based on a formula incorporating streams, page views, and fans according to MySpace, as well as sources tracked by online aggregator Next Big Sound, including YouTube, Facebook, Twitter, Last.fm, iLike and Wikipedia, among others. In order to appear on Uncharted, acts must be registered MySpace Music artists and have not appeared on specifically outlined Billboard charts (more than 80 overall). SOCIAL 50: A ranking of the most active artists on the world's leading social networking sites. Artists' popularity is determined by a formula blending their weekly additions of friends/fans/followers along with artist page views and weekly song plays. See Charts Legend on billboard.biz for rules and explanations. All charts © 2012, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved. GEMINI CLUB: MICHAEL DOHOVAN

HOT 100 AIRPLAY™									
WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL	WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	2	12	#1	SET FIRE TO THE RAIN	26	24	42	PARTY ROCK ANTHEM	LMFAO PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE
2	1	21		WE FOUND LOVE	27	31	12	YOU GONNA FLY	KE\$HA RIZOV/CAPITOL/NASHVILLE
3	3	17		GOOD FEELING	28	25	18	ALL YOUR LIFE	THE BAND PERRY REPUBLIC/NASHVILLE
4	4	18		IT WILL RAIN	29	26	16	YOU	CHRIS YOUNG RCA/NASHVILLE
5	5	18		THE ONE THAT GOT AWAY	30	34	16	REALITY	KENNY CHESNEY BNA
6	6	13		DOMINO	31	35	23	MIR. KNOW IT ALL	BILLY CLARSON 19/RCA
7	15	5		STRONGER (WHAT DOESN'T KILL YOU)	32	27	15	LOTUS FLOWER BOMB	KE\$HA RIZOV/CAPITOL/NASHVILLE
8	8	8		TURN ME ON	33	36	39	JUST A KISS	LADY ANTEBELLUM CAPITOL/NASHVILLE
9	13	12		INTERNATIONAL LOVE	34	38	7	STRIP	CHRIS BROWN FEAT. KEVIN MCCALL JIVE/RCA
10	7	24		NI*AS IN PARIS	35	40	13	HOME	DIERS BENTLEY CAPITOL/NASHVILLE
11	9	30		MOVES LIKE JAGGER	36	32	17	I DON'T WANT THIS NIGHT TO END	LURE BRYAN CAPITOL/NASHVILLE
12	16	10		THE MOTTO	37	37	12	CAN'T GET ENOUGH	J. COLE FEAT. TRACY SOMER RICK NATION/COLUMBIA
13	14	19		NOT OVER YOU	38	41	14	I'M GONNA LOVE YOU THROUGH IT	MARTINA MCBRIDE REPUBLIC/NASHVILLE
14	11	21		WORKOUT	39	44	3	GLAD YOU CAME	THE WANTED GLOBAL TALENT/MERCURY/UMG
15	22	8		TAKE CARE	40	42	10	I DO	YOUNG JEEZY FEAT. JAY-Z & ANDRE 3000/DEF JAM/UMG
16	10	24		WITHOUT YOU	41	47	9	LOVE'S GONNA MAKE IT ALRIGHT	GEORGE STRAIT MCA/NASHVILLE
17	18	11		YOUNG, WILD & FREE	42	46	5	LOVE ON TOP	GENESIS PARKWOOD/COLUMBIA
18	12	22		SEXY AND I KNOW IT	43	50	6	ALONE WITH YOU	JAKE OWEN RCA/NASHVILLE
19	19	19		MAKE ME PROUD	44	57	3	TALK THAT TALK	RIHANNA FEAT. JAY-Z/DEF JAM/UMG
20	17	18		LOVE YOU LIKE A LOVE SONG	45	54	6	OURS	TAYLOR SWIFT BIG MACHINE
21	30	8		RACK CITY	46	49	11	RED SOLO CUP	TOBY KEITH SHOW DOG/UNIVERSAL
22	21	27		SOMEONE LIKE YOU	47	45	9	I LIKE IT LIKE THAT	HOT CHELLE RAE FEAT. NEW BOYZ RCA
23	23	28		STEREO HEARTS	48	56	3	DRINK ON IT	BLAKE SHELTON WARNER BROS. NASHVILLE/WMN
24	29	8		ASS BACK HOME	49	53	12	BLACKOUT	BREATHIE CAROLINA FEARLESS/COLUMBIA
25	20	17		DANCE (ASS)	50	59	4	DANCIN' AWAY WITH MY HEART	LADY ANTEBELLUM CAPITOL/NASHVILLE

HOT DIGITAL SONGS™									
WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL	WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	22	7	#1	WE ARE YOUNG	26	20	13	TAKE CARE	DAKAI FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
2	1	8		STRONGER (WHAT DOESN'T KILL YOU)	27	17	18	DANCE (ASS)	BIG SEAN FEAT. NICKI MINAJ & G.O.D./DEF JAM/UMG
3	1	8		I WILL ALWAYS LOVE YOU	28	25	34	MOVES LIKE JAGGER	MARON 5 FEAT. CHRISTINA AGUILERA A&M/OCTONE/INTERSCOPE
4	2	27		SET FIRE TO THE RAIN	29	19	24	NOT OVER YOU	GAVIN DEGRAW JIVE/RCA
5	9	24		SEXY AND I KNOW IT	30	1	1	IMA BOSS	NEEK MILL FEAT. RICK ROSS MAYS/BACH/WARNER BROS.
6	7	2		GIVE ME ALL YOUR LOVIN'	31	24	16	RED SOLO CUP	TOBY KEITH SHOW DOG/UNIVERSAL
7	4	11		RACK CITY	32	1	1	GREATEST LOVE OF ALL	WHITNEY HOUSTON ARISTA/LEGACY
8	3	11		TURN ME ON	33	29	19	I DON'T WANT THIS NIGHT TO END	LURE BRYAN CAPITOL/NASHVILLE
9	23	30		SOMEONE LIKE YOU	34	27	18	I LIKE IT LIKE THAT	HOT CHELLE RAE FEAT. NEW BOYZ RCA
10	39	57		ROLLING IN THE DEEP	35	30	21	WORK OUT	J. COLE RICK NATION/COLUMBIA
11	5	19		YOUNG, WILD & FREE	36	33	6	MIRROR	LI WATKINS FEAT. BRUNO MARS YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
12	6	6		ASS BACK HOME	37	34	34	LOVE YOU LIKE A LOVE SONG	SELENA GOMEZ & THE SCENE HOLLYWOOD
13	0	0		GOOD FEELING	38	1	1	LIKE A PRAYER	MADONNA SIRE/WARNER BROS.
14	18	46		PARTY ROCK ANTHEM	39	56	4	HEARTBEAT	THE FRAY EPIC
15	13	5		SOMEbody THAT I USED TO KNOW	40	35	17	THE ONE THAT GOT AWAY	KATY PERRY/CAPITOL
16	26	4		GLAD YOU CAME	41	52	4	DRIVE BY	TRAIN COLUMBIA
17	12	21		WE FOUND LOVE	42	54	5	A WOMAN LIKE YOU	LEE BRICE CUBB
18	13	13		THE MOTTO	43	40	31	STEREO HEARTS	SPIN CLASS HEROES FEAT. ADAM LEVINE DECA/DANCE/FILED BY RAMEN/RFP
19	11	17		DOMINO	44	38	11	BLACKOUT	BREATHIE CAROLINA FEARLESS/COLUMBIA
20	32	22		PARADISE	45	37	11	TONIGHT IS THE NIGHT	OUTSHOUT WARNER BROS.
21	16	13		NI*AS IN PARIS	46	1	1	HOW WILL I KNOW	WHITNEY HOUSTON ARISTA/LEGACY
22	14	12		INTERNATIONAL LOVE	47	41	14	OURS	TAYLOR SWIFT BIG MACHINE
23	29	17		A THOUSAND YEARS	48	62	4	WILD ONES	FLO RIDA FEAT. SIA/POE BOY/ATLANTIC
24	21	20		IT WILL RAIN	49	57	41	SUPER BASS	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
25	1	1		I WANNA DANCE WITH SOMEBODY (WHO LOVES ME)	50	36	13	YOU DA ONE	RIHANNA SRP/DEF JAM/UMG

ROCK™									
WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL	WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	3	11	#1	WE ARE YOUNG	26	24	42	PARTY ROCK ANTHEM	LMFAO PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE
2	1	13		SET FIRE TO THE RAIN	27	31	12	YOU GONNA FLY	KE\$HA RIZOV/CAPITOL/NASHVILLE
3	4	25		SOMEONE LIKE YOU	28	25	18	ALL YOUR LIFE	THE BAND PERRY REPUBLIC/NASHVILLE
4	7	43		ROLLING IN THE DEEP	29	26	16	YOU	CHRIS YOUNG RCA/NASHVILLE
5	2	10		SOMEbody THAT I USED TO KNOW	30	34	16	REALITY	KENNY CHESNEY BNA
6	5	22		PARADISE	31	35	23	MIR. KNOW IT ALL	BILLY CLARSON 19/RCA
7	10	18		HEARTBEAT	32	27	15	LOTUS FLOWER BOMB	KE\$HA RIZOV/CAPITOL/NASHVILLE
8	9	5		DRIVE BY	33	36	39	JUST A KISS	LADY ANTEBELLUM CAPITOL/NASHVILLE
9	6	21		BLACKOUT	34	38	7	STRIP	CHRIS BROWN FEAT. KEVIN MCCALL JIVE/RCA
10	8	56		PUMPED UP KICKS	35	40	13	HOME	DIERS BENTLEY CAPITOL/NASHVILLE
11	1	1		SAY AAH	36	32	17	I DON'T WANT THIS NIGHT TO END	LURE BRYAN CAPITOL/NASHVILLE
12	11	6		I WON'T GIVE UP	37	37	12	CAN'T GET ENOUGH	J. COLE FEAT. TRACY SOMER RICK NATION/COLUMBIA
13	24	2		I BELIEVE IN A THING CALLED LOVE	38	41	14	I'M GONNA LOVE YOU THROUGH IT	MARTINA MCBRIDE REPUBLIC/NASHVILLE
14	15	16		PRINCESS OF CHINA	39	44	3	GLAD YOU CAME	THE WANTED GLOBAL TALENT/MERCURY/UMG
15	1	23		WALK	40	42	10	I DO	YOUNG JEEZY FEAT. JAY-Z & ANDRE 3000/DEF JAM/UMG

R&B/HIP-HOP™									
WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL	WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	1	#1	I WILL ALWAYS LOVE YOU	26	20	13	TAKE CARE	DAKAI FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
2	1	12		RACK CITY	27	17	18	DANCE (ASS)	BIG SEAN FEAT. NICKI MINAJ & G.O.D./DEF JAM/UMG
3	2	18		YOUNG, WILD & FREE	28	25	34	MOVES LIKE JAGGER	MARON 5 FEAT. CHRISTINA AGUILERA A&M/OCTONE/INTERSCOPE
4	4	13		THE MOTTO	29	19	24	NOT OVER YOU	GAVIN DEGRAW JIVE/RCA
5	5	27		NI*AS IN PARIS	30	1	1	IMA BOSS	NEEK MILL FEAT. RICK ROSS MAYS/BACH/WARNER BROS.
6	3	16		INTERNATIONAL LOVE	31	24	16	RED SOLO CUP	TOBY KEITH SHOW DOG/UNIVERSAL
7	1	1		I WANNA DANCE WITH SOMEBODY (WHO LOVES ME)	32	1	1	GREATEST LOVE OF ALL	WHITNEY HOUSTON ARISTA/LEGACY
8	7	13		TAKE CARE	33	29	19	I DON'T WANT THIS NIGHT TO END	LURE BRYAN CAPITOL/NASHVILLE
9	6	23		DANCE (ASS)	34	27	18	I LIKE IT LIKE THAT	HOT CHELLE RAE FEAT. NEW BOYZ RCA
10	1	1		IMA BOSS	35	30	21	WORK OUT	J. COLE RICK NATION/COLUMBIA
11	1	1		GREATEST LOVE OF ALL	36	33	6	MIRROR	LI WATKINS FEAT. BRUNO MARS YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
12	8	26		WORK OUT	37	34	34	LOVE YOU LIKE A LOVE SONG	SELENA GOMEZ & THE SCENE HOLLYWOOD
13	9	16		MIRROR	38	1	1	LIKE A PRAYER	MADONNA SIRE/WARNER BROS.
14	1	1		HOW WILL I KNOW	39	56	4	HEARTBEAT	THE FRAY EPIC
15	17	7		WILD ONES	40	35	17	THE ONE THAT GOT AWAY	KATY PERRY/CAPITOL

DANCE/ELECTRONIC™									
WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL	WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	2	28	#1	SEXY AND I KNOW IT	26	20	13	TAKE CARE	DAKAI FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
2	1	28		TURN ME ON	27	17	18	DANCE (ASS)	BIG SEAN FEAT. NICKI MINAJ & G.O.D./DEF JAM/UMG
3	3	54		PARTY ROCK ANTHEM	28	25	34	MOVES LIKE JAGGER	MARON 5 FEAT. CHRISTINA AGUILERA A&M/OCTONE/INTERSCOPE
4	5	14		LEVELS	29	19	24	NOT OVER YOU	GAVIN DEGRAW JIVE/RCA
5	4	24		WITHOUT YOU	30	1	1	IMA BOSS	NEEK MILL FEAT. RICK ROSS MAYS/BACH/WARNER BROS.
6	1	1		SORRY FOR PARTY ROCKING	31	24	16	RED SOLO CUP	TOBY KEITH SHOW DOG/UNIVERSAL
7	6	23		LIGHTS	32	1	1	GREATEST LOVE OF ALL	WHITNEY HOUSTON ARISTA/LEGACY
8	1	1		I'M EVERY WOMAN	33	29	19	I DON'T WANT THIS NIGHT TO END	LURE BRYAN CAPITOL/NASHVILLE
9	9	58		SCARY MONSTERS AND NICE SPRITES	34	27	18	I LIKE IT LIKE THAT	HOT CHELLE RAE FEAT. NEW BOYZ RCA
10	7	7		KYOTO	35	30	21	WORK OUT	J. COLE RICK NATION/COLUMBIA
11	18	29		FEEL SO CLOSE	36	33	6	MIRROR	LI WATKINS FEAT. BRUNO MARS YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
12	1	1		IT'S NOT RIGHT BUT IT'S OKAY	37	34	34	LOVE YOU LIKE A LOVE SONG	SELENA GOMEZ & THE SCENE HOLLYWOOD
13	12	7		BANGARANG	38	1	1	LIKE A PRAYER	MADONNA SIRE/WARNER BROS.
14	11	47		CINEMA	39	56	4	HEARTBEAT	THE FRAY EPIC
15	1	1		BEAUTIFUL PEOPLE	40	35	17	THE ONE THAT GOT AWAY	KATY PERRY/CAPITOL

COUNTRY™									
WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL	WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	16	#1	RED SOLO CUP	26	24	42	PARTY ROCK ANTHEM	LMFAO PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE
2	2	22		I DON'T WANT THIS NIGHT TO END	27	31	12	YOU GONNA FLY	KE\$HA RIZOV/CAPITOL/NASHVILLE
3	5	12		A WOMAN LIKE YOU	28	25	18	ALL YOUR LIFE	THE BAND PERRY REPUBLIC/NASHVILLE
4	3	14		OURS	29	26	16	YOU	CHRIS YOUNG RCA/NASHVILLE
5	13	31		GOT ME YOU	30	34	16	REALITY	KENNY CHESNEY BNA
6	9	5		OVER YOU	31	35	23	MIR. KNOW IT ALL	BILLY CLARSON 19/RCA
7	4	13		ALONE WITH YOU	32	27	15	LOTUS FLOWER BOMB	KE\$HA RIZOV/CAPITOL/NASHVILLE
8	16	13		HOME	33	36	39	JUST A KISS	LADY ANTEBELLUM CAPITOL/NASHVILLE
9	7	24		ALL YOUR LIFE	34	38	7	STRIP	CHRIS BROWN FEAT. KEVIN MCCALL JIVE/RCA
10	11	87		IF I DIE YOUNG	35	40	13	HOME	DIERS BENTLEY CAPITOL/NASHVILLE
11	6	21		YOU	36	32	17	I DON'T WANT THIS NIGHT TO END	LURE BRYAN CAPITOL/NASHVILLE
12	8	40		JUST A KISS	37	37	12	CAN'T GET ENOUGH	J. COLE FEAT. TRACY SOMER RICK NATION/COLUMBIA
13	21	3		DRINK ON IT	38	41	14	I'M GONNA LOVE YOU THROUGH IT	MARTINA MCBRIDE REPUBLIC/NASHVILLE
14	14	48		DIRT ROAD ANTHEM	39	44	3	GLAD YOU CAME	THE WANTED GLOBAL TALENT/MERCURY/UMG
15	29	30		HELL ON HELLS	40	42	10	I DO	YOUNG JEEZY FEAT. JAY-Z & ANDRE 3000/DEF JAM/UMG

LATIN™									
WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL	WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	76	#1	DANZA KUDURO	26	20	1		

MAINSTREAM TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	11	<b>#1</b> SET FIRE TO THE RAIN ADELE (XL/COLUMBIA)
2	1	20	GOOD FEELING FLO RIDA (POE BOY/ATLANTIC)
3	4	21	DOMINO JESSIE J (LAVA/UNIVERSAL REPUBLIC)
4	1	18	THE ONE THAT GOT AWAY KATY PERRY (CAPITOL)
5	5	20	WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS (SRP/DEF JAM/IDJMG)
6	4	19	IT WILL RAIN BRUNO MARS (SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC)
7	8	9	TURN ME ON DAVID GUETTA FEAT. NICKI MINAJ (WHAT A MUSIC/ASTRALWORKS/CAPITOL)
8	7	23	LOVE YOU LIKE A LOVE SONG SELENA GOMEZ & THE SCENE (HOLLYWOOD)
9	11	13	INTERNATIONAL LOVE PITBULL FEAT. CHRIS BROWN (MR. 305/POLO GROUNDS/IRCA)
10	14	5	<b>GG</b> STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON (19/RCA)
11	10	22	NOT OVER YOU GAVIN DEGRAW (J/RCA)
12	12	11	ASS BACK HOME DYN CLASS HEROES FEAT. ADAM LEVINE (DECA/DANCE/FUELED BY RAMEN/RRP)
13	9	24	SEXY AND I KNOW IT LMFAO (PARTY ROCK/WILL J AM/CHERRYTREE/INTERSCOPE)
14	13	24	WITHOUT YOU DAVID GUETTA FEAT. USHER (WHAT A MUSIC/ASTRALWORKS/CAPITOL)
15	16	19	I LIKE IT LIKE THAT HOT CHELLE RAE FEAT. NEW BOYZ (RCA)
16	19	1	GLAD YOU CAME THE WANTED (GLOBAL TALENT/MERCURY/IDJMG)
17	18	17	BLACKOUT BREATHE CAROLINA (FEARLESS/COLUMBIA)
18	17	14	NI**AS IN PARIS JAY Z & KANYE WEST (ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG)
19	20	15	TONIGHT IS THE NIGHT OUTASIGHT (WARNER BROS.)
20	15	15	WORKOUT J. COLE (ROC NATION/COLUMBIA)
21	21	9	YOUNG, WILD & FREE SHOOP DOGG & WIZ KHALIFA FEAT. BRUNO MARS (ROSTRUM/DOGGYSTYLE/ATLANTIC/RRP)
22	25	4	TAKE CARE DRAKE FEAT. RIHANNA (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
23	26	4	SORRY FOR PARTY ROCKING LMFAO (PARTY ROCK/WILL J AM/CHERRYTREE/INTERSCOPE)
24	22	15	HEARTBEAT THE FRAY (EPIC)
25	24	2	GIVE ME ALL YOUR LUVIN' MADONNA FEAT. NICKI MINAJ & M.I.A. (LIVE NATION/INTERSCOPE)
26	23	14	YOU DA ONE RIHANNA (SRP/DEF JAM/IDJMG)
27	30	3	DRIVE BY TRAIN (COLUMBIA)
28	28	8	DANCE (ASS) BIG SEAN FEAT. NICKI MINAJ (G.O.O.D./DEF JAM/IDJMG)
29	29	7	DISASTER JDJO (BLACKGROUND/INTERSCOPE)
30	27	10	MUSIC SOUNDS BETTER WITH U BIG TIME RUSH FEAT. MANH (NICKELODEON/COLUMBIA)
31	34	6	PRINCESS OF CHINA COLDPLAY FEAT. RIHANNA (CAPITOL)
32	33	12	SAY YOU LIKE ME WE THE KINGS (S-CURVE)
33	35	8	BRIGHTER THAN THE SUN COLBIE CAILLAT (UNIVERSAL REPUBLIC)
34	37	3	DON'T STOP (COLOR ON THE WALLS) FOSTER THE PEOPLE (STARTIME/COLUMBIA)
35	31	16	HEADLINES DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
36	NEW		TURN UP THE MUSIC CHRIS BROWN (RCA)
37	39	2	LEVELS AVICII (LEVELS/VERATONE/ATOM EMPIRE/INTERSCOPE)
38	36	4	MIDDLE FINGER COBRA STARSHIP FEAT. MAC MILLER (DECA/DANCE/FUELED BY RAMEN/RRP)
39	38	3	A THOUSAND YEARS CHRISTINA PERRI (SUMMIT/CHOP SHOP/ATLANTIC/RRP)
40	NEW		NAKED DEV & ENRIQUE IGLESIAS (INDIE-POP/UNIVERSAL REPUBLIC)

ADULT CONTEMPORARY™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	26	<b>#1</b> JUST A KISS LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
2	3	33	GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE)
3	2	25	SOMEONE LIKE YOU ADELE (XL/COLUMBIA)
4	4	21	BRIGHTER THAN THE SUN COLBIE CAILLAT (UNIVERSAL REPUBLIC)
5	5	23	MR. KNOW IT ALL KELLY CLARKSON (19/RCA)
6	10	7	<b>GG</b> SET FIRE TO THE RAIN ADELE (XL/COLUMBIA)
7	7	27	MOVES LIKE JAGGER MAROON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE-INTERSCOPE)
8	8	35	IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)
9	6	51	F**KIN' PERFECT PINK (LAFACE/RCA)
10	4	47	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
11	11	10	NOT OVER YOU GAVIN DEGRAW (J/RCA)
12	14	7	THE ONE THAT GOT AWAY KATY PERRY (CAPITOL)
13	13	1	IT WILL RAIN BRUNO MARS (SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC)
14	16	7	WITHOUT YOU DAVID GUETTA FEAT. USHER (WHAT A MUSIC/ASTRALWORKS/CAPITOL)
15	14	19	NOTHING THE SCRIPT (PHONOGENIC/EPIC)
16	15	16	LET'S STAY TOGETHER SEAL (REPRISE/WARNER BROS.)
17	17	7	CRAWLING BACK TO YOU DAUGHTRY (19/RCA)
18	19	5	A THOUSAND YEARS CHRISTINA PERRI (SUMMIT/CHOP SHOP/ATLANTIC/RRP)
19	18	15	YOU AND I LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
20	23	3	MY VALENTINE PAUL MCCARTNEY (MPL/HEAR/CMG)
21	20	18	A BRIGHTER DAY THE DOOBIE BROTHERS (HOR)
22	24	3	WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS (SRP/DEF JAM/IDJMG)
23	21	20	LET THE RAIN MARGO REY (ORGANICA)
24	27	2	STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON (19/RCA)
25	22	8	HEARTBEAT THE FRAY (EPIC)

ADULT TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	<b>#1</b> SET FIRE TO THE RAIN ADELE (XL/COLUMBIA)
2	2	17	THE ONE THAT GOT AWAY KATY PERRY (CAPITOL)
3	3	19	IT WILL RAIN BRUNO MARS (SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC)
4	4	33	NOT OVER YOU GAVIN DEGRAW (J/RCA)
5	8	6	<b>GG</b> STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON (19/RCA)
6	5	15	WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS (SRP/DEF JAM/IDJMG)
7	9	18	PARADISE COLDPLAY (CAPITOL)
8	6	24	MR. KNOW IT ALL KELLY CLARKSON (19/RCA)
9	32		MOVES LIKE JAGGER MAROON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
10	11	18	HEARTBEAT THE FRAY (EPIC)
11	12	5	DRIVE BY TRAIN (COLUMBIA)
12	7	21	CRAWLING BACK TO YOU DAUGHTRY (19/RCA)
13	15	14	A THOUSAND YEARS CHRISTINA PERRI (SUMMIT/CHOP SHOP/ATLANTIC/RRP)
14	4	1	DOMINO JESSIE J (LAVA/UNIVERSAL REPUBLIC)
15	13	22	STEREO HEARTS DYN CLASS HEROES FEAT. ADAM LEVINE (DECA/DANCE/FUELED BY RAMEN/RRP)
16	14	19	WITHOUT YOU DAVID GUETTA FEAT. USHER (WHAT A MUSIC/ASTRALWORKS/CAPITOL)
17	17	9	LOVE YOU LIKE A LOVE SONG SELENA GOMEZ & THE SCENE (HOLLYWOOD)
18	18	17	CALLED OUT IN THE DARK SNOW PATROL (POLYDOR/FICTION/ISLAND/IDJMG)
19	22	4	I WON'T GIVE UP JASON MRAZ (ATLANTIC/RRP)
20	19	11	BY ME ANDY GRAMMER (S-CURVE)
21	21	10	I LIKE IT LIKE THAT HOT CHELLE RAE (RCA)
22	13	13	SHAKE IT OUT FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
23	26	8	DON'T STOP (COLOR ON THE WALLS) FOSTER THE PEOPLE (STARTIME/COLUMBIA)
24	24	12	GOOD FEELING FLO RIDA (POE BOY/ATLANTIC)
25	25	5	RUN MATT NATHANSON FEAT. SUGARLAND (ACROBAT/VANGUARD/CAPITOL)

ROCK SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16	<b>#1</b> LONELY BOY THE BLACK KEYS (NONESUCH/WARNER BROS.)
2	2	19	THESE DAYS FOO FIGHTERS (ROSWELL/RCA)
3	4	10	<b>GG</b> SOMEBODY THAT I USED TO KNOW DIXIE CHIEFS (CAPITOL)
4	3	20	FACE TO THE FLOOR CHEVELLE (EPIC)
5	6	8	BULLY SHINEDOWN (ATLANTIC)
6	5	29	THE SOUND OF WINTER BUSH (ZUMA ROCK/EONE)
7	7	37	WALK FOO FIGHTERS (ROSWELL/RCA)
8	8	22	PARADISE COLDPLAY (CAPITOL)
9	10	12	SATELLITE RISE AGAINST (DGC/INTERSCOPE)
10	9	19	SHAKE IT OUT FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
11	11	21	A WARRIOR'S CALL VOLBEAT (VERTIGO/UNIVERSAL REPUBLIC)
12	13	29	COUGH SYRUP YOUNG THE GIANT (ROADRUNNER/RRP)
13	17	10	WE ARE YOUNG FUN. (FUELED BY RAMEN/RRP)
14	15	17	DON'T STOP (COLOR ON THE WALLS) FOSTER THE PEOPLE (STARTIME/COLUMBIA)
15	18	14	REMEMBER EVERYTHING FIVE FINGER DEATH PUNCH (PROSPECT PARK)
16	14	31	THE ADVENTURES OF RAIN DANCE MAGGIE RED HOT CHILI PEPPERS (WARNER BROS.)
17	12	16	MONARCHY OF ROSES RED HOT CHILI PEPPERS (WARNER BROS.)
18	24	11	NOT YOUR FAULT AWOLNATION (RED BULL)
19	19	17	NARCISSISTIC CANNIBAL KORN FEAT. SKRILLEX & KILL THE NOISE (ROADRUNNER/RRP)
20	16	31	TONIGHT SEETHER (WIND-UP)
21	20	18	AFTER MIDNIGHT BLINK-182 (DGC/INTERSCOPE)
22	27	9	TONGUE TIE GROUPOVE (CANVASBACK/ATLANTIC)
23	21	18	THE COLLAPSE ADELITAS WAY (VIRGIN/CAPITOL)
24	26	11	MIDNIGHT CITY M83 (M83/MUTE/CAPITOL)
25	29	5	NO RESOLUTION SEETHER (WIND-UP)
26	23	20	BURIED ALIVE AVERNED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
27	25	18	ABERDEEN CAGE THE ELEPHANT (DSP/JIVE/RCA)
28	32	3	CHARLIE BROWN COLDPLAY (CAPITOL)
29	31	17	BULLET IN MY HAND REDLIGHT KING (HOLLYWOOD)
30	5	5	SIMPLE SONG THE SHIMS (COLUMBIA)
31	34	9	EYES WIDE OPEN STAINED (FLIP/ATLANTIC)
32	36	3	BABY COME HOME BUSH (ZUMA ROCK/EONE)
33	45	2	I LIKE IT FOXY SHAZAM (I.R.S./CAPITOL)
34	33	2	LOVE INTERRUPTION JACK WHITE (THIRD MAN/COLUMBIA)
35	41	6	LITTLE TALKS OF MONSTERS AND MEN (RECORD RECORDS)
36	RE-ENTRY		GOLD ON THE CEILING THE BLACK KEYS (NONESUCH/WARNER BROS.)
37	37	4	IN MY BLOOD BLACK STONE CHERRY (IN DE GOOT/ROADRUNNER/RRP)
38	28	5	TATTOO VAN HALEN (INTERSCOPE)
39	35	12	SET FIRE TO THE RAIN ADELE (XL/COLUMBIA)
40	38	8	THE WAITING ONE ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
41	42	7	EVERYBODY TALKS NEON TREES (MERCURY/IDJMG)
42	39	13	THE WALK MAYER HAWTHORNE (UNIVERSAL REPUBLIC)
43	40	10	UNDERGROUND JANE'S ADDICTION (CAPITOL)
44	43	17	CALLED OUT IN THE DARK SNOW PATROL (POLYDOR/FICTION/ISLAND/IDJMG)
45	HOT SHOT DEBUT		LOOK AROUND RED HOT CHILI PEPPERS (WARNER BROS.)
46	49	2	LOVE BITES (SO DO I) HALESTORM (ATLANTIC)
47	48	2	BOSS'S DAUGHTER POP EVIL (EONE)
48	50	3	MUSTACHE MAN (WASTED) CAKE (UPBEAT/ILG)
49	46	4	WE TAKE CARE OF OUR OWN BRUCE SPRINGSTEEN (COLUMBIA)
50	44	5	DRIVE BY TRAIN (COLUMBIA)

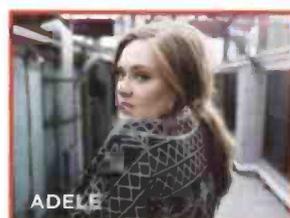
Volbeat notches its first Active Rock No. 1, as "A Warrior's Call" rises 2-1 in its 26th chart week. The song completes the fourth-longest trip to the top and the steadiest climb since 10 Years' "Wasteland" reached No. 1 in its 27th frame the week of Dec. 24, 2005.



ACTIVE ROCK™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	26	<b>#1</b> A WARRIOR'S CALL VOLBEAT (VERTIGO/UNIVERSAL REPUBLIC)
2	1	20	FACE TO THE FLOOR CHEVELLE (EPIC)
3	3	6	BULLY SHINEDOWN (ATLANTIC)
4	4	16	THESE DAYS FOO FIGHTERS (ROSWELL/RCA)
5	5	15	REMEMBER EVERYTHING FIVE FINGER DEATH PUNCH (PROSPECT PARK)
6	7	15	LONELY BOY THE BLACK KEYS (NONESUCH/WARNER BROS.)
7	6	24	THE COLLAPSE ADELITAS WAY (VIRGIN/CAPITOL)
8	11	6	NO RESOLUTION SEETHER (WIND-UP)
9	10	12	EYES WIDE OPEN STAINED (FLIP/ATLANTIC)
10	12	14	THE WAITING ONE ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
11	13	24	BULLET IN MY HAND REDLIGHT KING (HOLLYWOOD)
12	17	17	NARCISSISTIC CANNIBAL KORN FEAT. SKRILLEX & KILL THE NOISE (ROADRUNNER/RRP)
13	9	22	BURIED ALIVE AVERNED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
14	14	11	IN MY BLOOD BLACK STONE CHERRY (IN DE GOOT/ROADRUNNER/RRP)
15	23	3	<b>GREATEST GAINER</b> I LIKE IT FOXY SHAZAM (I.R.S./CAPITOL)
16	16	5	BOSS'S DAUGHTER POP EVIL (EONE)
17	17	10	SATELLITE RISE AGAINST (DGC/INTERSCOPE)
18	20	3	LOVE BITES (SO DO I) HALESTORM (ATLANTIC)
19	21	4	HURRICANE THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
20	15	17	MONARCHY OF ROSES RED HOT CHILI PEPPERS (WARNER BROS.)
21	22	18	THICK AS THIEVES CAVO (ELEVEN SEVEN)
22	24	13	UNDERGROUND JANE'S ADDICTION (CAPITOL)
23	25	4	CASUAL SEX MY DARKEST DAYS (MVR/MERCURY/IDJMG)
24	26	16	RACE YOU TO THE BOTTOM NEW MEDICINE (PHOTO FINISH/ATLANTIC)
25	10	5	TATTOO VAN HALEN (INTERSCOPE)

HERITAGE ROCK™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	6	<b>#1</b> BULLY SHINEDOWN (ATLANTIC)
2	3	19	FACE TO THE FLOOR CHEVELLE (EPIC)
3	2	21	BOTTOMS UP NICKELBACK (ROADRUNNER/RRP)
4	4	15	THESE DAYS FOO FIGHTERS (ROSWELL/RCA)
5	8	31	NOT AGAIN STAINED (FLIP/ATLANTIC)
6	4	28	THE SOUND OF WINTER BUSH (ZUMA ROCK/EONE)
7	6	5	TATTOO VAN HALEN (INTERSCOPE)
8	10	12	LONELY BOY THE BLACK KEYS (NONESUCH/WARNER BROS.)
9	7	36	WALK FOO FIGHTERS (ROSWELL/RCA)
10	9	32	TONIGHT SEETHER (WIND-UP)
11	11	14	REMEMBER EVERYTHING FIVE FINGER DEATH PUNCH (PROSPECT PARK)
12	15	19	THE COLLAPSE ADELITAS WAY (VIRGIN/CAPITOL)
13	14	31	THE ADVENTURES OF RAIN DANCE MAGGIE RED HOT CHILI PEPPERS (WARNER BROS.)
14	12	51	LIES OF THE BEAUTIFUL PEOPLE SIXX A.M. (ELEVEN SEVEN)
15	16	8	IN MY BLOOD BLACK STONE CHERRY (IN DE GOOT/ROADRUNNER/RRP)
16	19	3	NO RESOLUTION SEETHER (WIND-UP)
17	18	10	A WARRIOR'S CALL VOLBEAT (VERTIGO/UNIVERSAL REPUBLIC)
18	24	19	GET THRU THIS ART OF DYING (INTOXICATION/REPRISE/ILG)
19	17	19	BURIED ALIVE AVERNED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
20	21	11	I LIKE IT FOXY SHAZAM (I.R.S./CAPITOL)
21	21	11	HURRICANE THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
22	20	4	DIFFERENT DEVIL CHICKENFOOT (LAND SHARK/EONE)
23	21	4	EYES WIDE OPEN STAINED (FLIP/ATLANTIC)
24	21	4	LOVE BITES (SO DO I) HALESTORM (ATLANTIC)
25	RE-ENTRY		THICK AS THIEVES CAVO (ELEVEN SEVEN)

Adele scores her second No. 1 on Mainstream Top 40, as "Set Fire to the Rain" ascends 2-1. The singer, who swept all six of the categories in which she was nominated at the 54th Grammy Awards (Feb. 12)—including coveted album (2), record and song of the year ("Rolling in the Deep")—and returned to live performing following vocal surgery late last year, ruled the chart for five weeks with "Deep." Follow-up "Someone Like You" rose to No. 2. "Fire" concurrently spends a second week at No. 1 on Adult Top 40 and earns Greatest Gainer honors on Adult Contemporary (10-6) for a second consecutive week. As it spends a second week atop the Billboard Hot 100 (see page 74), Kelly Clarkson's "Stronger (What Doesn't Kill You)" claims the Greatest Gainer award on Mainstream Top 40 (14-10) and Adult Top 40 (8-5). The song is Clarkson's 11th top 10 on the former tally and first since "Already Gone" (No. 5) in 2009-10.



MAINSTREAM TOP 40, ADULT CONTEMPORARY, ADULT TOP 40, ROCK SONGS, ACTIVE ROCK, HERITAGE ROCK: Charts compiled by Nielsen BDS. All rights reserved. See charts legend on billboard.biz for rules and explanations. © 2012, Prometheus Global Media, LLC and Nielsen BDS. All rights reserved.

# HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION
1	1	29	<b>ALL YOUR LIFE</b> B. CHAPMAN (B. HENNINGSEN, C. HENNINGSEN)	The Band Perry REPUBLIC NASHVILLE	1
2	3	17	<b>YOU GONNA FLY</b> D. HUFF, J. URBAN, L. JOHNSON, C. LUCAS, P. BURST	Keith Urban CAPITOL NASHVILLE	2
3	2	26	<b>YOU</b> J. STROUD (C. YOUNG, L. LAIRD)	Chris Young RCA	1
4	5	20	<b>REALITY</b> B. CHAPMAN, K. CHESENEY, K. CHESENEY, B. JAMES	Kenny Chesney RCA	4
5	4	24	<b>I DON'T WANT THIS NIGHT TO END</b> J. STEVENS, I. BRYAN, D. DAVIDSON, R. AKINS, B. HAYS (L.P.)	Luke Bryan CAPITOL NASHVILLE	1
6	7	20	<b>HOME</b> B. BEAVERS, L. WOOTEN, D. WILSON, B. BEAVERS, D. BENTLEY	Diarks Bentley CAPITOL NASHVILLE	6
7	8	9	<b>I'M GONNA LOVE YOU THROUGH IT</b> M. MCBRIDE, B. GALLIMORE, B. HAYS (L.P.), S. ISAACS, J. YEARY	Martina McBride REPUBLIC NASHVILLE	7
8	10	17	<b>LOVE'S GONNA MAKE IT ALRIGHT</b> T. BROWN, G. STRAIT (A. ANDERSON, C. STAPLETON)	George Strait MCA NASHVILLE	8
9	11	12	<b>ALONE WITH YOU</b> J. ANDERSON, K. MASON, C. GRANT, T. HARDING, S. MCANALLY	Jake Owen RCA	9
10	9	10	<b>RED SOLO CUP</b> T. KEITH, J. BEAVERS, B. BEAVERS, B. WARREN, B. WARREN	Toby Keith SHOW DOG UNIVERSAL	9
11	12	13	<b>OURS</b> N. O'NEAL, M. A. L. SWIFT (T. SWIFT)	Taylor Swift BIG MACHINE	11
12	13	17	<b>DRINK ON IT</b> S. HENDRICKS, J. ST. STEWART, J. ALEXANDER, C. LAWSON	Blake Shelton WARNER BROS. WMN	12
13	16	16	<b>WHERE I COME FROM</b> M. KNOX, R. CLAYSON, D. DAVIDSON	Montgomery Gentry AVERAGE JOE'S	13
14	15	18	<b>DANCIN' AWAY WITH MY HEART</b> P. HODGE, J. LADY ANTEBELLUM, D. HAYWOOD, C. KELLEY, W. SCOTT, J. KEAR	Lady Antebellum CAPITOL NASHVILLE	14
15	19	24	<b>AM I BANJO</b> D. HUFF, R. RASCAL FLATS, J. MARTIN, W. MOBLEY, N. THRASHER	Rascal Flatts BIG MACHINE	15
16	21	23	<b>OVER YOU</b> E. LLOYD, C. LAUREN, G. WOLF, I. M. LAMBERT, B. SHELTON	Miranda Lambert RCA	16
17	17	19	<b>CAMOUFLAGE</b> F. ROGERS (B. PAISLEY, C. DUBOIS, S. LOVELADE)	Brad Paisley ARISTA NASHVILLE	17
18	20	19	<b>A WOMAN LIKE YOU</b> J. STONE, L. BRICE (J. BULFORD, P. BARTON, J. STONE)	Lee Brice Curb	18
19	22	24	<b>THE TROUBLE WITH GIRLS</b> S. WELSON, T. GRIFFIN, J. HAYES, J. P. HAYES	Scotty McCreery CAPITOL NASHVILLE	19
20	23	22	<b>AIR POWER</b> B. GALLIMORE, T. MCGRAY, B. SIMPSON, A. GORLEY	Tim McGraw Curb	20
21	25	28	<b>SOMETHIN' 'BOUT A TRUCK</b> B. JAMES, K. MOORE, D. COUCH	Kip Moore MCA NASHVILLE	21
22	27	28	<b>YOU DON'T KNOW HER LIKE I DO</b> D. HUFF, B. GILBERT, J. MCDORMICK	Brantley Gilbert VALORY	22
23	26	27	<b>THIS OLE BOY</b> P. DONNELL, B. HAYS (L.P.), D. DAVIDSON, R. AKINS	Craig Morgan BLACK RIVER	23
24	30	36	<b>NO HURRY</b> K. STEGALL, Z. BROWN, J. DURRETTE, J. OTTO	Zac Brown Band SOUTHERN GROUND/LANTIC BIG PICTURE	24
25	33	45	<b>FLY OVER STATES</b> M. KNOX, W. DURANT, N. THRASHER	Jason Aldean BROKEN BOW	25



Singer claims his first back-to-back top 10s as track follows his former chart-topper from September, "Barefoot Blue Jean Night."



Fifth radio single from band's 2010 *You Get What You Give* earns Greatest Gainer nod in its fourth week (the fewest chart weeks of any top 40 title). All four of album's previous singles reached No. 1, including a four-week run with "Keep Me in Mind" in December and January.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION
26	28	29	<b>GOT MY COUNTRY ON</b> K. STEGALL, B. ARCHER, J. WEAVER, D. MYRICK	Chris Cagle BIG PICTURE	26
27	29	31	<b>LET'S DON'T CALL IT A NIGHT</b> C. LINDSEY (C. JAMES, S. LONG, T. MCBRIDE)	Casey James RCA	27
28	24	25	<b>LIKE MY DOG</b> C. CHAMBERLAIN, S. CURRINGTON, S. EMERICK, H. ALLEN	Billy Currington MERCURY	24
29	31	33	<b>(KISSED YOU) GOOD NIGHT</b> M. SELLERIE (T. GROSS, J. KEAR)	Glenn Tilley EMBLEM/WARNER BROS. WMN	29
30	32	32	<b>WANNA MAKE YOU LOVE ME</b> J. STROUD, J. COLLINS, B. PINSON	Andy Gibson DMP/RJL	30
31	36	37	<b>TIME IS LOVE</b> F. ROGERS (T. SHAPIRO, T. MARTIN, M. SELLER)	Josh Turner MCA NASHVILLE	31
32	34	34	<b>HE'S MINE</b> T. HEWITT, R. ATKINS (C. BEATHARD, P. DONNELL, T. JAMES)	Rodney Atkins Curb	32
33	35	35	<b>GEORGIA PEACHES</b> B. GALLIMORE, M. HOPLIS, D. LLOYD, P. PROCTOR	Lauren Alaina 19/INTERSCOPE/MERCURY	33
34	37	40	<b>EVEN IF IT BREAKS YOUR HEART</b> M. WYCKE (W. MOBLEY, PASLAY)	Elly Young Band REPUBLIC NASHVILLE	34
35	41	44	<b>WHY YA WANNA</b> S. HENDRICKS (C. GRANT, C. DESTEFANO, A. GORLEY)	Jana Kramer ELEKTRA NASHVILLE/WMN	35
36	44	52	<b>SO YOU DON'T HAVE TO LOVE ME ANYMORE</b> K. STEGALL, J. WRIGHT, J. KNOXWELLS	Alan Jackson EMI NASHVILLE	36
37	39	42	<b>HOME SWEET HOME</b> D. MYRICK, N. HOFFMAN (D. MYRICK, N. HOFFMAN, K. MARIE, D. HORNE)	The Farm ELEKTRA NASHVILLE/NEW REVOLUTION	37
38	43	43	<b>COWBOYS AND ANGELS</b> B. BEAVERS (D. LYNCH, J. LEGG, T. NICHOLS)	Dustin Lynch BROKEN BOW	38
39	38	35	<b>MILLION DOLLAR VIEW</b> K. STEGALL, J. WRIGHT, B. L. MURPHY, G. TEBEN (H)	Trace Adkins SHOW DOG UNIVERSAL	38
40	47	46	<b>LET THE COWBOY ROCK</b> R. DURAN, R. DURAN, D. DAVIDSON	Ronnie Dunn ARISTA NASHVILLE	40
41	40	41	<b>ANGEL EYES</b> J. LEO, J. COPLAND, E. GUNDERSON, E. PASLAY	Love And Theft RCA	40
42	42	39	<b>SATURDAY NIGHT</b> J. NIEBANK, W. BOWEN, T. MILLER	Wade Bowen SEA GATLEBNA	39
43	52	—	<b>SPRINGSTEEN</b> J. JAY, E. E. CHURCH, T. YONDEL, L. HYDE	Eric Church EMI NASHVILLE	43
44	45	48	<b>UNDERDOG</b> S. WELSON, S. WELSON, D. L. MURPHY, J. SEVERA, T. OBIN	The Lost Trailers HIT STORIES/TUNES	44
45	46	49	<b>COMIN' AROUND</b> P. DONNELL, L. THOMPSON, R. CLAYSON, K. MARVEL	Josh Thompson RCA	45
46	48	50	<b>WHEN I GET IT</b> K. STEGALL, C. CAMPBELL, J. PMATTHEWS, J. MCCORMICK	Craig Campbell BIG PICTURE	46
47	49	60	<b>GLASS</b> N. V. R. COPPERMAN, J. NITE	Thompson Square STONEY CREEK	47
48	50	51	<b>MY HOMETOWN</b> K. STEGALL, M. SHAFERS, M. CANALLY, J. THARNDING	Uncle Kracker DOG AHEAD/LANTIC BIG PICTURE	48
49	51	56	<b>LIKE WE NEVER SAID GOODBYE</b> K. STEGALL, T. ROSS, C. BATTEN	Clay Walker Curb	49
50	53	53	<b>WE GOT US</b> B. BEAVERS, L. WOOTEN (C. SMITH, T. JAMES, S. B. LILES)	Canaan Smith MERCURY	50

# TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	1	67	<b>DIARKS BENTLEY</b> CAPITOL NASHVILLE 94714 (116.98)	Home	1
2	3	4	<b>JASON ALDEAN</b> BROKEN BOW 7637 (116.98)	My Kinda Party	2
3	4	22	<b>LADY ANTEBELLUM</b> CAPITOL NASHVILLE 94431 (116.98)	Own The Night	1
4	2	3	<b>LUKE BRYAN</b> RCA 91843 (116.98)	Tailgates & Tanlines	1
5	1	1	<b>TIM MCGRAW</b> Curb 7820 (116.98)	Emotional Traffic	1
6	7	1	<b>THE BAND PERRY</b> REPUBLIC NASHVILLE 01443/UNIVERSAL REPUBLIC (116.98)	The Band Perry	2
7	10	11	<b>TAYLOR SWIFT</b> BIG MACHINE TS3300A (116.98)	Speak Now	1
8	5	6	<b>TOBY KEITH</b> SHOW DOG UNIVERSAL 01592 (116.98)	Clancy's Tavern	1
9	6	7	<b>SCOTTY MCCREERY</b> 19/INTERSCOPE NASHVILLE 01622/IGA/UMGN (116.98)	Clear As Day	1
10	14	9	<b>BLAKE SHELTON</b> WARNER BROS. 52723/WMN (116.98)	Red River Blue	1
11	9	10	<b>ERIC CHURCH</b> EMI NASHVILLE 94768 (116.98)	Chief	1
12	11	13	<b>MIRANDA LAMBERT</b> RCA 90589/SMN (116.98)	Four The Record	1
13	16	3	<b>VARIOUS ARTISTS</b> NOW That's What I Call Country Ballads UNIVERSAL/SONY MUSIC/EMI 95759/CAPITOL (116.98)	Now That's What I Call Country Ballads	13
14	12	12	<b>BRANTLEY GILBERT</b> VALORY 82008 (116.98)	Halfway To Heaven	1
15	15	14	<b>ZAC BROWN BAND</b> You Get What You Give SOUTHERN GROUND/R&G BIG PICTURE/ATLANTIC (116.98)	You Get What You Give	1
16	6	2	<b>KELLIE PICKLER</b> 19/BNA 91587/SMN (116.98)	100 Proof	1
17	16	18	<b>PISTOL ANNIES</b> RCA 94916/SMN (116.98)	Hell On Heels	1
18	25	22	<b>GEORGE STRAIT</b> MCA NASHVILLE 016007/UMG (7.98)	Icon: George Strait	14
19	20	24	<b>JAKE OWEN</b> RCA 91843/SMN (116.98)	Barefoot Blue Jean Night	1
20	29	32	<b>JOSH TURNER</b> MCA NASHVILLE 015438/UMG (7.98)	Icon: Josh Turner	20
21	17	15	<b>TIM MCGRAW</b> Curb 7205 (116.98)	Number One Hits	1
22	20	21	<b>JUSTIN MOORE</b> VALORY JMK020A (116.98)	Outlaws Like Me	1
23	24	25	<b>BLAKE SHELTON</b> Loaded: The Best Of Blake Shelton REPRISE 52592/WMN (116.98)	Loaded: The Best Of Blake Shelton	23
24	21	22	<b>LAUREN ALAINA</b> 19/INTERSCOPE NASHVILLE 016225/IGA/UMGN (116.98)	Wildflower	1
25	22	19	<b>BRAD PAISLEY</b> ARISTA NASHVILLE 83274/SMN (116.98)	This Is Country Music	1

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
26	18	17	<b>MARTINA MCBRIDE</b> RCA 98027/SMN (116.98)	Hits And More	11
27	26	35	<b>VARIOUS ARTISTS</b> NOW That's What I Call Country Volume 4 UNIVERSAL/EMI/SONY MUSIC 015731/UMG (116.98)	Now That's What I Call Country Volume 4	26
28	23	25	<b>CHRIS YOUNG</b> RCA 95497/SMN (116.98)	Neon	2
29	27	27	<b>KENNY CHESENEY</b> RCA 91843/SMN (116.98)	Hemingway's Whiskey	1
30	30	33	<b>GEORGE STRAIT</b> MCA NASHVILLE 019224/UMGN (116.98)	Here For A Good Time	1
31	28	34	<b>BILLY CURRINGTON</b> MERCURY 015290/UMG (7.98)	Icon: Billy Currington	22
32	34	36	<b>RODNEY ATKINS</b> Curb 79255 (116.98)	Take A Back Road	3
33	31	12	<b>TAYLOR SWIFT</b> Speak Now: World Tour Live CD + DVD BIG MACHINE TS3300A (24.98 CD/DVD)	Speak Now: World Tour Live CD + DVD	12
34	NEW	—	<b>VARIOUS ARTISTS</b> Why On The Music Trade: A Collaboration Dedicated To Why On The Music Trade 2012'S 225 (116.98)	Why On The Music Trade: A Collaboration Dedicated To Why On The Music Trade	34
35	33	30	<b>ELLY YOUNG</b> REPUBLIC NASHVILLE 015856/UNIVERSAL REPUBLIC (116.98)	Life At Best	1
36	35	31	<b>BILLY CURRINGTON</b> MERCURY 014407/UMGN (116.98)	Enjoy Yourself	2
37	35	31	<b>RASCAL FLATS</b> BIG MACHINE RFD100A (116.98)	Nothing Like This	1
38	37	37	<b>SARA EVANS</b> RCA 95683/SMN (116.98)	Stronger	1
39	37	29	<b>HUNTER HAYES</b> RCA 91843/SMN (116.98)	Hunter Hayes	1
40	40	40	<b>MARTINA MCBRIDE</b> REPUBLIC NASHVILLE 016011/UNIVERSAL REPUBLIC (116.98)	Eleven	4
41	39	39	<b>SOUNDTRACK</b> RCA 72911/SMN (116.98)	Country Strong	2
42	32	24	<b>THE LITTLE WILLIES</b> MILKING BULL 20155 (116.98)	For The Good Times	9
43	44	42	<b>ALAN JACKSON</b> ARISTA NASHVILLE 78687/SMN (116.98)	34 Number Ones	7
44	41	41	<b>NATALIE PAISLEY</b> MCA NASHVILLE 016220/UMGN (116.98)	The Sound Of A Million Dreams	8
45	42	43	<b>PATSY CLINE</b> MCA NASHVILLE 014526/UMG (7.98)	Icon: Patsy Cline	38
46	43	46	<b>THOMPSON SQUARE</b> STONEY CREEK 7677 (116.98)	Thompson Square	3
47	45	45	<b>KEITH URBAN</b> CAPITOL NASHVILLE 47395 (116.98)	Get Closer	2
48	46	52	<b>RANDY TRAVIS</b> WARNER BROS. 524807/WMN (7.98)	Top 10	40
49	53	44	<b>ALISON KRAUSS &amp; UNION STATION</b> ROUNDER 016959/CORNER (116.98)	Paper Airplane	1
50	47	44	<b>DARIUS RUCKER</b> CAPITOL NASHVILLE 28939 (116.98)	Charleston, SC 1906	1

# BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	1	5	<b>DAILEY &amp; VINCENT</b> ROUNDER 518912 EK/CRACKER BARREL	The Gospel Side Of Dailey & Vincent	1
2	2	16	<b>YO-YO MA'S, DUNCAN, MEYER/C THILE</b> SONY CLASSICAL 84118/SONY MASTERWORKS	The Goat Rodeo Sessions	1
3	3	45	<b>ALISON KRAUSS &amp; UNION STATION</b> ROUNDER 016959/CORNER	Paper Airplane	1
4	5	—	<b>YO-YO MA'S, DUNCAN, MEYER/C THILE</b> SONY CLASSICAL 84118/SONY MASTERWORKS	The Goat Rodeo Sessions: Live EP	4
5	—	—	<b>STEVE MARTIN AND THE STEEP CANYON RANGERS</b> RCA 91843/SMN (116.98)	Rare Bird Alert	5
6	4	—	<b>THE ISAACS</b> GAITHER 45138/EMI CMG	Why Can't We	6
7	7	3	<b>SARAH JAROSZ</b> SUGAR HILL 40627/WELK	Follow Me Down	7
8	—	—	<b>SLEEPY MAN BANJO BOYS</b> SLEEPY MAN BANJO BOYS 6019 EX	America's Music	8
9	6	2	<b>THE DEL MCCORMACK BAND</b> SONY CLASSICAL 84118/SONY MASTERWORKS	Old Memories: The Songs Of Bill Monroe	9
10	9	—	<b>VARIOUS ARTISTS</b> O Brother, Where Art Thou?: Bona Fide Rarities... LOST HIGHWAY/MERCURY/DIG 014749 EK/AME	O Brother, Where Art Thou?: Bona Fide Rarities...	10

## BETWEEN THE BULLETS BENTLEY'S 4TH NO. 1



Diarks Bentley's sixth studio album becomes his fourth overall No. 1 on Top Country Albums, as *Home* bows with 55,000 copies sold, according to Nielsen SoundScan. All opened at the summit, led by *Modern Day Drifter* in 2005 and followed by *Long Trip Alone* (2006) and *Feel That Fire* (2009). His prior studio effort was a foray into bluegrass, titled *Up on the Ridge* (2010), which peaked at No. 2 and led Bluegrass Albums for 30 weeks. The title track from *Home* rises 7-6 on Hot Country Songs and 16-8 on Country Digital Songs (see chart, page 75).

—Wade Jessen

## TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT/PROMOTION LABEL
1	1	13	<b>DRAKE</b>	TAKE CARE	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
2	2	12	<b>RIHANNA</b>	TALK THAT TALK	SRP/DEF JAM 016313/IDJMG
3	3	12	<b>MARY J. BLIGE</b>	MY LIFE... Matriarch	GEFFEN 016257/IGA
4	4	8	<b>YOUNG JEEZY</b>	TR103	CTE/DEF JAM 013738/IDJMG
5	7	27	<b>JAY Z &amp; KANYE WEST</b>	ROCK THE BUNKER	ROC-A-FELLA/ROC NATION/DEF JAM 015026/IDJMG
6	6	25	<b>LIL WAYNE</b>	THA CARTER 3	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
7	8	33	<b>BEYONCÉ</b>	4	PARKWOOD/COLUMBIA 90824/SONY MUSIC
8	5	3	<b>SEAL</b>	SOUL 2	REPRISE 528694/WARNER BROS.
9	11	20	<b>J. COLE</b>	WORLD	ROC NATION/COLUMBIA 57920/SONY MUSIC
10	14	64	<b>NICKI MINAJ</b>	Pink Friday	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
11	10	10	<b>AMY WINEHOUSE</b>	Lioness: Hidden Treasures	UNIVERSAL REPUBLIC 016394*
12	13	15	<b>WALE</b>	AMMUNITION	MAYBACH 528687/WARNER BROS.
13	9	9	<b>ANTHONY HAMILTON</b>	BACK TO LOVE	MISTER'S MUSIC 99136/RCA
14	12	15	<b>TYRESE</b>	OPEN INVITATION	VOLTRON RECORDZ 93567
15	15	10	<b>ROBIN THICKE</b>	LOVE AFTER WAR	STAR TRAK/GEFFEN 016290/IGA
16	16	34	<b>PITBULL</b>	PLANET PIT	MR. 305/POLO GROUNDS/J 69060/RCA
17	24	47	<b>CHRIS BROWN</b>	F.A.M.E.	JIVE 86067/RCA
18	22	65	<b>RIHANNA</b>	LOUD	SRP/DEF JAM 014927/IDJMG
19	17	21	<b>MINDLESS BEHAVIOR</b>	19 GIRL	STREAMLINE/CONJUNCTION/INTERSCOPE 015989/IGA
20	18	35	<b>BAD MEETS EVIL</b>	HELL: THE SEQUEL	SHADY/INTERSCOPE 015729/IGA
21	25	46	<b>WIZ KHALIFA</b>	ROLLING PAPERS	ROSTRUM/ATLANTIC 527099/AG
22	42	65	<b>PAGE SETTER KANYE WEST</b>	OFF BEAT	ROC-A-FELLA/DEF JAM 014887/IDJMG
23	29	8	<b>COMMON</b>	THE DREAMER	THE BELIEVER/THINK COMMON 528038/WARNER BROS.
24	35	13	<b>CHILDISH GAMBINO</b>	CAMP	GLASSNOTE 0121*
25	19	12	<b>YELAWOLF</b>	RADIODACTIVE	GHEE-O-VISION/SHADY/DGC/INTERSCOPE 016174/IGA
26	26	10	<b>T-PAIN</b>	REVOLVER	NAPPY BOY/KONVICT 98122/RCA
27	21	9	<b>SNOOP DOGG &amp; WIZ KHALIFA</b>	WIZ & SNOOP GO TO HIGH SCHOOL	ROSTRUM/DOGGYSTYLE/ATLANTIC 528040/AG
28	20	14	<b>MAC MILLER</b>	BLUE SLIDE	PARK ROSTRUM 218
29	28	47	<b>KIRK FRANKLIN</b>	HELLO FEAR	FO YO SOUL/VERITY 77917/RCA
30	NOT SHOT	DEBUT	<b>ROBERTA FLACK</b>	LET IT BE	ROBERTA 429 17852/SLG
31	23	5	<b>YO GOTTI</b>	LIVE FROM THE KITCHEN	POLO GROUNDS 43858/RCA
32	32	33	<b>BIG SEAN</b>	PERSONALLY FAMOUS	G.O.O.D./DEF JAM 015421/IDJMG
33	36	35	<b>LEDISI</b>	PIECES OF ME	VERVE FORECAST 015557/VG
34	34	63	<b>MIGUEL</b>	ALL I WANT IS YOU	BLACK ICE/BYSTORM/JIVE 75487/RCA
35	31	76	<b>THE TEMPTATIONS</b>	ICON: THE TEMPTATIONS	MOTOWN 014607/UME
36	27	12	<b>MICHAEL JACKSON</b>	IMMORTAL	MJJ/EPIC 91259/SONY MUSIC
37	33	34	<b>JILL SCOTT</b>	THE LIGHT OF THE SUN	BLUES BABE 527941/WARNER BROS.
38	39	79	<b>KEM</b>	INTIMACY	ALBUM III UNIVERSAL REPUBLIC 014469
39	30	27	<b>ETTA JAMES</b>	ICON	CHESS/GEFFEN 014783/UME
40	38	11	<b>TREY SONGZ</b>	INEVITABLE	SONGBOOK/ATLANTIC 529381/AG
41	37	10	<b>THE ROOTS</b>	UNDUN	DEF JAM 016282/IDJMG
42	48	15	<b>BOYZ II MEN</b>	TWENTY BENCHMARK	ENTERTAINMENT 00001 EX/MSM
43	45	25	<b>GAME</b>	THE R.E.D.	ALBUM DGC 013729/IGA
44	41	13	<b>WEBBIE</b>	SAVAGE LIFE	3 TRILL 02
45	57	66	<b>CEE LO GREEN</b>	THE LADY KILLER	RADICULTURE 525601/ELEKTRA
46	49	50	<b>MARSHA AMBROSIOUS</b>	LATE NIGHTS & EARLY MORNINGS	J 64826/RCA
47	46	14	<b>KEITH SWEAT</b>	TIL THE MORNING	THE SWEAT HOTEL 5164/EDNE
48	43	19	<b>MAYER HAWTHORNE</b>	HOW DO YOU DO	UNIVERSAL REPUBLIC 016109*
49	53	19	<b>THE FOUR TOPS</b>	S.O.U.L.	SONY MUSIC CMG 84069/SONY MUSIC
50	60	29	<b>KELLY ROWLAND</b>	HERE I AM	UNIVERSAL MOTOWN 014685/UNIVERSAL REPUBLIC

## MAINSTREAM R&B/HIP-HOP

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT/PROMOTION LABEL
1	1	16	<b>DRAKE</b>	TAKE CARE	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
2	4	10	<b>GG</b>	THE MOTTO	DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
3	2	18	<b>LOTUS FLOWER BOMB</b>	WALE FEAT. MIGUEL	MAYBACH/WARNER BROS.
4	3	11	<b>I DO</b>	YOUNG JEEZY FEAT. JAY-Z & ANDRE 3000	CTE/DEF JAM/IDJMG
5	5	10	<b>STRIP</b>	CHRIS BROWN FEAT. KEVIN K-MAC	MCCALL JIVE/RCA
6	6	9	<b>RACK CITY</b>	TYGA	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
7	6	15	<b>CAN'T GET ENOUGH</b>	J. COLE FEAT. TREY SONGZ	ROC NATION/COLUMBIA
8	12	22	<b>4 AM</b>	MELANIE FONDA	SRP/UNIVERSAL REPUBLIC
9	13	14	<b>MR. WRONG</b>	MARY J. BLIGE FEAT. DRAKE	MATRIARCH/GEFFEN/INTERSCOPE
10	9	19	<b>DANCE (ASS)</b>	BIG SEAN FEAT. NICKI MINAJ	G.O.O.D./DEF JAM/IDJMG
11	10	15	<b>COUNTDOWN</b>	BEYONCÉ	PARKWOOD/COLUMBIA
12	7	17	<b>YOU THE BOSS</b>	RICK ROSS FEAT. NICKI MINAJ	SNS/MAYBACH/DEF JAM/IDJMG
13	15	9	<b>GOTTA HAVE IT</b>	JAY Z & KANYE WEST	ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG
14	18	5	<b>LOVE ON TOP</b>	BEYONCÉ	PARKWOOD/COLUMBIA
15	14	24	<b>NI**AS IN PARIS</b>	JAY Z & KANYE WEST	ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG
16	17	12	<b>DO IT LIKE YOU</b>	DIGGY FEAT. JEREMIH	ATLANTIC
17	19	5	<b>SEX AIN'T BETTER THAN LOVE</b>	TREY SONGZ	SONGBOOK/ATLANTIC
18	20	4	<b>TALK THAT TALK</b>	RIHANNA FEAT. JAY-Z	SRP/DEF JAM/IDJMG
19	16	15	<b>ROUND OF APPLAUSE</b>	WAKA FLOCKA FLAME FEAT. DRAKE	MIZAY/WARNER BROS.
20	21	18	<b>DRANK IN MY CUP</b>	KIRKO BANGZ	LMG/UNAUTHORIZED/WARNER BROS.
21	24	4	<b>MAGIC</b>	FUTURE FEAT. T.I.	FREEBANDZ/A-1/EPIC
22	23	8	<b>GIRLS LIKE YOU</b>	MIGUEL	ICE/BYSTORM/JIVE/RCA
23	26	4	<b>SHOT CALLER</b>	FRENCH MONTANA FEAT. CHARLIE ROCK	COKE BOYS/MAZ/10/BOY/INTERSCOPE
24	25	9	<b>PRETTY LIL' HEART</b>	ROBIN THICKE FEAT. LIL WAYNE	STAR TRAK/GEFFEN/INTERSCOPE
25	32	3	<b>AYY LADIES</b>	TRAVIS PORTER FEAT. TYGA	PORTER HOUSE/RCA
26	22	18	<b>UNTIL IT'S GONE</b>	MONICA	J/RCA
27	30	4	<b>STAY</b>	TYRESE	VOLTRON RECORDZ/CAPITOL
28	34	3	<b>ANOTHER ROUND</b>	FAT JOE FEAT. CHRIS BROWN	TERROR SQUAD
29	33	4	<b>STUPID HOE</b>	NICKI MINAJ	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
30	28	9	<b>GIRLS TALKIN BOUT</b>	MINDLESS BEHAVIOR	STREAMLINE/CONJUNCTION/INTERSCOPE
31	31	6	<b>TAKE CARE</b>	DRAKE FEAT. RIHANNA	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
32	27	20	<b>5 O'CLOCK</b>	T-PAIN FEAT. WIZ KHALIFA & LILY ALLEN	KONVICT/NAPPY BOY/JIVE/RCA
33	29	13	<b>HOUSE PARTY</b>	MEEK MILL FEAT. YOUNG CHRIS	MAYBACH/WARNER BROS.
34	38	2	<b>THE WOMAN YOU LOVE</b>	ASHANTI FEAT. BUSTA RHYMES	WRITTEN/EDNE
35	35	3	<b>NOBODY'S PERFECT</b>	J. COLE FEAT. MISSY ELLIOTT	ROC NATION/COLUMBIA
36	39	2	<b>SUPAFREAK</b>	YOUNG JEEZY FEAT. 2 CHAINZ	CTE/DEF JAM/IDJMG
37	37	8	<b>SABOTAGE</b>	WALE FEAT. LLOYD	MAYBACH/WARNER BROS.
38	36	8	<b>THANK YOU</b>	ESTELLE	HOME SCHOOL/ATLANTIC
39	38	4	<b>LOVE LIKE A LOVE SONG</b>	SELENA GOMEZ & THE SCENE	HOLLYWOOD
40	35	4	<b>THAT COULD BE US</b>	MAJORS	HUSTLE HARD/ATLANTIC/EDNE

## RHYTHMIC

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT/PROMOTION LABEL
1	1	18	<b>FLO RIDA</b>	GOOD FEELING	POE BOY/ATLANTIC
2	3	15	<b>YOUNG, WILD &amp; FREE</b>	SNOOP DOGG & WIZ KHALIFA FEAT. BRUNO MARS	ROSTRUM/DOGGYSTYLE/ATLANTIC
3	6	13	<b>THE MOTTO</b>	DRAKE FEAT. LIL WAYNE	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
4	2	20	<b>WE FOUND LOVE</b>	RIHANNA FEAT. CALVIN HARRIS	SRP/DEF JAM/IDJMG
5	4	27	<b>WORK OUT</b>	J. COLE	ROC NATION/COLUMBIA
6	9	11	<b>RACK CITY</b>	TYGA	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
7	5	22	<b>NI**AS IN PARIS</b>	JAY Z & KANYE WEST	ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG
8	17	8	<b>DANCE (ASS)</b>	BIG SEAN FEAT. NICKI MINAJ	G.O.O.D./DEF JAM/IDJMG
9	7	18	<b>IT WILL RAIN</b>	BRUNO MARS	SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC
10	17	8	<b>TAKE CARE</b>	DRAKE FEAT. RIHANNA	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
11	15	10	<b>TURN ME ON</b>	DAVID GUETTA FEAT. NICKI MINAJ	WHAT A MUSIC/CASTRALWORKS/CAPITOL
12	14	17	<b>INTERNATIONAL LOVE</b>	PITBULL FEAT. CHRIS BROWN	MR. 305/POLO GROUNDS/J/RCA
13	12	11	<b>CAN'T GET ENOUGH</b>	J. COLE FEAT. TREY SONGZ	ROC NATION/COLUMBIA
14	10	16	<b>MAKE ME PROUD</b>	DRAKE FEAT. NICKI MINAJ	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
15	13	10	<b>STRIP</b>	CHRIS BROWN FEAT. KEVIN K-MAC	MCCALL JIVE/RCA
16	11	13	<b>LOTUS FLOWER BOMB</b>	WALE FEAT. MIGUEL	MAYBACH/WARNER BROS.
17	22	6	<b>TALK THAT TALK</b>	RIHANNA FEAT. JAY-Z	SRP/DEF JAM/IDJMG
18	20	5	<b>GOTTA HAVE IT</b>	JAY Z & KANYE WEST	ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG
19	19	9	<b>I DO</b>	YOUNG JEEZY FEAT. JAY-Z & ANDRE 3000	CTE/DEF JAM/IDJMG
20	21	15	<b>THE ONE THAT GOT AWAY</b>	KATY PERRY	CAPITOL
21	18	14	<b>YOU DA ONE</b>	RIHANNA	SRP/DEF JAM/IDJMG
22	27	5	<b>UPI</b>	LOVERANCE FEAT. JAMSI & SKOPPER	OR 50 CENT STUDIO LIFE/INTERSCOPE
23	26	4	<b>SET FIRE TO THE RAIN</b>	ADELE	XL/COLUMBIA
24	28	4	<b>DO IT LIKE YOU</b>	DIGGY FEAT. JEREMIH	ATLANTIC
25	25	6	<b>SLIDE OVER</b>	BABY BASH FEAT. MIGUEL	BASHTOWN
26	30	5	<b>ASS BACK HOME</b>	DYMI CLASS	HEROES FEAT. NEON WITH DECA/DANCE/RELEASED BY RAMEN/ATLANTIC
27	23	16	<b>STRANGE CLOUDS</b>	B.O.B FEAT. LIL WAYNE	REBEL/ROCK/GRAND HUSTLE/ATLANTIC
28	28	2	<b>TURN UP THE MUSIC</b>	CHRIS BROWN	RCA
29	31	4	<b>HEARTBEAT</b>	CHILDISH GAMBINO	RED/CLASSNOTE
30	30	2	<b>LOVE ON TOP</b>	BEYONCÉ	PARKWOOD/COLUMBIA
31	24	20	<b>5 O'CLOCK</b>	T-PAIN FEAT. WIZ KHALIFA & LILY ALLEN	KONVICT/NAPPY BOY/JIVE/RCA
32	34	2	<b>VANS ON</b>	T. MILLS	COLUMBIA
33	31	13	<b>DRANK IN MY CUP</b>	KIRKO BANGZ	LMG/UNAUTHORIZED/WARNER BROS.
34	35	3	<b>GIRLS TALKIN BOUT</b>	MINDLESS BEHAVIOR	STREAMLINE/CONJUNCTION/INTERSCOPE
35	35	3	<b>NAKED</b>	DEV & ENRIQUE	IGLESIAS INDIE-POP/UNIVERSAL REPUBLIC
36	29	6	<b>ROUND OF APPLAUSE</b>	WAKA FLOCKA FLAME FEAT. DRAKE	MIZAY/WARNER BROS.
37	37	8	<b>ANOTHER ROUND</b>	FAT JOE FEAT. CHRIS BROWN	TERROR SQUAD
38	32	15	<b>TROUBLE</b>	BEI MAE/JR FEAT. J. COLE	JIVE/RCA
39	38	4	<b>LOVE YOU LIKE A LOVE SONG</b>	SELENA GOMEZ & THE SCENE	HOLLYWOOD
40	40	3	<b>DOMINO</b>	JESSE J	LAVA/UNIVERSAL REPUBLIC

## ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT/PROMOTION LABEL	
1	1	18	<b>ROBIN THICKE</b>	LOVE AFTER WAR	STAR TRAK/GEFFEN/INTERSCOPE	
2	4	18	<b>BEYONCÉ</b>	LOVE ON TOP	PARKWOOD/COLUMBIA	
3	5	18	<b>WOO</b>	ANTHONY HAMILTON	MISTER'S MUSIC/RCA	
4	2	17	<b>STAY</b>	TYRESE	VOLTRON RECORDZ/CAPITOL	
5	3	13	<b>FOOL FOR YOU</b>	CEE LO GREEN	RADICULTURE/ELEKTRA/ATLANTIC	
6	8	13	<b>THANK YOU</b>	ESTELLE	HOME SCHOOL/ATLANTIC	
7	6	13	<b>STAY TOGETHER</b>	LEDISI	VERVE FORECAST/VERVE	
8	8	20	<b>REAL LOVE</b>	ERIC BENET	JORDAN HOUSE/CAPITOL	
9	7	28	<b>SO GONE (WHAT MY MIND SAYS)</b>	JILL SCOTT	FEAT. PAUL WALL	BLUES BABE/WARNER BROS.
10	12	6	<b>YOU'RE ON MY MIND</b>	KEM	UNIVERSAL REPUBLIC	
11	11	19	<b>UNTIL IT'S GONE</b>	MONICA	J/RCA	
12	13	20	<b>DON'T KISS ME</b>	CARL THOMAS	B REAL/BEGRBER/VERVE FORECAST/VERVE	
13	14	15	<b>I GOT THIS</b>	JENNIFER HUDSON	ARISTA/RCA	
14	18	3	<b>NEXT BREATH</b>	TANK	MOGAMBE/SONG DYNASTY/ATLANTIC	
15	16	5	<b>CO-SIGN</b>	SWAY	MASS APPEAL/EDNE	
16	19	17	<b>I LOVE YOU</b>	PHYLISIA	FEAT. URBAN MYSTIC	SDBE
17	17	21	<b>CAN'T FORGET</b>	ANTHONY HAMILTON	ELITE	
18	20	10	<b>MR. WRONG</b>	MARY J. BLIGE	FEAT. DRAKE	MATRIARCH/GEFFEN/INTERSCOPE
19	19	19	<b>SHARE MY LOVE</b>	R. KELLY	RCA	
20	27	2	<b>BRAVO</b>	LEDISI	VERVE FORECAST/VERVE	
21	28	20	<b>EVERYDAY WOMAN</b>	CHRIS WALKER	PENDULUM/WDE	
22	25	4	<b>WILL YOU BE THERE</b>	KJ	JUNE SHANACHIE	
23	21	5	<b>JUNE 28TH (I'M SINGLE)</b>	RUBEN STUDDARD	SHANACHIE	
24	26	13	<b>CRAZY (BABY)</b>	RAHSAAN	PATTERSON ARTISTRY/MACK AVENUE	
25	22	14	<b>PARTY</b>	BEYONCÉ	FEAT. ANDRE 3000	PARKWOOD/COLUMBIA

## RAP SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT/PROMOTION LABEL
1	1				

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMO	DISTRIBUTING LABEL	WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMO	DISTRIBUTING LABEL
1	2	11	<b>#1</b> DANCE ON	BUSH	NETWERK		26	25	11	<b>#1</b> CRAZY CRAZY	GUINEVERE NUKE TOWN		
2	7	5	STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON	193RCA		27	38	2	SHE GETS DOWN ON HER KNEES	OND MIND TRAIN/TWISTED		
3	6	8	WE RUN THE NIGHT	JAMARIA BROWN FEAT. PITBULL	UNIVERSAL REPUBLIC		28	17	12	LET ME BE MYSELF	ROSABEL FEAT. TAMARA WALLACE TOMMY BOY		
4	1	8	YOU DA ONE	Rihanna Srp/Def Jam/JMG		29	13	17	12	IF IT WASN'T FOR LOVE	HEBIBAH GODDARD DECA/DWHSWG		
5	5	9	DRIFTING	PLUM WITH AN HERSHEYNE CURB		30	NEW	DEBUT	<b>#1</b> NAKED	DEV & ENRIQUE Iglesias Indie Pop/Universal Republic			
6	10	10	TURN ME ON	DAVID GUETTA FEAT. NICKI MINAJ WHAT A MUSIC/ASTRALWERKS/CAPITOL		11	36	4	WHERE HAVE YOU BEEN	Rihanna Srp/Def Jam/JMG			
7	10	10	BE WITH YOU	ERASURE	MUTE	32	32	5	STILETTO	EMIL SLIPPERY EEL			
8	3	11	ANTIDOTE	SWEDISH HOUSE MAFIA VS KNIFE PARTY	ASTRALWERKS/CAPITOL	33	27	7	I'M ALRIGHT	LILI ROCHA IOEA			
9	15	6	SHAVE IT	ZEDD	DWVLS/ATLANTIC	34	30	11	TITANIUM	DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWERKS/CAPITOL			
10	9	10	HOTEL NACIONAL	GUSTIA ESTEFAN CRESCENT MOON/VERVE FORECAST/VERVE		35	31	8	YOU ARE HERE	CHRIS THE GREEK PANAGHOS DJG			
11	12	13	HANGOVER	TAYO CAUZE FEAT. FLO RIDA MERCURY/JMG		36	45	2	NEVER FEAR	GEORGE ACOSTA FEAT. EMMA LOCK BLACK HOLE			
12	14	13	SHAKE IT OUT	FLORENCE + THE MACHINE	UNIVERSAL REPUBLIC	37	23	10	MARRY THE NIGHT	LADY GAGA STREAMLINE/KONIVLIVE/INTERSCOPE			
13	20	5	SURRENDER	PAUL OAKENFOLD FEAT. J HART PERFECT10/IZONE		38	22	12	PASS AT ME	TITANIUM FEAT. PITBULL INTERSCOPE			
14	16	8	HEY HEY HEY (POP ANOTHER BOTTLE)	LAURENCE WINDY FEAT. SWIFTFOOT & DEV BIG BEAT/ATLANTIC		39	47	3	YES NO MAYBE	SEBASTIAN EARLE CARABINCE JAMES CARRILLO			
15	18	7	TONIGHT IS THE NIGHT	OUTRAGE! WARNER BROS.		40	29	8	SUN IN CUBA	BLI YALEYDS FEAT. JIMMY BARNES PETROL ELECTRIC			
16	19	9	TEST DRIVE	JIN KANISHI FEAT. JASDN DERULO WARNER BROS.		41	49	2	END OF TIME	BEYONCE PARKWOOD/COLUMBIA			
17	9	13	NAUGHTY NAUGHTY	PORCELAIN BLANC 2101/UNIVERSAL REPUBLIC		42	42	4	TURN IT DOWN	KASKADE WITH REBECCA & FIONA ULTRA			
18	26	3	F U BETTA	NEON NITCH WARNER BROS.		43	37	2	LEVELS	AVICHI LEVELS/VERATONE/ATOMP EMPIRE/INTERSCOPE			
19	21	7	DON'T FUCK WITH MY MONEY	PENGUIN PRISON DOWNTOWN		44	NEW	DEBUT	FALLING	LAURENCE WINDY			
20	26	2	INTERNATIONAL LOVE	PITBULL FEAT. CHRIS BROWN MR. 305/POLO GROUNDS/ARCA		45	NEW	DEBUT	I'M FREE	MAYLA DALMAN			
21	11	11	WAITING ON YOU	ULTRA MATE & MICHELLE WILLIAMS BLUE/PEACE BOUTIQUE		46	NEW	DEBUT	INSONNIA	LS12			
22	24	6	IT'S TOO LATE	JES ULTRA		47	41	19	WE FOUND LOVE	Rihanna Feat. Calvin Harris Srp/Def Jam/JMG			
23	33	3	<b>POWER DOMINO</b>	JESSIE J LAVA/UNIVERSAL REPUBLIC		48	NEW	DEBUT	DON'T THROW IT AWAY	DOMINATOR & BASSMONKEYS FEAT. AMANDA WEA SEA TO SUN			
24	36	2	R.E.S.P.E.C.T.	RIP & BARBARA TUCKER FEAT. LIL JON TOMMY BOY		49	39	5	TURNING JAPANESE	GENEVIE MARINO WILSON SILVER BLUE			
25	35	4	BE YOUR FREAK	KENNY DOPPE FEAT. JOSH MILAN DOPPE WAXXRAY/DEE		50	46	5	SUNDOWN	CHRIS LAKE ULTRA			

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMP/INT/PROMO	DISTRIBUTING LABEL
1	1	34	<b>#1</b> LMFAO	SHUT UP AND DANCE	NETWERK	
2	2	7	SKRILLEX	BANGARANG BIG BEAT/DWVLS/ATLANTIC 528521/AG		
3	6	24	DAVID GUETTA	NOTHING BUT THE BEAT WHAT A MUSIC/ASTRALWERKS 7830/CAPITOL		
4	5	10	AIR	IF YOU GIVE DRINKS LA LUNE AIRCHLOD 0750023/ASTRALWERKS		
5	4	39	LADY GAGA	LOVE THIS WAY STREAMLINE/KONIVLIVE/INTERSCOPE 0133737/RS		
6	3	60	SKRILLEX	SCARY MONSTERS AND NICE SPICES BIG BEAT/ATLANTIC 528184/AG		
7	5	10	KORN	THE PATN OF TOTALITY ROADRUNNER 617278		
8	9	3	DIE ANTWOOD	TENSION ZEF RECORDZ 70317/DOWNTOWN		
9	8	62	DEADMAU5	BEAT LEAST 2510/ULTRA		
10	10	10	VARIOUS ARTISTS	ULTRA DANCE 13 ULTRA 3118		
11	7	17	M83	HURRY UP, WE'RE DREAMING. M83 9510*/MUTE		
12	11	11	HYPER CRUSH	NIGHT WAVE RPM 002 EX/NIGHT WAVE		
13	NEW	DEBUT	FEED ME	FEED ME'S ESCAPE FROM ELECTRIC MOUNTAIN MASTERPUNK DIGITAL EX		
14	10	62	DAFT PUNK	TRON: LEGACY WALT DISNEY 005872*		
15	11	62	VARIOUS ARTISTS	UKF DUBSTEP 2010 UKF DIGITAL EX		
16	16	24	KC AND THE SUNSHINE BAND	FLASHBACK WITH KC AND THE SUNSHINE BAND FLASHBACK 53029/WMG		
17	15	34	SKRILLEX	MORE MONSTERS AND SPICES BIG BEAT/ATLANTIC DIGITAL EX/AG		
18	13	4	VARIOUS ARTISTS	30 TOP HITS: WORKOUT MIXES POWER MUSIC DIGITAL EX		
19	NEW	DEBUT	GOLDRAPP	THE SINGLES STRAWBERRIES 01167		
20	20	13	ASKING ALEXANDRIA	STEPPED UP & SCRATCHED SUMMERIAN 47		
21	11	11	JOHN TALABOT	FIN PERMANENT VACATION 089		
22	14	12	VARIOUS ARTISTS	UKF DUBSTEP 2011 UKF DIGITAL EX		
23	18	11	LADY GAGA	LOVE THIS WAY THE BEAT STREAMLINE/KONIVLIVE/INTERSCOPE 0133737/RS		
24	14	14	BJORK	OHURRUM THE LITTLE BEAST/SONY/SONY 528737/WARNER BROS.		
25	NEW	DEBUT	DIE ANTWOOD	308 CHERRY TREE/INTERSCOPE DE 014415/AGA		

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMO	DISTRIBUTING LABEL
1	2	9	<b>#1</b> TURN ME ON	DAVID GUETTA FEAT. NICKI MINAJ WHAT A MUSIC/ASTRALWERKS/CAPITOL		
2	3	10	LEVELS	AVICHI LEVELS/VERATONE/ATOMP EMPIRE/INTERSCOPE		
3	1	20	WE FOUND LOVE	Rihanna Feat. Calvin Harris Srp/Def Jam/JMG		
4	4	15	GOOD FEELING	FLO RIDA RCA/ROYALTY		
5	5	7	SET FIRE TO THE RAIN	ADRIELI/COLOMBIA		
6	8	19	FEEL SO CLOSE	Calvin Harris Ultra		
7	12	18	GLAD YOU CAME	THE WANTED GLOBAL TALENT/MERCURY/ROJMG		
8	10	6	INTERNATIONAL LOVE	PITBULL FEAT. CHRIS BROWN MR. 305/POLO GROUNDS/ARCA		
9	5	5	DOMINO	JESSIE J LAVA/UNIVERSAL REPUBLIC		
10	7	15	THE ONE THAT GOT AWAY	KATY PERRY CAPITOL		
11	6	19	SEXY AND I KNOW IT	LMFAO PARTY ROCK/WILL.I.A.M./CHERRYTREE/INTERSCOPE		
12	11	11	WITHOUT YOU	DAVID GUETTA FEAT. USHER WHAT A MUSIC/ASTRALWERKS/CAPITOL		
13	16	23	EYES	KASKADE FEAT. MIMDY GLEDWILL ULTRA		
14	13	7	YOU DA ONE	Rihanna Srp/Def Jam/JMG		
15	21	3	GIVE ME ALL YOUR LUVVIN'	MADONNA FEAT. NICKI MINAJ & M.I.A. LIVE NATION/INTERSCOPE		
16	20	2	ASS BACK HOME	SNIP CLASS HEROES FEAT. NEON NITCH DECA/DWHSWG/VERVE		
17	14	12	WORKOUT	A COLE ROC NATION/COLUMBIA		
18	15	11	NIP*AS IN PARIS	JIN F. ZANIE WEST ROC-A-FELLA/ROC NATION/DEF JAM/JMG		
19	NEW	DEBUT	TAKE CARE	DRINK FEAT. DRAMA USING MONEYCASH MONEY/UNIVERSAL REPUBLIC		
20	19	2	LOCA PEOPLE	SAR NOEL ULTRA		
21	17	5	BLACKOUT	BREATHE CAROLINA FEARLESS/COLUMBIA		
22	22	2	ANTIDOTE	SWEDISH HOUSE MAFIA VS KNIFE PARTY ASTRALWERKS/CAPITOL		
23	22	2	CRY (JUST A LITTLE)	BINGO PLAYERS HYSTERIA/SPINNY		
24	18	3	LOVE YOU LIKE A LOVE SONG	SELENA GOMEZ & THE SCENE HOLLYWOOD		
25	NEW	DEBUT	WILD ONES	FLO RIDA FEAT. SIA POE BOY/ATLANTIC		

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMP/INT/PROMO	DISTRIBUTING LABEL
1	10	2	<b>#1</b> PAUL MCCARTNEY	ISSUES ON THE BOTTOM MP/HEARST 3308*/CONCORD		
2	2	13	FRANK SINATRA	SINATRA: BEST OF THE BEST REPRISE 79784/CAPITOL		
3	1	22	TONY BENNETT	DUETS II RPM/COLUMBIA 66753/SONY MUSIC		
4	4	9	FOUNDTRACK	FOUNDTRACK: THE MUSIC OF MADISON GATE 3429 EX		
5	3	12	LANDAU EUGENE MURPHY, JR.	THAT'S LIFE SYCO/COLUMBIA 89178/SONY MUSIC		
6	NEW	DEBUT	STEVE TYRELL	T'IL TAKE ROMANCE NEW ESIGN 32274/CONCORD		
7	9	58	FRANK SINATRA	DEAN MARTIN & SAMMY DAVIS JR. THE VERY BEST OF THE RAT PACK FRANK SINATRA/REPRISE 1324/WARNER BROS.		
8	8	8	PINK MARTINI	RETROSPECTIVE HEINZ 11		
9	6	4	CHICK COREA	CHICK COREA & EDDIE GOMEZ/PAUL MOTIAN FURTHER EXPLORATIONS CONCORD JAZZ 33394/CONCORD		
10	NEW	DEBUT	CHICK COREA	THE CONTINENTS DG 01641/DECCA CLASSICS		
11	7	5	CHARLIE HADEN/HANK JONES	COME SUNDAY EMARCY 01639/DECCA		
12	5	9	TONY BENNETT	DUETS AN AMERICAN CLASSIC/REPRISE 1324/WARNER BROS.		
13	11	2	THE SOUL REBELS	UNLOCK YOUR MIND RECORDS 619112/CONCORD		
14	12	14	KEITH JARRETT	MID SCEN 016113/DECCA		
15	16	20	SETH MACFARLANE	WISH I BITTER THAN WORDS/UNIVERSAL REPUBLIC 015561*		

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMP/INT/PROMO	DISTRIBUTING LABEL
1	1	2	<b>#1</b> NAJEE	THE SMOOTH SIDE OF SOUL SHANACHIE 5193		
2	8	78	ESPERANZA SPALDING	CHANGES REUNION: SMOOHT HEADS UP 3181*/CONCORD		
3	3	2	JEFF LORBER FUSION	GALAXY HEADS UP 33173/CONCORD		
4	5	22	TROMBONE SHORTY	FOR TRU VERVE FORECAST 015586/VE		
5	7	46	BONEY JAMES	CONTACT VERVE FORECAST 015375/VG		
6	6	2	ERIC MARIENHALL	IT'S LOVE PEAK 2396/VE		
7	2	2	CANDY DULFER	CRAZY LISTEN 3 83323/RAZOR & TIE		
8	9	14	MAYSA	MOTIONS OF LOVE SHANACHIE 5191		
9	10	12	VARIOUS ARTISTS	SMOOTH JAZZ HITS: FOR LOVERS CONCORD 33259		
10	12	19	GEORGE BENSON	GUITAR MAN CONCORD JAZZ 33099*/CONCORD		
11	13	20	BILL FRIESEL	ALL WE ARE SAYING... SAVOY JAZZ 17836/SLG		
12	4	12	WAYMAN TISDALE	THE NORMAL THING: STYL 5040/SR/RECEIVED/SHERMAD ALJENIE		
13	16	70	DAVE KOZ	HELLO TOMORROW CONCORD 31753		
14	11	18	RICHARD ELLIOT	IN THE ZONE ARTISTRY 7025/MACK AVENUE		
15	14	16	KIM WATERS	THIS HEART OF MINE SHANACHIE 5192		

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMO	DISTRIBUTING LABEL
1	1	21	<b>#1</b> MARRAKESH	ACOUSTIC ALCHEMY HEADS UP/CMG		
2	8	20	THE LADY IN MY LIFE	GEORGE BENSON CONCORD JAZZ/CMG		
3	3	22	BOOM TOWN	RICHARD ELLIOT ARTISTRY/MACK AVENUE		
4	4	17	SLAM DUNK	2010 NEW RELEASE/RENEZVOUS/MACK AVENUE		
5	5	14	PERFECT NITES	NAJEE SHANACHIE		
6	5	14	MANDELA	TERRY WOLMAN MANGO EATER		
7	7	7	CRY	BONEY JAMES VERVE FORECAST/VERVE		
8	9	5	ROADTRIP	MICHAEL UNGTOWN FEAT. LEE RITENDOUR TRIPPIN' N' RHYTHM		
9	6	20	BIG BROTHER	JEFF LORBER FUSION HEADS UP/CMG		
10	12	18	FREE FALL	KIM WATERS SHANACHIE		
11	11	24	RED SUEDE SHOES	CHUCK LOEB TWEEZY		
12	10	13	TAKING OFF	ANDY SMITZER TWISTED LANGUAGE		
13	18	2	OLIVER'S NATIVE	CHRIS STANDBRING ULTIMATE VIBE		
14	13	7	HORIZON	PAUL TAYLOR FEAT. STEVE OLIVER PEAK/ZONE		
15	14	20	ALL MY LIFE	TIM BOWMAN TRIPPIN' N' RHYTHM		

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMP/INT/PROMO	DISTRIBUTING LABEL
1	1	2	<b>#1</b> BRUCKNER ORCHESTER UNZ	CLASSIC SYMPHONY NO. 9 RANGE MOUNTAIN DIGITAL EX		
2	4	7	SOUNDTRACK	DOWNTOWN ARBY CARNIVAL/MASTERPIECE 016260/DECCA		
3	3	5	JOSHUA BELL/JEREMY DENK	PIANO IMPRESSIONS: 2011 CLASSICAL 01595/SONY MASTERWORKS		
4	2	2	SIMONE DINNENSTEIN	EMERSON: THE GREAT DIVINE AIR/DECCA 016260/DECCA		
5	5	5	MORMON TABERNACLE CHOIR	GLORY! MUSIC BY REJOUNDING MORMON TABERNACLE CHOIR 808284		
6	NEW	DEBUT	ANDERSON + ROE	WHEN WORDS FADE STEWART & SONS 30026/AR/UNIVERSAL		
7	7	4	PHOENIX CHORALE (BRUFFY)	NORTHERN LIGHTS CHANDOS 3100		
8	NEW	DEBUT	PHOENIX CHORALE (BRUFFY)	NORTHERN LIGHTS CHANDOS 3100		
9	8	2	GARRICK OHLSSON/ROBERT SPANO/ATLANTA SYMPHONY	BACH: ANNUNOV ASO 1002		
10	6	3	NICOLA BENEDETTI	ITALIA DECCA 016412/DECCA CLASSICS		
11	NEW	DEBUT	LONDON CLASSICAL ORCHESTRA	LONDON CLASSICAL ORCHESTRA		
12	NEW	DEBUT	ALISON BALSOM	SERAPH: TRUMPET CONCERTOS BBC 79590/EMI CLASSICS		
13	NEW	DEBUT	CHICAGO SYMPHONY ORCHESTRA	CHICAGO SYMPHONY ORCHESTRA		
14	NEW	DEBUT	MORMON TABERNACLE CHOIR	THIS IS THE CHRIST MORMON TABERNACLE CHOIR 808284		
15	13	36	MORMON TABERNACLE CHOIR	THIS IS THE CHRIST MORMON TABERNACLE CHOIR 808284		

HOT LATIN SONGS™			TITLE	ARTIST	WEEKS ON CHIT
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	WEEKS ON CHIT
1	2	17	#1 <b>LOVUMBA (PRESTIGE)</b> DADDY Yankee El Cartel		
2	3	19	INTENCIONAL 3Ballmty feat. El Bebe y America Sierra Fonovisa		
3	4	10	LLAMADA DE MI EX La Arrolladora Banda El Limon De Rene Camacho Dista		
4	5	20	EL VERDADERO AMOR PERDONA Mama feat. Prince Royce Warner Latina		
5	11	6	DUTTY LOVE Don Omar feat. Natty Natasha Orfanato		
6	6	4	LAS COSAS PEQUEÑAS Prince Royce Top Stop		
7	15	3	GG <b>MI SANTA</b> Romeo Santos feat. Tomatito Sony Music Latin		
8	1	16	SI TU ME BESAS Victor Manuelle Sony Music Latin		
9	9	14	WE FOUND LOVE Rihanna feat. Calvin Harris SRP/Def Jam/DJMG		
10	7	19	TE QUIERO A MORIR Banda El Recodo De Cruz Lizarraga Fonovisa		
11	13	23	PROMISE Romeo Santos feat. Usher Sony Music Latin		
12	14	42	GIVE ME EVERYTHING Pitbull feat. Ne-Yo Afrojack & Nayer M.R. 305/Polo Grounds/JRCA		
13	12	21	NADA IGUALES La Adicta Banda San Jose De Mielillas Sony Music Latin		
14	10	14	ME GUSTAS TANTO Princess Valdivia Universal Music Latino		
15	20	6	GOOD FEELING Flordia Poe Bow Atlantic		
16	17	10	BAILANDO POR EL MUNDO Juan Magan feat. Pitbull & El Cata Sony Music Latin		
17	16	16	SEXY AND I KNOW IT Liamo Party Rock/Will.i.am/Cherrytree/Interscope		
18	26	5	CRAZY PEOPLE Sensato Pitbull, Sak Noel Famous Artist/MR. 305		
19	8	15	EL POETA Chino & Nacho Machete/Universal Music Latino		
20	22	19	VERSOS DE MI ALMA Voz De Mando Dista		
21	24	8	EN EL CIELO NO HAY HOSPITAL Juan Luis Guerra Capitol Latin		
22	21	7	HOTEL NACIONAL Gloria Estefan Cre-Scent Mo/Danverve Forecast/Verve		
23	18	18	400 MIL VEINTE AÑOS Terra Cal Victoria/Venemus		
24	1	1	CAMINAR CONTIGO Lucero y Joan Sebastian F.A.S./Skal Dna		
25	1	1	FUISTE TU Ariana feat. Gaby Moreno MetamorfoSis		
26	1	1	IT WILL RAIN Briano Mars Summitt/Chop Shop/Elektra/Atlantic		
27	27	10	ANTES DE LAS SEIS Shakira Sony Music Latin		
28	38	4	TU YA ERES COSA DEL PASADO Rocío Durcal Dista		
29	HOT SHOT DEBUT		SITÉ DIGO LA VERDAD Gooch New Era/Venemus		
30	25	4	EL VESTIDO BLANCO Vicente Fernandez Sony Music Latin		
31	29	7	QUE NOS PASO? Reylu Brela a Duetto con Yuridia Sony Music Latin		
32	28	9	AMOR COMPARTIDO Los Tucanes De Tijuana Fonovisa		
33	30	5	SET FIRE TO THE RAIN Adelé J. Columbia		
34	36	3	INTERNATIONAL LOVE Pitbull feat. Chris Brown MR. 305/Polo Grounds/JRCA		
35	39	3	CORRE! Jesse El Joy Warner Latina		
36	33	20	AYER Embudo Iglesias Universal Music Latino		
37	35	4	REGALO DEL CIELO El Chapo De Sinaloa Paloma		
38	44	3	AMOR CONFUSO Gerardo Ortiz Del/Sony Music Latin		
39	41	12	VUELVE PRONTO Alex Rivera Serica		
40	50	2	SOLAMENTE TU Pablo Alboran Capitol Latin		
41	37	20	TU DECIDES Los Tucanes Del Norte Dista		
42	NEW		YA ME CANSE Larry Hernandez Fonovisa		
43	43	2	TE DIJERON Plan B Pina		
44	46	5	THE ONE THAT GOT AWAY Katy Perry Capitol		
45	49	2	EL MEJOR PERFUME La Original Banda El Limon De Salvador Lizarraga Fonovisa		
46	40	9	ARREPIENTETE Intocable 00001		
47	42	5	VALLÉNATO EN KARAOKE Elvis Crespo feat. Los Del Puente Flash		
48	47	2	ESTOY SALADO Cruy Lizarraga y Su Banda Tierra Sinaldense Dista		
49	45	3	T.H.E (THE HARDEST EVER) Will.i.am feat. Mick Jagger & Jennifer Lopez Will.i.am/Interscope		
50	NEW		UN HOMBRE NORMAL Espinoza Paz Dista		

TOP LATIN ALBUMS™			TITLE	ARTIST	WEEKS ON CHIT
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	WEEKS ON CHIT
1	2	14	GG <b>ROMEO SANTOS</b> Formula: Vol. 1 Sony Music Latin 82046		
2	1	3	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO IRREVERSIBLE 2012 DISA 01645/UJMLE		
3	3	2	LOS TUCANES DE TIJUANA 365 DIAS FONOVISA 01640/UJMLE		
4	4	10	3BALLMTY INTENCIONAL FONOVISA 354663/UJMLE		
5	5	2	VARIOUS ARTISTS LAS BANDAS ROMANTICAS DE AMERICA 2012 DISA 016382/UJMLE		
6	6	23	GERARDO ORTIZ ENTRE DIOS Y EL DIABLO DEL 91251/SONY MUSIC LATIN		
7	8	101	PRINCE ROYCE PRINCE ROYCE TOP STOP/ATLANTIC 30020/AG		
8	7	3	VICTOR MANUELLE BUSCO UN PUEBLO SONY MUSIC LATIN 98750		
9	11	19	ARJONA INDEPENDIENTE METAMORFOSIS 52921/WARNER LATINA		
10	NEW		CHAYANNE SOLAS CON CHAYANNE SONY MUSIC LATIN 93041		
11	9	3	MARCO ANTONIO SOLIS LA HISTORIA CONTINUA... PARTE IV FONOVISA 016475/UJMLE		
12	13	44	MANA DRAMA Y LUZ WARNER LATINA 526530		
13	10	12	JENNI RIVERA JOYAS PRESTADAS: BANDA FONOVISA 354659/UJMLE		
14	17	3	ALEJANDRO FERNANDEZ CANCIONES DE AMOR LOVE SONGS SONY MUSIC LATIN 91151		
15	20	12	VICENTE FERNANDEZ OTRA VEZ SONY MUSIC LATIN 98642		
16	27	3	RICARDO ARJONA CANCIONES DE AMOR LOVE SONGS SONY MUSIC LATIN 93081		
17	16	101	CAMILA DEJASTE DE AMAR SONY MUSIC LATIN 98881		
18	NEW		ROCIO DURCAL CANCIONES DE AMOR LOVE SONGS SONY MUSIC LATIN 91150		
19	15	2	YURIDIA PARA MI SONY MUSIC LATIN 92057		
20	18	5	RAMON AYALA Y SUS BRAVOS DEL NORTE LEYENDA NORTEA FREDDIE 3080		
21	19	15	CRISTIAN CASTRO MAMBO DEL PRINCIPE VOL. II UNIVERSAL MUSIC LATINO 016240/UJMLE		
22	25	56	LOS BUKIS 35 ANIVERSARIO FONOVISA 354608/UJMLE		
23	23	13	VARIOUS ARTISTS RADIO EXITOS: EL DISCO DEL AÑO 2011 DISA 721665/UJMLE		
24	21	12	JENNI RIVERA JOYAS PRESTADAS: POP FONOVISA 354660/UJMLE		
25	NEW		TIERRA CALI AUSCULTANDO ROMANTICOS VICTOR MANUEL UNIVERSAL MUSIC LATINO 650016/UJMLE		
26	7	7	SOLIDO MAS SOLIDO MAS NORTEO FREDDIE 3089		
27	22	55	VARIOUS ARTISTS LAS BANDAS ROMANTICAS DE AMERICA DISA 721627/UJMLE		
28	29	20	ESPINOZA PAZ CANCIONES QUE DUELEN DISA 721699/UJMLE		
29	35	25	BRONCO 25 ANIVERSARIO FONOVISA 354618/UJMLE		
30	26	69	SHAKIRA SALE EL SOL EPIC 77433/SONY MUSIC LATIN		
31	34	64	DON OMAR MEET THE DRIFTERS THE KING IS BACK ORFANATO MACHETE 014857/UJMLE		
32	NEW		CRISTIAN CASTRO VIVA EL PRINCIPE VOL. I VOL. 2 UNIVERSAL MUSIC LATINO 016903/UJMLE		
33	38	38	AVENTURA 14+14 PREMIUM LATIN 80211/SONY MUSIC LATIN		
34	2	2	DAVID BISBAL ACUSTICO UNIVERSAL MUSIC LATINO 016465/UJMLE		
35	30	14	VARIOUS ARTISTS CORRIDOS #1 2011 DISA 721664 EX/UJMLE		
36	31	63	CRISTIAN CASTRO VIVA EL PRINCIPE UNIVERSAL MUSIC LATINO 015013/UJMLE		
37	37	40	INTOCABLE 2011 GOOD 01029		
38	48	2	GILBERTO SANTA ROSA CANCIONES DE AMOR LOVE SONGS SONY MUSIC LATIN 91146		
39	51	2	SIN BANDERA CANCIONES DE AMOR LOVE SONGS SONY MUSIC LATIN 91149		
40	39	25	LOS YONIC'S 35 ANIVERSARIO FONOVISA 354653/UJMLE		
41	48	3	VARIOUS ARTISTS COMPLEMENTAMENTE ENAMORADOS 2 SONY MUSIC LATIN 90917		
42	43	4	VARIOUS ARTISTS DURANGUENSE #1 S 2011 DISA 721665 EX/UJMLE		
43	32	6	IL VOLO IL VOLO OPERA BLUES/GATICA/RENTOR/GEFFEN 015745/UJMLE		
44	38	10	SHAKIRA EN VIVO DESDE PARIS SONY MUSIC LATIN 98000		
45	40	38	LOS TIGRES DEL NORTE MTV UNPLUGGED TR3S/MTV/FONOVISA 354644/UJMLE		
46	50	37	FRANCO DE VITA EN PRIMERA FILA SONY MUSIC LATIN 78112		
47	41	13	JULION ALVAREZ Y SU NORTEÑO BANDA MARCHATE Y OVIDIAMO DISA 721671/UJMLE		
48	33	14	BANDA EL RECODO DE CRUZ LIZARRAGA LA MEJOR DE TODAS FONOVISA 354661/UJMLE		
49	45	14	VARIOUS ARTISTS ESPEREMOS MAS V.2 DEL 92260 SONY MUSIC LATIN		
50	28	2	LABERINTO ME VOY COMO VIVE MUSART 4518/BALBOA		

REGIONAL MEXICAN ALBUMS™			TITLE	ARTIST	WEEKS ON CHIT
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	WEEKS ON CHIT
1	1	3	GG <b>LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO</b> IRREVERSIBLE 2012 DISA 01645/UJMLE		
2	2	2	LOS TUCANES DE TIJUANA 365 DIAS FONOVISA 01640/UJMLE		
3	3	10	3BALLMTY INTENCIONAL FONOVISA 354663/UJMLE		
4	4	2	VARIOUS ARTISTS LAS BANDAS ROMANTICAS DE AMERICA 2012 DISA 016382/UJMLE		
5	5	23	GERARDO ORTIZ ENTRE DIOS Y EL DIABLO DEL 91251/SONY MUSIC LATIN		
6	6	3	MARCO ANTONIO SOLIS LA HISTORIA CONTINUA... PARTE IV FONOVISA 016475/UJMLE		
7	7	12	JENNI RIVERA JOYAS PRESTADAS: BANDA FONOVISA 354659/UJMLE		
8	10	12	VICENTE FERNANDEZ OTRA VEZ SONY MUSIC LATIN 98642		
9	9	5	RAMON AYALA Y SUS BRAVOS DEL NORTE LEYENDA NORTEA: 30 GRANDES EXITOS FREDDIE 3080		
10	14	56	LOS BUKIS 35 ANIVERSARIO FONOVISA 354608/UJMLE		
11	12	13	VARIOUS ARTISTS RADIO EXITOS: EL DISCO DEL AÑO 2011 DISA 721665/UJMLE		
12	NEW		TIERRA CALI AUSCULTANDO ROMANTICOS VICTOR MANUEL UNIVERSAL MUSIC LATINO 650016/UJMLE		
13	8	2	SOLIDO MAS SOLIDO MAS NORTEO FREDDIE 3089		
14	11	52	VARIOUS ARTISTS LAS BANDAS ROMANTICAS DE AMERICA DISA 721627/UJMLE		
15	18	1	ESPINOZA PAZ CANCIONES QUE DUELEN DISA 721699/UJMLE		
16	19	25	BRONCO 25 ANIVERSARIO FONOVISA 354618/UJMLE		
17	17	14	VARIOUS ARTISTS CORRIDOS #1 2011 DISA 721664 EX/UJMLE		
18	20	37	INTOCABLE 2011 GOOD 01029		
19	NEW		VARIOUS ARTISTS DURANGUENSE #1 S 2011 DISA 721665 EX/UJMLE		
20	NEW		LOS TIGRES DEL NORTE MTV UNPLUGGED TR3S/MTV/FONOVISA 354644/UJMLE		

LATIN POP ALBUMS™			TITLE	ARTIST	WEEKS ON CHIT
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	WEEKS ON CHIT
1	1	19	GG <b>ARJONA</b> INDEPENDIENTE METAMORFOSIS 52921/WARNER LATINA		
2	NEW		CHAYANNE SOLAS CON CHAYANNE SONY MUSIC LATIN 93041		
3	2	44	MANA DRAMA Y LUZ WARNER LATINA 526530		
4	6	3	ALEJANDRO FERNANDEZ CANCIONES DE AMOR LOVE SONGS SONY MUSIC LATIN 91151		
5	10	3	RICARDO ARJONA CANCIONES DE AMOR LOVE SONGS SONY MUSIC LATIN 93081		
6	1	101	CAMILA DEJASTE DE AMAR SONY MUSIC LATIN 98881		
7	NEW		ROCIO DURCAL CANCIONES DE AMOR LOVE SONGS SONY MUSIC LATIN 91150		
8	4	2	YURIDIA PARA MI SONY MUSIC LATIN 92057		
9	7	15	CRISTIAN CASTRO MAMBO DEL PRINCIPE VOL. II UNIVERSAL MUSIC LATINO 016240/UJMLE		
10	8	12	JENNI RIVERA JOYAS PRESTADAS: POP FONOVISA 354660/UJMLE		
11	9	69	SHAKIRA SALE EL SOL EPIC 77433/SONY MUSIC LATIN		
12	NEW		CRISTIAN CASTRO VIVA EL PRINCIPE VOL. I VOL. 2 UNIVERSAL MUSIC LATINO 016903/UJMLE		
13	3	2	DAVID BISBAL ACUSTICO UNIVERSAL MUSIC LATINO 016465/UJMLE		
14	11	63	CRISTIAN CASTRO VIVA EL PRINCIPE UNIVERSAL MUSIC LATINO 015013/UJMLE		
15	17	2	SIN BANDERA CANCIONES DE AMOR LOVE SONGS SONY MUSIC LATIN 91149		
16	14	25	LOS YONIC'S 35 ANIVERSARIO FONOVISA 354653/UJMLE		
17	15	3	VARIOUS ARTISTS COMPLEMENTAMENTE ENAMORADOS 2 SONY MUSIC LATIN 90917		
18	12	36	IL VOLO IL VOLO OPERA BLUES/GATICA/RENTOR/GEFFEN 015745/UJMLE		
19	13	10	SHAKIRA EN VIVO DESDE PARIS SONY MUSIC LATIN 98000		
20	16	37	FRANCO DE VITA EN PRIMERA FILA SONY MUSIC LATIN 78112		

TROPICAL ALBUMS™			TITLE	ARTIST	WEEKS ON CHIT
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	WEEKS ON CHIT
1	1	15	GG <b>ROMEO SANTOS</b> Formula: Vol. 1 Sony Music Latin 82046		
2	3	101	PRINCE ROYCE PRINCE ROYCE TOP STOP/ATLANTIC 30020/AG		
3	2	3	VICTOR MANUELLE BUSCO UN PUEBLO SONY MUSIC LATIN 98750		
4	4	38	AVENTURA 14+14 PREMIUM LATIN 80211/SONY MUSIC LATIN		
5	5	3	GILBERTO SANTA ROSA CANCIONES DE AMOR LOVE SONGS SONY MUSIC LATIN 91146		
6	6	23	CHARLIE ZAA DE BOHEMIA THE ENTITTY 1089		
7	7	13	JOSEPH FONSECA VOY A COBERTER EL CONDOR VENEZOLANOS UNIVERSAL MUSIC LATINO 650016/UJMLE		
8	NEW		EL GRAN COMBO SALSA POPULAR 1025		
9	NEW		OMEGA EL DUENO DEL FLOW 2 PLANET 226		
10	9	13	TITE CURET SONO SONO: TITE CURET POPULAR 1210		
11	15	19	HENRY SANTOS INTRODUCCION SIENTE UNIVERSAL MUSIC LATINO 650016/UJMLE		
12	12	15	TITO NIEVES MI ULTIMA GRABACION TITO NIEVES MUSIC 1204		
13	14	9	GRUPO MANIA LO QUE LE GUSTA A MI GENTE VENEZOLANOS UNIVERSAL MUSIC LATINO 650016/UJMLE		
14	13	4	WILLIE COLON Y HECTOR LAVOE SELECCIONES PARA LA AMERICA VENEZOLANA UNIVERSAL MUSIC LATINO 650016/UJMLE		
15	17	69	HECTOR ACOSTA: EL TORITO GILBERTO D. I. M. A. VENEZOLANOS UNIVERSAL MUSIC LATINO 650016/UJMLE		
16	18	9	VARIOUS ARTISTS LUNO MAGNATA 2012 PLANET 271		
17	16	30	LUIS ENRIQUE SONY SERIE TOP STOP 30020/SONY MUSIC LATIN		
18	20	40	EDDIE SANTIAGO RENTOR: ORO SALSERO MACHETE 014866/UJMLE		
19	19	26	JERRY RIVERA EL AMOR QUE PLATAN MELCOSA VENEZOLANOS UNIVERSAL MUSIC LATINO 650016/UJMLE		
20	RE-ENTRY		MILLY QUEZADA ADA HISTORIA VENEZOLANOS UNIVERSAL MUSIC LATINO 650016/UJMLE		

LATIN RHYTHM ALBUMS™			TITLE	ARTIST	WEEKS ON CHIT
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	WEEKS ON CHIT
1	1	64	GG		

EURO		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) FEBRUARY 25, 2012	
1	2	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN	
2	1	AI SE EU TE PEGO MICHEL TELÓ D.M.Y. GOODPANTANAL/RGE/ROSTER	
3	3	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	
4	5	DOMINO JESSIE J LAVA	
5	11	SHE DOESN'T MIND SEAN PAUL VP	
6	11	WILD ONES FLÓ RÍDA FT. SÍA POE BOY	
7	NEW	T.H.E. (THE HARDEST EVER) WILLIAM F.T. MICK JAGGER & JENNIFER LOPEZ WILLIAM	
8	6	VIDEO GAMES LANA DEL REY STRANGER	
9	7	GIVE ME ALL YOUR LUVIN' MADONNA FT. NICKI MINAJ & M.I.A. LIVE NATION	
10	4	ALONE AGAIN ALYSSA REID FT. JUMP SMOKERS! 3BEAT	

JAPAN		BILLBOARD JAPAN HOT 100	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN JAPAN/PLANTECH) FEBRUARY 25, 2012	
1	90	JUNJO U-19 NMB48 YOSHIMOTO R AND C	
2	45	KIMI NI AITAKATTA NAOTO HTI RAMMY UNIVERSAL	
3	58	2012 SPARK PINKYNOVA/STY SONY	
4	NEW	SAKURA RYOSHI HIRAWA COLUMBIA	
5	36	FILM GEN HOSHINO VICTOR	
6	57	ROCK ME BABY THE BAWDIES VICTOR	
7	42	GIVE ME ALL YOUR LUVIN' MADONNA FT. NICKI MINAJ & M.I.A. UNIVERSAL	
8	34	END ROLL MOTOHITO NARA ARIOLA	
9	10	SABRINA LEO JERI VICTOR	
10	3	HAIMJARI NO TOKI AYAKA A STATION	

GERMANY		SINGLES	
THIS WEEK	LAST WEEK	(MEDIA CONTROL) FEBRUARY 25, 2012	
1	1	AI SE EU TE PEGO MICHEL TELÓ PANTANAL/RGE/ROSTER	
2	NEW	SHE DOESN'T MIND SEAN PAUL VP	
3	2	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN	
4	4	HERO SKIPS A BEAT OLLY MURS FT. RIZZLE KICKS SYCO	
5	NEW	HIMMEL AUF SILBERMUND BACK 2 BACK	
6	5	JAR OF HEARTS CHRISTINA PERRI ATLANTIC	
7	5	VIDEO GAMES LANA DEL REY STRANGER	
8	NEW	GIVE ME ALL YOUR LUVIN' MADONNA FT. NICKI MINAJ & M.I.A. LIVE NATION	
9	8	LEVELS AVICHI VERATONE	
10	7	ANTI HERO (BRAVE NEW WORLD) MARLON ROUDETTE MATTER FIXED	

UNITED KINGDOM		SINGLES	
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) FEBRUARY 25, 2012	
1	3	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN	
2	NEW	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	
3	NEW	T.H.E. (THE HARDEST EVER) WILLIAM F.T. MICK JAGGER & JENNIFER LOPEZ WILLIAM	
4	4	DOMINO JESSIE J LAVA	
5	2	ALONE AGAIN ALYSSA REID FT. JUMP SMOKERS! 3BEAT	
6	5	WILD ONES FLÓ RÍDA FT. SÍA POE BOY	
7	NEW	TWILIGHT COVER DRIVE GLOBAL TALENT	
8	7	MAMA DO THE HUMP RIZZLE KICKS (S)	
9	8	STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON 19/RC	
10	9	BORN TO DIE LANA DEL REY POLYDOR	

FRANCE		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) FEBRUARY 25, 2012	
1	1	AI SE EU TE PEGO MICHEL TELÓ PANTANAL/RGE	
2	3	GIVE ME ALL YOUR LUVIN' MADONNA FT. NICKI MINAJ & M.I.A. LIVE NATION	
3	5	I KNOW JAMA BRYAN/ABC COMPANY	
4	2	VIDEO GAMES LANA DEL REY STRANGER	
5	4	J'E LAIME A MOURIR SHARIRA SONY MUSIC	
6	7	INTERNATIONAL LOVE PITBULL FT. CHRIS BROWN MR. 305/POLY GROUNDS/	
7	NEW	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON ARISTA	
8	8	SOMEONE LIKE YOU ADELE XL	
9	RE	AVANT QUE'ELLE PARTE SEBASTIEN DASSAULT WATI B	
10	RE	YOUNG, WILD & FREE SHOP DOGG & MC KWAN/FE BRUNO MARS/ROSTAM/COOZY/STYL	

CANADA		BILLBOARD CANADIAN HOT 100	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN BDS) FEBRUARY 25, 2012	
1	11	GIVE ME ALL YOUR LUVIN' MADONNA FT. NICKI MINAJ & M.I.A. LIVE NATION/INTERSCOPE	
2	1	CALL ME MAYBE CARLY RAE JEPSEN 604	
3	2	SET FIRE TO THE RAIN ADELE XL	
4	8	STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON 19/RC	
5	3	TURN ME ON DAVID GUETTA FT. NICKI MINAJ WHAT A MUSIC/VIRGIN	
6	5	GOOD FEELING FLÓ RÍDA FT. SÍA POE BOY/ATLANTIC	
7	7	DOMINO JESSIE J LAVA/ISLAND	
8	6	THE ONE THAT GOT AWAY KATY PERRY CAPITOL	
9	4	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP/DEF JAM	
10	14	SEXY AND I KNOW IT LIMHO PARTY ROCK/WILL.I.A.M./CHRISTINA AGUILERA/INTERSCOPE	

KOREA		BILLBOARD KOREA K-POP HOT 100	
THIS WEEK	LAST WEEK	(BILLBOARD KOREA) FEBRUARY 25, 2012	
1	1	TO TURN BACK HANDS OF TIME LYN PAN ENTERTAINMENT	
2	31	I'LL THINK OF YOU DAVICHU J-OCEANSTAR ENTERTAINMENT	
3	4	FIERCELY FT ISLAND FAC ENTERTAINMENT	
4	1	LOVEY-DOVEY TARA CORE/CONTENTS MEDIA	
5	2	WHEN I CAN'T SING SEZEN '10 ENTERTAINMENT	
6	NEW	SHADOW MONDAY KIZ PAN ENTERTAINMENT	
7	NEW	BECAUSE I AM AFRAID HA YOON KWON & BAEK JI YOUNG CH WORKS	
8	10	I WILL LOVE YOU HYDRIN STARSHIP ENTERTAINMENT	
9	10	GRASSHOPPER SUNMYHILL LOEN ENTERTAINMENT	
10	6	I HATE MYSELF ELWELL STARSHIP ENTERTAINMENT	

AUSTRALIA		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) FEBRUARY 25, 2012	
1	1	WILD ONES FLÓ RÍDA FT. SÍA POE BOY	
2	NEW	ASS BACK HOME GTM CLASS HERDES FT. NEON HITCH DECA/DANCE	
3	NEW	HEY HEY HEY LAUREN WERN FT. SWIFT/10 & DEV LA MUSIQUE DU BRU MONCE	
4	4	BOYS LIKE YOU 360 FT. GIBBS SOULMATE	
5	5	PARADISE COLDFAY PARLOPHONE	
6	3	LONELY BOY THE BLACK KEYS Nonesuch	
7	4	TURN ME ON DAVID GUETTA FT. NICKI MINAJ WHAT A MUSIC	
8	8	I LOVE IT MILLTOP HODOS FT. SIA UNIVERSAL	
9	10	TAKE CARE DRAKE FT. RIHANNA YOUNG MONEY/CASH MONEY	
10	9	SUMMER PARADISE SIMPLE PLAN FT. KWAN ATLANTIC	

NETHERLANDS		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) FEBRUARY 25, 2012	
1	1	AI SE EU TE PEGO MICHEL TELÓ CNR	
2	3	BAGAGEDRAGER GERS PARODEL FT. SEF TOP NOTCH	
3	6	I FOLLOW RIVERS LYRKE LI LL RECORDINGS	
4	4	EPIC SANDRO SILVA & QUINTINO BIP	
5	2	THE A-TEAM ED SHEERAN ASYLUM	
6	8	IK NEEM JE MEE GERS PARODEL TOP NOTCH	
7	7	SKINNY LOVE BIRDY JASMINE VAN DEN BOGAERDE	
8	NEW	I WON'T GIVE UP JASON MRAZ ATLANTIC	
9	NEW	PEOPLE HELP THE PEOPLE BIRDY JASMINE VAN DEN BOGAERDE	
10	9	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN	

ITALY		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) FEBRUARY 25, 2012	
1	1	AI SE EU TE PEGO MICHEL TELÓ ROSTER	
2	2	GIVE ME ALL YOUR LUVIN' MADONNA FT. NICKI MINAJ & M.I.A. LIVE NATION	
3	6	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	
4	6	L'ULTIMA NOTTE AL MONDO TIZIANO FERRO EMI	
5	3	DISTRATTO FRANCESCO MICHELINI SONY MUSIC	
6	7	YOUNG, WILD & FREE SHOP DOGG & MC KWAN/FE BRUNO MARS/ROSTAM/COOZY/STYL	
7	NEW	TACATA! ROMANO & SAPENZA FT. RODRIGUEZ DANCE AND LOVE	
8	RE	TURNING TABLES ADELE XL	
9	9	SOMEONE LIKE YOU ADELE XL	
10	NEW	THESE BOOTS ARE MADE FOR WALKIN' PLANET FUNK INDIGO FILMS	

GREECE		ALBUMS	
THIS WEEK	LAST WEEK	(CYTA-IFPI) FEBRUARY 25, 2012	
1	RE	ESTI LAIKA! VASSILIS KARRAS UNIVERSAL	
2	1	UNDER THE MISTLETOE JUSTIN BIEBER UNIVERSAL	
3	5	TALK THAT TALK RIHANNA SRP/DEF JAM	
4	7	AKOU MELISSSES UNIVERSAL	
5	2	IMOUNE KE EKO EKBI PYX LAX: LIVE 2011 PYX LAX MINOS	
6	3	THA IME EDO NIKOS OKRODOWOPPOULOS MINOS	
7	8	WHO YOU ARE JESSIE J LAVA/ISLAND	
8	4	MINOS 2012 VARIOUS ARTISTS MINOS	
9	10	UNIVERSAL: HITS & STAR 2012 VARIOUS ARTISTS UNIVERSAL	
10	RE	21 ADELE XL	

SPAIN		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) FEBRUARY 25, 2012	
1	1	AI SE EU TE PEGO MICHEL TELÓ PANTANAL	
2	2	GIVE ME ALL YOUR LUVIN' MADONNA FT. NICKI MINAJ & M.I.A. LIVE NATION	
3	3	PERDONAME PABLO ALBORAN CON CARMINO FERRECA ESTUDIOS Y PRODUCCIONES	
4	4	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP	
5	5	OTONO, OCTUBRE MANUEL CARRASCO UNIVERSAL	
6	7	SOMEONE LIKE YOU ADELE XL	
7	6	MARCO JESSIE J & PABLO MOTOS WARNER	
8	8	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	
9	RE	KEEP THE TRANCE CARLOS JEAN NOVAEMUSIK	
10	9	NO SIGUE MODAS JUAN MAGAN SONY MUSIC	

SWITZERLAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) FEBRUARY 25, 2012	
1	1	AI SE EU TE PEGO MICHEL TELÓ PANTANAL/RGE/ROSTER	
2	2	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN	
3	4	SHE DOESN'T MIND SEAN PAUL VP	
4	3	VIDEO GAMES LANA DEL REY STRANGER	
5	5	JAR OF HEARTS CHRISTINA PERRI ATLANTIC	
6	7	HANGOVER TRAVIS TRUFT FT. FLÓ RÍDA 4TH & BROADWAY	
7	6	MA CHERIE DJ ANTOINE FT. THE BEAT SHAKERS GLOBAL	
8	8	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	
9	10	LEVELS AVICHI VERATONE	
10	NEW	GIVE ME ALL YOUR LUVIN' MADONNA FT. NICKI MINAJ & M.I.A. LIVE NATION	

BELGIUM		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) FEBRUARY 25, 2012	
1	1	AI SE EU TE PEGO MICHEL TELÓ CNR	
2	2	VIDEO GAMES LANA DEL REY STRANGER	
3	3	GIVE ME ALL YOUR LUVIN' MADONNA FT. NICKI MINAJ & M.I.A. LIVE NATION	
4	4	TAKE YOU HIGHER GOODWILL & HOOR N SLIGH LA MUSIQUE FAIT LA FORCE	
5	6	IK NEEM JE MEE GERS PARODEL TOP NOTCH	
6	5	I FOLLOW RIVERS LYRKE LI LL RECORDINGS	
7	NEW	BANG BANG LORREN MOHITO	
8	7	J'E LAIME A MOURIR SHARIRA SONY MUSIC	
9	10	SHE DOESN'T MIND SEAN PAUL VP	
10	8	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	

SWEDEN		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) FEBRUARY 25, 2012	
1	1	WHEN I HELD YA MØA LIGNEL UNIVERSAL	
2	5	AI SE EU TE PEGO MICHEL TELÓ CNR	
3	3	SOME DIE YOUNG LADEN WARNER	
4	NEW	NOBODY KNOWS DARIN UNIVERSAL	
5	2	GIVE ME ALL YOUR LUVIN' MADONNA FT. NICKI MINAJ & M.I.A. LIVE NATION	
6	4	ACKLIGT ANSTRIK UNIVERSAL	
7	RE	SOBER LORREN MOHITO	
8	7	EMMYLOU FIRST AID KIT JAGADAMBA	
9	10	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	
10	RE	MY HEART IS REFUSING ME LORREN MOHITO	

MEXICO		AIRPLAY	
THIS WEEK	LAST WEEK	(NIELSEN BDS) FEBRUARY 25, 2012	
1	1	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP/DEF JAM	
2	2	CORRE! JESSE & JOY WARNER	
3	3	PUMPED UP KICKS FOSTER THE PEOPLE STARTIME/COLUMBIA	
4	7	SEXY AND I KNOW IT LIMHO PARTY ROCK/WILL.I.A.M./CHRISTINA AGUILERA/INTERSCOPE	
5	4	MOVES LIKE JAGGER MADONNA FT. CHRISTINA AGUILERA A&M/OCTONE	
6	5	SET FIRE TO THE RAIN ADELE XL	
7	5	INTENTALO 3BALMITY FT. EL BEBETO Y AMERICA SIERRA FONONISA	
8	9	WITHOUT YOU DAVID GUETTA FT. USHER WHAT A MUSIC/VIRGIN	
9	10	LLAMADA DE MI EX LA ARROLDORA DANIELA EL LIMÓN DE REDE CANADHI/DESA	
10	8	SI TU TE VAS YANIR WARNER	

AUSTRIA		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) FEBRUARY 25, 2012	
1	1	AI SE EU TE PEGO MICHEL TELÓ PANTANAL/RGE/ROSTER	
2	4	SHE DOESN'T MIND SEAN PAUL VP	
3	2	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN	
4	3	JAR OF HEARTS CHRISTINA PERRI ATLANTIC	
5	RE	TURN ME ON DAVID GUETTA FT. NICKI MINAJ WHAT A MUSIC	
6	7	ANTI HERO (BRAVE NEW WORLD) MARLON ROUDETTE MATTER FIXED	
7	NEW	DEDICATION TO MY EX (MISS THAT) LLOYD FT. ANDRE 3000 & LA WAYNE YOUNG-GOLDFIE/ZONE 4	
8	5	LEVELS AVICHI VERATONE	
9	6	MA CHERIE DJ ANTOINE FT. THE BEAT SHAKERS GLOBAL	
10	NEW	DO YOU LIKE WHAT YOU SEE YU GUARDINO UNIVERSAL	

NORWAY		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) FEBRUARY 25, 2012	
1	1	SOMMERFUGGEL I VINTERLAND VINNI TV2/MASTIFF	
2	NEW	STAY TODDI SYNIES	
3	2	SOME DIE YOUNG LADEN WARNER	
4	3	OLA NORDMANN PLUMBO PIRATA	
5	NEW	TWISTED LITTLE STAR HOLVÅN SVITENR TV2/AS/MASTIFF	
6	5	CITY BOY DONKEYBOY WARNER	
7	9	WILD ONES FLÓ RÍDA FT. SÍA POE BOY	
8	3	LOOK BACK TØNE DAMLI ECCENTRIC	
9	7	PARADISE COLDFAY PARLOPHONE	
10	6	PLUMBO PIRATA	

DENMARK		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) FEBRUARY 25, 2012	
1	1	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN	
2	2	GLEMMER DIG ALDRIG SVEKSTREP & VEJLEBØE FT. NADIA MALM LABELADE	
3	NEW	HEAVEN EMELI SANDE VIRGIN	
4	6	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	
5	4	NEVER PLAYED THE BASS NARINA DISCO WAX	
6	NEW	SPEAK OUT NOW OH LAND FAKE DIAMOND	
7	3	AI SE EU TE PEGO MICHEL TELÓ PANTANAL	
8	3	SHOULDN'T BE KNOWN BETTER SOLUNA SAMAY EMI	
9	NEW	KU GODT RESE UNIVERSAL	
10	5	CITY BOY DONKEYBOY WARNER	



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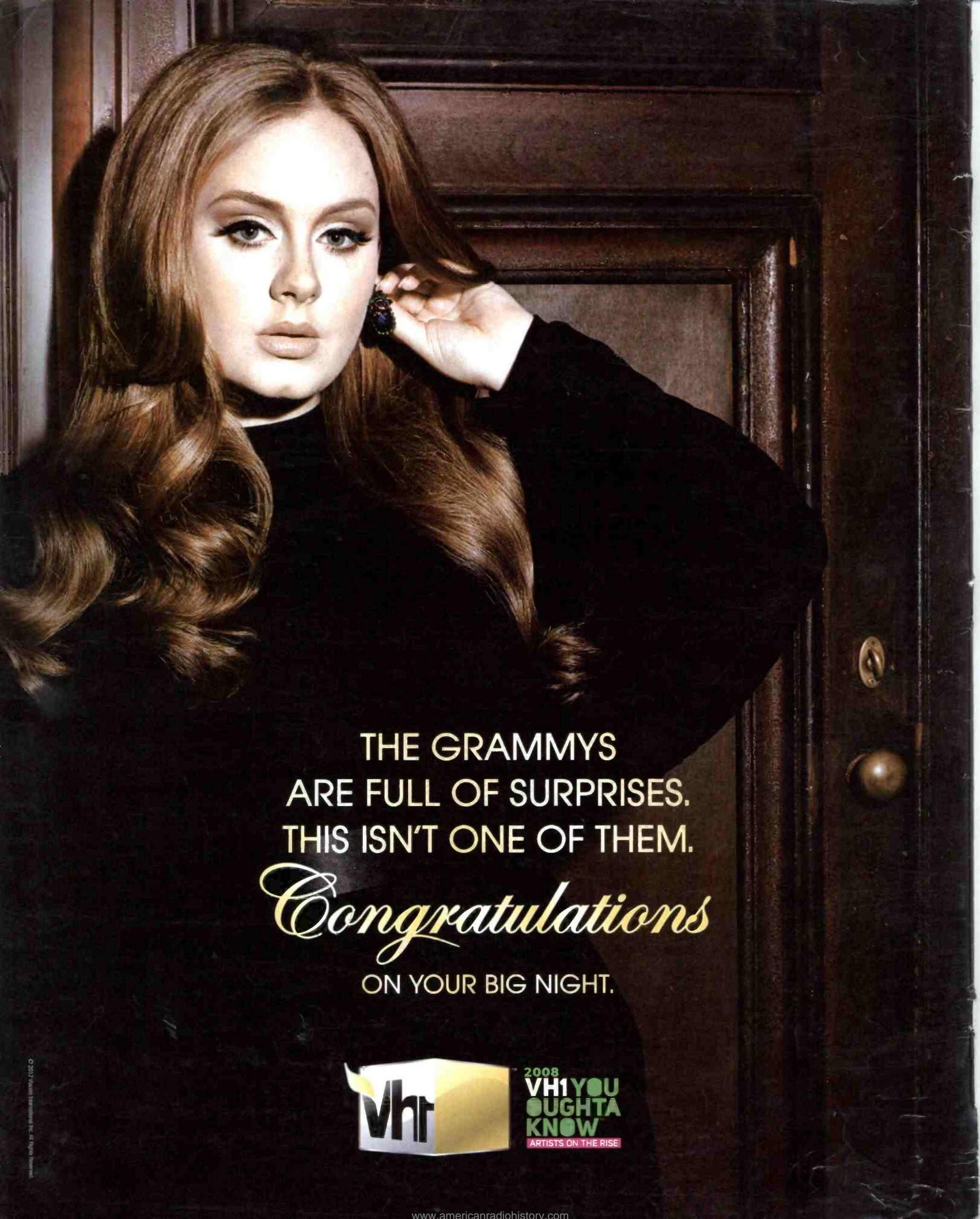
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