

Billboard

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EVERYTHING THAT MATTERED

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**360° OF
RICKY
MARTIN**

WARNER
& EMI:
CASH OUT—
OR DOUBLE
DOWN?

ROOTMUSIC,
BANDCAMP,
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**HOW TO
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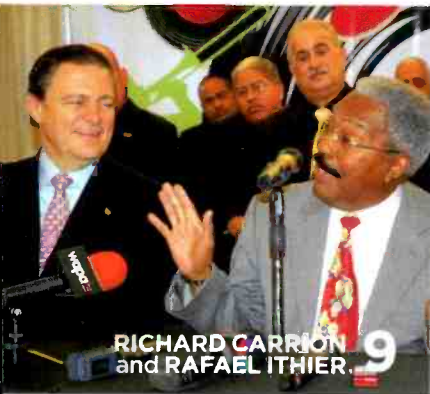
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 My Fair Wedding
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360 DEGREES OF BILLBOARD

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LATIN MUSIC

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

Online

.COM EXCLUSIVES

Visit Billboard.com on Jan. 31 at 4:30 p.m. ET for a live Q&A with Las Vegas pop-rock group **Panic! at the Disco**. The band members will answer fan tweets on camera the day before their new single, "The Ballad of Mona Lisa," drops.



Billboard

No. 1

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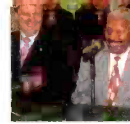
NOW GENERATION
NFL's Randall on Super Bowl halftime show



CONCERT BARGAINS
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YOU CAN GET IT
New Jamaican films highlight local artists



TAKE IT TO THE BANK
Banco Popular's "Salsa" CD is a chart hit



BROADWAY BOUND
"Spider-Man" producer Michael Cohl sounds off

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>>>FAST SELLOUT FOR COACHELLA

The 2011 Coachella Music and Arts Festival sold out less than a week after tickets went on sale Jan. 21. The event, which takes place April 15-17 in Indio, Calif., features Kings of Leon, Arcade Fire and Kanye West topping the bills for each of the festival's three nights. Also on the lineup are the Black Keys, Interpol, PJ Harvey, Duran Duran, Cee Lo Green, Lauryn Hill, the Strokes and Mumford & Sons.

>>>WILCO LEAVES NONESUCH

Wilco is leaving Nonesuch Records, its label of nearly a decade, to start its own record company, dBpm Records. The new label's releases will be distributed and marketed by Los Angeles-based independent label Anti-Records. "We really like doing things ourselves, so having our own label feels pretty natural to me," Wilco frontman Jeff Tweedy said in a statement.

>>>MILEPOSTS: CHARLIE LOUVIN, ALAN J. STEIN

Charlie Louvin, half of legendary country duo the Louvin Brothers, died Jan. 26 at his home in Wartrace, Tenn., due to complications from pancreatic cancer. He was 83. The pair was inducted into the Country Music Hall of Fame in 2001; Louvin's brother, Ira, died in 1965. . . . Alan J. Stein, a prominent entertainment lawyer whose clients included Lou Reed, the B-52s, Sire Records/Sire co-founders Seymour Stein, died Dec. 6 in New York. He was 89.

Reporting by Andy Gensler, the Associated Press and the Hollywood Reporter.

UP FRONT

LABELS BY ED CHRISTMAN

Match Point

EMI's Fate Could Sway Warner's Next Move

No matter what happens to EMI or Warner Music Group (WMG), it always seems that speculation about their respective fates is intertwined with that of the other.

That was true during the protracted will-they-or-won't-they merger speculation that surrounded the two major-label groups until British private-equity firm Terra Firma acquired EMI in 2007.

And it's true now as the private-equity firms that own a majority stake in Warner contemplate whether to cash out or double down on the music business.

Warner has hired Goldman Sachs to solicit buyout offers from potential acquirers for all or part of the major-label group. At the same time, Warner insiders insist they remain interested in bidding for EMI if its owner Terra Firma loses control of the company to creditor Citigroup later this year.

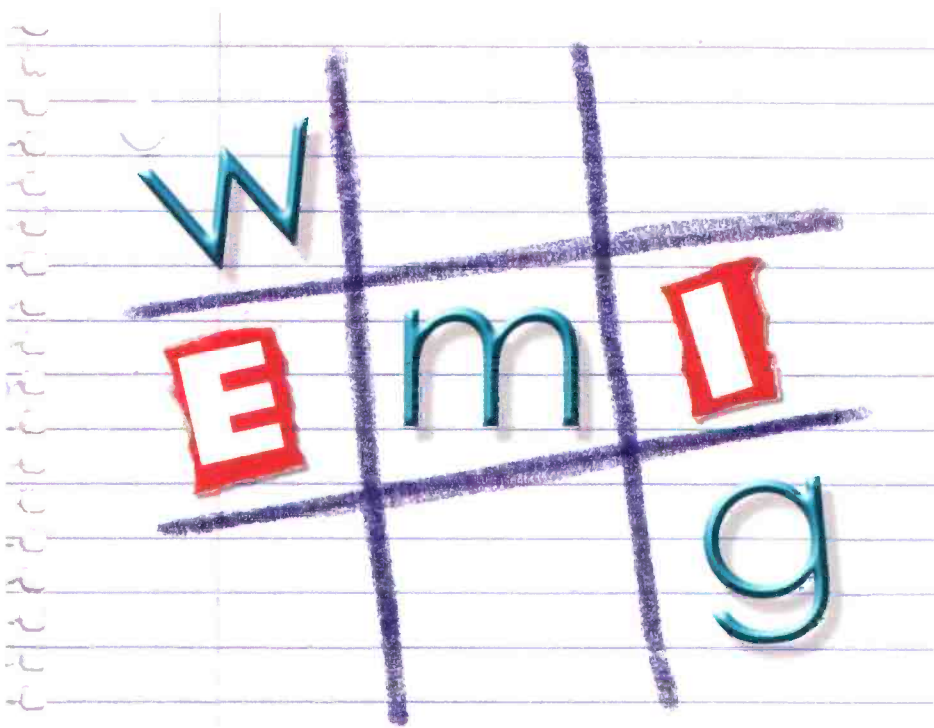
Representatives at Thomas H. Lee Partners, Bain Capital and Providence Equity Partners—which own a combined stake of about 60% in Warner—either declined to comment or didn't respond to interview requests. Their next move—or at least the timing of it—could be determined by what happens at EMI.

If, as expected, Terra Firma fails to meet an undisclosed ratio of debt-to-EBITDA (earnings before interest, taxes, de-

preciation and amortization), plus cash on hand, for the quarter ending March 31, it would be in technical default of its Citigroup loan, which it took out to buy EMI. The private-equity firm would have until about mid-June to "cure" the shortfall by securing a cash infusion from its investors. If it fails to do so, Citigroup would be able to take control of EMI from Terra Firma.

Unless Citigroup indicates that it's willing to restructure Terra Firma's debt, it's highly unlikely that the EMI owner will be able to convince its investors to pony up another equity infusion, according to a source familiar with the situation. Given the way things are headed, the source says, Citigroup has been putting out informal feelers to parties with a potential interest in buying all or part of EMI.

With an eventual Citigroup takeover of EMI looking increasingly likely, the decision by Warner's private-equity owners to put the company in front of potential suitors now ensures that its Warner/Chappell music publishing division will be up for bid before EMI Music Publishing. The timing is important because EMI is the world's largest music publisher, which could hurt Warner/Chappell's valuation if they were both up for sale at the same time.



EYE ON BMG

The wild card is BMG, the music publisher jointly owned by German media conglomerate Bertelsmann and private-equity firm Kohlberg Kravis Roberts, which put Warner into play by approaching the private-equity owners about buying the major. Industry observers expect that BMG will wind up with at least some of the assets of Warner or EMI—whether they be all of Warner/Chappell or EMI Music Publishing, a portion of their publishing assets or possibly even catalog master recordings from either label group.

In regards to a potential merger of all of WMG and EMI Group, industry observers have long expected that U.S. and European regulators would block a merger without requiring some asset spinoff. But, they might take a more liberal view of a major-label group combination than before, according to Anil Narang, a partner at MKM Capital Advisors and a former Alliance Entertainment CFO in-

involved in that company's formation through a roll-up of music wholesalers in the '90s.

"The music industry is like a melting ice cube with companies trying to figure out how to remain profitable," Narang says. "In this kind of environment, the regulators need to play the role of facilitator and help the industry make money rather than fending off a monopoly."

Warner's share price surged 27% on Jan. 21 to close at \$6.01 a day after initial news reports that it was mulling a possible sale or merger with EMI. But the stock's subsequent performance, closing Jan. 27 at \$5.54, indicates that Wall Street is far from certain that a deal will take place. Representatives for Warner and EMI declined to comment.

"Investors are somewhat skeptical that this kind of deal can be pulled off without any major hitches," says Tuna

Amobi, media and entertainment analyst at Standard & Poor's Equity Research.

A sale of WMG appears unlikely to happen on its own, Amobi says. "Considering the music industry's prospects, WMG is not your ideal take-out situation," he says. "There are a number of scenarios in which a WMG deal could play out, but I don't see any resolution independent of EMI. What would make it more attractive is if they could identify economies of scale that could accrue from the EMI situation."

A buy-side Wall Street equity analyst who asks to remain anonymous agrees that an acquisition of Warner would only be attractive to a potential acquirer if it were paired with a takeover of EMI. "Until the industry learns how to drive growth again," he says, "most earnings will come from unlocking redundancies." . . .

6 QUESTIONS

with LAWRENCE RANDALL
by LOUIS HAU



Janet Jackson and Justin Timberlake made “wardrobe malfunction” part of the American lexicon at Super Bowl XXXVIII, and the National Football League responded by booking a succession of legacy acts for the championship game’s halftime entertainment.

While it’s difficult to deny the crowd-pleasing star power of Paul McCartney, the Rolling Stones, Prince, Tom Petty, Bruce Springsteen and the Who, the NFL’s conservative handling of one of the most high-profile gigs around sparked complaints that it was ignoring younger viewers.

But there’ll be a break in the cavalcade of heritage rockers come Feb. 6, when the Black Eyed Peas perform at Cowboys Stadium in Arlington, Texas, for Super Bowl XLV. By booking Will.i.am, Fergie, Taboo and Apl.de.ap for the half-time show, the NFL no longer seems gun-shy about reaching out to younger, charting pop stars.

Overseeing the halftime entertainment is Lawrence Randall, director of programming and acquisitions for the NFL and the NFL Network. Randall discusses the Peas, going younger and the NFL as an entertainment brand.



1 Can we expect to see more halftime acts that appeal to young music fans?

We try to appeal to the widest number of viewers we can. The Super Bowl has really become a national holiday. Everyone watches it—your grandma watches it, you watch it, your kids watch it. We look for a group or an artist that appeals to the widest variety of people. The acts that we’ve done—McCartney, the Stones, Prince, Petty, Springsteen, the Who—their catalogs kind of spoke for themselves.

This year, though, we did make a conscious effort to go younger. Assuming everything goes well this year, there’s no reason—if there’s someone young and relevant next year that fits what we’re looking for—not to go that way [again].

2 Why did the NFL finally decide to book a younger act this year?

We realized we had done classic rock for a while. The Black Eyed Peas are ubiquitous, and they have a ton of hits. We have a relationship with the Peas that goes back to Super Bowl XXXIX, when they did the pregame show before they became the huge world superstars that they are now. Last season, they did [the NFL Opening Kickoff concert] for us. We’ve always talked to them off and on about it—and this year was the right time.

3 How far in advance does the NFL plan for halftime?

The halftime show almost runs on a 12-month cycle. After this year’s Super Bowl, we’ll all take a little breather, do a postmortem, figure out what we learned and then we’ll start

planning probably in about March or April. We’ll start talking to some acts and talk internally as to who we think is the best act for next year. We have a great relationship with the artist community and management, as well as the agent community. We get pitched as much as we go out and talk to people. It comes down to who we think will make the best show.

4 After you decide, what happens next?

We’ll pitch them some ideas, they’ll pitch us some ideas. We’ll discuss our history of putting this on. One thing we’ve learned is it’s a very different setup than when it’s a Who concert or a Springsteen concert or even a Black Eyed Peas concert, where you’re only going to see the Black Eyed Peas and they have two-and-a-half hours to entertain you. This is a

much different animal where you are a smaller subset of a huge football game. The security, the stage and the way it gets set up and the size and scope of it is much different than anything they’ve ever experienced. So it’s really getting everyone comfortable with it.

5 Who determines the set list? Most halftime shows seem limited to a performer’s best-known songs.

It’s an extremely collaborative effort where we’ll make suggestions and they’ll make suggestions. When you have 12 minutes, you want to get what everybody knows, you want everybody to sing along, you want everyone to have a great time. It lends itself to more of a greatest hits kind of performance.

6 The NFL is about football. What’s the appeal of live music for the league?

It lends itself to the Super Bowl atmosphere. It’s a party. Your friends are over, people in the stadium really want to be entertained, they’re there for a good time. Music really is the soundtrack to everybody’s life and it lends itself to this platform. We look at ourselves as more than a football brand. We’re an entertainment brand, really. We like to refer to football as the best reality show on television.

FOR THE RECORD

■ In the Jan. 29 issue of *Billboard*, a preview of Wiz Khalifa’s forthcoming album misstated the name of Khalifa’s manager. It is Benjy Grinberg, not Benjy Grisen.

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$4,057,020 \$27.50	GARTH BROOKS Bridgestone Arena, Nashville, Dec. 16-17, 19-22	147,528 nine sellouts	Community Foundation of Middle Tennessee
2	\$1,956,335 \$175/\$95/\$45/ \$15.60	PRINCE, SHARON JONES & THE DAP-KINGS Madison Square Garden, New York, Jan. 18	18,256 sellout	Live Nation
3	\$1,181,132 \$115.30/\$30.94	CALIBASH: DON OMAR, PRINCE ROYCE, ALEXIS Y FIDO & OTHERS Staples Center, Los Angeles, Jan. 23	16,771 17,027	Goldenvoice/AEG Live
4	\$875,993 (\$864,964 Canadian) \$85.32/\$25.32	JEFF FOXWORTHY, RENO COLLIER Rexall Place, Edmonton, Alberta, Jan. 14	12,550 15,950	Outback Concerts
5	\$718,965 \$75/\$45	RAMMSTEIN, COMBICHRIST Madison Square Garden, New York, Dec. 11	12,101 sellout	MSG Entertainment
6	\$700,618 \$56/\$36	JUSTIN BIEBER, MINDLESS BEHAVIOR, JASMINE VILLEGAS, SEAN KINGSTON Greensboro Coliseum, Greensboro, N.C., Dec. 15	14,603 sellout	AEG Live
7	\$693,312 \$56/\$36	JUSTIN BIEBER, MINDLESS BEHAVIOR, JASMINE VILLEGAS, SEAN KINGSTON American Airlines Arena, Miami, Dec. 18	14,167 sellout	AEG Live
8	\$691,196 \$250/\$45.50	LEONARD COHEN Paramount Theatre, Oakland, Calif., Dec. 5-6	5,944 two sellouts	AEG Live
9	\$689,300 \$56/\$36	JUSTIN BIEBER, MINDLESS BEHAVIOR, JASMINE VILLEGAS, SEAN KINGSTON St. Pete Times Forum, Tampa, Fla., Dec. 19	14,270 sellout	AEG Live
10	\$687,449 (\$696,129 Australian) \$291.32/\$98.65	GORILLAZ, HYPNOTIC BRASS ENSEMBLE, LITTLE DRAGON Brisbane Entertainment Centre, Brisbane, Australia, Dec. 19	5,907 6,380	Chugg Entertainment
11	\$674,877 \$99.50/\$78/ \$49.50/\$29.50	USHER, TREY SONGZ, MIGUEL XL Center, Hartford, Conn., Dec. 18	11,198 sellout	Atlanta Worldwide Touring/Concerts West/AEG Live
12	\$671,236 (\$354,287,000 colon) \$90.94/\$22.74	ALEJANDRO SANZ Estadio Ricardo Saprissa Aymá, San José, Costa Rica, Nov. 6	12,251 17,500	Evenpro/Water Brother
13	\$669,820 (\$513,064) \$31.33	MARIO BARTH O2 World, Hamburg, Dec. 2-3	23,324 24,084 two shows	Karsten Jahnke Konzertdirektion, Bucardo Kunst-und Kulturproduktionen
14	\$667,628 \$56/\$36	JUSTIN BIEBER, MINDLESS BEHAVIOR, JASMINE VILLEGAS, SEAN KINGSTON B.J.C.C. Arena, Birmingham, Ala., Dec. 21	13,773 sellout	AEG Live
15	\$656,495 (\$486,098) \$108.04/\$67.53	ANDRÉ RIEU Sportpaleis, Antwerp, Belgium, Nov. 18	7,853 11,999	C-Live
16	\$655,930 \$99.50/\$79/ \$49.50/\$29.50	USHER, TREY SONGZ, MIGUEL Valley View Casino Center, San Diego, Nov. 17	10,218 sellout	Atlanta Worldwide Touring/Concerts West/AEG Live
17	\$643,340 \$89.50/\$49.50	MICHAEL BUBLÉ Oklahoma City Arena, Oklahoma City, Dec. 8	8,004 sellout	Beaver Productions
18	\$640,231 (\$100,000 reais) \$128.05/\$46.56	PLANETA TERRA FESTIVAL: SMASHING PUMPKINS, PAVEMENT & OTHERS Playcenter, São Paulo, Nov. 20	15,500 sellout	Evenpro/Water Brother, Mondo Entretenimento
19	\$636,424 \$155.25/\$80.25	KIIS JINGLE BALL: KATY PERRY, ENRIQUE IGLESIAS & OTHERS Nokia Theatre L.A. Live, Los Angeles, Dec. 5	6,882 sellout	Goldenvoice/AEG Live, KIIS FM
20	\$623,615 \$177/\$127/\$87/\$42	KISS 108 JINGLE BALL: KATY PERRY, ENRIQUE IGLESIAS & OTHERS Tsongas Center at UMass Lowell, Lowell, Mass., Dec. 9	6,473 sellout	KISS 108 FM
21	\$618,045 \$59/\$27.50	TRANS-SIBERIAN ORCHESTRA Bridgestone Arena, Nashville, Dec. 12	12,988 20,302 two shows	Live Nation
22	\$617,227 (\$1,052,625 reais) \$351.82/\$117.27	ROBERTO CARLOS Citibank Hall, São Paulo, Dec. 3-5	3,446 4,386 three shows	T4F-Time For Fun
23	\$577,074 \$56/\$36	JUSTIN BIEBER, MINDLESS BEHAVIOR, JASMINE VILLEGAS, SEAN KINGSTON Bi-Lo Center, Greenville, S.C., Dec. 16	11,769 sellout	AEG Live
24	\$570,675 \$95/\$85	DAVE MATTHEWS & TIM REYNOLDS 1st Bank Center, Broomfield, Colo., Dec. 9	6,547 sellout	AEG Live
25	\$566,650 \$75/\$65	DAVE MATTHEWS BAND, TROMBONE SHORTY & ORLEANS AVENUE North Charleston Coliseum, North Charleston, S.C., Nov. 17	8,418 12,477	Live Nation
26	\$553,117 (\$561,193 Canadian) \$56.67/\$36.96	CARRIE UNDERWOOD, BILLY CURRINGTON, SONS OF SYLVIA Penguin Saddledome, Calgary, Alberta, Dec. 19	11,111 11,325	AEG Live
27	\$550,483 (\$348,679) \$60.78/\$23.68	PAUL WELLER, THE BEES Wembley Arena, London, Dec. 10	9,241 9,800	3A Entertainment
28	\$544,463 \$47.25/\$32.25	THE BLACK KEYS, THE GREENHORNS Aragon Ballroom, Chicago, Dec. 30-Jan. 1	14,617 three sellouts	Jam Productions
29	\$531,694 \$85/\$50.50/\$35	OZZY OSBOURNE, ROB HALFORD Madison Square Garden, New York, Dec. 1	8,015 10,100	Live Nation
30	\$526,610 (\$529,912 Canadian) \$59.87/\$40	CARRIE UNDERWOOD, BILLY CURRINGTON, SONS OF SYLVIA Rogers Arena, Vancouver, Dec. 16	9,808 10,493	AEG Live
31	\$525,334 \$49.50/\$25	ZAC BROWN BAND Bridgestone Arena, Nashville, Dec. 29	13,974 sellout	Outback Concerts
32	\$521,678 \$99.30/\$22.75	101.3 KDWB JINGLE BALL: 3OH!3, B.O.B. & OTHERS Target Center, Minneapolis, Dec. 6	11,860 sellout	Live Nation
33	\$519,616 \$99.50/\$75/ \$49.50/\$29.50	USHER, TREY SONGZ, MIGUEL Greensboro Coliseum, Greensboro, N.C., Dec. 7	8,612 sellout	Atlanta Worldwide Touring/Concerts West/AEG Live
34	\$516,657 (\$386,430) \$73.54	GORILLAZ Lotto Arena, Antwerp, Belgium, Nov. 25	7,322 7,328	Live Nation
35	\$493,104 \$76.50/\$46.50	KEVIN HART, NA'IM LYNN, WILL SPANK HORTON, COREY HOLCOMB Chicago Theatre, Chicago, Dec. 31	7,082 two sellouts	Rose Presents

Name Your Own Price

ScoreBig Takes Aim At Unsold Ticket Inventory

The best business plans address specific needs, and the live entertainment industry is grappling with a big one: moving the estimated 40% of tickets that go unsold each year.

The blame for all that unsold inventory is laid on both pricing strategies and lack of awareness on the part of consumers.

Enter ScoreBig, which aims to address those issues with a new ticketing category that's neither primary nor secondary, but rather a hybrid that CEO Adam Kanner calls the "value market."

After 18 months of development, ScoreBig began an invitation-only beta launch last fall. Founded by Kanner and backed by Bain Capital, ScoreBig takes a similar approach to how Priceline.com sells hotel rooms and airline seats—with the fan searching for an event, selecting a seating tier and making an offer.

"The experience on the front end for consumers kind of feels like [Priceline], but that's pretty much where the similarities start and end," Kanner says.

ScoreBig focuses on addressing two industry challenges. One is bringing casual fans back to concerts. The other is putting more "butts in seats," to use an industry term, which drives ticketing revenue, merchandise and concessions sales, sponsorships and other aspects of the concert economy, says Kanner, a former VP of relationship marketing and business devel-

Big either accepts or turns the offer down.

Kanner calls it "very basic channel marketing," targeted at value-conscious consumers who would "never have been in the market to pay full price for that event in the first place."

The inventory comes "from everybody that has an unsold seat, so it could be the venue, the

promoter, the team, the league, brokers who have excess tickets, corporations that have tickets left from whatever deal they've done," Kanner says.

Kanner keeps ScoreBig's backend model proprietary, saying only that, "effectively, we get a revenue split on the ticket." Unlike some secondary sites, the split comes from the ticket owner, not

the buyer.

Kanner says there are three misperceptions about ScoreBig: It only carries tickets to events no one wants to see, it only offers lousy seats, and it only serves last-minute buyers. None of it is true, he says. "Right now, on average, consumers are buying tickets 37 days in advance of an event," Kanner says.

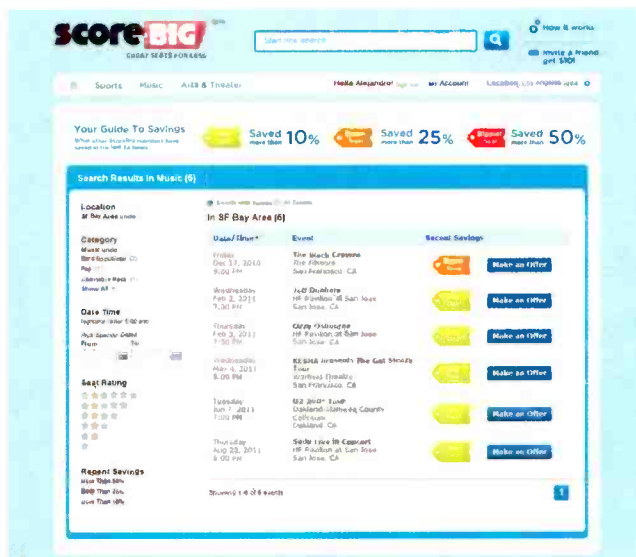
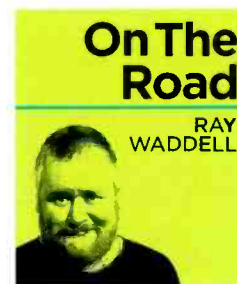
Common sense dictates that if ScoreBig is selling tickets below face value, someone is making less than they hoped for when the tickets were priced initially. But Kanner counters that if the ticket wouldn't have sold anyway, it's still an added butt in a seat. "We tell everybody, 'If you can sell that ticket at full price, sell it,'" he says.

David Goldberg, a consultant for ScoreBig and a former executive VP for Ticketmaster, says that what he likes about ScoreBig is that "it addresses the most acute need of the live entertainment business, which is not how you get the highest price you can for the best inventory, but how do you fill those seats that otherwise would have gone empty."

Basically, the concept finds out what a ticket is worth to a casual consumer, an invaluable piece of data. "When tickets aren't selling on the primary market, all we really know is what people aren't willing to pay

for an event," Goldberg says. "If you put stuff on ScoreBig, you're going to get an indication of what people are willing to pay for those tickets. That actually makes you better at pricing on the primary market."

With so many buying options, consumer confusion is a potential concern. But Kanner feels that will work itself out as ScoreBig finds its niche as a discount supplier. "We only want to be known as a place to get a great deal on live event tickets," he says. "And the research we have is that consumers don't know of a place like that."



Always low prices: ScoreBig's website

opment at the National Basketball Assn.

ScoreBig is a discounting model in an era when discounting has been slammed for devaluing live music. Kanner agrees the practice can be "dangerous," but his mantra is that ScoreBig neither harms the brand nor cannibalizes full-price sales. Like many, Kanner believes concerts have outpriced the casual fan. He posits that the avid fan is going to attend a show no matter what, but a concept like ScoreBig can attract consumers simply looking for a good time.

All ScoreBig tickets are discounted. In exchange for that discount, consumers give up such things as picking a specific seat and knowing exactly what they're going to pay. Instead, they pick a tier and make an offer, and Score-

biz For 24/7 touring news and analysis, see billboard.biz/touring.

GLOBAL BY PATRICIA MESCHINO

CELLULOID HEROES

Jamaican Music Biz Eyes International Boost From New Movies

Jamaica's music industry is hopeful that a spate of recent movies featuring local artists will help roll out the red carpet for reggae acts internationally, just as the Jimmy Cliff film "The Harder They Come" did nearly 40 years ago.

"Better Mus' Come," the feature-length directorial debut by Kingston's Storm Saulter, offers a riveting account of Jamaica's deadly late-'70s political tribalism, with an original score by Wayne Armond and Marlon Stewart Gaynor that fuses roots reggae with Ennio Morricone-inspired themes and King Tubby-derived dub reverbs.

"A Dance for Grace," starring and directed by Orville Matherson, boasts a dancehall soundtrack featuring Erup's "Click Mi Finger," which peaked at No. 69 on Billboard's

Hot R&B/Hip-Hop Songs chart in November 2008.

Contemporary "one drop" reggae dominates "RiseUp," winner of the 2009 AFI/Discovery Channel's Silverdocs best music documentary award. Directed by Argentina-born Luciano Blotta, it's a compellingly drawn look at Jamaica's rich musical terrain. "Ghett'a Life," the story of an aspiring teenage boxer due in mid-2011, incorporates "reggae-soul flavor" on its (unfinished) soundtrack featuring Shaggy and Tanya Stephens, according to Justine Henzell, the film's co-producer and daughter of "The Harder They Come" director Perry Henzell.

Jamaica Promotions Corp., or Jampro, a government-funded group that promotes trade and investment, will be touting these and other Jamaican films and soundtracks at music and film festivals in 2011, according to Kim-Marie Spence, Jampro's film commissioner and creative indus-

tries manager.

"Jamaican music has more to offer than Bob Marley," Spence says, "and with these soundtracks we can take our diversified brand into multiple markets."

Barbara Blake Hannah, founder of Jamaica's annual Reggae Film Festival (May 23-27 in Montego Bay), says the current filmmaking boom was facilitated by falling production costs and "a desire to visually tell our stories." It was also inspired by Jamaican music video directors including Ras Kassa, best-known for Damian Marley's "Welcome to Jamrock" and the HIV education drama "Tribe" commissioned by MTV's Staying Alive campaign.

Jamaica's burgeoning film industry could provide a much-needed boost to the island's struggling music business, according to Cristy Barber, VP of marketing and promotion at independent reggae label VP Records.



You can get it if you really want: "Better Mus' Come" cast members with director **STORM SAULTER** (first row, second from right) and composers **WAYNE ARMOND** (standing, far left) and **MARLON STEWART GAYNOR** (standing, second from right).

"Previously, soundtracks helped sell films like Island Jamaica's 'Dancehall Queen,'" Barber says. "But now, films that universally touch people's hearts, like 'Slumdog Millionaire,' will determine soundtracks' popularity."

"RiseUp" aired in the United States Jan. 26 on World TV (formerly PBS World) through a distribution deal with the National Black Programming Consortium. The movie's producer, Darrin Holender, is organizing a "RiseUp" tour featuring the film's breakout

star Turbulence, who rose to prominence through the Blotta-directed video for his rock-reggae hit "Notorious."

The dub instrumentals on "Better Mus' Come" have earned critical plaudits for composer Armond, leader of veteran reggae band Chalice. Young Jamaican acts Blu Grass in the Sky and Droop Lion sought Armond's production for their upcoming releases because "they wanted the soundtrack's western motif," he says.

"Better Mus' Come" was

screened in November at the Dominican Republic's Festival de Cine Global Dominicano following its five-week sold-out run in Kingston and Montego Bay. With an upcoming Caribbean promotional campaign in conjunction with Red Stripe beer, Armond envisions additional film-scoring opportunities—and by extension a strengthened Jamaican music industry.

"Jamaican films' success means more work for our musicians," he says, "and possibly the use of authentic Jamaican music in international films." ●●●

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Esencia De Musica

Las Marti, Luis Fonsi—Miami Songwriter Showcase Draws More Artists

On Jan. 20 in Miami, Venezuelan singer/songwriter **Franco de Vita** taped "Primera Fila," a live show that will be released by Sony Music as a CD and DVD later this year. De Vita, a pan-regional star, drew from more than two decades of original material; it was the quintessential songwriter evening.

The following night, at a bar called Hoy Como Ayer in Little Havana, a different kind of songwriter event took place—Esencia, a showcase for aspiring artists hoping to become the next de Vita.

Esencia, whose name means "essence," was created seven years ago as a platform for new and established song-

writers. Ever since then (aside from a one-year break in 2007), the series has mounted semi-monthly shows featuring major songwriters, as well as artists like **Jorge Luis Piloto** and **Luis Fonsi**, sharing the stage with up-and-comers.

Despite the continued downward spiral in U.S. sales of Latin music, Esencia has flourished and evolved. Today, the bulk of its performers aren't songwriters but singers with big ambitions.

"I've never had so many people

wanting to perform," Esencia founder **Erwin Perez** says. "New technologies now allow many more people to record an album and to feel they're artists and that they can go out and show their work. They no longer feel they need a label."

Perez, a journalist formerly with El Nuevo Herald, launched and runs Esencia as a labor of love. He gets a nominal fee from the venue to book the shows, which feature three or four performers who play for free.

Latin Notas

LEILA COBO



Sing it, sister: **LAS MARTI** performing at the Esencia showcase in December.

It's an ironic twist that at a time when the music business is viewing publishing as an increasingly important source of revenue, those taking the stage at Esencia are young acts that don't write songs. "The author part is not as important now" at Esencia, Perez says. "What I do see is a lot of singers. Great singers."

Many come from Latin American countries, still lured by Miami's reputation—however lagging—as the capital of Latin music. But while many of these artists have been able to secure funds to record their albums, they sorely lack managerial support, Perez says.

A recent exception was **Las Marti**, a sister duo from Colombia who performed at Esencia in December. While Las Marti has had several Colombian radio hits, the act is just beginning promotional efforts in the United States, where it's signed to BZ Records, a label founded by former EMI Music Latin chairman **Marco Bissi** and **George Zamora**. Radio promoter **Al Zamora** and **Joe Granda** of marketing/promotion company Granda Entertainment were among those in the audience during the duo's performance at Esencia.

Annie Gonzalez, a former Sony Music marketing executive who handles marketing strategy for the duo, says she chose to showcase Las Marti at Esencia because "it's an atmosphere that allows you to appreciate how good they are live."

For more information on Esencia, go to EsenciaShow.com.

biz For 24/7 Latin news and analysis, see billboard.biz/latin.

EN BREVE

HIP LATIN MUSIC ACQUIRES TWO SONG CATALOGS

Indie publisher Hip Latin Music has signed a deal to administer two high-profile song catalogs in Mexico. One is that of urban/regional Mexican duo Akwid, made up of brothers Sergio and Francisco Gomez and considered one of Mexico's top acts in the genre. The other is for Del Melodies, the publishing company of regional Mexican indie Del Records. The deal includes the songs of up-and-coming regional Mexican artist Gerardo Ortiz, one of the top-selling new acts on the Billboard charts. Del Records' catalog also includes Noel Torres, Goyo Gastelum and Regulo Cano, who are all signed to the company's publishing arm as well.

Hip Latin Music is owned by Hugo Gonzalez, who was formerly with SESAC Latin and with Univision Music Publishing. The company is devoted mostly to regional Mexican works and also administers the catalogs of Marco Antonio Solís, Kinto Sol and Alacranes Musical.

SIMULTANEOUS DEBUT FOR LEGUIZAMO SHOW, SOUNDTRACK

In a rare occurrence for the theater world, a new Broadway show will premiere simultaneously with the release of a commercial soundtrack album. "Ghetto Klown," the new John Leguizamo one-man show, will start its run March 22 at the Lyceum Theatre in New York, the same day Fania Records releases "Ghetto Klown—Music From My Hood." The album features 12 tracks from the Fania archives, hand-picked by Leguizamo. Many of the songs will be used during the show, whose promotional art work will be reflected in the album cover art. The CD will be available at the show and at music retailers.

The partnership between Leguizamo and Fania also includes production company WestBeth Entertainment, which is presenting the show with Daveed D. Frazier and Nelle Nugent. The show's director is Academy Award winner Fisher Stevens. —Leila Cobo

Accruing Interest

Banco Popular Scores Chart Hit With 'Salsa'

"Salsa: Un Homenaje a El Gran Combo," a tribute album honoring Puerto Rico's greatest salsa orchestra, has been a fixture in the upper rungs of Billboard's Top Latin Albums chart since its release in November, peaking for four consecutive weeks at No. 3 through early January.

It's an unusual achievement for old-school salsa at a time when the Latin charts are dominated by pop, regional Mexican and urban rhythm hits. Rarer still is the company that released the album and produced an accompanying TV special and DVD: San Juan-based bank Banco Popular.

"The bank and the band are alike—we've both transcended eras and generations," says Jerry Rivas, one of the three lead vocalists of El Gran Combo,

which was founded by pianist Rafael Ithier in 1962 and will mark its 50th anniversary next year.

Rivas adds that by including young salsa acts, like NG2 and El Sabor de Puerto Rico, the bank is supporting a project that's helping keep the genre fresh for new generations.

As part of a long-running music branding initiative, Banco Popular has released a CD and produced a related TV special every year since 1993. Its

music-related projects date back to the '60s, when it produced its first TV special, a program devoted to Puerto Rican composer Rafael Hernandez.

As with previous Popular music releases, the funds raised from "Salsa" CD and DVD sales will go to the Banco Popular Foundation to fund music education on the island.

"Music and sports are really what define us as a people," Popular president/CEO Richard L. Carrion says. "Everyone is very musical here."

Carrion says that purchasers of the bank's CDs in Puerto Rico send them to relatives living in the United States. "They just miss the music a lot," he says. "People tell me they can't have



Bank CDs: Banco Popular president/CEO **RICHARD CARRION** (left) and El Gran Combo founder/pianist **RAFAEL ITHIER** (right), with band members in the background.

Christmas until they get our specials."

"Salsa" includes 21 of El Gran Combo's songs performed by a multigenerational roster of artists from Puerto Rico, Cuba, the Dominican Republic and Colombia, as well as by the band itself. The set has sold 40,000 units in the United States and Puerto Rico, while a DVD of the accompanying Telemundo special has sold 13,000 units, according to Nielsen SoundScan.

The TV special, which aired Dec. 5, helped fuel CD sales, according to Johnny Phillips, co-owner of Memphis-based distributor Select-O-Hits.

"This was a perfect project because everyone knows who Gran Combo is," says Phillips, whose company started distributing Latin music titles in 2007.

Phillips adds that sales at Target and Walmart have been strong, adding that the album is selling well in all U.S. Hispanic markets, although the majority of CDs have been sold in Puerto Rico.

"It was just our luck that we happened to connect with Banco Popular to distribute their most popular album," he says. —Judy Cantor-Navas

Michael Cohl

LEAD PRODUCER, 'SPIDER-MAN: TURN OFF THE DARK'

Former Live Nation chairman discusses helming the most talked-about Broadway musical of 2011.



Pioneering concert promoter Michael Cohl has always been a risk-taker.

After building his company Concert Productions International into the most successful global touring company in the world, Cohl came under the Live Nation umbrella, where he became the company's chairman and one of the architects of the promotion giant's groundbreaking multirights deals with such acts as Madonna, U2, Jay-Z and Shakira.

Cohl exited Live Nation in 2008—retaining the rights to produce tours by the Rolling Stones, Pink Floyd and Barbra Streisand—after reported clashes over the direction of the company. He launched Miami-based S2BN Entertainment, producer of the Yo Gabba Gabba! Live tour, and in late 2009 became lead producer of the Julie Taymor-directed musical "Spider-Man: Turn Off the Dark," featuring songs by U2's Bono and the Edge.

Since then, Live Nation filed a \$5.4 million breach of contract suit against him (Billboard.biz, Nov. 19, 2010). And "Spider-Man" has been dogged by widely publicized cost overruns, cast injuries and opening night delays. (It's now scheduled for March 15.)

Cohl says the lawsuit is baseless. And he remains optimistic about the box-office prospects for "Spider-Man," which is in previews and grossed nearly \$1.6 million during the week ending Jan. 9 (according to the Broadway League). It was the highest-grossing show on Broadway that week, momentarily edging out perennial leader "Wicked."

Why "Spider-Man"?

Julie, Bono, the Edge and Spider-Man. What a combination—I thought it would be great.

Did you have any idea what you were getting into?

I thought I did, but I was clueless.

How difficult was raising money for "Spider-Man" compared with securing financing for rock tours?

Getting money for rock tours was pretty difficult, too, in the beginning. This was much more like back in those days, when people kind of looked at you cross-eyed. A lot of people took a look at it and said, "Are you nuts?" It took some time and there were moments when we thought, "Oh, my God, it might not happen." But it did. And I think it's doing pretty good. Sales are terrific.

The show is very intense, very complicated, almost overwhelming, but fantastic. Someone asked me last week, "If you knew everything you do now, would you still get involved?" and I said, "I wouldn't change anything." I'd come in with a bit of

a different attitude, but I'd still be here.

How accurate is the speculation that "Spider-Man" has a \$65 million production budget and weekly running costs of \$1 million?

Those are good numbers. You can quote those.

How long will it take you to break even?

Two or three years. If we sell out for a few years, we'll be fine.

Both the production, and you personally? I understand you're committed pretty heavily financially.

Absolutely. I'm not committed as heavily as some people might think, but I'm in there. I've got my belly on the table, as they say.

How long are you committed to this project?

I'm the producer on Broadway. We'll see how long it plays on Broadway, then we'll figure out what to do next. I hope people love it. As far as the rest, we'll worry about that after we open New York.

If there is a touring production, would S2BN have the rights to produce it?

We would be involved.

Is there the possibility for a soundtrack, DVD and other rights, as you've done with your tours in the past?

There's all sorts of possibilities, but . . . we're only concentrating on getting the New York show running for now and then we'll worry about the rest.

Preview performances usually don't get reviewed but those for "Spider-Man" were. Some were good, some not so good. What's your take on the reviews?

They didn't review the ultimate show that we'll be presenting to the public, so in that respect it's unfair.

How concerned were you by the injuries and technical malfunctions?

I hate the injuries. Everybody hates the injuries. We're definitely safety-first like any other company would be. We're doing everything we can to make sure

it's as safe as possible. On the other hand, it is a bit of a rock-'n'-roll circus drama, and we know that from time to time in the circus there are mishaps. It's unfortunate. We're pushing the edges here, but we're doing everything we can to make sure it's as safe as possible.

You raised Mick Jagger 100 feet in the air on your first tour with the Rolling Stones [1989-90 Steel Wheels tour], so this isn't totally new territory for you.

It's always new; it doesn't matter how many times you've done it. That's one of the reasons it's so exciting.

What are your days like now?

I put in 12-13 hours a day. That's not unusual when I'm touring. I didn't expect to be doing this at 63, but once I roll up my sleeves, I'm in it up to my neck.

What did you think of the touring industry's difficulties last year?

I didn't watch it in any great detail. Yours and other people's reports were that things weren't

good, that it was a disappointing year. On the other hand, if you sell tickets like they're shirts and you discount them up to 50% and you don't recognize that you're selling heroes—it's going to be a problem, isn't it? If you convince people [that touring artists] are not heroes, that they're just like a retail product, you're going to kill it. And that's what's happening.

I never knew you to be big on discounts.

I'm not. I'm learning about it on Broadway, though, because it's part of the life of Broadway. That's something new that I'm learning. It's difficult to get used to, but I'm starting to get it.

S2BN has done well with Yo Gabba Gabba! Live.

Yo Gabba is fantastic. Hats off to [S2BN president of music and family entertainment] Mike Luba and his team for coming up with it and producing it. Kudos to Luba for convincing me to back it. We're looking forward to doing it again this year.

There is increased chatter about the Stones going out. Are you hearing any of that?

I hear it, but I don't know. When they announce it, they'll announce it.

Would you have time to take on a Stones tour?

I've always got time for the Rolling Stones.

Any comment on Live Nation's breach of contract suit against you?

Yeah. "They don't deserve the money." There's my quote. We'll see what the judge says, won't we?

It doesn't sound like you're too worried about it.

I'm not. . . .

If you sell [concert] tickets like they're shirts, discount them up to 50% and you don't recognize that you're selling heroes—it's going to be a problem. . . if you convince people [that touring artists] are just another retail product, you're going to kill it.

MIDEM 2011

BY BILL WERDE

A FINE MUSIC BUSINESS CONFERENCE. AND JUST A LITTLE MORE

MIDEM has long been one of, if not the ultimate annual dipstick for the music business. And so it's worth paying careful attention to what came up this year—the 45th iteration of the event. This year's ran from Jan. 22 to Jan. 26.

Once, MIDEM was a place where labels, publishers and distributors would come together in small booths and listen to music—on vinyl, then cassettes, then CDs. Deals would be worked out on the spot with paper, pen, taste and guile, and international partners would be found, all determining what records would be respective priorities and for whom in the coming year. This was the MIDEM where young lawyers like Allen Grubman got their start banging out the paperwork on quick, cheap and abundant deals and a skinny little publisher with giant red spectacles began to make a name—Lucian Grainge—as a hustler.

The event evolved with the business through the years, and has been challenged along with the business of late. MIDEM is 5% smaller this year, according to official numbers, and was officially 10% down the year before. Unofficially, some would say it appears to be losing population a bit more quickly than that. But make no mistake, MIDEM is essential—perhaps more so than ever.

Back when music had a clear and present business model, MIDEM existed to color within the lines. Bring music to Cannes, find partners for all your key territories, repeat. Today, with the global business having shrunk by nearly a third since 2004 and still no overarching answer in sight, MIDEM has become one of the key places to go and hash it all out. The health of the music business depends in no small part on the continued success of such idea marketplaces.

Over at the multi-story, bunker-like Palais, MIDEM continued to smartly shift the focus of its formal programming toward



Vive le Carlton Hotel bar!

technology-based solutions. A “music hack day”—literally, a team of hackers flown in by conference organizers, creating programs for music (see page 14)—drew a lot of attention and generated some fun ideas. Top startups were named in three categories (see page 15), and tech investor Saul Klein of Index, who has invested in such companies as Last.fm, Songkick, Sonos and other music brands, gave a well-received talk about what would compel him to invest in a music company today.

But as anyone in attendance knows, the truly vital part of MIDEM happens after hours, in places like Station Tavern back in the old city, where Ian Rogers' Topspin hosts an annual happy hour, this year coinciding with the broadcast of the National Football League's conference championship games.

Or in the strange and tiny little club La Chunga, just off the Croisette, where on any given night you can see top doers and thinkers crammed onto a tiny dancefloor, jumping around to music that ranges from hand-picked Greek guitar to remixes of current dance-pop hits. On Sunday night this year, I saw “Glee” music supervisor P.J. Bloom chatting at the bar with Jeff Liebenson, president of the International Assn. of Entertainment Lawyers, while Daniel Klaus, who manages AppFund, and Gerrit Meier, COO of Clear Channel's online operations, hit the dancefloor with Pegi Cecconi, one of Rush's managers. So it goes, all night long, for five days.

And of course, there is the Carlton hotel bar, which doesn't seem to get started until around 1 a.m., and doesn't close down as much as stumble into breakfast. One of the funniest lines I heard at this year's conference was delivered in one of these moments by the ever-articulate and erudite Jim Lucchese, CEO of the Echo Nest. It was 4 a.m. and Lucchese was among a small group who had left an uproarious time in the suite of Bug Music CEO John Rudolph, when Greek star Athena Andreadis offered to play a song on the grand piano downstairs. As Lucchese helped her to remove an elaborate vase in order to open the piano, he chided himself out loud, as a parent would a child: “I shouldn't be touching expensive things!”

OK, maybe you needed to be there, or maybe you can appreciate the innate awesomeness of a talented, rising pop star playing a witching-hour set for a quorum of six in marbled halls along the Riviera. Even as

WE NEED MOMENTS TO REMIND US THAT THE MUSIC BUSINESS ISN'T A DOUR PLACE.

she finished her song and the group was chased off by hotel staff, business was still happening. There was Billboard's own digital GM George White meeting Daniel Zaccagnino, a founder of Indaba; the latter's network of independent artists a potential perfect match for Billboard's soon-to-launch Billboard Pro service, offering aspiring artist charts and toolsets for their online fan base.

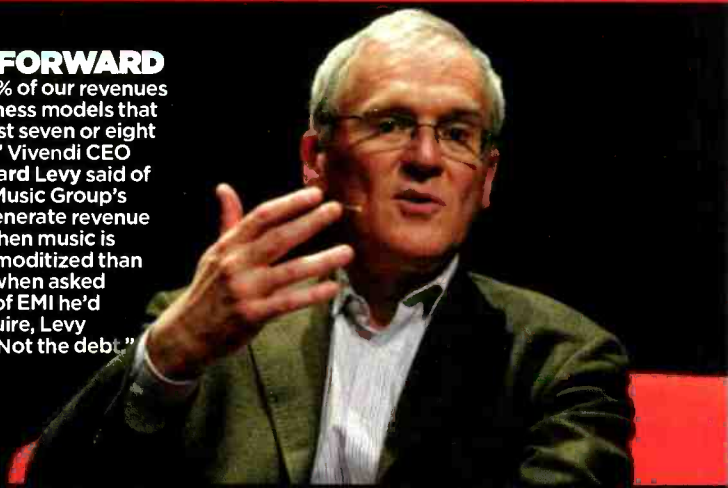
We are joined in our indiscretions, quasi as they may be. We need moments—or yes, five-day treks to Cannes—to remind us that the music business isn't a dour place but one that still allows us the occasional indulgence of being characters, and to discover the character of which we are made as men and women. We need these moments to bond together the players from new parts and different generations of one music business community.

Creative solutions don't simply happen because quarterly pressure demands it. They happen when bright and passionate people come together in an environment where they can let down their hair a bit, and think and breathe together. The Web may have shrunk the global business world to a tiny backyard. But it will never replace the Carlton bar at 3 in the morning.



MOVE FORWARD

"Today 30% of our revenues are in business models that did not exist seven or eight years ago," Vivendi CEO Jean-Bernard Levy said of Universal Music Group's quest to generate revenue in an era when music is more commoditized than ever. And when asked what part of EMI he'd like to acquire, Levy quipped, "Not the debt."

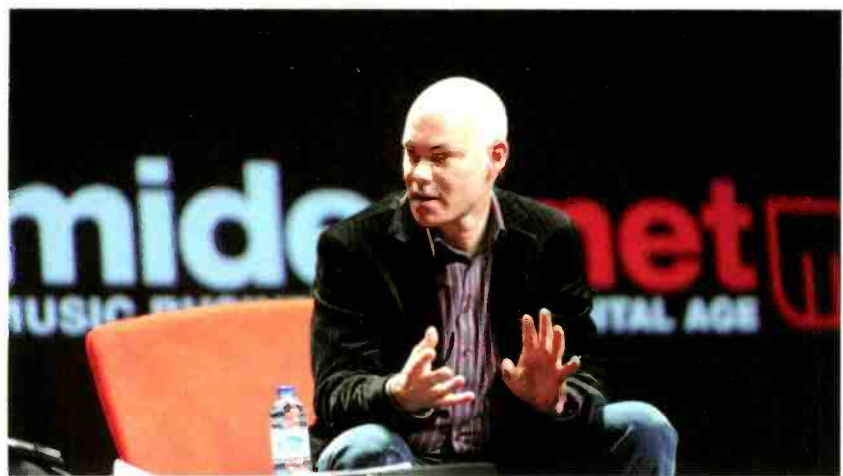


THREE STORIES MISSING IN ACTION AT MIDEM

PIRACY. Vivendi CEO Jean-Bernard Levy called for more governments to intervene, but his statements lacked the kind of grandeur needed to grab the global industry's attention. "If the topic has worn out its welcome, governments may need to step in," said Antonio Guisasola Gonzales del Rey of Promusicae, the IFPI group for Spain. "Unfortunately we have to create some kind of confrontation between the Internet users and the creators."

LIVING ROOM AND AUTOMOBILE. The two places people listen most to music were scarcely mentioned by speakers and panelists. One exception was Thomas Hesse, president of Sony Music's global digital business, who said a "brain-dead easy" digital service that works on PC, mobile and TV/surround sound systems is needed for future digital services to succeed.

DIGITAL SHORT TIME. Youth ruled at MIDEM, lending much-needed enthusiasm, vision and optimism. But history has shown us that today's hyped digital music companies will have a short shelf life. Two years ago, music service Qtrax arrived with a big marketing splash but backtracked and has hardly been heard from since. Missing from MIDEM was a helpful discussion on how to best keep these companies operating during the long haul in order to give stable platforms to artists, labels and publishers.



SONY CURIOUS ABOUT SUBSCRIPTIONS

Sony Network Entertainment president Tim Schaaff used MIDEM to loudly promote the formerly quiet Music Unlimited Powered by Qriocity subscription service—and included a keynote chat. Between the booth, the keynote and the large banners placed in key locations throughout the conference, MIDEM vets speculate that Sony may have spent upwards of \$250,000 on its high-profile presence. "We're trying to do something that in the past hasn't been done very well," he told attendees at a news conference later in the show, which featured the digital heads of all four major labels. "A lot of this is about the right timing. We will spend a lot of money to market this and explain it to customers. But you want to spend the money when it matters."

CHECKED IN

"There are a lot of interesting things to be done with Foursquare and music," said Foursquare founder Naveen Selvadurai during a conversation at the event. But he only offered a number of potential options rather than specific examples. For instance, brands can post tips about an area when users check in, which artists and others can use to deliver the history of music in that area. But so far there hasn't been any information on whether they're actually doing so. He did call out Chamillionaire and Big Boi, who check in to let fans see where they're going and what they're doing using the service. "I'd like to get a lot more artists on Foursquare," Selvadurai said during a side interview with the MIDEM blog. "People don't think about it in terms of labels. Getting a view of the world through their eyes is a very powerful thing."



RADIO DAZE

Superstar DJ and French national David Guetta attended MIDEM as a keynote speaker, addressing a packed auditorium that for the first time required the upper balcony to be opened to handle the crowd.

"Today, money doesn't really matter," he said, noting that recordings are cheap and the personalized nature of the Internet means radio will need to play what people want to hear—and not what big companies dictate gets played—in order to compete.



TOUGH REALITIES

Index Ventures partner Saul Klein (right)—who has invested in such music startups as SoundCloud and Songkick—represented a sorely needed venture capital point of view at an event so enamored with startups. Interviewed by TAG Strategic's Ted Cohen, MIDEM's unofficial honorary host, Klein's conversation became a topic of discussion among attendees in the days that followed. "You don't need to be in every market," he said of music startups that sometimes have aspirations too big for the tough realities of the marketplace.

MIDEM: Verbatim

"I'm amazed by the unavailability of strong legal solutions that could be enforced in most countries in the world. . . . The problem we have is—music is popular, music is global, and it's up to us to get consumers, with the support of government, to pay for it. . . . We need to take our future into our own hands. . . . to conceptualize it, to implement it."
—Jean-Bernard Levy, CEO, Vivendi

"Everybody's talking about the end of the music industry, but I look around and all I see are hot 29-year-old developers who are going to save it."
—Ariel Hyatt, founder, Ariel Publicity

"You'll continue to see music services fail. And you'll see a handful succeed."
—Thomas Hesse, president of global digital business, U.S. sales and corporate strategy, Sony Music

"Feels like a year of transition."
—Ian Hogarth, CEO, Songkick



FEELING LUCKY

Perhaps no clearer indication that the music business is in a state of major flux is who was seen this year at MIDEM, and more specifically—who wasn't. Google employees were here in full force in 2011, rumored to be building out the search giant's international licensing deals for its also-rumored Google Music service. Among them were Zahavah Levine (left), director of content partnerships for Android. With her are Jim Rondinelli, senior VP of corporate development for PacketVideo, and Rachna Bhasin, senior VP of business development at Sirius XM.

Other Googlers spotted at the event include former Davis Shapiro attorney Liz Moody, who left for Google last year; Sami Velkonen, head of international music licensing for Android (who formerly did the same for Nokia's Comes With Music); and Ted Kartzman, an Android business development exec who was formerly VP of client services at the Independent Online Distribution Alliance. There were also several YouTubers here, including product manager Chris LaRosa and director of partnerships Chris Maxcy.



CROWD-SOURCED MELODY

Imogen Heap and OK Go's Damien Kulash had plenty to say about social media, technology and creativity during a MidemNet keynote chat. Heap announced a plan to write a song online, crowd-sourced by her fans, who are invited to submit audio and video clips with lyrics. "We're planning to do one every three months," she told the crowd. Kulash meanwhile pointed to the use of online video format HTML5 as the band's tech of choice for new music videos starting in April. "It seems like new technologies are tumbling past so quickly, the trick for me in finding a good creative idea is to figure out creative boundaries that are simple and concise," he said.

"It's great to watch the Titanic sink."
—random person at the lounge at the Carlton Cannes, 2:30 a.m.

"Our kids won't know . . . coming home every day and watching 'The Brady Bunch' or 'Gilligan's Island' because it's the only thing on . . . Our kids have Hulu and YouTube. They experience exactly what they want to experience. And if it's not any good, they're not going to care about it. None of anything we talk about in the business world matters if the music isn't any good."
—Ian Rogers, CEO, Topspin Media

"Now, in days where content scarcity no longer exists, experience is the product, content is no longer king. Its throne has been taken by experience. Yet how many music services really focus on experience?"
—Mark Mulligan, VP/research director, Forrester Research

"In five years, downloads will be over, or generational . . . The music business needs to get moving and start to understand how this is going, or some kid is going to create an app where the artist doesn't share in the revenue generation . . . Content has no value. It's the context that's the value."
—Terry McBride, CEO, Nettwerk Music Group



HARMONIE FRANCAISE

MIDEM teamed French copyright collection societies SACEM, SCPP and SPFF with promotional outfit Bureau Export to showcase a number of French acts during the French Vibes party at the Hotel Martinez.



RIGHTS AWAY

BMG was on the lips of many attendees as they noted how aggressive the publisher is about acquiring additional publishing assets. One middle man on catalog acquisition deals told Billboard that BMG had set the new ceiling on acquisitions at a nine times multiple. "They just won't budge from that right now," the source said. "Hey, it's better than just a couple of years ago when desperate artists would sell as low as a four or five times multiple." Perhaps conspiring over their next target are BMG COO Laurent Hubert (left) and senior VP of creative Diedre O'Hara.



MIDEM'S FIRST MUSIC HACK DAY

Organizers invited more than a dozen hackers from all over the world to the event to collaborate on music apps using features made available to them from the likes of Last.fm, the Echo Nest, SoundCloud and 7digital. The group had 24 hours to program prototypes of whatever app struck their fancy and took time out to brief a packed room of interested onlookers on their progress.

Offering words of encouragement were Imogen Heap and Taylor Hanson of the brothers Hanson. "You guys are the closest things to actual artists at this whole convention," Hanson said. "You're creating things for the sake of creating. And that's really cool."

Hackers had a message for the music industry as well. "There's this incredible spirit of creating technology just for the fun of it, and to learn," Jammbox founder David McKinney said. "I'd like to see the music industry embrace hacking more. Hacking can make great apps, great apps means fans like it, and when fans like it, money changes hands."

Most of the programs created at the hack will never see the light of a commercial day. But still—some of the more interesting creations include:

MUSIC HANGMAN

The traditional spelling game is updated, replacing letters with lyrics. Users of 7digital who preorder an album can play the game, streaming a free track from the artist's back catalog. Typing in key lyrics to the tempo of the music could win the fan a free download.

I'M A BIG FAN

A mobile app that lets users find a comprehensive snapshot of any artist through a simple search. Results provide biographical information, upcoming concerts (based on geolocation), lyrics and playable tracks, as well as the set list most likely to be played at a show.

DANCE FIGHT

Two people with Last.fm profiles can compare libraries to determine who has the more danceable catalog. The app randomly selects a song from any service tracked by the Last.fm "scrobbling" feature and compares it to another using the Echo Nest's music recognition tools. The battle takes place via two battling robots.

—Antony Bruno

At The Carlton Hotel Bar



TOMMY TIME

"He's responsible for De La Soul," one partygoer said on Jan. 23, while describing Tommy Boy Entertainment chairman/CEO Tom Silverman and his place in music industry lore. Silverman was in fine form at the Carlton, warning of an impending drop in track sales, encouraging major labels to be more active in industry discussions and predicting that recorded-music sales will come back only when a format is created that hardware manufacturers can get behind. Here, he's flanked by DJ/Rasa Music head Donna D'Cruz (left) and David Guetta's manager Caroline Prothero.



GETTING SCHOOLED

Berklee College of Music CEO David Kusek had perhaps the most retweeted tweet of the entire conference: "The recorded music business was an historical anomaly. Get over it. We need something entirely new." He didn't offer any suggestions, but enjoyed the Jan. 24 festivities with Amazon vendor manager for music Laura Frazier.



ECHOMOG?

On Tuesday night, MOG CEO David Hyman (left) shares a few laughs with EchoNest CEO Jim Lucchese.



QUE SCANDALE!

On Monday, Jan. 24, App Fund CEO/managing partner Daniel Klaus (center) shows his love for Clear Channel Digital COO Gerrit Meier (right) while Billboard editorial director Bill Werde (left) waits his turn.

I GOT NEXT

As the traditional music business continues to contract, a new music business is emerging around dynamic startups developing products and services for fans and artists alike. Thirty of the most innovative developers were invited to present their services to a panel of judges at MIDEM's

MidemNet Lab pitch sessions—twice the number flown in for last year's inaugural event.

Ten presenters vied for top honors in each of three categories: mobile apps, business-to-business and business-to-consumer. Here are the winners.

MOBILE APPS

JAMMBOX



The Australian startup founded by recording artist David McKinney made headlines in early January with an iPad app called Discover, which within a week after launch was featured on Apple's main App Store page. But at its MidemNet presentation, the company unveiled what it says will be its flagship service: Jammbox Magazine, an iPad app that collects news, photos, videos and other content from more than 1,200 online sources to compile a digital magazine tailored to a user's iTunes library and listening history. The app draws content from around the Web using technology from the Echo Nest, 7digital and what McKinney calls a "massive" data mining operation the company built and maintains itself.

"We were really excited about the activity around Discover," said judge Daniel Klaus, co-founder of AppFund. "When looking at a fund-level business, you like to see some traction around the product."

BUSINESS-TO-BUSINESS

NEXT BIG SOUND



The Boulder, Colo.-based data tracking and analytics company, which powers the Billboard Social 50 chart, was featured as one of Billboard's top 10 music startups of 2010, while founder Alex White was listed in Billboard's 30 Under 30 special report on rising young executives. But what won over the MidemNet judges was the company's new premium service, which allows labels, managers and other clients to purchase more detailed reports on any artist-related online activity, including Twitter followers, Facebook likes, song streams and blog posts.

"This is going to be the year of data," said judge Anne De Kerckhove, director of MIDEM's entertainment division. White, who made his MIDEM debut this year, said he used the trip to expand the company's international partnerships. "Every meeting I had here, they say it's the first time they've seen all this data in one place," he said. "The people I talk to every day see that things are changing. Data has the power to transform the music business."

BUSINESS-TO-CONSUMER

SHUFFLER.FM



The Amsterdam-based music blog aggregator impressed judges with its ability to create streaming music stations based on music hosted on more than 100 top music blogs worldwide. Users simply pick the genre they're interested in and let the service do the rest. As each song streams, it displays the blog that is hosting it.

Artists can also use Shuffler.fm to upload their music to any of the aggregated blogs, filtered by genre. The service also features an ad network that allows brands to target multiple blogs, also by genre, with the same ad. They can also place the ad on a specific blog playing a song by a particular band.

Shuffler.fm co-founder Tim Heineke "has been involved in other startups before and has always had interesting ideas," said judge Paul Brindley, CEO of Music Ally. "This time, I think he really hit it on the money."



AN ISRAELI INTERLUDE

During the MidemNet Labs pitch sessions, Interlude won a rare special mention by judges who seemed to wish they had chosen two winners in the business-to-business category. Interlude is a choose-your-own-adventure interactive music video platform that first saw the light of day in a clip by S-Curve artist Andy Grammer last fall on Vevo. Here, S-Curve CEO Steve Greenberg (left) enjoys the night with Interlude creator Yoni Bloch, a star musician in Israel.



THE JUDGES

MidemNet judges Pär-Jörgen Pärson (left), general partner with Northzone Ventures, and Francois Mazoudier, partner at LD&A, discuss which startups they're going to vote for in the following day's finals.

The Top Eight Headlines

AS POSTED ON BILLBOARD.BIZ

Sony turns up volume on Qriocity music streaming service, expands to France, Germany, Spain and Italy; plans U.S. launch in Q1

Vivendi's Levy calls for piracy crackdown

Independent Online Distribution Alliance enters Africa with digital distribution deal for Sony Music Entertainment

MusiXmatch bows licensed lyrics database through deals with BMG, Kobalt, Universal Music Publishing, Sony/ATV

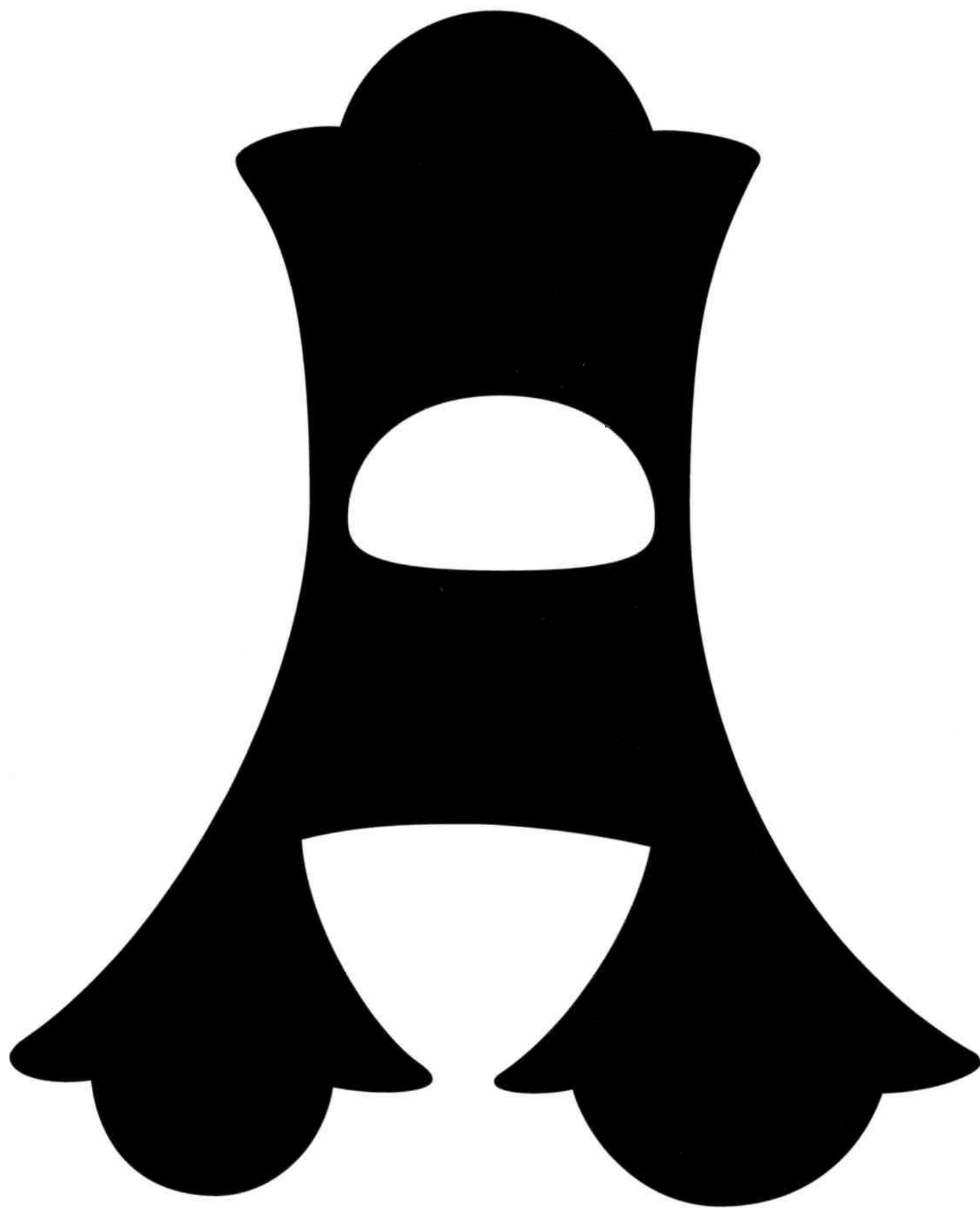
Startup Zooz debuts music mash-up app, while GigWiz direct-to-fan ticket service emerges from beta

MSpot takes a beating at cloud music panel over its unlicensed locker service—CEO Daren Tsui responds, "It's not our job to police how listeners get their music."

Vodafone's Lee Epting claimed the company has 1 million paying subscribers for its download service.

While mobile apps are targeted at serious music fans, can they reach more casual listeners? "If something's not popular, how can you make an argument to monetize it?" asked Ning's Jon Hull.

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SETTING FIRE TO RAIN

ADELE AND HER TEAM—WHICH INCLUDES XL RECORDS' RICHARD RUSSELL AND RICK RUBIN—LOVE IT WHEN A PLAN COMES TOGETHER

BY MIKAEL WOOD



A HALF AN HOUR BEFORE HER SECOND ALBUM GOES ON SALE IN THE UNITED KINGDOM, ADELE IS IN A MELLOW STATE OF MIND.

"Everything's less frantic than it was the first time around," she says from her home in London, winding down after a night out with friends. The singer is referring to the promotion of her hit 2008 debut, "19," which, with worldwide sales of nearly 2.4 million copies, turned this recent graduate of London's BRIT School into one of England's brightest young pop stars. "I was nervous and uptight because it was all brand-new. The reception was so unexpected that everyone just sort of went along with it." She lets loose one of her frequent gut-deep chuckles. "Not that I'm saying I'm a professional now. But I've learned to sit down and enjoy it all. I feel more free than I ever have."

That sense of freedom is audible throughout "21," Adele's bold sophomore set, due Feb. 22 in the United States from Columbia Records. (It came out Jan. 24 in the United Kingdom.) Created collaboratively by a transatlantic dream team of A-list writers and producers including Rick Rubin, Paul Epworth, Ryan Tedder and Francis "Eg" White, it expands upon the delicate folk-soul sound of such "19" cuts as "Chasing Pavements" and "Hometown Glory" with headstrong forays into fiery disco-gospel, stomping blues and '70s-styled R&B.

This week the album's lead single, "Rolling in the Deep," debuted in the United Kingdom at No. 2 (ahead of Britney Spears' "Hold It Against Me" and behind Bruno Mars' "Grenade") on the Official Charts Co.'s singles tally; the groove-heavy kiss-off also soundtracks a fresh Nike spot featuring tennis star Maria Sharapova.

"As much as I love '19'—and I do—this is a giant leap forward for her," says Tedder, the OneRepublic frontman who's written and produced hits for Beyoncé ("Halo") and Leona Lewis ("Bleeding Love"), among others. "With a couple of exceptions, '19' was very subdued," Tedder continues. " '21' isn't."

"She's got a little more swagger now," adds Rick Krim, executive VP of music and talent relations at VH1. The network selected Adele as a You Oughta Know artist in 2008, and will premiere "VH1 Unplugged: Adele" on March 4. "A lot has happened to her since her first record, so you expect to hear some growth. The first single, it's just instantaneous—it doesn't sound like anything on her debut."

A MASTER PLAN

Born Adele Laurie Blue Adkins, the singer comes by that swagger honestly: In 2006, England's super-hip XL Recordings signed Adele on the strength of a three-song demo a friend of hers had posted on MySpace; within two years she'd won the BRIT Awards' Critics' Choice prize and been tipped by the BBC as the "Sound of 2008." In 2009 she beat out the Jonas Brothers (as well as fellow U.K. import Duffy) for the best new artist Grammy Award, and capped her world tour in support of "19" with a sold-out show at Los Angeles' 17,000-capacity Hollywood Bowl.

Adele says much of the inspiration for "21" came from the country and roots music she heard while on the road in America; she singles out Lady Antebellum and rockabilly pioneer Wanda Jackson as particular influences.

"She'd definitely been exposed to things that opened her eyes musically," says Epworth, who co-wrote and produced "Rolling in the Deep." "So much of the music from the United States over the last century was formed from various trials and tribulations, and I think that's reflected on Adele's record—that she identified with these artists singing about their lives."

Virtually all of the album's lyrics refer to a single breakup Adele experienced between "19" and "21," often in disarming detail, as in the disc's hushed closer, "Someone Like You": "I heard that you're settled down/That you found a girl and you're married now," she sings, "I heard that your dreams came true/Guess she gave you things I wouldn't give to you."

"We didn't try to make it open-ended so it could apply to 'anybody,'" says that song's co-writer/producer, former Semisonic frontman Dan Wilson. "We tried to make it as personal as pos-

sible." He and Adele wrote together after being hooked up by Rubin, who has enlisted Wilson's services on other projects by Dixie Chicks and Josh Groban. "She may not have had a melodic hook or a specific lyrical idea," he says, "but she always knew what she wanted to say. She definitely had a master plan."

According to Adele's London-based manager, Jonathan Dickins, that emotional certitude is what has fueled the singer's success. "The key to great singers is believing every single word they sing," he says. "And I think you believe every word that comes out of Adele's mouth."

"People feel like they can relate to her because she's relatable," XL chief Richard Russell adds. " 'Down to earth' is such an overused phrase, but it's never more applicable than it is to Adele."

Rubin says with characteristic Zen-like flourish: "You can feel her life force through her voice."

OLD-SCHOOL APPROACH

When Dickins began gearing up for the release of "21," one fact loomed larger than all others: the number of sophomore slumps littering the music-industry landscape. "And I don't mean a slump just in terms of sales," he says. "I mean, is the artist still relevant? Adele's achieved that. She's made a great record that we're immensely proud of. And it's just another step in a long, fruitful career. Everything we try to do—every decision—is absolutely focused on the long term."

That's the strategy Dickins says Columbia took with "19" upon the album's American release, six months after its U.K. appearance. "When she won the BRIT Award and the BBC poll, what came with that [in England] was a tremendous amount of hype," he says. "But no one cares about the BRIT Awards in the U.S., so Columbia was brilliant in thinking, 'Right, OK, let's build this record at a grass-roots level.' It wasn't about flying the record out and going for the jugular. It was a slower process, looking for the right TV looks, building at triple A and hot AC, generally snowballing through multiple platforms. Consequently, people bought into her, not into a song."

"At the time we really had no other choice," Columbia chairman Steve Barnett says. "The American market is a world of niches, and Adele didn't fit perfectly in any of them—certainly not at radio. But we knew people had to experience her, so we took an old-fashioned approach. She had to go out and play, and because she's so captivating, we felt that if we got the right TV opportunities, she'd be able to cut through."

The most important of those opportunities, Columbia senior VP of marketing Scott Greer says, was Adele's October 2008 ap-



pearance on "Saturday Night Live," in a highly rated episode that also featured a guest appearance by Sarah Palin. Dickins, who was in New York at the time, remembers going to bed after the "SNL" taping with "19" at No. 40 on the iTunes sales chart. By the time he'd woken up for an early flight back to London, the album had risen to the top 10; when he landed it was at No. 1.

Barnett says that the "long tail" sales theory fundamentally shaped the label's "21" campaign, which Greer describes as being "about building a critical mass throughout February in order to reach all those people who bought '19' over a span of 18 months." For help facilitating those connections, Columbia has sought support from "everywhere we had it in the first place," Greer says. "We had Adele [in New York] in September and went to some of our key partners"—Vevo, AOL and VH1, among others—"to play a few songs and say, 'Hey, I'm back!'"

In October the label took Adele to Minneapolis, where she performed for Target execs; according to Greer, the retailer is slated to sell a two-CD version of "21" that contains several live tracks, including a cover of Lady Antebellum's "Need You Now" that Adele and Darius Rucker performed on CMT's recent "Artists of the Year" special. The singer also performed Oct. 26 for an invite-only tastemaker crowd at Los Angeles' Largo.

The result of that advance work is a filled-up February: Adele is scheduled to appear Feb. 18 on "Today," Feb. 21 on "Late Show With David Letterman," Feb. 24 on "The Ellen DeGeneres Show" and "Jimmy Kimmel Live!" and Feb. 28 on CBS' "The Early Show." Additionally, Greer says, "Rolling in the Deep" figures prominently in a scene in "I Am Number Four," a Michael Bay-produced sci-fi film due in theaters Feb. 18.

ADELE

ALBUM TITLE: "21"

LABELS: XL/Columbia

U.S. RELEASE: Feb. 22

KEY PRODUCERS: Paul Epworth, Rick Rubin, Ryan Tedder, Francis "Eg" White

LEAD SINGLE: "Rolling in the Deep"

BIG DEALS: Nike, Target

UPCOMING TV: "Today" (Feb. 18), "Late Show With David Letterman" (Feb. 24), "VH1 Unplugged: Adele" (March 4)

TROPHIES: BRIT Award, Critics' Choice, 2009; best new artist Grammy, 2009

AGENT: Kirk Sommer, William Morris Endeavor

SITE: adele.tv

TWEETS: @OfficialAdele



'I FEEL MORE FREE THAN I EVER HAVE.'



Count it off: **ADELE** in Malibu, Calif., at a "21" session (top); inset: Adele launches "21" at London venue the Tabernacle on Jan. 24.

In the digital realm, Columbia senior VP of digital marketing Kathy Baker says Perez Hilton has mentioned Adele 10 times in the last three months. "No one can deny the reach he has," Baker says. "If someone doesn't know who Adele is, those multiple impressions could alter that." Adele's official site carried a live webcast of an acoustic concert the singer performed Jan. 24 at London's Tabernacle, and beginning Feb. 1, Baker says, the site will host a "21 Days of Adele" promotion with exclusive daily content including a live chat and a video of Adele explaining the inspiration for an album track. NPR Music is also set to stream "21" the week of Feb. 7 as part of its First Listen series.

Adele doesn't use Twitter; she says she was late to the social networking service and fears that if she started tweeting now, it would look like she was only doing it to promote her album. ("I also don't want to write, 'Oh, I'm on the toilet—last night's dinner was really spicy,'" she adds. "That's just gross.") Baker says Columbia created an account for the singer anyway, which the label uses to push followers to Adele's blog.

At radio, "Rolling in the Deep" is shaping up to be a "slam-dunk," says Columbia VP of triple A and public radio promotion Lisa Sonkin, who adds that the tune has begun crossing over to a handful of modern rock stations, such as WFNX Boston. This week "Rolling in the Deep" is No. 2 on Billboard's Triple A chart and No. 26 on Adult Top 40.

"[Playing the song] was a no-brainer for us," says KCRW Santa Monica, Calif., music director Jason Bentley, whose station presented Adele's 2009 Hollywood Bowl show. "She's a core artist for us."

Sonkin says she's utilized Adele's real-life charm in the same

way Greer has. "She sat down with Jess Besack at Sirius, who programs Spectrum," Sonkin recalls, "and after their talk, Jess looked at me and said, 'I wanna go out for drinks with her!' That makes a big difference."

The goal here is straightforward: "We want a No. 1 record," Greer says. Still, Barnett is quick to point out that Columbia's dedication to "21" extends far beyond the album's opening frame. He says he hears five singles and envisions working the disc at least through the 2012 Grammys.

To that end, Adele will spend much of 2011 on the road. European dates are scheduled for March and April, while Kirk Sommer, Adele's agent at William Morris Endeavor, says the singer will hit the United States in May and June, playing 1,500- to 3,000-capacity rooms. "We've done some underplays with a view to come back later in the year and play larger rooms," Sommer

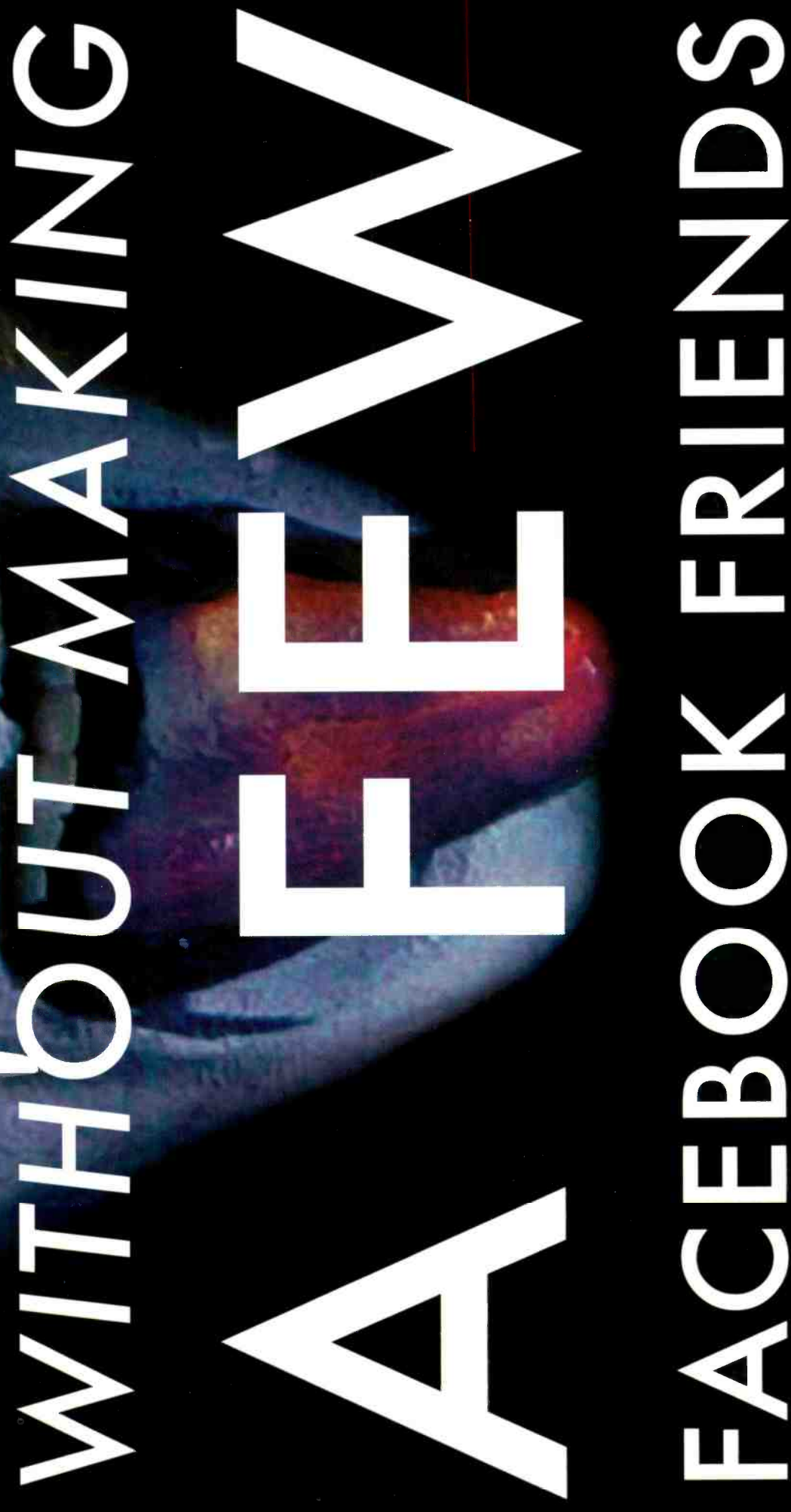
adds. "She's extremely versatile. On the last campaign she played some key major markets multiple times but made a conscious effort to change the format of the show when she returned."

The singer says she's looking forward to touring again, even if it means reliving on a nightly basis the painful experiences her songs depict. "That's really fucking hard," she says. "Toward the end of touring on '19' there were a couple of shows where I'd be singing 'Make You Feel My Love' and I'd just have to start thinking of Ikea or something." She laughs. "You have to switch off sometimes—otherwise it's completely emotionally draining."

"Anything I find difficult, though, is completely thrown in the bin when I see how people respond to my music," she adds. "I love it when a wife drags her husband to a show and he's standing there like a lemon. You spend the whole night trying to win him over, and by the end he's kissing his wife. That's amazing." ...



YOU DON'T
GET TO
ZILLIONS OF
FEATHERS

A close-up photograph of a hand holding a glowing, multi-colored orb (red, orange, purple, blue) against a dark background. The text is overlaid on this image.

WITHOUT MAKING A FEW FACEBOOK FRIENDS

AS MYSPACE STRUGGLES, YOUNG COMPANIES LIKE ROOTMUSIC, BANDBOX, MOONTOAST AND BANDCAMP HELP ARTIST TEAMS NAVIGATE THE BIGGEST SOCIAL NETWORK OF ALL

BY GLENN PEOPLES

FEBRUARY 5, 2011

21

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billboard.biz

PROFILES



REBA MCENTIRE

Nashville-based Moontoast worked with country legend Reba McEntire to release the deluxe edition of her latest album, "All the Women I Am" (Valory Music). A single Facebook post created 100 Moontoast-

powered storefronts through the sharing feature and 1,000 links via fans hitting the "like" button, co-founder/chief technology officer Marcus Whitney says. Because the average Facebook user has 130 friends, 100 storefronts have the potential to reach 13,000 people and 1,000 "likes" can reach 130,000 people. This exponential growth in impressions, increased word-of-mouth and growth in McEntire's fan base, Whitney points out, came without incremental marketing costs.



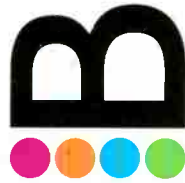
JAY-Z & KANYE WEST

In December, Jay-Z and Kanye West created a separate Facebook page for their upcoming collaborative album "Watch the Throne." Any fan who "liked" the page could stream the first single, "H.A.M.," for free directly from the site. The stream was powered by RootMusic's BandPage feature and has more than 95,000 "likes."



KISS

When Kiss had virtually no Facebook presence, it turned to startup Booyah for help. Booyah is the developer of social game Nightclub City, which has some 14 million users customizing their own virtual nightclubs on Facebook. The partnership allowed Nightclub City users to stream a live video of a Kiss concert in their virtual venues, add several tracks to their virtual jukeboxes and sell virtual merch like Kiss masks for users' avatars. During the three-week campaign, Kiss songs were streamed more than 16 million times, and the promotion resulted in a 750% increase in Kiss' Facebook followers, which now total 2.7 million.



THE FUTURE OF MYSPACE AND THE MYSPACE MUSIC UNIT IS VERY MUCH IN QUESTION.

The music industry is turning increasingly to Facebook to stay engaged with fans. Why? Because everyone uses it. The site has more than 500 million users worldwide, with 30% of them in the United States. Half of its active users log in every day, and each month its users spend more than 700 billion minutes sharing content at the site.

That constant contact has made Facebook the No. 1 most-trafficked website in the United States. According to J.P. Morgan estimates, Facebook commands 10% of Internet users' time, exceeding the 9% and 4% captured by Yahoo and Google, respectively.

"The value proposition is where people are and where they're comfortable," says J Sider, founder of RootMusic, a San Francisco-based startup that gives artists tools to help them market themselves on the social network. RootMusic recently scored \$2.3 million in new funding. "They trust Facebook, and they're interested in sharing things."

But while Facebook may have reach that has eluded Myspace (which currently has around 100 million users, almost half the 185 million it claimed in 2007), using it as a platform for promoting and sampling music isn't the no-brainer that it is on Myspace.

At Myspace, "music is in the DNA," as the company likes to say. With support of the four major labels, Myspace is licensed to stream music on demand, supported by advertising. Myspace sells tickets directly from artist profiles; gives artists, managers and labels granular data on usage; and has programs like "Introducing" designed to expose new artists to users. Myspace does all this through apps, technology and partnerships—most developed in-house and offered as a package to artists as a sort of one-stop shop for all things music and social.

Facebook, on the other hand, doesn't have a centralized music strategy. It primarily makes its platform available to third-party developers to do whatever they like with it. But to artist teams that want to utilize Facebook like they do Myspace, Facebook can seem like a fragmented set of music-related tools and services that make for a disjointed experience.

The trick to Facebook? "It's about the communication, not the technology," says Charlene Li, a partner at San Mateo, Calif.-based tech advisory firm Altimeter Group. Social media sites may come and go, she explains, but the need to reach consumers transcends any single platform. A message needs to be part of a larger strategy, while specific ways to communicate—Facebook, Twitter, Myspace—are tactics in that strategy.

And there are lessons to be learned about such communication from how other companies use Facebook. For example, Coca-Cola has 21 million Facebook followers; Starbucks, 14 million. Both facilitate conversations on their pages instead of responding directly to their millions of followers.

On Coca-Cola's page, fans leave messages praising the product. Others comment on or "like" those posts. Some post pictures that feature a Coca-Cola product or image. There is the occasional criticism, such as pleas to remove high fructose corn syrup. Altogether, the wall page represents an ongoing, global discussion that's carried on without the guidance of the company.



ONE SONG A DAY?!

Will Artists Using Tumblr Be Able To Post More Music? President Says 'We'll See'

In the wake of the latest round of layoffs at Myspace, speculation arose about what site could possibly take its place as the go-to spot for artists. Business Insider blogger Dan Frommer nominated micro-blogging site Tumblr, writing that it's "insanely simple to use for blogging" and that it "could easily handle most musicians' needs with 1) better support for static pages like 'tour dates,' 'bio,' etc., and 2) some sort of digital playlist tool for music samples."

Tumblr president John Maloney says he has admiration for what Myspace did in the music space. "They took an entire vertical and completely owned it," he says. "It was revolutionary. Artists had to have a Myspace account, and arguably, they still do."

He adds that for Tumblr, "creative communities are a huge focus. We think there is an opportunity in music, and we are making an effort to reach out to all creative communities."

John Mayer loves Tumblr. His OneFortyPlus is at jimmy.tumblr.com. Last April he famously wrote on his Tumblr site, "It's the future of social networking if your image of the future features intelligent discourse." While the Beastie Boys still have a Myspace page, their last login was in September 2010. Their Tumblr page, however, was updated as recently as the last week of January.

"One of the things Myspace still does right is provide a centralized, easy place to post music and tour dates," says Deanna Zandt, author of "Share This: How You Will Change the World With Social Networking" (Berrett-Koehler Publishers). "Tumblr doesn't have that set of features." As of now, Tumblr only allows users to post one song per day, and when asked if that policy will change, Maloney simply says, "We'll see."

Corey Denis, head of digital music marketing and social media consultancy Not Shocking, also doubts that Tumblr will take over Myspace's role in music. "The next Myspace," she says, "has probably not been invented yet." —*Cortney Harding*



BRENDAN BENSON

The Nashville-based musician, now working on his fifth solo album since 1997, is perhaps best-known for sharing frontman duties with Jack White in rock band the Raconteurs. Benson's career has enough

awareness to necessitate some sort of social networking strategy. But in the months after his last solo album was released in late 2009, Benson didn't have any social media presence or an e-mail list, says his manager, Emily White of Whitesmith Entertainment.

Benson says he's most comfortable interacting with fans from the stage. While he uses Facebook to keep in touch with his group of close friends, he's less comfortable with nurturing relationships with people he doesn't know personally. "I'm hopeless. She begs me to do it," he says of White, "and occasionally I can eke out a little something."

Two years ago, Benson needed to make up ground. After his album came out and his website went live, his management team started reaching out to fans. "There was a community out there just waiting to be organized and engaged," White says.

Benson's team started by launching basic online marketing tactics and by locating 500 fans already talking about him on Twitter, and White says that during one week his ticket sales quadrupled. In one successful promotion, 5,000 Facebook followers were gained in a single month by giving away an exclusive MP3 to those who opted to "like" Benson. He now has more than 17,000 followers.

"I can't be too choosy about how I reach people," Benson says. "I'm not in a position to turn my back on Facebook. I have to do it."

Starbucks' wall posts reflect a similar level of fan devotion. The company keeps followers engaged by tossing out questions to spark conversation. In one post that announced \$2 breakfast sandwiches with the purchase of a beverage, Starbucks created a social commentary thread by asking what toppings customers would prefer. In one hour, 3,706 people "liked" the post and 525 left comments.

But as a sales channel, Facebook is in its infancy. The potential is large enough, though, that startups are building tools to help artists, publishers and a wide range of companies to sell—as opposed to just promoting goods directly to fans through their Facebook pages.

"Will Facebook be a strong sales channel in the future? Absolutely," Bandbox CEO Brian Peterson says. A music tech startup that previously built tools for artists and labels to sell music and merchandise from a variety of websites, Bandbox now focuses on tools for selling only through Facebook. "You know it's going to happen from looking at how technologies have evolved in the past."

But will consumers become comfortable spending money on Facebook? Yes, says Marcus Whitney, co-founder/chief technology officer of social commerce company Moontoast. The ability to buy from an official page at a trusted site like Facebook eliminates consumer doubt. Sales have typically been directed from sites like Myspace and completed on another Web page, he explains. "Now, it's, 'Don't make them leave.'"

Whitney points to the astronomical success of online gaming company Zynga, creator of the Farmville and CityVille social games, which can only be played within the Facebook platform. The privately held company is estimated, according to such sources as CNBC and TechCrunch, to have annual revenue of \$500 million-\$700 million. Zynga makes money by selling virtual currency for use in its games (a new tool for use in Farmville, for example) at either its own website or through Facebook's in-house payment system, Facebook Credits.

Booyah's Nightclub City is a sort of CityVille for the music set, with 1.4 million users creating virtual nightclubs complete with licensed music, celebrity-themed avatar upgrades and the occasional appearance by artists themselves (see Kiss case study, page 22). Another is the hip-hop-themed role-playing game Platinum Life.

So far there's no Zynga of the music space, but plenty of companies are vying for that role. Facebook's No. 1 music app is RootMusic, which helps artists enhance their Facebook profiles, and FanBridge recently acquired it for an undisclosed sum. There's also Bandbox, Moontoast, Bandcamp and scores of others. It will be some time before a clear winner emerges.

"Consumers aren't screaming. 'We need a new iTunes,' " Peterson says, "or, 'We need a better way,' but hopefully there are other entrepreneurs that want to bring a natural evolution."

Selling through Facebook will become a higher priority, and it may come out of necessity as artists and labels prepare for more disruption at music retail. There are simply fewer options for selling physical product as more retailers are going out of business, reducing their CD inventories or dropping the format altogether. In effect, the CD faces a massive supply problem that could be partially alleviated by integrating storefronts into artists' Facebook pages.

Facebook can also be good for digital music because it circumvents the limitations inherent at, say, iTunes. iTunes doesn't share consumer information, but Facebook lets sellers stay in touch with buyers. Awareness is another difference. Digital download stores are limited in the number of titles they can highlight in new-release e-mails and at the store. Facebook provides an inexpensive way to update fans about new material and immediately entice them and their friends to listen or purchase.

People also agree about Facebook's ability to be a constant presence in people's lives. The company has already proved itself able to continuously improve its product and stay well ahead of the competition, something Myspace hasn't been able to do. Fortunately for the artists who communicate and sell on the platform, Whitney says, Facebook—which received a \$450 million investment from Goldman Sachs in January—has staying power. "It's going to be incredibly hard for them to screw it up. Nothing else has had so many hooks in us." ■■■

Additional reporting by Antony Bruno.

SELLING THROUGH FACEBOOK WILL BECOME A HIGHER PRIORITY, AND IT MAY COME OUT OF NECESSITY AS ARTISTS AND LABELS PREPARE FOR MORE DISRUPTION AT MUSIC RETAIL.

◆ **700,000 SPINS**

You And Me/**Lifehouse**/Geffen/Interscope
Wherever You Will Go/**The Calling**/RCA
Use Somebody/**Kings Of Leon**/RCA/RMG
Unwell/**Matchbox Twenty**/Atlantic
I Gotta Feeling/**Black Eyed Peas**/Interscope

◆ **500,000 SPINS**

What Hurts The Most/**Rascal Flatts**/Lyric Street
Beautiful/**Christina Aguilera**/RCA

◆ **400,000 SPINS**

The First Cut Is The Deepest/**Sheryl Crow**/A&M
Rock Your Body/**Justin Timberlake**/Jive/JLG
One Thing/**Finger Eleven**/Wind-up
Miss Independent/**Ne-Yo**/Def Jam/IDJMG
Learn To Fly/**Foo Fighters**/RCA
I Can Only Imagine/**MercyMe**/INO/Curb
Dynamite/**Taio Cruz**/Mercury/IDJMG
Don't Know Why/**Norah Jones**/Blue Note/BLG
Airplanes/**B.o.B feat. Hayley Williams**/RebelRock/Grand Hustle/Atlantic

◆ **300,000 SPINS**

Kiss Me Thru The Phone/**Soulja Boy Tell'em Feat. Sammie**/ColliPark/
Interscope
I Like It/**Enrique Iglesias Feat. Pitbull**/Universal Republic
Find Your Love/**Drake**/Young Money/Cash Money/Universal Motown
DJ Got Us Fallin' In Love/**Usher Feat. Pitbull**/LaFace/Jive/JLG

◆ **200,000 SPINS**

Just A Dream/**Nelly**/Universal Motown

◆ **100,000 SPINS**

The Boys Of Fall/**Kenny Chesney**/BNA
Stuck Like Glue/**Sugarland**/Mercury
Raise Your Glass/**P!nk**/LaFace/JLG
Farmer's Daughter/**Rodney Atkins**/Curb

◆ **50,000 SPINS**

Whip My Hair/**Willow Smith**/Roc Nation/Columbia
Say You'll Haunt Me/**Stone Sour**/Roadrunner/RRP
Right Thru Me/**Nicki Minaj**/Young Money/Cash Money/Universal Motown
Right Above It/**Lil Wayne Feat. Drake**/Cash Money/Universal Motown
Please Don't Go/**Mike Posner**/J/RMG
Only Prettier/**Miranda Lambert**/Columbia
No Hands/**Waka Flocka Flame Feat. Roscoe Dash & Wale**/1017 Brick Squad/
Asylum/Warner Bros.
My Kinda Party/**Jason Aldean**/Broken Bow
Mama's Song/**Carrie Underwood**/19/Arista Nashville
Love Like Woe/**The Ready Set**/Sire/Decaydance/Reprise
Light Up The Sky/**The Afters**/INO
Firework/**Katy Perry**/Capitol
F**k You (Forget You)/**Cee Lo Green**/Elektra/RRP
Check It Out/**will.i.am & Nicki Minaj**/will.i.am/Interscope
Champagne Life/**Ne-Yo**/Def Jam/IDJMG
Can't Be Friends/**Trey Songz**/Songbook/Atlantic

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BOMB THE DISCO
The Dirtbombs play
Detroit dance classics

26



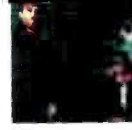
TERROR TWILIGHT
Greg Dulli rocks with
the Twilight Singers

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STILL PARTYIN'
Wanda Jackson teams
with Jack White

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KEYS TO SUCCESS
The Black Keys come
into their own

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FLOWER POWER
JaneDear Girls eye
country breakthrough

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MUSIC

LATIN BY LEILA COBO

LA VIDA RICKY

Martin Takes 'MAS' On Tour; Has Target Deal, Preps For 'Evita'

A year ago, Ricky Martin thought he had a great plan. In addition to a bilingual album, he was going to publish his biography, a tome in which he'd talk about his eponymous foundation that benefits children issues, his work and his career.

But literally 500 words into his book, Martin had a change of heart.

"Within the first few hours, I made a decision," he says. "I started writing about the foundation. Why? Because of my spiritual work. Why? To remove myself from the entertainment environment. Why remove myself? Because they asked me questions about my personal life."

Martin decided to take the plunge and address the questions head on. In late March, he came out of the closet, in a thought-out, direct and often moving statement he posted at ricky martinmusic.com and on his Twitter page.

This revelation also led him to rework his first studio album in six years, which he's titled "Musica + Alma + Sexo" (Music + Soul + Sex, or "MAS"), due Feb.

1. The album now overwhelmingly comprises self-empowering, uptempo tracks. The record is mostly in Spanish, save for a couple of English-language tracks, including first single "The Best of Me Is You" with Joss Stone. (The Spanish-language counterpart features Natalia Jimenez.) Desmond Child, the architect of Martin's early hits, co-produced the album with the singer, and the two of them co-wrote much of its material.

An international version of the album, which will be released in more than 30 countries, will include more English versions and remixes. Martin's label in the United States, Sony Music Latin, has struck a deal with Target, which will sell an exclusive version with seven extra tracks. Target will also feature Martin in a massive promotion that includes radio, print and TV spots featuring his album on both English and Spanish networks.

Martin is also preparing to kick off the first

leg of his U.S. tour on March 25 with three shows at the Coliseum in Puerto Rico, for a total of approximately 20 arena dates. He'll then head to Europe and Asia, before returning to the United States and then Latin America in the fall. In January 2012, he begins rehearsals for his role as Che Guevara in the new Broadway version of "Evita."

All this, coupled with his biography "Me," which was published by Penguin imprint Celebra in November, has elevated Martin's visibility to levels probably not enjoyed since his "Livin' la Vida Loca" days.

●●●●●
'My children will go to school at some point, and I want them to be proud of their father.'

—RICKY MARTIN

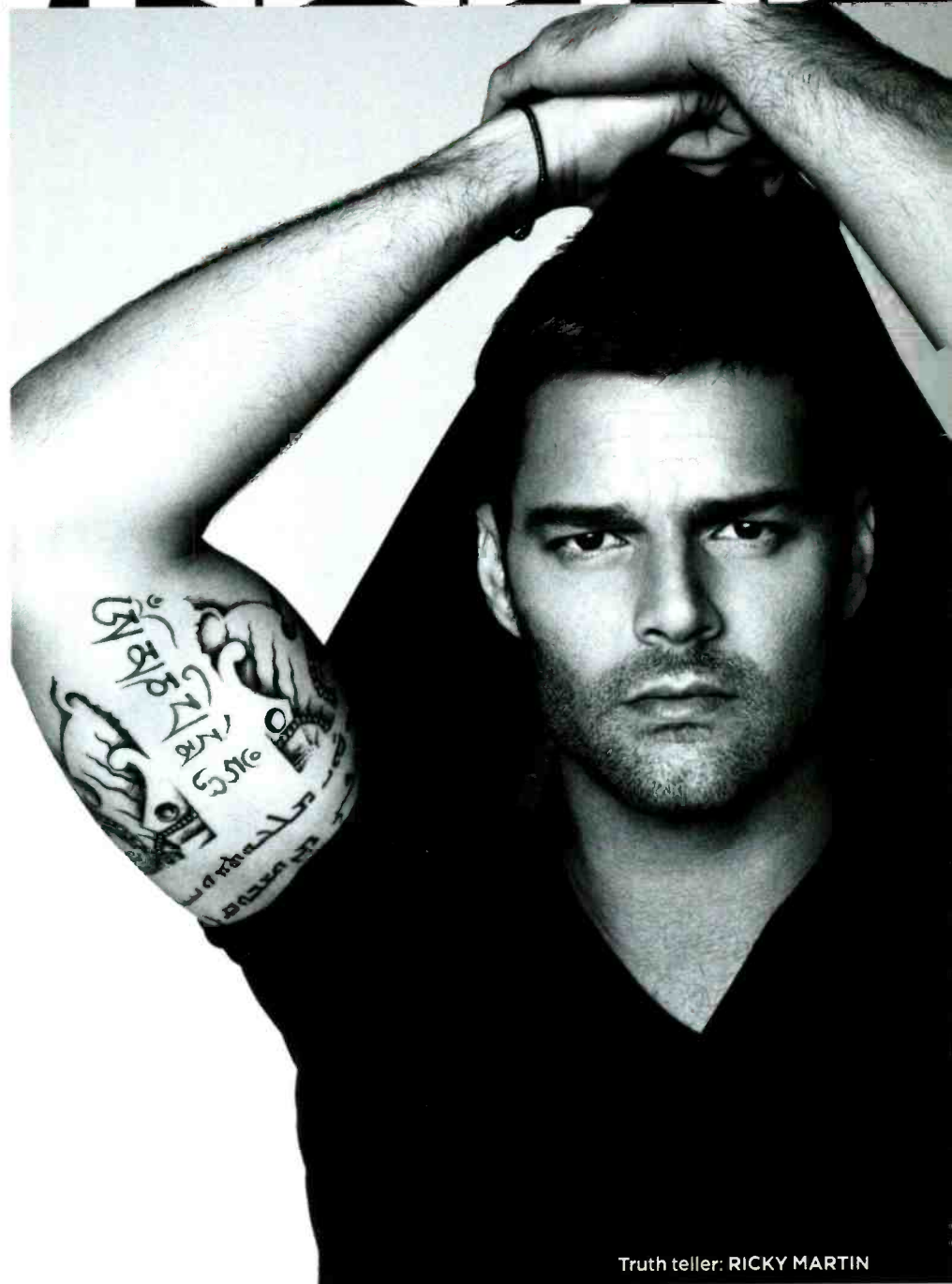
It wasn't planned, says Martin's manager, Bruno Del Granado. "[Publisher] Penguin didn't come around looking for that kind of book. [But] the book took on a life of its own."

The minute Martin went public with his sexual orientation, he was deluged by press requests, but didn't give any interviews. Instead, he accelerated work on the album and the book. At that point, Del Granado says, it was a race to see what was finished first: Because Broadway was calling for 2012, there was pressure to wrap everything up by the end of 2011.

The book won, and Martin went on a tour in November that included interviews with Larry King and Oprah Winfrey, where producers asked him for a performance. Sony hustled to get the first single on iTunes, and Martin performed on "The Oprah Winfrey Show" with Stone.

Today, with the album promo in full swing, Martin is relaxed in his home studio, dressed in cargo pants, flip-flops and a long-sleeved white T-shirt. He's come up from playing with his twin boys in the yard. Standing from the second-story window, he looks at them as they make their way around the block in little push carts.

"I love you!" he shouts, and the twins wave back. His children, Martin says, were a key factor in his personal decision. "They'll go to school at some point, and I want them to be proud of



Truth teller: RICKY MARTIN

their father," he says, "and to be a proud part of a modern family."

Martin's comfort level translates to the music. While "MAS" could have wallowed in self-consciousness or even preachiness, it's a fun album that recalls his dancing days, beginning with the album-opening title track, which celebrates a night out. While many songs carry a deeper message ("In my hand I have the flag that defends the revolution," he sings in the anthemic "Basta Ya," while "Cantame de Tu Vida" is about

children in the streets), it never supersedes the spirit of the music.

"I'm influenced by my live show," says Martin, who riveted the world in 1999 with his hip-swiveling in "Livin' la Vida Loca." "When I get up onstage, the first thing I say is, 'We're here to forget everything and to have a blast the next two hours.' When I work with my producers, we look for that liberty. It's uptempo because I'm at a point in my life where I simply want to be—and be free."

>>> BEYONCÉ COLLABORATING WITH DIPLO, SLEIGH BELLS?

If a recent blog post by indie producer/DJ Diplo is true, Beyoncé could be going for a much more experimental sound on her new album. On Jan. 24, Diplo—best-known for his work with M.I.A. and as one-half of the duo Major Lazer (with longtime collaborator Switch)—revealed that he, Beyoncé and Derek Miller of indie electro-pop duo Sleigh Bells recently recorded music together in a New York studio. “I like Sleigh Bells so much,” Diplo wrote on the blog for his label imprint, Mad Decent. “Me and Switch was in [the] studio in NYC tryin’ to make tracks with Derek and Beyoncé last week after we played her team their album.”

>>> BRET MICHAELS UNDERGOES HEART SURGERY

Bret Michaels underwent a procedure in Phoenix to close a hole in his heart. Doctors discovered the hole in April while treating Michaels for a brain hemorrhage. A surgical team at St. Joseph’s Hospital and Medical Center performed the procedure on Jan. 24. The hospital said the rocker underwent a cardiac catheterization during which doctors inserted a catheter into a vein in the groin and guide wires and a closure device into the heart.

>>> LIL WAYNE ANNOUNCES I AM MUSIC II DATES

Nearly three months after being released from prison, Lil Wayne announced the I Am Music II spring tour on Jan. 24. The 24-date trek across North America kicks off March 18 in Buffalo, N.Y., and wraps May 1 in East Rutherford, N.J., with a headlining set at the Bamboozle festival. Lil Wayne will be joined on the arena tour by Young Money protégée Nicki Minaj, Miami rapper Rick Ross and Blink-182 drummer Travis Barker, who will perform a DJ/drummer set with Mixmaster Mike.

Reporting by Monica Herrera, Jason Lipshutz and the Associated Press.

ROCK BY MICHAELANGELO MATOS

DIRTY DANCING

Garage Rockers Dirtbombs Tackle Detroit Techno Classics

Ten years ago, veteran Detroit garage rock band the Dirtbombs released “Ultraglide in Black,” an album of covers of classic soul songs associated with their hometown. Now they’re releasing a sequel, reworking material from another of the city’s crucial musical styles: techno.

“Party Store,” which In the Red will release on Feb. 1, features the quintet, led by guitarist/singer Mick Collins, running through live versions of eight electronic-dance classics, as well as the Collins-penned finale, “Mista Mystery-Naiso (Deteroito Mix).”

“This was an idea that happened kind of suddenly,” Collins says. “We kind of took 2009 off. I wanted to do some recordings just to let people know the band is still active.” Collins originally intended to present the music as three 12-inch singles, to be released in June, July and August 2010, and indeed, “Party Store” will be available on triple-vinyl as well as CD and MP3. “If we’re going to be mak-

ing these dance records, we ought to put them in a format that DJs can use,” Collins says, noting that garage rock fans crave vinyl as well.

The band—Collins, guitarist Ko Melina, bassist Zack Weedon and drummers Ben Blackwell and Patrick Pantano—took the task of recreating the synthesized originals seriously. Occasionally, this presented problems, such as with “Strings of Life,” Derrick May’s late-’80s rave anthem (originally credited to Rhythim Is Rhythim).

“That took a great deal of effort,” Collins says with a laugh. “On the original recording, [May] had 20 synth lines going. There was a whole lot that wasn’t going to make it. I stripped as much out as I could to still have a workable sound. I’m happy with the end result, but I really didn’t think it was going to work.”

Collins has long been friendly with hometown techno legends like May, Juan Atkins and Carl Craig; the last

of whom appears on “Party Store,” playing a modular synthesizer on a 23-minute blast through his own “Bug in the Bass Bin” (originally credited to Innerzone Orchestra).

“He came to see us play one night,” Collins says of Craig. “We got to talking about the record, and he said he was interested in hearing it. At some point, I called him up and said, ‘Hey, would you come be on it?’—thinking he would never say ‘yes.’” The track ended up as long as it did, Collins says, when Blackwell “suggested that we keep playing till we run out of tape. We set up a reel of tape for just the one song, and we kept playing till the tape literally ran off the spool. We basically did it in one take.”

The Dirtbombs have played many rock festivals, but “Party Store” suggests the band might have more dance-oriented bookings in its future. “We got asked to play Movement last year,” Collins says of Detroit’s annual electronic-dance festival. “We ended up not doing it,



From the streets to the clubs: THE DIRTBOMBS

because we just weren’t prepared. The concept would be perfectly in keeping with the way I like to run things musically. I would really love that cognitive dissonance.”

In April, the Dirtbombs will play a handful of shows sponsored by Scion, which has com-

missioned a promo remix 10-inch (featuring Detroit electro artist Ectomorph), while a new, original Dirtbombs album follows in May. “We do have some shows planned, [that’s] the best I can say,” Collins says. “It’s suddenly gotten really complicated here.”

ROCK BY CORTNEY HARDING

From The Gutter To The Stars

Greg Dulli Revives The Twilight Singers

Greg Dulli is many things—singer, songwriter, bar owner, hotelier—but he is decidedly not a handyman.

“I just got back from a week in Mexico helping my friend renovate his house,” says the gravelly voiced musician from his Los Angeles home. “And by helping, I mean lounging in the hammock on the beach and telling him where things should go.”

Luckily for Dulli, the chances of him having to make a living schlepping anything besides a guitar are slim. After rising to prominence as the frontman for the sexed-up, blues-influenced rock band the Afghan Whigs in the ’80s and ’90s, Dulli has spent the last 10 years hopping from project to project. His latest effort, “Dynamite Steps,” the sixth album by his band the

Twilight Singers, will be released Feb. 15 on Sub Pop.

Dulli says he decided to reassemble the Twilight Singers after taking time to release solo material and collaborate with former Screaming Trees frontman Mark Lanegan on a project called the Gutter Twins. Unlike previous Twilight Singers albums, which were in line with the Afghan Whigs’ sound, “Dynamite Steps” is a straight-ahead rock record.

“The new album is really built to be played live,” Dulli says. “I want to go out onstage and throw it the fuck down. I hadn’t played electric guitar onstage for two years and I was dying to be able to do that again.”

Sub Pop GM Megan Jasper agrees that “Steps” is “definitely more aggressive than what they’ve done before,” she says. “Greg’s great talent is being able to take whatever is happening in his life and chan-

neling that on the record.”

Jasper says Sub Pop will use some old-school methods to promote the album. College radio is a major focus, “because that’s been a strong base for him and it’s a great way to reach younger fans,” she says. The Twilight Singers will also play in-store shows at the Amoeba outlets in Los Angeles and San Francisco. But

she adds that the entire plan isn’t stuck in the ’90s.

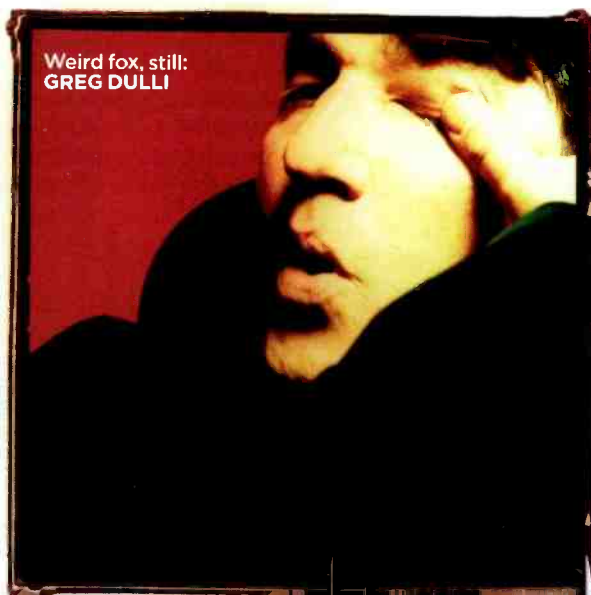
“While Greg himself isn’t really into social media, that’s something we can do for him pretty easily,” Jasper says. “We’re using Topspin to help us focus our e-mail marketing—for instance, when Greg did a run of solo dates last year, we collected thousands of e-mail [addresses] and then sent out

a free track. And we’ll have [bar] codes on the posters that will send people to the Facebook page.”

Dulli will also sit down for a taped interview with Sub Pop head Jonathan Poneman, which will then be posted online. “This isn’t something we usually do, but the two of them have known each other for so long, and it’s fun to watch them go back and forth,” Jasper says.

The Twilight Singers will kick off a European tour on March 18 in London, with a U.S. run to follow later in the year.

In addition to his rock’n’roll life, Dulli is co-owner of two bars in Los Angeles and a boutique hotel in New Orleans. “There are a lot of the same ups and downs for bars and rock bands,” he says. “But my bar the Short Stop just celebrated its 10th anniversary, and I’ve been playing music for a long time, so I think I know how to weather them.”



Weird fox, still: GREG DULLI

ROCK BY JILL MENZE

And You Will Know Us By The Trail Of Nerds

'Tao Of The Dead' Coming Soon To A Basement Near You

After reclaiming its independence following a rough streak at Interscope for 2009's "The Century of Self," Austin art rock band . . . And You Will Know Us by the Trail of Dead continues blazing its own path for its latest release, the two-part "Tao of the Dead."

The set, due Feb. 8 on the band's own Richter Scale Records and Superballmusic, finds the group exploring a new approach to the album format, recording it in two parts, or sides, in two different tunings. Part 1, in the tuning of D, was recorded in 10 days with longtime friend Chris "Frenchie" Smith at the Sonic Ranch in El Paso, Texas, and is divided into 11 tracks; Part 2, in the tuning of F, was recorded with former producer Chris Coady (Yeah Yeah Yeahs, TV on the Radio) in upstate New York and is a heroic 16-minute track broken up into five movements.

Although the album is divided into essentially two long tracks, Trail of Dead singer/guitarist Conrad Keely is quick to clear up a misconception: "People ask if it's a concept album or not, and I tend to think it isn't," he says. "There is no one concept; it's multiple themes."

Among the ideas explored in the psychedelicting, Pink Floyd-inspired music are the demise of rock radio (the immediate rush of "Pure Radio Cosplay") and environmental art (guitar-squealer "The Spiral Jetty"). Several songs touch on mythologist/writer Joseph Campbell's narrative concept of "the hero's journey," including "Ebb Away," which Keely notes "is almost symbolic of death, but also symbolic of rebirth." Part 2 is inspired by the "Tao Te Ching," an ancient Chinese text the group encountered while in the studio.

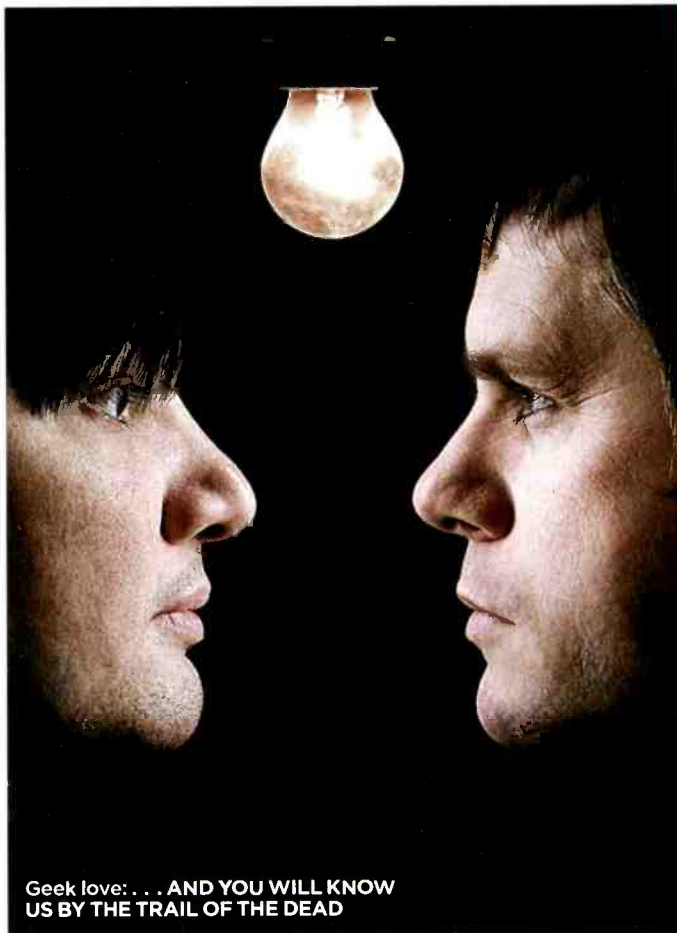
Superballmusic, which put out the group's last effort overseas while Justice Records handled stateside duties, is heading the worldwide release of the new set in conjunction with the band's own Richter Scale and the Century Media family of labels (distributed by EMI).

Having parted ways in 2007 with Interscope, which released 2002's critically acclaimed "Source Tags & Codes," as well as 2005's "World's Apart" and 2006's "So Divided," guitarist/singer Jason Reece says there wasn't any deliberation as to whom to sign with for "Tao

of the Dead." "We would never have that [label] conversation," he says. "All we care about is that someone is interested enough to put it out."

As with past Trail of Dead albums, Keely's artwork will accompany the release, this time in graphic novel form. Different album packaging contains either the first 12 or 16 panels of the novel, which will be unveiled episodically throughout 2011. The artwork will also be on display at concerts throughout the year.

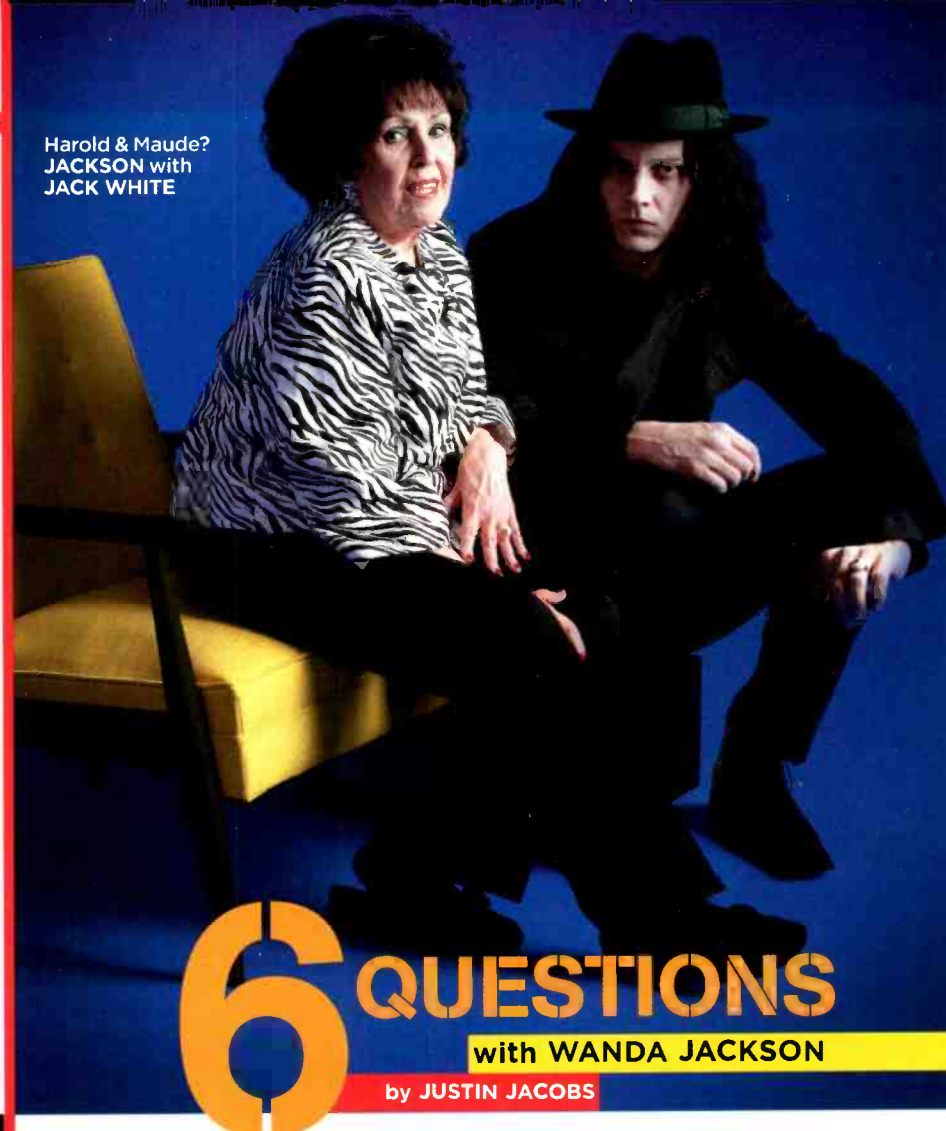
Superballmusic North American product manager Marc Schapiro says one of the unique aspects of the group's material is its marriage of music and artwork. He also notes that the band members' depth as musicians broadens its appeal. "Trail of Dead have always pushed the boundaries of musical genres," he says. "They've influenced alternative and rock bands for over a decade, and even toured with metal and country bands in the past."



The act will continue that touring tradition this spring on a co-headlining North American tour with power-pop band Surfer Blood. Trail of Dead has also teamed with Baeblemusic for an exclusive art show and performance at Brooklyn's Littlefield on Feb. 8. The group will play "Late Night With Jimmy Fallon" the night before.

Though seven albums in, Trail of Dead is just beginning a new musical journey, as Reece and Keely hint that "Tao of the Dead" is part of a sequence of records. "It would be really nice for us to keep that going," Reece says. "Have people realize that we're not slowing down—we're speeding up." . . .

Harold & Maude? JACKSON with JACK WHITE



Like a family reunion, Wanda Jackson's latest covers album, "The Party Ain't Over," is a multigenerational affair. The song selection alone spans decades, from 1945's Andrew Sisters hit "Rum and Coca Cola" to Amy Winehouse's "You Know I'm No Good" from 2007. The album also pairs a backing band of current indie-rock elites, featuring members of My Morning Jacket and the Raconteurs, with Jackson's legendary crackling voice—a voice whose biggest hit blasted through radios in 1960.

Jackson wasn't quite sure she wanted to make another record, but a meeting with Jack White convinced her otherwise. White went on to arrange and produce the record and will release it Jan. 25 through his own Third Man Records, in partnership with Nonesuch. Much like Loretta Lynn's "Van Lear Rose" in 2004, "Party" finds White elegantly escorting an iconic voice from pop music's past into the present.

1 How did you first hook up with Jack White, and what was your impression of him before you began working together?

Well, my publicist heard Jack was a fan of mine and of that era of music. He called to see if he'd be interested in doing a duet with me. Jack said he wasn't interested in that, but he did want to record me for a single, and possibly an album.

Now I knew his career, his popularity. And you try not to form opinions, but I was worried about the type of material he'd want me to do. I was apprehensive until I saw that he didn't want to change my style of singing—he wanted to embellish it.

2 He came to the studio with the songs arranged and a band ready to play with you. How did those sessions go?

He really pushed me . . . right into the 21st century. He's like a velvet-covered brick. He's forceful in a very nice way; he knows what he wants, and we recorded until he was happy that he'd gotten the best of me. He was cool, laid-back. And he recorded me in analog. For me, that was like stepping back in a time machine to the '50s.

3 You say White pushed you in the studio. What do you think he was looking for?

He wanted more of the Wanda Jackson sound from the '50s. He wanted that wild girl that might still be in me somewhere; he wanted to pull her to the forefront. I did my best, and he was very happy. After I knew I was pleasing Jack, I felt free to just sing the songs.

4 It's easy to call you a rock'n'roll legend, but do you feel legendary?

In the rock genre, I do. I was the first girl to have the nerve to do it. It wasn't easy because there weren't many people doing it at all. You had Bill Haley and Elvis, then Jerry Lee Lewis, Carl Perkins and Johnny Cash. Those are the guys I worked with, and I was always the only girl. I knew I was stepping into new territory, but I wasn't afraid of it. I had this growl and this attitude in me I didn't even know existed. Rock'n'roll songs pulled it out of me.

5 Was it difficult to push rock'n'roll to the masses in the late '50s, especially as a woman?

Rock was new. The radio people and the older generation were pushing against it. It looked like rock'n'roll wasn't going to pull through. But the kids started to have the voice. It was the fans that made it happen. They demanded that music. The rest of the world had to bend and come along. Each generation wants their own music, whether it's folk or country or early rock or hard rock.

6 Do you have grandchildren? What do they think of their rocking grandma?

I have four grandchildren; they are so very proud. You can't imagine it. Even my youngest grandson, who just turned 13. He's the first one to tell people, "My grandma rocks." . . .

ALBUMS

ROCK

SMITH WESTERNS

Dye It Blonde

Producer: Chris Coady

Fat Possum Records

Release Date: Jan. 18

"Everybody wants to be a star on a Saturday night," Cullen Omori sings on "End of the Night," a cut from this young Chicago outfit's sophomore studio set. That includes the Smith Westerns: Since the release of the band's self-titled 2009 debut, Omori and his bandmates have become one of the blogosphere's most buzzed-about outfits. The group's recent alliance with Mississippi's ascendant Fat Possum label suggests it's now ready to join the higher-profile ranks of Wavves and the Walkmen. A consistently tuneful slice of teenage-dream neo-glam, "Dye It Blonde" is certainly strong enough to push the Smith Westerns to that next level. On gems like "Weekend" and the string-strung "Still New" Omori channels the wistful romance of Marc Bolan's T. Rex, while "Imagine Pt. 3" shimmers like an indie-garage version of "Mr. Blue Sky" by Electric Light



AMOS LEE

Mission Bell

Producer: Joey Burns

Blue Note Records

Release Date: Jan. 25

Amos Lee took the acoustic troubadour route as far as he could on his first three albums. So on his latest set, "Mission Bell," the singer/songwriter smartly enlists Calexico's Joey Burns to flesh out the sound. With the musical backing of Calexico, the unique integrity of Lee's songs is kept intact and dressed with new layers of sonic textures. Lee sings that he's "spent a lot of time chasing that old-time feeling," and a rootsy kind of folk-soul-gospel blend floats throughout the album. This is heard on the gentle prettiness of opener "El Camino" (a stripped-down version with Willie Nelson closes the 13-song set), the chorale majesty of "Flower" and the gritty "Jesus" with R&B drumming legend James Gadson providing echo vocals. Lee finds a unique take on war in "Out of the Cold" and manages to offer original spins on tried-and-true themes of loss and redemption throughout. But it's the new sounds that really give this gentle genius a genuine "Bell" ringer of a fourth album.—GG

Orchestra. These kids' sound isn't quite their own yet, but their big-hearted borrowings are very nearly irresistible.—MW

THE DECEMBERISTS

The King Is Dead

Producer: Tucker Martine

Capitol/EMI

Release Date: Jan. 18

On their sixth studio album, the Decemberists strip down to their acoustic skivvies, dispensing with the more abstruse compositions found on 2009's "The Hazards of Love." While that album cited the '60s British folk revival as its primary inspiration, here the band's muse is clad in red, white and bluegrass. "The King Is Dead" is a hyperliterate hootenanny crammed with pickin', fiddlin' and very likely grinnin' (it was recorded in a barn in the shadow of Oregon's Mount Hood) and Scrabble words like "panoply" and "trillium." Lead singer Colin Meloy's irrepressible baritone in all its full-throated glory stands in stark contrast to the unplugged ensemble's dulcet tones. It's wisely paired with Gillian Welch's stunning countrified voice on seven of the album's 10 tracks, including the foot-stomping single "Down by the Water" and the gorgeous pedal-steel ballad "Dear Avery" (featuring Laura Veirs). The R.E.M. homage "Calamity Song" would be copyright infringement if it didn't also feature Peter Buck's jangly 12-string guitar (circa 1983's "Murmur").—AG



(Doyle Bramhall II on guitar, Dr. John on piano) and buoyed by Burnett's retrograde lo-fi sonics, Allman's first solo album in 14 years sports passionate renditions of Bobby "Blue" Bland's "Blind Man" and Otis Rush's "Checking On My Baby," a country-steeped treatment of Sleepy John Estes' "Floating Bridge," a gospel-tinged romp through Muddy Waters' "I Can't Be Satisfied" and a brassy, New Orleans nod on B.B. King's "Please Accept My Love." The lone original—"Just Another Rider," co-written with Warren Haynes—rides a Memphis-style soul groove that's tighter than the pockets of Tim McGraw's jeans. The album was recorded before Allman's liver transplant last June, but it still sounds like the work of a man with a new lease on life.—GG

BLUES

GREGG ALLMAN

Low Country Blues

Producer: T Bone Burnett

Rounder Records

Release Date: Jan. 18

There aren't many contemporary voices better-suited to sing the blues than Gregg Allman. Gritty and whiskey-soaked, it's a perfect instru-

ment for his latest album, "Low Country Blues." The mostly covers collaboration with T Bone Burnett puts Allman—who's capably delivered gems from Elmore James, T-Bone Walker and Blind Willie McTell with the Allman Brothers Band—in a decidedly comfortable habitat. Backed by an ace band

POP

JAMES BLUNT

Some Kind of Trouble

Producers: various

Custard/Atlantic

Release Date: Jan. 18

How intimidating does a woman have to be for James Blunt to write a song about her called "Dangerous"? Not very. "She is dangerous, she is dangerous, I'm sure," the English star sings not long into his third studio set, "Some Kind of Trouble." "And she's all dressed up and knocking at my door." All dressed up and knocking at his door? Yikes. Like Blunt's previous two albums—including 2005's "Back to Bedlam," which spawned the international smash "You're Beautiful"—"Some Kind of Trouble" boasts a thoroughly edge-free soft-rock sound with its roots in the wimpy early-'70s excursions of Bread and America. The only real hint of danger here appears on the album's cover, which pictures someone throwing a small child several inches into the air. Given that congenital lack of gravitas, Blunt is best when he keeps things airy and up-tempo, as in opener "Stay the Night," an appealing-enough ode to "singing 'Billie Jean,' mixing vodka with caffeine." The ballads are rather less enjoyable.—MW



BRANDON HEATH

Leaving Eden

Producer: Dan Muckala

Reunion Records/Provident Music Group

Release Date: Jan. 18

Listening to Brandon Heath's impressive third album, "Leaving Eden," it's easy to see why he's won the Gospel Music Assn.'s male vocalist Dove Award the last two consecutive years. Like the genre's veteran superstars Michael W. Smith and Steven Curtis Chapman, Heath has perfected the art of delivering Christian pop that's both easily accessible and lyrically substantive. The songs are musically inventive, but it's the messages of hope and redemption that sink into your soul. The tender ballad "It's Alright" opens with the bracing question, "Tiny boat on an angry sea, sails torn and tattered/How could Jesus be fast asleep like it doesn't matter?" It's thought-provoking and ultimately uplifting, which can be said of most of Heath's work, including new standout tracks "The Light in Me" and lead single "Your Love." The title track is an insightful look at the state of the world, and "Only Water" is an eloquent ballad that he wrote with Lee Thomas Miller and Ross Copperman. "Leaving Eden" is a powerful collection from a young artist who's doing an excellent job of carrying the Christian genre forward in changing times.—DEP



TIMES OF GRACE

The Hymn of a Broken Man

Producer: Adam Dutkiewicz

Roadrunner Records

Release Date: Jan. 18

Headbangers have been buzzing about this collaboration between Killswitch Engage co-founders Adam Dutkiewicz and Jesse Leach—and with good reason. During his three-plus years with Killswitch, Leach, who now fronts Seemless, was the voice of 2002's reputation-staking "Alive or Just Breathing." And his sudden departure from Killswitch left a taste of unfinished business. "The Hymn of a Broken Man" is a heavy-hearted, angsty affair, reflecting on Dutkiewicz's despair while facing career-threatening back problems and a variety of demons in Leach's personal life. And while a mantra-like "one love, one truth, one destiny" sounds like a lift from Bob Marley's songbook, rest assured that the track "Strength in Numbers" is a lumbering beast that gets the set off to a goose-stepping, martial-rhythmed start. Melodic passages collide with blast beats and apocalyptic power chords throughout the 12-song set, resulting in a hard-rocking roller coaster of turn-on-a-dime tempo shifts. And while it reaches an optimistic conclusion, with Leach declaring, "I will live again," pain is what truly gives "The Hymn of a Broken Man" its power.—GG

REVIEWS

SINGLES

KANYE WEST & JAY-Z

H.A.M. (4:37)

Producers: Lex Luger, Kanye West

Writers: K. West, S.C. Carter, L.A.

Lewis, M. Dean

Publishers: various



Roc-a-Fella/Roc Nation/Def Jam/IDJMG

Critics and fans alike have expressed mixed emotions over "H.A.M.," the first single off Kanye West and Jay-Z's highly anticipated collaborative album, "Watch the Throne." Simply put: The song is good, but could have been better. Producer Lex Luger gives listeners a loaded beat full of psychedelic bang, with strings and opera-like hollers catering to fans with short attention spans. Unfortunately, the verses from these two hip-hop MVPs leave a lot to be desired. With all the explicit lyrics in his bar, West sounds too much like an ordinary hard-talking rapper and less like the vulnerable MC his fans appreciate. And while Jay-Z's lyrics sport a personal vibe, including mentions of his late uncle and nephew, the verse somehow still feels hollow. While "H.A.M." is a bit underwhelming, fans likely won't skip it when listening to the rest of "Throne."—MC

from despite his better judgment. Saadiq's talents as a singer, songwriter and producer allow him to craft a convincing throwback to a sound that his audience might not be old enough to remember.—EJN

COUNTRY

EASTON CORBIN

I Can't Love You Back (4:05)

Producer: Carson

Chamberlain

Writers: C. Chamberlain,

C. Daniels, J. Hyde

Publishers: FSMGI/WCCR

Music administered by State

One Music America (IMRO/

BMI), Sony/ATV Music

Publishing/Mammaw's

Cornbread Music (BMI)

Mercury Records

With his chart-topping debut single "A Little More Country Than That," Easton Corbin became one of country music's most successful new artists. He followed with the engaging hit "Roll With It," but on this third single, he slows down the tempo and reveals just how effective he can be as a balladeer. Penned by Carson Chamberlain, Clint Daniels and Jeff Hyde,



MNDR

Cut Me Out (3:15)

Producer: Peter Wade

Keusch

Writers: A. Warner,

P.W. Keusch

Publishers: SONGS Music

Publishing (SESAC), 120

Music/Kobalt (ASCAP)

Green Label Sound

MNDR recently secured a

spot on Chromeo's Risky

Business tour, and judging

from new single "Cut Me Out," the upstart New York duo will fit in perfectly with its electro-funk audience. The track features airy synthesizers and heavily relies on vocal repetition, with sugary "oh oh oh" sounds and the song title being echoed in the hook. Singer Amanda Warner, who recently breathed life into the Mark Ronson single "Bang Bang Bang," possesses the vocal quirkiness of Santigold and the peppy style of the Sounds' Maja Ivarsson as she works over the single's steady beat. While the song loses some of its luster with repeated hearings, "Cut Me Out" is a solid club record and an impressive step toward mainstream success for the pair, which plans to release its debut full-length in early 2011.—KR



R&B

RAPHAEL SAADIQ

Radio (3:21)

Producer: Raphael Saadiq

Writer: R. Saadiq

Publisher: Ugmoe Music/

Universal Music Publishing

(ASCAP)

Columbia Records

Raphael Saadiq skillfully emulated '60s and '70s soul on his 2008 album "The Way I See It," but on "Radio," the first single from forthcoming set "Stone Rollin'," he returns to the primordial R&B of the pre-rock-'n'-roll era. The beach-borne guitar and doo-wop backing vocals simultaneously evoke

the classic sounds of Southern California and Chicago. Saadiq cleverly bridges the generational gap by choosing a lyrical theme that works just as well today as it would have 50 years ago. The singer personifies radio as a wild femme fatale who he can't turn away

ASHLYNE HUFF



ASHLYNE HUFF

White Flag (3:32)

Producer: Greg Ogan

Writers: E. Bellinger,

E. Bogart, A. Huff,

G. Ogan

Publishers: various

Liquid Digital Audio

After contributing a track to the Pussycat Dolls' most recent album and opening for Jordin Sparks last summer, Los Angeles singer/songwriter Ashlyne Huff takes the spotlight on her debut single, "White Flag." With a playful persona and charismatic voice, Huff smartly keeps the stakes of her introduction low by surrounding the song's beguiling hook



with light romantic musings. "I've been hiding from the truth this whole time/Picture perfect hanging right in front of me," Huff sings in the second verse before putting her "white flag in the air" and surrendering to her true love. Producer Greg Ogan's crackling beat recalls the synthesizer-laden drive of Katy Perry's "California Gurls" and takes off during a delightfully catchy bridge. "White Flag" makes unadulterated fun its top priority and gives Huff a powerful opening statement as a pop artist.—JL

"I Can't Love You Back" is a beautifully crafted song about a man who can't let go of a

failed romance. Corbin delivers an achingly vulnerable performance and makes his emotional pain palpable as he sings about trying to rekindle the flame in a relationship. Though his debut hit drew vocal comparisons to George Strait, with each successive single Corbin proves that he can carve out his own place in the country spotlight.—DEP

POP

FAR*EAST MOVEMENT FEATURING RYAN TEDDER

Rocketeer (3:31)

Producers: Stereotypes, the

Smeezingtons

Writers: various

Publishers: various

Cherrytree/Interscope

Following breakout hit "Like a

G6," electronic pop group

Far*East Movement returns to the Billboard Hot 100 with the help of OneRepublic's Ryan Tedder. "Rocketeer," the second single off the act's latest studio album, "Free Wired," flashes a nice melody but lacks the uniqueness that made "G6" a surprise chart-topper. The song develops a more laid-back groove than its rhythmic predecessor, as Tedder sings the soothing chorus and Kev Nish tosses off lines like "Baby we can stay fly like a G6/Shop the streets of Tokyo, get you fly kicks." In terms of production, however, "Rocketeer" lacks diversity in its instrumentation and feels somewhat tired by the time of its conclusion. The song rolls along on a nice combination of pop elements, but Far*East Movement should be willing to take more chances on future singles.—RG

LEGEND & CREDITS

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ROCK BY JILLIAN MAPES

The Go Getters

Blues-Rock Duo The Black Keys Come Up From Under

On "The Go Getter," a track from the Black Keys' "Brothers" album, frontman Dan Auerbach sings, "I'll be the go getter/That's my plan/That's who I am." Those now-prescient lyrics foreshadowed the winning streak that Auerbach and his partner, drummer Patrick Carney, are currently enjoying.

The Akron, Ohio, duo's throwback brand of blues-rock earned four Grammy Award nominations in December, including best alternative music album for "Brothers" and best rock song for its No. 1 lead single, "Tighten Up." The first-time nominees' 2010 momentum is still going strong thanks to sales-spiking appearances on late-night TV and a new chart-climbing single.

"We've been doing this for almost 10 years," Carney says. "And there have been some dark moments in the past two years. I think we both had this feeling, like maybe [our career] was just going to dissipate. It's cool to see that we can make a record we're proud of, and people can respond to it still."

David Bither, senior VP of None-such—the band's label since 2006's "Magic Potion"—says Carney and Auerbach "have always thought of themselves as underdogs until very

recently. They've come up through independent labels, and I think they see themselves, in a way, as outside the system."

The pair's underdog sentiment is belied by the success of "Brothers." Debuting at No. 3 on the Billboard 200 with 73,000, according to Nielsen SoundScan, the set has since become the act's best-selling album. To date, it has sold 547,000 copies.

The pair's widely praised appearance on the Jan. 8 episode of "Saturday Night Live"—hosted by Jim Carrey—netted an 18% sales spike for "Brothers." That boost, coupled with a performance two days later on "Late Show With David Letterman," gave the set its biggest sales frame (outside of the holiday shopping season) since its second week of release last May. Additional late-night appearances on "Late Night With Jay Leno" and "Conan" are slated for February.

"Tighten Up" continues to reign over the Rock Songs chart for a 10th week (following a nine-week tenure on the Alternative chart last October). Discussing the inspiration behind "Tighten Up," Carney says, "That was the last song that we did—and the only one with [producer] Danger Mouse.



First-time nominees: THE BLACK KEYS

The whole idea was to try to make something that could get played on the radio. We realized we could get all the press in the world and do everything we'd done in the past. But the only thing that would be an obvious leg up was radio airplay. Our record has been out for three months longer than Arcade Fire's ["The Suburbs"], and we're outselling them 2-to-1 right now because of the radio."

The Black Keys also have a new single on the rise. "Howlin' for You"

climbs 26-21 on Alternative and 31-27 on Rock Songs (up 23% with 3.4 million audience impressions, according to Nielsen BDS). Both the new cut and "Tighten Up" have received added exposure through car commercials. "Howlin' for You" soundtracked a recent Cadillac campaign, while "Tighten Up" was featured in a fall 2010 Subaru clip.

The flurry of activity around the band hasn't come without a trade-off. Auerbach and Carney recently can-

celed their January-February tour of New Zealand and Australia, as well as a March European trek, because "an arduous year of touring and promotion has drained the band and necessitated time off," according to a statement. However, after the Grammys on Feb. 13, the act plans to start work on its next album. Then, in April, the Black Keys will kick off a string of U.S. dates with an opening-night show at the Coachella festival in Indio, Calif. (April 15-17).

One more time: BRITNEY SPEARS



ON THE FAST TRACK

Britney Spears' "Hold It Against Me" becomes one of only seven songs to reach the top 10 of Billboard's Mainstream Top 40 chart in only two weeks, charging 16-10 with Greatest Gainer honors (5,601 plays, up 38%, with spins detected on all 130 panelists) on the Nielsen BDS-based radio airplay survey. The song logs the speediest ascent to the pop top tier since Eminem's "Just Lose It" in 2004 (see graph).

Of the prior six such songs, the first three went on to spend multiple weeks at No. 1. The next three, however, failed to reach the chart's top three, raising the questions: Will "Hold It Against Me" be a fast-rising—but fast-burning—radio hit? Or can it sustain momentum?

NO 'HOLD UP'

Unsurprisingly, all seven songs to reach the Mainstream Top 40 top 10 in a mere two weeks have introduced new albums. Britney Spears continues the streak, as "Hold It Against Me" builds anticipation for her seventh studio set.

Early programmer reaction bodes well. "We often wait for audience research to come back strong before powering up hits. This, however, is one of those rare tracks that I put right into heavy rotation after one listen," says MoJoe Roberts, PD of KHOP Modesto, Calif.

Another positive sign: "Hold It Against Me" bowed atop Hot Digital Songs last week with 411,000 downloads sold, according to Nielsen SoundScan.

Of the previous six quickest Mainstream Top 40 top 10s, only Janet Jackson's "That's the Way Love Goes" reigned at retail, having led the Hot Singles Sales chart for five weeks.

—Keith Caulfield and Gary Trust

ARTIST	TITLE	CHART MOVE INTO TOP 10	DATE	PEAK
Britney Spears	"HOLD IT AGAINST ME"	16-10	Feb. 5, 2011	No. 10*
Eminem	"JUST LOSE IT"	33-10	Oct. 16, 2004	No. 5
'N Sync	"POP"	21-10	June 9, 2001	No. 5
Madonna	"FROZEN"	16-10	March 14, 1998	No. 4
The Rembrandts	"I'LL BE THERE FOR YOU"	22-10	June 3, 1995	No. 1 (eight weeks)
Mariah Carey	"DREAMLOVER"	12-4	Aug. 21, 1993	No. 1 (eight)
Janet Jackson	"THAT'S THE WAY LOVE GOES"	29-9	May 8, 1993	No. 1 (nine)

*Still charting

Head Of The Class

Alter Bridge Nabs First No. 1 Single

Seven years after its formation, Alter Bridge has notched its first No. 1 single: "Isolation" took the top slot on Billboard's Active Rock and Mainstream Rock charts earlier this month. While three-quarters of the Florida rock group—guitarist Mark Tremonti, bassist Brian Marshall and drummer Scott Phillips—have already enjoyed a handful of chart-topping singles as members of Creed, Tremonti believes that Alter Bridge's recent chart achievement shows how much the current incarnation of the band has grown.

"It was the first time we hadn't played it safe with a song," Tremonti says of the head-banging single, which has sold 22,000 digital copies, according to Nielsen SoundScan. "We tried [before] to come up with a song that fit the sound of commercial radio, and we ended up at No. 2 or No. 3. This time, we ended up writing the whole album without that in mind at all. I guess it worked."

That album, "AB III," has sold 64,000 copies since its October 2010 release on Alter Bridge Recordings/

EMI Label Services and was supported by a fall world tour that kicked off in early November. Before that trek, Tremonti, Marshall and Phillips reunited with Creed singer Scott Stapp for a 2009 arena tour, while Alter Bridge singer Myles Kennedy toured with former Guns N' Roses guitarist Slash as a vocalist last year.

Tremonti and EMI Global Label Services executive VP/GM Mike Harris credit the band's recent live performances, including a string of radio station Christmas shows and a Jan. 4 performance on "The Tonight Show With Jay Leno," for "Isolation" hitting No. 1 after a three-month climb. According to Harris, the EMI/Capitol promotion team will next cross the song over to alternative radio formats before pushing a follow-up single, which will be either "Ghosts of Days Gone By" or "I Know It Hurts."

While Alter Bridge enjoys a few months off before beginning the spring leg of its tour on April 21, fans can pick up "Alter Bridge—Live From Amsterdam," a long-in-the-

On top:
ALTER BRIDGE



works DVD that hit stores on Jan. 11. After the band spends most of 2011 on the road, Tremonti says that Creed may again reconvene for "a summer 2012 tour. And if we're

going to do that tour, we're probably going to need some new music to go along with it. We're just trying to line things up and find some time to make some tunes together." ...

STREISAND

KRISTOFFERSON

Dream remake:
"A Star Is Born"



MOVIE MUSIC

Several high notes have been sounded recently at the intersection of music and film.

Nine Inch Nails frontman Trent Reznor became a first-time Academy Award nominee when he and collaborator Atticus Ross received a best original score nod for the Facebook-inspired "The Social Network." Reznor tells Billboard.com that he and Ross were "intrigued to see what they could bring" to the film, but they "truly couldn't imagine it would lead to an Oscar nomination."

Reznor and Ross join fellow nominees John Powell ("How to Train Your Dragon"), Hans Zimmer ("Inception"), Alexandre Desplat ("The King's Speech") and A.R. Rahman ("127 Hours"), who scored a second nod for original song ("If I Rise"), with lyrics by Dido and Rollo Armstrong. Other category nominations include "Coming Home" from "Country Strong" (music and lyrics by Tom Douglas, Troy Verges and Hillary Lindsey), "I See the Light" from "Tangled" (music by Alan Menken; lyrics by Glenn Slater) and "We Belong Together" from "Toy Story 3" (music and lyrics by Randy Newman). Notably absent: Diane Warren's "You Haven't Seen the Last of Me Yet," sung by Cher in "Burlesque."

The nominations follow in the wake of reports about a project that already has fans salivating: Beyoncé and director Clint Eastwood teaming for a musical remake of "A Star Is Born." The story was first done with a musical focus in 1976 with Barbra Streisand and Kris Kristofferson. That soundtrack spent six weeks at No. 1 on the Billboard 200, spun off the No. 1 single "Evergreen" and is RIAA-certified four times platinum.

The pairing of longtime music fan/award-winning director Eastwood ("Bird," "Million Dollar Baby") with R&B/pop superstar Beyoncé ("Dreamgirls") reads like a boon for the film and soundtrack sides of the industry—especially the latter, whose sales slid 14% in 2010, according to Nielsen SoundScan, despite such top-selling film soundtracks as "Michael Jackson's This Is It" (No. 1 last year), "The Twilight Saga" ("New Moon" and "Eclipse") and "Iron Man 2." The standard-bearer remains Whitney Houston's soundtrack to 1992's "The Bodyguard." Spending 20 weeks at No. 1, the album has sold 11.8 million in the United States. —Gail Mitchell

FILLING A VOID

With a top 20 debut single, an Academy of Country Music nomination (for top new vocal duo or group) and an opening spot on Jason Aldean's My Kinda Party tour, the JaneDear Girls are poised to be one of country music's breakthrough acts in 2011. Also seeking to fill country's girl-group void, the duo will release its self-titled Warner Bros. Records debut album on Feb. 1. Meanwhile, lead single "Wildflower" rises 18-17 on Billboard's Hot Country Songs chart.

Singer/songwriters Danelle Leverett and Susie Brown first met when a friend of Leverett's suggested she check out Brown's performance at a Nashville club. "I was a new songwriter looking for people to write with," recalls Brown, who grew up in Utah and plays fiddle and mandolin. "After my show, the same friend suggested we get together and write."

Guitarist Leverett met fellow Amarillo, Texas, native John Rich of Big & Rich when she moved to Music City after college. "He's a great one to learn from; he's so honest," Leverett says. "We sent John our first work tapes and he said, 'Those aren't very good. But keep working; keep me posted.'"

Rich later guided the pair to a deal with Warner Music Group and also produced its debut album. After a showcase at Rich's hilltop mansion during last year's Country Radio Seminar, the JaneDear Girls hit the road to set up "Wildflower." Brown says, "We went out and never looked back. We've



Wildflowers:
THE JANEDEAR
GIRLS

been gone five days a week since last March."

Both feel that the song's tempo and lyrics made it the perfect lead single. "It's a rocking, high-energy uptempo song that lyrically [represents] who we are: independent females chasing a dream," Leverett says. "It's been a while since a [country] girl group that also plays has come out."

The duo's energetic vibe also serves as a linchpin for the label's branding strategy. "We've identified three focus areas," says Peter Strickland, senior VP of brand management and sales at Warner Music Nashville. "Visual, youthful and

high-energy." The label's efforts have already landed the duo an endorsement deal with MAC Cosmetics.

The ladies are also utilizing the Internet to engage fans. Each week, they post a new video on their website's "My Favorite Things" section. The posts range from songwriting sessions and Brown's tips for styling "country pinup-girl bangs" to Leverett helping her dad feed cows on their Texas farm. According to Brown, the JaneDear Girls are simply giving "fans insight into our lives and what we love." —Deborah Evans Price

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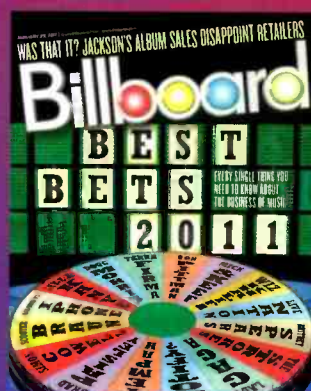
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CHARTS

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



HIGH 'LOW'

>> Gregg Allman nets his first top 10 album as "Low Country Blues" arrives at No. 5 (36,000) on the Billboard 200. The set also hits No. 1 on Blues Albums. Before this week, Allman had gone as high as No. 13 on the former chart with his 1973 album, "Laid Back."

LIVE JAM

>> Pearl Jam's new "Live on Ten Legs" strides in at No. 21 on the Billboard 200, marking the band's 20th charting live set to reach the tally. The group's first concert release, "Live on Two Legs," peaked at No. 15 on Dec. 12, 1998.



UNCHARTED HITS

>> With Facebook buzz earned by its current U.S. tour, Finnish "black folk metal" outfit Finntroll debuts at No. 14 on our new socially based Uncharted tally (see page 36). The weekly list ranks the top new and developing acts that have never reached a major Billboard chart.

CHART BEAT

>> Enrique Iglesias passes a King (of Pop) and a Prince for most No. 1s among solo males in the 34-year history of Dance Club Songs. "Tonight (I'm Lovin' You)" rises 2-1 to become Iglesias' eighth leader on the list, besting Prince, who notched seven No. 1s between 1981 and 1991, and Michael Jackson, who had seven chart-toppers from 1983 to 1995, as well as an additional No. 1 as a member of the Jacksons in 1980. "I am such a big fan of both Prince and Jackson, and to be included in this elite group of artists is such an honor," Iglesias says. "I've been reading Billboard since I was a child and I'm very proud to be part of music history."

Read Chart Beat every week at billboard.com/chartbeat.

ALLMAN: DANNY CLINCH

Decemberists, Kidz Brighten The Billboard 200

The Decemberists notch both their first No. 1 album and their best sales week as "The King Is Dead" opens atop the Billboard 200 with 94,000 sold, according to Nielsen SoundScan. The Capitol act's last release, 2009's "The Hazards of Love," debuted and peaked at No. 14 with 19,000 in its premiere frame.



After the past few weeks of woeful totals at No. 1, the Decemberists' opener is a welcome sight.

The band's new album wowed the digital marketplace last week, as 65% of its opening tally—about 61,000—were downloads. Sources say about one-third of that sum came from Amazon MP3 while the rest was owed to other digital retail (primarily iTunes). Clearly, Amazon MP3's selection of the set as its Daily Deal for \$3.99 on

the album's street date (Jan. 18) helped matters greatly, as did its front-of-store placement at iTunes.

Also contributing to its handsome bow was the group's wall-to-wall visibility on NPR during release week. Not only were the band members on "All Things Considered" (Jan. 16) but they also popped up on syndicated shows "Fresh Air" (Jan. 18) and "World Cafe" (Jan. 21). Lastly, they played a 10-song set for their hometown of Portland, Ore., that was streamed live on OPB-Music.org and NPR.org (Jan. 18).

Another interesting thing about the Decemberists' "King"—the album's sizable first week was earned without the benefit of retailer-specific bonus tracks. (Although there were some elaborately packaged direct-to-consumer versions available.)

THE KIDZ ARE ALRIGHT: Kudos to Razor & Tie's "Kidz Bop" series, as the line's latest, "Kidz Bop 19," arrives at No. 2 on the Billboard 200 with 70,000.

The rank ties the series' highest chart position and posts its best sales week since 2007. "Kidz Bop 9" also hit No. 2 in 2006, while the last "Bop" title to sell more than 70,000 in a week was "Bop 12" in 2007, when it

debuted with 71,000 at No. 7.

Razor & Tie points to its stepped-up TV marketing campaign for "Kidz Bop," which helped fuel about 30% of the album's first week. In addition, Target carried an exclusive edition with four bonus tracks, while Walmart had a version with a mini-magazine and Silly Bandz. The title's mass-merchant share was about 55%.

Over The Counter

KEITH CAULFIELD



While kids' albums in general aren't necessarily strong digital performers, "Kidz Bop 19" stood its ground. About 11% of its bow came from download services, up from the 9% with which "Kidz Bop 18" started.

FIVE ALIVE, CAKE DEFLATES: With the Billboard 200's top five consisting entirely of debuts, it marks only the fifth time the feat has happened. It last occurred on Oct. 17, 2009, when **Barbra Streisand's** "Love Is the Answer" led the parade. Previous to that, it happened on Sept. 2 and May 13 in 2006 and also on Oct. 11, 2003.

Meanwhile, last week's No. 1 album, **Cake's** "Showroom of Compassion," drops to No. 25 (15,000, down 67%). It's the largest positional fall from No. 1 since **Incubus's** "Light Grenades" slipped 1-37 in its second week (Dec.

23, 2006). Since Nielsen SoundScan began powering the Billboard 200 in May 1991, only three albums have slid from No. 1 straight out of the top 20. The third is **Marilyn Manson's** "The Golden Age of Grotesque," which fell 1-21 on June 7, 2003.

Previous to 1991, only one album dropped from No. 1 out of the top 20: **Elvis Presley's** "Christmas Album," which was No. 1 on Jan. 13, 1958, then disappeared from the then-25-position tally the following week.

CHART NOTES: Audrey Assad's "The House You're Building" has Heatseeker Graduate stripes on the Billboard 200 at No. 154 (3,000, up 318%)—even though it hasn't yet reached the top 100. The set, which was No. 6 on Heatseekers Albums last week, also rises 39-8 on Christian Albums. Because of its top 10 status on the latter tally, it earns Graduate honors. (Any act that reaches the top 10 on the Christian, gospel, R&B/hip-hop, country or Latin albums charts is ineligible for the Heatseekers tally.)

FOR THE RECORD: Last week, **Schoolboy Q's** "Setbacks" erroneously debuted at No. 25 on Top R&B/Hip-Hop Albums due to a processing error. Had the snafu not occurred, it would have missed the tally. ...

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,248,000	1,904,000	26,378,000
Last Week	4,849,000	1,770,000	27,447,000
Change	8.2%	7.6%	-3.9%
This Week Last Year	5,846,000	1,823,000	26,115,000
Change	-10.2%	4.4%	1.0%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2010	2011	CHANGE
OVERALL UNIT SALES			
Albums	17,455,000	15,535,000	-11.0%
Digital Tracks	79,064,000	83,603,000	5.7%
Store Singles	107,000	117,000	9.3%
Total	96,626,000	99,255,000	2.7%
Albums w/TEA*	25,361,400	23,895,300	-5.8%

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

DIGITAL TRACKS SALES



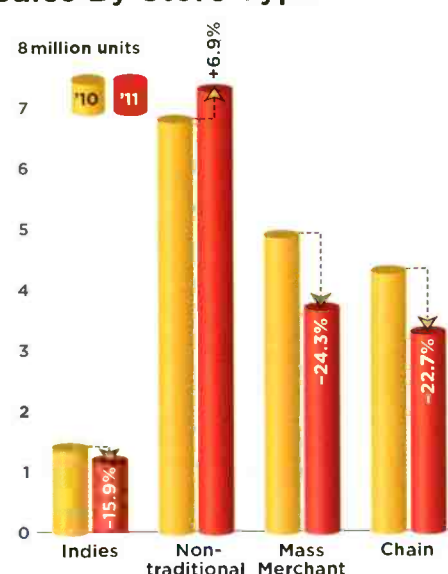
SALES BY ALBUM FORMAT

CD	11,905,000	9,703,000	-18.5%
Digital	5,402,000	5,638,000	4.4%
Vinyl	147,000	191,000	29.9%
Other	2,000	3,000	50.0%

For week ending Jan. 23, 2011. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

Year-To-Date Album Sales By Store Type



Main Billboard 200 chart table with columns for Rank, Artist, Title, and Peak Position. Top entries include The Decemberists, Katy Perry, Taylor Swift, and Kanye West.

The veteran rock band nets its first top 10 as the album rocks in with a best-ever frame of 46,000. It's the iconic act's debut release for Epitaph Records and its first new studio set since 2004's 'Sex, Love and Rock 'n' Roll.'



The album celebrates a year on the list, having never fallen below No. 33, nor sold fewer than 13,000 copies in a week. Its to-date sales now stand at 3.1 million.



Both her 'Cannibal' (14,000, up 33%) and Katy Perry's 'Teenage Dream' (No. 7 with 33,000, up 42%) are up thanks to an iTunes promotion in which a number of titles were discounted to \$6.99.

The December release was Amazon MP3's Daily Deal on Jan. 21 for \$3.99, resulting in an overall jump of 350% this week (8,000 sold), surpassing its initial debut and peak of No. 104 (though with greater sales: 15,000).



The act takes Heatseeker Graduate honors this week as the album rises into the top 100 (up 17%). It also remains at No. 1 on Bluegrass Albums and skips 26-23 on Country Albums.

Continuation of the Billboard 200 chart table, listing artists like Josh Groban, Soundtrack, Big Time Rush, Train, Journey, Selena Gomez & The Scene, Lady Gaga, Linkin Park, Ryan Adams & The Cardinals, Kesha, Trey Songz, Diddy - Dirty Money, Drake, Charlie Wilson, Kings of Leon, Lecrae, Eric Church, Crystal Bowersox, Darius Rucker, The Black Eyed Peas, Miranda Lambert, Arcade Fire, Kari Jobe, Chris Tomlin, Blake Shelton, Eric Church, Justin Bieber, Kid Cudi, Far*East Movement, Keith Urban, Zac Brown Band, Various Artists, Deadmau5, Alan Jackson, Billy Currington, KEM, Tank, Ne-Yo, Nelly, Jazmine Sullivan, Maroon 5, P!nk Floyd, Taylor Swift, My Chemical Romance, White Lies, Waka Flocka Flame, Hinder, Disturbed, The Grascals, and A Day to Remember.

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

Continuation of THE BILLBOARD 200 ARTIST INDEX table.

Continuation of THE BILLBOARD 200 ARTIST INDEX table.

Continuation of THE BILLBOARD 200 ARTIST INDEX table.

Continuation of THE BILLBOARD 200 ARTIST INDEX table.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	105	106	27	JERROD NIEMANN SEA GAYLE/ARISTA NASHVILLE 65720/SMN (9.98)	Judge Jerrod & The Hung Jury		7
102	97	87	27	RICK ROSS MAYBACH/SIP-N-SLIDE/DEF JAM 014366*/DJJMG (9.98)	Teflon Don		
103	81	-	16	NEWSBOYS INPOP 71521 (13.98)	Born Again		
104	RE-ENTRY	40	40	ELTON JOHN CHRONICLES/ROCKET ISLAND/MERCURY 008661/UME (13.98)	Rocket Man: Number Ones		9
105	99	91	83	CREEDENCE CLEARWATER REVIVAL FANTASY 2* CD/CONCORD (17.98/12.98)	Chronicle The 20 Greatest Hits		67
106	90	108	16	TOBY KEITH SHOW DOG/UNIVERSAL 014492 (9.98)	Bullets In The Gun		
107	118	154	66	ADELE XL/COLUMBIA 31859*/SONY MUSIC (12.98)	19		
108	93	83	26	AVENGED SEVENFOLD HOPELESS/SIRE 524026* WARNER BROS. (18.98)	Nightmare		
109	112	99	74	SKILLET ARDENT/NO ATLANTIC 519927/AG (13.98)	Awake		
110	101	98	12	BRAD PAISLEY ARISTA NASHVILLE 75878/SMN (11.98)	Hits Alive		
111	NEW	1	1	VARIOUS ARTISTS STARBUCKS 31809 EX/STARBUCKS (12.98)	World Is China		111
112	94	105	64	FIVE FINGER DEATH PUNCH PROSPECT PARK 50100* (13.98)	War Is The Answer		
113	98	122	5	CRISTIAN CASTRO UNIVERSAL MUSIC LATINO 015013/UMLE (10.98)	Viva El Principe		98
114	NEW	1	1	SMITH WESTERNS FAT POSSUM 1235* (13.98)	Dye It Blonde		114
115	106	103	64	CARRIE UNDERWOOD 19/ARISTA NASHVILLE #9923/SMN (13.98)	Play On		2
116	109	110	14	MY DARKEST DAYS MVR/604/MERCURY 014719/DJMG (8.98)	My Darkest Days		38
117	101	101	74	CAGE THE ELEPHANT DSP 49658*/JIVE (13.98)	Cage The Elephant		59
118	104	96	64	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 54090/SONY MUSIC (11.98)	Glee: Season One: The Music Volume 1		
119	114	104	63	KID CUDI DREAM DNG/O.D./UNIVERSAL MOTOWN 013195*/UMRG (13.98)	Man On The Moon: The End Of Day		
120	95	90	68	MICHAEL BUBLE 143/REPRISE 520733/WARNER BROS. (18.98)	Crazy Love		
121	108	95	21	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 09847/CAPITOL (18.98)	NOW 35		
122	120	114	222	TAYLOR SWIFT BIG MACHINE 079012 (18.98)	Taylor Swift		4
123	NEW	1	1	JOHN P. KEE TYSCOT/NEW LIFE/VERITY 72481/JLG (11.98)	The Legacy Project		123
124	NEW	1	1	VARIOUS ARTISTS WALT DISNEY 861150 (12.98)	Disney Princess: The Ultimate Song Collection		124
125	RE-ENTRY	6	6	DAVID GARRETT DECCA 014442 (9.98)	Rock Symphonies		41
126	10	101	20	SARA BAREILLES EPIC 55035*/SONY MUSIC (11.98)	Kaleidoscope Heart		
127	115	130	158	THE BEATLES APPLE SJ 383/CAPITOL (18.98)	Abbey Road		12
128	107	109	36	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 70611/SONY MUSIC (11.98)	Glee: The Music, Volume 3: Showstoppers		
129	RE-ENTRY	48	48	THE SCRIPT PHONOGENIC/EPIC 33450/SONY MUSIC (12.98)	The Script		64
130	137	127	101	EMINEM SHADY/AFTERMATH/INTERSCOPE 005881*/IGA (13.98/8.98)	Curtain Call: The Hits		2
131	83	97	27	KIDZ BOP KIDS RAZOR & TIE 89234 (18.98)	Kidz Bop 18		
132	128	133	93	MICHAEL JACKSON MJJ/EPIC 88998/SONY MUSIC (14.98)	Number Ones		3
133	RE-ENTRY	1	1	VARIOUS ARTISTS UNIVERSAL SPECIAL MARKETS 015176 EX/STARBUCKS (12.98)	I Got You Babe		133
134	RE-ENTRY	18	18	NEIL YOUNG REPRISE 48935*/WARNER BROS. (18.98)	Greatest Hits		27
135	NEW	1	1	TENNIS FAT POSSUM 1236* (13.98)	Cape Dory		135
136	151	161	14	SOUNDTRACK WALT DISNEY 004737 (13.98)	Hannah Montana Forever		1
137	121	100	9	SOUNDTRACK WALT DISNEY 006508 (13.98)	Tangled		99
138	102	102	38	BROKEN BELLS COLUMBIA 55865*/SONY MUSIC (11.98)	Broken Bells		
139	126	131	29	ENRIQUE IGLESIAS UNIVERSAL REPUBLIC/UNIVERSAL MUSIC LATINO 014448/UMRG/UMLE (10.98)	Euphoria		10
140	124	113	14	SHAKIRA EPIC 77433/SONY MUSIC LATIN (11.98)	Sale El Sol		7
141	111	92	34	B.O.B REBEL/ROCK/GRAND HOSTILE/ATLANTIC 618903*/AG (13.98)	B.o.B Presents: The Adventures Of Bobby Ray		1
142	127	126	128	SHINEDOWN ATLANTIC 511244/AG (18.98)	The Sound Of Madness		
143	117	115	58	SUSAN BOYLE SYCO/COLUMBIA 59829/SONY MUSIC (11.98)	I Dreamed A Dream		4
144	133	132	62	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND 013719/DJMG (9.98)	My World (EP)		
145	87	85	14	THIRD DAY ESSENTIAL 10921/SONY MUSIC (11.98)	Move		
146	145	135	167	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 422-848-210/DJMG (13.98/8.98)	Legend: The Best Of Bob Marley And The Wailers		54
147	141	124	22	FANTASIA S/19/J 66528/RMG (11.98)	Back To Me		
148	130	107	11	REBA STARSTRUCK RM0200A/VALORY (13.98)	All The Women I Am		
149	164	168	41	EASTON CORBIN MERCURY NASHVILLE 013644/UMGN (10.98)	Easton Corbin		10
150	74	61	10	NORAH JONES BLUE NOTE 09868*/BLG (18.98)	...Featuring		29

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The iTunes store offered a gaggle of classic rock albums for \$7.99 last week, including the titles at Nos. 92 and 104 — both are up by more than 60%.



The two Starbucks compilations at Nos. 111 and 133 stand in stark contrast. The higher-ranked one boasts an overview of contemporary and classic Chinese music while the other includes lovey-dovey songs from folks like Robert Plant and Alison Krauss (pictured).



A performance on the Jan. 21 edition of NBC's "Today" helps lift the set by 675% (nearly 4,000 copies sold, up from less than 1,000). The album returns to No. 1 on Classical Crossover for a third cumulative frame.

159

As the group's new album crowns the list with 94,000, its previous album re-enters with a 333% gain. It was promoted in the iTunes store for \$6.99 last week; its downloads are up by 414%.

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It's only the second charting album for the Southern California rock band. Starting with nearly 3,000, the group's first full-length for Fearless Records also enters at No. 5 on Heatseekers Albums.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	125	112	81	PHOENIX LOYAUTE 0105*/GLASSNOTE (11.98)	Wolfgang Amadeus Phoenix		37
152	140	156	11	PRINCE ROYCE TOP 5/0P 30020/SONY MUSIC LATIN (10.98)	Prince Royce		140
153	RE-ENTRY	3	3	SIMON & GARFUNKEL COLUMBIA LEGACY 66022/SONY MUSIC (11.98)	The Best Of Simon & Garfunkel		129
154	NEW	1	1	HEATSEEKER GRADUATE AUDREY ASSAD SPARROW 50705 (8.98)	The House You're Building		154
155	134	111	19	JAMEY JOHNSON MERCURY NASHVILLE 013364*/UMGN (19.98)	The Guitar Song		4
156	131	94	9	JAY-Z ROC NATION/DEF JAM 013621*/DJMG (13.98)	Hits Collection: Volume One		43
157	138	142	8	EL DEBARGE Geffen 015045/IGA (13.98)	Second Chance		57
158	135	125	20	RAY LAMONTAGNE AND THE PARIAH DOGS RCA 65086* (16.98)	God Willin' & The Creek Don't Rise		
159	RE-ENTRY	14	14	THE DECEMBERISTS CAPITOL 14710* (18.98)	The Hazards Of Love		14
160	162	169	13	GRACE POTTER & THE NOCTURNALS RAGGED COMPANY 002832/HOLLYWOOD (8.98)	Grace Potter & The Nocturnals		19
161	143	158	46	THIRTY SECONDS TO MARS IMMORTAL/VIRGIN 65111*/CAPITOL (18.98)	This Is War		19
162	116	76	14	ELTON JOHN / LEON RUSSELL ROCKET/MERCURY 011840*/DECCA (18.98)	The Union		
163	158	164	191	GUNS N' ROSES Geffen 001714/INTERSCOPE (16.98)	Greatest Hits		3
164	198	-	3	MIGUEL BLACK ICE/BYSTORM/JIVE 75487/JLG (9.98)	All I Want Is You		109
165	129	119	14	ROD STEWART J 76609*/RMG (11.98)	Fly Me To The Moon... The Great American Songbook Volume V		
166	125	75	29	TAIO CRUZ MERCURY 014330/DJMG (9.98)	Rokstarr		
167	NEW	1	1	SIMONE DINNENSTEIN/KAMMERORCHESTER/STAATSKAPPEL BERLIN SONY CLASSICAL 81742/SONY MASTERWORKS (11.98)	Bach: A Strange Beauty		167
168	146	145	111	NICKELBACK ROADRUNNER 618026 (18.98)	Dark Horse		3
169	149	-	21	THE NATIONAL 4AD 3X03* (14.98)	High Violet		
170	183	189	79	EMINEM WEB/AFTERMATH 490629*/INTERSCOPE (13.98)	The Marshall Mathers LP		9
171	155	143	8	ERIC BENET REPRISE 522936/WARNER BROS. (18.98)	Lost In Time		33
172	RE-ENTRY	9	9	THE DOORS ONCE/ELEKTRA 360060/RHINO (11.98)	The Future Starts Here: The Essential Doors Hits		181
173	147	141	59	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 61705/SONY MUSIC (11.98)	Glee: Season One: The Music Volume 2		
174	170	181	90	JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open		
175	142	160	8	CHRISTETTE MICHELE DEF JAM 014951/DJMG (13.98)	Let Freedom Reign		25
176	132	123	6	CIARA LAFACE 72092/JLG (11.98)	Basic Instinct		44
177	154	163	124	KID ROCK TOP DOG/ATLANTIC 290556*/AG (18.98)	Rock N Roll Jesus		62
178	172	149	18	SANTANA ARISTA 45964/RMG (11.98)	Guitar Heaven: The Greatest Guitar Classics Of All Time		
179	136	134	25	SOUNDTRACK SUMMIT/SHOP SHOP ATLANTIC 523836*/AG (18.98)	The Twilight Saga: Eclipse		
180	166	-	15	DAVID CROWDER BAND SIXTEPS 2615 SPARROW (17.98)	Church Music		
181	NEW	1	1	THE AQUABATS! FEARLESS 30146 (14.98)	Hi-Five Soup!		181
182	152	-	21	THE STEVE MILLER BAND CAPITOL 46101* (11.98)	Greatest Hits 1974-78		18
183	122	147	10	LEE DEWYZE 19/RCA 74809/RMG (11.98)	Live It Up		19
184	168	178	118	FRANK SINATRA REPRISE 438652/WARNER BROS. (18.98)	Nothing But The Best		
185	156	137	49	ONEREPUBLIC MOSLEY/INTERSCOPE 013607/IGA (13.98)	Waking Up		21
186	157	165	116	KINGS OF LEON RCA 32712/RMG (13.98)	Only By The Night		2
187	173	118	43	USHER LAFACE 61552/JLG (13.98)	Raymond V Raymond		
188	167	150	6	KANDI KANDI KOATED/ASYLUM 526424/WARNER BROS. (16.98)	Kandi Koated		91
189	150	159	31	JACK JOHNSON BRUSH/RE 014266*/UMRG (13.98)	To The Sea		
190	181	174	16	ROBERT PLANT TROJAN/ARMES PARANZA/ROUNDER 619099*/CONCORD (18.98)	Band Of Joy		
191	190	-	20	DAVID BOWIE EMI 41929/CAPITOL (18.98 CD)	Best Of Bowie		70
192	RE-ENTRY	10	10	DONNIE MCCURKIN VERITY 36108/JLG (17.98)	We All Are One (Live In Detroit)		26
193	175	170	76	DAUGHTRY 19/RCA 53744/RMG (18.98)	Leave This Town		
194	176	179	92	RASCAL FLATTS LYRIC STREET 002764 (13.98)	Greatest Hits Volume 1		
195	185	193	122	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98)	Tha Carter III		3
196	144	128	41	VAMPIRE WEEKEND XL 429* (14.98)	Contra		
197	194	-	149	BOB SEGER & THE SILVER BULLET BAND CAPITOL 30334* (18.98)	Greatest Hits		8
198	171	140	16	NEON TREES MERCURY 013972*/DJMG (10.98)	Habits		113
199	192	-	47	FRANCESCA BATTISTELLI FERVENT 887378/WARNER BROS. (11.98)	My Paper Heart		85
200	139	129	12	LECRAE REACH 8161/INFINITY (12.98)	Rehab		17

LIL WAYNE34	MY CHEMICAL ROMANCE94	JERROD NIEMANN101	ROBERT PLANT190	DARIUS RUCKER69	SKILLET109	SOUNDTRACK52	GLEE: THE MUSIC, SEASON TWO: VOLUME 429	TANK87	CARRIE UNDERWOOD115	DISNEY PRINCESS: THE ULTIMATE SONG COLLECTION124	WAKA FLOCKA FLAME96
LINKIN PARK58	MY DARKEST DAYS116	ONEREPUBLIC185	GRACE POTTER & THE NOCTURNALS160	PRINCE ROYCE152	STEEL MAGNOLIA33	COUNTRY STRONG: MORE COUNTRY STRONG: MORE14	GLEE: THE MUSIC, VOLUME 3: SHOWSTOPPERS128	KEITH URBAN80	KEITH URBAN80	IGOT YOU BABE133	KANYE WEST16
BOB MARLEY AND THE WAILERS146	THE NATIONAL169	BRAD PAISLEY110	RASCAL FLATTS37	REBA148	THE SCRIPT3, 129	MOTION PICTURE42	HANNAH MONTANA FOREVER136	USHER187	USHER187	NOW 35121	WHITE LIES95
MARON 591	NELLY89	PEARL JAM21	SHAKIRA140	BLAKE SHELTON75	BOB SEGER & THE SILVER BULLET BAND197	GLEE: SEASON ONE: THE MUSIC VOLUME 1118	TANGLED137	VERITY 36108/JLG (17.98)	VERITY 36108/JLG (17.98)	NOW 9646	CHARLIE WILSON64
DONNIE MCCURKIN192	NEON TREES198	KATY PERRY7	SHAKIRA140	SHAKIRA140	BLAKE SHELTON75	GLEE: SEASON ONE: THE MUSIC VOLUME 2173	THE TWILIGHT SAGA: ECLIPSE179	VAMPIRE WEEKEND196	VAMPIRE WEEKEND196	WORLD IS CHINA111	NEIL YOUNG134
TIM MCGRAW43	NEWSBOYS103	NE-YO151	SHINEDOWN142	SIMON & GARFUNKEL153	FRANK SINATRA184					WOW HITS 201182	
CHRISTETTE MICHELE175	NE-YO151	PINK FLOYD92	SHINEDOWN142	FRANK SINATRA184							
MIGUEL164	NICKELBACK168	PINK15	SHINEDOWN142								
MUMFORD & SONS10	N										

UNCHARTED™		DATA PROVIDED BY	NEXT BIG SOUND	
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	MYSAPCE PAGE
1	1	2	#1 TRAPHIK	WWW.MYSAPCE.COM/TRAPHIK
2	2	2	DJ BL3ND	WWW.MYSAPCE.COM/BLENDIZZY
3	3	2	COLETTE CARR	WWW.MYSAPCE.COM/COLETTECARR
4	4	2	JAVIER JOFRE	WWW.MYSAPCE.COM/JAVIERJOFRE
5	5	1	TEEN HEARTS	WWW.MYSAPCE.COM/TEENHEARTS
6	12	2	LAURA ROPPE	WWW.MYSAPCE.COM/LAURAROPPE
7	1	2	DJ BAM BAM	WWW.MYSAPCE.COM/DJBAMBAM
8	8	2	DIYAR PALA	WWW.MYSAPCE.COM/DIYARPALA
9	7	2	DAVE DAYS	WWW.MYSAPCE.COM/DAVEDAYS
10	5	2	THE DEADLIES	WWW.MYSAPCE.COM/THEDEADLIESMUSIC
11	NEW		ARCHITECTS	WWW.MYSAPCE.COM/ARCHITECTSUK
12	10	2	JAMIE LYNN NOON	WWW.MYSAPCE.COM/JAMIELYNNNOON
13	NEW		FINNTROLL	WWW.MYSAPCE.COM/OFFICIALFINNTROLL
14	NEW		GALAXY FARM	WWW.MYSAPCE.COM/GALAXYFARM
15	13	2	DAVID CHOI	WWW.MYSAPCE.COM/DAVIDCHOIMUSIC
16	16	2	POMPLAMOOSE	WWW.MYSAPCE.COM/POMPLAMOOSEMUSIC
17	31	2	CALL US FORGOTTEN	WWW.MYSAPCE.COM/CALLUSFORGOTTEN
18	NEW		DJ MEGAMAX	WWW.MYSAPCE.COM/DEEJAYMEGAMAX
19	24	2	NICOLAS JAAR	WWW.MYSAPCE.COM/NICOLASJAAR
20	43	2	NOISIA	WWW.MYSAPCE.COM/DENOISIA
21	17	2	THE PRETTY RECKLESS	WWW.MYSAPCE.COM/THEPRETTYRECKLESS
22	27	2	DEVLIN	WWW.MYSAPCE.COM/OFFICIALDEVLIN
23	23	2	SUPERMAN IS DEAD	WWW.MYSAPCE.COM/SUPERMANISDEAD
24	NEW		CLUB DOGO	WWW.MYSAPCE.COM/CLUBDOGO
25	25	2	ALYSSA BERNAL	WWW.MYSAPCE.COM/ALYSSABERNAL
26	18	2	JET BLACK KISS	WWW.MYSAPCE.COM/JBKIMUSIC
27	NEW		SOKRAT ST	WWW.MYSAPCE.COM/SOKRATST
28	20	2	THE FEW THAT REMAIN	WWW.MYSAPCE.COM/THEFEWTHATREMAINOFFICIAL
29	35	2	SAM TSUI	WWW.MYSAPCE.COM/SAMTSUI
30	50		ANNA CALVI	WWW.MYSAPCE.COM/ANNACALVI
31	36	2	DASH BERLIN	WWW.MYSAPCE.COM/DASHBERLIN
32	1		HAYDEN PANETTIERE	WWW.MYSAPCE.COM/HAYDENPANETTIERE
33	45	2	MINDLESS BEHAVIOR	WWW.MYSAPCE.COM/MINDLESSBEHAVIOR
34	32	2	NERO	WWW.MYSAPCE.COM/NEROUK
35	30	2	YANN TIERSEN	WWW.MYSAPCE.COM/YANNTIERSENINPROGRESS
36	36	2	STEVEN SEAGAL	WWW.MYSAPCE.COM/STEVENSEAGAL.MJ.OPRIEST
37	26	2	GO HARD OR GO HOME	WWW.MYSAPCE.COM/GHGHBAND
38	19		UNIVERSO 17	WWW.MYSAPCE.COM/BANDUNIVERSO17
39	29	2	BIG SEAN	WWW.MYSAPCE.COM/UKNOWBIGSEAN
40	3		AJ RAFAEL	WWW.MYSAPCE.COM/AJRAFAEL
41	15	2	ZIKOS	WWW.MYSAPCE.COM/ZIKOS
42	40	2	ENTER SHIKARI	WWW.MYSAPCE.COM/ENTERSHIKARI
43	NEW		AHMED TAREK OLA-ABAZA	WWW.MYSAPCE.COM/AHMEDTAREKOLABAZA
44	44		THE MOVEMENT PURSUERS	WWW.MYSAPCE.COM/TMPINC
45	33	2	HYPE WILLIAMS	WWW.MYSAPCE.COM/HYPHEWILLIAMS
46	NEW		YELLOWWOLF	WWW.MYSAPCE.COM/YELLOWWOLF
47	NEW		SOZAY	WWW.MYSAPCE.COM/SOZAY
48	46	2	THE BLOODY BEETROOTS	WWW.MYSAPCE.COM/THEBLOODYBEETROOTS
49	NEW		NANA	WWW.MYSAPCE.COM/NANAWORLD
50	NEW		CHANGE OF LOYALTY	WWW.MYSAPCE.COM/CHANGEDLOYALTY

U.K. hardcore metal band Architects blast onto Uncharted at No. 11, with more than 60,000 new song plays on its MySpace page. The up-and-coming group has toured with hardcore mainstays Norma Jean and Atreyu. Citing influences like Bring Me the Horizon and Every Time I Die, Architects unveiled their fourth album, "The Here and Now," on Jan. 25, which no doubt piqued the interest of online listeners in the week prior to its release.



SOCIAL 50™		DATA PROVIDED BY	NEXT BIG SOUND	
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT/LABEL
1	1	9	#1 JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG
2	2	9	RIHANNA	SRP/DEF JAM/IDJMG
3	3	9	AKON	KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN
4	4	6	THE BLACK EYED PEAS	INTERSCOPE
5	5	9	LADY GAGA	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
6	13	9	NICKI MINAJ	YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN
7	7	9	KATY PERRY	CAPITOL
8	8	9	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE
9	20	9	MICHAEL JACKSON	MJ/EPIC
10	10	9	SHAKIRA	SONY MUSIC LATIN/EPIC
11	9	9	LINKIN PARK	MACHINE SHOP/WARNER BROS
12	11	8	LUDACRIS	DTP/DEF JAM/IDJMG
13	NEW		WATSKY	UNSIGNED
14	7	9	TAYLOR SWIFT	BIG MACHINE
15	17	9	ENRIQUE IGLESIAS	UNIVERSAL MUSIC LATIN/UNIVERSAL REPUBLIC
16	15	8	DRAKE	YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN
17	14	9	CHRISTINA GRIMMIE	UNSIGNED
18	16	9	DAVID GUETTA	GUM/VIRGIN/CAPITOL
19	12	9	DON OMAR	ORFANATO/MACHETE
20	NEW		LIL WAYNE	CASH MONEY/UNIVERSAL MOTOWN
21	24		AVRIL LAVIGNE	ARISTA/RMG
22	23	9	TIESTO	MUSICAL FREEDOM
23	19	9	USHER	LAFACE/JLG
24	28	9	BEYONCE	MUSIC WORLD/COLUMBIA
25	21	9	GREEN DAY	REPRISE
26	NEW		LUAN SANTANA	SOM LIVRE
27	22	6	BRITNEY SPEARS	JIVE/JLG
28	26	9	50 CENT	SHADY/AFTERMATH/INTERSCOPE
29	25	9	COLDPLAY	CAPITOL
30	34	2	BOYCE AVENUE	3 PEACE
31	RE-ENTRY		JAMIE LYNN NOON	DASHGO
32	29	9	THE BEATLES	APPLE/CAPITOL
33	32	9	MY CHEMICAL ROMANCE	REPRISE
34	27	8	P!NK	LAFACE/JLG
35	33	9	TYLER WARD	UNSIGNED
36	44	6	WIZ KHALIFA	ROSTRUM/ATLANTIC
37	40	8	BOB MARLEY	TUFF GONG/ISLAND/UMG
38	18	9	KESHA	KEMOSABE/RCA/RMG
39	48	6	DJ BL3ND	UNSIGNED
40	38	9	GLEE CAST	20TH CENTURY FOX TV/COLUMBIA
41	NEW		RISE AGAINST	DGC/INTERSCOPE
42	35	9	BRUNO MARS	ELEKTRA
43	39	5	ALICIA KEYS	MBK/J/RMG
44	30		CHRIS BROWN	JIVE/JLG
45	36	4	BON JOVI	ISLAND/IDJMG
46	46	6	KANYE WEST	ROC-A-FELLA/DEF JAM/IDJMG
47	NEW		PITBULL	MR. 305/FAMOUS ARTIST/PDLO GROUNDS/RMG/SONY MUSIC LATIN
48	45		SELENA GOMEZ	HOLLYWOOD
49	49	2	NICKELBACK	ROADRUNNER
50	RE-ENTRY		SNOOP DOGG	PRIORITY/CAPITOL

George Watsky, who goes by his surname, debuts at No. 13 on the Social 50 chart after his fast-rapping clip turned YouTube on its head last week (search "pale kid raps fast"). Uploaded on Jan. 17, the video has already amassed more than 4.3 million views (through Jan. 26). His 2009 "Watsky" digital album debuts at No. 23 on Heatseekers Albums and No. 62 on Top R&B/Hip-Hop Albums with slightly more than 1,000 sold.



AOL RADIO SONGS		DATA PROVIDED BY	NEXT BIG SOUND	
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/LABEL)
1	1	6	#1 RAISE YOUR GLASS	P!NK (LAFACE/JLG)
2	2	4	RHYTHM OF LOVE	PLAIN WHITE T'S (HOLLYWOOD)
3	3	4	GRENADE	BRUNO MARS (ELEKTRA/ATLANTIC)
4	3	7	BACK TO DECEMBER	TAYLOR SWIFT (BIG MACHINE)
5	4	8	FIREWORK	KATY PERRY (CAPITOL)
6	7	5	WHAT'S MY NAME?	RIHANNA FEATURING DRAKE (SRP/DEF JAM/IDJMG)
7	10		PRETTY GIRL ROCK	KERI HILSON (MOSLEY/ZONE 4/INTERSCOPE)
8	6	8	WE R WHO WE R	KESHA (KEMOSABE/RCA/RMG)
9	9		WAITING FOR THE END	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
10	12	3	JAR OF HEARTS	CHRISTINA PERRI (MOSLEY/ZONE 4/ATLANTIC/RRP)
11	11	8	PLEASE DON'T GO	MIKE POSNER (J/RMG)
12	14	4	BLACK AND YELLOW	WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
13	13		ROCKETEER	FAR*EAST MOVEMENT FEATURING RYAN TEDDER (CHERRYTREE/INTERSCOPE)
14	8	18	JUST A DREAM	NELLY (DERRTY/UNIVERSAL MOTOWN)
15	15	2	FOR THE FIRST TIME	THE SCRIPT (PHONOGENIC/EPIC)

YAHOO! SONGS		DATA PROVIDED BY	NEXT BIG SOUND	
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/LABEL)
1	15	2	#1 HOLD IT AGAINST ME	BRITNEY SPEARS (JIVE/JLG)
2	1	8	WE R WHO WE R	KESHA (KEMOSABE/RCA/RMG)
3	19		ONLY GIRL (IN THE WORLD)	RIHANNA (SRP/DEF JAM/IDJMG)
4	2	11	RAISE YOUR GLASS	P!NK (LAFACE/JLG)
5	12		BOTTOMS UP	TREY SONGZ FEATURING NICKI MINAJ (SONGBOOK/ATLANTIC)
6	5	14	JUST A DREAM	NELLY (DERRTY/UNIVERSAL MOTOWN)
7	12		WHAT'S MY NAME?	RIHANNA FEATURING DRAKE (SRP/DEF JAM/IDJMG)
8	19		JUST THE WAY YOU ARE	BRUNO MARS (ELEKTRA/ATLANTIC)
9	3		GRENADE	BRUNO MARS (ELEKTRA/ATLANTIC)
10	9	9	PLEASE DON'T GO	MIKE POSNER (J/RMG)
11	13	7	BACK TO DECEMBER	TAYLOR SWIFT (BIG MACHINE)
12	10	2	YEAH 3X	CHRIS BROWN (JIVE/JLG)
13	12	24	DJ GOT US FALLIN' IN LOVE	USHER FEATURING PITBULL (LAFACE/JLG)
14	1		NEVER SAY NEVER	JUSTIN BIEBER FEAT. JADEN SMITH (SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG)
15	14	5	TONIGHT (I'M LOVIN' YOU)	ENRIQUE IGLESIAS FEATURING LUDACRIS & DJ FRANK E (UNIVERSAL REPUBLIC)

ILIKE LIBRARIES: MOST ADDED		DATA PROVIDED BY	NEXT BIG SOUND	
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/LABEL)
1	2	10	#1 GRENADE	BRUNO MARS (ELEKTRA/ATLANTIC)
2	5	12	FIREWORK	KATY PERRY (CAPITOL)
3	3	24	JUST THE WAY YOU ARE	BRUNO MARS (ELEKTRA/ATLANTIC)
4	1	2	HOLD IT AGAINST ME	BRITNEY SPEARS (JIVE/JLG)
5	4	19	ONLY GIRL (IN THE WORLD)	RIHANNA (SRP/DEF JAM/IDJMG)
6	12	13	WE R WHO WE R	KESHA (KEMOSABE/RCA/RMG)
7	13		BLACK AND YELLOW	WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
8	17	8	THE TIME (DIRTY BIT)	THE BLACK EYED PEAS (INTERSCOPE)
9	11	13	RAISE YOUR GLASS	P!NK (LAFACE/JLG)
10	8	26	TEENAGE DREAM	KATY PERRY (CAPITOL)
11	9	30	DYNAMITE	TIAO CRUZ (MERCURY/IDJMG)
12	6	23	JUST A DREAM	NELLY (DERRTY/UNIVERSAL MOTOWN)
13	1		DOWN BY THE WATER	THE DECEMBERISTS (CAPITOL)
14	1		DEREZED	DAFT PUNK (WALT DISNEY)
15	2		THE GAME HAS CHANGED	DAFT PUNK (WALT DISNEY)

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 streamed plays, page views, and fans according to MySpace, as well as sources included by online aggregators: New, 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 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 Chart Legend on billboard.biz for rules and explanations. All charts © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

HOT 100

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	14	#1 WHAT'S MY NAME?	RIHANNA FEAT. DRAKE (SRP/DEF JAM/DJMG)	●
2	2	14	FIREWORK	KATY PERRY (CAPITOL)	●
3	3	12	GRENADE	BRUNO MARS (ELEKTRA/ATLANTIC)	●
4	5	13	WE R WHO WE R	KESHA (KEMO/SABE/RCA/RMG)	●
5	4	13	RAISE YOUR GLASS	PINK (LAFACE/JLG)	●
6	7	26	JUST THE WAY YOU ARE	BRUNO MARS (ELEKTRA/ATLANTIC)	●
7	4	20	ONLY GIRL (IN THE WORLD)	RIHANNA (SRP/DEF JAM/DJMG)	●
8	8	9	TONIGHT (I'M LOVIN' YOU)	ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E (UNIVERSAL REPUBLIC)	●
9	11	12	BLACK AND YELLOW	WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)	●
10	10	11	YEAH 3X	CHRIS BROWN (JIVE/JLG)	●
11	23	2	HOLD IT AGAINST ME	BRITNEY SPEARS (JIVE/JLG)	●
12	16	8	BACK TO DECEMBER	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	●
13	1	28	DJ GOT US FALLIN' IN LOVE	USHER FEAT. PITBULL (LAFACE/JLG)	●
14	13	18	NO HANDS	WAKA FLOCCA FLAME (1017 BRICK SQUARE/ASYLUM/WARNER BROS.)	●
15	12	23	JUST A DREAM	NELLY (DERRTY/UNIVERSAL MOTOWN)	●
16	14	32	DYNAMITE	TAIO CRUZ (MERCURY/DJMG)	●
17	7	7	ROCKETEER	FAR EAST MOVEMENT FEAT. RYAN TEDDER (CHERRYTREE/INTERSCOPE)	●
18	19	18	HEY BABY (DROP IT TO THE FLOOR)	PITBULL FEAT. T-PAIN (MR. 305/POLO GROUNDS/JRMG)	●
19	17	14	STEREO LOVE	EDWARD MAYA & VIKI JIGULINA (ULTRA)	●
20	15	11	THE TIME (DIRTY BIT)	THE BLACK EYED PEAS (INTERSCOPE)	●
21	20	16	ASTON MARTIN MUSIC	RICK ROSS FEAT. DRAKE & CHRISTIE MCKELVEY (KIMSACHS/SLIP-N-SLIDE/DEF JAM/DJMG)	●
22	22	25	ANIMAL	NEON TREES (MERCURY/DJMG)	●
23	37	3	6 FOOT 7 FOOT	LIL WAYNE FEAT. CORY GUNZ (CASH MONEY/UNIVERSAL MOTOWN)	●
24	18	26	BOTTOMS UP	TREY SONGZ FEAT. NICKI MINAJ (SONGBOOK/ATLANTIC)	●
25	25	27	TEENAGE DREAM	KATY PERRY (CAPITOL)	●

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
26	27	12	SOMEWHERE WITH YOU	KENNY CHESNEY (BNA)	●
27	40	6	MOMENT 4 LIFE	NICKI MINAJ FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	●
28	21	21	LIKE A G6	FAR EAST MOVEMENT FEAT. CATARACS & DEV (CHERRYTREE/INTERSCOPE)	●
29	30	16	PUT YOU IN A SONG	KEITH URBAN (CAPITOL NASHVILLE)	●
30	35	8	PRETTY GIRL ROCK	KERI HILSON (MOSLEY/ZONE 4/INTERSCOPE)	●
31	31	13	VOICES	CHRIS YOUNG (RCA)	●
32	29	19	CAN'T BE FRIENDS	TREY SONGZ (SONGBOOK/ATLANTIC)	●
33	34	13	SOMEONE ELSE CALLING YOU BABY	LUKE BRYAN (CAPITOL NASHVILLE)	●
34	26	17	PLEASE DON'T GO	MIKE POSNER (JRMG)	●
35	44	3	F**KIN' PERFECT	PINK (LAFACE/JLG)	●
36	28	15	FELT GOOD ON MY LIPS	TIM MCGRAW (CURB)	●
37	39	7	NO BS	CHRIS BROWN (JIVE/JLG)	●
38	43	3	DOWN ON ME	JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/DJMG)	●
39	32	24	SECRETS	ONEREPUBLIC (MOSLEY/INTERSCOPE)	●
40	38	19	RIGHT ABOVE IT	LIL WAYNE FEAT. DRAKE (CASH MONEY/UNIVERSAL MOTOWN)	●
41	48	5	FALL FOR YOUR TYPE	JAMIE FOXX FEAT. DRAKE (JRMG)	●
42	42	9	WHO ARE YOU WHEN I'M NOT LOOKING	BLAKE SHELTON (REPRISE (NASHVILLE)/WMN)	●
43	41	7	COMING HOME	DIDDY - DIRTY FEAT. SKYLAR GREY (BAD BOY/INTERSCOPE)	●
44	35	34	I LIKE IT	ENRIQUE IGLESIAS FEAT. PITBULL (UNIVERSAL REPUBLIC)	●
45	53	5	HIGHER	TAIO CRUZ FEAT. TRAVIE MCCOY (MERCURY/DJMG)	●
46	54	3	MORE	USHER (LAFACE/JLG)	●
47	51	10	RHYTHM OF LOVE	PLAIN WHITE T'S (HOLLYWOOD)	●
48	45	9	MAYBE	SICK PUPPIES (RMR/VIRGIN/CAPITOL)	●
49	47	7	THIS IS COUNTRY MUSIC	BRAD PAISLEY (ARISTA NASHVILLE)	●
50	52	8	LET ME DOWN EASY	BILLY CURRINGTON (MERCURY NASHVILLE)	●

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	2	17	#1 GRENADE	BRUNO MARS (ELEKTRA/ATLANTIC)	●
2	3	16	BLACK AND YELLOW	WIZ KHALIFA (ROSTRUM/ATLANTIC)	●
3	1	2	HOLD IT AGAINST ME	BRITNEY SPEARS (JIVE/JLG)	●
4	5	9	TONIGHT (I'M LOVIN' YOU)	ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E (UNIVERSAL REPUBLIC)	●
5	4	14	FIREWORK	KATY PERRY (CAPITOL)	●
6	25	4	F**KIN' PERFECT	PINK (LAFACE/JLG)	●
7	19	17	HEY BABY (DROP IT TO THE FLOOR)	PITBULL FEAT. T-PAIN (MR. 305/POLO GROUNDS/JRMG)	●
8	14	9	COMING HOME	DIDDY - DIRTY MONEY FEAT. SKYLAR GREY (BAD BOY/INTERSCOPE)	●
9	7	11	THE TIME (DIRTY BIT)	THE BLACK EYED PEAS (INTERSCOPE)	●
10	9	13	WE R WHO WE R	KESHA (KEMO/SABE/RCA/RMG)	●
11	8	5	6 FOOT 7 FOOT	LIL WAYNE FEAT. CORY GUNZ (CASH MONEY/UNIVERSAL MOTOWN)	●
12	11	22	F**K YOU (FORGET YOU)	CEE LO GREEN (RADICULTURE/ELEKTRA/ATLANTIC)	●
13	15	20	NO HANDS	WAKA FLOCCA FLAME (1017 BRICK SQUARE/ASYLUM/WARNER BROS.)	●
14	17	6	ROCKETEER	FAR EAST MOVEMENT FEAT. RYAN TEDDER (CHERRYTREE/INTERSCOPE)	●
15	16	16	RAISE YOUR GLASS	PINK (LAFACE/JLG)	●
16	12	12	WHAT'S MY NAME?	RIHANNA FEAT. DRAKE (SRP/DEF JAM/DJMG)	●
17	16	4	STEREO LOVE	EDWARD MAYA & VIKI JIGULINA (ULTRA)	●
18	22	16	JAR OF HEARTS	CHRISTINA PERRI (MS. PERRI LANE/ATLANTIC/RRP)	●
19	18	13	YEAH 3X	CHRIS BROWN (JIVE/JLG)	●
20	21	27	JUST THE WAY YOU ARE	BRUNO MARS (ELEKTRA/ATLANTIC)	●
21	27	4	MORE	USHER (LAFACE/JLG)	●
22	6	2	WHAT THE HELL	AVRIL LAVIGNE (RCA/RMG)	●
23	23	8	WHO DAT GIRL	FLO RIDA FEAT. AKON (POE BOY/ATLANTIC)	●
24	20	34	DYNAMITE	TAIO CRUZ (MERCURY/DJMG)	●
25	31	5	HIGHER	TAIO CRUZ FEAT. TRAVIE MCCOY (MERCURY/DJMG)	●

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
26	33	1	DOWN ON ME	JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/DJMG)	●
27	26	24	LIKE A G6	FAR EAST MOVEMENT FEAT. CATARACS & DEV (CHERRYTREE/INTERSCOPE)	●
28	30	13	BACK TO DECEMBER	TAYLOR SWIFT (BIG MACHINE)	●
29	24	24	BOTTOMS UP	TREY SONGZ FEAT. NICKI MINAJ (SONGBOOK/ATLANTIC)	●
30	35	11	DON'T YOU WANNA STAY	JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW)	●
31	29	23	JUST A DREAM	NELLY (DERRTY/UNIVERSAL MOTOWN)	●
32	28	19	ONLY GIRL (IN THE WORLD)	RIHANNA (SRP/DEF JAM/DJMG)	●
33	32	4	MARRY ME	TRAIN (COLUMBIA)	●
34	1	1	FOR THE FIRST TIME	THE SCRIPT (PHONOGENIC/EPIC)	●
35	10	2	H*A*M	KANYE WEST & JAY-Z (ROC-A-FELLA/ROC NATION/DEF JAM/DJMG)	●
36	34	28	DJ GOT US FALLIN' IN LOVE	USHER FEAT. PITBULL (LAFACE/JLG)	●
37	44	8	PRETTY GIRL ROCK	KERI HILSON (MOSLEY/ZONE 4/INTERSCOPE)	●
38	40	12	SOMEWHERE WITH YOU	KENNY CHESNEY (BNA)	●
39	37	27	TEENAGE DREAM	KATY PERRY (CAPITOL)	●
40	52	12	RHYTHM OF LOVE	PLAIN WHITE T'S (HOLLYWOOD)	●
41	36	5	I JUST HAD SEX	THE LONELY ISLAND FEAT. AKON (UNIVERSAL REPUBLIC/UMRG)	●
42	41	8	MOMENT 4 LIFE	NICKI MINAJ FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	●
43	38	16	PLEASE DON'T GO	MIKE POSNER (JRMG)	●
44	39	30	SECRETS	ONEREPUBLIC (MOSLEY/INTERSCOPE)	●
45	58	3	ARE YOU GONNA KISS ME OR NOT	THOMPSON SQUARE (STONE CREEK)	●
46	42	23	RIGHT ABOVE IT	LIL WAYNE FEAT. DRAKE (CASH MONEY/UNIVERSAL MOTOWN)	●
47	43	27	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE)	●
48	41	13	WHIP MY HAIR	WILLOW (ROC NATION/COLUMBIA)	●
49	46	26	STUCK LIKE GLUE	SUGARLAND (MERCURY NASHVILLE)	●
50	47	11	ANIMAL	NEON TREES (MERCURY/DJMG)	●

ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	14	#1 MARRY ME	TRAIN (COLUMBIA)	●
2	10	11	FOR THE FIRST TIME	THE SCRIPT (PHONOGENIC/EPIC)	●
3	24	24	RHYTHM OF LOVE	PLAIN WHITE T'S (HOLLYWOOD)	●
4	2	36	SECRETS	ONEREPUBLIC (MOSLEY/INTERSCOPE)	●
5	3	40	ANIMAL	NEON TREES (MERCURY/DJMG)	●
6	5	28	DOG DAYS ARE OVER	FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)	●
7	19	19	WAITING FOR THE END	LINKIN PARK (MACHINE SHOP/WARNER BROS.)	●
8	7	27	LITTLE LION MAN	MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED GLASS/NOTE)	●
9	55	55	HEY, SOUL SISTER	TRAIN (COLUMBIA)	●
10	1	1	FOR YOU, AND YOUR DENIAL	YELLOWCARD (HOPELESS)	●
11	23	54	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	●
12	12	11	MAYBE	SICK PUPPIES (RMR/VIRGIN/CAPITOL)	●
13	13	25	PORN STAR DANCING	MY DARKEST DAYS FEAT. ZAKK WYLDE (NVR/604/MERCURY/DJMG)	●
14	18	11	THE GAVE	MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED GLASS/NOTE)	●
15	8	2	SHAKE ME DOWN	CAGE THE ELEPHANT (DSP/JIVE/JLG)	●

R&B/HIP-HOP™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	19	#1 BLACK AND YELLOW	WIZ KHALIFA (ROSTRUM/ATLANTIC)	●
2	8	17	HEY BABY (DROP IT TO THE FLOOR)	PITBULL FEAT. T-PAIN (MR. 305/POLO GROUNDS/JRMG)	●
3	6	9	COMING HOME	DIDDY - DIRTY MONEY FEAT. SKYLAR GREY (BAD BOY/INTERSCOPE)	●
4	7	7	6 FOOT 7 FOOT	LIL WAYNE FEAT. CORY GUNZ (CASH MONEY/UNIVERSAL MOTOWN/UMRG)	●
5	4	4	F**K YOU (FORGET YOU)	CEE LO GREEN (RADICULTURE/ELEKTRA/ATLANTIC)	●
6	12	12	NO HANDS	WAKA FLOCCA FLAME (1017 BRICK SQUARE/ASYLUM/WARNER BROS.)	●
7	1	1	WHAT'S MY NAME?	RIHANNA FEAT. DRAKE (SRP/DEF JAM/DJMG)	●
8	11	9	MORE	USHER (LAFACE/JLG)	●
9	13	11	DOWN ON ME	JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/DJMG)	●
10	10	6	LIKE A G6	FAR EAST MOVEMENT FEAT. CATARACS & DEV (CHERRYTREE/INTERSCOPE)	●
11	1	1	BOTTOMS UP	TREY SONGZ FEAT. NICKI MINAJ (SONGBOOK/ATLANTIC)	●
12	12	23	JUST A DREAM	NELLY (DERRTY/UNIVERSAL MOTOWN/UMRG)	●
13	3	2	H*A*M	KANYE WEST & JAY-Z (ROC-A-FELLA/ROC NATION/DEF JAM/DJMG)	●
14	28	28	DJ GOT US FALLIN' IN LOVE	USHER FEAT. PITBULL (LAFACE/JLG)	●
15	1/1	11	PRETTY GIRL ROCK	KERI HILSON (MOSLEY/GEFFEN/INTERSCOPE)	●

BLUES™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/LABEL)	CERT.
1	1	1	#1 OUT OF BAD LUCK	GREGG ALLMAN (ROUNDER/CONCORD)	●
2	1	42	BAD TO THE BONE	GEORGE THOROGOOD AND THE DESTROYERS (CAPITOL)	●
3	2	27	PRIDE AND JOY	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE (EPIC/LEGACY/SONY MUSIC)	●
4	1	1	JUST ANOTHER RIDER	GREGG ALLMAN (ROUNDER/CONCORD)	●
5	1	1	LITTLE BY LITTLE	GREGG ALLMAN (ROUNDER/CONCORD)	●
6	3	55	THE THRILL IS GONE	B.B. KING (GEFFEN/CHRONICLES/UME)	●
7	1	1	FLOATING BRIDGE	GREGG ALLMAN (ROUNDER/CONCORD)	●
8	4	4	BOOM BOOM	JOHN LEE HOOKER (ABC/BLUESWAY/UME)	●
9	5	27	TEXAS FLOOD	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE (EPIC/LEGACY/SONY MUSIC)	●
10	55	55	GOING UP THE COUNTRY	CANNED HEAT (LIBERTY/CAPITOL)	●
11	47	47	LIE TO ME	JONNY LANG (A&M/UME)	●
12	11	11	MANNISH BOY	MUDDY WATERS (CHESS/GEFFEN/UME)	●
13	10	55	WHAT'D I SAY (PART 1)	RAY CHARLES (ATLANTIC/WARNER STRATEGIC MARKETING)	●
14	8	27	CROSSFIRE	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE (EPIC/LEGACY/SONY MUSIC)	●
15	12	44	RIGHT PLACE, WRONG TIME	DR. JOHN (ATCO/WARNER STRATEGIC MARKETING)	●

COUNTRY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	14	#1 BACK TO DECEMBER	TAYLOR SWIFT (BIG MACHINE)	●
2	12	12	DON'T YOU WANNA STAY	JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW)	●
3	13	13	SOMEWHERE WITH YOU	KENNY CHESNEY (BNA)	●
4	14	14	ARE YOU GONNA KISS ME OR NOT	THOMPSON SQUARE (STONE CREEK)	●
5	32	32	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE)	●
6	27	27	STUCK LIKE GLUE	SUGARLAND (MERCURY)	●
7	12	12	FELT GOOD ON MY LIPS	TIM MCGRAW (CURB)	●
8	16	16	WHO ARE YOU WHEN I'M NOT LOOKING	BLAKE SHELTON (REPRISE/WMN)	●
9	14	12	LET ME DOWN EASY	BILLY CURRINGTON (MERCURY)	●
10	10	23	MY KINDA PARTY	JASON ALDEAN (BROKEN BOW)	●
11	3	3	GIVE IN TO ME	GARRETT REDDING & LEGHORN MESSNER (GREEN GIGS PRODUCTIONS/MIDSON GIFT)	●
12	13	19	A LITTLE BIT STRONGER	SARA EVANS (RCA NASHVILLE)	●
13	25	11	HELLO WORLD	LADY ANTEBELLUM (CAPITOL NASHVILLE)	●
14	16	14	WHAT DO YOU WANT	JERROD NIEMANN (SEA GAYLE/ARISTA NASHVILLE)	●
15	12	24	MINE	TAYLOR SWIFT (BIG MACHINE)	●

LATIN™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	37	#1 WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FEAT. FRESHLYGROUND (EPIC/SONY MUSIC LATIN)	●
2	3	12	BON BON	PITBULL (MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN)	●
3	19	19	LOCA	SHAKIRA FEAT. EL CATA (EPIC/SONY MUSIC LATIN)	●
4	55	55	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC/SONY MUSIC LATIN)	●
5	6	55	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)	●
6	23	23	DANZA KUDURO	DON OMAR & LICENZO (VANS OFF/NATION/MACHETE/UNIVERSAL MUSIC LATIN)	●
7	8	55	HEREO	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN)	●
8	1	1	CORAZON SIN CARA	PRINCE ROYCE (TOP STOP)	●
9	2	12	LO MEJOR DE MI VIDA ERES TU: THE BEST THING ABOUT ME IS YOU	RICKY MARTIN FEAT. NATALIA JIMENEZ OR JUSS STONE (SONY MUSIC LATIN)	●
10	10	55	LOBA	SHAKIRA (EPIC/SONY MUSIC LATIN)	●
11	11	49	STAND BY ME	PRINCE ROYCE (TOP STOP)	●
12	1	1	LADY DESPACITA	DADDY Yankee (EL CARTEL)	●
13	13	55	DIMELO	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN)	●
14	12	26	ESTOY ENAMORADO	WISIN & YANKEE (WY/MACHETE/UNIVERSAL MUSIC LATIN)	●
15	10	20	THE ANTHEM	PITBULL FEAT. LIL JON (FAMOUS ARTIST/TVT)	●

KID™

THIS WEEK	
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MAINSTREAM TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	3	13	#1 GRENADE BRUNO MARS (ELEKTRA/ATLANTIC)
2	1	14	FIREWORK KATY PERRY (CAPITOL)
3	4	14	WE R WHO WE R KESHA (KEMOSABE/RCA/RMG)
4	13	13	WHAT'S MY NAME? RIHANNA FEAT. DRAKE (SRP/DEF JAM/IDJMG)
5	5	16	RAISE YOUR GLASS PINK (LAFACE/JLG)
6	7	10	TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E (UNIVERSAL REPUBLIC)
7	10	10	YEAH 3X CHRIS BROWN (JIVE/JLG)
8	9	12	THE TIME (DIRTY BIT) THE BLACK EYED PEAS (INTERSCOPE)
9	20	20	ONLY GIRL (IN THE WORLD) RIHANNA (SRP/DEF JAM/IDJMG)
10	16	2	GREATEST GAINER HOLD IT AGAINST ME BRITNEY SPEARS (JIVE/JLG)
11	8	24	JUST A DREAM NELLY (DEBTRTY/UNIVERSAL MOTOWN)
12	13	1	ROCKETEER FAR EAST MOVEMENT FEAT. RYAN TEDDER (CHERRYTREE/INTERSCOPE)
13	11	12	STEREO LOVE EDWARD MAYA & VIKI JIGULINA (ULTRA)
14	12	26	JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
15	17	8	BACK TO DECEMBER TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
16	18	10	HEY BABY (DROP IT TO THE FLOOR) PITBULL FEAT. T-PAIN (MR. 305/POLO GROUNDS/J/RMG)
17	22	7	HIGHER TAIO CRUZ FEAT. TRAVIE MCCOY (MERCURY/IDJMG)
18	19	9	COMING HOME DIDDY - DIRTY MONEY FEAT. SKYLAR GREY (BAD BOY/INTERSCOPE)
19	14	18	PLEASE DON'T GO MIKE POSNER (J/RMG)
20	25	3	F**KIN' PERFECT PINK (LAFACE/JLG)
21	23	1	MORE USHER (LAFACE/JLG)
22	21	1	BOTTOMS UP TREY SONGZ FEAT. NICKI MINAJ (SONGBOOK/ATLANTIC)
23	24	12	MAYBE SICK PUPPIES (RMR/VIRGIN/CAPITOL)
24	27	6	BLACK AND YELLOW WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
25	26	7	WHO DAT GIRL FLO RIDA FEAT. AKON (PDE BOY/ATLANTIC)
26	29	15	F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/ELEKTRA/RRP)
27	31	6	WAITING FOR THE END LINKIN PARK (MACHINE SHOP/WARNER BROS.)
28	31	6	JAR OF HEARTS CHRISTINA PERRI (MS. PERRI LANE/ATLANTIC/RRP)
29	38	2	WHAT THE HELL AVRIL LAVIGNE (RCA/RMG)
30	4	4	NO HANDS WAKA FLOCKA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)
31	33	9	RHYTHM OF LOVE PLAIN WHITE T'S (HOLLYWOOD)
32	34	4	MARRY ME TRAIN (COLUMBIA)
33	30	11	NO LOVE EMINEM FEAT. LIL WAYNE (WEB/SHAOV/AFTERMATH/INTERSCOPE)
34	37	5	WHO'S THAT CHICK? DAVID GUETTA FEAT. RIHANNA (GUM/ASTRALWERKS/CAPITOL)
35	NEW		BLOW KESHA (KEMOSABE/RCA/RMG)
36	39	4	BASS DOWN LOW DEV FEAT. THE CATERACS (INDIE-POP/UNIVERSAL REPUBLIC)
37	NEW		PRETTY GIRL ROCK KERI HILSON (MOSLEY/ZONE 4/INTERSCOPE)
38	35	19	KING OF ANYTHING SARA BAREILLES (EPIC)
39	36	16	MEMORIES DAVID GUETTA FEAT. KID CUDI (GUM/ASTRALWERKS/CAPITOL)
40	NEW		BUZZIN' MANN FEAT. 50 CENT (MERCURY/IDJMG)

Bruno Mars assumes the reins of two airplay charts with different songs. "Grenade" rises 3-1 on Mainstream Top 40, while "Just the Way You Are," his debut single as a lead artist, lifts 2-1 on Adult Contemporary. (The latter track led Mainstream Top 40 for three weeks beginning in the Oct. 30, 2010, issue).

Mars is just the second artist to dominate the Nielsen BDS-based airplay tallies simultaneously with different tracks since the Mainstream Top 40 list launched the week of Oct. 3, 1992. (The Adult Contemporary chart dates to 1961.) Kelly Clarkson spent seven weeks atop Mainstream Top 40 in 2005 while prior single "Breakaway" was amid a 21-week AC command.

Mars is the third solo male to send his first two chart entries as a lead artist to the Mainstream Top 40 summit, following Jason Derulo and Taio Cruz. Mars first ruled as a featured act on B.o.B's "Nothin' on You" in the May 22, 2010, issue.



ADULT CONTEMPORARY™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	2	16	#1 GG JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
2	1	56	HEY, SOUL SISTER TRAIN (COLUMBIA)
3	24	24	SEPTEMBER DAUGHTRY (19/RCA/RMG)
4	46	46	BREAKEVEN THE SCRIPT (PHONOGENIC/EPIC)
5	6	23	MINE TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
6	7	20	HOLLYWOOD MICHAEL BUBLE (143/REPRISE)
7	30	30	KING OF ANYTHING SARA BAREILLES (EPIC)
8	9	18	TEENAGE DREAM KATY PERRY (CAPITOL)
9	10	27	MISERY MAROON 5 (A&M/OCTONE/INTERSCOPE)
10	11	1	RAISE YOUR GLASS PINK (LAFACE/JLG)
11	15	15	MARRY ME TRAIN (COLUMBIA)
12	12	27	SLICE FIVE FOR FIGHTING (PRECISION/WIND-UP)
13	13	16	WHAT DO YOU GOT? BON JOVI (ISLAND/IDJMG)
14	14	13	HIDDEN AWAY JOSH GROBAN (143/REPRISE)
15	17	7	RHYTHM OF LOVE PLAIN WHITE T'S (HOLLYWOOD)
16	16	5	SECRETS ONEREPUBLIC (MOSLEY/INTERSCOPE)
17	20	6	DYNAMITE TAIO CRUZ (MERCURY/IDJMG)
18	19	13	ANIMAL NEON TREES (MERCURY/IDJMG)
19	19	13	FIREWORK KATY PERRY (CAPITOL)
20	18	17	SECRET SEAL (143/REPRISE)
21	21	14	I LIKE IT ENRIQUE IGLESIAS (UNIVERSAL REPUBLIC)
22	23	4	ONLY GIRL (IN THE WORLD) RIHANNA (SRP/DEF JAM/IDJMG)
23	25	3	JAR OF HEARTS CHRISTINA PERRI (MS. PERRI LANE/ATLANTIC/RRP)
24	24	13	COOLER THAN ME MIKE POSNER (J/RMG)
25	27	3	DJ GOT US FALLIN' IN LOVE USHER FEAT. PITBULL (LAFACE/JLG)

ADULT TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	16	#1 RAISE YOUR GLASS PINK (LAFACE/JLG)
2	3	12	FIREWORK KATY PERRY (CAPITOL)
3	2	9	JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
4	6	6	SECRETS ONEREPUBLIC (MOSLEY/INTERSCOPE)
5	6	26	RHYTHM OF LOVE PLAIN WHITE T'S (HOLLYWOOD)
6	31	31	ANIMAL NEON TREES (MERCURY/IDJMG)
7	7	16	MARRY ME TRAIN (COLUMBIA)
8	9	22	JAR OF HEARTS CHRISTINA PERRI (MS. PERRI LANE/ATLANTIC/RRP)
9	12	13	MAYBE SICK PUPPIES (RMR/VIRGIN/CAPITOL)
10	8	25	DYNAMITE TAIO CRUZ (MERCURY/IDJMG)
11	11	17	ONLY GIRL (IN THE WORLD) RIHANNA (SRP/DEF JAM/IDJMG)
12	13	13	FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC)
13	17	7	GRENADE BRUNO MARS (ELEKTRA/ATLANTIC)
14	19	19	DJ GOT US FALLIN' IN LOVE USHER FEAT. PITBULL (LAFACE/JLG)
15	20	3	GREATEST GAINER F**KIN' PERFECT PINK (LAFACE/JLG)
16	16	16	JUST A DREAM NELLY (DEBTRTY/UNIVERSAL MOTOWN)
17	19	17	START A FIRE RYAN STAR (ATLANTIC/RRP)
18	22	12	WAITING FOR THE END LINKIN PARK (MACHINE SHOP/WARNER BROS.)
19	23	9	WE R WHO WE R KESHA (KEMOSABE/RCA/RMG)
20	14	15	GIVE A LITTLE MORE MAROON 5 (A&M/OCTONE/INTERSCOPE)
21	26	4	BACK TO DECEMBER TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
22	21	14	DOG DAYS ARE OVER FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
23	24	10	LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
24	25	11	SWEET SERENDIPITY LEE DEWYZE (19/RCA/RMG)
25	32	3	WHAT THE HELL AVRIL LAVIGNE (RCA/RMG)

ROCK SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	34	#1 TIGHTEN UP THE BLACK KEYS (NONESUCH/WARNER BROS.)
2	2	20	WAITING FOR THE END LINKIN PARK (MACHINE SHOP/WARNER BROS.)
3	10	10	SHAKE ME DOWN CAGE THE ELEPHANT (DSP/JIVE/JLG)
4	29	29	SAY YOU'LL HAUNT ME STONE SOUR (ROADRUNNER/RRP)
5	12	12	SING MY CHEMICAL ROMANCE (REPRISE)
6	8	15	THE ANIMAL DISTURBED (REPRISE)
7	11	11	ISOLATION ALTER BRIDGE (ALTER BRIDGE/CAPITOL)
8	7	41	ANIMAL NEON TREES (MERCURY/IDJMG)
9	25	25	WORLD SO COLD THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
10	12	18	DOG DAYS ARE OVER FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
11	9	33	LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
12	10	23	UNDISCLOSED DESIRES MUSE (HELIUM-3/WARNER BROS.)
13	17	13	WELCOME TO THE FAMILY AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
14	15	17	SICK OF YOU CAKE (UPBEAT/LG)
15	16	20	THE SEX IS GOOD SAVING ABEL (SKIDDODD/VIRGIN/CAPITOL)
16	13	20	RADIOACTIVE KINGS OF LEON (RCA/RMG)
17	21	21	DIAMOND EYES (BOOM-LAY BOOM-LAY BOOM) SHINEDOWN (ATLANTIC)
18	14	27	PORN STAR DANCING MY DARKEST DAYS FEAT. ZACK WYLDE (MVR/604/MERCURY/IDJMG)
19	NEW		HELP IS ON THE WAY RISE AGAINST (DGC/INTERSCOPE)
20	18	28	LOVE-HATE-SEX-PAIN GOOSMACK (UNIVERSAL REPUBLIC)
21	24	12	THE CAVE MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
22	23	14	FAR FROM HOME FIVE FINGER DEATH PUNCH (PROSPECT PARK)
23	26	10	NEW LOW MIDDLE CLASS RUT (BRIGHT ANTENNA/LG)
24	22	20	CLOSER TO THE EDGE THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
25	25	16	ALL AMERICAN NIGHTMARE HINDER (UNIVERSAL REPUBLIC)
26	14	14	ALL I WANT A DAY TO REMEMBER (VICTORY)
27	31	3	HOWLIN' FOR YOU THE BLACK KEYS (NONESUCH/WARNER BROS.)
28	10	10	MACHINE GUN BLUES SOCIAL DISTORTION (EPITAPH)
29	10	10	AWAKE AND ALIVE SKILLNET (ARDENT/INO/ATLANTIC)
30	28	12	1983 NEON TREES (MERCURY/IDJMG)
31	33	33	HESITATE STONE SOUR (ROADRUNNER/RRP)
32	36	36	BURN PAPA ROACH (ELEVEN SEVEN)
33	37	9	HOLD ON ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
34	38	12	ISSUES ESCAPE THE FATE (EPITAPH/DGC/INTERSCOPE)
35	NEW		WHEN YOU'RE YOUNG 3 DOORS DOWN (UNIVERSAL REPUBLIC)
36	39	6	MONEY GRABBER FITZ & THE TANTRUMS (DANGERBIRD)
37	35	14	TURN SO COLD DROWNING POOL (ELEVEN SEVEN)
38	40	2	MY BODY YOUNG THE GIANT (ROADRUNNER/RRP)
39	41	41	HEAR ME NOW HOLLYWOOD UNDEAD (A&M/OCTONE/INTERSCOPE)
40	34	10	YOU'VE SEEN THE BUTCHER DEFTONES (REPRISE)
41	47	2	PUMPED UP KICKS FOSTER THE PEOPLE (COLUMBIA)
42	45	3	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
43	32	16	FADER THE TEMPER TRAP (LIBERATION/GLASSNOTE/COLUMBIA)
44	48	4	JUSTICE REV THEORY (VAN HOWES/MALDOP/DGC/INTERSCOPE)
45	51	2	LAST MAN STANDING PDP EVIL (UNIVERSAL REPUBLIC)
46	NEW		RUNAWAY HAL THE VILLAIN (ROADRUNNER/RRP)
47	4	4	THE GHOST INSIDE BROKEN BELLS (COLUMBIA)
48	NEW		LOUDER THAN EVER COLD WAR KIDS (DOWNTOWN/DGC/INTERSCOPE)
49	NEW		WE USED TO WAIT ARCADE FIRE (MERGE)
50	43	19	BORN FREE KID ROCK (TOP DOG/ATLANTIC/RRP)

Rise Against readies the release of its sixth studio album, "Endgame," due March 15, as "Help Is on the Way" blasts onto Rock Songs at No. 19 (4.8 million in first-week audience) and Alternative at No. 17. The act's "Salvator" finished 2010 as the year's top Rock Songs title.



ALTERNATIVE™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	2	20	#1 WAITING FOR THE END LINKIN PARK (MACHINE SHOP/WARNER BROS.)
2	3	10	SHAKE ME DOWN CAGE THE ELEPHANT (DSP/JIVE/JLG)
3	33	33	TIGHTEN UP THE BLACK KEYS (NONESUCH/WARNER BROS.)
4	12	12	SING MY CHEMICAL ROMANCE (REPRISE)
5	17	17	SICK OF YOU CAKE (UPBEAT/LG)
6	25	25	UNDISCLOSED DESIRES MUSE (HELIUM-3/WARNER BROS.)
7	7	21	CLOSER TO THE EDGE THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
8	10	19	DOG DAYS ARE OVER FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
9	14	14	ANIMAL NEON TREES (MERCURY/IDJMG)
10	14	12	THE CAVE MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
11	30	30	MAYBE SICK PUPPIES (RMR/VIRGIN/CAPITOL)
12	13	14	NEW LOW MIDDLE CLASS RUT (BRIGHT ANTENNA/LG)
13	15	15	1983 NEON TREES (MERCURY/IDJMG)
14	11	35	LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
15	12	20	RADIOACTIVE KINGS OF LEON (RCA/RMG)
16	16	14	ALL I WANT A DAY TO REMEMBER (VICTORY)
17	NEW		HELP IS ON THE WAY RISE AGAINST (DGC/INTERSCOPE)
18	17	11	MACHINE GUN BLUES SOCIAL DISTORTION (EPITAPH)
19	18	18	MY BODY YOUNG THE GIANT (ROADRUNNER/RRP)
20	19	12	WELCOME TO THE FAMILY AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
21	26	26	HOWLIN' FOR YOU THE BLACK KEYS (NONESUCH/WARNER BROS.)
22	20	9	THE ANIMAL DISTURBED (REPRISE)
23	23	6	DIAMOND EYES (BOOM-LAY BOOM-LAY BOOM) SHINEDOWN (ATLANTIC)
24	25	25	TAKE ME OUT ATOMIC TOM (UNIVERSAL REPUBLIC)
25	22	12	THE SEX IS GOOD SAVING ABEL (SKIDDODD/VIRGIN/CAPITOL)

TRIPLE A™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	18	#1 DOG DAYS ARE OVER FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
2	3	9	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
3	2	11	RADIOACTIVE KINGS OF LEON (RCA/RMG)
4	4	11	MONEY GRABBER FITZ & THE TANTRUMS (DANGERBIRD)
5	9	12	FOR THE SUMMER RAY LA MONTAGNE AND THE PARIAN DOGS (RCA/RED)
6	8	16	SICK OF YOU CAKE (UPBEAT/LG)
7	10	10	DOWN BY THE WATER THE DECEMBERISTS (CAPITOL)
8	11	12	THE CAVE MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
9	7	22	LIGHT YOU UP SHAWN MULLINS (VANGUARD)
10	9	9	LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
11	1	1	WINDOWS ARE ROLLED DOWN AMDS LEE (BLUE NOTE/CAPITOL)
12	6	19	DEAD AMERICAN WRITERS TIRED PONY (MOM + POP)
13	14	14	HEY HEY HEY MICHAEL FRANTI & SPEARHEAD (BDO BOD WAX/CAPITOL)
14	14	8	MARRY ME TRAIN (COLUMBIA)
15	15	15	ANIMAL NEON TREES (MERCURY/IDJMG)
16	8	8	PARIS

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	3	14	#1 SOMEWHERE WITH YOU CANNON, K. CHESNEY (J. HARDING, S. MCANALLY)	Kenny Chesney BNA		1
2	3	4	19	PUT YOU IN A SONG D. HUFF, K. URBAN (S. BUXTON, J. HUGHES, K. URBAN)	Keith Urban CAPITOL NASHVILLE		2
3	6	26	10	SOMEONE ELSE CALLING YOU BABY J. STEVENS (L. BRYAN, J. STEVENS)	Luke Bryan CAPITOL NASHVILLE		2
	2	1	10	FELT GOOD ON MY LIPS B. GALLIMORE, T. MCGRAW (B. WARREN, B. WARREN, J. BEAVERS, B. BEAVERS)	Tim McGraw CURB		10
5	5	5	49	VOICES J. STROUD (C. YOUNG, C. TOMPKINS, C. WISEMAN)	Chris Young RCA		5
6	7	20	29	WHO ARE YOU WHEN I'M NOT LOOKING S. HENDRICKS (E. B. LEE, J. W. WIGGINS)	Blake Shelton REPRISE/WMN		5
7	9	11	12	BACK TO DECEMBER N. CHAPMAN, T. SWIFT (T. SWIFT)	Taylor Swift BIG MACHINE		7
8	10	12	10	THIS IS COUNTRY MUSIC F. ROGERS (B. PAISLEY, C. DOUBOIS)	Brad Paisley CAPITOL NASHVILLE		8
	4	2	23	MAMA'S SONG M. BRIGHT (C. UNDERWOOD, K. DIOGUARDI, M. FRÉDERIKSEN, L. LAIRD)	Carrie Underwood ARISTA NASHVILLE		4
10	11	13	18	LET ME DOWN EASY C. CHAMBERLAIN, B. CURRINGTON (M. DODDSON, J. HANSON, M. NESLER)	Billy Currington MERCURY		10
11	13	18	12	DON'T YOU WANNA STAY M. KNOX (J. SELLERS, P. JENKINS, A. GIBSON)	Jason Aldean With Kelly Clarkson BROKEN BOW		11
12	12	14	18	HELLO WORLD P. WORLEY (T. DOUGLAS, T. LANE, D. LEE)	Lady Antebellum CAPITOL NASHVILLE		12
13	14	15	18	BULLETS IN THE GUN T. KEITH (T. KEITH, R. RUTHERFORD)	Toby Keith SHOW DOG/UNIVERSAL		13
14	15	16	33	FROM A TABLE AWAY B. BEAVERS (S. SWEENEY, B. DIPIERO, K. ROCHELLE)	Sunny Sweeney REPUBLIC NASHVILLE		14
15	17	20	11	THIS F. ROGERS (D. RUCKER, F. ROGERS, K. DIOGUARDI)	Darius Rucker CAPITOL NASHVILLE		15
16	16	17	36	SMOKE A LITTLE SMOKE J. JOYCE (E. CHURCH, J. HYDE, D. WILLIAMS)	Eric Church EMI NASHVILLE		16
17	18	21	39	WILDFLOWER J. RICH (S. BROWN, V. MCGHEE, J. S. STOVER)	The JaneDear Girls REPRISE/WMN		17
18	19	19	18	WHAT DO YOU WANT D. BRAINARD, J. NIEMANN (J. L. NIEMANN, R. BROWN, R. BRADSHAW)	Jerrod Niemann SEA GAYLE/ARISTA		18
19	20	23	10	LITTLE MISS B. GALLIMORE, K. BUSH, J. NETTLES (J. O. NETTLES, K. BUSH)	Sugarland MERCURY		19
20	22	24	27	AIR POWER ARE YOU GONNA KISS ME OR NOT NEW VOICE (J. COLLINS, D. L. MURPHY)	Thompson Square STONE CREEK		20
21	21	22	27	THE SHAPE I'M IN M. WRIGHT (R. AKINS, D. DAVIDSON, B. HAYSLIP)	Joe Nichols SHOW DOG/UNIVERSAL		21
22	25	33	6	GREATEST GAINER COLDER WEATHER K. STEGALL, Z. BROWN (Z. BROWN, W. DURETT, L. LOWREY, C. BOWLES)	Zac Brown Band SOUTHERN GROUND/ATLANTIC/PICTURE		22
23	23	25	26	FAMILY MAN K. STEGALL (C. CAMPBELL, J. HENDERSON, J. SHEWMAKE)	Craig Campbell BIGGER PICTURE		23
24	24	27	19	A LITTLE BIT STRONGER T. BROWN (L. LAIRD, H. LINDSEY, H. SCOTT)	Sara Evans RCA		24
25	26	26	34	REAL D. FRIZSELL, R. CLAWSON (N. COTY, J. MELTON)	James Wesley BROKEN BOW		25



The Georgia native notches his 10th top 10 among 12 chart visits dating to his arrival with "Walk a Little Straighter" (No. 8, 2003). On Country Digital Songs (see page 39), his current hit reaches a new peak, rising 14-9 (28,000 downloads sold, up 10%, according to Nielsen SoundScan).



The song improves by 52% to 11.2 million audience impressions, according to Nielsen BDS. It jumps 35-16 on Country Digital Songs (21,000, up 70%) and is the Hot Shot Debut on the Billboard Hot 100 at No. 79 (see page 38).

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	29	37	5	HEART LIKE MINE FLIDDELL, M. WRUCKE (M. LAMBERT, T. HOWARD, A. MONROE)	Miranda Lambert COLUMBIA		26
27	27	28	23	GEORGIA CLAY C. LAGERBERG (J. KELLEY, C. LAGERBERG, C. KELLEY)	Josh Kelley MCA NASHVILLE		27
28	30	32	11	I CAN'T LOVE YOU BACK C. CHAMBERLAIN (C. CHAMBERLAIN, C. DANIELS, J. HYDE)	Easton Corbin MERCURY		28
29	28	29	28	WHERE DO I GO FROM YOU K. STEGALL (D. COOK, C. DANIELS, R. TYNDELL)	Clay Walker CURB		29
30	35	45	3	I WON'T LET GO D. HUFF, R. SCAL FLATS (S. ROBSON, J. SELLERS)	Rascal Flatts BIG MACHINE		30
31	32	30	10	COUNTRY STRONG B. GALLIMORE (J. HANSON, T. MARTIN, M. NESLER)	Gwyneth Paltrow RCA		31
32	37	7	7	YOU LIE P. WORLEY (B. HENNINGSEN, C. HENNINGSEN, A. HENNINGSEN)	The Band Perry REPUBLIC NASHVILLE		32
33	31	31	29	GOOD TO BE ME KID ROCK (M. SHAFER, B. JAMES, J. HARDING, R. J. RITCHIE)	Uncle Kracker Featuring Kid Rock TOP DOG/ATLANTIC/PICTURE		33
34	35	17	17	RAYMOND B. GALLIMORE (B. ELDRIDGE, B. CRISLER)	Brett Eldredge ATLANTIC		34
35	34	38	13	I WOULDN'T BE A MAN F. ROGERS (R. M. BOURKE, M. REID)	Josh Turner MCA NASHVILLE		35
36	38	36	22	SOLDIERS & JESUS P. WORLEY, J. OTTO (J. OTTO, C. WALLIN)	James Otto WARNER BROS./WMN		36
37	40	47	4	LOOK IT UP B. CANNON (A. PRESLEY, R. E. ORRALL)	Ashton Shepherd MCA NASHVILLE		37
38	39	39	17	STILL A LITTLE CHICKEN LEFT ON THAT BONE P. DODDNEILL, C. MORGAN (S. BLACK, K. JOHNSON, B. D. MAHER)	Craig Morgan BNA		38
39	42	43	14	BEAUTIFUL EVERY TIME D. JOHNSON (L. BRICE, R. HATCH, L. MILLER)	Lee Brice CURB		39
40	41	42	22	KISS ME WHEN I'M DOWN M. WRIGHT, G. ALLAN, G. DROMAN (A. DORFF, J. KEAR, C. TOMPKINS)	Gary Allan MCA NASHVILLE		40
41	44	41	21	PANTS M. ALTMAN (W. HAYES)	Walker Hayes CAPITOL NASHVILLE		41
42	43	44	9	WON'T BE LONELY LONG M. KNOX (J. THOMPSON, A. ALBRITTON, G. DUCAS)	Josh Thompson COLUMBIA		42
43	46	46	18	KEEP IN MIND J. STEELE (J. STEELE, S. MINOR)	LoCash Cowboys STROUD/ARISTAS		43
44	45	48	19	GOOD HANDS T. OLSEN (T. OLSEN, M. GREEN)	Troy Olsen EMI NASHVILLE		44
45	60	-	3	IF I WERE A BOY D. HUFF (B. J. CARLSON, T. GAD)	Reba STARBUCK VALORY		45
46	50	52	12	KISS GOODBYE W. KIRKPATRICK, LITTLE BIG TOWN (G. SAMPSON, H. LINSEY, S. MCEWAN)	Little Big Town CAPITOL NASHVILLE		46
47	49	51	10	BEST SONG EVER C. CARLSON (K. ARMIGER, A. FLYNN, B. WALLACE)	Katie Armiger COLD RIVER		47
48	47	50	6	LAST NIGHT AGAIN D. HUFF (J. S. JONES, M. LINSEY, H. LINSEY)	Steel Magnolia BIG MACHINE		48
49	52	55	4	BROWN CHICKEN BROWN COW M. KNOX (K. BEARD, R. RUTHERFORD, C. BEATHARD)	Trace Adkins SHOW DOG/UNIVERSAL		49
50	48	49	9	RING OF FIRE K. STEGALL (J. CARTER, M. KILGORE)	Alan Jackson ARISTA NASHVILLE		50

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	13	#1 TAYLOR SWIFT 12 WEEKS BIG MACHINE (TS0300A) (18.98) ⊕	Speak Now		1
2	4	2	12	JASON ALDEAN BROKEN BOW 7697 (18.98)	My Kinda Party		2
	2	3	13	SOUNDTRACK RCA 72911/SMN (11.98)	Country Strong		3
4	6	5	52	LADY ANTEBELLUM CAPITOL NASHVILLE 97702 (18.98)	Need You Now		3
5	8	6	18	ZAC BROWN BAND SOUTHERN GROUND/ATLANTIC/PICTURE/ATLANTIC 524722AC (18.98) ⊕	You Get What You Give		5
6		2	2	STEEL MAGNOLIA BIG MACHINE 810100A (10.98)	Steel Magnolia		6
7	7	8	17	KENNY CHESNEY BNA 57445/SMN (11.98) ⊕	Hemingway's Whiskey		7
8	9	7	18	RASCAL FLATS BIG MACHINE RFL100A (13.98)	Nothing Like This		8
9	12	10	14	SUGARLAND MERCURY 014759*/UMGN (13.98) ⊕	The Incredible Machine		9
10	5	1	8	SOUNDTRACK SPENA 2145 PRODUCTIONS/DIGITAL/ATLANTIC 524722AC (18.98)	Country Strong: More Music From The Motion Picture		5
	10	9	8	TIM MCGRAW CURB 79205 (18.98)	Number One Hits		10
12	11	11	15	THE BAND PERRY REPUBLIC NASHVILLE 014839/UMRG (10.98)	The Band Perry		12
13		1	1	ERIC CHURCH EMI NASHVILLE DIGITAL/ATLANTIC/PICTURE (13.98)	Caldwell County (EP)		13
14	13	15	15	DARIUS RUCKER CAPITOL NASHVILLE 26939 (18.98)	Charleston, SC 1966		14
16	14	14	6	MIRANDA LAMBERT COLUMBIA 46854/SMN (12.98)	Revolution		16
16	15	17	11	BLAKE SHELTON REPRISE 5205092/WMN (18.98)	Loaded: The Best Of Blake Shelton		16
17	22	21	96	GREATEST GAINER ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98)	Carolina		17
18	18	13	16	KEITH URBAN CAPITOL NASHVILLE 47695 (11.98)	Get Closer		18
19	17	18	11	ZAC BROWN BAND ROCK/BIGGER PICTURE/EMI/UNIVERSAL/ATLANTIC 519931AG (13.98)	The Foundation		19
20	15	15	9	ALAN JACKSON ARISTA NASHVILLE 78881/SMN (11.98)	34 Number Ones		20
21	19	20	18	BILLY CURRINGTON MERCURY 014407/UMGN (9.98)	Enjoy Yourself		21
22	21	19	19	TAYLOR SWIFT BIG MACHINE 0200 (18.98) ⊕	Fearless		22
23	25	-	2	THE GRASCALS CRACKER BARREL 1002 EX/BLUEGRASSAL (11.98)	The Grascals & Friends: Country Classics With A Bluegrass Spin		23
24	24	24	28	JERROD NIEMANN SEA GAYLE/UNIVERSAL 30703/SMN (9.98)	Judge Jerrod & The Hung Jury		24
25	21	26	18	TOBY KEITH SHOW DOG/UNIVERSAL 014492 (9.98)	Bullets In The Gun		25

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	3	22	12	BRAD PAISLEY ARISTA NASHVILLE 75878/SMN (11.98)	Hits Alive		26
27	25	23	64	CARRIE UNDERWOOD 19/ARISTA NASHVILLE 49923/SMN (13.98)	Play On		27
28	27	25	11	REBA STARBUCK RMC200A/VALORY (13.98) ⊕	All The Women I Am		28
29	29	28	47	PACE SETTER EASTON CORBIN MERCURY 013364*/UMGN (10.98)	Easton Corbin		29
30	28	27	16	JAMEY JOHNSON MERCURY 013364*/UMGN (19.98)	The Guitar Song		30
31	32	1	73	CHRIS YOUNG RCA 22818/SMN (10.98)	The Man I Want To Be		31
32		24	24	BLAKE SHELTON REPRISE 524497/WMN (7.98)	All About Tonight (EP)		32
33	31	4	86	LUKE BRYAN CAPITOL NASHVILLE 65833 (18.98)	Doin' My Thing		33
34	33	33	38	ZAC BROWN BAND SOUTHERN GROUND/ATLANTIC/PICTURE/ATLANTIC 524722AC (18.98) ⊕	Pass The Jar: Live		34
35	36	32	148	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum		35
36	34	23	23	TRACE ADKINS SHOW DOG/UNIVERSAL 014268 (9.98)	Cowboy's Back In Town		36
37	35	35	78	GEORGE STRAIT MCA NASHVILLE 013173*/UMGN (13.98)	Twang		37
38	38	38	43	BRANTLEY GILBERT AVERAGE JOE'S 215 (14.98)	Halfway To Heaven		38
39	39	40	30	JOSH TURNER MCA NASHVILLE 013363/UMGN (13.98)	Haywire		39
40	40	18	18	VARIOUS ARTISTS EMI/UNIVERSAL 3846/CAPITOL (18.98)	NOW That's What I Call Country: Volume 3		40
41	NEW	1	1	SUNNY SWEENEY REPUBLIC NASHVILLE DIGITAL EX/UMRG (4.98)	Sunny Sweeney (EP)		41
42	37	36	22	LITTLE BIG TOWN CAPITOL NASHVILLE 88735* (18.98)	The Reason Why		42
43	41	39	77	BROOKS & DUNN ARISTA NASHVILLE 49922/SMN (13.98)	#1s ... And Then Some		43
44	43	43	21	PATSY CLINE MCA NASHVILLE 014526/UME (7.98)	Icon: Patsy Cline		44
45	42	44	31	UNCLE KRACKER TOP DOG/ATLANTIC 524513AG (6.98)	Happy Hour: The South River Road Sessions (EP)		45
46	46	40	40	COLT FORD AVERAGE JOE'S 215 (14.98)	Chicken & Biscuits		46
47	45	41	34	DIERKS BENTLEY CAPITOL NASHVILLE 85-110* (12.98)	Up On The Ridge		47
48	44	45	15	TRACE ADKINS CAPITOL NASHVILLE 48837 (19.98)	The Definitive Greatest Hits: The Last Shot's Fired		48
49	48	50	53	SOUNDTRACK FOX/FIM SEARCHLIGHT 6184/NEW WEST (17.98)	Crazy Heart		49
50	50	47	76	JUSTIN MOORE VALORY 0100 (10.98)	Justin Moore		50

BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	2	#1 THE GRASCALS 2 WEEKS CRACKER BARREL 1002 EX/BLUEGRASSAL	The Grascals & Friends: Country Classics With A Bluegrass Spin	
2	2	2	ABIGAIL WASHBURN FOREIGN CHILDREN ROUNDER 613289/CONCORD	City Of Refuge	
		34	DIERKS BENTLEY CAPITOL NASHVILLE 85410*	Up On The Ridge	
4	4	41	TRAMPLED BY TURTLES BANJODAD 07*	Palomino	
5	5	49	CAROLINA CHOCOLATE DROPS NONESUCH 516995/WARNER BROS	Genuine Negro Jig	
6	7	7	STEVE IVEY EMI 0017/SONOMA	Best Of Bluegrass	
		11	PUNCH BROTHERS NONESUCH 521980*/WARNER BROS.	Antifogmatic	
8	NEW	1	OLD MAN MARKLEY FAT WRECK CHORDS 763*	Guts N' Teeth	
9	12	71	THE ISAACS The Isaacs ... Naturally: An Almost A Cappella Collection GAITHER 46014	The Isaacs	
10	8	20	THE STEELDRIVERS ROUNDER 610624/CONCORD	Reckless	

BETWEEN THE BULLETS LEGEND

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / DISTRIBUTING LABEL
1	1	9	#1 NICKI MINAJ	WHAT'S MY NAME?	(SRP/DEF JAM/IDJMG)
2	10	1	RIHANNA	LOUD	(SRP/DEF JAM/IDJMG)
3	1	17	KANYE WEST	MY BEAUTIFUL DARK TWISTED FANTASY	(ROC-A-FELLA/DEF JAM/IDJMG)
4	4	32	EMINEM	RECOVERY	(WEB/SHADY/AFTERMATH/INTERSCOPE)
5	5	6	R. KELLY	LOVE LETTER	(JIVE)
6	6	5	JAMIE FOXX	BEST NIGHT OF MY LIFE	(J)
7	7	7	T.I.	NO MERCY	(GRAND HUSTLE/ATLANTIC)
8	9	17	LIL WAYNE	I AM NOT A...	(CASH MONEY/UNIVERSAL MOTOWN)
9	12	11	CEE LO GREEN	THE LADY KILLER	(ELEKTRA)
10	8	5	KEYSHIA COLE	CALLING ALL HEARTS	(GEFFEN)
11	11	11	KERI HILSON	NO BOYS ALLOWED	(MOSLEY/ZONE 4/INTERSCOPE)
12	6	6	MICHAEL JACKSON	MICHAEL	(MJJ/EPIC)
13	19	19	TREY SONGZ	PASSION, PAIN & PLEASURE	(SONGBOOK/ATLANTIC)
14	13	6	DIDDY - DIRTY MONEY	LAST TRAIN TO PARIS	(BAD BOY/INTERSCOPE)
15	14	33	DRAKE	THANK ME LATER	(YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
16	17	7	GREATEST GAINER CHARLIE WILSON	JUST CHARLIE	(P. MUSIC/JIVE)
17	15	11	KID CUDI	MAN ON THE MOON	(DREAM ON/G.O.D./UNIVERSAL MOTOWN)
18	23	24	KEM	INTIMACY	(ALBUM III UNIVERSAL MOTOWN)
19	18	6	TANK	NOW OR NEVER	(MOGAMED/SONG DYNASTY/ATLANTIC)
20	19	9	NE-YO	LIBRA SCALE	(DEF JAM)
21	20	10	NELLY	S.O. DEPARTY	(UNIVERSAL MOTOWN)
22	22	8	JAZMINE SULLIVAN	LOVE ME BACK	(J)
23	21	16	WAKA FLOCKA FLAME	FLOCKAVELLE	(1017 BRICK SQUAD/ASYLUM/WARNER BROS.)
24	24	27	RICK ROSS	TEFLON DON	(MAYBACH/SUP-N-SLIDE/DEF JAM/IDJMG)
25	27	71	KID CUDI	MAN ON THE MOON	(DREAM ON/G.O.D./UNIVERSAL MOTOWN)
26	28	39	B.O.B	B.O.B PRESENTS REBEL ROCK	(GRAND HUSTLE/ATLANTIC)
27	31	22	FANTASIA	BACK TO ME	(S/19/J)
28	9	9	JAY-Z	HITS COLLECTION: VOL. 1	(ROC NATION/DEF JAM)
29	30	30	EL DEBARGE	SECOND CHANCE	(GEFFEN)
30	38	8	NEW GAINER MIGUEL	ALL I WANT IS YOU	(BLACK ICE/STORM/JIVE)
31	33	8	ERIC BENET	LOST IN TIME	(REPRISE/WARNER BROS.)
32	32	8	CHRISSETTE MICHELE	LET FREEDOM REIGN	(DEF JAM)
33	29	6	CIARA	BASIC INSTINCT	(LAFACE)
34	35	44	USHER	RAYMOND V. RAYMOND	(LAFACE)
35	34	6	KANDI	KANDI KOATED	(ASYLUM)
36	36	22	USHER	VERSUS	(EP) LAFACE
37	37	17	JEREMIH	ALL ABOUT YOU	(MICK SCHULTZ/DEF JAM)
38	40	40	LLOYD BANKS	H.F.M. 2	(HUNGER FOR MORE 2) G UNIT
39	4	32	WIZ KHALIFA	DEAL OR NO DEAL	(ROSTRUM)
40	51	51	LIL WAYNE	REBIRTH	(CASH MONEY/UNIVERSAL MOTOWN)
41	18	18	JOHN LEGEND & THE ROOTS	WAKE UP	(HOME SCHOOL/G.O.D./COLUMBIA)
42	39	5	GHOSTFACE KILLAH	APOLLO KIDS	(DEF JAM)
43	21	21	THE TEMPTATIONS	ICDN	(MOTOWN)
44	43	8	RON ISLEY	MR. I DEF SOUL	(CLASSICS/DEF JAM)
45	44	21	SOUNDTRACK	STEP UP 3D	(ATLANTIC)
46	54	46	MARVIN SAPP	HERE I AM	(VERITY)
47	72	72	DRAKE	SO FAR	(GONE) (EP) (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
48	47	36	JANELLE MONAE	THE ARCHANDROID	(WONDERLAD/BAD BOY)
49	53	17	GUCCI MANE	THE APPEAL	(1017 BRICK SQUAD/ASYLUM)

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	3	12	#1 NO BS	CHRIS BROWN	(JIVE/JLG)
2	2	13	WHAT'S MY NAME?	RIHANNA FEAT. DRAKE	(SRP/DEF JAM/IDJMG)
3	1	17	ASTON MARTIN MUSIC	RICK ROSS	(MAYBACH/SUP-N-SLIDE/DEF JAM/IDJMG)
4	5	11	PRETTY GIRL ROCK	KERI HILSON	(MOSLEY/ZONE 4/INTERSCOPE)
5	7	11	FALL FOR YOUR TYPE	JAMIE FOXX FEAT. DRAKE	(J/RMG)
6	22	22	NO HANDS	WAKA FLOCKA FLAME	(1017 BRICK SQUAD/ASYLUM/WARNER BROS.)
7	12	7	MOMENT 4 LIFE	NICKI MINAJ FEAT. DRAKE	(YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
8	4	14	BLACK AND YELLOW	WIZ KHALIFA	(ROSTRUM/ATLANTIC/RRP)
9	20	20	LAY IT DOWN	LLOYD	(YOUNG-GOLDIE/ZONE 4/INTERSCOPE)
10	13	5	6 FOOT 7 FOOT	LIL WAYNE FEAT. CORY GUNZ	(CASH MONEY/UNIVERSAL MOTOWN)
11	10	19	MAKE A MOVIE	TWISTA FEAT. CHRIS BROWN	(GMG/CAPITOL)
12	22	22	CAN'T BE FRIENDS	TREY SONGZ	(SONGBOOK/ATLANTIC)
13	14	13	MAKE IT RAIN	TRAVIS PORTER	(PORTER HOUSE/JIVE/JLG)
14	3	3	10 SECONDS	JAZMINE SULLIVAN	(J/RMG)
15	11	11	RIGHT THRU ME	NICKI MINAJ	(YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
16	26	2	GREATEST GAINER FIRE FLAME	BIRDMAN FEAT. LIL WAYNE	(CASH MONEY/UNIVERSAL MOTOWN)
17	16	8	DOWN ON ME	JEREMIH FEAT. 50 CENT	(MICK SCHULTZ/DEF JAM/IDJMG)
18	19	12	YOU BE KILLIN' EM	FABOLOUS	(DESERT STORM/DEF JAM/IDJMG)
19	23	23	WORDS	BOBBY V	(BLU KOLLA DREAMS/CAPITOL)
20	21	22	KUSH	DR. DRE FEAT. SNOOP DOGG & AKON	(AFTERMATH/INTERSCOPE)
21	20	20	SO HIGH	SLIM THUG FEAT. B.O.B	(BOSS HOGG OUTLAWZ/EONE)
22	21	18	LOVING YOU NO MORE	OIDRDY - DIRTY MONEY FEAT. DRAKE	(BAD BOY/INTERSCOPE)
23	24	24	ALL OF THE LIGHTS	KANYE WEST	(ROC-A-FELLA/DEF JAM/IDJMG)
24	38	2	H*A*M	KANYE WEST & JAY-Z	(ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG)
25	17	17	I'M DOING ME	FANTASIA	(S/19/J/RMG)
26	2	2	RAINING MEN	RIHANNA FEAT. NICKI MINAJ	(SRP/DEF JAM/IDJMG)
27	1	1	GET BACK UP	T.I. FEAT. CHRIS BROWN	(GRAND HUSTLE/ATLANTIC)
28	18	18	WHIP MY HAIR	WILLOW	(ROC NATION/COLUMBIA)
29	35	6	AIN'T THINKIN' 'BOUT YOU	BOB WOOD FEAT. CHRIS BROWN	(CASH MONEY/UNIVERSAL MOTOWN)
30	29	8	BE WITH YOU	DAVID BANNER & 9TH WONDER	(B.I.G. F.A.C.E./EONE)
31	28	19	ONE IN A MILLION	NE-YO	(DEF JAM/IDJMG)
32	34	12	SWEAT	SNOOP DOGG	(PRIORITY/CAPITOL)
33	33	12	LAST WISH	RAY J	(SRC/UNIVERSAL MOTOWN)
34	30	8	I'LL BE THERE	TIFANY EVANS	(MUSIC WORLD/COLUMBIA)
35	32	15	MAKING LOVE TO THE MONEY	GUCCI MANE	(1017 BRICK SQUAD/ASYLUM/WARNER BROS.)
36	31	11	SPEAKERS GOING HAMMER	SOULJA BOY	(COLLIPARK/S.O.D. MONEY GANG/INTERSCOPE)
37	36	7	FEEL LOVE	SEAN GARRETT FEAT. J. COLE OR DRAKE	(BET I PENNED IT/COLUMBIA)
38	39	2	THROWED OFF	TREAL LEE & PRINCE RICK	(COLLIPARK/MALACO)
39	40	7	I AIN'T THRU	KEYSHIA COLE FEAT. NICKI MINAJ	(GEFFEN/INTERSCOPE)

BETWEEN THE BULLETS

FIRST & FIFTH: NEW NO. 1s



KHALIFA

Wiz Khalifa has a lot to celebrate this week as "Black and Yellow" steps 2-1 on Rap Songs with 46.7 million listener impressions, according to Nielsen BDS. The move marks his first No. 1 on any airplay chart and comes on the heels of his hometown Pittsburgh Steelers winning the National Football League's AFC Championship. Khalifa performed his hit in front of the sold-out Heinz Field crowd during the pregame festivities.

Meanwhile, Chris Brown picks up his fifth No. 1 on Mainstream R&B/Hip-Hop as "No BS" skips 3-1 exactly two weeks after "Deuces" went recurrent on the list. "Deuces" spent 10 weeks atop the chart in 2010, the longest run since Jamie Foxx's "Blame It" notched 12 weeks in 2009.

—Rauly Ramirez

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	2	23	#1 CAN'T BE FRIENDS	TREY SONGZ	(SONGBOOK/ATLANTIC)
2	1	19	YOU ARE	CHARLIE WILSON	(P. MUSIC/JIVE/JLG)
3	22	22	WHEN A WOMAN LOVES	R. KELLY	(JIVE/JLG)
4	18	18	I'M DOING ME	FANTASIA	(S/19/J/RMG)
5	15	15	EMERGENCY	TANK	(MOGAME/SONG DYNASTY/ATLANTIC)
6	8	12	GREATEST GAINER LAY WITH YOU	EL DEBARGE FEAT. FAITH EVANS	(GEFFEN/INTERSCOPE)
7	7	27	SHARE MY LIFE	KEM	(UNIVERSAL MOTOWN/UMRG)
8	27	27	SOMETIMES I CRY	ERIC BENET	(REPRISE/WARNER BROS.)
9	10	10	WALKING	MARY MARY	(MY BLOCK/COLUMBIA)
10	9	24	GONE ALREADY	FAITH EVANS	(PROLIFIC/EONE)
11	11	9	LOVE LETTER	R. KELLY	(JIVE/JLG)
12	13	8	FAR AWAY	MARSHA AMBROSIUS	(J/RMG)
13	12	17	KISS GOODBYE	AVANT	(NERVE FORECAST/NERVE)
14	11	11	FALL FOR YOUR TYPE	JAMIE FOXX FEAT. DRAKE	(J/RMG)
15	16	10	HOLD MY HAND	MICHAEL JACKSON DUET WITH AKON	(MJJ/EPIC/COLUMBIA)
16	15	15	10 SECONDS	JAZMINE SULLIVAN	(J/RMG)
17	10	10	NEVER WANT TO LIVE WITHOUT YOU	ERIC BENET	(REPRISE/WARNER BROS.)
18	17	11	SHINE	JOHN LEGEND & THE ROOTS	(HOME SCHOOL/G.O.D./COLUMBIA)
19	19	7	ONE IN A MILLION	NE-YO	(DEF JAM/IDJMG)
20	13	13	WHAT COULD HAVE BEEN	GINUWINE	(NOTIF)
21	26	2	NOT MY DADDY	NELLY PRICE FEAT. STOKLEY	(MY BLOCK/SANG GIRL/MALACO)
22	3	3	ALL ABOUT THE SEX (IT AIN'T ALL ABOUT THE SEX)	DONELL JONES	(CANDYMAN/EONE)
23	26	2	4EVERMORE	ANTHONY DAVID FEAT. ALGEBRA	(PURPOSE/EONE)
24	23	12	ALL I WANT IS YOU	MIGUEL FEAT. J. COLE	(BLACK ICE/BYSTORM/JIVE/JLG)
25	32	2	GONE AND NEVER COMING BACK	MELANIE FIONA	(SRC/UNIVERSAL MOTOWN/UMRG)

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	2	15	#1 BLACK AND YELLOW	WIZ KHALIFA	(ROSTRUM/ATLANTIC/RRP)
2	1	20	NO HANDS	WAKA FLOCKA FLAME	(1017 BRICK SQUAD/ASYLUM/WARNER BROS.)
3	3	18	ASTON MARTIN MUSIC	RICK ROSS FEAT. DRAKE & CHRISSETTE MICHELE	(MAYBACH/SUP-N-SLIDE/DEF JAM/IDJMG)
4	5	6	6 FOOT 7 FOOT	LIL WAYNE FEAT. CORY GUNZ	(CASH MONEY/UNIVERSAL MOTOWN)
5	6	7	G6 MOMENT 4 LIFE	NICKI MINAJ FEAT. DRAKE	(YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
6	4	22	RIGHT ABOVE IT	LIL WAYNE FEAT. DRAKE	(CASH MONEY/UNIVERSAL MOTOWN)
7	8	16	MAKE A MOVIE	TWISTA FEAT. CHRIS BROWN	(GMG/CAPITOL)
8	9	14	YOU BE KILLIN' EM	FABOLOUS	(DESERT STORM/DEF JAM/IDJMG)
9	17	17	RIGHT THRU ME	NICKI MINAJ	(YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
10	11	11	MAKE IT RAIN	TRAVIS PORTER	(PORTER HOUSE/JIVE/JLG)
11	21	21	LIKE A G6	FAR*EAST MOVEMENT FEAT. CATARACS & DEV	(CHERRYTREE/INTERSCOPE)
12	11	15	HEY BABY (DROP IT TO THE FLOOR)	PITBULL FEAT. T-PAIN	(MR. 305/POLO GROUNDS/J/RMG)
13	13				

DANCE CLUB SONGS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST IMPRINT / PROMOTION LABEL. Top entry: 1 TONIGHT (I'M LOVIN' YOU) by ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E. UNIVERSAL REPUBLIC.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST IMPRINT / PROMOTION LABEL. Top entry: 26 I LOVE MUSIC by DIONNE MITCHELL DAUMAN.

TRADITIONAL JAZZ ALBUMS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL, CERT. Top entry: 1 MICHAEL BUBLE by CRAZY LOVE 143/REPRISE 520733/WARNER BROS.

TRADITIONAL CLASSICAL ALBUMS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL, CERT. Top entry: 1 SIMONE DINNERSTEIN by BACK IN STRANGE BEAUTY SONY CLASSICAL 87428/SONY MASTERWORKS.

CONTEMPORARY JAZZ ALBUMS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL, CERT. Top entry: 1 ESPERANZA SPALDING by CHAMBER MUSIC SOCIETY HEADS UP 31810/CONCORD.

CLASSICAL CROSSOVER ALBUMS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL, CERT. Top entry: 1 DAVID GARRETT by ROCK SYMPHONIES DECCA D14442.

DANCE/ELECTRONIC ALBUMS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL, CERT. Top entry: 1 DAFI PUNK by TRON LEGACY (SOUNDTRACK) WALT DISNEY 005872.

DANCE AIRPLAY™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST IMPRINT / PROMOTION LABEL. Top entry: 1 TAKE OVER CONTROL by AFROJACK FEAT. EVA SIMONS ROBBINS.

SMOOTH JAZZ SONGS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST IMPRINT / PROMOTION LABEL. Top entry: 1 PUT THE TOP DOWN by DAVE KOZ FEAT. LEE RITENOUR/CONCORD/CMG.

WORLD ALBUMS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL, CERT. Top entry: 1 VARIOUS ARTISTS by WORLD IS CHINA STARGON 31809/EXSTARBUCKS.

See charts legend on billboard.biz for DANCE CLUB SONGS and DANCE/ELECTRONIC ALBUMS rules and explanations. DANCE AIRPLAY: 6 dance stations are electronically monitored 24 hours a day, 7 days a week. See charts legend for TRADITIONAL JAZZ ALBUMS, CONTEMPORARY JAZZ ALBUMS, TRADITIONAL CLASSICAL ALBUMS, CLASSICAL CROSSOVER ALBUMS and CLASSICAL ALBUMS rules and explanations. All charts are compiled by Nielsen BDS and Nielsen SoundScan, Inc. All rights reserved.

HOT LATIN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	22	#1 DANZA KUDURO	13 WKS DON OMAR & LUZENDO (IMPRESORIAS MACHETE/UNIVERSAL MUSIC LATIN)
2	2	19	NI LO INTENTES	JULION ALVAREZ Y SU NORTEÑO BANDA (DISA/ASL)
3	3	20	LOCA	SHAKIRA FEAT. EL CATA (EPIC/SONY MUSIC LATIN)
4	8	12	GREATEST GAINER LO MEJOR DE MI VIDA ERES TU	HICKY MARTIN FEAT. NATALLA JIMENEZ (SONY MUSIC LATIN)
5	9	12	ME ENCANTARIA	FIDEL RUEDA (DISA)
6	4	17	BON, BON	PITBULL (MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN)
7	5	26	CORAZON SIN CARA	PRINCE ROYCE (TOP STOP)
8	7	28	ARRASTRANDO LAS PATAS	LARRY HERNANDEZ (MENDIETA/FONOVISA)
9	3	31	NINA DE MI CORAZON	LA ARROLDORA BANDA EL LIMON DE RENE CAMACHO (DISA)
10	12	14	BEÑAME	CAMILA (SONY MUSIC LATIN)
11	13	18	ME DUELE	ROBERTO TAPIA (FONOVISA)
12	11	39	CUANDO ME ENAMORO	ENRIQUE IGLESIAS FEAT. JUAN LUIS GUERRA (UNIVERSAL MUSIC LATIN)
13	10	28	LA DESPEDIDA	DADDY YANKEE (EL CARTEL/SONY MUSIC LATIN)
14	21	8	NO ME DIGAS QUE NO	ENRIQUE IGLESIAS FEAT. WISIN & YANDEL (UNIVERSAL MUSIC LATIN)
15	14	29	MILLONARIO DE AMOR	SERGIO VEGA "EL SHAKA" (DISA)
16	20	7	LLUEVE EL AMOR	TITO "EL BAMBINO" (SIENTE)
17	19	20	INCREIBLE	BANDA SINALOENSE MS DE SERGIO LIZARRAGA (DISA/ASL)
18	15	10	ONLY GIRL (IN THE WORLD)	RIHANNA (SRP/DEF JAM/OJMG)
19	6	7	GRACIAS A DIOS	VIOLETO (DISA/ASL)
20	25	9	EL PADRINO	JUAN SEBASTIAN (FONOVISA)
21	24	12	NO ME DIGAS	EL CHAPO DE SINALOA (DISA)
22	16	9	ROBARTE UN BESO	INTOCABLE (G.I.M.)
23	18	20	ESTOY ENAMORADO	WISIN & YANDEL (WY/MACHETE/UNIVERSAL MUSIC LATIN)
24	29	15	MENTE EN BLANCO	VOZ DE MANDO (DISA)
25	23	6	THE TIME (DIRTY BIT)	THE BLACK EYED PEAS (INTERSCOPE)
26	22	12	DANDOLE	GOCHO FEAT. OMEGA (NEW ERA)
27	27	16	EL TROKERO LOKOCHON	GERARDO ORTIZ (OEL/SONY MUSIC LATIN)
28	33	10	QUIEN TE QUIERE COMO YO	CARLOS BAUTE (WARNER LATINA)
29	30	11	JUST THE WAY YOU ARE	BRUNO MARS (ELEKTRA/ATLANTIC)
30	34	9	EL JEFE DE LA SIERRA	LOS TUCANES DE TIJUANA (FONOVISA)
31	35	8	STEREO LOVE	EDWARD MAYA & VIKA JIGULINA (ULTRA)
32	44	2	SALE EL SOL	SHAKIRA (EPIC/SONY MUSIC LATIN)
33	28	13	Y NO REGRESAS	JUANES (UNIVERSAL MUSIC LATIN)
34	37	14	SI NO ESTAS	CHAYANNE (SONY MUSIC LATIN)
35	NEW	LA ULTIMA SOMBRA	GERARDO ORTIZ (SONY MUSIC LATIN)	
36	48	2	A QUIEN QUIERO MENTIRLE	MARC ANTHONY (SONY MUSIC LATIN)
37	47	5	15 INVIERNOS	ELVIS CRESPO FEAT. ZONE D'AMBORA (FLASH/SONY MUSIC LATIN)
38	43	7	SI NO LE CONTESTO	PLAN B (PINA)
39	39	15	RESCATE	ALEXIS & FIDO FEAT. DADDY YANKEE (SONY MUSIC LATIN)
40	40	13	ZUN ZUN ROMPIENDO CADERAS	WISIN & YANDEL (MACHETE/UNIVERSAL MUSIC LATIN)
41	42	9	PISTEAR, PISTEAR, PISTEAR	CHUY LIZARRAGA Y SU BANDA TIERRA SINALOENSE (DISA)
42	46	3	LA CURITA	AVENTURA (PREMIUM LATIN)
43	NEW	TONIGHT (I'M LOVIN' YOU)	ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E (UNIVERSAL REPUBLIC)	
44	41	13	LIKE A G6	FAR EAST MOVEMENT FEAT. CATARACS & DEV (CHERRYTREE/INTERSCOPE)
45	45	2	FIREWORK	KATY PERRY (CAPITOL)
46	40	13	CULIACAN VS. MAZATLAN	CALIBRE 50 FEAT. GEROADO ORTIZ (DISA)
47	NEW	LA MELODIA	JOEY MONTANA (CAPITOL LATIN)	
48	50	6	DEJAME AMARTE MAS	BETO ZAPATA (DISA/ASL)
49	RE-ENTRY	LA NAVE DEL OLVIDO	CRISTIAN CASTRO (UNIVERSAL MUSIC LATIN)	
50	NEW	MERENGUE ELECTRONICO	OMEGA (PLANET/SONY MUSIC LATIN)	

TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	8	#1 CRISTIAN CASTRO	2 WKS VIVA EL PRINCIPE UNIVERSAL MUSIC LATIN 015013/UMLE
2	1	29	ENRIQUE IGLESIAS	EUPHORIA UNIVERSAL REPUBLIC/UNIVERSAL MUSIC LATIN 014448/UMRG/UMLE
3	1	14	SHAKIRA	SALE EL SOL EPIC 77433/SONY MUSIC LATIN
4	4	47	PRINCE ROYCE	PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN
5	HOT SHOT DEBUT	LOS BUKIS	35 ANIVERSARIO FONOVISA 354608/UMLE	
6	NEW	LOS INQUIETOS DEL NORTE	LAS PUERTAS DEL INFIERNO EAGLE MUSIC 1237	
7	9	7	GREATEST GAINER JUANES	PAR.C.E. UNIVERSAL MUSIC LATIN 015027/UMLE
8	6	12	PITBULL	ARMANDO MR. 305/FAMOUS ARTIST 33050/SONY MUSIC LATIN
9	5	50	CAMILA	DEJARTE DE AMAR SONY MUSIC LATIN 59881
10	7	10	DON OMAR	DON OMAR PRESENTS MEET THE DRIPKING THE KING & BACK ORFANATO/DETE 014851/UMLE
11	3	35	MARC ANTHONY	ICONSOS SONY MUSIC LATIN 67402
12	15	15	MARCO ANTONIO SOLIS	EN TOTAL PLENTUD FONOVISA 354570/UMLE
13	12	85	AVENTURA	THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN
14	11	10	LOS TUCANES DE TIJUANA	EL ARBOL FONOVISA 354613/UMLE
15	15	11	VARIOUS ARTISTS	40 ANIVERSARIO DISA RECORDS: 35VA. DECA DA DE EXITOS 2000 - 2010 DISA 725690/UMLE
16	13	10	EL GRAN COMBO	SALSA: UN HOMENAJE A EL GRAN COMBO POPULAR 1035
17	20	11	VARIOUS ARTISTS	DURANGUENSE #1'S 2010 DISA 721624/UMLE
18	14	16	VICENTE FERNANDEZ	EL HOMBRE QUE MAS TE AMO SONY MUSIC LATIN 78479
19	21	10	LARRY HERNANDEZ	20 SUPER EXITOS: LA HISTORIA DE LOS EXITOS MENDIETA/FONOVISA 57005/UMLE
20	19	11	VARIOUS ARTISTS	CORRIDOS #1'S 2010 DISA 721623/UMLE
21	16	16	VARIOUS ARTISTS	BANDA #1'S 2010 DISA 721622/UMLE
22	18	24	LOS INQUIETOS DEL NORTE	VAMOS A DARLE CON TODO: COLECCION DE CORRIDOS EAGLE MUSIC 3812
23	17	17	JENNI RIVERA	LA GRAN SENORA. EN VIVO FONOVISA 354603/UMLE
24	22	7	EL TRONO DE MEXICO	EN VIVO. DESDE NUEVA YORK FONOVISA 354612/UMLE
25	37	19	LUIS MIGUEL	LUIS MIGUEL WARNER LATINA 525835
26	24	20	LOS TITANES DE DURANGO	15 EXITOS DISA 721552/UMLE
27	64	64	MARCO ANTONIO SOLIS	MAS DE MARCO ANTONIO SOLIS FONOVISA 354216/UMLE
28	27	7	CALIBRE 50	RENOVAR O MORIR DISA 721614/UMLE
29	23	10	LARRY HERNANDEZ	PURPOS TOQUES... EN VIVO MENDIETA/FONOVISA 57005/UMLE
30	26	33	JUAN LUIS GUERRA Y 440	ASONDEGUERRA CAPITOL LATIN 42483
31	29	11	VARIOUS ARTISTS	RADIO EXITOS: EL DISCO DE ANO 2010 DISA 721604/UMLE
32	30	42	CHINO Y NACHO	MI NINA BONITA MACHETE 014142/UMLE
33	34	2	VARIOUS ARTISTS	ULTRA LATINO ULTRA 2726
34	36	34	GERARDO ORTIZ	NI HOY NI MANANA DEL 68924/SONY MUSIC LATIN
35	31	7	LOS TIGRES DEL NORTE	EL RUGIDO DE LOS TIGRES DEL NORTE FONOVISA 354589/UMLE
36	32	60	JENNI RIVERA	LA GRAN SENORA FONOVISA 354398/UMLE
37	35	6	VARIOUS ARTISTS	LAS NUMERO 1 DE LA MUSICA MEXICANA FONOVISA 354571/UMLE
38	38	23	VARIOUS ARTISTS	AMANECER BAILANDO PLATINO 11097
39	28	14	HECTOR ACOSTA: EL TORITO	OBLAGAME D.A.M./VENUS/UNIVERSAL MUSIC LATIN 654083/UMLE
40	45	11	VARIOUS ARTISTS	NORTEÑO #1'S 2010 DISA 721621 EX/UMLE
41	33	33	PESADO	LO MEJOR DESDE LA CANTINA DISA 726523/UMLE
42	47	6	VARIOUS ARTISTS	40 ANIVERSARIO DISA RECORDS: DECA DA DE LOS 90'S - DISA 725690/UMLE
43	53	22	PEDRO FERNANDEZ	20 SUPER TEMAS: LA HISTORIA DE LOS EXITOS FONOVISA 354151/UMLE
44	48	13	VOZ DE MANDO	CON LA MENTE EN BLANCO DISA 721613/UMLE
45	44	16	RAMON AYALA Y SUS BRAVOS DEL NORTE	SUPER #1'S FREDDIE 3065
46	42	24	ESPIÑOZA PAZ	DEL RANCHO PARA EL MUNDO VIDEO/AMX/DISA 721593/UMLE
47	46	29	JULION ALVAREZ Y SU NORTEÑO BANDA	NI LO INTENTES DISA 721551/UMLE
48	39	7	JUAN GABRIEL	BOLEROS FONOVISA 354614/UMLE
49	43	9	CALLE 13	ENTREN LOS QUE QUIERAN SONY MUSIC LATIN 73431
50	41	18	LUCERO	INDISPENSABLE SIENTE/UNIVERSAL MUSIC LATIN

REGIONAL MEXICAN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	NEW	LOS BUKIS	1 WK 35 ANIVERSARIO FONOVISA 354608/UMLE	
2	2	LOS INQUIETOS DEL NORTE	LAS PUERTAS DEL INFIERNO EAGLE MUSIC 1237	
3	1	10	LOS TUCANES DE TIJUANA	EL ARBOL FONOVISA 354613/UMLE
4	3	7	VARIOUS ARTISTS	40 ANIVERSARIO DISA RECORDS: 35VA. DECA DA DE EXITOS 2000 - 2010 DISA 725690/UMLE
5	8	11	VARIOUS ARTISTS	DURANGUENSE #1'S 2010 DISA 721624/UMLE
6	2	16	VICENTE FERNANDEZ	EL HOMBRE QUE MAS TE AMO SONY MUSIC LATIN 78479
7	9	6	LARRY HERNANDEZ	20 SUPER EXITOS: LA HISTORIA DE LOS EXITOS MENDIETA/FONOVISA 57005/UMLE
8	7	10	VARIOUS ARTISTS	CORRIDOS #1'S 2010 DISA 721623/UMLE
9	10	10	VARIOUS ARTISTS	BANDA #1'S 2010 DISA 721622/UMLE
10	6	24	LOS INQUIETOS DEL NORTE	VAMOS A DARLE CON TODO: COLECCION DE CORRIDOS EAGLE MUSIC 3812
11	5	10	JENNI RIVERA	LA GRAN SENORA. EN VIVO FONOVISA 354603/UMLE
12	10	7	EL TRONO DE MEXICO	EN VIVO. DESDE NUEVA YORK FONOVISA 354612/UMLE
13	12	20	LOS TITANES DE DURANGO	15 EXITOS DISA 721552/UMLE
14	13	50	MARCO ANTONIO SOLIS	MAS DE MARCO ANTONIO SOLIS FONOVISA 354216/UMLE
15	14	14	CALIBRE 50	RENOVAR O MORIR DISA 721614/UMLE
16	11	10	LARRY HERNANDEZ	PURPOS TOQUES... EN VIVO MENDIETA/FONOVISA 57005/UMLE
17	15	10	VARIOUS ARTISTS	RADIO EXITOS: EL DISCO DE ANO 2010 DISA 721604/UMLE
18	20	27	GERARDO ORTIZ	NI HOY NI MANANA DEL 68924/SONY MUSIC LATIN
19	16	7	LOS TIGRES DEL NORTE	EL RUGIDO DE LOS TIGRES DEL NORTE FONOVISA 354589/UMLE
20	17	53	JENNI RIVERA	LA GRAN SENORA FONOVISA 354398/UMLE

LATIN POP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	8	#1 CRISTIAN CASTRO	2 WKS VIVA EL PRINCIPE UNIVERSAL MUSIC LATIN 015013/UMLE
2	3	29	ENRIQUE IGLESIAS	EUPHORIA UNIVERSAL REPUBLIC/UNIVERSAL MUSIC LATIN 014448/UMRG/UMLE
3	2	14	SHAKIRA	SALE EL SOL EPIC 77433/SONY MUSIC LATIN
4	6	7	JUANES	PAR.C.E. UNIVERSAL MUSIC LATIN 015027/UMLE
5	4	50	CAMILA	DEJARTE DE AMAR SONY MUSIC LATIN 59881
6	5	35	MARC ANTHONY	ICONSOS SONY MUSIC LATIN 67402
7	7	15	MARCO ANTONIO SOLIS	EN TOTAL PLENTUD FONOVISA 354570/UMLE
8	8	19	LUIS MIGUEL	LUIS MIGUEL WARNER LATINA 525835
9	9	7	JUAN GABRIEL	BOLEROS FONOVISA 354614/UMLE
10	10	18	LUCERO	INDISPENSABLE SIENTE/UNIVERSAL MUSIC LATIN 655032/UMLE
11	12	48	CHAYANNE	NO HAY IMPOSIBLE SONY MUSIC LATIN 61972
12	11	12	VARIOUS ARTISTS	TOP LATINO VS DISCOS 605 76157/SONY MUSIC LATIN
13	13	60	THALIA	PRIMERA FILA SONY MUSIC LATIN 56991
14	15	33	ROCIO DURCAL	MIS FAVORITAS SONY MUSIC LATIN 70909
15	14	6	VARIOUS ARTISTS	SUPER 1'S VOL. 3 UNIVERSAL MUSIC LATIN 015067/UMLE
16	16	9	ALEJANDRO FERNANDEZ	DOS MUNDOS REVOLUCION UNIVERSAL MUSIC LATIN 015070/UMLE
17	13	21	CULTURA PROFETICA	LA DULZURA LA MAFAPA 8771
18	18	22	RICARDO ARJONA	POQUITA ROPA WARNER LATINA 525524
19	19	23	HILLSONG	CON TODO HILLSONG 31346/SPARROW
20	NEW	CARLOS BAUTE	AMARTEBIEN WARNER LATINA 526481	

TROPICAL ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	47	#1 PRINCE ROYCE	16 WKS PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN
2	2	85	AVENTURA	THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN
3	3	11	EL GRAN COMBO	SALSA: UN HOMENAJE A EL GRAN COMBO POPULAR 1035
4	4	33	JUAN LUIS GUERRA Y 440	ASONDEGUERRA CAPITOL LATIN 42483
5	5	14	HECTOR ACOSTA: EL TORITO	OBLAGAME D.A.M./VENUS/UNIVERSAL MUSIC LATIN 654083/UMLE
6	6	6	ELVIS CRESPO	INDISTRUCTIBLE FLASH 75808/SONY MUSIC LATIN
7	8	31	GILBERTO SANTA ROSA	IRREPETIBLE SONY MUSIC LATIN 42868
8	RE-ENTRY	CHARLIE CRUZ	SIGO AQUI BLACKOUT 1040	
9	7	9	ANDY MONTANEZ	DE ANDY MONTANEZ AL COMBO ZMG 300216/SONY MUSIC LATIN
10	13	46	HECTOR ACOSTA EL TORITO	EL ULTIMO BACHATA COLLECTION BACHATA/UNIVERSAL MUSIC LATIN 653770/UMLE
11	9	43	EL GRAN COMBO DE PUERTO RICO	SIN SALSA NO HAY PARAISO SONY MUSIC LATIN 60756
12	11	2	VARIOUS ARTISTS	I LOVE BACHATA 2011 PLANET 90125/SONY MUSIC LATIN
13	17	7	EDDIE SANTIAGO	15 EXITOS: DRO SALSERO MACHETE 014866/UMLE
14	12	38	VARIOUS ARTISTS	BACHATA #1 2010 ZMG J & N 30021/SONY MUSIC LATIN
15	10	4	JOAN SORIANO	EL DUQUE DE LA BACHATA IASD 005
16	16	2	VARIOUS ARTISTS	MEGA BACHATAMIX 2010 J & N 503366/SONY MUSIC LATIN
17	15	34	INDIA	UNICA TOP STOP 30020/SONY MUSIC LATIN
18	18	7	FRANKIE RUIZ	15 EXITOS: DRO SALSERO VOL. 2 MACHETE 014862/UMLE
19	19	20	24 HORAS	LOS INDIVIDUALES CACAO/MACHETE 014614/UMLE
20	14	24	GILBERTO SANTA ROSA	MIS FAVORITAS SONY MUSIC LATIN 74217

LATIN RHYTHM ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	12	#1 PITBULL	ARMANDO MR. 305/FAMOUS ARTIST 33050/SONY MUSIC LATIN
2	2	10	DON OMAR	DON OMAR PRESENTS MEET THE DRIPKING THE KING & BACK ORFANATO/DETE 014851/UMLE
3	3	42	CHINO Y NACHO	MI NINA BONITA MACHETE 014142/UMLE
4	4	2	VARIOUS ARTISTS	ULTRA LATINO ULTRA 2726
5	5	9	CALLE 13	ENTREN LOS QUE QUIERAN SONY MUSIC LATIN 73431
6	7	39	DADDY YANKEE	MUNDIAL EL CARTEL 80030/SONY MUSIC LATIN
7	6	18	WISIN & YANDEL	LA REVOLUCION LIVE: VOLUME ONE WY/MACHETE 014857/UMLE
8	8	28	IVY QUEEN	DRAMA QUEEN MACHETE 014536/UMLE
9	9	18	WISIN & YANDEL	LA REVOLUCION LIVE: VOLUME TWO WY/MACHETE 014857/UMLE
10	10	12	ZION & LENNOX	LOS VERDADEROS PINA 70203/SONY MUSIC LATIN
11	11	14	KINTO SOL	EL ULTIMO SUSPIRO MACHETE 014905/UMLE
12	12	27	PLAN B	

EURO			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	FEBRUARY 5, 2011
1	1	GRENADE BRUNO MARS ELEKTRA	
2	7	ROLLING IN THE DEEP ADELE XL	
3	NEW	COMING HOME DIDDY - DIRTY MONEY FT. SKYLAR GREY BAD BOY	
4	16	HOLD IT AGAINST ME BRITNEY SPEARS JIVE	
5	3	DO IT LIKE A DUDE JESSIE J LAVA	
6	2	THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE	
7	4	WHAT'S MY NAME? RIHANNA FT. DRAKE SRP	
8	6	FIREWORK KATY PERRY CAPITOL	
9	5	WHO'S THAT CHICK? DAVID GUETTA FT. RIHANNA GUM/POSITIVA	
10	NEW	TRAKTOR WREICH 32 FT. L LEVELS	

JAPAN			
BILLBOARD JAPAN HOT 100			
THIS WEEK	LAST WEEK	(HANSHIN/SOUNDSCAN JAPAN/PLANTECH)	FEBRUARY 5, 2011
1	73	IF FRENCH KISS AVEX-J-MORE	
2	49	HADAKANBO TOMOHISA YAMASHITA JOHNNY'S	
3	22	HEY WA YUZU SENHA&COMPANY	
4		IT DOESN'T STOP MAIA HIRASAWA VICTOR	
5	1	DADA RADWIMPS EMI	
6		WHAT THE HELL AVRIL LAVIGNE SONY	
7	21	GIFT ANATA WA MADONNA ASAKO TOKI RHYTHMZONE	
8	24	ONLY GIRL (IN THE WORLD) RIHANNA UNIVERSAL	
9	37	GIRLZ UP STAND UP FOR YOURSELF HIROKO UNIVERSAL	
10	4	TOILET NO KAMISAMA KANA UEMURA KING	

UNITED KINGDOM			
ALBUMS			
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.)	FEBRUARY 5, 2011
1	NEW	DOO-WOPS & HOOLIGANS BRUNO MARS ELEKTRA	
2	1	LOUD RIHANNA SRP/DEF JAM	
3	NEW	RITUAL WHITE LIES FICTION	
4	2	THE DEFAMATION OF STRICKLAND BANKS PLAN B 679/ATLANTIC	
5	7	LIGHTS ELLIE GOULDING POLYDOR	
6		THE LADY KILLER CEE LO GREEN RADICULTURE	
7	8	DISC-OVERY TINIE TEMPAAH LONDON/PARLOPHONE	
8	6	19 ADELE XL	
9	9	ELIZA DOOLITTLE ELIZA DOOLITTLE PARLOPHONE	
10	4	SEASONS OF MY SOUL RUMER ATLANTIC	

GERMANY			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	FEBRUARY 5, 2011
1	1	GRENADE BRUNO MARS ELEKTRA	
2	4	ROLLING IN THE DEEP ADELE XL	
3	2	HIGHER TAIO CRUZ FT. KYLIE 4TH & BROADWAY	
4	NEW	HEY (NAH NEY NAH) MILK & SUGAR VS. VAYA CON DIOS SPINNIN'	
5	3	THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE	
6	7	WE ARE THE PEOPLE EMPIRE OF THE SUN THE SLEEPY JACKSON	
7		COMING HOME DIDDY - DIRTY MONEY FT. SKYLAR GREY BAD BOY	
8	9	JUST THE WAY YOU ARE BRUNO MARS ELEKTRA	
9	6	FIREWORK KATY PERRY CAPITOL	
10	RE	FREAKY LIKE ME MADCON COSMOS	

FRANCE			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	FEBRUARY 5, 2011
1	1	SOMEWHERE OVER THE RAINBOW WHAT A WONDERFUL WORLD ISRAEL "IZ" KAMAKAWIWOOLE BIG BOY/MOUNTAIN APPLE	
2	9	CELUJ COLONEL REVEL STEP OUT	
3	3	THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE	
4	5	LOCA SHAKIRA FT. EL CATA EPIC	
5	4	SUN IS UP INNA ROTUN ROMANIA	
6	6	FIREWORK KATY PERRY CAPITOL	
7	7	WHO'S THAT CHICK? DAVID GUETTA FT. RIHANNA GUM/POSITIVA	
8	8	HIGHER TAIO CRUZ FT. KYLIE 4TH & BROADWAY	
9	NEW	MR. SAXOBEAT ALEXANDRA STAN PLAY-ON	
10	RE	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FT. FRESHLYGROUND EPIC	

CANADA			
BILLBOARD CANADIAN HOT 100			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN/BDS)	FEBRUARY 5, 2011
1	11	MORE USHER LAFACE	
2		GRENADE BRUNO MARS ELEKTRA	
3	4	FIREWORK KATY PERRY CAPITOL	
4	3	THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE	
5	6	TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FT. LUDACRIS & DJ FRANK E UNIVERSAL REPUBLIC	
6	1	HOLD IT AGAINST ME BRITNEY SPEARS JIVE	
7	5	RAISE YOUR GLASS PINK LAFACE	
8	7	WE R WHO WE R KESHA KEMOSABE/RCA	
9	9	JUST THE WAY YOU ARE BRUNO MARS ELEKTRA	
10	14	BLACK AND YELLOW WIZ KHALIFA ROSTRUM/ATLANTIC	

AUSTRALIA			
ALBUMS			
THIS WEEK	LAST WEEK	(ARIA)	JANUARY 24, 2011
1	1	GREATEST HITS... SO FAR!!! PINK LAFACE	
2	3	DOO-WOPS & HOOLIGANS BRUNO MARS ELEKTRA	
3	2	GREATEST HITS BON JOVI ISLAND	
4	5	TWENTY TEN GUY SEBASTIAN SONY MUSIC	
5	NEW	BURLESQUE SOUNDTRACK RCA	
6	4	ALTIYAN CHILDS ALTIYAN CHILDS SONY MUSIC	
7	6	TEENAGE DREAM KATY PERRY CAPITOL	
8	7	LOUD RIHANNA SRP/DEF JAM	
9	9	GLEE: THE MUSIC: SEASON TWO: VOLUME 4 SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA	
10	8	DOWN THE WAY ANGUS AND JULIA STONE NETTWERK/CAPITOL	

ITALY			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	FEBRUARY 5, 2011
1	NEW	ROLLING IN THE DEEP ADELE XL	
2		TUTTO L'AMORE CHE HO JOVANDTTI MERCURY	
3	4	TRANNE TE FABRI FIBRA UNIVERSAL	
4		OGNI TANTO GIANNA NANNINI Z-MUSIC	
5	7	FIREWORK KATY PERRY CAPITOL	
6	6	BARBRA STREISAND DUCK SAUCE X-MIX/THIS IS MUSIC	
7	10	LA VITA E UNO SPECCHIO GHOST IL SOTFO VENTO	
8	9	HELLO MARTIN SOLVEIG & DRAGONETTE TEMPS D'AVANCE	
9	5	L'AMORE NON HA RELIGIONE CHECCO ZALONE R.T.I.	
10	8	WHAT'S MY NAME? RIHANNA FT. DRAKE SRP	

SPAIN			
AIRPLAY			
THIS WEEK	LAST WEEK	(NIELSEN BDS)	FEBRUARY 5, 2011
1	2	THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE	
2	1	LOCA SHAKIRA FT. EL CATA EPIC	
3	5	QUIEN TE QUIERE COMO YO CARLOS BAUTE WARNER	
4		ONLY GIRL (IN THE WORLD) RIHANNA SRP	
5	6	TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FT. LUDACRIS & DJ FRANK E UNIVERSAL REPUBLIC	
6	10	BARBRA STREISAND DUCK SAUCE X-MIX/THIS IS MUSIC	
7	7	TU SERGIO DALMA UNIVERSAL	
8	8	WHO'S THAT CHICK? DAVID GUETTA FT. RIHANNA GUM/POSITIVA	
9	9	HOLD MY HAND MICHAEL JACKSON DUET WITH AKON MJJ	
10	RE	AQUI SIGO YO ANDY & LUCAS SONY MUSIC	

IRELAND			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	FEBRUARY 5, 2011
1	1	GRENADE BRUNO MARS ELEKTRA	
2	6	ROLLING IN THE DEEP ADELE XL	
3	NEW	COMING HOME DIDDY - DIRTY MONEY FT. SKYLAR GREY BAD BOY	
4	3	WHAT'S MY NAME? RIHANNA FT. DRAKE SRP	
5	4	WHO'S THAT CHICK? DAVID GUETTA FT. RIHANNA GUM/POSITIVA	
6	2	HOLD IT AGAINST ME BRITNEY SPEARS JIVE	
7	NEW	HELLO MARTIN SOLVEIG & DRAGONETTE TEMPS D'AVANCE	
8	RE	YOUR SONG ELLIE GOULDING POLYDOR	
9	9	WE R WHO WE R KESHA KEMOSABE	
10	5	HORSE OUTSIDE THE RUBBERBANDITS THE RUBBERBANDITS	

SWEDEN			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	FEBRUARY 5, 2011
1	2	MIKROFONKAT SEPTEMBER FAMILY TREE/CATCHY TUNES	
2	1	HOLD IT AGAINST ME BRITNEY SPEARS JIVE	
3	3	LIKE A PRAYER JAY SMITH SONY MUSIC	
4	6	INDESTRUCTIBLE ROBYN KONICHIWA	
5	5	FIREWORK KATY PERRY CAPITOL	
6	RE	DANCING ON MY OWN ROBYN KONICHIWA	
7	NEW	BULLETS REBECCA & FIONA POPE	
8	4	BAKSMALLA PETTER & SEPTEMBER BANANREPUBLIKEN	
9	10	GUBBEN I LADAN DANIEL ADAMS-RAY SWEDEN	
10	8	WHITE LIGHT MOMENT TOVE STYRKE SONY MUSIC	

NORWAY			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	FEBRUARY 5, 2011
1	2	GRENADE BRUNO MARS ELEKTRA	
2	1	FIREWORK KATY PERRY CAPITOL	
3	1	HOLD IT AGAINST ME BRITNEY SPEARS JIVE	
4		BARBRA STREISAND DUCK SAUCE X-MIX/THIS IS MUSIC	
5	3	HIGHER TAIO CRUZ FT. KYLIE 4TH & BROADWAY	
6	NEW	ETTER REGNET ERIK OG KRIS MTG	
7	NEW	ROLLING IN THE DEEP ADELE XL	
8	NEW	OLBRILLER ERIK OG KRIS MTG	
9	NEW	BROMANCE (THE LOVE YOU SEEK) TIM BERG & AVICI SIRUP	
10	NEW	I JUST HAD SEX THE LONELY ISLAND FT. AKON UNIVERSAL REPUBLIC	

NETHERLANDS			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	FEBRUARY 5, 2011
1	2	ROLLING IN THE DEEP ADELE XL	
2	1	KILL FOR A BROKEN HEART BEN SAUNDERS 8BALL	
3	7	LOST IN YESTERDAY LEDNIE MEIJER 8BALL	
4		GRENADE BRUNO MARS ELEKTRA	
5	3	HELLO MARTIN SOLVEIG & DRAGONETTE TEMPS D'AVANCE	
6		CHANGE KIM DE BOER 8BALL	
7	NEW	C'MON (CATCH 'EM BY SURPRISE) TIESTO VS DIPL0 FT. BUSTA RHYMES MUSICAL FREEDOM	
8		YOU MUST REALLY LOVE ME PEARL JOZEFOON 8BALL	
9	5	HEY (NAH NEY NAH) MILK & SUGAR VS. VAYA CON DIOS SPINNIN'	
10	9	LIMIT TO YOUR LOVE JAMES BLAKE POLYDOR	

BELGIUM			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	FEBRUARY 5, 2011
1	NEW	ROLLING IN THE DEEP ADELE XL	
2	2	DISCOTEX! (YAH!) DJ F.R.A.N.K. BIP	
3	4	GRENADE BRUNO MARS ELEKTRA	
4	3	HELLO MARTIN SOLVEIG & DRAGONETTE TEMPS D'AVANCE	
5	NEW	SOMEWHERE OVER THE RAINBOW WHAT A WONDERFUL WORLD ISRAEL "IZ" KAMAKAWIWOOLE BIG BOY/MOUNTAIN APPLE	
6	5	THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE	
7	1	HOLD IT AGAINST ME BRITNEY SPEARS JIVE	
8		THE NIGHT BEFORE HOOVERPHONIC SONY MUSIC	
9	7	WHO'S THAT CHICK? DAVID GUETTA FT. RIHANNA GUM/POSITIVA	
10	8	LIMIT TO YOUR LOVE JAMES BLAKE POLYDOR	

AUSTRIA			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	FEBRUARY 5, 2011
1	3	HIGHER TAIO CRUZ FT. KYLIE 4TH & BROADWAY	
2	2	WE ARE THE PEOPLE EMPIRE OF THE SUN THE SLEEPY JACKSON	
3	4	THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE	
4	NEW	HELLO MARTIN SOLVEIG & DRAGONETTE TEMPS D'AVANCE	
5	1	GUUGARUTZ TRACKSHITZ SONY MUSIC	
6		JUST THE WAY YOU ARE BRUNO MARS ELEKTRA	
7	6	BARBRA STREISAND DUCK SAUCE X-MIX/THIS IS MUSIC	
8	NEW	ROLLING IN THE DEEP ADELE XL	
9	5	FIREWORK KATY PERRY CAPITOL	
10	8	JUST A DREAM NELLY DERRTY	

SWITZERLAND			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	FEBRUARY 5, 2011
1	NEW	ROLLING IN THE DEEP ADELE XL	
2		BARBRA STREISAND DUCK SAUCE X-MIX/THIS IS MUSIC	
3	3	THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE	
4		SOMEWHERE OVER THE RAINBOW WHAT A WONDERFUL WORLD ISRAEL "IZ" KAMAKAWIWOOLE BIG BOY/MOUNTAIN APPLE	
5	5	FIREWORK KATY PERRY CAPITOL	
6	6	JUST THE WAY YOU ARE BRUNO MARS ELEKTRA	
7	8	HIGHER TAIO CRUZ FT. KYLIE 4TH & BROADWAY	
8	NEW	GRENADE BRUNO MARS ELEKTRA	
9	NEW	COMING HOME DIDDY - DIRTY MONEY FT. SKYLAR GREY BAD BOY	
10	7	ONLY GIRL (IN THE WORLD) RIHANNA SRP	

FINLAND			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	FEBRUARY 5, 2011
1	3	SELVA PAIVA PETRI NYGARD OPEN RECORDS	
2		HOLD IT AGAINST ME BRITNEY SPEARS JIVE	
3	2	MORE USHER LAFACE	
4	4	BLACK AND YELLOW WIZ KHALIFA ROSTRUM	
5	7	ONLY GIRL (IN THE WORLD) RIHANNA SRP	
6	10	GRENADE BRUNO MARS ELEKTRA	
7	NEW	ROLLING IN THE DEEP ADELE XL	
8	5	MISSA MURUSENI ON JENNI VARTIAINEN WARNER	
9	9	THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE	
10	NEW	ANGEL AKON KONVICT/UPFRONT/SRC	

NEW ZEALAND			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	FEBRUARY 5, 2011
1	4	TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FT. LUDACRIS & DJ FRANK E UNIVERSAL REPUBLIC	
2		RISE UP 2.0 SIX60 MASSIVE	
3	NEW	ROLLING IN THE DEEP ADELE XL	
4	3	YEAH 3X CHRIS BROWN JIVE	
5	9	INVINCIBLE TINIE TEMPAAH FT. KELLY ROWLAND LONDON	
6	6	GRENADE BRUNO MARS ELEKTRA	
7	1	HOLD IT AGAINST ME BRITNEY SPEARS JIVE	
8	NEW	SHOW ME HOW YOU BURLESQUE CHRISTINA AGUILERA RCA	
9	8	WHO'S THAT CHICK? DAVID GUETTA FT. RIHANNA GUM/POSITIVA	
10	7	ROCKETEER FAR EAST MOVEMENT FT. RYAN TEDDER CHERRYTREE	

MEXICO			
AIRPLAY			
THIS WEEK	LAST WEEK	(NIELSEN BDS)	FEBRUARY 5, 2011
1	1	THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE	
2	2	BESAME CAMILA SONY MUSIC	
3	4	DJ GOT US FALLIN' IN LOVE USHER FT. PITBULL LAFACE	
4	6	QUIEN TE QUIERE COMO YO CARLOS BAUTE WARNER	
5	7	CALAVERAS BENNY IBARRA FT. LILA DOWNS SEI TRACK	
6	19	A PARTIR DE HOY MARCO DI MAURO DUETO CON MAITE PERRONI WARNER	
7	12	SALE EL SOL SHAKIRA EPIC	
8	3	LA OCASION PARA AMARNOS MARIA JOSE SEI TRACK	
9	9	LO MEJOR DE MI VIDA ERES TU RICKY MARTIN FT. NATALIA JIMENEZ SONY MUSIC	
10		Y NO REGRESAS JUANES UNIVERSAL	

BRAZIL			
ALBUMS			
THIS WEEK	LAST WEEK	(APBD/NIELSEN)	FEBRUARY 5, 2011
1	3	SUMMER ELETROHITS VOLUME 7 VARIOUS ARTISTS SOM	
2	4	SAMBAS ENREDO DAS ESCOLAS DE SAMBA	

1,000 FACES (Sony/ATV Tree Publishing Company, BMI/Tom...

A

AIN'T THINKIN' 'BOUT YOU (Shag) (Warner-Tamela Publishing Corp., BMI/Universal Music, BMI/Money Mack Music, BMI/Songs of Universal, Inc., BMI/Culture Beyond Ur Experience Publishing, BMI/Kmarchant/BMI) AMP/H.L. RBH 69.

B

BACK TO DECEMBER (Sony/ATV Tree Publishing Company, BMI/Universal Music, BMI) HL CS 7, H100 22.

C

CANT BE FRIENDS (Marsky Music, BMI/Jance Combs Publishing, Inc., BMI/EMI Blackwood Music, BMI/Young Jones, BMI/Dal Quo Publishing, SESAC/Rab America, Inc., ASCAP/Rab Inc., JASRAC/Agri's Boy Music, BMI/Warner-Tamela Publishing Corp., BMI/No Quynceance Music Publishing, BMI/Downtown DMP Songs, BMI) AMP/H.L. H100 61, RBH 1.

D

DANDOLE (Not Listed) RBH 26.

E

EMERGENCY (Tank 1176 Music, ASCAP/EMI April Music, Inc., BMI/Black Foutan Music, ASCAP/Songs 4 Rome, ASCAP/Overland 301 Music, ASCAP/Johnnie Law Music, BMI/Sony/ATV Melody, BMI/Stratium Songs, BMI, HL RBH 29.

F

FALL FOR YOUR TYPE (Mavor & Moses LLC, SDCAN/Live Wire LLC, BMI/EMI Blackwood Music, BMI) F.I.O. Music Group, SDCAN/Songs of Universal, Inc., BMI/Marine Music, BMI) AMP/H.L. H100 54, RBH 5.

G

GEORGIA CLAY (Koch Music, ASCAP/DeccaMusic, ASCAP/Tea Music Company, ASCAP/Big Loud Songs, ASCAP/Big Songs of Extreme, ASCAP/Big Loud Songs, BMI/Warner-Tamela Publishing Corp., BMI/RADIOBULLET-Entertainment, BMI) AMP CS 27.

HELLO WORLD (Sony/ATV Tree Publishing Company, BMI/Tomolugusic, BMI/Universal Music - Careers, BMI/EMI And Lucille Songs, ASCAP/Sony/ATV Harmony, ASCAP, AMP/H.L. CS 12, H100 58.

H

HOLD MY HAND (Beytall Productions Inc., ASCAP/Sony/ATV Harmony, ASCAP/Piano Music, ASCAP/Sony/ATV Songs LLC, BMI/TALPA Music Publishing, BMI/Studio Beat Music, BMI/Warner-Tamela Publishing Corp., BMI) AMP/H.L. RBH 59.

I

I AIN'T THRU (She Wrote! LLC, ASCAP/Universal Music - MGB Songs, ASCAP/Harlow Music, BMI/Universal Music, BMI/Harajuku Barbie Music, BMI/Songs of Universal, Inc., BMI) AMP/H.L. RBH 71.

J

JAR OF HEARTS (Miss Fern Lane Publishing, BMI/Bartlett Yerebas, ASCAP/Drew Lawrence, ASCAP/Pogy Dog, ASCAP) AMP/H.L. H100 26.

K

KEEP IN MIND (Jeffrey Steele Music, BMI/BPJ Administration, BMI/Sony/ATV Tree Publishing Company, BMI/Coxe Sox Charles Music, BMI) HL CS 43.

L

LA CURTIA (Premium Lull Publishing, ASCAP) LT 12.

M

MAKE A MOVIE (NappyPud Music, BMI/Universal Music - Z Songs, BMI/High Minded Music, BMI/Perk Down Publishing, BMI/Live Wire Write LLC, BMI) AMP/H.L. RBH 36.

N

NEVER SAY NEVER (MessyMusic, SDCAN/Sony/ATV Songs LLC, BMI/Tea Music Company, ASCAP/Sony/ATV Tunes LLC, ASCAP/Sony/ATV Melody, BMI) AMP/H.L. H100 85.

LIKE A G6 (Far East Movement Publishing, ASCAP/Huntpop For Life, ASCAP/Runyop Happenings, BMI/Ande-Pop LLC, ASCAP/Sony/ATV Tunes LLC, ASCAP) HL, H100 29, LT 44, RBH 10.

O

OH TO THE JOHN WALL (Dee Money Publishing, ASCAP/Troop 41, BMI/Universal Music, BMI/EMI Blackwood Music, BMI) AMP/H.L. H100 39.

P

PLEASE DON'T GO (North Greenway Productions, ASCAP/Sony/ATV Tunes LLC, ASCAP/Matza Ball Music, BMI/Where Da Kasz At, BMI) HL, H100 36.

Q

QUIEN TE QUIERO MENTIRE (Not Listed) LT 36.

R

RAISE YOUR GLASS (EMI Blackwood Music, BMI/Pink Rabbit Publishing, BMI/Marlene, ASCAP/Kobalt Music Publishing America, Inc., ASCAP) HL, H100 8.

S

SAY THE NIGHT (EMI April Music, Inc., ASCAP/Stage Three Songs, ASCAP/Wine 2, BMI/Universal Music, BMI) AMP/H.L. RBH 45.

T

TEENAGE DREAM (When I'm Rich You'll Be My Girl, ASCAP/Warner-Tamela Publishing Corp., ASCAP/Andi-Girl Music, BMI) AMP/H.L. H100 67, RBH 19.

U

UNTHINKABLE (I'M READY) (Yellow Productions, ASCAP/EMI April Music, Inc., ASCAP/Live Write LLC, BMI/EMI Blackwood Music, BMI/Book Of Daniel Music, BMI) AMP/H.L. H100 33.

VALERIE (FrayWorld Music Publishing, ASCAP/Straightlurch Productions, BMI/Black Smoke Music World, ASCAP) RBH 98.

V

VOICES (Purkin Behind Publishing, ASCAP/EMI April Music, Inc., ASCAP/Big Loud Srlr Industries, ASCAP/Big Loud Songs, ASCAP) CS 5, H100 55.

W

WAITING FOR THE END (Universal Music - Z Songs, BMI/Chesterchick Publishing, BMI/Bug Bad Mr. Hahn Music, BMI/Nonclosure Agreement Music, BMI/Round BOUND Music, BMI/Ken Kobayashi Music, BMI/Pancake Cakes Music, BMI) AMP/H.L. H100 50.

X

XO (Not Listed) RBH 63.

Y

YEAH 3X (WME Music Corp., ASCAP/ Franks Publishing, ASCAP/Art Publishing Group, BMI/Songs of Universal, Inc., BMI/Culture Beyond Ur Experience Publishing, BMI/Seven Streeter Publishing, SESAC/EMI Blackwood Music, BMI) AMP/H.L. H100 17.

Z

ZUN ZUN ROMPIENDO CADERAS (Universal Musica Unica Publishing, BMI/EMI Blackwood Music, BMI/Blue Kraft Music Publishing, BMI) LT 40.

ZUN ZUN ROMPIENDO CADERAS (Universal Musica Unica Publishing, BMI/EMI Blackwood Music, BMI/Blue Kraft Music Publishing, BMI) LT 40.

A

AIN'T THINKIN' 'BOUT YOU (Shag) (Warner-Tamela Publishing Corp., BMI/Universal Music, BMI/Money Mack Music, BMI/Songs of Universal, Inc., BMI/Culture Beyond Ur Experience Publishing, BMI/Kmarchant/BMI) AMP/H.L. RBH 69.

B

BACK TO DECEMBER (Sony/ATV Tree Publishing Company, BMI/Universal Music, BMI) HL CS 7, H100 22.

C

CANT BE FRIENDS (Marsky Music, BMI/Jance Combs Publishing, Inc., BMI/EMI Blackwood Music, BMI/Young Jones, BMI/Dal Quo Publishing, SESAC/Rab America, Inc., ASCAP/Rab Inc., JASRAC/Agri's Boy Music, BMI/Warner-Tamela Publishing Corp., BMI/No Quynceance Music Publishing, BMI/Downtown DMP Songs, BMI) AMP/H.L. H100 61, RBH 1.

D

DANDOLE (Not Listed) RBH 26.

E

EMERGENCY (Tank 1176 Music, ASCAP/EMI April Music, Inc., BMI/Black Foutan Music, ASCAP/Songs 4 Rome, ASCAP/Overland 301 Music, ASCAP/Johnnie Law Music, BMI/Sony/ATV Melody, BMI/Stratium Songs, BMI, HL RBH 29.

F

FALL FOR YOUR TYPE (Mavor & Moses LLC, SDCAN/Live Wire LLC, BMI/EMI Blackwood Music, BMI) F.I.O. Music Group, SDCAN/Songs of Universal, Inc., BMI/Marine Music, BMI) AMP/H.L. H100 54, RBH 5.

G

GEORGIA CLAY (Koch Music, ASCAP/DeccaMusic, ASCAP/Tea Music Company, ASCAP/Big Loud Songs, ASCAP/Big Songs of Extreme, ASCAP/Big Loud Songs, BMI/Warner-Tamela Publishing Corp., BMI/RADIOBULLET-Entertainment, BMI) AMP CS 27.

HELLO WORLD (Sony/ATV Tree Publishing Company, BMI/Tomolugusic, BMI/Universal Music - Careers, BMI/EMI And Lucille Songs, ASCAP/Sony/ATV Harmony, ASCAP, AMP/H.L. CS 12, H100 58.

H

HOLD MY HAND (Beytall Productions Inc., ASCAP/Sony/ATV Harmony, ASCAP/Piano Music, ASCAP/Sony/ATV Songs LLC, BMI/TALPA Music Publishing, BMI/Studio Beat Music, BMI/Warner-Tamela Publishing Corp., BMI) AMP/H.L. RBH 59.

I

I AIN'T THRU (She Wrote! LLC, ASCAP/Universal Music - MGB Songs, ASCAP/Harlow Music, BMI/Universal Music, BMI/Harajuku Barbie Music, BMI/Songs of Universal, Inc., BMI) AMP/H.L. RBH 71.

J

JAR OF HEARTS (Miss Fern Lane Publishing, BMI/Bartlett Yerebas, ASCAP/Drew Lawrence, ASCAP/Pogy Dog, ASCAP) AMP/H.L. H100 26.

K

KEEP IN MIND (Jeffrey Steele Music, BMI/BPJ Administration, BMI/Sony/ATV Tree Publishing Company, BMI/Coxe Sox Charles Music, BMI) HL CS 43.

L

LA CURTIA (Premium Lull Publishing, ASCAP) LT 12.

M

MAKE A MOVIE (NappyPud Music, BMI/Universal Music - Z Songs, BMI/High Minded Music, BMI/Perk Down Publishing, BMI/Live Wire Write LLC, BMI) AMP/H.L. RBH 36.

N

NEVER SAY NEVER (MessyMusic, SDCAN/Sony/ATV Songs LLC, BMI/Tea Music Company, ASCAP/Sony/ATV Tunes LLC, ASCAP/Sony/ATV Melody, BMI) AMP/H.L. H100 85.

ZUN ZUN ROMPIENDO CADERAS (Universal Musica Unica Publishing, BMI/EMI Blackwood Music, BMI/Blue Kraft Music Publishing, BMI) LT 40.

A

AIN'T THINKIN' 'BOUT YOU (Shag) (Warner-Tamela Publishing Corp., BMI/Universal Music, BMI/Money Mack Music, BMI/Songs of Universal, Inc., BMI/Culture Beyond Ur Experience Publishing, BMI/Kmarchant/BMI) AMP/H.L. RBH 69.

B

BACK TO DECEMBER (Sony/ATV Tree Publishing Company, BMI/Universal Music, BMI) HL CS 7, H100 22.

C

CANT BE FRIENDS (Marsky Music, BMI/Jance Combs Publishing, Inc., BMI/EMI Blackwood Music, BMI/Young Jones, BMI/Dal Quo Publishing, SESAC/Rab America, Inc., ASCAP/Rab Inc., JASRAC/Agri's Boy Music, BMI/Warner-Tamela Publishing Corp., BMI/No Quynceance Music Publishing, BMI/Downtown DMP Songs, BMI) AMP/H.L. H100 61, RBH 1.

D

DANDOLE (Not Listed) RBH 26.

E

EMERGENCY (Tank 1176 Music, ASCAP/EMI April Music, Inc., BMI/Black Foutan Music, ASCAP/Songs 4 Rome, ASCAP/Overland 301 Music, ASCAP/Johnnie Law Music, BMI/Sony/ATV Melody, BMI/Stratium Songs, BMI, HL RBH 29.

F

FALL FOR YOUR TYPE (Mavor & Moses LLC, SDCAN/Live Wire LLC, BMI/EMI Blackwood Music, BMI) F.I.O. Music Group, SDCAN/Songs of Universal, Inc., BMI/Marine Music, BMI) AMP/H.L. H100 54, RBH 5.

G

GEORGIA CLAY (Koch Music, ASCAP/DeccaMusic, ASCAP/Tea Music Company, ASCAP/Big Loud Songs, ASCAP/Big Songs of Extreme, ASCAP/Big Loud Songs, BMI/Warner-Tamela Publishing Corp., BMI/RADIOBULLET-Entertainment, BMI) AMP CS 27.



Topspin CEO **Ian Rogers** (right) was one of the night's hosts. He's joined by (from left) his daughter, **Zoe**; HP manager of media rights and business development **Ben London**; and Ins de Passage Music Publishing's **Ed Plerson**.



Among the guests was Sire Records chairman/CEO **Seymour Stein** (right), a longtime MIDEM attendee, who is pictured here with UMGI COO **Max Hole**.

.biz Additional photos online this week at billboard.biz.

To submit your photos for consideration, please send images to backbeat@billboard.com.



Sony Network Entertainment president **Tim Schaaff** (far left) poses with Sugar Music Group chairman/CEO **Filippo Sugar** and senior manager of international **Alessandro Ragni**, Principle Management's **Paul McGuinness** and UMGI COO **Max Hole**.



IFPI executives offer their best wishes to MIDEM director **Dominique Leguern**, who is leaving the organization after 11 years helming the conference. From left are IFPI communications director **Adrian Strain**, Leguern, CEO **Frances Moore** and European director/regional counsel **Olivia Regnier**.



From left: Concord Music Group VP of international **Paddy Spinks** and president/CEO **Glen Barros**; Universal Music Enterprises president/CEO **Bruce Resnikoff**, UMGI head of business development **Olivier Robert-Murphy** and COO **Max Hole**.

TOPSPIN MEET-UP

Given its proximity to the National Football League playoffs and the Super Bowl, MIDEM is often the scene of extreme fan behavior when attendees are stuck abroad following their favorite teams. On Jan. 23, Topspin hosted a mixer (and football party) at Station Tavern in Cannes.

PHOTOS: ANTONY BRUNO



Myspace Music president **Courtney Holt** (left) enjoys a pint with Mobile Roadie CEO **Michael Schnelder** (center) and Topspin's **Andrew Malns** while waiting for the NFC championship game to start.



Ron Wilcox, Warner Music Group executive counsel for business affairs, strategic and digital initiatives, with WMG executive VP of digital strategy and business development **Michael Nash** (right).



Warner Bros. Records VP of new media **Jeremy Welt** (left) displays his Green Bay Packers pride while Ning director of strategic relations **Jonathan Hull** is more of a Chicago Bears fan.

UNIVERSAL MUSIC GROUP COCKTAIL PARTY

Despite a round of layoffs the Friday prior to the event that numbered more than 60, (Billboard.biz, Jan. 21) and a buzz in the air of another round specifically targeting digital staffers, Universal Music Group International COO **Max Hole** hosted a festive cocktail reception on Jan. 23 at the Carlton Hotel. The industry's brightest were in attendance as they mixed and mingled into the early morning hours.

PHOTOS: RICHARD GAGGIOLI



Twenty First Artists CEO **Colin Lester** (left) and Principle Management principal **Paul McGuinness**, who steers the career of U2, made the rounds between panels during the day. Lester spoke about music management issues during a Q&A on Jan. 24.

THE BILLBOARD BREAKFAST

Billboard hosted its fourth annual MIDEM breakfast on Tuesday, Jan. 25, with Clear Channel's iheartradio as a partner. The event was attended by more than 75 music, technology, branding and investment industry stars. "It's humbling," Billboard editorial director **Bill Werde** (pictured, right) said in his opening remarks, "to find yourself in the presence of people like [U2 manager] **Paul McGuinness** or [Glassnote Records president] **Daniel Glass**, men who have achieved so much success that they don't need to be here, but are here because they still have a passion to learn." Werde also spoke about Billboard's growth across all platforms, the recent launch of the new Uncharted list ranking aspiring artists and the impending launch of artist tool set Billboard Pro. PHOTOS: MIDEM



Anne De Kerckhove, director of Reed's MIDEM entertainment division, welcomes guests of Billboard's annual MIDEM breakfast while holding up the latest issue of Billboard to emphasize how much the publication has grown through the years.



Sonicbids founder/CEO **Panos Panay** (left) and director of marketing/communications **Darlene Doyle** chat with Echo Nest CEO **Jim Lucchese**.

.biz Additional photos online this week at billboard.biz. To submit your photos for consideration, please send images to backbeat@billboard.com.



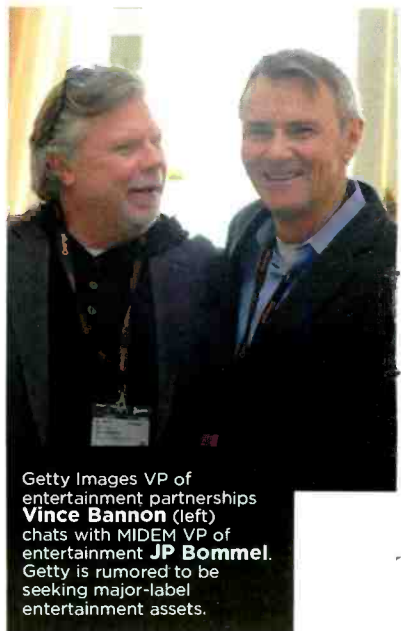
Clear Channel's iheartradio sponsored the breakfast, which hosted 100 of the industry's most influential tastemakers including S-Curve Records CEO **Steve Greenberg** (left) and Clear Channel Digital COO **Gerrit Meier**.



Billboard publisher **Lisa Ryan Howard** talks about technological advancements in royalty calculations and payments with Harry Fox Agency president/CEO **Gary Churgin**.



Glassnote Records founder/CEO **Daniel Glass** wishes MIDEM director **Dominique Leguern** well.



Getty Images VP of entertainment partnerships **Vince Bannon** (left) chats with MIDEM VP of entertainment **JP Bommel**. Getty is rumored to be seeking major-label entertainment assets.

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