CITIGROUP: THE FOURTH MAJOR

BLOOD ON THE DANCEFLOOR?

PORTLAND, OR: **PO-DECEMBERISTS**

SUPE SUPERSTAR

TOURING

AEG & OUTBOX JOIN FORCES

WISIN & YANDELS TIX BUNDLE WINS

HENRY ROCLINS

BRIGHT EYES

AND P!NK'S Effin' 'Perfect'

"Possessions make you rich? I don't have that kind of richness. My richness is life,

forever."

BOB MARLEY, 1979

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MUSIC VIDEO SALES

VARIOUS ARTISTS /

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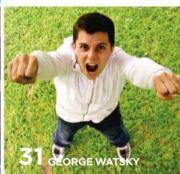
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Inside the messy split between the Winter Music Conference and the Ultra Music Festival.

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This week on Billboard.com, check out our special Grammy Awards section, including a close look at this year's best new artist nominees Drake, Justin Bieber, Mumford & Sons, Florence & the Machine and

Esperanza Spalding.

Events LATIN MUSIC

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



Congratulates

Ari LEVINE

Record of the Year

"Nothin' On You" by B.o.B ft. Bruno Mars "F*** You" by Cee Lo Green

Song of the Year

"F*** You" by Cee Lo Green

Best Rap Song

"Nothin' On You" by B.o.B ft. Bruno Mars

Producer of the Year Non-Classical

for his 5 Grammy® Nominations



for their 59 nominations in 38 categories

Andy Caldwell / Bebel Gilberto / Béla Fleck / Buddy Guy / Chris Thile / Darrell Scott / Jimmie Vaughan / John Beasley / Johnny Cash / Kings of Leon (Caleb Followill, Jared Followill, Matthew Followill & Nathan Followill) / Los Lobos (Cesar Rosas, Conrad Lozano, David Hidalgo, Louie Perez, Steve Berlin) / Poncho Sanchez / Richard Thompson / T Bone Burnett / Will Sheff / Sam Bush

7 Nominations

Record of the Year

"Nothin' On You" by B.o.B ft. Bruno Mars "F*** You" by Cee Lo Green

Song of the Year

"F*** You" by Cee Lo Green

Best Male Pop Vocal Performance

"Just The Way You Are"

Best Rap/Sung Collaboration

"Nothin' On You" by B.o.B ft. Bruno Mars

Best Rap Song

"Nothin' On You" by B.o.B ft. Bruno Mars

Producer of the Year Non-Classical



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- **■** #5 Hot 100 Publishing Corporation **■** #6 Hot R&B/Hip-Hop Songs Publishing Corporation
- **■** #5 Hot Country Songs Publishing Corporation **■** #10 Christian Songs Publishing Corporation













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>>WARNER CHAIRMAN JOINS RDIO BOARD

Warner Bros. Records chairman Rob Cavallo has joined the board of streaming music service Rdio, In a statement the company said Cavallo will "help further strengthen Rdio's relationship with the music industry." The company also disclosed that its latest round of funding (Billboard.biz, Jan. 28) raised \$17.5 million Rdio said the new round of funding will be used to "aggressively expand its footprint to new platforms and new regions in 2011.

>>>SONY Q3 **REVENUE DIPS**

Sony Corp., the parent of Sony Music Entertainment, said revenue in its music division fell 14.5% to \$1.7 billion in the fiscal third quarter ending Dec. 31. The continued decline in physical music sales was only partially offset by growth in digital downloads, Sony said. Albums by Michael Jackson, Susan Boyle, Bruce Springsteen, Kings of Leon and the "Glee" cast were among the company's top-selling titles in the

>>>JAGGER TO MAKE FIRST GRAMMY **APPEARANCE**

Rolling Stones frontman Mick Jagger will perform at the Grammy Awards as part of a tribute to the late soul great Solomon Burke, Burke opened for the Stones several times during his late-career comeback, and the Stones covered his songs "Everybody Needs Somebody to Love" and "Cry to Me' in the '60s. Jagger will perform with singer/ producer Raphael Saadig during the 53rd annual Grammy Awards, which will air live on CBS from the Staples Center in Los Angeles on Feb. 13.



RIGHT SAID FRED

AEG makes its move in ticketing with Outbox



GOING ROGUE

Accessing unlicensed MP3s via mobile apps



SOUTHBOUND TRAIN

BamaJam festival eyes return under new owner



Wisin & Yandel score with ticket-album sales



Grammys' social media outreach goes mobile

12

8 10

UPERONI

LABELS BY ED CHRISTMAN

TAKE IT TO THE BANK

As Citigroup Takes Over EMI, Two Majors Stand On The Block

0 0

Warner Music Group (WMG) and its private equity investors were being lauded in January for what appeared to be a preemptive strike in putting the company up for sale, with EMI Group expected to hit the market later this year (Billboard, Feb. 5).

But now that Citigroup has outmaneuvered EMI owner Terra Firma to gain control of the major-label group months earlier than expected (Billboard.biz, Feb. 1), Wall Street players suddenly find themselves engaging in some comparison shopping.

"A week ago, I would have said hands down WMG is a more attractive investment opportunity," says a Wall Street analyst who follows the entertainment industry, requesting anonymity. "But after looking at the EMI numbers, I am not so sure."

WMG reported \$348 million in EBITDA (earnings before interest, taxes, depreciation and amortization) on revenue of \$3 billion in its fiscal year ending Sept. 30, 2010, slipping from EBITDA of \$397 million on revenue of \$3.2 billion in the prior year.

As a privately held company, EMI isn't required to release earnings information on a quarterly basis. During the fiscal year ending March 31, 2010, EMI reported £334 million (\$503 million) in EBITDA on revenue of £1.7 billion (\$2.5 billion), improving from EBITDA of £293 million (\$442 million) on revenue of £1.6 billion (\$2.4 billion) in the prior year.

While that suggests EMI was earning more on less revenue.



much could have changed since then. Moreover, in the long term, some industry observers say Warner may be a more attractive investment thanks to its emphasis on signing multirights deals, which allow the company to share in ancillary revenue beyond just recorded-music sales. EMI has been known to be more flexible in allowing artists to shape deals, which is good for attracting talent, but makes it more challenging to make money on those signings.

With Warner having recently retained Goldman Sachs to explore a possible sale of all or part of its assets, thereby threatening to rob Citigroup of potential bidders if it put up EMI Group for sale after Warner assets were acquired, Citigroup and the board of Terra Firma's borrowing vehicle, Maltby Investments, evidently decided that they had to act now.

In its earlier-than-expected takeover of EMI, Citigroup recapitalized EMI through a debtfor-equity swap, reducing EMI's debt by 65% to £1.2 billion (\$1.9 billion) from £3.4 billion (\$5.5 billion). While Citigroup describes its takeover of EMI as an acquisition, it's more likely that Terra Firma's £1.2 billion in equity was all but wiped out.

The sharply reduced debt level gives Citigroup and EMI additional options. The restructured balance sheet will make it easier for Citigroup to syndicate EMI's debt-that is, sell portions of it to investors, including other banks. That would enable Citigroup to recoup more of its investment without immediately selling EMI, according to an executive with a Wall Street financial advisory firm.

'We have gone from a company that is vastly overleveraged to having one of the strongest

balance sheets in the music industry," EMI Group CEO Roger Faxon says. "This gives us strength to move forward . . . We have plenty of headroom in our loan covenants and lots of liquidity."

Still, Faxon acknowledges that it won't be under a bank's stewardship indefinitely.

"It's pretty clear that Citigroup will not sell CDs . . . It's not a comfortable place for a music business to sit," Faxon says, adding that, "In due course, we of course are going to get sold. But it will be an orderly and profitable process."

Representatives at Citigroup and WMG declined to comment.

Meanwhile, an investment banker with extensive experience in handling music deals observes that having two majors up for sale at the same time will raise fresh questions among private equity investors about the viability of business models that center on the sale of music.

"The question mark revolves around whether a subscription model built around the cloud will work for recorded music and will it generate enough revenue for music publishing," he says.

Another factor that may give potential suitors pause: the unhappy denouement of Terra Firma chairman Guy Hands'

"If I am a smart equity guy," Wells Fargo Securities senior analyst Bishop Cheen says, "I might ask myself, 'Do I want to end up like Sir Guy?' "

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UPFRONT



>>>GAGA MANAGER, LABEL HEAD LAUNCH LICENSING FIRM

Lady Gaga manager Troy Carter, Streamline Records president Vincent Herbert, music supervisor Paul Stewart and producing team the Co-Stars have launched Atom Factory Music Licensing, a music licensing, clearance and supervision company based in Culver City, Calif. The company launches with music supervision credits on such films as "Hustle & Flow," "2 Fast 2 Furious," the "Barber Shop" series and "Gotti's Way," as well as cues on TV shows like "CSI: NY," "Kourtney & Khloe Take Miami" and "Keeping Up With the Kardashians,' among others.

>>>PJ HARVEY SIGNS WITH **EMI MUSIC PUBLISHING**

British singer/songwriter PJ Harvey has signed a global co-publishing deal with EMI Music Publishing. The new pact also extends to Harvey's back catalog, which includes her albums "Dry" (1992), "Rid of Me" (1993), "To Bring You My Love" (1995) and "Stories From the City, Stories From the Sea" (2000). Harvey has collaborated with numerous acts, including Nick Cave, Thom Yorke, Björk, Josh Homme, Sparklehorse, Hal Wilner, Pascal Comelade and Tricky

>>>NARM TO **HONOR J&R'S FRIEDMANS**

J&R Music and Computer World founders Rachelle and Joe Friedman will receive NARM's 2011 Independent Spirit Award at the retail manufacturers association's 53rd annual convention in Los Angeles on May 12, "J&R not only holds a special place in the hearts and minds of New Yorkers, but also in the hearts and minds of the independent music community, the industry at large and NARM," NARM president Jim Donio said in a statement.

Reporting by Karen Bliss. Ed Christman, Andy Gensler, Glenn Peoples, the Hollywood Reporter and the Associated Press.

TOURING BY RAY WADDELL

OUT OF THE BOX

AEG's New Ticketing Joint Venture Takes Aim At Live Nation

As emerging companies explore innovative approaches to the ticketing business, the partnering of one of those companies with Anshutz Entertainment Group finally brings competitive firepower to a market dominated by Ticketmaster.

But the formation of Outbox Enterprises, a joint venture involving AEG, Cirque du Soleil's Outbox Technology ticketing business and former Ticketmaster CEO Fred Rosen. will face significant hurdles in its bid to take market share from Live Nation's Ticketmaster division.

Since Live Nation and Ticketmaster completed their merger in January 2010, AEG has been licensing Ticketmaster's ticketing software under one of the conditions set by the U.S. Department of Justice in its approval of the merger. Under that provision, the DOJ required that AEG have the ability to license the software for up to five years to help it establish its own ticketing business and preserve competition in the market.

So why migrate away from Ticketmaster with four years left?

"We are going to have an existing relationship with Ticketmaster and Live Nation, and we want to make



sure we don't burn any bridges here," AEG CEO Tim Leiweke says. "We have time to make sure this is done in a way that won't disrupt our relationship with our customers or the buildings."

But clearly the main motivation behind linking up with Outbox and Rosen is to establish AEG as a significant player in the ticketing market.

"For the first time in 20 years," Rosen says, "there will be two serious competitors in the ticketing marketplace, with two distinctly different business models: one a white label model where the building is in control of their destiny and their data, and one a middleman model."

Rosen, who will serve as co-CEO of Outbox Enterprises with Outbox founder Jean-Francovs

Brousseau, brings gravitas to the venture. As CEO of Ticketmaster from 1982 to 1998. Rosen helmed the company during its most rapid period of growth, building it into the ticketing industry's most dominant player. He's also credited with bringing computerized ticketing into the mainstream and transforming the industry from a cost center to a revenue producer for venues, promoters and sports teams through the use of service fees and rebates.

Rosen was named CEO of Outbox Technology's newly created U.S. entity in Outbox Enterprises last October (Billboard.biz, Oct. 11, 2010). Brousseau and Cirque du Soleil launched Montreal-based Outbox Technology in 2006 and handles ticketing for Cirque du Soleil, the Montreal Canadiens

hockey team and the Bell Centre in Montreal, and the Kodak Theatre in Los Angeles.

In contrast to the centralized sales model used by Ticketmaster, Outbox provides white label ticketing services to venues, allowing them to sell tickets from their own website and retain control over such areas as service fees, inventory management and the use of customer data.

The key, according to Rosen, is for fans to be able to buy tickets at the venue website. "If you recognize a website as real estate, our solution enables facilities to make their websites much more valuable," he says. "Once the transactions reside there, the sponsorship opportunities become significantly more compelling. It keeps you much closer to your consumer as opposed to a third party having access to the data."

But will that be enough to steer clients away from Ticketmaster? As a content provider, AEG's concert promotion division AEG Live may have big tours like Bon Jovi and the Black Eyed Peas, but Live Nation handles far more shows, even if the DOJ approval of last year's merger prohibits the company from leveraging its clout as a promoter to procure ticketing contracts. Ticketmaster claims to be the thirdlargest e-commerce site in the world and has unparalleled distribution through its own site and a deal with Walmart.

Leiweke says he expects AEG to begin selling its tickets through Outbox in the next six months and have all its global venues running through the system within the next two years. AEG's collection of buildings it owns and/or operates includes the Staples Center in Los Angeles, the Best Buy Theater in New York and the O2 Arena in London. (German venues remain under contract to CTS Eventim and are excluded from the Outbox venture.)

Outbox remains largely unproven as a major ticketing player. "They could do Staples Center tomorrow, they could do the O2 tomorrow," Leiweke says, acknowledging that "they couldn't take our 10-12 million tickets and do it tomorrow. [The two-year ramp-up] gives them some time to work on beefing up and getting to scale. They will be able to do that in short order."

ME FRO

360 DEGREES OF BILLBOARD

BILLBOARD LATIN MUSIC CONFERENCE TO LAUNCH MUSIC MARKETING AWARDS

The 2011 Billboard Latin Music Conference will feature its inaugural Music Marketing Awards, honoring the best marketing, branding and sponsorship campaigns that use Latin artists and songs.

The awards were created in recognition of the increasing role that brands and corporate sponsors play in the promotion and marketing of Latin music. They will also coincide with the release of the latest population data from the 2010 U.S. Census, which is expected to show a dramatic increase in the U.S. Latin population and to have a significant impact on advertising rates and budgets.

To be eligible for the Music Marketing Awards, agencies, brands and labels are asked to submit campaigns launched in 2010 in the following cate-

Billboard CONFERENCE & WARDS

gories: print campaign, online or social campaign. TV campaign and tour sponsorship. To submit an entry, go to billboardlatinconference.com.

The marketing awards will be given out during the Billboard Latin Music Conference, and winners will be profiled in Billboard magazine



and featured on Billboard.biz with a link to their campaign and website.

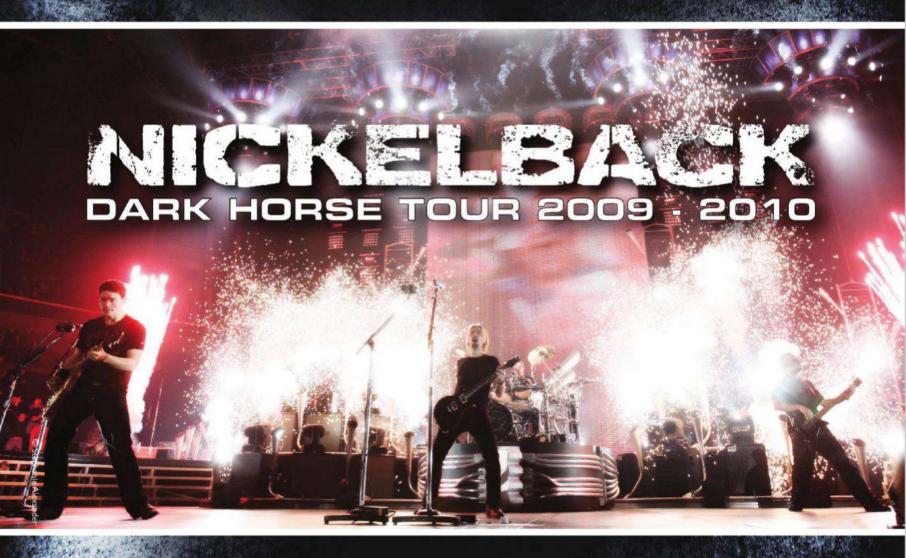
The Billboard Latin Music Conference & Awards, presented by State Farm, will take place April 26-28 at the Eden Roc Renaissance in Miami Beach. Top decisionmakers in Latin music will par-



ticipate in panel discussions, which will include an onstage conversation between Jesus Lopez, chairman/CEO of Universal Music Latin America & Iberian Peninsula, and Afo Verde, president of Sony Music, Latin Region.

The conference will also feature "The Marketing Exchange," an afternoon block of programming devoted entirely to branding, advertising, sponsorship and digital marketing topics. The conference will be followed by the Billboard Latin Music Awards, which will air live in the United States on Telemundo on April 28 and will be broadcast in more than 75 other countries.

HOW DO YOU BECOME BILLBOARD'S BAND OF THE DECADE?



136 SHOWS 1.8 MILLION TICKETS SOLD \$100 MILLION

GROSS TICKET SALES

LOOKING FORWARD TO THE NEXT DECADE AND BEYOND
CONGRATULATIONS FROM YOUR FRIENDS AT



Suspicious Finds

Rogue MP3 Apps Present New Challenges For Legal Music Services

Legal music services have long had to compete against peer-topeer networks and rogue websites. Now they have to compete with small-time app developers too

The Android Market, the app store for Google's Android devices, offers several dozen apps that help users find free MP3s. Recause the Android Market lacks the more stringent vetting process of iTunes' App Store, these apps are listed alongside better-known, legal music services like Pandora, MOG and mSpot.

Rogue apps seem to outnumber the legal ones. One recent search for the term "MP3." for instance, ranked 34 Englishlanguage results for search engine-based MP3 apps ahead of even the first app for a legitimate music store, Amazon MP3. Some of these apps are being downloaded more often than major Web properties as well. One, titled MP3 Music

Box, was the Android Market's 74th-most-popular free app overall -ahead of those for USA Today, Kindle and the New York Times. It ranked No. 4 in the top free music and audio

section, ahead of legitimate apps by Slacker Radio and SoundHound.

Others-using such names as MP3 Wizard, MP3 Locator and Music Wizard-boast of deep music catalogs. "Library of over 1 million songs!" reads the description for one, titled MP3 Search eXtreme.

But instead of services offering licensed content, these apps

PEDAL

POWER

link to music files that have been indexed by publicly available search engines.

One service, GetFreeMP3, is actually a search engine itself. Pholu, the nickname of that app's Ukraine-based developer, tells Billboard that the service locates media files from a variety of sources: music blogs concert archives artist and label websites, even artist submissions.

It's not difficult to find these apps. MP3 search app Tunes Home-GTunes Music was the No. 1 free app in the business section of the Android Market and No. 90 overall. FREEdi YouTube Download, which enables users to download songs from YouTube as either an MP3 or an AAC file, was No. 43 overall and ranked No. 4 in the free media and video section.

Of the 25 different free MP3 search apps and three artistbranded MP3 apps examined by Billboard, searches for

> popular songs always yielded a download link. Less popular songs and artists could be found as well, though not as consistently. In only rare instances did an app freeze

or crash.

Digital

Domain

They're fast, too. The apps that Billboard tried have an average file size of 450MB, and their download and installation took as little as 10 seconds over a Wi-Fi connection. Downloading an actual MP3 usually took around five to 10 seconds using Wi-Fi and closer to one minute over a third-generation network. Some developers charge for their apps, with Google's Android Market taking a 30% cut. The most popular of these, MP3 Online Premium, costs \$9.99 and has been downloaded between 10,000 and 50,000 times (the Android Market's download tallies provide only broad ranges). Some others cost either \$1.99 or \$2.99

Corynne McSherry, intellec-

However, most apps appeared to be more than a conduit to songs indexed by search engines. For example, Tunes Home, which has been downloaded between 10,000 and 50,000 times, lists the Billboard Hot 100, the U.K. singles chart and a Chinese pop chart, among others. And in nearly all 25 cases, the app did more to facilitate downloading and streaming than would a neutral search engine.

policies prohibit apps that violate another party's copyright. And Google's DMCA takedown procedures for the Android Market can easily be found through a search query. But some apps are so new that they may not have caught the attention of content owners. Google has just begun to address the issue of its text ads helping fund websites that deal with pirated content. In early December, Google recognized the complaints of content owners by enhancing its anti-piracy policy for AdSense.

Going after developers' revenue might also be effective with these rogue apps. Of the 25 search apps Billboard tried out, 17 are supported by advertising-often through Google's AdMob or Google Ad Services. One solution for content owners, music attorney Chris Castle says, might be more openness from mobile ad networks to clients about the apps that run their ads

"If they were required to report back to their advertisers every place where their ads appeared," Castle says, "just producing that piece of information alone would solve a good chunk of this problem."

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and have each been downloaded 500 to 1,000 times.

tual property director for the Electronic Frontier Foundation, predicts search engine apps won't be held liable for infringing content on some of their links. "I could see an app developer making an argument that they're essentially a service provider and therefore should be protected" by the safe harbor provisions of the Digital Millennium Copyright Act (DMCA), McSherry says.

To be clear, Google developer

BITS & BRIEFS

YOUTUBE TOPS IN MUSIC CONSUMPTION

According to a global survey by Nielsen and MIDEM, You-Tube has been watched by 57% of online consumers making it the most popular form of music consumption in the poll. Free downloads (either legal or illegal) ranked second with 49%, a number that reaches slightly more than 70% for those ages 21-24 and tops 60% for those ages 25-29. Three other categories were used by at least 20% of respondents: streaming to a computer (26%), streaming to a mobile phone (21%) and watching music videos on a mobile phone (20%).

STUDY: EMBRACE 'DIGITAL NATIVES'

A new Forrester report warns of impending difficulties for music companies that have failed to embrace "digital natives"-consumers ages 12-15 who have grown up with digital technologies. The problem, Forrester says, is that digital audio is a niche product. European consumers surveved use peer-to-peer networks (14%) and purchase

digital downloads (10%) in relatively small numbers. Digital music's killer app is also one that results in little revenue: streaming video. Twentyeight percent of consumers surveyed watch music videos online, second only to buying CDs (41%) as the most popular music listening habit.

TV BROADCASTERS TO SEE AD GAINS

According to a Deloitte report. TV broadcasters need not worry about becoming less relevant in an Internetconnected world. Deloitte forecasts TV broadcasters' revenue will increase by \$10 billion worldwide in 2011 as viewers watch an estimated 140 billion more hours (though it doesn't specify the percentage increases those gains will represent). But Deloitte warns that smaller content players may have a more challenging future because they lack the scale and resources to launch global formats and may not be able to offer high-definition content. However, larger companies are expected to strengthen their positions through HD programming.

RINGTONES Billboard COMPLED BY niclson TITLE #1 BLACK AND YELLOW 1 15 2 6 FOOT 7 FOOT 3 NO HANDS NO HAN PRETTY GIRL ROCK 6 FIREWORK 5 ARE YOU GONNA KISS ME OR NOT 11 DON'T YOU WANNA STAY BOTTOMS UP TREY SONGZ FEATURING NICKI MINAJ 23 MOMENT 4 LIFE 18 Jason Aldean has returned to the top 10 for the first time since he hit No. 1 in 2009 with the platinum-certified "Big Green Tractor." "Don't You Wanna Stay" (10-8) also marks the first top 10 for collaborator Kelly Clarkson. JUST THE WAY YOU ARE 26 RAISE YOUR GLASS 12 FALL FOR YOUR TYPE STUCK LIKE GLUE 12 F***IN' PERFECT 35 15 LOVE THE WAY YOU LIE 15 16 JUST A DREAM 13 MY KINDA PARTY 16 18 WHAT'S MY NAME? 14 DOWN ON ME 20



iPhones and iPads are blessed with a variety of powerful

apps that re-create the sounds enabled by guitar effects

pedals. Now the Griffin StompBox helps those effects

apps become more like the real thing. StompBox has

four assignable foot switches and comes with a cable to

plug a guitar into the industry standard quarter-inch

input. The unit was created with Frontier Design Group

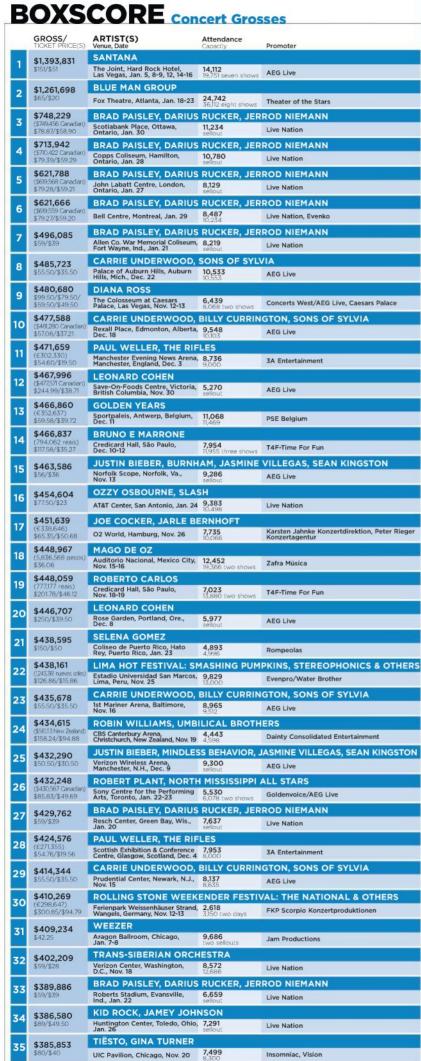
and works with that company's iShred LIVE app as well

as other foot switch-compatible apps, which are available

The StompBox carries a list price of \$99 and will be

available soon

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Alabama Bound

After Founder's Indictment, BamaJam Eves Return **Under New Owner**

An impressive roster of A-list performers, including Kenny Chesney, Zac Brown Band and Train, rocked the third annual Verizon Wireless Bamalam Music Festival in Enterprise.

But just four months later, the future of the event was in doubt after founder/promoter Ronnie Gilley, head of Ronnie Gilley Entertainment, was among 11 people indicted by a federal grand jury for allegedly conspiring to bribe Alabama state legislators for their support for pro-gambling legislation. RGE also owns the now-shuttered Country Crossing entertainmeratice-inplex in Dothan, Ala., where electronic bingo machines were a key revenue generator.

Enter Tony Conway, who founded Conway Entertainment Group in 2009 after decades as president of boutique booking agency Buddy Lee Attractions in Nashville, Conway, who's also executive producer of the Country Music

Assn. Music Fest, was hired to produce and buy talent for Bama-Jam 2010, and is in final negotiations to acquire the trademark and rights to the festival from RGE. Venerable Chicago independent promoter Jam Productions has agreed to partner with Conway to produce BamaJam.

Conway declines to divulge what he is paying for BamaJam.

"When you acquire a festival, there's not a lot you acquire other than the good will of the event," he says.

The deal is contingent on the repayment of debt owed to suppliers and vendors from prior years. Once that happens, Conway says, he intends to hold the event later this year. The BamaJam Twitter account @BamaJam2011, which was being handled by RGE and has about 1,300 followers, still says the event will be held June 2-4.

"But realistically, until the paperwork is finalized, which we've been working on every week since October, I'm not going to rush it or do something that doesn't work," Conway says, "I've been dealing with a lot of artists, managers and agents, and I'm holding a lot of talent, but if this requires us to move the festival to July or August, we're prepared to do that."

Without a firm date set for Bamalam 2011. talent contracts haven't yet been signed. "I'm not going to produce or promote an event that I don't feel is done the right way for both the artists and the public," Conway says. "I can tell you we've done all our due diligence and once everything is done, it will all move rather quickly."

UPFRONT

Still, Conway acknowledges that he's under the gun. Fans who want to attend the event this year have nowhere to turn for updates. The festival's website has been taken down and its Facebook page, which has nearly 20,000 likes, hasn't been updated since November, while its Twitter feed hasn't been updated since December.

"BamaJam is a successful event." Conway says. "It has been going on for three years and everybody's [asking], 'When are you putting tickets on sale? When are you going to announce the lineup?" "

BamaJam is held on a 2,000-acre site in Enterprise that Conway calls "one of the nicest outdoor event sites in the country." RGE spent more than \$4 million upgrading the site to host BamaJam, Conway says.

BamaJam was slow out of the gate, but 2010 was the fest's biggest year, with an aggregate

On The

Road

WADDELL

paid attendance of 117,000 and several thousand more in artist and sponsor comps, putting attendance at about 40,000 per day, Conway says. Previously, the gross wasn't reported to Billboard Boxscore, but Conway says it will be in the future. He says the combined gross for ticket sales and sponsorships last year exceeded \$6 million. More than 40 acts

played BamaJam 2010. Aside from Chesney, Zac Brown Band and Train, performers included Gregg Allman, Hank Williams Jr., Miranda Lambert, Dierks Bentley, Buddy Guy and Rodney Adkins. "We tried to present a really broad range of music to attract different audiences, and it works," Conway says.

History has shown that fans don't really care who "owns" or produces a music festival, as long as it's handled professionally and features talent they want to see. Corporate sponsors can be less forgiving, but Conway believes they too will come back, including last year's title sponsor Verizon Wireless. (A Verizon spokeswoman says the company doesn't comment on future sponsorship plans.)

"Everybody I have dealt with [wants] this festival to continue," he says, adding, "The biggest concern I'm feeling is I'm on a timeline and it's up to me to make the decision as to whether we do it in June, July or August, or . . . wait until next year."



GLOBAL BY VLADIMIR KOZLOV

In The Cross Hairs

Russian Social Network VKontakte Sparks Piracy Worries

MOSCOW-VKontakte, Russia's most popular online social network, has come under fire from local rights-holders for enabling users to upload and share unlicensed music and video content.

Record labels, TV broadcasters and other rights-holders say that VKontakte allows its more than 100 million registered users to upload any digital entertainment content.

Gala Records, one of Russia's largest labels, has filed three lawsuits against the St. Petersburg-based social networking site, alleging that the site infringed on its copyrights by failing to block users from sharing 20 tracks by Gala artists MakSim, Anzhelika Nachesova

Roman Lukyanov, a lawyer for Gala, says the label tried to hold talks with VKontakte before filing its lawsuits, but says the company didn't respond to its overtures. "A goodwill [licensing] agreement would be preferable

for us," Lukyanov says. "But the [VKontaktel lawvers we are dealing with in court don't have the authority to negotiate."

Video and music files uploaded to VKontakte are supposed to be available only for streaming. But some applications available to VKontakte users allow them to also download any file.

As the popularity of online social networks in Russia increases. label executives say the volume of illegitimate music distrib-

uted through such sites has become significant. VKontakte has the third-mostvisited Russian website, with nearly 21 million unique visitors per month, topped only by e-mail service Mail.ru and search engine Yandex, according to a survey con-

ducted by research group TNS Russia in November. Social networks Odnoklassniki.ru and Facebook also ranked among the top 20 sites.

VKontakte has sparked concerns among the major labels. Universal Music Russia general director Dmitry Konnov estimates that VKontakte may already be the country's largest online source for pirated music. And in a November filing with the Office of the U.S. Trade Representative about international websites that facilitate piracy, the RIAA said VKontakte "is specifically designed to enable members to upload music and video files, hundreds of thousands of which contain unlicensed copyright works."

VKontakte didn't respond to interview requests. The company has previously shrugged off accusations that it facilitated piracy, claiming that it doesn't have any control over what users upload. It also offers rights-holders an unusually direct way to remove copyrighted content: The company grants them "administrative access" to the VKontakte site as long as they agree to remove only unauthorized tracks and videos that they hold the copyrights for. So far, only Gazprom Media-owned TV network TNT (which isn't related to the U.S. cable network of the same name) has exercised this option.

Last year, a court in St. Petersburg threw out a copyright infringement lawsuit against VKontakte filed by state-run TV company VGTRK after users uploaded two VGTRK feature films to the site. Internet company Mail.ru Group, which owns a 32.5% stake in VKontakte, settled a similar suit filed by VGTRK



Nyet to unlicensed downloads: a VKontakte music page; inset: Universal Music Russia's DMITRY KONNOV

in November 2008, Under the settlement, Mail.ru Group agreed to pay VGTRK a share of advertisement revenue generated by its video service Video Mail.ru, which hosted

user-uploaded VGTRK content.

Some rights-holders are keen on reaching similar deals with other content-hosting sites. Universal's Konnov says that the major is "in the final stages of negotiations" with several domestic social networks other than VKontakte about a deal that would make Universal's music available to their users.

Konnov adds that although Universal has been unable to find common ground with VKontakte, that may change if Mail.ru increases its ownership stake.

"We've been in close contact with Mail.ru." he says. "We'll see what happens if their stake goes up.'



LATIN BY LEILA COBO

Bundle Of Joy

Wisin & Yandel's New Album Lands Top 10 Debut Thanks To Ticket-Album Combos

Bundling Wisin & Yandel's new album with concert tickets in their native Puerto Rico has reaped big dividends for Universal Music Latino, powering "Los Vaqueros: El Regreso" (Machete/Universal) to a top 10 debut on the Billboard 200.

Moreover, the reggaetón duo's sale of ticket-album bundles through AEG Live for upcoming shows in the United States could fuel further gains.

"Los Vaqueros" debuts this week at No. 8 on the Billboard 200 and crowns the Top Latin Albums chart with first-week sales of nearly 31,000 units in the United States and Puerto Rico, according to Nielsen SoundScan.

Aside from the 46,000unit opening week for Shakira's "Sale el Sol" in November, it is the biggest Latin album debut in more than a year, topping those of Enrique Iglesias' "Euphoria" in July (27.000) and Marc Anthony's "Iconos" in May (24,000), according to SoundScan.

In Puerto Rico, according to Universal, 12,000 units of

"Los Vaqueros" were sold through bundled ticket-album sales for two concerts that Wisin & Yandel played in Arecibo on Jan. 27 and in Ponce on Jan. 28. Ticket purchasers could take their tickets to music retailer La Gran Discoteca to receive a CD of "Los Vagueros." Tickets to the shows cost \$15-\$35 each. Both brands also funded Puerto Rican marketing campaigns that included 30 billboards advertising the album.

Wisin & Yandel also sold 4,000 digital copies of "Los Vaqueros" thanks in part to a marketing push through their Facebook page, which has more than 6 million likes, and iTunes' decision to give it home-

"We decided we couldn't sit back and only sell the album through traditional retail outlets," Universal Music Latino/Machete president Walter Kolm says, "Instead of waiting for the fans to come to retail, we found ways to go to the fans."

With fewer retailers carrying Latin music, "we decided to find new points of distribution ourselves," Wisin & Yandel's manager Edgar

Meanwhile, the full impact of Universal's

ticket-album sales deal with AEG Live has yet to be felt. All tickets purchased through the presale for the first leg of Wisin & Yandel's U.S. tour were bundled with a code that enables ticket buyers to download a digital copy of "Los Vaqueros" at no extra charge. The reggaetón stars kick off their U.S. tour on June 3 at the American Airlines

AEG Live's presale for the first 10 shows of the tour began on Jan. 25, the album's release date, and continued through Jan. 27. Although more than 4,000 tickets were sold in the presale, only a small percentage of buyers have redeemed their albums. Rebeca Leon, VP of Latin talent for AEG Live/Golden-

> voice, says it's the first time the company has offered such ticket-album bundles for Latin artist concerts.

> "We worked very strategically [with the label] in marketing and pulling all our resources together." Leon says. "The success of the tour, with an artist like this, depends very much on how the album is doing and

the perception of the band."

'We found

ways to go to

the fans.'

-WALTER KOLM,

UNIVERSAL MUSIC

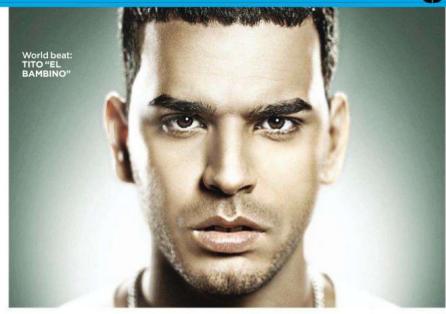
LATINO/MACHETE

Universal is also implementing a similar strategy in Mexico. There, the bulk of the label's marketing campaign is tied to Wisin & Yandel's Mexican tour, which kicks off Feb. 11 at Guadalajara's Auditorio Telmex and continues with shows in Mexico City, Morelia and Acapulco.

Fans who buy tickets to the Feb. 12 show at Mexico City's 40,000-capacity Plaza de Toros will be able to download 10 tracks from "Los Vagueros" at a specially designated site for free. The Televisa network will air the show

Universal expects the album to debut at No. 1 on Mexico's Amprofon sales charts next week and plans to apply the Mexico model to other Latin American countries when Wisin & Yandel prepare to tour there, but will offer other exclusive content.

"The key was the total involvement of artist and management, who took this very personally," Universal Music Latino/Machete GM Luis Estrada says, "as opposed to simply waiting to see if the albums would sell or not in a marketplace where there are few music retailers left."



StreetRomance

Tito 'El Bambino' Returns With Bigger International Ambitions

Tito "El Bambino" became a star as the sweetfaced half of danceable reggaetón duo Hector y Tito. Now, almost a decade later. Tito is looking to

consolidate himself as a new romantic voice with major pop and international aspirations.

Following the success of his 2009 album, "El Patron," and the breakaway single "El Amor," Tito is readying the Feb. 8 release of "Invencible," which is coming out on Venemusic.

The album builds on the uplifting romanticism of "El Amor," a wistful, tropical track that was a hit across all

U.S. Latin radio formats, spending two weeks at No. 1 on Billboard's Hot Latin Songs chart and 12 weeks at No. 1 on Latin Rhythm Airplay.

"What I wanted was to strengthen that new style that people saw in me and allowed me to reach more fans than ever before," says Tito, who co-

wrote all the tracks, speaking from his home in Puerto Rico.

"I also focused on reggaetón," he adds, referring to collaborations on the album with Wisin & Yandel, Daddy Yankee and Jking y Maximan. "But I really tried to reach all audiences."

"Invencible" contains 13 tracks plus a regional Mexican version of first single "Llueve el Amor," featuring Banda

el Recodo. Tito's aim to "reach all audiences" is underscored by two other radio versions of the single; a pop remix featuring singer/actress Lucero and a tropical remix featuring salsa singer Jerry Rivera.

"I always say Tito created a new category of music." Venemusic VP of music Jorge Pino says. "He has that very particular sound that's a mix of urban with tropical and pop."

All those genres are present in "Invencible," which also features collaborations with singer/songwriter Noel Schrajis and a trio with salsa star Gilberto Santa Rosa and bachata singer Hector "El Torito" Acosta. Also featured is Tito's brother, Emanuel "El Bambi"-his debut album is due next year on Tito's label.

Venemusic, which is distributed by Universal, is banking on Tito's pop/romantic appeal to export his music to a bigger audience. "Llueve el Amor," a romantic bachata with a children's chorus, has been plugged as the theme of the overseas version of soap opera "Eva Luna." That presence will help push the Feb. 9 release of "Invencible" throughout Latin America. Then, on March 2, the album will be released in Mexico, which is being treated as a priority market after his string of successful performances there last year.

Venemusic distributes and promotes Tito's music. Under the deal, Tito, who owns his masters, will pay for videos with each of the artists. which Venemusic will market and promote across the region. In the United States, the video for "Llueve el Amor" will premiere on cable channel mun2 and on Univision show "Sal y Pimienta."

"It's expensive [to film multiple videos], but the results are worth it," says Tito, who is managed by his sister. "Last year we released five singles for 'El Patron.' This year we'll release some seven singles, if God and the album allows."





Setting The Mood

Audio Network Eves Production Music Growth In Latin Market

When Andrew Sunnucks co-founded the London-based production music company Audio Network in 2001, his aim was to provide a one-stop shop for TV and film producers, with a library of tracks cleared for use in all countries and formats.

Audio Network's library of more than

20% of the company's clients.

In an effort to further grow that

40,000 tracks had included generic Latin music of the kind found in virtually any catalog. But last year, Audio Network clients, including MTV, started requesting more Latin works, prompting the company to make a concerted effort to grow that portion of its business. Today, Telemundo, HBO Latin America. Disney Latin America and other consumers of Latin music account for

That opportunity extends to songwriters. Audio Network commissions Great music made simple.

musicians to write Latin music in various styles and publishes the music. Writers retain their writer's share and split the royalty generated by the use of the music. Unlike a traditional pub-

client base, the company unveiled a

significant expansion of its Latin cat-

alog Jan. 25 at the National Assn. of

Television Programming Executives

(NATPE) convention in Miami Beach.

exciting," Sunnucks says. "There's so

much going on. And with so many

countries going digital over the next 10

years, the media industry in South

America is going to go through the roof.

So for us, developing content to feed

that market is a huge opportunity."

"For us the Latin sector is incredibly

Miami heat: Audio Network co-founder ANDREW SUNNUCKS (front, second from left) and composer TIM DEVINE (front, third from left) with EDWIN BONILLA Y SU SON, who played at the company's NATPE party.

lisher, which licenses music, Audio Network charges an annual subscription fee that allows clients to use any track in its library.

To expand its Latin catalog, the company tapped veteran composer/producer Tim Devine, who has recorded with multiple Latin acts through the years, including Gloria Estefan and Ricky Martin. Devine wrote or co-wrote tracks with a broad roster of writers from different genres. while also recommending other writers for Audio Network. Many of them. he says, had nonexclusive publishing deals, allowing them to write for Audio Network, which doesn't demand exclusivity either.

"Obviously, it's a different business model," Devine says. "But with the huge collapse in the Latin market, there are so many talented writers [available]."

Overall, Sunnucks says, Audio Network recorded more than 400 Latin tracks in 2010, and has plans to keep up that pace during the next six years.

'We're surprised at the speed with which [the music] is being picked up," Sunnucks says. "We hadn't quite expected that." -Leila Cobo

BREVE

RICKY MARTIN ANNOUNCES INITIAL TOUR DATES

Ricky Martin will kick off his 2011 Musica + Alma + Sevo world tour with three shows March 25-27 at Coliseo de Puerto Rico in San Juan, On the U.S. leg of the tour, his first in the country in more than three years, Martin will play 22 shows in 19 cities, mainly in arenas, through early May. He's expected to tour Europe and Latin America before playing additional U.S. dates. Martin's tour is in support of new album "Musica + Alma + Sexo" (Feb. 1. Sony Music). In response to reports of street-date violations. Martin posted a stream of the set on his website on Jan. 31.

EX-VALE MUSIC PREZ LAUNCHES LABEL

Ricardo Campoy, former president of Spanish indie label Vale Music, has launched a new independent label in Spain. Roster Music will initially focus on what Campoy calls "pop dance," much as Vale did in its early days. Roster will be distributed in Spain by Universal. Vale's longtime distributor. The new label, which hasn't yet announced any artist signings, will also help promote and market Universal's dance releases, "I'm fully aware that at a time when the business model is undergoing deep changes, founding a new company may seem extraordinary." Campov says, but he adds that "there are innovative formulas to create the right music company at the right time."

COPYRIGHT TRADE GROUP HOSTS LATIN MUSIC PANEL

Nacional Records CEO Tomas Cookman, peermusic creative director Yvonne Drazan and Sony Music Latin VP Nir Seroussi will be among those participating in a panel hosted by the California Copyright Conference about opportunities in the Latin music market, to be held Feb. 8 at the Courtyard by Marriott in Sherman Oaks., Calif. For more information, go to TheCCC.org.

-Leila Cobo



AWARDS BY ANTONY BRUNO

THENARAS **NETWORK**

Quick Response Bar Codes, Geo-Location, Augmented Reality, 'Music Is Life Is Music'-@TheGrammys Kicks Up Social Media Way Beyond Just Facebook And Twitter

During the last few years, the Recording Academy has made a concerted effort to embrace online social networks as a core part of its marketing strategy for the Grammy Awards. What started as a simple effort to embrace Twitter and Facebook has evolved to incorporate mobile apps and consumer-generated video. And this year, that momentum has accelerated to add geo-location and augmented reality technologies.

In a social media campaign dubbed "Music Is Life Is Music" that it created with agency partner TBWA\Chiat\Day, the Recording Academy is taking a more interactive route this year. The campaign uses an online microsite and an accompanying MusicMapper app to let fans and artists tag real-life locations with personal music memories that include photos, text and streaming music.

"We all have a journey or story that has key musical milestones along the way," Recording Academy chief marketing officer Evan Greene says. "We wanted to give people the ability to tell and map those journeys. We wanted to align mobility and music and give people the ability to drop a pin and tag a location or time with something that happened in your life."

Online, users can search the app's map to locate places where they saw certain bands or heard a song for the first time, tag that location with a story, then add pictures from Flickr or streaming music from Rdio. Through their mobile handset, they can do the same from any location where they happen to be. Other mobile users will then see the tags and can access the photos or music when they are at the same location. Katy Perry, Justin Bieber and One Republic are among the acts participating in the campaign.

Additional features include QR (quick response) bar codes printed on Grammy ads that fans can scan to access exclusive content-such as videoclips of previous Grammy performances by Radiohead, Mary J. Blige and Ricky Martin-and an augmented reality feature that lets mobile users point their camera phone at a given location to see if other users have tagged it through the MusicMapper app.

All of these interactive elements represent a new twist in the Academy's social media efforts. Last year it engaged in several initiatives, including a "Guess the Grammys" mobile app for predicting winners, a Fan Visualizer Facebook

widget for tracking the online buzz of artists and a "We're All Fans" microsite where fancreated YouTube videos were collected and made into artistthemed TV ads that were then released virally online.

This year, Greene and VP of digital media Peter Anton went with a more coordinated approach. "In planning for this



year's application, I had a list of really great things, some of which we did last year," Anton says. "But once this [geolocation) concept came to fruition, it became clear to me that this was the app and my list went away."

Social media initiatives and other marketing efforts helped last year's Grammy show draw an average viewership of 25.9 million, up 36% from the prior year, according to Nielsen. In 2009, the Grammys had 21,000 Twitter followers and 1,200 fans on Facebook. Today, it has more than 96,000 Twitter followers and 176,000 Facebook friends.

As expected, unique visitors to the "We're All Fans" microsite, which was heavily focused on that year's nominees, fell sharply after the Grammy telecast. Greene and Anton hope the "Music Is Life Is Music" campaign, whose storysharing aspect doesn't center on this year's Grammys, will survive far beyond this year's event.



Everything in its right place: The MusicMapper app on an iPhone (left); RADIOHEAD

"We think the idea we have this year is as strong, if not stronger, than last year and creates more of an opportunity to engage," Greene says. "We hope people will want to interact with it longer than they did with the 'We're All Fans' site."

According to Bob Rayburn, one of the creative directors at TBWA\Chiat\Day who developed the campaign, the odds of that happening are good, given the unique nature of music industry campaigns.

"The Grammys is a special beast," he says. "It's almost got its own built-in snowball effect. If we get one artist onboard, everybody starts to get involved. That's really not the case for any other kind of product you're selling, like a car. When you sell an entertainment property, we end up getting more artists and partners involved."

One element that will return this year is Grammy Live, a three-day live online broadcast of various Grammy events, from preshow activities to the after-parties. According to Greene, the webcast generated 1 million unique viewers last year with virtually no marketing, and the 42 hours of footage collectively generated 144,000 hours of streaming.

This year's footage is being syndicated by partner YouTube and will include a live video stream of a three-hour pretelecast ceremony that will feature performances by such Grammy nominees as Buddy Guy, Kenny Wayne Shepherd, Cyndi Lauper and Mavis Staples.



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JAMES A. FINKELSTEIN

BY ANTONY BRUNO THE BILLBOARD



NETWORKS

Dermot McCormack

MTV's digital chief talks about holding off Vevo and developing a multi-screen audience.

A Billboard writer is waiting outside for MTV Networks digital guru Dermot McCormack to arrive for an interview, when a black van suddenly pulls up

A sliding door opens to reveal a burly, scruffy man lounging in the back seat, sporting a black suit and looking unsettlingly like a younger Tony Soprano.

"C'mon in," the man says in a heavy Irish brogue. It's McCormack. What follows is a brief but intense conversation about the future of MTV in the digital age, something even the company's own executives admit has been a challenge.

McCormack is a true veteran of the digital age. He was co-founder and chief technology officer of Flooz.com, which attempted to establish an online currency for Internet retailers, before joining Cablevision, where he moved up the executive ranks to eventually become senior VP of interactive product management. He moved to MTV Networks in 2008, where he began heading up the company's digital initiatives.

Most recently, McCormack was the chief architect of the newly launched MTV Music Meter (Billboard, Nov. 27, 2010), a "buzz index" of acts that are generating the most online chatter on any given day. The meter is the first piece of the company's revamped strategy to harness the power of social media platforms.

During the initial conversation and a follow-up phone interview, McCormack talks about his career arc from Internet entrepreneur to big-media company executive, MTV's online plans and what technologies will shape the future of digital entertainment.

Why did you go from the entrepreneur lifestyle to a corporate environment?

That happened because the Web imploded around 2000 or so. It wasn't a question about going to a corporation—although a stable salary doesn't hurt. My main concern was who had the tools and assets to help shape the next two or three versions of the Web. That's what made me move to a larger

I felt broadband and interactive TV would be the future of the Internet. Short term I was right about broadband and long term I'm right about interactive TV. I'd also seen a lot of companies fail because of the lack of a business model, so I wanted to go to a place that had a solid business model so I could learn. Cable companies aren't necessarily sexy, but they understand things like billing-things that the startups I was working with at the time didn't really want to deal with.

You came to MTV from Cablevision. Why did you make that jump? I felt I had covered the distribution and technology pieces and I really wanted to learn about the content piece. The future of the business is some mixture of all three. We're heading into a time where technology is fusing more and more with content.

Any new platform that addresses music, I'm usually the first one to get it. I've been at the intersection of music and geek for a long time. I think this is the renaissance for the music geek. A couple of years ago the average person wouldn't know what Pandora was, but it's become pretty mainstream. People are using Shazam more than you'd think. It's become part of our daily consumption of music.

MTV is facing more challenges than ever from rivals like Vevo. What's your plan to hold them off?

I don't look at them as our competitors. I don't think anyone has sufficiently created the next MTV in the digital domain. The people who have innovated have done so around hardware, like the iPod, or algorithms, like Google. But I don't know whether anyone has become the destination for determining what's great from an art or content perspective.

That's the opportunity for usto make sense of what has become a fairly bewildering world of music options. I can access music from six different screens now. So what should you listen to? How should you listen? What we do is tell the story around the music. That's how you find something new. Just because you have new technology and new platforms doesn't mean the need for humans to explore the emotional story around an artist has gone away. If anything, it's [needed] even more.

Where does the MTV Music Meter fit into that?

That's a great example of using new technology to solve an actual problem. All these devices are connected to social media. So we can build a tool that's really about determining sentiment in social media to drive new discovery, sampling and sharing, and do it on a regular basis. There's a perfect

storm there for us to come in and do what we do best. We're not a search engine. Search engines tell you what you knew you were looking for. We want to tell you what you didn't know you needed.

So is there a grand plan here?

We're not rolling out a series of one-off widgets. It is part of a larger push that we've been planning for two years now.

It's clearly not about just "here's a music video." It's about innovating around the different ways people experience and access music. The meter is an example of that. It's about how we leverage all our screens. We don't think TV is going away anytime soon, but mobile computing is a huge part as well.

We have a lot of energy going into new forms of computing and Internet access, from iPhones to iPads to connected TVs. These devices can be put in many different places and accessed in many different ways. So it's about developing an audience across multiple screens, delivering sticky experiences to those screens, using that as a platform to roll out content and storytelling, and then bring our advertising and business partners along for the ride.

Why make the meter your opening salvo?

It seemed to sum up so many of the different themes of this strategy in one little product. It looks more like an app than a website. It's about making sense of this massive social conversation taking place around music. It was about offering a great way to find a new band or a new artist.

I understand your desire to be on all devices and to be deviceagnostic, but of all the devices available, which will have the most impact on your strategy?

If you get something that's going to be popular on the iPad and iPhone, there's a good chance you'll get a pretty big installed base. I think Android will come after that. And connected TVs are a bit further out but there's value in getting some real estate there now.

You co-authored the 2004 book "10 Technologies Every **Executive Needs to Know.**' What technologies do music executives need to know?

If I were to update that book today, you definitely need to understand what the app ecosystem means. You need to understand the power of the Android platform as that moves to different devices. Any technology that focuses around location-and that can be GPS in your phone, Bluetooth to RFID [radio frequency identification]; wireless technologies, localization technologies and stuff that miniaturizes devices. All are things the layperson is going to be affected by.

Ican access music from six different screens now. So what should you listen to? How should you listen? What we do is tell the story around the music. That's how you find something new.



Thirty years after his untimely death, Bob Marley's family is battling to protect his legacy and build a brand that gives back. The House of Marley—a joint venture with Homedics, owner of the Sharper Image—recently debuted a new high-end audio line. There is a new live double-album from Universal, a new partnership with Puma, Marley coffee and beverages, and ongoing court battles in Las Vegas and New York. As reggae fans celebrate his 66th birthday, it seems everybody wants a piece of . . .

Business Of Bob

BY ROB KENNER

n late 1979, a mustachioed "60 Minutes" correspondent named George Negus asked Bob Marley if he was a rich man.

"When you say 'rich,' what you mean?" the reggae superstar replied with a poker face.

Do you have a lot of possessions? Lots of money in the bank?

"Possessions make you rich?" Marley asked skeptically.

"I don't have that type of rich-

ness. My richness is life, forever."

Though he would succumb to cancer two years later, Marley's words still ring true. The Rasta soul rebel's songs of freedom are more relevant than ever three decades after his death at age 36. "Bob Marley's in every new day," his widow, Rita Marley, says by telephone from her home in Ghana, where she's sponsoring the Africa Unite Youth Symposium at the Institute of African Studies to mark what would have been his 66th birthday on Feb. 6. "There's not one day that his music is not played all over the world."

"Legend," Bob Marley & the Wailers' greatest-hits collection, is the top-selling reggae album of all time, having spent more than 1,126 weeks on the Billboard 200 and Pop Catalog Albums charts. As the first Third World pop star, Marley's fan base is truly global. Revered from Argentina to New Zealand, he's easily the most widely pirated musician on Earth. "I bought a bootleg

CD yesterday in Ghana," Rita Marley says with a laugh. "They're on the streets like peanuts. I can't tell you the last time I heard some of these songs, but this guy had 25 songs on one CD. Yes, honey, and they're selling well. That's how they make their living."

"Old pirates yes they rob I," Marley sang in his classic "Redemption Song." And as his son Rohan puts it, "Those pirates are still out there, claiming they have rights." But the former linebacker, known for delivering punishing hits while playing for the University of Miami and the Canadian Football League's Ottawa Rough Riders, has been helping his family tackle piracy.

Though some estimate that the trade in unauthorized Marley music and merchandise exceeds \$600 million each year, attorney Tim Ervin deals with the hard numbers: "Given the efforts that the family employs, I don't believe the problem is nearly that extensive," says Ervin, who has represented the Marleys since 2000. (His firm also does intellectual property protection for the estates of Elvis Presley and Johnny Cash.) Though he doesn't work on Marley music, downloads or DVD rights, on the merchandising side, the family has been vigilant in protecting Marley's legacy. "The Marleys have served over 400 cease-and-desist letters in the past 11 years," he says. "We've initiated 30 lawsuits in the United States alone."

Two weeks ago team Marley won a major victory when a Las Vegas court ruled that Avela, a Reno, Nevbased company that sold unauthorized Bob Marley merchandise to retailers like Target and Walmart, must pay the singer's estate at least \$300,000 in damages. "They were selling all sorts of products," Ervin says. The most offensive of which were Bob Marley bobblehead dolls and plush toys, he says. "That really incensed my client." The case was filed in 2008 by Marley family company Zion Rootswear, which owns the exclusive worldwide license to make Bob Marley clothing. In addition to the \$300,000 in damages awarded under Nevada state law, there's also a federal claim that was scheduled to be heard on Feb. 4 in U.S. District Court in Las Vegas. "We have submitted evidence that the company had \$3 million in sales," Ervin says. "Based on the fact that the jury found that they willfully infringed, the judge has the power to double or triple that figure, and award us our attorney's fees on top."

"This verdict sends a clear message to anyone who would challenge the integrity of our father's legacy," Rohan said in a written statement. "We will continue to aggressively pursue legal actions against those who attempt to unfairly profit from his life and legacy."

Rita and Bob's firstborn child, Cedella, who has long served as CEO of Tuff Gong International and director of the Bob Marley Foundation, as well as overseeing most of the Marley family businesses, has been fighting for her rights as long as she can remember. "The best part about the Nevada case—apart from winning it," she says, "was that our lawyer made people realize that we had to put up money to buy these rights, that normally a child would have."

"Dad passed without a continued on >>p16



will," says Cedella, who was 14 at the time. Under Jamaican law, her father's estate was to be sold and divided among his wife and 12 children. During the Las Vegas court proceedings, Marley's attorney said the singer's family paid \$11 million to buy the rights to his identity. "We borrowed the money, we paid it back, and it was ours for life," Cedella says. "That is part of the reason why we defend it so much. It was not something that was given to us."

"It's a big responsibility we have, running the business," says Rita, who notes that past partners and administrators tried to "mash up a company that's been formulated and worked for by a Rastaman . . . The expectation is that we're only good for ganja-smoking."

The family has enlisted some powerful allies in their quest to take control of Marley's legacy and raise his name to new heights. In late 2008, Canadian venture capitalist James Salter invested millions to become co-administrator of the Bob Marley estate's trademarks and right of publicity. Salter's company, Authentic Brands recently acquired the rights to Marilyn Monroe's estate as well.

Since the endorsement value of living celebrities can fluctuate as quickly as TMZ can post a scandalous story—just ask Chris Brown, Lindsay Lohan or Tiger Woods-the marketing of deceased superstars has become a multibillion-dollar business. Michael Jackson's estate earned \$275 million last year, but while the King of Pop topped Forbes magazine's annual list of "Top-Earning Dead Celebrities" in 2010 the King of Reggae hasn't dented the list since 2007 (with estimated earnings of just \$4 million). But Salter is betting that all that is about to change.

"I don't have any reason to believe that the Marley estate was mismanaged," says Jonathan Faber, CEO of the Luminary Group, which represents the estates of sports legends like Babe Ruth and Vince Lombardi. "They probably were not maximizing their opportunities, but they've now entered into a transaction where they can do that."

Earlier this month the Marley family announced the launch of the House of Marley, a joint venture with Alon Kaufman, CEO of Detroit-based Homedics, which also owns high-end retail brand the Sharper Image. At last month's Consumer Electronics Show in Las Vegas, the House of Marley debuted an eco-conscious home audio line including earbuds, headphones and iPod docking stations with speakers mounted on natural wood or tucked into canvas bags. (Expected to be available at retail by late second quarter, the products can be preordered at TheHouseOfMarley.com.)

The House of Marley's biggest buzz item is the pro-quality Trenchtown Rock headphones that retail for \$299, a price point that mounts a direct challenge to the Beats by Dr. Dre line, which reportedly earned the legendary hip-hop producer \$16 million last year. Handsomely designed and sturdily constructed with recyclable materials like aluminum and leather rather than plastic, these top-of-the-line Marley headphones boast a heavy bass sound that's ideal for reggae.

"With Marley the bass is what penetrates; it goes into your body," Kaufman says. "That's one of our core principles-that you really have to feel us. In order to feel us, we have to deliver that sound quality." The House of Marley observes other principles as well, what Cedella calls "the Marley code."

"This is something we know our father would be proud of," Rohan says. "It's not just about being businessmen but being followers of a principle and a philosophy. The greatest part is that we are giving back." A portion of all proceeds from the House of Marley will go to support the nonprofit 1Love.org, an online social community that aims to turn Marley's 19million-plus Facebook fans into a global movement.

'I bought a bootleg CD yesterday in Ghana. They're on the streets like peanuts.'

-RITA MARLEY

"The whole Marley family is very socially conscious," 1Love.org executive director Donna Mastropasqua says. "One of the challenges that they have had is how to give the amount of time and energy and resources to all the things that they want to support. But by making use of the Internet, we've really hit an emotional chord. People are so passionate about Bob Marley and everything that he stood for. And the fact that we're providing an outlet and a place for them to go is just huge."

"We didn't just create a charity," Rohan adds. "We created an affinity program to partner up with other charities." Among the organizations supported by 1Love.org are the African Leadership Academy, the United Nations Environmental Program and Charity Water, which provides safe drinking water all over the world by drilling wells at a cost of \$5,000 each. Going forward the House of Marley plans to expand into timepieces, luggage and sportswear.

But music remains the cornerstone of the Marley legacy, as well as the subject of ongoing legal conflict. Earlier this month in United States District Court in New York, attorneys for the Marley family attended a pretrial hearing in their lawsuit against Universal Music Group (UMG), which gained control of Island Records when Seagram acquired PolyGram in 1998 (and was later acquired by Vivendi). Although a judge denied the family's claim to the copyrights for five of Bob Marley & the Wailers' best-known albums last September,

THE KIDS ARE ALRIGHT

Since the 1979 debut of Ziggy Marley & the Melody Makers, Bob Marley's children have been carrying on their father's mission by making music with a sense of purpose, and racking up nine Grammy Awards among them. This summer Ziggy will release "Wild and Free," his third solo album on his own imprint, Tuff Gong Worldwide. In March he will tour South America to support Shakira. He'll tour America and Europe this summer. Bob's youngest son, dancehall star Damian "Jr. Gong" Marley, will be featured in the forthcoming Bruno Mars single and video "Liquor Store Blues" (Atlantic) and is now touring the world behind

last year's critically acclaimed album with Nas, "Distant Relatives" (Universal Republic), Nas and Jr. Gong, aka "Gongzilla"-who recently shot a video in Bob's old Trenchtown yard—are scheduled to headline London's Wembley Arena on March 31. Elder brother Stephen Marley's latest street smash, "Jah Army," features Jr. Gong as well as Buju Banton on the remix. On Feb. 14, Stephen will debut a new single, "No Cigarette Smoke," featuring Guyanese-Canadian R&B ingénue Melanie Fiona. His next album, "Revelation Part 1: The Root of Life," is due in April the Marleys have since hired new legal counsel to continue their battle, which has now shifted from a copyright dispute to an accounting dispute.

"By filing this lawsuit the Marleys are standing up for their rights and for the rights of other artists who deal with multinational corporations," L.A. entertainment attorney Bonnie Eskenazi says. "They won't be bullied or coerced into taking less than what the contracts entitle them to receive."

The jury trial for this portion of the complaint is scheduled to begin on March 7. The Marley estate is seeking some \$6 million, charging that UMG improperly withheld royalty payments and failed to abide by the terms of Marley's 1992 agreement with Island Records/PolyGram, which, according to Eskenazi, stipulates a 60% gross royalty rate on all digital sales. The Marley family's attorney says that Island founder Chris Blackwell is prepared to take the stand and confirm these contract points. Reps for Universal were unavailable to comment on the litigation.

ita Marley will never forget Sept. 23, 1980-it was the last time her husband stepped onstage to perform. "That was the same time the doctors told Bob he's got cancer and he's not going to be living much longer," she recalls. Just after opening for-and reportedly upstaging-Lionel Richie and the Commodores at Madison Square Garden in New York, Marley collapsed while jogging in Central Park, "I said, 'OK, the tour will just have to be canceled,' Rita remembers. "'Because if you're sick, you can't do this.' And he said, 'I'm gonna do it,' He was that determined,"

"Live Forever," a live double-album of that final historic performance at Pittsburgh's Stanley Theater, was released Feb. 1 in digital and CD formats, as well as a super deluxe edition containing three vinyl LPs, two CDs and a commemorative booklet. Aside from bootlegs, this concert has never been heard before. Rita calls the show one of Marley's greatest: "Even though all his concerts were the best, this one was exceptional." Concerned about her husband's health, she questioned the wisdom of going on with the show that day. "Why are you still doing a concert?" she asked him. "If it's about money, we don't need the money that bad." Rita remembers Bob's reply: "This is not about money; this is about the mission." The mission will be commemorated this May, on the 30th anniversary of his death at L.A.'s Grammy Museum with an exhibition of photography, artifacts and multimedia.

The last song Marley performed on any stage was "Get Up Stand Up," a rallying cry imploring listeners to "stand up for your rights." His family has taken that lesson to heart, acting as ambassadors for the House of Marley and walking the line between doing well and doing good.

Cedella Marley Design recently announced a partnership with Puma-Cedella will create 2012 Olympic wear for threetime gold-medalist Usain Bolt and the rest of the Jamaican National Track & Field team. Rohan Marley now runs an organic



The offending bobblehead doll.

coffee farm in Jamaica and founded Marley Coffee, which is sold in stores like Whole Foods and Dean & DeLuca. He also works with the Marley Beverage Company, which distributes Marley's Mellow Mood, a line of carbonated relaxation drinks and herbal teas. Robbie Marley Jr. does graphic design for Zion Rootswear, while Sharon Marley helps run the

Marley Resort & Spa in the Bahamas, which the Marleys discovered in 1976, while Bob was there recovering from a 1976 assassination attempt in Kingston, Jamaica.

No matter how much money these businesses raise for charity, Marley's heirs will always face the same sort of questions their father once did from "60 Minutes," which reported that "the ganja heads have become business heads."

The Rasta revolutionary from the slums of Trenchtown liked to ioke that he drove a BMW because the name stood for Bob Marley & the Wailers. But he never turned his back on the streets that raised him, dispensing a small fortune in handouts and risking his life to tamp down the political violence that still rages to this day. "I'm like Che Guevara with bling on," Jay-Z once rhymed. "I'm complex." Marley could probably relate to the mogul who rose from Brooklyn's Marcy Projects, and the unique struggles that went with it.

"The Marleys face the same challenges as any of these deceased iconic clients," the Luminary Group's Faber says. "The first part is responding to unauthorized uses. The second is keeping the celebrity relevant in the minds of consumers." Given Marley's enduring popularity, that part shouldn't be a problem, but the third challenge is a bit trickier: "It's a matter of choosing your partners carefully and exercising quality control over the brand, and not oversaturating the market," Faber says. "It's a balancing act. They have to understand what it is that Bob Marley means to the consumer, and to the extent that they can, try not to alienate his fans."

Rohan seems confident of the way forward. "We have to know the integrity of what we're doing," he says, shrugging off those who may be uncomfortable with the commercialization of brand Marley. "We were never the ones to really worry about critics. Like our father would say, he writes music about them. They're really like crickets-in the bushes. We don't worry about those guys, we just do what we do. 'Cause if we worry about them, we wouldn't do anything. We'd just be stagnant. We can't do that."

"They say the good you do lives after you," Rita Marley says. "Bob is one of those who proves that. Can you imagine he went to rest at the age of 36, and 30 years after he's still coming out with music for your listening pleasure? Not only for your dancing pleasure, but for learning at the same time. Because Bob Marley music teaches. Bob said, 'Music gonna teach them one lesson."



MARLEY ON THE CHARTS

Although Bob Marley landed just one single on the Billboard Hot 100 during his lifetime ("Roots, Rock, Reggae" peaked at No. 51 in 1976), he has moved more than 8 million paid downloads in the 20-year Nielsen SoundScan era. The top 10 mostdownloaded Bob Marley tracks are as follows:

1. "Three Little Birds" 1.1 million 2. "Is This Love" 687,000 3. "No Woman, No Cry" 680,000 4. "Jamming" 606,000 5. "Buffalo Soldier" 599,000 6. "One Love"/ "One Love/People Get Ready" 581,000 7. "Could You Be Loved" 456,000 8. "Stir It Up" 437,000 9. "Redemption Song" 341,000 10. "I Shot the Sheriff" 336,000			
3. "No Woman, No Cry" 680,000 4. "Jamming" 606,000 5. "Buffalo Soldier" 599,000 6. "One Love"/ "One Love/People Get Ready" 581,000 7. "Could You Be Loved" 456,000 8. "Stir It Up" 437,000 9. "Redemption Song" 341,000	1.	"Three Little Birds"	1.1 million
4. "Jamming" 606,000 5. "Buffalo Soldier" 599,000 6. "One Love"/ "One Love/People Get Ready" 581,000 7. "Could You Be Loved" 456,000 8. "Stir It Up" 437,000 9. "Redemption Song" 341,000	2.	"Is This Love"	687,000
5. "Buffalo Soldier" 599,000 6. "One Love"/ "One Love/People Get Ready" 581,000 7. "Could You Be Loved" 456,000 8. "Stir It Up" 437,000 9. "Redemption Song" 341,000	3.	"No Woman, No Cry"	680,000
6. "One Love"/ 581,000 "One Love/People Get Ready" 7. "Could You Be Loved" 456,000 8. "Stir It Up" 437,000 9. "Redemption Song" 341,000	4.	"Jamming"	606,000
"One Love/People Get Ready" 7. "Could You Be Loved" 456,000 8. "Stir It Up" 437,000 9. "Redemption Song" 341,000	5.	"Buffalo Soldier"	599,000
8. "Stir It Up" 437,000 9. "Redemption Song" 341,000	6.		581,000
9. "Redemption Song" 341,000	7.	"Could You Be Loved"	456,000
	8.	"Stir It Up"	437,000
10. "I Shot the Sheriff" 336,000	9.	"Redemption Song"	341,000
	10.	"I Shot the Sheriff"	336,000

Marley lived to see 10 of his albums enter the Billboard 200:

"Natty Dread" (1975)

"Burnin' " (1975, credited to the Wailers)	No. 151
"Catch a Fire" (1975)	No. 171
"Rastaman Vibration" (1976)	No. 8
"Live!" (1976)	No. 90
"Exodus" (1977)	No. 20
"Kaya" (1978)	No. 50
"Babylon by Bus" (1978, peaked in 1979)	No. 102
"Survival" (1979)	No. 70
"Uprising" (1980)	No. 45

After his death another 12 Marley albums have since entered the Billboard 200:

"Chances Are" (1981)	No. 117
"Confrontation" (1983)	No. 54
"Legend" (1984)	No. 54
"Rebel Music" (1986)	No. 140
"Talkin' Blues" (1991)	No. 103
"Songs of Freedom" (1992)	No. 86
"Natural Mystic" (1995)	No. 67
"Chant Down Babylon" (1999, peaked in 2000)	No. 60
"One Love: The Very Best of Bob Marley & the Wailers" (2001)	No. 60
"Africa Unite: The Singles Collection" (2005)	No. 101
"Forever Bob Marley" (2007)	No. 165
"B Is for Bob" (2009)	No. 77
Of these, greatest-hits set "Legend" is the	biggest

seller, moving 10.8 million copies since 1991. The album sold roughly 5 million copies in the 1990s and another 5 million in the 2000s, and it shows no signs of slowing down. Keith Caulfield and Rob Kenner

Sales figures: Nielsen SoundScan

INSIDE THE MESSY SPLIT BETWEEN THE WINTER MUSIC CONFERENCE AND THE ULTRA MUSIC FESTIVAL

BY KERRI MASON



Before the fame: LADY GAGA at WMC 2008.

It was Winter Music Conference: 2008. Yet another party. Almost no one noticed the pale blonde. She was overly dressed for Miami's South Beach heat, vogueing across the rooftop of the Raleigh Hotel. A lone cameraman dutifully snapped her strange pantomimes, but most people were more focused on scoring free

drinks and listening to B-list DJs play afternoon-appropriate sets.

Less than two years later, the blonde is known as Lady Gaga, the record-breaking, hitmaking, international phenomenon.

Meteors like Gaga are rare, but stars are frequently born at WMC, where the global dance community gathers each year to hock new talent and celebrate the old. David Guetta got his American foothold here; Diplo set himself up for his Black-Berry sponsorship; and mega DJs like Tiësto reassert their dominance each year, with increasingly bigger crowds at increasingly bigger venues.

Driving this gathering of like-minded people are two events: The venerable WMC and a giant party known as Ultra Music Festival, which, according to Pollstar, is one of the fastest-growing outdoor festivals in the United States.

For 11 years, the two have coincided by design: UMF launched in 1999, piggybacking on the then-13-year-old WMC's growing popularity. While an anomalistic Easter forced a one-week move in 2004, both events were otherwise held the last week in March. WMC always launched midweek, and UMF wrapped up the weekend.

But this year, an unexpected shift in dates has made that scenario impossible, causing an international uproar in the process.

On Nov. 16, WMC announced that its 2011 edition will run March 8-12—not the last week in March, and therefore not corresponding with UMF, which was already scheduled for March 25-27. This happened despite a longstanding agreement between the two entities, stating that UMF would occur the same week as WMC.

Was it a heady, meaningful break or just a scheduling snafu? It depends on who you ask. But one thing's for sure: Dance music's real divas aren't leaving one bit of scenery unchewed, and "Miami in March" may never be the same.

WMC week is a tale of two conferences. The quarter-centuryold, slightly gray one that focuses on business, networking and what co-founder Bill Kelly calls "emerging and legendary talent," and the one of the past 10 years that belongs to the spring break crowd, tourists and young partyers, strengthened by the pres-

For Kelly, who's widely considered part of dance music's "old guard," the situation is clear. "We had an agreement with Ultra whereby Ultra would present its event during the WMC dates. They broke away from the agreement last minute. That being said, there are many positive developments that have resulted from Ultra's decision to split with WMC. While there was a sort of synergy between us, they are two very different events with different objectives."

WMC's reason for the date change—that it couldn't secure a venue to host the conference itself, with its panels and other networking events, during the usual dates—rings a bit hollow to some. "Most of the people who go to Miami for WMC week don't step foot in the conference itself," says David Waxman, DJ and VP/GM of Ultra Records, which isn't affiliated with UMF. "They follow their favorite DJs."

WMC logged 3,763 registrants in 2010, while industry estimates put the number of people who flock to the city for the dominant elements of the week—the 24/7, independently promoted parties, over which WMC has limited, if any, control—at 65,000. Meanwhile, UMF counted 100,000 attendees over two days in 2010.

As clearly as Kelly points the finger at UMF, that's how definitively its organizers refuse to even acknowledge an argument.

"There is no current state because there is no dispute," UMF promoter Adam Russakoff says. "The dates chosen for WMC were impossible to present UMF, so for Ultra there wasn't any way [to make it work]."

In a statement posted on their website shortly after the dates were announced, UMF organizers countered WMC with a logistical hurdle of their own. The new WMC dates overlapped the annual Calle Ocho Street Fair, which attracts more than 1 million people to downtown Miami, home to UMF venue Bayfront Park.

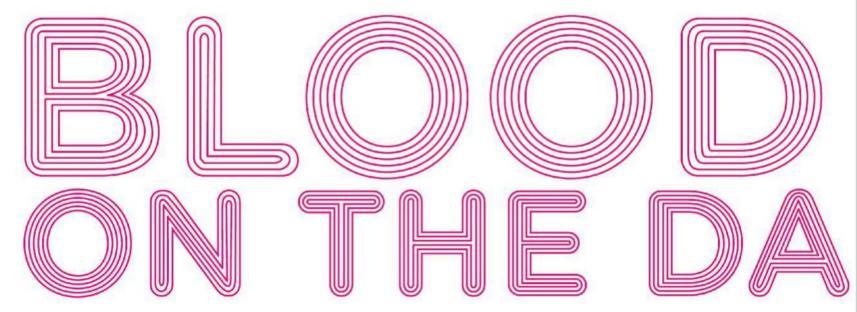
"Ultra used absolute best efforts to maintain the relationship with WMC and join them in the move to the second week [of March]," they said. "However, this was rendered impossible by the City of Miami Police Department, as they do not have the resources to host Ultra Music Festival and Calle Ocho on the same weekend."

"We went so far as to help

them find another venue for the conference to help stay together," says Russakoff, who nonetheless adds that UMF plans to correspond with WMC again next year. "We welcome it."

When WMC launched, dance fans weren't part of the conference's story. It was first held Feb. 19-21, 1986, at the Fort Lauderdale Marriott. About 90 people attended, setting up the structure for the confab's first incarnation as an industry-focused networking event, featuring evening showcases from top talent and the Florida warmth thawing the dominantly out-oftown delegates. The conference moved to Miami's South Beach in its sixth year.

Throughout the '90s, WMC became the place to be for any-





one involved in dance music-a breeding ground for collaboration and new talent and a launch pad for the tracks that would define the genre for the following year. Delegates had the run of the town, gaining entry to most or all nightclub events with a flash of their WMC badge.

"In 1996, when I was resident at [South Beach nightclub] Liquid, we had Frankie Knuckles on WMC Sunday," Waxman says, noting that the event was also tied to the annual Winter Party, which targets the lesbian, gay, bisexual and transgender community, "so we were charging at the door. Charging a WMC delegate? Blasphemy! Nowadays, the door people see those badges and they charge you double."

In the 2000s, the WMC experience started to change. UMF launched in 1999 as a one-day event in South Beach, featuring rave-favorite acts like Rabbit in the Moon and DJ Baby Anne. It moved to downtown Miami's Bayfront Park two years later to accommodate its rapidly growing size.

As dance music increased in popularity as a genre, UMF gained attendees downtown, and when word spread that every DJ on the planet was in Miami during a single week, fans started flooding the city, increasing the money-making opportunities for venues, hotels and retail stores. This influx corresponded with the heightened prevalence of bottle service, where a fiveperson table could easily net a club \$1,500 in a few hours-far more than if each attendee paid a \$25 cover or was let in for free with a WMC badge. Promoters and artist bookers from all over the world struck lucrative deals with local venue owners to host events, in hopes of establishing their own brands and artists on WMC's international stage and making money in the process.

Suddenly, the WMC delegate was a second-class citizen at

best, unable to compete with masses of spring breakers or European tourists with deep pockets. Confrontations at club doors became the norm, with managers frequently being blocked from joining their artists inside, press lists getting cut and sometimes even DJs getting hassled at their own events. Dance music magazines committed whole sections to annual "WMC Aftermath" stories and kvetch-fests.

The conference, it seemed, had gotten lost in the scramble. While the players themselves are being relatively civilized, their posses are making hay behind them. Calling the decision "reckless," Windish booking agent Steve Goodgold blasted WMC in an open letter. Artists are routed up to a year in advance, and both WMC and UMF have historically been scheduled for the last week in March. The new dates make it impossible for artists to network and see their colleagues at WMC and play UMF. As the largest dance festival in America, UMF is a massive, unmissable platform for any artist able to secure a slot.

"It is a gross inconsideration by the WMC for event planners worldwide and artist scheduling," Goodgold wrote.

In another open letter, Louis Puig, the firebrand owner of downtown Miami superclub Space (which rushed its 2000 opening to correspond with WMC week), used the occasion to side with WMC—despite the fact that he tried to launch a competitive conference, the Miami Music Conference, in 2005. He decried UMF's practice of locking its performers into exclusive contracts for the entire week, seriously affecting his own booking interests.

"Clubs don't compete with Ultra," Puig wrote. "They don't even operate at the same times, so why not let the artists play at clubs? This Ultra 'exclusivity' crap is hurting the artist and

BEATPORT PLUGS TOMMY LEE INTO MIAMI

The schism between the Winter Music Conference and Ultra Music Festival has birthed another player set to steal a bit of WMC's fire: the Reatport Music Awards. The event will be presented live for the first time on March 27, during Ultra weekend. Online music store Beatport-as much a lifestyle brand as it is a retail one for young electronic music fans—has been giving out BMAs since 2008, but through announcement rather than physical presentation. The WMC's official awards show the International Dance Music Awards (IDMAs) has traditionally been the marquee trophy-distributing fete of WMC week. But with WMC week no longer corresponding with the Ultra Music Festival-the time when the majority of artists plan to be in Miami-the BMAs saw an opportunity to become the only awards game in town.

"We hear from artists who win [BMAs] that it's more important to them than a lot of other awards in the space," Beatport VP of marketing Shea Purdy Gerhardt savs. "Anyone who tops our charts gets to the next level in their career. The Beatport name is something they can tout on their résumé.'

The BMAs will take place during the seventh annual Beatport Beach Party, a four-day mini-festival featuring nearly every major dance artist in the world playing oceanfront sets for adoring revelers. The free event has traditionally drawn capacity crowds, with lines spilling out of the National Hotel onto Collins Avenue. (This year's party will take place at the decidedly more chic Gansevoort Hotel.) Host Tommy Lee will hand out the awards between sets.

adult nightlife, as no adult I know can stand being at a festival for more than two hours. They also cannot stand sweating, getting trampled by the masses, dancing on dirt and/or mud and using those disgusting Port-O-Potties."

But Puig's letter also praised the opportunity for "two great music weekends," and ever-industrious event promoters are seeing green too.

"We're going to produce events both weeks, but our main focus will be during Ultra week. That's when most of the big talent will be in Miami," says Rob Fernandez, promotional director of New York nightclub Pacha, who staged 20 parties throughout South Beach during last year's WMC. "The venues and promoters will benefit because they will get another weekend of parties. The fans will suffer."

Forced to choose between the two weeks, fans are speaking out online, expressing their displeasure with the situation. Before, they had a virtual guarantee to see all their favorite DJs during a single week. Now, some DJs might only play one of the two weeks, and that might not be confirmed until flights get expensive and hotels sell out.

A poster on music and culture magazine URB's website commented: "Those parties are an elitist retreat for DJs, label bosses and promoters, while the REAL fans and heart of the scene has [sic] to go to work in the real world. Not to sound bitter but fuck both events, cry me a river you overpaid booking agents. I have no sympathy for the hyper-elite dance set."







Just how did **MATTHEW 'MATT F.X.' FELDMAN** go from working at a mailbox store to sitting in the music supervisor's chair of a controversial show (that MTV is pushing hard at upfronts—despite a ratings falloff)? Being 19 helped.

BY JILLIAN MAPES PHOTOGRAPH BY RACHEL BEEN

The new kid on the music supervision block doesn't invite writers to the coolest new nightspot. Or the buzziest new restaurant. He requests hang time at a candy store. But given his age (he recently celebrated his 19th birthday), that's probably better than flashing a fake ID and sneaking into a bar.

Matthew "Matt F.X." Feldman minds his manners more than the teenagers portrayed on his show, MTV's new sexdrugs-and-alcohol prime-time drama, "Skins." He's nice—he hails cabs for girls and pats arms at good-bye. And he also asks if saying something is "off the record" makes a difference—after he's already said the something.

But while his own peers are stumbling home from keggers, Feldman has been trying to grow up. He dropped out of music school in Glasgow, Scotland, after just a month. He's back in his hometown of New York, living with his parents. He was working at a West Village mailbox store. He made the most important mixtape of his life. Then got his gig at MTV's "Skins."

HOW DID YOU GET INVOLVED?

I was approached by an old friend of mine who was ["Skins" co-creator/writer/producer] Bryan Elsley's intern. I'd actually shown the U.K. "Skins" to this friend two-and-a-half years earlier, so it was kind of funny that she wanted to bring me on for the writers' group.

[The writers' group is] basically a revolving group of teenagers from around the city who come in every week to work with the writers and Brian. The functions [of the group] are limited, but definitely very heard and seen throughout the show. A lot of the authenticity wouldn't have come out if it hadn't been for this group.

Maybe the first or second time I did the writers' group, I started asking about the music, and if I could submit a song to the show. Bryan told me he had a 19-year-old choose all the music for the first and second seasons [of the U.K. "Skins" series], and a second, different 19-year-old choosing for the third and fourth seasons. He told me to make him a mixtape. So I made him a playlist and I pretty much got the job three or four days later. I quit my day job. And it just all started from there.

WHAT WAS ON THAT PLAYLIST FOR ELSLEY?

The first thing Bryan asked me when he brought me in after that mix was, "Is this your taste?" And I said, "Yeah, it's just the stuff I like listening to." I remember including Freddie Gibbs, who I think is the greatest gangster rapper. I put Jai Paul, who is on XL [Recordings] and coming out this year. A bunch of unsigned bands that my friends are in. Overall, I edged on the electronic side of things that are happening around the world right now.

Feldman is more than aware of what's happening in the world, particularly in youth culture. Certainly it helps that he's a teenager. But he also has a background as a "cool hunter" for global youth marketing firm Ruby Pseudo. His worldwide awareness could serve him well, given the legacy of "Skins" across the pond—and its strength as a platform for breaking indie bands like the Gossip, Grizzly Bear and Bloc Party in the United Kingdom. "Bryan [Elsley] takes credit for introducing Grizzly Bear to the country of England," Feldman says. "I definitely think this is a really incredible opportunity for America to be exposed, at large, to a wide range of music."

If you judge Feldman strictly on his appearance (dark denim on dark denim, Win Butler haircut), you think, "What a New Yorker, Brooklyn hipster." And he does talk a lot about dubstep and artists who didn't get enough attention from Pitchfork Media. But with his grin, and his (slight) nervousness, Feldman's sincerity rings true. If it's hip to be cynical (particularly in regard to the arts), then Feldman is an anti-hipster—or at least the self-loathing kind. "Hipsters are way too rude

to have these indie artists all for themselves," he says. "They shouldn't be allowed to have this music all for themselves. To an extent, it's about knowing the greatest band. But then it's about letting everyone else know about the greatest band." He exhibits an unaffected attitude about taking the most underthe-radar of artists—like 3D Friends (aka Austin's Daniel Chavez-Wright), who is behind the "Skins" U.S. theme song after winning an OurStage competition for unsigned artists—and throwing them on MTV's sexiest show.

IS THERE AN OFFICIAL SOUNDTRACK DOWN THE ROAD?

Oh, yeah! We're in discussions with various parties, and you can rest assured that there will be many different kinds of music represented on a "Skins" U.S. soundtrack. We are very interested in getting as much of this music out in as many ways as possible. Right now, we're giving out free downloads every week and we're starting to feature each episode's playlist, as well as artist profiles, on the official "Skins" website [Skins.tv].

ONLY THREE EPISODES OF THE U.S. "SKINS" SERIES HAVE AIRED SO FAR, BUT IT SEEMS LIKE THERE'S MUSIC PLAYING IN EVERY SINGLE SCENE, ALMOST CONTINUALLY. HOW DO YOU KEEP UP?

It's like 22 songs an episode. I have friends who show me music, but I work solely with Bryan. The only music in the show that I don't choose is something that Brian says we include—it's his show. An instance of that would be all the soul music you hear [in episode two], which is totally Bryan's idea. In the British version, every once in a while, a really old song pops up, and that's his DJ'ing, so to speak.

On Jan. 17, MTV premiered its first episode of the U.S. version of "Skins." The story arc: A group of sexed-up high schoolers sink a stolen car in a mad dash to get their overdosed friend to the emergency room. The initial episode drew 3.3 million viewers, according to Nielsen, which promptly dropped off by 50% for its second installment. Meanwhile, MTV remains strong on the show, pushing "Skins" hard in its 2011-12 Ad Upfront (according to the Hollywood Reporter), despite some big-name advertisers dropping out and concerns from the Parents Television Council in regard to child pornography laws that may or may not have been violated.

But controversy and ratings aside, 1.3 million sets of ears are the most that the small-fry artists that Feldman likes to feature have ever reached. Tracks featured in episode one of the U.S. "Skins" series experienced a boost in sales the week of the telecast: Sales of "When I'm Small" by electro-ambient duo Phantogram (Barsuk Records) rose 344%, while sales for "My Girls," the 2009 single from freak-folk mainstay Animal Collective (Domino), increased by 201%, according to Nielsen SoundScan. Number-wise, the gains are in the high hundreds and low thousands, but it could be an option to explore for artists looking for initial breakout exposure and a small synch fee of typically no more than \$600.

Since the show premiered, Feldman has received a flurry of e-mails, SoundCloud messages and tweets from artists hoping for placements. "It hasn't gotten to an overwhelming point, but it's definitely starting to get to the point where every day I wake up and there are more and more messages, some even through my own artist SoundCloud account," says Feldman, who sings and plays piano in a duo called Otis & Love. "I've actually found some really cool stuff through people reaching out."

Feldman seems very self-possessed for someone not yet 20: "I just hope this show exposes kids who are 15, 16 or 17 and getting into different types of music to awesome sounds that they would've had to dig for online otherwise," says the man whose Twitter bio includes the phrase "perception-pusher." "We're spoon-feeding, and I'm happy to do it." ••••

SPIN CITY

THE DECEMBERISTS TOP THE CHARTS. 'PORTLANDIA' ROCKS IFC. ARE THE CITY OF ROSES' PRO-MUSIC INITIATIVES PAYING OFF?

BY CORTNEY HARDING

t's a skit from the new IFC sketch comedy show "Portlandia." The mayor of Portland, Ore., portrayed by Kyle McLachlan, commissions the show's two actors, Carrie Brownstein (of Sleater-Kinney) and Fred Armisen (of "Saturday Night Live" fame) to write a theme song for the city. Portland stereotypes abound: The mayor bikes in. He bounces on an ab ball. He disses Seattle and gives the musicians a dream catcher for inspiration. And he constantly calls for his assistant, played by Portland's actual mayor, Sam Adams.

Adams, who spent 11 years as chief of staff for former Portland mayor Vera Katz and four years on the city council, was elected mayor in 2008. While he's a bit more grounded than the fictional mayor on "Portlandia," he's got plenty of hipster cred: He kicked off his campaign at indie music venue the Wonder Ballroom; he hosts a series of rock concerts-featuring acts like Point Juncture Washington and Y La Bambaat City Hall; and he even did a guest-DJ set at Portland's Jackpot Records for Record Store Day. He's probably the only mayor in the country who gets tweets like the following: "@MayorSamAdams: Do you like the band The Smiths? Also there is a pothole on Rhine and Milwaukie."

But Adams' support of the local music scene (and the local arts community as a whole) goes far beyond fandom and lip service. He has worked with the Regional Arts and Culture Council to reach out to local musicians. Although the organization has been giving out grants since 1995, the number of musicians submitting applications has gone up in recent years. Adams has also been a key supporter of the Right Brain Initiative, which provides arts and music education in local public schools, and last fall, the Kennedy Center named the Portland region as its third partner in its Any Given Child arts education initiative.

On a smaller scale, the city of Portland also uses local artists to provide its "on hold" music and offers \$5 tickets to select musical performances for low- and no-income residents. In his Creative Action Plan for the Portland Metropolitan Region, Adams said his primary goal in this area is to create a dedicated \$15 million-\$20 million annual public fund for arts, culture and arts education in the Portland region.

Of course, Portland isn't the only city-New York and Austin can boast strong arts grant-making foundations-with a topnotch arts scene that provides government funding for musicians. And it doesn't hold a candle to many other countries-like Canada and Sweden-where local governments go so far as to underwrite tours.

But Adams' passion for music, along with his ability to connect with bands, sets him apart. He's also not the first Portland mayor to champion local music-in the mid-'80s, former mayor Bud Clark, a bar owner (who biked to work), hosted the Mayor's Ball, an annual charity event featuring local rock bands. Portland's music scene has always been vibrant, producing such acts as Greg Sage, Elliott Smith, Everclear and the Dandy Warhols, as well as labels like Kill Rock Stars.

Billboard spoke to Adams about his support for chart-topping Portland act the Decemberists, his reasons for spending on the arts when the city faces high unemployment and his favorite local band of all time.

The Decemberists, whose album "The King Is Dead" debuted at No. 1 on the Feb. 5 Billboard 200 [it's No. 10 this week], are playing a message from you before all of their shows, right?

Yeah, Colin [Meloy, the Decemberists' frontman] asked me to record the message that announces them taking the stage. It was a great honor. [The message features Adams, surrounded by sounds of nature, urging fans to relax while waiting for the band to take the stage.]

How did your role in "Portlandia" come about?

They first asked me in the pilot phase, before IFC had actually picked it up, and I was thrilled to do it. I got to play the assistant to the mayor, which I did in real life for 11 years, so I didn't need to do much acting.

Portland has a long tradition of mayors who have supported the arts. How do you fit into that?

One of the key attributes making Portland what it is, is arts and culture. I love live music, so I'm especially proud when our local groups do well. Portland has a great arts and culture DIY vibe. Seattle has the grunge sound. Portland's is very eclectic. I don't think you could say there's a Portland sound. We've got all this great, independent-minded music.

How have you grown the resources for the local music scene?

Every chance I get, I try to increase money for arts and culture, through the Regional Arts and Culture Council, who in turn support great nonprofits like the Rock 'n' Roll Camp for Girls. Arts education is way behind as a nation, and we're suffering here as well. I recently was in Benson High School, and we were having a meeting on education in the former band room that used to have musical instruments on the bare cupboards that surrounded us. We've got a local company, Rumblefish, working with us [on Listen Local] to put local music on the city's on-hold system. We've got the PDX Pop Now summertime City Hall concert series. When I'm out and about, we're always promoting local bands, whether it's

Storm Large, Pink Martini, Yacht or Shaky Hands. Portland has an amazingly rich music scene.

In addition to the art and music, Portland also has high unemployment [10.7% in November 2010, according to the Portland Business Journal] and teacher layoffs. In the face of this issue, how do you justify spending money on the arts?

If you want to live in a one-dimensional city,

I was in a meeting the other day where this exact thing came up. I was meeting with area legislators, because we are trying to get

I respect anyone's right to do so. I don't. I want to live in a city that has many dimensions to it . . . the more arts education we offer, the lower our dropout rate will be. The more arts and culture we have in the city, the more innovative we'll be in all other endeavors. It can't be an innovative city and be bereft of arts and culture, or have a weak arts and culture scene. My goal is to allow for more full-time, living-wage arts and culture jobs.

I think Portlanders for the most part get it, and our polling shows that Portlanders would be willing to spend more money to promote arts and culture. They want artists to be for-profit and actually profitable. They support their local nonprofit institutions. We have . . . some of the highest arts and culture attendance of any city per capita in the United States. Arts and culture has always been a key attribute of what Portland is all about; it's in our DNA. Beyond that, I want Portland to be successful. I want Portland to offer great quality of life and also a great place to do business. Arts and culture is a key part of that.

the film and video tax credit renewed, and this particular

newly elected legislator talked about how rural parts of the

state don't benefit from these fancy film and video jobs. I just

reiterated the facts that most of the jobs in arts and culture

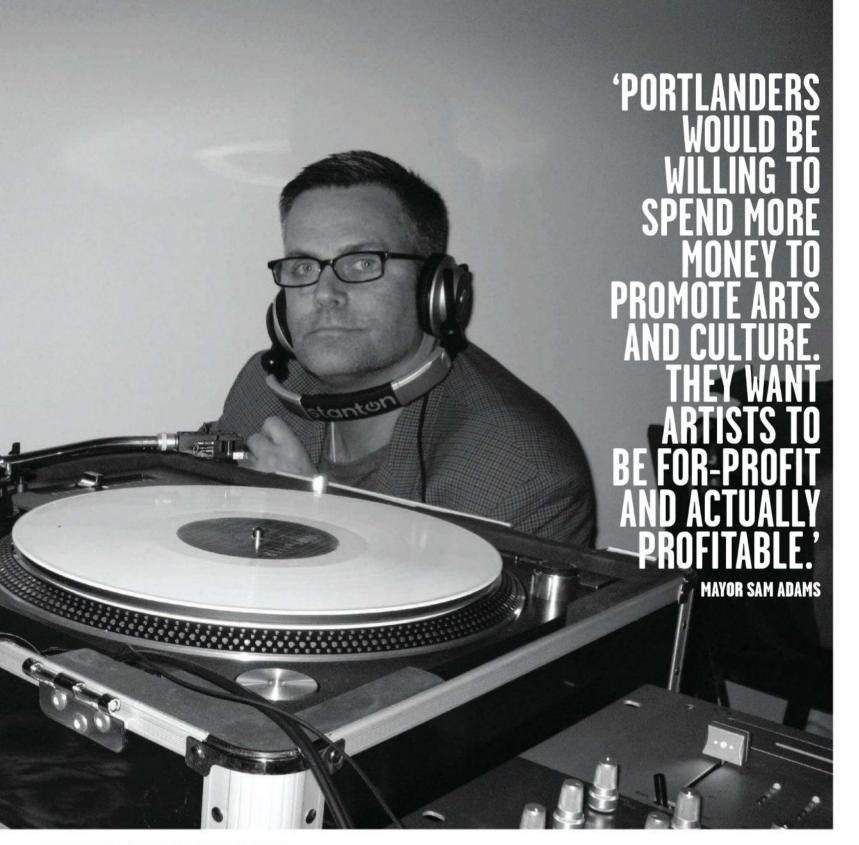
are accessible; they are not the on-air talents. Behind every

successful video, film, every successful music, entertainment

offering are multiples of jobs.



Above: THE DECEMBERISTS; below: "Portlandia" cast members CARRIE BROWNSTEIN and FRED ARMISEN (right) with "mayor of Portland" KYLE McLAUGHLIN.



Do you hear from Portland-based corporations like Nike and Intel that the city's art and culture scene helps attract top-tier talent to the city?

One of the reasons we have the kind of corporate support and foundation support for our arts and culture community is because it helps us to recruit and retain some of the best talent in the world. The best of the best talent can work, more than ever, wherever they want.

Good schools are absolutely key, arts and culture offerings are absolutely key when I'm out pitching Portland as a place for businesses to locate. It's a reason we have businesses that stay here. Not only is it a key industry for us, but one of our most visible exports is arts and culture—as is evidenced by "Portlandia" and the Decemberists. Not only is it an industry in its own right . . . but it supports our other industries.

What are your legislative priorities for the arts and music in 2011?

I'd like to expand the film and video credit. If you go on our website, the write-up for last year's arts and culture just shows you how many jobs [there are]. It's a clean industry, and an industry that benefits not only the city but the entire state and region, because they rarely just have one location in the city of Portland.

The state is facing some massive cuts—they've raided the arts and culture budget before, and I want to protect that. Smaller things that are very important for the music scene is to continue to protect all-age access to venues that have alcohol, but offer arts and culture as well, so you can have separated crowds. There have been attempts to close that down altogether, even though we have not had significant problems with that, with the way we've done it.

Locally, the Creative Advocacy Network, which I helped found, is moving forward on looking at a dedicated local arts-and culture-funding revenue stream. That work goes forward in this next year on a regional and local basis. We have an

economic development strategy where we promote exports in industries where we have competitive advantage. In the art for money category, software, digital development, athletic, outdoor, and design is another targeted industry. In the next year we'll be taking those strategies on the road.

I want to continue to support artists' efforts to have national and global audiences, to have national and global customers, to provide more economic security for more artists to be working full-time at arts and culture.

What's your favorite Portland band right now—and favorite Portland group of all time?

That is a question that always gets me into trouble. I'm absolutely infatuated right now with the new Decemberists album. Of all time? Well, I grew up when Nu Shooz were very popular, and they're still here; they're still around, they're still playing, and they're great. I'm not going to say my favorite, but my longest has definitely been Nu Shooz.

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30 31 31 26 27

MUSIC

ROCK BY MIKAEL WOOD

TURN AROUND, BRIGHTEYES

Conor Oberst Switches It Up On 'The People's Key'

Conor Oberst says that when he started work on "The People's Key," the new album by his celebrated folkrock outfit Bright Eyes, he was guided less by what he wanted the album to sound like than by what he didn't want it to sound like. "I was really burnt out on that rootsy Americana shit," the frontman says. "So I tried to steer clear of that."

"Rootsy Americana shit" is one way to describe the vibe of Bright Eyes' last studio disc, 2007's "Cassadaga"; the description also suits "I'm Wide Awake It's Morning," one of a pair of sets that Bright Eyes released on the same day

'We have an ability to morph oursound from record to record. If Conor says we're goinginanew direction, I get behind him.'

-MIKE MOGIS

in 2005. (According to Nielsen Sound-Scan, "Cassadaga" has sold 221,000 copies, while "I'm Wide Awake It's Morning" is at 475,000.) Yet Oberst says those records only represent "an element of the music I make-it's not wholly what we do in any way."

"We have an ability to morph our sound from record to record," adds Mike Mogis, the band's producer and multi-instrumentalist. "If Conor says we're going in a new direction, I get behind him."

Due Feb. 15 from Saddle Creek, "The People's Key" sets Oberst's songs against a variety of styles: "Jejune Stars" and "Triple Spiral" throb with loud, grungy electric guitars; "Approximated Sunlight" rides a drowsy trip-hop groove; "Ladder Song" is a delicate piano ballad. Though the album features guest spots by Matt Maginn of Cursive and Autolux drummer Carla Azar, among others, Mogis says the

set is more of a concentrated group effort by him, Oberst and keyboardist Nate Walcott than was "Cassadaga," on which the band's core members were joined by such high-profile names like M. Ward and Gillian Welch. "We kind of wanted to keep this record to ourselves," Mogis says, "rather than bring in people whose unique identities can alter the shape of a song."

In December Saddle Creek began rolling out the album by giving away an MP3 of the track "Shell Games," which label owner Robb Nansel calls "a good introduction to the record. It starts out sounding like what you expect from Bright Eyes, then ventures off into this other territory."

Nansel admits that the four-year gap between Bright Eyes projects-during which Oberst released a pair of solo alburns, as well as the self-titled debut by his indie-scene supergroup Monsters of Folk-caused him to wonder

"if people had moved on." Initial feedback to "Shell Games," though, has "been really positive," he says. Bright Eyes manager Nate Krenkel adds that the break might actually deliver an advantage: "Things are happening so fast now with the drive to constantly discover new artists," he says. "So when an old favorite surfaces, it kind of allows this moment to pause and just enjov music again."

In addition to attracting the band's longtime fans, Nansel says one of his principal goals for "The People's Key"-which is available for preorder on Saddle Creek's website in three different bundles-is exposing Bright Eyes to consumers who may be familiar with Oberst's name (from his political activism, for instance) but who haven't bought one of the band's records.

"We're not just going after the Pitchfork banner ads," Nansel says. "We're trying to think outside the box: putting something in the Utne Reader or on Politico. The hope is that when someone sees a music ad on those sites, it'll jump out at them." To a similar end, Nansel says he's looking into selling the album at such nontraditional retail outlets as Whole Foods.

Live work will also figure heavily into the disc's promotion, says Krenkel, who adds that "seeing it performed live will probably bring out the threads of consistency that run through the entire Bright Eyes catalog." Important bookings include New York's Radio City Music Hall (March 8-9), the Coachella Valley Music and Arts Festival in Indio, Calif. (April 16) and London's Royal Albert Hall (June 23).

Bright Eyes played Radio City on the Cassadaga tour, Nansel recalls, but didn't sell out until the night of the show. But this time, "the first date sold out pretty quickly, and now we're on the way to selling out the second as well," he says. "That to me is representative of the level they're at on this record. We're trying to make them the band to see in 2011."



>>>DRAKE, BIEBER **LEAD JUNO NOMS**

Get set for buddies Drake and Justin Bieber to face off at the Juno Awards. Canadian hip-hop star Drake leads the field with six nominations going into the competition, with Bieber taking four nominations of his own. Drake (born in Toronto as Aubrey Graham), who will also MC the Junos on March 27, picked up nods for best album, best songwriter best ran recording and best single for "Find Your Love." He will compete in Toronto against Stratford, Ontario-born Bieber, who was nominated for best album, best artist and best pop album for "My World 2.0." Bieber and Drake will also contend in the Juno Fan Choice Award category against fellow multiple nominees Hedley, Johnny Reid and Michael Bublé.

>>>BLACK KEYS NAB mtvU **WOODIES NODS**

The Black Keys have hit the right note with the mtvU Woodie Awards. The Keys are the only act nominated for two awards for the college network's awards show. They are up for woodie of the year, which goes to the top artist, for the video "Tighten Up." Their competition in the category includes B.o.B Featuring Hayley Williams' "Airplanes" and Arcade Fire's "The Suburbs." "Tighten Up" is also a contender for the best video Woodie. The awards will be held March 16 at the South by Southwest music festival in Austin.

>>>AVETT **BROTHERS REUNITE WITH RICK RUBIN**

The Avett Brothers are "the first step in" to their next studio album, the follow-up to 2009's "I and Love and You," which debuted at No. 16 on the Billboard 200, "We have completed one session of recording," Scott Avett says, adding that the group convened at Echo Mountain studio in Asheville, N.C., and will be working again with producer Rick Rubin.

Reporting by Gary Graff, the Associated Press and Etan Vlessing.

ROCK BY CORTNEY HARDING

MUSIC

WANDERLUST

The Cave Singers Move From Matador To Jagjaguwar

Beer ads can rarely be described as lovely. But an extended spot for Bend, Ore.based indie brewing company Deschutes, which featured a young hipster couple rediscovering their love as they travel through the stunning high desert in Central Oregon, came across more like a trailer for the new mumblecore hit than your standard brews and babes fest. (The spot did work in the great beerad breast trope, though.) Soundtracking all this beauty was a track called "Beach House," from the Cave Singers album "Welcome Jov."

"I loved the ad when it was presented to us," guitarist Derek Fudesco says. "We've been really lucky to have done some cool things with brands-we played a show for Jansport backpacks where they were encouraging people to get back to nature, and they had us do a set in the woods 45 minutes outside of Seattle."

release their third album of lo-fi folk music ("No Witch," out Feb. 22), a few

mellow Fudesco first made a name for himself in the late '90s as a member of the garage rock band Murder City Devils; shortly before that group split, he cofounded the blistering art-punk act Pretty Girls Make Graves. But Fudesco says the move to the softer side wasn't difficult.

Cave Singers vocalist Pete Quirk "moved in with me, and we started playing music together," Fudesco says. "I know I didn't want to play bass in this new thing, and I wanted to try something different."

While the band has now comfortably settled into its sound, other big changes occurred between "Welcome Joy," which was released in 2009, and "No Witch." The act's first two albums were released through Matador, but for the new one, the group signed with a new label, Jagjaguwar.

"It was time for a change," Fudesco says. "We weren't stoked on Matador and they weren't stoked on us after the last record. We asked to leave and they were fine with it. We had been friends with the Jagjaguwar folks for a long time and we loved the label."

Jagjaguwar founder Darius Van Arman says he talked with Fudesco when the Cave Singers first got started, but the band ultimately decided to stick with Matador, which had released the Pretty Girls Make Graves albums. He says that to market "No Witch," the label

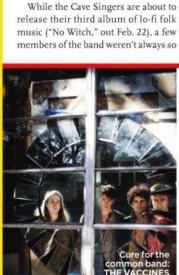
the band's live show. "We're not doing disco remixes or anything like that," he says. "We want people to get to know them and see them in concert."

is staying away from anything gimmicky

and keeping the focus on the music and

The band will be touring for much of the first part of the year, starting with a U.S. trip with Lia Ices that will stop at South by Southwest, followed by a European tour, then an appearance at the Newport Folk Festival.

The new album still fits solidly within the folk category, despite the presence of a new producer: Randall Dunn, who has previously worked with Black Mountain and Sunn O))). "He usually only does heavy stuff, and it was amazing to have him work on the record," Fudesco says. "He brought a bunch of his friends to collaborate, and it all turned out amazing."



>>>NEEDLE WORK

Widely touted as the great white hope of British guitar pop, London-based band the Vaccines are being inoculated against the hype by Mike Smith of Columbia Records, who signed the band to a worldwide deal.

"There's a lot of pressure for them to deliver, with every gig and record being overanalyzed," he says. "We have to keep telling them they're the same band they always were and nothing has been achieved yet in terms of record or ticket sales"

The four-piece, fronted by singer/principal songwriter Justin Young, is creating media buzz with its energetic guitar rock, which has drawn comparisons to everyone from the Beach Boys and the Jesus and Mary Chain to the Ramones.

The act will play four North Ameri-

GLOBALPULSE

can dates-booked by Paradigm-at the end of January before joining the U.K. NME Awards tour and then playing shows in Europe, booked by Coda Music Agency, More U.K. shows will follow the April release of the group's as-

"It's rare you get a band that genuinely has a shot to break globally and I couldn't be more excited," Smith adds. "As much as I think they'll make an instant impact, we're planning for the long haul."

vet-untitled debut album, Smith says.

Young is published by Global Music Publishing. Remaining members Arni Arnason, Freddie Cowan and Pete Robertson are published by Universal Music Publishing. -Steve Adams

>>>SMOKIN' SKUNK

After an eight-year hiatus, U.K. rock act Skunk Anansie has been enjoying a successful comeback in Continental Europe.

The band split in 2001, some seven years after forming in London, but reformed in 2009 to tour and promote a greatest-hits collection, "Smashes and Trashes," Its current studio album. "Wonderlustre," was issued in September by earMusic/Edel and V2 Belgium Netherlands & Luxembourg and earned immediate success. It hit No. 1 in Italy and charted in Switzerland, Germany and the Netherlands, although it peaked at a relatively low No. 58 in Britain.

EDITED BY TOM FERGUSON

Under a collaborative release plan, V2 handles the album in the Benelux countries, the United Kingdom and Italy; earMusic/Edel covers all other European territories.

Hamburg-based earMusic director Max Vaccaro describes Skunk Anansie as "one of the last remaining bands with a real, old-school approach to rock music. mixed with a great sense of melody."

The band, booked by 13 Artists and published by Chrysalis Music, is planning a European tour. The album is available in a special edition with a bonus DVD, and Vaccaro says a new version of the set. including at least seven live songs, will be released later in 2011.

-Wolfgang Spahr

>>>NO MORE TEARS

Johannesburg-based trio Teargas is proof that persistence pays-especially in the increasingly crowded homegrown hip-hop market. Five years and three albums into their career. Ntokozo "K.O." Mdluli and brothers Ezee "Ma-E" Hanabe and Bantu "Ntukza" Hanabe finally struck it big in April, taking home the best rap album award at the South African Music Awards for "Dark or Blue"

(Electromode, 2009). The honor spurred sales of the album to gold status (20,000 units) a few months later.

The groundwork for this success was laid with its second album, "Wafa Wafa" (2008), also a SAMA winner in 2009, but "Dark or Blue" has allowed Teargas to emerge as a real force. Album track "Party 101" was named video of the year at the Channel O Music Video Awards in November, and Teargas was a best group nominee in December at the MTV Africa Awards in Nigeria.

But the trio's biggest coup has been its selection alongside Rihanna as part of the Doritos Late Night 360° global campaign—becoming the first African act to record a 360-degree video (for new song "Missing in Action") for the marketing initiative. The group's booking agent, Morgan Ross of Johannesburgbased G Management, says, "The power of radio play, music video play and a few important awards-especially the SAMA—saw a huge rise in the band's gig schedule. It has since been a snowball effect with more radio play, more TV play, more awards and ultimately more live shows."

Teargas is published by Mokima Music, administered by Sony/ATV.

-Diane Coetzer

ROCK BY JIM ALLEN

STATE OF **ALERT**

He's Turning 50: The Original 'Jackass Of All Tirades' And 'Low-Budget Renaissance Man'

Being the voice of trailblazing American punk act Black Flag and alternative-era firebrand the Rollins Band was only Act One for Henry Rollins. He became a one-man cottage industry with his DIY record label/publishing company 2.13.61 (named for his birthday), and these days he's nearly as well-known for his books, spoken-word shows, and film and TV work as he is for his music.

As the original poster boy for anger management plows headfirst into middle age, he's scheduling a string of "talking shows" around a 50th birthday homecoming performance in his native Washington, D.C. In addition to his work as a columnist. the chronic workaholic is also establishing himself as one of the new faces of the National Geographic Channel.

Rock frontman to actor, writer and TV host-how did it happen?

I'm a high school graduate; I was never a very good student. I went right into the minimum-wage working world of the late '70s/early '80s. I'm basically trained to flip that burger or ask you if you want fries with that shake. So anything that comes my way is gravy. I'm quite often way above my skill [or] pay grade. "Hey, you want to try acting in this thing?" Absolutely! I'll show up and if I suck you can kick me out later-but I'm going for it. People are like, "What do you do?" Oh, man, forget it-jackass of all tirades, low-budget Renaissance man. I just want to have rung every bell and kicked every bucket before they turn the lights off on me.

What are the two new National Geographic documentaries?

The first one is called "Born to Rage." It's a study on the MAOA gene—the "warrior gene" that apparently skews for aggressive behavior in men. I was tested for it, a simple DNA test. We interview mixedmartial-arts fighters and we also test them-bikers, ex-members of the military, Buddhist monks-to see if they have the gene. The other documentary, which comes out months from now, is a thing on snakes for Nat Geo Wild. I basically went all over America and interviewed people who keep everything from black mambas to pythons, and went to a snake expo and [asked people], "Why do you like snakes? Why don't you like puppies? What's with you?"

Why do you want to perform in your hometown of Washington, D.C., on your 50th birthday?

I thought I should definitely be onstage for my 50th birthday, and I figured it'd be in D.C. People I grew up with will be at the show. I don't have much of that in my life; I'm not one of those people [that] comes over for the holidays. My best friend is [Fugazi leader] Ian MacKaye, and we've known each other since we were 11 or 12. I'm very close to his brothers and sisters, and now some of them have kids. So I will go to D.C. just to play around with everyone's children.I like being Uncle Henry. I don't want any kids, but it's fun to play around with them. You can always go, "OK, I've had enough, I'm out," and all the rest of the responsibility is heaped on the sagging shoulders of the parents.

It's been years since you made music. Have you left that behind for good?

Let's pretend that music is a bell. Whatever you think of the music I've done, if it's a bell, you have to admit that I rang it really often and real freaking hard-maybe not with any degree of sophistication or distinction, but with a lot of frequency and a lot of force. I don't know how else to ring it. I don't know how to ring it better, and I don't want to ring it the same way

again. I just want to see if there's anything I can be new at. And when I'm at National Geographic, I'm in the mailroom; I have to make good. When I go to the building in Washington, I can't get past reception-I still have to wait for my boss to come down and get me. I love that I'm a freshman there. I've been a National Geographic fan all my life, and to be 50 and making documentaries for Nat Geo, I really feel like I'm pulling my weight in the world.

You've also been writing columns for L.A. Weekly and VanityFair.com.

I'm hurtling toward senility, and life being what it is, I want to check out some other stuff. Vanity Fair [is] the perfect website for me to write for, because I enervate and infuriate the right people, and energize and rock the right people. I get fantastic hate mail from there: one-toothed, rarely signed, poorly spelled hate mail. I could write "Have a nice day" and I would get 150 hate mails: "You socialist! Have a communist day, vou mean!"

You've got an unusual story about your first Billboard interview, don't you?

Summer 1982, Black Flag played New York. Some man comes up to the front of the audience. He gets right in my grill and opens his mouth and sticks his tongue out and tries to put it in my mouth. My immediate reaction was to back up slightly and very quickly head-butt him. I knocked out his front two teeth. It happened to be Richie Stotts from the Plasmatics. There he was, holding his two teeth in his hand, looking at me like, "Hey, all I wanted was a kiss!" I'm sure he's a wonderful guy, but this is really not the bolt of cloth I'm cut from. And the next day, there I was on the pay phone doing my first interview with Billboard because I was the guy who knocked the teeth out of that dude with the mohawk in the Plasmatics.



Superman in Depends: HENRY ROLLINS; inset: fronting Black Flag in 1985.

ALBUMS

WISIN & YANDEL

Los Vaqueros: El Regreso

Producers: various Machete Music

Release Date: Jan. 25

Unlike other stars of the reggaetón scene who've increasingly embraced mainstream dance music and explored diverse Latin rhythms. Wisin & Yandel remind us why reggaetón blew up in the first place. The self-described "Puerto Rican cowbovs" rounded up a posse for an album that remains true to the group's urban roots. Tego Calderon and Franco El Gorila contribute to the oldschool San Juan sound of the track "Sigan Bailando," which will have everyone digging into the floor to the dembow beat. And the song "Se Acabo" adds the romantic style of Tito "El Bambino" for a sure hit. Sean Kingston, as could be expected, brings the heat to "Fever." There are enough vocal effects on "Los Vagueros: El Regreso" to satisfy the trend and plenty of radio-friendly grooves, but the album's infused with a grittiness that's gone missing from many recent urban Latino productions. On the set. Wisin & Yandel return to



DRIVE-BY **TRUCKERS**

Go-Go Boots

Producer: David Barbe

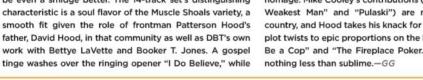
ATO Records

Release Date: Feb. 15

Drive-By Truckers were so prolific during the making of last year's

"The Big To-Do" that the Southern rockers spread the output over two separate albums. The good news is that "Go-Go Boots" is every bit as good as its predecessor—and maybe even a smidge better. The 14-track set's distinguishing characteristic is a soul flavor of the Muscle Shoals variety, a smooth fit given the role of frontman Patterson Hood's father. David Hood, in that community as well as DBT's own work with Bettye LaVette and Booker T. Jones. A gospel

the title track brings the funk and a pair of Eddie Hinton covers ("Everybody Needs Love" and "Where's Eddie?"), the latter sung by bassist Shonda Tucker, fortify the R&B homage. Mike Cooley's contributions ("Cartoon Gold," "The Weakest Man" and "Pulaski") are more straightforward country, and Hood takes his knack for cinematic details and plot twists to epic proportions on the lengthy cuts "Used to Be a Cop" and "The Fireplace Poker." The combination is nothing less than sublime.-GG



show they're still the rockers of reggaetón.-JCN

DESTROYER

Producers: John Collins,

David Carswell Merge Records

Release Date: Jan. 25



RICKY MARTIN

Musica + Alma + Sexo

Producers: Ricky Martin.

Desmond Child

Sonv Music Latin

Release Date: Feb. 1

Ricky Martin's first studio album in six years is a decided return to his pop roots and to songwriter/producer Desmond Child, the man behind such hits as "Livin' la Vida Loca." But "Musica + Alma + Sexo," which is the first album Martin co-produced and co-wrote almost in its entirety, catches the singer at a very different time in his life. Martin largely shuns easy romanticism for more assertive messages that celebrate liberation and diversity, themes that can be associated with his coming out last year. Fortunately, the set avoids hitting listeners over the head with any one message, thanks to the beats and an overriding joie de vivre. The album establishes its intent from the onset with "MAS," an invitation to dance with lyrics that encourage listeners to celebrate a night out. But it really comes into its own with the uplifting song "Te Vas," whose heady chorus floats over pulsating dance rhythms. The biggest departure on the release is "The Best Thing About Me Is You" (recorded in English and Spanish with Joss Stone and Natalia Jimenez, respectively), a feel-good ditty over a happy reggae beat.-LC

"Don't stop me now, I'm on a roll." Dan Beiar sings early on in "Suicide Demo for Kara Walker," the eight-minute centerpiece of Destroyer's newest album, "Kaputt." The oddball singer/songwriter is absolutely correct in his proclamation: After contributing a few gems to the New Pornographers' 2010 album "Together," Bejar kicks off 2011 with a relatively low-key but nonetheless gorgeous set under his Destroyer moniker. "Kaputt" finds Bejar's songwriting stripped of pretense due to a lingering sense of defeat, with mumbled lyricslike "They had it in for me" and "The government's swallowed up in this war"-paired with emotional saxophone solos and arrangements that at times recall lounge music and disco. The set's nine songs are all breathtaking, but the deceptively dance-ready title track and aforementioned "Kara Walker" are two of the best tracks in Destroyer's 15year history. "Kaputt" continues Bejar's winning streak and is an early contender for indierock album of the year.-JL

DEERHOOF Deerhoof vs. Evil

Producer: Greg Saunier Polyvinyl Records

Release Date: Jan. 25

Deerhoof's 10th full-length may be its first away from longtime label Kill Rock Stars. but the recent jump to Polyvinyl Records doesn't signal a sea change for the veteran

art-rock group's formula. If

anything, "Deerhoof vs. Evil"

feels like an instant continua-

gie," although the band's controlled guitar chaos and frontwoman Satomi Matsuzaki's precious warbling are abetted by stronger songwriting that offers a tonguein-cheek reaction to wartime.

"Wind up your cameras.

tion in sound to 2008's un-

derwhelming "Offend Mag-

YANNI

Truth of Touch

Producers: Yanni, Ric Wake YanniWake/Rocket Science

Ventures

Release Date: Feb. 8

It's been eight years since Yanni last

released an album that sounds like, well. Yanni, But his latest release, "Truth of Touch," manages to be different from that, too. Following Yanni's pair of 2009 English and Spanish vocal albums ("Yanni Voices" and "Yanni Voces," respectively), "Truth of Touch" has a more liberated feel than much of the Greek composer's oeuvreless bombastic and particularly more rhythm-centric than its predecessors. The airy, descending piano shimmer of the title track is vintage Yanni, but "Echo of a Dream" weaves bass and keyboards into a sinewy underpinning. Elsewhere, the track "I'm So" incorporates a hip-hop groove, "Flash of Color" explores Indian textures, and "Guilty Pleasure" has a halting, soulful feel. The song "Vertigo" features some bona fide rock muscle, while "Seasons" and "Yanni & Arturo" (the latter recast from 2009's "Yanni Voces") visit the Latin side of the musical planet. Three tracks here feature singing by his "Voices"/"Voces" collaborators, but it's the refreshed instrumental approach that makes "Truth of Touch" alluring and worth a listen.-GG

round up your generals." Matsuzaki shrugs after hearing about an impending atomic explosion on the song "The Merry Barracks," while on "Secret Mobilization." she sings, "My battle cry/Stand by, stand by." The savvy arrangements, like the hand clap-driven melody of "I Did Crimes for You" and shapeshifting pop of "Hey I Can," continue to soften Deerhoof's rougher edges since their abstract early albums "Reveille" (2002) and "Apple O'" (2003). "Deerhoof vs. Evil" is more tentative than the group's best work, but its consistently dazzling musicianship carries the band as it explores different themes on a new label. -JL

PONDEROSA

Moonlight Revival

Producer: Joe Chiccarelli New West Records Release Date: Jan. 18

This Atlanta quartet's brand of country-flavored Southern rock isn't quite the soundtrack that Ben Cartwright and the boys might have chosen. But like hometown forebears the Black Crowes, Ponderosa stirs a wide array of sources into the mix on its debut album, "Moonlight Revival," blending energetic riffery with steely melodicism to good effect. References abound, whether it's the Rolling Stones in "Old Gin Road" and "Pretty People," Tom Petty in "Girl I've Ever Seen" and the strident "Revolution," Merseybeat bounce on the outlaw tale "Pistolier" and any number of "Nuggets"-era favorites in the driving "Devil on My Shoulder." The tracks "Broken Heart" and "I Don't Mind" incorporate more country flavors, as does "Penniless," with its front-porch acoustic arrangement. Elsewhere, "Little Runaway" flaunts a '70s folk tinge and "Hold on You" steers in a heavier, darker blues direction. Kalen Nash's vocals and Joe Chiccarelli's smooth production tie together what could well have been a messy sonic hodgepodge, making "Moonlight Revival" a promising-albeit inconclusivestart.-GG

REVIEWS

SINGLES

PINK

F**kin' Perfect (3:33)

Producers: Max Martin. Shellback Writers: Plnk, M. Martin, Shellback LaFace/JLG

The second single from P!nk's

"Greatest Hits . . . So Far!!" set is hardly a party anthem like "Raise Your Glass." but its endgame-defiant selfrealization-is no different. The song begins in unassuming fashion, with an alliterative melody reminiscent of that of "Irreplaceable" and its kin. It's on the thrashing, urgent chorus where P!nk's harrowing rock vocals take over, and where a dash of profanity goes a long way toward livening up a well-worn theme: "Pretty pretty please, don't vou ever ever feel/Like you're less than/F**kin' perfect," she sings. A recently premiered music video that depicts self-mutilation has drawn even more ears to this Billboard Hot 100 climber, which, like Bruno Mars' "Grenade," has managed to cut through the four-on-the-floor clutter. A midtempo ballad in the classic P!nk tradition, "F**kin' Perfect" mixes esteem-building with bitter heartache, and it's an easy pill to swallow.-MH



C. DuBois

BRAD PAISLEY

This Is Country Music (5:15)

Producer: Brad Paisley Writers: B. Paislev.

Publisher: House of Sea

Gayle Music (ASCAP) Arista Nashville

When an artist is bold enough to title a song "This Is Country Music," it better live up to it, and Paisley's latest single does just that. Paisley debuted this title track from his new album, due April 19, during the Country Music Assn. Awards in November and received a standing ovation. Penned by Paisley and frequent collaborator Chris Du-Bois, the lyrics capture a genre that often gives a voice to the hopes and concerns of the common man. The CMA's reigning entertainer of the year urges his listeners to "turn it up and sing along" as he sings a love song to his format. As an

ace quitarist who turns in a heartfelt performance on "This Is Country Music," Paisley demonstrates why he has become the industry's torchbearer.-DEP

RAR

MELANIE FIONA Gone and Never Coming

Back (3:49)

Producers: Jay Fenix, Andrea Martin

Writers: A Martin J Fenix Publishers: God's Cryin'

Publishing/Sony/ATV Tunes (ASCAP), UfeelJ Publishing (SESAC)

SRC/Universal

Motown/IDJMG

Two years after "It Kills Me" hit No. 1 on Billboard's Hot R&B/ Hip-Hop Songs chart, Melanie Fiona returns with a single that's similarly arranged but nonetheless impressive. "Gone and Never Coming Back," off her upcoming sophomore album, "The MF Life," showcases the Canadian R&B singer's knack for emphasizing a melody with her pristine vocals. The track combines piano, drums and horns with Fiona's heart-wrenching lyrics describing the realization that a love



JENNIFER HUDSON

Where You At (3:50)

Producer: R. Kelly Writer: R Kelly Publishers: R. Kelly Publishing/Universal Music-Z Tunes (BMI) J Records/RCA

Jennifer Hudson takes a lover to task



for broken promises and other transgressions on "Where You At." the first single from her sophomore album, "I Remember Me." Drawing from the same classic R&B that produced Kelly's recent hit, "When a Woman Loves," this ballad caters directly to Hudson's Arethaesque vocals that first wowed folks on "American Idol" and later on the singer's Grammy Award-winning debut album. The slimmed-down Weight Watchers spokeswoman shows her big voice has lost none of its luster as her frustration builds to an emotional crescendo. "You made my future look bright/And I believed every word/I went to sleep on the clouds and woke up in the dirt," she sings. Hudson and the background singers then shift into call-and-response on the accusatory hook, "Where you at?" Providing the musical backdrop is a sparse, drum-driven track that allows Hudson to shine. -GM

has ended. With lyrics like "It's

sad that all he ever said was that he loved me to death/But now he's gone again and I was

wrong again," the singer doesn't fail to evoke emotion from the listener. Although "Gone and Never Coming Back" doesn't deviate from Fiona's usual tempo and subject matter, the track's juxtaposition of slower verses and a powerful chorus gives her latest single a unique quality.-JG

POP

MINDLESS BEHAVIOR

My Girl (4:03) Producers: Walter W.

Millsan III. Goldie Hampton. Marcus De'Andre "Epidemik" Walker

Writers: various Publishers: various

Streamline Records/Interscope

There's something endearing about the way the members of rising boy band Mindless Be-

havior choose to celebrate their innocent romances in "My Girl." On their debut single, the group's four 13-year-olds-Prodigy, Roc Royal, Ray Ray and Princeton-convey their affections through text messaging and phone chatting, over a beat that recalls a ringtone. "You hit me with a sad face. what I do?/I hit you with a question mark, you send me back a J-slash-K, said I'm just playing with you," reads a sample lyric. The mix of spoken-word comeons adds a hip-hop element to the pop instrumentation, and although the boys' voices are still maturing, "My Girl" proves they can tackle the high notes and maintain a smooth command of their sound. Mindless Behavior uses "My Girl" to share its experiences with young love in a playfully catchy way that preteens can relate to.-KL



YOUNG THE GIANT

My Body (4:04)

Producers: Joe Chicarelli,

Young the Giant

Writer: Young the Giant

Publishers: Robot of the Century Songs/Jungle Youth

Publishing (SESAC) Roadrunner Records

The members of Orange County, Calif., quintet Young the Giant might comprise a grab bag of cultural identity (lineages include Persian, Indian, British and French-Canadian), but the band members sport a sun-soaked sound clearly indebted to their hometown. "My Body," the lead single from the band's self-titled debut album, is representative of the group's charms, offering an infectious mix of stainless steel electric guitars, beefy drums and mammoth hooks. Vocalist Sameer Gadhia adapts a soulful, quivery drawl on the song's verses, but the singer channels his inner arena god on the chorus, "My body tells me no/But I won't quit 'cause I want more," he belts in a throaty zeal during the hedonistic refrain. While "Young the Giant" has been available online since October, its recent physical release and the chart growth of "My Body" is sure to raise the band's profile.-RR

LEGEND & CREDITS

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ROCK BY JASON LIPSHUTZ

Reality Check

The Boxer Rebellion Leverages Film, TV Synchs To Promote New Album

When the Boxer Rebellion set out on a U.S. tour last September, its members had a highly unusual goal in mind: proving that they were actually a real band.

After all, the British alt-rock quartet had just appeared as themselves and performed their song "If You Run" in the Drew Barrymore/Justin Long romantic comedy "Going the Distance." Before the release of third album "The Cold Still," which came out digitally Feb. 1, the Boxer Rebellion wanted to prove to stateside fans that the band sounded just as good in three dimensions as it did on the silver screen.

"The big motivator of that tour was to show people the band was real and had a very deep history," manager Sumit Bothra says of the band, which released its first album, "Exits," in 2005. "It certainly helped to consolidate the old and new fan base in one room."

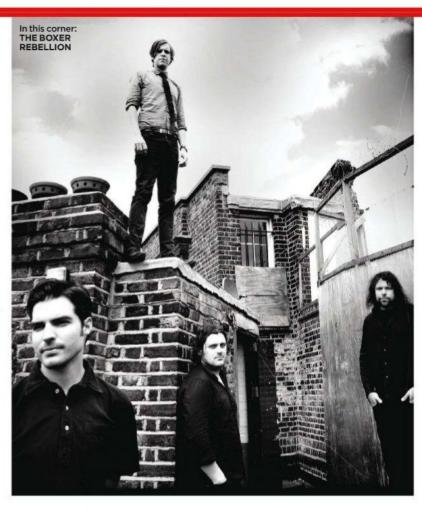
After self-producing sophomore set "Union" (named iTunes' 2009 alternative album of the year), the band-singer/guitarist Nathan Nicholson, guitarist Todd Howe, bassist Adam Harrison and drummer Piers Hewitt-recruited producer Ethan Johns (Kings of Leon, Ray LaMontagne) for "The Cold Still" and recorded it last spring at England's Real World Studios. The Boxer Rebellion opted to continue self-releasing its music in order to slowly build its fan base without any major-label strings attached. For its first month of release, "The Cold Still" will be exclusively available on iTunes.

"I look at a band like the Decemberists. whose first three albums were on an indie. Then they moved to a major," Nicholson says. "I think it's great that when you have enough clout to go to a major, you can have more of a say in what you're doing."

According to Bothra, the band's original contribution to "Going the Distance" was to write a song for the film's closing credits since the script didn't initially call for the appearance of a band. After director Nanette Burstein attended a Boxer Rebellion concert in New York, however, she asked if the group would be interested in performing "If You Run" onscreen. She even let the band members "get involved in the script to make sure they were going to be visible and in their comfort zone," Bothra says.

Along with the "Distance" performance, the Boxer Rebellion has preceded the release of "The Cold Still" by maximizing the potential of film and TV synchs. Placements on "One Tree Hill," "Human Target," a Buick TV ad and the Feb. 3 episode of "Grey's Anatomy" suggest the band's emotional songwriting may be more effective behind dramatic acting than on radio stations.

"We've kind of veered away from radio because we're not really a band that has the biggest singles in the world," Nicholson says. "It's always going to be more about our albums and how the songs work together. I think the medium of film and TV is kind of our bread and butter."



While the band will continue looking for synchs, Bothra is hopeful that the group's new track, "Step Out of the Car," will make a dent at triple A and modern rock radio in the United States. After the group's Feb. 2 performance on "Late Show With David Letterman," a brief U.K. tour kicking off March 3 will be followed by a handful of European dates and a U.S. trek that starts April 11.

For more on the Boxer Rebellion, including an exclusive documentary on the making of "The Cold Still," go to Billboard.com's Artists to Watch 2011 page.

AEROSMITH'S SIGNATURE BALLAD MAKES DIGITAL CHART DEBUT

The 10th-season "American Idol" contestants really should be listening to Steven Tyler. After the new judge's impromptu duet of Aerosmith's "I Don't Want to Miss a Thing" with contestant Lauren Alaina aired on Fox Jan. 27, his band's smash ballad makes its first appearance on Billboard's Hot Digital Songs chart, enter-

Aerosmith's top-charting Billboard Hot 100 hit-it reigned

at No. 1 for four weeks in 1998-sold 34,000 downloads in the Jan. 24-30 tracking week, a 363% increase, according to Nielsen SoundScan. (Having been released prior to the advent of the digital era and the list's launch, the song led the Hot Singles Sales physical singles chart for two weeks in 1998.) The cut concurrently re-enters the Rock Digital Songs tally at No. 7, while Aerosmith's "Dream On" returns at No. 11 (26,000 downloads sold,

up 319%) and "Sweet Emotion" debuts at No. 50 (7,000, up 125%).

Perhaps Aerosmith's chart renaissance will prompt fellow rookie "American Idol" judge Jennifer Lopez to interject her songbook in between critiquing contestants: Her nine top-selling downloads last week all registered declines. "I'm Real" led with 1,000 downloads sold, down 4% from the previous week.

-Gary Trust



'AMERICAN IDOL' MOVES AEROSMITH

An early winner on "American Idol"? New judge Steven Tyler. In the Jan. 24-30 Nielsen SoundScan tracking week, Aerosmith's 50 top-selling digital titles all showed increases, moving a combined 111,000 downloads—a 151% gain over the prior week. Here's a look at how the band's 10 best-selling downloads improved in that span.

Download Sales			
Jan. 17-23	Jan. 24-30	%Gain	
7,000	34,000	363%	
6,000	26,000	318%	
3,000	7,000	125%	
3,000	5,000	102%	
2,000	5,000	104%	
2,000	4,000	81%	
3,000	4,000	59%	
2,000	4,000	90%	
3,000	4,000	36%	
2,000	4,000	87%	
	Jan. 17-23 7,000 6,000 3,000 3,000 2,000 2,000 3,000 2,000 3,000	Jan. 17-23 Jan. 24-30 7,000 34,000 6,000 26,000 3,000 7,000 3,000 5,000 2,000 5,000 2,000 4,000 3,000 4,000 3,000 4,000 3,000 4,000	

Return Investment

Travis Porter Notches A Hit With Strip Club-Inspired Single

In urban parlance, the phrase "make it rain" refers to the act of tossing stacks of bills onto strippers as they do their thing-making it appear as if it's raining money.

Technically, 20-year-olds Harold "Strap" Duncan and stepbrothers Donquez "Quez" Woods and Lakeem "Ali" Mattox aren't quite of age for this sort of activity. Nonetheless, the three members of Travis Porter confess they've witnessed many rainfalls in their hometown of Decatur, Ga.

'We've been hitting the strip club since we were 16," Mattox admits with a devilish grin. "We know all about making it rain."

So it's not surprising that this activity is the inspiration behind the group's bouncy hit "Make It Rain," which has reached No. 15 on Billboard's Hot R&B/Hip-Hop Songs chart.

"You wanna see some ass? I wanna see some cash/Keep them dollars coming, and that's gonna make me dance," a female background vocalist sings on the hook as the trio's members swap verses bragging about their riches. "Throwing cash like a pass" and "twenty-five hundred in ones," they boast over the simple yet hypnotic beat.

The accompanying video, directed by Gabriel Hart, is equally blunt but ingeniously creative. The clip features gyrating girls wearing short-shorts and belly-exposing tops. But the backdrop is a farm, not a strip club, with Travis Porter rapping, dancing and carrying vellow umbrellas in a cornfield.

"The concept is that we've been summoned to go to a farm to make it rain because it's going through a serious drought," Mattox says. "In the end, it's really a scam. We act like we're going to make it rain, literally. But instead we take the farmer's money, invite all these girls and have

"Make It Rain," along with other charting tracks like "Go Shorty," "That's Her" and "Bring It Back," are from a series of mixtages that led to the trio signing with Jive Records through its own Porter House imprint last November.



Travis Porter, whose latest mixtape is "Music, Money, Magnums," is recording its debut album. Tentatively titled "Porterland," the set is slated for late 2011. Additionally, a video for "Bring It Back" will be shot and released shortly. The trio will also embark on a 60-day national trek that kicks off later this month and runs through May

While merriment is always on Travis Porter's schedule, the trio is just as fervent when it comes to its career.

"It's about dedication and our work behind the scenes; that's what has gotten us to this point," Duncan says. Woods adds: "We've built a brand and have been consistent in showing our commitment. We're definitely all in it to win it."



POPULAR VOTE

Given their popularity, one would assume Justin Bieber and Rihanna would be the leading contenders in the My YouTube contest. But singer/pianist Christina Grimmie is overtaking her big-name competitors.

As of Feb. 2, the 16-year-old held the lead with 153,000 fan votes. Next up was Selena Gomez, with 150,047. Rihanna counted 106,931 votes while Bieber, who first made his mark on the video-sharing site, had tallied 102,000 fan votes.

The My YouTube competition kicked off on Dec. 8, 2010, and ends Feb. 7, with the top five artists gaining massive exposure through placement on YouTube's U.S. and international home pages. Fans drive the votes by subscribing to artist channels, as well as other channels recommended by the 50 acts that YouTube asked to participate.

"I never actually asked my fans to subscribe to me before the competition started," Grimmie says, "But it's been huge because I'm competing with established artists. I never really imagined myself being here."

Grimmie, a fixture on Billboard's Social 50 chart since its December launch with a peak thus far at No. 14, has something else in common with fellow competitor Gomez: a manager. Brian Teefey, Gomez's stepfather and part of her management team, reached out to Grimmie through YouTube after she recorded a medley of Miley Cyrus songs last May. The video, which showcases her unplugged piano and bigvoice style, has since racked up nearly 4 million views

Grimmie (YouTube user zeldaxlove64) and her family recently flew to Los Angeles from their New Jersey home to meet with Teefey and seek a possible record deal. Grimmie, who's lined up to "sing for a couple of labels," is also a songwriter. During her label quest, she plans to continue posting covers of pop hits and save her original material for a formal release. -Jillian Mapes

SOCIAL CLIMBER

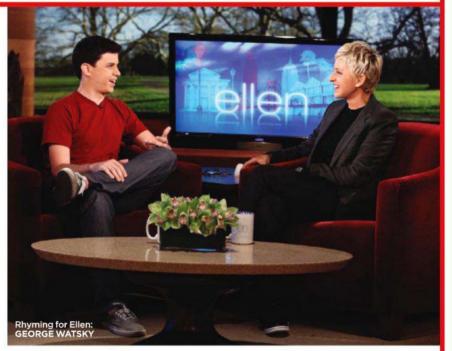
In mid-January, rapper/spoken-word artist George Watsky's YouTube video, "Pale Kid Raps Fast," was posted to Reddit.com. More than 5 million hits later. Watsky-who got his start doing slam poetry at age 15-has exploded onto the national stage.

"I've been touring college campuses doing spoken-word poetry," Watsky says. "It's been my job since I graduated college. But I've always wanted a music career and have always loved hip-hop."

Given his viral success. Watsky may be on his way to fulfilling his career wish. The Los Angeles native debuted at No. 1 on Billboard's Social 50 chart and also appeared the same week on "The Ellen DeGeneres Show" (Jan. 27). Since then, the rapid-fire rapper says he's received a number of offers concerning a recording contract but hasn't yet signed on the dotted line.

Possessing a rap style that's drawn comparisons to Eminem, Asher Roth and earlier viral phenomenon Bo Burnham, Watsky has been honing his craft for several years. His background includes a 2006 stint on HBO's "Russell Simmons Presents Def Jam Poetry"

Humbled by and grateful for his newfound opportunities. Watsky is currently honoring the remainder of his spoken-word engagements at colleges across the United States. (He will appear at Springfield (Mass.) College on March 30 and at Rockhurst University in Kansas City, Mo., on April 18.) "There are so many people out here doing



good work without the opportunity of being seen by hundreds of thousands of people," Watsky says. "So I appreciate the attention."

Watsky plans to return to Los Angeles after the tour ends and hopes to field more offers, "There's more work you can do with music," he says. "There's a much bigger market for it right now. My big hope is-whether I sign a record contract or not-that I'm able to sustain myself doing shows because that's what I love to do." -Kevin Rutherford

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CHICK, IT OUT

the sixth for David Guetta, And Britney Spears' "Hold It Against Me" bows at No. 32. It's the highest-debuting song of her career on the chart.

A TOAST

Iron and Wine starts at No. 2 the Billboard 200 with "Kiss



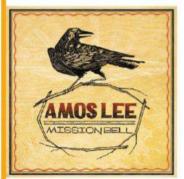
Glass Half Full...Or Half Empty? Amos Lee's No. 1

Over The

Counter

It's a take-the-good-with-the-bad sort of week on the Billboard 200.

On the one hand, singer/songwriter Amos Lee collects his first No. 1 and a career-high sales week of 40,000 copies, according to Nielsen SoundScan, with new album "Mission Bell." Lee previously had never sold more than 16,000



copies of an album in a week-a total earned when his 2008 set, "Last Days at the Lodge," started at No. 16.

On the other hand? The obvious: The top-selling album of the week yet again moves a record-low total since SoundScan began tracking sales in 1991-a record that was set only two weeks ago when Cake's "Showroom of Compassion" bowed atop the list

Yes, reminders about bad album

sales aren't fun. It just seems worse than normal because of the current state of the industry.

We all know it's tough to sell music, and even tougher to sell albums. Compounding the issue is the fact at No. 1.

that this time of yearthe dregs of the first quarter-is never kind to the industry and to the Billboard 200.

Pick almost any year and-generally speaking-the albums that drop in January aren't from blockbuster A-listers.

As previously noted.

2010 was a crazy year in that the first couple of months were flush with big new releases that sold well: Ke\$ha's "Animal," Lady Antebellum's "Need You Now" and Vampire Weekend's "Contra," among others.

But, just take a look at 2009. All of this woeful No. 1-sales stuff that we're going through now could have easily happened then-had it not been for Taylor Swift's "Fearless" and a late-January release of Bruce Springsteen's "Working on a Dream."

Swift's album was No. 1 from the first of the year through Springsteen's 224,000 bow on the Feb. 14 chart. And, "Fearless" was selling between 63,000 and 90,000 copies in its pre"Dream" weeks at No. 1.

Once Springsteen hit. Swift fell to No. 2 with 55,000. Had Springsteen not dropped his album, Swift would have earned the worst-selling week

> Or look at the weeks leading up to Springsteen's arrival. Swift held court at No. 1, sure, but what if "Fearless" hadn't existed? The No. 1 album would have been either Beyoncé's "I Am . . Sasha Fierce" or Nickelback's "Dark Horse"—the two albums

that were in the runner-up slot in January 2009 behind Swift.

How did "Fierce" and "Horse" sell? In their worst weeks they moved only 49,000-52,000 copies. Again, without Swift at No. 1, we would have set a record low.

If only we had a superstar release last month . . .

BACK TO BACK: Amos Lee's "Mission Bell" (Blue Note) gives the beleaguered EMI Music its second straight No. 1, following the Decemberists' Capitol release, "The King Is Dead." EMI hasn't had two chart-toppers in a row since 1998, when the Beastie Boys' Grand Royal/Capitol album

"Hello Nasty" preceded Snoop Dogg's "Da Game Is to Be Sold, Not to Be Told" (No Limit/Priority).

Billboard

Lee's set is Blue Note's fourth No. 1, following three from Norah Jones.

FRANKLY SPEAKING: If you searched iTunes or Amazon MP3 recently for Far*East Movement's "Rocketeer"which zooms 16-9 on the Billboard Hot 100 this week-you may have inadvertently stumbled on the criminally under-the-radar singer Frankmusik (aka Vincent Frank).

While the song's original version features OneRepublic's Ryan Tedder, a live version released two weeks ago replaces Tedder with the group's Cherrytree Records labelmate Frankmusik. The new rendition has since moved 6,000 downloads-a decent number considering it's an acoustic take and doesn't feature Tedder.

While Frankmusik is enjoying a new level of visibility with the "Like a G6" group, he's also busy finishing his second album, "Do It in the AM," due in May or June. First single "The Fear Inside" has notched 100,000 views on YouTube

Frankmusik's first set, 2009's "Complete Me"-which had a low-key U.S. digital release-reached No. 15 on the Official U.K. Albums chart and spawned a pair of top 30 singles.

second Hot Country Songs top 10 in Jason Aldean's "Don't You Wanna Stay" (11-10), on which she guests. She reached No. 2 with the Reba McEntire duet (and cover of her own 2006 smash) "Because of You" in 2007. Among "American Idol" contestants, Clarkson and Bucky Covington (also two) trail Carrie Underwood (13) and Josh Gracin (four) for the most top 10s

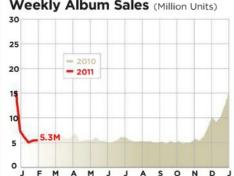
>> Martin Solveig & Dragonette earn their first No. 1 on Dance Airplay with "Hello." The song's o sports Solveig playing tennis against fellow French DJ Bob Sinclar. (At the clip's end, Solveig sullenly departs the court seeing his love interest ing French tennis star Gae nfils. Let's hope his new No. 1

Warket Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL Albums*	DIGITAL TRACKS
This Week	5,305,000	1,848,000	24,725,000
Last Week	5,248,000	1,904,000	26,378,000
Change	1.1%	-2.9%	-6.3%
This Week Last Year	6,506,000	1,913,000	24,913,000
Change	-18.5%	-3.4%	-0.8%
*Digital album sales are a	also counted within all	oum sales.	

Weekly Album Sales (Million Units)



Year-To-Date

	2010	2011	CHANGE
OVERALL U	INIT SALES		
Albums	23,961,000	20,840,000	-13.0%
Digital Tracks	103,976,000	108,328,000	4.2%
Store Singles	150,000	185,000	23.3%
Total	128,087,000	129,353,000	1.0%
Albums w/TEA*	34,358,600	31,672,800	-7.8%
"Includes track equi- to one album sale.	valent album sales (TEA)	with 10 track downloads	equivalent

ALBUM SALES



SALES BY ALBUM FORMAT

CD	16,449,000	13,097,000	-20.4%
Digital	7,314,000	7,485,000	2.3%
Vinyl	195,000	254,000	30.3%
Other	3.000	4,000	33.3%



13.1 million

10.8 million

Current	13,148,000	10,769,000	-18.1%
Catalog	10,814,000	10,071,000	-6.9%
Deep Catalog	8,219,000	7,780,000	-5.3%





		#-	m co	ARTIST	=	35	3
V	HOT		- WEEKS	# AMOS LEE	8	PEAK POSITION	Minaj'
4	DE		1	IRON AND WINE Kiss Each Other Clean		2	the sa Kanye
1	9	_	10	GREATEST NICKI MINAJ		2	Beauti
4	NE	-	1	GAINER YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 015021*/UMRG (13.98) PINK Friday VARIOUS ARTISTS 2011 Grammy Nominees		4	Twiste may h
4	6	4		BRINO MARS	•	3	No. 21 West.
V	10	9	45	Doc-Wops & Hooligans ELEKTRA 523535* (10.98) ⊕ MUMFORD & SONS Sigh No More	_	6	eclips
	8	3		GENTLEMAN OF THE ROAD 0109*/GLASSNOTE (12.98) TAYLOR SWIFT Speak Now Speak Now		1	989,0 accord
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4	2		2	KIDZ BOP KIDS		2	
	1	_		THE DECEMBERISTS		1	
				The King Is Dead P!NK Greatest Hits So Far!!!		11	
	15	19		LACON ALDEAN		2	46
	13	11		BROKEN BOW 7697 (18.98) My Kinda Party		1000	As the
	12	8		SRP/DEF JAM 014927/IDJMG (13.98) ⊕ KATY PERRY		3	the d
	7	13		CAPITOL 84601* (18.98)		1	This V
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	17	14		WEB/SHADY/AFTERMATH/INTERSCOPE 014411*/IGA (13.98)		1	albun
	23	25	53	CAPITOL NASHVILLE 97702 (18.98)	3	1	19%, iTune
		17		JIVE 80874/JLG (11.98) LOVE Letter		6	
		10	10	ROC-A-FELLA/DEF JAM 014595^/IDJM6 (13.98) ⊕ My Beautiful Dark Iwisted Fantasy	H	1	57
	20	1000		MONESUCH 520266*/MARNER BROS. (15.98)	•	3	Like 0
	NE	W		DOWNTOWN/DGC/INTERSCOPE 015196*/IGA (13.98) THE CORDIDAT		21	Billbo
	3	-		PHONOGENIC/EPIC 81227/SONY MUSIC (11.98)		3	perks iTune
	19	16		KID ROCK TOP DOB(ATLANTIC 521682*/AG (18.98) ⊕ Born Free	•	5	Her s
	24	21		JAMIE FOXX J 5486/JRM6 (11.98) Best Night Of My Life		6	"21," availa
	14	6		SOUNDTRACK RCA NASHWILLE 72911/SMN (11.98) Country Strong		6	Unite
	22	22		THE BLACK EYED PEAS The Beginning		6	debut
	38	40	45	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND 014063/IDJMG (10.98) ⊕ My World 2.0	2	1	U.K. / while
	4	-		SOCIAL DISTORTION EPITAPH 87119* (16.98) TALIB KWELI		4	4, ma
	NE	W		ZAC BROWN BAND Gutter Rainbows ZAC BROWN BAND		29	first a Micha
	32	31		SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC 524722/AG (18.98) ⊕ TOU GET WHAT TOU GIVE	•	1	2009 chart
	26	24		T.I. BRAND HUSTLE/ATLANTIC 523753/AG (18.98) No Mercy	•	4	five a
	35	28		KENNY CHESNEY BNA 57445/5MNI (11.98) ⊕ Hemingway's Whiskey	•	1	
	34	27		LIL WAYNE CASH MORE/FUNINVERSAL MOTOWN 015602/JUMRG (13.98) I Am Not A Human Being	•	1	
	30	41		BON JOVI ISLAND 01-903/IDJMG (13.98) Greatest Hits	•	5	
	37	33		RASCAL FLATTS BIG MACHINE REPUTON (1.98) Nothing Like This		6	70
	47	37		THE BAND PERRY REPUBLIC INSHVILLE 014839/UMRG (10.98) The Band Perry REPUBLIC INSTAULIC INS		4	A \$6
	29	20	9	SOUNDTRACK Glee, The Music: Season Two: Volume 4 20TH CHITURY FOX TV/COLUMBIA 79214/SONY MUSIC (13.98)	•	5	Buy h
	39	30	35	FLORENCE + THE MACHINE UNIVERSAL REPUBLIC 013170-/UMRIG (13.98) Lungs		14	On Da
	33	7		STEEL MAGNOLIA BIG MACHINE SMOTODA (10.98) Steel Magnolia		7	Albur
	45	26		KEYSHIA COLE GEFFEN 015108/16A (13.98) Calling All Hearts		9	thoug
	31	18		DAFT PUNK WALT DISNEY 005672 (13.98) Tron: Legacy (Soundtrack)		4	of the
	40	38		SUGARLAND MERCURY MASHVILLE 014758*/UMGN (13.98) ⊕ The Incredible Machine		1	No. 11 Billbo
	43	34		TIM MCGRAW CURB 79205 (18.98) Number One Hits	•	27	J.III/
	48	36		KERI HILSON MOSLEY/ZONE 4/INTERSCOPE 015088/IGA (13.98) No Boys Allowed		11	86
	54	44	64	TRAIN COLUMBIA 07738/SONY MUSIC (12.98) Save Me, San Francisco	•	17	The fi
	57	50		LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805*/IGA (12.98) The Fame	3	2	cover
	11	-	2	JAMES BLUNT CUSTARD/ATLANTIIC 524723/46 (18.98) Some Kind Of Trouble		11	Prince
	46	29		VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 08777/CAPITOL (18.98) NOW 36		4	Be Yo
ı	41	43		CEE LO GREEN RADICULTURE 525601/ELEKTRA (18.98) The Lady Killer		9	Wing and B

Minaj's set, released the same day as Kanye West's "My Beautiful Dark Twisted Fantasy, may have started at No. 2 behind West, but has now eclinsed him in sales: 989,000 vs. 981,000, according to Nielsen SoundScan.



As the masses await the debut of her new single, "Born This Way," on the **Grammy Awards** (Feb. 13), her album jumps by 19%, courtesy of an iTunes sale.

57 Like Gaga at No. 46, last week's Billboard cover girl perks up thanks to iTunes promotion Her second set, "21," not yet available in the celebrates a No. 1 debut on the Official U.K. Albums chart, while "19" rises 8-4, making her the first artist since 2009 to concurrently



chart a pair of top

A \$6 sale tag at Best Buy helps the DJ's title rise by 20%. On Dance/Electronic Albums, the set holds at No. 3though with a bullet—just ahead of the title at No. 113 on the Billboard 200.

86 The five-song covers EP (6,000) includes takes on Prince's "I Wanna Re Your Lover." Paul McCartney and and Bob Marley's "Is This Love."

٦	E S	EK	VEEKS	EKS	ARTIST	Title	II.	SITION
	E M	LAST	DECEMBER 1	No.	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) CAKE	01	CER	20
	51	25	1	3	UPBEAT 69933* (15.98) JOE NICHOLS	Showroom Of Compassion		1
	52	_	W	1	SHOW DOG-UNIVERSAL 015198 (7.98)	Greatest Hits	Hospie	52
	63	58	47	20	MACHINE SHOP 525375*/WARNER BROS. (18.98)	A Thousand Suns	•	1
	54	27	39	10	KE\$HA KEMOSABE/RCA 80560/RMG (9.98)	Cannibal		15
	55	70	73	86	THE BLACK EYED PEAS INTERSCOPE 012887*/IBA (13.98)	The E.N.D.	2	1
i,	56	61	56	20	TREY SONGZ SONGBOOK/ATLANTIC 524539/AG (18.98) ⊕	Passion, Pain & Pleasure	•	2
	67	107	118	67	PACE SETTER XL/COLUMBIA 31859*/SONY MUSIC (12.98)	19	•	10
	68	NI	w	1	WANDA JACKSON THIRD MAN/NONESUCH 525263*/WARNER BROS. (15.98)	The Party Ain't Over		58
,	69	68	54	7	CRYSTAL BOWERSOX 19/JINE 74809/JLG (11.98)	Farmer's Daughter		28
	60	71	57	70	MIRANDA LAMBERT COLUMBIA (NASHVILLE) 46854/SMN (12.98)	Revolution		8
П	61	75	60	12	BLAKE SHELTON REPRISE (NASHVILLE) 525092/WMN (18.98)	aded: The Best Of Blake Shelton		24
1	62	NI	w	1	DESTROYER MERGE 369* (14.98)	Kaputt		62
t	63	81	70	115	ZAC BROWN BAND ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC 515931/AG (13.98)	The Foundation	2	9
	64	50	32	7	MICHAEL JACKSON	Michael		3
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SOCIAL/STREAMING Billboard.

()	U	NCHARTED PROVIDED TIMES BIG SOUND
THIS	LAST	WEEKS ON CHT	ARTIST MYSPACE PAGE
1	1	3	TRAPHIK WWW.MYSPACE.COM/TRAPHIK
2	12	3	JAMIE LYNN NOON WWW.MYSPACE.COM/JAMIELYNNOON
3	2	3	DJ BL3ND WWW.MYSPACE.COM/BLENDIZZY
4	10	3	THE DEADLIES WWW.MYSPACE.COM/THEDEADLIESMUSIC
5	3	3	COLETTE CARR WWW.MYSPACE.COM/COLETTEGARR
6	4	3	JAVIER JOFRE WWW.MYSPACE.COM/JAVIERJOFRE
7	Ni	EW	DEPORTIVO WWW.MYSPACE.COM/DEPORTIVOOFRCIAL
8	6	3	LAURA ROPPE WWW.MYSPACE.COM/LAURAROPPE
9	8	3	DIYAR PALA WWW.MYSPACE.COM/DIYARPALA
10	41	3	ZIKOS WWW.MYSPACE.COM/ZIKOS
11	9	3	DAVE DAYS www.myspace.com/davedays
12	Ni	EW	MALA MYSTIKZ WWW.MYSPACE.COM/MALAMYSTIKZ
13	14	2	GALAXY FARM WWW.MYSPACE.COM/GALAXYFARM
14	23	3	SUPERMAN IS DEAD WWW.MYSPACE.COM/SUPERMANISDEAD
15	5	3	TEEN HEARTS WWW.MYSPACE.COM/TEENHEARTS
16	31	3	DASH BERLIN WWW.MYSPACE.COM/DASHBERLIN
17	N	EW	YOUR FAVORITE ENEMIES WWW.MYSPACE.COM/YOURFAVORITEENEMIES
18	15	3	DAVID CHOI www.myspace.com/davidchoimusic
19	11	2	ARCHITECTS WWW.MYSPACE.COM/ARCHITECTSUK
20	7	3	DJ BAM BAM WWW.MYSPACE.COM/DJBAMBAM
21	N	EW	GIRL TALK WWW.MYSPACE.COM/GIRLTALK
22	19	3	NICOLAS JAAR WWW.MYSPACE.COM/NICOLASJAAR
23	17	3	CALL US FORGOTTEN WWW.MYSPACE.COM/CALLUSFORGOTTEN
24	21	3	THE PRETTY RECKLESS WWW.MYSPACE.COM/THEPRETTYRECKLESS
25		EW	OTENKI WWW.MYSPACE.COM/OTENKI/WWW.MYSPACE.COM/ONTENKI
26		EW	POMPLAMOOSE WWW.MYSPAGE.COM/POMPLAMOOSEMUSIC
27	20	3	NOISIA www.myspace.com/tienoisia
28	48	3	THE BLOODY BEETROOTS WWW.MYSPACE.COM/THEBLOODYBEETROOTS
29	22	3	DEVLIN www.myspace.com/officialDevLin
30	34	3	NERO WWW.MYSPACE.COM/NEROUK
31	25	3	ALYSSA BERNAL WWW.MYSPACE.COM/ALYSSABERNAL
32	29		SAM TSUI WWW.MYSPACE.COM/SAMTSUI
•		3 EW	FUNERAL PARTY WWW.MYSPACE.COM/FUNERALPARTY
33			
34	26	27.5	JET BLACK KISS WWW.MYSPACE.COM/JBKMUSIC
35		EW	DR. STANK WWW.MYSPACE.COM/THATHATHADOC
36	39		BIG SEAN WWW.MYSPACE.COM/UKNOWBIGSEAN
37	35	3	YANN TIERSEN WWW.MYSPACE.COM/YARNTIERSENINPROGRESS
38	30	3	ANNA CALVI WWW.MYSPACE.COM/ANNACALVI
39	37	3	GO HARD OR GO HOME WWW.MYSPACE.COM/GHGHBAND
40		NTRY	SCARLESS WWW.MYSPACE.COM/SCARLESSBAND
41	200	EW	BEARDYMAN WWW.MYSPACE.COM/BEARDYMAN
42		EW	THE 40NTHEFLOOR WWW.MYSPACE.COM/THE40NTHEFLOOR
43		EW	RICARDO KATSUKI WWW.MYSPACE.COM/DJRICARDOKATSUKI
44		EW	MAC LETHAL WWW.MYSPACE.COM/MACLETHAL
45	100	NTRY	BMB www.myspace.com/thisisbmb
46		EW	TOTEKING WWW.MYSPACE.COM/TOTEKING1
47	47	2	SOZAY WWW.MYSPACE.COM/SOZAY
48	42	3	ENTER SHIKARI WWW.MYSPACE.COM/ENTERSHIKARI
49	NI	EW	MISCHA MANG WWW.MYSPACE.COM.MISCHAMANG
50	40	3	AJ RAFAEL WWW.MYSPACE.COM/AJRAFAEL

DJ/producer Girl Talk (aka Gregg Gillis) enters the Uncharted tally at No. 21 as his North American tour begins to wind through the United States and Canada. Girl Talk's most recent release, "All Day," was given away as a free download in November and mashes up hundreds of different songs and artists. His tour continues through March 25 at the glitzy new Cosmopolitan hotel in Las Vegas.



			NEVT
0)	S	OCIAL 50" DATA PROVIDED BIG SOUND
HIS	AST	WEEKS ON CHT	ARTIST IMPRINT/LABEL
1	1	10	#1 JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDUMG
2	2	10	RIHANNA SRP/DEF JAM/IDJMG
3	3	10	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN
4	5	10	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
6	10	10	SHAKIRA SOMY MUSIC LATIN/EPIC
6	7	10	KATY PERRY CAPITOL
7	8	10	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE
0	21	10	AVRIL LAVIGNE ARISTA/RMG
9	14	10	TAYLOR SWIFT BIG MACHINE
10	9	10	MICHAEL JACKSON MJJ/EPIC
11	12	9	LUDACRIS DTP/DEF JAM/IDJMG
12	11	10	LINKIN PARK MACHINE SHOP/WARNER BROS.
13	6	10	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN
14	4	10	THE BLACK EYED PEAS INTERSCOPE
15	16	9	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN
16	31	8	JAMIE LYNN NOON DASHGO
17	20	9	LIL WAYNE CASH MONEYJINIVERSAL MOTOWN
18		EW	SLAYER AMERICAN/COLUMBIA
19	18	10	DAVID GUETTA GUMA/IRGIN/CAPITOL
20	37	9	BOB MARLEY TUFF GONG/ISLAND/UME
21	23	10	USHER LAFACE/JLG
22	15	10	ENRIQUE IGLESIAS UNIVERSAL MUSIC LATINO/UNIVERSAL REPUBLIC
23	19	10	DON OMAR ORFANATO/MACHETE
24	24	10	BEYONCE MUSIC WORLD/COLUMBIA
25	28	10	50 CENT SHADY/AFTERMATHANTERSCOPE
26	22	10	TIESTO MUSICAL FREEDOM
27	48	10	SELENA GOMEZ HOLLYWOOD
28	32	10	THE BEATLES APPLE/GAPITOL
29	25	10	GREEN DAY REPRISE
30	29	10	COLDPLAY CAPITOL
31	30	3	BOYCE AVENUE 3 PEACE
32	36	7	WIZ KHALIFA ROSTRUM/ATLANTIC
33	27	7	BRITNEY SPEARS JIVE/JLG
34	38	10	KE\$HA KEMOSABE/RCA/RMG
35	17	10	CHRISTINA GRIMMIE UNSIGNED
36		NTRY	PARAMORE FLELED BY RAMEN
37	43	6	ALICIA KEYS MBK/JRMG
38	33		MY CHEMICAL ROMANCE REPRISE
39		NTRY	
40	\vdash	NTRY	AVENGED SEVENFOLD HOPELESS/SIRE/WARNER BROS.
41		EW	WISIN & YANDEL WYMACHETE
42			SNOOP DOGG PRIORITY/CAPITOL
43	34	9	PINK LAFACE/JLG
44		EW	ADELE XL/COLUMBIA
45	45	5	BON JOVI ISLANDIDJIMG
46	40		GLEE CAST 20TH CENTURY FOX TV/COLUMBIA
47	13	2	WATSKY UNSIGNED
48	41	2	RISE AGAINST DGC
49		EW	GUNS N' ROSES GEFFEN
50	39		DJ BL3ND UNSIGNED
30	99	1	DO DESIND UNSIGNED

Metal legends Slayer arrive at No. 18 on the Social 50 chart after the band posted massive gains in Facebook fans and Twitter followers last week. Figure that the jumps are owed to the recent announcement of the Big Four concert featuring the band with Metallica, Megadeth and Anthrax on April 23 in Indio, Calif. While all four of the bands saw increases in Facebook fans, Slayer clearly benefitted the most.



•)	IL	IKE PROFILES:
THIS	LAST	(a)=	
1	5	24	#1 JUST THE WAY YOU ARE 2 WKS BRUNO MARS (ELEKTRA/ATLANTIC)
2	6	13	SOMEWHERE WITH YOU KENNY CHESNEY (BNA)
3	9	15	I'M ALIVE (LIVE 2010) CELINE DION (COLUMBIA)
4	8	38	NOT AFRAID EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)
5	7	9	SWEET DREAMS BEYONCE (MUSIC WORLD/COLUMBIA)
6	17	60	NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE)
7	14	26	MINE TAYLOR SWIFT (BIG MACHINE)
8	12	12	DJ GOT US FALLIN' IN LOVE USHER FEATURING PITBULL (LAFACE/JLG)
9	11	17	JUST A DREAM MELLY (DERRTY/UNIVERSAL MOTOWN)
10	18	4	WHO ARE YOU WHEN I'M NOT LOOKING BLAKE SHELTON (REPRISE (NASHVILLE)/WMN)
11	-	1	COME DANCIN' THE GREAT REVERSAL (JCR)
12	1	12	STEPPING STONE OVERDOSE (CAN-I-BAL)
13	22	3	JAR OF HEARTS CHRISTINA PERRI (MS. PERRI LANE/ATLANTIC/RRP)
14	13	9	GRENADE Bruno Mars (ELEKTRA/ATLANTIC)
15	20	119	IF I WERE A BOY BEYONCE (MUSIC WORLD/COLUMBIA)

0)	¥	AHOO! IDEO
THIS	LAST	WEEKS ON CHT	TITLE The week's most-streamed videos on Yahoo! Music. ARTIST (IMPRINT/LABEL)
1	7	5	#1 GRENADE BRUNO MARS (ELEKTRA/ATLANTIC)
2	5	10	WHAT'S MY NAME? RIHANNA FEATURING DRAKE (SRP/DEF JAM/IDJMG)
3	1	10	FIREWORK KATY PERRY (CAPITOL)
4	3	14	WHOA IS ME DOWN WITH WEBSTER (UNIVERSAL MOTOWN)
5	-	8	WHIP MY HAIR WILLOW (ROC NATION/COLUMBIA)
6	6	17	BOTTOMS UP Trey songz featuring nicki minaj (songbook/atlantic)
7	8	14	JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
8	10	15	JUST A DREAM NELLY (DERRTY/UNIVERSAL MOTOWN)
9	9	3	HOLD MY HAND MICHAEL JACKSON DUET WITH AKON (MJJ/EPIC)
10	11	3	RAISE YOUR GLASS PINK (LAFACE/JLG)
11	-	1	THE BEST THING ABOUT ME IS YOU RICKY MARTIN FEATURING JOSS STONE (COLUMBIA)
12	12	3	F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/ELEKTRA/RRP)
13	-	1	IT'S OK Cee Lo Green (Radiculture/Elektra/Warner)
14	4	26	LOVE THE WAY YOU LIE EMINEM FEATURING RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE)
15	15	11	ONLY GIRL (IN THE WORLD) RIHANNA (SRP/DEF JAM/IDJMG)

0	NEXT BIG SOUND 25" BIG
WEEK	The fastest accelerating artists during the past week, across all major social music sites, statistically predicted to achieve future success, as measured by Next Big Sound.
1	THE CIVIL WARS
2	BOMBAY BICYCLE CLUB
3	YOUNG THE GIANT
4	WOE IS ME
5	VERONICA BALLESTRINI
6	COSMIC GATE
7	YAS
8	FOSTER THE PEOPLE
9	NICOLAS JAAR
10	KARYME LOZANO
11	CHAPEL CLUB
12	THE HEAD AND THE HEART
13	THE PHOENIX FOUNDATION
14	MACHINE GUN KELLY
15	ESBEN AND THE WITCH

ccording to MySpace, as well as sources tracked by online aggregator Next Big Sound, including BD overalls. SOCIAL SO: A triving of the most active artists on the world's bending sacial networ tharts @ 2011, Prometheus Global Media, LLC and Nielsen Soundscen, Inc. All rights reserved.

1 Sale-pricing at E Buy helps return after an eight-v vacation from th ton slot (un 31%



The group—one host's star-studd birthday edition her talk show last week (up 147%). Other guests included Iulia Roberts, Colin Farrell and P!nk



road with Avenge Sevenfold on Jan. creating an overa 776% gain.

Trunk Muzik 0-60

These Simple Truths

WEEK	LAST	WEEKS ON CHT	ARTIST LABEL & NUMBER / DISTRIBUTING LABEL (PRICE)	Title
26	25	200000	THE LAURIE BERKNER BAND TWO TOMATOES 23409/RAZOR & TIE (9.98)	The Best Of The Laurie Berkner Band
27	RE-E	NTRY	NEW POLITICS RCA 63976/RMG (9.98)	New Politics
28	18	6	SKRILLEX BIG BEAT DIGITAL EX/AG (7.98)	Scary Monsters And Nice Sprites
29	RE-E	NTRY	NEW MEDICINE PHOTO FINISH 525563/AG (13.98)	Race You To The Bottom
30	N	EW	SAY HI BARSUK 108* (11.98)	Um Uh Oh
31	21	63	ASKING ALEXANDRIA SUMERIAN 022 (13.98)	Stand Up And Scream
32	N	EW	CAROLINA CHOCOLATE DROPS/LUMINESCENT ORCHESTRII NONESUCH 526130*/WARNER BROS. (6.98)	Carolina Chocolate Drops/Luminescent Orchestrii (EP)
33	35	4	MIDDLE CLASS RUT BRIGHT ANTENNA 2338*/ILG (14.98)	No Name No Color
34	42	4	YOUNG THE GIANT ROADRUNNER 617806* (13.98)	Young The Giant
35	31	15	JJ HELLER STONE TABLE 101 (13.98)	When I'm With You
36	RE-E	NTRY	ESPERANZA SPALDING HEADS UP 31810*/CONCORD (18.98)	Chamber Music Society
37	10	3	ABIGAIL WASHBURN FOREIGN CHILDREW/ROUNDER 613289/CONCORD (14.98)	City Of Refuge
38	24	7	THE DAMNED THINGS MERCURY 014845/IDJMG (9.98)	Ironiclast
39	27	8	KEVIN FOWLER KEVIN FOWLER 1000 (11.98)	The Best OfSo Far
40	ı.	EW	I AM EMPIRE TOOTH & NAIL 26494 (10.98)	Kings
41	16	3	TAPES 'N TAPES IBID 03* (11.98)	Outside
42	34	8	CHRISTIAN KANE OUTLAW SAINTS 525573/BIGGER PICTURE (13.98)	The House Rules
43	40	12	WESS MORGAN FEAT. THE CELEBRATION OF L BOWTIE 8175/FLIPSIDE (12.98)	IVE CHOIR Under An Open Heaven
44	37	11	LISSIE FAT POSSUM 1230 (12.98)	Catching A Tiger
45	N	EW	KEIKO MATSUI SHANACHIE 5188 (18.98)	The Road
46	43	4	JAKE SHIMABUKURO HITCHHIKE 1112 (13.98)	Peace Love Ukulele
47	N	EW	ARCHITECTS UK CENTURY MEDIA 8731 (10.98)	The Here And Now
48	12	2	SUNNY SWEENEY REPUBLIC NASHVILLE DIGITAL EX/UMRG (4.98)	Sunny Sweeney (EP)
49	30	17	THE TALLEST MAN ON EARTH DEAD OCEANS 040* (14.98)	The Wild Hunt
50	N	EW	CHARLES BRADLEY DAPTONE 022* (14.98)	No Time For Dreaming

HEATSEEKERS SONGS

SIDEWALK PROPHETS

20 66

2 15 #1 MAYBE 3 8 BASS DOWN LOW 4 8 BUZZIN' PARTY ROCK ANTHEM LMFAO FEAT LAUREN BENNETT & GONNOCK (PARTY ROCK/WILL LAM/CHERRYTREE/INTERSCOPE) FROM A TABLE AWAY SMOKE A LITTLE SMOKE WILDFLOWER DO THE JOHN WALL 5 8 HELP IS ON THE WAY BOYFRIEND NEW HOLLOW MAKE IT RAIN TRAVIS PORTER (PORTE SHAKE ME DOWN TIGHTEN UP 13 11 20 THE BLACK KEYS (NONESUCH/WARNER BROS.) THE BLADA RELY CONTROL OF THE ROAD/RED/GLASSNOTE) 14 16 6 15 14 23 PORN STAR DANCING MY DARKEST DAYS FEATURING ZAKK WYLDE (MVR/604/MERCURY/IDJMG) COUNTRY BOY AARON LEWIS FEATURING GEORGE JONES & CHARLIE DANIELS (STROUDAVARIO) YOU ARE CHARLIE WILSON (P MUSIC/JIVE/JLG) DANZA KUDURO 18 18 18 CORAZON SIN CARA I WILL FOLLOW **FAMILY MAN** YOUR LOVE COUNTRY STRONG 24 AWAKE AND ALIVE REAL JAMES WESLEY (BROKEN BOW)

REGIONAL HEATSEEKERS #1 ALBUMS



NEW ON THE CHARTS

Kimberly Caldwell, "Desperate Girls & Stupid Boys"

The former "American Idol" finalist struts her way onto a Billboard chart for the first time as remixes of this single enable its debut at No. 50 on Dance Club Songs. It's the lead track from her album "Without Regret," due April 19 on Vanguard/Capitol



Jenny Phillips lieve: Songs For Youth 2011 Neon Trees

Simone Dinnerstein/ Bach: A Strange Beauty Clive Romney I Know The Scriptures Are True: Primary 201

Wiz Khalifa

Miguel All I Want Is You

A Bullet For Pretty Boy Revision:Revise

Deerhoof Deerhoof vs. Evil

Railroad Earth

SOUTH CENTRA

Kevin Fowler The Best Of...So Fa

Miguel All I Want Is You Brantley Gilbert Halfway To Heaven

Josh Abbott Band

BMC Boyz Love, Life Sex: Volume One: In Love With A Thug

Lori McKenna Lorraine

Deerhoof Deerhoof vs. Evil

Wiz Khalifa Deal Or No Deal

Pendulum

THE BILLBOARD HOT 100°

	BILLBOARD HOT 100°		
CERT.	FITLE Artist RODUCER (SONGWRITER) IMPRINT / PROMOTION LABEL	WEEK	WEEK
•	# GRENADE Bruno Mars 4 WARS THE SMEEZINGTONS (BRUNO MARS PLAWRENCE, A LEVINE, B. BROWN, C. KELLYA. WYATT) ⊕ ELEKTRA/ATLAMTIC	1	1
	GREATEST F**KIN' PERFECT P!nk GAINER/DIGITAL MAX MARTIN,SHELLBACK (P!NK,MAX MARTIN,SHELLBACK) ⊕ LAFACE/JLG	11	2
2	TARGATE, SANDY VEE (K.PERRY, M.S. ERIKSEN, T.E. HERMANSEN, S. WILHELM, E. DEAN)	2	3
•	BLACK AND YELLOW Wiz Khalifa stargate (c.J.Thomaz,m.s.eriksen,t.e.hermansen) ® rostrum/atlantic/rrp	3	4
	TONIGHT (I'M LOVIN' YOU) Enrique Iglesias Featuring Ludacris & DJ Frank E JJ FRANK E,JLUTTRELL (L.CHRISTY,J. LUTTRELL,J.FRANKS,E.IGLESIAS,C.BRIDGES) ● UNIVERSAL REPUBLIC	4	5
	WHAT'S MY NAME? Rihanna Featuring Drake STARGATE (M.S.ERIKSEN,T.E.HERMANSEN,E.DEAN,T.HALE,A.GRAHAM) SRP/DEF JAM/IDJMG	5	6
	HEY BABY (DROP IT TO THE FLOOR) ANDY VEC (S.WILHELM, A.C. PEREZ, T-PAIN) PITBUIL Featuring T-Pain MR. 305/PDLO GROUNDS/VRMG	10	0
	GREATEST HOLD IT AGAINST ME Britney Spears GAINER/AIRPLAY DR. LUKE MAX MARTIN BILLBOARD (MAX MARTIN L GOTTWALD AL JOMPHE 8 MCKEE) JAVEJULE JAVEJULE GREATEST HOLD IT AGAINST ME Britney Spears GAINER/AIRPLAY BRITT	6	8
	ROCKETEER Far*East Movement Featuring Ryan Tedder	16	9
	TEREOTYPES,THE SWEEZMICTORS (LYP), JREDVES JR POMULUS, BRUND WARS, PLANKENCE ALEXINEX NISHMURA, JROHJ, CHOUNG) ● CHERRYTHEE INTERSCORE WE R WHO WE R Ke\$ha	7	10
	R. LUKE, B. BLANCO, AMMO (K. SEBERT, J. COLEMAN, L. GOTTWALD, J. KASHER HINDLIN, B. LEVIN) • KEMOSABE/RCA/RING RAISE YOUR GLASS PINK	8	11
	MAX MARTIN,SHELLBACK (P!NK,MAX MARTIN,SHELLBACK) © LAFACE/JLG COMING HOME Diddy - Dirty Money Featuring Skylar Grey		100
_	LEX DA KID (A. GRANT,S.GRAY,S.C.CARTER,J.L.COLE) BAD BOY/INTERSCOPE BUST THE WAY YOU ARE	13	12
3	HE SMEEZINGTONS, NEEDLZ (BRUNO MARS, P.LAWRENCE, A.LEVINE, K.CAIN, K.WALTON) • ELEKTRA/ATLANTIC	12	13
	VILL.I.AM,DJ AMMO (W.ADAMS,A.PINEDA,D.LEROY,F.PREVITE,J.DENICOLA,D.MARKOWITZ) • INTERSCOPE	9	14
•	Waka Flocka Flame Featuring Roscoe Dash & Wale RIMMA BOY (J.JONES.J.L.JOHNSON,O.AKINTIMEHIN,C.GHOLSON) 1017 BRICK SQUAD/ASYLUM/WARNER BROS.	15	15
	YEAH 3X Chris Brown U FRANKS (J.FRANKS,C.BROWN,K.MCCALL,A.STREETER) ⊕ JIVE/JLG	17	16
	S FOOT 7 FOOT LII Wayne Featuring Cory Gunz CRAWFORD (D.CARTER,S.CRAWFORD,P.PANKY,W.ATTAWAY,LBULGIE) O CASH MONEY/UNIVERSAL MOTOWN	14	17
	BACK TO DECEMBER LCHAPMAN, T. SWIFT (T.SWIFT) BIG MACHINE/UNIVERSAL REPUBLIC BIG MACHINE/UNIVERSAL REPUBLIC	22	18
	**K YOU (FORGET YOU) Cee Lo Green HE SMEEZINGTONS (T.CALLAWAY,BRUNO MARS,PLAWRENCE,A LEVINE,C.BROWN) OR RADICULTURE/BELEKTRA/RRP	20	19
	STEREO LOVE Edward Maya & Vika Jigulina MAYA (E.M.ILIE,V.CORNEVA) © ULTRA	19	20
	ONLY GIRL (IN THE WORLD) Rihanna	18	21
• :	TARGATE, SANDY VEE (C. JOHNSON, M.S. ERIKSEN, T.E. HERMANSEN, S. WILHELM) O SRP/DEF JAM/IDJMG JAR OF HEARTS Christina Perri	26	22
	VERETSIAN (C.PERRI,B.YERETSIAN,D.LAWRENCE) MORE WORE Usher	25	5
	IEDONE (N.KHAYAT,C.HINSHAW JR.,U.RAYMOND IV)		2
	MAX MARTIN, SHELLBACK (A.LAVIGNE, MAX MARTIN, SHELLBACK)	31	24)
3	R. LUKE, B.B.LANCO (L.GOTTWALD, MAX MARTIN, B.LEVIN, B. MCKEE, T.CRUZ) 1 GHER 1 Taio Cruz Featuring Travie McCoy	21	25
- 1	ANDY VEE,T.CRUZ (T.CRUZ,S.WILHELM,T.MCCOY) • MERCURY/IDJMG	28	26
-	MOMENT 4 LIFE Nicki Minaj Featuring Drake -MINUS (O.T.MARAJ, A.GRAHAM, T.WILLIAMS, N. SEETHERAM) • YOUNG MONEY, CASH MONEY, UNIVERSAL MOTOWN	37	27
:	DOWN ON ME SCHULTZ (J. FELTON, M. SCHULTZ, C. J. JACKSON, JR.) Jeremih Featuring 50 Cent MICK SCHULTZ/DEF JAM/IDJMG	30	28)
	JUST A DREAM Nelly IM JONSIN,RICO LOVE (C.HAYNES, JR., J.G.SCHEFFER,RICO LOVE,FROMANO) © DERRTY/UNIVERSAL MOTOWN	23	29
	DJ GOT US FALLIN' IN LOVE MAX MARTIN, SHELLBACK (MAX MARTIN, SHELLBACK, S. KOTECHA, A. C. PEREZ) Usher Featuring Pitbull LAFACE/JLG	24	30
:	PRETTY GIRL ROCK .HARMONY (S.C.SMITH, C.HARMON, R.MACDONALD, W.SALTER, B.WITHERS) • MOSLEY/ZONE 4/INTERSCOPE	35	D
•	SOTTOMS UP Trey Songz Featuring Nicki Minaj (ANE BEATZ,TRACK DEALER (TINEVERSON,TSCALES,E MILES,D.A.JOHNSON,M.JAMES,O.T.MARAJ) O SONGBOOK/ATLANTIC	27	2
• :	SOMEWHERE WITH YOU Kenny Chesney CANNON,K.CHESNEY (J.HARDING,S.MCANALLY) BIA	34	33
:	WHO DAT GIRL Flo Rida Featuring Akon	32	34
	OR. LUKE, B. BLANCO (T.DILLARD, L. GOTTWALD, C. KELLY, B. LEVIN, BRUNO MARS, PLAWRENCE) ● POE BOY/ATLANTIC DON'T YOU WANNA STAY Jason Aldean With Kelly Clarkson	39	5
	M.KNOX (J.SELLERS,P.JENKINS,A.GIBSON) BROKEN BOW IKE A G6 Far*East Movement Featuring Cataracs & Dev	29	6
20	HE CATARACS (K.NISHIMURA J.ROH, J.CHOUNG, D.SINGER-VINE, N.HOLLOWELL-DHAR, V.COQUIA) CHERRYTREE/INTERSCOPE CATARACS (K.NISHIMURA J.ROH, J.CHOUNG, D.SINGER-VINE, N.HOLLOWELL-DHAR, V.COQUIA)		7
	IR. LUKE, B.BLANCO, MAX MARTIN (K.PERRY, L.GOTTWALD, MAX MARTIN, B. LEVIN, B. MCKEE) O CAPITOL MARRY ME Train	33	
_ ;	TEREFE (PMONAHAN) BECRETS OneRepublic	42	18)
	.M.TEDDER (R.M.TEDDER) • MOSLEY/INTERSCOPE	40	9
	KIRKPATRICK (T.LOPEZ) HOLLYWOOD	41	0
	ANIMAL Neon Trees PAGNOTTA (T.GLENN,T.PAGNOTTA,B.CAMPBELL) O MERCURY/IDJMG	38	1
	ARE YOU GONNA KISS ME OR NOT Thompson Square NEW VOICE (J.COLLINS,D.L.MURPHY) STONEY CREEK	51	2
	PLEASE DON'T GO MIKE POSNER, B. BLANCO (M. POSNER, B. LEVIN) Ø J/RMG	36	13
	RIGHT ABOVE IT LII Wayne Featuring Drake (ANE (D.CARTER,A.GRAHAM,D.A.JOHNSON) © CASH MONEY/UNIVERSAL MOTOWN	43	4
:	FELT GOOD ON MY LIPS .GALLIMORE,T.MCGRAW (B.WARREN,B.WARREN,J.BEAVERS,B.BEAVERS) • CURB	44	15
	WHO ARE YOU WHEN I'M NOT LOOKING Blake Shelton HENDRICKS (E.B.LEE, J.W. WIGGINS) Bake Shelton REPRISE (MASHVILLE) WINN	46	16
	ASTON MARTIN MUSIC Rick Ross Featuring Drake & Chrisette Michele	47	17
	U.S.T.I.C.E. LEAGUE (W.ROBERTS II.K.CROWE,E.ORTIZ,A.GRAHAM,C.PAYNE) MAYBACH/SLIP-N-SLIDE/DEF JAM/IDJMG LET ME DOWN EASY Billy Currington	52	В
	CHAMBERLAIN, B. CURRINGTON (M. DODSON, J. HANSON, M. NESLER) ### OF THE END Chamberlain, B. Currington (M. Dodson, J. Hanson, M. Nesler) MAITING FOR THE END Linkin Park		19
	RRUBIN,M. SHINODA (LINKIN PARK) • MACHINE SHOP/WARNER BROS.	50	
2	REDONE (N.KHAYAT,E.IGLESIAS,L.RICHIE,A.C.PEREZ) O UNIVERSAL REPUBLIC FALL FOR YOUR TYPE Jamie Foxx Featuring Problem Jamie Foxx Featuring Drake	48	0
	LSHEBIB (N.SHEBIB, A. GRAHAM, N. CAMPBELL, M. DIAZ RODRIGUEZ) 3 J/RMG	54	D
	FOR THE FIRST TIME O'DONOGHUE,M.SHEEHAN (D.O'DONOGHUE,M.SHEEHAN) The Script PHONOGENIC,FPIC	45	52
	/OICES Chris Young STROUD (C.YOUNG, C.TOMPKINS, C.WISEMAN) © RCA NASHVILLE	55	53
	PUT YOU IN A SONG .HUFF.K.URBAN (S.BUXTON,J.HUGHES,K.URBAN) CAPITOL NASHVILLE CAPITOL NASHVILLE	53	54
	ALL OF THE LIGHTS WEST (K.WEST, J. BHASKER, M. JONES, W. TROTTER) **ROC-A-FELLA/DEF JAM/IDJMG**	60	55



P!nk's 11th Hot 100 top 10 earns Greatest Gainer/ Digital honors for a third straight week. She scores her second No. 1, following "So What" in 2008, on Hot Digital Songs, where her current hit roars 6-1 (241,000, up 67%).

The group notches its second top 10, and guest Ryan Tedder lands his first as a solo artist apart from OneRepublic (who reached No. 2 with "Apologize" in 2007). On Hot Digital Songs, "Rocketeer" blasts 14–8 (125,000, up 26%).



The third single from "Loud" bows on Mainstream Top 40 at No. 36 and re enters Hot Digital Songs at No. 67 (30,000, up 42%).

78

The Los Angelesbased band previews its second album, "Sorry for Party Rocking," with this track. It also starts at No. 3 on Dance/Electronic Digital Songs and No. 53 on Hot Digital Songs (34,000).

Ahead of the March 15 release of the group's sixth studio album, "Endgame," the lead single bounds 19-11 as the Greatest Gainer on Rock Songs (6.1 million in audience, up 27%) and 17-6 on

HIS	LAST	WEEK!	WEEKS ON CHT	TITLE Artist	ERT.	EAK
56	57	64	50	PRODUCER (SONGWRITER) IMPRINT / PROMOTION LABEL SOMEONE ELSE CALLING YOU BABY Luke Bryan	2	56
				J.STEVENS (L.BRYAN,J.STEVENS) THE SHOW GOES ON Lupe Fiasco		5020
67	71	92		KANE BEATZ (W.JACO,D.A.JOHNSON,D.W.BROWER,J.K.BROWN,J.BROCK,E.JUDY,D.GALLUCCI) O 1ST & 15TH/ATLANTIC COLDER WEATHER Zac Brown Band		57
58	79	-	2	K.STEGALL,Z.BROWN (Z.BROWN,W.DURRETTE,L.LOWREY,C.BOWLES) SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE		58
59	56	59		MAYBE Sick Puppies A.ARMATO,T.JAMES (S. MOORE,E. ANZAI,M.FREDERIKSEN) ● RMR.VIRGIIN/CAPITOL		56
60	63	51		WHO'S THAT CHICK? David Guetta Featuring Rihanna D.GUETTA,G.TUINFORT,F. RIESTERER (D.GUETTA,G.TUINFORT,F.RIESTERER,K.HAMID) • GUM/ASTRALWERKS/CAPITOL		51
61	64	69		BASS DOWN LOW THE CATARACS (N.HOLLOWELL-DHAR,D.SINGER-VINE,D.DAILES) Dev Featuring The Cataracs ⊕ INDIE-POP/UNIVERSAL REPUBLIC		61
62	85	-		NEVER SAY NEVER Justin Bieber Featuring Jaden Smith THE MESSENGERS (A MESSINGER NATWELL) BIEBER THARRELLJ SMITH Q RAMBERT) O SCHOOL BOYFRAMOOND BRAUNISLAMONDUMS		33
63	59	61	20	DOG DAYS ARE OVER Florence + The Machine		21
64	67	81	5	PEPWORTH (F.WELCH.).SUMMERS) ● UNIVERSAL REPUBLIC YOU BE KILLIN EM Fabolous		64
65		95		R.LESLIE (J.D.JACKSON,R.LESLIE,H.ROONEY) BUZZIN' Mann		
${f extbf{ ex}}}}}}}}}}}}}}}}}}}}}}}}}}}}}}}}}}}}$	73	90		J.R.ROTEM (D.THAMES, J.R.ROTEM, C.C.BATTEY, S.A.BATTEY, J.R.SMITH) S&M Rihanna		65
66	90	-	3	STARGATE, SANDY VEE (M.S.ERIKSEN, T.E.HERMANSEN, S.WILHELM, E.DEAN) • SRP/DEF JAM/IDJMG		53
67	62	68		THA BIZNESS (K.MCCALL,C.BROWN,C.WHITACRE,J.HENDERSON) ① JIVE/JLG		62
68	68	71	6	THIS IS COUNTRY MUSIC FROGERS (B.PAISLEY,C.DUBOIS) Brad Paisley ARISTA MASHVILLE		65
69	84	97		ROLLING IN THE DEEP REPWORTH (A.ADKINS, PEPWORTH) Adele XL/COLUMBIA		68
70	69	76		WHAT DO YOU WANT D.BRAINARD, J. NIEMANN (J.L. NIEMAN, R. BROWN, R. BRADSHAW) SEA GAYLE/ARISTA MASHVILLE		69
71	58	77		HELLO WORLD Lady Antebellum		58
72	61	65	20	CAN'T BE FRIENDS Trey Songz		43
73	77	82		M.WINANS (M.WINANS, M.JONES, C.O. FORBES, R. SAKAMOTO, T. NEVERSON, T. TAYLOR) ■ SONGBOOK/ATLANTIC A LITTLE BIT STRONGER Sara Evans		73
				T.BROWN (L.LAIRD,H.LINDSEY,H.SCOTT) ● RCA NASHVILLE I JUST HAD SEX The Lonely Island Featuring Akon		Target I
74	66	57		DJ FRANK E,SKINS (A.SAMBERG,A.SCHAFFER,J.TACCONE,J.FRANKS,J.BETTIS) O UNIVERSAL REPUBLIC WHIP MY HAIR Willow		30
75	65	52	15	JUKEBOX,O.BANGA (R.JACKSON,J.ROCKWELL)	۲	11
76	81	85		THIS Darius Rucker FROGERS (D.RUCKER, FROGERS, K. DIOGUARDI) © CAPITOL MASHVILLE		76
77	72	67	11	KUSH Dr. Dre Featuring Snoop Dogg & Akon DJ KHALIL [KRAHMAN A YOUNG A THIAM A JOHNSON II JOTANNENBAUMA RANSOM, M. JONES II J. BHONEYCUTT)		34
	HOT	SHOT	100	PARTY ROCK ANTHEM LMFAO Featuring Lauren Bennett & GoonRock		
78		BUT	1			78
79			1 15	PARTY ROCK (S.K.GORDY,S.A.GORDY,J.LISTENBEE,PSCHROEDER) PARTY ROCK/WILLI.AM/CHERRYTREE/MITERSCOPE LAY IT DOWN Lloyd		78 64
NAME OF TAXABLE PARTY.	DE	BUT	15	PARTY ROCK (S.K. CORDY,S.A. GORDY,J.LISTENBEE,P.SCHROEDER) PARTY ROCK WILLIAM/CHERRYTREE/MITERSCOPE LAY IT DOWN A WESOME JONES HILLY BOZEMAN (J. JONES,E.DEAN,V.BOZEMAN) PYOUNG-GOLDIE/ZONE 4/MITERSCOPE FROM A TABLE AWAY Sunny Sweeney		80.00
79	70 82	72 94	1 15 4 3	PARTY ROCK (SIX CORDYX). A GORDY, JUSTENBEE P.SCHROEDER) PARTY ROCK WILL I AMICHERRYTREENITESSOFE LAY IT DOWN AWESOME JOHESHIY, BOZEMAN (J. JONES, E. DEAN, V. BOZEMAN) PYOUNG-GOLDIE/ZONE 4/INTERSCOPE FROM A TABLE AWAY BEAVERS (S. SWEENEY, B. DIPIERO, K. ROCHELLE) BEAVERS (S. SWEENEY, B. DIPIERO, K. ROCHELLE) Kanye West & Jay-Z Kanye West & Jay-Z Kanye West & Jay-Z		64 80
79 80 81	70 82 49	72 94 23	15 4 3	RATY BOOK (SK CORDYS, A CORDY, LUSTENBEE, P.SCHROEDER) AY IT DOWN AWESOME JONESH, V.BOZEMAN (J.JONES, E.DEAN, V.BOZEMAN) AWESOME JONESH, V.BOZEMAN (J.JONES, E.DEAN, V.BOZEMAN) FROM A TABLE AWAY BERVERS (S. SWEEREVE, B. DIPIERO, K.ROCHELLE) BERVERS (S. SWEEREVE, B. DIPIERO, K.ROCHELLE) CELLUGER, K.WEST (K.WEST, S. C.GARTER, L.A.LEWIS, M.DEAN) SMOKE A LITTLE SMOKE PIC CHURCH PATY ROCK-WILLIAM CHERRYTREENITERSCOPE O YOUNG-GOLDIE/ZONE 4/INTERSCOPE SUNDY SWEENING SWEEN		64 80 23
79 80 81 82	70 82 49 80	72 94 23 86	15 4 3 20	RATY BOOK (SK CORDYS, A GORDY, LUSTENBEE P.SCHROEDER) LAY IT DOWN LOY WESOME JONESHIY, BOZEMAN (J.JONES,E.DEAN, V.BOZEMAN) FROM A TABLE AWAY BEAVERS (S.SWEENEY, B. DIPIERO, K. ROCHELLE) H*A*M LEX LUGER, K.WEST (K.WEST, S. CARTER, L.A LEWIS, M. DEAN) SMOKE A LITTLE SMOKE J.JOYCE (E.CHURCH, J.HYDE, D. WILLIAMS) BATT ROCKWILLI AMCHERATYREENITERSCOPE O YOUNG-GOLDIE/ZONE 4/INTERSCOPE ROUNG-GOLDIE/ZONE 4/INTERSCOPE ROUNG-GOLDIE/ZONE 4/INTERSCOPE O YOUNG-GOLDIE/ZONE 4/INTERSCOPE O ROUNG-A-FELLA/ROC NATION/DEF JAM/DIJMG SMOKE A LITTLE SMOKE J.JOYCE (E.CHURCH, J.HYDE, D. WILLIAMS) O EMI NASHVILLES O EMI NASHVILLES O EMI NASHVILLES O EMI NASHVILLES		64 80 23 78
79 80 81 82 83	70 82 49 80 83	72 94 23 86 83	15 4 3 20 12	RATY BOCK (SK CORDYS, A GORDY, A LISTENBEE, PSCHROEDER) AY IT DOWN AWESOME JONESHY, VBOZEMAN (J JONES, E. DEAN, V BOZEMAN) AWESOME JONESHY, VBOZEMAN (J JONES, E. DEAN, V BOZEMAN) FROM A TABLE AWAY BERVERS (S. SWEENEY, B DIPIERO, K. ROCHELLE) BERVERS (S. SWEENEY, B DIPIERO, K. ROCHELLE) CENTRAL BERVERS (S. SWEENEY, B DIPIERO, K. ROCHELLE) BY A PEVEL MANIFOLDE MANIFOLDE KANYE WEST & JADY-Z LEX LIDBER, XWEST (K. WEST, S. C. CARTER, L. A. LEWIS, M. DEAN) SMOKE A LITTLE SMOKE JJOYCE (E. CHURCH, JHYDE, D. WILLIAMS) MAKE A MOVIE MAKE A MOVIE THE LEGENDARY TRANSTER (C.T.MITCHELL, S. LINDLEY, T-ANIN) G GMO, CAPTON G GMO, CAPTON		64 80 23 78 71
79 80 81 82	70 82 49 80	72 94 23 86	15 4 3 20	RATY BOOK (SK CORDYS, A CORDY, LUSTENBEE, P.SCHROEDER) AY IT DOWN AWESOME JONESH, V.BOZEMAN (J.JONES, E.DEAN, V.BOZEMAN) AWESOME JONESH, V.BOZEMAN (J.JONES, E.DEAN, V.BOZEMAN) BERVERS (S.SWEENEYB, DIPIPROK, ROCHELLE) H*A*M EKALUGER, K.WEST (K.WEST, S. C.CARTER, LA.LEWIS, M.DEAN) SMOKE A LITTLE SMOKE JJOYCE (E.CHURCH, J.HYDE, D. WILLIAMS) MAKE A MOVIE THE LEGENDARY TRAXSTER (C.TMITCHELL, S. LINDLEY, T-PAIN) MEMORIES MEMORIES David Guetta, Falsiter (S.R.S. MESCUDI, D.GUETTA, FRIESTEREN) DAVID GUMASTRALWERS; CAPTOL DAVID GUMASTRALWERS; CAPTOL DO GUMASTRALWERS; CAPTOL DO GUMASTRALWERS; CAPTOL DO GUMASTRALWERS; CAPTOL DO GUMASTRALWERS; CAPTOL O GUMASTRALWERS; CAPTOL O GUMASTRALWERS; CAPTOL DO GUMASTRALWERS; CAPTOL O GU		64 80 23 78
79 80 81 82 83	70 82 49 80 83	72 94 23 86 83	15 4 3 20 12	RATIY BOOK ISK GOBOXS A GORDY, LUSTENBEE P.SCHROEDER) LAY IT DOWN AWESOME JONESHIY, BOZEMAN (J.JOMES, E.DEAN, V.BOZEMAN) FROM A TABLE AWAY BEAVERS (S.SWEENEY, B. DIPIERO, K. ROCHELLE) H*A*M EXAMPLE A MOVIE J.JOYCE (C.CHURCH.J.HYDE), OWILLIAMS) MAKE A MOVIE MEMORIES D. GUETTA, FRISTER (S.S. MESCUDID, GUETTA, FRIESTERER) J.RICH (S.BROWN, V.MCGEHEE, J.S. STOVER) PARTY ROCK-WILLIAMCHERSYCRED O YOUNG-GOLDIE/ZOME 4/INTERSCOPE O ROC-A-FELLA/ROC NATION/DEF JAM/DUMG TWISTER FEATURING FOR THE CHURCH O GEMI NASHVILLE D. GUETTA, FRISTER (S.S. MESCUDID, GUETTA, FRIESTERER) D. GUETTA, FRISTER (S.S. MESCUDID, GUETTA, FRIESTERER) J.RICH (S.BROWN, V.MCGEHEE, J.S. STOVER) O REPRISE (RASHVILLE)/WIMN		64 80 23 78 71
79 80 81 82 83	70 82 49 80 83 87	72 94 23 86 83 70	15 4 3 20 12	RATIY BOOK ISK GORDY, S. A GORDY, J. LISTENBEE, P.SCHROEDER) AWESOME JONESHIY, BOZEMAN (J. JONES, E. DEAN, V. BOZEMAN) FROM A TABLE AWAY B. BEAVERS (S. SWEENEYS, DIPIERO, K. ROCHELLE) H*A*M LEX LUGER, K. WEST (K. WEST, S. C. CARTER, L. A. LEWIS, M. DEAN) BONOKE A LITTLE SMOCKE J. JOYCE (E. CHURCH, J. HYDE, D. WILLIAMS) MAKE A MOVIE THE LEGENDARY TRANSTER (C. T.MITCHELL, S. LINDLEYT-PAIN) MEMORIES D. GUETTA, FRISTER (S. R.S. MESCUDIL, D. GUETTA, F. RIESTEREN) WILDPLOWER J. RICH G. SROWNLY, MICGEHEL, J. S. TOVER) MEN OF THE JOHN WALL DO THE JOHN WALL DE MONEY (D. LASSIFER, I. BROWNL), DARKES, D. WILLDER) WERD GREEN OF THE JOHN WALL DE MONEY (D. LASSIFER, I. BROWNL), LDARKES, D. WILLDER) WE PREVENTION OF THE JOHN WALL G. KARIZMIC/UNIVERSAL REPUBLIC WE ARRENDE (R. S. RIES ROUN), L. DARKES, D. WILLDER) WE ARRENDE (R. S. RIES ROUN), L. DARKES, D. WILLDER) WE ARRENDE (R. S. RIES ROUN), L. DARKES, D. WILLDER)		64 80 23 78 71 46
79 80 81 82 83 84	70 82 49 80 83 87 91	72 94 23 86 83 70 98	15 4 3 20 12	RATY BOCK (SK CORDYS, A GORDY, A LISTENBEE, PSCHROEDER) AY IT DOWN AWESOME JONESHY, VBOZEMAN (J JONES, E. DEAN, V BOZEMAN) AWESOME JONESHY, VBOZEMAN (J JONES, E. DEAN, V BOZEMAN) FROM A TABLE AWAY Sunny Sweeney BERVERS (S. SWEENEY, B DIPIERO, K. ROCHELLE) BERVERS (S. SWEENEY, B DIPIERO, K. ROCHELLE) WE REPUBLE MASHVILLE H*A*M LEX LIDBER, XWEST (K. WEST, S. C. CARTER, L. A. LEWIS, M. DEAN) JOYCE (E. CHURCH, JHYDE, D. WILLIAMS) MAKE A MOVIE THE LEGENDARY TRANSTER (C. T.MITCHELL, S. LINDLEY, T-PAIN) MEMORIES WILDPLOWER WILDPLOWER JRICH (S. BROWN, V. MOGEHEE, J. S. STOVER) WILDPLOWER THE JOHN WALLL THE JOHN WALLL THE JOHN WALLL TROP 41 THE JOHN WALLL TROP 41		64 80 23 78 71 46 85
79 80 81 82 83 84 85	70 82 49 80 83 87 91 76	72 94 23 86 83 70 98 90	15 4 3 20 12	RATIY BOOK ISK CORDYS, A GORDY, A LISTENBEE P.SCHROEDER) LAY IT DOWN AWESOME JONESHIY, BOZEMAN (J.JONES, E.DEAN, V.BOZEMAN) FROM A TABLE AWAY BEAVERS (S.SWEENEY, B. DIPIERO, K.ROCHELLE) H*A*M ER LAYERS (S.SWEENEY, B. DIPIERO, K.ROCHELLE) MAKE A MOVIE J.JOYCE (E. CHURCH, J.HYDE, D. WILLIAMS) MAKE A MOVIE THE LEGENDARY TRANSTER (C.T.MITCHELL, S. LINDLEY, T-PAIN) MEMORIES J.RICH (S.BROWNA, V.MOGEHEL, J.S. STOVER) J.RICH (S.BROWNA, V.MOGEHEL, J.S. STOVER) DO THE JOHN WALL DO THE JOHN WALL BULLETS IN THE GUN REMONES (D. SWEENEY, B.OWNL) DARKES, D. WILLDER) BULLETS IN THE GUN LIKETH (T.KEITH, R.RUTHERFORD) WE NO SPEAK AMERICANO PARTY ROCKWILLI LANCHERNYTERSOURLE J. Undy O YOUNG-GOLDIE/ZONE 4/INTERSCOPE O ROC-A-FELLA/ROC NATION/DEF JAM/DIMG ROC-A-FELLA/ROC NATION/DEF JAM/DIMG ROC-A-FELLA/ROC NATION/DEF JAM/DIMG O EMIN ASHM/LIE Wista Featuring Chris Brown Twista Featuring Kid Cudi O BOUMASTRALWERKS/CAPITOL The JanDebar Girls The JanDebar Girls O REPRISE (NASHWILLE)/WANN Toopy 41 © KARIZIMIC/UNIVERSAL REPUBLIC BULLETS IN THE GUN LIKETH (T.KEETHA, R.RUTHERFORD)		64 80 23 78 71 46 85 76
79 80 81 82 83 84 85 86	70 82 49 80 83 87 91 76 88 78	72 94 23 86 83 70 98 90 89	15 4 3 20 12 17 3 6	RATIY BOOK ISK GORDYS, A GORDY, A LISTENISEE, PSCHROEDER) A WESOME JONESHY, MEDZEMAN (J.JONES, E.DEAN, V.BOZEMAN) A WESOME JONESHY, MEDZEMAN (J.JONES, E.DEAN, V.BOZEMAN) A WESOME JONESHY, MEDZEMAN (J.JONES, E.DEAN, V.BOZEMAN) BERAVERS (S. SWEENEY, S. DIPIERO, K. ROCHELLE) BERAVERS (S. SWEENEY, S. DIPIERO, K. ROCHELLE) BERAVERS (S. SWEENEY, S. DIPIERO, K. ROCHELLE) CHAPA** LEX LUGBER, W. WEST (K. WEST, S., CARTER, L.A. LEWIS, M.DEAN) BENDOLER, W. WEST, S., CARTER, L.A. LEWIS, M.DEAN) BOMOKE A LITTLE SMOKE J.JOYCE (E. CHURCH, J. HYDE, D. WILLIAMS) MAKE A MOVIE THE LEGERIDARY TRANSTER (C.T.MITCHELL, S. LINDLEY, T-PAIN) MEMORIES DOUGHTA, FRISTER (S. R. S. MESCUDIJ, D. GUETTA, FRIESTERER) DOUGHTA, FRISTER (S. R. S. MESCUDIJ, D. GUETTA, FRIESTERER) WILDPLOWER JRICH (S. SROWN, V. MOGEHEE, J. S. STOVER) OF THE JOHN WALL TO THE JOHN WALL DOT THE JOHN WALL TODY HE GORDON, V. MOGEHEE, J. S. TOVER) WE MONEY (D. LASSITER, T. BROWN, L. DARKES, D. WILDER) BULLETS IN THE GUN TOBY KEITH TOBY KEITH TOBY KEITH TOBY KEITH TOBY KEITH TOBY CHEITH TOBY CHEITH WE NO SPEAK AMERICANO VOLANCIERINAN (J.) PETERSON, S. MARTINEZ, D. MACLERINAN, R. CAROSONE SALERNO, M. SALERNO) UN THEL JOPETRSON, S. MARTINEZ, D. MACLERINAN, R. CAROSONE SALERNO, M. SALERNO) BISEO A GAINSA		64 80 23 78 71 46 85 76 84
79 80 81 82 83 84 85 86 87 88	70 82 49 80 83 87 91 76 88 78	72 94 23 86 83 70 98 90 89 73	15 4 3 20 12 17 3 6	LAY IT DOWN AWESOME JONESH', VBOZEMAN (J JONES,E.DEAN, V BOZEMAN) AWESOME JONESH', VBOZEMAN (J JONES,E.DEAN, V BOZEMAN) AWESOME JONESH', VBOZEMAN (J JONES,E.DEAN, V BOZEMAN) BERVERS (S.S.WEENEY,B.DIPIERO, K.ROCHELLE) BY REPUBLIC MASHMILLE H*A*M LEX LIDBER, WEST, K.C.CARTER, L.A.LEWIS, M.DEAN) JOYCE (E.CHURCH, JHYDE,D. WILLIAMS) MAKE A MOVIE TIVEL LEGENDARY TRANSTER (C.T.MITCHELL,S.LINDLEY,T-PAIN) MEMORIES DAVID GUETTA, FRISTER (S.R.S. MESCUDIJ,D.GUETTA, FRIESTEREN) WILDPLOWER The JaneDear Girls JRICH (S.BROWN, LMOGEHEE, J.S. STOVER) DO THE JOHN WALL DE MONEY (D.LASSITER, T.BROWN),L DARKES,D.WILDER) WE NO SPEAK AMERICANO MACLEMANA (J PETERSON, S.MARTINEZ,D. MACLEMINAN, C.RAUSON) BISTEVENSON, J.LIVERNOME (RISE AGAINST, T.M.GIRATH) BIGHT THRU ME NICKI MINA RIGH (S.ROWN), LIVERNOME, C.R. SALERNO, SALERNO, M.S.LERNO) BISTEVENSON, J.LIVERNOME (RISE AGAINST, T.M.GIRATH) BIGHT THRU ME NICKI MINA BIGHT THRU ME		64 80 23 78 71 46 85 76 84 29
79 80 81 82 83 84 85 86 87 88 89	70 82 49 80 83 87 91 76 88 78	72 94 23 86 83 70 98 90 89 73	15 4 3 20 12 17 3 6	LAY IT DOWN AWESOME JONESH, V.BOZEMAN (J.JONES,E.DEAN,V.BOZEMAN) AWESOME JONESH, V.BOZEMAN (J.JONES,E.DEAN,V.BOZEMAN) AWESOME JONESH, V.BOZEMAN (J.JONES,E.DEAN,V.BOZEMAN) BERVERS (S.S.WEEKEYS, BUTPERD,K.ROCHELLE) BERVERS (S.S.WEEKEYS, BUTPERD,K.ROCHELLE) BERVERS (S.S.WEEKEYS, BUTPERD,K.ROCHELLE) BERVERS (S.S.WEEKEYS, BUTPERD,K.ROCHELLE) BY ATM KATIVE WEST & CAYLOR ROC-A-FELLA/ROC NATION/IDEF JAM/DIDINS BY ROC-A-FELLA/ROC NO NATION/IDEF JAM/DIDINS BY ROC-A-FELLA/ROC N		64 80 23 78 71 46 85 76 84 29 89
79 80 81 82 83 84 85 86 87 88 89 90	70 82 49 80 83 87 91 76 88 NI 75 96	72 94 23 86 83 70 98 90 89 73	15 4 3 20 12 17 3 6	LAY IT DOWN AWESOME JONESH', KOROKYS, A GORDY, ALISTENBEE, PSCHROEDER) AWESOME JONESH', KORDEMAN (J JONES, E. DEAN, V BOZEMAN) AWESOME JONESH', KORDEMAN (J JONES, E. DEAN, V BOZEMAN) BERVERS (S. SWEENEY, B. DIPIERO, K. ROCHELLE) BERVERS (S. SWEENEY, B. DIPIERO, K. ROCHELLE) BERVERS (S. SWEENEY, B. DIPIERO, K. ROCHELLE) WENDER AL LITTLE SMOKE JJOYCE (E. CHURCH, JHYDE, D. WILLIAMS) MAKE A MOVIE MAKE A MOVIE THE LEGENDARY TRANSTER (C. T.MITCHELL, S. LINDLEY, T-PAIN) MEMORIES David Guetta, Featuring Kird Cudi DIGUETTA, RETSER (S. R. S. MESCUDIJ, D. GUETTA, FRIESTEREN) WILDFLOWER JRICH (S. BROWN, VINCOEHEE, J. S. STOVER) WILDFLOWER JRICH (S. BROWN, L. DANKES, D. WILLDER) BULLETS IN THE GUN TOD THE JOHN WALL DE MONEY (D. LASSITER, T. BROWN), L. DARKES, D. WILDER) BULLETS IN THE GUN TALETH (I. KLETHLAR, BUTHERFROIC) WEND SPEAK AMERICANO WEND SPEAK AMERICANO WEND SPEAK AMERICANO WEND SPEAK AMERICANO MACLERIMAN (J. PETERSON, S. MARTINEZ, D. MACLERIMAN) BUSTENBOW, J. J. VERNENBOW, J. J. VERNENBOW, J. LI VERNOBE, C. PETERSON, S. MARTINEZ, D. MACLERIMAN (J. PETERSON, S. MARTINEZ, D. MACLERIMAN) BUSTENBOW, J. J. VERNENBOW,		64 80 23 78 71 46 85 76 84 29 89 26
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BETWEEN THE BULLETS

SPEARS SPEEDS TO AIRPLAY TOP 10



Despite dipping 6-8, Britney Spears' "Hold It Against Me" earns Greatest Gainer/Airplay honors on the Billboard Hot 100 for a second straight week. The lead single from Spears' seventh studio album, "Femme Fatale," due on March 15, jumps 11-9 on Hot 100 Airplay (74 million audience impressions, per Nielsen BDS, up 22%). Reaching the top 10 in three weeks, it's Spears' fastest climb to that region and the quickest since Katy Perry's "California Gurls" also did so in that amount of time on the June 12, 2010,

chart. On Hot Digital Songs, "Hold" slides 3-10 (113,000 downloads, down 38%), spurring an overall 22% decline in Hot 100 chart points and an unbulleted ranking, despite its airplay accolades. —Gary Trust

HOT 100 AIRPLAY

100			
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	15	# WHAT'S MY NAME? 7 WKS RIHANNA FEAT. DRAKE (SRP/DEF JAM/IDJMG)
2	2	15	FIREWORK KATY PERRY (CAPITOL)
3	3	13	GRENADE BRUNO MARS (ELEKTRA/ATLANTIC)
4	5	17	RAISE YOUR GLASS PINK (LAFACE/JLG)
5	8	10	TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E (UNIVERSAL REPUBLIC)
6	4	14	WE R WHO WE R KESHA (KEMOSABE/RCA/RMG)
7	6	27	JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
8	7	21	ONLY GIRL (IN THE WORLD) RIHANNA (SRP/DEF JAM/IDJMG)
9	11	3	HOLD IT AGAINST ME BRITNEY SPEARS (JIVE/JLG)
10	9	13	BLACK AND YELLOW WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
0	10	12	YEAH 3X CHRIS BROWN (JIVE/JLG)
12	12	9	BACK TO DECEMBER TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
13	16	33	DYNAMITE TAIO CRUZ (MERCURY/IDJMG)
14	14	19	NO HANDS WAKA FLOCKA FLAME (1017 BRICK SOLJADASYLUMWARNER BROS.)
15	13	29	DJ GOT US FALLIN' IN LOVE USHER FEAT. PITBULL (LAFACE/JLG)
16	17	8	ROCKETEER FAR*EAST MOVEMENT FEAT. RYAN TEDDER (CHERRYTREE/INTERSCOPE)
17	18	14	HEY BABY (DROP IT TO THE FLOOR) PITBULL FEAT. T-PAIN (MR. 305/POLO GROUNDS/J/RMG)
18	15	24	JUST A DREAM NELLY (DERRTY/UNIVERSAL MOTOWN)
19	19	15	STEREO LOVE EDWARD MAYA & VIKA JIGULINA (ULTRA)
20	23	4	6 FOOT 7 FOOT LIL WAYNE FEAT CORY GUNZ (CASH MONEY, UNIVERSAL MOTOVAN)
21	27	7	MOMENT 4 LIFE MICKI MINAJ FEAT DRAKE (YOUNG MONEYCASH MONEYUNIVERSAL MOTOWN)
22	35	4	F**KIN' PERFECT PINK (LAFACE/JLG)
23	30	9	PRETTY GIRL ROCK KERI HILSON (MOSLEY/ZONE 4/INTERSCOPE)
24	20	12	THE TIME (DIRTY BIT) THE BLACK EYED PEAS (INTERSCOPE)
25	26	13	SOMEWHERE WITH YOU KENNY CHESNEY (BNA)

THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
26	21	17	ASTON MARTIN MUSIC RICK ROSS FEAT. DRAKE & CHRISETTE MICHELE (MARBACH SUP-IN-SLIDE DEF JAM TOUMG)
27	22	26	ANIMAL NEON TREES (MERCURY/IDJMG)
28	29	17	PUT YOU IN A SONG KEITH URBAN (CAPITOL NASHVILLE)
29	25	28	TEENAGE DREAM KATY PERRY (CAPITOL)
30	31	14	VOICES CHRIS YOUNG (RCA)
31	33	14	SOMEONE ELSE CALLING YOU BABY LUKE BRYAN (CAPITOL NASHVILLE)
32	24	27	BOTTOMS UP TREY SONGZ FEAT. NICKI MINAJ (SONGBOOK/ATLANTIC)
33	38	7	DOWN ON ME JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/IDJMG)
34	43	8	COMING HOME DIDDY - DIRTY FEAT. SKYLAR GREY (BAD BOY/INTERSCOPE)
35	45	6	HIGHER TAIO CRUZ FEAT. TRAVIE MCCOY (MERCURY/IDJMG)
36	28	22	LIKE A G6 FAR*EAST MOVEMENT FEAT. CATARACS & DEV. (CHERRYTREE.INTERSCOPE)
37	41	6	FALL FOR YOUR TYPE JAMIE FOXX FEAT. DRAKE (J/RMG)
38	42	10	WHO ARE YOU WHEN I'M NOT LOOKING BLAKE SHELTON (REPRISE (NASHVILLE)/WMN)
39	39	25	SECRETS ONEREPUBLIC (MOSLEY/INTERSCOPE)
40	37	8	NO BS CHRIS BROWN (JIVE/JLG)
41	32	20	CAN'T BE FRIENDS TREY SONGZ (SONGBOOK/ATLANTIC)
42	59	10	F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/ELEKTRA/RRP)
43	46	4	MORE USHER (LAFACE/JLG)
44	36	16	FELT GOOD ON MY LIPS TIM MCGRAW (CURB)
45	34	18	PLEASE DON'T GO MIKE POSNER (J/RMG)
46	49	8	THIS IS COUNTRY MUSIC BRAD PAISLEY (ARISTA NASHVILLE)
			LIKE IT

44 35 ERIGIDE IN THE PROPERTY OF THE PROPERTY

(F) HOT DIGITAL SONGS

_	_			
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	6	5	# F**KIN' PERFECT PINK (LAFACE/JLG)	
2	2	17	BLACK AND YELLOW WIZ KHALIFA (ROSTRUM/ATLANTIC)	•
3	1	18	GRENADE BRUNO MARS (ELEKTRA/ATLANTIC)	•
4	7	18	HEY BABY (DROP IT TO THE FLOOR) PITBULL FEAT. T-PAIN (MR. 305/POLO GROUNDS(J/RMG)	
5	4	10	TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FEAT LUDACRIS & DJ FRANKE (UNIVERSAL REPUBLIC)	
6	5	15	FIREWORK KATY PERRY (CAPITOL)	2
7	8	10	COMING HOME DIDDY - DIRTY MONEY FEAT. SKYLAR GREY (BAD BOY/INTERSCOPE).	
8	14	7	ROCKETEER FAR*EAST MOVEMENT FEAT. RYAN TEDDER (CHERRYTREE (INTERSCOPE)	
9	9	12	THE TIME (DIRTY BIT) THE BLACK EYED PEAS (INTERSCOPE)	
10	3	3	HOLD IT AGAINST ME BRITNEY SPEARS (JIVE/JLG)	
11	12	23	F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/ELEKTRA/RRP)	
12	11	7	6 FOOT 7 FOOT LIL WAYNE FEAT. CORY GUNZ (CASH MONEY/UNIVERSAL MOTOWN)	
13	22	3	WHAT THE HELL AVRIL LAVIGNE (RCA/RMG)	
14	13	21	NO HANDS WAKA RJOCKA RJAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)	•
15	18	17	JAR OF HEARTS CHRISTINA PERRI (MS. PERRI LANE/ATLANTIC/RRP)	•
16	10	14	WE R WHO WE R KESHA (KEMOSABE/RCA/RMG)	
T	21	5	MORE USHER (LAFACE/JLG)	
18	15	17	RAISE YOUR GLASS PINK (LAFACE/JLG)	
19	17	15	STEREO LOVE EDWARD MAYA & VIKA JIGULINA (ULTRA)	
20	16	13	WHAT'S MY NAME? RIHANNA FEAT. DRAKE (SRP/DEF JAM/IDJMG)	
21	25	6	HIGHER TAIO CRUZ FEAT. TRAVIE MCCOY (MERCURY/IDJMG)	
22	19	14	YEAH 3X CHRIS BROWN (JIVE/JLG)	
23	20	28	JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)	3
24	26	11	DOWN ON ME JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/IDJING)	
1	20	10000	WHO DAT GIRL	

25 23 9 WHO DAT GIRL FLO RIDA FEAT. AKON (POE BOY/ATLANTIC)

	WEEK	WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	ERT.
Ì	26	28	14	BACK TO DECEMBER TAYLOR SWIFT (BIG MACHINE)	Ī
	27	42	4	MOMENT 4 LIFE NICKI MINAU FEKT. DRAKE (YOUNG MONEY/CASH MONEY CANAERSAL MOTOWAY)	
ĺ	28	30	12	DON'T YOU WANNA STAY JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW)	
	29	24	35	DYNAMITE TAIO CRUZ (MERCURY/IDJMG)	3
	30	45	4	ARE YOU GONNA KISS ME OR NOT THOMPSON SQUARE (STONEY CREEK)	
j	31	33	5	MARRY ME TRAIN (COLUMBIA)	
	32	37	9	PRETTY GIRL ROCK KERI HILSON (MOSLEY/GEFFEN/INTERSCOPE)	
	33	29	25	BOTTOMS UP TREY SONGZ FEAT. NICKI MINAJ (SONGBOOK/ATLANTIC)	•
	34	27	25	LIKE A G6 FIAR*EAST MOVEMENT FEAT CATARAGS & DEV (CHERRYTREE INTERSCOPE)	
	35	31	24	JUST A DREAM NELLY (DERRTY/UNIVERSAL MOTOWN)	
	36	38	13	SOMEWHERE WITH YOU KENNY CHESNEY (BNA)	•
	37	32	20	ONLY GIRL (IN THE WORLD) RIHANNA (SRP/DEF JAM/IDJMG)	
	38	56	5	THE SHOW GOES ON LUPE FIASCO (1ST & 1STH/ATLANTIC)	
	39	40	13	PLAIN WHITE T'S (HOLLYWOOD)	
	40	-	29	BREAKEVEN THE SCRIPT (PHONOGENIC/EPIC)	
	41	69	6	NEVER SAY NEVER JUSTIN BEBER FEAT, JACEN SMITH (SCHOOLBOY RAVAN/NO BRAUNISLANDIDANG)	
	42	36	29	DJ GOT US FALLIN' IN LOVE USHER FEAT. PITBULL (LAFACE/JLG)	
	43	44	31	SECRETS ONEREPUBLIC (MOSLEY/INTERSCOPE)	
	44	65	3	ADELE (XL/COLUMBIA)	
	45	39	28	TEENAGE DREAM KATY PERRY (CAPITOL)	3
	46	34	2	FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC)	
	47	41	6	I JUST HAD SEX The Lonely Island Feat. Akon (Universal Republic)	
	48	47	28	THE BAND PERRY (REPUBLIC NASHVILLE)	
	49	61	4	WHO'S THAT CHICK? DAVID GUETTA FEAT. RIHANNA (GUM/ASTRALMERKS/CAPITOL)	
	50	46	24	RIGHT ABOVE IT LIL WAYNE FEAT DRAKE (CASH MONEY/LNIVERSAL MOTOWN)	

0		R	OCK"	
THIS	LAST	WEEKS		CERT.
1	1	15	# MARRY ME 3WKS TRAIN (COLUMBIA)	
2	3	25	RHYTHM OF LOVE PLAIN WHITE T'S (HOLLYWOOD)	
3	17	52	BREAKEVEN THE SCRIPT (PHONOGENIC/EPIC)	
4	4	37	SECRETS ONEREPUBLIC (MOSLEY/INTERSCOPE)	
5	2	12	FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC)	
6	6	29	DOG DAYS ARE OVER FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)	
7	1	2	I DON'T WANT TO MISS A THING AEROSMITH (COLUMBIA/LEGACY)	
8	5	41	ANIMAL NEON TREES (MERCURY/IDJMG)	
9	7	20	WAITING FOR THE END LINKIN PARK (MACHINE SHOP/WARNER BROS.)	
10	8	28	LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)	•
11	-	2	DREAM ON AEROSMITH (COLUMBIA/LEGACY)	
12	9	56	HEY, SOUL SISTER TRAIN (COLUMBIA)	4
13	-	1	HELP IS ON THE WAY RISE AGAINST (DGC/INTERSCOPE)	
14	12	12	MAYBE SICK PUPPIES (RMR/VIRGIN/CAPITOL)	
15	18	8	COUNTRY BOY AARON LEWIS FEAT, GEORGE JONES & CHARLIE DANIELS (STROUDWARADUS)	

0	ا(R	&B/HIP-HOP	
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	20	# BLACK AND YELLOW WIZ KHALIFA (ROSTRUM/ATLANTIC)	•
2	2	18	HEY BABY (DROP IT TO THE FLOOR) PITBULL FEAT. T-PAIN (MR. 305/POLO GROUNDS/J/RMG)	
3	3	10	COMING HOME DIDDY - DIRTY MONEY FEAT. SKYLAR GREY (BAD BOY/INTERSCOPE)	
4	5	16	F**K YOU (FORGET YOU) CEE LO GREEN (RADICULTURE/ELEKTRA/ATLANTIC)	
5	4	7	6 FOOT 7 FOOT UL WAYNE FEAT CORY GUNZ (CASH MONEY UNIVERSAL MOTOWN UMPS)	
6	6	21	NO HANDS WAKA FLOCKA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)	•
7	8	10	MORE USHER (LAFACE/JLG)	
8	7	13	WHAT'S MY NAME? RIHANNA FEAT. DRAKE (SRP/DEF JAM/IDJMG)	
9	-	1	YEAH 3X CHRIS BROWN (JIVE/JLG)	
10	9	12	DOWN ON ME JEREMIH FEAT. 50 CENT (NICK SCHULTZ/DEF JAM/DJ/MG)	
1	16	10	MOMENT 4 LIFE NICKI MIKAJ FRAT. DRAKE (YDUNG NOKEY/CASH NICKE! UKNAERSAL NOTOWN LINES)	
12	15	12	PRETTY GIRL ROCK KERI HILSON (MOSLEY/GEFFEN/INTERSCOPE)	
13	11	25	BOTTOMS UP TREY SONGZ FEAT. NICKI MINAJ (SONGBOOK/ATLANTIC)	•
14	10	7	LIKE A G6 FAR' BAST MOVENENT FEAT CATARAGS & DEV (D-ERRYTREE INTERSCOPE)	
15	12	24	JUST A DREAM NELLY (DERRTY/UNIVERSAL MOTOWN/UMRG)	
	= 10	Marie Control		

0)	C	OMEDY"	
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT/LABEL)	CERT.
1	1	7	#1 JUST HAD SEX THE LONELY ISLAND FEAT, MON (UNIVERSAL REPUBLICULARG)	
2	-	1	THE CREEP THE LONELY ISLAND FEAT NICKI MINAJ (LINVERSAL REPUBLICUMPIS)	
3	2	56	I'M ON A BOAT THE LONELY ISLAND FEAT. T-PAIN (UNIVERSAL REPUBLIC/LIMRG)	
4	-	1	MY BALLS YOUR FAVORITE MARTIAN (FATTY SPINS)	
5	3	56	LIKE A BOSS THE LONELY ISLAND (UNIVERSAL REPUBLIC/UMRG)	
6	4	56	J**Z IN MY PANTS THE LONELY ISLAND (UNIVERSAL REPUBLIC/UMRG)	•
7	5	2	I JUST HAD SEX PARTY ROCKERS (SECRET R)	
8	6	17	JUSTIN'S BEAVER RUCKA RUCKA ALI (PINEGROVE)	
9	7	49	GO COPS RUCKA RUCKA ALI (PINEGROVE)	
10	10	39	BOOMBOX THE LONELY ISLAND FEAT, JULIAN CASSABLANCAS (LINVERSAL REPUBLIC/LIVERS)	
11	14	56	I'M BO YO BO BURNHAM (COMEDY CENTRAL)	
12	12	51	DICK IN A BOX THE LONELY ISLAND FEAT JUSTIN TIMBERLAKE UNIVERSAL REPUBLICUMRGI	
13	9	45	GOOFY GOOBER ROCK TOM ROTHROCK WITH JIM WISE (NICK/SIRE/WARNER BROS.)	
14	11	56	WHITE & NERDY WEIRD AL YANKOVIC (NAY MOBY/VOLCANQ/LEGACY/SONY MUSIC)	
15	15	56	SHOW ME YOUR GENITALS JON LAJOIE (NORMAL GUY)	177

0)	C	OUNTRY	
THIS	LAST	WEEKS	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	CERT.
1	1	15	# BACK TO DECEMBER TAYLOR SWIFT (BIG MACHINE)	
2	2	13	DON'T YOU WANNA STAY JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW)	
3	4	15	ARE YOU GONNA KISS ME OR NOT THOMPSON SQUARE (STONEY CREEK)	
4	3	14	SOMEWHERE WITH YOU KENNY CHESNEY (BNA)	•
5	5	33	IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE)	
6	6	28	STUCK LIKE GLUE SUGARLAND (MERCURY)	
7	7	13	FELT GOOD ON MY LIPS TIM MCGRAW (CURB)	
8	16	3	COLDER WEATHER ZAC BROWN BAND ISOUTHERN GROUNDIATLANTIC BIGGER PICTURE	
9	8	17	WHO ARE YOU WHEN I'M NOT LOOKING BLAKE SHELTON (REPRISE/WMN)	
10	9	13	LET ME DOWN EASY BILLY CURRINGTON (MERCURY)	
1	12	20	A LITTLE BIT STRONGER SARA EVANS (RCA NASHVILLE)	
12	14	15	WHAT DO YOU WANT JERROD NIEMANN (SEA GAYLE/ARISTA NASHVILLE)	
13	19	56	NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE)	4
14	10	24	MY KINDA PARTY JASON ALDEAN (BROKEN BOW)	•
15	15	25	MINE TAYLOR SWIFT (BIG MACHINE)	

0)	L/	ATIN"	
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	CEDT
1	1	38	# WAKA WAKA (THIS TIME FOR AFRICA) 30 WAKS SHAKIRA FEAT FRESHLYGROUND (EPICSONY MUSIC LATIV)	•
2	2	13	BON, BON PITBULL (MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN)	
3	3	20	LOCA Shakira feat. El cata (EPIC/SONY MUSIC LATIN)	
4	5	56	I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA)	2
5	4	56	HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN (EPIC/SONY MUSIC LATIN)	
6	6	24	DANZA KUDURO DON OWAR & LUCENZO (MANIS ORFANATO MACHETE UNVERSAL MUSIC LATINO)	
7	7	56	HEROE ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATINO)	
8	8	35	CORAZON SIN CARA PRINCE ROYCE (TOP STOP)	
9	10	56	LOBA SHAKIRA (EPIC/SONY MUSIC LATIN)	
10	14	27	ESTOY ENAMORADO WISIN & YANDEL (MY/MACHETE/UNIVERSAL MUSIC LATINO)	
1	11	50	STAND BY ME PRINCE ROYCE (TOP STOP)	
12	16	46	GITANA SHAKIRA (EPIC/SONY MUSIC LATIN)	
13	12	29	LA DESPEDIDA DADDY YANKEE (EL CARTEL)	
14	9	13	LO MEJOR DE MI VIDA ERES TUTHE BEST THING ABOUT ME IS YOU RICKY MARTIN FEAT. NATALIA JIMENEZ OR JOSS STONE (SONY MUSIC LATIN)	
15	-	1	TU OLOR WISIN & YANDEL (WY/MACHETE/UNIVERSAL MUSIC LATINO)	

THIS	LAST	WEEKS	TITLE ARTIST (IMPRINT/LABEL)	CERT
1	1	13	# BON, BON 13 WKS PITBULL (MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN)	
2	2	56	I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA)	2
3	3	24	DANZA KUDURO BON OMAR & LUCENZO (ANAS OFFANATO/MACHETE LINVERSAL MUSIC LATINO)	
4	5	27	ESTOY ENAMORADO WISIN & YANDEL (WYMACHETE/UNIVERSAL MUSIC LATINO)	
5	4	33	LA DESPEDIDA DADDY YANKEE (EL CARTEL)	
6	-	1	TU OLOR WISIN & YANDEL (WY/MACHETE/UNIVERSAL MUSIC LATINO)	
7	6	21	THE ANTHEM PITBULL FEAT. LIL JON (FAMOUS ARTIST/TVT)	
8	7	16	SI NO LE CONTESTO PLAN B (PINA)	
9	-	1	MUEVETE WISIN & YANDEL (WY/MACHETE/UNIVERSAL MUSIC LATINO)	
10	-	1	DANDOLE GOCHO FEAT JOWELL Y OMEGA (NEW ERA-VENEMUSIC)	
1	-	1	FEVER WISIN & YANDEL (WY/MACHETE/UNIVERSAL MUSIC LATINO)	
12	8	56	ROMPE DADDY YANKEE (EL CARTEL/INTERSCOPE)	
13	9	6	NO DEJEMOS QUE SE APAGUE WISIN & YANDEL FEAT, SO CENT & TPAIN AVACHETE UNIVERSAL MUSIC LATINO	
14	12	55	ME ESTAS TENTANDO WISIN & YANDEL FEAT, NESTY MY MACHETEUN NERSAL MUSIC LATINO)	
15	10	56	QUE TENGO QUE HACER DADDY YANKEE (EL CARTEL)	

ACTIVE ROCK

2 17 THE ANIMAL

13 11 HESITATE

11 8 26

12 14 9

17 10

17 19 12 18 23 3

21 27 7

WORLD SO COLD THREE DAYS GRACE (JIVE/JLC

BURN PAPA ROACH (ELEVEN SEVEN)

SHAKE ME DOWN
CAGE THE ELEPHANT (DSP/JIVE/JLG)

YOU'VE SEEN THE BUTCHER DEFTONES (REPRISE) JUSTICE
REV THEORY (VAN HOWES/MALOOF/DGC/INTERSCOPE
GREATEST WHEN YOU'RE YOUNG
GAINER 3 DOORS DOWN (UNIVERSAL REPUBLIC

HEAR ME NOW
HOLLYWOOD UNDEAD (A&M/OCTONE/INTERSCOPE) COUNTRY BOY

AARON LEWIS FEAT, GEORGE JONES & CHARLIE DANIELS (STRQUICA VARIOUS)

WE'VE GOT A SITUATION HERE THE DAMNED THINGS (MERCURY/IDJMG)

NOT STRONG ENOUGH
APOCALYPTICA FEAT. BRENT SMTIH (DRAGNET/JIVE/JLG

PORN STAR DANCING
MY DARKEST DAYS FAX ZAKK WYLDE (MY

14 16 15 LAST MAN STANDING
POP EVIL (UNIVERSAL REPUBLIC)

19 20 12 ALL I WANT A DAY TO REMEMBER (VICTORY)

TITLE
ARTIST (IMPRINT / PROMOTION LABEL)

3 15 WELCOME TO THE FAMILY AVEIGED SEVENTALD (HOPELES) SIGNEYWARNER BROS.)
4 14 DIAMOND EYES (BOOM-LAY BOOM-LAY BOOM)

FAR FROM HOME FIVE FINGER DEATH PUNCH (PROSPECT PARK 6 19 ALL AMERICAN NIGHTMARE
HINDER (UNIVERSAL REPUBLIC) 9 17 AWAKE AND ALIVE SKILLET (ARDENT/INO/ATLANTI HOLD ON

ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE) THE SEX IS GOOD SAVING ABEL (SKIDDCO/VIRGIN/CAPI

POP/ADULT/ROCK Billboard

6		M	AINSTREAM OP 40
		Ľ	OP 40"
SEK	EK	EEKS CHT	TITLE
THIS	LAST	30	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	2WKS BRUNO MARS (ELEKTRA/ATLANTIC)
2	2	15	FIREWORK KATY PERRY (CAPITOL)
3	3	15	WE R WHO WE R KESHA (KEMOSABE/RCA/RMG)
4	4	14	WHAT'S MY NAME? RIHANNA FEAT. DRAKE (SRP/DEF JAM/IDJMG)
6	6	11	TONIGHT (I'M LOVIN' YOU)
6	5	17	RAISE YOUR GLASS
0	10	3	GREATEST HOLD IT AGAINST ME
\sim			YEAH 3X
0	7	11	CHRIS BROWN (JIVE/JLG)
9	12	9	ROCKETEER FAR*EAST MOVEMENT FEAT. RYAN TEDDER (CHERRYTREE/INTERSCOPE)
10	11	25	JUST A DREAM NELLY (DERRTY/UNIVERSAL MOTOWN)
11	8	13	THE TIME (DIRTY BIT) THE BLACK EYED PEAS (INTERSCOPE)
12	15	9	BACK TO DECEMBER TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
13	9	21	ONLY GIRL (IN THE WORLD) RIHANNA (SRP/DEF JAM/IDJMG)
14	20	4	F**KIN' PERFECT
\vdash		DATE OF	PINK (LAFACE/JLG) HEY BABY (DROP IT TO THE FLOOR)
15	16	11	PITBULL FEAT. T-PAIN (MR. 305/POLO GROUNDS/J/RMG) HIGHER
16	17	8	TAIO CRUZ FEAT. TRAVIE MCCOY (MERCURY/IDJMG)
17	18	10	COMING HOME DIDDY - DIRTY MONEY FEAT. SKYLAR GREY (BAD BOY/INTERSCOPE)
18	21	8	MORE USHER (LAFACE/JLG)
19	13	13	STEREO LOVE EDWARD MAYA & VIKA JIGULINA (ULTRA)
20	24	7	BLACK AND YELLOW
21	19	19	PLEASE DON'T GO
22	23	13	MAYBE
	700	Service .	SICK PUPPIES (RMR/VIRGIN/CAPITOL) F**K YOU (FORGET YOU)
23	26	16	BOTTOMS UP
24	22	18	TREY SONGZ FEAT. NICKI MINAJ (SONGBOOK/ATLANTIC)
25	29	3	WHAT THE HELL AVRIL LAVIGNE (RCA/RMG)
26	25	8	WHO DAT GIRL FLO RIDA FEAT. AKON (POE BOY/ATLANTIC)
27	28	7	JAR OF HEARTS CHRISTINA PERRI (MS. PERRI LANE/ATLANTIC/RRP)
28	27	10	WAITING FOR THE END LINKIN PARK (MACHINE SHOP/WARNER BROS.)
29	30	5	NO HANDS
30	31	10	WAKA FLOCKA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.) RHYTHM OF LOVE
			PLAIN WHITE T'S (HOLLYWOOD) MARRY ME
31)	32	5	TRAIN (COLUMBIA) BLOW
32	35	2	KESHA (KEMOSABE/RCA/RMG)
33	34	6	WHO'S THAT CHICK? DAVID GUETTA FEAT. RIHANNA (GUM/ASTRALWERKS/CAPITOL)
34	37	2	PRETTY GIRL ROCK KERI HILSON (MOSLEY/ZONE 4/INTERSCOPE)
35	36	5	BASS DOWN LOW DEV FEAT. THE CATARACS (INDIE-POP/UNIVERSAL REPUBLIC)
36	N	EW	S&M RIHANNA (SRP/DEF JAM/IDJMG)
37	N	EW	FOR THE FIRST TIME
38	33	12	NO LOVE
		1000	EMINEM FEAT. LIL WAYNE (WEB/SHADY/AFTERMATH/INTERSCOPE) BUZZIN'
39	40	2	MANN (MERCURY/IDJMG) DANCING CRAZY

Train steamrolls to the fastest Adult Contemporary top 10 ranking by a group with a non-holiday song in almost 12 years, as "Marry Me," the nd's fourth top 10 on the tally, jumps 11-9.

DANCING CRAZY MIRANDA COSGROVE (COLUI

Among groups to vault into the top 10 outside of the holiday sea-son (when yuletide fare routinely soars into the top tier in less than four frames), Backstreet Boys last accomplished the feat with "I Want It That Way" in the June 5, 1999, issue. The song subsequently logged

"Marry Me" bullets at No. 7 on Adult Top 40 and rises 14-11 on

Triple A. On the latter list (viewable at billboard.biz/charts), Adele ascends to her first No. 1, as "Rolling in the Deep" advances 2-1. The first single from her forthcoming second set, 26-25 on Adult Ton 40 and 42-37 on Rock Songs



	6		A	DULT
	A			DULT ONTEMPORARY"
	THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
	0	1	17	#1 JUST THE WAY YOU ARE
	2	4	47	BREAKEVEN THE SCRIPT (PHONOGENIC/EPIC)
	3	3	25	SEPTEMBER DAUGHTRY (19/RCA/RMG)
_	4	2	57	HEY, SOUL SISTER TRAIN (COLUMBIA)
PUBLICI	6	5	24	MINE TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
0800)	6	7	31	KING OF ANYTHING SARA BAREILLES (EPIC)
	7	6	21	HOLLYWOOD MICHAEL BUBLE (143/REPRISE)
	8	8	19	TEENAGE DREAM KATY PERRY (CAPITOL)
SCOPE)	9	11	4	GREATEST MARRY ME GAINER TRAIN (COLUMBIA)
50012)	10	9	28	MISERY MAROON 5 (A&M/OCTONE/INTERSCOPE)
	0	13	17	WHAT DO YOU GOT?
	12	10	10	RAISE YOUR GLASS PINK (LAFACE/JLG)
	13	15	8	RHYTHM OF LOVE PLAIN WHITE T'S (HOLLYWOOD)
_	14	14	14	HIDDEN AWAY JOSH GROBAN (143/REPRISE)
OR)	15	16	6	SECRETS ONEREPUBLIC (MOSLEY/INTERSCOPE)
MG)	16	19	5	FIREWORK KATY PERRY (CAPITOL)
nnonri	17	17	7	DYNAMITE TAIO CRUZ (MERCURY/IDJMG)
SCOPE)	18	18	14	ANIMAL NEON TREES (MERCURY/IDJMG)
	19	20	18	SECRET SEAL (143/REPRISE)
_	20	22	5	ONLY GIRL (IN THE WORLD) RIHANNA (SRP/DEF JAM/IDJMG)
	21	23	4	JAR OF HEARTS CHRISTINA PERRI (MS. PERRI LANE/ATLANTIC/RRP)
_	22	21	15	I LIKE IT ENRIQUE IGLESIAS (UNIVERSAL REPUBLIC)
	23	24	14	COOLER THAN ME MIKE POSNER (J/RMG)
(C)	24	25	4	DJ GOT US FALLIN' IN LOVE USHER FEAT. PITBULL (LAFACE/JLG)
	25	28	3	ALL IN LIFEHOUSE (GEFFEN/INTERSCOPE)
		1	-	

	ADL		
	ADI	TOD	A COM
#	AL		40
/#			

TITLE

25 3

30

HE	-15	20	ANTIST (IMPRILE) PROMOTION LABEL)
1	1	17	#1 RAISE YOUR GLASS PINK (LAFACE/JLG)
2	2	13	FIREWORK KATY PERRY (CAPITOL)
3	3	23	JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
4	4	29	SECRETS ONEREPUBLIC (MOSLEY/INTERSCOPE)
5	5	27	RHYTHM OF LOVE PLAIN WHITE T'S (HOLLYWOOD)
6	6	32	ANIMAL NEON TREES (MERCURY/IDJMG)
7	7	17	MARRY ME TRAIN (COLUMBIA)
0	8	23	JAR OF HEARTS CHRISTINA PERRI (MS. PERRI LANE/ATLANTIC/RRP)
9	9	14	MAYBE SICK PUPPIES (RMR/VIRGIN/CAPITOL)
10	10	26	DYNAMITE TAIO CRUZ (MERCURY/IDJMG)
11	11	18	ONLY GIRL (IN THE WORLD) RIHANNA (SRP/DEF JAM/IDJMG)
12	12	14	FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC)
13	13	8	GRENADE BRUNO MARS (ELEKTRA/ATLANTIC)
14	15	4	GREATEST F**KIN' PERFECT GAINER PINK (LAFACE/JLG)
15	14	20	DJ GOT US FALLIN' IN LOVE USHER FEAT. PITBULL (LAFACE/JLG)
16	18	13	WAITING FOR THE END LINKIN PARK (MACHINE SHOP/WARNER BROS.)
1	21	5	BACK TO DECEMBER TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
18	16	17	JUST A DREAM NELLY (DERRTY/UNIVERSAL MOTOWN)
19	17	18	START A FIRE RYAN STAR (ATLANTIC/RRP)
20	19	10	WE R WHO WE R KESHA (KEMOSABE/RCA/RMG)
21	22	15	DOG DAYS ARE OVER FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
22	23	11	LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOT

WHAT THE HELL

26 8 ROLLING IN THE DEEP
ADELE (XL/COLUMBIA)

6			OCK CONCE	
A		-	OCK SONGS"	
S X	-X	CHT	TITLE	
THIS	LAST	NE ON	ARTIST (IMPRINT / PROMOTION LABEL)	
1	1	35	11 WKS THE BLACK KEYS (NONESUCH/WARNER BROS.) SHAKE ME DOWN	
9	3	11	WAITING FOR THE END	
9	2	21	ANIMAL	
0	8	42	NEON TREES (MERCURY/IDJMG) ISOLATION	
6	7	15	ALTER BRIDGE (ALTER BRIDGE/CAPITOL) SING	
6	5	13	MY CHEMICAL ROMANCE (REPRISE) THE ANIMAL	
7	6	16	WORLD SO COLD	
8	9	26	THREE DAYS GRACE (JIVE/JLG) DOG DAYS ARE OVER	
9	10	19	FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC) LITTLE LION MAN	
10	11	34	MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE) GREATEST GAINER HELP IS ON THE WAY RISE AGAINST (DGC/INTERSCOPE)	
0	19	24	GAINER RISE AGAINST (DGC/INTERSCOPE) UNDISCLOSED DESIRES	
12	12		MUSE (HELIUM-3/WARNER BROS.) SAY YOU'LL HAUNT ME	
13	4	30	STONE SOUR (ROADRUNNER/RRP) DIAMOND EYES (BOOM-LAY BOOM-LAY BOOM)	
10	17	10	WELCOME TO THE FAMILY	
1 5	13	14	AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.) THE CAVE	
10	21	13	MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE) SICK OF YOU	
17	14	18	CAKE (UPBEAT/ILG) PORN STAR DANCING	
18	18	28	MY DARKEST DAYS FEAT. ZAKK WYLDE (MVR/604/MERCURY/IDJMG) FAR FROM HOME	
19	22	15	FIVE FINGER DEATH PUNCH (PROSPECT PARK) LOVE-HATE-SEX-PAIN	
20	20	29	GODSMACK (UNIVERSAL REPUBLIC) CLOSER TO THE EDGE	
21)	24	21	THIRTY SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL) NEW LOW	
22	23	11	MIDDLE CLASS RUT (BRIGHT ANTENNA/ILG) ALL AMERICAN NIGHTMARE	
23	25	17	HINDER (UNIVERSAL REPUBLIC) HOWLIN' FOR YOU	
24	27	4	THE BLACK KEYS (NONESUCH/WARNER BROS.) MACHINE GUN BLUES	
25	28	11	SOCIAL DISTORTION (EPITAPH) ALL I WANT	
26	26	15	A DAY TO REMEMBER (VICTORY) WHEN YOU'RE YOUNG	
27	35	2	3 DOORS DOWN (UNIVERSAL REPUBLIC) AWAKE AND ALIVE	
28	29	11	SKILLET (ARDENT/INO/ATLANTIC) HESITATE	
29	31	7	STONE SOUR (ROADRUNNER/RRP) BURN	
30	32	7	PAPA ROACH (ELEVEN SEVEN) 1983	
31	30	13	NEON TREES (MERCURY/IDJMG) HOLD ON	
32	33	10	ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE) MY BODY	
33	38	3	YOUNG THE GIANT (ROADRUNNER/RRP) MONEY GRABBER	
35	36	7	FITZ & THE TANTRUMS (DANGERBIRD) HEAR ME NOW	
36	34	13	HOLLYWOOD UNDEAD (A&M/OCTONE/INTERSCOPE) ISSUES	
37	42	4	ROLLING IN THE DEEP	
38	40	11	YOU'VE SEEN THE BUTCHER	
39	41	3	PUMPED UP KICKS	
40	37	15	TURN SO COLD	
40	HOT	SHOT	DROWNING POOL (ELEVEN SEVEN) LET IT DIE	
ă		BUT E W	OZZY OSBOURNE (EPIC) PYRO	
42	45		KINGS OF LEON (RCA/RMG) LAST MAN STANDING	
44	45	5	POP EVIL (UNIVERSAL REPUBLIC) JUSTICE	
44		5 EW	REV THEORY (VAN HOWES/MALOOF/DGC/INTERSCOPE) ERASE MY SCARS	
\sim		EW	EVANS BLUE (SOUNDS+SIGHTS) MINE SMELL LIKE HONEY	
46			R.E.M. (WARNER BROS.) WE'VE GOT A SITUATION HERE	
47		EW	THE DAMNED THINGS (MERCURY/IDJMG) COUNTRY BOY	
48		EW	AARON LEWIS FEAT. GEORGE JONES & CHARLIE DANIELS (STROUDAVARIOUS) FOR THE SUMMER	
49	1000	EW	RAY LAMONTAGNE AND THE PARIAH DOGS (RCA/RED)	
50	46	2	HAIL THE VILLAIN (ROADRUNNER/RRP)	

Cage the Elephant collects its third No. 1 chart (viewable at billboard.biz/charts) as "Shake Me Down" rises 2-1. "Back



THIS	4	17	#1 ISOLATION
•			THE SEX IS GOOD
2	1	21	SAVING ABEL (SKIDDCO/VIRGIN/CAPITOL)
3	3	24	PORN STAR DANCING MY DARKEST DAYS FEAT. ZAKK WYLDE (MVR/604/MERCURY)
4	2	23	WORLD SO COLD THREE DAYS GRACE (JIVE/JLG)
5	5	30	SAY YOU'LL HAUNT ME STONE SOUR (ROADRUNNER/RRP)
6	6	27	LOVE-HATE-SEX-PAIN
•	7	13	DIAMOND EYES (BOOM-LAY BOOM-LAY B
ŏ	10	15	SHINEDOWN (ATLANTIC) THE ANIMAL
_	PERSONAL PROPERTY.		ANOTHER WAY TO DIE
9	9	33	DISTURBED (REPRISE)
10	11	19	ALL AMERICAN NIGHTMARE HINDER (UNIVERSAL REPUBLIC)
11	8	24	LIFE WON'T WAIT 0ZZY OSBOURNE (EPIC)
æ	12	16	APPETITE THE GRACIOUS FEW (QUESTIONABLE)
13	13	14	FAR FROM HOME FIVE FINGER DEATH PUNCH (PROSPECT PARK)
14	15	35	BAD COMPANY
15	14	17	PIVE FINGER DEATH PUNCH (PROSPECT PARK) DEAD
	1000		GYPSY WOMAN
1 6	16	11	JONATHAN TYLER & THE NORTHERN LIGHTS (F-STOP/ATL
17	17	19	BORN FREE KID ROCK (TOP DOG/ATLANTIC/RRP)
18	19	3	WHEN YOU'RE YOUNG 3 DOORS DOWN (UNIVERSAL REPUBLIC)
19	20	13	WELCOME TO THE FAMILY AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BR
20	N	EW	GREATEST LET IT DIE GAINER OZZY OSBOURNE (EPIC)
21	24	6	BURN
22	18	11	PAPA ROACH (ELEVEN SEVEN) HESITATE
23	22	15	AWAKE AND ALIVE
24	23	5	SHAKE ME DOWN
25	21	16	TURN SO COLD
20		10	DROWNING POOL (ELEVEN SEVEN)

	-	D.	A	~	-		Ya	C	1	
		N	-	-	-	L.	~	1		S

WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0	4	17	#1 ISOLATION 1WK ALTER BRIDGE (ALTER BRIDGE/CAPITOL)
2	1	21	THE SEX IS GOOD SAVING ABEL (SKIDDCO/VIRGIN/CAPITOL)
3	3	24	PORN STAR DANCING MY DARKEST DAYS FEAT. ZAKK WYLDE (MVR/604/MERCURY/IDJMG)
4	2	23	WORLD SO COLD THREE DAYS GRACE (JIVE/JLG)
5	5	30	SAY YOU'LL HAUNT ME STONE SOUR (ROADRUNNER/RRP)
6	6	27	LOVE-HATE-SEX-PAIN GODSMACK (UNIVERSAL REPUBLIC)
7	7	13	DIAMOND EYES (BOOM-LAY BOOM-LAY BOOM) SHINEDOWN (ATLANTIC)
0	10	15	THE ANIMAL DISTURBED (REPRISE)
9	9	33	ANOTHER WAY TO DIE DISTURBED (REPRISE)
10	11	19	ALL AMERICAN NIGHTMARE HINDER (UNIVERSAL REPUBLIC)
11	9	24	LIFE WON'T WAIT

90 stations, respectively, are electronically monitored 24 hours a day, 7 days a week. See Charts HERTAGE ROCK panelists, are electronically monitored 24 hours a day, 7 days a week. See Charts Madei, LLC and Misles SoundScan, Inc. All rights reserved. CAGE THE ELEPHANT SANDY KIM

NTIC)

Against the Wall" (two weeks) and "In One Ear" (four) reigned last year after its first charted title, "Ain't No Rest for the Wicked," reached No. 9 in 2009.

2 2 3 20 DUFFRE UBBAN (S BUXTON J. HUDHER, K. URBAN) PUT YOU IN A SONG SENTING CAPTIOL MASHMILLE VOICES J. STROUD (C. YOUNG, C. TOMPKINIS, C. WISEMAM) O CAPTIOL MASHMILLE VOICES J. STROUD (C. YOUNG, C. TOMPKINIS, C. WISEMAM) O CAPTIOL MASHMILLE LUKE BRYAN J. STEVENS (L. BRYAN), J. STEVENS) O CAPTIOL MASHMILLE WHO ARE YOU WHEN I'M NOT LOOKING Blake Sheltion S. HEDRICKING (B. BLEE, J. WINGGINS) O CAPTIOL MASHMILLE WHO ARE YOU WHEN I'M NOT LOOKING Blake Sheltion S. HEDRICKING (B. BLEE, J. WINGGINS) O CHAMBER (S. BELLEE, J. WINGGINS) BACK TO DECEMBER Taylor Swift N. CHAMBER (T. SWIFT) O BIG MACHINE BACK TO DECEMBER Taylor Swift N. CHAMBER (T. SWIFT) O BIG MACHINE BACK TO DECEMBER Taylor Swift N. CHAMBER (T. SWIFT) O BIG MACHINE BACK TO DECEMBER Taylor Swift N. CHAMBER (T. SWIFT) O BIG MACHINE BACK TO DECEMBER Taylor Swift N. CHAMBER (T. SWIFT) O BIG MACHINE BACK TO DECEMBER Taylor Swift N. CHAMBER (T. SWIFT) O BIG MACHINE BACK TO DECEMBER Taylor Swift N. CHAMBER (T. SWIFT) O BIG MACHINE BACK TO DECEMBER Taylor Swift N. CHAMBER (T. SWIFT) O BIG MACHINE BACK TO DECEMBER Taylor Swift N. CHAMBER (T. SWIFT) O BIG MACHINE BACK TO DECEMBER Taylor Swift N. CHAMBER (T. SWIFT) O BIG MACHINE BACK TO DECEMBER Taylor Swift N. CHAMBER (T. SWIFT) O BIG MACHINE BACK TO DECEMBER Taylor Swift N. CHAMBER (T. SWIFT) O BIG MACHINE BACK TO DECEMBER Taylor Swift N. CHAMBER (T. SWIFT) O BIG MACHINE BACK TO DECEMBER Taylor Swift N. CHAMBER (T. SWIFT) O BIG MACHINE BACK TO DECEMBER Taylor Swift N. CHAMBER (T. SWIFT) O BIG MACHINE BACK TO DECEMBER TAYLOR SWIFT N. CHAMBER (T. SWIFT) O BIG MACHINE BACK TO DECEMBER TAYLOR SWIFT N. CHAMBER (T. SWIFT) O BIG MACHINE BACK TO DECEMBER TAYLOR SWIFT N. CHAMBER (T. SWIFT) O BIG MACHINE BACK TO DECEMBER TAYLOR SWIFT N. CHAMBER (T. SWIFT) O BIG MACHINE CHAMBER (T. SWIFT N. CHAMBER (T. SWIFT) D BIG MACHINE THE DOWN LAST V. SWIFT N. CHAMBER (T. SWIFT) D BIG MACHINE THE DOWN LAST V. SWIFT N. CHAMBER (T. SWIFT) D BIG MACHINE THE DOWN LAST V. SWIFT N. CHAMB	WEEK	LAST	2 WEEKS AGO	WEEKS ON CHT	TITLE PRODUCER (SONGWRITER)	Artist	CERT.	PEAK
2 2 3 20 PUT YOU IN A SONG CAPTIOL NASHVILLE D.HUEFK URBAN (S BUXTON J. HUGHES.K. URBAN) D. CAPTIOL NASHVILLE VOICES J. STROUD (C. YOUNG, C. TOMPRINS, C. WISEMAN) D. SOMEONE ELSE CALLING YOU BABY LUKE BRYAN J. STEVENS (L. BRYAN J. STEVENS) D. CAPTIOL NASHVILLE D. SOMEONE ELSE CALLING YOU BABY LUKE BRYAN J. STEVENS (L. BRYAN J. STEVENS) D. CAPTIOL NASHVILLE D. SOMEONE ELSE CALLING YOU BABY LUKE BRYAN J. STEVENS (L. BRYAN J. STEVENS) D. CAPTIOL NASHVILLE D. SOMEONE ELSE CALLING YOU BABY LUKE BRYAN J. STEVENS (L. BRYAN J. STEVENS) D. CAPTIOL NASHVILLE D. STEVENS (L. BRYAN J. STEVENS) D. CAPTIOL NASHVILLE D. CAPTIOL NASHVILLE D. CAPTIOL NASHVILLE D. STEVENS (L. BRYAN J. STEVENS) D. CAPTIOL NASHVILLE D. BACK TO DECEMBER TAYIOR SWITH THIS IS COUNTRY MUSIC BRAD PRISISELY. D. BACK TO DECEMBER TAYIOR SWITH THE DOWN EASY C. CHAMBERLAM, S. CURRINGTON (M. DODSON, J. HANSON, M. NESLER) D. ALIE THE DOWN EASY C. CHAMBERLAM, S. CURRINGTON (M. DODSON, J. HANSON, M. NESLER) D. ALIE THE DOWN EASY C. CHAMBERLAM, S. CURRINGTON (M. DODSON, J. HANSON, M. NESLER) D. ALIE THE DOWN EASY C. CHAMBERLAM, S. CURRINGTON (M. DODSON, J. HANSON, M. NESLER) D. ALIE THE DOWN EASY C. CHAMBERLAM, S. CURRINGTON (M. DODSON, J. HANSON, M. NESLER) D. ALIE THE DOWN EASY C. CHAMBERLAM, S. CURRINGTON (M. DODSON, J. HANSON, M. NESLER) D. ALIE THE DOWN EASY C. CHAMBERLAM, S. CURRINGTON (M. DODSON, J. HANSON, M. NESLER) D. ALIE THE DOWN EASY C. CHAMBERLAM, S. CURRINGTON (M. DODSON, J. HANSON, M. NESLER) D. ALIE THE DOWN EASY C. CHAMBERLAM, S. CURRINGTON (M. DODSON, J. HANSON, M. NESLER) D. BROKEN BOWN D. BROKEN BROWN D. BROKEN BOWN D.	1	1	1	15				1
S 5 5 5 5 VOICES JITROUD (C.YOUNG,C.TOMPKINS,C.WISEMAN) A 3 6 27 JITROUD (C.YOUNG,C.TOMPKINS,C.WISEMAN) B 3 6 27 JITROUD (C.YOUNG,C.TOMPKINS,C.WISEMAN) B 4 3 6 27 JITROUD (C.YOUNG,C.TOMPKINS,C.WISEMAN) B 5 6 7 21 WHO ARE YOU WHEN I'M NOT LOOKING B 18 AND ARE YOU WHEN I'M NOT LOOKING B 18 AND ARE YOU WHEN I'M NOT LOOKING B 18 AND ARE YOU WHEN I'M NOT LOOKING B 18 AND ARE YOU WHEN I'M NOT LOOKING B 18 AND ARE YOU WHEN I'M NOT LOOKING B 18 AND ARE YOU WHEN I'M NOT LOOKING B 18 AND ARE YOU WHEN I'M NOT LOOKING B 18 AND ARE YOU WHEN I'M NOT LOOKING B 18 AND ARE YOU B ARE YOU AR	2	2	3	20	PUT YOU IN A SONG	Keith Urban		200
SOMEONE ELSE CALLING YOU BABY JISTURES (LBRYAN)_STEVENS) BIAKC Shelton	3	5	5	50	VOICES	Chris Young		97
WHO ARE YOU WHEN I'M NOT LOOKING Blake Shelton Blake She	4	3	6	27	SOMEONE ELSE CALLING YOU BABY	Luke Bryan		3
FELT GOOD ON MY LIPS S. ALLIMORE, TMCGRAW (B. WARREN, B. WARREN, B. BEAVERS, B. BEAVERS) B. GALLIMORE, TMCGRAW (B. WARREN, B. WARREN, B. BEAVERS, B. BEAVERS) B. GALLIMORE, TMCGRAW (B. WARREN, B. WARREN, B. BEAVERS, B. BEAVERS) B. GALLIMORE, TMCGRAW (B. WARREN, B. WARREN, B. BEAVERS, B. BEAVERS) B. GALLIMORE, TWO DECEMBER Taylor Swift O BIG MACHINE B. BILLOR TY MUSIC B. BEA Paisley B. ARISTA MASHWILLE B. BILLOR CHAMBER, ANIB, CURRINGTON (M. DODSON, J. HANSON, M. NESLER) O MERCURY GREATEST DON'T YOU WANNA STAY GREATEST DON'T HOU WANNA STAY GREATEST DON'T YOU WANNA STAY GREATEST DON'T YOU WANNA STAY GREATEST DON'T YOU WANNA STAY GREATEST DON'T HOU WANNA STAY GREATEST DON'T YOU WANNA STAY GREATEST DON'T YOU WANNA STAY GREATEST DON'T YOU WANNA STAY B. BULLETS IN THE GUN TODY KOITH THIS DARIUM RUNGERS (B. FRUBLIC MASHWILLE DARIUM SWEEREY B. DIPIERO, K. ROCHELLE) DARIUM SWEEREY B. BEAVERS (S. SWEEREY B. DIPIERO, K. ROCHELLE) DARIUM SWEEREY B. BEAVERS (S. SWEEREY B. DIPIERO, K. ROCHELLE) DARIUM SWEEREY B. BEAVERS (S. SWEEREY B. DIPIERO, K. ROCHELLE) DARIUM RUNGERS (B. RAISE S. SWEEREY B. DIPIERO, K. ROCHELLE) DARIUM RUNGERS (B. RAISE S. SWEEREY B. DIPIERO, K. ROCHELLE) DARIUM RUNGERS (B. RAISE S. SWEEREY B. DIPIERO, K. ROCHELLE) DARIUM RUNGERS (B. RAISE S. SWEEREY B. DIPIERO, K. ROCHELLE) DARIUM RUNGERS (B. RAISE S. SWEEREY B. DIPIERO, K. ROCHELLE) DARIUM RUNGERS (B. RAISE S. SWEEREY B. DIPIERO, K. ROCHELLE) DARIUM RUNGERS (B. RAISE S. SWEEREY B. DIPIERO, K. ROCHELLE) DARIUM RUNGERS (B. RAISE S. SWEEREY B. DIPIERO, K. ROCHELLE) DARIUM RUNGERS (B. RAISE S. SWEEREY B. DIPIERO, K. ROCHELLE) DARIUM RUNGERS (B. RAISE S. SWEEREY B. DIPIERO, K. ROCHELLE)	5	6	7	21	WHO ARE YOU WHEN I'M NOT LOOKING	Blake Shelton		
RACK TO DECEMBER Taylor Swift	6	4	2	19	FELT GOOD ON MY LIPS	Tim McGraw		
THIS IS COUNTRY MUSIC FROERS (B. PMSLEY), CDUBOIS) 10 11 19 FROERS (B. PMSLEY), CDUBOIS) 9 10 11 19 FROERS (B. PMSLEY), CDUBOIS) 11 13 13 FROERS (B. PMSLEY), CDUBOIS) 12 12 12 19 FROERS (B. PMSLEY), CDUBOIS) 13 14 19 BULLETS IN THE GUN 14 15 14 THELLO WORLD 15 THELLO WORLD 16 THE HELLO WORLD 17 THE GUN 18 THE HELLO WORLD 18 THE HELLO WORLD 19 THE HELLO WORLD 19 THE HELLO WORLD 10 TO BY SHOW DOC JUNIVERS L 10 TO BY SHOW DOC JUNIVERS L 10 THE GROERS (B. RUERHER AND THE ROOR) 10 THE THE GUN 10 TO BY SHOW DOC JUNIVERS L 11 THIS SHOW DOC JUNIVERS L 12 THIS 18 THIS SHOW DOC JUNIVERS L 19 THIS SHOW DOC JUNIVERS L 10 THIS SHOW DOC JUNIVERS L 10 THIS SHOW DOC JUNIVERS L 10 THIS SHOW DOC JUNIVERS L 11 THIS SHOW DOC JUNIVERS L 12 THIS SHOW DOC JUNIVERS L 13 THIS SHOW DOC JUNIVERS L 14 THIS SHOW JUNIO SHOW J	7)	7	9	13	BACK TO DECEMBER	Taylor Swift		
Section Sect	8	8	10		THIS IS COUNTRY MUSIC	Brad Paisley		
1	9)	10	11	19	LET ME DOWN EASY	Billy Currington		
1	10	11	13	13	GREATEST DON'T YOU WANNA STAY Ja	son Aldean With Kelly Clarkson		
13	h	12	12	19	HELLO WORLD	Lady Antebellum		1
14 15 34	12	13	14	19	BULLETS IN THE GUN	Toby Keith		-
15 17 12 THIS Darius Rucker Republic Manufacture Graph Control Contr	13	14	15		FROM A TABLE AWAY	Sunny Sweeney		
The JaneDear Girls The Jan	14	15	17		THIS	Darius Rucker		1
SMOKE A LITTLE SMOKE SMOKE A LITTLE SMOKE SMOKE A LITTLE SMOKE SIDVERY SMOKE A LITTLE SMOKE SMOKE A LITTLE BIT SMOKE SMOKE A LITTLE BIT STROWLE SMOKE SMOKE A LITTLE BIT STROWLE SMOKE SMOKE A LITTLE BIT STROWLE SMOKE SMOKE A LITTLE BIT STROWLES SMO	15	17	18	40	WILDFLOWER	The JaneDear Girls		
18 19 19 19 19 19 19 19	-				SMOKE A LITTLE SMOKE	Eric Church		-
18 22 25 7	-				WHAT DO YOU WANT	Jerrod Niemann		100
9 20 22 28 ARE YOU GONNA KISS ME OR NOT Thompson Square STOREY CREEK STOREY CREE	-				AIR COLDER WEATHER	Zac Brown Band		
STORY OF CHEEK STORY OF CHEEK					ARE YOU GONNA KISS ME OR NOT	Thompson Square		
21 21 25 THE SHAPE I'M IN								100
Market (H. AKIRS, U. DAVIDSON, B. HAYSLIP)	4							
23 23 27 K.STEGALL (C.CAMPBELL, J.HENDERSON, J.SHEWMAKE) BIGGER PICTURE HEART LIKE MINE HIGHER MIRAL Lambert FLIDOELLM.WRUCKE (M.LAMBERT, T.HOWARD, A.MONROE) OCCULMBIA A LITTLE BIT STRONGER T.BROWN (L.LAIRD, H.LINDSEY,H.SCOTT) ORCA	◂	100000		Marie Co.	the state of the s			1
25 29 FLIDDELL M.WRUCKE (M.LAMBERT,T.HOWARD,A.MONROE) 10 COLUMBIA				ALC: U	K.STEGALL (C.CAMPBELL, J.HENDERSON, J.SHEWMAKE)	BIGGER PICTURE		3
24 24 20 T.BROWN (L.LAIRD,H.LINDSEY,H.SCOTT)					F.LIDDELL, M.WRUCKE (M.LAMBERT, T.HOWARD, A.MONROE)	© COLUMBIA		-
	24)	24	24		T.BROWN (L.LAIRD,H.LINDSEY,H.SCOTT)	● RCA		1

At three weeks, Chesney inks his longest reign since "Don't Blink" led	

for four frames in 2007. Dating to his first No. 1 ("She's Got It All." Aug. 30. 1997), his 64 weeks on top lead all artists. Tim McGraw ranks second with 52 weeks at No. 1 in that span.



Gainer (24.2 million audience impressions. up 16%) marks Aldean's 11th top 10 and Clarkson's second (see Chart Beat, page 33). "Red Dirt Anthem, also from his albun "My Kinda Party,"

rises 57-50.

26 27 28 29 30 31 32 33 34 35 36 37 38 39 40	30 27 28 29 32 35 34 37 36 39	35 27 30 28 37 34 33 40 38	24 12 26 8 14 18 5	I WON'T LET GO D. HUFFRASCAL FLATTS (S. ROBSON.J. SELLERS) GEORGIA CLAY C.LAGERBERG (L'RELLEY). LAGERBERG, C. KELLEY) I CAN'T LOVE YOU BACK C. CHAMBERLAIN (C. CHAMBERLAIN, C. DAWIELS, J. HYDE) WHERE DO I GO FROM YOU K. STEGALL (D. COOK, C. DAMIELS, R. TYWDELL) YOU LIE PWORLEY (B. HENNINGSEN, C. HENNINGSEN, A. HENNINGSEN) I WOULDN'T BE A MAN RROGERS (R. M. BOURKE, M. REID) B. GALLIMORE (B. ELDREDGE, B. CRISLER) LOOK IT UP B. CANHON (L. PRESLEYR E. ORRALL)	Rascal Flatts	26 27 28 28 30 31
28 29 30 31 32 33 34 35 36 37 38 39 40	28 29 32 35 34 37 36 39	30 28 37 34 33 40	5	C.LAGERBERG (LIKELLEV) I CANT LOVE YOU BACK C.CHAMBERLAIN (C.CHAMBERLAIN, C.DANIELS, JHYDE) WHERE DO I GO FROM YOU K.STEGALL (D.COOK, C.DANIELS, R.TYDELL) YOU LIE PWORLEY (B.HENNINGSEN, C. HENNINGSEN, A. HENNINGSEN) I WOULDN'T BE A MAN EROGERS (R.M.BOURKE, M.REID) RAYMOND B.GALLIMORE (B.ELDREDGE, B.CRISLER) LOOK IT UP B.CANION (L. PRESLEY, R.E. ORBALL)	MICA MASHMULE Easton Corbin	28 28 30 31
29 30 31 32 33 34 35 36 37 38 39 40	29 32 35 34 37 36 39	28 37 34 33 40 38	5	C. CHAMBERLAIN, C. CHAMBERLAIN, C. DAMBELS, J. HYDE) WHERE DO I GO FROM YOU K. STEGALL (D.COOK, C.DAMBELS, R. TWIDELL) YOU LIE PWORLEY (B. HENNINGSEN, C. HENNINGSEN, A. HENNINGSEN) I WOULDN'T BE A MAN RROGERS (R. M. BOURKE, M. REID) B. GALLIMORE (B. EL DREDGE, B. CRISLER) LOOK IT UP B. CANHON (L. PRESLEY, R. B. ORBALL)	● MERCURY Clay Walker © CURB The Band Perry ● REPUBLIC NASHVILLE JOSH TURNER ● MCA RASHVILLE Brett Eldredge ● MLANTIC/WAR	28 30 31
30 31 32 33 34 35 36 37 38 39 40	32 35 34 37 36 39	37 34 33 40 38	5	K.STEGALL (D.COOK, C.DANIELS, R.TYWDELL) YOU LIE PWORLEY (B.HENNINGSEN, C.HENNINGSEN, A.HENNINGSEN) I WOULDN'T BE A MAN EROGERS (R.M.BOURKE, M.REID) RAYMOND B.GALIMORE (B.ELDREDGE, B.CRISLER) LOOK IT UP B.CANIDON (A.PRESLEY/R.E.ORRALL)	⊕ CURB The Band Perry ⊕ REPUBLIC MASHMILLE JOSH TURNER ⊕ MCA MASHMILLE Brett Eldredge ⊕ MLAMITIC/MAR	30 31
31 32 33 34 35 36 37 38 39 40	35 34 37 36 39	34 33 40 38	5	PWORLEY (B.HENNINGSEN, C.HENNINGSEN, A.HENNINGSEN) I WOULDN'T BE A MAN RROGERS (R.M. BOURKE, M. REID) RAYMOND B. GALLINGRE (B.ELDREDGE, B. CRISLER) LOOK IT UP B. CAINION (A.PRESLEY/R.E.ORRALL)	REPUBLIC NASHVILLÉ Josh Turner MCA NASHVILLE Brett Eldredge ATLANTIC/WAR	31
32 33 34 35 36 37 38 39 40 41	34 37 36 39	33 40 38	5	EROGERS (R.M.BOURKE,M.REID) RAYMOND B GALLIMORE (B.ELDREDGE,B.CRISLER) LOOK IT UP B CANNON (A PRESLEYR E.ORRALL)		
33 34 35 36 37 38 39 40 41	37 36 39	40	5	B.GALLIMORE (B.ELDREDGE, B.CRISLER) LOOK IT UP B.CANNON (A.PRESLEY, R.E. ORRALL)	ATLANTIC/WAR	22
34 35 36 37 38 39 40 41	36 39	38	5 23	B.CANNON (A.PRESLEY, R.E. ORRALL)	Ashton Shepherd	32
35 36 37 38 39 40 41	39		23		MCA NASHVILLE	33
36 37 38 39 40 41		40	Marin Co.	SOLDIERS & JESUS P.WORLEY,J.OTTO (J.OTTO,C.WALLIN)	James Otto warner Bros./www	34
37 38 39 40 41	45	42	15	BEAUTIFUL EVERY TIME D.JOHNSON (L.BRICE,R.HATCH,L.MILLER)	Lee Brice © CURB	35
38 39 40 41	10	60	4	IF I WERE A BOY D.HUFF (B.J.CARLSON,T.GAD)	Reba ⊕ STARSTRUCK/VALORY	36
39 40 41	38	39	18	STILL A LITTLE CHICKEN LEFT ON THAT BON PO'DONNELL, C.MORGAN (S.BLACK, K. JOHNSON, B.D. MAHER)	E Craig Morgan ⊕ BNA	37
40	40	41	23	KISS ME WHEN I'M DOWN M.WRIGHT, G.ALLAN, G.DROMAN (A. DORFF, J. KEAR, C. TOMPKINS)	Gary Allan MCA NASHVILLE	38
40	42	43	10	WON'T BE LONELY LONG M.KNOX (J.THOMPSON,A.ALBRITTON,G.DUCAS)	Josh Thompson © COLUMBIA	39
	43	46	17	KEEP IN MIND J.STEELE (J.STEELE,S.MINOR)	LoCash Cowboys o STROUDAVARIOUS	40
	44	45	17	GOOD HANDS T.OLSEN (T.OLSEN,M.GREEN)	Troy Olsen © EMI NASHVILLE	41
42	48	47	7	LAST NIGHT AGAIN D.HUFF (J.S.JONES,M.LINSEY,H.LINDSEY)	Steel Magnolia BIG MACHINE	42
43	53	55		CRAZY WOMEN D.BROWN,L.RIMES (B.CLARK,S.MCANALLY,J.J.DILLON)	LeAnn Rimes ⊕ curb	43
44	46	50	13	KISS GOODBYE W.KIRKPATRICK,LITTLE BIG TOWN (G.SAMPSON,H.LINDSEY,S.MCEWAN)	Little Big Town G CAPITOL NASHVILLE	44
45	51	54	4	LOVE DON'T RUN L.MILLER (J.LEATHERS,B.GLOVER,R.THILBODEAU)	Steve Holy © CURB	45
46	47	49	11	BEST SONG EVER C.CARLSON (K.ARMIGER, A.FLYNN, B. WALLAGE)	Katie Armiger © COLD RIVER	46
47	52	51	8	OLD SCHOOL M.KNOX (C.WICKS,C.TOMPKINS,R.CLAWSON)	Chuck Wicks © RCA	47
48	49	52	5	BROWN CHICKEN BROWN COW M.KNOX (K.BEARD, R.RUTHERFORD, C.BEATHARD)	Trace Adkins SHOW DOG-UNIVERSAL	48
49	54	56	3	1,000 FACES J.JOYCE (R.MONTANA,T.DOUGLAS)	Randy Montana	49
50		-	2	DIRT ROAD ANTHEM M.KNOX (B.GILBERT,C.FORD)	Jason Aldean BROKEN BOW	50

O TOP COUNTRY ALBUMS

THIS	LAST	2 WEEKS AGO	WEEKS ON CHT	ARTIST Title IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.	PEAK
1	1	1	14	TAYLOR SWIFT 13 WKS BIG MACHINE TS0300A (18.98) ⊕ Speak Now	3	1
2	2	4	13	JASON ALDEAN BROKEN BOW 7697 (18.98) My Kinda Party		2
3	4	6	53	GREATEST LADY ANTEBELLUM Need You Now CAPITOL NASHVILLE 97702 (18.98)	3	1
4	3	2	14	SOUNDTRACK RCA 72911/SMN (11.98) Country Strong		2
6	5	8	19	ZAC BROWN BAND SUITER GROUP ROLL FOR SUITER GROUP ROLL FOR SUITER GROUP ROLL FOR SUITER GROUP ROLL FOR SUITER SUIT	•	1
6	7	7	18	KENNY CHESNEY BNA 57445/SMN (11.98) ⊕ Hemingway's Whiskey	•	1
7	8	9	11	RASCAL FLATTS BIG MACHINE RF010DA (13.98) Nothing Like This		1
8	12	11	16	THE BAND PERRY REPUBLIC NASHVILLE 014839/UMRG (10.98) The Band Perry		2
9	6	3	3	STEEL MAGNOLIA BIG MACHINE SM0100A (10.98) Steel Magnolia		3
10	9	12	15	SUGARLAND MERCURY 014758*, UMGN (13.98) ⊕ The Incredible Machine		1
11	11	10	9	TIM MCGRAW CURB 79205 (18.98) Number One Hits	•	6
12	HOT DE	SHOT BUT	1	JOE NICHOLS SHOW DOG-UNIVERSAL D15198 (7.98) Greatest Hits		12
13	15	14	70	MIRANDA LAMBERT COLUMBIA 46854/SMN (12.98) Revolution		1
14	16	15	12	BLAKE SHELTON REPRISE 525092/WMN (18.98) Loaded: The Best Of Blake Shelton		10
15	19	17	115	ZAC BROWN BAND ROWN BOOK RETURNS HOW FROM A PROPERTY OF THE FOUNDATION THE FOUNDATION FROM THE FOUNDATION FOR THE FOUNDATION FROM THE F	2	2
16	21	19	19	BILLY CURRINGTON MERCURY 014407/UMGN (9.98) Enjoy Yourself		2
1	18	18	11	KEITH URBAN CAPITOL NASHVILLE 47695 (11.98) Get Closer	•	2
18	20	16	10	ALAN JACKSON ARISTA NASHVILLE 78681/SMN (11.98) 34 Number Ones		7
19	14	13	16	DARIUS RUCKER CAPITOL NASHVILLE 26939 (18.98) Charleston, SC 1966		1
20	17	22	97	ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98) Carolina		4
21	24	24	29	JERROD NIEMANN SEA GAYLEWRISTA NASHYLLE 65/20/SM/A (\$150)		1
22	22	20	116	TAYLOR SWIFT BIG MACHINE 0200 (18.98) ⊕ Fearless	6	1
23	27	25	65	CARRIE UNDERWOOD 19/ARISTA NASHVILLE 49923/SMN (13.98) Play On	2	1
24	26	23	13	BRAD PAISLEY ARISTA NASHVILLE 75878/SMN (11.98) Hits Alive		4
25	10	5	4	SOUNDTRACK SCRENGENS PROJUCTIONS DIGITAL ENHANCES IN GATE, 6:96. Country Strong: More Music From The Motion Picture		5

	THIS	LAST	Z WEEKS AGO	WEEKS ON CHT	ARTIST Title IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.	PEAK
	26	25	21	17	TOBY KEITH SHOW DOG-UNIVERSAL 014492 (9.98) Bullets In The Gun		1
	27	28	27	12	REBA STARSTRUCK RM0200A/VALORY (13.98) ⊕ All The Women I Am		3
	28	29	29	48	EASTON CORBIN MERCURY 013644/UMGN (10.98) Easton Corbin		4
	29	23	26	3	THE GRASCALS CRACKER BARREL 1002 EXELLIES/BASCAL (11.58) The Grascals & Friends: Country Classics With A Bluegrass Spin		2
	30	30	28	20	JAMEY JOHNSON MERCURY 013364*/UMGN (19.98) The Guitar Song	•	1
	31	31	32	74	CHRIS YOUNG RCA 22818/SMN (10.98) The Man I Want To Be		6
ı	32	33	31	69	LUKE BRYAN CAPITOL NASHVILLE 65833 (18.98) Doin' My Thing	•	2
i	33	34	33	39	ZAC BROWN BAND SOUTHERN GROUND ALLAND SOUTHERN GROUND ALLAND SEZEZUA AS (25.98 COLDIND). (**) Pass The Jar: Live		2
i	34	13	-	2	ERIC CHURCH BIT INSAMLED GRULE SCHOOL RECORD IN MASANLE SCHOOL CAID COUNTY (EP)		13
	35	32	30	25	BLAKE SHELTON REPRISE 524497/WMN (7.98) All About Tonight (EP)		1
ĺ	36	35	36	146	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98) Lady Antebellum	2	1
ĺ	37	39	39	51	JOSH TURNER MCA NASHVILLE 013363/UMGN (13.98) Haywire		2
i	38	36	34	24	TRACE ADKINS SHOW DDG-UNVERS-UL D14258 (9.98) Cowboy's Back In Town		1
i	39	38	38	46	BRANTLEY GILBERT AVERAGE JOE'S 215 (14.98) Halfway To Heaven		1
ĺ	40	37	35	77	GEORGE STRAIT MCA NASHVILLE 013173*/UMGN (13.98) Twang	•	1
ĺ	41	40	40	20	VARIOUS ARTISTS BNOW VUECUM/BSJL 16946/CAPTCL (1638) NOW That's What I Call Country: Volume 3		3
ĺ	42	42	37	23	LITTLE BIG TOWN CAPITOL NASHVILLE 88755* (18.98) The Reason Why		1
i	43	45	42	32	UNCLE KRACKER TOP DOG/ATLAVITIC \$29613 AG (658) Happy Hour: The South River Road Sessions (EP)		g
i	44	43	41	73	BROOKS & DUNN ARISTA NASHVILE 49922/SWI (13.98) #1s And Then Some		1
ĺ	45	48	44	16	TRACE ADKINS CAPITOL NASHMILE 48837 (19.98) The Definitive Greatest Hits: Til The Last Shofts Fired		13
	46	44	43	22	PATSY CLINE MCA NASHVILLE 014526/UME (7.98) Icon: Patsy Cline		4
i	47	47	45	35	DIERKS BENTLEY CAPITOL NASHVILLE 85410* (12.98) Up On The Ridge		2
	48	46	46	41	COLT FORD AVERAGE JOE'S 216 (14.98) Chicken & Biscuits		8
j	49	50	50	77	JUSTIN MOORE VALORY 0100 (10.98) Justin Moore		3
I	50	52	49	12	VARIOUS ARTISTS COLUMBIA 75879SMN (11.98) Coal Mine's Daughter: A Tribute to Loretta Lynn		1
					and the state of t		

○ BLUEGRASS ALBUMS®

WEEK	LAST	WEEK	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL	Title	CERT.
1	1	3	THE GRASCALS The Grascals & Friends: Country 3 WKS CRACKER BARREL 1002 EVBILLEGRASCAL	y Classics With A Bluegrass Spin	
2	3	35	DIERKS BENTLEY CAPITOL NASHVILLE 85410*	Up On The Ridge	
3	N	EW	CAROLINA CHOCOLATE DROPS LUMINESCENT ORCHESTRII Carolina Chocol Nonesuch 526130+Warner Bros.	ate Drops Luminescent Orchestri (EP)	
4	2	3	ABIGAIL WASHBURN FOREIGN CHILDREN/ROUNDER 613289/CONCORD	City Of Refuge	
6	4	42	TRAMPLED BY TURTLES BANJODAD 07*	Palomino	
6	5	50	CAROLINA CHOCOLATE DROPS NONESUCH 516995/WARNER BROS.	Genuine Negro Jig	
7	7	33	PUNCH BROTHERS NONESUCH 521980*/WARNER BROS.	Antifogmatic	
8	6	19	STEVE IVEY IMI 0017/SONOMA	Best Of Bluegrass	
9	10	21	THE STEELDRIVERS ROUNDER 610624/CONCORD	Reckless	
10	11	52	DAILEY & VINCENT Dailey & Vincent CRACKER BARREL 610640/ROUNDER	Sing The Statler Brothers	

BETWEEN THE BULLETS

DROPS DEBUT



Durham, N.C.-based old-time string band Carolina Chocolate Drops claim their third start on Bluegrass Albums, as "Car-

olina Chocolate Drops/Luminescent Orchestrii" pops on at No. 3 (1,000 copies, according to Nielsen SoundScan). The EP-which features Romanian folk band Luminescent Orchestrii—follows "Genuine Negro Jig," which spent six weeks atop the chart. (It's No. 6 this issue.) The Carolina Chocolate Drops first charted when "Dona Got a Ramblin' Mind" rose to No. 7 in July 2007.

R&B/HIP-HOP Billboard

6		ŢÇ	OP R&B/HIP-HOP	
	4	A	LBUMS	
HIS	AST	VEEKS IN CHT	ARTIST TITLE IMPRINT / DISTRIBUTING LABEL	
0	1	10	#1 GG NICKI MINAJ	HILDO
2	2	11	RIHANNA	
3	4	33	LOUD SRP/DEF JAM 014927/IDJMG ⊕ EMINEM	
4	5	7	RECOVERY WEBSHADY/AFTERMATH/INTERSCOPE 014411*/IGA R. KELLY	
			LOVE LETTER JIVE 80874/JLG KANYE WEST	
5	3	11	NY BEAUTFUL DARK TWISTED FININGY ROCAFELLACEF JAN 014865 YOUNG ⊕ JAMIE FOXX	ч
6	6	6	BEST NIGHT OF MY LIFE J 54860/RMG	
7	DE	BUT	GUTTER RAINBOWS JAVOTTI MEDIA 2215/3D	
8	7	8	NO MERCY GRAND HUSTLE/ATLANTIC 523753/AG	•
9	8	18	LIL WAYNE IAM NOT A CASH MONEYUNIVERSAL MOTOWN 015002/UMRG	•
10	10	6	KEYSHIA COLE CALLING ALL HEARTS GEFFEN 015108/IGA	
11	11	6	KERI HILSON NO BOY'S ALLOWED MOSLEY/ZONE 4/INTERSCOPE 015088/IGA	
12	9	12	CEE LO GREEN	
13	13	20	TREY SONGZ	•
14	12	7	MICHAEL JACKSON MICHAEL JACKSON	
			MICHAEL MJJ/EPIC 66773/SONY MUSIC ⊕ DRAKE	
15	15	34	THANK NE LATER YOUNG MONEY CASH MONEY UNIVERSAL MOTOWN 014325 UNIFG DIDDY - DIRTY MONEY	
16	14	7	LAST TRAIN TO PARIS BAD BOY/INTERSCOPE 014381/IGA	
17	16	8	JUST CHARLIE P MUSIC/JIVE 81696/JLG	
18	19	7	TANK NOW OR NEVER MOGAME/SONG DYNASTY/ATLANTIC 525214/AG	
19	21	11	NELLY 5.0 DERRTY/UNIVERSAL MOTOWN 014991/UMRG	
20	NE	w	CORINNE BAILEY RAE THE LOVE (EP) CAPITOL 09352	
21	22	9	JAZMINE SULLIVAN	
22	23	17	WAKA FLOCKA FLAME	
23	17	12	FLOCKAVELI 1017 BRICK SQUAD/ASYLUM 522740/WARNER BROS. KID CUDI	
		-	NAHONTHE MOON II OPEAN ONG BOD, UNKERSAL MOTOWN 014649° UNRG ⊕ NE-YO	
24	20	10	LIBRA SCALE DEF JAM 014697/IDJMG ⊕ RICK ROSS	
25	24	28	TEFLON DON MAYBACH/SLIP-N-SLIDE/DEF JAM 014366*/IDJMG	•
26	18	25	INTIMACY: III UNIVERSAL MOTOWN 014469/UMRG ⊕	
27	25	72	KID CUDI NAN ON THE MOON OREAN ON S.D.O.D./UNIVERSAL MOTOWN 013/951/UNIPG ⊕	•
28	NE	W	TECH N9NE/DJ WHOO KID XXL PRESENTS: BAD SEASON STRANGE 84 EX/RBC	
29	27	23	FANTASIA BACK TO ME S/19/J 66528/RMG	
30	28	10	JAY-Z HITS COLLECTION: VOL. ONE ROC NATION DEF JAM 013621*/IDJMG	
31	30	9	MIGUEL	
32	26	40	B.O.B	•
33		9	B.O.B PRESENTS REBELROCK GRAND HUSTLEWILANTIC 518903*AG ⊕ EL DEBARGE	
-	29		SECOND CHANCE GEFFEN 015045/IGA KANDI	
34	35	7	KANDI KOATED KANDI KOATED/ASYLUM 526424WARNER BROS. USHER	
35	34	45	RAYMOND V RAYMOND LAFACE 61552/JLG	
36	31	9	LOST IN TIME REPRISE 522936/WARNER BROS.	
37	33	7	CIARA BASIC INSTINCT LAFACE 72092/JLG	
38	37	18	JEREMIH ALL ABOUT YOU MICK SCHULTZ/DEF JAM 014830/IDJMG	
39	32	9	CHRISETTE MICHELE LET FREEDOM REIGN DEF JAM 014951/IDJMG	
40	36	23	USHER VERSUS (EP) LAFACE 76535/JLG	
41	39	33	WIZ KHALIFA	
42	38	10	LLOYD BANKS	
43	40	9	H.F.M.2 (HUNGER FOR MORE 2) 6 UNIT 18041 SOULJA BOY	
-			THE DEANGRE WAY COLLPARKS.O.D. MONEY GANG/INTERSCOPE 014891/IGA RON ISLEY	
44	45	9	MR. I DEF SOUL CLASSICS/DEF JAM 014750/IDJMG GHOSTFACE KILLAH	
45	43	6	APOLLO KIDS DEF JAM 015081/IDJMG	
46	44	22	THE TEMPTATIONS ICON MOTOWN 014607/UME	
	41	52	LIL WAYNE REBIRTH CASH MONEY/UNIVERSAL MOTOWN 012737/UMRG	•
47				
47	59	8	AVANT THE LETTER VERVE FORECAST 015135 EX/VG	
		8 74		•

43	40	9	SOULJA BOY THE DEANDRE WAY COLLPARKS.O.D. MONEY GANGINTERSCOPE 014881/IGA	TALIB KWEL
44	45	9	RON ISLEY MR. I DEF SOUL CLASSICS/DEF JAM 014750/IDJMG	IALIB KWEL
45	43	6	GHOSTFACE KILLAH APOLLO KIDS DEF JAM 015081/IDJMG	
46	44	22	THE TEMPTATIONS ICON MOTOWN 014607/UME	
47	41	52	LIL WAYNE REBIRTH CASH MONEYUNIVERSAL MOTOWN 012737/UMRG	TALIB.
48	59	8	AVANT THE LETTER VERVE FORECAST 015135 EX/VG	guran rainbows
49	55	74	TREY SONGZ READY SONGBOOK/ATLANTIC 518794/AG	
50	42	19	JOHN LEGEND & THE ROOTS WAKE UP! HOME SCHOOL GLOUD, COLUMBIA 37082* SOMY MUSIC ⊕	
as "Lov from hi "When at No "Some	ve Let is late a Wo 2 und times	ter" est rel man er the I Cry	14th top 10 on Adult R&B, jumps 11-9. The title track lease follows lead single Loves," which capped out ereigns of Eric Benet's "(five weeks at No. 1) n's "You Are" (seven).	since "I Try," featuring Mary J. B the more impressive.

(2))	M	AINSTREAM
A	N.	R	&B/HIP-HOP™
		s=	
WEEK	LAST	WEEK	ARTIST (IMPRINT/ PROMOTION LABEL)
1	1	13	#1 NO BS
2	4	12	PRETTY GIRL ROCK
6	4	12	FALL FOR YOUR TYPE
3	5	12	JAMIE FOXX FEAT. DRAKE (J/RMG)
4	2	14	WHAT'S MY NAME? RIHANNA FEAT. DRAKE (SRP/DEF JAM/IDJMG)
5	7	8	GG MOMENT 4 LIFE NIXX MINUFERT DRAKE (YOUNG HOTELY CASH MODE YOUNG SAL MOTON WOUNDS)
6	10	6	6 FOOT 7 FOOT LIL WAYNE FEAT. CORY GUNZ (CASH MONEY, UNIVERSAL MOTOWN UMRG)
7	3	18	ASTON MARTIN MUSIC
8	8	15	RICK ROSS FEAT. DRAKE & CHRISETTE MICHELE (NAVBACH SUPPA-SLOEDEF, NAVIDANG) BLACK AND YELLOW
9	180		LAY IT DOWN
	9	21	NO HANDS
10	6	23	WAKA FLOCKA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)
11	11	20	MAKE A MOVIE TWISTA FEAT. CHRIS BROWN (GMG/CAPITOL)
12	12	23	CAN'T BE FRIENDS TREY SONGZ (SONGBOOK/ATLANTIC)
13	13	14	MAKE IT RAIN TRAVIS PORTER (PORTER HOUSE/JIVE/JLG)
14	16	3	LOVE FACES
15	14	14	TREY SONGZ (SONGBOOK/ATLANTIC) 10 SECONDS
-			YOU BE KILLIN EM
16	19	10	FABOLOUS (DESERT STORM/DEF JAM/IDJMG) DOWN ON ME
17	18	13	JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/IDJMG)
18	20	10	WORDS BOBBY V (BLU KOLLA DREAMS/CAPITOL)
19	17	9	FIRE FLAME BIRDMAN FEAT LIL WAYNE (CASH MONE/LUNIVERSAL MOTOWINUMRG)
20	21	9	KUSH DR. DRE FEAT. SNOOP DOGG & AKON (AFTERMATH/INTERSCOPE)
21	24	2	ALL OF THE LIGHTS
22	15	17	RIGHT THRU ME
-	line.		NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWWUMRG) H*A*M
23	25	3	KANYE WEST & JAY-Z (ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG) SWEAT
24	33	2	SNOOP DOGG (PRIORITY/CAPITOL)
25	22	12	SO HIGH SLIM THUG FEAT. B.O.B (BOSS HOGG OUTLAWZ/EONE)
26	27	3	RAINING MEN RIHANNA FEAT. NICKI MINAJ (SRP/DEF JAM/IDJMG)
27	23	19	LOVING YOU NO MORE DIDDY - DIRTY MONEY FEAT. DRAKE (BAD BOY/INTERSCOPE)
28	NE	w	LOOK AT ME NOW
29	30	7	AIN'T THINKIN' 'BOUT YOU
			BOW WOW FEAT CHRIS BROWN (CASH MONEY/UNIVERSAL MOTOWN/UMRS) GET BACK UP
30	28	14	T.I. FEAT. CHRIS BROWN (GRAND HUSTLE/ATLANTIC) GONE
31	NE	W	NELLY FEAT KELLY ROWLAND (DERRTY/UNIVERSAL MOTOWN/UMRG) I'M DOING ME
32	26	18	FANTASIA (S/19/J/RMG)
33	34	13	LAST WISH RAY J (SRC/UNIVERSAL MOTOWN/UMRG)
34	36	16	MAKING LOVE TO THE MONEY GUCCI MANE (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)
35	38	8	FEEL LOVE SEAN GARRETT FEAT. J. COLE OR DRAKE (BET I PENNED IT/COLUMBIA)
36	31	9	BE WITH YOU
37	35	9	DAVID BANKER & 5TH WONDER FEAT LUDACRIS & MARSINA AMERICAIUS (B.L.G. FA.C.E. (EDIE) I'LL BE THERE
38	32		ONE IN A MILLION
-		20	NE-YO (DEF JAM/IDJMG) THROWED OFF
39	39	3	TREAL LEE & PRINCE RICK (COLLIPARK/MALACO)
40	NI.	W	THE SHOW GOES ON

@)	DΙ	HYTHMIC™
A			
EK	ST	EEKS I CHT	TITLE
==	23	36	ARTIST (IMPRINT/ PROMOTION LABEL) #1 WHAT'S MY NAME?
1	1	15	BLACK AND YELLOW
2	2	15	WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
3	3	14	GRENADE Bruno Mars (Elektra/Atlantic)
4	4	17	NO HANDS WAKA FLOCKA FLAME (1017 BRICK SOLIAD/ASYLUM/WARNER BROS
5	6	14	YEAH 3X CHRIS BROWN (JIVE/JLG)
6	5	12	FIREWORK KATY PERRY (CAPITOL)
7	8	14	WE R WHO WE R KESHA (KEMOSABE/RCA/RMG)
8	10	10	DOWN ON ME JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/IDJMG)
9	12	5	6 FOOT 7 FOOT LIL WAYNE FEAT. CORY GUNZ (CASH MONEY/UNIVERSAL MOTOWN
10	7	21	ONLY GIRL (IN THE WORLD) RIHANNA (SRP/DEF JAM/IDJMG)
1	14	9	TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E (UNIVERSAL REPUBLIC
12	16	7	MOMENT 4 LIFE NICKI MINAJ FERT DRAKE (YOUNG MONEY CASH MONEY UNIVERSAL MOTOWN
13	9	18	HEY BABY (DROP IT TO THE FLOOR) PITBULL FEAT. T-PAIN (MR. 305/POLO GROUNDS/J/RMG)
14	17	9	ROCKETEER FAR*EAST MOVEMENT FEAT. RYAN TEDDER (CHERRYTREE/INTERSCOPE
15	13	27	BOTTOMS UP TREY SONGZ FEAT. NICKI MINAJ (SONGBOOK/ATLANTIC)
16	19	10	BUZZIN'
17	24	3	GREATEST HOLD IT AGAINST ME GAINER BRITNEY SPEARS (JIVE/JLG)
18	18	16	ASTON MARTIN MUSIC RICK ROSS FEAT DRAKE & CHRISETTE INCHELE (MARSACH SLIP-IN-SLIDE DEF, JAMADANG
19	20	10	COMING HOME DIDDY - DIRTY MONEY FEAT. SKYLAR GREY (BAD BOY/INTERSCOPE
20	32	9	PRETTY GIRL ROCK KERI HILSON (MOSLEY/ZONE 4/INTERSCOPE)
21	27	7	WHO DAT GIRL FLO RIDA FEAT. AKON (POE BOY/ATLANTIC)
22	26	11	GO GIRL BABY BASH FEAT. E-40 (BASHTOWN/UPSTAIRS)
23	23	10	STEREO LOVE
24	31	4	ALL OF THE LIGHTS
25	21	11	THE TIME (DIRTY BIT)
26	37	2	BACK SEAT
27	33	6	NEW BOYZ FEAT CATARACS & DEV (SHOTTY/ASYLUM/WARNER BROS.) BASS DOWN LOW
28	28	19	PLEASE DON'T GO
			MIKE POSNER (J/RMG) YOU BE KILLIN EM
29	30	6	FABOLOUS (DESERT STORM/DEF JAM/IDJMG) KUSH
30	25	11	DR. DRE FEAT. SNOOP DOGG & AKON (AFTERMATH/INTERSCOPE MAKE A MOVIE
31	29	7	TWISTA FEAT. CHRIS BROWN (GMG/CAPITOL) RIGHT THRU ME
32	22	17	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN
33		EW	CHRIS BROWN (JIVE/JLG) MEMORIES
34	1000	19	DAVID GUETTA FEAT. KID CUDI (GUM/ASTRALWERKS/CAPITOL FALL FOR YOUR TYPE
35		EW	JAMIE FOXX FEAT. DRAKE (J/RMG) WHO'S THAT CHICK?
36	35	7	DAVID GUETTA FEAT. RIHANNA (GUM/ASTRALWERKS/CAPITOL THE SHOW GOES ON
37	-	EW	LUPE FIASCO (1ST & 1STH/ATLANTIC) HIGHER
38	200	EW	TAIO CRUZ FEAT. TRAVIE MCCOY (MERCURY/IDJMG)
39	NE	EW	SWEAT SNOOP DOGG (PRIORITY/CAPITOL)
40	36	13	LLOYD (YOUNG-GOLDIE/ZONE 4/INTERSCOPE)

BETWEEN THE BULLETS

I COLORS TOP 10



Talib Kweli's "Gutter Rainbows" opens at No. 7 on the Top R&B/Hip-Hop Albums chart with nearly 14,000 copies sold, according to Nielsen SoundScan. The debut marks the prolific rapper's sixth top 10 title following 2007's "Eardrum," which debuted and peaked at No. 2, his best chart position to date.

Released through Kweli's independent Blacksmith label, "Gutter Rainbows" is his first release since parting ways with Warner Bros. and is only available digitally in the United States.

Kweli has been hitless on Hot R&B/Hip-Hop Songs

Blige, peaked at No. 77 in 2004, making his debut this week all -Rauly Ramirez

Q A		AI	OULT R&B™
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT/ PROMOTION LABEL)
1	1	24	# CAN'T BE FRIENDS TREY SONGZ (SONGBOOK/ATLANTIC)
2	2	20	YOU ARE CHARLIE WILSON (P MUSIC/JIVE/JLG)
3	4	19	I'M DOING ME FANTASIA (S/19/J/RMG)
4	5	16	EMERGENCY TANK (MOGAME/SONG DYNASTY/ATLANTIC)
5	6	13	LAY WITH YOU EL DEBARGE FEAT. FAITH EVANS (GEFFEN/INTERSCOPE)
6	3	23	WHEN A WOMAN LOVES R. KELLY (JIVE/JLG)
7	7	28	SHARE MY LIFE KEM (UNIVERSAL MOTOWN/UMRG)
8	9	11	WALKING MARY MARY (MY BLOCK/COLUMBIA)
9	11	10	LOVE LETTER
10	8	28	R. KELLY (JIVE/JLG) SOMETIMES I CRY
0	12	9	FAR AWAY
12	14	12	MARSHA AMBROSIUS (J/RMG) FALL FOR YOUR TYPE
13	16	16	JAMIE FOXX FEAT. DRAKE (J/RMG) GREATEST 10 SECONDS GAINER JAZMINE SULLIVAN (J/RMG)
14	10	25	GONE ALREADY
15	13	18	FAITH EVANS (PROLIFIC/EONE) KISS GOODBYE
16	17	11	NEVER WANT TO LIVE WITHOUT YO
17	19	8	ONE IN A MILLION
18	15	11	NE-YO (DEF JAM/IDJMG) HOLD MY HAND
19	18	12	MICHAEL JACKSON DUET WITH AKON (MJJ/EPIC/COLUMB SHINE
20	20	14	JOHN LEGEND & THE ROOTS (HOME SCHOOL/G.O.O.D./COLLIME WHAT COULD HAVE BEEN GINUWINE (NOTIFI)
21	23	3	4EVERMORE ANTHONY DAVID FEAT. ALGEBRA (PURPOSE/EONE)
22	21	3	NOT MY DADDY KELLY PRICE FEAT. STOKLEY (MY BLOCK/SANG GIRLUMALA
23	22	4	ALL ABOUT THE SEX (IT AIN'T ALL ABOUT THE SE DONELL JONES (CANDYMAN/EONE)
24	25	3	GONE AND NEVER COMING BACK MELANIE FIONA (SRC/UNIVERSAL MOTOWN/UMRG)
25	34	2	I SMILE KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/JLG)

RAP SONGS

WEEK	LAST	WEEK ON CH	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16	#1 BLACK AND YELLOW 2V/KS WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
2	2	21	NO HANDS WAKA FLOCKA FLAME (1017 BRICK SQU4D/ASYLUM/WARNER BROS.)
3	4	7	GG 6 FOOT 7 FOOT LIL WAYNE FEAT. CORY GUINZ (CASH MONEY UNIVERSAL MOTOWN)
4	5	8	MOMENT 4 LIFE HICKI MINAJ FEAT DRAKE (YOUNG MONEY CASH MONEY UNIVERSAL MOTOWN)
5	3	19	ASTON MARTIN MUSIC NCK ROSS FEXT. DRAKE & CHRISETTE NICHELE (NAVBACH SUP-N-SUDE DEF JAMIDUNG)
6	6	23	RIGHT ABOVE IT LIL WAYNE FEAT. DRAKE (CASH MONEY/UNIVERSAL MOTOWN)
7	7	17	MAKE A MOVIE TWISTA FEAT. CHRIS BROWN (GMG/CAPITOL)
8	8	15	YOU BE KILLIN EM FABOLOUS (DESERT STORM/DEF JAM/IDJMG)
9	10	12	MAKE IT RAIN TRAVIS PORTER (PORTER HOUSE/JIVE/JLG)
10	14	4	ALL OF THE LIGHTS KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
11	12	16	HEY BABY (DROP IT TO THE FLOOR) PITBULL FEAT. T-PAIN (MR. 305/POLO GROUNDS/J/RMG)
12	15	8	ROCKETEER FAR*EAST MOVEMENT FEAT. RYAN TEDDER (CHERRYTRES/INTERSCOPE)
13	13	11	KUSH DR. DRE FEAT. SNOOP DOGG & AKON (AFTERMATH/INTERSCOPE)
14	17	8	BUZZIN' MANN (MERCURY/IDJMG)

MAIN (INC. A G6 FAR-FAST MOVEMENT FEAT CATARACS & DEV (CHERRYTREE/INTERSCOPE) FIRE FLAME BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN) 16 9

RIGHT THRU ME 17 9 18 18 19 3

FANCY 19 18 28 DRAKE FEAT, T.L. & SWIZZ BEATZ YOUNG MONEYCASH MONEYUNIVERSAL MOTOWN

20 24 10 UP ALL NIGHT DRAKE FEAT. NICKI MINAJ (10) COMING HOME 21 21 5 DIDDY - DIRTY MONEY FEAT. SKYLAR GREY (BAD BOY/INTERSCOPE)

25 2 NEW AIN'T THINKIN' 'BOUT YOU
BOW WOW FEAT, CHRIS BROWN (CASH MONEYALINERSAL MOTOWN) 23

GO GIRL
BABY BASH FEAT. E-40 (BASHTOWN/UPSTAIRS)

WELCOME TO MY HOOD
DJ KHALED (WE THE BEST/CASH MONEYUN/VERSAL MOTOWN) 24 23 2

HOT R&B/HIP-HOP SONGS

C		i	9	T R&B/HIP-HOP SONGS		
s X	-X	EEKS	EKS	TITLE Artist	H	MOTT
H	LAS	2 W AG0	WEB	PRODUCER (SONGWRITER) MPRINT / PROMOTION LABEL FALL FOR YOUR TYPE Jamie Foxx Featuring Drake	CER	PEA
U	5	7	13	N.SHEBIB (N.SHEBIB,A.GRAHAM,N.CAMPBELL,M.DIAZ RODRIGUEZ) @ J/RMG CAN'T BE FRIENDS Trey Songz		1
2	1	1	26	M.WINANS (M.WINANS, M.JONES, C.Q. FORBES, R. SAKAMOTO, T. NEVERSON, T. TAYLOR) • SONGBOOK/ATLANTIC		1
3	2	2	16	STARGATE (M.S.ERIKSEN, T.E.HERMANSEN, E.DEAN, T.HALE, A.GRAHAM) • SRP/DEF JAM/IDJMG		2
4	6	6	13	PRETTY GIRL ROCK C.HARMONY (S.C.SMITH,C.HARMON,R.MACDONALD,W.SALTER,B.WITHERS) MOSLEY/ZONE 4/INTERSCOPE		4
5	7	11	10	MOMENT 4 LIFE Nicki Minaj Featuring Drake T-Minus (O.T.MARAJ,A.GRAHAM,T.WILLIAMS,N. SEETHERAM) ⊕ YOUNG MONEY/CASH MONEY/UNIVERSAL MOTO/MYUMRG		5
6	3	4	14	NO BS THA BIZNESS (K.MCCALL,C.BROWN,C.WHITACRE,J.HENDERSON) Chris Brown JIVE/JLG		3
7	9	12	7	6 FOOT 7 FOOT S.CRAWFORD (D.CARTER, S.CRAWFORD, PPANKY, W.ATTAWAYI, BULGIE) ■ CASH MONEY, UNIVERSAL MOTOWN/UMRG		7
8	4	3	27	ASTON MARTIN MUSIC Rick Ross Featuring Drake & Chrisette Michele JU.S.T.I.C.E. LEAGUE (WROBERTS ILK CROWE,E.ORTIZ,A.GRAHAM,C.PAYNE) MAYBACH/SUP-N-SUDE/DEF JAM/IOJMG		2
9	8	5	25	NO HANDS Waka Flocka Flame Featuring Roscoe Dash & Wale DRUMMA BOY (J.JONES, J.L.JOHNSON, O. AKINTIMEHIN, C. GHOLSON) • 1017 BRICK SQUAD/ASYLUM/WARNER BROS.	•	2
10	11	10	18	BLACK AND YELLOW STARGATE (C.J.THOMAZ.M.S.ERIKSEN.T.E.HERMANSEN) Wiz Khalifa O ROSTRUM/ATLANTIC/RRP	•	9
11	10	8	24	LAY IT DOWN Lloyd		7
12	12	9	25	AWESOME JONES!!!,V.BOZEMAN (J.JONES,E.DEAN,V.BOZEMAN) • YOUNG-GOLDIE/ZONE 4/INTERSCÓPE TWISTA Featuring Chris Brown		6
13	17	28	7	THE LEGENDARY TRAXSTER (C.T.MITCHELL,S.LINDLEY,T-PAIN) GREATEST LOVE FACES Trey Songz		13
14			15	GAINER/AIRPLAY TTAYLOR, E MILES (T.NEVERSON, TTAYLOR, E.MILES, T.SCALES) • SONGBOOK, ATLANTIC YOU BE KILLIN EM Fabolous		THE REAL PROPERTY.
9	18	20	BERNET .	R.LESLIE (J.D.JACKSON,R.LESLIE,H.ROONEY) O DESERT STORM/DEF JAM/IDJING I'M DOING ME Fantasia		14
15	14	13	21	C.HARMONY (C.HARMON, C.KELLY) YOU ARE Charlie Wilson		11
16	13	17	20	W.MORRIS,C.WILSON (W.MORRIS,C.WILSON,D.BETTIS,C.M.DAYS, JR.)		13
17	15	16	17	10 SECONDS Jazmine Sullivan S.REMI (J.SULLIVAN,S.REMI) ⊕ J/RMG		15
18	19	31	11	WALKING Mary Mary W.CAMPBELL, TATKINS-CAMPBELL, EATKINS-CAMPBELL, N.COMWAY, C.WATERS)		18
19	16	15	18	MAKE IT RAIN Travis Porter FKI (TRAVIS PORTER)		15
20	24	19	22	ONE IN A MILLION C.HARMONY (S.C.SMITH,C.HARMON) Ne-YO G DEF JAMADJING		17
21	22	23	14	LAY WITH YOU EI Debarge Featuring Faith Evans MIKE CITY (M.FLOWERS,E.J.COULTER) © GEFFEN/INTERSCOPE		21
22	20	22	16	DOWN ON ME M.SCHULTZ (J.FELTON,M.SCHULTZ,C.J.JACKSON, JR.) Jeremih Featuring 50 Cent MICK SCHULTZ/DEF JAM/IDJMG		20
23	25	25	16	EMERGENCY Tank		23
24	23	24	23	SONG DYNASTY (TANK,R.NEWT,J.FRANKLIN,J.VALENTINE) MOGAME/SONG DYNASTY/ATLANTIC WHEN A WOMAN LOVES R. Kelly		16
25	21	18	31	R.KELLY (R.S.KELLY)		1
26	26	29	10	K.McCall (K.McCall, M.STEVENSON, C.BROWN) DIVE/JLG LOVE LETTER R. Kelly		26
	Topos.		9000	R.KELLY (R.S.KELLY) • JIVE/JLĞ SHARE MY LIFE Kem		3000
27	27	30	25	KEM,R.RIDEOUT,A.BLACKSTONE (K.OWENS) ALL OF THE LIGHTS Kanye West		27
28	30	41	9	K.WEST (K.WEST, J. BHASKER, M. JONES, W. TROTTER) O ROC-A-FELLA/DEF JAM/IDJMG WORDS Bobby V		28
29	42	52	12	THE PENTAGON (B.WILSON,E.DAWKINS,D.E.THOMAS) BLU KOLLA DREAMS/CAPÍTOL		29
30	47	62	3	LOOK AT ME NOW Chris Brown Featuring Lil Wayne & Busta Rhymes J.BAPTISTE (J.BAPTISTE, C.BROWN, D.CARTER, T.SMITH) JIVE/JLG		30
31	29	26	25	RIGHT ABOVE IT KANE (D.CARTER, A. GRAHAM, D. A. JOHNSON) Lil Wayne Featuring Drake CASH MONEY/UNIVERSAL MOTOWN/UMRG		4
32	31	32	11	FIRE FLAME KILL WILL (B.WILLIAMS, D. CARTER, W. YONER) Birdman Featuring Lil Wayne CASH MONEY/UNIVERSAL MOTOWN/UMRG		28
33	32	27	29	BOTTOMS UP Trey Songz Featuring Nicki Minaj KANE BEATZ,TRACK DEALER (TINEVERSON,T.SCALES,E.MILES,D.A.J.DI-NISON,M.JAMES,D.T.MARAJ) © SONGBOOK/ATLANTIC	•	2
34	37	48	4	H*A*M Kanye West & Jay-Z LEX LUGER,K.WEST,K.C.CARTER,L.A.LEWIS,M.DEAN) O ROC-A-FELLA/ROC NATION/DEF JAM/10JMG		34
35	33	21	30	ALL I WANT IS YOU Miguel Featuring J. Cole S.REMI (S.REMI,M.PIMENTEL,J.L.COLE) ® BLACK ICE/BYSTORM/JIVE/JLG		7
36	38	46	8	FAR AWAY JUST BLAZE (M.AMBROSIUS, J.SMITH, S.SIMMS, L. DOZIER, B. HOLLAND, E. HOLLAND, JR.) Marsha Ambrosius ##################################		36
37	34	34	56	JUST BEAZE (IM. AMBROSTOS, J. SMITT IN. S. SIMMS, E. DOZIEN, B. FOULLAND, J. R.) THERE GOES MY BABY JIM JONSIN, RICO LOVE, J.G. SCHEFFER, FROMANO, D. MORRIS) OLAFACE/JLG OLAFACE/JLG OLAFACE/JLG		1
38	44	39	37	LOVE ALL OVER ME Monica		2
39	28	14	19	J.DUPRI,B.M.COX (J.DUPRI,B.M.COX,C.JOHNSON)		4
40	43	40	56	DREW MONEY (D.T.MARAJ.A.THELK,S.HACKER,J.SATRIAMI) ● YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG UN-THINKABLE (I'M READY) Alicia Keys		1
	100000	1000	Section 1	A.KEYS,K.BROTHERS,N.SHEBIB (ALICIA KEÝS,A.GRAHAM,K.BROTHERS, JR.,N.SHEBIB) CHAMPAGNE LIFE Ne-Yo		100
41	40	38	34	D.60UGH (S.C.SMITH,D.60UGH) GO DEF JAM/IDJING FINDING MY WAY BACK Jaheim		11
42	39	43	52	I.BARIAS,C.HAGGINS (I.BARIAS,C.HAGGINS,M.JONTEL,C.CHAMBERS,J.HOAGLAND) • ATLANTIC		12
43	46	50	11	DJ KHALL (K.RAHMANA, YOUNG, A.THAMA, A.JOHNSON ILD.TANNENBALIM A. RANSOM M.JONES II.B.HONEYCÜTT) 🕡 AFTERMÄTHINTERSCOPE		43
44	45	49	40	WHY WOULD YOU STAY? KEM.R.RIDEOUT (K.OWENS) € UNIVERSAL MOTOWN,UMRG		17
45	35	33	29	SOMETIMES I CRY E.BENET,G.NASH,JR. (E.BENET,G.NASH,JR.) © REPRISE/WARNER BROS.		16
46	41	35	14	$\begin{array}{llllllllllllllllllllllllllllllllllll$		35
47	36	36	22	LOVING YOU NO MORE Diddy - Dirty Money Featuring Drake S.GARRETT,M.SNODDY, (S.GARRETT,M.SNODDY,M.WINANS,D.RICHARD,A.GRAHAM) BAD BOY;INTERSCOPE BAD BOY;INTERSCOPE		20
48	49	57		RAINING MEN MEL,MUS (M.HOUGH II,R.R.WOUTER,T.THOMAS,T.THOMAS,O.T.MARAJ) Rihanna Featuring Nicki Minaj © SRP/DEF JAM/JOJING		48
49	51	-	2	I SMILE K.FRANKLIN, H.MARTIN (K.FRANKLIN, FTACKETT, J.S.HARRIS III, T.S.LEWIS) FO YO SOUL/GOSPO CENTRIC/JLG		49
50	57	66	4	SWEAT Snoop Dogg THE CATARACS (C.C.BROADUS JR.,D.SINGER-VINE,N.HOLLOWELL-DHAR) PRIORITY,CAPITOL PRIORITY,CAPITOL		50
51	60	69	12	AIN'T THINKIN' 'BOUT YOU Bow Wow Featuring Chris Brown		51
52	63	72	3	K MAC (S.G.MOSS,C.BROWN,K.MCCALL) ● CASH MONEY,UNIVERSAL MOTOWN,UMRG WELCOME TO MY HOOD DJ Khaled Feat. Rick Ross, Plies, Lil Wayne & T-Pain		52
53	HOT	SHOT	1	THE REGISTES NOTIFIES WARRES OF REAL PRINCIPLOS INSURANCES INVESTIGATION FOR THREE VIOLENCES CONTINUENCES IN THREE VIOLENCES CONTINUENCES CONTINUENCES CONTINUENCES CONTINUENCES CONTINUENCES CONTINUENCES CONTINUENCES CONTIN		53
54	55	44	16	R.KELLYH.MASON, JR. (R.S.KELLY) GET BACK UP T.I. Featuring Chris Brown		37
	- OU	00	10	THE NEPTUNES (C.J.HARRIS, JR.,P.L.WILLIAMS) ● GRAND HUSTLE/ATLANTIC NEVER WANT TO LIVE WITHOUT YOU Eric Benet		51

ı	2 & 13
۱	"Can't Be Friends"
ı	vacates the No. 1
ľ	position after 13
L	weeks, while
ı	follow-up "Love
ı	Faces" nabs
L	Greatest Gainer/
ı	Airplay honors for
ŀ	the second time in
ı	three weeks
i	(18.4 million in
ı	audience, up 34%).



The Atlanta singer/ songwriter breaks into the top five for a third time, following "Turnin" Me On," which peaked at No. 2, and "Knock You Down," which spent two weeks atop the list, both in 2009.



The rapid-fire rap song catapults 17 positions in its third week, thanks in part to WENZ Cleveland and WHHH St. Louis, each of which played the track 53 times in the chart's tracking week.

The Chicago singer posts her highest debut, topping her featured turn on Ne-Yo's "Leaving Tonight," which opened at No. 55 in the May 19, 2007, issue.



The R&B newcomer debuts his followup to "All I Want Is You" (featuring J. Cole), which reached No. 7 in the Nov. 20, 2010,

	HIS	AST	WEEKS	VEEKS ON CHT	TITLE PRODUCER (SONGWRITER) MPRINT / PROMOTION LABEL	ERT.	POSITION
	56	52	51	10	BE WITH YOU David Banner & 9th Wonder Feat. Ludacris & Marsha Ambrosius 9TH WONDER (L. CRUMPP.DOUTHIT,W. CAMBELL, C. BRIDGES,M. AMBROSIUS) B B.J. G. F.A. C. E. / EONE		44
	57	68	73	6	BRING IT BACK TMARKOUS ROBERTS, JR. (TMARKOUS ROBERTS, JR., H.DUNCAN,D.WOODS,L.MATTOX) Travis Porter O PORTER HOUSEJINE/JLG		57
i	58	62	54	15	FEEL LOVE Sean Garrett Featuring J. Cole or Drake S.GARRETT.K.GARRETT.K.GARRETT.A.GRAHAM.J.L.COLE) © BET I PENNED IT/COLUMBIA	02115	54
	59	69	74	17	WHAT YO NAME IZ PYRO,D-WILL (K.RANDLE, B.TILLIMAN, D. WILLIAMS III) KIRKO Bangz LMG/UNAUTHORIZED/WARNER BROS.		59
ĺ	60	56	53	16	START IT UP LIOYd Banks Feat. Kanye West, Swizz Beatz, Fabolous & Ryan Leslie CARDIAK (C.LLOYD.K.WEST.J.JACKSON.K.DEAN,C.MCCORMICK) @ 6 UNIT/CAPITOL		52
	61	58	70	18	KISS GOODBYE THE PENTAGON (M.AVANT,A.DIXON,E.DAWKINS) O VERVE FORECASTIVERVE		57
	62	65	83	4	HUSTLE HARD Ace Hood LEX LUGER (A.MCCOLISTER) WE THE BEST/DET JAMA/IDJAMG)all	62
	63	67	59	14	SPEAKERS GOING HAMMER B01-1DA (0.WAY.M.SAMUELS,B.GREEN) © COLLIPARKIS.O.D. MONEY GANGINITERSCOPE © COLLIPARKIS.O.D. MONEY GANGINITERSCOPE		47
	64	59	45	12	HOLD MY HAND A.THIAM.M.JACKSON (A.THIAM.G.TUINFORT,C.KELLY) Michael Jackson Duet With Akon • MIJJEPIC/COLUMBIA		33
	65	73	76	8	THE SHOW GOES ON KAME BEATZ (NUJACO,D.A.JOHNSON,D.N.BROWER,J.K.BROWNLBROCK,E.JUDY,D.GALLUCCI) © 1ST & 15TH/ATLANTIC		65
	66	64	58	19	MAKING LOVE TO THE MONEY Gucci Mane		36
	67	NE	EW	1	SCHIFE, CHZEE (R.DAVIS, I.LEWIS, O.ZAYAZ) • 1017 BRICK SQUAD/ASYLUM/WARNER BROS. TAKE ME AWAY Keyshia Cole		67
	68	82	-0	2	C.SANTANA,R.FAIR.IRV GOTTI (A.PARKER,K.M.COLE,I.LORENZO) • GEFFEN,INTERSCOPE BEST NIGHT OF MY LIFE Jamie Foxx Featuring Wiz Khalifa		68
	69	76	67	17	EHUDSON (T.SCALES,E.HUDSON,B.PRESCOTTI,J.FOXX,C.J.THOMAZ) UNUSUAL Trey Songz Featuring Drake		61
ı	70	79	2	2	POPDAK (A.WANESEL.W.FELDER,D.WANSEL,T.HEVERSONELERVIS,J.MANLUTSBYM.M.CORE,FBB/TILEVA.GRA-HAM) GONE Nelly Featuring Kelly Rowland		70
	71	74	84	3	JM JORSH RCO LOXEE HOOD 22 (CHANES JR. JG SCHEFFER RCO LOXEE HOOD ESOLUTY)) GONE AND NEVER COMING BACK Melanie Fiona One will be a company to the company		71
	72	80	77	13	J.FENIX,A.MARTIN (A.MARTIN,J.FENIX) ⊕ SRC/UNIVERSAL MOTOWN/UMRG THESE DAYS Z-Ro	1000	72
	73	78	78	11	NOT LISTED (NOT LISTED) J PRINCE/RAP-A-LOT 4 LIFE/RAP-A-LOT ALL YOUR LOVE K' La		66
	74	2000	EW.	1	B.MARLEY,THE WAILERS (B.MARLEY,M.RIPERTON,R.J.RUDOLPH,B.BUGGS) MUSIC LINE GROVE ST. PARTY Waka Flocka Flame Featuring Kebo Gotti		74
	75	77	75	11	LEX LUGER (J.MALPHURS,D.CHATMAN,L.A.LEWIS) ● 1017 BRICK SQUAD/ASYLUM/WARNER BROS. WHAT COULD HAVE BEEN Ginuwine		68
	76		EW	1	ST. NICK (ST. NICK,A.TOWNS,E.LUMPKIN) RACKS YC Featuring Future	511)	76
	77	NE	EW	1	NOT LISTED (NOT LISTED) BIG PLAY SURE THING Miguel		77
	78	75	71	18	H.PEREZ (M.PIMENTEL,N.PEREZ) © BLACK ICE/BYSTORM/JIVĒ/JLG CRUSH BeatKing		71
	79	66	56	15	BEATKING (J.RILEY) © C3 LAST WISH Ray J	0.15	54
	80	83	80	6	R.JERKINS (R.JERKINS,L.DANIELS,W.NORWOOD JR) SRC/UNIVERSAL MOTOWW/UMRG ASS ON THE FLOOR Diddy - Dirty Money Featuring Swizz Beatz	100112	80
	81	72	64	12	SMIZZ BEATZ (S.COMBS,D.RICHARD,L.WATSON,K.VICK,K.DEÁN)		64
9	82	70	68	12	PULL BE THERE 0 HOME SCHOOL/G.O.O.D./COLUMBIA PLL BE THERE Tiffany Evans		61
	83	97	99	3	LCARR (LCARR,A.GRANDERSON) SPEECHLESS Alicia Keys Featuring Eve		83
	84	88	98	15	NOT LISTED (NOT LISTED) NOT LISTED LIVING BETTER NOW Jamie Foxx Featuring Rick Ross		81
	85	86	87	7	BING RHAPPELLRICO LOVEB PRESCOTTI,WIRGEBRTS I,C.WALLACEE.J.SILEYMISLEYCBJ.EPRISLEYRBISLEYCHJASPER,JFOX ● JRING NOT MY DADDY Kelly Price Featuring Stokley		85
	86	92	-	2	STOKLEY,L.WADDELL,W.CAMPBELL,K.PRICE (K.PRICE) MY BLOCK/SANG GİRL/MALACO I DON'T DESERVE YOU Lloyd Banks Featuring Jeremih		86
	87	91	91	4	J.U.S.T.I.C.E. LEAGUE (C.LLOYD,K.CROWE,E.ORTIZ,J.FELTON) O G ÜNIT/CAPITOL DID IT ON'EM Nicki Minaj		87
	88	94	100	3	SCRAWFORD (O.T.MARAJ.S.CRAWFORD,J.ELLINGTON.SSAMUELS) O YOUNG MONEY/CASH MONEY/LUNVERSAL MOTOVANUMRG 4EVERMORE	2010	88
	89	87	86	2	DJ KEMIT,S.SANDERS (A.D.HARRINGTON,K.E.HYMAN,P.COLEMAN,A.BLESSETT) BUZZIN' Mann		86
	90	81	00	3	J.R.ROTEM (D.THAMES,J.R.ROTEM,C.C.BATTEY,S.A.BATTEY,J.R.SMITH) ■ MERCURY/IDJMG EXCUSE ME Jazmine Sullivan		75
	91	96	100	2	M.ELLIOTT,LAMB (J.SULLIVAN,M.ELLIOTT,C.LAMB,R.GERMINARO,B.WEISMAN) **ELLIOTT,LAMB (J.SULLIVAN,M.ELLIOTT,C.LAMB,R.GERMINARO,B.WEISMAN) **ELLI		91
	92		97	5	POLY ROB,S. HOLMES,MICO WAVE (C. FOWLER, C. GLEE, C. CHILDS, W.DILLON, K.M.E.JIA, M.HOLMES, M.LANE) CAPITOL ROMAN'S REVENGE Nicki Minaj Featuring Eminem		85
	93	85		7	SWIZZ BEATZ (O.T.MARAJ,M.MATHERS,K.DEAN,T.SMITH) • YOUNG MONEY/CASH MONEÝ/UNIVERSAL MÖTOWN/UMRG PUT IT DOWN Bun-B Featuring Drake		Distance of
	-	93	85 W		NOT LISTED (M.SAMUELS,A.GRAHAM,B.FREEMAN,D.TENNANT) • TRILL/J PRINGE/RAP-A-LOT 4 LIFE/RAP-A-LOT ANYTHING Musia Soulchild Featuring Swizz Beats		81
	94			,	JOUPLESSIS (T.JOHNSON,J.DUPLESSIS,A.ALTINO,A.RIGO,K.DEAN,R.A.CARTER,LBECKLES,L.FRANCIS) ATLANTIC ALL ABOUT THE SEX (IT AIN'T ALL ABOUT THE SEX) Donell Jones		94
	95	RE-E		4	D.JONES (D.JONES) • CANDYMAN/EONE SOMEONE TO LOVE ME Diddy - Dirty Money		92
	96	90	82	4	JOUPLESSIS.A ALTINO (JOUPLESSIS.LWATSON,B.CRUTCHER.D.PORTER.R.WILLIAMS,S.COMBS)		82
	97	99		2	NOT LISTED (NOT LISTED) CAUGHT MY EYE Mint Condition		97
	98		eW or	1	MINT COUDITION (S.WILLIAMS,L.WADDELL, J.ALLEN,R.KINCHEN,H.R.O'DELL) O SHAMACHE JUST LIKE THAT R. Kelly		98
	99	84	95	3	R.KELLY (R.S.KELLY) 1 AIN'T THRU Keyshia Cole Featuring Nicki Minaj		84
	100	71	60	12	THE ARE, R.FAIR (K.M.COLE, R.GONZALEZ, O.T.MARAJ)		54

BETWEEN THE BULLETS

FOXX, DRAKE SHARE FOURTH NO. 1



Eric Benet

REPRISE/WARNER BROS

Both Jamie Foxx and Drake pick up their fourth No. 1 on Hot R&B/Hip-Hop Songs as Foxx's "Fall for Your Type" (featuring Drake) leaps 5-1 with 30.7 million listener impressions (up 5%, according to Nielsen BDS). Foxx's first two chart-toppers were guest spots; first on Twista's "Slow Jamz," which spent two weeks on top in 2004, and then on Kanye West's "Gold Digger" (four weeks, 2005). In 2009, Foxx notched his third No. 1 with "Blame It," which collected 14 weeks atop the chart.

"Fall for Your Type" is Drake's third turn at the top as a featured guest; his only lead topper is "Best I Ever Had," which spent seven consecutive weeks at No. 1 in 2009.

—Rauly Ramirez

55 54 63 11 NEVER WANT TO LIVE WITHOUT YOU

6	6		
Q A		CH	IRISTIAN SONGS"
H			
MEEK	REK	N CHT	TITLE
0	1	21	ARTIST IMPRINT / PROMOTION LABEL YOUR LOVE
			I WILL FOLLOW
2	2	24	CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG BEAUTIFUL
3	3	20	MERCYME INO
4	4	33	LIGHT UP THE SKY THE AFTERS INO
5	5	17	YOU ARE MORE TENTH AVENUE NORTH REUNION/PLG
6	6	38	STARRY NIGHT CHRIS AUGUST FERVENT/WORD-CURB
7	7	32	JESUS SAVES JEREMY CAMP BEC/TOOTH & NAIL
8	8	42	LEAD ME SANCTUS REAL SPARROW/EMI CMG
9	9	13	CHILDREN OF GOD
10	12	5	GREATEST THIS IS THE STUFF
0	11	19	HOLD ON
	1000	2002	TOBYMAC FOREFRONT/EMI CMG EVERYTHING I NEED
12	10	23	YOU ARE
13	13	15	JASON CASTRO ATLANTIC/WORD-CURB
14	14	21	JOSH WILSON SPARROW/EMI CMG
15	15	24	WHAT LOVE REALLY MEANS JJ HELLER STONE TABLE
16	16	15	JASON GRAY CENTRICITY
17	18	4	GLORIOUS DAY (LIVING HE LOVED ME) CASTING CROWNS BEACH STREET/REUNION/PLG
18	17	17	DANCING IN THE MINEFIELDS ANDREW PETERSON CENTRICITY
19	19	18	REACHING FOR YOU
20	20	11	CLOSER
	22	4	SHAWN MCDONALD SPARROW/EMI CMG STRONGER
21		-	MANDISA SPARROW/EMI CMG DAY AFTER DAY
22	21	13	KRISTIAN STANFILL SIXSTEPS/SPARROW/EMI CMG CRAZY LOVE
23	24	16	HAWK NELSON BEC/TOOTH & NAIL
24	23	5	BEAUTY OF THE CROSS JONNY DIAZ INO
25	25	5	YOUR GREAT NAME NATALIE GRANT CURB
26	40	11	CHRIST IS RISEN MATT MAHER ESSENTIAL/PLG
27	27	17	REMEMBER ME KUTLESS BEC/TOOTH & NAIL
28	28	3	SEARCH MY HEART HILLSONG UNITED HILLSONG/EMI CMG
29	31	5	OUTCAST
30	34	4	THIS LITTLE LIGHT OF MINE
31			ALL IN
	26	5	LIFEHOUSE GEFFEN/INTERSCOPE WHAT I'VE OVERCOME
32	33	5	FIREFLIGHT FLICKER/PLG NEVER LOOK AWAY
33	32	10	THE MUSEUM BEC/TOOTH & NAIL
34	36	4	FACELESS RED ESSENTIAL/PLG
35	38	6	SOMETHING GLORIOUS REVIVE ESSENTIAL/PLG
36	37	4	IMPOSSIBLE Anberlin Universal Republic/Emi CMG
37	35	2	SHELTER JARS OF CLAY GRAY MATTERS/ESSENTIAL/PLG
38	41	5	MUSIC Manic Drive Whiplash
39	43	5	LIFE
40	45	3	WE WERE MADE FOR YOU
			MANIFESTO MANIFESTO
41	39	3	THE CITY HARMONIC KINGSWAY NO PLAN B
42	47	3	MANAFEST BEC/TOOTH & NAIL WAY BEYOND MYSELF
43	29	14	NEWSBOYS INPOP
44	46	15	IN MY LOVE PHIL WICKHAM INO
45	49	5	SMS {SHINE} DAVID CROWDER BAND SIXSTEPS/SPARROW/EMI CMG
46	48	13	WHERE I WANNA GO 33MILES INO
47	HOT	SHOT BUT	7X70 CHRIS AUGUST FERVENT/WORD-CURB
48	42	18	HERE GOES
49		EW	NOT WHAT I THOUGHT
50		EW	JESSA ANDERSON BEC/TOOTH & NAIL INVISIBLE
00	_ K	"	DISCIPLE INO

FEB 12 2011

		BEBU NURMAN BEC/100 IH & NAIL
49	NEW	NOT WHAT I THOUGHT JESSA ANDERSON BEC/TOOTH & NAIL
60	NEW	INVISIBLE DISCIPLE INO
Gospel A 2004, ar week, as 7,000 so fifth top	libums, fo nd his best s "Church ld. Lead s 10 on Gos	laims his second No. 1 on illowing "Crossroads" in It Nielsen SoundScan sales on the Moon" opens with ingle "Well Done," his pel Songs, logs a fourth at its No. 10 peak to date.
44	Go to	www.billboard.biz for co

			RISTIAN
	4		-BUMS
THIS	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL
0	4	17	#1 VARIOUS ARTISTS 7 WKKS WOWNTS 2011 PROVIDENT-MTESTRY-WORD-CLERE EN 19516 EN CAS
2	1	2	BRANDON HEATH LEAVING EDEN MONOMODE RELINION 10151/PROVIDENT-INTEGRITY
3	3	11	CHRIS TOMLIN
4	5	29	NEWSBOYS NEWSBOYS
			BORN AGAIN INPOP 1521/EMI CMG SKILLET
5	6	75	AWAKE ARDENT/INO/ATLANTIC 2554/PROVIDENT-INTEGRITY LECRAE
6	2	3	REHAB: THE OVERDOSE REACH 8178/INFINITY
7	7	15	THIRD DAY MOVE ESSENTIAL 10921/PROVIDENT-INTEGRITY
8	15	39	GG MERCYME THE GENEROUS NR. LOVEWELL IND 4813/ PROVIDENT-INTEGRITY
9	12	63	CASTING CROWNS UNTIL THE WHOLE. BEACH STREET RELIANON 10135 PROVIDENT-INTEGRITY
10	9	61	DAVID CROWDER BAND CHURCH MUSIC SIXSTEPS/SPARROW 6515/EMI CMG
1	11	51	TOBYMAC TONIGHT FOREFRONT 6371/EMI CMG ⊕
12	10	18	LECRAE REHAB REACH 8161/INFINITY
13	13	6	MORMON TABERNACLE CHOIR
14	21	47	NEW OF THE HORMON TRACEPHAGLE CHOIR NORMON TRACETHAGLE CHOIR 5083125 SANCTUS REAL
15	17	48	VARIOUS ARTISTS
			WOW WORSHIP (PURPLE) PLG/EMI CMG 887999/WORD-CLRB TENTH AVENUE NORTH
16	19	38	THE LIGHT MEETS THE DARK RELINON TO 144 PROVIDENT-INTEGRITY KUTLESS
17	24	66	IT IS WELL BEC 7174/EMI CMG
18	DE	SHOT	COME HOME SPARROW 7862/EMI CMG
19	16	23	JEREMY CAMP WE CRY OUT: THE WORSHIP PROJECT BEC 7916/EMI CMG €
20	20	10	JESUS CULTURE COME AWAY JESUS CULTURE/KINGSWAY 8443/EMI CMG ⊕
21	RE-E	NTRY	GAITHER VOCAL BAND GREATLY BLESSED GAITHER 6048/EMI CMG
22	18	75	NEEDTOBREATHE THE OUTSIDERS ATLANTIC 519702*/WORD-CURB
23	22	18	CHRIS AUGUST
24	25	57	NO FAR AWAY FERVENT 888065/WORD-CURB SIDEWALK PROPHETS
\sim			THESE SIMPLE TRUTHS FERVENT 887900/WORD-CURB ERNIE HAASE & SIGNATURE SOUND
25	14	13	A TRIBUTE TO THE CATHEDRAL QUARTET GATHER 609 VEW CMG MATTHEW WEST
26	28	17	THE STORY OF YOUR LIFE SPARROW 6504/EMI CMG ① VARIOUS ARTISTS
27	30	69	WOW HITS 2010 WORD-CURB PROVIDENT-INTEGRITY 4857/EMI CMG
28	26	8	FLYLEAF REMEMBER TO LIVE (EP) A&M/OCTONE 015056/EMI CMG
29	RE-E	NTRY	BILL & GLORIA GAITHER COUNT YOUR BLESSINGS GAITHER 6097/EMI CMG
30	RE-E	NTRY	GATEWAY WORSHIP GOD BE PRAISED GATEWAY/INTEGRITY 4936 EXPROVIDENT-INTEGRITY
31	29	12	UNDEROATH O (DISAMBIGUATION) SCUID STATE/TOOTH & NAIL 8258/EMI CAMS €
32	27	28	HILLSONG A BEAUTIFUL EXCHANGE: LIVE HILLSONG/SPARROW 1350/EM/ CMG
33	33	11	JJ HELLER WHEN I'M WITH YOU STONE TABLE 101
34	35	30	ELVIS PRESLEY
35	-	EW	AN EVENING PRAYER SONY MUSIC CMG 61423/SONY MUSIC I AM EMPIRE
	36	22	ISRAEL HOUGHTON
20			LOVE GOD. LOVE PEOPLE. INTEGRITY 4816 PROVIDENT-INTEGRITY BRITT NICOLE
36		NTRY	THE LOST GET FOUND SPARROW 2358/EMI CMG
37			ANBERLIN
37	31	21	
37		21 20	DARK IS THE WAY, LIGHT UNIVERSAL REPUBLIC 014710*EMI CMG ** THE AFTERS LIGHT UP THE SKY INO 4863/PROVIDENT-INTEGRITY
37	31		DARK STHEWAY, LIGHT UNMERSAL PERBUG 014710*EMI CAIG @ THE AFTERS LIGHT UP THE SKY INO 4863/PROVIDENT-INTEGRITY FLAME CAPTURED CLEAR SIGHT 8173/INFINITY
37 38 39	31	20	DANK STHE WAY LIGHT. UNMERSAL REFUBLIC DIATION END CASG ⊕ THE AFTERS LIGHT UP THE KKY INO 4863/PROVIDENT-INTEGRITY FLAME CAPTURED CLEAR SIGHT 8173/INFINITY MICHAEL W. SMITH WONDER RELINION 10153/PROVIDENT-INTEGRITY
37 38 39 40	31 34 32 37	20 5	DANK SINE WAY LIGHT. LIMINERSAL REFUBLIC 0147/19* EMI CMG GETHE AFTERS LIGHT UP THE SKY INO 4863/PROVIDENT-INTEGRITY FLAME CAPTURED CLEAR SIGHT 8173/INFINITY MICHAEL W. SMITH
37 38 39 40 41	31 34 32 37	20 5 18	DANK SINE WAY LURKT. LUNKERSA. REFUBLIC 0147/10*PEM CMG GETHE AFTERS LIGHT UP THE SKY INO 4863/PROVIDENT-INTEGRITY FLAME CAPTURED CLEAR SIGHT 8173/INFINITY MICHAEL W. SMITH WONDER REUNION 10153/PROVIDENT-INTEGRITY GROUP 1 CREW
37 38 39 40 41 42	31 34 32 37 RE-E	20 5 18	DANK SI HE WAY LIGHT. LIMACHS/L REPUBLIC 014719* EMI CMG GETTHE AFTERS LIGHT UP THE SKY INO 4863/PROVIDENT-INTEGRITY FLAME CAPTURED CLEAR SIGHT 8173/INFINITY MICHAEL W. SMITH WONDER RELIMION 10153/PROVIDENT-INTEGRITY GROUP 1 CREW OUTTA SPACE LOVE FERVENT 887991/WORD-CURB KRISTIAN STANFILL MOUNTAINS MOVE SKSTEPS/SPARROW 7063EMI CMG SWITCHFOOT
37 38 39 40 41 42 43	31 34 32 37 RE-E	20 5 18 NTRY	DANK SINE WAY LURKT. LIMPERSA. REFUBLIC O147/19" EMI CMG GETTHE AFTERS LIGHT UP THE SKY INO 4863/PROVIDENT-INTEGRITY FLAME CAPTURED CLEAR SIGHT 8173/INFINITY MICHAEL W. SMITH WONDER RELINDON 10153/PROVIDENT-INTEGRITY GROUP 1 CREW DUTTA SPACE LOVE FERVENT 887991/WORD-CURB KRISTIAN STANFILL MOUNTAINS MOVE SICHES/SPARROW 7068/EMI CAMS SWITCHFOOT RILL BINDROADE INCRESS HOTESTLAMIC CREDITIN, 488°-00 CMS GE FLYLEAF
37 38 39 40 41 42 43 44	31 34 32 37 RESE 23 38	20 5 18 NTRY 3 63	DANK SINE WAY LIGHT. LIMPSUL REFLEUE O147/19" EM CMG GETTER STATE
37 38 39 40 41 42 43 44 45 46	31 34 32 37 RE-E 23 38 42 44	20 5 18 3 63 59 42	DANK SINE WAY LURKT. LUNGHSAL REFLEUC 0147/07 EM CMG GETHE AFTERS LIGHT UP THE SKY IND 4863/PROVIDENT-INTEGRITY FLAME CAPTURED CLEAR SIGHT 8173/INFINITY MICHAEL W. SMITH WONDER REUNION 10153/PROVIDENT-INTEGRITY GROUP 1 CREW DUTTA SPACE LOVE FROVENT 887991/WORD-CURB KRISTIAN STANFILL MOUNTAINS MOVE SKISTEPS/SPARROW 7058/EMI CMG SWITCHFOOT FLYLEAF MEMERITO MORE AS MYOCTONE 013512/EMI CMG MATT MAHER ALIVE AGAIN ESSEITHAL 1900/GROUNDENT-INTEGRITY VARIOUS ARTISTS
37 38 39 40 41 42 43 44 45 46 47	31 34 32 37 RE-E 23 38 42 44 50	20 5 18 3 63 59 42 60	DANK SINE WAY LURHIL LUMPERAL REFUBLIC ON A THE METERS LIGHT UP THE SKY THO 4863/PROVIDENT-INTEGRITY FLAME CAPTURED CLEAR SIGHT 8173/INFINITY MICHAEL W. SMITH WONDER RELIMION 10153/PROVIDENT-INTEGRITY GROUP 1 CREW OUTTA SPACE LOVE FERVENT 887891/WORD-CURB KRISTIAN STANFILL MOUNTAINS MOVE SKSTEPS/SPARROW 7069/EMI CMG SWITCHFOOT RELIMINATION WORDS FOR FERVENT 887891/WORD-CURB KRISTIAN STANFILL MOUNTAINS MOVE SKSTEPS/SPARROW 7069/EMI CMG SWITCHFOOT RELIMINATION OF STATES SPARROW 7069/EMI CMG MATT MAHER ALIVE AGAIN STANFILL WARDAN RESENTAL 1890/SPROVIDENT-INTEGRITY VARIOUS ARTISTS SONGS 4 WORSHIP 30 INTEGRITY 2470/2/TIME LIFE DISCIPLE
37 38 39 40 41 42 43 44 45 46 47 48	31 34 32 37 RE-E 23 38 42 44 50 40	20 5 18 3 63 59 42 60 20	DANK SINE WAY LURH. LIMPERSA REFUELD OINTION EM CAS GETTLE AFTERS LIGHT UP THE SAY INO 4863/PROVIDENT-INTEGRITY FLAME CAPTURED CLEAR SIGHT 8173/INFINITY MICHAEL W. SMITH WONDER REUNION 10153/PROVIDENT-INTEGRITY GROUP 1 CREW DUTTA SPACE LOWE FERVENT 82791/WORD-CURB KRISTIAN STANFILL MOUNTAINS MOVE SISTEPS/GRAPHOW 7069/EM CANS SWITCHFOOT RELBHARROAGE HOMEDS FORESTLAMD CROSSINIA 4867-60 CDS FLYLEAF MEMBERTO MORE ASMOCTONE D13512/EMI CMG MATT MAHER ALIVE AGAIN ESSENTIAL 10908/PROVIDENT-INTEGRITY VARIOUS ARTISTS SONGS 4 WORSHIP 90 INTEGRITY 24702/TIME LIFE DISCIPLE DISCIPLE INFORESHOES 8 HANDGRENDERS NO 4841/PROVIDENT-INTEGRITY AUDRESY ASSAD
37 38 39 40 41 42 43 44 45 46 47	31 34 32 37 RE-E 23 38 42 44 50	20 5 18 3 63 59 42 60	DANK SINE WAY LURH. LUNGESAL REFUELD 014710 YEM OMG GETHE AFTERS LIGHT UP THE SAY INO 4083/PROVIDENT-INTEGRITY FLAME CAPTURED CLEAR SIGHT 8173/INFINITY MICHAEL W. SMITH WONDER REUNION 10153/PROVIDENT-INTEGRITY GROUP 1 CREW OUTTA SPACE LOVE FERVENT 887991 /WORD-CURB KRISTIAN STANFILL MOUNTAINS MOWE SKISTEPS/SPARROW 7069EMI CMG SWITCHFOOT REMEMENTO MORI A&M/OCTONE 013512/EMI CMG MATT MAHER ALIVE AGAIN ESSENTIAL 10906/PROVIDENT-INTEGRITY VARIOUS ARTISTS SOMES 4 WORSHIP 90 INTEGRITY 24702/TIME LIFE DISCIPLE DISCIPLE DISCIPLE

Gospel Songs, as "I Smile" storms in with Greatest Gainer honors at No. 15. The bow tops his previous best launch; "Looking for You" opened at No. 18 in 2005, on its way to an 18-week run at No. 1. "Smile" previews the album "Hello Fear," due March 29.



A		A	SONGS
WEEK	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL
0	1	20	#1 YOUR LOVE 4WKS BRANDON HEATH MONOMODE/REUNION/PLG
2	2	22	I WILL FOLLOW Chris Tomlin Sixsteps/sparrow/emi cmg
3	3	19	BEAUTIFUL MERCYME INO
4	4	31	LIGHT UP THE SKY THE AFTERS IND
5	5	15	YOU ARE MORE TENTH AVENUE NORTH REUNION/PLG
6	7	35	STARRY NIGHT CHRIS AUGUST FERVENT/WORD-CURB
7	10	18	HOLD ON TOBYMAC FOREFRONT/EMI CMG
8	6	31	JESUS SAVES JEREMY CAMP BEC/TOOTH & NAIL
9	8	34	LEAD ME SANCTUS REAL SPARROW/EMI CMG
10	9	24	MY OWN LITTLE WORLD MATTHEW WEST SPARROW/EMI CMG
11	11	22	EVERYTHING I NEED KUTLESS BEC/TOOTH & NAIL
12	12	5	CHILDREN OF GOD THIRD DAY ESSENTIAL/PLG
13	14	4	GREATEST THIS IS THE STUFF GAINER FRANCESCA BATTISTELLI FERVENT/WORD-CU
14	13	23	HALLELUJAH HEATHER WILLIAMS INO
15	15	11	YOU ARE JASON CASTRO ATLANTIC/WORD-CURB
16	17	18	WHAT LOVE REALLY MEANS JJ HELLER STONE TABLE
17	16	14	DANCING IN THE MINEFIELDS ANDREW PETERSON CENTRICITY
18	18	4	GLORIOUS DAY (LIVING HE LOVED ME) CASTING CROWNS BEACH STREET/REUNION/PLG
19	19	8	I REFUSE Josh Wilson Sparrow/Emi CMG
20	20	9	REACHING FOR YOU LINCOLN BREWSTER INTEGRITY
21	21	7	JASON GRAY CENTRICITY
22	22	3	STRONGER MANDISA SPARROW/EMI CMG
23	23	5	YOUR GREAT NAME NATALIE GRANT CURB
24	24	5	CLOSER SHAWN MCDONALD SPARROW/EMI CMG
25	25	3	BEAUTY OF THE CROSS JONNY DIAZ INO

CHRISTIAN CHR TITLE SOMETHING IN YOUR EYE SHOULDCK ARROW CHRISTIAN CHR TITLE SOMETHING IN YOUR EYE SHOULDCK ARROW 2 1 17 CRAZY LOVE HAWK NELSON BECTOOTH & NAIL YOU ARE MORE TENTH AVENUE MORTH REUNION/PLG YOUR LOVE BRANDON HEATH MONOMODE/REUNION/PLG TOWNAGE FORFRONT/EMIC MAG WAY BEFRONT/EMIC MG	S
CHRISTIAN CHR TITLE ARTIST IMPRINT / PROMOTION LABEL 2 14 SOMETHING IN YOUR EYE: 1 2 14 SOMETHING IN YOUR EYE: 2 1 17 CRAZY LOVE HAWK RELSON BECTOOTH & NAIL 3 4 15 YOU ARE MORE TENTH AVENUE MORTH RELWION/PLG 4 3 20 BRANDON HEATH MONOMODE/REUNION/PLG 5 6 20 HOLD ON TORSMAN OF THE PROMOTION OF THE PROMOT	S
TITLE SOMETHING IN YOUR EYE ARTIST IMPRINT / PROMOTION LABEL 1 2 14 SOMETHING IN YOUR EYE SHONLOCK ARROW 2 1 17 CRAZY LOVE HAWK NELSON BECTOOTH & NAIL 3 4 15 YOU ARE MORE TENTH AVENUE NOTH REUMION/PLG 4 3 20 BRANDON HEATH MONOMODE/REUMION/PLG 5 6 20 HOLD ON TOBYMAK FOREFRONT/EMI CMG	S
TITLE SOMETHING IN YOUR EYE ARTIST IMPRINT / PROMOTION LABEL 1 2 14 SOMETHING IN YOUR EYE SHONLOCK ARROW 2 1 17 CRAZY LOVE HAWK NELSON BECTOOTH & NAIL 3 4 15 YOU ARE MORE TENTH AVENUE NOTH REUMION/PLG 4 3 20 BRANDON HEATH MONOMODE/REUMION/PLG 5 6 20 HOLD ON TOBYMAK FOREFRONT/EMI CMG	S
TITLE SOMETHING IN YOUR EYE ARTIST IMPRINT / PROMOTION LABEL 1 2 14 SOMETHING IN YOUR EYE SHONLOCK ARROW 2 1 17 CRAZY LOVE HAWK NELSON BECTOOTH & NAIL 3 4 15 YOU ARE MORE TENTH AVENUE NOTH REUMION/PLG 4 3 20 BRANDON HEATH MONOMODE/REUMION/PLG 5 6 20 HOLD ON TOBYMAK FOREFRONT/EMI CMG	S
2 14 SOMETHING IN YOUR EYE: 1 2 14 SOMETHING IN YOUR EYE: 2 1 17 CRAZY LOVE 4 15 YOU ARE MORE TENTH AVENUE MORTH RELIGION-PLG 4 3 20 SHANDON HEATH MONOMODE.REUMION-PLG 5 6 20 HOLD ON TORYMAC FOREFRONT/EMI CMG	S
2 14 SOMETHING IN YOUR EYE: 1 2 14 SOMETHING IN YOUR EYE: 2 1 17 CRAZY LOVE 4 15 YOU ARE MORE TENTH AVENUE MORTH RELIGION-PLG 4 3 20 SHANDON HEATH MONOMODE.REUMION-PLG 5 6 20 HOLD ON TORYMAC FOREFRONT/EMI CMG	S
1 2 14 WINT SOMETHING IN YOUR EYE 2 1 17 CRAZY LOVE ANW NELSON SEC/TOOTH & NAIL 3 4 15 YOU ARE MORE TENTH AVENUE NORTH REUNION/PLG 4 3 20 BRANDON HEATH MONOMODE/REUNION/PLG 5 6 20 TOBYMAC FOREFRONT/EMI CMG	S
2 1 17	_
1	_
3 4 15 YOU ARE MORE TENTH AVENUE MORTH REUNION/PLG 4 3 20 SHANDON HEATH MONOMODE/REUNION/PLG 5 6 20 HOLD ON TOBYMAC FOREFRONT/EMI CMG	_
4 3 20 SANDON HEATH MONOMODE/REUMION/PLG 5 6 20 HOLD ON TOBYMAC FOREFRONT/EMI CMG	_
5 6 20 BRANDON HEATH MONOMODE/REUNION/PLG HOLD ON TOBYMAC FOREFRONT/EMI CMG	
TOBYMAC FOREFRONT/EMI CMG	
NEWSBOYS INPOP	_
KERRIE ROBERTS REUNION/PLG	
8 7 23 REMEMBER ME KUTLESS BEC/TOOTH & NAIL	
9 8 26 FORGIVEN SKILLET INO	
DEAR X (YOU DON'T OWN ME)	
11 10 14 ONE IN A MILLION	-
VESTERDAY TODAY FOREVER	_
RYAN STEVENSON BEC/TOOTH & NAIL	
13 14 31 LIGHT UP THE SKY THE AFTERS INO	
14 13 27 HERO ABANDON FOREFRONT/EMI CMG	
15 10 CLOSER SHAWN MCDONALD SPARROW/EMI CMG	
GREATEST FACELESS	
16 WHAT I'VE OVERCOME	
CUIDE VOIL HOME	-
REMEDY DRIVE WORD-CURB	
19 21 3 THIS IS THE STUFF FRANCESCA BATTISTELLI FERVENT/WORD-CURB	
20 23 9 MUSIC MANIC DRIVE WHIPLASH	
21 22 4 NO PLAN B MANAFEST BEC/TOOTH & NAIL	
22 19 16 I WILL FOLLOW CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG	
23 24 4 STRAIGHT TO YOUR HEART	_
24 25 5 MANIFESTO THE CITY HARMONIC KINGSWAY	
25 20 10 I REFUSE JOSH WILSON SPARROW/EMI CMG	
don mison or minory sim and	

0	1	9	OSPEL ALBUMS
THIS	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL
0	HOT DE	SHOT BUT	#1 DEITRICK HADDON THE NOON RELEVENANHADDON VERTLY 71336/J.L.G.
2	1	4	LECRAE REHAB: THE OVERDOSE REACH 8178/INFINITY
3	NI	EW	MARVIN SAPP PLAYLIST VERITY/LEGACY 67460/SONY MUSIC
4	4	2	DR. NOAH NICHOLSON, ILFAMILY WORSHIP CENTER WE GIVE YOU PRAISE BARROW 1801
5	5	81	WILLIAM MCDOWELL AS WE WORSHIP: LIVE EONE 5103
6	3	18	LECRAE REHAB REACH 8161/INFINITY
7	6	25	VASHAWN MITCHELL TRIUMPHANT VMAN 06601/EMI GOSPEL
8	2	2	JOHN P. KEE THE LEGACY PROJECT TYSCOT/NEW LIFE/VERITY 72481/JLG
9	7	8	JAMES FORTUNE & FIYA I BELIEVE: LIVE BLACKSMOKE 3092/WORLDWIDE
10	NI	EW	THE RANCE ALLEN GROUP THE LIVE EXPERIENCE II TYSCOT 984190/TASEIS
0	11	16	GREATEST TYE TRIBBETT GAINER FRESH COLUMBIA 59783/SONY MUSIC
12	8	47	MARVIN SAPP HERE I AM VERITY 53156/JLG
13	9	54	VARIOUS ARTISTS WOW GOSPEL 2010 WORD-CURB/EM CMG/VERITY 62442/JLG
14	10	3	MARVIN SAPP BEGINNINGS WORD-CURB 888152/WARNER BROS.
15	13	34	FOREVER JONES GET READY EMI GOSPEL 94728
16	14	21	ISRAEL HOUGHTON LOVE GOD. LOVE PEOPLE INTEGRITY/COLUMBIA 73897/SONY MUSIC
17	15	87	BRIAN COURTNEY WILSON JUST LOVE MUSIC WORLD GOSPEL 5917/MUSIC WORLD ⊕
18	12	5	FLAME CAPTURED CLEAR SIGHT 8173/INFINITY
19	24	71	FRED HAMMOND LOVE UNSTOPPABLE F HAMMOND/VERITY 43341/JL(
20	18	15	WESS MORGAN FEAT. CELEBRATION OF LIVE CHOIF UNDER AN OPEN HEAVEN BOWTIE 8175/FLIPSIDE
21	21	65	TAMELA MANN THE MASTER PLAN TILLYMANN 8135
22	23	16	EDDIE JAMES 600 FRESH WINE 6362
23	19	20	JONATHAN NELSON BETTER DAYS INTEGRITY/COLUMBIA 73580/SONY MUSIC
24	28	20	SHEKINAH GLORY MINISTRY REFRESHED BY FIRE KINGDOM 3010
25	25	20	MAVIS STAPLES YOU ARE NOT ALONE ANTI- 87076*/EPITAPH

	Marie 1	(B) (C) (C)	- 0.004
Ø Å		GC	OSPEL SONGS™
WEEK	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL
0	1	29	#1 I BELIEVE 19 WKS AMESTORINE & FIX FROD PARE SACRO CONTESS SAME ACCORDERACES CONTESS SAME ACCO
2	2	28	NOBODY GREATER VASHAWN MITCHELL EMI GOSPEL
3	4	21	I GIVE MYSELF AWAY (LIVE)
4	3	47	HE WANTS IT ALL
5	5	46	I CHOOSE TO WORSHIP
6	6	12	WALKING
7	7	22	IT'S ABOUT TIME FOR A MIRACLE
8	9	59	THE BEST IN ME
9	8	28	MARVIN SAPP VERITY/JLG EXPECT THE GREAT
10	10	18	WELL DONE
111	11	4	MY HEART SAYS YES
12	12	19	TROY SNEED EMTRO GOSPEL BLESSINGS
13	15	11	HE HAS HIS HAND ON YOU
14	13	18	MARVIN SAPP VERITY/JLG AWESOME GOD FRED HAMMOND F HAMMOND/VERITY/JLG
15	NE	EW	GREATEST I SMILE
16	16	17	GOD MADE ME
17	17	9	INCREDIBLE
18	18	15	21:03 PAJAM/VERITY/JLG KEEP ME
19	19	17	AWESOME GOD
20	22	15	WORK IT OUT
21	21	18	JUST FOR ME
			SHEKINAH GLORY MINISTRY KINGDOM HEAVEN ON EARTH
22	23	6	GOD IS GOOD
23	25	4	VRM (YOUR RIGHTEOUS MIND)
24	24	44	TRIN (TOUR RIGHTEOUS MIND)

to billocate by CARBATAN ALBURA and COSPEL ALBUNGs rules and capture Laboration and the capture and ca

20 14 HE KNOWS

KAREN CLARK-SHEARD FEATURING DORINDA CLARK-COLE KAREN

TRADITIONAL

ARTIST
TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL
#1 SIMONE DINNERSTEIN
2 WKS BICH A STRINGE BRUTY SOLY CLASSOL IN JOSONY INSTERMORS

	~		
THIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL
0	2	9	#1 WHO'S THAT CHICK? 1WK DAVID GUETTA FEATURING RIHANNA GUM ASTRALWERKS CAPITOL
2	3	7	A YEAR WITHOUT RAIN SELENA GOMEZ & THE SCENE HOLLYWOOD
3	5	6	HELLO MARTIN SOLVEIG & DRAGONETTE BIG BEAT/ATLANTIC
4	4	11	ROCK TONIGHT J786 STARBUGS
5	7	6	BETTER THAN TODAY KYLIE MINOGUE PARLOPHONE/ASTRALWERKS/CAPITOL
6	1	8	TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FEATURING LUDACRIS & DJ FRANK E UNIVERSAL REFUBLIC
7	13	6	MOVE ON FAST ONO MIND TRAIN/TWISTED
0	11	5	WHAT'S MY NAME? RIHANNA FEATURING DRAKE SRP/DEF JAM/IDJMG
9	9	8	BABY LIKES TO BANG ZAYRA BRANDO
10	6	10	FIREWORK KATY PERRY CAPITOL
11	10	10	YOU HAVEN'T SEEN THE LAST OF ME CHER RCA/RMG
12	15	8	I NEED LOVE DJ YIANNIS & GEORGIE PORGIE MUSIC PLANT
13	17	7	PARTY OF THE YEAR JIPSTA FEATURING SANDY B. BANDOOZLE BEATZ
14	18	8	SLEEPYHEAD PASSION PIT FRENCHKISS/COLUMBIA

5 DOG DAYS ARE OVER
FLORENCE + THE MACHINE UNIVERSAL REPUBLIC

HEY SEXY LADY
ISDUARS RAD BROWNERSON

LAST DAYS OF DISCO ROBBIE WILLIAMS ASTRALWERKS/CAPT

14 11 THE TIME (DIRTY BIT)
THE BLACK EYED PEAS INTERSCOPE
30 5 POWER SANITY
PICK HANNAH SNOWDOG

THIS NIGHT MASK MUNKEYS EXIT 26 I LOVE MUSIC THINK AGAIN KWANZA JONES INNOV

22 12 MR. ROMEO EMII SLIPPERY EEL

NAKED

CONSURIO COSTIN WITH MASSI & DE LEON CONTINUOUS COOLICAMP

HIGHER

TAIO CRIEZ FEATURING KYLIE MINOGUE & TRAVIE MICCOY MERCURYNDUMG

ı	THIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL
I	26	25	10	PREDATOR JULISSA VELOZ CARRILLO
I	27	28	6	ELECTRIC LOVE DIRTY VEGAS OM
ı	28	34	4	SO DELICIOUS SALME FEATURING NOA TYLO KONTAINER
1	29	12	13	ONE HOT PLEASURE ERIKA JAYNE PRETTY MESS
ı	30	23	10	RAISE YOUR GLASS PINK LAFACE/JLG
1	31	38	3	GOT THAT FEELING BAD BOY BILL FEATURING ERIC JAG NETTWERK
١	32	HOT DE	SHOT BUT	HOLD IT AGAINST ME BRITNEY SPEARS JIVE/JLG
ı	33	43	2	KEEP ON DANCING ALYSSA RUBINO FIRST ENT.
1	34	40	3	YEAH 3X CHRIS BROWN JIVE/JLG
ı	35	39	4	JACK IT OUT AMORAY KNOCKOUT FASHION
١	36	35	8	LET'S BE FRIENDS EMILY OSMENT WIND-UP
١	37	46	2	AS DAYS GO BY MICKEY OLIVER FEATURING KIM SMITH INTENSI-T
١	38	37	8	I NEED A HIT MASSI & DE LEON FEATURING PAUL LEKAKIS CONTINUOUS COOL/CA/
ı	39	27	14	LOUDER (PUT YOUR HANDS UP) CHRIS WILLIS VENEER/PEACE BISQUIT
١	40	36	5	LIKE IT'S HER BIRTHDAY GOOD CHARLOTTE CAPITOL
١	41	NI	W	TWIST OF LOVE KIMBERLY DAVIS D1
١	42	33	15	MIAMI 2 IBIZA SWEDISH HOUSE MAFIA VS. TIME TEMPAH ASTRALWERKS/CAPITOL
ı	43	50	2	FLY Dani Barbers Dani Barbers
	44	41	9	WE R WHO WE R KESHA KEMOSABE/RCA/RMG
I	45	42	7	SOFI NEEDS A LADDER DEADMAUS MAUSTRAP/ULTRA

S&M

TAKE OVER CONTROL
ARGJACK FEATURING EVA SIMONS ROBBI
HARE KRISHNA
SIR IVAN PEAGEMAN

31 15 OYE BABY
NICOLA FASANO FEATURING PITBULL JOLLY ROGER
DESPERATE GIRLS & STUPID BOYS

	DANCE	E/		
(·)	FLECT	E/ RONIC	ALRU	MS"

FS	33	30	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	
1	1	8	BWKS TRON: LEGACY (SOUNDTRACK) WALT DISNEY 005872	
2	2	118	LADY GAGA THE FAME STREAMLINE KONLINE CHERRYTREE INTERSCOPE 011805* IGA	E
3	3	8	DEADMAU5 4X4=12 MAUSTRAP 2518/ULTRA	
4	NEW		DAVID GUETTA ONE MORE LOVE (EP) GUM 71634/ASTRALWERKS	
5	NEW		VIC LATINO VIC LATINO PRESENTS: ULTRA DANCE 12 ULTRA 2734	
6	NI	EW	PENDULUM Immersion Earstorm/Atlantic 525854/Ag	
7	4	62	LADY GAGA THE FAME MONSTER (BY) STREAM LINE NOVUME CHERRY TREE INTERSCOPE DIS822*NGA	
8	5	26	LADY GAGA THE REMIX STREAMLINE KONLINE CHERRYTREE INTERSCOPE 014633*/IGA	
9	9	10	ROBYN BODY TALK KOMCHWĄCHERRYTREE/INTERSCOPE 015111//GA	
10	12	75	DAVID GUETTA ONE LOVE GUM 86847*/ASTRALWERKS	
11	6	37	LCD SOUNDSYSTEM THIS IS HAPPENING DFA/VIRGIN 09903*/CAPITOL	

10	12	75	ONE LOVE GUM 86847*/ASTRALWERKS	
11	6	37	LCD SOUNDSYSTEM THIS IS HAPPENING DFA/VIRGIN 09903*/CAPITOL	
12	7	9	VARIOUS ARTISTS UKF DUBSTEP 2010 UKF DIGITAL EX	
13	10	16	VARIOUS ARTISTS HOW THAT'S WHAT I CALL CLUB HITS 2 ENVINVERSAL SONY MUSIC 1700B CAPITOL	
14	8	6	SKRILLEX SCARY MONSTERS AND NICE SPRITES BIG BEAT DIGITAL EX/AG	
15	11	31	3OH!3 STREETS OF GOLD PHOTO FINISH 523412/AG⊕	
16	16	64	DEADMAU5 FOR LACK OF A BETTER NAME MAUSTRAP 2174/ULTRA	
17	15	71	LA ROUX LA ROUX BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE 013389*/IGA	
18	14	16	LOUIE DEVITO THE NEW DANCE MIX USA PHASE ONE 1009	
19	RE-ENTRY		LCD SOUNDSYSTEM LONDON SESSIONS DFA/VIRGIN DIGITAL EX/CAPITOL	
20	18	32	CRYSTAL CASTLES CRYSTAL CASTLES FICTION CAST GAVIG LES UNIVERSAL MOTIVAN 014374 UVIFIG	

VARIOUS ARTISTS BRAIDS NATIVE SPEAKER KANINE 50062 VARIOUS ARTISTS
ULTRA.2011 ULTRA 2661
FLYING LOTUS
COSMOGRAMMA WARP 195*

BASSNECTAR TIMESTRETCH (EP) AMORPHOUS DIGITAL EX

CERT.	THIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL
	0	2	8	#1 HELLO MARTIN SOLVEIG & DRAGONETTE BIG BEAT/ATLANTIC
3	2	1	18	TAKE OVER CONTROL AFROJACK FEATURING EVA SIMONS ROBBINS
	3	3	11	FIREWORK KATY PERRY CAPITOL
	4	4	14	NOT GIVING UP ON LOVE ARMIN VAN BUUREN VS. SOPHIE ELLIS BEXTOR ULTRA
	5	7	3	HOLD IT AGAINST ME BRITNEY SPEARS JIVE/JLG
	6	6	9	WHO'S THAT CHICK? DAVID GUETTA FEATURING RIHANNA GUM/ASTRALWERKS/CAPITOL
3	7	16	7	TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FEATURING LUDAÇRIS A DJ. FRANK E UNIVERSAL REPUBLIC
	8	12	9	MIAMI 2 IBIZA SWEDISH HOUSE MAFIA VS. TINIE TEMPAH ASTRALWERKS/CAPITOL
	9	8	6	SEEK BROMANCE TIM/BERG SIRUP/DO IT YOURSELF/PRIDE/NAPITH
	10	14	7	HIGHER TAIO CRUZ FEATURING TRAVIE MCCOY MERCURY/IDJMG
	11	11	11	WE R WHO WE R KESHA KEMOSABE/RCA/RMG
	12	15	17	FIRE IN YOUR NEW SHOES KASKADE VS. DRAGONETTE ULTRA
	13	9	12	THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE
	14	13	7	YEAH 3X Chris Brown Jive/Jlg
	15	RE-E	NTRY	FREEFALLIN' ZOE BADWI BIG BEAT/ATLANTIC
	16	17	15	RAISE YOUR GLASS PINK LAFACE/JLG
	17	21	3	MORE USHER LAFACE/JLG
	18	19	13	THE EMERGENCY BT NETTWERK
	19	20	3	BELIEVER FREEMASONS FEATURING WYNTER GORDON BIG BEAT/ATLANTIC
	20	5	11	WHAT'S MY NAME? RIHANNA FEATURING DRAKE SRP/DEF JAM/IDJMG
	21	RE-E	NTRY	BARBRA STREISAND DUCK SAUCE FOOL'S GOLD/DOWNTOWN
	22	24	4	SOFI NEEDS A LADDER DEADMAU5 MAUSTRAP/ULTRA
	23	22	8	GRENADE BRUNO MARS ELEKTRA/ATLANTIC
	24	23	5	KICKSTARTS EXAMPLE DATA
	25	NE	EW	SO TRUE

JAZZ ALBUMS								
LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.					
1	69	# MICHAEL BUBLE 62 WIKS CRAZY LOVE 143/ PEPPISE 520733 WARNER BROS. ***THE CRAZY LOVE 143 PEPPISE 52073 WARNER BROS. ***THE CRAZY						
NE	W	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR The very best of the hat pack frank sinatra dit. Reprise 28624 (Marker Bros.						
2	14	MICHAEL BUBLE HOLLYWOOD: THE DELUXE (EP) 143 REPRISE 526141 WARNER BROS.						
4	2	VARIOUS ARTISTS LOVE NOTES USPS 23190675 EX/CONCORD						
3	5	VARIOUS ARTISTS CLASS ACTS OF THE VEGAS STRIP EM SPECIAL NARKETS 19857 EX STARBUCKS						
5	72	HARRY CONNICK, JR. YOUR SONGS COLUMBIA 47228*/SONY MUSIC						
15	14	CHARLES LLOYD QUARTET MIRROR ECM 014665/UNIVERSAL CLASSICS GROUP						
7	3	JOE LOVANO/US FIVE BIRD SONGS BLUE NOTE 05861/BLG						
11	18	SOUNDTRACK TREME: SEASON 1 HBO/GEFFEN 014910/IGA						
6	36	KEITH JARRETT/CHARLIE HADEN JASMINE ECM 014231/UNIVERSAL CLASSICS GROUP						
10	8	VARIOUS ARTISTS BIG BAND MUSIC OF THE WAR SONOMA 0122						
8	66	PINK MARTINI SPLENDOR IN THE GRASS HEINZ 6*						
9	39	NIKKI YANOFSKY NIKKI DECCA 014138						
NE	W	JAIMEE PAUL MELANCHOLY BABY GREEN HILL 55709						
NE	W	BARBARA COOK & MICHAEL FEINSTEIN CHEEK TO CHEEK DUCKHOLE 3192						
	1 NE 2 4 3 5 15 7 11 6 10 8 9 NE	1 69 NEW 2 14 4 2 3 5 5 72 15 14 7 3 11 18 6 36 10 8 8 66	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL MICHAEL BUBLE MICHAEL BUBLE MICHAEL BUBLE MICHAEL BUBLE 1 49 MICHAEL BUBLE 1 49 MICHAEL BUBLE 1 49 MICHAEL BUBLE 1 40 MICHAEL BUBLE 2 14 MICHAEL BUBLE 2 14 MICHAEL BUBLE 2 17 MICHAEL BUBLE 3 5 VARIOUS ARTISTS CLASS ALTS THE WEAK STRY BUT SERVICONCORD 3 5 VARIOUS ARTISTS CLASS ALTS THE WEAK STRY BUT SERVICONCORD 5 72 HARRY CONNICK, UR. YOUR SONIS COLUMBIA 47228*/SOMY MUSIC 1 14 MIRROR ECM 014685/UNIVERSAL CLASSICS GROUP MIRROR ECM 014685/UNIVERSAL CLASSICS GROUP 1 3 BIRD SONIS BULE NOTE 05661/8LG 1 1 18 SOUNDTRACK TITEME: ESASON 1 HBO/GEFFEN 014910/1GA KEITH JARRETT/CHARLIE HADEN JASMINE COM 01425/UNIVERSAL CLASSICS GROUP 10 8 VARIOUS ARTISTS BIG BAND MUSIC OF THE WAR SONIOMA 0122 8 66 PINK MARTINI 8 NEW JAIMEE PAUL MELANCHOLY BABY GREEN MILL 55709 NEW JAIMEE PAUL MELANCHOLY BABY GREEN MILL S5709 NEW JAIMEE PAUL MELANCHOLY BABY GREEN MILLS 5709					

- 1	00	62 WKS CRAZY LOVE 143/REPRISE 520733/WARNER BROS. O	_		- 1	-	2 WKS BACH A STRANGE BEAUTY SONY CLASSICAL 81740/SONY MASTERMORKS	
NE	w	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR The very best of the hat pack trank sinatra dit. Refrise excentinaries ercs		2	2	7	MORMON TABERNACLE CHOIR/ORCH, AT TEMPLE SQUARE NEW OF THE MORMON TABERNACLE CHOIR MORMON TABERNACLE CHOIR \$653125	
2	14	MICHAEL BUBLE HOLLYWOOD: THE DELUXE (BP) 143 REPRISE 526141 WARNER BROS.		3	N	EW	HELENE GRIMAUD RESONANCES DG 015154/LINIVERSAL CLASSICS GROUP	
4	2	VARIOUS ARTISTS LOVE NOTES USPS 23190675 EX/CONCORD		4	NI	EW	JOYCE DIDONATO/ET CHCEUR L'OPERA DE LYON DIVA DIVO: OPERA ARIAS VIRGIN CLASSICS 19860/BLG	
3	5	VARIOUS ARTISTS CLASS ACTS OF THE VEGAS STRIP EMISPECIAL AWARETS 19857 EXISTARBUCKS		5	3	24	VARIOUS ARTISTS BIZET CARMEN SUGAR DECCA 014591 UNIVERSAL CLASSICS GROUP	
5	72	HARRY CONNICK, JR. YOUR SONGS COLUMBIA 47228*/SONY MUSIC		6	4	13	LANG LANG UNGLANGUNE INVIRONS STANSONY CLASSICAL 71801 SONY MISTERNORS	
15	14	CHARLES LLOYD QUARTET MIRROR ECM 014665/UNIVERSAL CLASSICS GROUP		7	5	52	EMANUEL AX/YO-YO MA/ITZHAK PERLMAN MENDELSSOHN CLASSICAL 52192/SONY MASTERWORKS	
7	3	JOE LOVANO/US FIVE BIRD SONGS BLUE NOTE 05861/BLG		8	N	EW	L PRICEIF. CORELLI/C. MACNEIL/THE METROPOLITAN OPERA PUCCINI: TOSCA SONY CLASSICAL 80468/SONY MASTERWORKS	
11	18	SOUNDTRACK TREME: SEASON 1 HBO/GEFFEN 014910/IGA		9	8	30	ANDRE RIEU & HIS JOHANN STRAUSS ORCH. FOREVER VIENNA ANDRE RELIPOLYDOR/HIP-0 014439/UME ⊕	
6	36	KEITH JARRETT/CHARLIE HADEN JASMINE ECM 014231/UNIVERSAL CLASSICS GROUP		10	N	EW	JUSSI BJORLING/BIDU SAYAO/THE METROPLTAN OPERA GOUNOD CLASSICAL 80465/SONY MASTERWORKS	
10	8	VARIOUS ARTISTS BIG BAND MUSIC OF THE WAR SONOMA 0122		0	RE-E	NTRY	MITSUKO UCHIDA/THE CLEVELAND ORCH. MIDER: RAND CONCEPTOS NO. 28, FREM 4 NO. 24, KNH 1 DECCA IN 22 SUNHASSAL DUASNOS GRUP	
8	66	PINK MARTINI SPLENDOR IN THE GRASS HEINZ 6*		12	RE-E	NTRY	ZUILL BAILEY/SIMONE DINNERSTEIN BEETHOVEN TELARC 80740	
9	39	NIKKI YANOFSKY NIKKI DECCA 014138		13	15	17	HILARY HAHN W/ROYAL LIVERPOOL PHILHARMONIC ORCH. "PLAYS HIGDON & TCHAIKOVISKY DG 014656 U IVJERSAL CLASSICS GROLP	
NE	w	JAIMEE PAUL MELANCHOLY BABY GREEN HILL 55709		14	14	9	THE BENEDICTINE NUNS OF NOTRE-DAME DE L'ANNONCIATION VOICES: CHANT FROM AVISION DECCA 015000 UNIVERSAL CLASSICS GROUP	
NE	W	BARBARA COOK & MICHAEL FEINSTEIN CHEEK TO CHEEK DUCKHOLE 3192		15	RE-E	NTRY	WARNERNUZOVA RUSSIAN MUSIC FOR CELLO & PIANO CEDILLE 120	
Same of the last	11 - 33			6	07-11	III — S		
	20	NITEMBODADY				21	ACCICAL	
ì	JΑ	NTEMPORARY ZZ ALBUMS		0	1	C F	ASSICAL OSSOVER ALBUMS	
ST	WEEKS ON CHT	ARTIST	CERT.	NEEK	ST	WEEKS ON CHT	ARTIST	RT.
58	¥8	#1 ESPERANZA SPALDING	23		58	NO	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL #1 DAVID GARRETT	25
1	24	# ESPERANZA SPALDING		1	1	28	# DAVID GARRETT	

1 1 2

JAZZ ALBUMS								
THIS	LAST WEEK	NEEKS ON CHI	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL #1 ESPERANZA SPALDING	CERT				
2	NI	EW	KEIKO MATSUI THE ROAD SHANACHIE 5188					
3	NI	EW	VINICIUS CANTUARIA & BILL FRISELL VINICIUS CANTUARIA & BILL FRISELL EONE 2110					
4	5	16	DAVE KOZ HELLO TOMORROW CONCORD 31753					
5	3	31	KENNY G HEART AND SOUL CONCORD 32048					
6	4	41	TROMBONE SHORTY BACKATOWN VERVE FORECAST 014184/VG					
7	2	14	FOURPLAY LET'S TOUCH THE SKY HEADS UP 32030/CONCORD					
8	6	32	HERBIE HANCOCK THE IMAGINE PROJECT HANCOCK 0001*					
9	7	28	JAZZMASTERS JAZZMASTERS VI TRIPPIN 'N' RHYTHM 41					
10	11	18	LIZZ WRIGHT FELLOWSHIP VERVE FORECAST 014673/VG					
11	8	28	BRIAN CULBERTSON XII GRP 014460/VG					
12	9	22	KIRK WHALUM EVERYTHING IS EVERYTHING MACK AVENUE \$145/RENDEZVOUS					
13	RE-E	NTRY	ANDY MCKEE JOYLAND RAZOR & TIE 83063 ⊕					
14	10	14	WAYMAN TISDALE F/TIZ & THE FONKIE PLANETARIANS THE FONK RECORD MACK AVENUE 5144/RENDEZVOUS					
15	12	31	VARIOUS ARTISTS LEE RITENOUR'S 6 STRING THEORY CONCORD 31911					
	2 1							

THIS	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	-
1	1	28	#1 DAVID GARRETT ROCK SYMPHONIES DECCA 014442	
2	2	11	JACKIE EVANCHO 0 HOLY NIGHT (EP) SYCQ/COLUMBIA 81151/SONY MUSIC ⊕	District Co.
3	3	10	STING F/ROYAL PHILHARMONIC CONCERT ORCH. STING: LIVE IN BERLIN CHERRYTREE/DG 014982/DECCA ⊕	
4	4	66	THE CANADIAN TENORS THE CANADIAN TENORS DECCA 013509	
5	5	30	STING SYMPHONICITIES CHERRYTREE/OG 014464*/UNIMERSAL CLASSICS GPOUP	
6	N	EW	VARDRUM CLASSICAL DRUMMING ANDREA VADRUCCI DIGITAL EXVADRUM	
7	9	59	JOSHUA BELL At home with friends sony classical 5271650N/ Masternacoks	
8	6	25	ZOE KEATING INTO THE TREES ZOE KEATING 03 EX	
9	7	33	KATHERINE JENKINS BELIEVE 143/REPRISE 522190/WARNER BROS.	
10	10	6	KATHERINE JENKINS THE ULTIMATE COLLECTION DECCA 013325	
11	8	27	MIKE PATTON WORCH, FILARMONICA A. TOSCANINI MONDO CANE IPECAC 119	
12	RE-E	ENTRY	TURTLE ISLAND QUARTET HAVE YOU EVER BEEN? TELARC 32094/CONCORD	
13	RE-E	NTRY	DUE VOCI DUE VOCI TUNETONES 014271/UME ⊕	
14	RE-E	MTRY	EIGHTH BLACKBIRD/BANG ON A CAN STEVE RBIOH: DOUBLE SEXTET/ZUS NONESJUCH 524853/WARNER BROS.	
15	11	45	MORMON TABERNACLE CHOIR HEAVENSONG MORMON TABERNACLE CHOIR 5035926	

Q A		SN SC	NOOTH JAZZ
THIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL
1	1	22	#1 PUT THE TOP DOWN 12 WKS DAVE KOZ FEAT. LEE RITENOUR CONCORD/CMG
2	4	19	JUMP START NILS BAJA/TSR
3	3	26	DANCE WITH ME Jackiem Joyner Mack Avenue/Artistry
4	5	33	SENDING MY LOVE NORMAN BROWN PEAK/CMG
5	2	29	THAT'S LIFE BRIAN CULBERTSON FEAT. EARL KLUGH GRP/VERVE
6	7	17	EASE UP CRAIG SHARMAT SCOREDOG
7	6	29	LET IT SHINE TIM BOWMAN TRIPPIN 'N' RHYTHM
8	15	10	GREATEST LOVE TKO GAINER FOURPLAY HEADS UP/CMG
9	8	13	3RD DEGREE FOURPLAY HEADS UP/CMG
10	9	22	WAKE UP EVERYBODY JOHN LEGEND & THE ROOTS HOME SCHOOL/G.O.O.D/COLUMBIA
0	12	10	START ALL OVER AGAIN DAVE KOZ CONCORD/CMG
12	10	38	TOUCH AND GO JAZZMASTERS TRIPPIN 'N' RHYTHM
13	11	27	ALL FOR YOU EUGE GROOVE SHANACHIE
14	14	18	WHILE MY GUITAR GENTLY WEEPS SANTANA FEAT. INDIA.ARIE & YO-YO MA ARISTA/RMG
15	13	14	SAUL GOODE BRIAN BROMBERG ARTISTRY

○ WORLD ALBUMS								
THIS	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.				
1	1	2	WARIOUS ARTISTS WORLD IS CHINA STARCON 31809 EXSTARBUCKS					
2	2	11	LOREENA MCKENNITT THE WIND THAT SHAKES THE BARLEY CUNLAN ROAD/VERVE 015015*1/46					
3	3	4	JAKE SHIMABUKURO PEACE LOVE UKULELE HITCHHIKE 1112					
4	4	53	CELTIC WOMAN SONGS FROM THE HEART MANHATTAN 58360/BLG ①					
5	5	13	AFROCUBISM AFROCUBISM WORLD CIRCUIT/NONESUCH 525983/WARNER BROS.					
6	6	73	RODRIGO Y GABRIELA 11:11 RUBYWORKS 0080*/ATO ⊕					
7	7	8	THE STARLITE SINGERS AND ORCHESTRA BEST OF CELTIC FAVORITES SONOMA 0116					
8	8	50	CELTIC THUNDER IT'S ENTERTAINMENT! CELTIC THUNDER 013924/DECCA					
9	11	2	VUSI MAHLASELA SAY AFRICA ATO 21722					
10	9	25	GAELIC STORM CABBAGE LOST AGAIN 201001					
11	14	8	THE DUBLIN RAMBLERS BEST OF IRISH FAVORITES SONOMA 0125					
12	15	16	COUNTDOWN ORCHESTRA CELTIC FAVORITES SONOMA 3949					
13	RE-E	NTRY	THE DUBLIN RAMBLERS IRISH FAVORITES SONOMA 3940					
14	10	3	BALLAKE SISSOKO - VINCENT SEGAL CHAMBER MUSIC SIX DEGREES 61171					
15	RE-E	NTRY	LOREENA MCKENNITT A MEDITERRANEAN ODYSSEY QUINLAN ROAD/VERVE	100				

OP LATIN ALBUMS

WISIN & YANDEL

GREATEST PRINCE ROYCE

LOS INQUIETOS DEL NORTE

LOS TUCANES DE TIJUANA

MARCO ANTONIO SOLIS VARIOUS ARTISTS

LOS INQUIETOS DEL NORTE

VICENTE FERNANDEZ EL HOMBRE QUE MAS TE AMO SONY MUSIC LATIN

LOS TITANES DE DURANGO

GERARDO ORTIZ NI HOY NI MANANA DEL 68924/SONY MUSIC LATIN

MARCO ANTONIO SOLIS

JENNI RIVERA LA GRAN SENORA FONOVISA 354398/UMLE

HECTOR ACOSTA: EL TORITO

CHINO Y NACHO
MI NINA BONITA MACHETE 014142/UML RAMON AYALA Y SUS BRAVOS DEL NORTE

EL TRONO DE MEXICO

EL GRAN COMBO SALSA: UN HOMENAJE A EL GRAN

VARIOUS ARTISTS

LARRY HERNANDEZ

LUCERO

CALIBRE 50

VARIOUS ARTISTS

MARC ANTHONY

VARIOUS ARTISTS
LAS BANDAS ROMANTICAS DE AME

AVENTURA
THE LAST PREMIUM LATIN 201

VARIOUS ARTISTS
DURANGUENSE #1'S 2010 DISA
VARIOUS ARTISTS

LARRY HERNANDEZ

JENNI RIVERA

IC 77433/SONY MUSIC LA

AS ROMANTICAS DE AMERICA DISA 721627/LIVLE

ENRIQUE IGLESIAS

ARTIST

1 9 CRISTIAN CASTRO

SHAKIRA

LOS BUKIS

PITBULL

JUANES PA.R.C.E. UNIVE

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HOT LATIN SONGS TITLE ARTIST (III 4 13 #1 GREATEST LO MEJOR DE MI VIDA ERES TU GAINER BOX MARTH FREI MOULU JURAE (SON MUSI LATIN. 1 23 DANZA KUDURO NI LO INTENTES JULION ALVAREZ Y SU NORTENO BANDA (DISA/ASL) LOCA SHAKIRA FEAT. EL CATA (EPIC/SONY MUSIC LATIN) 7 27 CORAZON SIN CARA PRINCE ROYCE (TOP STOP) 5 13 ME ENCANTARIA FIRST RIVERS (TOPA) BON, BON PITBULL (MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN) 6 16 NO ME DIGAS QUE NO ENRIQUE IGLESIAS FEAT. WISIN & YANDEL (UNIVERSAL MUSIC LATINO) ARRASTRANDO LAS PATAS 8 29 ME DUELE 11 19 16 8 LLUEVE EL AMOR TITO "EL BAMBINO" (SIEN NINA DE MI CORAZON 9 34 OLLADORA BANDA EL LIMON DE RENE CAMACHO (DISA LA DESPEDIDA CUANDO ME ENAMORO Enrique iglesias feat juan luis guerra (universal music latino) 12 40 **GRACIAS A DIOS** INCREIBLE 17 17 21 BANDA SINALOENSE MS DE SERGIO LIZARRAGA (DISA/ASL) ESTOY ENAMORADO 23 21 ROBARTE UN BESO 19 22 10 **EL PADRINO** 20 10 ONLY GIRL (IN THE WORLD) 18 11 THE TIME (DIRTY BIT) THE BLACK EYED PEAS (INTERSCOP 22 25 NO ME DIGAS 23 21 13 EL CHAPO DE SINALOA (DISA) DANDOLE GOCHO FEAT. JOWELL Y OMEGA (NEW ERA/VENEMUSIC) ZUN ZUN ROMPIENDO CADERAS 24 26 13 25 MENTE EN BLANCO 24 16 EL TROKERO LOKOCHON 27 17 27 SALE EL SOL SHAKIRA (EPIC/SONY MUSIC LATIN 32 3 STEREO LOVE 29 31 9 EDWARD MAYA & VIKA JIGULINA (ULTRA) JUST THE WAY YOU ARE 29 12 QUIEN TE QUIERE COMO YO EL JEFE DE LA SIERRA LOS TUCANES DE TIJUANA (FONOVISA) A QUIEN QUIERO MENTIRLE MARC ANTHONY (SONY MUSIC LATIN) 10 LA ULTIMA SOMBRA 34 35 2 15 INVIERNOS ELVIS CRESPO FEAT ZONE DYAMBORA (FLASH-SONY MUSIC LATIN) 35 37 6 **EL AMOR QUE PERDIMOS** 36 SI NO LE CONTESTO 37 TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FEAT LUDACRIS & DJ FRANK E (UNIVERSAL REPUBLIC) 38 43 2 LA MELODIA 47 Y NO REGRESAS 33 14 NIVERSAL MUSIC LATINO) FIREWORK KATY PERRY (CAP LA CURITA 42 42 4 AVENTURA (PREMIUM LATIN 34 15 CULIACAN VS. MAZATLAN 44 46 14 45 50 2 MERENGUE ELECTRONICO 41 49

			UMEGA (PLANET/SUNY MUSIC LATIN)	ALCOHOL: N			490
46	RE-ENTRY		WE NO SPEAK AMERICANO YOLANDA BE COOL & DCUP (ULTRA)	46	40	12	VA
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49	44	14	LIKE A G6 FAR*EAST MOVEMENT FEAT CATARACS & DEV (CHERRYTREE INTERSCOPE)	49	35	8	LO EL R
50	41	10	PISTEAR, PISTEAR, PISTEAR CHUY LIZARRAGA Y SU BANDA TIERRA SINALOENSE (DISA)	60	Ni	w	PA
Hot Lati Eres Tu' impress BDS). Ti + Sexo'	in Sor jum ions, he lea also	ps 4- up 25 ud sin leap	his 11th chart-topper on s "Lo Mejor de Mi Vida 1 (14.4 million audience 5%, according to Nielsen gle from "Musica + Alma s 23-7 on Tropical Airplay, op 10 on that chart.	Intocab Mexical chart er 11-8 (6. trails of most to 1994 in	Airp stries 8 mil sty Lo p 10s	lay fo), as lion i s Tig datir	or a 3 "Rob n aud res de
46	0	io t	o www.billboard.biz for complete	e chart	da	ta	

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40 46 25 ESPINOZA PAZ DEL RANCHO PINAL EL MINDO VIDEONAXDISA 7215380LM. 30 34 JUAN LUIS GUERRA Y 440 ASDINGBUERRA CAPITOL LATIN 42483 46 40 12 VARIOUS ARTISTS VARIOUS ARTISTS US MINDED 164 LANISA MEDICAM FORMAS SHOTILIMA. 48 41 8 PESADO LO MEDICAM FORMAS SHOTILIMA. 49 35 8 LOS TIGRES DEL NORTE EL RUBODO DE LOS TIGRES DEL NORTE EL RUBODO DE LOS TIGRES DEL NORTE EL RUBODO DEL CONTROL LATIN 47264 ® 50 NEW PANDA TOCABLE DERAS INTO THE PROPUBLISA TABLES 40 12 VARIOUS ARTISTS EL RUBODO DE LOS TIGRES DEL NORTE 50 NEW PANDA TOCABLE DERAS INTO THE PROPUPAL TOCABLE DERAS INTO THE PRO	44 46 25 ESPINOZA PAZ DER RAINCHO PARA EL MINDO VIECNAMONICA 72155804UM.E 45 30 34 JUAN LUIS GUERRA Y 440 ASONDESUERRA CAPITOL LATIN 42483 46 40 12 VARIOUS ARTISTS NORTENO 91'S 2010 DISA 721621 EXIUMLE 47 37 7 VARIOUS ARTISTS LAS RAINCHO DE LA MISSICA MEDICAMA FORMAS 354571UM.E 48 41 8 PESADO LO MEJOR DESDE LA CANTINA DISA 726523/UMLE ← LOS TIGRES DEL NORTE EL RUSDO DE LOS TIGRES DEL NORTE EL RUSDO DE LOS TIGRES DEL NORTE OCABLE PROPOSE A CAPITOL LATIN 47284 ⊕ 10 CABLE PROPOSE A CA	43	44	14	VOZ DE MANDO
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46 40 12 VARIOUS ARTISTS NOMINEMO #***S 2010 DISA 721621 EX/UMLE 47 37 7 VARIOUS ARTISTS LAS NUMBRO 1 DE LA MUSICA MEDICAMA FOND/NSA 364571 UMAL 48 41 8 PESADO LOS TIGRES DEL NORTE 18 NUSBOD DE LOS TIGRES DEL NORTE POLO/DISA 364590 UMALE 49 35 8 R. NUSBOD DE LOS TIGRES DEL NORTE POLO/DISA 364590 UMALE 50 NEW PANDA MITV UNPLUGGED CAPITOL LATIN 47284 ⊕ 10 cable breaks into the top 10 of Regional exican Airplay for a 38th time (among 45 art entries), as "Robarte Un Beso" lifts 8 (6.8 million in audience). The group list only Los Tigres del Norte (42) for ost top 10s dating to the chart's October 94 inception.	46 40 12 VARIOUS ARTISTS 47 37 7 VARIOUS ARTISTS 48 41 8 PESADO 49 35 8 LOS TIGRES DEL NORTE 49 35 8 LOS TIGRES DEL NORTE 49 10 NEW PANDA 40 MTV UNPLUGGED CAPITOL LATIN 47264 ⊕ 10 Cable breaks into the top 10 of Regional 20 Exista Airplay for a 38th time (among 45 art entries), as "Robarte Un Beso" lifts 8 (6.8 million in audience). The group ilis only Los Tigres del Norte (42) for	45	30	34	JUAN LUIS GUERRA Y 440
47 37 7 VARIOUS ARTISTS LAS INMIRPO TO ELA MUSICAL MEDICAL PICHANA 365571U.M.1 48 41 8 PESADO LO MEJOR DESDE LA CANTINA DISA 726523/U.M.LE 49 35 8 LOST TIGRES DEL MORTE FORMAS 364590U.M.E. COS TIGRES DEL MORTE L RUGBOD DE LOS TIGRES DEL MORTE FORMAS 364590U.M.E. PANDA MTV UMPLUGGED CAPITOL LATIN 47264 ⊕ 10 cable breaks into the top 10 of Regional exican Airplay for a 38th time (among 45 art entries), as "Robarte Un Beso" lifts -8 (6.8 million in audience). The group pils only Los Tigres del Norte (42) for ost top 10s dating to the chart's October 94 inception.	47 37 7 VARIOUS ARTISTS LAS NUMBROY TO ELA MUSICA MEDICINA A 25157 LUALE. 48 41 8 PESADO LO MEJOR DESDE LA CANTINA DISA 726523/LUMLE. 49 35 8 LOS TIGRES DEL NORTE EN RUGBO DE LOS TIGRES DEL NORTE EN RUGBO DE LOS TIGRES DEL NORTE EN RUGBO DE LOS TIGRES DEL NORTE ANTO UNPLUGGEB CAPITOL LATIN 47284 ⊕ tocable breaks into the top 10 of Regional exican Airplay for a 38th time (among 45 art entries), as "Robarte Un Beso" lifts 8 (6.8 million in audience). The group pils only Los Tigres del Norte (42) for	46	40	12	VARIOUS ARTISTS
48 41 8 PESADO LO MEJON DESDE LA CANTINA DISA 726523/UMLE LOS TIGRES DEL NORTE EL RUBDODE LOS TIGRES DEL NORTE EL RUBDODE LOS TIGRES DEL NORTE POLOVICA 35499/UMLE TO PANDA MITY UMPLUGGED CAPITOL LATIN 47264 ® To cable breaks into the top 10 of Regional extra Airplay for a 38th time (among 45 art entries), as "Robarte Un Beso" lifts 8 (6.8 million in audience). The group pails only Los Tigres del Norte (42) for ost top 10s dating to the chart's October 94 inception.	48 41 8 PESADO LO MEJOR DESDE LA CANTINA DISA 726523/UMLE ← LOS TIGRES DEL NORTE EL RUSDO DE LOS TIGRES DEL NORTE EL RUSDO DE LOS TIGRES DEL NORTE FONOMEA 36-4699UMLE ← PANDA MTV UMPLUGGED CAPITOL LATIN 47284 ⊕ tocable breaks into the top 10 of Regional exican Airplay for a 38th time (among 45 art entries), as "Robarte Un Beso" lifts 8 (6.8 million in audience). The group pils only Los Tigres del Norte (42) for	47	37	7	VARIOUS ARTISTS
49 35 8 LOS TIGRES DEL NORTE 18 RUGDO DE LOS TIGRES DEL NORTE 18 RUGDO DE LOS TIGRES DEL NORTE FOUNCIÁS SESSUILLE 18 PANDA 18 VINPLUGGED CAPITOL LATIN 47264 ⊕ 10 cable breaks into the top 10 of Regional 20 catcan Airplay for a 38th time (among 45 21 art entries), as "Robarte Un Beso" lifts 28 (6.8 million in audience). The group 28 list only Los Tigres del Norte (42) for 29 tot top 10s dating to the chart's October 29 inception.	49 95 8 LOS TIGRES DEL NORTE EL RUBIDO DE LOS TIGRES DEL NORTE EL RUBIDO D	48	41	8	PESADO
PANDA MITV UNPLIGEED CAPITOL LATIN 47264 (**) ocable breaks into the top 10 of Regional xican Airplay for a 38th time (among 45 int entries), as "Robarte Un Beso" lifts 8 (6.8 million in audience). The group ils only Los Tigres del Norte (42) for st top 10s dating to the chart's October 4 inception.	PANDA MTV UNPLUGGED CAPITOL LATIN 47284 coable breaks into the top 10 of Regional xican Airplay for a 38th time (among 45 vit entries), as "Robarte Un Beso" lifts 8 (6.8 million in audience). The group ils only Los Tigres del Norte (42) for	19	35	8	LOS TIGRES DEL NORTE
ocable breaks into the top 10 of Regional exican Airplay for a 38th time (among 45 art entries), as "Robarte Un Beso" lifts 8 (6.8 million in audience). The group ils only Los Tigres del Norte (42) for ost top 10s dating to the chart's October 44 inception.	ocable breaks into the top 10 of Regional six(an Airplay for a 38th time (among 45 art entries), as "Robarte Un Beso" lifts 8 (6.8 million in audience). The group ils only Los Tigres del Norte (42) for	50	NE	W	PANDA
The state of the s		exicar art er -8 (6.	Airp stries 8 mil sty Lo	lay fo), as lion i s Tig	or a 38th time (among 45 "Robarte Un Beso" lifts n audience). The group res del Norte (42) for
hart data	994 inception.	nost to			ig to the chart's october
	hart data	nost to			ig to the chart's october
		nost to 1994 in	eptio	n.	ig to the chart's october



@		RI	GIONAL
A		йl	EXICAN AIRPLAY
THIS	LAST	WEEKS ON CHT	
1	1	21	#1 NI LO INTENTES BWKS JULION ALVAREZ Y SU NORTENO BANDA DISA/ASL
2	2	15	ME ENCANTARIA FIDEL RUEDA DISA
3	3	37	ARRASTRANDO LAS PATAS LARRY HERNANDEZ MENDIETA/FONOVISA
4	5	26	ME DUELE ROBERTO TAPIA FONOVISA
5	4	37	NINA DE MI CORAZON LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO DISA
6	9	14	GRACIAS A DIOS VIOLENTO DISA/ASL
7	7	26	INCREIBLE BANDA SINALOENSE MS DE SERGIO LIZARRAGA DISA/ASL
8	11	11	ROBARTE UN BESO INTOCABLE G.I.M. EL PADRINO
9	8	12	JOAN SEBASTIAN FONOVISA MI NECESIDAD
10	13	28	GRUPO MONTEZ DE DURANGO DISA NO ME DIGAS
11	10	22	EL CHAPO DE SINALOA DISA MILLONARIO DE AMOR
12	6	32	SERGIO VEGA "EL SHAKA" DISA MENTE EN BLANCO
13	12	19	VOZ DE MANDO DISA
14	14	20	EL TROKERO LOKOCHON GERARDO ORTIZ DEL/SONY MUSIC LATIN
15	15	31	NI EL DIABLO TE VA A QUERER LOS RIELEROS DEL NORTE FONOVISA
16	17	43	BANDA EL RECODO FONOVISA
17	16	15	LOS TUCANES DE TIJUANA FONOVISA
18	19	4	GERARDO ORTIZ DEL/SONY MUSIC LATIN
19	18	36	AL DIABLO LO NUESTRO ESPINOZA PAZ DISA/ASL
20	20	48	TE RECORDARE EL TRONO DE MEXICO FONOVISA/MUSIVISA

18	19	4	GERARDO ORTIZ DEL/SONY MUSIC LATIN
19	18	36	AL DIABLO LO NUESTRO ESPINOZA PAZ DISA/ASL
20	20	48	TE RECORDARE EL TRONO DE MEXICO FONOVISA/MUSIVISA
			UA.
@		П	ROPICAL
A		ΑI	RPLAY"
MEEK	AST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0	1	22	#1 DANZA KUDURO
0		and I	CORAZON SIN CARA
2	2	28	PRINCE ROYCE TOP STOP
3	3	23	ME DUELE LA CABEZA HECTOR ACOSTA D.A.M., VENEMUSIC
4	16	5	GREATEST LLUEVE EL AMOR GAINER TITO "EL BAMBINO" SIENTE
6	5	16	BON, BON PITBULL MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN
6	7	8	DOMINICANITA YUNEL CRUZ KOBI/SDI
0	23	7	LO MEJOR DE MI VIDA ERES TU RICKY MARTIN FEAT. NATALIA JIMENEZ SONY MUSIC LATIN
0	8	19	DANDOLE GOCHO FEAT. JOWELL Y OMEGA NEW ERA/VENEMUSIC
9	13	11	15 INVIERNOS ELVIS CRESPO FEAT. ZONE D'TAMBORA FLASH/SONY MUSIC LATIN
10	10	22	SI NO LE CONTESTO
11	6	8	LA CURITA AVENTURA PREMIUM LATIN
12	9	51	EL MALO AVENTURA PREMIUM LATIN
13	4	17	NECESITO MAS DE TI CHARLIE CRUZ BLACKOUT/LP
14	11	22	LOCA SHAKIRA FEAT. EL CATA EPIC/SONY MUSIC LATIN
15	12	17	ME EQUIVOQUE REY RUIZ LUNA NEGRA
16	19	18	ESTOY ENAMORADO WISIN & YANDEL WY/MACHETE/UNIVERSAL MUSIC LATINO
17	17	10	COMO CURAR ZION & LENNOX PINA
18	14	15	RESCATE ALEXIS & FIDO FEAT. DADDY YANKEE SONY MUSIC LATIN
19	34	3	ZUN ZUN ROMPIENDO CADERAS WISIN & YANDEL MACHETE/UNIVERSAL MUSIC LATINO
20	15	29	LA DESPEDIDA DADDY YANKEE EL CARTEL/SONY MUSIC LATIN

LATIN POP AIRPLAY TITLE STATE AND MARTIST (IMPRINT / PROMOTION LABEL) 1 1 13 NO ME DIGAS QUE NO NO ME DIGAS QUE NO	
1 13 #WKS RICKY MARTIN FAIT NATULA JIMENEZ SORY M	
AWKS RICKY MARTIN FEAT, NATALIA JIMENEZ SOWY M	S TU
4 11 NO ME DIGAS QUE NO ENRIQUE IGLESIAS FEAT. WISIN & YANDEL UNIVERSAL MU	SIC LATINO
3 2 17 BESAME CAMILA SONY MUSIC LATIN	
4 3 21 LOCA SHAKIRA FEAT. EL CATA EPIC/SONY MUSIC LATIN	
5 8 3 SALE EL SOL SHAKIRA EPIC/SONY MUSIC LATIN	
6 5 40 CUANDO ME ENAMORO ENRIQUE IGLESIAS FEAT JUAN LIJIS GUERRA LINIVERSAL M.	ISIC LATING
9 11 THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE	
8 6 14 QUIEN TE QUIERE COMO YO CARLOS BAUTE WARNER LATINA	
9 14 4 A QUIEN QUIERO MENTIRLE MARC ANTHONY SONY MUSIC LATIN	
10 10 13 JUST THE WAY YOU ARE BRUNG MARS ELEKTRA/ATLANTIC	
11 23 DANZA KUDURO DON OMAR & LUCENZO WANS ORFANATO MACHETE UNABPSAL M	USIC LATING
12 7 12 ONLY GIRL (IN THE WORLD) RIHANNA SRP/DEF JAM/IDJMG	
13 12 29 CORAZON SIN CARA PRINCE ROYCE TOP STOP	
14 13 16 BON, BON PITBULL MR. 305/FAMOUS ARTIST/SONY MUSIC	LATIN
15 16 8 LLUEVE EL AMOR	
16 19 29 LA DESPEDIDA DADDY YANKEE EL CARTEL/SONY MUSIC LATIN	
20 20 ESTOY ENAMORADO WISIN & YANDEL WY/MACHETE/UNIVERSAL MUS	IC LATIN
18 15 22 DYNAMITE TAIO CRUZ MERCURY/IDJMG	
32 3 ZUN ZUN ROMPIENDO CADER WISIN & YANDEL MACHETE/UNIVERSAL MUSIC L	
EL AMOR QUE PERDIMOS PRINCE ROYCE TOP STOP	

		ĻĄ	TIN RHYTHM
A	_	A.	RPLAY
WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	24	#1 DANZA KUDURO 14 WKS DONONAR & LUCBIZO WAS OFFINATO MACHETE LIWERSAL MUSIC
2	2	16	BON, BON PITBULL MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN
3	4	10	LLUEVE EL AMOR TITO 'EL BAMBINO' SIENTE
4	3	29	LA DESPEDIDA DADDY YANKEE EL CARTEL/SONY MUSIC LATIN
5	5	24	ESTOY ENAMORADO WISIN & YANDEL WYYMACHETE/UNIVERSAL MUSIC LA
6	6	18	DANDOLE GOCHO FEAT. JOWELL Y OMEGA NEW ERA/VENEMUSIC
0	8	8	GREATEST ZUN ZUN ROMPIENDO CADER WISIN & YANDEL MACHETEUNIVERSAL MUSICILA
0	9	6	LA MELODIA JOEY MONTANA CAPITOL LATIN
9	7	19	RESCATE ALEXIS & FIDO FEAT. DADDY YANKEE SONY MUSIC LAT
10	11	15	QUE BUENA TU TA FUEGO CHOSEN FEW EMERALD
11	10	24	COMO CURAR ZION & LENNOX PINA
12	12	18	TU ANGELITO CHINO Y NACHO MACHETE/UNIVERSAL MUSIC LATINO
13	13	6	MAS RKM & KEN-Y PINA
0	15	6	V.I.P. FITO BLANKO FEAT. FUEGO CROWN LOYALTY
15	NE	w	CONTESTAME EL TELEFONO ALEXIS & FIDO SONY MUSIC LATIN
16	19	21	CALIENTE DYLAND Y LENNY FEAT. ARCANGEL SONY MUSIC LATIN
17	16	13	VAMO' A PORTARNOS MAL CALLE 13 SONY MUSIC LATIN
18	20	2	ESTOY ENAMORADO DON OMAR MACHETE/UNIVERSAL MUSIC LATINO
19	18	9	BESAME NOVA & JORY MILLONES
20	21	11	COMO TE LLAMAS EL JOEY VALLEJO

BETWEEN THE BULLETS

WISIN & YANDEL LASSO NO. 1



Puerto Rican duo Wisin & Yandel rope their fourth No. 1 on Top Latin Albums with "Los Vaqueros: El Regreso" moving nearly 31,000 copies in its first week, according to Nielsen SoundScan. Its opening was powered by a CD/concert ticket bundle offering in Puerto Rico (see story, page 10). On Latin Rhythm Albums, "Vaqueros" marks the duo's sixth chart-topper, breaking a three-way tie with Don Omar and Daddy Yankee for the chart's most No. 1s. -Rauly Ramirez

EURO

DIGITAL SONGS

l	THIS	LAST	(NIELSEN SOUNDSCAN INTERNATIONAL) FEBRUA	RY 12,	20
	1	1	GRENADE BRUNO MARS ELEKTRA		
10	2	2	ROLLING IN THE DEEP ADELE XL		

WE R WHO WE R COMING HOME DIDDY - DIRTY MONEY FT. SKYLAR GREY BAD BOY

DO IT LIKE A DUDE

BLIND FAITH CHASE & STATUS FT. LIAM BAILEY MERCURY THE TIME (DIRTY BIT)
THE BLACK EYED PEAS INTERSCOPE

WHAT'S MY NAME? RIHANNA FT. DRAKE SRP HIGHER Taio Cruz Ft. Kylie 4TH & BROADWAY

HELLO MARTIN SOLVEIG & DRAGONETTE TEMPS D'AVANCE 12

	BILLBOARD JAPAN HOT 100						
	THIS	LAST	(HANSHIN/SOUNDSCAN JAPAN/PLANTECH) FEBRUARY 12, 20				
	1	NEW	WHY? (KEEP YOUR HEAD DOWN TOHOSHINKI AVEX-J-MORE				
	2	67	DEAR J TOMOMI ITANO KING				
	3	56	IT'S MY LIFE YUI SONY				
	4	4	IT DOESN'T STOP MAIA HIRASAWA VICTOR				
	5	49	SAIGO NO HI SUKIMA SWITCH ARIOLA				
	6	51	SUNSHINE SUNSHINE SUPERFLY WARNER				
	7	2	HADAKANBO TOMOHISA YAMASHITA JOHNNY'S				

JAPAN

UNITED KINGDOM

SINGLES					
THIS	LAST	(THE OFFICIAL UK CHARTS CO.) FEBRUARY 12, 2011			
1	NEW	WE R WHO WE R KESHA KEMOSABE			
2	1	GRENADE Bruno Mars Elektra			
3	2	ROLLING IN THE DEEP ADELE XL			
4	4	COMING HOME DIDDY - DIRTY MONEY FT. SKYLAR GREY BAD BOY			
5	NEW	BLIND FAITH Chase & Status Ft. Liam Bailey MERCURY			
6	3	DO IT LIKE A DUDE JESSIE J LAVA			
7	5	TRAKTOR WRETCH 32 FT. L LEVELS			
8	6	HOLD IT AGAINST ME BRITNEY SPEARS JIVE			
9	7	WHAT'S MY NAME? RIHANNA FT. DRAKE SRP			

DIGITAL SONGS

THIS	LAST	(NIELSEN SOUNDSCAN INTERNATIONAL) FEBRUARY 12, 2011
1	1	SOMEWHERE OVER THE RAINBOW/WHAT A WONDERFUL WORLD ISRAEL "12" KAMAKAWIWO'OLE BIG BOY/MOUNTAIN APPLE
2	2	CELUI Colonel Reyel Step Out
3	3	THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE
4	5	SUN IS UP INNA ROTON ROMANIA

HEY (NAH NEY NAH)
MILK & SUGAR VS. VAYA CON DIOS SPINNIN LOCA SHAKIRA FT. EL CATA EPIC FIREWORK KATY PERRY CAPITOL 6

WHO'S THAT CHICK? DAVID GUETTA FT. RIHANNA GUM/POSITIV MR. SAXOBEAT ALEXANDRA STAN PLAY-ON 8 9 HIGHER TAIO CRUZ FT. KYLIE 4TH & BROADWAY

10 NEW ROLLING IN THE DEEP

10 NEW YEAH 3X CHRIS BROWN JIVE JUST THE WAY YOU ARE

CANADA

DIL	LDU	ARD CARADIAN HOT TOO
THIS	LAST	(NIELSEN SOUNDSCAN/BDS) FEBRUARY 12, 20
1	2	GRENADE BRUNO MARS ELEKTRA
2	1	MORE USHER LAFACE
3	5	TONIGHT (I'M LOVIN' YOU) BIRIQUE IGLESIAS FT. LUDACRIS & DJ FRANKE UNIVERSAL REPUI
4	3	FIREWORK KATY PERRY CAPITOL
5	17	F**KIN' PERFECT PINK LAFACE
6	4	THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE
7	6	HOLD IT AGAINST ME BRITNEY SPEARS JIVE
8	NEW	PARTY ROCK ANTHEM LMFA0 PARTY ROCK/MILLI.AM/CHERRYTREE/INTERSO
9	7	RAISE YOUR GLASS PINK LAFACE
10	10	BLACK AND YELLOW WIZ KHALIFA ROSTRUM/ATLANTIC

6

10 NEW

HOLD IT AGAINST ME BRITNEY SPEARS SONY

BALLADE KETSUMEISHI TOY'S FACTORY

WHAT THE HELL AVRIL LAVIGNE SONY

	THIS	LAST	(ARIA) JANUARY 31, 2011
	1	NEW	S&M RIHANNA SRP
1	2	1	DIRTY TALK WYNTER GORDON BIG BEAT
	3	2	HAPPINESS ALEXIS JORDAN STARROC/ROC NATION
ı	4	3	TONIGHT (I'M LOVIN' YOU) BIRIQUE IGLESIAS FT. LUDACRIS & DJ FRANKE UNIVERSAL REPUBLIC
	5	5	E.T. KATY PERRY CAPITOL
1	6	4	WHO'S THAT CHICK? DAVID GUETTA FT. RIHANNA GUM/POSITIVA
	7	6	GRENADE Bruno Mars Elektra
	8	7	YEAH 3X CHRIS BROWN JIVE
	9	8	WHO'S THAT GIRL GUY SEBASTIAN FT. EVE SONY MUSIC
	10	10	WHAT THE HELL AVRIL LAVIGNE RCA

ITALY

DIGITAL SUNGS			DIGITAL SUNGS	
	THIS	LAST	(NIELSEN SOUNDSCAN INTERNATIONAL) FEBRUARY 12, 2011	
	1	1	ROLLING IN THE DEEP	
	2	3	TRANNE TE FABRI FIBRA UNIVERSAL	
	3	2	TUTTO L'AMORE CHE HO JOVANOTTI MERCURY	
	4	6	BARBRA STREISAND DUCK SAUCE X-MIX/THIS IS MUSIC	
	5	RE	IN UN GIORNO QUALUNQUE Marco mengoni columbia	
6 4 OGNI TANTO GIANNA AANININI Z-MUSIC 7 5 FIREWORK KATY PERRY CAPITOL 8 NEW VUOTO A PERDERE NOEMI COLUMBIA				

SPAIN

GERMANY

THIS WEEK WEEK

1 1

4 6

5 4

6 3

DIGITAL SONGS

(NIELSEN SOUNDSCAN INTERNATIONAL)

GRENADE Bruno Mars Elektra

ROLLING IN THE DEEP

COMING HOME DIDDY - DIRTY MONEY FT. SKYLAR GREY BAD BOY

WE ARE THE PEOPLE EMPIRE OF THE SUN THE SLEEPY JACKSON

BERLIN CITY GIRL CULCHA CANDELA HOMEGROUND/STYLEHEADS

HIGHER TAIO CRUZ FT. KYLIE 4TH & BROADW

THE TIME (DIRTY BIT)
THE BLACK EYED PEAS INTERSCOPE

STAY HURTS KITSUNE/MAJOR LABEL

٠				
	THIS	LAST	(NIELSEN BDS) FEBRUARY 12, 201	
	1	1	THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE	
	2	2	LOCA SHAKIRA FT. EL CATA EPIC	
	3	5	TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FIL LUDIACRIS & DJ FRANK E UNIVERSAL REPUBL	
ļ	4	8	WHO'S THAT CHICK? DAVID GUETTA FT. RIHANNA GUM/POSITIVA	
1	5	4	ONLY GIRL (IN THE WORLD) RIHANNA SRP	
	6	9	HOLD MY HAND MICHAEL JACKSON DUET WITH AKON MJJ	
1	7	6	BARBRA STREISAND DUCK SAUCE X-MIX/THIS IS MUSIC	
	8	3	QUIEN TE QUIERE COMO YO CARLOS BAUTE WARNER	
	9	RE	CON LA MANO LEVANTA MACACO FT. ESTOPA MUNDO ZURDO	

IRELAND

1			DIGITAL SONGS
	THIS	LAST	(NIELSEN SOUNDSCAN INTERNATIONAL) FEBRUARY 12, 2011
	1	1	GRENADE BRUNO MARS ELEKTRA
	2	2	ROLLING IN THE DEEP ADELE XL
	3	3	COMING HOME DIDDY - DIRTY MONEY FT. SKYLAR GREY BAD BO
4 7 HELLO MARTIN SOLVEIG & DRAGONETTE		HELLO MARTIN SOLVEIG & DRAGONETTE TEMPS D'AVANC	
	5	4	WHAT'S MY NAME? RIHANNA FT. DRAKE SRP
	6	5	WHO'S THAT CHICK? DAVID GUETTA FT. RIHANNA GUM/POSITIVA
	7	NEW	TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FÉ LUDACRIS & DU FRANK E UNIVERSAL REPUBL
	8	NEW	DO IT LIKE A DUDE JESSIE J LAVA
	9	RE	MAKE YOU FEEL MY LOVE ADELE XL
1	10	NEW	LIKE U LIKE AGGRO SANTOS FT. KIMBERLEY WALSH FUTUR

SWEDEN

LAST	(NIELSEN SOUNDSCAN INTERNATIONAL) FEBRUARY 12, 20	
2	HOLD IT AGAINST ME BRITNEY SPEARS JIVE	
1	MIKROFONKAT SEPTEMBER FAMILY TREE/CATCHY TUNES	
4	INDESTRUCTIBLE ROBYN KONICHIWA	
3	LIKE A PRAYER JAY SMITH SONY MUSIC	
5	FIREWORK KATY PERRY CAPITOL	
8	BAKSMALLA PETTER & SEPTEMBER BANANREPUBLIKEN	
RE	BARBRA STREISAND DUCK SAUCE X-MIX/THIS IS MUSIC	
RE	GRENADE BRUNO MARS ELEKTRA	
10	WHITE LIGHT MOMENT TOVE STYRKE SONY MUSIC	
NEW	ROLLING IN THE DEEP ADELE XI.	
	2 1 4 3 5 8 RE RE	

NORWAY

DIGITAL SONGS

THIS	LAST	(NIELSEN SOUNDSCAN INTERNATIONAL) FEBRUARY 12, 2011
1	1	GRENADE Bruno Mars Elektra
2	6	ETTER REGNET ERIK OG KRISS MTG
3	2	FIREWORK KATY PERRY CAPITOL
4	8	OLBRILLER ERIK OG KRISS MTG
5	NEW	TONIGHT (I'M LOVIN' YOU) BIRIQUE ISLESIAS FT. LUDACRIS & DJ FRANKE UMVERSAL REPUBLIC
6	3	HOLD IT AGAINST ME BRITNEY SPEARS JIVE
7	4	BARBRA STREISAND DUCK SAUCE X-MIX/THIS IS MUSIC
8	5	HIGHER Taio Cruz Ft. Kylie 4TH & BROADWAY
9	9	BROMANCE (THE LOVE YOU SEEK) TIM BERG & AVICII SIRUP
10	NEW	HABA HABA STELLA MWANGI MWANGI

NETHERLANDS

9 NEW GRENADE BRUNO MARS ELEKTRA

10 8 HELLO MARTIN SOLVEIG & DRAGONETTE TEMPS D'AVANCE

	THIS	LAST	(NIELSEN SOUNDSCAN INTERNATIONAL) FEBRUARY 12, 2011	
	1	1	ROLLING IN THE DEEP ADELE XL	
1	2	4	GRENADE Bruno Mars Elektra	
	3	NEW	YOU AND I BOTH DEAN SAUNDERS NRGY	
	4	5	HELLO MARTIN SOLVEIG & DRAGONETTE TEMPS D'AVANCE	
	5	2	KILL FOR A BROKEN HEART BEN SAUNDERS BBALL	
1	6	7	C'MON (CATCH 'EM BY SURPRISE) TIESTO VS DIPLO FT. BUSTA RHYMES MUSICAL FREEDOM	
	7	9	HEY (NAH NEY NAH) MILK & SUGAR VS. VAYA CON DIOS SPINNIN	
	8	RE	MAKE YOU FEEL MY LOVE ADELE XL	
	9	RE	JUST THE WAY YOU ARE BRUNO MARS ELEKTRA	
	10	RE	WARWICK AVENUE DUFFY A&M	

BELGIUM

DIGITAL SONG

THIS	LAST	(NIELSEN SOUNDSCAN INTERNATIONAL) FEBRUARY 12, 2011	
1	5	SOMEWHERE OVER THE RAINBOW/WHAT A WONDERFUL WORLD ISRAEL "12" KAMAKAWIWO OLE BIG BOY/MOUNTAIN APPLE	
2	1	ROLLING IN THE DEEP ADELE XL	
3	2	DISCOTEX! (YAH!) DJ ER.A.N.K. BIP	
4	3	GRENADE Bruno Mars Elektra	
5	6	THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE	
6	8	THE NIGHT BEFORE HOOVERPHONIC SONY MUSIC	
7	4	HELLO MARTIN SOLVEIG & DRAGONETTE TEMPS D'AVANCE	
8	9	WHO'S THAT CHICK? DAVID GUETTA FT. RIHANNA GUM/POSITIVA	
9	NEW	YOUR FIRST JOHNNA SKREATCH	
10	7	HOLD IT AGAINST ME BRITNEY SPEARS JIVE	

AUSTRIA

	_	DIGITAL SUNGS	
THIS	LAST	(NIELSEN SOUNDSCAN INTERNATIONAL) FEBRUARY 12, 201	
1	NEW	SHOULD HAVE LET YOU LOVE MI CORNELIA MOONSWALDER SONY MUSIC	
2	4	HELLO MARTIN SOLVEIG & DRAGONETTE TEMPS D'AVAN	
3	2	WE ARE THE PEOPLE EMPIRE OF THE SUN THE SLEEPY JACKSON	
4	8	ROLLING IN THE DEEP ADELE XL	
5	NEW	KILLALADY TRACKSHITTAZ SONY MUSIC	
6	1	HIGHER TAIO CRUZ FT. KYLIE 4TH & BROADWAY	
7	NEW	GRENADE BRUNO MARS ELEKTRA	
8	3	THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE	
9	5 GUUGARUTZ TRACKSHITTAZ SONY MUSIC		

10 6 JUST THE WAY YOU ARE

n SWITZERLAND

∞ ₩ KM (NIELSEN SOUNDSCAN

DIGITAL SONGS

E.	23	INTERNATIONAL) FEBRUARY 12, 2011	
1	1	ROLLING IN THE DEEP	
2	9	COMING HOME DIDDY - DIRTY MONEY FT. SKYLAR GREY BAD BOY	
3	2	BARBRA STREISAND DUCK SAUCE X-MIX/THIS IS MUSIC	
4	3	THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE	
5	8	GRENADE BRUNO MARS ELEKTRA	
6	4	SONEWHERE OVER THE RAINSOW/WHAT A WONDERFUL WORLD ISRAEL "12" KAMAKAWIWO OLE BIG BOY/MOUNTAIN APPLE	
7	6	JUST THE WAY YOU ARE BRUNO MARS ELEKTRA	
8	5	FIREWORK KATY PERRY CAPITOL	

HIGHER TAIO CRUZ FT. KYLIE 4TH & BROADWAY

ONLY GIRL (IN THE WORLD)

FINLAND

١	DIGITAL SONGS			
	THIS	LAST	(NIELSEN SOUNDSCAN INTERNATIONAL) FEBRUARY 12, 2	
	1	1	SELVA PAIVA PETRI NYGARD OPEN RECORDS	
1	2	2	HOLD IT AGAINST ME BRITNEY SPEARS JIVE	
	3	4	BLACK AND YELLOW WIZ KHALIFA ROSTRUM	
1	4	3	MORE USHER LAFACE	
	5	6	GRENADE BRUNO MARS ELEKTRA	
	6	9	THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE	
	7	5	ONLY GIRL (IN THE WORLD) RIHANNA SRP	
	8	7	ROLLING IN THE DEEP ADELE XL	
	9	8	MISSA MURUSENI ON Jenni Vartiainen Warner	
	10	RE	BUMPY RIDE MOHOMBI 2101	

NEW ZEALAND

	DIGITAL SONGS		
THIS	LAST	(NIELSEN SOUNDSCAN INTERNATIONAL) FEBRUARY 12, 2	
1	NEW	E.T. KATY PERRY CAPITOL	
2	2	RISE UP 2.0 SIX60 MASSIVE	
3	1	TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FT. LUDAÇRIŞ & DJ. FRANK E UNIVERSAL REI	
4	NEW	F**KIN' PERFECT PINK LAFACE	
5	5	INVINCIBLE TINIE TEMPAH FT. KELLY ROWLAND LONDON	
6	4	YEAH 3X CHRIS BROWN JIVE	
7	3	ROLLING IN THE DEEP ADELE XL	
8	RE	WHO'S THAT GIRL GUY SEBASTIAN FT. EVE SONY MUSIC	
9	9	WHO'S THAT CHICK? DAVID GUETTA FT. RIHANNA GUM/POSITIVA	
10	6	GRENADE BRUNO MARS ELEKTRA	

MEXICO

		AIRPLA	Y	
THIS	LAST	(NIELSEN BDS)	FEBRUARY 12, 2011	
1	1	THE TIME (DIRT	THE TIME (DIRTY BIT) THE BLACK EYED PEAS INTERSCOPE	
2	2	BESAME CAMILA SONY MUSIC DJ GOT US FALLIN' IN LOVE USHER FT. PITBULL LAFACE		
3	3			
4	4	QUIEN TE QUIERE COMO YO CARLOS BAUTE WARNER		
5	13	ONLY GIRL (IN TRIHANNA SRP/DEF JA		
6 6 A PARTIR DE HOY MARCO DI MAURO DUETO CON MAITE R				

7 15 FIREWORK KATY PERRY CAPITOL SALE EL SOL SHAKIRA EPIC JUST THE WAY YOU ARE BRUNO MARS ELEKTRA

10 9 LO MEJOR DE MI VIDA ERES TU RICKY MARTIN FT. NATALIA JIMENEZ SONY MUSIC

9 20

	0	В	RAZIL ALBUMS
	THIS	LAST	(APBD/NIELSEN) FEBRUARY 12, 2011
	1	1	SUMMER ELETROHITS VOLUME 7 VARIOUS ARTISTS SOM
	2	2	SAMBAS ENREDO DAS ESCOLAS DE SAMBA 201 VARIOUS ARTISTS UNIVERSAL
	3	3	25 ANOS AO VIVO EXALTASAMBA RADAR
ı	4	4	ILUMINAR AO VIVO PADRE FABIO DE MELO SOM LIVRE
	5	5	MULTISHOW AO VIVO MARIA GADU SOM LIVRE
	6	6	PERFIL VOL. 2 ANA CAROLINA SOM LIVRE
	7	7	30 ANOS AO VIVO ROUPA NOVA MICROSERVICE
ı	8	10	80 SUCESSOS DOS ANOS 80 VARIOUS ARTISTS RADAR
	9	NEW	SERTANEJO POP FESTIVAL VARIOUS ARTISTS SOM
	10	RE	PRA SER AMOR 2010

VOICES (Runnin' Behind Publishing, ASCAP/EMI April Music, Inc., ASCAP/Big Loud Shirt Industries, ASCAP/Big Loud Songs, ASCAP) CS 3, H100 53

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BM/Warner-Tamer Indicating Corp., BM/Matas Ball
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Music, BMI/Sony/ATV Tree Publishing Company, BMI/Love

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Send submissions to: exec@billboard.com

RECORD COMPANIES: Universal Music Group promotes Malcolm Swatton to global head of human resources. He was senior VP of human resources at Universal Music Group International

ABKCO Music & Records names Joseph Parker senior VP of global sales and marketing. He was VP.

Show Dog-Universal Music promotes Macy Morgenthaler to regional promotion/marketing manager. She was A&R coordinator.

PUBLISHING: Peermusic names Mary Megan Peer managing director of peermusic's Argentina operations, effective Feb. 1. She will continue to work as VP of business development. TOURING: Global Spectrum appoints Josh Ingle director of operations at the Wells Fargo Center in Philadelphia. He served in the same position at the Global Spectrummanaged Wells Fargo Arena in Des Moines, Iowa.









DIGITAL: INgrooves promotes Alex Branson to senior VP/ managing director of INgrooves International. He was VP/ managing director.

RADIO: American Urban Radio Networks promotes Howard Eisen to president of network sales. He was executive VP of sales.

RELATED FIELDS: SESAC promotes Shannan Hatch to senior director of writer/publisher relations. She was director.

The Copyright Alliance board of directors names Sandra Aistars executive director. She was VP/associate general counsel at Time Warner.

-Edited by Mitchell Peters

GOODWORKS

CLEARWATER BENEFIT TO FEATURE GENERATIONS-THEMED LINEUP

To help usher in this year's Earth Day (April 22) and raise money for nonprofit foundation Hudson River Sloop Clearwater, live event producer Steve Lurie has organized a benefit concert that will feature a generations-themed lineup of older musicians performing alongside their offspring.

The show, Clearwater Generations: An Earth Day Celebration, will take place at the 840-capacity Tarrytown (N.Y.) Music Hall and feature music by foundation founder Pete Seeger and his grandson, Tao Seeger. The show will also include appearances by Peter Yarrow and daughter Bethany Yarrow, Bernice Johnson Reagon and daughter Toshi Reagon, and David Amram and family.

Lurie says the idea for the concert stemmed from the foundation's Great Hudson River Revival festival fundraiser, to be held over Father's Day weekend (June 18-19) in New York and boasting a similar "generations" theme.

"Everyone seemed to really gravitate toward this idea of generations, so I suggested that we do the spring fundraiser with the same theme," he says. "It will be generations pairings, interspersed with special guests and everybody ending with Pete Seeger songs onstage together."

Benefit tickets are on sale at TarrytownMusicHall.org; prices range from \$48 to \$98. VIP tickets, which include premium seating and a post-concert reception with the artists, are \$250. All proceeds will benefit the foundation, whose mission is to protect the Hudson River.

-Mitchell Peters

BACKBEAT



MANSION

ABOVE: (From left) Longtime Grammy producer and 15-time winner Phil Ramone poses with Recording Academy VP of regional management Nancy Shapiro, Mayor Michael Bloomberg, New York Chapter president Jennifer Blakeman and Recording Academy VP of advocacy and government relations Daryl Friedman.

RIGHT: Songwriters Jane't Sewell (left) and Angela Hunte (right), who penned Jay-Z and Alicia Keys' hit
"Empire State of Mind," are up for record of the year
and best rap song. Here, they smile with Cyndi Lauper
whose "Memphis Blues" set is nominated for best
traditional blues album.







Former Sony Music Nashville chairman **Joe Galante's** 39-year career (which began with RCA Records in 1971) was celebrated at a surprise party on Jan. 22. More than Viper Room. Three-piece pop/R&B group HerStory co-hosted the musically stacked evening, which featured performances from up-and-comers Ginette Claudette, i SQUARE and Kevin McCall. Posing for a photo after the event are (back row, from left) i SQUARE's **Destiny**, AEG Live president/CEO **Randy Phillips** and i SQUARE's **10Beats** and **MJ**. In the front are i SQUARE's **Briddy** (left) and ICM senior VP **Dennis Ashley**, PHOTO: EDDIE SAKAKI







SUNDANCE ASCAP MUSIC CAFE

Bundled-up music lovers crowded into the Sundance ASCAP Music Cafe during the Sundance Film Festival, held Jan. 21-28 in Park City, Utah. The Music Cafe, a core feature of the festival for more than 10 years, hosted performers including the Chapin Sisters, Guster, K'naan and artists from the film "Pariah," which features singer/songwriter Tamar-kali. PHOTOS: ERIK PHILBROOK

ABOVE LEFT: ASCAP and Sundance celebrate another successful year for the Music Cafe. Pictured here are (from left) ASCAP director of membership for pop/rock Josh Briggs and assistant VP of membership events and special projects Loretta Munoz, Music Cafe artist Bobby Long, Sundance managing director Jill Miller and Sundance Film Music Program director/composer Peter Golub.

ABOVE RIGHT: Artists from Sundance's opening-night film "Pariah" kicked off the performances on the sixth day of the Sundance ASCAP Music Cafe and are pictured here after the event. From left are drummer Mark Robohm, "Pariah" director Dee Rees, singer/songwriter Tamar-kall, bassist Jeremiah Hosea, ASCAP assistant VP of membership events and special projects Loretta Munoz, "Pariah" executive producer Neklsa Cooper and guitarists Thome Loubet and Jerome Jordan.

RIGHT: Huddling together to stay warm are (from left) ASCAP director of membership for pop/rock Marc Emert-Hutner, Music Cafe artist Danko Jones, ASCAP executive assistant of membership for pop/rock Evan Trindl and director of membership for pop/rock Dosh Briggs, Music Cafe artists Julia Fordham and Josh Ritter, ASCAP assistant VP of membership events and special projects Loretta Munoz and Music Cafe artist Paul Reiser.







BMI DISCUSSES 'THE CREATIVE PROCESS' AT SUNDANCE

ABOVE LEFT: Focusing on the dialogue and relationship between composer and director, "Music & Film: The Creative Process" was a cornerstone discussion at the 2011 Sundance Film Festival. Topics included creating a successful film score and promoting an effective composer/director relationship. Shown at the round-table discussion on Jan. 27 are "The Ledge" composer Nathan Barr and director Matthew Chapman; "The Convincer" composer Alex Wurman; "Kaboom" composer Vivek Maddala; "My Idiot Brother" composer Fic D. Johnson; "Salvation Boulevard" director George Ratliff and composer George S. Clinton; BMI VP of film/TV relations Doreen Ringer Ross, who moderated; "On the Ice" composer Izler and director Andrew MacLean; "These Amazing Shadows" director Kurt Norton and composer Peter Golub; "Like Crazy" director Drake Doremus and composer Dustin O'Halloran; "Life in a Day" composer Harry Gregson-Williams; "The Convincer" director Jill Spreche; "Hot Coffee" director Susan Saladoff and composer Michael Mollura; "Crime After Crime" composer Michael Mollura; "Crime After Crime" composer Michael Mollura; "Crime After Crime" composer Michael Keshavarz. Photos RANDALL MICHAELSON

BELOW LEFT: After playing a set at the Music Cafe, BMI songwriters **Lydia** (second from left) and **Laura Rogers** (second from right), who perform as the Secret Sisters, spent some time with BMI executive director of writer/publisher relations **Tracie Verlinde** (left) and senior director of writer/publisher relations **Samantha Cox**.

BELOW RIGHT: On Jan. 25, BMI hosted a group of composers, music supervisors, directors, actors and music industry executives at a private dinner at Park City's Zoom, where singer/songwriter Brett Dennen (left) and music supervisor Chris Dourldas caught up with BMI VP of film/TV relations Doreen Ringer Ross.

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Jesus Lopez
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Moderated by Billboard's Leila Cobo

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Sebastian De La Barra, Partner, Lollapalooza Chile, Lotus Producciones

Edmundo Mendieta, President, Musivisa

Delia Orjuela, VP Latin Writer/Publisher Relations, BMI

Guillermo Page, SVP Commercial & Sales, Sony Music Latin

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